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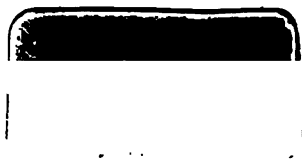
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MARX'S
SCHOOL OF COMPOSITION.

VOLUME I.

Having reserved to myself the right to publish the present materially altered edition of this my work in the English and French languages, I have transferred my right to the publication of the English edition, by special agreement, dated January 28th, 1852, to Messrs. ROBERT COCKS AND Co. of London.

(Signed) DR. ADOLF BERNHARD MARX,
Professor of Music and Director of Music at the University.

Berlin, May 25th, 1852.

THE SCHOOL
OF
MUSICAL COMPOSITION,

PRACTICAL AND THEORETICAL

(WITH ADDITIONAL NOTES AND A SPECIAL PREFACE FOR THE ENGLISH EDITION),

BY

DR. ADOLPH BERNHARD MARX,

PROFESSOR OF MUSIC AT THE UNIVERSITY OF BERLIN,

TRANSLATED FROM THE

FOURTH EDITION OF THE ORIGINAL GERMAN

BY

AUGUSTUS WEHRHAN.

—
VOLUME I.
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LONDON:

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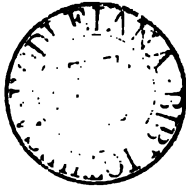
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THE TRANSLATOR'S PREFACE.

IN as far as both the author and myself are foreigners, and strangers to the public whose favor we wish to gain, we must find ourselves in the same predicament ; but there is this wide difference between our respective positions, that Dr. Marx can point with well-founded pride to the verdict which another nation has already pronounced upon him and his efforts ; whilst I have nothing to recommend me but my good intentions and the circumstance that I emerge from obscurity under the shadow of his wings. I may, indeed, hope that the perfections of the great master will procure a kind indulgence for my short-comings ; but still I should have hesitated to undertake the translation of his works, had not this, to me really difficult though pleasant task, been imposed upon me by a sense of duty.

It was but natural that I should feel anxious to see the works of a man, to whose teaching I owe every thing I know and am, introduced to a nation not less envied than admired by him and so many others of his countrymen ; it was equally natural that gratitude for innumerable acts of kindness received in these hospitable isles should create in me a desire to make the only return it was in my power to make, by opening to England's connoisseurs and lovers of music the rich stores of knowledge and experience treasured up in those works. Had another man come forward to undertake this task, I should have been but too glad to escape the perils of a public ordeal ; but when no such man appeared, my wishes became a duty, and happy was I to find that the generous enterprize of Messrs. Robert Cocks and Co. would enable me to fulfil it. If, in doing so, I am at the same time doing a service to that art whose humble follower I profess to be, it is an additional reason for me to rejoice at my fortune.

I fear there will be found many and great defects in this my first essay to "write a book" in the language of my adopted fatherland ; there would have been a great many more in it, but for the assistance of my untiring, much-respected friend, James Clarke, Esq. For all the good qualities of this translation the credit is due to him ;

its imperfections alone are my exclusive property. Still I hope the latter will not be found so many or so great as to outweigh the merits of the contents; although the haste with which I had to work, in order to enable the Publishers to bring out this edition simultaneously with the German original, prevented me from bestowing upon it all the care I should have wished to be allowed to do. I trust the second volume will do me greater credit.

It is due to the publishers, as well as to the public, that I should state, in conclusion, that this part of the School of Composition has been *entirely remodelled* by the author, and that, therefore, no translation from the third, or any previous edition can be considered as an accurate exponent of the author's system, as it has developed itself since the establishment of the Berlin Academy of Music.

AUGUSTUS H. WEHRHAN.

Dublin, June 26, 1852.

P R E F A C E.

FULLY appreciating the honor of seeing my works introduced to the British nation, I also feel the desire of gaining that favorable regard from the English public which has been accorded to me by my own countrymen. The diffidence of a stranger, who, although conscious of his honest endeavours, and having reason to hope that he will be kindly received, still leads him to seek a connecting point for mutual understanding.

True it is that the English and German nations are by no means foreign to each other, either as regards origin or mental characteristics. However great and deplorable to a German may be the difference between their *external* condition, they are kindred people, and more intelligible to each other than can ever be the case between the German, or Roman, or Slavonic races. The brightest star on the British horizon—SHAKESPEARE—is to us Germans also the “star of stars;” the offspring of whose genius, so beautifully expressed by our own poet, we have all felt and acknowledged with delight and admiration. Were a farther and still more weighty testimony than this appreciation of the exalted genius required, it would be identified in the language of the two nations.

Nor have there been wanting mutual relations in the art of sound to unite the two nations in a bond of friendship. What German has not felt deeply indebted to the researches of a HAWKINS, or a BURNBY, and to the industry of those collectors who first disclosed to us a new world of song—the Gaelic melodies—and thereby enabled us to obtain an insight into the oldest epoch of music, which, strange to say, is still alive on the highlands of the Gaels, in Wales and Scotland. And, to connect the great with the lovely, who of the German contemporaries could ever forget the silvery notes—the noble strains of a Novello—those “golden fruits in silver vessels!” Nay, if a man were ever destined to serve both as the instrument and prototype of the union of the two nations, who, in the field of musical art, could lay greater claim to this distinction than the German, GEORGE FREDERICK HANDEL? We are justly proud of him; for, not only was he a German by birth, but he, also, in his firmness and straightforward openness, in his faithfulness and loving-kindness, and, which stands in close connection with it, in the power of his musical talents and acquirements, revealed that true German character, which, under the disorganization, the paltriness, and corruption of our political relations, has in so many ways been hindered and crippled in its development, or altogether changed into its opposite. But with perfectly equal right can England claim him as one of her own. There he found a fitting station, while his native country only afforded him a choice between the courts of her three or six *Louis-quatorzes* to become a limping follower of the sole reigning Italian Opera, whose baby-shoes he had long cast aside. There he found a *people* (not mere submissive multitudes) that would appreciate his noble and proud heart, who received him and his Maccabæan sledge-hammer strokes with the mighty shout of “liberty!” of “liberty or death!” and amongst whom he could witness the irresistible powers of a people standing up for their rights, the sublime feeling of national mourning, and of national devotion. There he found for

his prayerful mind, estranged from the songs of the German Protestant Church, and averse to Romanism, the solemn rites of the Anglican Church, which his worthy predecessors, a TALLIS and a PURCELL, had, as it were, consecrated to him. We Germans, although sighing over our old misfortunes, must yet acknowledge, and (were it so decreed) acknowledge with gratitude, that our Handel could not have raised himself to perfection but in the free atmosphere of England—in the bosom of the kindred but happier nation.

Whether a time has arrived, or is coming, for the whole continent, shaken as it is to its very foundations, when all genuine art must either be stifled under bloody decennial struggles, or will be driven to seek a refuge on happier shores, who can tell? But this is certain, that Art, the lovely messenger of Peace, cannot raise her voice among the contentions and hatred of a lacerating intestine struggle, or dwell and diffuse her blessings amongst a people who, despoiled of their rights, and demoralized by treachery or brute force, drag along a degraded existence, under the most narrow and anxious restriction. In such times—may they be spared to all, and to my fatherland in particular—it is a last, but an abiding consolation to know that nothing capable and worthy of preservation is ever annihilated; that the living and life-creating thought saves itself from the guilt and horror of the universal ruin, and on better-secured and newly-erected altars kindles a new flame of the spirit rising up to Heaven, more glorious than ever. Is it too proud an idea that this book, should such a time ever come over Germany, might carry over to the kindred and hospitable shores of England, a trembling spark of the once glorious and proudly blazing spirit of German art? This is certain, that it would be both unjust and unreasonable to measure the intellectual power of the British nation by what she may have achieved during some ten or twenty years. Her master-spirits appear more isolated upon the field of art; but they, like the incomparable HOGARTH, and the inimitable BYRON, are more independently perfected. To the hosts of Italian and French “classics” of the middle ages, and modern times, England opposes one—but that one is a Shakespeare—who, gigantic and immortal, comprehends and towers above the three epochs of history. The life of nations is, moreover, a life of vast extent, which includes the most varied and often surprising changes. During a whole century, we Germans have advanced in song—have lulled and purified ourselves in music and in philosophy, as in the shaded waters of a lonely Druidical lake: while England equipped her fleets, laid the foundation of the greatest empire in the world; and, from her own free womb, gave birth to the most free of all nations. Perhaps, the solitude and quiet leisure of a people forced back upon their internal resources, was the indispensable condition of that wonderful state between slumber and clairvoyance, in which Beethoven was able to penetrate to the inmost recesses of the soul, and there perfect his art; as, long before him, it had been given to the German, Bach, to behold and proclaim the mysteries of the Gospel in the symbolism of sound. Perhaps, this dream, so full of sanctification and prophecy, is gone for ever, and the art of sound, in union with her brighter sisters, destined to cheer the hearts and adorn the festive days of nations now free, and, in their freedom, more nerved to glorious deeds. But whatever fate may be in store for her, or us, we should prepare a path for the future.

ADOLPH BERNHARD MARX.

FROM

THE PREFACE TO THE FIRST EDITION.

BEYOND what will be gathered from the contents of this work, its tendency cannot be better explained than by the history of its origin.

Filled, from my earliest youth, with love for the works of musical art, accompanied by a desire to create similar works, and, after a long series of attempts, unaided by a teacher, hastily and eagerly availing myself of instruction, which, although in many respects valuable, did not afford that *practical guidance* I so earnestly sought, but rather, for a time, disturbed that natural artistic freedom which, at least, had not been unproductive of works, I found myself continually forced back upon my own resources; in boyhood and youth, every enlightening glance into the relations of this world were denied; my endeavours and desires left without a guide, and, at an early period, even the external means of deriving benefit from a foreign school were cut off.

But all this could not lessen either my love for art, or the impulse to produce. And if, for some time, even the number of works which might have warmed and edified my mind was indeed very limited, it only caused the few that were accessible to be seized with greater eagerness; they were preserved and carried about with the fondness of a lover, were again and again perused and studied with increasing thirst for information. Every new acquisition, particularly the first score of Mozart's Requiem, was an event; every new acquaintance with a new master, after Mozart, Haydn, then Beethoven, Handel, Gluck, finally Bach, not to mention other names besides these most beloved ones, might be termed an epoch in my life.

But intimately connected with this love was the idea, that *the calling of an artist was a holy one*, and that only *the most mature and severe preparation* could make a man worthy of venturing to follow, though timidly and at a distance, in the path of those highest of the masters. Ideas gradually unfolded themselves in my mind, the realisation of which I still partly see before me as the dearest task of my life, and of which all other labours and attempts (for the most part carefully concealed) were looked upon as mere preparations. All accessible works on theory and practice were seized with eager grasp, and rigorously worked through, in toilsome vigils, because so many hours of the day were absorbed by other less beloved but imperative duties.* How tediously did these impediments oppose my desire to see those ideas and plans soon, or ultimately, accomplished! Sometimes the remembrance of those who were so much greater—a Haydn or a Gluck—who only at a late period of life produced their highest works, and only then, gave proof of the

* The subsistence of the parent and other members of his family depended on his exertions and success in the legal profession, for which he had prepared himself as a means of living.—*Translator.*

vastness of their creative powers—or of Mozart, the early beloved master, who had been obliged, with heavy sighs, to spend so many of his dearest hours, even in his ripened years, in the fruitless and much-disliked toil of concert giving and teaching, could keep up the drooping spirits. But it was Bach's immeasurable pre-eminence which finally nerved my resolutions. As every thing else is given to men at the proper time, so was I led to Bach at that moment, when only the highest model of artistic industry and artistic perfection could encourage to new attempts and patient exertion.

Who, that has studied the theoretical works of Kirnberger, Marpurg, Albrechtsberger, Gottfried Weber, and Reicha, or examined Logier's clever System, is not deeply indebted to them for information, and help of every kind? I, too, confess to be their grateful pupil; and hope that this work will give proof of it, though its purpose and form did not admit of many quotations. But, that practical guidance which I most anxiously sought and required, the information, how that artistic skill witnessed in the works of the masters could be acquired,—how to read and understand the language conveyed in the symbols of the wonderfully beautiful and enchanting world of sound, and to become a master, at least of its technical forms,—this I found in none of these works; and I may state this candidly, because the feeling of gratitude for what I owe to those works is even stronger than I have, either here or elsewhere, had occasion to express.

From the beloved scores arose, always more clear and convincing, a spirit which is the same in all art, opening to our view a general idea of art, and of every special work of art, which, like the soul in embryo, germinates, and determines in advance the entire form and minutest details of a work,—that spirit which, when it kindles the loving flame in the breast of the artist, is called by the name of inspiration. The more I inquired, the more I became convinced of what my own innate consciousness had told me long before—that there was, either no spiritual life at all in art, and every thing was mere mechanism and playing with the senses, or, if a spirit really existed in it, that this spirit must originate and rule the whole as a living organism, like the head, under whose influence are all the members of our body.

A school of art not proceeding from this original source, or deriving from it, without exception, all its doctrines; which separated the contents from the form (the soul from the body)—invention from execution; things which can be taught (harmony, counterpoint) from things which cannot be taught (Melody: Form)—which consents to give up its own internal unity and necessary completeness; such a school of art has not completed its task, however meritorious and indispensable it may be as a preparation. When it was asserted that melody could not be taught, but was a gift of Nature, the reflection was unavoidable, that it *must* be possible to discover some general principles of Melodic foundation*; and also, that a higher perfection in harmony requires talent and genius. At the same time that the effect,

* Reicha alone was in the track of this truth; he demonstrated and censured the partiality of the old theory, but was deficient in penetration. His imperfect conception of the real nature of art, his want of method, and the prestige of the old school, prevented him from accomplishing what he had perceived to be right and necessary, although his great practical knowledge would have enabled him to do so more successfully than any of his theoretical contemporaries.

more or less pleasing, of certain combinations of sounds upon the ear appeared, after all, to be the original source and foundation of all harmonic rules and prohibitions, all scientific works, and especially those of the highest pretensions, preached a doctrine opposed to sensual gratification; although the founders of these rules themselves did not dare openly to confess and maintain their narrow principle. When, amongst so many forms, only so few, and these merely on account of their supposed difficulty, as special tasks for mental calculation and combination, were included in the course of instruction, so partial a development naturally led to a farther search; and it soon became evident that all varieties of form were equally necessary and intimately connected, that each was created and animated by the spirit of art, no form being a mere lifeless mechanism, or, in its place, more difficult than the rest. Thus, having art in every form, and pleasure at every stage of the pursuit, the School could now insure artistic training and enjoyment in the place of anti-artistic exercises.

These ideas, which gradually developed themselves, as the author advanced in his studies—(for who has ever done learning? and how far does the author still know himself to be from his mark!)—were tried and confirmed by the practical test of long private, and afterwards public, instruction, since 1850, when a professorship of music was founded for him at our University. In the strictly academic point of view, it was necessary that critical, historical, and philosophical lectures on art should be distinctly separated from purely practical instruction in composition. Although, at the time of a still doubtful beginning, the latter was also, at first, given in the form of academical lectures, yet the growing circle and interest of the audience, which was joined by a number of musical students and teachers, soon led to instructive meetings, which were devoted to the interchange of ideas, performance, criticism, and correction of attempts in composition.

Here, then, it was needful strictly to define and keep in view the idea of a school of composition, to impart to it truth and reality. Here I had before me youths devoted to art and science, each individual possessing the same desire which had grown up in myself from my earliest boyhood. How natural and animating was the desire that my night watchings and pains might prove to have purchased for them days of joy and hope! Could I prevail upon myself to withhold from them the gratification of their desire to create works of their own, that artistic self-activity which is the reward of faithful study? Could I have entangled them in the mazes of those unartistic exercises which have been so long, and are still so frequently, the fruitless torment of those who want, but do not thereby learn, to compose? Could I have met these intellectually advanced young men with a planless routine, which imposes upon the learner innumerable trials and troubles, because it cannot distinguish the essential from the accidental, and which, even after those innumerable trials, is never sure of having attained its end? Could I have defended against such pupils a set of rules for the combination of sounds and chords, so as not to produce *too* disagreeable consequences? Or could I have dared to approach them and their works, growing richer and more extensive day by day, with ill-founded æsthetical aphorism, as was once the fashion of teachers, or with rules which intimidate, instead of encouraging students, with prohibitions and limitations, instead of advice and assistance? Their own consciousness, and every glance into the works of art, would have contradicted my teaching.

In the works and genius of art alone, as both are interpreted by the idea of art dwelling in the breast of every individual, was to be found the foundation, method, and complete development of a real School of Composition. Out of this perception arose my system of instruction and the plan of the present work. Explanations addressed to the immediate perception of each individual (Introduction I), proceeding from the most simple forms, and, while gradually developing themselves, noticing and pointing out the different roads that offered themselves, and the consequences to which they led, all without any apparent coercion, but according to a well-considered plan; afterwards analyzations of masterpieces in every special form; on the part of the student, continual activity and artistic cultivation; finally, joint examination of specimens and models;—these began to form the characteristic features of my system of teaching; and the uninterrupted zeal and cheerfulness of my pupils was my immediate reward. Even the scientific demonstration of the different doctrines was excluded, and reserved for separate and purely scientific lectures, in order that the artistic life of the School might not be disturbed.

This entire course of instruction was gone through, first in three, and afterwards in four, terms of six months each. Its plan and contents I have attempted to lay down in the four parts of the present work. During its progress, the last misty vapour that had still hung over the prejudice, according to which, doctrine and practice were considered as functions and directions of the mind, opposed to each other and not to be united in one and the same person, has been dispelled. Only *false* theory, which separates itself from the true genius of art, is foreign and disturbing to the active workings of genius; the *proper* theory is no other than that consciousness of the spirit of art, which every genuine artist possesses, but which is unknown to a mere routine artist and mechanic.

Let any one only read Gluck and even the more sentimentally inclined Mozart; let him ask Beethoven and Haydn; they all have either expressly asserted, or proved in their compositions, that they had the clearest perception of the spirit that dwells in the different forms of art. They only wanted a more scientific education, or perhaps an external inducement to develop a theory quite different from that of those who were mere scholars, but no artists. Nor have these men and their distinguished brother artists been made by the old theory; they became what they were *in spite of it*, finding out the right paths by their own deep reflection and research; as we see, from the constant contradiction between their works and the doctrines of the old school, that their genius was able to raise itself above the errors, impediments, and drudgeries of that school.

The task of the artist has no bounds, his time of apprenticeship never ends, up to his last work he is never allowed to rest. For this reason, it is the more to be desired that he should not be tormented during the time of his preparation, that he should lose none of his precious days; but that they and his undivided powers should be spared for those immeasurable tasks that lie before him. This should be the aim of every school of art; it was mine in writing this work.

A. B. MARX.

Berlin, 23 Aug. 1837.

PREFACE TO THE FOURTH EDITION.

IN the fourth edition of a work which is devoted to the service of art in its purity and truth, in the midst of times in which the pure and the true, either in this or any other sphere of public life, cannot boast of many triumphs, the author beholds a pledge that there are many here and elsewhere who, in love and faith, cling to the good cause with the unshakeable confidence that it *must* finally prevail, however great the confusion and falsehood, the obscurity of the vicious caricature of many an evil day, that now stares us in the face. One people, one existence, one progress, and one declension in every channel of life. Hypocrisy or transient self-delusion may open a hopeful prospect, now to the left, now to the right; but let no one fancy or expect that a better spirit will prevail in his particular sphere of life than in the general life of the community. Least of all, in the walks of art. The artist, of whatever rank, and and in whatever position he may be placed, however foreign the tasks to which he may devote his life, he, above all others, is the child of his times and of his nation. His ideas, views, condition of mind, even his means of operation, every thing belongs to his people and his times; his creation is the ideal representation, the spiritual reflex of the world as it was at the period in which he lived. In the more uniform life of antiquity, this relation is marked so distinctly, that Æschylus, Sophocles, Euripides, who stand near enough to join hands, that Aristophanes, the immoral castigator of immorality, look down upon us as so many portraits of hellenistic epochs of life. In modern times, when culture, classes, and interest are so much divided, the artists represent to us, each according to his individual position, the relations and conditions of the disunited national existence. As the times of chivalry were once reflected in the lays of our *Minnesänger*, and the days of the guilds in the rhymings of the *Meistersänger*, so Goethe is himself the clear reflection of German depth of feeling and German strength of mind; as it manifested itself in those days of our fathers, when it was allowed and possible to forget the necessity of national life and national history, contenting oneself with the contemplation and cultivation of natural, domestic, or cosmopolite relations; so Schiller joins his voice enthusiastically in the unreal, but, for this reason, the more intoxicating dithyrambics of German youth, revels with them in that ixionic love which, disgusted with the paltriness and painfulness of reality, raised its longing arms to visionary forms in the sky; a love which, though it had not the knowledge and power to ennoble that repulsive reality, was still full of blessed prophecy for the future, even for *our* future, which will and must rise, healed and purified,

out of, and in spite of, the present times of brute force and hypocrisy, of deceit and self-degradation.

The same may be read, line by line, upon the face of the art of sound. It, too, lives with us, tells of our joys and sufferings, sinks in feeble and corrupted times, and rises at the approach of better; a faithful echo of every sphere and direction of national life. Thus it was always, thus it is now. Neither it, nor the existence of a people can be fully comprehended without this perception. The glittering emptiness of our *salons*; the languor of business, which tries to recover or forget itself in trite love-stories and worn-out tales of intrigue; the affectation and conceited tiresomeness of "society," and the "mixed pickles" of forced effects and contrasts, of sweets and acids of all kinds which flash up like galvanic sparks; the effeminate dallying with sweet sorrows, with dilute and over-moderated passions, half truth and half lie; that modern pietism which tries to conceal or stiffen up its impotence and want of faith, by imitating the forms and ceremonies of times strong in faith and truth: all and everything must appear in our art as it appears in general life, so surely and unavoidably, as the new idea, wherever it has been awakened and shown itself, has not been able, or permitted, to prevail in times like the present. This is, however, too important and comprehensive a subject for a few passing remarks; there will be an opportunity elsewhere to do justice to it.

But it behoves all of us, who confidently await a rise after the present fall—for a new life coming out of the very graves—it behoves us to be steadfast in our adherence to the truth; to beat a path and open the gates for its final victory.

Thus the honoring admonition of a new edition has found me also, faithful and untiring in the discharge of my duties in the service of truth. In this, I derived great assistance from my connexion with the Berlin Academy of Music (established a year ago by Messrs. Kullak, Stern, and myself*), as it afforded me an opportunity of testing my system and method of teaching on a number of young persons, especially intended and preparing for the musical profession, in a course of lessons, in which I was, both artistically and technically, more free than in my academical lectures. If my system and method have come out of this trial unchanged in any *essential* point, it must be ascribed, not to a relaxation of my feeling of duty, or, far less, to a vain-glorious self-sufficiency on my part, but only to the fact, that the new experiment has confirmed my former convictions.

I am still of opinion, as I was when I wrote the preface to the third edition, that the object and task of a school of art is:

To assimilate a thorough and most comprehensive knowledge of art with the consciousness and feeling of the learner, and to make it, from the commencement, lead to artistic activity.

Neither abstract knowledge, nor mere technical training, constitute, or can even prepare, the education of an artist; both are the very opposite of art, and it is the hereditary sin of the old school† that it so obstinately refused to go beyond, or relin-

* Full particulars respecting this excellent Institution will be found in the third number of "Cocks's Musical Miscellany," a musical journal full of interesting information, and justly deserving the great patronage it has obtained.—*Trs.*

† Compare "*Die alte Musiklehre in Streit mit unserer Zeit*," by the Author.

quish this anti-artistic tendency. But neither can a circumspect and competent observer approve of the attempts (as made, a century ago, by Riepel, and afterwards by the talented and methodical Logier) to teach how to compose pieces of music as a watchmaker learns to put together the different parts of a clock; to mechanize the art of sound, instead of causing it to grow in a living form out of the mind of the student. On the contrary, as every artistic act is the effect of his own free will, and neither a matter of routine nor mere abstract thought, but embodied mind, so it should be the constant aim of every school of art to lead the student to the most convincing perception of its doctrines, and, through this, to energetic and joyful activity. By these means united, it should endeavour to impart to him that certainty which arises from our own well-comprehended experience; while it should take particular care to foster in him that longing desire for new deeds and new progress, which appear to me the condition and mark of a genuine artist.

This principle, connected with the idea of the purpose and meaning of art, as it had ripened in me from my early childhood out of the study of works of art, and my own artistic activity, and was confirmed by the examination of all historical developments in art, by the growing approval of men most capable of judging, and by my long and continually increasing experience, has now, as formerly, been my guide in the composition of this work. To impart life and fertility to the continual alternation of theory and practice, of law and freedom, of form and contents, of melody and harmony; or what may be the other modes of contrast, which, in reality, are indivisible: this has been again my principal object.

It would be a pleasure to me to explain my method of instructions more fully, especially to those teachers who have not had many opportunities of making observations; not because I am vain enough to believe that I could teach them something quite new, or exceedingly important, but from a sincere desire to share with them the profits of my experience. But here the insufficiency of all written instruction without the advantage of direct demonstration is felt most strongly. Books do not educate: it is life which educates. Only when life is acted upon through life, then the written word can become a means,—and a most powerful and beneficial one—of collecting the experience and knowledge of many lives, so that not every individual existence shall stand alone, or its operation be confined to the comparatively small circle of immediate connexions; that not every labourer unconscious of, and unaided by, the achievements of his predecessors and contemporaries, must either commence his task anew, or, in order not to be altogether isolated, become the adherent of musty traditionary usage. This want of connexion and mutual relation between the written theory and living practice, has been a long and frequently perceived deficiency of our schools of art. Even in later years, we have been obliged to witness how teachers undertook to train artists, or lead to a knowledge of art, by means of written information, while their own illustrations proved that they themselves had not even mastered the practical rudiments of composition; and how, on the other hand, really clever composers ventured to become teachers, on the strength of their practical proficiency, scorning every technical, psychological and other available means of education. The incapacity of the former is soon discovered; and so that of the latter. It is but too common and wide-spread a prejudice, that a clever, and much more an excellent, composer, must on that account also be a teacher, while it is so easy to perceive how

indispensable are many other acquirements to a man who would teach his art. In logic this has long been proved, and in music also we have had many instances (W. A. Mozart, L. v. Beethoven, &c.), showing that great artistic and great technical proficiency are not so necessarily, nor so often combined, that the one should be a sure proof of the existence of the other. The teacher of an art must have the knowledge, practical skill, and disposition of an artist; that is to say, he should be an artist himself; but this will be of little avail, if he have not also acquired a full possession of, and practice in, methodical and all other auxiliary knowledge which a teacher is expected to possess. However rare this twofold proficiency may be, however difficult its acquirement, still, on mature consideration, every one will acknowledge its necessity.

In accordance with these ideas, my method of teaching is directed from the very onset to intuition and practical application. Only so much is explained, in a purely didactic manner as is necessary to make the student acquainted with the characteristic features of my method, and the manner in which he is expected to take part in the lessons. With the first series of notes (the major scale) the instruction assumes its peculiar and never-changing character: continual activity in the field of practical composition, and careful examination of every form produced. When the student, by the aid of his master, has become aware, what each of the successive forms or combinations contains, and in what respects it is still deficient, he will, if talented and eager, generally, himself discover what it is most necessary to do, and how it can be best effected; while the least gifted pupil is sufficiently prepared to comprehend and profit by the explanations of the teacher. Thus the student finds himself, from the commencement, artistically employed, and moving in the atmosphere of his future life; and the labour of the teacher also retains its artistic character and freshness; neither in his mind nor in his works need he fear the old destructive schism between art and doctrine.

This mode of teaching proves most animating and effective in the instruction of only one or two pupils at a time, who, sitting by the side of the master, watch his pen, and are frequently called upon to take the pen themselves, or to give advice how to proceed in a work commenced; how to explain, improve, or avoid this or that doubtful case. The more the learner is ready and eager to anticipate his master, to find the required explanation, expedient, or means of progress by himself, the better the teacher appears to me to have accomplished his task. Even erroneous propositions by the student (especially in more complicated cases, as the fugue and sonata forms) are now and then taken up and carried out, in order that the student may perceive, from the consequences arising out of it, at some place or other, both his error and its effects at the same time. I do not consider it right, at least not in the teaching of art, as at the moment of artistic creation the individuality and the subjective feeling and will of the composer must always be the last arbitrator, to cut off every error as soon as it appears; but prefer to let the pupil put his idea to the test, so that the error itself may become the instrument of its own eradication. An error of which we have become convinced is a progress: one that has been merely repressed, always threatens to reappear.

It is obvious that a teacher who has to instruct a number of pupils at the same time, cannot proceed with equal freedom and facility, as the individual differences of

talent, industry, and character, cannot be so well observed and turned to account in a class, as when there are only one or two pupils. On the other hand, the emulation and mutual influence which class-teaching is calculated to create amongst a number of well-behaved pupils, are advantages, which, in some degree, compensate for the division of the teacher's attention. On this subject, I cannot here explain myself more fully ; but a more suitable occasion for doing so will occur.

Berlin, 30th of May, 1852.

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INTRODUCTION.

1. THE IMMEDIATE OBJECT OF THE SCHOOL OF COMPOSITION.

THE immediate and purely practical object of this School is to give instruction in musical composition, or to enable the student (natural ability and practice being implied) to become a composer. This it can only fully effect by teaching and assisting in the acquirement of all that a composer, as such, finds incumbent on him; and comprises no less than the *whole art of music*.

For this end, it has, *firstly*, to impart the necessary positive information on subjects assumed to be previously unknown to the student (*e. g.* on the technical treatment of musical instruments), whilst, on the other hand, it supposes that the student is acquainted with the elements of the musical art, and is possessed of a certain amount of general information; or, where more is necessary, to point out the means for its acquirement.

It has, *secondly*, to awaken and elevate the natural capabilities of the student; and, *thirdly*, to give him that clear insight into the nature and genius of the musical art, which is indispensable to success in composition.

But as genius in art is of a peculiar nature, so must be the instruction and training of an artist. For *art* is not a purely spiritual essence, like thought, with which *science* has to deal; nor *faith*, which is a matter of *religion*. Neither is it altogether corporeal or material, like the works of nature. *It is a living spirit revealing itself in corporeally perceptible forms*. A system, that would confine itself to the abstract and purely spiritual elements of art, would not be a school, but a philosophy of art. On the other hand, a system inculcating the material elements of art, separate from its spiritual essence, would commence its operations with the destruction of art, and never bring the disciple to a full perception of its true nature and genius. A true school of art, on the contrary, by developing this genius, as a combination of the spiritual and material in all its expressions and relations, will make its disciple, in the full sense of the word, a *master* of his art. To him, the dead material would be a useless burden, which he would as little know how to employ as the words of a language with whose meaning he was unacquainted; whilst mere abstract ideas would fleet across his mind like shadows of life long past. But the artist has not to look back to by-gone days; his sphere of action lies in the present and future. He may not play with expressions, of whose meaning he himself is ignorant, but must endeavour clearly and definitely to reveal the inmost workings of his mind, in the external forms of his art. In order to do this, he must have acquired a thorough perception of the genius of his art, must have made it entirely his own. Without such a thorough perception and spiritual appropriation, no real artist ever has existed, nor ever can be imagined to exist.

2. ITS ARTISTIC TENDENCY.

The ostensible object of this School being purely practical, *i. e.* to enable the pupil to produce works of art, its teaching and training must also be of a practical character, and in accordance with the nature of musical art. Although based on scientific principles, the School of Composition has not to enter into scientific demonstrations; for the productive activity of the artist himself is not of a scientific nature, although unconsciously founded on scientific truths. These final demonstrations, and their proofs, the School of Composition resigns to the *Science of Music*. The School of Composition has only to awaken and foster the gems that slumber in the hearts of all who have a taste for music, and to cultivate in them a clear artistic perception. Its first proceedings are directed to that innate feeling which may be called the *Artistic Conscience*, and which is the first and last guide, not only of the beginner, but also of the accomplished artist. All its proceedings, all its counsels, and warnings, can be based upon this artistic feeling alone; for art exists only for its own sake, and can only accept as law and rule what it is founded upon, and a consequence of its own nature. For this reason, we may give to every individual, who is conscious of possessing a susceptibility for music, the cheering assurance, *that this feeling alone is a sufficient guarantee for his being able to acquire all that the School of Composition can impart*; for he carries in his own bosom that, on which alone the School itself is based; since it has no other object than to ripen the natural sense into a clear artistic perception, by leading the disciple with a friendly hand through the world of art, enriching and strengthening his mind with each of its innumerable forms and creations.

3. THE FURTHER OBJECT OF THE SCHOOL OF COMPOSITION.

Besides this most important purpose of awakening and developing artistic feeling, which is indispensable to the future composer, this School of Composition offers inestimable advantages to amateurs as well as professional musicians; especially to the *teacher* or *conductor*; to whom a perfect understanding of musical art is of special value. This perfect comprehension of the genius and productions of the art, and the development of musical talent in all its branches, can only be obtained through such a course of study.

For music, as a moment's reflection will prove, is an aggregate of innumerable similar or dissimilar forms, which, combining or blending together in a thousand different forms, present themselves to the hearer, fleeting and unrestrained, like currents of air—or apparitions, confusing, in their eternal changes, even the sight and ideas of the reader or performer who would fix and contemplate them, unless he has learned the magic signs which solve the mystery of their existence; or has been a participating witness of their creation, which he can only become by the aid of instruction in composition. Without this aid, we may indeed receive an impression, more or less deep, from the works of art, or may arrive at a superficial understanding of their meaning, but never with certainty succeed even in imitating them; and although, through long experience, a certain degree of practical dexterity may be

attained, yet to penetrate into the depths of musical art, to understand and relish a musical production, not only in its totality, but also in its individual traits, to perceive and follow the ideas of the composer through all the changes and combinations which his creative fancy may employ—this perfect artistic maturity can only be attained through indefatigable study. To the *conductor* or *teacher* especially, this is altogether indispensable, not only because it leads him to a complete understanding of his art, but also provides innumerable methodical advantages and facilities in the course of study.

4. THE EXTENT AND PLAN OF THE SCHOOL OF COMPOSITION.

It has been already stated that the School of Composition embraces the entire range of musical art; that it contains all that, in the most extended sense, appertains to musical composition. Only the *elementary* knowledge which is necessary to every performer (whether singer or instrumentalist), and certain auxiliary acquirements not directly included in the musical art, the student is expected to possess at the commencement of this course*. According to the usual arrangement, the School of Composition embraces :

1. *Rhythmics*, or the doctrine of Rhythm.
2. *Melodics*, or the doctrine of Melody.
3. *Harmonics*, or the doctrine of Harmony.
4. *Counterpoint*, or the doctrine of the invention and combination of several different Parts.
5. *The doctrine of Artistic Forms*.
6. *The doctrine of Instrumental Composition*.
7. *The doctrine of Vocal Composition*.

The *first* and *fourth* of these seven rubrics can only be treated in connexion with others, so that only five distinctly separable branches remain. It is also obvious that, although the abstract conceptions on which the above divisions are based—as melody, harmony, rhythm, &c.—may be kept mentally distinguished, yet art itself knows no such abstract division. There is no melody without rhythm; no composition consists of harmony only; not the shortest harmonious phrase is imaginable without a melody; nay, without several simultaneous melodies (in the different parts).

As, then, the School of Composition is a school of *art*, developing it as it really exists, it can enter no further into so unnatural a division than is absolutely necessary. For, otherwise, it would proceed in direct contradiction to the indivisible nature of art; nay, a separate treatment of its different branches would not be practicable, even in theory. The doctrine of melody is not only inseparably connected with that of rhythm and artistic forms, but also partly based upon harmony and counterpoint; as the latter again requires a knowledge of all the above branches of musical study. One department only, the doctrine of composition for special

* The student who is in want of information on any subject relating to the general education of a musician, may find it in the author's "*Universal School of Music*," published by Messrs. Cocks and Co.

instruments, or the human voice, may for a time be set aside; and we avail ourselves of this circumstance to avoid any unnecessary crowding of these subjects, which cannot be treated separately. The School of Composition, accordingly, is divided into two distinct courses; viz.

THE DOCTRINE OF PURE COMPOSITION,
AND
THE DOCTRINE OF APPLIED COMPOSITION.

The latter treats of composition for instruments or voices, and the application of music to devotional or dramatic purposes. The rest of the above seven branches belong to the first course of the School.

5. THE COURSE OF PURE COMPOSITION.

The doctrine of pure composition commences with the most simple forms, viz. with single series of sounds. Out of the first tonal series, the diatonic (major) scale, *melody* develops itself by the adjunct of rhythm, and simultaneously with it appear the fundamental forms of all musical composition; *period*, *section*, and *phrase*. Whilst the gradual development of these elements of art is still going on, we enter upon a new basis; a harmony, which, proceeding from the tonic, divides itself at once into two masses, and which, in contradistinction to the subsequent more artificial harmony, is termed natural or primitive harmony. This new element not only furnishes additional material for melodious combinations, but also becomes the basis of *composition in two parts*. And now our periods assume the form of real artistically constructed compositions.

Proceeding steadily upon the basis of the two masses of the natural harmony, we arrive at the *doctrine of the chords*. The major scale is now also harmonically established, and afterwards the development of the *minor scale* leads to a new series of chords. The contrast between *tonic* and *scale*, which appeared already in the construction of the scale, reveals itself more clearly in the two masses of the natural harmony, and assumes a most decided character in the *tonic triad* and dominant chord, with its derivatives. The same contrast afterwards reappears in a more varied form, as we learn to modulate from an original or principal key into foreign ones, and thus to connect, in one and the same piece, two or more different keys, just as we did previously the tonic harmony with that of the dominant—the second harmonic mass with the first—the scale with the tonic itself.

We thus have not only obtained a greater variety of chords, but, in the combination of different keys in one and the same piece, we also discover the fundamental principle on which the construction of the more complicated *artistic forms* is based. The knowledge of the different chords also leads to a new kind of melodious combination. As we proceed, we learn to accompany every sound of a melody by a separate chord, until eventually we arrive at the most simple forms of the *prelude*, and the harmonic accompaniment of vocal melodies.

And now our harmony begins to appear in a new light; we learn to consider it as a *simultaneous combination* of different series of sounds. These series of sounds

gradually assume a more melodious form, and thus become *independent harmonic parts*. To this end, they call to their aid sounds not belonging to the original harmonies (*suspensions, passing notes, anticipations, &c. &c.*), and these again give rise to new chords, new modulations, &c. &c.

The student is by this time in possession of a variety of means to distinguish the mere accompanying or secondary parts from the principal one. He is next instructed how to harmonize *chorales*, and this leads naturally to the consideration of the church-modes; not only because a great number of chorales were composed in these modes, but also because the knowledge of the old tonal system greatly assists us to comprehend and properly value our own.

After this, the theory of passing notes is more fully developed, and then all melodic and harmonic means previously obtained are applied to the accompaniment of *secular melodies*.

The doctrine of melody and harmony is now completed, and has already been applied to manifold artistic purposes. This practical application, however, has rested entirely upon external conditions, being dependant either on a given melody, which was to be accompanied, but not invented or altered, or limited by the amount of our means of expression. The *principal object* of this first course was, however, the discovery and acquisition of artistic *material*; and the different forms of art (which will afterwards re-appear in a more independent character) were introduced, not for their own sake, but for the above purpose.

The whole development, as here delineated, forms

THE FIRST COURSE OF PURE COMPOSITION.

From this point commences the doctrine of the different forms of art, which gradually develop themselves out of the materials obtained in the first course.

We continue from the commencement to distinguish, in our musical phrases, the principal part from the merely accompanying (subordinate) ones. The consideration of this form, which we term *homophonic*, leads us to the construction of *dances, marches*, and similar compositions, which had already been attempted in the first course, but could not then be sufficiently developed.

After this, we begin to consider harmony as a combination of different equally important parts, each of which has its own form and character; and thus we enter upon the different forms of *polyphonic* composition, commencing with *figuration, imitation*, and the different forms derived therefrom. But as there is no acknowledged principal part in a polyphonic composition; as all the parts are of equal importance, and each may for a time become predominant over the others; the idea suggests itself, of investing one after the other with the character of a principal or leading part. In this idea have originated the different forms of *fugue and canon, &c.* one arising out of the other, according to the laws of simple, double, and multiple counterpoint. The development of all these forms of art constitutes

THE SECOND COURSE OF PURE COMPOSITION, OR, THE DOCTRINE OF ARTISTIC FORMS,

which completes the School of pure Composition; it is followed by the School of applied Composition, which completes many of its doctrines, besides treating of the subjects which belong to itself exclusively. Here, in particular, will be considered those mixed forms (Rondos, &c. &c.) which require no particular practice in pure composition, and are best applied immediately to special instruments or voices.

6. PRELIMINARY JUSTIFICATION OF THIS SYSTEM.

The direct advantage of this complete and systematic development consists in this, that none of the subsequent forms, not even those which are considered the most difficult (*e. g.* fugue and canon), present greater difficulties than any previous one; for each is derived from and based upon those which precede it; and although it may appear more complicated, and require closer application, the student finds himself on every point prepared. Whilst thus one form develops itself out of another in a perfectly systematic and rational manner, each presents itself as an artistic structure, full of meaning, and an indispensable link in the learner's course of study. Thus the erroneous notions entertained by the half-informed, that certain artistic forms (as the fugue) are obsolete or useless, fall at once to the ground. All forms of art are in their place necessary and indispensable for the systematic development and completion of the artistic education. This consistency of the School of Composition is its *second* justification; the first being, as already mentioned, the extent and completeness of its design.

It is, however, obvious that this completeness, which the School acknowledges as a first condition, must not be taken in a *material sense*. The School cannot possibly enumerate and treat of all *possible* forms, especially as the progressing spirit of art may daily produce new ones; nay, such a kind of completeness—if it were attainable—must be called destructive, as it would absolutely put an end to all free self-action on the part of the disciple. But it is necessary that the School should make the learner acquainted with *all essential forms*, and thence open the path to all others, which have been already or may be hereafter produced. Only if it fulfil this, the School of Composition is a real and satisfactory school of art, proving true to the genius of art also in this, that it proceeds from the first outset, through all the progressive stages of its course, in such a perfectly *organic* manner, that any further development may be considered as a continuation of its course, but never can lead to a contradiction of any of its former doctrines.

We have already perceived that a separation of the different branches of composition (melody, harmony, &c. &c.) would not only be opposed to the spirit of art, but also practically impossible. From the above delineation of the plan which we intend to follow, it now also appears that our own arrangement of the different branches of the musical doctrine cannot be strictly carried out. A single series of sounds, for instance, serves us to form periods which may constitute a real musical composition; so also two-part harmony is applied to the construction of pieces, consisting of two or three strains. And yet, both productions belong properly to the province of artistic forms. Contrarily, the doctrine of passing notes can only be completed after the treatment of the chorale has been explained; so also the relation of two or more parts which may be inverted (double and triple counterpoint) can

only be fully developed in the doctrine of artistic forms, although both subjects properly belong to elementary composition. Lastly, a certain portion of the doctrine of forms must be reserved for the doctrine of applied composition. All these, however, are not violations of the original plan, but rather so many proofs in favour of our leading principle: that the nature of art itself, and not an abstract logical division, must regulate our proceedings. It is an erroneous and only *apparently* systematic method, to place together all things which may be classified under one common rubric or name (for instance, the whole doctrine of harmony, or the fugue, &c. &c.), and to treat each of such divisions separately. Such a proceeding is contrary to the nature of the subject, and must impede the progress of the learner, as it overloads his mind with a mass of theoretical explanations and rules, which he has no immediate opportunity of applying, and which hang upon his memory as a dead weight; having, possibly, lost all interest for him, when, at length, the time for their practical use shall have arrived.

Our School, on the contrary, also proves itself to be a proper school of art, because it leads the student, as soon as possible, to *practical* and really artistic activity, providing at every stage the necessary information, *but no more*; and immediately bringing into practical operation every new doctrine and every explanation or rule.

7. THE NATURAL QUALIFICATION OF THE LEARNER.

Having pronounced the School of Composition to be indispensable, not only to the future composer, but also to every musician desirous of acquiring a sound knowledge of his art, the question arises, what natural abilities are necessary? or, *who may derive from it the benefits it promises?*—Answer:

Every individual who feels an earnest desire to become more fully acquainted with the science of sound, who takes a lively pleasure in it, and is endowed with so much taste as every performer is required to possess.

But will the School of Composition enable any person, possessed of the above qualifications, to become a composer?

To this question it is impossible to give an unconditional reply. So much, however, is certain, that any person possessed of sound understanding, and a tolerably correct musical ear, may learn to produce all kinds of musical forms of composition; and this will give him a deeper insight into the existing productions of art. But, in order to arrive at the highest perfection, there must be *genius*, a real creative power; and even the production of works of art, of a less exalted, but yet living and soul-stirring character, require the possession of that natural power which we call *talent*. He in whom genius is dwelling, will feel its presence at the right time and in the right manner; and no person needs to intimate or can dispute its presence. Talent, however, does not reveal itself so directly and decidedly. The first sign of it is the manifestation of a *lively interest in the matter*. It appears in many different degrees, can be cultivated in different directions, and, if carefully fostered, may often lead to happy and most important results. But to what extent and with what success this natural power may be improved, no person can predict; neither he who possesses it, nor any one else; it must be tried, developed, and confirmed. It is but too often the case that vanity or a transient desire induces us to believe a

talent to be more brilliant than it really is. Apart from such an illusion, however, which our inward monitor will soon dispel, it may be generally and safely affirmed that every person who feels a lively interest in a matter—whatever it may be—possesses more talent for it than he is himself aware of, or believes; or rather, *every talent is capable of a higher degree of improvement and development than can possibly be foreseen.* For it is natural that, without proper guidance, we should often direct our talents to tasks for which we do not possess the necessary previous information, or whose real nature we do not fully comprehend: in those cases which happen most frequently to really gifted individuals, a failure easily leads to faint-heartedness, and distrust in our own powers; because we are not able to foresee how far they may and ought to be improved by earnest application. He, therefore, who feels that lively interest, may confidently undertake the cultivation of his natural powers, and expect that his success will be proportionate to the pains he takes in securing it.

On the other hand, the *most gifted person* may rest assured, *that without study and cultivation his talents will remain undeveloped and barren.* The great masters of all times, from Paestrina, or Seb. Bach and Handel, down to Mozart and Beethoven, were not only highly gifted, but also (according to the standard of their age) deeply versed in their art; and where they were deficient in knowledge or practical skill, not even their genius could raise itself to perfection. If any one should, nevertheless, doubt the necessity of preparatory study, let him only try his powers without it, at a task of some difficulty; *e. g.* a fugue or symphony; or compare the time and labour which he expends, even on trifling productions, with the ease and dispatch with which a master-artist accomplishes such tasks. And, even if he should fancy that he has been successful in this or that attempt, and that, although little prepared by previous schooling, he may yet arrive at still more brilliant results, let him calculate the time which his fancied successes have cost him, and consider whether he is justified in hoping that the things which he may expect to accomplish will be worth the time and labour of a whole life. Let him not deceive himself with the common-place objection, that it is the quality and not the quantity of his productions which constitutes the value of a man's labour. This is true in one sense; but no less an indispensable condition of success, is to *have accomplished much.* All our great masters have *worked hard*, many of them *incredibly hard*, and only thereby became what they were.

8. PREPARATORY ACQUIREMENTS OF THE STUDENT.

It has been already stated (4) that the School of Composition only requires the student to be in possession of that information which is necessary to every musical performer, and is contained in every musical grammar. It is possible that a student possessing this amount of information, if he be only a moderate performer, may understand the doctrines of the School of Composition and master its difficulties; but it must be obvious that a high degree of skill (both in playing or singing) must greatly facilitate the study of composition, especially when the student has accustomed himself to take an interest in what he sings or plays, and to realize in his mind the different musical effects, even without the aid of an instrument. Of all instruments,

the pianoforte deserves a decided preference. Without sufficient skill in the treatment of this instrument and in singing, great success in the study of Composition can hardly be expected. He who can play a stringed instrument, and if possible a wind instrument also, will soon discover the advantage of such an acquisition. In addition to this, it is highly desirable for the student to make himself as much as possible acquainted (both before and during his study) with the works of our great masters, especially with those of *Seb. Bach, Handel, Gluck, Haydn, Mozart, and Beethoven*, and to warm and elevate his mind by their wonderful creations. Even if he should not yet be able fully to appreciate one or the other, this should not prevent his constantly returning to that very master whose works he relishes least, in order to overcome the indifference which is only a consequence of the imperfect cultivation of his mind. Nor should any kind or form of composition in which our masters have written, remain unknown to him or be neglected. And this last admonition deserves the more to be reflected upon and to be taken to heart, the more frequently modern teachers (especially teachers of the pianoforte) not only neglect, and also lead their pupils away from the older forms of composition (*e. g.* the fugue), but also from the works of modern composers, even of Beethoven! (under the pretext that his writings are not in the proper style of pianoforte music!! He, the perfecter of this class of music up to the present day!)—directing their attention to a merely technical and partial rule of taste in the art.

That, finally, a superior general education must be of inestimable benefit to the musician, as well as to every one else, is self-evident.

9. THE TASK OF THE LEARNER.

The School of Composition is a school of art, and therefore intended not merely to *impart knowledge*, but to lead to *productive activity*. The student, therefore, must by no means be contented with knowing and understanding the different doctrines of the School, but he must be able to *produce* works of art with ease and certainty. This alone entitles him to the name of an accomplished artist. The road to it is an unceasing diligence and continual practice. This labour is not only imposed upon him by the endless variety of already existing and possible productions of art, but it is also recommended to him by the example of all the great masters: for, as we said once before, they arrived at their eminence only by the extraordinarily great number of their works; and if some of their earliest productions bore already the stamp of genius, it is nevertheless easily proved, what an amount of labour it required to raise them from those rude beginnings to ulterior perfection. But even the number and qualities of artistic productions depend upon the systematic plan of the School; it is the latter which directs the labour of the learner to the proper objects, whilst those most endowed by nature are, without its guidance, in constant danger of spending their talents and energy in misdirected attempts.

The practice of the student should embrace *all forms of composition*, even if his inclinations should lean towards a certain class of forms, or some others appear at first uninteresting: for we may already perceive, from the general plan of the School, that one form arises from the other, and can only be properly understood through those

which precede ; as each of them also reveals a peculiar aspect of the art, which does not appear in any other. He, therefore, who, for instance, should have formed a resolution to write only for the opera, would not be right in neglecting the fugue or other similar forms, however seldom they may find a place in Operas ; for in those forms he will become acquainted with an aspect of his art which he can by no other means realize.

The learner, who does not observe this *faithfulness* and *obedience* towards the School, who perhaps with the daintiness of unsound dilettanteism, slips over the more simple and oft-heard beginnings, or neglects those forms of art which are perhaps not in accordance with the taste of the day, in order to arrive sooner at subjects which appear to him more interesting, more novel or striking, such a one will never come into full possession of his art ; he will miss the very object at which he aims ; for his fastidiousness causes him to remain unacquainted with the most important branches of artistic education, and unavoidably leads him into that *mannerism* which will not allow him to do what he ought, but only what is pleasant and convenient. The only means of avoiding this error, and that which is still more opposed to the spirit of all art, a *craving for novelty*, is a faithful study, extending over all the branches and forms of the art. This alone accustoms and enables the mind not to yield obedience to mere personal predilections, or that vanity which constantly thirsts for something new and striking, but on all occasions to fulfil his duties as a conscientious artist.

10. DOCILITY OF THE STUDENT.

THE studies of the learner must not only be complete, but they must also be pursued in strict accordance with the directions of the School. This follows from what has been said about the development of one form out of another, none of which can be obtained and understood without the preceding ones. But there is another reason for directing the attention of the learner to this point. It is natural that, in our days, so over-full of music, there must be a number of musical ideas hovering in the memory of the learner, which he may be inclined to introduce into his exercises before the proper time for their consideration in the regular course of the School has arrived. What student, for instance, will not recollect harmonies which he has somewhere heard, and which must appear to him much more interesting than the simple chords with which the School commences ? This, of course, is no defect in the plan of the School, which cannot possibly treat all things at once, or accommodate itself to the particular fancies or recollections of individuals. A strictly systematic plan of teaching is obviously incompatible with such accidental and untimely insertions of individual reminiscences, by which it must naturally be disturbed and interrupted. The learner who allows them to interfere with his exercises, who does not confine himself religiously to those doctrines and forms which are presented to him for examination, sins against the *discipline of the School*, and, as a punishment, loses all certainty of success. The discipline of the School not only forbids such accidental insertions, but also any other deviation from its plan. In this respect, two things are to be particularly noticed :—Firstly, we may arrive at several forms by different

roads, as they are all connected with each other in many different ways.* In this point also, the learner should adhere to the plan of the School. That this plan has not been decided upon without some well-founded reasons, cannot here be shown, but forms a subject of consideration for the *science of music*. The student must, for the present, accept it for granted. Secondly, it will appear that some rules, which at the commencement of the School have been pronounced as generally binding, are, at a later period, either repealed, or at least modified. Such is, for instance, the case with certain sequences of open fifths, which at first are unconditionally forbidden, but which, in the gradual development of chords, are shown to be in many cases correct and justifiable. All this does not arise from any inconsistency in the plan of the School, or from a defect in the framing of its first laws; but it is because the pupil can only be freed from previous restrictions, when the progress he has made entitles him to such emancipation, and because the whole course of the School presents a gradual expansion of the narrow boundaries prescribed at the beginning.

11. THE MEANING AND PURPOSE OF THE LAWS OF ART.

A true school of art has a higher and nobler object than merely to give a code of laws, derived perhaps from external or partial considerations, according to which some things are forbidden as absolutely false, and others commended as absolutely right, as former theorists were wont to do. The idea of art is too profound, and its object, extending as it does over all centuries, is too high and comprehensive, to admit of any absolute or finite act of legislation. The genius of art itself is its highest law, to which everything belonging to it must yield unconditional obedience. No form of art is in itself absolutely wrong or right, but all are right and proper so far as they serve their purpose, and wrong or inadmissible when they do not. It is for this reason that the intellectual powers of the artist should have been fully developed, so that he may comprehend the genius of his art in its entire depth, and all its aspects. For this reason also it is the great aim of artistic education, to which every school of art must accommodate itself, gradually to enlarge the views of the student, and to accustom him not to confine his attention to particular points more or less attractive, but to examine everything in its relation to the whole design and idea of the art. It is the consistency and well-arranged plan of the School which gives both certainty and facility to the student; therefore, until the School itself shall free him from its restrictions, he must not refuse obedience even to those rules and precepts which he knows will at a later period be modified, or altogether rescinded.

It is here the proper place to explain a mode of expression which will be of frequent occurrence in the subsequent pages of this work. We shall often designate a series or combination of sounds as "disagreeable," or even as "false and inadmissible," and this must appear contrary to the above-explained fundamental idea of artistic laws. Such unqualified expressions are indeed, if not untrue, at least inaccurate. Of every form of art, it can in truth only be said that it is good or bad *in*

* The same is the case with sciences of a more strictly logical character, *e. g.* mathematics and philosophy, both of which arrive at many of their propositions or doctrines from different points of starting.

this place, under these circumstances, or for this purpose. Hence it follows that our judgment ought to be based upon an inquiry into all the different circumstances under which a given form makes its appearance. We must examine, first, what it contains or expresses, and then whether its contents and character are in accordance with the general idea of that class of forms to which it belongs. If we proceed in this manner, which is the only proper way of arriving at a just conclusion, we shall not be induced to say "this or that combination of sounds is good or bad," but "it expresses such or such an idea, creates such or such a sensation, and, seeing that this is the purpose for which it was intended, the combination in this place is right and good," or *vice versa*.

It will, however, be easily conceived that, in the progressive course of the School, there is frequently no time for an elaborate inquiry into all the different relations and conditions of each form of art. In most cases, where a certain form is declared to be bad or objectionable, the reasons for such a declaration are either deducible from previous explanations, or in themselves sufficiently apparent for the practical purpose of teaching. In all such cases it would be pedantic to interrupt the course of the School by a laborious, scientific demonstration. Those unconditional expressions of approval or condemnation are therefore to be understood as true only in reference to particular cases, where they will either be verified by the immediate perception of the student, or are obviously based upon previous explanations. Their final justification, as well as the scientific establishment of all the doctrines of the School in general, belongs to the province of the *science of music*, and cannot be attempted in a work of a practical nature like the present.

12. THE METHOD OF STUDY AND PRACTICE.

THE method of teaching observed through the whole course of the School is this: first, the construction and meaning of every artistic form is clearly explained, and then the information thus obtained is at once applied to practical purposes, *i. e.* to the production of similar forms. In examining a new form, we first inquire into its relation to previous forms, and then consider it in its character as a stepping-stone to further progress. When a form is very complicated, it will often be impossible for any but a thorough-bred musician to perceive at once all its relative and characteristic features. For such cases the School provides a number of facilitating *maxims*, which are intended to guide the student, but must still less be considered as absolute and binding than the before-mentioned temporary laws of art.

The learner, on his part, has to regulate his studies and practice in strict accordance with the plan of the School. He must first endeavour to *understand* the meaning and purpose of every given form, to *feel* its truthfulness as an expression of a certain idea or sensation, and thus to make it entirely a property of his own. This is the starting point for the different roads to new discoveries which are pointed out to him by the School. The roads thus pointed out, or sometimes partly opened, he must follow up, as far as possible, in unremitting practical attempts, in order that he may arrive at that degree of *facility* and *certainty* which is only acquired by long-continued efforts. Sensation and expression, idea and representation, will thus become inseparably connected in his mind, until his artistic feeling is so highly cultivated as to guide

him safely, even in those cases where science or experience can render him no assistance. One way of arriving at this, is to acquire a facility in transposing into any key the different forms which the School, to save him time and space, only represents in one or two*. Another acquisition, invaluable to every musician, and indispensable to the future composer for special instruments or voices, is to be able to write his conceptions with facility and dispatch in any of the usual clefs, in score as well as in the form of sketch or mere extract†. This facility may be acquired without interrupting the study of composition; but we would not advise the learner to apply it to those exercises which form a part of the course of the School, because it may tend to draw his attention from matters of greater importance, *e. g.* the conduct of the parts.

The student should also be able to realize in his mind the effect of any given or required combination of sounds, without the aid of an instrument. This is necessary not only because an instrument may not always be at hand, or because many forms of composition (*e. g.* orchestral pieces) cannot be represented upon one single instrument, but also and chiefly because the habit of trying the effects of an orchestral or vocal composition easily leads to the danger of writing in the style of pianoforte music, which for these compositions is either quite unsuitable, or produces effects altogether different from those intended. To compose without the assistance of an instrument, is also the only way of becoming independent in the development of our ideas, and certain in their artistic representation. This independence and certainty the School of composition will give to every student who shall, from the commencement, endeavour to dispense as much as possible with all external assistance, such as the piano, or any other instrument. He must accustom himself to note down his ideas in the form decided upon *without hesitation*, and, if possible, *without stopping*, even if a doubt should arise whilst he is writing. But when this draft or sketch has been finished, then it must be carefully and scrupulously examined, first without, and afterwards with the aid of an instrument. The examination must commence with a consideration of the idea and plan of the whole, and afterwards be carried into the minutest details. *To invent and plan with clearness, freedom, and decision; to write with boldness and dispatch; to examine with conscientious care and pertinacity;* these are the three successive duties which every composer has to perform.

When some principal doctrine (*e. g.* of composition in two parts, or modulation) has been completely mastered, and the student become accustomed to express his ideas without any mechanical aid, then, and *then only*, is it advisable for him to

* On this matter, as well as on many others which are almost entirely neglected in the ordinary musical instruction, the School of Composition has frequent opportunities of imparting some valuable information. This and others, relating to method and practice, will mostly be found in the notes at the foot of the pages, marked 1, 2, 3, or *a, b, c*. The most important exercises have been specially pointed out and classified according to their degree of importance; as, *e. g.* "First Exercise," "Second Exercise," &c. &c. These must be continually repeated until the difficulties which they present are completely overcome. The exercises not thus specified are of less importance; nevertheless, it is expected that they will not be altogether neglected by the assiduous student.

† Those who wish for information on this subject, as well as on all matters relating to the general science of music, will find it in the "*Universal School of Music*," by Dr. A. B. Marx, just published by Messrs. R. Cocks and Co.



FIRST DIVISION.

COMPOSITION IN ONE PART.

FIRST SECTION.

THE FIRST FORMS.

1. SUCCESSIONS OF SOUNDS, AND THEIR VARIETIES.

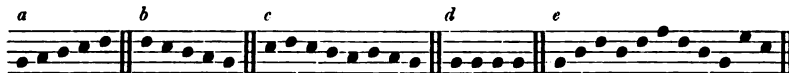
IF we examine any piece of music, we shall find it to consist either of one or several simultaneous series of sounds, which are intended to be sung by one or several voices, or played upon one or several instruments.

We commence with the most simple of these forms, viz. a single series of sounds.

But even here we have at least a two-fold distinction. Every musical strain not only consists of different sounds, but is also arranged in a certain rhythmical order, which shows when one sound is to follow another, how long it is to last, &c. &c.

Let us again revert to the most simple and first of these successions, and forget, for a time, their rhythmical arrangement. At present, therefore, we will examine merely the *tonal contents* of our series; *i. e.* the sounds of which they are composed.

These sounds may follow each other in different directions, and we distinguish, accordingly, three different kinds of succession; namely: firstly, *ascending* (*a*); secondly, *descending* (as at *b*); and thirdly, *undulating* (*c*), consisting both of ascending and descending successions. Repetitions of the same sound (*d*) might also be considered as forming a kind of tonal succession. Lastly, we observe that sounds may follow each other either by successive *degrees* (*a, b, c,*), or by *skips* (*e*)*.



It is easily perceived, that ascending successions awaken a feeling of *animation, elevation, or expectation*; whilst descending successions, on the contrary, express *depression, exhaustion, or a gradual return to repose*†. Undulating successions have

* Here, already, we may form an idea, how inexhaustible are the resources of the empire of sound. For if we confine ourselves to *eight* different sounds only (leaving out all semitones, all sounds belonging to the higher or lower octaves, all repetitions of the same sounds, and all combinations of less than eight sounds), we may convert them, as can be mathematically proved, into no less than 40,320 different series. Our object, however, is not to calculate, but freely to invent; and this requires no mathematical skill, but a higher faculty, which enables us to detect and feel the *sense* of the different tonal combinations; and, therefore, might be called artistic consciousness.

† Let him who has not yet felt this in music, only observe persons who speak, and he will perceive how the pitch of the voice rises as the speaker becomes excited with joy or passion, until, at last, it changes into shouts of rejoicing or shrieks of fury; and how, on the contrary, the voice sinks when the speaker becomes exhausted, or painfully affected.

no such decided character, but partake of the nature of the other two. Sometimes, however, the general direction in which they move, although undulating occasionally, is decidedly an ascending or descending one :



and from the predominance of either, the character of the succession is derived.

Thus far concerning the direction of tonal progressions ; respecting their kinds, we will merely add, that series of sounds moving by successive degrees possess a calm and sedate character, while progressions by skips are expressive of energy, impetuosity, or restlessness. We shall refer more minutely to this subject hereafter.

THE ORDER IN WHICH THE SOUNDS OF A SERIES FOLLOW EACH OTHER.

Let us now proceed with the construction of successions of sounds. We must have seen already (note, p. 17) that almost innumerable successions may be produced from even a few sounds. Considering the wide extent of our tonal system, and the infinite number of successions within its range, it is plain that we require some kind of basis for the operations we are about to enter upon ; some standard form which may serve as a pattern ; otherwise, we may be unable to decide which of the many successions presenting themselves we should begin with.

The most natural model for the formation of tonal successions is found in the

SEVEN DEGREES OF SOUND,

which also form the basis of our whole tonal system*. These degrees are named

C D E F G A B

and constitute the normal major scale, or the *scale of C major*.

Thus, consequently,

THE MAJOR DIATONIC SCALE

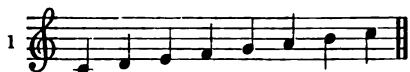
is the first basis for the formation of our successions of sounds. The more valid reasons why we have decided upon this choice will be fully explained hereafter, in the discussion upon the minor scale and other subjects.

The first requisite we naturally desire in a succession of sounds—as of every human expression—is, that it should, in itself, represent a complete and conclusive idea. This is not clearly perceptible in the above series of sounds. We may know from theory, that there are no other than those seven degrees (of sharp and flat sounds we can here take no notice) ; but, when they successively strike the ear or mind, we feel the want of a sign by which we might perceive that the series ends with the seventh degree, B, and that no eighth degree will follow. Such a sign, however, may be obtained by repeating, after the seventh degree, the first sound in the following octave,

C D E F G A B C.

* See *Universal School of Music*, Part 1, Section 1. Messrs. Robert Cocks & Co.

intervals of time, and the latter in different ways. We therefore commence again with the first, as the most simple form of succession, deciding that the different sounds of our series shall all be of equal duration, *e. g.* each of the value of a crotchet.



An arrangement like this, however, in which the sounds move without distinction or life, cannot satisfy us for any length of time; and were we to apply it to a series of greater extent, its sameness and want of character would render it still more uninteresting. Our feeling, prompting us to distinguish and to arrange, leads us to divide the whole series into smaller portions, whereby it becomes not only more intelligible, but also more expressive. The most simple division being that by *two*, we apply it first:



and thus obtain four equal measures, each of which contains an equal number of sounds, which are also of equal value. Such measures are termed *bars*.

This arrangement in bars is at first merely addressed to the understanding, and is only obvious upon paper. In order to make it equally perceptible to the ideas and feelings, and give it a real and effective expression, we distinguish the first sound of each division (marked \wedge), by laying upon it a stronger stress or *accent*. By this accent, the first or *principal part** of each bar is distinctly marked, while the consequent change of accented and unaccented sounds gives the series a new and pleasing variety of expression.

Our series now appears also to be well arranged, so far as regards the intervals of time. Such an arrangement, made perceptible to the ear by the stress laid upon particular sounds in the regular changes of accented and unaccented notes (principal and subordinate parts of the bar), is termed *Rhythm*.

A series of sounds tonally and rhythmically arranged, is called *Melody*.

Melody is the most essential of all artistic forms, but at the same time the most simple.

In the first demonstration of the scale, it was clearly proved that it should begin and end with its most important sound, the tonic, from which it derives its completeness and perfection.

Now we have also learned to distinguish between sounds of greater or less rhythmical importance. If our melodies are to possess a perfectly rhythmical character, it is desirable that their first and last sounds should be principal parts of the bar, in order to give them more importance and expression.

* By the term *principal part* (see *Universal School of Music*) we designate the first sound of a bar; the others are called *secondary parts*. In compound time (*e. g.* $\frac{3}{8}$ time, in which each bar is composed of twice three quavers), we call *previous principal parts* those sounds which had been principal parts in simple time (*e. g.* the fourth quaver in a $\frac{3}{8}$ bar).

The above melody (No. 2) commences, but does not end, with a principal part of the bar; the last sound has no accent; and the whole melody is in a manner extinguished by its final note being upon the weak part of the bar.

Hence our next proposition is, to give accent to this final sound, by making it fall upon a principal part of the bar. This we effect by the following arrangement:



Here the first sound has lost its accent; but this is compensated by the rhythmical succession of the other sounds, and the satisfactory close of the series.

It might, however, be desired, not only to close, but also to commence our melody with an accented note. How is this to be accomplished?

Above all, let us here impress upon our recollection *one maxim*, which will prove of great service throughout the course of our musical study and artistic efforts, and which (although perhaps without a decided consciousness) is applied by every one in all other kinds of mental labour.

“ If a certain form be not completely and in all its parts clear and intelligible to us, let us always retain, first, that which appears to us most essential, or at least, wherever we find it, that which we are most certain of understanding, and from it endeavour to determine what is incorrect.”

Our fixed proposition in the above case is to make the first and last sound fall upon a principal part of the bar. We have further decided that the eight sounds of the scale are to be contained in four bars; indeed, we do not at present know any other form. Finally, if the last sound is to be on the accented part of the bar, it must either be a minim, or be followed by a crotchet rest, otherwise the last bar would be incomplete. With all this we are acquainted; but, on the other hand, we are still uncertain how the other sounds are to be disposed. Let us then arrange in order so far: viz. the division into four bars; placing in the last bar the tonic as a minim; in the first bar, as a crotchet in the principal part of the bar; and then in the second bar, a continuation of the series from this note; *e. g.*



We now see clearly what is still wanting. The remaining *three* sounds must occupy the vacant bar; the first may be a crotchet, the other two dividing between them the time of the second crotchet as quavers*.



Thus we have arrived at a series of sounds which satisfies all our previous requirements. It is satisfactory with respect—

* This is at least the most natural arrangement. We might indeed divide the first half of the third bar, or employ a triplet of crotchets for the whole bar; but neither would be so natural, nor lead to any essentially new result.

ment; but the opposite progression of their sounds shows them to be distinct, although component parts of a whole, of which the one serves to complete the other.

A form like this, in which two sections are united into one whole, is called a *period**. The two sections constitute its members, No. 7, *a* and *b*, which we will distinguish by the words *first* and *second* section. Periods, as well as sections, form a whole in themselves, and terminate in a definite and satisfactory manner. This constitutes their essential character; but they differ in this point, that a section is developed in one direction only, whilst the period embraces both directions. Hitherto this development has appeared only in the direction of the sounds. No. 5 was merely an ascending section, No. 6 merely a descending one; but in the period No. 7 both directions are united, and the one completes the expression of the other.

But might we not also form periods with the sounds moving in opposite directions; *i. e.* with a *descending* first member, and an *ascending* second?—Certainly, as we shall see hereafter. The musical art has to give expression to an endless variety of means. Generally speaking, however, it appears more natural that the expression or communication of a feeling or idea, musical or otherwise, should commence in a more gentle and gradual manner as our interest in the subject or our desire to make an impression increases, or becomes more lively and energetic, until our zeal or power has arrived at its highest point. At this point, we either cease (as in the section), or gradually return to a state of rest (as in the period).

A succession of sounds wanting the definite close of a section (for instance, a fragment of any of our previous forms)



7. This again led to a still greater *variety of rhythmical motion*, which proved not only more pleasing, but also in accordance with the idea of the whole.

8. The section called forth a *contrast*, a thesis and antithesis, and both united formed a *period*, consisting of two distinct members.

9. The distinct character of each of these members revealed itself in the *direction* of their melody. Finally,

10. The nature of a third form, the phrase, was at least generally indicated.

And thus we have found the

THREE FUNDAMENTAL FORMS

of all Musical Composition ; viz.

SECTION—PERIOD—PHRASE,

and learned the conditions of their construction.

SECOND SECTION.

INVENTION OF MELODIES. THE MOTIVO.

AFTER the foregoing preparatory explanations, the student may commence active operations in the field of musical invention, by essaying to develop a variety of new and increasingly interesting forms from those previously given.

The mode of proceeding is the same as hitherto followed.

From the first outset, we endeavoured in every case to elucidate *what* we possessed; what our combinations of sound *contained*; and what further development they required or afforded. And thus we discovered what was still wanting, or might be added. So long as we proceed in this manner, it is impossible that the fountain of artistic invention can ever be exhausted.

It is true, the preceding as well as the immediately following forms are, and will be exceedingly simple—forms which have long existed and been known, and therefore are altogether void of novelty and peculiarity. Perhaps not one of them is of any artistic value, or capable of pleasing us on its own account; but, collectively, they help us to acquire a thorough knowledge of the fundamental principles of all musical productions; so that, having become with us a kind of second nature, we may afterwards readily apply them to new and elaborate forms. They are, as it were, the leading-strings by means of which we shall safely arrive at a fully developed artistic perception, and independent action.

It is also true that the labours of the *accomplished artist* are directed to quite different objects from those which we have at present in view. He has to realize and depict his own feelings and ideas, whilst we have to consider only the general condition of a musical section, or attend to those little alterations in rhythm and tonal succession which lead us by small degrees from one form to another. But the former constitutes the task of the *master*, to whom all the developments of the School are familiar, and who, therefore, is not required to go through them again. Nevertheless, we tread in reality the same path as he; we have, in fact, already entered upon it, although we are far in his rear. But his ideas, possessed by himself alone (or a few others), are more advanced; whilst ours are primitive, and of a general nature. We therefore *can* and *must* be able to account for *every step* we take; whereas the artist, pursuing the object immediately before him, strides with a light step over all those intermediate points, which to him are so well known as to require no second consideration.

In what way shall we proceed in order to invent melodies? We may, perhaps, be so fortunate as to possess some good ideas. But this alone would be of little use. We must have a *certainty* that we shall *always* be able to produce something new; our productive power must not depend upon the accidental occurrence of a happy idea. This certainty, the power of producing at will, can only be attained by

a consistent and steady development. Let us, therefore, recommence where we left off.

Whence did we obtain our previous melodies? From the DIATONIC SCALE. The successions from No. 2 to No. 8 contain nothing else. They differ, however, in the manner in which the material has been applied; *i. e.* in the order in which their sounds follow each other. To this mode of application we now once more turn our attention.

In the examination of No. 2, we find that all the bars are formed exactly alike; each consists of two ascending sounds of equal duration (crotchets). If we know the construction of the first bar, we also know that of all the others; the first being the model for the rest. Such a group of two, three, or more sounds, serving as the type or model for more extended tonal successions, forms the nucleus or germ from which the latter develop themselves, and is termed a

MOTIVO,

or *motivo*.

The melody No. 2 is derived from the motivo of two crotchets, rising by consecutive degrees, as at *a*.



The same motivo appears in the first two bars of Nos. 4, 5, and 7.

In No. 3, we discover a similar motivo, consisting (as at *b*, No. 9) of two ascending crotchets. But the first of these crotchets falls upon the unaccented part of a bar; and thus the accent, which, in the motivo of No. 2, appeared upon the first sound, falls here (*b*) upon the second. The melody No. 3 is formed solely from this motivo. In No. 5, on the other hand, we find a motivo in the third bar, which consists of three consecutively ascending sounds (No. 9, *c*), of which the first is a crotchet, and the last two are quavers. And as it depends upon us to choose what number of sounds our motivo shall contain, we might take the two last bars of No. 5, which would give a motivo of four sounds (No. 9, *d**).

From the above, it is obvious that we never can be at a loss for a motivo. Every staff of music contains a number of them; nay, any combination of two or more sounds, of equal or unequal durations, may serve as a motivo.

But may the sounds indeed be joined together in any way we please? Might we not in this manner sometimes bring together sounds which cannot be properly united, and between which no rational connexion exists? We may put this question aside, as we shall always be in a position to decide what sounds may or may not be connected. For the present, the diatonic major scale serves as a model for all melodious combinations; so long as we adhere to it, we cannot err. Other different normal forms for tonal combinations will be provided hereafter.

But will every motivo, thus constructed, be of an interesting nature, or possess

* Let the student try to discover, in the Melodies from Nos. 2 to 7, as many other motivos as he can.

artistic value? This question is equally inadmissible and incorrect. It is inadmissible, because our object is not to foster a taste for artistic trivialities (see Introduction, p. 9), but to exercise and develop the powers of the mind in accordance with correct principles. It is incorrect, because it is not the motivo for its own sake, but both that *and* the manner in which it is developed, which constitute the value of any artistic production based upon it. Motivos, apparently the most insignificant, have often given rise to combinations of the highest excellence; as, for instance, the well-known principal motivo of the first movement of *Beethoven's* Symphony in C minor



has derived and displayed its full power only through the skill of a master-hand, in the fulfilment of a great idea.

This leads us to the last question, which must be answered before we can commence our work:

WHAT CAN BE DONE WITH A MOTIVO?

Firstly. It can be *repeated*; *i. e.* the same group of sounds may be employed in the same place (upon the same degrees of the scale) several times in succession. Here, at *a*,



the motivo *a*, of No. 9, has been repeated once; at *b*, it occurs in $\frac{3}{2}$ time, twice repeated.

Secondly. It may be *transposed*, *i. e.* repeated upon a different degree of the scale. Thus, at *c*, the former motivo appears,—first, one degree, and then two degrees higher. In the first transposition, the motivo has undergone no alteration; in the second, the whole tone (*c—d*) has been changed into a semitone (*e—f*). The latter alteration was necessary, in order to preserve the diatonic succession*, and allowable, because the motivo is nevertheless easily recognized.

The melody No. 2 is formed of a repeated transposition of the motivo *a*.

Thirdly. A motivo may be *reversed*; *i. e.* its sounds may be made to follow each other in a contrary direction to that in which they originally moved. Here



we see the motivo of No. 9 first transposed to different degrees of the staff, and then reversed. Thus, also, the whole section No. 6 is a reversal of the section No. 5. We likewise perceive, on this occasion, that the transposition and reversal of a motivo may take place simultaneously.

* A strict repetition of the motivo *c—d* would have led to this series of sounds: *c—d—e—f—g—#—a—#—b—#—(c)*, and thus destroyed the diatonic order. We see, from this, that slight alterations of a motivo may not only be allowable, but are sometimes necessary.

Fourthly. A motivo may be *augmented* or *diminished*; *i. e.* it may be represented in sounds of longer or shorter duration. The one is termed *augmentation*, the other *diminution*. In No. 12, the motivo at *c* has been diminished at *e*; the crotchet has become a quaver, and the quavers have been changed into semiquavers. At *f*, we see an augmentation of the same motivo, which here is expressed in sounds of twice the original value.

Modifications of other kinds will present themselves hereafter.

And now, at last, we may commence active operations. We begin with the formation of phrases; for these do not require a definite close, like sections and periods; they are therefore subject to one condition less, and, so far, are more easily constructed.

THIRD SECTION.

FORMATION OF PHRASES.

A PHRASE (see p. 24) is a melody without a definite termination. It arises from the continuation of a motivo to a certain extent. We require therefore—

1. A motivo.
2. This motivo must be employed and developed in one or the other of the different ways pointed out above; *i. e.* it must either be repeated, transposed, or reversed, &c. &c.

Let us, before we commence, settle the question, whether we shall choose a different motivo for every new phrase, or keep to one motivo, and try to develop it in all possible ways. The former would not only indicate both indifference and fickleness on our part (for a subject that is really interesting, we dwell upon at least for some time), but would also create the same feeling of indifference and inattention in the hearer, as it would be impossible for the attention to be fixed upon any one idea, when immediately led to the consideration of another. We therefore pronounce

PERSEVERANCE AND CONSISTENCY

to be the first principles of Composition; we must continue faithful to the idea once formed, until the interest, the power of the motivo, or its various ramifications are exhausted; or until the occurrence of any other necessity for a change.

As the most simple motivo, we select that at *a*, No. 9. This we might repeat as in *a*, No. 11; but it yields no progressive series of sounds, being merely a continued movement within a limited space.

The motivo may be *transposed*, either two degrees higher, as in No. 2, or one degree higher, as here at *a*,



or one degree lower, as at *b*, by which means we obtain a descending progression.

Might we not transpose it to more distant degrees of the scale; *e. g.* in this manner: *c—d, f—g, or c—d, a—b*? No; for in doing so we should quit our present basis of formation, the diatonic succession; and as yet we do not know whether, and under what circumstances, we are permitted to do so. But has not this been done at *b*, in the above example, where the sound *d* is followed by *b*, and *c* by *a*? No; for the intermediate degrees, *c* and *b*, have occurred just before.

Our motivo seems now to be exhausted, unless we reverse it, or proceed gradually thus:



Here the motivo (*a*) is again twice employed, the continuation would only yield a repetition of No. 2. We may, however, take the whole contents of No. 14 for a motivo, and employ it in either of these three forms :



of which the last (*i*) is a diminution of the preceding one (*h*).

This would lead, amongst others, to the two following forms :



which differ only in the position of the motivo, and of which the second appears to be of a more light and lively character than the first, whose motion shows a greater degree of steadiness.

How did we arrive at these forms ? By connecting the motivo *a*, and its transposition into one of twice the length.

Might we not, in the same manner, form new motivos, and consequently new phrases, by connecting the original motivo with two or more consecutive transpositions ?—Undoubtedly.

Here,



another phrase has been constructed upon the motivo *i*. But there seems to be an irregularity in the manner in which it has been employed, inasmuch as there is but one intermediate degree between the last sound of the first bar and the first sound of the second, while from the second to the third bar there is a fall to the fifth degree. Is not this contrary to the principle of a diatonic succession ? It is so in one respect. But here we consider the motivo *i*, and its repetition in the next bar, as forming a new motivo two bars long, and repeat it in the two following bars. A further repetition of this new motivo (*k*) would again commence with the fifth degree below the last, viz. *e*.

But might not the repetition commence upon any other degree than the fifth below ? We leave the solution of this question to the consideration and industry of the student, and return once more to the motivo *a*.

Hitherto we have employed this motivo, and all the others, only in their *direct* (*i. e.* original) progression. We know, however, that every motivo may also be *reversed* (p. 23). This furnishes material for a number of new phrases.

If we connect the original motivo with its reversed progression, we obtain motivos of a new class,

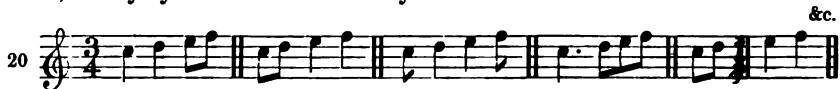


which again furnish materials for new phrases. Here



are some phrases obtained in this manner. It is obvious that all ascending progressions may also be reversed; *i. e.* made to descend.

Hitherto all the sounds employed have been of equal duration; *i. e.* we have exemplified only the same rhythmical values. So soon, however, as the rhythmical arrangement of our motivos is introduced, a considerable increase of material presents itself. Thus the motivo *i*, No. 15, assumes the following essentially different forms, merely by an alteration in the rhythm.



Indeed, an entirely new character may be given to a motivo, by employing a different kind of measure; as here:



in which we see the third motivo of No. 19 three times repeated, forming a new motivo of twelve quavers.

The desire for rhythmical variety leads naturally to a subdivision of sounds. When we introduce our motivo (*a*, or any other) in sounds no longer of equal, but different durations, *e. g.* the first as a crotchet, the second as a quaver,



the idea presents itself of dividing the first also into quavers or semiquavers; and we are thus led to an entirely new form, arising from the *repetition of sounds*. At the first glance this may appear an acquisition of trifling importance; yet it deserves to be mentioned, that the fourth motivo, No. 22 (originally the sound *c*, sixteen times repeated), forms the principal motivo of Mozart's charming and soul-stirring Overture to *Così fan tutte*; and that the last has served Clementi as the subject for a sonata; has afterwards been employed in the same character by Mozart in his Overture to "*Il Flauto Magico*," and has still proved sufficiently fresh to become the subject of an Overture in the fugato style, by the skilful Composer, Kunzen.

Here let us pause ; for the object of the School is not (were it indeed possible) to exhaust our materials, but to show in what manner and to what purposes they may be applied. Let us now recapitulate what has been learned from the foregoing development.

In the first place, we have seen how an increasing number of motivos has been derived from the first (α) ; and that it was neither chance nor some happy idea which led to them, but a gradual development of the preceding examples. From this observation we derive the conviction, that we have only to go on in the same manner, in order to obtain a still greater number of motivos ; that this development is, in fact, unlimited, and opens the road to an endless chain of new forms.

Secondly : We have obtained a knowledge of the different ways in which a motivo may be employed, so as to form phrases which may be (p. 28)—

1. Repeated on the same degree of the scale,
2. Transposed,
3. Reversed,
4. Diminished, or augmented,
5. Rhythmically developed,
6. Or all these modes of treatment may be mixed or combined one with another.

Thirdly : We have recognized and exercised the most essential powers, not only in musical, but in all other operations, viz.

CONSISTENCY AND PERSEVERANCE ;

as we had not only to keep the motivo constantly in view, but also, in its repetitions, to preserve a similar connexion. If we have hitherto appeared over scrupulous on this point, we shall soon arrive at forms which admit of greater freedom of action. But the principle itself must never be abandoned, lest extravagance and confusion should take place of unity and decision. Nor is this the place to enquire when and to what extent a deviation from the strict rule is permissible. All we require at present is to aim at the acquirement of power to act with "*plan and consistency* ;" and the only way to attain this, is continued practice. The relaxation of this principle requires no practice ; it springs either from considerations of a higher nature, which we cannot here enter into, or from weakness. It would be easy to show that our great masters, while they knew how to preserve their freedom of choice, also knew how to apply the power of a more rigorous development, when requisite. Of this we have a most striking confirmation in the first movement of Beethoven's Symphony in C minor—one of the grandest and most powerful illustrations of musical poetry extant—which has arisen almost solely from a strict development of the motivo already alluded to (No. 10). And yet this motivo consists of only two sounds ; it does not even contain a decided indication of the key or harmony—an evident proof that everything depends upon the manner in which a motivo is treated, and that it is not the number of loosely connected phrases, but the energetic adherence to, and elaboration of, the leading idea, which gives power and effect to a musical composition.

At this point, the creative operations of the student commence. Let him adopt the passages in the preceding examples as the basis of his operations, and endeavour

to derive from them as many new ones as possible ². In doing so, he should proceed as in the development of the motivos derived from that at (a), and the passage No. 2; only his developments should be carried much farther, and not merely indicated, as in Nos. 25 to 27, but written out in full. It is only by thus continually forming, transforming, and developing, that the student can acquire the power of producing with facility and certainty; and, without this power, even great fertility of ideas is of little or no value, as every idea will remain fruitless. A piece of gold which I find, is worth only so much as its value in money; but a skill which I have acquired, may be a source of constant profit.

It is true, if we estimate the passages which we have as yet formed merely according to their value as real artistic productions, we must confess them to be of little or no importance; and that even those forms which we may be able to derive from them, are not likely to possess a considerably higher value; for even if a really interesting form should occasionally make its appearance, it cannot easily attract notice amongst so many others, which are all derived from the same source—the *major scale*—and therefore partake of a general monotony of expression. But the student should not allow himself to be swayed by this consideration. He should always remember that the aim and end of his studies and labours is, not the production of a few isolated, though perhaps happy results, but the acquirement of that creative power, which, according to the degree of development, and the natural talent, as well as the general intellectual advancement of the student, promises a never-

² Here the student has his *first task*, and will accomplish it the better, the more quietly he proceeds from point to point.

He has first to form passages (and motivos for new phrases), merely by means of *transposition*, as shown in Nos. 13 to 17. Next, the reversal of the motivo is to be applied to the formation of new motivos and phrases; and, lastly, the *rhythmical element* is to be developed, not forgetting the *repetition of sounds* as a means of obtaining a variety of forms.

All passages are to be formed and written in C major, and then gradually transposed—but not written again—into the other major keys, proceeding in this order: D, B♭—E♭—E, A, A♭, &c. &c.

These transpositions strengthen our power of imagination, and make us feel equally at home in all keys. Occasionally, also, a passage, if within the compass of the voice, should be sung, the student pronouncing the *names* of the sounds (e. g. No. 17, thus:

c, d, e, f, e, f, g, a,

&c. &c.); and these sounds should not be sustained as in the ordinary scale exercises, but uttered quite short and distinctly. Such singing, or even whistling, if the student should have no voice at all—is the very best means of cultivating and strengthening our powers of imagination.

All passages must be carried out much farther than in the preceding illustrations—to the extent, at least, of two octaves.

The cultivation of the imaginative powers, which begins here (and, in ordinary musical instruction, is so injuriously neglected, that it might be said half of our performers, especially on the pianoforte, play with deaf ears), is an indispensable foundation, not only for the study of Composition, but for every deep research in music. Whatever has been previously neglected, may from this time be redeemed, and must be, if music is to become anything but a lifeless occupation. For this reason, the student must constantly endeavour to invent and write all his passages and motivos without the aid of an instrument; then, however, all that has been written should be tried upon the instrument, each phrase being practised until played and sung with equal facility, clearness, and correctness, before proceeding to the next.

ending harvest in the field of musical composition. The student, be it earnestly repeated, should not search after that which he fancies to be most interesting or unusual ; such things cannot even be discovered by being purposely sought for, but arise spontaneously, when the mind is fully engrossed in the development of an artistic idea. He should, on the contrary, endeavour to follow up every series of forms, so far as he sees a possibility of gaining from it any new result ; by acting on this plan, he will acquire a perfect facility in the construction of every kind of musical form.

FOURTH SECTION.

FORMATION OF SECTIONS AND PERIODS.

IN the formation of passages, we have proceeded sequentially with our motivo. The motivo constituted the only object of our interest, and was therefore repeated so long as that interest remained undiminished. Every passage, therefore, is in itself unlimited; there exists in it no necessity or reason for a termination; this depends upon other considerations: we break it off, because we will continue it no longer.

The case is different with respect to the section and period. Both require a definite termination; they oppose the tendency to indefinite extension of the motivo; on their account the motivo must be given up or altered, as in No. 3, which closed with the last *c*, and in No. 5, in the third bar of which the motivo, *a*, had either to be altered or exchanged for some other.

Let us consider a few cases to which these observations apply.

A. FORMATION OF SECTIONS.

We confine the formation of sections to No. 5. In this section, the third bar, (which is the motivo *c*, of No. 9) is new, and, for this reason, the most interesting. If we endeavour to retain the whole of this section, but place the most interesting parts at the beginning,



we see that No. 5 claims the preference; because its more lively motivo gives a fresh impulse to the movement, and leads with decision to the close; while, in No. 23, the movement, which at first is lively, becomes languishing towards the end, and the first motivo is entirely thrown away.

We might endeavour to give increased animation by the repetition of the first lively motivo:



but then there remains only one single sound for the third bar, and the section appears to die away before it has arrived at its termination. Nevertheless we cannot say that this or the preceding section is absolutely bad, or ill-constructed. An endless multiplicity of tasks devolves upon an artist; partly abstract (*e.g.* when writing for the drama, or setting music to poetry), partly from his individual temperament and imagination; and, as each requires a peculiar form of expression, it follows that sections like the above may, under certain circumstances, be very proper and justifiable. We

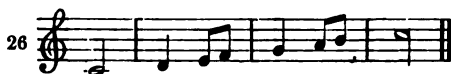
have not yet, however, arrived at the stage for noticing the affections of the mind, or accidental circumstances; our present business is to attend to the general laws of form; and, according to these, the cessation of movement in the third bar of the above section is wrong.

We will, therefore, continue the motivo *c* still further :



which carries us beyond the tonic; so that we must return to it for the close; or we must employ some other progression (*e. g.* as at † and † †), to impart greater animation to the third bar.

But we might consider the movement of No. 24 sufficiently lively to require no increase. In this case, we must at least avoid giving the whole energy of the movement to the first half of the section, whereby its last half, which ought to exhibit an increased energy of movement towards the final sound (p. 22), is made to drag inanimately. We therefore place the two motionless bars at the commencement and close,



or intermix them with the more animated ones,



and thus obtain a melody in which the motivo has been more consistently developed. It will be observed that this has led us back to the motivo *d*, of No. 9.

In the last section (No. 27), a new feature presents itself for our consideration. The long sound (minim) in the second bar, to which the motivo leads so naturally and decidedly, forms a resting-point by which the section is divided into two distinct halves, or

PHRASES,

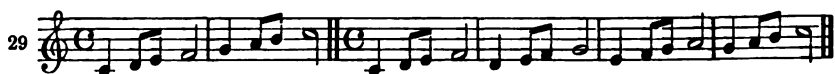
resembling, in some respects, the two sections composing a period (No. 7); with this difference, that the first section of a period, and all sections generally, have not only a rhythmical, but also a satisfactory tonal termination; whereas the first phrase of a section has indeed a rhythmical, but not a tonal termination; for the scale of tonal degrees does not end upon *f*, and there exists no reason why the series should cease at this point.

We have already observed that the section No. 27 might have been formed directly from the motivo *d*, of No. 9. Let us now take this motivo, and repeat it several times upon successive degrees of the scale :



Here we have obtained a section consisting of *four times two bars*. It is evident that we could not finish with the fourth bar, because (so far as we know at present)

a section can only terminate satisfactorily with the tonic. We were therefore obliged to go on ; and, in order to arrive at the tonic, at least in the eighth bar, we were even forced to change the mode of conducting the motivo, by repeating it, after the sixth bar, upon the second, instead of the third degree below. We have thus gone beyond the original limits of the section (p. 36). Is this permitted? *Yes*. The form of the section merely requires a definite termination, and, like every idea, an intelligible and perspicuous arrangement ; all this is by no means dependent upon the precise number of four bars. This number only arose from the circumstance that we had to arrange a series of eight sounds in the most simple species of time, *i. e.* in bars of two crotchets each. When we change the time, the number of bars also is changed ; for instance, if we arrange Nos. 27 and 28 in common time,



we have the same tonal contents in the form of two bars instead of four, and four instead of eight—a clear sign that the number of bars, whether two, four, or eight, makes no essential difference in the form of a section. Returning to No. 28, we find it to consist of four phrases, or four repetitions of the motivo *d*. If the movement appear to be too frequently interrupted, we might unite two phrases in one ; *e. g.* thus :



when there would be again only two distinct phrases ; or we might infuse greater animation into the movement of the second half of the section :



(in both cases the rhythm has been slightly altered) ; or, lastly, we might diminish the number of repetitions, by transposing the motivo successively a third higher,



which would, however, lead to sections of six, or (in common time) three bars*.

In the quadripartite forms, Nos. 29 and 32, the section seems to close in a manner contrary to the rule set forth at p. 22, inasmuch as the last sound does not fall upon a principal, but upon an originally principal part of the bar, and consequently does not receive the strongest accent. This deviation from the general rule is, however, accounted for by the way in which we have arrived at the arrangement of our sections into bars of four crotchets each. It will be remembered that these

* May we not also form sections consisting of 16, 32, or even more bars?—Undoubtedly ; only that we run a greater risk of their losing perspicuity and symmetry. Could sections also consist of 5, 7, or 11 bars?—Yes ; but they must necessarily be much broader and heavier than those of 4, 6, 8, or more bars, all of which are multiples of two or three.

bars were formed by uniting two of our original bars in one; these were bipartite (so are also the bars in $\frac{6}{8}$ or $\frac{9}{8}$ time based upon a division into three parts), and the arrangement of our sections, phrases, &c. is made, and must be judged according to the simple order of rhythm which forms its basis.

B. FORMATION OF PERIODS.

We know that the period consists of two sections (first and second members), the essential difference between which consists, so far as our present information extends, in the direction of their melody.

In the first period, No. 7, we found that the second section was constructed exactly like the first. Must this always be the case?—No. Such uniformity is, indeed, expressive of a high degree of unity of idea; but, on the other hand, it is liable to become wearisome, on account of its great sameness. Shall we, then, construct the second section altogether differently from the first? shall we introduce quite new motives? That would be a fault in the opposite direction. The second section must always be felt as a continuation (though in a contrary sense) of the first, and as such, it has further to develop its contents. If a new and totally different idea should arise, and require to be expressed, then the first section could no longer be considered as the *first member* of a period, but would require a definite close, as being complete in itself; and the following section would have to be commenced anew, and independently of the preceding one. The most natural way is to form the second section from the motives of the first; *e. g.* if No. 5 be taken as a first member, the second might follow in this manner: .



or its motives should, at least, be similar to those of the first; *e. g.*



Only as far as regards the number of bars, we will for the present preserve a perfect uniformity between the two sections of our periods³.

³ *Second series of exercises*:—Acting upon the principles and rules here laid down, the student should be guided by the preceding examples, in the construction of a series of *sections* and *periods*; they should all be written in C major; and then, as in the first exercises, transposed on the Piano into the other major keys.

FIFTH SECTION.

OPENING OF NEW ROADS.

HAVING, in the preceding sections, considered the fundamental forms of all musical construction, viz.

Passages,
Sections,
and *Periods,*

with their division into *phrases*, and the manner in which they are formed of motivos; having likewise shown the effects which arise from the desire to retain and develop a given or chosen motivo on the one hand, and the prescribed limits and form of the section and period on the other; we laid before the student a new series of exercises. With a view to give him every assistance, and, at the same time, to render his labours more interesting and productive, we will point out to him a few new roads to the formation of sections and periods. In doing so, we shall take the opportunity of adding some explanations, which, although of secondary importance, may yet be considered valuable.

A road to a new and inexhaustible series of forms opens itself at every point previously attained. Were we to refer to page 30, and ask what has been here acquired, and to what further purposes may it be applied?

We might, by way of illustration, return once more to the motivo *c* of No. 9. To the question, what does it contain? The most simple answer is, three different sounds. If we now add, that one of them is a crotchet, and the two others are quavers, we enter upon the rhythmical element of the motivo, and thus a new course of developments is opened to us*.

* But is not this mode of arriving at a new motivo by altering the form of another, a process of abstract reasoning, instead of being a really artistic operation?

It is the unavoidable form of teaching only, which can give it for a moment the appearance of being unartistic in its character. We must necessarily employ verbal explanations, and can only show by an examination of outward marks how one form (*e. g.* a motivo) arises from another. That which in an artist appears to be merely a matter of feeling and intuition, we must try to explain by abstract reasoning, and thus make it a subject of intellectual perception.

But let the student take care (as we have repeatedly warned him) that this perception do not remain altogether an abstract one. He should not only be able to say, this motivo or form is of such or such a character, and allows of such or such transformations; but he should also *feel* all these things, and make his ear a witness of what he feels, by means of singing or playing. Thus will his abstract perception be converted into a real artistic consciousness; and feeling, reasoning, and demonstration by the senses, will blend together in an entity of action. The transformations of the motivo *c*, No. 9, for instance, in Nos. 35 to 37, appear at first to be merely the results of abstract calculation. But let the student yield himself only to the feeling of the rhythmical differences, and the apparent arithmetical operation will become an *event* in his musical experience, a living and life-producing phenomenon. The

or, carrying the subdivision still farther, substitute two quavers for each crotchet.



This leads us to a new series of motivos, of which the repetition of a sound forms the characteristic feature; *e. g.*



and which, therefore, are of a purely *rhythmical* nature. They may prove of great service when we wish to give animation and variety to those parts of a composition in which we are confined to a limited range of sounds.

We return to No. 41. If the frequent repetition of the same sound should not please us, we may introduce one of the contiguous sounds, either the next above,



or, as the motivo also leads to this upper sound, the next below,



which imparts greater energy to the ascending progression of the motivo.

But why have we, in the third bar of the *last* section, introduced the sound *a sharp* instead of *a*? Because, in the two preceding bars, there was also only the interval of a semitone between the third and fourth quavers, and because this shorter step leads more smoothly in ascending.

Thus we have here, for the first time, introduced a sound *foreign* to the chosen key, in order to assist us in a case where the original sounds of the key could not, or, at least, by no means so well. Have we by this means quitted the original key, or has it become ambiguous? By no means. The key remains in full force, and shows itself unmistakably by the close upon the tonic. We have merely *passed through* the foreign sound, to make the progression through the successive degrees of the original more smooth, and in keeping with the preceding bars.

Now we may introduce the contiguous foreign sound sooner and more frequently as an assisting sound.



Here, at *a*, we pass through three foreign sounds; in the third bar, the sound *b*

* Why have not these sounds been written as *d* flat, *g* flat, and *b* flat? Because we are ascending, and raise the sounds *e* and *f* to *e* sharp and *f* sharp—in order to glide more easily into *d* and *g*. We also avoid thereby the trouble of revoking the previous accidentals by special signs, as we should have been obliged to do, had we employed notes with flats instead

had to be repeated, as there is no intermediate sound between *b* and *c*, or we must have tried to find some other expedient; *e. g.* by proceeding as at *b*. From this, it is but one step to the introduction of all foreign sounds, either ascending or descending.



Thereby passing from the diatonic into the chromatic scale; but, through the power of the tonic, the diatonic scale still remains the predominant principle*. We return to the consideration of the examples Nos. 43 to 45.

In these, the movement, entirely by quavers, and through so many semitones, may appear trifling. This objection may be met by leaving out the second auxiliary sound and introducing a rest instead.



These interruptions by short rests give to the passage a halting kind of movement, which might be rendered still more perceptible by marking the interruptions more strongly; as, *e. g.* in this section in two-four time.



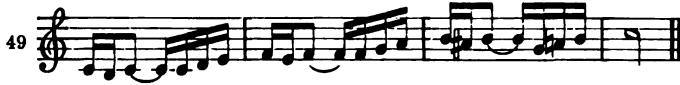
The deviation from the motivo, in the third bar, serves to relieve the too great uniformity, as well as to lead more easily and smoothly into the last sound.

In the last two examples, we met with a new and striking feature; the series of sounds has been divided by means of rests into small distinct groups of sounds, which, however, are neither melodically nor rhythmically complete in themselves. Although not of such importance as the phrases, which have at least a perfect rhythmical close, they nevertheless deserve to be noticed. We shall call them

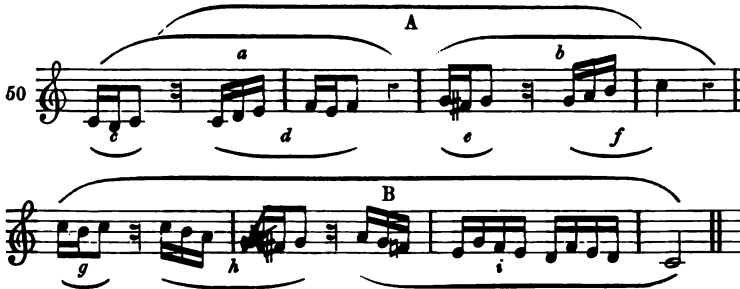
of sharps. This is one of the fundamental principles of musical orthography, which arises quite naturally from the circumstances of the case upon which it bears. There are, however, exceptions to the general rule; *e. g.* when the more convenient mode of notation would lead to the introduction of sounds, which would remind the reader of keys remote from that in which we write; or when it cannot be strictly carried out, for harmonic reasons which it would be impossible here to explain. Thus, in No. 46, it would have been better if, at *a*, the sound $a\sharp$ had been noted as $b\flat$; and at *b*, the sound $g\flat$ as $f\sharp$.

* Might not the chromatic scale serve, as well as the major diatonic scale, for the *basis* of musical composition? (p. 18.) No; for the former contains every sound of our tonal system, without an indication of any particular key. But where all is devoid of a distinct peculiarity, there also nothing distinctive can be designed or effectively produced. For this reason, there is not even a *tonic* or a necessary beginning and end in the chromatic scale.

members. Such members may be distinctly felt even where there are no rests; *e. g.* here



And thus a period may, *e. g.*



1, divide itself into a first and second section (A. B); 2, the first section, into two phrases (*a, b*); 3, each phrase of the first section into two members (*c* and *d*, *e* and *f*); and 4, the whole second section into three members (*g, h*, and *i*); which show, at least so far, a symmetrical arrangement, as the last (*i*) is as long as the other two together. The termination of the phrase *a* is marked by the rest which follows; if it were desired to mark it more distinctly, the last three sounds would have to be changed to a crotchet (*f*).

The development or transformation of a group of sounds by such additions, alterations, and omissions as the above, is termed *Figuration*. With the help of figuration, not only the expression of whole sections and periods may be partly or totally altered, but also it leads to an endless variety of new motivos and passages; and is therefore one of the best exercises for the inventive faculties of the learner. By far the greatest portion of instrumental, and also a great portion of our vocal, melodies are based on figuration, or by its means have been raised to a place in more extended compositions. It will therefore be very useful to the student, while continuing his own exercises, to search the works of our great masters (especially their instrumental compositions) for those figurations which are based upon the major scale, and to ascertain in what manner they have arisen.

SECOND DIVISION.

COMPOSITION IN TWO PARTS.

FIRST SECTION.

ONE PART DOUBLED IN THE OCTAVE.

THE farther we endeavour to extend single successions of sounds, the more do we feel their insufficiency; not only because they are merely a thin thread of sound without power or fulness, however interesting may be their melodious combination, but also because the tonic which forms their commencement and close does not offer a sufficient counterpoise for the more richly developed scale; and farther, because, in common with all other nations advanced in civilisation, we have from childhood been accustomed to music in parts, or harmony.

Now, therefore, we proceed to composition *in two parts*. Here the idea which most readily suggests itself, is, to have the same series of sounds performed by a second part in a higher or lower octave.

By this arrangement, the following example is obtained from that at No. 5:



It cannot be denied that this moves in two parts; *i. e.* that it employs two different series of sounds. The result is a greater, *broader*, and more powerful body of sound, which is especially suited for *massive* effects, but appears less adapted to a light or rapid movement pressing forward to a point. Two such series, however, can hardly be regarded as more than a single part, as their rhythm and tonal succession only express the same idea in different regions of sound. Therefore no farther explanation or practice is required for this form.

It may, nevertheless, serve as the basis for a variety of one-part passages, by combining the sounds of both parts in one. Thus, for instance, the above passages in two parts (No. 51) may be converted into the following one-part passage,



by taking the simultaneous sounds of the two octaves in succession; and for that purpose changing the crotchets into quavers and the quavers into semi-quavers. But why has the passage not been made to close in the same manner with two crotchets, $c-c$? Because it would have sounded strange and feeble, if, after

the previous movement in quavers and semi-quavers, a sudden slackening had taken place in the last bar; especially as the skipping of the melody from one octave to the other gives the passage a character of restlessness, with which such an abrupt

subsidence into the slow movement of crotchets would but ill accord. Moreover, the skip at the close into the higher octave would have been of an exciting, instead of a calming character.

That, however, in particular cases, even this unexpected torpid movement of the crotchets, and the exciting skip to the octave above as the final sound, may have a good effect, has been clearly shown in the principles hitherto laid down.

Here we have, besides, another case (see page 38) of the final sound appearing not to fall upon a principal part of the measure. This, however, is only in appearance; for, in reality, the three notes *C*, in the last bar, are merely a figuration, or separation of the final octave. We now apply our former mode of proceeding to this new melodic basis, and mix our former motivos with those obtained by the combination of two different octaves. An inexhaustible source of new forms of melody opens itself. Without entering upon a systematic development of these forms, we here give some by way of illustration:



The comprehension and appropriation of these figurative forms require no further explanation. From the above also, it is evident that new figures may be derived from the combination of three or more octaves. Such passages, however, assume so straggling a character, as to be applicable only in special cases, and require no particular practice.

Finally, we might endeavour to combine two essential parts moving in octaves, and, by figuration, to give them in some measure the appearance of two distinct parts, as in this passage:



Combinations of this kind, consisting apparently of two or more parts, will hereafter prove very useful and effective, especially in orchestral compositions and the accompaniment of vocal melodies, but conduce nothing to our present object. For one of the parts is but too palpably a mere imitation (or transcription) of the other, with which it sometimes may even come into hostile collision (as in the third bar, *g* # against *a*); and, on the whole, such combinations are of so questionable a character, that, for the present at least, we cannot admit them into our series of legitimate forms.

SECOND SECTION.

NATURAL HARMONY AND ITS APPLICABILITY TO TWO PARTS.

1. ITS DISCOVERY.

WHATEVER may be effected by combining two or more octaves, our main object, the formation of two real parts, in which each has its own melody, cannot be thereby attained. To effect this, we require another basis, to show us what sounds, according to the nature of our tonal system, may be employed simultaneously.

Let us then first try to discover, by the judgment of the ear, a sound which may be employed simultaneously with a certain other sound—say the tonic. The ear tells us that the next above, or *second*, *c—d*, does not agree with it, but that the following, the *third*, *c—e*, does.

Again the fourth (*f*) does not agree with those two sounds; but the next, (*g*) the fifth, does; and after this, no other, excepting the *octave*.



What has thus been deduced from experiment is confirmed and fully established by the science of acoustics. This science shows that the following sounds

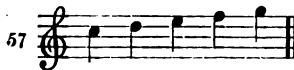


are most naturally and closely connected. The basis of all these sounds is the *tonic*. The ear recognises the most perfect harmony in their simultaneous combination.

Such a combination of concordant sounds is termed a *Harmony*, or *harmonic mass*, of which the lowest sound is the *Root*.

The above concordant combination forms the *first harmonic mass*.

In searching for those sounds, which, according to the science of acoustics, should follow the above, we meet, in the first place, with a sound not belonging to the scale (of which we shall speak hereafter), and next, with a portion of the scale:



Three of these sounds (*c*, *e*, and *g*) belong to the first harmonic mass; *d* and *f*, on the contrary (as we have already found), do not agree with the root of that

mass. But these two sounds, although not reconcilable with the whole of the first mass, will nevertheless unite well with one of its sounds, *g*, and the three together form a *second harmonic mass*.



The ear at once perceives that these sounds have a mutual relation; and this will at a future stage be demonstrated still more fully. In the mean time, let us observe the following. The two sounds, *d* and *f*, belonging to the second mass, form together the interval of a minor third, an interval which we have also discovered in the first mass between *e* and *g*; we farther observe, in the second mass, a fifth, *g—d*, and octaves, *g—g—g*, just as in the first mass. On the other hand, the second mass is not only less rich in sounds than the first,



but also less regularly arranged, as the first mass contains a nucleus of harmonic sounds, twice following in a regular succession of thirds, *c—e—g*; the second does not, and contains intervals, the seventh *g—f*, the second, *f—g*, which are not found in the former mass, and which therefore require to be accounted for and justified. From this it appears that the contents and arrangements of this second mass are not at present definitively settled; we may nevertheless avail ourselves of them in the mean time. As a further proof that the series of sounds forming the two masses are naturally connected with each other, we mention the fact that they can all be produced upon wind-instruments (*e. g.* Trumpets and French horns) without artificial means or appliances, as sound-holes, valves, pistons, &c. &c.*

In the succeeding exercises, we shall confine ourselves strictly to this succession of sounds, employing no sound which does not appear in it, nor even the lower or upper octaves of the degrees *f* or *d*, although actually existing in it.



We find—

1. That only the last five sounds follow in regular diatonic succession; *a* and *b* are missing, as also the higher *c*. The preceding six sounds evidently do not possess the form or connection of a scale.

2. The nine sounds (marked 1) belong to the *first harmonic mass*; but, by excluding all repetitions, it consists of only three different sounds; viz. *c*, *e* and *g*,

* That the sound *f*, produced in this manner, is too high (and other particulars connected with this subject), it is not here necessary to take into consideration.

which we have already pointed out by our previous appeal to the ear. The position of these sounds is very regular, each being at the distance of a third from the next. Of this mass, the tonic is the root.

3. Five others (marked 2) form the second *harmonic mass*, which, as we have said, is not only much poorer in the number of its sounds, but is also less regularly constructed. Of this mass, the three times repeated *g*, one of the sounds also found in the first mass, is the *Root*. If we take with this root the highest new sound, *f*, we see at once the boundaries of the scale moving *around the tonic* (p. 20), from which we have already discovered that it proceeds from and points back to the tonic.

The root of the first harmonic mass has already been considered in its capacity as the basis of the scale, and named the *tonic*.

We must also distinguish the root of the second mass by a special name, and call it

DOMINANT.

Why it is called dominant (the governing sound), will gradually become perfectly evident; at present, this name may at least be justified on account, not only of its supporting the whole of the second mass, but also its being the only sound which belongs to, and connects both masses. This dominant will prove itself more and more important as we proceed. We will notice, that it is the *fifth* sound in every scale, being the fifth degree above the tonic.

2. ITS APPLICATION.

So far respecting the new material; and now to its application: we may employ the two series of sounds,

1. Melodically*, as a source for new successions of sound;
2. Harmonically, in both masses, and composition in two parts will be established upon this foundation.

(a.) MELODIC APPLICATION.

Not only the incomplete scale *c—d—e—f—g*, but also the successions derived from the harmonic masses, serve as the basis of melody; but the lowest sounds *C—c* may be omitted, as being too distant.



It will be perceived that the first mass, on account of its greater abundance of sounds, and its more regular construction, is much better calculated to become the basis of melody than the second. Properly speaking, however, the melody of each mass consists merely of *three* different sounds, with their *repetitions*. This tonal

* Our first basis for melodies was the major scale (p. 18); here we have the *second basis*, viz. the two harmonic masses.

paucity, as well as the recurrence of the same steps in the different octaves and the distance of the sounds from each other, certainly tend to impart to such successions, if employed by themselves and for any length of time, a degree of sameness, or rather, emptiness. On the other hand, however, the intimate connexion of sounds belonging to the same mass, and their rapid motion in wide skips, may often produce an expression of energy, brilliancy, and boldness, which belongs exclusively to this form of melody. It should therefore be well studied and practised.

In No. 61, the two series of sounds appear in their *original order*, first ascending, and then descending. This order may, however, be changed in many different ways; e. g.



and thus a greater variety of melodious combinations obtained; nevertheless, the small number of sounds must always prove an impediment; and it will be perceived that repetitions of the same sounds and motives, and especially a perfect rhythmical development, are the only means of deriving from these scanty materials any interesting result. That this, however, is perfectly attainable, has been, for our consolation, previously proved by innumerable popular and national songs, marches, and dance tunes, as well as melodies occurring in all works (especially of modern masters) which are based upon and confined to the sounds of that natural harmony.

(b.) HARMONIC APPLICATION.

The harmonic branch of our new material is, however, the most important; for this is the new object of our research; we no longer desire mere melodies or successions of single sounds; but two or more different successions combined and proceeding simultaneously. We have already aimed at this object in No. 51; but could not avoid perceiving that two series of sounds, moving together in octaves, do not in reality form two distinct parts. We will now form essentially different parts moving together. These parts must harmonize with each other, and we must only employ simultaneously the sounds of the first, or of the second mass.

How many such parts shall we combine? We have already decided (p. 47) upon two; this is the most simple form of harmony, and we will confine ourselves to it, as also best suited to our present means.

Of these two parts, one is the *principal part*; i. e. it contains the principal melody; the other serves merely as an accompaniment. Knowing, from p. 18, that a series moving in higher regions of sound is expressive of a more active and excited state of mind, we will assign the principal part to the higher series, and the secondary part to the lower. The former we will distinguish by the name of the *upper part* or *melody*; the other, the *lower part* or *accompaniment*.

How shall we find an accompaniment to the melody of the principal part? Each sound is accompanied by the sound next below it in the same mass; e. g. *d* by *g*, two-lined *e* by *c*, *f* by *d*, &c. Here



we have accompanied the prescribed sounds, both ascending and descending. How shall we accompany the highest *g*? It belongs equally to both masses, and may therefore be accompanied by *e* or *f*: we prefer the first, on account of the regular succession of the two harmonic masses. How is two-lined *c* to be accompanied? According to our rule, we ought to take *g*, this being the next sound below, in the same mass; but as this sound belongs also to the second mass*, we prefer *e*, which is the next sound below. The four lowest sounds, *c—e—g—c*, unquestionably belong to the first mass; the lowest *g* we shall employ merely as an octave with the *g* next above, or as a unison in both parts; the two lowest sounds, *C c*, which have already been omitted in No. 63, we lay aside. Thus we obtain the following natural series of harmonies.



This series will serve as a pattern, without however becoming a shackle; and we will adhere to it, until we shall see valid reasons for pursuing a different course. Such reasons will arise in the progress of our work; e. g. in a case like the following, which we select for the sake of illustration:



Here we have conducted the two parts first in unison, and afterwards in octaves, a real two-part harmony appearing only quite at the end. Why this deviation? Because we desired to give the greatest possible force to the melody, before our strain should assume an harmonious form; for this reason also, and in order to give a distinct character to the second part, the single harmony in the last bar is an octave farther apart than in No. 64.

So far by way of introduction; we now begin to compose.

* More cogent reasons for this deviation from our rule will be found in the subsequent explanations on chords.

THIRD SECTION.

COMPOSITION IN TWO PARTS.

AFTER the preliminary practice of one-part composition, we may now advance more rapidly to our object. We will at once compose pieces of music in the most perfect of the three fundamental forms (p. 39); viz. that of the *period*.

We know that the period consists of a first and second section, and that its extent has, in the first place, and very conveniently, been limited to twice four bars. (No. 7.) The close of our periods in a single part took place upon the tonic. In the present instance also, we close with the tonic, not however with a single sound, but with the first harmonic mass, which contains the tonic, and therefore is designated by the name of *tonic harmony*. This tonic harmony for the close, we place as it appears at the end of No. 64 (*e—c*); so that the tonic becomes, in the upper part, the most important and most impressive sound. What is to precede this? Not another combination of sounds from the first, but from the *second* mass, which, by forming a contrast to it, will render it more prominent. This harmony also we will employ as it appears in No. 64 (*g—d*), immediately before the end, so that its sounds may be resolved most flowingly into the final tonic harmony. Thus, the close of our periods will take the form of the two last harmonies in No. 64.

How is our *first section* to close? In the composition of one part, we had, for the conclusion of both sections, the harmony of the tonic only; and it was merely by the direction of the melody that they were distinguished. But now we are in possession of two harmonic masses, which form an antithesis to each other. Although the composition of the second mass may not be free from doubt (p. 48), it has, nevertheless, two relations of sound (the *octave* and *fifth*, especially the latter, since the octave is not a relation between two really different sounds) which occur in the first mass also, and which therefore may serve to form a close. Owing to the absence of the tonic, and the circumstance that the root—the dominant—is common to both masses, and therefore forms no distinctive feature, this close cannot be so decided as that in the tonic harmony; but it is sufficient to mark the termination of the first section. In order to give it greater force, we precede it by a harmony of the first mass, *e. g.* by *e—c*, as in Nos. 63 and 65; consequently we form our periods with these closes:

66

First section. Second section.

Close. Close.

The last close, which terminates the whole piece, is called the

WHOLE OR FULL CLOSE ;

the other, at the end of the first section,

HALF CLOSE.

Both serve to mark the termination of the two sections of a period in a more distinct and characteristic manner than was possible in composition in one part.

If we now fill up the vacant bars of the above scheme with the most simple harmonies,



we have completed our first composition in two parts, which contains *all* that is absolutely required, though certainly no more. We have, however, already learned, from the most simple materials, how we may continually produce more and more, while we inquire what is afforded by, or can be dispensed with, in our theme. Let us, therefore, examine No. 67, in every point of view.

First, the new element, the *harmony*. The first section is composed chiefly of harmonies belonging to the first mass, but closes in the second ; while the last section consists principally of the harmonies of the second mass, and closes in the first. This is a meagre arrangement ; but as harmony is still new to us, it may suffice for the present.

Now, as to the *rhythm*. It is very poor. After our previous exercises, it certainly would not be difficult to animate and enrich it ; *e. g.* by arranging the first section thus :



but that would only make the chief defect of No. 67 still more evident.

This defect is in the *tonal succession* of the melody, which in no part sufficiently indicates the normal distinction in the arrangement of the first and second sections (p. 23). As we have explained the harmony which, for the present, we agree to adopt, we will make it ascend in the first section, as here at *a*.



But the fall from *e-g* to *g-d* is too unconnected, and requires an intermediate step, as at *b*.

By similar means, the second section must be made to fall ; but the second mass, which is here predominant, offers so little scope for variety, that we are obliged either to repeat one of its harmonies, as at *a*,



or call to our aid the second mass, as at *b*. This being settled, our next aim is to give the second section an increase of rhythmical motion towards the end, similar to that in the first, No. 69, *b*. And now our period presents itself in this form—



and we also lead our second section to a rhythmical close.

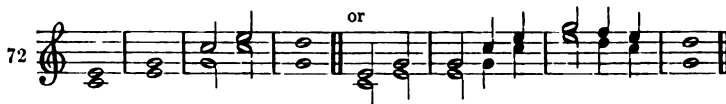
Let it be observed that in this case, as formerly in No. 5, the increase of the rhythmical motion, and the deviations from the normal form of construction, have arisen from absolute necessity; even the more striking change of rhythm in the second section was necessary, unless we had contented ourselves with a repetition of the same sounds as at *b*, or with the still less satisfactory arrangement in No. 70.

The progress from No. 68 to No. 71 is undeniable. We have obtained a richer succession of sounds, a more decided contrast in their arrangement, and a greater variety in the rhythm. On the whole, however, the construction is still exceedingly simple; the melody only shows a difference of direction, without containing even a distinct motivo; or, if we take the groups of sounds in the third and seventh bars as such, they remain undeveloped, and lead to no further consequences.

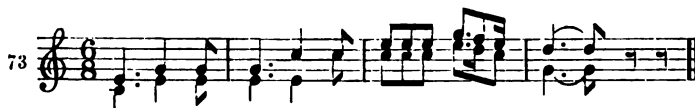
With respect to the harmony in the foregoing examples, one of the masses has either been retained for some time, or the two have been interchanged.

There can now be no impediment to our further progress in invention, if we steadily adhere to the rules laid down. Every single point in the results first obtained, leads to a series of new results, if followed up with diligence.

If we adopt the ascending progression of the leading section in the harmony of the first mass (No. 71), we may extend it still farther in the same direction:



and thus impart a greater variety to the rhythm, and a more decided character to the motivo:



or, by ascending and descending (*undulating successions*, p. 17), occasionally, without changing the general direction of the progression:



Again, if we take up the change of the two masses (No. 70 *b*), it may serve as a motivo. Thus No. 71 might assume this form:



in which we find a particular motivo (*a*) four times, or, with the diminution (p. 29) in the seventh bar, five times repeated.

Lastly, we are reminded in the following piece,



that here, as well as in the composition of one-part (No. 34), the first section may consist of several phrases. Here it contains two (*a* and *b*); the first of which most properly terminates with the first harmonic mass, in order not to anticipate the subsequent half-close. In the following section, either mass may terminate the phrase. In the following example,



which is formed from the preceding one, the first section consists of four phrases (*a*, *b*, *c*, *d*), each containing two bars. The first three of these are composed of sounds belonging exclusively to the first mass, and it is only the rhythm and tonal succession which mark them as distinct groups. The second section contains three phrases (*e*, *f*, and *g*), of which the first two contain two bars each, and the third (as in the period No. 39) four, and which terminate alternately in the first, second, and first mass.

As we here enter upon a new series of exercises⁴, we conclude by bringing forward these points for consideration.

⁴ *Third series of exercises*:—The pupil will form in continual progression a series of new airs, in the same manner as those produced from No. 67. They must all be composed and played in C major, and then (as with the former exercises) be transposed upon the instrument into the other keys.

Firstly: the motivo. In one-part composition, our precepts were confined to the tonal succession and rhythm of the motivo; but now they extend also to its harmonic contents: our motivos may consist either of the first or the second mass only, or of both combined in various ways. With such a variety of forms, however, it is rarely the case that a motivo is repeated without undergoing some slight alteration. Thus the motivo *a* (No. 75) repeats its rhythmical form four times; but its melody ascends the two first times, and the two last times ascends and descends; whilst its harmony is taken alternately from the two masses. It is, nevertheless, easily recognized in all its transformations. In No. 74, while the rhythm of the motivo is departed from in one of the parts, it is retained in the other.

Secondly: the accompaniment. As before observed, the form of accompaniment prescribed in No. 64, has been already deviated from in No. 72, in order to render the progression of the second part more flowing. The deviations from No. 74 to 77 may be easily accounted for by the student himself.

Thirdly: beginning from No. 67, we have formed a series of pieces, each of which displays its particular contents definitely concluded. These contents, whether significant and important, or otherwise, may be considered as forming the idea or spiritual matter of the composition. As we have constantly maintained a strict adherence to the motivo, each of our previous pieces contains only a single idea more or less developed.

A composition containing only one leading idea, whether intended to be sung or not, is termed an

AIR OR TUNE (*Song Form*).

In contradistinction to those compositions which contain more than one leading idea.

FOURTH SECTION.

AIRS IN TWO AND THREE STRAINS.

A. AIRS IN TWO STRAINS. (*Bipartite-Song Form.*)

IF we consider how clearly the thesis and antithesis are now circumscribed and distinguished by means of their direction and peculiar close, and how far our composition may already be extended (see No. 77, with its two sections of eight bars), it follows that they become in a degree two independent parts, but only by their union form an entire and satisfactory composition, as the

FIRST AND SECOND STRAIN

of an air, and which are now superior to the first and second sections of the compositions in one part, merely in having an additional means of distinction and division. From this therefore arises

THE MOST SIMPLE FORM OF TWO STRAINS,

as found in many marches, dances, songs, &c. &c.

We have already (No. 30) met with pieces containing a greater number of bars. Now we claim a further extension for pieces of two strains. Each strain should form a whole in itself; therefore, according to our previously adopted principle, each must have the length of a period, viz. eight bars. This is our regular measure; we know, however, that it may be more or less.

If the first strain is to form a whole in itself, it must have the most perfect form; viz. that of a period, consisting of a first and second section. Still, as it is but a part of a greater whole, it cannot terminate in a full close, but must end so as to create an expectation of something yet to follow. Therefore, like the first section of a period, it must terminate with a half-close. If the *first section* of this strain were to end so likewise, there would be two closes of the same kind successively, which would necessarily weaken the final close of the strain, and impart great monotony to the whole arrangement. The first section must, therefore, terminate with a change from the second to the first harmonic mass. This is a full close, and, as such, may give too much importance to the termination of a mere section. To prevent this, it is advisable to employ the full close in an *imperfect* form, either by placing it in an unaccented part of the bar (*a*), or by removing the tonic from the upper part, the melody of the chord (*b*), or, lastly, by touching only slightly upon the second mass which introduces the close (*c*)*.

* This last expedient has also contributed to make the close of the first section of No. 76 (*a*) appear less perfect; for we know, from p. 38, that in compound measures a full close may occur on an unaccented part of the measure.



The second strain must have the same complete form, and terminate with a *perfect* close, from the second mass into the tonic harmony. If the first section of this strain is also to have a distinct termination, it must end with a half-close; the perfect cadence will then follow with undiminished force. Such a division of the second strain into two sections may, however, be dispensed with, because the regular construction of a period has already been sufficiently developed in the first. This, then would be the Scheme of Musical Composition of two strains.



The completion of this example is left to the student. He may take No. 76 (or, better still, No. 77) as a guide; if we regard the first half as the first strain, the rest as the *second strain*, and the first and second sections as the thesis and antithesis of the first strain, then the remaining half of No. 76 would constitute the second strain, which, in this case, would not be divided into two sections, but form one unbroken strain.

But why is it less necessary to divide the second strain into distinct sections? and why again are rhythmical and melodic divisions more requisite in the first than in the second strain? Because the idea and form of a composition should be clearly indicated and set forth at the commencement, whereas the motion increases towards the end, and should, therefore, proceed in a more connected and uninterrupted course.

No. 76 would serve as an example of a musical piece of two strains, each consisting of twice four (instead of twice eight) bars. We may, however (as in No. 77), also have occasion, sometimes, to exceed the prescribed measure of twice eight bars; but, with our present limited materials in the way of melody and harmony, *rhythm* is the only means by which we can increase our resources, and infuse variety into such extended forms. This art of rhythmisation we find most fully employed and developed in marches for trumpets or horns. The following



may serve as an example of a first strain, which has been extended to *three times four bars*, principally by means of repetitions of sound. Great variety of rhythm only, can make such an extension possible and tolerable: it will be seen that the first eight bars contain, in reality, nothing but a repetition of the motivo from *g* up to *c*, *e*, and *g*. It is only by a clear and distinct grouping that such frequent repe-

titions can be made interesting. Thus the above strain is divided into three sections, each containing four bars:—1, *a* and *b*; 2, *c* and *d*; 3, *e*, *f*, and *g*. The first two of these sections consist of phrases of two bars each, which are also marked perceptibly, though not with equal distinctness. The third section contains, firstly, two members (*e* and *f*) of one bar each, and then a phrase (*g*) which is equal to the two preceding members together. In the increasing motion towards the end, the second member (*f*) of the last section has no decided termination, but unites itself closely with the following phrase, so that it can only be distinguished from it by the change into the second harmonic mass, and its similarity to the preceding member.

If we once more examine the above strain according to the principles laid down at p. 57, we must look upon the close at *d* as the end of the first division of the strain, to which *e*, *f*, and *g* form the second. The first division is consequently as long again as the second; but its two halves and their subdivisions are so distinctly separated, and so similar in construction, as to appear as mere repetitions; and, therefore, no disproportion between the length of the first and second divisions is felt by the ear. The second division of a period may be extended in the same manner, either by an enlargement of its different sections, or by a repetition of the last section in the form of a *coda*. This means has been applied in the following strain, in which the descending motion of the melody is intended to express a gradual subsidence of emotion:



Its first section closes at *a*, in the fourth bar; the whole might have closed with the first note in the eighth bar (*b*), which in that case should be a dotted minim: but, instead of this, the parts move on, and at the ninth bar an entire repetition of the second section commences from the fifth bar.

Had we thought proper, we might have repeated only the last member, or have



introduced some slight alterations in the repetition, provided the original character of the air would not thereby be rendered less intelligible; nay, even the combined succession of both, or a still greater number of repetitions may be possible. In appending such codas, it is advisable that the preceding close should be *imperfect*, either by a change of the last sound of the melody, or by shortening its duration. The last expedient has been adopted in No. 81. Moreover, the simplicity and comprehensiveness of the whole admits of the relaxation of strict regularity. As the first section begins with an accented note (the first part of the bar), the second should, according to the strict rule, have done the same, by beginning upon the first note in

the fifth bar. Instead of which, it begins in the latter part of the fourth bar. The separation of the different sections is, however, sufficiently distinct; and, therefore, the shortening of the closing sounds and the introduction of what we might term connecting notes, are not only admissible, but also render the melody more flowing.

B. AIRS OF THREE STRAINS. (*Tripartite-Song Form*).

If we take into consideration, that up to the present time we possess only two different closes, the *air of two strains* arising out of the thesis and antithesis would appear to be in the most regular proportion.

Nevertheless, even in itself, an indication at least of a form of three strains is found. In most cases, and most naturally in the air of two strains, the beginning and the earliest development of the *motivo* take place in the tonic harmony. We then proceed to the second mass; but, on account of its scantiness, and through the increasing energy and interest which a composer feels as he grows warm with his subject, both masses are freely employed and interchanged, until the whole development of the subject becomes more rich and varied. This is the climax, after which we gradually return to the repose of the tonic harmony in the full close. Thus we observe, in the structure of the air, the same three momenta of Rest—Motion—Rest, which have been already shown to exist in the first tonal series. Upon this foundation, however, the form of *three strains* is based.

It may assume two different forms. In the first place, the leading strain may terminate as hitherto in the second harmonic mass. If we take No. 80 as a first strain, it cannot be disputed that its *motivos* have been so frequently employed as to make it desirable that the second part should either contain altogether new *motivos*, or that those previously employed should at least be treated in a different manner. The second strain might be constructed thus:

The musical notation consists of three staves. The first staff starts with the number 83 and contains a series of eighth and sixteenth notes with rests. The second staff continues the melody, featuring a half-note rest marked 'a' and a full-note rest marked 'b'. The third staff concludes the strain with a double bar line and a repeat sign.

and close either as at *a*, or, if it be desired to give it the same length as the first strain, as at *b*, which is merely a twice-repeated coda (*c*). But this second strain, with its half-close, cannot terminate the composition; for this purpose, we must retain a recollection of the contents of the first strain from which we have started.

Consequently we must return to this, and repeat it as the third strain; leading it, however, in the last bar to a full close, and perhaps increasing the power of this close by a coda.

Secondly: very often, after a perfect close, a desire is felt to go still farther. In No. 81, we were led by this desire to introduce one or two additional bars. Had a new and important idea, however, presented itself, we might have formed, instead of the coda, or after it, a second strain, concluding in the second mass, and which must call for a repetition of the first, as the third strain.

It is easily perceived that both of these forms are defective in their harmonic construction. In the first, an imperfect close occurs twice in succession (at the end of the first and second strains); in the second, the close of the first strain is so decided, that there appears to be no necessity for its farther continuation, and what follows may be felt as either superfluous or redundant. At present, however, our means are too restricted to enable us to avoid such defects; we can only aim at rendering the contents so interesting that they may become less obvious.

RETROSPECT.

Returning once more to the contrast of rest and motion, we find that it appears most distinctly—first, in one-part compositions, and next, in the airs of three strains.

REST.	MOTION.	REST.
Tonic.	Scale.	Tonic.
First Strain	Second Strain.	Third Strain.
(first harmonic mass.)	(second harmonic mass, either alone or changing with the first).	(like the first).

In airs of two strains, this contrast appears less distinctly—thus:

REST.	MOTION.	REST.
First Section of the first strain.	Second Section of the first strain and first section of the second.	Second Section of the second strain.

According to this view, *the external proportion*, or extension of two or three strains, is easily perceived. As a primary rule, the two or three strains may each have an equal proportion: for example, eight bars. But that this original and convenient proportion is not a permanent law, has been already shown by the addition of codas, by which strains of eight bars were extended to ten or more. It is also indicated in the above disposition of the air of two strains, which seems to point to the relative proportions of

4 bars,———twice 4 bars,———and again 4 bars.

Here the middle appears more extended than the beginning or the end. On the other hand, the second strain (on account of the poverty of the second harmonic mass) is frequently shorter than the first and third, being comparatively a mere interlude (as Episode) to introduce the return to the principal subject with greater effect.

In all cases, therefore, it depends upon the nature of the contents, whether we can express them in a section or in a period; or whether they require two or three distinct strains of equal or unequal length, with or without codas. For this reason, it is of importance that the student should clearly comprehend the characteristic features of all these forms, as he will thereby not only be guarded against confusion and errors of all kinds, but will also be enabled to invent with greater facility; for these forms will serve him as land-marks, by the help of which he can shape his course with safety. When he has decided upon the first motivo, his progress will be attended by no difficulty, while he keeps them in view; it is more probable that rather too many different ways may present themselves, when he will need resolution to banish timid doubts by a prompt decision. It is neither the want of invention nor of ways and means, by which the progress of the student is usually retarded, but his own timidity and irresolution, that prevent him from deciding at once which of the two or more roads, open before him, he should take. Against this weakness of character, often most peculiar and dangerous to gifted minds, the student should fortify himself by this

MAXIM.

“*Of two or more equally good ways, choose always the first that presents itself, and, after having entered upon it, pursue it to the end without wavering.*” Having arrived at the end, he may then try one or more of the others. In a higher sphere, higher considerations of course come into play; there, in a happy moment, an *inward voice* tells the artist what is right; yet, even then, doubts will often arise, as every artist must have experienced more or less frequently. It is scarcely necessary to observe, that the *finished artist* does not employ these preparatory and circumstantial considerations when composing, especially such simple pieces as our previous exercises. He does not need them, simply because their results have been long known to him, and have become a *second nature*. That this may also happen in the career of the student, constant and indefatigable practice is necessary. For this purpose, the different grades of composition in two parts, based on the natural harmony, will furnish ample material*. It is the more advisable to follow up the repetition and extension of these exercises, as we must now revert for some time to other subjects, and our knowledge of forms will for the present be confined to their previous developments⁵.

* See Appendix A.

⁵. *Fourth Exercise* :—Compose a series of pieces of two and three strains in the key of C major, and transpose them as before into the other keys.

FIFTH SECTION.

DOUBLE TWO-PART COMPOSITION.

FARTHER than has been done in the preceding section, the development of forms for composition in two-parts, based upon natural harmony, cannot be carried without a danger of too frequent repetition or indistinctness. This may be conceived from the fact, that our whole material is limited to two harmonic masses and two different kinds of close. Even in a composition of only two strains, these closes must be repeated, and still oftener, if codas are added; in pieces of three strains, we have already perceived an inherent imperfection, which would become altogether intolerable in a farther extension.

Being thus limited, the question arises, whether additional variety might not be obtained by *internal* means?—Were we to employ *new* sounds for this purpose, our natural harmony would no longer suffice; this mode of enlargement must therefore be deferred until a farther stage of advancement. For the present, then, the only means presenting itself is an

INCREASE IN THE NUMBER OF PARTS.

As the two parts hitherto employed combine so well together, the idea of doubling them seems to suggest itself, before that of employing three parts only. But that we may be able to double them without confusion, we must reserve a space between them.



What have we gained by this?

Above all, a greater and broader mass of sound, if we employ the doubled parts simultaneously. It is true, we shall find this mass of sound has a less active movement than the two-part harmony, or our first still more flexible one-part series; besides, there is nothing exactly new in this enlargement of our harmonic mass, as both combinations move not only in the same direction, but also through the same intervals.

This leads us to try whether they cannot proceed in opposite directions. Such a progression of these combinations is practicable, when the two harmonic masses change alternately, or when one of the masses prevails exclusively.



This kind of progression is termed **CONTRARY MOTION**.

This and the preceding example are the two most simple forms of double two-part harmony. As we have, however, found that the fundamental sound (root) of the second harmonic mass belongs also to the first, it may be sustained by two of the parts, while the other two move and change at pleasure, from one mass to the other*.



Sounds like these, which continue whilst the other parts move, are distinguished by the name of **pedal notes**; they serve to unite and give steadiness to the motion of the other parts.

Finally, as all our sounds and harmonic masses proceed from, and are based upon, and spiritually united with, the tonic, we may give a material representation of this spiritual connexion, by making the two lower parts sustain the tonic, while the two upper parts move through the two masses and all their intervals at pleasure.



This is one of the most effective means of expression, either at the end of a piece, where it may sustain a comprehensive repetition of the whole previous development; or at the commencement, where it serves, as it were, to collect all the forces which are afterwards to come into play.

These are the most ordinary forms in which double two-part harmony is employed. The student may make some trials in it—although the results and benefit to be derived from these exercises will not be materially different from those obtained in simple two-part composition. Whilst engaged in these exercises, the student will find it not a little profitable, after having made himself fully acquainted with the above forms of harmony, if he associate his labours with ideas of places and circumstances, where natural harmony is actually existing and reigning. The clang of trumpets and the soldiers' march; the melting sounds of the horn, or nature's sweet melodies, or the huntsman's chorus, in the lonely forest; the innocent dance on the village green and the rural clarinet; these are the spheres in which natural harmony lives and is found amply sufficient; and they supply plenty of material for the excitement and exercise of the young composer's imaginative

* The third part appears at the first glance to consist of new sounds: they are, however, the original, only an octave lower for the two lowest parts.

powers. Only, it must always be borne in mind, that such associations and ideas are nothing more than spiritual stimulants. That the musical instruments alluded to, present numerous peculiarities which we are not yet able to take into account; that the forms of construction treated in this division, sometimes require modifications and considerations which can only be understood by the more advanced student; that, finally, all such ideas and associations as have here been alluded to, may be realized by quite different means and in quite a different manner: that, therefore, none of our present tasks—indeed, no task whatever—can be performed with certainty and to perfection, before the student has completely mastered his art.

With the following chapter commences a series of explanations and exercises, which will for a time exclude the independent and creative action of the learner. We, therefore, repeat our previous advice, that he should continue industriously and carefully to cultivate his talent in composition for two and four parts in natural harmony, along with the exercises of the next division, in order to keep alive the feeling for melody and rhythm; of which the practice must for a time be left entirely to his own industry.

THIRD DIVISION.

THE HARMONY OF THE MAJOR SCALE.

IN whatever variety our materials may hitherto have developed themselves, still their unsatisfactory nature is but too apparent. At first we had the complete diatonic scale, even with the possibility of making use of sounds not belonging to that scale; but then we were obliged to confine our progressions to one-part. Afterwards, we obtained harmonic masses, and the possibility of employing two or even four parts at the same time; but, in doing so, we were obliged to give up a great portion of the scale.

Our next endeavour, therefore, must obviously be:—

To learn how to employ the whole of the diatonic scale in connexion with harmony.

We, therefore, commence anew the construction of pieces in several parts, beginning with *Composition in Four Parts*, because we have already entered upon it, and for more important reasons, which will soon evolve themselves from the subject itself*.

FIRST SECTION.

DISCOVERY OF THE FIRST HARMONIES.

In the first place, we must find harmonies for the accompaniment of the whole scale.

Here our immediate attention is directed to the first harmonic mass, whose greater importance and regularity we have already perceived (p. 48). This regularity consists in the three sounds of that mass ($c-e-g$) being situated in the order of thirds, one above another.

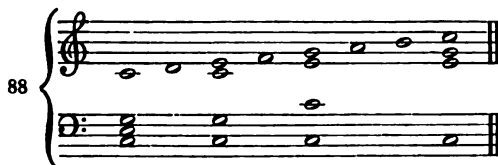
A combination of three or more sounds in this order of thirds, is termed a *chord*.

The lowest sound of such a chord, *e. g.* the sound c in the chord $c-e-g$, is called the *root* or fundamental sound. It is the most important sound of the chord, because it serves as the basis of the whole structure. Therefore, the position of the other sounds belonging to the chord are determined by, and counted from it. Thus, in the above chord, $c-e-g$, e is called the *third*, and g the *fifth* (namely, from

* In the second section of this division, under *B*.

the root). We shall ultimately learn that there are also chords which consist of more than three sounds. In contradistinction to these, all chords of three sounds are termed *triads*. Our first harmonic mass, as represented in Nos. 86 and 89, is therefore a triad; for although it appears in No. 56 with six, and in No. 59 with nine, different sounds, yet it is at once perceived that these are but repetitions or duplications of the three sounds *c*, *e*, and *g*.

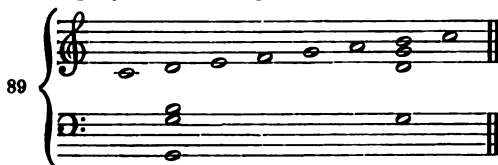
So far, as regards our first chord. Let us now see to which sounds of the scale it may be employed as a harmony. Only to those of which it is composed; consequently to *c*, *e*, *g*.



In all these chords, the root or bass is set in the lowest part, and the other sounds as near to the upper part as possible.

How shall we now find harmonies for the remaining sounds of the scale?

Our thoughts naturally turn to the second harmonic mass. It is true, this mass has been found (p. 48) neither so regularly constructed as the first, nor in other respects free from objection: yet we have already employed it *in the character* of a regular harmonic mass; namely, in the half-close at the end of the first section or strain, but with the omission of its *third*, which is the only questionable interval. At that time, we were confined to the sounds of the natural harmony, and therefore obliged to content ourselves with the octave and fifth, *g—d*; but now, when all the sounds of the scale are at our disposal, there is no reason why we should not insert the third, *b*, between those two sounds. We thus obtain a second chord of three sounds, *g—b—d*, which is formed as regularly as that upon the tonic, and by its assistance we are enabled to accompany two more degrees of the scale.



Here again the accompanying chords have been placed as near the melody as practicable.

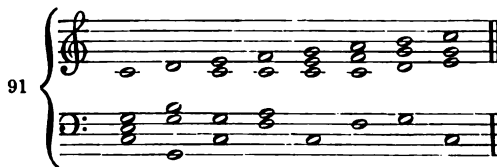
The same chord might also have served to accompany the fifth sound of the scale (*g*), if the latter had not been already provided with the tonic harmony in No. 88.

The fourth and sixth degrees of the scale only, remain now to be accompanied. Here we proceed at first only experimentally, as we did at p. 47, when we desired to find the natural harmony of the second mass. We join *f* to *a*, and add to both the next third, *c*. Thus we obtain a new chord, the triad *f—a—c*, which is constructed like the other two, and enables us to accompany the remaining sounds of the scale, *f* and *a*.



The first degree of the scale (*c*) might also have been accompanied by this chord: but it is already provided with another harmony—the chord of the tonic (No. 88).

We have now attained what we desired; every sound of our scale has its harmony.



Before, however, we enter upon a consideration of this result, and the gain to be derived from it, we must examine more closely our newly acquired harmonic material; for it is still a question whether the chords, which we have formed of *g—d* and *f—a*, are indeed of such a nature that we may use them as freely and safely as the chord of the tonic, about which no doubt ever existed. On comparing the three chords, we find that they are exactly of the same construction.

1. They are all triads; *i. e.* they consist of three sounds each: *viz.* the root, its third and fifth.
2. In each, the third is a great or major third*, and the same is the case with

* From what has been said in the introduction to this work, it must be understood that the student is expected to be fully acquainted with the meaning and measuring of the different intervals. For security, however, we add the following explanations. When we wish to indicate the relation between two sounds, we count the number of degrees from one to the other. The lowest degree, from which we commence counting, is called *the prime*; the next the *second*, the following the *third*, and so on to the *tenth* and *eleventh*, with the exception of the eighth, which is called the *octave*. Thus, when we take *c* as the prime, *d* is the second, the higher octave of *d* is the ninth, *e* the third, &c.; or if *e* be the prime, then *f* is the second, *a* the fourth, *d* the ~~ninth~~, &c. *seventh*.

This mode of counting is easy, but not quite accurate. For we know that every degree of the scale may be raised or depressed (sharpened or flattened); the mere naming of a degree therefore does not tell us whether it be sharp, flat, or natural. The fifth of *c*, for instance, is *g*; or, to speak more correctly, the degree of *g*; but whether the sound *g* natural, *g* flat, or *g* sharp be meant, the name *fifth* does not indicate.

A more precise statement is therefore required, and this we obtain by *measuring* the distance between two sounds by the well-known quantities of *whole tones and semitones*.

In doing so, we have to distinguish several modifications of the same musical intervals, which are designated by the terms, *major, minor, diminished, and augmented*.

Major intervals are all those which are found in the major scale, the counting commencing from the tonic. Thus, from *c* to *d* is a major second, *c—e* a major third, *c—f* a major fourth, &c. Consequently a major second is equal to a whole tone, a major third to two whole tones (*c—d* and *d—e*), a major fifth to three whole tones (*c—d, d—e, e—f—g*), and one semitone (*e—f*), &c.

the fifth. The two new chords being thus in all respects like the first, it follows, that they are also equally proper and useful.

But there still remains another point for consideration. The first chord rests upon the tonic of our chosen key, and is therefore distinguished by the name of tonic harmony, or *tonic triad*. Had we chosen the key of *G* or *F* major instead of *C*, the tonic triads would have been, in the former, $g-b-d$; and in the latter, $f-a-c$. These triads, therefore, which we have just discovered as belonging also to the key of *C* major, remind us of, or represent, the keys of *G* and *F* major. As the latter are nearly related keys* to *C* major, we come to the conclusion, that the most simple harmony of the major scale consists of its own tonic triad, and those of its two most closely related major keys.

We see, from this, that as every major key has its two most closely related keys situated upon the nearest fifth below and above its tonic, so do the tonic triads of those keys, together with its own tonic triad, complete the fundamental harmony of its scale.

The double point of view in which we have considered our last two chords, viz.

Firstly:—as harmonies composed of sounds belonging to the key in which we write, and resting upon its two most important degrees; viz. the dominant and subdominant—and

Secondly:—As *tonic* triads of the two most closely related major keys, from which they have been borrowed, and of which they therefore remind us,

$F-e$ and $g-d$ are therefore major fifths also, because the distance between both is equal to three whole tones and one semitone. $F-a$ and $g-b$ are major thirds, because they contain two whole tones, like the third, $c-e$.

Minor intervals are a semitone less than the major ones. $C-e$, for instance, is a major third, and $c-g$ a major fifth; but $c-e\flat$ and $c-g\flat$ are, the first, a minor third, and the other a minor fifth.

Diminished intervals are a semitone less than minor ones; thus, $c-e\flat$ is a minor third, but $c-e\flat\flat$ and $c\sharp-e\flat$ are diminished thirds.

Augmented intervals are a semitone greater than major ones; thus, by raising the sound g in the fifth, $c-g$, a semitone, we obtain the augmented fifth, $c-g\sharp$.

* We add here also a short explanation from the *Universal School of Music*. Two major keys are said to be most closely connected when they differ only in one sound. Thus the keys of *C* and *G* major differ only in the degree of f

$$\begin{array}{cccccccc} C & - & d & - & e & - & f & - & g & - & a & - & b & - & c \\ G & - & a & - & b & - & c & - & d & - & e & - & f\sharp & - & g & - & a & - & b & - & c \end{array}$$

the scales of *C* and *F* major differ only in the degree of b

$$\begin{array}{cccccccc} F & - & g & - & a & - & b\flat & - & c & - & d & - & e & - & f \\ C & - & d & - & e & - & f & - & g & - & a & - & b & - & c \end{array}$$

they are therefore most closely related keys.

We have already distinguished the fifth above the tonic by the name of *Dominant*. The fifth below the tonic is termed *Subdominant*. Thus g is the dominant and f the subdominant of c ; hence the nearest relations to any given key are those of its dominant and subdominant.

The relation between two keys is the more distant, the more their scales differ from each other. Thus the keys of *D* major and $B\flat$ major are both relations in the second degree to *C* major, because they differ from it in two sounds; but to each other they stand in the fourth degree of relation, because the one differs from the other in four sounds.

will hereafter prove of great importance, and should be clearly understood and remembered. This will illustrate the employment of the letters $G—C—F$, in our first explanation of the roots of the three chords (p. 20); or, as we now place them,

$F—C—G$,

as indicating an important formula. Here they point out the three fundamental harmonies, and the three most closely connected keys to which they belong; viz. that of the tonic and of the fifth below and above.

SECOND SECTION.

EXAMINATION AND CORRECTION OF THE HARMONY.

A. THE FOUR PARTS.

WE now return to the harmony of No. 91. Having, in the previous section, directed attention to the different chords of which it consists, we now proceed to consider it from another point of view.

Of the harmonies in No. 91, the scale forms the upper part or melody. To each of its sounds is added below—first one, then a second, and then a third sound. Now, if we take consecutively all the first series (*c, d, e, &c.*); then the second (*g, b, c, &c.*); the third (*e, g, g, &c.*); and lastly, the fourth (*c, g, c, &c.*); separately, we see before us a

COMBINATION OF FOUR SIMULTANEOUS PARTS.

These four parts (commencing with the highest) are distinguished by the names of

- | | |
|---|-----------|
| 1, Discant (treble or soprano) or the FIRST Part. | |
| 2, Alt (alto) - - - | SECOND ,, |
| 3, Tenor (tenore) - - - | THIRD ,, |
| 4, Bass (basso) - - - | FOURTH ,, |

In order to distinguish more clearly the four parts and their progression, we again insert No. 91 in the form of a score*.

The image shows a musical score for four parts: Soprano (first part), Alto (second part), Tenor (third part), and Bass (fourth part). Each part is written on a separate staff. The Soprano part is in treble clef, the Alto part is in treble clef, the Tenor part is in bass clef, and the Bass part is in bass clef. The notes are arranged in a scale progression across the four parts.

The highest and lowest of these parts (soprano and bass) are called *extreme parts*; those situated between them (Alto and Tenor) are called *inner* or *middle parts*.

* A score is a notation of a composition in parts, in which each part has a special staff assigned to it. For further information on the arrangement of, and reading from, scores, see the *Universal School of Music*, by the author, published by Messrs. R. Cocks and Co.

B. COMBINATION OF THE CHORDS.

It is not enough, however, that every individual chord should be properly constructed; all must unite in harmony together, just as the scale forms a perfect melody; there must be combination and unity between them. Is this the case with the chords in No. 91?

A superficial combination exists between them, in so far as all their sounds belong to the same scale. This, however, is not sufficient; for we know (p. 67) that, properly speaking, the second and third chords are borrowed from other scales, although the sounds of which they consist are also found in our scale.

A stronger bond of union is to be found in those "*combining sounds*" which each of our chords has in common with its neighbours. On a previous occasion, (p. 48), it was pointed out how our harmonic masses are combined by a sound common to both; viz. the dominant. In the same way, we now find the first, second, and third of our chords combined by the sound *g*, common to both,—the third, fourth, fifth, and sixth, by the sound *c*,—the seventh and eighth by *g*: it is only *between the chords on the SIXTH and SEVENTH degrees that no such combination exists.*

Let us inquire into the cause of this combination between the different chords. We know already that the chord of *g* represents the second harmonic mass, and is therefore equally combined with the tonic harmony, by means of the dominant. This dominant was the fifth in the tonic harmony, the fifth of *c*. But in like manner is *c* the fifth of *f*. Now if we suppose our scale to be that of *F*, then *f*, *a*, *c*, would be the tonic triad, and *c* the dominant of *F*, just as *G* is the dominant of *c*. The chord *c—e—g* is consequently connected with *f—a—c*, as *g—b—d* is with *c—e—g*; and we discover that here also *the dominant is the bond of union between the two harmonies.* This appears most clearly in the second, third, and fourth chords of our harmonized scale.



The chords of *g* and *c* are combined by the dominant of *C* (*g*), while the dominant of *F* (*c*) combines the chords of *F* and *C*. Thus, every chord employed in No. 91 stands, as it is technically expressed, in the *relation of dominant* to those preceding and following. Only, as previously shown, no such combination exists between the chords on the sixth and seventh degrees of the scale.

Finally, let it be remembered, that every two successive chords in No. 91 indicate closely related keys; viz. *C* and *G* major, *G* and *C* major, *C* and *F* major, *F* and *C*; *C* and *F*; and lastly, *G* and *C* major. For each tonic triad is the harmonic *development* of its tonic; and the latter again is the principal sound and representative (p. 19) of its key or scale. Only between the sixth and seventh degrees, again, no such close relation of keys exists: here we find *F* major and *G* major successively; and thus, while all the other chords form one unbroken harmonic chain, here the combination fails.

C. FALSE PROGRESSIONS.

A closer inspection of the unsatisfactory progression from the sixth to the seventh degree, shows that it contains other defects.

1. CONSECUTIVE OCTAVES.

In the first place, each part takes its own particular course throughout the harmonized scale; in the beginning, *e. g.* the Soprano proceeds from *c* to *d*, and then to *e*; the Alto from *g*, through *b* to *c*; the Tenor from *e* to *g*, which it repeats; and the Bass from *c* to *g*, and returns to *c*. Only in the progression from the *sixth* to the *seventh degree*, the Bass as well as the Alto moves from *f* to *g*.



The alto, therefore, expresses nothing different to the bass. This, however, is not such a mere duplication or strengthening of the effect as we met with in our first attempts at two-part composition (No. 51); for the alto stands in the midst of the other parts, and claims, like them, the character of a separate and independent harmonic part. It is this *ambiguity* which constitutes the evil: the alto is here neither a *separate* part, nor a mere duplication of another, as in this progression.



Here the highest and lowest parts (written in crotchets), are plainly mere duplications of the discant and bass, while the four middle parts contain the real harmony.

Now such progressions as those between the alto and bass in No. 93 are termed *false (consecutive) octave progressions*, or briefly "*octaves*." They impart an ambiguous character to the harmony, sound as a vacuum in the combination of the parts, and deprive them of the full variety of four distinct parts. For the present, therefore, we will avoid them altogether, though a time will arrive when we shall learn to make a proper use of them. This prohibition we will also extend to the more innocent octave progressions in No. 94; because they at least deprive us of a part; for two parts moving in octaves can only be considered (p. 45) as one. Neither will we lose time in searching for individual cases where octaves may perhaps, even now, be deemed admissible; for these will speak for themselves at the proper time.

• But how are the consecutive octaves in No. 93 to be corrected?

We cannot alter the bass, for we have no other chords than those of *f* and *g*, to

accompany the sounds *a* and *b*. The fault therefore lies with the alto; because, like the bass, it passes from *f* up to *g*: this must not be. Now it will be remembered that the chord *g—b—d* is really no other than our former second harmonic mass (p. 48), *g—d—f*. Possibly, therefore, we might retain this *f* of the first chord in the following one:



then the Alto does not proceed in octaves with the Bass; and we have also, in these two chords, a combining sound, *f*, common to both. Whether this is justifiable, we shall shortly inquire.

2. CONSECUTIVE FIFTHS.

But there is still another fault in the progression of the chords from the sixth to the seventh degree of the scale; viz. that two of the parts *move by fifths*. We observe that the bass and tenor form a fifth in both these chords, the first (*f—c*), and the second (*g—d*); and we feel that this succession has a peculiarly harsh effect, which becomes especially perceptible when these *false-fifths* are not concealed by the simultaneous harmony of several parts; for instance, if we omit the alto and discant in No. 95.

Even consecutive fifths will hereafter prove, in some cases, both admissible and proper; for the present, however, we will entirely *avoid them*, as the cases in which they are admissible will present themselves at a future stage. In the above instance, the evil is again caused by the tenor moving from *c* to *d*, while the bass moves from *f* to *g*. In the case of the octaves, we remedied the defect by making the alto remain stationary, whilst the bass ascended. We cannot adopt this expedient here, for the sound *c* is not contained in the chord *g—b—d*. Now, as the tenor can neither ascend nor remain where it is, it follows that it must descend to the nearest interval of the next chord, viz. *b*. But then the sound *d* will be wanting? We, therefore, divide the duration of the chord between *b* and *d*:



and thereby we have first avoided the consecutive fifths, and afterwards completed the chord. The first object we have attained by *contrary motion* (p. 64), the tenor and bass moving in opposite directions; the other has afforded us an opportunity of giving two sounds to one part in the same chord, and thereby to impart increased animation. Sounds making their appearance after the other sounds of the chord, we shall term *auxiliary harmonic sounds*.

Thus, then, both defects arising from the progressions of the alto and tenor have been remedied*.

D. THE CHORD OF THE DOMINANT SEVENTH, OR DOMINANT CHORD.

These operations have unintentionally led us to a new chord, consisting of *four sounds*,

$$g-b-d-f,$$

while all our former chords had only three sounds. The fourth sound of this new chord is the seventh degree from the root.

Chords of four sounds are termed *chords of the seventh*, because the interval of the seventh distinguishes them from triads;—the chord of the seventh, $g-b-d-f$, without the f , would be no other than the triad $g-b-d$. Hereafter we shall become acquainted with several other chords of the seventh. The newly discovered one upon the dominant is, however, of paramount importance; we shall therefore distinguish it by the special name, *dominant-chord*.

Respecting this chord, there is much to be considered.

First, we may inquire whether it can be considered generally as an admissible harmonic combination. To this question, we may at once answer affirmatively, although the scientific proof must be reserved for a future period. For even now we see that it is constructed in the order of thirds, like all other chords; and as for the new sound b , although it is not found in the second mass, it is a legitimate interval of the chord $g-b-d$, the tonic harmony of the key most nearly related.

Secondly, the dominant chord is to be found in every key only once, upon its dominant, but upon no other degree. We find triads in C major upon C, F, and G; the dominant chord upon the dominant G only. It is true we might add sevenths to the other triads also; e. g.

$$\begin{array}{l} C-e-g \text{ and } b, \\ F-a-c \text{ and } e; \end{array}$$

but the ear immediately tells us that these chords are altogether different; we perceive, by closer examination, that the dominant chord has a minor seventh, but that the others are major.

* It is true, there are other ways of avoiding those objectionable progressions. We might lead the tenor up to the alto (a), or even higher (b), or make both parts descend to other sounds (c):

besides other expedients, which will reveal themselves in due time. All these ways are admissible, but are not so convenient as those we have chosen in No. 96; for they oblige us to lead the alto and tenor into distant intervals, and thereby partly destroy the connection of the harmony, while at b the chord remains incomplete. For the present, therefore, we will abide by the method adopted, as we cannot find a better, without anticipating the systematic development of the *School*. In No. 169, this deficiency also will be remedied, without the alteration or displacement of the harmony.

Lastly, the dominant chord indicates, as before observed, the second harmonic mass, and with it the scale moving around the tonic (p. 20), so that we see in it the completion of what, in our earlier forms, was partially intimated. Hence arises a

LAW OF HARMONY,

whose origin and illustration are found in all those forms.

Let us remember, *firstly*, that the scale (p. 18)

$C, d, e, f, g, a, b, C,$

rests upon the tonic, proceeds from it, and returns to it, and that, consequently, the tonic is the chief and central point to which all the other sounds converge.

Secondly:—Let us remember that the scale divides itself into two tetrachords (p. 20):

1, - $g, a, b, C.$
2, - - $C, d, e, f,$

of which the one moves towards, and the other proceeds from, the tonic, which is the only point to which either can have any relation. Here it is quite clear that neither of these series can terminate satisfactorily with any other sound than the tonic.

Now, however, in the place of the tonic comes also the tonic triad, $c—e—g$. Hence it follows that the direction of movement is not merely towards the tonic, but to its triad as the point of attraction. Therefore, the dominant chord, which is the harmonic representation of the scale moving around the tonic,

$g, a, b, c, d, e, f,$
 $g—b—d—f,$

cannot create a feeling of repose, but must remain unsatisfactory, until it moves, or, technically expressed, is *resolved* into the harmony of the tonic. In the resolution of the dominant chord, its

root and *third* proceed to the *tonic*;

consequently its

fifth proceeds to the *tonic* also, and its
seventh - *third* of the *tonic*,

these being the nearest sounds of the tonic harmony.

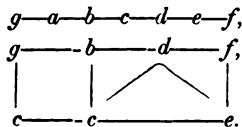
But why does not the root g remain stationary, seeing that it is a sound which also belongs to the tonic harmony? It might do so; but then the triad would appear in this position,

$g—c—e.$

Whether this is admissible, we shall learn hereafter, but will not employ it at present.

The fifth of the dominant chord (d) might also proceed to the third of the tonic triad (e), as well as to the tonic itself; for the tetrachord, above the tonic, not only relates to, but also proceeds *from*, the tonic. But if the fifth proceed in this way, we obtain, in the following tonic triad, a *third* in two of the parts; because the seventh also proceeds to this interval of the tonic triad. For reasons which will shortly be explained (p. 92), this *doubling of the third* in two different parts is generally to be avoided, as the preponderance it gives to this sound weakens the effect of the others, which is not the case when the root or fifth is doubled.

The law for the resolution of the dominant chord* may be indicated in this manner.



where the two directions, in which the fifth may proceed, are also pointed out.

And now we are at last able to harmonize our scale in a faultless manner.

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* We shall hereafter find not only that this law of resolution admits of modifications, but also that the dominant chord may be resolved in quite a different manner and into entirely different chords. It will then be shown that the law here laid down is indeed the *fundamental law of the whole doctrine of harmony*, and that all deviations from it are exceptions which can be permitted only under particular circumstances. Since, however, this rule for the dominant chord is a fundamental law for the entire harmonic system (p. 19), all farther rules being merely *consequences* or *additions*, it is desirable that it should be comprehended as soon and as securely as possible.

The first demonstration of the correctness of this rule is derived from the immediate perception of its effect. Let the student try to resolve one or all the sounds of the dominant chord in a different manner to that here pointed out, and his ear will tell him that such deviations from the rule either produce an absolutely *disagreeable* effect, or that they are at least *less pleasing* or *satisfactory* (and these are the exceptional cases which afterwards will be brought under our consideration) than the regular progressions. Or if this trial upon the instrument alone should not appear conclusive, let those progressions which appear doubtful to the ear be *sung* either by the performer or another person. Let the chord, $g-b-d-f$, be struck on the piano, and let the student sing f , and thence go first to e , and afterwards ascend from the same sound to g ; or let him intonate b , and proceed from it, first to c , and afterwards to g or a . The most unpractised singer, if he has the least ear for music, will find the regular progressions from f to e and from b to c easy and natural, while the other progressions will be difficult even to the more experienced singer, or at least appear repugnant to the ear.

The second proof and justification is to be derived from the natural development of our tonal and harmonic system, and the view in which we have considered those forms to which the above law applies.

In the scale, we have already (p. 19) recognized the tonic as the principal sound, from which the others proceed, and to which they return. But the tonic is also the root of the first, or rather the only complete harmonic mass given in nature. All other sounds of the natural harmony grow out of it; first its octave, then its fifth or dominant, next its third, and so on. Thus the dominant is not only subordinate to and dependent upon the tonic in its character as one of the *intervals of the scale*, which points to the tonic as its basis and termination, but it is so likewise in its character of an *harmonic interval*, and is therefore in both respects incapable of giving satisfaction, unless it lead to the tonic.

Now, if a harmony—*e. g.* a triad—occur on the dominant of a scale—for instance, the chord $g-b-d$ upon the dominant g —then this harmony cannot give the required satisfaction, because it is not a *tonic* triad in the key of C major. Still less would a chord of the seventh ($g-b-d-f$) on this degree of the scale be capable of doing so; for a triad upon the dominant is at least in form like the tonic triad, and may itself be a tonic triad in a different key; but a

It is true that, in consequence of the necessary resolution of the dominant chord, the last chord remains *incomplete*, from the absence of the fifth. We may, however, for the present, reconcile ourselves to this deficiency; and we shall soon discover a remedy for it; it is in itself not disagreeable to the ear. A consequence of the incompleteness of the last chord, is, that it now *appears* to have no combination with the preceding one; they having no sound common to both, as was formerly required. In reality, however, there is a connecting sound, namely, *g*: it appears in the chord *g—b—d—f*, and would have appeared in the tonic triad (*c—e—g*) also, had we been able to find a proper place for it.

E. THE FOUR-PART HARMONY JUSTIFIED.

We are now in a position to justify our decision (p. 66) to compose in four parts. This number of parts was necessary, not only for the display of the chord of the dominant seventh in its complete form, but also to enable us to double the most important sound (the tonic) in the last chord, and to assign it to those two parts, the soprano and bass; which, from their position, the one being the melody, the other the basis of the whole harmony, sustain it with the requisite power.

Additional reasons for considering the combinations of four parts as the foundation of all harmonic composition will subsequently appear.

chord of the seventh cannot be a tonic chord in any key, because (p. 75) it is never found upon the tonic of the key to which it belongs, but only upon the dominant. Therefore it creates a desire for a more satisfactory harmony to follow. What is this to be, except that of the tonic? Or would satisfaction be found in any other sound or chord, say *f—a—c*, or *a—c—e*? That could not be; because these chords, if considered as tonic chords, belong to keys quite different to that of *C* major; and if considered as belonging to this key, they cannot be tonic chords, and consequently are incapable of giving that satisfaction which is only to be found in the tonic harmony.

A more complete and scientific demonstration of this subject will be found in an essay by the Author, bearing the title, *Die alte Musiklehre im Streit mit unserer Zeit*.

THIRD SECTION.

APPLICATION OF THE NEWLY DISCOVERED HARMONIES TO ACCOMPANIMENT.

AFTER these preparations, our practical exercises re-commence. They will be confined to the accompaniment of melodies by the chords just discovered, until we become more accustomed to harmony and its practical requirements.

Our melodies will at first be very simple, containing only the sounds of a single major scale. To every sound of the melody we give that chord by which it was accompanied in No. 91; thus: the first, third, and fifth degrees of the scale (in *C* major, *c*, *e* and *g*) are accompanied by the tonic triad; the second and seventh degrees, *d* and *b*, by that of the dominant; the fourth and sixth degrees, *f* and *a*, by that of the subdominant. But when the seventh degree follows the sixth, we shall avoid the false progressions, by introducing the dominant seventh, as in No. 98.

In order to facilitate the finding of the proper chords, we will at first indicate, by figures written *above every sound of the melody*, how many degrees lower the root of the accompanying chord is situated. This root we will term the *ground bass*. We see, in No. 91 or 98, that the root of the chord which accompanies the tonic is situated an octave below; we therefore write the figure 8 above every tonic occurring in our melody. The second of the scale (*d*) has its ground bass five degrees below (*g*); we therefore write a 5 above it. Continuing in this manner, we obtain the following series of figures for the whole scale.



Therefore, in *C* major, we place 8 over every *c*, 5 over every *d*, 3 over every *e*, 8 over every *f*, 5 over every *g*, and 3 over every *a* and *b*.

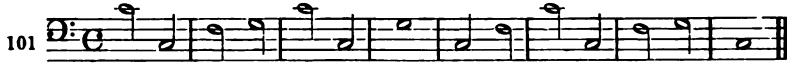
It will be seen that the figures 8, 5, 3, alternate in a regular manner; only upon the sixth and seventh degrees the figure 3 occurs twice in succession. Now this is the very same point where (p. 72) the false progressions have been already discovered; we will, therefore, mark it by placing a † between the two figures, to remind us not only that here consecutive octaves and fifths are to be avoided, but also that the combination between the two chords is to be strengthened.

After having thus provided our melody with figures, and placed a sign of caution wherever the figure 3 follows twice successively, we first write the roots of the chords and then add the middle parts, keeping them as near the melody as possible. Here is an example:



This melody has first been provided with the necessary figures; every *c* has been marked with an 8, every *d* with a 5, every *e* with a 3, and so on. After this a sign of caution has been placed where it was necessary (in the second and seventh bars).

Our next operation is to apply the roots of the different chords, as indicated by the figures:



Why does the bass in the first bar skip from the upper *c* to its octave below, instead of remaining stationary? Partly to give greater animation and a more melodious variety to its progression, and partly with a view to lead it with more energy from the lower *c* through *f* and *g* to the upper *c*.

Finally, the middle parts are added * *always as near the melody as possible*; and where the signs of caution occur, consecutive octaves and fifths are to be avoided. Here

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we see the harmony complete. In the sixth bar, the bass and tenor meet on the same sound (*c*); as both, however, have arrived at it from different directions and separate immediately, their distinct character is retained, so that the harmony still consists of four parts. The case would, however, be different, were the bass and tenor, or any other two parts, to proceed for a longer time in unison; as the harmony would then be reduced to three parts; which, though not an absolute fault, would yet be a deviation from our original intention of writing a four-part harmony.

The exercises here commenced may appear meagre and mechanical; let us, however, recollect that all our beginnings were most simple, and yet led us far enough. We shall soon break through these confined limits also; but they lead us into a new sphere of art with such certainty, that errors can only arise through absolute inattention.

* The beginner will do well to adhere *strictly* to the order of proceeding here laid down. His exercise is consequently divided into *four distinct operations*.

1. He writes the necessary figures over the melody. This operation will be accelerated, if he seek out and figure all sounds of the same name—*e. g.* every *c*—before he proceeds to other sounds. In the above example, therefore, every *c* has been figured first, then every *g*, next every *d*, and so on.
2. He indicates the places liable to faults by the †, as a caution.
3. He writes the ground bass successively from beginning to end.
4. He fills up the harmony by adding the intermediate parts.

The uniformity of these operations will, by constant repetition, soon make him a master of the mechanical routine, and by his accelerated progress reward him for the constraint to which he for a short time subjects himself.

With some exceptions, to be considered hereafter, all melodies taken from the scale of only one key may be harmonized in this manner. We give some, in the Musical Appendix I, for practice⁷; as it is neither conducive to the advancement of the student, nor, on account of the exceptional cases just referred to, quite safe that they should be left to his own invention. If he wish to extend this practice to other keys, he may guard himself against errors, by writing the scale and placing the necessary figures over it; as, *e. g.* thus—

8	5	3	8	5	3	†	3	8
<i>d</i>	<i>e</i>	<i>f</i> ‡	<i>g</i>	<i>a</i>	<i>b</i>		<i>f</i> ‡	<i>d</i>

for the key of *D* major.*

⁷ *Fifth series of Exercises.* The student has—

- a.* To harmonize the melodies given in Appendix I.
- b.* To find the tonic, dominant, and subdominant in every major scale.
- c.* To form the three triads and the chord of the dominant seventh.
- d.* To write the resolutions of the dominant chords, as shewn at p. 76.
- e.* To play the chords and resolve them on the piano.

* See Appendix B.

FOURTH SECTION.

COMPLETION OF THE PRECEDING PROBLEM.

HARMONY OF THE DESCENDING SCALE.

It has been already observed that our mode of harmonizing may be applied, with a few exceptions, to all melodies remaining in the same scale. In order to become acquainted with the only essential exception*, we will harmonize the *descending scale* in the same manner as we have done the ascending. We first write over the melody the former succession of figures in a reversed order; then find the bass notes or roots of the chords, as indicated by those figures; and, finally, complete the harmony by adding the middle parts.

103

In this, the only fault is in the progression from the seventh to the sixth ($b-a$), in which there is no combination, and also the false progression of consecutive octaves and fifths.

It is easily perceived that the chord of the dominant seventh cannot, as in No. 98, give us any assistance here. Indeed, it is not once applicable without incurring greater errors; for if we would change $g-b-d$ into a chord of the dominant seventh, it should be succeeded by $c-e-g$, and b must rise to c , and not descend to a . A new remedy must therefore be found.

In the former case, we avoided the octave progression between the alto and bass, by letting the former remain stationary, and thus making it at the same time a connecting sound between the two successive harmonies. Can we adopt the same expedient here? No:—for this would cause combinations of sounds, as g and a , or f , g , and a , which as yet are altogether unknown to us. As the alto can neither descend to e , nor remain stationary, it follows that it must *ascend* to the nearest sound of the next chord, viz. a . The same is the case with the tenor; it can neither remain where it is, nor descend to c (this would cause consecutive fifths); therefore it must also *ascend* to the nearest sound of the next chord, which is f . In this manner we avoid both

* Those less important are noticed in Appendix B.

104

the forbidden fifths and octaves. But the expedient employed is far less satisfactory and effective than might be desired. In the first place, it has compelled the alto and tenor to move, in a constrained manner, and in a direction contrary to that both of the melody and bass. In the second place, it has caused *consecutive octaves* between tenor and bass, which, if considered as mere duplications (p. 73), might be excused, but certainly cannot be approved, as it was not at all our intention to double the parts. We must, therefore, endeavour to discover a better mode of harmonizing these two sounds.

As no assistance can be gained by the alteration of the middle parts, and the upper part, being the melody, must not be interfered with, the faults must be avoided by means of the bass. In No. 104, we avoided the objectionable progressions by letting the alto ascend to *a*, instead of descending to *f*. Now the bass may imitate this progression of the alto, by also ascending to *a*, instead of descending to *f*. But, if the bass take *a*, a new *root* (instead of the original root *f*, of the chord *f—a—c*) makes its appearance, and upon which we have to form a new chord; we add, therefore, to *a* the next third above, which is *c*, and again the third to this, which is *e*; thus we obtain the chord *a—c—e*.

105

If, for the present, we accept this chord as a proper one, the objectionable consecutive fifths and octaves are avoided. It is true that in this case there is no combination between the second and third chords; but we have already, on former occasions, *e. g.* in No. 104, been obliged to dispense with it. The change in the bass also requires an alteration of the figure above the melody; viz. 8 instead of 3.

But, should we wish to retain the chord *f—a—c*, what must be done? Then an alteration of the bass must necessarily take place in the preceding chord.

106

Were we to take *g* again, the old faults of No. 103 would also reappear, because it would descend to *f*. We must, therefore, choose a root that will ascend to *f*; here *e* is the best, and upon this *e* we again form a third, as before upon *a*.

8 5 3

 3 3

107

Here also the figures have been changed, and the objectionable progressions avoided; yet, at the same time, the close combination of the chords is interrupted. But this last disadvantage is counterbalanced by the correctness thereby obtained in the harmony, and by the even and energetic motion of the bass from *c*, through *e*, to *f**.

But we have still to enquire whether the admission of these two new chords can be justified.

On comparing them with our old ones, we find that though they are also *triads*, yet they differ from them in their contents. The former triads of *c*, *g*, and *f*, consisted of a root, *major third* and *major fifth*; while the new ones (on *e* and *a*) consist of a root, *minor third* and *major fifth*. A *minor third*, however, is also found in the first harmonic mass; and, as the whole contents of the latter have long been placed beyond a doubt, neither can there be any objection to the new chords. Our former triads with *major thirds* are termed *major triads*; the new triads with *minor thirds* are *minor triads*. On listening attentively to the effect produced by a *major* or *minor triad*, either struck upon an instrument or sung by different voices, we hear that the one is brilliant and animated, the other weak and plaintive. This is quite natural. The first is the immediate offspring of nature, and represents the nearest related sounds as they successively arise (1, 2, 3, 4, 5, 6, or 4, 5, 6); while, in the *minor triad*, the natural order of development is inverted (5, 6, 4, 5, instead of 4, 5, 6), and the bond of connection loosened.

Now, therefore, we already possess three different kinds of chords:

1. *Major triads* upon the tonic, dominant, and subdominant. In *C* major, on *c*, *g*, and *f*.
2. *Minor triads* on the third and sixth degrees of the scale. In *C* major, on *e* and *a*.
3. The chord of the seventh upon the dominant. In the key of *C*, upon *G*.

* May not the consecutive fifths and octaves be avoided by other and perhaps better means? Decidedly; but for these the *student* is as yet unprepared. We only know that every sound of the melody is to be accompanied either by a triad or dominant chord of which it is either the octave, third, or fifth; we therefore have only a choice between the three figures, 8, 3, and 5. If a 3 be written both over the seventh and sixth degrees of the scale (in *C* major, *b* and *a*), the same faults will arise which appeared in Nos. 103 and 104. If we exchange the first 3 for an 8, we obtain a combination of sounds *b—d—f*, which to us is altogether unknown and useless, whilst we cause consecutive octaves to appear in this and the preceding chords. Were we now to write a 5 instead of the second 3, we should again find consecutive fifths; as then the bass of *b*, as well as *a*, would be situated five degrees below either. We have, therefore, no other means left but to exchange the first 3 for a 5, or the second for an 8; which are the two expedients adopted above.

And now we can clearly understand one of the reasons why it was allowable to leave the triad which followed the dominant chord (p. 78) incomplete, viz. without its fifth. The third was sufficient to indicate whether the chord was major or minor; the fifth, having no such distinguishing character, could better be spared. We also perceive why it was preferable to accompany the sound *c*, of the natural harmony (p. 51), by *e* rather than *g*; for *g-c* is an ambiguous combination, of which we know not whether it belongs to major or minor; these ambiguities, moreover, when appearing without a special reason, are unsatisfactory and void of effect.

The object we had in view is now attained: we are able to harmonize the major scale in both directions, and consequently also (with a few unimportant exceptions) every melody which contains no other sounds than those of the scale. Here is an example.

108

Figured bass notation above the treble staff: 8 3+3 5 3+3 8 5 3 5 8 3 5 8 5 3+3 5 3+3 8

The second and seventh bars have been treated in the manner adopted in Nos. 96 and 102. The treatment of the first bar is that shown in No. 105; but, in the sixth bar, we have proceeded as in No. 107.

Between the chords, at the end of the fourth and beginning of the fifth bar, there is no combination. We may, however, reconcile ourselves to this (p. 84), seeing that in all other respects the harmony, so far as we are at present aware, is unexceptionable. In the second bar of the tenor, the sound *d* in the dominant chord has been resolved into the third of the following harmony, instead of descending to the octave as hitherto. Why? Because, as *the melody rises*, we should either have had consecutive octaves (*a*), or a feeble progression of the parts, as at *b*.

109

Resolution *a*: Treble clef has a whole note chord, bass clef has a half note chord.

Resolution *b*: Treble clef has a half note chord, bass clef has a half note chord.

We shall adopt this procedure always when the melody ascends one degree. More material for practice⁸ will be found in the Musical Appendix II*.

⁸ *Sixth Exercise.* The student may now harmonize the melodies given in the Appendix II; then let him, according to his requirements, transpose some or all into different keys, and harmonize them again.

Where the figure 3 follows twice successively, it indicates that faults are to be guarded against; one or the other of these figures must be cancelled, and a 5 or 8 substituted, as shewn in No. 108. This is recommended, in order that the whole operation may be open before the student.

* See Appendix B.

FOURTH DIVISION.

GREATER FREEDOM IN THE USE OF THE CHORDS HITHERTO LEARNED.

IN the preceding division we have attained the object in view; viz. to harmonize any melody whose sounds remain within the scale of one key. That our harmony is still poor and plain, we have been prepared to reconcile ourselves to from the first, since all our former beginnings were equally poor and simple, although assisting our progress. Neither can we consider it too great a restraint, that we are confined to harmonizing the prescribed melodies, which may be submitted to, while new views of the empire of harmony are opening before us.

But what we *cannot* submit to any longer is the total denial of all artistic freedom which the last exercises have imposed upon us. The artist requires, above all, to be *free*; his sphere of action may be confined, and the amount of his means but small, yet, within that sphere, and with those means, he must be allowed to exercise his own pleasure. What he produces after a prescribed model and according to given directions can be no work of art. Yet, in all our last exercises, our hands were completely tied; we had only three different kinds of chords, and even these we could not employ as we chose, but were obliged to adhere strictly to a given series of figures, and employ that chord which the figure over each sound indicated, except in the one single case where the seventh degree of the scale was followed immediately by the sixth; in which case we were at liberty to accompany either the latter or the former with a minor triad. This small dole of liberty revives in us the recollection of our right as artists to exercise a free choice in all matters relating to art, as far as is compatible with its laws in general, or, what is tantamount, common sense. It is true, the restraint put upon us has not been altogether useless. It has fulfilled its object, by leading us more safely into the new harmonic sphere, so that there could be no possibility of committing an error, except from sheer negligence. Yet this was only a state of pupilage, good and necessary, no doubt, at the beginning, but such as we can no longer submit to. It must now terminate; but we will advance very slowly and deliberately towards our emancipation, that we may be sure not to overlook or pass by anything which might hereafter prove of importance.

For this reason, we will first employ no other chords but those with which we are already acquainted; and even of these we will, for a time, use no other than *triads*, or, as they are also termed, *common chords*.

FIRST SECTION.

GREATER FREEDOM IN THE USE OF THE COMMON CHORDS.

IN the review of our previous exercises, we find that, in every chord, either the root (or its octave), the third, or the fifth, appears in the melody. Thus, in No. 98, we see, bar 1, the octave, *c*; bar 3, the third, *e*; bar 5, the fifth, *g*, of the tonic triad in the upper part. Hence, *every sound of the melody may be either the octave, third, or fifth of a triad.*

We now perceive the partial nature of our former proceedings. We employed each sound of our melodies only in one way; *c*, for instance, always as an octave, *d* as a fifth, and *e* as a third; consequently, each sound of a melody had only one chord for its accompaniment, *c* having only the triad *c—e—g*; *d* that of *g—b—d*, &c. &c. But now we perceive that each sound of the melody may be the octave, third, or fifth of a chord, and, consequently, that it may be accompanied by *any triad* in which it exists, either as root (octave), third, or fifth.

Let us now ascertain by which of the triads each sound of the scale may be accompanied. For this purpose, we will write each degree three times; namely, as octave, third, and fifth; and then put the proper bass to each, afterwards inserting the remaining intervals of the chords.

Here, instead of only one, we have found three chords to the sound *c*; all of which are known to us.

To *d* we have found, in the first place (taking it as the root of its chord), a new triad, *d—f—a*. Is it right to employ this chord so soon?—Yes; for it is a chord of the same description as others which we have already used; it contains the root, a minor third, and a major fifth; consequently, it is a minor triad, like *a—c—e* and *e—g—b*.

Secondly: we have found to *d*, taking it as a third, another new chord, *b—d—f*. May we employ this also?—No; for we are at present unacquainted with such a chord; it contains a minor third and a minor fifth, while all our previous major and minor triads have major fifths. We will not, therefore, employ this chord. It occurs again in the fourth and seventh bars, and has been represented in smaller notes, as a distinction.

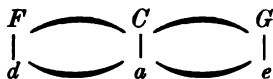
On looking over the remaining sounds of the scale and their accompaniments, we find that we have a choice of *three* different triads for *c, e, g,* and *a,* and of *two* triads for *d, f,* and *b.*

But this greater freedom of choice also involves a necessity for caution against errors. In our late exercises, the figure over each sound of the melody left us no choice; it guarded us, however, against faults. Now we are free; but we lose that security against errors, and we must depend upon our own care in every successive step. Our chords must, throughout, be *properly combined,* and *consecutive fifths and octaves* avoided. Let us first speak of the combination of the harmony.

It has been observed (p. 20), that chords are harmonically connected when they point to closely-related keys. The three letters (p. 70),

$$F \text{---} C \text{---} G,$$

indicated (for the key of *C* major) the connexion between the three major triads upon the tonic, dominant, and subdominant. Since then, however, we have discovered three minor triads, one upon *a,* the other upon *e,* and the third upon *d;* which remind us of the three minor keys (*A, E,* and *D* minor) of which they are the tonic harmonies. Now, we know that a major and a minor key, having the same signature, are closely related*; each of our major triads, consequently, points to a key which is nearly related to the key of one of our minor triads. This double relation we see here represented,⁹



The principal key, *C,* is closely related to the major key of the dominant *G,* the major key of the subdominant *F,* and its parallel minor key, *a.* The key of *G* is related to the keys of *C* and *e;* the key of *F* to the keys of *C* and *d;* the key of *a* to the key of *C* and the minor keys of its dominant (*e*) and subdominant (*d*)†; the key of *e* to the keys of *G* and *a;* the key of *d* to the keys of *F* and *a.* The same

* The student is supposed to know that the *parallel minor key* (or, as usually termed, the *relative minor key*) is situated a minor third below its *parallel* (relative) *major key* (e. g. *a* below *C,* *d* below *F*), and has the same signature, though the minor scale is not constructed exactly in accordance with its signature; for every minor scale is formed after its own major scale (e. g. the major scale upon the same tonic), by depressing the third and sixth degrees; e. g. *A* minor from *A* major, by changing *f*♯ and *c*♯ into *f* ♭ and *c* ♭.

<i>A</i>	<i>B</i>	<i>C</i> ♯	<i>D</i>	<i>E</i>	<i>F</i> ♯	<i>G</i> ♯	<i>A</i>
<i>a</i>	<i>b</i>	<i>c</i>	<i>d</i>	<i>e</i>	<i>f</i>	<i>g</i> ♯	<i>a</i>

The elevation of the seventh degree is not indicated by the signature.

Parallel keys, as *C* major and *A* minor, differ only in one sound:

	<i>C</i>	<i>D</i>	<i>E</i>	<i>F</i>	<i>G</i>	<i>A</i>
<i>a</i>	<i>b</i>	<i>c</i>	<i>d</i>	<i>e</i>	<i>f</i>	<i>g</i> ♯

they are consequently closely related keys.

⁹ Here the capitals indicate the major, the small letters the minor keys.

† The connection between *a* and *e,* or *a* and *d,* is based solely upon their relation as dominants. Their scales differ in three sounds—

	<i>e</i>	<i>f</i> ♯	<i>g</i>	<i>a</i>	<i>b</i>	<i>c</i>	<i>d</i> ♯	<i>e</i>	|
<i>a</i>	<i>b</i>	<i>c</i>	<i>d</i>	<i>e</i>	<i>f</i>	<i>g</i> ♯	<i>a</i>	|	<i>b</i>
	<i>d</i>	<i>e</i>	<i>f</i>	<i>g</i>	<i>a</i>	<i>b</i> ♭	<i>c</i> ♯	<i>d</i>	|

while they differ from the scales of their own respective major keys in two degrees, and from their parallel major keys in one only.

connexion exists between the tonic triads, and, in fact, between all chords that belong to closely-related keys. We shall therefore always obtain well-combined harmonies, if we take care to join only those triads together which are indicated as closely related in the above scheme; *i. e.* if we connect the triad of *C* with that of *G*, *F*, or *a*, the triad of *G* with that of *C* or *e*, the triad of *a* with that of *C*, *d*, or *e*, &c. &c. We do not mean to say that chords which point to more distant keys, *e. g.* the triads of *G* and *F*, or *C* and *e*, &c. &c. must, under no circumstance be connected; but the bond of union between them is loose, and therefore, when there are no special reasons to the contrary, such progressions of chords had better be avoided.

As regards, secondly, the forbidden progressions in octaves and fifths, we lose the assistance of the sign of caution when we discontinue the figures which directed our earlier proceedings, and we must try to avoid them by constant vigilance. In order to render this easier, we will not, as before, write the whole of the bass previously to filling up the chords, but write each chord in full, so that we may at every step ascertain whether we are liable to false progressions. Especial attention will be required, when chords not belonging to nearly related keys meet together.

Lastly, we will work out every exercise twice; beginning with the first mode of harmonizing, and then one note under the other, according to the new mode. And farther, we will deviate from the former method only where it can be done without error, or leads to a decided improvement in the harmony. Here is an example:—

111

8 8 8 8 3 8 5 3 8 5 8 8 3 † 3 3 † 3 8 8 3 8

I.

II.

At I, the melody has been harmonized after the first mode, and a new defect inherent to the latter has come to light; it is this: that, when the melody contains a repetition of the same sound, the same chord must likewise be repeated. Thus we have been obliged to employ the chord *c—e—g* four times at the commencement successively.

At II, the harmonies have been selected according to our free choice; and we have availed ourselves of this liberty, first of all, to remove that monotony at the commencement, of which we have just complained, by accompanying each repetition of *c* in the first bar by a different chord. We proceeded in this manner: we said—“our sound *c* may be either the octave, or the third, or the fifth of a chord; when it is the octave, the chord is *c—e—g* ;” *this we placed first*:—“when we make it the

third, the chord must be *a—c—e*;" *this we wrote next*: "when it is the fifth, the chord must be *f—a—c*;" *and with this we accompanied our third note*. Might we not also have harmonized as here, at *a—*



We might; but then the bass would not have moved so directly and decidedly as in No. 111, and the harmony would have proceeded from the major chord (of *f*) to the mournful minor harmony (on *a*)—a progression which has never the same pleasing effect as when a minor is followed by a major harmony, as in No. 111, where the minor triad, *a—c—e*, is followed by the major triad, *f—a—c*.

In the sixth bar, we have preferred to accompany the second *a* by *d—f—a*, instead of *a—c—e*; because the former chord is more closely connected with *f—a—c*, it having two sounds, *a* and *f*, in common with the latter. Would it have been advisable to accompany the first *a* by *a—c—e*? No; for then two or three minor harmonies (as in No. 112, *b*) would have succeeded each other. For if one minor chord by itself produces a feeling of uncertainty and gloominess (p. 84), this sensation must naturally be heightened when several meet together. If it be the intention of the composer to express a feeling of this kind, then, of course, such combinations are right and proper; but here, where we have no such special object in view, they would be out of place.

Might not the fifth sound of the melody *b*, in the second bar, have been made the fifth of a chord, and accompanied by *e—g—b*? Not without occasioning false progressions. The chords *c—e—g* and *e—g—b* are, moreover, not harmonically connected, *E* minor not being a relative of *C* major.

All places that have been left unfilled in II, remain unaltered, as they would not be improved by changing the harmonies. This shows that we do not intend to make an arbitrary or capricious use of our newly-acquired liberty, but to keep it under the control of reason and good sense; for liberty and reason are one. It will also be well at once to impress upon our minds, that the value of a work of art does not depend upon the employment of a great number and variety of means, so much as upon its ideas, and the manner in which our means have been applied to their realization. To the genuine artist, idea and its expression (its realization by external means) are inseparable, and present themselves to him at the same time. But the student, as a *student acquiring his art*, is not yet called upon to realize his own ideas; his proceedings, therefore, must be guided by the nature and general laws of art, and the special character of the task which the School prescribes for him. In the present exercises¹⁰ he is left to choose freely from amongst the chords which have been given

¹⁰ *Seventh Exercise*.—The student has to harmonize the melodies given in the musical appendix III, his operations being performed in the order here set down:

a. Each melody has first to be harmonized after the *first manner*, i. e. with figures over the melody.

to him; let him, however, remember that his task is, not to introduce all possible changes, but to employ the new means for the improvement of his accompaniment, where a change of harmony will effect that object without causing false progressions, a weakening of the combination between the chords, or, lastly (by the introduction of too many minor chords), imparting a sombre character to the whole.

b. Then, immediately under it, on a second staff (as in No. 111), the same melody is written again, and harmonized after the *second* method, *i. e.* with the chords chosen by himself.

In this second treatment of the melody—

- c.* Those passages have to be especially attended to, where, according to the first method, a monotonous harmony was unavoidable; namely, where the same sound being repeated in the melody, also occasioned a repetition of the same chord. In these places an alteration *must* be made.
- d.* At every sound of the melody, the student must examine what chords (of those given above) may accompany it; *i. e.* he must ask himself of which chords that sound may be the root (octave), third, or fifth.
- e.* Before a chord is employed, it must be ascertained—1, whether it be sufficiently connected with the chord which precedes it and the one which follows; 2, whether its introduction causes consecutive fifths or octaves. This the student will easily ascertain, if he notice between which parts a fifth or octave appears in the preceding chord, and then examine whether the same parts form a fifth or octave in the next chord also.

All these exercises have first to be written in the key of C major, and then, if thought necessary, repeated in other keys. In doing the latter, it is necessary, before the operation of harmonizing is commenced,

- f.* To find out and indicate by letters (as at p. 88) the principal and most closely-connected chords of the key in which we intend to compose.

SECOND SECTION.

THE CHORD OF THE DOMINANT SEVENTH EMPLOYED WITH GREATER FREEDOM.

THE principle which has led to a greater freedom in the employment of the triads, may also be applied to the chord of the *dominant seventh*—it may accompany any sound of the melody which is contained in it. The dominant chord in C major may therefore accompany the sounds *g*, *b*, *d*, and *f*.

Here, however, the peculiar character of this chord forms an obstacle to its full employment.

We know, from p. 77, that the dominant chord is bound to a certain progression; it must resolve itself into the tonic harmony; *g—b—d—f* must proceed to the triad *c—e—g*; and, in doing so, the root *g* must ascend four degrees, or descend five degrees to the tonic *c*, the third must ascend one degree to *c*, the seventh must descend one degree to *e*, the fifth ascends to *e* or descends to *c*. From this we see that the above rule has to be modified. It must be expressed thus:

The dominant chord may accompany every sound of the melody which is contained in it, *provided* it can afterwards be regularly resolved.

We will examine this point a little more closely. Here

113

The musical notation consists of two systems of staves. The first system has a treble clef and a bass clef. The treble clef staff contains a melody with notes *a*, *b*, *c*, and *d*. The bass clef staff contains a dominant seventh chord (G-B-D-F) that resolves to a tonic triad (C-E-G). The second system also has a treble clef and a bass clef. The treble clef staff contains a melody with notes *e*, *f*, *g*, and *h*. The bass clef staff contains a dominant seventh chord (G-B-D-F) that resolves to a tonic triad (C-E-G). The resolution is shown with arrows and vertical lines indicating the movement of each note.

we have eight times placed one of the sounds *g*, *b*, *d*, *f*, in the upper part, and accompanied each of them with a dominant chord. The latter everywhere is resolved into the tonic triad *c—e—g*. But how? In what manner do the individual parts proceed? The cases at *c*, *e*, and *g* require no remark, as all is regular. At *f* also, the seventh descends to *e*, according to the rule; but the fifth, *d*, ascends to *e*. This occasions a doubled third in the next triad, of which we know already, that although not absolutely forbidden, it lessens the euphony of the chord*. At

* This point will be more fully explained in the next division.

a and *b*, the upper part has *g*, and the lower part also; consequently, there are only two parts remaining for the three sounds *b*, *d*, and *f*. Here the question arises: how is the chord of the seventh to be represented in these cases? We either adopt the expedient of giving two sounds of the chord, the one after the other, to the same part, as we did before in No. 96, and have done here at *a*, or we leave out one of the sounds altogether. Which sound can be best omitted? We cannot leave out the root, for then our dominant chord would assume a form which at this stage would be useless to us; nor can we leave out the octave, for this is the melody; neither can the seventh be spared, for without it the chord would no longer be a dominant chord, but a mere triad. It must be, therefore, either the third or the fifth. We prefer to retain the third, *b*; because it is the more characteristic interval of the two, seeing that it must necessarily proceed in a certain direction; whereas, in the case of the fifth, it is optional whether it ascend or descend*. But now arises the *second* question: how is the octave *g* in the melody to be treated? Shall we lead it into the tonic, like the root? This would not be objectionable†; yet, as the bass performs the same motion, and as the sound *b* *must*, and *d* *may*, proceed to the tonic also, we prefer to let the octave remain where it is, and thus obtain a complete tonic triad after the dominant chord. At *d* and *h*, the fifth has also been omitted, and this has enabled us to produce the following tonic triad in a complete form.

After these preparatory remarks, we proceed at once to give an example of the

A. FREE INTRODUCTION OF THE DOMINANT CHORD

into the harmony:

114

8 3 8 5 8 3 5 3+3 8 3+3 8 5 5 5 5 5 5 3 3+3 8

I.

II.

* We also take into consideration that, even in the triad (p. 85), the third has been found to be a more important interval than the fifth, which we could already, in No. 98, easily dispense with.

† It is true that the upper and lower parts would, in this case, proceed in octaves; namely, from the dominant to the tonic. But the chords being so closely connected, and the two parts moving in opposite directions (by contrary motion), we might let this pass, as we are even obliged to do when a melody at the close of a strain moves from the dominant to the tonic.

Here the melody has been harmonized, but according to the first and second methods. At *a*, we have inserted a dominant seventh in the place of the triad, because the next chord could be a tonic triad, and the third *b* in the melody ascends to *c*. After the explanations on No. 113, it will cause us no uneasiness that the dominant chord is without a fifth; we are thereby enabled, not only to employ the next triad in a complete form, but also to conduct the parts more smoothly than if we had made the alto descend from *g* through *f* to *e*, and the tenor from *f* over *d* to *c*. At *b*, the introduction of the dominant seventh is also unobjectionable; but it causes the alto to go up to *c*, and then again to skip down to *f*, thereby occasioning an octave progression by contrary motion between this part and the bass, which also moves from *c* to *f*. We have already seen (p. 73) that this may occasionally be admissible; here, however, it had better be avoided. At *c*, the tenor had to ascend to *e*, otherwise it would have moved in octaves with the bass, which descends to *c*. At *d*, we see a case in which a deviation from the first mode of harmonizing is imperatively demanded (p. 89); the monotony arising from the same harmony being repeated six times in succession is unbearable; we change, therefore, between the chords *c-e-g*, *g-b-d*, and *g-b-d-f*. The chord *e-g-b* might also have been employed; but it would not have been so closely connected with *c-e-g* as either of the other two.

Finally, let it be impressed upon the mind that, according to the following

MAXIM,

“ In any place where the triad upon the dominant appears to us unsatisfactory, the dominant seventh, on account of its greater fulness of sound, as well as its more decided character, may frequently give the satisfaction required.”—

In order to remind us of this expedient, we will, when naming the chord which appears unsatisfactory, add an emphatic “AND!”. . . as an indication that an additional third above the fifth is wanted. Thus, when we say

g-b-d-and!...

we mean to indicate that a fourth sound (here, *f*) is to be added. This emphatic AND will prove of great assistance in many future cases.

In the first mode of harmonizing, the dominant seventh merely served to avoid false progressions, when the melody proceeded from the sixth to the seventh degree. Afterwards we learned to employ it with greater freedom. Now is the time that we should become acquainted with one of its qualities, which makes us still more appreciate its great value and usefulness. For this purpose, we will consider the office of

B. THE CHORD OF THE DOMINANT SEVENTH IN THE FORMATION OF THE FULL CLOSE.

Our musical ideas should terminate with a full close (p. 53), in such a way, that their completion is decisive and satisfactory. Hence, in composition in one part, it was upon the tonic that the whole rested; and, in the natural harmony, the first mass, with the tonic in the highest or principal part, became the closing point. In both cases, the tonic, and consequently the key of the composition, was indicated; the key of a composition being the entire foundation or ground-work of its contents.

The question now arises, whether the tonic alone, or even the tonic triad, is a really satisfactory indication of the key? Do we know decidedly, when we hear the sound c , or the chord $c—e—g$, that the key is C major and no other?—No. We may imagine it, but we cannot know it with certainty; for the sound c , as well as the chord $c—e—g$, may occur in different keys; and the latter, not only in the key of C major, but also in the keys of G major, F major, E minor, and F minor. But, in order to close our musical ideas in a satisfactory manner, we must have an indication of the key, the most definite that melody and harmony can possibly provide; and for this purpose we require a chord which belongs exclusively to one key.

Such is the chord of the dominant seventh. Disregarding for a time the minor keys, which will be considered hereafter, we may assert, that

Each chord of the dominant seventh exists only in one key; namely, that key in which the dominant is its root;

e. g. the dominant seventh, $g—b—d—f$, can only occur in the key of C ; this being the only key of which g (the root of the chord) is the dominant. The reason is, because the sounds which compose a dominant chord are only to be found collectively in one key, and no other.

Here is the proof:

The key of C major has no signature. In G major, we meet with the first sharp, which changes f natural into f sharp. This sharp remains in all keys with sharps, as D , A , E major, &c. In the key of F major, we meet with the first flat, viz. b flat, and this flat is retained in all keys with flats, as Bb , Eb , Ab major, &c. Now the dominant chord, $g—b—d—f$, cannot be formed of the sounds of the key of G major; because the latter contains no f natural, but f sharp; consequently, it cannot occur in any other key with sharps, because all these contain the sound f sharp. Neither can the chord $g—b—d—f$ occur in the key of F major, or any other key with flats; because they all have b flat, instead of b natural. Consequently, there is no other key but that of C major which contains the dominant chord $g—b—d—f$; and, as all major scales have the same ratios, what has been proved of the scale of C major and its dominant chord, applies equally to all scales and their dominant chords.

Because the dominant chord is the surest indication of the key, therefore it is the most effective means for the formation of a full close. Harmonically, our full closes have been formed, first by the succession of the two harmonic masses, and afterwards of the triad upon the dominant and tonic. In future,

We will form our full closes by connecting the dominant chord with the tonic triad; into which it resolves itself; for by this connexion only can the key be indicated with certainty.

Both chords, as we have seen in No. 113, may be connected in different positions; in all these positions, a whole close may be formed.

This observation, however, refers only to the harmonic contents of the full close, not to its melodic form. As regards the latter, we know, from (p. 53), that a close can terminate a piece of music in a satisfactory manner when the tonic of the harmony appears in the most important situation, which is the upper part or melody. This is not everywhere the case in No. 113. We have, therefore, to distinguish between *perfect* closes and *imperfect* closes. The former are those in which, as at a and b ,

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the tonic appears in the upper part. Of these two, the one at *a* is the most forcible, because the sound *b* of the dominant chord *must* ascend to *c*; and, on this account, causes us to expect this sound; whereas *d* may also proceed to the third of the next chord. Imperfect closes are seen at *c*, *d*, and *e*; amongst these, we must consider as the strongest, that in which the third of the tonic triad appears in the upper part, because this interval is of a more decided character than the fifth.

For the future, we will always employ the *perfect* whole close at the end of a piece.

C. DEVIATIONS FROM THE LAW OF THE DOMINANT CHORD.

We are now not only at liberty to introduce the dominant seventh into our accompaniments, but the *obligation* is imposed upon us to apply it to the formation of our perfect closes. This chord, therefore, will in future appear much more frequently than heretofore, when we had recourse to it only as an expedient to avoid false progressions. Under these circumstances, we can no longer look upon it with indifference, that the tonic triad, as the resolution of a dominant chord should so often (as in No. 115, at *a*, *b*, and *c*) be deprived of its fifth. It is true, we can dispense with it; but it does not follow that we *must* always be content without it, and that it might not frequently be desirable to obtain a complete triad without being obliged to purchase it at the expense of the dominant chord, as in No. 115, at *d* and *e*, or in No. 113, at *d*.

In order that we may be able to do so, we will allow a partial relaxation of the strictness of the law which regulates the resolution of the dominant chord. We have, indeed, already done so, in No. 113, *a*, where the upper part, which ought to have proceeded to the tonic, was permitted to remain stationary, in order to avoid consecutive octaves. Here

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we see two ways of obtaining a complete triad after the dominant chord. At *a*, all intervals proceed according to the rule, except the seventh in the alto, which ascends to *g*, instead of descending to *e*, as it should have done. Can this deviation from the rule be justified? We may hope that, amidst the other closely surrounding parts which ascend in a regular succession of sixths, it will not be felt so sensibly as to offend the ear, especially as the sound *e*, to which the alto was expected to proceed, still

appears, only in another part. At *b*, all the intervals proceed correctly, excepting the third, which, instead of ascending to *c*, descends to *g*. The reason for this deviation is the same as in the preceding case.

It will be perceived that herein the law of the dominant chord is by no means abolished. The third has still its former inclination to ascend one degree, and the seventh to descend one degree; and every one, especially if he sing these progressions, will *feel* how much more easy and natural is their regular progression than the licensed one. We admit a deviation from the general law, merely with a view to derive from it a special advantage, and in the hope that it will either be unperceived, or ameliorated by means of the relation between the chords. For the latter reason, the very same deviations may, in some places, *e. g.* here at *a*



assume a more questionable character, because they take place more openly; and still more at *b*, where they occur in the principal part. The most objectionable progression of all is that at *c*.*

Besides the gain of a complete tonic triad, there are many other cases in which the removal of the former restrictions on the resolution of the dominant chord will prove very advantageous; as, for instance, in the second arrangement of No. 114, where



it enables us to avoid (at *b*) the consecutive octaves, and (at *c*) the doubling of the third.

The road to the free introduction of the dominant may now be considered as opened.¹¹

* Why is the effect produced at *c* still more disagreeable than that of *b*? *Firstly*; because the seventh not only proceeds in a wrong direction, but also moves in fifths with the tenor. It is true the first fifth is minor, and may make the case less flagrant, but the second is a major fifth. *Secondly*; because the seventh, in contradiction to its gentle and gliding descending tendency, is forced to ascend; whereas the third, at *b*, was at least conducted in a bold and decided manner, although descending, instead of ascending.

¹¹ *Eighth Exercise*.—Harmonize the melodies given in the Appendix IV after the method of the seventh exercise, as explained at p. 90; but introduce the dominant chord more freely, and in all the positions pointed out in Nos. 113 and 116; and terminate with the perfect close.

THIRD SECTION.

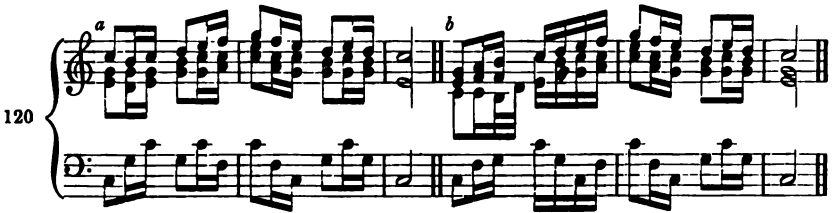
INDEPENDENT EMPLOYMENT OF HARMONY.

OUR present sphere of action, even without reference to the scantiness of our means, must, as already observed (p. 86), be considered subordinate, inasmuch as we have ceased to produce complete compositions, and confined ourselves to the accompaniment of prescribed melodies. It is true, we have no reason to complain of this restraint, so long as our harmonic means are inadequate to any higher purpose, and the whole development of harmony in its present form is new to us. We will, nevertheless, even at this stage, attempt to employ our harmonies independently of a given melody.

Airs of a free and satisfactory form (p. 55), affecting and lively as those already attained in the composition of one or two parts, cannot yet be produced by our new employment of harmony. For, at present, we know no other way of employing our harmonies than that of accompanying every sound of the melody with a full chord; and this mode of writing in broad harmonic masses is ill adapted to strains of a lively or delicate character. A phrase like this



sounds well enough when composed in one or two parts—although a more suitable accompaniment than that at *b* might have been found; but it would altogether sink beneath the weight of a four-part harmony, with the bass moving clumsily about in distant intervals;



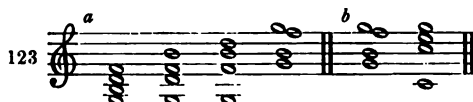
and should a dominant chord occur (as at *b*), it would give to the whole a still more awkward appearance.

In the first place, therefore, we will confine ourselves to the formation of *harmonic progressions*; *i. e.* a succession of chords sequentially arranged, which are represented in the most simple and tranquil rhythmical form. Then, if the unwieldiness of our present harmony be opposed to the composition of airs, we will at least practise all the various harmonic foundations for such forms.

In these forms, however, as well as passages, we require a motivo systematically developed. Hence, in harmonic progressions, we will employ a motivo derived from the harmony. Now, as a motivo of single successions of sounds was formed from two or more sounds (p. 30), so the harmonic motivo (p. 56) consists of the combination of two or more forms of harmony. The most simple harmonic motivo will be found in a succession of the different sounds of the same chord. We have constantly seen the same chord in different positions; for example, in No. 108, the major triad of *c*, in which, alternately, the octave, third, and fifth were in the upper part. While the root retains its place as the bass or lowest part, these different forms of a chord, having the octave, third, or fifth, or, in the chord of the seventh, the seventh in the highest part, are termed the *positions of the chord*, and are distinguished from each other as the *first, second, and third positions*; or are sometimes named, after the interval in the upper part, *octave, third, or fifth positions*. The repetition of a chord in its different positions, forms, as we have said, the first and most simple harmonic motivo; *e. g.*



What has been here illustrated by the triad of C major and E minor, may be applied in a variety of ways to all other triads; and also the dominant seventh, as at *a* in the following example:—



In the chord of the dominant seventh, the changes of position may for a moment appear to be incorrect. For we are aware that this chord must proceed to the tonic triad; that its seventh, *f*, should descend to *e*, its third, *b*, should ascend to *c*, while,

¹² In respect to the above, and many of the following illustrations, we will observe, once for all, that harmonies in such high positions as these do not possess that fulness of sound or produce that effect of which they are capable in a more suitable position. We are obliged to represent them in such unfavorable positions, because otherwise they would require more space than we can afford; but the student, in order to realize the intended effect, should transpose them—or, at least, the bass—an octave lower. Thus, the examples Nos. 121 and 123 would be much improved if played as in the following example:—



On the other hand, the student is warned not to go beyond the normal number of four parts, by doubling one or several of the intervals, &c. because, although it might heighten the sensible effect, there is some danger that this very circumstance may divert his attention from the real contents of the harmony and the motion of the parts.

in the above, *f* proceeds to *b*, *b* to *d*, and so on. But it is easily perceived that the motivo at *a* consists merely of a continuation of the same harmony, and that the time for the resolution does not arrive until after the last repetition, as at *b*, No. 123.

A second series of motivos arises from the combination of closely related harmonies. The three major triads of the tonic, dominant, and subdominant, exist in one and the same scale, but may be considered as borrowed from the keys in which they are tonic harmonies (p. 88), reminding us of these keys, and standing, like them, in the nearest relation to each other. Thus we recognize, as the most closely connected motivos, the combination of the tonic and dominant triads :



or of the tonic and subdominant triads :



which may take place in all the positions. In these, and all other combinations of chords, the parts should proceed to the nearest sound of the next chord*, or, where existing in both chords, the sound remains stationary. Thus, if the tonic triad follow that of the dominant, or the subdominant triad that of the tonic, we should not, excepting under particular circumstances, let the parts proceed as at *a* :



but in a more flowing and combined manner, as at *b*.

Another series of closely connected motivos is derived from the union of the tonic triads of parallel keys :



for these also are related in the first degree. Here, however, the unsatisfactory nature of minor chords (p. 90) again reveals itself. Closely connected major chords may, without hesitation, be repeated, as seen at *a*, in the following example :



but a similar alternation of major and minor triads, if repeated for any length of time, *e. g.* as at *b*, would excite dissatisfaction, on account of its ambiguity.

* See Appendix C.

Lastly; the triad of the dominant and the chord of the dominant seventh (which is merely an extension of the former) are in the nearest relation; as also are the tonic triad and the chord of the dominant seventh, on account of the intimate connexion between them.

Even here, however, confined as our sphere of action may be, the development of harmonic motivos does not end. We know that even chords which have a distant relation (externally, by having one or more sounds in common), or internally, without any, excepting as harmonies common to the same key, may (as here at *a*)



be successively employed. There is, consequently, nothing to prevent us forming harmonic motivos of such chords also; but we shall soon discover that this course cannot be pursued very far. Harmonic progressions, devoid of combination, may, when sparingly introduced, produce surprising, solemn, elevated, or other characteristic effects; as, *e. g.* the progression at *a*, if the chords be full and the harmony broad; if often repeated, however, as at *b* in the above example, what was at first striking, becomes heterogeneous, discordant, and perplexing.

The dominant chord unites itself easily with all the triads of the same key. Connexions of this kind, however, are also incapable of leading to important results, as the dominant chord (according to our present rule) must always and immediately resolve into the tonic triad.

However, if we take into consideration that, in each of the motivos here pointed out, one or both chords may be—

1. Repeated;
2. Employed in different positions; or
3. Represented in sounds of different durations; also that each motivo
4. May be repeated on the same or different degrees of the scale; and
5. Extended by the addition of new chords;

we shall at once perceive that here, as formerly in one-part composition, it is the selection from amongst so many possible forms, rather than their invention, which may cause difficulty or embarrassment. Our material will moreover increase at every step of our advancement in the knowledge of harmony.

We now proceed to apply our motivos to the

A. FORMATION OF HARMONIC PASSAGES.

For the present, we shall only enter partially into this subject; we shall, however, frequently return to it. This practice serves, in the first place, to render the student familiar with harmony and its free practical employment. The harmonic passages will not, however, display their deeper significance, until we perceive, at a later period, that they are essential constituent parts of greater forms of art, serving as the most effective means for carrying on and combining musical subjects, and becoming the basis of innumerable forms of composition.

Series of chords, generally, which do not close definitely, like a section or period, may be termed harmonic passages. Thus this portion of the harmonized scale represents such a passage :



another may be formed from the different positions, and the resolution of the dominant seventh :



although the above example might, were it not for its limited melodic and rhythmic development, be considered as a section.

Harmonic passages of a more decided character are obtained by the combination of two or more chords in one harmonic motivo, and the continuation of the same form*. Thus we have already, in No. 124, connected the tonic chord with the chord of the dominant seventh; or two triads, of which the second, as seen from the roots in the bass, is situated five degrees above, or four degrees below, the first. We may therefore, by making the bass alternately ascend and descend, continue this motivo in two different ways, as here at *a* and *b*,



whereby we obtain two harmonic sequences, of which the first might have been prolonged, by repeating the motivo the third time two degrees higher (on *f* and *c*), instead of proceeding in the order of the scale to the next degree (*e-b*), where the motivo could not be repeated, because we have no common chord upon *b*.

What passages may be formed from the motivos in No. 125, and others more closely connected; how a series of new forms may be obtained by the enlargement of the motivo, the change of position, and the introduction of rhythmical alterations, may be left to the industry and research of the student.¹²

* These are usually termed *sequences* or *sequential passages*.

¹² *Ninth Series of Exercises*.—The student has

1. To form harmonic passages of motivos in the key of *C* major.
2. To play them on the instrument, changing the positions of the chords, and varying their rhythmical arrangement.
3. To transpose them into other keys.

This practice should be frequently repeated, till the student has become quite at home in

We will now consider how harmony may serve in the

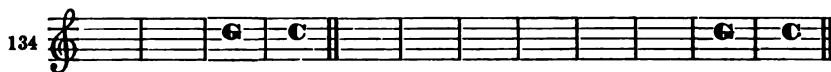
B. FORMATION OF THE HARMONIC BASIS FOR AIRS. (*Song Form.*)

Compositions in the song form (like all others) are not produced by the composer selecting, first, a series of harmonies, and then seeking for a melody to it; or, on the other hand, by first inventing a melody, and then trying to find the proper accompaniment. It is rather the simultaneous combination of both, the whole in its essential unity, which presents itself to his mental vision; and to him it is possible to grasp at once the distinctive features, at least, if not the complete work. It has been our object to train the student to this mode of action already, in the exercises on one and two-part composition. Having, however, now a harmony to deal with, of which we know (p. 90) that it is, in its present form, altogether unsuitable for free composition, we need not speak farther upon the subject of those artistical compositions. But what we can do, is to inquire what harmonic bases are applicable to the composition of airs, and make ourselves familiar with them. This will be a very useful preparation for actual composition in the song form, whilst it will also provide us with a number of *preludes* (or introductions to real compositions, such as are frequently required either to attract the attention of the audience*, or to give the key to the singers), and afford new opportunities for the acquirement of skill in the employment of harmony.

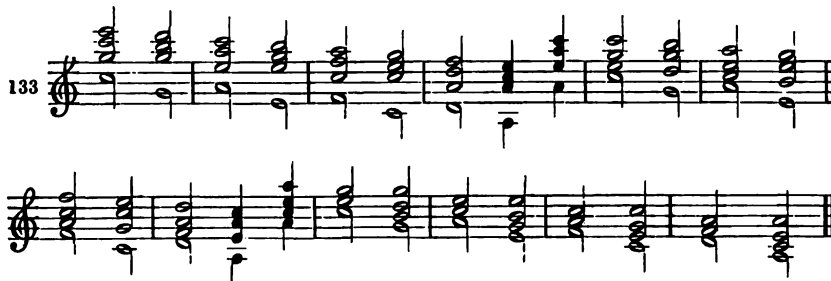
For the present, we must confine ourselves to sections and periods, as our harmonic means are still insufficient for compositions in the bipartite and tripartite forms.

1. AIRS CONSISTING OF SECTIONS.

An air consisting of sections will, in general (p. 57), contain either four or eight bars, and must (p. 52) terminate with a full close. Here



the invention and construction of such phrases. The farther each passage is extended, by means of changing the position, as here,



the more will it serve to increase the knowledge and skill of the student.

* That the prelude may be carried too far, and in many cases had better be omitted altogether, is an observation, of which performers, and accompanists in particular, require to be reminded.

we see the frame-work of such a composition. The letters *G C* indicate the full close (dominant chord and tonic triad); all the vacant bars, as well as the first two or three parts of the last bar but one, may be harmonized according to our pleasure, provided the progression of the parts be correct, and the chords well combined. From this we see that the most simple harmonic construction of an air requires, at least, two different harmonies (the dominant chord and the triad upon the dominant being considered as the same), which, here at *a*,



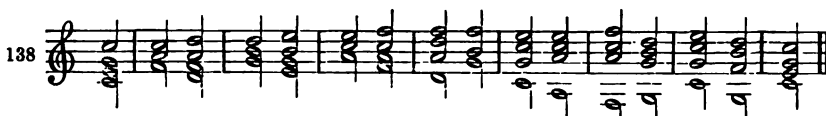
form the basis of a section of four bars, and, at *b*, one of eight bars. The next chord we might wish to introduce would probably be the subdominant triad;



with which the triad of the parallel (relative minor) key will readily unite itself, or the combined series of chords in No. 110.



Besides these and similar combinations, every harmonic passage may also be arranged as a section, if we extend it to a regular number of bars, as 2, 4, 8, or even 6, but not 3 or 5, which are less suitable, and give it the required close; as, *e. g.* this



which could only be extended to the fourth bar, but might have been brought to a close from the sixth bar, in this manner (*a*):



In this case, the dominant chord would have fallen upon the sixth bar, and the tonic close upon the seventh. Would not this have been a fault? No; for we have seen already (p. 38) that a simple species of time may be converted into a compound one. Now, if, in the above example (No. 138), each two bars be connected, and the $\frac{4}{4}$ -time changed into $\frac{2}{4}$ -time, or if the minims be converted into crotchets (as at *b*, No. 139), we obtain in either case a section of four bars, and the tonic close falls upon the last bar.

2. AIRS CONSISTING OF PERIODS.

The principle of the normal construction of these compositions can only be this—



whether the period contains only twice two, or be extended to twice four or twice eight bars. The first section terminates with a half-close (indicated by the letters *C G*) from the tonic triad to the triad upon the dominant; the second section ends with a full close. We see here



the above plan filled up with the most simple harmonies; all beyond this is consigned to the student's practice.

Although the above plan of construction is most in accordance with our tonal system—as has appeared, first from the natural harmony, and afterwards from the explanation of the contrast between tonic and dominant; yet, on the other hand, it is certain that the composer may, under some circumstances, have good and valid reasons—

- a.* To employ, in the formation of the half-close, the triad of the subdominant (which is the most important chord after that of the dominant), instead of the tonic triad:



- b.* To introduce an imperfect full close, instead of a half-close, as at *a*, or



- c.* To form the full close at the end of the piece, also with the triads of the subdominant and tonic, instead of the dominant and tonic (as at *b*).

The last kind of close is termed *plagal close**.

It is not difficult to perceive that all these deviations, though they may, *under circumstances*, be good and necessary, do not correspond with the idea of a real and

* This plagal close (also termed church close) is one of those forms which have arisen out of the system of the old church modes. The latter will be explained in the doctrine of the accompaniment of chorales.

effective close so well as the normal forms. In the half-close, in No. 142, two unconnected chords are brought together; the imperfect full close at *a*, in No. 143, tends to weaken the perfect close of the period; and, lastly, the plagal close does not even indicate, with certainty, the key, as it may also occur in the key of *F* major, where it would form a half-close. The closes indicated in No. 140 must, therefore, be considered as normal forms, though the student should not, in his exercises,¹³ altogether neglect the others.

¹³ *Tenth Exercise.*—The student has to write (in the key of *C* major) a series of harmonic bases for airs, consisting of sections and periods, employing, first, only the normal closes, and afterwards the exceptional forms also. These exercises are next to be transposed upon the instrument into the other major keys.

FOURTH SECTION.

HARMONIC MOTIVOS APPLIED TO THE ACCOMPANIMENT OF MELODIES.

THE formation of harmonic passages has led us back to the systematic, and therefore more effective, development or continuation of a special motivo; such as we have observed in all our former compositions, but were obliged to lay aside when entering upon the new mode of harmonizing. Now, although it is still a question, whether the melodies given to us would have afforded an opportunity for carrying out harmonic motivos, and although we had first enough to do to discover and apply properly the necessary means for four-part composition, yet it is evident that this harmonic development must also impart more power and consistency to the accompaniment of a melody.

We will, therefore, henceforth endeavour to carry out every harmonic motivo which may present itself when we are harmonizing a melody, as far as possible, or so long as it does not appear tiresome.

Our first essay shall be made with the following melody, which we see here harmonized after the first mode:

8 8 3 5 5 3 3 3 8 8 3 5 5 3 8 8 3 8 8 3 5 8

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Here, at A, B, and C, we discover defects, which, in the first mode of accompaniment, could be in some degree ameliorated, but not entirely removed*. At B, the bass and alto move in octaves, and the bass and tenor in fifths; at C, there are

* It has already been intimated (p. 87) that the first mode of accompaniment is not available for every progression of a melody without exception. When the figure 5, 8, or 3 occurs twice in succession, or when the melody makes great skips and necessitates a succession of unconnected chords, then it is impossible to avoid faults, at least without causing the parts to proceed in a forced and unnatural manner. This, however, does not lessen the advantage which the first mode of harmonizing offers to us, as a safe means of making our entrance into the new region of harmony, without a liability to confusion and error amongst the multiplicity of new objects which here all at once present themselves. It only makes it the more necessary that the student should not attempt to harmonize any other melodies than those provided by his teacher, so long as he has learned no other than the first mode of accompaniment in four parts. In the construction of the melodies belonging to this section, it has, however, been no longer considered necessary to guard against faults, which the student by this time is expected to know how to avoid.

octave progressions between the bass and soprano, and consecutive fifths between the bass and alto; though these faults are somewhat mitigated by the contrary motion of the parts (p. 74). At A, there is not only an unconnected succession of chords, but this is caused, moreover, by a violent progression of the upper parts (p. 100), which skip to the fourth and fifth above. The second mode of harmonizing enables us to avoid these evils. We now accompany the above melody thus:

145

The musical score for exercise 145 consists of two staves. The upper staff is in treble clef and contains a melody with notes marked with letters *a*, *b*, *c*, *d*, and *e* above them. The lower staff is in bass clef and provides the accompaniment. Below the bass staff, the letters *c*, *f*, *d*, *g*, *e*, *a*, *c*, and *f* are written, corresponding to the notes in the accompaniment.

At *a*, the melody already indicates a motivo, which is again repeated a second and third time, and which may be considered as derived from the harmonic motivo of No. 125, consisting of two triads with the bass ascending a fourth. This motivo admits of being repeated (as the letters below the staff indicate), from the first to the second, from the second to the third, and afterwards from the fifth to the sixth bars; it imparts to the composition also, harmonically considered, a consistency and unity, which, in the first mode of accompaniment, could not be attained.

At *d*, there is a succession of three minor triads; but their effect (p. 90) is transient, and is counterbalanced by the consistency of the harmonic development.

At *b*, *c*, and *e*, the inner parts move restlessly up and down; this we may avoid, by leaving out the interval which can most easily be dispensed with—viz. the fifth—and proceeding in this manner:

146

The musical score for exercise 146 consists of two staves. The upper staff is in treble clef and contains a melody. The lower staff is in bass clef and provides the accompaniment. The melody ends with the notation *&c.*

The student will not require much practice to become acquainted with this mode of harmonizing, which is only a modification of the former ¹⁴.

¹⁴. *Eleventh Exercise*:—The student has to harmonize the melodies given in the Musical Appendix V, applying harmonic motivos where it is practicable. Unless he feel the necessity for doing so, he need not take the trouble of first accompanying each melody after the first method (with figures written over it), especially as he has seen, in No. 144, that it is attended with liabilities to error.

FIFTH DIVISION.

INVERSION OF THE CHORDS.

HITHERTO our attention has been chiefly directed to the discovery and combination of the chords, with but little regard to a good melodious progression of the different parts. We placed the middle parts as near as possible to the soprano, because we adhered to our first proposition, that the accompaniment should combine with the principal part (p. 67), and on this account be kept close to it. This mode of proceeding has not only guarded us against many doubts and errors, but has likewise facilitated the knowledge of the chords. An internal necessity for such an arrangement does not, however, exist; for the combination of the parts depends upon their harmonic relation, and not upon their actual proximity. If the four parts contained the contiguous sounds *c, c♯, d, d♯*, they would be clustered together as closely as possible, without being harmonically connected; whereas the sounds *c, e, g* always constitute a harmony, even when several octaves distant from each other.

Of all the parts, the bass has proved the most unwieldy and untractable. For as we had assigned to it no other sounds than the roots of the chords, it proceeded chiefly by great skips, as fourths, fifths, or octaves, which certainly gave it a rough and uneven effect. But this, again, is by no means essential to the existence of harmony. As we have given to every other part, sometimes *the octave, the third, the fifth, or the seventh* of a chord, so may we with equal propriety introduce either of these into the bass. Henceforward we will admit this part also to its share of the chosen intervals; and, instead of the ground bass, it shall occasionally have the **THIRD, FIFTH, or SEVENTH** of the chord, while the original bass-note appears in one of the other parts.

A chord, whose root has been transposed from the lowest to a higher part, is termed an *inverted chord* (or briefly an *inversion*), and the operation itself is called *inversion of chords*. In contradistinction to inverted chords, those not inverted are termed *original or fundamental chords*.

FIRST SECTION.

THE THEORY OF INVERSIONS.

A. DESCRIPTION OF THE INVERSIONS.

WHEN the root of a chord quits its place, another interval must be substituted as the *lowest* sound. It does *not* thereby become the *root* of the chord; for this name is applied only to that sound (p. 47) upon which the chord is originally based,

or which is the lowest sound in the series of thirds, one above the other, found in the construction of all fundamental chords; and this sound, wherever situated, remains the root of the chord, whether below, above, or between the other parts.

How many inversions of a chord are there? As many as it contains intervals besides the root. A triad, therefore, has *two*, and a dominant chord *three* inversions; e. g.



Here the roots are indicated by minims.

These inversions of chords are so important, that they are distinguished by special names. Thus: the intervals between the lowest sound and the *two most important sounds* of the chord are reckoned, and the inversion is named according to those intervals.

Now the most important interval of a triad is its *root*; and after this the *third*, which interval distinguishes the major from the minor triads. In the above triad therefore (No. 147), the most important sounds are *c* and *e*. In the first inversion (1), *e* is the lowest sound; *e—c* is a sixth; therefore, the chord is called a *chord of the sixth*. In the second inversion, we count the number of degrees from *g* to *c*, and from *g* to *e*; this is called the *chord of the fourth and sixth*.

In the dominant chord, the *root* is again the most important interval; next to it stands the *seventh* (because, without this interval, the chord would not be a chord of the seventh, but a mere triad); in the above chord, the most important sounds are, therefore, *g* and *f*. In the first inversion, we count from *b* to *f*, and from *b* to *g*, thus discovering a *chord of the fifth and sixth*. In the second inversion, we count from *d* to *f*, and from *d* to *g*; this is termed a *chord of the third and fourth*. In the last inversion, *f* itself is the lowest sound; we count, therefore, from *f* to *g*, and call the inversion a *chord of the second*.*

From this it appears that the name of an inversion depends solely upon the interval which becomes the lowest sound, and that the chord remains the same,

* It is obvious that these names must be attended to. At the same time the student should impress upon his recollection that

The chord of the sixth is the *first* inversion, and the fourth and sixth } of the TRIAD.
the *second* inversion

And that the chord of the fifth and sixth is the *first* inversion - } of the Chord of the
" " third and fourth " *second* " } DOMINANT SEVENTH.
" " second " " *third* "

consequently, that in the *first* inversion the root lies a *third* below the lowest sound;

in the *second* inversion the root lies *two thirds* below the lowest sound;

in the *third* inversion the root lies *three thirds* below the lowest sound;

or,

in the chord of the sixth, *e—g—c*, the root *e* lies a third below *e*;

in the chord of the third and fourth, *d—f—g—b*, the root *g* lies two thirds below *d*, &c. This simple observation will assist, when we search for the fundamental chord of any inversion; for when we know the root, we can easily erect the chord (triad or dominant chord) upon it, by adding the required number of thirds.

however the intervals may be situated or arranged. Thus, if a triad be so inverted, that its third becomes the lowest sound, we obtain a chord of the sixth, whatever position the other intervals may occupy; when the fifth of a dominant chord becomes the lowest sound, the inversion is a chord of the third and fourth, without regard to the situation of the other intervals,

Chords of the Sixth. Chords of the Third and Fourth.



and so in all inversions.

What has been said of one triad and one dominant chord (the only one which we yet possess) applies equally to all triads and dominant chords; every triad becomes a chord of the sixth when its third is made the lowest sound; and a chord of the fourth and sixth when its fifth becomes the bass; every chord of the seventh (dominant chord) becomes either a chord of the *fifth and sixth*, *third and fourth*, or *second*, respectively; as the third, fifth, or seventh becomes the lowest sound (bass) of the inversion.

Inversion does not change the nature of a chord; for the nature of a harmony depends upon the sounds themselves, which appear simultaneously, and not upon the manner in which they are arranged. Whenever the three sounds, *c, e, g*, are combined, they produce essentially the same harmony, whether they occur in the above order or in another; as *c—g—e*, *e—g—c*, *g—c—e*, &c.

For this reason, all inversions must follow the same laws to which the original chords are subject, and *require no new rules*. Thus, when it has been laid down that the third of the dominant chord should ascend one degree, its seventh descend one degree, and its fifth either ascend or descend, one degree; these intervals proceed according to the same rule in all the inversions of a chord.



In the preceding case, there is only one circumstance which may for a moment appear strange: viz. that *g* (the root of the chord) remains stationary, instead of proceeding to the tonic, according to the original law of this chord. We consider it, however, as the octave to the root, and let it remain in its place, because the other parts prevent it from ascending or descending to the tonic*. When the position of the parts permit it, we may give this *g* the same progression as the root.



though such a progression will always be most suitable to the lowest part.

* In No. 113, when the root of the chord was present, we treated its octave in the same manner as here. This may serve as a temporary corroboration of the above explanation; the complete justification will be found in the note to No. 243.

A final observation attaches itself, not so immediately to the subject which now occupies us, as to a facilitated mode of proceeding with it. So long as we employed our chords in their original forms, we were enabled easily to recognize them by the bass, which invariably contained the root. In *C* major, *e. g.* the sound *C* in the bass showed at once that the chord must be *c—e—g*: *A* in the bass must be accompanied by the triad, *a—c—e*, &c. The only exception was the fifth or dominant; for instance, the sound *g*, in *C* major, which might be the bass either to its own triad (*g—b—d*), or to a chord of the dominant seventh (*g—b—d—f*)—an ambiguity of little importance, as we have learned to consider both these chords almost identical. But it is evident that the comprehension of a written succession of harmonies, or the composition of a piece of harmony, must be facilitated, when we are able to discern the whole structure at once from a single part. We are deprived of this advantage when the other sounds of the chords appear in the bass as well as in the upper parts, instead of the root being the only sound admitted into the bass; then the bass-note, *c*, does not invariably indicate *c—e—g*; it may also belong to the triads, *a—c—e*, or *f—a—c*.

In order, nevertheless, to retain the advantage referred to, a notation in figures has been invented, which is termed *thorough-bass signature*; a knowledge of which, though not absolutely indispensable, is yet, in a great variety of cases, a valuable aid, and will therefore, as occasion requires, form the subject of special annotations.^a

^a A connected explanation of this signature will be found in the *Universal School of Music*; here we will, from time to time, give only such information as appears necessary.

The thorough-bass signature is not intended to supersede the ordinary notation in musical characters, but merely to supply its place when time or space fails, and where it is sufficient to indicate the general harmonic contents of a composition. Its characters (mostly figures or single letters) are written below or above the bass, which, thus provided, indicates the general contents of the harmony, and is therefore termed *thorough* or *general bass*. On account of the figures, it is also designated by the name of *figured bass*. The manner in which the general contents of a harmony are thus indicated, will be explained in a series of special notes, marked *a*, *b*, *c*, &c. and distinguished by the letters

T. B.

as an abbreviation of Thorough Bass.

In the present case we observe the following:—

1. When the bass of a whole, or part of a piece is to remain unaccompanied, this is indicated by writing over it,

all' unisono, or *t. s.* (*tasto solo*);

a zero (0) placed over or under a single note, indicates that this note only is not to be accompanied.

2. When the whole or part of the bass is to be accompanied by octaves, it is indicated by

all' Ottava, or *all' 8^{va}*;

or,

8^{vi} ~~~~~^{va};

for single notes to be so accompanied;

or, when only a few successive notes, by

8 ~~~~~

or the preceding sign.

3. Bass notes without figures are considered as the roots of triads belonging to the common key (hence the name common chords). If, however, occasion require it (*e. g.* when it is

Independent of the uses made by the composer, and the former widely-extended application of this system, we will employ it in our harmonic exercises, in order that we may acquire facility in its practice for future occasions.

B. COMPLETION OF THE CHORDS.

It has been already observed (p. 109), that by means of inversions the bass is relieved from its former stiff and awkward progressions, as we are no longer obliged always to assign to it the original bass note, but may, as in the other parts, introduce, at pleasure, either of the intervals of a chord. In conjunction with this, a more free progression of all the parts, and, consequently, a greater freedom in the general treatment of the harmony, are presented to our view; for, in this higher grade, it will no longer suffice, first, to compose the bass of the roots, and then to crowd the harmony close to the upper part.

If, however, this free progression is permitted to all the parts, so, from chord to chord, arises the question—which sound of the following chord shall each part take? It depends upon the progression of all the parts, whether one of the sounds of a chord may possibly be *omitted*; or, in another, whether a sound may be *doubled* by appearing in two different parts. Hitherto, these questions have only been incidentally regarded; because the limited tasks we were engaged in, neither permitted freedom nor demanded much care. Now, a preparatory, but at the same time very easy, examination is required.

1. OMISSION OF INTERVALS.

On this point the necessary explanations have already been given. For the present, we will only omit an interval when enjoined by a law of harmony; thus it

necessary to indicate, after an *all unisono*, or *all 8^{va}*, that the harmony commences again), we may indicate a triad in either of these ways:—

8
5 5
3 or 3 or 3

without regard to the order of the figures.

4. The dominant, with these figures above or below,

7
7 or 5
3

is accompanied by the chord of the dominant seventh.

5. When the dominant in the bass is the last note but one, no figures are required; because it is a rule, that the first chord of a perfect close should be a dominant chord.
6. Every inversion is figured as it is named; *e. g.*

the chord of the sixth	6
“ “ “ fourth and sixth . . .	4 6 6 or 4
“ “ “ fifth and sixth	5 6 6 or 5
“ “ “ third and fourth	3 4 4 or 3
“ “ “ second	2

All these figures occur in the following example:—

was, that, in the first mode of harmonizing, the fifth of a triad following the dominant chord was obliged to be omitted (p. 74); or, in No. 146, where the same interval has been several times omitted, in order to avoid skips to distant intervals.

We also knew previously which sound may best be dispensed with; viz. the *fifth*, the most undecided interval of the chord. Of the remaining sounds, the root appears, *for the present*, to be indispensable, because it is still the basis of the chord; the third, because in a triad it decides whether it is major or minor, and in a dominant chord it is one of the characteristic sounds which must move in a certain direction; the seventh, because it is the sound which alone distinguishes a dominant chord, or chord of the seventh, from a triad. With respect to the third of the dominant chord, a slight deviation may henceforth be admitted; it may occasionally, *e. g.* in such a passage as this,



effect a symmetrical progression of the parts, if the fifth be retained (and even doubled, as in the chords indicated thus*) and the third omitted. A similar example will be found in the commencement of Beethoven's *Sonata quasi una Fantasia*, in E \flat major :

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Andante.

161

0 8va. 3 6 7 6 2 6 3 5 4 6

7 0 0 6 6 4

Here the bass part, with its figures, would alone be sufficient to show the unisons, octaves, chords, &c. but not to point out the position of the chords, or the number and height of the octaves. The latter, however, does not enter into the design of thorough-bass figuration.

in which the above phrase frequently occurs. In both cases, however, the omitted third afterwards appears : in No. 152, moreover, it is also in the first chord.

2. DOUBLING OF INTERVALS.

Here two questions arise :

First : which sounds must *not* be doubled ?

Those which are bound to make certain prescribed progressions ; therefore especially the third and seventh of the dominant chord ; for as the one must ascend and the other descend one degree, it follows that if either be doubled, their resolution will cause consecutive octaves, as at *a* :



or an incorrect progression of one of the parts (as at *b*) will take place. Under peculiar circumstances, both may be allowable ; but the student cannot yet venture upon such deviations from the rule. Even when the duplication of these two sounds is removed previous to the resolution of the dominant chord,



the effect remains about the same. The ear (even of one unacquainted with harmony) anticipates the false progression, and is not satisfied by the contrivance to avoid it. This is the fault which, as in the first introduction of the dominant chord (p. 74), we have in this way been again obliged, in No. 155 (*a*), to repeat.

The *second* question is : which sounds *may* be doubled ?

In the dominant chord, we may double either the root (as we know already, from No. 113), or the fifth :



the latter, because it may both ascend or descend. In a triad, every sound may be doubled. But here also, a distinction between cases more or less favorable exists.

In a triad, we prefer in general to double the root, and next, the fifth ; this is already indicated in the fundamental chord of the natural harmony (No. 56), in which the root occurs three times, the fifth twice, and the third only once ; it is not

only justified by science, but also recognized by the ear, as the most powerful, and, at the same time, most pleasing harmonic combination, even when the order of the sounds is changed, as here at *a* :

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The doubling of the third in a major triad, on the contrary, causes this interval to obtrude itself so powerfully upon the ear (as may be experienced by listening to the chords at *b*)*, that we imagine we hear this sound alone. But this cannot generally be the intention of the composer ; special reasons only †, into which we need not and cannot here inquire, will induce him to sacrifice the internal symmetry of his harmonies. The doubling of the fifth in the dominant chord is also doubtful, because (No. 156) it leads to the doubling of a third in the following triad.

The minor triad, on the other hand, admits of its third being doubled,

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without detriment to its other intervals ; nay, under circumstances already mentioned (see note, p. 92), an arrangement like that at *a*, in which the minor third is more prominent, may be preferable to that at *b*.

* This peculiarity of the third forms—in connection with its character as the *determining* interval, which converts the vacant fifth into a chord, and distinguishes the major from the minor triad, and, through them, the major from the minor mode—the greatest contrast which is to be found in the realm of sounds. We know, however, from No. 56, that this contrast is fixed in the *major third* and the *major triad*, of which the minor chord is a transformation or depression. The more strongly this depression is expressed, the more marked will be the contrast ; therefore, the minor third not only admits of its third being doubled, but does so in preference to any other interval, wherever it requires to be strengthened.

† See Appendix D.

SECOND SECTION.

APPLICATION OF INVERSIONS TO THE HARMONIZATION OF MELODIES.

THE first use of inversions is their application to the accompaniment of melodies. This may be optional, and merely a matter of taste (provided it do not involve a transgression of the laws of harmony), or it may have a more important purpose. We will consider it from the latter point of view.

In our former harmonizations, we had no means of avoiding the faults in the progression from the sixth to the seventh degree, excepting the doubling of the third in the dominant chord; the unsatisfactory effect of this is, in No. 155, already illustrated.

Now we can avail ourselves of the inversions for

A. THE AVOIDANCE OF FALSE PROGRESSIONS.

Every previous instance has been thus treated:

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The bass *must* ascend (because we knew no other way), and the alto must *not* proceed in the same direction, but remain stationary. Now the alto may ascend, and let the bass retain its place, as here at *a*:

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(whereby the consecutive fifths between bass and tenor at once disappear); or the bass may, as at *b*, descend a third, to *d*, which is the original fifth of the dominant chord. Thus we have discovered two new ways of avoiding the well-known faults, both of which are free from the disadvantage connected with the first mode of harmonizing. Other modes of avoiding those errors, by the aid of inversions, may be discovered by the student himself.

Of greater importance is the discovery of a new chord,

B. THE DIMINISHED TRIAD.

The progression of the tenor, in No. 160 (*b*), from *c* to the fourth below, *g*, although in general quite admissible, might yet, under circumstances (*e. g.* when it is

required that the parts should move very smoothly), appear too unconnected. In this case we may be induced to let the tenor ascend to the nearest sound of the next chord, which is *d*:



the consequence is, either the appearance of consecutive octaves between the tenor and bass, as at *a*; a third doubled in unison, as at *b*; an irregular progression of the seventh (from *f* to *g*), as at *c*; or a skip in the tenor to the fifth below, after having avoided the descent to the fourth, which may sometimes be a preferable mode of progression, as at *d*.

The most peculiar and important circumstance, however, is, that we see here, for the first time (p. 87), a chord—and that a dominant chord—deprived of its root, and thus reduced to three sounds, or (as these sounds are still arranged in thirds above each other) converted into a triad. This triad, which is the same as the one we met with three times in No. 110, without being able to make use of it, differs from those with which we have hitherto become acquainted, inasmuch as it consists

root, minor third, and minor fifth,

having two minor intervals, while all previous triads had only one. It is termed, the *diminished triad*,*

and has, like the other triads, two inversions; viz. a chord of the sixth and a chord of the fourth and sixth,



which we shall henceforth employ under these names.

The new triad is, however, in reality, nothing more than an incomplete dominant chord; its sounds, therefore, must proceed as in that chord; *i. e.* its root, *b* (the former third of the dominant chord), must ascend to the next degree, *c*; its fifth, *f* (the original seventh), must descend to the next degree, *e*; its third, *d* (the original fifth), may either ascend or descend, and is, therefore, the only interval of this triad that can be doubled.

The licences also, which have been admitted in the resolution of the dominant chord (p. 96), extend to the diminished triad, as here at *a* and *b*.

* This chord has also been termed, by former theorists, an *imperfect* or *false triad*, on account of its fifth, to which they gave the name of *imperfect* or *false fifth*. But it is only these names that are imperfect or false, not the interval or chord. So has the tonic triad sometimes been termed a *perfect triad*, although we know that it occasionally (as in No. 161, at *a* and *b*) appears in an incomplete and, consequently, *imperfect* form. And thus those theorists, in their confused mode of expression, might often have occasion to say—*this false fifth is right, and this perfect triad is imperfect!*



At *c*, *d*, and *e*, the original seventh is doubled in the octave, an expedient, which sometimes admits of greater freedom in the progression of the parts; now it is plain, that, in order to avoid consecutive octaves, one of the two sevenths must proceed in contrary motion to the other.

The least objectionable progression is that at *c*, where the irregularity occurs in one of the middle parts, closely surrounded by the others; at *d*, the breach of the law of resolution is more palpable; and at *e*, where it occurs in the upper part, it produces a really harsh and disagreeable effect, and can only be justified in very few exceptional cases.

The diminished triad has neither the fulness nor the firmness of the dominant chord, in comparison with which, it appears feeble and undecided. We are, however, frequently led to it, and it proves of service when the dominant chord would interfere with the progression of the parts; as in cases like these:



At length we come to the principal question: how, and to what extent are the inversions of chords to be employed? In order to return a correct and satisfactory answer to this question, we must examine *how*, and to what extent the inversion of a chord changes its original character.

If we compare the two principal chords with their inversions, we find them



in their original position, resting upon that sound which serves as the basis of the whole harmonic structure, and out of which the harmony has grown, as from a root. In the inversions, this basis being removed, the chord assumes a position in which it did not, and could not, originally appear; these are, therefore, derivative forms, or transformations of that harmony which is given by nature (p. 47).

From this, it appears, and our immediate perception confirms it, that the inversions do not possess the firm and decided character of original chords; for their construction is not either so regular or symmetrical.

This observation applies to all inversions without exception. The difference is, however, most striking between the tonic triad and its inversions; for, in its original form, it represents (p. 61) the interval of rest; it is the only chord with which a satisfactory close can be made. If, therefore, this chord quits its original firm and quiet position, the change must be greater than when the same occurs in a dominant chord or a diminished triad, which, even in their original positions, are of a restless character, and give no satisfaction, until they return to the repose of the tonic triad.

Thus the original chords impart *firmness*, and the inversions activity, to harmony; henceforth both forms are necessary to us; neither claims an absolute preference,

There is nothing remarkable in the first treatment of the melody, except that it gives a renewed proof (in bars 1, 2, 4, 6) of the unavoidable monotony (p. 86) of the first mode of harmonizing. This, even the second method cannot entirely overcome.

In the third accompaniment, the first chord is also repeated four times in succession; but the monotony arising from this repetition is avoided by the employment of inversions. Thus the tonic harmony is firmly established, and, at the same time, variety of expression obtained; we are, therefore, now fully justified in introducing a change of harmony into the second bar.

Up to the third bar, the bass moves in wide steps; shall it continue to proceed in this manner? We prefer leading it to the nearest sound of the next chord; not to *b* (that would cause octaves with the discant), but to *d*. Had there been in the second accompaniment a simple triad (*g—b—d*), instead of the dominant chord, the progression of the bass to *d*, in the third accompaniment, would have led to a chord of the fourth and sixth; but as, on account of its weakness, we dislike this chord, we might have changed the triad,

g—b—d
into *g—b—d...and !...f*,

and thus again have obtained a chord of the third and fourth, *d—f—g—b*.

From *d* the bass must proceed to *c*, otherwise the third in the next chord would be doubled; we now lead it diatonically downwards to *b*, where it occasions a chord of the sixth, and whence it conveniently proceeds to the root of the same chord. But that it may not descend too low, nor too far away from the upper parts, we lead it from the first note of the fourth bar to the upper instead of the lower *g*, and now it again descends diatonically through *f*, in a chord of the second, to *e*, in a chord of the sixth.

In the sixth bar, we have been enabled to introduce a pleasing change of harmony, and at the same time to lead the bass in a more energetic manner, by the aid of the chord of the fifth and sixth on *b*.

The last two crotchets in bar 7 have two chords each assigned to them; upon the triad follows the chord of the sixth—with a momentary duplication of the third—and the dominant chord is preceded by the dominant triad. All this has been done with a view to improve the motion of the bass and alto.^b

These few observations are sufficient to show the student how inversions may be employed in the accompaniment of melodies.¹⁵

b. T. B. In the seventh bar of No. 167, III, we observe five figures under the bass, of which two only (the first and third) seem to be required. What is the necessity for the second (5) and fourth (8), and why write a 7 under the last chord, which *must* be a dominant chord?

These questions seem natural, only because we have here the whole harmony written out in full before us; the figures, therefore, are altogether superfluous, and merely employed for the sake of practice (p. 113). They would, however, be necessary, had we only the bass of the harmony before us. The 5 before the 6 would be required to indicate that the second part (crotchet) of the bar had to contain two separate chords; and the two figures, 8 and 7, under the third crotchet were necessary, in order to show that it had to be divided between a tonic triad and a dominant chord, and that the latter was to appear only upon the last quaver of the bar.

15. *Twelfth Exercise* :—The student has—

1. To carry every chord through all its inversions (both in writing and on the instrument);
2. To harmonize the melodies given in Appendix VI, in the manner explained above.

THIRD SECTION.

CLOSE AND DISPERSED HARMONY.

THE inverted chords have afforded us the means of giving a more graceful and flowing melody to the bass ; the other parts have also been able *occasionally* to separate themselves from the melody, and move in a more independent and melodious manner.

It is now in our power to free the harmony from its close proximity to the upper part ; not only occasionally, but during a whole series of harmonies. For we are already fully aware that an alteration in the disposition of the intervals does not change or affect the nature of the chord ; that the positions of the chords at *a* are just as allowable as those at *b* :

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and have, on frequent occasions (for instance, in the third and sixth bars of No. 167), adopted the one instead of the other*.

Now, what is the difference between the positions of the intervals of the chords at *a* and at *b* ?

We have set the sounds of the chord farther apart from each other, or dispersed them over a wider space. This is not only demonstrable to the eye (as at *a*), but is also felt by the ear and mind. Having placed the sounds at greater distances from each other, they no longer sound so united as in the original position, at *b* ; they

* Here, at length, we arrive at the most simple manner in which the fault occasioning the first introduction of the dominant chord (No. 96) might have been avoided. We might have conducted the parts thus :

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The dominant chord loses its fifth, which it can well spare, and thus the tenor is no longer obliged to double the third, or make a wide skip above the alto (as in No. 97), while the last chord is made complete, and represented in a symmetrical form, without any of the parts being obliged to proceed in opposition to the rule.

cease to be a compact sharp body of sounds, they are more distant, and thereby become more soft and weak; the chord does not strike the ear with its former close and firm unity, but its individual sounds possess more clearness and transparency.

At the same time it is obvious, that, when arranged in this form, each part has obtained a wider field of action, which enables it to move with more freedom and independence.

When the intervals of chords are thus disposed, they form *Dispersed Harmony*. From the above, we readily perceive where it can be best employed, and where *close harmony* is to be preferred. In no case should it be employed, where it might lead to unnecessary difficulties or false progressions. Hence, if we would introduce it anywhere, we must first examine whether we can carry it out without inconvenience, or at least find a suitable place for returning to close harmony.

As soon as we give up the close arrangement of the harmony, innumerable ways of arranging the different parts present themselves. Not all of these possible arrangements, however, are equally good and serviceable. If we disperse the sounds of a chord too widely, the external connection and unity of the chord will be disturbed; if we place several, or most of the intervals in the higher or highest octaves, where the sounds are naturally sharp and short, the harmony will lose its fullness and power; if, on the other hand, we place them too low, they become confused and undistinguishable. Both these evils may be, however, avoided, by adhering to the natural development of sounds (p. 47). If we look once more at the first harmonic mass,



and examine the positions and distances of its sounds, we find that—

1. The distances between the sounds are greatest in the lowest octaves, and decrease as the sounds ascend. This is quite in accordance with the nature of sound; for the lower sounds have a greater body of tone, and continue for a longer time; but, on the other hand, are less distinct, and must therefore be placed farther asunder, in order to be clearly distinguished. The higher sounds, on the contrary, are clearer, but at the same time shorter, and less massive; they may be placed more closely together, and in that position serve to support each other.

2. Therefore the proper diatonic melody only commences with the highest *C* of our normal development (No. 170).

3. The full, close harmony is situated in the middle, between the highest *C* and the lowest *g* of the above paradigm.

4. Below this, duplicates in the octave only are to be met with.

5. When a whole chord, or some of its intervals (except in the bass) are to be doubled, it would be better that this be done in the higher (see *b*) than in the lower octave.

These observations afford ample hints. Only we must not interpret them so pedantically, as always to confine our melody to the higher and our close harmony

to the middle octaves; this we could not carry out, even if it were our wish. We shall also remove the bass not only eight, but occasionally nine, ten, or even a greater number of degrees from the other parts; or keep the middle and upper parts at a distance of five or more degrees from each other, though we shall seldom have occasion to increase this distance more than eight degrees.

We have given an example:—

8 3 8 5 8 5 3 8 3 3 5 5 3 8 3 5 8 3 3 5 8

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$\begin{matrix} 3 & 6 & 6 & 3 & 6 & 2 & 6 & 3 & 6 & 6 & 7 \\ 4 & & & 4 & 4 & 4 & & & 4 & 4 & - \end{matrix}$

The above melody has, by way of comparison, been harmonized at *a*, according to the *first* mode, at *b* according to the *third*, in dispersed harmony and with inversions; the *second* mode, as also the introduction of inverted chords into the close harmony of *a*, have been passed over, and only a few chords altered. On examining, first, the management of the harmony at *a*, we find that here, as well as in all former cases, the bass is removed every moment too far from the middle parts, while these press closely against the melody. Hitherto, we could only have avoided this evil by another; namely, by sacrificing the decided and effective motion of the bass. Let us now look at the arrangement of the harmony at *b*. From what has it arisen? How is it to be justified?

Above all, the peculiar clearness and transparency of the harmony, also the uniformity of the distances, must be immediately perceived. Only at the close of the first section, the bass descends ten, and in the second chord of the seventh bar even eleven, degrees below the tenor; but, in both cases, it is a mere repetition in the lower octave of the preceding sound; and, in the latter instance, it even belongs to the same chord. Let us also observe the smoothness and simplicity in the progression of each part; the bass alone makes one or two octave progressions, in order to lead to a more energetic close.

But how have the different chords at *b* arisen?

The first differs from that at *a*, only in the position of the middle parts, which

c. T. B. In the last bar but one, two short horizontal lines are seen under the second chord. The rule is this:

7. *Horizontal lines* below one or several bass notes indicate that the figures of the preceding chord are to remain in force for those notes also; that consequently the preceding chord is either to continue or to be repeated.

are here arranged (as was our intention) in dispersed harmony. In the second chord, the bass proceeds in the most gentle manner to the next degree above, the alto ascends to the adjacent *f*; and thus a chord of the third and fourth is introduced, instead of the doubtful chord of the fourth and sixth. The third chord is the necessary resolution of the second. Thereby our bass and the alto also have designedly imitated the motivo of the melody, only in a reversed order.

The first chord in the second bar might also have been a chord of the fifth and sixth, which would have been more analogous to the preceding chord of the third and fourth. Instead of this, we have chosen the inverted triad upon the dominant, rather than weaken the harmony by the frequent repetition of the dominant chord, and render the melody of the alto too trivial, as it would have moved three times from *e* to *f* and back; such repetitions of the same progressions are even more tiresome to the ear than the reiteration of the same sound, as in the first two bars of the tenor, which appears to the ear as a mere division of a sustained sound.

From the last chord in the second, to the first chord in the third bar, the tenor proceeds as the bass formerly did, from the dominant to the tonic. Its progression would have been milder, if it had once more repeated the previous *G*, and proceeded through *b* to *c*. But for this very reason, and in order to give an energetic impulse to the motion of the harmony, the bolder skip from the dominant immediately to the tonic has been preferred. In this respect, it would have been even better, had the bass also proceeded in a more decided manner; thus: *g, c, g, c*. It was, however, our desire to give an example of as many inverted chords as possible.

Why does the fifth bar commence with a chord of the second, to which the bass must ascend by a skip of seven degrees? This unusually wide step is only such in appearance; for the lower *g* of the bass is, as it were, a mere repercussion of the higher one. From the latter there was no other progression so near as that to *f*, unless we chose to repeat the same chord, or the bass alone, which would have been no real progression. The rest requires no explanation.

A few practical trials will suffice to make the student conversant with the dispersed arrangement of harmony¹⁶. If the melodies given for this purpose should not suffice, some of the previous ones, especially those in Appendix VI, may be harmonized in the same manner.

¹⁶ *Thirteenth Exercise*. To harmonize the melodies given in Appendix VII, as explained in this section.

FOURTH SECTION.

INVERSIONS MORE FREELY EMPLOYED.

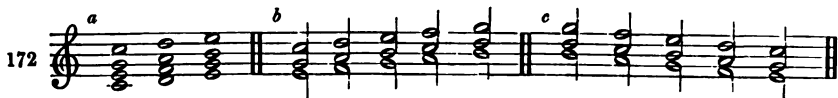
How far our freedom in the employment of harmonies can as yet extend, has been shown (p. 87). The inversions make no essential change; they merely increase our means in the treatment of what had been already attained.

Our immediate gain from inversions is a new series of harmonic motivos. As formerly the repetition of a chord in different positions (p. 99) was considered as a motivo, so we may now employ its different inversions (No. 166, *a* and *b*) for the same purpose. As we then connected original chords into motivos, so we may now form others by connecting inversions of different chords. The latter kind of motivos will, however, for the present, be limited to the employment of *chords of the sixth*, because the chord of the fourth and sixth is of so questionable a character, that its repetition creates a feeling of uneasiness and dissatisfaction.

What has been said upon this subject places us in a position for

A. THE APPLICATION OF INVERSIONS TO THE FORMATION OF PASSAGES.

A succession of triads, with all the parts proceeding in the same direction, as here at *a*,



could not be ventured upon, because it would have involved consecutive octaves and fifths. These octaves and fifths are formed between the bass, the soprano, and alto. By throwing out the bass, as at *b* and *c*, we obtain a passage of consecutive chords of the sixth without a fault; and, at the same time, a new harmonic form for the accompaniment of the scale. It is true, not one of these chords of the sixth has any combination with that which precedes or follows it; but the *flowing diatonic progression of all the parts* serves as a new and efficient means of connexion. The force of the progression carries off the want of a close internal combination.

3. A four-part harmony may be constructed upon such sequences, either by the lowest part being doubled,



or by adding a middle-part, which alternately doubles the lowest sound and its ^{sixth} ~~third~~:



or by some other means which are left to the student's research.

Of these forms, the first is evidently the lightest; the second has also an easy flowing progression; but the third, on account of the zig-zag motion of the parts, appears rather heavy, and best adapted to grave and slow movements.

Two, three, or more ascending or descending chords of the sixth, taken as a motivo, afford material for a whole series of harmonic passages.

A source of a still greater variety of forms is the

B. COMBINATION OF INVERSIONS WITH ORIGINAL CHORDS.

It is evident that any inversion may be connected with either of the original chords, provided no false progressions arise from it; that, however, the nearest related chords form the best combination, whether in their original or in their inverted forms. Hence the chords of the tonic, dominant, and subdominant, as also of the relative minor keys, retain their natural connexion when inverted:



and all that has been said respecting this connexion of relative fundamental chords (p. 88), applies equally to the inversions. Indeed, the different parts being placed in a more favorable position, some chords, when inverted, as here,



unite even more easily than they do in their original form,



where the bass is obliged to move in skips.

d. T. B. The marks under the bass find their explanation in the following rule:

s. Oblique lines indicate that the figure or figures below the preceding bass note remain in force; or, that the same species of chord is to be repeated.

We now proceed to the formation of harmonic passages consisting of mixed progressions.

In No. 174, we have seen a passage formed of an ascending and descending series of chords of the sixth. Every chord of the sixth reminds us of the original chord: this leads us to mix both together. Here

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we have commenced with the triad; a second passage is formed by starting with the chord of the sixth:

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in which it may be observed that the bass proceeds as the tenor did in the previous example; and vice versa, the tenor as the bass did before: both parts have changed their places.

The same series of chords may also move in a descending direction, either in a similar manner, or as here:

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or with the succession of chords reversed:

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A still greater variety of forms is obtained by the addition of a third chord. This, and the diligent working-out of every new motivo in all positions (for instance, the passage in No. 180 in these forms):

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or in this position,



where the upper part has assumed a less pleasing form ; or, lastly, with the harmony dispersed ; *e. g.*



The continuation of these researches is left to the diligence of the student.¹⁷

¹⁷ *Fourteenth Exercise.*—Write a series of passages in imitation of the models given above. Each passage must be carried, at least, through an octave; they are all to be composed in *C* major, and afterwards transposed into the other keys on the piano.

FIFTH SECTION.

APPLICATION OF THE NEW HARMONIC MOTIVOS TO ACCOMPANIMENT.

As in the second mode of harmonizing (p. 87), we may here also obtain suitable accompaniments, if we apply to that purpose the motivos derived from inversions. Farther instructions on this point are scarcely needed. Wherever similar progressions appear in the melody (as in the preceding examples of harmonic passages), we must examine whether any, and what, sequential harmonization is practicably derivable from them. What is obtained from this has been already shown by the second method of harmonizing.

One form of the new passages of harmony deserves, however, a special notice; viz. the three-part sequence of chords of the sixth. Its peculiar lightness and easy flow make it a particularly suitable form of expression for such passages as require a light and soft character. In our exercises, we will therefore henceforth indicate those passages by a *p.* (*piano*), and the others by *f.* (*forte*); where neither of these signs occurs, four-part harmony is to be employed.

Here is an example, in which we pass over the first and second modes of harmonizing:

Here, independently of the circumstance that the whole of this example is evidently much more varied and flowing than any of our former essays in harmony, there are many points claiming our notice. The following remarks refer to those places which are marked with figures:

1 and 2. Here two triads appear without a third. This is done in order to give a more melodious progression to the lower part, which is here supposed to be the tenor. In both cases, however, the absent sound has already appeared in a promi-

ment manner in the same bar, viz. at 1, as the third of the first triad, and at 2, as the seventh of the dominant chord (*g—d—f*); they will therefore be readily recollected by the ear.

3. Here the third (*a*) of a triad is doubled. But the chord passes by lightly, and the stress lies upon the principal part of the bar.

4. Here a chord of the fourth and sixth has been introduced, in order to enable the bass to repeat, in a higher and more effective position, its previous progression through the sounds *b, c, d, e*.

Here, for a moment, we will pause, in order to introduce an observation of a more general nature.

It is obviously the similar motion of the parts which causes such sequences of chords, especially of chords of the sixth, to glide so smoothly. The effect of such similar motion, which is also called

Parallel Motion,

or parallelism of the parts, is most striking, when it occurs between the extreme parts, as in No. 182, *a*, and in No. 185, from bar 8 to bar 10. In the last case, it has, however, led

5. To an infringement of the law of the dominant chord, by causing the seventh, *f*, in the upper part, to ascend instead of descending; producing, at the same time, consecutive fifths between the discant and alto. These evils are, however, of little account, in comparison with the advantage of the parallel motion; besides, the *e*, which is expected after the *f*, appears in a prominent part, though not in the same octave.

6. Here the relative minor key of the subdominant has been touched upon, because the latter itself could not be employed, and because the dominant triad has been already introduced so frequently as to make a change desirable.

7. Here also the third has been doubled, and the root omitted in favor of the motion of the parts.

These observations form a sufficient introduction to the exercises prescribed below.¹⁸

CONCLUDING REMARKS.

Here ends, for the present, the development of the harmonies of the major keys. We have obtained from it

1. TRIADS;

viz. *major, minor, and diminished*, and of each two inversions; viz.
a chord of the sixth, and a chord of the fourth and sixth.

2. THE DOMINANT CHORD,

with its inversions:

the chords of the fifth and sixth, of the third and fourth, and of the second.

We have, farther, learned to combine these chords with each other, and thus to form harmonic passages, sections, and periods. Such a combination of different harmonies in passages, sections, and periods, we will for the future term *modulation*.

¹⁸ *Fifteenth Exercise*.—The melodies given in the Appendix VIII, have to be accompanied according to the third mode (in case of necessity, first, according to the two former modes); harmonic motivos being made use of, where practicable.

From the invention of complete pieces of music we were obliged to abstain, because we felt ourselves still too little at home in four-part harmony to undertake the simultaneous management of the melody, rhythm, construction, conduct of the parts, and other things required to be attended to in a four-part composition. We have, nevertheless, already had an opportunity of making ourselves acquainted with the general harmonic construction of pieces belonging to the song form, a knowledge which will prove of great advantage when we enter again upon the composition of such pieces. At the same time, we have learned to accompany a given melody, or principal part, by three subordinate parts. This was, in fact, only a part of the whole task, which, undivided, would have proved too difficult for us. We were provided with suitable melodies, and had merely to find the proper accompaniment.

Special importance has been attached to the formation of harmonic passages; for it is in these that we acquire skill and freedom in the employment and consistent development of harmony. For this reason, such passages should at first be strictly confined to fixed motivos; afterwards they may be formed of chords, chosen freely and connected at pleasure. Of a passage of the latter kind, the following figured bass part indicates the contents:

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Casting a last glance at the contents of this division, we find that we are now in a position to complete

THE JUSTIFICATION OF THE MAJOR SCALE.

At the beginning, we *accepted* this scale as we found it generally adopted. This was already, to some extent, a justification: for usage has its right and basis in the minds of a people. But since we have become acquainted with the fundamental laws of harmony, the question, whether the major scale, as universally adopted, be indeed well constructed, assumes a far greater importance. For we have now to consider, whether its accepted form be indeed favorable for harmonious treatment; whether it contains sufficient material for a variety of modulation; and whether it allows of an harmonic close as definite as that of its melody, by means of the tonic at both ends?

These questions we now are able to answer in the affirmative. Three major, as many minor, and one diminished triad, and the chord of the seventh, together with all their inversions, are quite sufficient to form an effective harmonious accompaniment to the scale and all melodies based upon it; the dominant chord enables us to effect a perfect close; the major and minor triads remind us of the closely connected relative keys; and for incomplete closes also we have abundance of material, both harmonic and melodic.

And now we may give a more precise and complete

Definition of the Scale,

by saying that it is a series of sounds which contains the necessary melodious and harmonious material for the satisfactory construction of musical sections and periods.*

* Appendix E refers to this division.

SIXTH DIVISION.

THE HARMONY OF THE MINOR SCALE.

FIRST SECTION.

FORMATION OF THE MINOR SCALE.

THE major scale has already been harmonically justified. Its tonic chord contained a major third and fifth, and was therefore called a *major triad*. We also found major chords upon the dominant and subdominant; and the intervals of these three triads

$$\begin{array}{cccccc}
 C & - & e & - & g & \\
 & & & & g & - & b & - & d \\
 & & & & f & - & a & - & c \\
 \hline
 C & & e & f & g & a & b & c \\
 & & & & d & \text{-----} & &
 \end{array}$$

composed the complete major scale. Amongst the harmonies of this scale we have, however, already discovered several *minor triads*.

Reasoning from analogy, we might therefore conclude that, as the major scale has major triads upon the tonic, dominant, and subdominant, so the *minor scale* must have *minor triads* upon the same degrees. This would give the following chords for the key of *A minor*:

$$\begin{array}{cccc}
 A & - & c & - & e \\
 & & e & - & g & - & b \\
 & & d & - & f & - & a
 \end{array}$$

and the scale would be this:

$$A, b, c, d, e, f, g, a.$$

But then the minor scale would be deprived of that chord which we have found *almost* indispensable for the formation of perfect closes and other purposes; viz. the dominant chord. The latter is based upon a *major triad*; we must therefore change the minor triad upon the dominant into a major one; for instance, in *A minor*:

$$e-g-b \text{ into } e-g\sharp-b.$$

This, however, is the only alteration for which we have any just cause; the rest of the scale remains as above. If we were to make more alterations; if, *e. g.* we were to change the chord on the subdominant also into a major triad ($d-f-a$ into $d-f\sharp-a$), the minor scale would differ from the major only in one single sound, and the character of the two modes become too similar.

If the character of a minor key is to be preserved, the scale must therefore have this form* :

$$A, b, c, d, e, f, g\sharp, a.$$

Thus constructed, it contains, however, one progression—again at the obnoxious place between the sixth and seventh degrees—which at first appears strange. $F-g\sharp$ is an augmented second, an interval containing three semitones, while, in all previous scales, the greatest distance between two contiguous degrees was a whole tone or two semitones. To the ear also, this progression is startling, and it has, therefore, been customary to soften its harshness, by changing f into f sharp, and thus to construe the minor scale as here :

$$A, b, c, d, e, f\sharp, g\sharp, a,$$

It could not, however, be concealed, that in this form the scale had, as already shown, almost entirely lost its minor character. To preserve the latter, at least partially, it was proposed that the *ascending* scale should have the above form,

$$A, b, c, d, e, f\sharp, g\sharp, a;$$

and the *descending*, this :

$$A, g, f, e, d, c, b, a.$$

But these are, in reality, two different minor scales, or a minor scale which no longer proceeds *diatonically*, and in which two degrees have two different sounds each :

$$A, b, c, d, e, f \frown f\sharp, g \smile g\sharp, a,$$

which, of course, appears by no means a systematic arrangement. Such a scale would contain two harmonies upon the dominant and subdominant (next to the tonic, the two most important degrees); viz.

$$e-g-b \text{ and } e-g\sharp-b$$

$$d-f-a \text{ and } d-f\sharp-a$$

it would, farther, contain *three dominant chords*; viz.

$$d-f\sharp-a-c$$

$$e-g\sharp-b-d$$

$$g-b-d-f$$

and thus combine in itself the distinctive features of three different keys, without having a single distinctive chord of its own. And all this confusion would be occasioned, merely to soften a progression in the melody, which may appear harsh, but

* The construction of the minor scale is also presumed to be well known to the student. For security, however, we add the following explanation. Every minor scale is distinguished from its own major scale (resting upon the same tonic) by having a *minor third and sixth*, these intervals being major in the ~~major~~ scale; *e. g.*

$$C \text{ major} \dots C, d, e, f, g, a, b, c;$$

$$C \text{ minor} \dots C, d, E\flat, f, g, A\flat, b, c.$$

From this it appears that the signature of a minor scale is never quite exact; it indicates that the seventh degree is to be a minor interval (in *C* minor, *b* flat; in *A* minor, *g* natural); while the triad and chord of the seventh upon the dominant require this interval to be a major one.

ought still to be gladly received as a step of great force of expression, and may be avoided whenever we think proper.

For this reason, we will adopt the *systematic scale* as the basis of our compositions. If the augmented second should appear too harsh for the occasion, we need not introduce it; we may insert an intermediate sound ($f-c-g\sharp$, $a-g\sharp-a-f$, &c.), or remove the sound $g\sharp$ to the lower octave, so that f becomes its seventh, or avoid it in some other way. We shall hereafter find means to introduce foreign sounds and chords into both the major and minor scales; and then we may, at pleasure, soften the harshness of this step, either by raising the sixth or depressing the seventh degree of the scale. Previously to doing so, we shall, however, find ourselves indebted to this step for some discoveries of great importance; and in future, too, we will not allow ourselves to be persuaded, on account of its harshness, to exclude it altogether from practical music; for music would be imperfect, if it did not also possess means to express harsh ideas, acerbity, discontent, and other feelings of a less serene and pleasing nature.*

* Compare Appendix F.

SECOND SECTION.

FIRST MODE OF HARMONIZING IN MINOR KEYS.

WE have now to find harmonies for the accompaniment of the new scale ; for this purpose we proceed in the same manner as we did in order to find the harmonies of the major scale. On writing again the well-known figures over the melody,

8 5 3 8 5 3 † 3 8

we discover the same faults between the sixth and seventh degrees, and correct them as before.

This is again a beginning of the *first mode of harmonizing*, which we apply to given melodies, just as we did at first.¹⁹

But in the *descending scale* the progression from the seventh to the sixth degree is still more embarrassing in the minor than it was in the major ; for not only is it here attended with all former harmonic difficulties, but we have, at the same time, to contend with the unusual progression of the scale itself. We might, indeed, as we did in the harmony of the major scale (No. 105), alter the second chord,

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and thus avoid the fifths and octaves ; but then the harmony would be without any combination, at the very point where the melody is also rent asunder by the interval of the augmented second. In order to soften the harshness of this step, we would rather make the connexion of the harmony as strong as possible. This induces us to try whether we cannot retain, in the second chord, several sounds of the preceding one, or even the whole chord :

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Placing the highest sounds (*g*♯ and *e*) of the first chord in the lower octave, in order to obtain space for the following sound of the melody, we thus obtain a new chord,

a—*g*♯—*b*—*f*,

¹⁹ *Sixteenth Exercise.* — Harmonization of the melodies in the Appendix IX.

which, but for the gap between *b* and *f*, has all the appearance of a regularly constructed chord. Such a vacuity we discovered already in the second harmonic mass (p. 48), and, by filling it up, obtained the dominant chord. We do the same here by inserting the missing third (*d*), and thus obtain a *new chord* consisting of five sounds,

e—g♯—b—d—f,

which we at once insert in the harmony of the descending scale:

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Thus our first object—a correct accompaniment of the minor scale—has been attained; but it has led us to introduce a chord of *five* sounds into a four-part harmony. This requires further consideration.

The fifth sound, which distinguishes our new chord from all previous ones, is the ninth of the root; from this circumstance the chord derives its name,

CHORD OF THE NINTH.

If the ninth were taken away, there would remain a dominant chord, with whose nature and progression we have already become acquainted. We may therefore consider the chord of the ninth as a *dominant chord with added ninth*. The ninth being a dependant of the seventh of the dominant chord, it follows in its train, descending likewise to the next degree below. The resolution of each of the intervals of the chord of the ninth is consequently as follows: the *root* proceeds to the tonic of the next chord, the *third* ascends one degree, the *seventh* and *ninth* descend one degree, the fifth may either ascend or descend, as in the dominant chord. Here

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the progression of each interval appears more distinctly. We should not, however, place the fifth so openly under the ninth—as done at *b* for the sake of greater clearness—when it descends in its progression to the next chord, because in this case there arise consecutive fifths between these two intervals. It is true, they are not both major fifths, which we have determined not to admit; but still the major fifth follows the minor, a progression which is not free from objections, and, under circumstances, may be just as bad as the former.

First of all, it is, however, necessary to reduce the chord of the ninth to four sounds, as a single five-part harmony would look strange in a four-part composition;

and the old expedient of assigning two of the sounds to the same part in succession,



is not always practicable or advisable. The question is—which of the intervals can be best dispensed with? Undoubtedly the *fifth*, here, as well as in the dominant chord. Root, third, and seventh are all of greater importance; while, if we took the ninth away, we should no longer have a chord of the ninth.

Thus the first mode of harmonizing is settled. By way of illustration, we apply it to the melody below :

The mode of operation does not require to be explained; it is precisely the same as that adopted in Nos. 102 and 108. First, the necessary figures have been written over the melody, and then the caution-signs (in the fourth and seventh bars) inserted. The second 3 in the fourth bar had to be exchanged for a 9; after this, the whole of the bass was written; and, finally, the harmony completed by adding the middle parts.

In the above melody, the progression from the seventh to the sixth degree, and vice versa, sounds more harsh and unpleasant, because there is no necessity or call for it. As a mere example for instruction, we will, however, not find fault with it, nor with any of the other melodies given only for the purpose of practice.²⁰

²⁰ *Seventeenth Exercise.*—Harmonization of the melodies in the Musical Appendix IX, according to the first mode.

THIRD SECTION.

SECOND MODE OF HARMONIZING IN MINOR KEYS.

WE have found it easy to apply the first mode of harmonizing to the minor scale; the only modification necessary was the introduction of one new chord, the chord of the ninth. We will now try the second mode of harmonizing; *i. e.* accompanying at pleasure each sound of the melody with any of the chords of which it may form an interval. Here we have again to inquire, as in the major keys (p. 87), what

A. TRIADS

are to be found in a minor key? We see them here,

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where we find

1. Two minor triads, upon *a* and *d*;
2. Two major triads, upon *e* and *f*;
3. Two diminished triads, upon *b* and *g* \sharp .

Besides these, we meet with the harmonic combination, *c—e—g* \sharp , which appears to be a triad with a major third and augmented fifth. As we are unacquainted with the nature and properties of this combination, and have no necessity for its introduction into our harmony (as formerly the dominant chord, and of late the chord of the ninth), we will defer its employment until we shall have learned it systematically.

With the diminished triad we have already become acquainted in the major keys, where it represented itself as a dismembered dominant chord, *i. e.* as a dominant chord deprived of its root. There being but one dominant chord in each major key, it could only contain one diminished triad. Here, in the minor key, we meet with two such chords; the one (*g* \sharp —*b*—*d*) is evidently an incomplete dominant chord (*e—g* \sharp —*b—d*); but how is the other (*b—d—f*) to be accounted for? We shall see immediately.

* We know, from the third mode of harmonizing, that some of the progressions in the middle parts, which appear too violent, may be avoided, by removing the latter farther from the melody. Here this expedient has not been resorted to, because it is desirable that the chords should be represented in the most simple forms, so as to be easily recognized by the learner.

B. THE CHORD OF THE NINTH.

The chord of the ninth may be employed as a harmony to any of the sounds contained in it, provided the different parts are enabled to proceed in a proper manner. We, therefore, accompany with this chord the sound $g\sharp$

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when it ascends to the next degree (as at a), the sound b , when it descends or ascends to the next degree (as at b and c), the sounds d and f , when they descend to the next degrees (as at d and e). Might it not also accompany the octave of its root, as at f ? It might certainly; but observe what a confused mixture of sounds would arise from it. The chord of the ninth is in itself not only crowded, but overladen, as it contains not only five different sounds, but exceeds even the original limits of all tonal developments, the octave. Why, therefore, add a sixth and altogether superfluous sound, the octave of the root itself? This sound, moreover, when the chord is resolved, becomes the fifth of the succeeding tonic triad, whilst this same interval appears an octave below, as the resolution of the ninth (see f).

Rather than to increase the number of its sounds, it must be desirable to reduce it to a four-part harmony. For this reason, we have already (p. 139), resolved to omit the fifth of the chord of the ninth. Occasionally, it will be even more advantageous to leave out the root, and thus to convert the chord of the ninth,

$$\begin{array}{c} e-g\sharp-b-d-f \\ g\sharp-b-d-f, \end{array}$$

into a chord of the seventh, just as, on a former occasion, we converted the dominant chord into a triad, by taking its root from under it. This new chord of the seventh contains only minor thirds and minor fifths; it includes two diminished triads (the two found under A), and is termed a

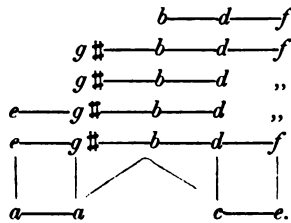
Chord of the Diminished Seventh.

Let us once more take a glance at the dominant harmonies of the minor scale. They are six in number; viz.

1. $e-g\sharp-b$
2. $e-g\sharp-b$ and d
3. $e-g\sharp-b$ „ d and f
4. $g\sharp-b$ „ d „ f
5. $g\sharp-b$ „ d .
6. b „ d „ f

of which one is a major triad, two are diminished triads, two others are chords of the seventh, and one is a chord of the ninth. The intervals of the chords 2=6

are resolved according to the rule of the dominant chord; we represent this resolution in the following manner:



In all these chords, the sound *e* proceeds to *a*, *g#* to *a*, *d* to *c*, *f* to *e*, and *b* either to *a* or *c*. From this, we see how each is to be treated, and where it can be employed. The triad upon the dominant also partakes to some extent of the properties of these chords, as will be shown in Appendix D.

One last observation respecting the chord of the ninth. On account of its being so overladen with sounds—it is, as it were, an *exaggerated dominant chord*—the chord of the ninth, when too frequently employed, imparts a burthened appearance to the harmony; nor is it otherwise so manageable as the other chords. Triads and dominant chords may be inverted at pleasure, without assuming an objectionable appearance (*a*).



Whereas the inversion of a chord of the ninth frequently leads to a confused mingling of the sounds (as at *b*), or even places some of the intervals in a position (as at *c*), where they absolutely clash with each other.

We may now proceed to apply the second mode of harmonizing to melodies in the minor key, observing the same order (p. 89) as in the major. Here is an example:



a. T. B. Here sharps are observed under several notes of the bass; the rule is this:
 9. Sharps, flats, or naturals, not followed by a figure, refer to the *third* of the bass, which

At I, the melody (designedly similar to that of No. 111) has been harmonized according to the first mode; at II, the second mode has been employed with a special view to relieve the monotony of the former. At *a*, the diminished triad upon the sound *b* has been introduced in a manner which gives rise to consecutive fifths (a major after a minor—p. 138); for this reason, the harmony at I would be preferable. We find the same triad at *b*, where it does not appear to resolve itself into *a—c—e*. It does so, however, nevertheless; it only expands, first into a chord of the ninth (of which it is a part), and then proceeds regularly to the tonic harmony.

Leaving the further practice to the diligence of the student²¹, we shall close this section with an observation on the harmonic character of the minor mode.

We have found, at p. 90, that the minor triads are more plaintive and unsatisfying, than the major harmonies derived from nature. We have also seen that the minor scale cannot be formed so regularly as the major scale. If we examine the harmony, we find, in the major key, three major and three minor triads, all of which may serve as tonic triads, and satisfactory harmonic resting closes; but, in a minor key, there are only two major and two minor triads. On the other hand, only one diminished triad is found in the major, while there are two in the minor key; not to mention the chords of the seventh and ninth. Thus we see that the minor mode proves in every respect more plaintive, unsatisfying, and unsettled than the major.

is thereby raised, depressed, or restored to its original sound, in the same way as when placed before the note itself which represents this third.

In the above example, therefore, the sharp below the fifth and seventh bass note indicates that the triads upon *e* are to be major (*e—g—b*), and not minor; under the first note of the sixth bar, it indicates that the chord of the ninth is to have a major-third (*e—g—b—d—f*), and not (as the signature would lead us to expect) a minor (*e—g—b—d—f*).

²¹. *Eighteenth Exercise* :—Harmonization of the melodies given in the Musical Appendix XI, in the manner explained above.

FOURTH SECTION.

THIRD MODE OF HARMONIZING IN MINOR KEYS.

THIS third mode of harmonizing leads to the introduction of inversions (p. 109). After the previous explanations on this subject, a few additional hints will suffice.

In the first place, every triad, whether major, minor, or diminished, may be inverted in the minor as well as in the major, and these inversions retain their former names.

The same applies to the dominant chord and the chord of the diminished seventh.

In minor, as in major, the inversions, particularly of the chords of the seventh and the diminished triad, are treated and resolved like their original chords; each part proceeds as shown at p: 142.

Thus the only chord which remains to be considered, is

THE CHORD OF THE NINTH WITH ITS INVERSIONS.

Even in forming the positions of the original chord, the number of its sounds proved an impediment. It becomes still more so when this chord is inverted, as may be seen at a single glance :



It is only in particular positions that the chord of the ninth admits of being inverted without a consequent confusion of its intervals; *e. g.*



And, even then, such inversions are frequently liable to doubts and errors. Hence, we will employ them with caution and discrimination. There is no necessity for special names*. Neither would the omission of the fifth have proved satisfactory :

* If, nevertheless, we would distinguish these inversions by special names, we must proceed as we did with the inversions of the triads and chords of the seventh (p. 110). Each inversion must be named according to the most important intervals, counted from its lowest sound. The two most important intervals of the chord of the ninth are the *root* and the *ninth*; the first inversion therefore would become a *chord of the sixth and seventh*, and figured $\frac{6}{7}$ or $\frac{7}{6}$.



nates (less decidedly, as in former cases) upon the last crotchet of the fourth bar; the second section ends in the eighth bar, with an imperfect (inverted) close, which draws after it a short coda, formed in imitation of bars 6 and 7.

The student may now proceed to the exercises given below²².

is the characteristic interval of the chord; thus the second triad in the first bar would be $g-b\flat-d$, according to the signature; but the \natural below the bass raises the third from $b\flat$ to b .

That the figure 9 indicates the chord of the ninth, as well as the interval, is plain, from the observation at p. 138; so also that by $\frac{4}{3}$, the chord of the fourth and fifth, the second inversion of the chord of the ninth is indicated.

A shorter method of indicating the elevation of intervals, is that of crossing the figures; *e. g.*

2 3 4 5 6 7

instead of placing a sharp before them.

²² *Nineteenth Exercise*:—Harmonization of the melodies, Musical Appendix XII, in the same manner as in the major.

Twentieth Exercise:—Formation of harmonic motives, passages and draughts for airs in the minor mode.

FIFTH SECTION.

THE CHORD OF THE NINTH IN THE MAJOR MODE.

THE discovery of the chord of the ninth and its derivation, the chord of the diminished seventh, is such a decided gain, that a desire naturally arises to employ it in major keys; although we have found no absolute necessity for it as when harmonizing the minor scale, we are still at liberty to try the experiment.

In minor keys, this chord rests upon the dominant; it was, in fact, a dominant chord with an added ninth. Let us add a ninth to the dominant chord in the major key also, taking the sound we find in the major scale; *e. g.* in *A* major,

e—g ♯—b—d
e—g ♯—b—d...and...f ♯.

Here we have formed a chord of the ninth in the major key; it differs from that in the minor,

e—g ♯—b—d—f
e—g ♯—b—d—f ♯

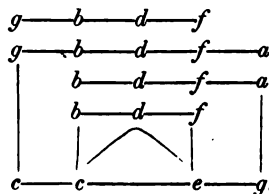
in the ninth, which is minor in minor keys, and major in major keys. On this account, the chord of the ninth in minor keys is termed the *chord of the minor ninth*, and, in major keys, *the chord of the major ninth*. As the one is formed in the same manner as the other, the same rules apply to both. We may, consequently, reduce the chord of the major ninth also to four sounds, by throwing out the fifth. We may further convert it into a chord of the seventh by leaving out the root; *e. g.* in *C* major,

g—b—d—f—a
b—d—f—a.

This chord of the seventh is of too little importance to require a special name*, neither do any of the others which we shall find hereafter.

What has been said of the inversions of the chord of the minor ninth (p. 144), applies also to those of the major ninth.

Lastly, every interval of the chord of the major ninth and its derivations proceeds as in the chord of the minor ninth, thus:



* Some theorists have called it the *minor chord of the seventh*, because all its intervals are minor. The name may be correct, but is not required, unless we would distinguish each of the many chords of the seventh by a special term, which would be no less troublesome than useless.

One point only may at first sight appear anomalous. On looking at the resolution of the chord of the ninth, at *a*,



where the fifth descends, we find direct fifths between this interval and the ninth above it. Is not this a proof that the rule, according to which the fifth may descend as well as ascend, holds good no longer? By no means. The false progression is not a necessary consequence of the fifth's descending, nor an inherent deficiency of the chord of the ninth: it only arises from the position in which its intervals are here placed, but which may have been easily avoided. Thus, the fifth descends at *b* without causing a fault; at *c* it ascends. The above rule, therefore, requires no other modification than this, that the descending fifth causes objectionable progressions, only when it is situated below the ninth*.

We are now enabled to apply the newly-discovered harmonies also to melodies in the major keys†. The major mode has now obtained two new chords; the chord of the major ninth and the chord of the seventh derived from it, together with their inversions. These chords may also serve as harmonies to any sound of the melody which is contained in them, provided no false progressions or confusion of sounds are caused thereby. Here is an example;

* That this is not to be attributed to the chord, appears from No. 202, *b*. Or would it be said, that the roots of chords must not ascend, because here, at *a*,



they happen to move in fifths with the upper part? At *b*, the very same intervals in the same chords move upwards, without causing a false harmony.

† We can now complete the observations (p. 143) respecting the difference between the major and minor modes. The major mode contains *six firm and settled* harmonies (not bound to any particular progression or resolution), and four *active* harmonies, or such as cannot be made a point of rest, but must pass to another harmony to resolve themselves; while the minor mode contains only *four* of the former, but *five* of the latter description.

Before we proceed to analyze these harmonies, we have to make a few observations relating to some other points.

We see that the close, not only of the first section, but of the whole piece, occurs in the middle of the bar. But as we have already, on several occasions, converted simple into compound measures (p. 104), in order to avoid the subdivision of the parts of the bar, and to unite the sounds of two consecutive bars more closely, so, on the other hand, the above compound $\frac{3}{2}$ time may, and must be, considered as based upon $\frac{3}{4}$ time. Considered in this light, the above period contains *twice eight* bars of three crotchets each, and the closes occur regularly at the beginning of every eighth bar. The original form of the piece does not appear so distinctly, because it consists of a combination of two bars in one; and, in the performance, only the first of every six crotchets receives the full accent, while the accent upon the fourth crotchet (originally a principal part of the bar) receives a slighter accent. It is true that the final close has thereby a diminished force, but it still forms a sufficient counterpoise to the easy flow of the melody.

The close of the first section is still weaker, as it falls upon the fifth instead of the fourth crotchet.

In the first, second, and seventh bars, the sound *g*, instead of being repeated, has been represented by one note of longer duration. It is obvious that this does not in any way affect the harmony. It is a mere rhythmical form, serving to express the combination between chords having the same sound in common.

Let us now consider the harmony itself. We have gained a variety of means for harmonizing a melody; as each of its sounds may be accompanied by a number of different chords. Thus the second note *a* might be considered—1, as the *root* or octave of a minor triad; 2, as the *third* of the subdominant triad; 3, as the fifth of a minor triad upon *d*; 4, as a *seventh* of a chord of the seventh upon *b*; 5, as the *ninth* of a chord of the ninth; not to mention all the inversions of the above chords in which the sound *a* might be placed uppermost. It behoves the student to try all these possible harmonies and examine their relative value. Here, of course, we had only room for one mode of harmonizing, and even in this our aim has been to give an instructive rather than a perfect example.

The bass commences with an imitation of the motivo of the melody *g—a—g* in its way, by inversion; then, in order not to weaken its character, it takes the ground bass.

g. T. B. In reference to the figuring of the last bar, we observe:

12. Horizontal lines preceded by a figured chord, indicate that the same chord is to be continued.

In the second bar, the chord of the seventh, $b-d-f-a$, has been arbitrarily introduced; the chord of the fifth and sixth, $b-d-f-g$, would have been more natural and pleasing. The former chord, however, may be looked upon as a reminiscence of the chord of the ninth in the first bar, of which the whole second bar is an imitation. For this very reason, the bass also repeats its previous motivo; this time, however, at a greater distance from the other parts, and in a region where it acts with greater force. The melody also has moved downwards. The same chord of the seventh ($b-d-f-a$) has been introduced with a better show of reason in the sixth bar, where the upper parts, by the assistance of the seventh, are enabled to form a pleasing sequence of sixths. It is true that in the resolution of this chord the tenor must ascend; but it descends again in the same chord, and thereby is enabled to proceed more conveniently to the nearest interval (b) of the following chord. If this progression of the parts be objected to, one or other of the following expedients



may be adopted. In all these cases, however, the *harmony* would have been softened and simplified by the introduction of the chord of the fifth and sixth.



To the ninth, as before remarked (p. 142), a character of exaggeration and bombast is generally attached; and this adheres to it even after the omission of the original bass, when it becomes a chord of the seventh.

Still more favourable is the introduction of the same harmony as a chord of the fifth and sixth in the following bar. Here a subdominant triad might have been employed; but this chord has already played an important part in the fifth and sixth bars, especially at the commencement of the second section; and, as it has again to be employed towards the close, its efficacy there would be materially impaired by its previous introduction.

Why has the fifth of the first chord been doubled?

This and other questions we leave to the research of the student. In conclusion, we will add only one observation.

In the examination of No. 204, it appears that the occasional introduction of the new chord of the seventh, although certainly correct, was not always equally suitable; while the dominant chord can be employed without hesitation wherever its introduction does not lead to false progressions or other decided evils. (*e. g.* the doubling of the third in the following chord). We have also found that the diminished triad, compared with the dominant chord, appears narrow and meagre, and the chords of the ninth overlaid and bombastic. Indeed, even when comparing the dominant chord with the major-triad, we find that the latter is in itself capable of giving satisfaction, while the former can only do so by moving (resolving) into

another harmony. Thus we observe that all *derived chords are less free, less fresh and satisfactory than the original chords*, and that all harmonies increase in power and freshness, the nearer they approach to the original harmony of nature.

Of this we also become aware in practice. We have found that several of the inversions of the chord of the ninth, although possible, were not easy or frequently applicable; that, even when not inverted, this chord sometimes might be placed in unfavourable positions. The inversions of the new chord of the seventh also,



are neither so well formed nor so tractable as those of the dominant chord; while it may be incidentally remarked, those of the diminished seventh



are generally of more easy application; and, although undergoing no change of sound, may become new chords of the diminished seventh to the existing lowest sound; an observation which will prove fruitful in the study of *Modulation*.

From the above explanations, it is clear that a return from derived chords to the more simple originals; *e. g.*



produces no unsatisfactory effect, but rather the contrary.

A few exercises will make the student familiar with the chord of the major ninth, and the chords of the seventh derived from it.²³

²³ *Twenty-first Exercise*:—Harmonization of the melodies given in Appendix XIII; if more practice should be required, some of the former melodies may be employed for this purpose.

SUPPLEMENT.

EXTENDED FREEDOM IN THE TREATMENT OF THE DOMINANT CHORD.

HERE terminates the development of the harmonies arising immediately from the fundamental harmony (p. 66) of the major and minor scales*.

Of all these chords, the dominant chord has proved the most active and prolific; to it the diminished triad, as well as the two chords of the ninth with their chords of the seventh, owe their origin. Already (at p. 96) considerable licence has been allowed to this chord, in regard to the progression of its parts. Its third, when forming one of the middle parts, and under the cover of the other sounds, was permitted to descend, its seventh to ascend; both in order that the next chord might not remain incomplete. With a view to strengthen the connexion of the chords, we will now extend this freedom still farther. We will permit the root of the dominant chord, instead of proceeding to the tonic, to remain stationary (*a*), as the fifth of the following triad (this has already been done in No. 110), as if it were merely the octave of an omitted root (*b*); or occasionally, but only under certain circumstances, to proceed to the third instead of the tonic (*c*), while the seventh, under the cover of the other parts, ascends:



for if the latter were, as usual, to proceed to the third, there would arise hidden octaves, which might become too conspicuous, and therefore offensive, when occurring between the extreme parts (*d*).

The first licence may, unhesitatingly, be extended to the roots of chords of the ninth also:



not so the second, because the seventh is to some extent compelled by the ninth to move in its original direction.

* The question, How far the minor triad may also be considered as a deviation from the major, appertains to the "*Science of Music*."

It is true that other and still greater deviations from the usual progression of the parts may, under certain circumstances, be allowable and proper; but the student has not yet arrived at that stage where he is permitted to free himself more boldly from the rules and restraints of the School. Less advanced students, moreover, are apt to form an entirely erroneous idea of the nature and aim of such licences; these often appear to them allowable or even necessary, only because they are not sufficiently acquainted with all the legitimate resources of art, and value them as interesting novelties, when they are merely resorted to to conceal a deficiency of knowledge. The genuine artist will not hesitate to break boldly through all the preceding rules when he sees occasion; but he will not do so on frivolous grounds, or with senseless temerity. In the production of a work of art and its careful revisal, he will observe all the ordinary rules, and only break through them, when his object, the realization of his ideas, lies beyond their sphere*.

* See Appendix G.

SEVENTH DIVISION.

MODULATION INTO FOREIGN KEYS.

OUR productions have hitherto been confined to one particular major or minor key, and contained no other sounds or chords than those belonging to that key; nor have we met with anything in the melodies we had to accompany to induce or necessitate the introduction of harmonies foreign to the key in which they were composed.

If we would now extend the range of our artistic operations, and enrich our melody and harmony, the idea which first presents itself is, to unite in one piece the sounds and harmonies of two or more keys. In the language of art, this is termed *modulating into foreign keys*, or simply *modulation*; although, as we have seen (p. 131), the last term is applied in a broader sense to the whole harmonic construction of a musical composition.

The union of several keys in a single piece may take place, so that the original key is quitted for the mere temporary introduction of one or more chords; or a passage in another key. Such a passing change is called a *transient modulation*. Thus, if in a piece in *C* major, passages or phrases occasionally appear, which, like the following,



contain sounds not to be found in the key of *C* major, but which are only touched upon in passing, and without decidedly changing the original key for another; these foreign chords are termed transitions. In this manner, Boieldieu has introduced the chords $g-bb-d$ and $g-bb-e$ into a movement in *D* major (a),

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Musical notation for example 213, showing transient modulations in D major. The notation consists of two staves with a treble clef and a key signature of two sharps (F# and C#). The melody is written in eighth and sixteenth notes, with some chords indicated by vertical lines. The piece is marked with 'a', 'b', and 'c' above the staff, indicating different sections or modulations. The piece ends with a double bar line.

in order to return immediately after to the original key—the sound $b\flat$ appearing only for a moment in the place of b natural. So does Mozart (in the first finale of *Don Giovanni*), at b , bar 3, touch upon the tragic $a\flat$ —which reminds us of C minor or $A\flat$ major—without decidedly quitting the key of C major; a real change of key does not take place until a little after; but the new key which is then introduced (G major) is not one in which the sound a flat occurs. The third example (c) is from a composition of Spontini. In the middle of a strain in A minor, appears, unexpectedly, the chord of $d-f-b\flat$, and, without any other consequence, immediately disappears. In the two following passages, the digression from the original key is more marked and continuous :

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The image contains three musical examples, labeled 'a', 'b', and 'c', each consisting of a grand staff (treble and bass clefs). Example 'a' shows a modulation from C major to F major. Example 'b' shows a modulation from C major to E minor. Example 'c' shows a modulation from A minor to G major. The number '214' is written to the left of the first example.

At a , the composer (Mehul) modulates in a most decided manner (we shall soon learn by what means) into the key of F major, and afterwards introduces the still more foreign chord, $g-b\flat-e\flat$. At b (from the sextetto in *Don Giovanni*), Mozart first modulates into E minor, and, after having touched upon D minor (in the chord $e-b\flat-c\sharp-g$), enters the key of B minor. Yet in neither case has a departure from the original key been confirmed, or another permanently established in its place. We may, however, also introduce a change of key, either with the intention to leave the first key altogether, or, at least, to remain in the new key till we shall have completed in it an essential or important part (a period or a whole movement) of the composition. In this case, the change of keys is termed a real *modulation*. Thus, C. M. v. Weber, at the commencement of the allegro of his Overture to *Der Freyschütz*, introduces the principal subject in C minor. From this key he proceeds to $E\flat$ major, in order to introduce and work out an entirely new and independent subject :

4

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The image shows two staves of musical notation. The top staff is in C minor (one flat) and contains a melodic line with a fermata and a breath mark (>) at the end. The bottom staff is in C major (no flats) and contains a corresponding harmonic line. A bracket above the top staff indicates a phrase that ends with a fermata and a breath mark (>).

he afterwards returns to *C* minor ; but the overture at last closes in *C* major. Indeed, any one who is not a musician will recognize the difference between transition and modulation, on comparing the last with the former cases. This difference consists in the *purpose* which we have in view when changing a key, and *not in the manner* in which that change takes place, or the *means* by which it is effected. If we know how to proceed from one key to another, we may either remain in the new key for a short time only, and then return to the one we left, or we may quit the latter altogether, and even proceed to a new key. For this reason, it is unnecessary to treat of transition and modulation as separate subjects ; both are, as we have seen, in reality, the same, and we will comprehend them—whether transient or permanent—under the common term of *modulation*.

FIRST SECTION.

THE PROCESS OF MODULATION.

WE modulate from one key into another, when we substitute the sounds and chords of the new key for those of the former ; *e. g.* instead of *C* major,

c, d, e, f, g, a, b, c,

with its three major triads upon the tonic, dominant, and subdominant (*C, G, F*), &c. the key of *A* major,

a, b, c♯, d, e, f♯, g♯, a,

with its major triads upon *A, E,* and *D,* &c. This would be the most complete, but also the most laborious, mode of modulation.

We see, however, at once, that it is both unnecessary and useless to introduce all the sounds and harmonies of the key which we intend to substitute for another. In the above case, for instance, the two keys, much as they differ from each other, have yet several sounds (*a, b, d, e*) in common. These, therefore, can be no distinctive marks of either of the keys ; they do *not* tell us whether we are in *C* major or in *A* major, and need not therefore be introduced.

Thus there remain the sounds, *f♯, c♯,* and *g♯,* to indicate the change of key. But, although they may tell us we are no longer in *C* major, still they do not indicate that we have entered the key of *A* major ; for they are to be found in several other keys besides that of *A* (*E* major, *B* major, *F♯* minor, *C♯* minor, &c.), and therefore cannot be a distinctive mark of one key only. We know, moreover, that foreign sounds may be introduced into a composition without affecting the key, having frequently introduced them ourselves in forming one-part passages and sections. Here



the whole chromatic scale appears in the melody, and might also have descended, and yet we *feel* that the key of *C* major still prevails ; we shall soon *know the reason,* also, why the key is not affected by all these foreign sounds.

It is thus apparent that single sounds *cannot constitute an unerring indication of a key* ; and if they are not this, they cannot with certainty establish any key, or, in other words, effect a modulation. For this end, something more, a harmony, is required.

But which are the harmonies that serve as sure indications of a new key ? Those which indicate the key to which they belong with the greatest certainty. Major or minor triads are incapable of doing so, because they all exist in several different keys ; the triad *c—e—g* may occur ; *e. g.* in *C* major, *G* major, *F* major, *F* minor, *E* minor ; the triad *a—c—e* in *A* minor, *E* minor, *C* major, *G* major, *F* major, &c.

But we know that there is one chord which can only occur in one key ; this is the *dominant chord* (p. 95). When, therefore, a foreign dominant chord makes its appearance, we know, not only that a change of key has taken place, but also which key has been entered upon. Thus, *e. g.* if the chord,

$$e - g\sharp - b - d,$$

were to appear in *C* major, we should know at once, not only that we are no longer in this key, but also that we can be in no other than the key of *A*. For there is no *g* sharp in the keys of *C*, *G*, and *D* major, nor in any of the major keys with flats ; on the other hand, no *d* natural is to be found in any major key with four or more sharps ; while in all minor keys, excepting that of *A*, one sound or other of the chord (*e. g.* in *B* minor, *g* \sharp —in *F* \sharp minor, *e*) will be found missing.

Thus the dominant chord is a certain sign of its own key ; but it does not indicate the *mode*, being the same (p. 134) in major and minor. The above dominant chord, therefore, tells us that we have entered the key of *A*, but leaves undecided whether it is the key of *A* major or *A* minor. This can only be decided by the tonic harmony which follows ; if it be *a—c \sharp —e*, we know that a modulation into *A* major has taken place ; if it be *a—c—e*, we have entered the key of *A* minor.

The dominant chord is, then, a decided means of modulation. It is not, however, the only one ; we shall shortly discover others, equally, as well as more or less, decided. In the human mind and affections all is not equally definite, or definitely demonstrated ; so, likewise, we must give a corresponding expression to undecided emotions. We shall, indeed, discover amongst the resources for modulation such as we have before considered insufficient, *viz.* major triads and single sounds. Here we cannot admit them, because the greatest clearness and decision are demanded in the beginning ; but when the student has mastered the ordinary and most decided forms of modulation, the study of the others will assume its proper place and value.

The further discussion of this subject will apply to the first means of modulation ; *viz.*

1. THE DOMINANT CHORD.

The first question for consideration is :

How can we effect a modulation from one key into another ?

In the present instance we answer : by the introduction of the dominant chord of that key into which we intend to modulate.

Inversions being essentially the same as their original chords, it is obvious that, instead of the dominant chord, we may employ its chord of the fifth and sixth, of the third and fourth, or of the second. Further, as the dominant chord is the same in major as in minor, it depends upon us into which of the two modes we shall lead the modulation. Every foreign dominant chord, therefore, in reality, opens the way to two new keys, the major and minor keys upon the tonic of its root.

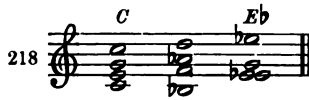
The above is the essential point in the doctrine of modulation by means of the dominant chord. The practical proceeding requires only a few explanations.

In the *first* place, the introduction of the dominant chord must of course be effected in a faultless manner. Were we, *e. g.* in modulating from *C* to *G*, to proceed as here at *a*,



we should effect our purpose, but not without causing consecutive fifths ($c-g, d-a$). These faults must be avoided, either as at b , or in some other way.

In the *second* place, it is necessary to preserve the combination of the harmony, or, at least, to know how to preserve it, in cases where there is no special reason to give it up. The dominant chord to be introduced must therefore be in some way connected with the chord after which it is to appear. We know that such a connexion is indicated externally by the presence of one or more sounds common to both chords. Thus, if we were to modulate from C to E^b in this manner,



we should have employed the proper means, but in such a manner as to leave the previous harmony and the modulating dominant chord unconnected. This, as said before, may not be a fault; but we ought, at least, to know how to preserve the combination of the harmony, if required. We therefore adopt this as a rule in all future cases.

How are we to establish a connexion between the chord from which we proceed, and the required dominant chord, in case they prove to be unconnected harmonies? By inserting between them one or several chords which are connected as well with the preceding harmony as with the dominant chord. Here



the above modulation from C to E^b has been effected, and, at the same time, the combination of the harmony preserved at a , by means of an intervening chord; at b , by means of two chords. In all future cases we shall employ only one chord, leaving it to the student to discover the more gradual ways.

Such harmonies as are introduced for the purpose of establishing a connection, we will term *mediating chords*.

What chords may serve as such? In the first place, only those belonging to the key from which we modulate. Were we to employ foreign chords (*e. g.* in the modulation of 218, the chord $f-ab-c$), we should thereby have already quitted C major, without knowing the key we are in, or that we are arriving at. This, therefore, would be no modulation from C to E^b , as required.

* The three first chords (tonic triad, dominant chord, tonic triad) serve to establish the key from which we intend to modulate. In all subsequent examples, this fixing of the previous key will be presumed to have taken place, and therefore a tonic triad only employed, instead of the above three chords.

Neither can a chord of the seventh, or ninth, or a diminished triad, serve as a mediating chord; for they all require to be resolved into a tonic harmony, and not (as far as we know at present) into a foreign dominant chord. In *C* major or *C* minor, *e. g.* the chords

$g - b - d - f$
 $g - b - d - f - a$ or ab
 $b - d - f - a$ or ab
 $b - d - f$
 $d - f$ ab

resolve into $c - e - g$, or $c - e - b - g$, and therefore cannot lead to $d - f \sharp - a - c$, or $e - g \sharp - b - d$, &c.

Thus there are only the major and minor triads remaining to serve as mediating chords; *e. g.* in *C* major and minor, these:



Between the tonic triad and the modulating dominant chord (if not directly connected), there are consequently *five* possible means of connexion in major, and *three* in minor. In the following example, we shall always proceed from the *tonic triad of C major*.

But which of the mediating chords is *applicable* in each special case? and which is the *most suitable* amongst those that may be employed? Every chord is applicable which has sounds in common with the two chords requiring to be connected. In a modulation from *C* to *E*, for instance, any of the five connecting chords in major might be, as seen here,



employed. In general, however, that chord must be considered as the most suitable which leads us nearest to the key into which we wish to modulate; *i. e.* which reminds us of a key (p. 88) that is closely related to the new key. Of the above mediations, therefore, that at *a*, which reminds us of *E* minor, would be the most direct; that at *e* the most distant*. Consequently, in modulating from *C* major into a key with sharps, the triads upon *E*, *G*, *A*, and *D*, will serve us best; whilst those upon *F* and *D* will be most suitable for modulations into keys with flats.

* Should we be unable to tell at once which is the nearest related key, the harmonic formula, given at p. 88, will assist us. We exemplify it once more, signifying, at the same time, the elevations or depressions occurring in the scale of each, whether indicated by the signature or not:

Major	(one \flat) <i>F</i>	<i>C</i>	<i>G</i> (one \sharp)
Minor relatives ..	d (one \sharp , and one \flat)	a (one \sharp)	e (two \sharp)

Sometimes, when it is required to modulate into a very distant key, not one of the above connecting chords seems to answer the purpose. In order to modulate, *e. g.* from *C* major to *C*♯ major, we require the chord of the dominant to *C*♯, viz. *g*♯—*b*♯—*d*♯—*f*♯, a harmony not existing in *C* major, and which, therefore, cannot combine with any chord in that key. In such cases, we have recourse to the expedient of an *enharmonic alteration* of the names and notation of the intervals*. We change *C*♯ major into *D*♭ major, with the dominant chord, *a*♭—*c*—*e*♭—*g*♭ (as at *a*), and have thereby



attained our object; or we leave the notation unaltered (as at *b* and *c*), but treat the chord as if it had been thus altered.

Thirdly; when modulating into foreign keys, we shall lead the parts as conveniently as possible, letting each retain its place when the same sound exists in the next chord, or proceeding to the nearest interval of the following harmony when a change of place is required (p. 100). This is especially necessary when a chord is introduced into the modulation which contains sounds extraneous to the preceding harmony. If it were neglected in such cases; *e. g.* here :



there would be a contradiction between the parts, the same interval appearing unaltered in one part, and depressed or elevated in another (*e* - - *e*♭), which would cause the hearer to think that one of them must be wrong. This circumstance, taken in connexion with the unusual progression of some of the parts, would give a strange and contradictory effect to the modulation, although the harmonies may, in other respects, be introduced in a faultless manner. Such a contradiction between the parts of two consecutive chords is termed a

false relation;

and we see (No. 223) that it may sometimes—not always—give the harmony a distorted character. We need not, however, be over-anxious upon this subject †; if we adhere to the rule, we shall conduct each part in the most convenient manner, and depress or raise a sound only in that part where the same sound appeared unaltered in the preceding chord; and then no false relations can arise.

* The *Universal School of Music* teaches us that those sounds, intervals, chords, and keys are termed *enharmonic*, which are the *same* as regards their *sound*, but differ in *name*. Thus the sounds *c*♯ and *d*♭, the minor third, *c*—*e*♭, and the augmented second, *c*—*d*♯, the chord of the seventh, *b*—*d*—*f*—*a*♭, and the chord of the fifth and sixth, *b*—*d*—*f*—*g*♯, or the chord of the third and fourth, *b*—*d*—*e*♯—*g*♯, the key of *G*♯ major (or minor), and *F*♯ major (or minor), are, or contain, the very same sounds (produced on the piano by striking the same keys), but, under different names, and represented by different characters, are termed *enharmonic*.

† See Appendix H.

After these explanations, modulations by means of the dominant chord no longer present any difficulty. We see them here, from *C* into all the other keys :

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C — *C*♯ — *C* — *D* — *C* — *E*♭ — *C* — *E*

C — *F* — *C* — *F*♯ — *C* — *G* — *C* — *A*♭

C — *A* — *C* — *B*♭ — *C* — *B*

These are all as short and direct as possible ; only in the modulation into *B*, we might have dispensed with the connecting chord, had we not wished to avoid the step of the augmented second, *g*—*a* ♯ (p. 135). With the exception of this, and three other modulations, they have all been effected without the aid of a connecting chord*, although we know that in each case several might have been introduced.

In the modulation into *D*, the lower part of the first chord has *c*, while the upper part in the next chord has *c* ♯. Is not this what we have termed a false relation? No ; for the upper part also had *c* in the preceding chord, and from this moved to *c* ♯, which was the nearest sound.

Might not the same modulation have been effected in this manner,

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a *b*

and thus the lower part made to move from *c* to *c* ♯, as at *a*? Yes ; but the other way (No. 224) is generally to be preferred, because, the upper part being the more prominent of the two, the ear expects the extraneous sound, *c* ♯, to appear in this, and not in the lower part. For the same reason, the modulation at *b*, where the progression from *g* to *g* ♯ is concealed amongst the middle parts,²⁴ would be still more strange than that at *a*.

* The student is reminded that No. 221 contained five different mediations for a single modulation. It is, however, customary to consider each of those mediations as a special modulation. This is evidently erroneous ; for all mediating chords which have as yet been employed belong to the previous key ; consequently, they cannot effect a modulation into a new one. As, however, all are really necessary, the student should not neglect to make himself well acquainted with them.

²⁴ *Twenty-second Exercise*.—Write out modulations from *C* major and from *C* minor into all the other keys ; first in the shortest possible manner, and afterwards with all the mediations that may present themselves. Repeat the same modulations upon the instrument, proceeding in succession from each of the twelve major and minor keys.

One modulation is wanting altogether in No. 224; viz. that from the major key into its own minor key; *e. g.* from *C* major to *C* minor, and vice versa. At the first sight, this change of keys seems to lie nearer than any other, as both modes have the same dominant chord.



But this circumstance is the very reason why the dominant chord cannot here be a sufficiently decided means of modulation. Being common to both, it is incapable of distinguishing the one from the other; hence, the above modulations (No. 226) are altogether without force. We shall learn hereafter how to bring about a change of modes in a more effective manner.

It has already been said (p. 154), that there are other means of modulation besides the dominant chord; these, therefore, have still to be considered. In one respect we have, however, already attained what we aimed at:

we are able to modulate into foreign keys;

if not in several ways, at least in one. Reserving the consideration of the other means of modulation for a future period, we will at once apply our newly-acquired knowledge to practical purposes.

SECOND SECTION.

INTRODUCTION OF MODULATION IN THE TREATMENT OF GIVEN MELODIES.

OUR former harmonizations have exhibited great sameness ; because our melodies, as well as their accompaniments, have been confined to one key. Now that we have learned to connect the harmonies of different keys, we are also able to accompany those melodies which do not remain within the boundaries of a single key. With this, a distinction comes into play, which we have not hitherto been required to notice ; viz. between melodies that *necessarily require* a modulation into a foreign key, and those which merely admit of such. In contradistinction to the foreign keys, the one in which a piece commences and generally closes, is termed the

Principal Key;

and those into which we modulate in the course of the piece,

Secondary Keys.

Thus, the principal key of Beethoven's Overture to Coriolanus is *C* minor ; one of the secondary keys is *E♭* major. In the Overture to Der Freyschütz also, *C* minor is the principal key, and *E♭* major one of the accessory keys.

In future, therefore, when we have to harmonize a melody, the first question that has to be answered will be,

whether modulations into foreign keys are *required* ;

or,

at least, whether such modulations are *advisable* ?

for they are always possible.

Generally speaking, modulation into foreign keys is advisable and admissible only when it can be employed without impairing the force of the principal key, and when not too many and too distant harmonies are introduced. Were we, *e. g.* to accompany the following melody, for which the harmonic resources of the key of *C* major would be quite sufficient, in this manner,

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proceeding with the second chord to *A* minor, then, after a momentary return to the principal key (*b*), modulating into *F* major (*c*), and closing the first section in *D* major (*a*), &c. &c. the predominance of the principal key would not only be thereby destroyed, but the composition deprived of all unity and consistency. A person acquainted with the laws of harmonic construction, would not comprehend what busi-

ness $F\sharp$ minor (e) had in C major, or how the first section came to close in D major; while the uninitiated would be perplexed and unpleasantly affected by the continual wandering of the harmony from one key to another*.

But although such palpable confusion, as in the above, is at once perceived by every one, yet, on the other hand, it is impossible to give definite directions as to the extent and frequency of modulation. We can only say, that it is, in most cases, advisable to preserve the ascendancy of the principal over the extraneous keys—that the former ought to be firmly established, not only towards the close, but also at the commencement; and that, of the foreign keys, those nearly related are generally to be preferred to those which are more distant. The chief faults in No. 227 were, therefore, firstly, that the principal key was abandoned too soon; and secondly, the modulations into D major at the end of the first section, and into the remote key of $F\sharp$ minor in the second section.

This subject will be further explained in Section 6; at present, we shall, for the sake of caution, make only a restricted use of modulation, especially such as leads to remote keys; nor is it likely that we shall fall into the error of esteeming frequent or distant modulations as something to be proud of, since we have seen that all modulations are comparatively easy.

Our course of action is, however, more clearly pointed out, when the melody itself necessitates a modulation into foreign keys. This may be the case *externally*, when foreign sounds occur in the melody; *internally* (but less plainly), when the melody takes a peculiar turn.

1. EXTERNAL INDICATIONS

of the necessity of a modulation, are sounds not belonging to the original key of the melody. Thus, when the sound $f\sharp$ appears in a melody set in C major, it *may* be a sign that the key is changed; for there is no $f\sharp$ in the key of C major. Now, from the moment that this sound has caused us to proceed to another key, say G major, everything changes; we have left the key in which we began, and think only of the sounds, harmonies, relations, &c. of G major. If then, again, a sound appears—for instance, f —which does not belong to G major, this sound *might* make a new modulation necessary. We say it *might*; for we shall see hereafter that extraneous sounds do not always of necessity affect the harmony†. At present, however, we will consider every sound in the melody as belonging to the harmony, and exercising an influence over the modulation.

Whenever, therefore, a foreign sound makes its appearance in one of our melodies, we shall accept it as a sign that a change of key is taking place; and having yet no other means of modulation than the dominant chord, we shall recognise in the new sound one of the intervals of the dominant chord of a new key. The dominant chord of what key?

* Here we see again how indispensable connexion and consistency are in music also. Taken singly, there is no harmonic progression in No. 227 that could be said to be faulty or objectionable, and yet the whole may, without exaggeration, be called a tissue of musical nonsense.

† Instances of this have already occurred in No. 44—50, where the melody *passes* through foreign sounds, without, in reality, quitting the key of C major; so also in No. 216.

The answer to this question has already been (p. 157) anticipated. Every sound may be either the root, third, fifth, or seventh of a dominant chord; thus, the sound $f\sharp$, having previously considered our key to be C major, may be an interval of the chords

$$\begin{array}{cccc} f\sharp & - & a\sharp & - & c\sharp & - & e \\ d & - & f\sharp & - & a & - & c \\ b & - & d\sharp & - & f\sharp & - & a \\ g\sharp & - & b\sharp & - & d\sharp & - & f\sharp \end{array}$$

and thus indicate a modulation into either of the keys of B , G , E , or $C\sharp$ major or minor. This number of possible modulations is, however, limited; *firstly*, by the necessary progression of the different intervals of the dominant chord. $F\sharp$ can only be the root or octave of one of the above chords, when it proceeds to b , or remains in its place; it can only be a third, when it ascends to g , the next degree above; it can only be a seventh, when it descends to e or $e\sharp$; it can only be a fifth, when it ascends or descends one degree (to g or $g\sharp$ or e), or perhaps (No. 161, d) when it skips to the fifth (b) below. In the *second* place, we will make a distinction between the keys to which the foreign sound may possibly lead, giving, in general, the preference to that which is most nearly related to the original, or the immediately preceding key.

When harmonizing a melody, we have, therefore, first of all, to establish the principal key, as from this the whole modulation must proceed. The signature of the melody is not in itself a sufficient guide, it being common to two different keys (the major and its relative minor); we have, therefore, to examine in which of the two modes the necessary perfect whole-close (p. 105) can be effected.

Let us take this melody



for an example. The absence of a signature points to C major or A minor; but a perfect full-close upon its last sound is only possible in C major; for, if treated as A minor, the third of the tonic chord would appear in the upper part, and, moreover, require to be doubled.

In the third bar, the sound $f\sharp$ makes its appearance, a sign that we have to leave C major. As it proceeds upwards to g , it must be either the third or fifth of a dominant chord ($d-f\sharp-a-c$, or $b-d\sharp-f\sharp-a$), and therefore lead either to G major or E minor. We prefer to go to G major, on account of its being more nearly related to C major than the other key.

In the fifth bar we meet with a $d\sharp$, which calls for another change of key. As this sound remains stationary in the next chord, we might consider it as the root (octave) of the dominant chord of $G\sharp$ major ($d\sharp-f\sharp-a\sharp-c\sharp$); such a remote key cannot, however, for a moment be thought of; we therefore treat the sound $d\sharp$ as the third in the dominant chord of E minor, and thus remain in a relative key of G major, until the following f forces us to quit this key also, and return to the original key of C major. Here

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the above scheme of modulation has been worked out.

2. INTERNAL INDICATIONS

of modulation are turns in the course of a melody which cannot be properly treated without a change of keys, although no foreign sound appears in the melody itself. That the latter circumstance does not make a modulation into a foreign key impossible, is evident, inasmuch as every sound of the scale may become an interval of a foreign dominant chord; that the sound *f* may occur in these chords,

$$\begin{array}{c}
 f - a - c - e^b \\
 d^b - f - a^b - c^b \\
 b^b - d - f - a^b
 \end{array}$$

as well as in the original dominant chord, *g - b - d - f*.

But whence the necessity for a modulation, where no foreign sound in the melody indicates it? *Firstly*, in the subsequent sounds of the melody, which show that a modulation must have taken place previously, although at the point where they occur no modulation is possible. This we may observe in the following melody:

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which, as we see from the signature, the close, and also from the oft-repeated sound *g#*, is in the key of *A* minor. The harmony may remain in this key up to the beginning of the fourth bar of the first part (*a*),

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where the following sound causes, at the same time, a false relation and cessation. We see at once that the sound *g* is irreconcilable to a harmony in *A* minor, and that the latter key should have been quitted some time previously. The second section of

the melody (*b*) may remain for a considerable time in *C* major, until the sound *g*♯, in the sixth bar, renders a modulation into *A* minor necessary. The following would have been a better treatment of this melody :

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A modulation into a foreign key may, *secondly*, become necessary, on account of the construction of the melody ; *e. g.* when the latter has the form of a period, the arrangement of which cannot be clearly represented without the aid of secondary keys. Of this we shall speak more fully hereafter ; at present, it will suffice to add the following to our previous observations, p. 165 :

that the first section of a period occasionally ends with a modulation into the key of the dominant, and a full close in this key, instead of a half-close.

This may sometimes be discovered in the melody. If, *e. g.* the first section of a melody in *C* major were to terminate in this manner,

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there would be no foreign sound indicating the necessity of a modulation, and yet we should find it impossible to effect a satisfactory close by means of the harmonies of *C* major only. We should be obliged either to close, as at *c* and *e*,

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in a grand and solemn manner, altogether unsuitable to the first section of a simple period, or become trivial, as at *d*, or lame, as at *a*, or introduce unconnected harmonies, as at *f* and *b*. This last case, however, shows us what we ought to have done. We should have modulated into *G*, the key of the dominant :

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this would have given the first section a close of sufficient force, and left a return to the original key and a perfect tonic close for the second section.

Referring once more to those modulations which have been found possible, but not necessary (p. 164), we shall feel more inclined to be sparing in their employment, now that we have seen how frequently we may have to introduce modulations that are *not* optional.²⁵

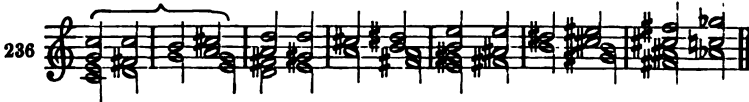
²⁵ *Twenty-third Exercise.*—Harmonization of the melodies given in the Musical Appendix XIV; the necessary modulations being at once introduced.

THIRD SECTION.

MODULATORY PASSAGES OF DOMINANT CHORDS.

EVERY introduction of a foreign chord must be considered as a new motivo, and may be employed for the purpose of forming harmonic passages. The formation of such passages having been fully explained, a few examples will suffice to show the manner in which the new means may be applied to it.

The nearest modulation (if we look to the relation of the keys) is that into the dominant. By continuing it,

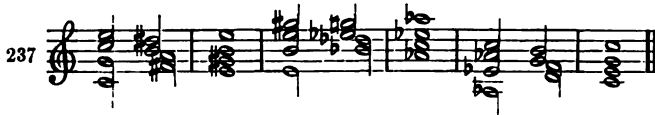


we obtain an harmonic sequence, which leads us successively from *C* major to the keys of *G*, *D*, *A*, *E*, *B*, and *F*♯ major. From *F*♯ we might have proceeded through the chord *g*♯—*b*♯—*d*♯—*f*♯ to *C*♯ major with 7 sharps, thence to *G*♯ major with 8 sharps, and so on to *B*♯ major with 12 sharps. We have, however, preferred to change the above chord enharmonically into *a**b*—*c*—*e**b*—*g**b*, which brings us to *D**b*, thence to *A**b*, and finally back to *C* major, with the signatures decreasing in number from five to none.

It will be observed that, in the foregoing passage, not only the original intention of modulating into the key of the dominant has been steadily carried out, but that this has also been done in every case, in precisely the same manner; the whole passage showing a repetition of motivos exactly alike in extent (two bars), contents and form. It is plain that the same series of modulations might have been carried out by other means.

Another motivo equally near, is that formed by a modulation into the sub-dominant; its repetition leads to a passage similar to the above, as we shall see hereafter.

We might next form a sequence which should lead us successively from one key to another, situated a major third higher;



viz. from *C* to *E*, from *E* to *G*♯ (instead of which we have written *A**b*), from *A**b* back to *C*.

Other passages might be formed by repeated modulations into a key situated a minor third above, or a major or minor third below, the preceding one. Here



we see a sequence of modulations into the major second above; from *C* to *D*, *E*, *F*♯, *G*♯, *A*♯, *B*♯—instead of which we have employed the more convenient keys of *A*♭, *B*♭, *C*. We might have descended in the same manner from *C* to *B*♭, *A*♭, *G*♭, *E*, *D*, *C*.

The commencement of No. 238 suggests the idea of modulating in succession from one degree of the major scale to the next. We are able to do so,



without any alteration, but a slight irregularity in the progression of the parts in the third and seventh bars*. The harmonic passage here obtained, is not only richer in its contents than the preceding one, but it also contains a series of better-connected harmonies.

The progression through an uninterrupted succession of whole tones in No. 238, though apparently more consistent, is less in accordance with the genius of musical art than that in No. 239; the science of music recognizes no such progression in its original series of sounds, the major and minor scales; it intermixes whole tones and semitones, and its productions, like those of nature, derive their beauty and effect from the changes which prevent monotony, without destroying the symmetry of the whole†.

That the major scale descending, and the minor scale both ascending and descending, may be similarly harmonized, that modulations may be employed which lead successively to a key situated a semitone above



or below, is evident, and requires no explanation.

* We have here an inducement to cast a retrospective glance at the gradual development of our resources. *At first*, the scale was to us a mere succession of single, though in some manner connected, sounds; *next* we learned how to harmonize this series (No. 98), but our harmony was without symmetry; we *then* became acquainted with the chords of the sixth, and were able not only to give a symmetrical form of accompaniment to the scale, but also to make each of its sounds the bass of a special chord; *now* each sound has become the tonic of a new scale.

† This might look as a condemnation of the previous harmonic passages, as well as those commencing in No. 240, all of which show an uninterrupted repetition of the same progressions, were it not understood that they are prolonged so far, merely for the practice of the student, and that, when artistically employed, the composer will only carry them so far as may suit his purpose.

It is equally plain, that each of these passages may be carried out in different positions, arranged in close or dispersed harmony; and, in short, be represented in all those forms which our previous harmonies (p. 122) have been made to assume.

While all this is left to the investigation of the student, we will proceed to the consideration of two remarkable species of harmonic sequences, arising from the modulation into the subdominant already alluded to. Here

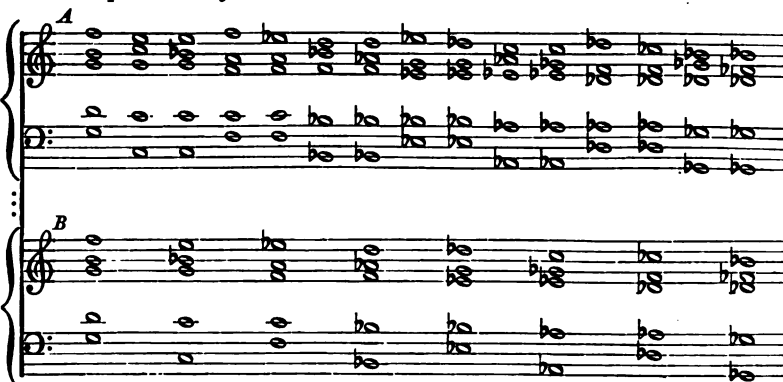


we see the commencement of a passage arising from such modulations, the thirds and fifths of the dominant chords moving with that freedom which was granted to them in No. 116.

The above passage, so far as it continues, shows an uninterrupted progression from a key to the key of its subdominant; while every dominant chord resolves regularly into its tonic triad. Each of these tonic triads, however, is contained in the following dominant chord also; and it seems, therefore, that it might be omitted without causing a natural loss. We should thus obtain a

SEQUENCE OF DOMINANT CHORDS,

which we here place in conjunction with No. 241,

242 

in order that the student may at once see how it has arisen. Both passages have been arranged in five parts, that the third and seventh may proceed according to the rule (p. 87), without giving up the completeness of the chords.

At *A*, every dominant chord is resolved in a regular manner; at *B*, on the contrary, not one finds a resting place; the tonic triad changing, as it were, into a new dominant chord as soon as it makes its appearance, *c-e-g* into *c-e-g* and *bb*; *f-a-c* into *f-a-c* and *eb*.

But can this be allowed? *Yes?*—for

1. Every omitted triad is, as already stated, contained in the dominant chord which takes its place;

* In these and the following sequences of modulations, every accidental is intended to apply only to the note before which it occurs, without requiring to be revoked afterwards.

2. All intervals proceed in a regular manner, excepting the third, which everywhere descends a semitone, instead of ascending to the next degree ;
3. The exceptional progression of single intervals, especially of the third, is by no means extraordinary ; finally,
4. This deviation from the rule does not arise from arbitrary caprice or oversight, but has taken place for an artistic purpose.

In art, it may frequently become necessary to continue a passage without cessation from key to key, and such a higher necessity overrules the ordinary forms of art.

As to the irregular progression of the third, it is not the first that we have met with ; already, on a former occasion (p. 97), it was found proper to make this interval descend, not one, but three degrees ; only it was done in a middle part, whereas it here takes place alternately in the upper and second parts. But the parts in which the third descends contrary to the rule (discant and alto in No. 242, *B*), are those which proceed more flowingly than any of the rest ; as they move throughout chromatically. We may therefore hope (as in the passages of chords of the sixth (p. 126) that the smooth gliding of the melody will carry us over, and compensate for the seeming violation of the harmony.*

* The progression of harmonies we have here arrived at by the exercise of our artistic privileges, and which is justified by the special purpose for which it has been formed, is already prefigured in the natural development of our tonal system. It has already been mentioned (p. 47), that after the first six sounds which are given by nature (having the most simple ratios of 1 : 2 : 3 : 4 : 5 : 6) ; *e. g.*

$C, c, g, \bar{c}, \bar{e}, \bar{g}$,

a seventh sound—not named—intervenes before the following series of sounds

$\bar{c}, \bar{a}, \bar{e}, \&c.$

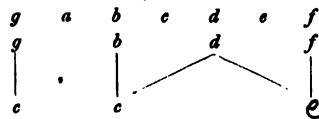
makes its appearance.

This seventh sound (in the ratio of 6 : 7) may and must be considered as identical with $\delta\flat$, although (as the science of music teaches) it is a little lower (but still higher than a).

Now, we are aware that the second harmonic mass, or the dominant chord ($g-b-d-f$), must necessarily resolve itself into the first mass, or the tonic triad ($c-e-g$) ; the latter, however, as we have just seen, contains in itself the elements of a chord of the seventh ($c-e-g, \delta\flat$), which again requires a resolution into another tonic harmony ($f-a-c$), and thus an uninterrupted progression of dominant chords is indicated by nature itself.

It is, however, not only indicated, but actually exemplified by nature in the appearance of the harmonics or acoustic sounds, on which the *Universal School of Music*, or any treatise on acoustics, gives the necessary information. When the dampers are raised from the strings of a pianoforte, and either of the lower keys is struck with some degree of force, there appears, simultaneously with the original sound, in rapid succession, a series of higher sounds. Thus, if we strike the lower C , there will be heard, $c, g, c, \bar{e}, \bar{g}$, and then $\delta\flat$, which are termed the harmonics of C ; and thus nature has anticipated, and therefore justified, our theoretical expansion of the triad $c-e-g$ into $c-e-g$, and! . . . $\delta\flat$, whilst it reveals, at the same time, a feature of the deepest significance in music, *viz.* the desire to move downwards, or the *longing for the deep*, as a writer poetically expresses himself.

We now see also why (p. 152) the octave of the root of the dominant chord might be permitted to remain in its place, while the rule of resolutions (p. 77) prescribed that the root itself should proceed to the tonic of the next chord ; *viz.*



The sound g not only might, but ought to have remained stationary, for it is merely the octave

The discovery of the above sequence of dominant chords, leads us directly to another of equal importance. This sequence represents a concatenation of chords in which there is no rest, no satisfaction, but a continual impulse to an onward motion; each step leading to a new harmony, and *at the same time* to a new key. It is evident that we may sometimes require the one, but not the other; that a restless pressing onward from chord to chord may be desirable, without departing from the unity of the key.

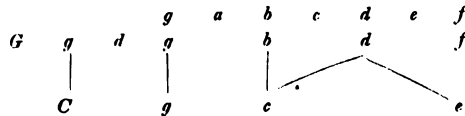
Now, if we inquire why every chord in No. 242, *B*, has led us into a new key; why the chord *c—e—g—bb* leads us into *F* major, and the chord *f—a—c—eb* into *Bb* major; the answer is: because each of these is a dominant chord, and, consequently, the exclusive property and sign of its own special key. But, on looking more closely into the matter, we perceive that, in the chord *c—e—g—bb*, the sounds *c—e—g* are not the exclusive property and sign of *F* major, but that the modulation into this key is only effected by their connection with the sound *bb**. As soon as we restore this *bb*, and all the other depressed sounds (*eb, ab, db, &c.*) to their original pitch, we obtain a

DIATONIC SEQUENCE OF CHORDS OF THE SEVENTH,

which partakes of the restless character of the previous sequence, and at the same time retains the unity inherent to all series of harmonies belonging to the same key. We here place the two series for comparison:

243. ²⁰

of a root which does not appear in the above chord, because it is situated in a lower region of sound. But if we take the harmony as prefigured by nature, with *C* and *G* as the original roots of the chords, then the above scheme assumes this form:



and the progression from the key of *G* to that of *C* appears correct in every part.

* Neither is it the sound *bb* alone which effects the modulation, for it might appear (as the sounds with sharps in No. 216) without affecting the harmony.

²⁰. We now see why the sequence in No. 242, *B*, was not carried farther; at the point where it terminates, the dominant chord appears again in the sequence of altered chords at *C*, No. 243, and leads to a repetition of the previous chords, only in different positions.

But what right have we thus arbitrarily to alter a whole series of chords, and abandon the natural form of progression? We were justified in doing so, because we had an artistic and rational object in view*; and because nature, although it provides the first material and points out the first roads, must not become an impediment to the artist. The mind of man soars far above the boundaries nature opposes to it; in art also, and more especially in art, it fixes its own task. Nevertheless, we must soon feel that we have departed from the path of nature.

On examining the above passage in its details, we find that it contains, besides the dominant chord at the beginning and end :

1. Two chords,

$$\begin{array}{c} c-e-g-b \\ f-a-c-e \end{array}$$

containing a major third, major fifth, and major seventh ;

2. A chord,

$$b-d-f-a$$

containing a minor third, minor fifth, and minor seventh ;

3. Three chords,

$$\begin{array}{c} e-g-b-d \\ a-c-e-g \\ d-f-a-c \end{array}$$

containing a minor third, major fifth, and minor seventh :

all of which must be considered as *chords of the seventh* (p. 75), although it appears unnecessary to distinguish them by special names†. Those marked 1 and 3 are evidently combinations quite new to us ; the one marked 2 *appears* to be the well-known chord of the seventh, derived from the chord of the ninth (p. 147) ; as such, however, it would resolve into the tonic harmony (*c-e-g*), while the above chord proceeds quite differently.

But now the consequence of our digression from the course of nature comes to light. None of the new chords can bear a comparison with the natural dominant chord ; the harmonies marked 1 are harsh and rugged, those marked 3 are weak and dull ; only, that at 2 seems to be a sound of nature, although imperfect (the

* It has already been shown that the minor triad also is only an arbitrary alteration—or an altered imitation—of the major triad. It is true, its intervals may be picked out from amongst the sounds of the natural series :

$$\begin{array}{cccccccccc} 1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 9 \\ C & c & g & c & \bar{e} & \bar{g} & \bar{b} & \bar{c} & \bar{d} \\ & & & & & g & b & \flat & d \end{array}$$

but the triad thus found has no modulatory relation to the fundamental key of this series, whether *C* major (*c-e-g*), or *F* major (*c-e-g-b*) be taken as such ; nor is there any proportion in the ratios of its sounds,

$$6 : 7 : 7 : 9.$$

† The chords marked 1, are termed by some theorists *major chords of the seventh* ; the one marked 2 (*b-d-f-a*), as already mentioned, *minor chord of the seventh* ; no name remaining for the third species of chords (*d-f-a-c*), they have been termed *triads with added minor seventh* ; although they are not triads, but chords of the seventh. To us it appears quite unnecessary to affix a name to every transient form ; only the most important deserve to be distinguished by special terms.

real root being wanting) and unnecessarily distended. If this should not be immediately perceived, a practical trial will make it sufficiently palpable. Natural harmonies retain their original freshness and consistency in all positions and inversions; the altered ones, on the contrary,



assume often the most strange and untractable forms; natural harmonies may be employed singly or in connection with others in a thousand different ways; altered ones, only rarely and under peculiar circumstances. They mostly appear only in the combinations shown in No. 243, *C*, commencing with the dominant chord, and extending either to the next dominant chord, or to the chord under 2, which has the form of a natural chord, and may resolve into the tonic harmony; consequently, we generally find together, either the *first four*, or the *last five*, or *all* the above eight chords. Or one of the chords marked with 2 or 3 is introduced in the place of a dominant chord, and immediately leads into another dominant chord, to impart additional force to it in the close of a piece or period*. Thus, if we take the succession of sounds *c, b, c* as the melodic formula of a close in *C* major, we may treat the harmony in one of these ways:



At *b*, the dominant chord $d-f\sharp-a-c$ has been changed into $d-f-a-c$; at *d*, the chord of the seventh, $d-f-a-b-c$ (the same as that marked 2 in No. 243, *C*) has been employed, instead of the two chords $f-a-b-c$ and $d-f\sharp-a-c$, as at (*c*), which, as it were, blend together into the former. In these, and all similar cases that may hereafter present themselves, we have a special reason (p. 131) to deviate from the natural form; where such a reason does not exist, the pure natural harmony will of course be preferred.

On taking once more a comprehensive view of the whole development of this section, we find that it has brought us,

1. A series of harmonic passages, formed from previous motivos, and according to the general rule.
2. A sequence of dominant chords.
3. A diatonic sequence of chords of the seventh.

And in the last (which, like the second, has its own special law), three new chords of the seventh.

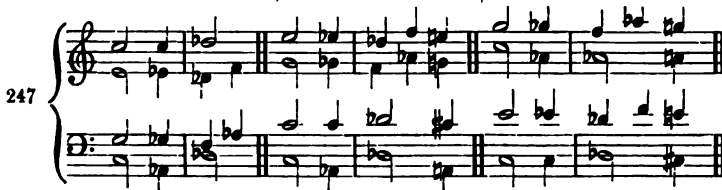
In the first series, several kinds of progressions have only been indicated, others omitted altogether; none of the motivos have been exhausted, nor would we under-

* See Appendix I.

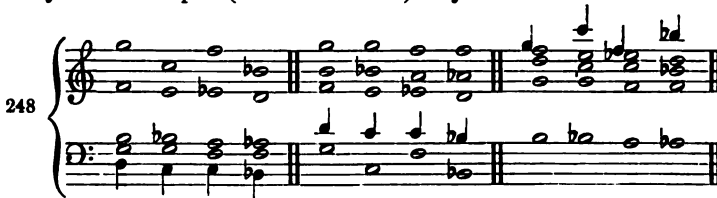
take to exhaust any of them. Let it be considered what a variety of form and expression is attainable, by means of an increase or decrease of the number of parts, inversion of the chords, change of position, &c.—not to mention the rhythmical resources—and it will be perceived, how futile would be the attempt to give every thing. Even the first forms, however, with which we meet at the entrance into this almost boundless field of musical combinations, present material for a manifold variety of expressions and situations. The passage (a) in No. 240, assumes quite a different appearance when represented in this position :



or with the harmony dispersed ;



so does the sequence B, in No. 242, with inverted chords, and in four or five part harmony. The fifth part (noted in crotchets) may be omitted.



It is true, these transformations, if too frequently employed, or continued too long, are prejudicial to each other, because all have in reality the same contents, and because they partake of the restless and unsteady character of all sequences, which is liable to create a feeling of satiety and weariness. But, in the course of our artistic labours, one or the other of them may sometimes become an appropriate and very effective means of expression ; and this is a sufficient reason for recommending their diligent study and practice²⁷.

Finally, it is evident that the newly-discovered sequences may be applied to the accompaniment of given melodies²⁸ with the same advantage as the previous ones (p. 126) ; nor does this require any additional explanation, but may be tried at once*.

²⁷. *Twenty-fourth Exercise* :—Write a series of passages and play them on the instrument in different positions, both in close and dispersed harmony. The passages which develop themselves out of No. 243, C, should be transposed into different keys, and practised till they become familiar.

²⁸. *Twenty-fifth Exercise* :—Apply sequential motives and the different forms of closes in No. 245 to the accompaniment of some of the previous melodies, as well as those given in the Musical Appendix XV.

* See Appendix K.

FOURTH SECTION.

FARTHER MEANS OF MODULATION.

It has been already stated that the dominant chord is the first, but not the only means of modulation. It is particularly suited for this purpose, because it is the most decided sign of its own key, and therefore indicates, by its appearance, that this key has taken the place of the preceding one.

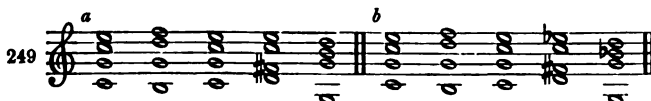
In answer to the inquiry, what other means of modulation there are, we find that all chords are more or less available for modulation, in proportion as they possess the quality of the dominant chord to indicate its key; *i. e.* according to the number of sounds which they have in common with this chord. We have, therefore, first, the *chords of the ninth*, which contain the complete dominant chord; next, the derivative *chords of the seventh*, which have lost the root of the dominant chord, but acquired the ninth instead; next, the *diminished triad*; and, lastly, the *major triad*. To these we will add, in order to place all modulating chords under one point of view, the *minor triad*, although it has nothing in common with the dominant chord. That the last two triads can have no great force as modulatory agents, unless assisted in some way or other, is apparent from the fact, already alluded to (p. 157), that they belong to different keys, and therefore cannot become certain indications of any.

We will consider each of these means of modulation in succession, commencing with the chord of the ninth, which is the next in order after the dominant chord.

2. THE CHORDS OF THE NINTH.

As the chords of the ninth contain the whole of the dominant chord, they must form an equally certain indication of their key, and an equally effective means of modulating into it. All that has been said of the dominant chord in this respect, therefore, applies equally to the chords of the ninth, only that the latter, on account of their greater number of sounds (p. 144), are less tractable.

The chords of the ninth indicate, not only the key, but the *mode* also, and in this respect they have, *originally*, even the advantage over the dominant chord; the chord of the major ninth (*a*) leads us to expect the major, the chord of the minor ninth (*b*),



the minor key. Thus we have obtained, in the chords of the ninth, a more effective means of bringing about a change of mode upon the same tonic, than that which offered itself in No. 226. The chord of the minor ninth (*a*) leads from major into minor:



the other (*b*), from minor into major.

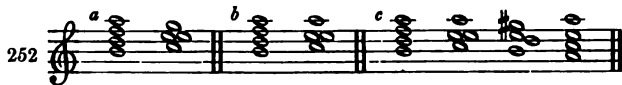
This gain, however, is subject to some limitation. We have repeatedly had occasion to observe, that the major triads are more clear, more fresh and energetic, than the artificially constructed minor ones, and that this difference of character also extends to the major and minor modes in general. It is for this reason that the mind, unless peculiar circumstances are opposed to it, prefers that a minor harmony or key should be succeeded by a major* harmony or key; and therefore, also, is the chord of the minor ninth frequently resolved into a major triad,



instead of the expected minor†. This is done sometimes with a view to refresh the mind, after a series of minor chords, by the clearer harmonies of the major mode; and sometimes the chord of the minor ninth is introduced, in order to soften and subdue, as it were, the light that breaks forth from the major. But it is plain that this circumstance tends, at least, to make the decided character of the chord of the ninth again more doubtful.

3. THE CHORD OF THE SEVENTH DERIVED FROM THE CHORD OF THE MAJOR NINTH.

We know that this chord arises from the chord of the ninth by the omission of the root, and therefore, like the chord of the ninth and the dominant chord, indicates the key. It is, however, not so unequivocal an indication of its key as either of the latter; because, *so far as regards its tonal contents*, it may belong to a major as well as to its relative minor key; *e. g.* the chord *b-d-f-a* belongs to *A* minor, as well as to *C* major. Any doubt that could arise from this circumstance is, however, instantly removed by the following chord. The ear also is inclined to decide beforehand, whether such a chord of the seventh, according to its derivation, is to lead into major or minor; thus, if no other indication be given, it will feel the chord *b-d-f-a* as part of a dominant chord, or a chord of the ninth in *C* major, and therefore expect a resolution into this key (*a*):



* It is for this reason also, that compositions in the minor frequently close in the major, while the opposite case occurs very seldom. Beethoven's mystical Sonata in *C* minor (Op. 111), his Symphony in *C* minor, and his most gigantic fabric, the ninth Symphony (in *D* minor), conclude with finales in (*C* and *D*) major. So do many of the works of Haydn, and other composers.

† Here a minor triad is even employed at the end, instead of the major, in the formation of a *plagal close* (p. 105 *b*).

The progression to *A* minor (as at *b*) would be felt, if not improper, at least strange and unexpected, and require to be marked in a more decided manner, as at *c*.

The progressions at *b* and *c* appear to be against the rule of resolution (p. 147). We shall learn, farther on, why they are admissible.

Apart from these considerations, this chord of the seventh also serves as a means of modulation with or without mediations; *e. g.*

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C — F C — D C — A^b C E

although these modulations do not possess the force imparted to the previous ones, by the vigorous motion of the bass from root to root (from dominant to tonic).

4. THE CHORD OF THE DIMINISHED SEVENTH.

This chord, as we know, is derived from the minor chord of the ninth, and, together with the latter, from the dominant chord; consequently, it partakes of the power of both to indicate and effect modulations. It belongs, like the chord of the minor ninth, to the minor mode, but, like the latter, resolves frequently into the major (*a*); nay, it often appears, without any preparation, amongst a series of major harmonies (as at *b*):

254

^a ^b

as if a modulation into minor had been intended, but not carried out. Beethoven has employed it in this manner here at *a*:

255

^a ^b

and youthful impetuosity often leads, and has led, composers to write as at *b*, where we see the chord of the seventh, $d\sharp-f\sharp-a-c$, resolve itself into $e-g-c$, and the bass ~~continue to~~ chords it does not belong to—things which must, for a time, remain unexplained.

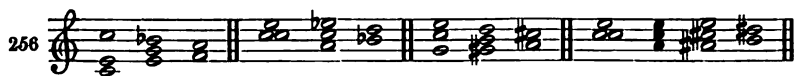
Judging from its original position, this chord would appear to lead exclusively into the minor (*e. g.* the chord $g\sharp-b-d-f$ into *A* minor), if we had not seen how readily it resolves itself into the major. On the other hand, it is free from that ambiguity which we have observed in the previous chord of the seventh; both its origin and tonal contents show that it can only belong to one key, and no other. The chord

$b-d-f-a\flat$, for instance, can only be formed in the scale of *C* minor; and the same may be shown of any other chord of the diminished seventh. Farther on (p. 183), we shall have to consider this chord entirely in a different point of view.

5. THE DIMINISHED TRIAD.

When we first met with this chord (p. 117), we were led to consider it as a chord with the root taken away; e. g. in *C* major, the chord $b-d-f$ as an incomplete dominant chord. As, however, the diminished triad, like the chord of the diminished seventh, contains no other intervals than minor thirds placed one above the other, we may also consider it (p. 141) as derived from this chord by the omission of the root; e. g. the triad $b-d-f$ as derived from the chord $g\sharp-b-d-f$. In the first case, it belongs to *C* major (or minor), in the second, to *A* minor.

We see from this, that the diminished triad, as an essential part of the dominant chord, partakes of its modulatory power, but is less decided in its indication of the key. For it remains undecided into which of the two keys, from whose scale it may be derived, it is to lead, till one of the two actually makes its appearance. Thus, for instance, the following triads, if considered as incomplete dominant chords (on *c*, *f*, *e*, and *f* \sharp), lead into *f*, *b* \flat , *a*, and *b*, major or minor:



but they might also be considered as derived from so many chords of the diminished seventh, or chords of the ninth upon *a*, *d*, *c* \sharp , and *d* \sharp , in which case they would resolve into the keys of *D*, *G*, *F* \sharp , and *G* \sharp minor or major:



The ear, however, always expects a resolution into that key which is nearest related to the one which preceded. Thus, if the chord $b-d-f$ should make its appearance in the key of *G* major, as here at *a*,



we should, in general, be justified in considering it as a derivation from the dominant chord $g-b-d-f$, and therefore expect to hear the tonic harmony of *C* major, as most nearly related to the key of *G*. If, on the other hand, the same chord were to appear in *E* minor (as at *b*), we should consider it as derived from the chord $g\sharp-b-d-f$, and expect it to be followed by *A* minor, because this key is more nearly related to *E* minor than to the key of *C* major.

6. THE DOMINANT TRIAD.

The triad upon the dominant is obviously a far less decided indication of the key to which it belongs, than the chord of the seventh upon the same degree, or its deri-

vatives, as its sounds may be found in five different keys (p. 157); the chord $g-b-d$, for instance, may belong to the keys of G major, D major, C major, C minor, and B minor. We have, nevertheless, already had occasion to observe* that the triad upon the dominant, if followed by the tonic triad, acts as an incomplete dominant chord, and requires to be treated (resolved, &c.) in the same manner. For this reason, a major triad may also serve as a sign and means of modulation, if it point to a key decidedly different from that in which the harmony previously moved, and be followed immediately by the tonic harmony of its root, as here at a :



The first three chords of this phrase belong to A minor; to this key the triad upon G is decidedly foreign; and as the latter proceeds like a real dominant chord to its tonic harmony, the modulation from A minor into C major is sufficiently clear. It is true, the harmony might as easily have been led into the key of G major (as at b), or even into D major; and in this the ambiguity of the chord shows itself; but, in this case also, the ear anticipates which key is to follow; it expects the first modulation (a) into C , because A minor is more nearly related to C major than to G or D major, and therefore a modulation into one of the last two keys would take it by surprise.

Finally,

7. THE MINOR TRIAD

may also, under circumstances—when it contains sounds which do not belong to the key of the previous harmony—serve as a sign and means of modulation; for in this case it indicates, at least, that the original key has been quitted, whether it be only for a moment, as at a ,



or with the intention of really changing the key, as at b . In general, that key will be expected to follow in which the minor triad is the tonic harmony; *e. g.* at b , in the above example, the key of D minor. The chief point remaining, however, is, that it indicates a change of key in general, and thus prepares for any modulation that may actually take place afterwards†. In this character, the minor triad upon the subdominant



* Appendix D.

† A similar case occurs in No. 471. The last key was that of C minor; in this key the third strain commences again with the triad $c-e\flat-g$; but after this, follows the triad $g-b\flat-d$, which shows that we are no longer in C minor. We might have entered G minor, but this as-

is of considerable service to strengthen the modulation from the major into the minor, which was found too weak at p.163. The contrary modulation from a minor key into its own major, may be still more strengthened by an indirect course through that key which is nearly related to the one into which we want to modulate; *e. g.*



These are the modulations that arise out of the harmonic principles which have hitherto prevailed. Before we proceed to the practical application of the newly-discovered means of modulation (from 2 to 7), we have to notice a peculiarity in the chord of the diminished seventh, by which these means are still more increased, and which we will term the

ENHARMONIC POLYPHONISM OF THE CHORD OF THE DIMINISHED SEVENTH.

This chord has been shown to be the most decided mark of its key (p. 180); but it was then stated that at some future time we should have to consider it from another point of view. This we will do now.

We know that the chord of the diminished seventh is composed of three minor thirds; *e. g.* the one in *A* minor, of the thirds, *g#-b, b-d.....* and *d-f*. Now, if we invert this chord, placing the root above the seventh,

$$\begin{array}{ccccccc}
 \text{minor 3rd.} & & \text{minor 3rd.} & & \text{minor 3rd.} & & \text{aug. 2nd.} \\
 g\# & - & b & - & d & - & f \\
 & & b & - & d & - & f & - & g\#
 \end{array}$$

they will form an augmented second, which is *enharmonically* equal to a minor third, and may be written as such without the ear observing a difference. This minor third would be *f-a b*.

The first chord of the seventh is a derivation from the ninth in *A* minor,

$$E \dots g\# - b - d - f$$

the new chord

$$G \dots b - d - f - a b$$

would belong to *C* minor*.

If we continue this operation, we obtain, by an enharmonic alteration of the first inversion (chord of the fifth and sixth) of *b-d-f-a b*, a new chord of the diminished seventh:

$$\begin{array}{c}
 d - f - a b - b \\
 d - f - a b - c b
 \end{array}$$

sumption is immediately contradicted by the next chord, *a b - e b*, which is as little possible in *G* minor, as *g - b b - d* is in *C* minor. The strain finally closes with the chord *e b - g - b b*: from this circumstance, taken in connection with the others—and not from a decided sign—are we justified in concluding that a return to the original key (*E b* major) has taken place.

* Let it be remembered that the root of the chord of the ninth is always situated a major third below the lowest sound of its chord of the diminished seventh.

which is a derivation from a chord of the ninth, $b\flat-d-f-ab-cb$, and, with it, belongs to the key of $E\flat$ minor. The inversion of this chord by a similar enharmonic alteration, is again made to assume the form of a new chord of the diminished seventh,

$$\begin{array}{c} f-ab-cb-d \\ f-ab-cb-e\flat\flat \end{array}$$

which arises from the chord of the ninth, $d\flat-f-ab-cb-e\flat\flat$, and indicates the key of $G\flat$ minor. Instead of this chord and key, we may employ its more convenient enharmonic equivalent,

$$C\sharp \dots e\sharp-g\sharp-b-d$$

indicating the key of $F\sharp$ minor.

In all these inversions and alterations, the *tonal contents* are the same as in the original chord of the diminished seventh, only the names and notation of the intervals have been altered, whereby the chord has been made to assume forms which indicate entirely different keys.

From this we see,

1. That either of the inversions of the chord of the diminished seventh has the same tonal construction as an original chord of the diminished seventh, whose root is the lowest sound of the inversion.
2. That therefore every inversion may be considered and treated as a new chord of the diminished seventh*.

The first observation applies to no other species of chords (*e. g.* the inversions, $d-f-g-b$ and $e-g-c$ are at once distinguished from their original chords by the interval of the second in the first case, and the fourth in the latter); the other shows that every inversion of the chord of the diminished seventh leads directly into a new key, as may be seen here :

263 :

Root: E G B \flat C \sharp

* It follows, *thirdly*, that in our whole tonal system there are found only *three* essentially different chords of the diminished seventh (because each contains three others in its inversions), while every other chord, with the exception of one to be mentioned hereafter, occurs *twelve* times, but never with the same sounds.

FIFTH SECTION.

THE NEW MEANS APPLIED TO THE FORMATION OF HARMONIC SEQUENCES
AND THE ACCOMPANIMENT OF MELODIES.

A. FORMATION OF SEQUENCES.

THE application of the new means to the formation of passages is based upon the principles which regulated our proceedings in the third section, and requires no further explanation. Passing over all those sequences arising from a combination of the previous motivos with the new ones, we take up the development of sequences commenced in No. 243, *B*.

Upon the dominant chords we have formed the chords of the ninth, which we will employ as we did the former, in Nos. 242 and 243. Here

264

Musical notation for exercise 264, showing a sequence of chords in the right hand and a bass line in the left hand. The right hand part consists of three measures of chords, and the left hand part consists of three measures of a bass line.

is the commencement of a sequence, consisting of major, another of minor ninths, and a third, in which ~~these~~ ^{these} chords are confined, like the sequence of dominant chords, to one key, as at *C*, 243. Thus may be combined, chords of the ninth and dominant chords, and also major and minor chords of the ninth.

265

Musical notation for exercise 265, showing a sequence of chords in the right hand and a bass line in the left hand. The right hand part consists of two measures of chords, and the left hand part consists of two measures of a bass line.

How far these combinations may be agreeable, and under what circumstances, need not here be considered; the student must keep them in remembrance, and the question of their fruitfulness may be the object of occasional experiment, or may for a time be deferred; only he must avoid prejudice against these forms, on account of their overlaid appearance in the above example. The same successions of chords show themselves much more tractable when the number of parts is diminished. Thus we obtain from a combination of chords of the major and minor ninth, in No. 265, the sequence of chords of the seventh, at *a*;

266

Musical notation for exercise 266, showing a sequence of chords in the right hand and a bass line in the left hand. The right hand part consists of three measures of chords, and the left hand part consists of three measures of a bass line. The sequence is labeled with 'a', 'b', and 'c' above the notes.

from the succession of chords of the major ninth, the sequence of chords of the seventh, at *b*; from a series of chords of the minor ninth, the passage at *c*; from the diatonic sequence of No. 264, this diatonic series of chords of the seventh;



which we perceive, however, yields us no new chords*.

This point appears most suitable for a moment's pause, in order to take a

Retrospective View

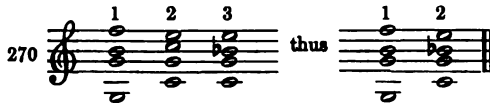
of our late harmonic discoveries, before we proceed farther.

The most remote forms of harmonic combinations are evidently those new chords of the seventh and ninth (No. 264), which only make their appearance in harmonic sequences (or motivos) and in connection with others. We have, however, seen that *they* also arose from a transformation of the first sequence of dominant chords, which again owes its origin to

One Single Motivo,

springing from the combination of two dominant chords; or, more immediately, *from passing over a single sound,*

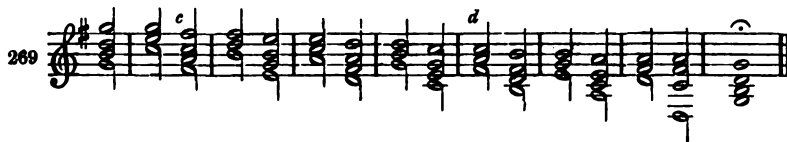
by writing, instead of



* Here, at length, we have an opportunity of completing those sequences of chords which were commenced at p. 101. There, especially in No. 132, the sequence was based upon the modulation into the dominant: we now make the progression from tonic to subdominant our motivo. Here:



and retrogressively, here:



the motivo has been pursued uninterruptedly throughout. But are the deviations from the law of the dominant chord and diminished triad, at *a*, *b*, *c*, and *d*, admissible? Are we allowed to omit the resolution of the chord $f\sharp-a-c$, to let the seventh, *c*, ascend to *d*, to double the third, and let it sometimes ascend a fourth, sometimes descend a third? These exceptions also are justified and counterbalanced, like those in No. 22, *B*, and similar others, by the greater steadiness and compactness of the whole harmony thereby effected; besides, the resolution of the chord $f\sharp-a-c$, at *a*, follows shortly after, only it is retarded by an intervening chord, and takes place in a different position. We shall learn hereafter that the same is the case with the chords at *c* and *d*.

If we consider that all those chords of the ninth and seventh, together with the diminished triad, follow in reality that *one single law* which first appeared in the resolution of the dominant chord, but which, in reality, was already indicated in the *second harmonic mass* and the position of the seven sounds (p. 19), we cannot but be struck with the internal unity and consistency displayed in the whole tonal development.

Finally, we see, in this rich development of modulations, harmonic passages and new chords, all of which have arisen from the dominant chord—and with it, from the second harmonic mass and the second form of the scale, a most complete justification for describing this chord as

the origin of all harmonic motion.

It is, in fact, the embodied principle of motion. Its first attraction is towards the tonic, when it draws with it the chord of the ninth and their derivatives; next, it becomes the moving power in modulations from one key to another; and, finally, having released itself from its resolution into the tonic harmony, its motion becomes altogether unrestrained, hurrying from key to key through all the degrees of the scale, until we, dissatisfied, arbitrarily break off, or enter some other tonic harmony. In opposition to this chord, we may justly characterize the tonic triads (p. 61) as

the seats of rest ;

for they are the points of distinction, the real and satisfactory conclusion of all harmonic progression. In themselves they have no progressive impulse, each stands alone, without the necessity for resolution into another chord. Hence, they do not, like the dominant chord which has sprung from them, produce any necessarily connected passages of harmony; their flowing combination and the succession of chords of the sixth being held together only *melodically* by the regular progression of the parts, without having any harmonic connection. Now we can fully appreciate the name of

Dominant.

It is so called, because

it rules and directs

all combinations and motions of sound; it is the hinge on which turn, not only the harmonic masses, but all progressions and modulations²⁹.

B. APPLICATION OF THE NEW MEANS TO THE HARMONIZATION OF GIVEN MELODIES.

That the new motives and harmonic sequences may be applied, like the previous ones, to the harmonization of melodies, in accordance with our general mode of proceeding, requires no additional explanation. The principles remain the same; the material only has increased.

²⁹ *Twenty-sixth Exercise* :—The student has to practise the newly-discovered passages in all keys and positions; avoiding, however, all that may appear exaggerated or displeasing: for it is of no benefit to him to spend his time in the acquirement of a routine knowledge of all possible combinations; only those amongst them which interest and please him are worth the trouble of special practice. The time has now arrived when his own feeling should be allowed to exercise some influence over his choice and judgment.

1. To which chord a sound may belong ;
2. What other harmonies may be derived from this chord ;
3. Which of these chords *may possibly* be introduced into the accompaniment, and which are *most suitable*, as not leading us into keys that are too remote, or imparting unsteadiness to the harmony ?

Thus, *e. g.* the fourth sound of the melody, *f*, might be the root of the chord

$$f - a - c$$

$$\text{or } f - a\flat - c$$

f-a-c might be converted into *f-a-c-e♭* ; but this chord could not have been introduced before the following sound of the melody (*e*) ; *f* might also have been

$$\text{a third in } d - f - a$$

$$\text{or } d\flat - f - a\flat$$

$$\text{a fifth in } b - d - f$$

$$\text{or } b\flat - d - f$$

$$\text{or } b\flat - d\flat - f$$

the previous harmony being in *C* major, we preferred to consider it as

$$\text{the fifth in } b - d - f$$

$$\text{or the seventh in } g - b - d - f$$

which chord might have been again converted into *g-b-d-f* and! *a♭*.

Here also the question arises, whether the consecutive fifths (alternately major and minor) between alto and tenor might not, or had not better have been avoided ; whether it might not have been preferable, or at least unobjectionable, to have conducted the parts as here :

275

although it leads to the doubling of the third. The false relation in the third bar also requires to be looked into ;—does it improve, or is it justified by the progression of the parts ?

The last observation we shall make, refers to the employment of the triad upon the dominant as a means of modulation: Why should we not, in all cases, prefer employing the much more decided dominant chord, or one of its derivative harmonies ? A composer may have special reasons for preferring the simple triad ; but we can only be guided by general and external reasons. Such may sometimes be found in the progression of a melody ; as, for instance, here :

276

This melody, which may be considered as the first part of a song, stands evidently in the key of *A* minor ; but it closes in *C* major. A modulation into this key might

take place in the fifth bar, by means of the dominant chord $g-b-d-f$; but we might, under circumstances, prefer to delay the change of key till the sixth bar, where it could be effected only on the last crotchet. Were we to employ a dominant chord, the third of the next harmony would be doubled, because the melody ascends from d to e ; we therefore should, in this case, prefer the simple triad $g-b-d$ ²⁰.

²⁰ *Twenty-seventh Exercise* :—Harmonize some melodies of the preceding Appendix ; also the melody of No. 271, omitting the accidentals.

SIXTH SECTION.

MODULATORY ORDER OF CONSTRUCTION.

THE last and most important application of modulation into foreign keys is that of making it the basis of artistic forms of a more extensive character than could be attained within the limits of a single key. Although we shall not at present enter upon the greater forms of composition, which require extensive modulation, or far overstep the limits of our previously practised foundations for airs, we will here lay down the rules for modulatory construction, which will now be easily comprehended, and will materially aid us in the artistic treatment of those melodies at which we shall shortly arrive.

So long as we were confined to the harmonies of one single key, we were in reality unable to employ any other form than that of a *period*, with a first and second section; and, perhaps, one or more short codas. It is true, we afterwards (in two-part composition—p. 57), raised the first and second sections to the rank of independent *strains*; but, in doing so, their construction underwent no other change, excepting that of being enlarged. Rhythmically, the first strain might be satisfactorily arranged; but, tonally, it could not, as we had no other means of separating and distinguishing it from the second strain than the half-close upon the second harmonic mass.

Since that, the dominant triad, which reminds us of its own key, has taken the place of the second harmonic mass, and served as the close of the first section. We now go farther, by making the first strain close with the *key of the dominant itself*, instead of *the dominant triad**. In anticipation of this, we have already closed the

* But why does the first strain modulate into the dominant, *e. g.* from *C* to *G* major? Why not into the subdominant, *F* major, or into any other key; *e. g.* the relative minor, *A*?

The first occasion for a modulation is the necessity of motion, of a change of place; if the first strain were to close in the principal key, there would be complete satisfaction and no continuation; no second strain would be called for. A modulation into a foreign key being therefore required, the question arises: to which key are we to proceed? It is plain that the most closely related keys—*viz.* those of the dominant, subdominant, and the relative minor and major—lie nearest, and therefore must in general be preferable to any other.

It is also plain and natural that the first strain of a song, like the first section of a period (p. 57), should show a rise or ascending motion; as such only can make a continuation (a second strain), necessary and comprehensible; a fall, indicating an approaching termination of motion or a close. Such a rise is the modulation from the tonic harmony into the key of the dominant. As the latter sound is the higher of the two, appearing in the natural development,

$$1 : 2 : 3 \dots\dots\dots$$

$$C : c : g$$

after and above the tonic, so is also the chord of the dominant higher than that of the tonic, and the key of the former higher than that of the latter.

Of all this the subdominant is the reverse. As *G* is the dominant of *C*, the dominant chord

first sections of Nos. 274 and 275 with a modulation into the harmony of the dominant; only the close was deficient in respect to rhythm. This is

A. THE FIRST FORM OF BIPARTITE CONSTRUCTION.

The first strain, as a complete whole, ends with a perfect close. This close, however, does not take place in the principal, but a foreign key; and therefore, although in itself complete and satisfactory, leads us to expect, subsequently, a still more satisfactory conclusion; viz. a return to the principal key.

Thus the second strain makes its appearance as something already expected, and belonging to the first; it leads us back to the original key, in which the whole piece is to terminate.

The first strain shows a *progress*, a gradual rising from the tonic to a higher key. The second, a gradual return to the principal harmony. It is the same fundamental form as that explained (p. 57), only more highly and richly developed.

The above is the rule for compositions in the major key. Accordingly, the first strain of a piece in *C* major will generally modulate into the key of *G*, and there close. This is the ordinary and most natural plan of construction, and we will adhere to it, until compositions of a more extended and higher form shall require a modification. An exceptional and weaker* form of construction is that in which the first strain terminates with a perfect whole close in the principal key, while the perfect close in the dominant harmony is given to the first section. When a composer has been led to modulate in this manner, then of course he has scarcely any other means left to avoid the monotony of a repetition of the same kind of close, than that of making the second section terminate with a full close in the principal key, unless he have recourse to a modulation into the relative minor, or a still more distant key. In compositions in the minor key, a modulation into the minor of the

g—b—d—f, situated above, and leading down to the triad on *C*, and therefore the whole harmony of the key of *G* is higher than that of *C*; so is *C* again the dominant of *F*, *c—e—g* (and . . . *b*) which leads down to the tonic chord of *F*, and therefore the key of *F* is situated below that of *C*.

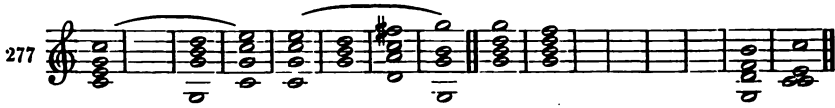
A modulation into the relative minor cannot be a suitable termination of the first part, because it would lead into a key of a more plaintive and depressed character, and thus indicate the opposite of an increase of motion and energy. In exceptional cases only, a modulation into a minor key may appear desirable; but then, the relative minor of the dominant (as the higher key) will always be found preferable to the relative minor of the principal key. As for the key of the subdominant, a modulation into it at the end of a first strain appears so generally to be felt improper and contradictory to the idea of a first strain, that we do not know of *one single instance* where it has been introduced by a composer.

* This construction is weaker, because it gives the strain so satisfactory a termination (see the preceding note), that a continuation, or a second part, appears unnecessary and superfluous.

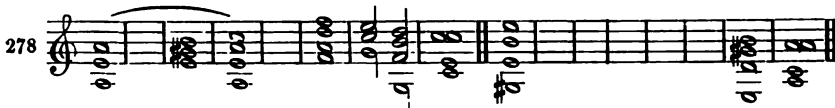
That there are cases in which this form of construction becomes necessary (*e. g.* when the first section shows an unusual rise of motion), and others where the otherwise interesting contents partly make up for the deficiency of the close, may be seen from many compositions of Beethoven and Mozart.

dominant, would heap one gloomy harmony upon the other*. For the minor triad (as we have already had occasion to observe, p. 90), instead of being clear and decided, like the major triad (which arises from the most simple ratios of sound, as given by nature herself), is but an artistical combination of sound, or, as it were, a *depressed and obscured major triad*. This character of the minor triad also extends to the whole minor mode, which is based upon minor triads, and (as we have seen) not by far so regularly and symmetrically constructed as the major mode. Nor is the tonic harmony of a minor key so closely connected with that of its dominant as in the major. For, in the major, the triad on the dominant is at the same time the tonic triad of the key of the dominant; e. g. the triad *g—b—d* in *C* major, which at once points to, and reminds us of, the key of *G* major; while, in the minor, the triad upon the dominant is a major one (e. g. in *A* minor, *e—g—b*), and consequently does not point to the minor key of the dominant.

For this reason, the modulation of a composition in the minor does not, in general, proceed to the minor key of the dominant, but to the *nearest related major key*—e. g. from *A* minor to *C* major. This is the usual plan, which we shall follow, so long as we shall see no valid reason for a different arrangement. Thus our first bipartite form of construction shows the following arrangements :
for the major,



for the minor,



Each strain contains its original number of eight bars; the first is subdivided into two sections; in the second part, it remains undecided whether such a division is also to take place or not. The first strain commences with the tonic harmony; a commencement in a different harmony, or even in a foreign key—though not impossible—must be considered as an exception from the rule. The first section closes, according to the rule (p. 57), with the harmony of the original key; in the second section, the harmony modulates into that key in which the first strain is to close; in the major, this key makes its appearance at the beginning of the section; in the minor, only in the last bar but one. The point where the modulation is really to take place, is, however, left undecided; it depends upon the will of the composer, and the character and design of the composition. The second strain either

* Another circumstance which here comes under consideration is, that a minor key has more sounds in common, and therefore is more closely connected with its relative major, than with the minor key of its dominant; as may be seen here --

		<i>c</i>	<i>d</i>	<i>e</i>	<i>f</i>	<i>g</i>	<i>a</i>	<i>b</i>	<i>c</i>		
<i>a</i>	<i>b</i>	<i>c</i>	<i>d</i>	<i>e</i>	<i>f</i>	<i>g</i> [#]	<i>a</i>	<i>b</i>	<i>c</i>	<i>d</i>	<i>e</i>
				<i>e</i>	<i>f</i> [#]	<i>g</i>	<i>a</i>	<i>b</i>	<i>c</i>	<i>d</i> [#]	<i>e</i>

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That there are cases in which this form of construction becomes necessary (*e. g.* when the first section shows an unusual rise of motion), and others where the otherwise interesting contents partly make up for the deficiency of the close, may be seen from many compositions of Beethoven and Mozart.

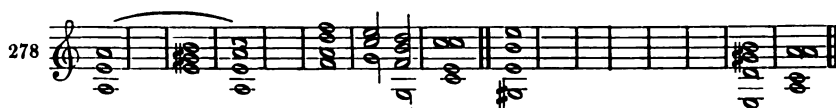
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* Another circumstance which here comes under consideration is, that a minor key has more sounds in common, and therefore is more closely connected with its relative major, than with the minor key of its dominant; as may be seen here—

			<i>c</i>	<i>d</i>	<i>e</i>	<i>f</i>	<i>g</i>	<i>a</i>	<i>b</i>	<i>c</i>		
<i>a</i>	<i>b</i>	<i>c</i>	<i>d</i>	<i>e</i>	<i>f</i>	<i>g#</i>	<i>a</i>	<i>b</i>	<i>c</i>	<i>d</i>	<i>e</i>	
					<i>e</i>	<i>f#</i>	<i>g</i>	<i>a</i>	<i>b</i>	<i>c</i>	<i>d#</i>	<i>e</i>

commences again in the original key (No. 278), or in that which appeared last (No. 277); or in some other key nearly related; returning, in the latter case, sooner or later to the original key.

This is the general plan of modulation; in other respects, all previous laws remain in force.

B. SECOND FORM OF BIPARTITE CONSTRUCTION.

By means of the full close, the first strain is effectually separated from the second, and forms a complete whole in itself; still it is complete only in one respect—inasmuch as it shows from the beginning to the end a motion in only one, an ascending, direction. It is true, an opposite motion takes place in the second strain; but this strain again forms a separate whole. The character of the first strain is, however, opposed to the idea of this close, which should be more calm and satisfactory. How are we to effect both a general rise and increase of the motivo, and a close leading to repose? According to the fundamental law of all tonal motion, the close must take place in a *lower key* than that to which the harmony has before risen. But it is plain that we cannot alter the close itself, for that would bring us back to the original key. Any alteration, therefore, which is made, must take place in that portion of the first strain which precedes the close; accordingly, we lead the motion

Beyond its ultimate Point of Destination—

from *C* major, e. g. to *D* major*—and may now return to the originally intended key of the dominant, having obtained both an increase of motion and a calmly descending close.

Should the same be applied to the minor, the modulation must first be into the dominant of the relative major key, and thence to the latter: thus, in *A* minor, first to *G* major, and then to *C* major. It appears, however, that such a rise into a higher key is neither so necessary nor so efficient in the minor as the major; because, perhaps, in the minor, it is not the rise into a higher key, but rather the modulation into the more brilliant and powerful major key, which heightens the effect.

In the *second strain* also, we find room for improvement. Its downward motion from the key of the dominant or relative major, in which the first part has closed, to the original key, is indeed in accordance with the general character of a

* This is the nearest expedient, and therefore most frequently applied. Sometimes a mere extension and strengthening of the modulation into the dominant may be sufficient; at others, the latter is made to follow a mere half-close in the original key, without having been actually introduced by modulation (of this, which is termed modulation by skips, we shall treat in the next section); finally, a foreign key is sometimes introduced between the original key and that of the dominant. Of the first two cases, instances will be found in the third volume of this work (4th division, on the Sonata Form); of the last, we have an example in the first movement of Beethoven's sonata in *F* major (Op. 10), where he proceeds to the key of *C* (in which the second subject is intended to make its entry), not through the key of *G*, but through that of *E*. The modulation into this key is, however, effected by a hybridous chord (see the third section of the ninth division), $f-a-c-d\sharp$, and consequently of a less decided character than if a less ambiguous modulatory chord (e. g. $f\sharp-a-c$, or $b-d\sharp-f\sharp-a$) had been employed.

second strain; but there is, in the close itself, that want of force which might be expected from it, as the termination of a whole piece, of which the first part has already had its own perfect close. In order to be commensurate to its important function, the final close should contain an elevation of motion, and at the same time a return to the original key.

In order to obtain this, we proceed in the same manner as we did in the first strain; *i. e.* we lead the modulations beyond the key of the intended close, not to a higher key as in the first part, but to a lower one; *viz.* the key of the subdominant; whence we may rise to an energetic close in the tonic harmony.

Thus, the modified plan for the bipartite construction is, in the *major*,

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in the *minor*,

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In the example for major, the modulation rises gradually from the tonic to the dominant (*G* major), and beyond it to the higher key (*D* major), whence it returns to the dominant. Towards the end of the second strain, after having descended to the harmony of the subdominant, the modulation touches once more upon the dominant harmony, and thus the principal key is associated at the conclusion with its two nearest relations.

In the example for the minor, the first section does not close as before upon the tonic, but ends with a half-close upon the dominant, as the first strain did previously. Why this deviation? Because the half-close on the dominant is more in keeping with the character of the whole strain, and does not deprive us of the means for an effective full-close at the end—the latter having to take place, not upon the dominant, but on the relative major key. One circumstance arises from this change in the close of the first section; *viz.* that we cannot repeat it in the second part, for there it would appear redundant and ineffective. But it is by no means necessary that the second strain should be formally divided into sections, nor, should this happen, that the first section must even be led into the harmony of the original key*.

* The modulations here pointed out are the most usual, although not the only possible ones. Amongst others, we will mention only those courses of modulation which are comprised under

C. TRIPARTITE FORM OF CONSTRUCTION.

In the preceding form of construction, we first connected with the principal key the keys of the dominant and relative minor; these were the nearest, and therefore the most natural and necessary modulations. After this, we introduced the dominant key of the dominant and relative minor, as the nearest assistants of the latter, and the key of the subdominant as assistant to the principal key.

If we would go still farther, we should again have to choose the most nearly related keys; viz. the relative keys of the dominant and subdominant, in preference to others; though it must already be clear to the attentive student that a different course of modulation, a transition into more distant keys, may, under certain circumstances, be both admissible and proper.

The results which we have as yet obtained, are, however, neither so great nor so capable of a practical employment as to enable us to make an independent use of modulation, otherwise than for

MODULATORY SCHEMES OF AIRS,

such as we have already devised for sections and simple periods. If the latter are to be enlarged and more fully developed, also with respect to modulation, the most favourable form appears to be that of

AIRS OF THREE STRAINS (*Tripartite Song Form*).

In these, the third strain is essentially a mere repetition of the first, and therefore belongs also to the harmonies of the principal key; while the intermediate second strain shows a motion from, and a subsequent return to, the principal key. The manner in which the modulation from and to this key is carried out, leads to the following three modifications of the tripartite form.

1.

The first strain *moves and closes in the principal key*, the third strain does the same. The second strain *might* also commence in the principal key; but the radical

the term of *Modulations of the Mediants*, or into keys situated, in relation to the tonic, a third above (mediant), or a third below (submediant). See the "Universal School of Music." The tonic triad is so closely connected with the triads of the mediant and submediant,

	<i>e</i>	<i>g</i>	<i>b</i>		<i>e♯</i>	<i>g</i>	<i>♭♯</i>
<i>C</i>	<i>E</i>	<i>G</i>		<i>C</i>	<i>E♯</i>	<i>G</i>	
<i>a</i>	<i>c</i>	<i>e</i>		<i>a♯</i>	<i>c</i>	<i>e♯</i>	

that nothing is more easy than a change from the one to the other. A modulation from the one key to the other is not only effected with the same facility, but this even extends to keys belonging to different modes; *e. g.* from major to minor, and vice versa. Thus, we frequently meet with a modulation from *C* major to *E* minor, a favourite transition of modern Italian composers, and to *A* ♯ major; Beethoven's modulation from *B* major to *G* major, in his grand Trio in *B* ♯, is of this kind; or from *C* minor to *A* ♯ major, in the *Sonata Pathétique*, by the same composer; and into *E* ♯ minor instead of *E* ♯ major. Indeed, these changes into remote keys, connected only by the sounds common to their tonic triads, often take place without a real modulating chord being employed.

defect in the construction of the first (p. 61) would only thereby be made more obvious. We should rather prefer to avail ourselves of the circumstance, that the tonic harmony has been fully established in the first strain, and commence the second strain immediately in a new key. In this key, the strain may terminate with a full close, if an immediate return from the latter to the original key in the third strain be practicable; *e. g.* if the principal key be *C* major and that of the second strain *F* minor, or if the former be *A* minor and the latter *C* major.

This construction is evidently the most loosely connected of all. The first strain terminates in a manner which makes a continuation unnecessary, and the second strain is equally isolated from the third.

2.

The first strain *moves and closes in the principal key*, say *C* major. The second makes its entry or modulates formally into a different and perhaps distant key (here the harmonies $e-g \sharp-b$, $b-d \sharp-f \sharp$, $a b-c-e b$, $f-a b-c$, and others would offer themselves); it may also touch upon several others, and then close, *not in a definite and independent manner*, but with a harmony from which a return to the original key in the third strain may be effected with ease. Above all, the *dominant chord* of the principal key is such a harmony, which may perhaps be still more strengthened by the tonic triad upon the dominant preceding it. In major keys, the chord of the mediant (here $e-g \sharp-b$) may sometimes be introduced with advantage, provided it does not weaken the return to the original key.

3.

The first strain *closes in a different key* (as shown pp. 193 and 195), the second commences in the same, and afterwards returns to the original key, as in 2. The third strain repeats the first, but ends with a close in the original key. In the return to the original key, more energy may be imparted by a previous transition into the subdominant, as shown p. 195.³¹

D. FORM OF CONSTRUCTION FOR MORE EXTENSIVE COMPOSITIONS.

The connection of different keys in one and the same composition acquires additional importance, when each or either is employed as the sphere in which a special idea (subject or theme) is developed. The principles which regulate the disposition of the modulations, in such pieces, are so closely connected with those on which the preceding forms of construction are based, that they demand notice here, although it will be some time before they are practically applied.

³¹. *Twenty-eighth Exercise* :—Formation of a number of modulatory schemes for airs in the keys of *C* major and *A* minor; viz.

1. *Bipartite* airs with the first strain closing in the original key.
2. *Bipartite* airs with the first strain *not* closing in the original key.
3. *Tripartite* airs in all three forms of construction.

That sequential motives have to be introduced as formerly, where practicable, that the exercises written on paper have to be transposed on the instrument into different keys, and finally invented *extempore*, is to be understood.

In such compositions also, the principal key appears at the commencement, and demands space for the development and establishment of the principal subject. If we would so soon associate another key with it, it could only be that of the subdominant; for the key of the dominant becomes immediately the seat of a new subject. It is true, the step into the subdominant indicates a fall of motion (p. 195); but by this means additional force may be imparted to the original key, as it necessitates a subsequent rise of the harmony.

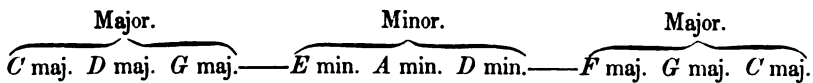
In a major key, the *dominant* becomes the next seat of modulation, having been preceded (p. 194) by *its own* dominant harmony. The subdominant of this new key is the principal key of the piece itself, which, having occurred just before, and having again to appear at the end, would here become unnecessary, if not fatiguing; should the modulation therefore require here to be extended, the *relative key* of the dominant would be the nearest and most suitable harmony.

The *third seat of modulation* belongs to the key of the *subdominant*, in which the final close is prepared (p. 195). Its relative minor would join most naturally with this key; for its dominant key is the principal key of the piece, in which it closes immediately after; and its subdominant would lead us a fifth farther from the original key, without producing anything new. But the question arises: is this relative key to appear before the key of the subdominant or after?

The latter would seem to be preferable, as the most regular, for the minor key gains access only through its relative major, and can be accounted for merely as its attendant and consequence. But, by this arrangement, a strange key would be inserted between that of the subdominant and the principal key, at the very point where an uninterrupted ascent from subdominant to tonic is most desirable (p. 195). For this reason, it is generally preferable that the relative minor key should precede that of the subdominant.

The principal key now naturally makes the close.

Only one nearly related key remains still to be employed; viz. the *relative minor of the principal key*. At first, it would appear most consistent to connect it with the principal key, either at the commencement between the tonic and dominant, or at the end between the subdominant and tonic. In both situations, however, it would interfere with the desired energetic rise from a lower to a higher key. Its more suitable place is, where all the relative minor keys meet together; here, then, a compact mass of minor modulation forms itself in the centre of the composition; the relative of the principal key connecting those of the dominant and subdominant. The following is the plan of modulation as here developed:



In this plan there appears throughout a natural and consistent progression, a well-connected harmony, and a simple but effective modulatory arrangement. Were we to break up the major and minor masses and intersperse them, neither of the two modes would develop itself effectively, and the whole modulation would become weak and unsteady.

The order of modulation in the *minor* does not admit of an arrangement so decided and simple; this is attributable to the undecided and gloomy character of all minor

keys (p. 143). The reason is, that the first principal point after the beginning belongs to a different mode; viz. the relative major of the original key. This key might be followed by its dominant, or rather, the parallel key of the dominant to the principal key, and next the dominant of the principal key itself. If, now, the key of the subdominant associated with its parallel key be introduced, the following scheme presents itself:

A minor, C major, G major, E minor, F major, D minor, A minor;

in which, especially, the relative major key of the subdominant does not well combine; we might, between this and the preceding dominant key, interpose the principal key itself; pass over the resisting key altogether; or adopt many other expedients.

Both these courses of modulation possess a quality which imparts freshness and decision; every key (with the exception of the principal one) *appears only once*. For this reason, each should be fully developed, according to the character and purpose of the composition, and not be exchanged for another, until it has yielded all that is required. It is plain that such an arrangement must be much more effective than if the keys be abandoned before their resources are exhausted, and introduced again without an internal necessity or a definite purpose. A frequent recurrence of the same key infallibly weakens modulation and becomes tiresome to the hearer. Even if the repetition should bring quite a new idea, it would fail to create interest, for want of that stimulus to attention which only a steady development of modulation can keep alive.

It follows, however, from the whole tendency of the School of Composition, that the course of modulation here laid down must by no means be considered as a universal and unalterable law, or as a barrier to the free action of the composer. But the principles on which it is based will hold good under all circumstances; and the last maxim in particular—viz. never to make any but the principal key more than once a seat of modulation—will never be disregarded with impunity. When, therefore, we deviate from the above order of modulation, introducing a certain key at a different place, the same key must disappear from the place originally assigned to it, and all other keys change their positions accordingly. If, *e. g.* we had resolved to lead a piece, in the major, not first to the dominant, but to the relative minor key, then the latter ought not again to appear in the middle, but the key of the dominant would have to take its place.

The plan of modulation would then be this:

C major, A minor, D minor, G major, E minor, F major, C major.

The relative minor of the principal key would be followed by that of its own subdominant, upon which would succeed the dominant of the principal key with its relative minor.

Those harmonic sequences which lead through a succession of different keys are altogether excepted from these rules of modulation, as they are not intended to establish any key, but, on the contrary, to pass from one to the other in rapid succession. It is also clear that keys which are only touched upon transiently, may, without hesitation, be employed previously or subsequently, as special seats of modulation.

Let us, however, now consider, from another point of view, what we have gained

by these courses of modulation. Every separate portion of a composition, which becomes for a time the seat of modulation, leads us into a new key almost in the same manner as formerly the harmonic sequences; only with this difference, that, in the modulatory progression of the different sections and strains, every key is led to a close. Thus the whole piece forms, in fact, a kind of harmonic sequence.

This leads us to a new form of progression; viz.

SEQUENCES OF PHRASES—CHAINS OF PHRASES.

Properly speaking, even the sequences in Nos. 239 and 240 are of this class; for they do not consist (like those in No. 243) of a series of single chords, but are formed of links, each of which contains two closely connected harmonies, the dominant chord and the following tonic triad. In the same manner, every phrase may be extended into a sequence or chain of phrases, by being repeated on different degrees of the scale, and this in many different ways. Here

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we see two such chains; each phrase consisting of four chords. The phrase of which the first of these series is composed does not in reality terminate with the fourth chord, but with the fifth; which, however, is at the same time the first chord of the repetition of the motivo upon the third degree below. The phrase which forms the motivo of *B* is more conclusive, but its repetition is less regular. At first it is repeated on the third degree above, whereby the chord of the seventh is necessarily changed into a chord of the ninth; the next repetition, which takes place again upon the third degree above, is more accurate; the two last repetitions have a descending motion, and several chords and intervals are changed.

It is plain that phrases of even greater length may serve as motivos for such passages. Thus we see here

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a phrase (derived from the motivo of No. 281, *A*) employed in the formation of a

progressive chain. In its repetition, it descends regularly to the third below ; only, the third time, the higher octave has been chosen instead of the lower. We perceive, however, from this last example, that phrases which are more or less complete in themselves neither require nor admit of frequent repetitions. The phrases composing the two series *A* and *B*, in No. 281, are in themselves quite insignificant, and obtain importance only by being repeated ; but with that in No. 282 the case is quite different. This is in all respects complete ; its first repetition is unobjectionable, because the change of mode imparts to it new force and variety of expression ; but the second repetition is tiresome, through its redundancy, and it was necessary to raise it to the higher octave to avoid total insipidity. It is also obvious that sequences formed of greater phrases are liable to become too extended. ³²

³² *Twenty-ninth Exercise* :—Transformation of harmonic sequences into chains of phrases, by extending the harmonic motives, and giving each a distinct termination.

SEVENTH SECTION.

MODULATION UNDER THE INFLUENCE OF THE MELODIC PRINCIPLE.

ON casting a rapid retrospective glance at the whole previous development of harmonic and melodic art, we find that in each of these branches of composition one principle has been predominant. All harmonies required, either to resolve into certain others, as the dominant chord with its train of derivations, or to unite themselves most easily with harmonies existing in closely-related keys, or which had, at least, some sounds in common. Thus, in every case,

the harmonious or harmonic combination of modulation was our guiding rule in the choice and treatment of our chords, and is the governing principle of harmony.

Allied to this is a second, which may be termed the *melodic principle*; it is the same which we have pronounced, long ago, as the fundamental law of all successions of sounds or melodic combinations; viz.

mobility and smoothness combined with steadiness.

This melodic principle must also extend, in some degree, to harmony, inasmuch as the latter arises from a simultaneous utterance of different series of sounds or melodies, which we have termed parts; nor have we left it out of consideration (p. 109) in the conduct of these parts. Still, the harmonic principle generally remains predominant.

We say *generally*, because the contrary, the predominancy of the melodic principle, even in harmonic combinations, is not at all impossible; neither can it be objected to, provided the neglect of, or deviation from, the laws of harmony is not too palpable, or is compensated for in some other way. Of this we have already seen a decided case in the sequences of chords of the sixth (No. 173, and following), in which the harmonic connection was given up, and the deficiency partly concealed and sufficiently compensated by the smooth flow of the parts. In the sequences of dominant chords, the gain of a more smooth and melodic gliding of the parts was even accepted as a sufficient compensation for a direct transgression of the rule of the dominant chord, according to which the third ought to have ascended, instead of descending.

We will now allow the melodic principle to exert a greater influence over all our harmonic combinations, without, however, permitting it entirely to destroy the connexion between the chords, or do violence to the laws of harmony. It must be our aim to reconcile both principles, and to make the one give way to the other, only so far as the gain thereby obtained is a sufficient compensation for the deviation from the rule.

We will take the different harmonies in succession, when we shall find, among points already known to us, divers others that are entirely new.

1. THE MAJOR AND MINOR TRIADS.

Major and minor triads most easily connect themselves with closely related harmonies ; but we know (p. 160) that, under circumstances, they also combine with more foreign ones ; although this could happen but rarely, within the compass of a single key. So soon, however, as we begin to modulate into foreign keys, we meet with relations of chords and keys which rest merely upon the melodic flow of the motion of the parts. Thus, we proceed, *e. g.* at *a*,



from *A b* major (through *A b* minor, which might have been omitted) to *E* major. The modulation is effected (like that in No. 222) by an enharmonic alteration of the name and notation ; but the real connexion between these keys is the smooth gliding of the parts*. We have gone still farther at *b* and *c*, where we have modulated from *G* minor into *B* minor and *B* major ; in the latter case, without a connecting sound between the chords.

Here we will mention the sequences of chords of the sixth.

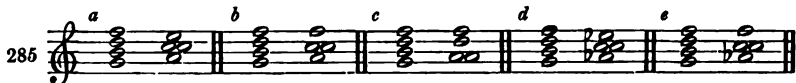
Formerly, they were confined within the limits of one special key ; now we may form them in various ways ; *e. g.* in all parts chromatically, as at *a* :



or only in one part chromatically (by connecting major and minor triads), as at *b* ; or in two parts chromatically (by connecting major, minor, and diminished triads), as at *c*.

2. THE DOMINANT CHORD.

This is the first harmony which we found to require a resolution into a special key ; viz. either into the tonic triad or the dominant chord arising from the latter, or the altered chord of the seventh (No. 243), or the chord of the ninth (No. 265). These progressions were based upon the harmonic principle. Allowing the melodic principle a greater influence, we now conduct the dominant chord within its own key in these ways :



* The distance between these keys is great only in appearance. If *A b* major be altered to *A b* minor, and then changed, as above, into *G#* minor, we are only two steps from *B* major.

the harmonies at *a*, *b*, and *c* belonging to major, the others to minor keys. At *a*, *b*, and *d*, the three upper parts proceed according to the rule; so do the middle parts at *e*; but the chord into which the dominant chord should have resolved, according to the fundamental law, appears no where. On the other hand, those parts which do not proceed as the rule prescribes, either move in an easy melodious manner, or remain stationary (as the seventh at *b* and *e*, and the seventh and fifth at *c*).

If we break through the boundaries of the one key, the following progressions,

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and many others, offer themselves. In all these cases, also, the harmonic principle prevails in some of the parts, while the melodious flow of motion carries us over the irregular progressions of the others.

That the chords which succeed the dominant chord at *a*, *b*, *c*, *d*, *e*, *f*, *g*, *h*, and *l*, represent foreign keys, is plain; even those at *i* and *k* appear so unexpectedly, that, although not dominant chords, they act as such, and at once make us feel that we have entered the keys (*B* minor, *B* major) of which they are tonic triads. The same cannot be said of the progressions in No. 285, although they frequently prepare the subsequent modulation into those keys which their triads indicate.

Here a question naturally presents itself, which requires to be answered before we proceed further.

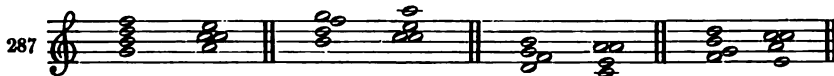
“If,” the student may ask, “all these progressions of the dominant chord are possible and admissible, why has its resolution into the tonic harmony been established as the fundamental law, and for so long a time been upheld to the exclusion of all others; why have not, at least, the resolutions in No. 285 been pointed out long ago?”

That first resolution is, and continues to be, the fundamental rule, as has already been proved (p. 76), from the identity of the dominant chord with the second form of the scale

$$\begin{array}{cccccccc} g & a & b & c & d & e & f & \\ g & - & b & - & d & - & f & \end{array}$$

Usage and experience also decide in favour of the original resolution; for *one* exception we find a *thousand* cases in which the dominant chord resolves regularly; and the most convincing proof is, that no other than the original resolution is ever employed at a point of importance; *e. g.* at the close; no piece in *C* major or *A* minor will be found to terminate as at *a* in No. 285. It is at this point where the intimate connexion between the dominant chord and tonic triad most clearly reveals itself. Another proof is to be found in the fact, that the original and natural progression appears good and proper in all positions of the chords (p. 96), while the irregular resolutions of the dominant chord assume, in one position or other, a

questionable aspect, as may be seen from a comparison of the inversions of No. 285, *a*,

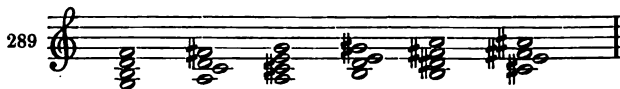


with those of the regular resolutions of the dominant chord.

As the original resolution of the dominant gave rise to a sequence of harmonic motivos (No. 242, *B*), so the new resolutions may also serve to form harmonic sequences. Of such we see one here,



which might easily have been continued. It is not based upon a special harmonic motivo, but derives its consistency from the regular progression of the bass, and, in some degree also, from that of the soprano and alto. The following is a passage of a more questionable character :



in which every dominant chord is made to proceed to the harmony of its dominant, instead of its tonic, in direct contradiction to the natural progression on which the sequence in No. 242, *B*, is based. Sparingly and judiciously employed, this progression may become an expression of deep meaning, as in Beethoven's grand Quartetto in *C* major :



but when carried too far, it gives a distorted appearance to the harmony.

In conclusion, we have to mention a case in which one of the exceptional resolutions of the dominant chord is employed for a special purpose, the explanation of which carries us back to the laws of harmonic construction (p. 59).

At the close of important and richly developed strains or pieces, we often feel the necessity, either to repeat the last section or period, or to add a special

Coda.

If this were done after a perfect close on the tonic, the feeling and expectation of the hearer would be disappointed—he would have been led to expect, and actually have felt, an immediate cessation of the piece or strain, and would yet find to his surprise, that the real end had not yet arrived. In such cases, the above exceptional resolutions are employed. Preparations for a close are made; the dominant chord actually introduced as if in earnest, and then it is led, not into the tonic triad, but

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one of the other harmonies, with the intention of returning to it immediately, or some time after, and then leading it into the real final close. Of this we here see an example :



which may be considered as the termination of a grand composition. In the second bar, preparation is made for a close ; but, instead of the tonic chord, a minor triad upon *A* makes its appearance (*a*) ; immediately after, the dominant chord is again introduced, but this time it is led to a harmony in *G* minor (*b*), which afterwards changes into *G* major, thence proceeds to *A* minor, and at last returns to *C* major, in which the piece finally terminates with an energetic full close upon the tonic. Such irregular progressions, by means of which the close is, as it were, avoided, are termed

deceptive closes ;

they serve, as already stated, to impart increased energy to the termination of an important strain ; they deceive the hearer for the moment (hence their name), but compensate him for his disappointment by the interesting continuation to which they lead, or the force with which they introduce the final close³³.

3. THE CHORD OF THE SEVENTH DERIVED FROM THE CHORD OF THE MAJOR NINTH.

This chord participates in the licenses of the dominant chord, as regards its resolutions within the same key :



the tonic triad which follows indicating the key into which a real modulation may be expected. It also admits of being conducted into foreign chords, as we may see from the following examples :



* Let it be remembered that all these examples may be represented in a better and more complete form.

³³ *Thirtieth Exercise* :—Let the student prolong a few harmonic schemes for airs by means of deceptive closes.

In all these respects, however, both the dominant chord and the above chord of the seventh are surpassed by

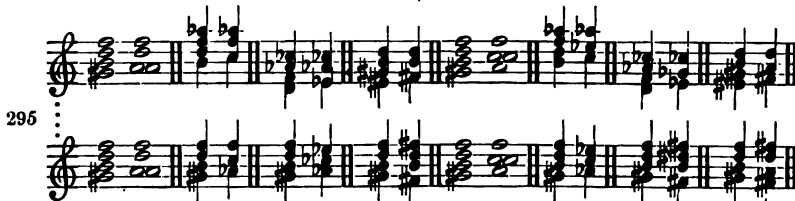
4. THE CHORD OF THE DIMINISHED SEVENTH ;

because it admits of transformation into three other chords of the diminished seventh merely by an enharmonic alteration (p. 183) ; and therefore each of its resolutions, e. g. those of the chord $g\sharp-b-d-f$, may be made to lead into four different keys.

The chord of the diminished seventh, firstly, admits of the same resolutions within the key as the dominant chord :



the first of which, as originally belonging to it, need not be reckoned. These exceptional resolutions may of course undergo the same enharmonic alterations as the original resolution in No. 263. We alter, in each of the above resolutions, the name and notation of the chord, and lead it, as here,



into four different chords, indicating, though not definitely establishing, as many different keys (the first into $D-F-A\flat$ and B minor, the last into $F-A\flat-C\flat$ (or B) and D major). The first four modulations might also have been made to lead into $D-F-A\flat$ and B major, instead of minor.

In the next place, it will be remembered that the chord of the diminished seventh is only a chord of the ninth deprived of its root. If, therefore, its seventh (the original minor ninth) be made to descend a semitone, it becomes the octave of the original root, and the chord of the diminished seventh is changed into a dominant chord, either in the original, or one of the inverted positions, as seen here :



These alterations produce, however, no new modulations ; they merely show a nearer approach to the major*.

* We know, however, that such a mediation is not necessary, and that the chord of the diminished seventh may immediately resolve itself into the cheerful major harmony. No where

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What has been done with the intervals of the chords of the diminished seventh in the above examples? One of the parts has been made to descend, and thus approach, by a semitone, the other three parts that remain stationary. The same external result will be obtained, if we cause one of the parts to remain stationary, and lead the others a semitone upwards; this leads to four new modulations:

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Musical notation for example 298, consisting of two staves. The top staff shows a sequence of chords with a descending line of notes. The bottom staff shows the corresponding harmonic accompaniment.

viz. into *Bb*, *Db*, *E*, and *G* major.

In No. 296, this seventh has descended a semitone; if we cause it to ascend a semitone, we obtain the chord of the seventh derived from the chord of the major ninth, which does not lead into any new key. But if, instead of making one of the parts ascend, we make the other three descend a semitone, which is externally the same,

299

Musical notation for example 299, showing a single staff with chords and a descending line of notes.

we arrive at four new keys; viz. *Ab*, *B*, *D*, and *F* major*.

In the foregoing examples, first the one part, and then the other three, have been made to ascend or descend a semitone; now all the parts shall descend or ascend a semitone at the same time:

300

Musical notation for example 300, showing a single staff with chords and a descending line of notes.

How far these progressions may be carried, to what new results they may lead, how the harmony and progression of the parts may be improved by change of position, inversions, &c.—all these considerations we leave to the student; here it is sufficient to show that they are possible and admissible.

has this peculiarity in the character of the chord of the diminished seventh been felt so deeply as by Mozart, in the recitative of Donna Anna (*Don Giovanni*):

297

Quel sangue! Quella pianga

Musical notation for example 297, showing a single staff with a recitative line and chords. The lyrics "Quel sangue!" and "Quella pianga" are written below the staff.

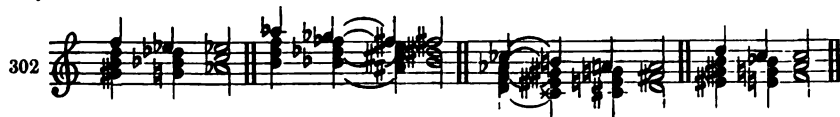
no more truthful an expression could be imagined of the feelings of the sweetest, purest heart, oppressed by pain and anguish.

* They are the same keys as those at which we have arrived in No. 295 by a different route.

In No. 300, the parts remain at equal distances from each other ; if one of them were to ascend or descend a whole tone, while the others ascend or descend only a semitone, the distance between this part and the remaining three would be increased or diminished accordingly. Here the upper part ascends a whole tone :



and thus (if the false relation be not objected to) leads to four modulations (into *Bb*, *Db*, *E*, and *G* major), the same as those in No. 298, but arrived at in a different way. Here



one of the parts descends a whole tone, while the others only descend a semitone, which leads us to the keys of *Ab*, *B*, *D*, and *F* major (the same as those in No. 299).

Here we break off without having exhausted all possibilities ; for the object of the School is to point out and throw light upon the roads that lead to artistic perfection, and not to follow them up in all their ramifications. For this reason, also, the last of our chords,

5. THE DIMINISHED TRIAD,

may be dismissed with a summary remark. Being a portion of the dominant chord, or chord of the diminished seventh, it partakes of their modulatory licences, although its capacities are more limited. By way of illustration, we give the following examples of modulation³⁴ :



and a sequence of diminished triads, which occurs in a prelude in *D* minor, by Seb. Bach (48 Preludes, &c. part II),



and which differs from our previous sequences only in the melodic form of the chords, the intervals following in succession instead of appearing simultaneously, or, as it is artistically termed, in the form of

harmonic figuration

(of which we shall have to speak hereafter).

³⁴ *Thirty-first Exercise* :—Practise the modulations under the influence of the melodic principle on a number of chords and in all possible keys ;—let it be a real exercise, and not a mere mechanical learning by rote.

Or we might have introduced a descending passage, and considered its last sound as a descending interval (fifth, seventh, or ninth) of a dominant chord, or chord of the ninth,

308

or

which would have led us into the key situated a third below the next sound of the melody.

It is, however, by no means necessary to consider the last sound of the intervening passage as an interval of a modulatory chord. Here, *e. g.*

309

the first passage of No. 306 is followed by a major triad upon *d*. Having heard, just before, the sounds *b \flat* and *c*, we have reason to expect that the triad on *d* will change into a dominant chord, *d-f \sharp -a-c*, leading into the key of *G* minor. But it may also be the tonic triad and commencement of the key of *D* major.

In all these cases, the connexion between the preceding and following harmony has been entirely interrupted by the intervening passage. There is nothing to prevent us from introducing an harmonic passage, instead of a merely melodic one,

310

either

or

and to lead it up or down into any key we please. Here the harmony continues, but it has no connexion, as the intervening passage consists of a succession of chords, held together only by the force of the melodic flow.*

Having thus relinquished the harmonic connexion, we try to do without the melodic connexion also, and start in a new key without any preparation.

311

&c.

* See Appendix N.

Here we have two such cases before us. At *a*, the first strain terminates in *C* major, with a perfect close; and the whole might appear to be at an end, were it not for the inquietude of the rhythm, which leads us to expect a continuation or a coda; although, in compositions of an excited and restless character, such a close might by no means be inappropriate. But having thus apparently come to a termination, the composition starts immediately after in a key altogether foreign to the preceding one. The new strain forms, as it were, a separate piece; it takes up the thread of the composition at a new place, and perhaps in a different sense; therefore, the new chord, *b-d#-f#*, is at once looked upon as the tonic harmony of *B* major, although no dominant chord precedes. Nay, even if the harmony, against our expectation, should proceed to a different key—*e. g.* as here,



to *E* major—the ear would still consider the first chord as the tonic triad and representative of *B* major, and look upon the next chord as a new modulation into *E* major.

At *b* (No. 311), the new key is not even separated by rests from the preceding harmony, but appears immediately after the chord on *C*, with the full dominant chord of *F#* major. The latter circumstance shows us that the foreign key may make its entry with any other harmony, as well as its tonic triad.

All these modulations, especially those of No. 306 and the following, are comprised under the name of *Modulation by Skips*. For the present, as already observed, we do not require them; still less is it necessary that they should be specially practised, as their employment is altogether dependent upon the will of the composer. They are forms, however, which complete that branch of the musical art now under consideration, and therefore of importance, although we have no immediate occasion for their employment.

Nature herself (Note, p. 173) has given a type of continuous progression from key to key, and from one harmonic mass to the other (p. 48); and such a connection of relative harmonies appears also most in accordance with the requirements of a reasoning mind, even if unconscious of the existence of a natural connection between sounds and harmonies. But it is the prerogative of the mind to make itself independent of, and to rise above, the initiative laws of nature; to skip over those links which connect its phenomena, and in bold flight soar at once to the most distant and unexpected objects and ideas. For such occasions, abrupt and startling modulations offer themselves as the proper means of expression.

NINTH SECTION.

ORGAN POINT—(PEDAL BASS).

WE have now developed a great variety of harmonies, and, at the same time, discovered the means of uniting any number of different keys, together with their different modulations, in one well-connected musical composition. If we make use of this newly acquired power to any considerable extent, the consequence will be, that the element of motion will preponderate over that of rest (repose of the tonic), even more palpably than the figured scale did over the tonic (p. 43). In order to balance the two latter, we added the support of the first harmonic mass to the tonic. We should now desire to find a similar support for the original key of our compositions.

Which harmony is the real beginning and origin of all motion? The dominant chord. This we have found throughout the previous development, and expressly acknowledged at p. 187.

Upon the dominant, rest not only the dominant chord, the chord of the ninth, and the derivative chord of the seventh, but it is also the root of that ambiguous triad which we have been led to consider sometimes as a harmony of the principal key (p. 117), and at others as the tonic triad of its own key (p. 140); it may also be the *fifth* of the tonic triad of the principal key, and, consequently, the bass of a chord of the fourth and sixth. Thus the dominant may sustain, at least, the following chords:



It is clear that such an accumulation of harmonies would form a much more powerful return to the key of the tonic; that it would introduce the latter, after a richly developed modulation into foreign keys, much more effectively and decisively than a single dominant chord, even if it were sustained ever so long. But we are led still farther.

The dominant chord itself is nothing more than a derivative of the tonic (p. 48), resting upon a sound of its harmony. This observation has induced us (p. 232) to introduce the dominant chord over the sustained tonic:



Now, as every sound may become a new tonic, we may consider the dominant also as such, and connect it again with *its own* dominant chord; e. g. the dominant, *G*, with the chord *d-f#-a-c*; as formerly, *c* with *g-b-d-f*:

315

$\begin{matrix} 8 & \#7 & 8 \\ 5 & 5 & 5 \\ 3 & 4 & 3 \\ & 2 & \end{matrix}$

Here the dominant has really taken the place of a tonic; and we employ it in both qualities—first, as the tonic of its own key (*G* major), and then as the dominant of *C*, either in this way,

316

$\begin{matrix} 7 & \#7 & 3 & 9 & 6 & \flat 6 & 7 & \#6 & 7 & 6 & 7 \\ 5 & 5 & & & 4 & & & 4 & 7 & 6 & 4 \\ 3 & 4 & & & & & & & & & \end{matrix}$

or, availing ourselves of the more compressed sequences of chords of the ninth and seventh, in this:

317

$\begin{matrix} 8 & \#7 & \#7 & 6 & \#7 & \flat 9 & \#6 & \#7 & \#7 & 6 & 7 \\ 5 & 5 & 5 & 4 & \flat 6 & 7 & 4 & \flat 6 & 5 & 4 & 7 \\ 3 & 4 & 3 & 4 & 5 & 4 & 4 & 4 & 3 & & \end{matrix}$

We here see developed, in one short passage, the essential features of all modulation; viz.

- The tonic triad as a chord of the fourth and sixth;
- The dominant chord of the principal key, which also becomes a chord of the major and minor ninth;
- The triad upon the dominant as a harmony of the principal key;
- The same triad as a tonic chord, forming the first and most important point of modulation, and, for this purpose, accompanied by the necessary chord of the dominant, and even by a chord of the ninth.

Now, we have already observed, in the different forms of modulatory construction, that the dominant, when it becomes a temporary tonic and seat of modulation (p. 165), calls forth the harmony of its own dominant. Therefore, the dominant, *G*, having been considered as a new tonic, we may connect it with its own dominant (*D*):

318

Consequently, the whole development of the organ point may take place upon the tonic also. If, finally, the organ point upon tonic and dominant be united, as, for instance, here,

The image contains two musical examples of organ points. The first example, starting at measure 320, shows a complex organ point in the right hand with many accidentals and a simple bass line. The second example shows a more developed organ point with a melodic line in the right hand and a bass line with a wavy line and the number 8 below it.

the result may be one of the most imposing and majestic closes imaginable. In the above example, after the rich development of the dominant harmony, the aid of the subdominant also has been called in.

An organ point of greater or less extent, is also sometimes introduced at the commencement of a composition, for which a richly modulated harmony is intended, with a view to collect the harmonic forces that are afterwards to come into play. In this manner it has been employed by Seb. Bach, in the sublime introduction to his '*Passion Music*.' In a different sense, and, as it were, with a passionate and painful pertinacity, the allegro of Beethoven's Sonata patetica, and Mozart's Overture to *Don Giovanni*, set out with an organ point. The allegro of Beethoven's Overture to *Leonora* also starts with an organ point 32 bars long, over which the sublime melody rises in bold and majestic flight.

The more grand and powerful, however, the effect of this form when properly applied, the more painfully does it display itself when introduced without a sufficient cause or consistency of style, or when feebly developed. Then it is, at best, but an unmeaning crowding of harmonies upon a tedious, droning bass, as we so frequently find it employed in French opera-overtures, or productions of a similar class; where the senseless hum-drum goes on for bars and bars, or hammers in rhythmical beats upon the wearied ear, without leading to anything worth the trouble of listening to, after the thin and tedious preparation. Instead of being a fresh and living stream of harmonies, it is rather a dull and incomprehensible tumult*.

* The old dance tunes, known by the name of *Musettes* (originally the name of the French bagpipes), of which Sebastian Bach has left us a few very lovely ones, were also composed in the form of an organ point—a form intended to indicate their lazy, dreaming character.

Setting aside the origin and purpose of the organ point, and merely looking at its contents, we find that it consists, firstly, of a succession of different harmonies; and, secondly, of a single sound, which serves both to support and to keep them together. As the latter forms a separate part, it may be doubled in octaves without interfering with the other parts; *e. g.*

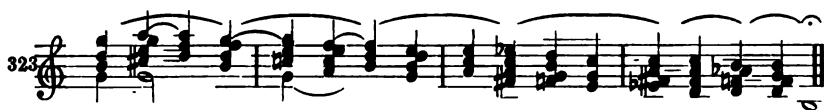


These octaves do not all belong to the harmony of the chords, they are only duplications of the original fundamental sound, intended to impart to it a still greater power, and make the tonic reign in quiet majesty over the whole mass of harmonies developing themselves under and above it.

It is this consideration which also justifies the *inversion of the organ point*; i. e. when the original fundamental sound appears no longer in the bass, but in one of the middle parts:



or in the upper part:



In all these forms, though not often so richly developed as in the last instances, the organ point may appear, not only at the beginning and end, but also in the middle of a composition; and then every other sound may become the pedal sound, instead of the tonic or dominant. An occasion for the introduction of such an organ point first presents itself when one of the parts is intended to linger, as it were, on the road, whilst the others are gently moving on:



or to oppose and stem the impetuous rush of the harmony:



and in many similar cases.

In the last example, we notice, by the way, that the resolution of the chords $f\sharp-a-c-eb$ and $a-c-eb$, in the second and third bars, does not take place immediately after, but is retarded by an intervening rest. These rests must be considered either as *mute continuations* of the preceding chords, or as vacant spaces, where the next chord would have appeared if it had not been retarded. In whatever light, however, we look upon them, it is plain that they do not interfere with the regular progression of the chords; they merely suspend it for a time, and thereby increase the desire for a resolution into the next harmony*.

* To this section belongs Appendix O.

TENTH SECTION.

REVIEW OF THE DEVELOPMENT OF HARMONY.

WE have now again arrived at the end of a most important and extensive development. Let us briefly sum up its results.

The two modes and their scales have been harmonically established and confirmed.

Melody based upon a diatonic and harmonic foundation has developed itself with the aid of rhythm, and according to the first principles of musical construction.

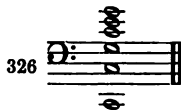
The fundamental forms of modulation and harmonic construction have been examined and explained.

By far the most important gain, however, is the development of the chords; first, in the way pointed out by nature herself, and then by the alteration of the intervals, for the purposes of modulation. This development of the harmony led us to modulation into foreign keys. Both together occupied our attention so entirely, that we were for a time obliged to neglect the cultivation of the melodious element, the progression of the parts, and the further development of rhythm and musical construction.

The question now arises—what advantage have we gained by the late great additions to our former harmonic material?

• It cannot be denied that they furnish us with most efficient means for the attainment of a variety of objects. For this reason they are most welcome, and we can dispense with none of them.

But the original power of the first and most simple forms remains unimpaired and unrivalled. Neither of the later combinations have the dignity, force, and clearness of expression belonging to the original chord; that first harmony,



which is the mother and pattern of all subsequent chords, and which we received directly from the hands of nature, as the harmonic representative of the first grand division of sounds: the *major mode*.

Its characteristic interval, the clear and decided major third, was then depressed, and from this alteration resulted an harmonic form far less decided, less clear and satisfying, than the original harmony of nature. This was the *minor triad*, the harmonic representation of the *minor mode*.

No chord expresses so decidedly, and yet so mildly, the desire for a return to the repose of the tonic harmony as the dominant chord; the chord which, by its appearance, imparts life and motion to the harmony, and through which alone a return to rest is possible.

The first *chords of the ninth* were nothing more than overgrown dominant chords. It is true, they possessed special qualities; *e. g.* their great breadth of sound, their capability of indicating, not only the key, but also the mode, even their exuberance of expression, &c. which made them welcome additions to our stock of harmonies; but in mildness, clearness, and tractability, they are inferior to the dominant chord. This is most observable in the chord of the minor ninth, which bears the same comparison to its major brother, as the minor triad does to the major triad. Still they are both original harmonies, in so far as they rest upon their own root.

Less decided in expression and character are the *derivative chords*, for they want the support of the original root; though, on the other hand, the strain of the seventh and ninth is felt in them even more strongly than in the original chords. In the next forms, the altered chords of the seventh and ninth, we are led still farther from the clearness and decision of the original harmony. They are, for the most part, forms of so strange an appearance, that we can only understand and venture to employ them in connexion with those harmonic sequences to which they owe their origin.

Turning our attention to the modulations into foreign keys, we find that they constitute an immense addition to our means of expression, and that they alone render possible a perspicuous and well-arranged harmonic construction of extensive compositions. But they also lead us away from the sure and well-defined basis of a single key; and the farther we proceed, the greater is the danger that our compositions may lose that unity and steadiness characteristic of all modulations remaining within the harmonies of a single key. For we shall always find that such a modulation is the most consistent and secure; that when a change of key is required, a modulation into the nearest keys (dominant, subdominant, and relative major or minor) is the most natural; that a modulation into remote keys indicates a bold relinquishment of the ordinary but surer forms of connexion; and that a capricious change from one key to another indicates a wavering state of mind, while a well-arranged modulation displays clearness of ideas, a fixed purpose, and decision of character. There are, however, secret relations existing between some apparently distant keys, which will sometimes induce us to introduce an unusual modulation in preference to a more natural one, the consideration of which lies, however, beside our present purpose. At present, we have only to endeavour to acquire a perfect command over all these forms, so that, when the proper time arrives, we shall have no difficulty in applying them.

It is worthy of remark, that the development of the harmonic element—which, at the outset, absorbed our attention so much that we were obliged for a time to neglect the melodic development altogether—has lately led us back, and proved, to some extent, subservient to the melodic principle. In this circumstance lies an indication of that intimate connexion between harmony and melody which we shall have to consider in the next and following divisions*.

* See Appendix P.

EIGHTH DIVISION.

INTERWEAVING OF CHORDS.

FIRST SECTION.

SUSPENSIONS ENSUING FROM DESCENDING PROGRESSIONS.

HOWEVER richly our compositions may have developed themselves in respect to harmony, there is still a certain *internal uniformity* pervading all; arising from the circumstance, that we are never free from the chords, and that each chord has the same form of thirds one over another. Every sound of the melody has such a chord standing by itself, like a separate column of sounds. A consequence of this is, that our compositions have lost almost entirely that sprightliness and freedom of rhythm which characterized our first formations in one and two parts. One part is tied to the others; if one proceed to a new chord, all the next must follow.

It is plain that this defect is not to be remedied by the invention of new chords, as these would again be composed of thirds. We must, therefore, view our harmony from a different point; viz. as a combination of simultaneous parts. We then soon discover that the evil complained of arises from the circumstance that all the parts proceed simultaneously from one chord to the other.

In this phrase, *e. g.*



we perceive that, when the sound *g* in the upper part proceeds to *f*, all the other parts of the first, proceed also to the sounds of the next chord; and the same thing occurs at every change of harmony; consequently, the successive chords form so many separate columns of thirds.

We will now endeavour to remove this defect, by retarding the motion of one of the parts, while the others move on. Here,



the progression of the harmony is essentially the same as in No. 327; the first, third, and fifth chords have not been altered, nor has either of the three lower parts. But while these three parts move from the first to the second chord, the upper part continues the sound *g* of the first chord. This sound is no interval of the second chord; on the contrary, it is irreconcilable to it, and therefore must ultimately yield to the real sound (*f*), of which it occupies the place; or, as in technical language, it must be *resolved*. Nay, it ought not, nor could it have made its appearance in the chord of *f*, except as a member of the preceding chord, a part loitering behind the rest. It is from its presence in the preceding chord that we recognize it, and are partly *prepared* to find it amongst the sounds of the present chord. The same is the case with the sound *e*, in the chord *g—b—f* (or *g—b—d—f*).

Such a sound continued from one chord into the next, to which it does not belong, is termed a

Suspension,

because it suspends or retards the proper sound of the chord.

After this explanation, it cannot be difficult to decide when and where a suspension may take place.

Every suspension must, in the first place, be *prepared*; i. e. the sound which suspends another must have appeared, not only in the preceding chord, but also in the same part.

Secondly, it must be resolved; i. e. it must ultimately proceed to the proper sound of the next chord, and thus resolve the contradiction between itself and the other intervals of the chord.

Nevertheless, there will always remain a certain contradiction between the suspension and the chord in which it appears; in spite of preparation and resolution, we still hear a strange sound (e. g. in the above cases, *e* and *g*), instead of the expected sounds (*d* or *f*). From this, it appears that the contradiction does not exist so much between the suspension and the other intervals, as between it and the sound whose appearance is delayed. For this reason, it is advisable,

Thirdly, not to introduce the suspension simultaneously with the same sound into which it is afterwards to resolve, as has been done here,



in the second chord, where the *octave of the root* is suspended in the second part, while it also appears in the discant. So, in the fourth chord, the fifth (*d*) of the root makes its appearance in the upper part, while it is still suspended in the tenor. The contradiction between these heterogeneous sounds assumes a still more harsh appearance, when the suspension and the retarded sound appear upon adjacent degrees of the scale; as, e. g. here :



Let it be observed that we have made a distinction between the *root* and *octave* of the chord; the latter (as seen in No. 238) may be suspended, whilst the root proceeds to its proper place in the next chord.

When can a suspension be introduced? In any place where the above conditions can be fulfilled; provided the latter be observed, a suspension may take place,

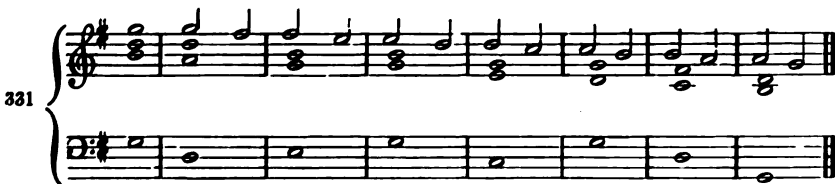
1. In every part.
2. In every chord.
3. Upon every sound of a chord.

Our first attempt (No. 328) has led us to a species of suspensions which we call

SUSPENSIONS ENSUING FROM DESCENDING PROGRESSIONS.

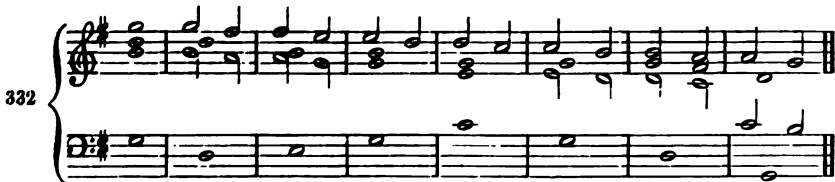
In these, the suspension must be resolved by descending to the next degree below. From this it follows that *every interval of a chord which descends one degree into the next chord may become a suspension*.

By way of example, we will take the descending scale (harmonized in the most simple manner after the first mode), commencing with the upper part:



The octave in the first chord descends one degree from *g* to *f*♯; it may consequently become a suspension; it is prepared by its appearance in the first chord, resolves itself in the next chord, and into a sound (*f*♯) which does not appear in any other part: thus all conditions are fulfilled. The same is the case with the subsequent suspensions.

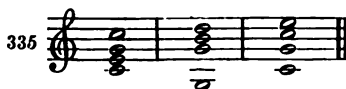
Here,



we see suspensions introduced into every part where they are possible. There was no opportunity for a suspension in the bass, because it no where descends to the next degree below; neither could the alto be suspended in any but the seventh bar, because in all the others it either remains stationary, or descends two degrees.

In the above example, we meet with several harmonic combinations, which evidently arise from the introduction of suspensions, but which have the appearance of some of our former chords. Thus, in the second and seventh chords, the suspension of two intervals occasions a chord of the fourth and sixth; while, in reality, quite a different harmony—the triad or dominant chord—was intended. It makes no difference in what point of view we choose to consider such forms; whether we say, *c. g.* the second bar contains a chord of the fourth and sixth, and a triad; or, it contains only a triad, the third and fifth of which are suspended: if we know how such combinations arise, we shall also know how to treat them. Thus, *c. g.* the first combination of sounds in the fifth bar might be taken for an incomplete chord of the ninth; $c-e-g-b(b)-d$. If it were, it would require resolution into the chord $f-a-c$; whereas, in the above case, it proceeds to the chord $C-e-g-c$, the bass remaining stationary. We see that the ambiguity of such chords can be no embarrassment to us; it is rather an advantage, as we are left free to treat the ambiguous form as we think best; *i. e.* we may resolve the chord $c-e-g-d$ into $c-e-g-c$, or into the triad $f-a-c$.⁴

In No. 332, the introduction of suspensions was attended with no difficulty, because all the intervals descend, and therefore offer frequent opportunities for preparation and resolution. But what means have we in an ascending series of chords? Here



no suspension from above seems practicable, as no part descends to the next degree below.

If we merely consider the contents of the chords, without attending to the progression of the parts, we find that suspensions might be introduced. In the second

i. T. B.—Respecting the figuring of suspensions, we have these rules:

14. All suspensions, which assume the form of chords, are to be figured like chords.

15. In all other cases, the suspending sounds are distinguished from the real intervals of the chords by special figures.

According to these rules the section No. 331 would require to be figured in this manner:



The figure 4 in the second and sixth bars does not indicate a pure chord; and the following 3 makes it quite clear that the figure relates merely to the suspended sound; hence the figure "5" in the second bar is superfluous. The figure 8 after the 9, and 5 after 6, indicate that the ninth and sixth are mere suspensions of the *octave* and *fifth*.

Example No. 332 would require to be figured thus:



the figure "5-," in the third and eighth bars, might, strictly speaking, have been spared.

chord, the *b* of the alto might be suspended by *c*; this sound having existed in the preceding chord; unfortunately, however, not in the alto, but in the soprano, which proceeds to *d*, and not to *b*. So the sound *c* in the alto of the third chord might likewise be suspended by the preceding sound *d*; but this again belongs to the soprano, and ascends to *e*, instead of descending to *c*.

In this case, we shall avail ourselves of a former contrivance (No. 96), by giving to a part another sound than that it originally contained, and assigning to it *both sounds in succession*. We, therefore, first give the alto its *g*, and then lead it up to *c*, which sound is already sustained by the soprano. We have now the sound *c* in two parts, one proceeding to *d*, and the other first remaining on *c* as a suspension, and then resolving itself into the proper sound, *b*. Now, if we treat this sound *b* in the same manner, dividing the minim into two halves (crotchets), and leading the latter up to *d*, we have again two parts uniting on the same sound, one of which ascends to *e*, while the other, having first formed a suspension, resolves into *d*. Here (at *a*),

Example 336 shows a four-part setting. The top staff (soprano) is labeled '1' and contains two measures. The first measure is marked 'a' and the second 'b'. The second staff (alto) is labeled '2' and contains two measures. The third staff (tenor) is labeled '3' and contains two measures. The fourth staff (bass) is labeled '4' and contains two measures. A separate staff for the alto part is shown above the main four-part setting, starting at measure 'a' and ending at measure 'b', illustrating the suspension and resolution of the alto part.

we see the whole operation carried out. In the second bar, the suspension *c* occupies one half of the measure, leaving the other half to *b*, the proper interval of the next chord. But this space must again be subdivided, in order to obtain room for the sound *d*, which is required for the preparation of the following suspension. It is scarcely necessary to observe, that any other rhythmical arrangement, *e. g.* that at *b*, might have been adopted with equal propriety. A separate staff has been allotted to the upper part, in order more clearly to show the progression of the alto. Here

Example 337 shows a four-part setting. The top staff (soprano) is labeled '337' and contains two measures. The second staff (alto) is labeled '2' and contains two measures. The third staff (tenor) is labeled '3' and contains two measures. The fourth staff (bass) is labeled '4' and contains two measures. A separate staff for the alto part is shown above the main four-part setting, illustrating the suspension and resolution of the alto part.

we see all the suspensions that are possible in the ascending scale, which has been harmonized in the most simple manner, after the first mode.

We see that the only part which admits of suspensions is the alto. If we had taken the liberty to convert the triad in the third bar into a dominant chord, we should have had an opportunity of introducing a suspension into the tenor;

Example 338 shows a four-part setting. The top staff (soprano) is labeled '338' and contains two measures. The second staff (alto) is labeled '2' and contains two measures. The third staff (tenor) is labeled '3' and contains two measures. The fourth staff (bass) is labeled '4' and contains two measures.

and then there would have been no cessation of the suspensions in the fourth bar. In the last three bars also, the tenor would have admitted of suspensions before *b* the third, and *c* the octave; but both these intervals appear in the upper part, and consequently could not be suspended in another (p. 223).

We now ask: what have we gained by these suspensions?

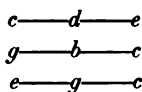
In the first place, a number of harmonic combinations, which we did not possess before.^k

More important, however, is our emancipation from the monotony of the system of chords which has so long deprived us of melodic and rhythmical freedom. We are now, in some measure at least, enabled to conduct our melody independently of the accompanying chords. Hereby, also, the suspended parts have acquired a degree of movement and flexibility, which we have long wanted; and this freedom is quite different and much more effective than the mere passing from one interval of the chord to another, such as we saw in our first harmonic figurations (p. 209).

Not only this greater freedom of tonal and rhythmical motion, but also, and principally, the contradiction between the suspensions and the other intervals of the chords, causes each of the parts to assume a more independent form. Thus we have, at last, obtained the means of getting back from the dead region of chords to the living province of melodious parts. *For the life of the musical art is essentially of a melodic nature*; even the original harmony of the aliquot sounds (p. 48) appears in the form of a melodic succession; first the root, then the octave, next the fifth, and so forth. Harmony, and chord, are mere abstract *conceptions*—combinations of sounds belonging to different strains, which either agree with each other on account of their physical relations, or are brought together for artistic purposes, and on artistic principles. The life of an harmonic strain, *e. g.* of this passage,



consists therefore not in the succession of different chords, but in the *progression of the parts*; the progressions



^k T. B.—According to the note *i* (p. 226), No. 337 should be figured thus:

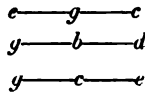


or, still more intelligibly, as here—



where the preparations of the suspended sounds, and, in bars 5 and 6, even the progression of each separate part, are indicated by the figures.

form a lively series, whether actually sung by a human voice, or played upon different instruments, or even only upon one instrument. But the chords



are only the

SPACES

in which the parts amicably meet together. And now only can we fully understand, that, in compositions which contain modulations into foreign keys, each of these, which we have termed *seats of modulation*, is no more than a wider space, the *harmonic territory* of a special portion of the composition.

It is now above all things necessary that we should practise the formation and introduction of suspensions with the greatest assiduity and perseverance, until they are as familiar to us as the most simple harmonic forms. Every harmonic period or passage which we have formed, or may form, offers more or less scope for exercises of this kind. Wherever suspensions are possible, we will introduce them; firstly, into each part separately, and afterwards into all simultaneously. By way of example, we here repeat No. 171, *B*, with all the suspensions of which it admits:

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In the fourth bar, the soprano might also have been suspended; but this would only have led to a repetition of the chord of the fourth and sixth. This chord, indeed, is one of those ambiguous forms to which we have already alluded (p. 126). The chord of the fourth and sixth, in No. 171, *B*, has altogether the appearance of a suspension of the following triad, and, strictly speaking, ought to be considered as such; as the first section of the period should terminate upon the first crotchet of the bar. But, not knowing at that time anything about suspensions, we took the liberty to introduce a real chord of the fourth and sixth instead; it is clear such ambiguous forms need give us no uneasiness.

The further examination of the above example we leave to the student.³⁵

³⁵ *Thirty-second Exercise*:—The student may practise suspensions on a number of melodies; observing in each case the following order of operation:—

Our last compositions show a richness of sound and a melodic animation in all the parts, such as we in vain aimed at before. It is true, the motion of the parts is not yet altogether *free*; it is still confined by one narrow rule, and the self-imposed necessity of introducing suspensions wherever they are possible. It is not entirely under our control; in some places it becomes excessive, as in the first bar; in others it is scarcely perceptible, as in the second and fifth bars: here, it is possible in two or three parts; and elsewhere, as in the sixth bar, it is confined to one. It is also sure to happen, that, although regularly introduced, a suspension will occasionally appear too harsh and out of place. This may sometimes be softened, by combining the preparation and suspension, as in the third bar of the above phrase.



In the second bar of the above example, the suspension is contained within the duration of the dotted note.

SUSPENSION OF THE ROOTS OF CHORDS.

Particularly in the suspension of the root of a chord in the bass is this harshness apparent, and it has often been questioned whether such suspensions are admissible, or consistent with a rational and artistic idea of harmony. For the suspension of the root in the bass shakes the very foundation of the chord, as must already have been perceived in the third chord of the first and third bars of No. 342; where, however, the harshness of the dissonance is increased by the appearance of the suspended sound in a higher octave. The bass, moreover, is not so much in need of a refined, graceful melody, as any of the other parts; on the contrary, it manifests, from the beginning, a preference for wide and decided steps, especially when proceeding from root to root.

The above question, however, carries with it its own answer. When it is necessary to depict a restless or deeply affected state of mind, then the suspension of the roots of chords may sometimes become a most appropriate and powerful means of expression. Thus, if the preceding phrase appeared in this altered form,

1. The melody is harmonized in a simple manner, either with or without modulations into a foreign key; while this harmony remains unaltered throughout the subsequent operations, suspensions are introduced successively into the four parts; viz.

<i>a</i> ,	into the soprano,	the other three parts being copied unaltered.
<i>b</i> ,	„ alto	„ „ „
<i>c</i> ,	„ tenor	„ „ „
<i>d</i> ,	„ bass	„ „ „

2. Suspensions are introduced, where possible, in all parts simultaneously.

Any of the previous melodies may be applied to this purpose, in the minor as well as the major; but let it be remembered, that, in the minor, the seventh degree, when employed as a suspension, cannot be resolved otherwise than by the harsh progression into the augmented second below.



in a solemn largo, or if in a representation of a violent and painful agitation of mind, the bass were to take up the melody, as in Beethoven's Sonata in C# minor (*Sonata quasi una Fantasia*).



in which the course of the melody itself leads irresistibly to the suspension; then, indeed, it would be puerile to shrink from the momentary harshness of the step. We meet with a similar case in Handel's colossal "*Israel in Egypt*." In the chorus of the first plague, Handel narrates, in the simple, but grand and powerful style of the old Testament, the pains and anguish of the people dying with thirst; there also the male voices

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Sie konnten nicht trin - ken das Was - ser,
denn der Strom war verwandelt in Blut

creep languishingly from one fundamental bass to another. As a last example, we adduce Beethoven's ninth Symphony with choruses, where the great master shows, in moments of the highest inspiration,

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Andante Maestoso.

Seid um - schlun - gen Mil - li - o - nen!
Seid umschlun - gen - - Mil - - - - li - o - nen!

such as were granted to him, how to display the utmost power of all the parts, by employing the foundations of the harmonic masses as a mutual support to each other.

We would fain linger a little longer over the contemplation of this stupendous work; but the task we have before us bids us go on. Nevertheless, the glimpse we have had, has shown us how indispensable to the realization of the grandest and most lofty ideas is the cultivation of the most simple.

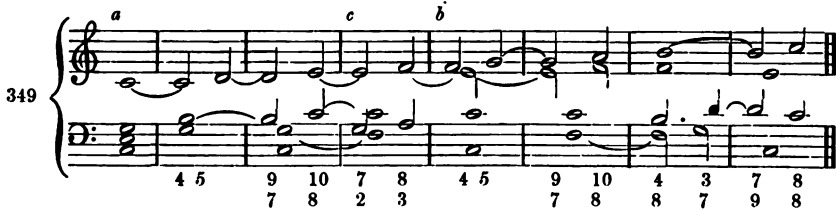
SECOND SECTION.

SUSPENSIONS ENSUING FROM ASCENDING PROGRESSIONS.

OUR previous limitation of suspensions to descending progressions was merely arbitrary; for every sound belonging to one chord, which continues in another of which it is not an interval, becomes a suspension, whether resolved into the next degree below or above. Here



the sound *b* appears three times as a suspension, and resolves itself into the sound *c* next above; the same is the case with the sound *d* in the last bar. Such suspensions we term, by way of distinction, *suspensions from below*. Here



we have introduced them into the harmonized scale. Some of these combinations (*e. g.* those at *a* and *b*, perhaps also that at *c*) may appear rather harsh; this need not, however, concern us, as we shall be at liberty to avoid them when they displease us¹.

When we wish to introduce suspensions from below into the descending scale, we must prepare them as in No. 337; *e. g.*



But here it is easily perceived that these are more or less constrained, because other suspensions more conveniently offer themselves; they are also little in accord-

¹ *T. B.*—In the above example, the figures 10, 11, &c. have been employed, instead of 3, 4, &c. merely to indicate more distinctly the progression of the parts and the resolutions of the suspensions.

ance with a smooth and graceful progression of the parts, such as it is now our chief aim to attain. Suspensions from below are generally less pleasing and natural than those from above. This is accounted for by every suspension in itself being a contradiction to the chord it appears in, and that it is only reconcilable with it by a subsequent resolution. Now the suspensions from above resolve by descending, a progression which we know to be expressive of a return to a state of repose; while an ascending progression, such as that of the suspensions from below, expresses an increase of excitement, and is therefore contrary to the general idea of a resolution.

Suspensions from above likewise lead sometimes to harmonic combinations which have the appearance of real chords (especially the chords of the seventh or ninth), but from which they differ in their progression. Thus we find, in the third bar of No. 349, this combination of sounds: $c-(e)-g-b-d$; in the sixth bar, the same; in the eighth bar, this: $f-(a)-c-e-g$; all of which, at first sight, might be taken for chords of the ninth arbitrarily altered. But, in this case, the chord $c-e-g-b-d$ would have to proceed to the triad $f-a-c$, and the chord $f-a-c-e$ (or e^b)- g to b^b-d-f ; whereas the ninths of the above chords resolve themselves into the octave of the bass, which proves that they are merely suspensions. Precisely the same case occurred in No. 332.

Having now become acquainted with both kinds of suspension, we see no reason why they may not be introduced simultaneously, as we have already done in No. 349 (bar 8). Here,

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The musical notation for example 361 consists of two staves, treble and bass, with a brace on the left. The treble staff contains a series of chords with various notes (including G, B, D, E, F, A, C) and accidentals (sharps, flats, naturals) indicating suspensions. The bass staff contains a simpler line of notes, primarily G, B, D, and F, with some accidentals. The notation is dense with vertical stems and horizontal lines, illustrating the complexity of the suspensions.

arising from chords of the seventh and ninth, are accumulated all possible suspensions; and, by doubling the intervals, the entire chord becomes suspended, the bass alone moving without restraint. In these cases,

- the *seventh* and *ninth* become suspensions from above;
- the *third* becomes a suspension from below;
- the *fifth*, which may move both ways, is doubled, and becomes a suspension both from above and below;
- the *octave* remains stationary as the fifth of the next chord.

It is certain that such a profuse employment of suspensions must, in most cases, overload the harmony; if, however, introduced with circumspection and moderation, *e. g.* in this manner,

362

The musical notation for example 362 consists of two staves, treble and bass, with a brace on the left. The treble staff shows a progression of chords with notes G, B, D, E, F, A, C and various accidentals. The bass staff shows a simpler progression of notes G, B, D, and F, with some accidentals. The notation is less dense than in example 361, illustrating a more moderate use of suspensions.

they may become very effective.

And here we revert to the general title of the present division,

INTERWEAVING OF CHORDS,

which expresses what we have now found to be perfectly true; viz. that the suspensions are

a new and most powerful means of harmonic combination.

We have seen that, besides the general connexion which exists between all chords belonging to the same key (p. 88), there are circumstances under which chords are brought into a nearer harmonic relation; viz.

Firstly; when two chords have one or more sounds in common. But these sounds are the least effective when a change of harmony takes place; for they have already appeared in the first chord, and therefore cannot attract the same attention as those sounds which are new.

Secondly; when a chord, according to the laws of harmony, must resolve itself into another, as is the case with the dominant chord and all its derivations, although some exceptions from the general rule have been already admitted.

Now, both these harmonic relations appear united and strengthened in the suspensions; for, in the first place, the sound causing the suspension has been retained from the preceding chord, but, being contradictory to the new chord, it attracts the entire attention to itself. It has, also, a certain prescribed progression; but, in consequence of its opposition to the new chord, this cannot, so far as we can perceive from the original nature of suspensions, be deferred till the whole chord passes away; therefore the resolution must take place in the same harmony.

Thus the suspensions lead to combinations of harmonies³⁶, forming one compact mass, not merely bound, but literally welded together. It is in this character that they will, at a future time (in polyphone composition), prove of the greatest service*.

³⁶ *Thirty-third Exercise*:—Some of the most flowing harmonic passages are to be practised upon the instrument with suspensions, in sequential motives, in order to acquire skill in this form. Thus, the passage No. 242, *A*,



may have suspensions from above and below introduced into the upper part. The sequence, *B*, No. 242, with suspensions from above in the highest part,



or with suspensions prepared by the successive sevenths, alternately suspended in the discanto and alto:



and in a variety of other ways requiring no particular instruction.

* See Appendix Q.

THIRD SECTION.

ANTICIPATIONS—(ANTICIPATED SOUNDS).

WHAT was it that made a suspension comprehensible and endurable? Our recognition of it as a part of the preceding chord. It was in this chord, therefore, which had already appeared, that it found its explanation and justification.

On the contrary, we now introduce into a chord a sound which does not belong to it; but, instead of from the preceding, we will take it from the following chord, and thus *anticipate* it:



We see that the sound *c* here appears against the chord *g—b—d*, and *d* against *a—c—e*, in perfect contradiction, without any justification, until the succeeding chords, *f#—a—c* and *g#—b—d*, solve the problem. It is clear that such a contradiction, appearing without preparation, must be far more harsh and grating than a prepared suspension; it should therefore be well considered, whether such harshness be reconcilable to the general character of our composition, or whether we have a sufficient reason for the introduction of such strange combinations.

Sometimes the unrestrained and independent progression of a part leads to an anticipation; thus, here



the upper part, taking its own free course, touches upon the sound (*e*) which does not belong to the dominant chord, but to the following tonic triad.

Sometimes the anticipation is intended merely to impart a greater rhythmical impetus to the sound which is anticipated, and must not be considered as a component sound of the chord in which it appears. In this character we find anticipations frequently employed by Handel, and other old masters, at the close of a section or strain where it has no harmonic, but merely a melodic signification; as the sound *c*, at *a*, in the following example:



Fig. 358 continued.



or in recitatives, where the voice part anticipates an interval of the accompaniment.

Sometimes anticipations are introduced with a view to impart more liveliness and variety to the figuration of a melody, as here :



and in similar cases.

Again, at other times they are really employed with the intention of drawing special attention to a sound, by introducing it before its proper time has arrived ; so does Spontini, in his Overture to *La Vestale*, when, after having closed in *F* major, and modulated into *D* minor, he takes the sound *b* *b* two whole chords in advance :



It is unnecessary to pursue the development of these forms any farther, as it may be safely left to the student's own judgment how and when to introduce them. We will not, however, close this section without again repeating, that the value and power of a composition does not consist in the introduction and crowding of uncommon and startling forms, but that our productions will be the more powerful and effective, the more closely we adhere to a natural development. Upon the basis of nature only can we rest with perfect security ; here we find freshness, joyfulness, and power ; and here also is the source of the strength, boldness, and right, to venture into the most distant regions of harmonic art.

FOURTH SECTION.

THE ACCOMPANIMENT OF MELODIES WHICH CONTAIN SUSPENSIONS AND ANTICIPATIONS.

OUR former accompaniments, as well as the melodies invented for the sake of practice, *could not* but appear stiff and uniform, because we knew only one way of harmonizing a melody, according to which every sound had to be accompanied by a special chord. To what confusion this led, when the melody assumed a more lively character, we have seen in No. 120.

We have now advanced a step towards an improvement. We can at least treat some sounds of our melodies as suspensions (when ascending or descending to the next degree), and some as anticipations. Thus, if the succession of sounds *c—c—b* had appeared in any of our former melodies, we could only have accompanied the first two sounds by the same chord, or we should have been obliged to assign two or more chords to each of them :



We may now treat the second *c* as a suspension of the following *b*, and accompany it by the harmony of that sound, thus arriving at a new and expressive motivo, as we see here

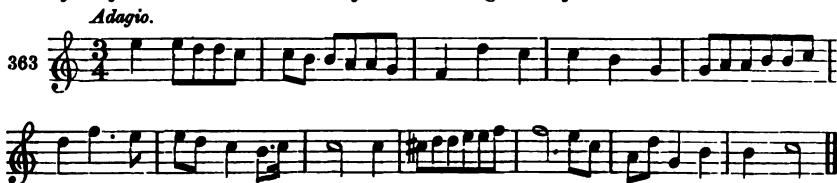


in the second bar of the three examples.

In future, therefore, it will be necessary to examine every sound of a melody, and ascertain

1. Whether it is possible, and
2. Whether it is advisable to treat it as a suspension or anticipation.

By way of illustration, let us try the following melody :



* For a second example, see Appendix S.

We see at once what a heavy and rugged appearance the harmony would assume, were each sound accompanied by a separate chord. Moreover, on a closer inspection of the melody, to see how far it agrees with the general laws of construction, we find

1. That the last chord, or close, appears to fall upon a weak part of the measure ;
2. That the piece appears really to terminate in the eighth bar, the rest forming a mere coda ; whilst, on the other hand, the dominant chord in the seventh bar is not the last harmony, but seems already to resolve itself into the tonic harmony in the last semiquaver of the same bar ;
3. That the close of the first section also (in the fourth bar) does not fall upon the principal, but a secondary part of the measure.

All these points cease to be doubtful, so soon as we avail ourselves of the assistance of suspensions and anticipations. We are then enabled to treat the melody thus :

Adagio.

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In bars 1 and 2, the first quaver of each crotchet has become a suspension from above ; in bar 5, they are treated as suspensions from below ; in bar 9, the second quaver of each crotchet is treated as an anticipation ; so is the last semiquaver (*c*) in the seventh bar, and the following close (which, however, is deceptive) is made to appear in its proper place. The last perfect full-close (bar 12) also falls upon the principal part of the bar, as may be seen from the bass, the other intervals being only suspended ; or, if the bass itself be considered as an anticipation, it at least indicates the place where the last chord ought properly to have appeared. In the fourth bar, the sounds *e—c* may be considered either as suspensions before *d—b*, or as intervals of a chord of the fourth and sixth. In the first case, the close of the section would take place upon the proper part of the bar, some of the sounds only being suspended, and thereby the close partly concealed ; in the other case, from the well-known character of the chord of the fourth and sixth (p. 120), it would still produce the same effect as a suspension³⁷.

³⁷ *Thirty-fourth Exercise* :—Harmonize the melodies given in the Musical Appendix XVI. Attend to the indications of the degrees of movement and expression, as they supply hints respecting the character and mode of treating the accompaniment.

NINTH DIVISION.

SOUNDS INDEPENDENT OF THE HARMONY IN COMPOSITION.

SUSPENSIONS and anticipations formed the first step towards our emancipation from the perpetual construction of chords by added thirds, and served especially to render our melodies more independent of the accompanying harmony. Still, melody is not altogether free ; when either of its sounds does not exist in the chord which appears under it, it must belong to the preceding or following harmony. It is, nevertheless, a considerable step in advance, to have obtained even this liberty of choice by availing ourselves of the connexion of the chords. We will now see whether we cannot make the emancipation of our melodies still more complete, by examining our chords from a different point of view.

We know that a *melodic* element exists in every chord, that its intervals, instead of appearing simultaneously, may follow each other in succession, and thus assume the form of a melody. This melodic element is the one which we shall now take into consideration. Here



the upper part proceeds successively through all the intervals of the chords ; it moves in skips from one third to the next.

Now, why do we call *e* the third of *c*, and *g* the third of *e*? Because we *know*, or at least *suppose*, that in both cases there is another degree of the scale, another sound (*d, f*) intervening. For this reason also a singer hums a soft *d*, should he be unable to skip directly from *c* to *e*.

How natural, then, that we should be induced actually to insert the sound which we know to exist between the two intervals of the chord :



Such a sound is termed a

Passing Note,

because we pass through it from one interval of a chord to another, as here, from *c* to *e*.

This explains the nature and use of passing notes. A passing note does *not belong to the harmony* in which it appears, nor to that which precedes or follows. It is a mere *melodic particle*, a sound which serves to connect two other sounds of the melody, and is reconcileable to the harmony only because it proceeds from, and leads back to, one of its component intervals.

A passing note which appears simultaneously with a chord of which it is not an interval, is usually termed a

Change-note (Wechselnote).

According to this definition, the first and second *f*♯ in this phrase



are *passing notes*, the *e* each time being a change-note. This distinction, however, we shall not observe, as it is quite unnecessary and superfluous.

If there had been any objection to the change-notes in the above example, we might have avoided them by a different rhythmical arrangement:



Here the last chord is made to appear simultaneously with the last sound of the melody, by reducing the rhythmical value of the two preceding sounds.

This expedient has led to the insertion of *two* passing notes between two harmonic sounds of the melody. On closer inspection, however, this arrangement does not appear different from that in No. 369, only the position of the accompanying chord has been changed. As the repetition of the same chord is only rhythmically different from an uninterrupted continuation, we may substitute the one for the other:



Here, then, we see the *whole scale* sustained by the tonic triad. The following example



shows us (what is indeed self-evident) that every other chord may accompany any such series of sounds which commences and terminates with one of its intervals. This we see also from the following phrase:



^m *T. B.*—In the above example, we have at the same time attempted to indicate, by means of figures, not only the harmony, but also the passing notes. The figure 6 would have been

in which appear even three successive passing notes, *f*#, *e*, *d*, two over the first, and the third over the second chord.

All the passing notes hitherto introduced were intervals of the prevailing key of the composition; they are therefore termed

DIATONIC PASSING NOTES,

with which we will make ourselves more familiar before proceeding to other species of passing notes.

Above all, it is to be observed that these passing notes are not confined to one particular part, as they have been in the foregoing examples; but that they may be introduced into *every part*, and consequently also into *several parts simultaneously*. From this it follows that every interval of a third may be filled up with one passing note, every fourth with two, or, to speak more precisely, with one passing and one change note.

In our first exercises we will introduce all possible passing notes. The melody of No. 171, which has already been harmonized in several ways, shall serve once more as an example for practice. We harmonize it, first, in a simple manner (at *A*), and then introduce as many passing notes as are practicable :

The image shows two musical staves for exercise No. 171. The first staff, labeled '376 A', shows a simple harmonic setting of a melody. The second staff, labeled 'B a b c d e f g', shows a more complex setting with many passing notes. The score is written for voice and piano accompaniment.

sufficient to indicate the harmony; we have aimed at more, and in what trouble it has involved us! Every passing note, as well as every harmonic sound, required a special figure; every interval of the chord had to be indicated individually, and its continuation to be marked by horizontal lines! Here, then, we observe that there are *reasonable limits* to the use of thorough bass notation. It is intended to aid us in the reading of a score, and enable us to define, without loss of time, and in the smallest space, the progression of the harmony and the progression of the parts. For this purpose only it has been employed by the great old masters. But when it becomes even more troublesome, and requires more time and space than the ordinary notation, it would be pedantic to adhere to it any longer. How many characters and figures should we require for No. 372 or 373, and how should we indicate the rhythmical arrangement? Here, then, it is time to part with the figured bass notation; it can no longer aid, but only impede our progress.

On examining the last example, we observe, at *f*, a passing note, which gives to the triad the appearance of a chord of the second. With such ambiguous forms we have already met several times, especially amongst the suspensions (p. 223), without finding it necessary to trouble ourselves about them. Whether the sound *f* be considered as a passing note, or the seventh of a diminished chord, is quite immaterial, if we only know how to deal with it.

But why is not the space from *g* to *c* filled up in the bass at *a*? This would have occasioned a peculiar kind of false octaves (at 1):



which are even worse than the open octaves at 2, because the two extreme parts proceed at the same time in seconds, or rather ninths, without the least harmonic necessity. The same thing would have occurred at *c*, between the bass and alto, and at several other places. At *d*, the passing note in the bass has indeed led to a sequence of ninths; but here the harshness of the progression is considerably lessened by the quiet motion of the other parts, while, at the same time, it is free from the objections raised against the sequence at *a*.

Why has not the skip of the bass at *b* been filled up? It would not have been faulty:



but the sequence of sevenths between the bass and alto, as well as the unnecessary crowding of passing notes in three adjacent parts, would give a distorted appearance to the harmony.

Why has the skip of the alto at *c* and *g* not been filled up? Because it would have led to consecutive fifths, at *b*, between the alto and soprano,



and, at *g*, between the alto and tenor³⁸.

³⁸ *Thirty-fifth Exercise*:—The student has to harmonize a few melodies in the same manner as in the preceding exercise; viz.

First, without passing notes;

Next, with passing notes in the soprano;

..... alto;

..... tenor;

..... bass;

Lastly in all the parts simultaneously;

so far as they appear practicable, and, according to his taste and judgment (the student having as yet no other criterion), suitable and in keeping with the character of the melody.

SECOND SECTION.

CHROMATIC PASSING AND AUXILIARY SOUNDS.

A. CHROMATIC PASSING NOTES.

THE development of the last section has enabled us to fill up every third or greater interval with diatonic passing notes. By their insertion, the intervals of the chords are, in a manner, dissected.

Let us now divide a smaller interval; viz. a second. As we inserted between *c* and *e* the intermediate sound *d*, so we may insert between *c* and *d* the intermediate sound *c*♯:



In these examples there are several points to be considered:

Firstly; we here see passing notes introduced which are foreign to the key. This reminds us of our earliest melodic formations, No. 51, &c.

Secondly; we find (at *b*) three passing notes inserted in the small space of a third; if we continue in the same manner, we may pass through the *whole chromatic scale*,



as we formerly passed through the diatonic scalé, over one single chord, thus introducing no less than *nine* passing notes between the different harmonic sounds of the melody.

Thirdly; we observe several sounds raised in the melody which appear unaltered in the accompanying chord; as, *c*♯ against *c*, *g*♯ against *g*. From this we infer that depressed sounds also may appear in the melody against unaltered ones in the harmony, and unaltered sounds against raised or depressed ones:



These combinations remind us of the doctrine of false relations; the passing sound, *c*♯, which appears in one of the parts simultaneously with *c*-natural in another, might be said to create a false relation; but this case coincides with that pointed

out in Appendix M, respecting another though similar combination. The false relation between these two sounds does not offend, because it is the unavoidable consequence of a rational and consistent development; nor can it affect the harmony, for the passing note is no part of it, but belongs exclusively to the melody in which it appears.

From this we learn also the proper way of naming and writing such passing notes. A passing note, as the sound $c\sharp$, at *a*,



is merely a modification of one sound of the melody (*c*) in its passage to the next (*d*); it may be said that the sound *c* is extended to the utmost boundary of its own degree, until it has reached *d*. If viewed in this light, the passing note is nothing more than the continuation of the preceding sound of the harmony, and must therefore be named accordingly; thus, *c* extends itself to $c\sharp$, in order to lead up to *d*. In the opposite direction (as at *b*), the sound *d*, in the melody, extends itself to $d\flat$, to arrive at *c*.

This rule has been generally observed in the foregoing examples. We meet, however, with an exception in No. 381, where we find $b\flat$ written instead of $a\sharp$; so also in No. 382, where $g\flat$ appears instead of $f\sharp$; and farther on, $d\sharp$ and $c\sharp$ instead of $e\flat$ and $d\flat$. Were there any valid reasons for this deviation? Yes! All rules of musical notation have but one object—the facilitation of writing and reading musical conceptions. This is also the purpose of the above rule, which not only indicates the origin of the different passing notes, but also saves a great number of signs (naturals). Were we to employ flats instead of sharps, as in the ascending scale of No. 381,



we should require no less than *ten* different chromatic signs; while the same scale written with sharps (according to the rule) would require no more than *five* signs. Sometimes, however, the strict observance of the rule would occasion the introduction of sounds so extraneous to the key as to startle the reader. Thus, *e. g.* the appearance of such sounds as $a\sharp$ or $g\sharp$ in the key of *C* major, or $e\flat$ and $d\flat$ in *A* major, might look strange and cause perplexity; for this reason, it is generally preferred to name the sounds after harmonies or keys which are not so remote (hence the slight deviation in No. 381). How far this consideration is, in each special case, to weigh against the advantage of adhering to a general rule, may be left to the judgment of the individual when the question arises.

All that has been said respecting passing notes in one of the parts (the melody) applies equally to the other parts, only with this difference, that, when introducing passing notes into one of the inner parts, we have to see that they do not interfere with the progression of the parts above or below.

As passing notes are admissible into every part, it follows that they may also appear simultaneously in two parts :



or even in three or more parts :



although it is obvious, that, in proportion to the accumulation of passing notes, the danger of obscuring the harmony and bringing confusion into the progression of the parts is also increased.

We return once more to No. 376, in order to introduce chromatic as well as diatonic passing notes :



With a view of enriching the harmony, we have also introduced some suspensions. The number of passing notes might have been considerably increased ; but this would have exposed us to the danger either of making false progressions, overcrowding the harmony with foreign sounds, or weakening the character of the parts ; as may be seen here,



where the tenor, especially, has become frivolous in the first bar, in consequence of its restrained progression in semitones.

The introduction of diatonic passing notes exposed us to the danger of spoiling an originally correct harmony by false fifths and other errors. To this the chromatic passing notes add a new danger; viz. the crowding of foreign sounds and the creation of false (or at least apparently false) relations. The crowding of extraneous sounds may be carried to such an excess as to become real musical nonsense; witness this treatment of the first bar of No. 387,



in which the sounds really belonging to the harmony are altogether lost amongst the intrusive foreign sounds, and the progression of the parts deprived of all symmetry and proportion.

We must therefore employ passing notes cautiously, taking care neither to overload our composition, or any parts of it, to the detriment of others, nor to be led into false progressions between different parts of the harmony. In this respect, even the harmonies of Nos. 376 and 387 are not free from reproach: they are in some places overburthened with sounds, in others comparatively meagre. This inequality, however, might easily have been remedied, had not those examples been intended as mere illustrations of the manner in which passing notes may be employed.

B. AUXILIARY SOUNDS.

The nature of passing notes indicates where they should be employed; every space between two succeeding sounds admits of their introduction. Thus, between *c* and *e* we introduced a diatonic, and between *c* and *d* a chromatic passing note; because, in the first case, a diatonic interval (*d*), and in the second, a chromatic interval (*c* ♯, *d* ♭) is to be found in our tonal system between those two sounds. Between *c* and *c* ♯, on the contrary, no intermediate sound exists, and consequently a passing note cannot be inserted between them.

Nevertheless, it may sometimes be desirable to introduce another sound in such places also; as we perceive, if we consider the effects produced by the introduction of passing notes.

In the first place, they enable us (as has already been shown) to fill up a skip with intermediate sounds. Thus, if we do not choose to proceed directly from *c* to *d*, from *c* to *e*, or from *c* to *g*, we insert as many of the intermediate sounds as we think proper—*c*—*c* ♯, *d*, *d* ♯, *e*, *f*, *f* ♯, &c.

In the next place, the passing notes serve as a means of increasing the rhythmic motion. Here, *e. g.*



the minims, at *a*, are converted, at *b*, into crotchets, and at *c*, into quavers, by means of passing notes; consequently, the rhythmical motion becomes more animated. The same increase of motion, if required, could not be attained without other means between sounds which admit of no passing notes; *e. g.* between *e* and *f*. Therefore we might avail ourselves of a repetition of sounds, or introduce an auxiliary harmonic sound (p. 74):



but there are many cases in which neither of these expedients might be desirable; the first might sometimes appear too poor, the other impracticable; *e. g.* if the bass had also to proceed from *c* to *f*.

For such cases, therefore, another expedient is required. This we discover by proceeding in the following manner. Between the sounds *c* and *e*, at *a*,



we insert passing notes. The passing note *d* leads both from *c* to *e*, and back from *e* to *c*; instead of really proceeding to *e*, we stop (*c*) midway upon *d*, and, as if we had altered our mind, return again to *c*. The same occurs at *d*, and also at *e* and *f*, where semitones have been introduced.

Such sounds are called

Auxiliary Sounds;

they may be, as we have seen, either intervals of a whole tone (as at *c* and *a*), or a semitone (as at *e* and *f*); they may also lead either downwards (as at *c* and *e*), or upwards (as at *d* and *f*). In general, those which lead a semitone upwards appear to be the most pliable.

We shall hereafter have more frequent occasion to employ such auxiliary sounds. At present, a few exercises in the use of chromatic passing notes and occasional auxiliary sounds will be sufficient³⁹.

³⁹ *Thirty-sixth Exercise*:—Harmonize a couple of melodies, introducing chromatic passing notes and auxiliary sounds where they appear suitable, or at least unobjectionable.

THIRD SECTION.

TREATMENT OF MELODIES CONTAINING PASSING NOTES AND
AUXILIARY SOUNDS.

REVIEWING once more, as we did at p. 98, our earlier melodies, we perceive how much more varied and lively their treatment might have been, had we then been able to employ other sounds in conjunction with those of the harmony. How ridiculously encumbered would a melody, such as the popular air from C. M. Weber's *Freyschütz*,



have appeared, if harmonized in our former manner, with a separate chord to each sound!

In future, therefore, we have to discover in every melody—

1. What sounds *had better* be treated as not belonging to the harmony;
2. What sounds *may or must* necessarily be considered as component parts of the harmony.

Those sounds must necessarily be treated as integral parts of the harmony, without which a proper construction and connexion of the modulation would not be possible. Respecting the remaining sounds of a melody, it rests with the composer how many and which are also to be connected with the harmony, or treated as passing notes or auxiliary sounds.

Only this we will mention as a general hint, that

The composition will be more heavy or light in proportion to the greater or smaller number of chords introduced.

With a view farther to elucidate this point, we will examine the following melody:



The indication of the movement (*allegro con brio*) shows that the composition is of a brisk and lively character. How would it accord with this character to burthen each of the lightly-tripping quavers with a chord? We will rather treat

- | | | | | |
|----------|------------|-------------------------------|-------|-----------|
| in bar 1 | the sounds | $f\sharp$ | and | $a\sharp$ |
| 2 | .. .. | $c\sharp$ | .. .. | a |
| 3 | .. .. | $e\sharp$, e , $d\sharp$, | and | e |
| 4 | .. .. | b | and | $g\sharp$ |

as passing or auxiliary sounds, and the same in the following bars. The only *essential* harmonies here, as the first section is not even distinctly separated from the second, are those of the close in the seventh and last bars. The tonic harmony evidently fills up the last bar; for the introduction of a dominant chord, the sounds *f*♯, *d*, *c*, and again *f*♯, in the seventh bar, offer an opportunity. The two sounds, *e*, may be treated as passing notes, or ninths, should a chord of the ninth not appear too heavy and pompous for such a simple melody.

These are points on which we can decide with certainty; for the rest, many modes of treatment are possible. The lightest accompaniment (most suitable for a *presto* or *prestissimo* movement) would be that at *a*,

395

The musical score consists of three examples, labeled *a*, *b*, and *c*, each showing a melody in the treble clef and its accompaniment in the bass clef. The key signature is one sharp (F#), and the time signature is common time (C). Example *a* shows a light accompaniment with simple chords. Example *b* shows a fuller accompaniment with more varied chords. Example *c* shows a very full and varied accompaniment with complex chords and textures.

in which the sounds of two entire bars are accompanied by the same harmony; the accompaniments at *b* and *c* are fuller and more varied, but also more ponderous, especially that at *c*. Further explanations on this subject seem the less to be required, as we now proceed from melodies which were invented merely for the sake of practice, to those which are really of an artistic character⁴⁰.

⁴⁰ *Thirty-seventh Exercise*:—Harmonize the melodies given in the Musical Appendix XVII.

FOURTH SECTION.

FARTHER EFFICACY OF PASSING NOTES.

THE passing notes have enabled us, firstly, to increase the tonal richness of our compositions; secondly, to impart a more smooth and melodious progression to the parts; thirdly—and this was the most important advantage—to release our melodies from the burthen of a compact mass of chords. It is true that, through an excessive application of passing notes, melodies formerly too stiff, now assume an appearance too smooth and gliding, and lose many of their characteristic features; especially the bass, to which energetic and bold progressions are natural. This reproach might probably be made to No. 276, although the proper degree of vigour or calmness to be observed in the progression of the parts can only be determined with certainty by the special character of the composition; a subject which will hereafter be exemplified.

The most decided progress, however, consists in our being no longer obliged to apply a separate chord to each sound of a melody; but that we may treat some as independent of the harmony. Thus we are freed from the yoke of the chords; our harmony divides itself into four independent parts, each of which, though based upon harmony, may develop itself in a free, melodious manner.

This melodic character of the parts may, in a proper place, even overrule the law of harmonic progression. Thus we meet with the following light and quick passage in Mozart's *Zauberflöte*:



It is plain that the two quavers, *g—b*, bar 2, belong to the chord *g—b—d*, which is suspended in the upper parts by the sounds *a* and *c*, while the other interval of the chord (*b*) appears already in the bass, which then proceeds, through the passing note *c*, to the next chord. The harmony is originally as represented here, at *a* or *b*:



and might have been written more distinctly as at *c*; but as Mozart aimed at smoothness and freedom in the parts, he mingled harmonic sounds and passing notes. The easy play of the parts beguiles us, and draws our attention from the chords.

The same is the case with the following passage,



where the free employment of the suspension and passing note enables the parts, especially the bass, to proceed in a steady diatonic manner.

The passing notes having thus already assumed a kind of *harmonic* importance, from their intrusion into a harmony to which they do not belong, it is but one step to the claim of being treated as real harmonic forms. This character they assume under the following four circumstances :

1. CHORDS OF TRANSITION.

As passing notes may occur in several parts simultaneously, their coincidence sometimes leads to combinations which look like chords, but which are neither intended as such by the composer, nor are they essential to the plan of modulation. Here



we see a melody which required, for its harmonic basis, only the triads of *c*, *f*, *g*, and *c*; to which *might* be added the dominant chords upon *c* and *g*, and the minor triads upon *d* and *a* (bars 2 and 4). But, besides these, we find the following chord-like combinations,

- d*—*f*—*a*—*c*
- d*♯—*f*♯—*a*—*c*
- a*—*c*..... —*g* (*e* is wanting)
- a*♯—*c*♯... —*g* (*e* is wanting)

which are not necessary for the modulation, nor do they occur on those degrees of the scale where they are usually met with; nor, lastly, are they treated, nor do they proceed, according to the ordinary laws of harmony. We must, therefore, suppose that the composer did not intend to introduce and employ them as real chords; he merely wished to conduct the lower parts as smoothly as possible; for this purpose, he led them through passing notes, and thus incidentally produced the above apparent chords, which are usually termed *chords of transition*.

We meet with a similar and still more palpable case in the *Sanctus* of Seb. Bach's high mass*. It commences (in six parts, 2 sopranos, 2 altos, tenor, and bass) thus—

* Published in the form of a pianoforte extract by the author. The accompaniment (No. 401), though somewhat simplified, is certainly a faithful representation of the contents of the original score.

400

Sanc - - tus! Sanc - - - - - tus!

to which the accompaniment contains the following simple series of chords, without even a single suspension,

401

showing that all the other harmonies which appear in the upper parts (No. 400) are only apparent harmonies, mere chords of transition.

We might adduce a great number of similar cases, but will confine ourselves to the following two :

402

f sf sf

In the first phrase, the only chord which is really required is the triad $c-e-g$, to which *might* be added that upon the subdominant, $f-a-c$. But the combination $d\sharp-f\sharp-a-c$ is not necessitated by the modulation, it is only a bold accent, a percussion of passing notes against the melody. The second example is taken from *Der Freischütz*. Weber required a smart and piquant accent for the naive character of Nancy ; and most happily hit upon the transient chord $f-a-b-c-e-b$, which does not interfere with, or alter the harmony, but arises merely from the spontaneous introduction of the nearest auxiliary sounds in all the four parts.

It is, however, not to be denied, that all these and similar combinations admit of more than one interpretation ; that we should, at least in some cases, as in the first example (No. 402), be equally justified in considering them as real, instead of merely apparent, chords ; or chords which owe their origin to, and find their explanation in, the agency of the melodic principle (p. 238). We have frequently met

with such ambiguous forms before, and will not enter into a fruitless discussion as to their interpretation, provided we know how to avail ourselves of them for artistic purposes.

A circumstance of greater practical importance is the appearance of

2. PASSING NOTES AS SUSPENSIONS.

Of this we see an instance here,



where sounds which are merely passing notes ($f\sharp$ and $d f\sharp$ at a) are suspended (at b), as if they had really been intervals of the preceding chord. This, of course, they were not; but they have been heard in conjunction with that chord; and this is accepted as a sufficient preparation and justification of their appearance in the next. At c , we see the same harmony in a different notation. It is, however, plain that these formations admit of a different interpretation; that the sound $f\sharp$, instead of being considered as a mere passing note, *might* be considered as an interval of a real or apparent chord, $g-b-d-f\sharp$. The same explanation would apply here,



to the case at a , but not to the one at b . In the first case, a chord, $g-b-d-f$, might be supposed; but a chord consisting of the sounds $c-e-g-c\sharp$ is impossible, as no succession of thirds can lead from c to $c\sharp$. Here, then, a mere passing note has undoubtedly been employed as a suspension, and that too as a suspension which stands in a false relation to the root. The case at a , on the other hand, presents a new feature for consideration. All previous chords of transition resembled, at least in appearance, those harmonies with which we have hitherto become acquainted. Here we meet in the chord $g-b-d\flat-f$ with the first instance of

3. NEW HARMONIES ARISING FROM PASSING NOTES;

for a chord of the seventh, with minor fifth and seventh, has never before fallen in our way. We add a second case. Here



we see, at a , the sound $d\sharp$, in the character of a passing note from d to e ; at b , this sound is retained, and forms with those below a combination, $g-b-d\sharp$, resembling a chord, and even assuming, immediately after, the form of a chord of the sixth ($b-g-d\sharp$). It is true, we *may* still look upon the sound $d\sharp$ as a mere

passing note, although it continues even while the chord changes its form; even when the same combination of sounds appears to be employed as an independent chord, as here, at *a*,

406

and is regularly inverted, as at *b* and *c*, we *may* still persist in calling the sound *d*♯ an auxiliary note; and if, lastly, we see a real harmonic sequence arise out of it,

407

we *may* yet be justified in considering the latter as the result of a strict development of a melodic motivo, appearing in the chromatic progression of the fifth in each successive chord: but equally justifiable is the opposite view, almost universally adopted, that the combination in No. 405 is to be considered as a real chord, which differs from the major triad only by having an augmented fifth, and is therefore termed, by way of distinction, an

Augmented Triad.

It is the same chord which we have already found amongst the harmonies of the minor scale, in No. 194; but which, at that time, could not be explained or employed. The combinations in No. 404 (*a*), and several similar ones, are also very commonly considered as real chords. Most of them have this peculiarity, that their sounds do not belong to one key, but are taken, as in the chord *g—b—d♭—f*, from the scales of different keys. Hence we may term them

Mixed Chords,

in order to indicate their ambiguous character; while, to give a special name to each, would be a needless trouble. The above term is applicable also to those chords whose sounds may be found in one single key; *e. g.* to *c—e—g*♯, which may occur in *A* minor; because it is rarely or scarcely ever the case that they are employed in the key which contains their sounds.

So much for the present: in the two following sections we shall enter more fully into this subject.

We now proceed to the fourth case; viz. when we find

4. PASSING NOTES AS MEANS OF MODULATION;

i. e. as preparations for, or indications of, an approaching modulation into a foreign

key. In No. 216, we met with a succession of passing notes, without finding that they had the least influence upon the harmony; this is, however, not always the case. Here,



we see a passage evidently commencing in *C* major, but, in the last bar but one, modulating in the most decided manner into *G* major. But, even in the second bar, the passing note, *f*♯, occurring over the chord *a-c-e*, creates so vivid a presentiment of the key of *G* major, that the subsequent modulation by means of the dominant chord seems scarcely required. However strongly the key of *C* major may be impressed upon the ear,



before the entry of the passing note, its first appearance in the sixth bar would create an expectation of *G* major; and it is only the constant return to *c-e-g*, (after the sign †), and the great rhythmical weight given to this chord in the last bar but one, which again draws the attention from *G* major, and causes us to look upon the last chord as a half-close in *C* major.

Would we convince ourselves still more fully of the modulatory force of the passing note in No. 408, we have only to change *f*♯ into *f*,



when the modulation into *G* major (at *a*) will appear strange and unexpected, while a close in *C* major (as at *b*) will seem most natural and satisfactory*.

Whence this modulatory power in one case, and the total want of it in another, *e. g.* in No. 194? In No. 194, neither of the passing notes appears of greater importance than the rest; the one draws the attention from the other. In No. 408, on the contrary, the sound *f*♯ is the only passing note, and cannot fail to attract notice, because it is foreign to the harmony; and being a foreign sound, it must remind us of a foreign key, and, in this case, of the key of *G* major, because it is the nearest key in which *f*♯ is to be found.

* See Appendix R.

FIFTH SECTION.

THE AUGMENTED TRIAD.

WE now return to the first of the mixed chords; the only one that is distinguished by a special and generally adopted name. It is already known to us as one of those whose sounds actually exist in one particular key, and we have classed it amongst the mixed chords, because it is not essential to, and does not so frequently occur in that key as in others; in which, generally, it originates in passing notes. Hereby, also, is indicated the course which our explanation will take.

1. THE AUGMENTED TRIAD AS A HARMONY OF THE MINOR MODE.

The intervals of the augmented triad are to be found in the scale of that minor key whose tonic is situated a minor third below its root*; thus : $c-e-g\sharp$ in A minor. Here it appears sometimes in connexion with the tonic triad, as if it were a mere repetition of the latter chromatically altered, as at a ,



although, in most cases, the dominant harmony (as at b) will be found preferable.

It may also appear after the dominant harmony, as at c ; or, finally, in the form of an independent chord; especially in introductions, as here :



Its fifth may either ascend to the tonic, as if it were a suspension or transient note from below, as at a ,



* Theorists sometimes indicate this by the expression—it has its seat upon the third degree of the minor scale; an expression, which is in itself quite unobjectionable, provided we do not allow ourselves to be led by it into the unsystematic classifications and definitions of chords pointed out in Appendix S.

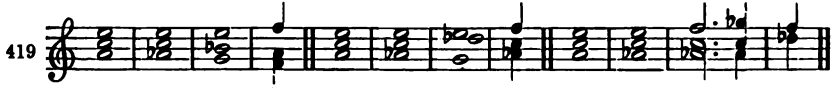
If the following examples be supposed to stand in the key of *A* minor, then the phrase at *a*



indicates no change of key; but at *b*, where the chord $e-g\sharp-b$ is several times repeated, we are led to expect a modulation into *E* major, and should feel disappointed if it did not take place. Much more numerous are the cases in which the augmented triad leads of necessity into another key. Taking again *C* major as the key from which we start, the augmented triad $g-b-d\sharp$ may lead to the following modulations:



to which a number of others might easily be added. If we form an augmented triad in the same key (*C* major), by depressing the root of a minor triad a semitone, we have again a number of new modulations:



and others, which every one may discover. They require no explanation, not even practice, but merely some occasional trials.

We have, finally, to take into consideration a quality of this chord, which makes it a far more tractable and accommodating harmonic form*, than one might feel inclined to suppose from its apparent contradictory nature. This is

3. THE AUGMENTED TRIAD TREATED ENHARMONICALLY.

The augmented triad has this property, in common with the chord of the diminished seventh, that it consists of similar intervals (two major thirds), and that its inversions by means of an enharmonic alteration may become new augmented triads. If we place its root above the fifth,

$$\begin{array}{c} c - e - g\sharp \\ c - g\sharp - c, \end{array}$$

there arises a minor fourth, $g\sharp - c$, which is enharmonically the same as a major third, $g\sharp - b\sharp$, and may be so treated. Thereby the chord of the sixth, $e - g\sharp - c$, becomes a new augmented triad, $e - g\sharp - b\sharp$; and if again altered in the same

* It owes its origin, like all other mixed chords, to the powerful influence of the melodic principle over harmony, of which we have before spoken.

way, and the enharmonic transformation continued, we arrive at the following series of augmented triads, all of which have the same tonal contents :

$c—e—g\sharp$from this
 $e—g\sharp—c$or
 $e—g\sharp—b\flat$from this
 $g\sharp—b\flat—e$or
 $g\sharp—b\flat—d\flat$or
 $a\flat—c—e$;

the last enharmonic change having been made merely with a view to facilitate the notation. If, therefore, the chord $c—e—g\sharp$ be accepted as an independent harmony in *C* major, it is plain that the triad $e—g\sharp—b\flat$ may be considered as a harmony in *E* major, and $a\flat—c—e$ in *A* \flat major, and both as indications of their respective keys. Hence, it follows, that all the progressions and modulations of an augmented triad may be treated in *three* different ways (according to the enharmonic name which we choose to give to it), in the same manner as we formerly treated every progression of the diminished seventh in *four* different ways*.

This is shown here,



on one of the progressions in No. 418 only ; the others the student may try for himself.

* It follows farther, that our tonal system contains only *four* augmented triads, differing from each other in their contents, as each of them contains two others, and we have but twelve different sounds.

This peculiarity, and the above-mentioned mutability, belong only to those chords which, having all intervals alike, reach with the first inversion up to the octave of the root ; viz. the chord of the diminished seventh and the above augmented triad. The equality of the intervals (either all major or minor thirds), so different from the structure of the chords given by nature ; the want of a decided character, which shows itself in the circumstance, that they are in equally close connexion with three or four keys, without decidedly belonging to either ; the impoverished and compressed appearance of the chord of the diminished seventh, compared to the extravagant and over-strained expression of the augmented triad : all these are features of great significance in our system of chords, which have to be taken into due consideration in the *Science of Music*.

SIXTH SECTION.

OTHER MIXED CHORDS.

ONE of these we have already met with, in No. 404, *a*, where it arose from the depression of the fifth of the dominant chord. We will now take a few of the others into closer consideration, commencing with those arising from the major triad.

1. MIXED CHORDS DERIVED FROM THE MAJOR TRIAD.

The first chord obtained by a chromatic alteration of the major triad, was the augmented triad.

As the dominant chord is merely an enlargement of the major triad upon the same root, it may retain the augmented fifth upon the same root, as at *a* :



or the same chord may be derived from a dominant chord already formed by raising its fifth, as at *b*. The new chord admits of all the progressions of the augmented triad, so far as they are reconcilable to the character of the dominant chord.

From the dominant chord we have formed the chord with a major seventh (No. 243, *C*), upon which basis we form the mixed chord $c-e-g\sharp-b$, which, if it be necessary to give a name to every derived form, may be called *augmented*, as at *a* :



Before (in No. 421), the dominant chord was changed by *raising* the fifth; we will now try the opposite course, and lower it by means of a passing note :



This has been done at *a*; at *b*, we have at once inserted the sound *db*, instead of the original interval of the chord, and thus arrived at a new harmonic combination, $g-b-db-f$, differing from the dominant chord in its fifth, which, being depressed

and originally a passing note from above, must necessarily descend to the next degree. We see it, in the above examples, both in its original form and inverted*. It is, however, easily perceived that not every position of the intervals of these and similar chords is equally favorable. Those positions are especially unfavorable in which the most startling sound (the depressed fifth, $d\flat$) is situated immediately above the original third (b), with which it resolves into the same sound; for, having just before attracted our special attention, we feel disappointed on finding that it loses itself in a sound which is the necessary resolution of another interval. In No. 423, we have resolved the new chord as an original chord of the dominant seventh; it may, however, as seen here,



* To the chord at b (No. 423) also a fine name has been given; it has been termed the chord of the *French sixth*, and reckoned amongst the so-called *chords of the superfluous sixth*, of which the one shown in No. 428 ($f-a-d\sharp$) is generally given as an example. If to this chord the perfect fifth, to f , be added (so say those theorists to which it owes its name), it is called a chord of the *German sixth* (instance: the chord $d\flat-f-a\flat-b$, in No. 429); if, instead of the fifth, the fourth be added (as in the above example, $d\flat-f-g-b$), then it is termed a chord of the *French sixth*. The unsuitableness, not to say absurdity, of these names requires scarcely to be pointed out. *In the first place*, neither of these chords can be called a chord of the sixth, without upsetting the whole theory of the chords; for a chord of the sixth, according to the general acceptance of the term, must be an inversion of a triad or common chord; whereas all the above chords arise from a chromatic alteration of one of the dominant chords, or chords of the diminished seventh; the chord $d\flat-f-g-b$ (No. 423) being really a chord of the third and fourth, and the chord $d\flat-f-a\flat-b$ (No. 429) the second inversion of the chord of the diminished seventh, $b-d-f-a\flat$, chromatically altered into (b) $d\flat-f-a\flat-b$. The error arose probably from the conception that the augmented sixth, $d\flat-b$, attracting special attention, was to be considered as the striking and characteristic feature of the chord in which it appears. If this be put forth as a justification of calling it a chord of the sixth, the latter cannot be accepted as proper *in the second place*, because it is not the sixth $d\flat-b$, but only the sound $d\flat$, which, being foreign to the key, startles and attracts special notice; nay, the sound b may be left out—*e. g.*



without the essential character of the chord being altered. *In the third place*, the name *chord of the sixth* ceases at once to be applicable when the sound $d\flat$ is placed above b (e. g. $b-f-d\flat$, $g-b-f-d\flat$, $b-f-a\flat-d\flat$, &c.), because then the interval of a sixth is no longer to be found. Thus three entirely distinct chords have been classed together under one name, which is not only radically wrong, but ceases to be even apparently applicable as soon as those chords are inverted.

proceed in any other way (even enharmonically, as at *c*), which the nature of the dominant chord and the descending tendency of the fifth admits of, under the influence of the melodic principle.

The new chord of the seventh, $g-b-db-f$, furnishes us with a new triad, $g-b-db$, which we see employed here :



in the two last cases, with an enharmonic change of one of the intervals.

All the preceding new chords arise from the major triad; for although the new chords of the seventh might also be derived from the dominant chord, yet we know that the latter is itself a derivative of the major triad. It is therefore plain that, in arranging the following chords under the special designation of

2. MIXED CHORDS ARISING FROM THE DIMINISHED TRIAD AND CHORDS OF THE SEVENTH,

we do so merely with a view to facilitate their classification, since the diminished triad, as well as the chords of the seventh, are again mere derivations from the dominant chord. Here



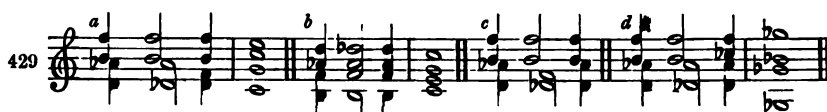
we see a new chord, $d\sharp-f\sharp-ab-c$, arising from a depression of the fifth, a (the original seventh in $b-d\sharp-f\sharp-a-c$), together with some enharmonic transformations.

If we look back to No. 423, we there find a mixed chord arising from the depression of the fifth of the dominant seventh. This depressed sound may of course be retained in the diminished triad which is contained in the dominant chord, the original fifth becoming the third. Here, once more to bring a Master to our recollection, we take a passage, in which this chord occurs,



from the well known terzetto in Mozart's *Don Giovanni*, adding two examples, showing how this chord may proceed. Others are left to the enquiry of the student.

The chord of the diminished seventh being likewise one of the derivations from the dominant chord, it may also retain the fifth already diminished in the latter, only this interval becomes the third, as in the preceding chord. Thus, as we changed $g-b-d-f$ into $g-b-db-f$ (No. 423), so we now change $b-d-f-ab$ into $b-db-f-ab$, and thereby obtain



a new mixed chord, which, at *a*, returns to the previously indicated triad; at *b*, it is regularly resolved; and at *c* also, but with *direct fifths* in the lower parts; at *d*, it takes one of the many practicable enharmonic resolutions. Here then (at *c*) we have, in a most natural and systematic manner, been led (from $g-b-d-f$ over $d-f-ab-b$) by a passing note (db) to a succession of chords in which a sequence of fifths, formerly absolutely forbidden, is introduced quite *openly* and *advisedly*. On examining the effect of this progression with an unprejudiced ear, we find that it is by no means disagreeable; on the contrary, that it is even more mild and pleasing (especially in soft and quiet movements) than the normal resolution at *C*, while it is more free than the forced return to the diminished triad at *d*. Mozart deeply felt the ethereal, gently undulating sound of these fifths, when he, at that time himself a tender lover of his own Constance, awoke it to song at the exclamation—Constance! in Belmont's love-breathing air (*die Entführung aus dem Serail*). And when Licinius (in '*die Vestalin*'), standing, in moonlit night, at the altar of the austere goddess, and, trembling with love and daring, calls his "Julia!" Spontini also found no other echo in his breast than those consecutive fifths.

But why are we *now* justified in introducing such progressions into our harmony, which we were formerly so strictly enjoined to abstain from? Not because we have found a case in which they produce really a pleasing effect; this discovery we might by chance have made long ago; nor because we had no means of avoiding this progression; but because a most consistent and rational development, and a perfect knowledge of all the other harmonic resources, has led us to these forms.

This is the point from which, especially in quick but untutored minds, emanates the most pernicious of all errors, which may easily rob gifted individuals of all the benefits that Nature had intended for them. The more distant, unusual, and therefore irregular forms appear to them more novel, more interesting, and hence, the more ingenious. But these novel and distant forms have no power, unless they are the last results of a systematic and organic development; they are feeble and without meaning, when they appear prematurely, and not as necessary results of a methodical advancement in the art and science of harmony.

On the other hand, we must once more warn the student against that *spurious regularity*, that implicit obedience to the *letter of the law* which obscures his perception of the real necessity for, and intention of, a rule; and consequently its rational

limits—which make him forget that the mind and spirit which traced out a rule is also bestowed on him—is active and alive in his artistic progress, and must, after all, be the last justification of every rule and precept laid down for him. Every artistic and free nature carries in itself the necessity *to become its own umpire* in all matters relating to art, to act according to its own judgment, equally free from the perplexity or arbitrariness arising from a want of knowledge and training, and unfettered by any rule which it does not acknowledge and feel to be true—equally free from *ignorant licentiousness* and *impotent servility*.

TENTH DIVISION.

THE TREATMENT OF MORE OR LESS THAN FOUR PARTS.

WE have hitherto confined ourselves to four-part harmony, and only now and then, and in exceptional cases, employed a greater or smaller number of parts. We will now close the development of our harmony with a short examination of those cases in which more or less than four parts are employed.

FIRST SECTION.

COMPOSITION IN ONE, TWO, AND THREE PARTS.

WE have seen that, not even in four-part harmony, can every chord be introduced in its complete form, unless we have recourse to harmonic auxiliaries. Complete chords of the ninth were altogether impossible; even many sequences of sevenths (No. 242, &c. &c.) could not be represented in a perfect manner, without employing five different parts, and many faults could only be avoided at the expense of the completeness of the chords.

The necessity for introducing incomplete chords must of course occur much more frequently when we are composing for less than four parts; or we shall be obliged to introduce a great number of harmonic auxiliaries, which again will require many passing notes to prevent the different parts from assuming a straggling and altogether unmeaning appearance. But it is plain that a crowding of harmonic and non-harmonic (transient) auxiliary sounds can but rarely be proper and desirable; and therefore, before having recourse to this expedient, we would rather employ only such harmonies as can be completely represented by less than four different parts. On enquiring what these harmonies are, we find

1. That *triads* require only three different parts, and therefore, in some cases—as in sequences of chords of the sixth, or of the fourth and sixth—may appear more suitable for three than for four-part harmony. But

we are already aware that the progression of the parts often prevents us from employing a sound which we might wish to introduce: in order, therefore, to obtain the desired completeness of the harmony, we shall be obliged to abstain from the employment of many positions, even of the triads. Thus, if we had to accompany the first three sounds of the scale in three-part harmony, it would be preferable, for the sake of a more smooth progression of the parts, to write as at *a* or *b*,



. instead of employing original chords, as at *c*.

But even this precaution will not always avail; we must frequently leave chords incomplete, in order to obtain a smooth and melodious progression of the parts. In these cases, it will be necessary to inquire which interval may be omitted without the least detriment to the harmony; a question which has been fully considered at pp. 93 and 113.

2. The *dominant chord* cannot be represented complete without harmonic auxiliaries. If we will not employ the latter, we may omit the fifth as the least essential interval; or, in some cases, the root, when it becomes a diminished triad, a chord to which we shall frequently be led by the progression of the parts.

Let us at once apply these observations to the harmonization of the scale after the first mode, employing inversions where they appear more favorable to a smooth progression of the parts:



We see, at *b*, that the progression of the parts has caused the last chord to lose even its *third* as well as fifth, unless we prefer to close with the more complete but less satisfactory chord of the sixth, or introduce harmonic auxiliaries, as at *c*. A two-part accompaniment would be still more thin. We might start with the natural harmony,



or employ a mere succession of the sixths, or proceed by other means.

3. The *chords of the ninth* must lose the third and fifth, unless it should be preferred to convert them into *chords of the seventh*, when the third (the original fifth) might be best dispensed with.
4. The *other derivations from the dominant chord* would have to be treated like the original chord.

In accordance with these rules*, the melody of No. 201 would be harmonized in three parts; thus :

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* They scarcely require a confirmation by extracts from acknowledged composers. It is therefore less for the sake of giving an example, than on account of the interest attached to the writings and the honored name of the English composer, that we give place to the commencement of a three-part song by Purcell (taken from the *Orpheus Britannicus*, Book II) :

But, ah! but, ah! how much are our de - lights more

dear, more dear, more dear; but, ah! but,

ah! how much are our - de - lights more dear, more dear.

Whether the bass in the fourth bar from the end was not originally *c, eb, f, c*, or whether the predecessor of Handel, to whom he showed, in many respects, an affinity of mind, did indeed intend to lead his bass in such a bold and unconcerned manner—this we must leave for those to decide who are more intimately acquainted with his style of writing. His rhythm and several turns in the melody, such as the progression *eb—b*, appear to favor the latter assumption, although Purcell, on other occasions (see his compositions in *Delicise Musicae* and *Harmonia Sacra*), shows himself mild and tender, just like his great successor in the favor of the lovers of music in England. A more complete collection of the relics of ancient music in England is still a great desideratum to us on the continent.

In two-part composition, we should adhere still more closely to the normal form of natural harmony, employing mostly sequences of sixths or thirds :

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Neither of the above harmonizations requires farther explanation. It is also plain, that, with the aid of harmonic auxiliaries and passing notes, the harmony might be made more complete, and the progression of the parts more smooth and lively ; as seen in this treatment of the above melody,

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which we do not think it necessary to analyze, nor to show how the same harmony might have been represented in different other ways⁴¹.

We lastly (even if it were only in order to convince ourselves of the completeness of the previous development) return once more to *one-part composition*. This was the form in which we made our first essays in composition ; we now take it up again, provided with all the resources of a completely developed harmony, and the tonal combinations to which it has led.

We cannot now any longer conceal from ourselves that the mere scale, although it is the first and most necessary basis of all melodic combination, is still a very poor one. Our compositions have long since broken through the barriers of a single key. The first section of our periods will no longer terminate upon the tonic, but has an inclination to proceed to the dominant, or, when it becomes a separate strain, to modulate into the key of the dominant or parallel, &c. Every where the necessity for harmonious development makes itself felt, and with it the desire for an independent melodic development of the parts, suspensions, passing notes, auxiliary sounds, &c. &c.

Can all this be effected by a single part ? Undoubtedly.

⁴¹ *Thirty-eighth Exercise* :—The student may accompany a few melodies in two and three-part harmony, as shown in Nos. 433, 434, and 435.

We know, in the first place, that every chord may be represented in a melodic form (Nos. 96 and 61) by a single part. If thus one part may contain the component intervals of different harmonies, it may just as easily contain passing notes and other sounds not belonging to the harmony; *e. g.*



Thus we are able to represent in one part every harmonic form and every turn of modulation, as may be seen from the following one-part ritornello of a concerto by Seb. Bach,



which contains all the essential points of an energetic modulation—the tonic chord at the commencement, the progression to the dominant (bars 2 to 5), the modulation into the subdominant (plainly indicated by the succession of the sounds *a—c—e b—f #*, in the fifth and sixth bars), and into the key of the dominant (indicated by the last sound but one, *g #*).

It cannot here, however, be our object to do more than merely show the possibility, and point out the means that present themselves; as this kind of composition requires no special practice, but must be a comparatively easy task for him who is skilled in harmony.

SECOND SECTION.

COMPOSITION FOR MORE THAN FOUR PARTS.

IN harmony of more than four parts, we have to distinguish whether the parts form, collectively, a single body of harmony—a *single chorus*; or whether they form *two or more* connected, but yet distinct, *choruses*. The first of these species of composition is usually distinguished by the special term of

A. MULTIPARTITE HARMONY.

In this form of composition, a necessity for leaving chords incomplete will occur more rarely; instead of this, we shall often be required to double one or several intervals of a chord, and be obliged to pay great attention to the arrangement and progression of the parts, so as to leave each of them free scope for an independent development, without interfering with the rest. It will not, however, always be possible to lead every part with the desired clearness and regularity; sometimes there will only be an alternative between a greater or lesser evil; intervals must occasionally be doubled, and progressions admitted, for which there would neither be necessity nor excuse in four-part harmony, but which are unavoidable, and, at the same time, less likely to be observed amongst a greater number of parts.

The next thing is to provide sufficient *space* for the increased number of parts. The bass must be more confined to the lower regions of sound and to the roots of chords, in order to afford a firm and sufficiently powerful support to the harmony. The middle parts, on the contrary, must remain as long as possible in the same place, and not move to distant intervals; for when once a numerous mass of parts moves by great skips, or too far in one direction, it becomes difficult to proceed without confusion. Lastly, we must not forget at the proper place to enlarge every chord, converting the triads into chords of the seventh, and dominant chords into chords of the ninth, in order, as far as possible, to increase the harmonic material for the many different parts.

All these rules are self-evident; nor is composition for many parts a task which requires special practice, beyond a few trials, in order to apply the previous rules to cases of difficulty. We give the following hints upon this subject, but expressly warn the student against carrying these exercises too far, as there is no intrinsic value attached to this species of writing, and the beginner, especially, may easily be led by it into a heavy and unartistic style*.

* Compositions in many parts for the orchestra are altogether different, and rest upon entirely different principles.

We commence with the most simple successions of chords, and try how many parts they admit of. Here

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we have harmonized a simple melodic phrase at *a*, *c*, and *d*, in seven parts; at *b*, in eight, with the modulation more richly developed. As many parts have been everywhere introduced as could be conveniently inserted, we might have multiplied their number still more; as here

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where ten, or, if the pedal note be reckoned as a separate part, eleven parts have been crowded closely together; but it is plain that the new parts, especially the ninth and tenth, have only with difficulty found a place amongst the others, and are obliged to move in forced skips, in order to preserve the appearance of independent parts; not to speak of the other evils to which their introduction has given rise. These evils would

increase with a farther increase of the parts, without leading to any new and compensating result. Nay, were it even possible to conduct the parts in a much better manner than in the above example, yet the effect would not be materially improved, and the melodious progression of the single parts would be lost in the general confusion. Suspensions and passing notes, which in less crowded harmonies render such great assistance in producing unity and connexion between the parts, only increase the difficulty and confusion when introduced into such a composition as the above.

In order to arrive at the utmost clearness and facility in writing a great number of parts, it will be well, when practicable, to let two or three parts proceed in thirds, sixths, &c. and keep these parts closely together, so as to form a distinct mass, or, as it were, a separate little chorus within the general mass. In No. 438, such a chorus is formed at *a*, *b*, and *d*, by the parts 1, 3, and 4; at *c*, by the parts 1, 6, and 3; also at *a*, by the parts 5 and 6; and at *b*, by the parts 8, 5, and 6. Where such connected parts can be introduced, they should be inserted immediately after the melody and bass; as here,

where the figures indicate the order of succession in which the parts have been written down. We see that the parts 3 and 4, which have been inserted immediately after the bass, form a series of chords of the sixth with the melody, and come forward quite distinctly as a separate and compact mass. Now, it was desirable to have another mass, moving in an opposite direction; such a mass, but not equally compact, is formed by the fifth, sixth, and seventh parts, which were next introduced. Afterwards, parts 9 and 10 were added. It need scarcely be observed, that it will not always be possible to write out an entire part (as the third and fourth parts in the last example) before proceeding to the next. This we shall only be able to do under particularly favorable circumstances, and where the progression of a part is not liable to an impediment; in all other cases, it will be found more convenient to conduct two parts simultaneously. Thus, in No. 439, the ninth part descending so low in the second bar, an intermediate part between it and the melody became desirable; for this purpose we returned to the commencement, and inserted a tenth part, conducting this and the ninth part simultaneously through the second bar.

As an additional illustration, we here give an harmonization of No. 433 in six parts, with the melody altered in one or two places :

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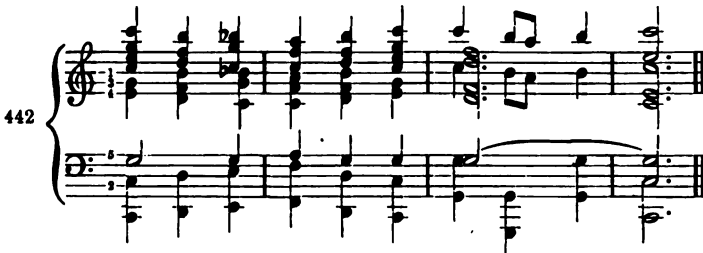
In order to make room for the increased number of parts, the chords of the seventh in the fifth and sixth bars have been converted into chords of the ninth. For the same reason, suspensions have been introduced into the upper part (in bars 2 and 9); several chords have been altered, passing notes employed, and in different places the parts allowed to cross each other (bars 2 and 8). It cannot be denied that the harmony has been thereby over-loaded with sounds; and that, compared with No. 211, the above accompaniment does not appear to be an improvement; this, however, is not to be attributed to the manner in which the task has been performed, but rather to the disadvantages arising from the nature of the task itself. Our purpose was merely to give an illustration of the possibility and mode of writing for many parts (even under unfavourable circumstances, as in the above case), not to produce a work of art. If, however, we had been supposed to write with an artistic attention, the above result would only show

That, with respect to the number of parts, a simple sufficiency for our object is best, and that every excess leads to evil consequences.

No composer who is in earnest will burthen himself with a great number of parts, except he have some very good reasons for doing so, and then he will not employ a

crowded harmony every where indiscriminately, but only in movements or strains which are particularly suitable for its expansion; especially where the modulation is simple, the movement slow, and the melody flowing smoothly and gracefully. In all such cases, he will accompany in four or a smaller number of parts. This observation we find confirmed in many of the choruses (especially the shorter ones) in Handel's *Israel in Egypt*, where sometimes eight parts proceed independently, and sometimes two or more are combined.

A merely apparent multipartite harmony arises when the parts which really constitute the harmony (*integral parts*) are doubled in octaves. Of this we have already seen an instance in double two-part composition (No. 84), when we came to the conclusion that such duplications could not be considered as special parts. Here



we see *nine* series of sounds; but still the harmony contains only *five* distinct parts, the three upper and the lower parts being mere duplications. The harmony would still remain only in five parts, even if the doubling of one of the real parts take place alternately in different apparent parts; for instance, should the upper parts in the third bar proceed as here



where the *highest* of the upper parts first doubles the second, and then the third of the real parts; while the *second highest* part doubles the first, and the third highest part first doubles the fourth, and then the second of the real parts.

Nor would a mere duplication become a real part, if filled up with passing notes, harmonic auxiliaries, &c.; were the upper part to assume this form,



it would still remain a mere duplication.

B. COMPOSITION IN DOUBLE OR SEVERAL CHORUSES.

This species of composition is more usual, because more useful and characteristic, in two or more distinct masses. The different parts being separated, each or several may be employed separately, or all may be combined into a real multipartite harmony.

It is, especially, the first form which is practicable, not merely in sectional divisions, but in the close interchange of the choruses, and displays an activity and clearness never attained in the preceding style of harmonization.

This mode of composition, as may be anticipated, admits of numerous arrangements.

The parts may form *two* or *more* choruses.

The choruses may all have the *same number of parts*, and the same *position*, or they may differ in either, or both. As a most simple illustration of a double chorus, with an equal number of parts, but in different positions, we may refer to No. 84. In general, however, each chorus consists of three or four parts.

Lastly: These combined choruses may be employed in numerous ways; one may be treated simply, another figuratively, &c. &c.

For all this, no new rules are required, but merely one observation, which also applies to real multipartite composition.

The different choruses are not only to form a whole taken together, but each is also occasionally to constitute a complete whole in itself, and the feeling that it does form a separate mass of parts continues even when combined with the others. This is quite in accordance with the purpose of this style of composition; and therefore it follows that the individuality of each chorus should be distinctly maintained throughout, by giving it a complete harmonic and well-defined melodic form, with a characteristic upper and bass part; while, between the parts of *different* choruses, progressions and irregularities may be allowed, which cannot be altogether avoided in multipartite harmony, but which would be much more objectionable if admitted between the parts of one chorus. If each chorus be once considered as a separate whole, a variety of applications offer themselves. Whilst one of them sustains the harmony, the other may accompany it in unison or in octaves, or may take up a pedal note, &c. &c.

All these forms will be fully considered in the doctrine of instrumental and vocal composition; it is sufficient here to show the general principles on which they are based; nor is any special practice necessary.

BOOK THE SECOND.

THE ACCOMPANIMENT

OF GIVEN

MELODIES.



INTRODUCTION.

IN the First Book, we have acquired the most important means which tonal combinations and rhythm offer for the performance of artistic tasks. We now proceed with their practical application to real artistic purposes.

It is true, we have already, in the first book, composed pieces which, being comparatively satisfactory in their own sphere, may possibly possess artistic effect and value. But we were confined in our resources, and consequently could not act with freedom; while the pieces produced, like all that preceded them, were formed for the purpose of practice, rather than for their own sake. Our future tasks are also designed for the exercise and development of our powers; but each may also be considered as a real artistic operation.

We commence again with the easiest task which a composer may be called upon to perform; viz.

THE ACCOMPANIMENT OF GIVEN MELODIES.

There are two species of melodies which it may be required to harmonize; viz.

Choral Melodies (Chorales), and Secular National Melodies;

others are generally provided with an accompaniment by the composer himself.

We commence with the Choral Melodies, as the easiest, and at the same time the most important.

FIRST DIVISION.

THE ACCOMPANIMENT OF CHORALES.*

CHORAL melodies, as now employed in the Divine Worship of the Christian Church, are, on account of their great simplicity, the easiest forms for accompaniment. Their range of sounds is usually not very extended; their progressions are generally calm, and free from sudden and distant skips; their rhythmical arrangement is also most simple; each sound, with the exception of occasional passing notes, constituting a part of the bar; and the movement is only occasionally interrupted by a sound of longer duration. In addition to this, the division into separate phrases, each of which forms, as it were, a separate movement, must necessarily facilitate the harmonic treatment of these melodies†.

The textual foundation of these melodies is also (should the adaptation of the chorale to words be at this time proposed) most simple; to each syllable is generally assigned one sound, with the occasional addition of a passing note. Thus, in every respect, the harmonization of the chorale presents one of the most simple exercises for accompaniment.

In other respects, however, it may also be called one of the most fertile; for the extreme simplicity of its melody renders it capable of the greatest variety of harmonizations and accompaniments; indeed, most chorales are of so general and

* The term *Chorale* (or, better, *Choral*) is now generally confined to the hymn or psalm tunes of Germany; although it was originally applied to all melodies composed of notes of equal rhythmical value, and sung by the congregation in unison or octave. It was termed *Musica Choralis*, or *Cantus Monodicus* (because it sounded as if one person only were singing), and continued to be performed in one part till the time of the Reformation, when chorales in four parts were introduced into the church by Luther and his musical friends. The student who wishes to become acquainted with these chorales, will find one of the best collections, beautifully harmonized, in the author's *Evangelisches Choral und Orgelbuch* (which may be had of Messrs. R. Cocks & Co.).

† The division of the chorales into *phrases* (or larger rhythmical groups) is far less regular and symmetrical than that aimed at in modern rhythmic. Sometimes there is an even number of phrases, sometimes not; some phrases are long, others short; the closes fall at one time upon accented, at others upon unaccented parts of the bar: and all this becomes the more conspicuous, on account of the movement of the chorale being so very simple, not to say monotonous. The rhythmical arrangement, however, does not affect the harmony; it need not, therefore, give us any concern.

undefined a character, as to admit of a great many forms of accompaniment, each of which may be the best and only proper one in its own place, and for its special purpose, but neither of which can generally be said to be the most, or only, proper one.

To this, however, must be added the great importance of the task in a religious and artistic point of view. From the earliest time to the present, the chorale has formed an essential element in Christian, especially Evangelical, worship, and must so continue for all time. Many of these melodies have edified and strengthened us from our childhood, have been a source of comfort and holy pleasure to our fathers and forefathers, have become the medium through which nations have confessed their faith, and the means by which they have raised themselves to sanctification; they have been a most powerful instrument for the purification and renovation of the church*, and will be handed down to posterity with all these recollections and all the influence and power emanating from them.

At the present day, the chorale appears as an essential, or at least most important, part of the Evangelical cultus, in three principal forms :

As the *religious song of the people*, accompanied by the organ ;

As *organ-pieces* of deep significance ;

As *vocal choruses* of simple grandeur.

Thus all ideas associated with the chorale are of an elevated character. Besides (if we look merely at the external importance of the task), the treatment of the chorale constitutes an essential branch of the duties of every church musician, forms a most important and fertile subject for church music, and even offers itself to the secular composer as a form of great interest and capable of the happiest results.

TREATMENT OF THE CHORALE FROM DIFFERENT POINTS OF VIEW.

It has already been observed that every chorale admits of many different modes of treatment ; each of which may be proper and good, when considered from its own point of view. There are, however, *three* such points of view which chiefly determine the manner in which a chorale is to be treated.

Firstly : our object may be merely to accompany the congregational singing of the choral melody in the most simple manner. In this case, we shall have to select such harmonies as are most closely connected with the melody, and most calculated to give it an effective support. This will be the first and chief consideration ; next, it will be necessary to avoid poor or trivial progressions, and too frequent repetitions of the same harmonies ; in short, every thing that might lessen the dignity of divine worship. This mode of treatment may sometimes be the only proper one, when an organist has to lead and support the singing of a congregation which requires much assistance.

* The Lutheran Church, especially, has from the beginning looked upon and employed hymnology as its most powerful weapon of spiritual warfare ; and so well were its opponents aware of the effect it produced upon the minds of the people, that Cajetan is said to have given it as his opinion that " these heretics *sing themselves* into Luther's Church ;" and that the hymn-book of the Bohemian brethren experienced as rigorous a persecution on the part of the Jesuits as the Bible itself. — *Tr.*

Secondly: Entering more deeply into the study of the chorale, we discover that every melody of the better class has a more or less decided character of its own, or is the expression of a special devotional state of mind. To make this character more prominent, by a judicious accompaniment, is a task of higher artistic importance. It may be considered as certain, that the character of each melody agrees in general with the expression of the words to which it was composed; in many cases, however, the original words have been separated from their melody, and others substituted which are not always equally appropriate. Moreover, one and the same melody is often applied to hymns differing in character; and even in the same hymn we frequently meet with stanzas whose expression differs from that of the others. The text, therefore, is not always a reliable guide for the harmonious treatment of a chorale, although a proper, and especially the original, text will greatly assist us in discovering the true character of the melody.

Thirdly: We may propose to ourselves the task, not only of doing justice to the general character of the melody and words of a chorale, but also of distinguishing and bringing out the special contents of each stanza of the song. This object, however, will not always, we may say *very seldom*, be attainable by those means which are yet at our disposal, but require the application of figuration and other forms, with which we are at present unacquainted. We will not now, therefore, attempt this, certainly the highest mode of treatment, but merely glance at it now and then, during our application to the other two forms; for we must always take care to avoid the vain and unartistic desire to attain results by means inadequate to the purpose.

Such an effort is not only futile, but really pernicious; for it perverts the sense of that which we really possess, and causes us to arrive too late, and with a shackled mind, at the point which we really desired to attain.

Our present task, therefore, will be to harmonize choral melodies in such a manner as shall not only agree with the general nature and purpose of the chorale, but also with the contents and special character, where such can be discovered, of each melody. Such a treatment of the chorale may be termed a *typical* treatment, as it takes the chorale in its general typical character, without entering into the character of each individual stanza of the song.

As to the manner in which this task is performed, we may accompany our melodies:

1. In many or few parts, giving the preference to four-part harmony;
2. With the harmony and modulation more or less richly developed;
3. With the parts more or less independently and melodically conducted.

In all cases we shall suppose the chorale to be performed either upon the organ, or by a chorus of voices, as we hear it in places of worship.

FIRST SECTION.

GENERAL EXAMINATION OF THE MELODY.

A. DETERMINATION OF THE KEY AND PRINCIPAL POINTS OF MODULATION.

AFTER having chosen a choral melody for harmonization, we have first to decide upon

THE KEY.

We know that the signature and final close are the two first indications of the key, and we are also acquainted with the nearest modulations of every key. This knowledge (which every student of composition must be supposed to possess) will be sufficient to guide us in the harmonization of most melodies, *excepting* chorales. In these we frequently meet with a difficulty of a peculiar character, which requires a special explanation. Many of these have come down to us from very early times, or have been composed in the old style, not derived from the modern major and minor keys, but from tonal systems at variance with both, and known by the name of *Church Modes*.

To these ancient or Church Modes, the previous rules of harmonization cannot be applied without considerable modifications. We meet with chorales which are written without a signature, and consequently might be supposed to belong either to *C* major or *A* minor. But they close (and sometimes commence) upon *G*; and yet they are not in the key of *G*, for they contain the sound *f* instead of *f*♯, while their close is not effected by the dominant chord (*d—f*♯—*a—c*), but by the triad on the subdominant (*c—e—g*). Other chorales have the appearance of melodies in *D* minor, but no signature is prefixed to them; they contain *b* natural instead of *b* flat, and their subdominant chord is major instead of minor, as in the modern system. Finally, we even meet with choral melodies which, both according to their signature and close, appear decidedly to belong to one of our modern modes, and yet require quite a different treatment, if their original character is to be preserved.

It is clear that, under such circumstances, many chorales cannot be rightly understood and properly treated, without a knowledge of the nature and peculiarities of the ancient modes. It is also obvious that, until we have acquired this knowledge, we shall frequently be at a loss to determine whether a chorale belongs indeed to one of our keys, or merely appears to belong to it, while, in reality, it is based upon one of the Church Modes. For this reason, we have given, in the Musical Appendix XIX, some melodies for practice which unquestionably belong to our modern system, and are to be treated accordingly.

Having selected one of these for harmonization, and determined its key according to signature and close, our next step will be to consider and decide upon the general plan of modulation. Here the rhythmical division of the melody is the first and safest guide.

Many chorales—*e. g.* the first four in Appendix XIX—are divided by a double bar into two halves. In others, this division is not specially indicated, but easily discovered from the whole arrangement of the melody. Thus the first two phrases of the third chorale, in Appendix XXI, are repeated in the second strain, and the melody is thereby distinctly divided into twice three phrases. In such chorales, we will make it a general rule to introduce a close on the dominant at the end of the first strain, if the melody belongs to major; and on the tonic triad of the relative key, if it belongs to minor. The construction of some melodies (*e. g.* Nos. 2, 6, and 10, in Appendix XIX) will, however, oblige us to deviate from this rule.

It is further to be observed, that each phrase of a choral melody terminates in a decided manner, as a distinct portion of the whole, the progression being interrupted by a rest or a short interlude, or delayed by a pause of some duration. This rhythmical division requires a corresponding arrangement of the harmony; each phrase must terminate either with a whole or half close, and the rest of the harmonies be arranged so as to lead to these closes, which may be considered as so many resting points of the modulation*.

We have therefore to consider, at the close of each phrase,

1. What modulatory termination is *possible*;
2. Which, according to the general progression of the harmony is the *nearest and most natural*;
3. Which, according to the general rules of modulation or the special character of the chorale, is *preferable*.

B. EXPLANATION OF THE DIFFERENT CLOSES.

As principal resting points of the modulation, the closes of the different phrases demand a careful consideration, especially as so many are required; most chorales consisting of four, and many of five and more, phrases.

What forms of close have we at our disposal?—As this question is of such importance, we will repeat what has been said (p. 52).

Firstly: The perfect close, formed by the dominant chord and tonic triad. Instead of the dominant chord, we may also employ the chord of the ninth and the chords of the seventh derived from it; the latter, however, form only imperfect closes; even the triad upon the dominant may be substituted, excepting in the final close of the chorale.

* In exceptional cases only, the last chord of a phrase may be a chord of the fourth and sixth, or (changing the real close into a deceptive close) a chord of the seventh, of which we see an instance in the chorale No. 1,480 (Appendix T), by Seb. Bach. It is obvious that such closes do not give complete satisfaction, and that only special reasons, into which we cannot here enter (*e. g.* a peculiar expression in the text, &c.), justify their introduction.

Secondly: Some chorales (namely, those which retain some vestiges of the old system of the church modes) require that species of close which is formed by a combination of the chord of the subdominant with the tonic triad.



and which (p. 105), is termed the *Plagal or Church close**. We have already seen that this form of close is not so satisfactory as the perfect close; its two chords do not even indicate the key with certainty, for the above forms might also occur in *F* major; nor does the triad, like a dominant chord, create the expectation of a resolution into the tonic harmony. But we cannot, as before stated, do without it in the harmonization of some of the chorales, and must, therefore, be content with the degree of satisfaction which it affords.

Both the perfect and the plagal close may, however, be employed in an imperfect form, where so marked, except at the end of the whole chorale, and the first strain.

Thirdly: The half-close, which we know to be formed by the tonic triad, succeeded by the triad of the dominant. In choral melodies, it is, however, sometimes impossible to construct it in this manner. When a chorale retains traces of the ancient system (or sometimes, for special reasons, not connected with this system), it becomes frequently necessary to employ that form of half-closes mentioned (p. 105), which consists of a combination of the triads upon the subdominant and dominant,



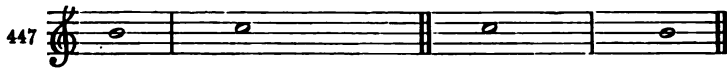
or of two chords which are not even harmonically connected. However unsatisfactory this form of close may appear, we cannot do without it; and we have already employed it (No. 129) in a case where the rhythmical arrangement was of secondary importance. Let us observe, that the last chord of every half-close must be a *major triad*, both in major and in minor.

The second question is: which of the above forms of close can be employed at the end of the different phrases of the chorale we intend to harmonize?

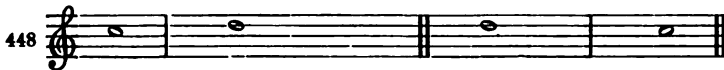
Almost all phrases of a chorale terminate with a diatonic step from one degree of the scale to the next above or below; *e. g.* in *C* major, from *c* to *d*, or from *d* to *c*, from *b* to *c*, or from *c* to *b*. The last sound may be an interval of either a major or minor triad, when a full close is to be introduced; but in a half-close it must *always* be an interval of a major triad, because the triad upon the dominant is a major chord in both modes. Let us now consider all possible closes, by making the last sound either the root, minor or major third, or fifth.

* We shall, however, see, hereafter, that this is *not the only* species of close peculiar to the Church Modes.

In the same manner we find that, when the melody proceeds from *c* to *d* or from *d* to *c*, the following closes are possible :



				Major.	Minor.					Major.	Minor.	
<i>F.C.*</i>	<i>g</i>	<i>c</i>	1	..	<i>C</i>	<i>C</i>	..	..	..	1	..	.
..	<i>e</i>	<i>a</i>	<i>m</i> 3	..	.	<i>A</i>	..	..	..	<i>m</i> 3	..	.
..	..	..	<i>M</i> 3	..	.	.	<i>d</i>	<i>g</i>	<i>M</i> 3	..	<i>G</i>	.
..	..	..	5	..	.	.	<i>b</i>	<i>e</i>	5	..	.	<i>E</i> †
<i>P.C.</i>	..	..	1	..	.	.	..	..	..	1	..	.
..	..	..	<i>m</i> 3	..	.	.	..	..	..	<i>m</i> 3	..	.
..	..	..	<i>M</i> 3	..	.	.	<i>c</i>	<i>g</i>	<i>M</i> 3	..	<i>G</i>	.
..	..	..	5	..	.	.	<i>a</i>	<i>e</i>	5	..	.	<i>E</i>
<i>H.C.</i>	..	..	1	..	.	.	<i>a</i>	<i>b</i>	1	..	.	<i>E</i>
..	..	..	<i>M</i> 3	..	.	.	<i>c</i>	<i>g</i>	<i>M</i> 3	..	<i>C</i>	.
..	..	..	5	..	.	.	<i>a</i>	<i>e</i>	5	..	.	<i>A</i>



				Major.	Minor.					Major.	Minor.	
<i>F.C.</i>	..	..	1	..	.	.	<i>g</i>	<i>c</i>	1	..	<i>C</i>	<i>C</i>
..	..	..	<i>m</i> 3	..	.	.	<i>e</i>	<i>a</i>	<i>m</i> 3	..	.	<i>A</i>
..	<i>f</i>	<i>bb</i>	<i>M</i> 3	..	<i>Bb</i>	.	..	..	<i>M</i> 3	..	.	.
..	..	..	5	..	.	.	<i>c</i>	<i>f</i>	5	..	<i>F</i>	.
<i>P.C.</i>	..	..	1	..	.	.	..	..	..	1	..	.
..	..	..	<i>m</i> 3	..	.	.	<i>d</i>	<i>a</i>	<i>m</i> 3	..	.	<i>A</i>
..	..	..	<i>M</i> 3	..	.	.	..	..	<i>M</i> 3	..	.	.
..	<i>c</i>	<i>g</i>	5	..	<i>G</i>	<i>G</i>	<i>bb</i>	<i>f</i>	5	..	<i>F</i>	.
<i>H.C.†</i>	<i>c</i>	<i>d</i>	1	..	<i>G</i>	<i>G</i>	<i>bb</i>	<i>c</i>	1	..	<i>F</i>	.
..	<i>ab</i>	<i>bb</i>	<i>M</i> 3	..	<i>Eb</i>	.	..	..	<i>M</i> 3	..	.	.
..	<i>c</i>	<i>g</i>	5	..	<i>C</i>	<i>C</i>	<i>bb</i>	<i>f</i>	5	..	<i>Bb</i>	.
..	<i>f</i>	<i>g</i>	..	..	<i>C</i>	<i>C</i>	..	..	..	..	..	.

Sometimes a phrase terminates with a repetition of the same sound, or a progression to the third below. In this case, it is optional, or depends upon special consi-

* *F.C.* stands for *Full Close*, *P.C.* for *Plagal Close*, *H.C.* for *Half Close*; the numbers 1, 3, 5 indicate the root, third, and fifth. The above formula reads thus: when *c* is taken as the root of a common chord, then a whole close can be effected through the dominant chord upon *g* (*g-b-d-f*) to the tonic triad on *c*, both in *C* major and *C* minor.

† Instead of the chord of the ninth, indicated here and elsewhere, one of the derivative chords of the seventh may be employed.

‡ It needs scarcely to be mentioned, that the half-close from *c* to *d* may not only be effected by means of the common chord *c-e-g* or *c-e-b-g*, but also by the chord of the sixth, *e-g-c* or *e-b-g-c*. Whether, however, all the closes here indicated as *possible*, are, at the same time equally *proper* (e. g. the half-close in *E* major, in which the third of the first chord must either be doubled, or lead to a sequence of major thirds in the extreme parts (Appendix P, Nos. 29 and 326), or to an unsatisfactory chord of the fourth and sixth), this is a question which we shall have to consider hereafter.

derations, whether the last sounds are to be considered as both belonging to the last chord, as at *a*,

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or whether they are to be treated as the intervals of two different harmonies constituting the close, as at *b*.

We now arrive at the question—which of all these possible closes is to be preferred in each special case ?

In order to answer this question, we must examine a few real cases ; the first shall be the chorale, “*Ich singe Dir mit Herz und Mund*” (“I sing to Thee with heart and voice”) :

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According to the signature and the last sound, this melody stands in the key of *Bb* major ; the final close may be effected quite regularly by means of the dominant chord. It is true a close in *G* minor would be possible, and the signature also agrees with this key ; but then the close would be imperfect. We see, too, that *f* is always natural, whereas, in *G* minor, it should be sharp.

This chorale consists of four phrases, of which the first and third are as long again as the second and fourth. Seeing that the second phrase also admits of a close on the dominant, we are justified in treating the first two phrases as the first, and the two last as the second strain of the chorale*.

The first phrase evidently terminates with a close in the principal key. It *might* also have closed in the relative minor (*G*), and it would have been immaterial that this close could only be imperfect with the third of the triad in the upper part ; but, according to the laws of modulation, such an early change of key cannot be approved of.

The second phrase terminates as a first strain in the harmony of the dominant. By means of the chord of the ninth (*f—a—c—eb—g*), it *might* also be made to

* In the above case the division into two distinct halves produces no other advantage but that of determining the modulation. In more complicated cases, the advantage derived from such a division is considerably greater.

close in the principal key; but then the first strain would not only be deprived of the desirable energetic close in the higher key, but the repetition of the same close in two successive phrases would impart great monotony to the modulation, and also be opposed to the direction of the melody, which tends decidedly towards *F* major.

If we would terminate the third phrase also with a full close, we might do so in *F* major by means of the chord of the ninth, *c—e—g—bb—d*, or seventh, *e—g—bb—d*. But then, again, we should repeat the same close, which would become tiresome at such important and prominent points. We might likewise close in *C* minor or *A b* major; but all these harmonies are too extraneous for a melody so short and simple.

But have we not considered the first two phrases as forming a whole or first strain closing on the dominant? Consequently, we can treat the two last phrases as the second strain, which returns from the key of the dominant to that of the tonic. The beginning of the third phrase and the arrangement of the words both equally agree with this. We also perceive that the third phrase, as the first section of a period in the second strain, makes a regular half-close upon the dominant, which renders the following full-close more satisfactory.

For our second example we take the chorale, "*Ich will dich lieben meine Stärke.*" ("I will love Thee, God, my strength.")



This melody, it will be seen, is regularly divided into two halves. The principal key is evidently *G* minor; therefore the nearest modulation will be into the relative major, *B b*, for which there is an opportunity at the end of the first strain. Thus the two most important points of the modulation, from which all the others have to be determined, are settled.

The first phrase might likewise be led into *B b* major; but, this being the close fixed for the second phrase, we prefer a half-close from the subdominant to the dominant.

The third phrase may terminate with a full-close in *D* major, or with a half-close upon the triad of the dominant.

Our third example shall be the chorale, "*Ach mein Herr Jesus dein Nahesein.*" ("O, my Lord Jesus, Thy being so near") :



This melody offers some difficulty, on account of five of its phrases appearing to terminate decidedly with the tonic, and this, moreover, always in the same manner; viz. with a progression from *a* to *g*. Were we, therefore, to adhere to the most simple form of accompaniment, we should have to remain constantly in *G* major. Even the last phrase but one might terminate with a half-close on *G*, although a modulation into *D* major would be more natural.

But it is obvious that such an harmonic treatment would cause the most unendurable monotony. Now, if we consider it as decided that the last phrase but one is to close in *D* major, what harmonic terminations shall we give to the other five phrases? The progression from *a* to *g* may be used for a close—

1. In *G* major, by means of the dominant chord, $d-f\sharp-a-c$;
2. In *C* major, the chord of the ninth, $g-b-d-f-a$;
3. In *E* minor, the dominant chord, $b-d\sharp-f\sharp-a$;

and thus admits, in addition to the tonic and dominant harmony, the keys of the subdominant and relative minor. We are therefore enabled to introduce all the nearest and most usual modulations.

The first phrase most properly terminates with the tonic triad; the last must necessarily do the same.

The subdominant close will best be placed as near to the end as possible, or in the fourth phrase; this will greatly relieve the modulation of the next phrase, which is required on account of the descending progression of the melody.

The second and third phrase will therefore remain for the relative minor key.

It is obvious that the modulation might also have been arranged differently. We might have closed the second phrase in *E* minor, the third in *C* major, the fourth again in *E* minor; or the third phrase might have closed in *G* major. But where would then have remained the quiet harmony of *E* minor, already employed in two successive strains? and where the decided and refreshing contrast between subdominant and dominant? Instead of which, we should have had the lame repetitions of

E minor, *C* major, *E* minor,
G major, *E* minor, *G* major,

and the effect of one close would have been destroyed by the other.

We might also, in two phrases, have employed the key of the subdominant, *C* major, instead of *E* minor. But then the depression of the modulation into the subdominant would have appeared too lasting, and we should have had only one single minor strain against five major ones; whereas, our first plan shows a pleasing symmetry of arrangement, there being two phrases in the minor against four in the major; or

two phrases for the principal key,
two for the modulation into major, and
two for the modulation into minor.

Such a plan of modulation, uniting greater harmonic masses, and not going to and fro, but progressing steadily, is not only more simple, but also more grand and dignified (p. 198), and therefore most in accordance with the solemn character of church music.

So far respecting the preliminary arrangement of the harmonic points in the chorale. If we consider the principles acted upon, we see that the only aim has been

to attain a natural, fresh, and steadily progressing modulation, without reference to the special motivo of the melody, the character of the words, or the particular expression suitable to individual passages.

We must, therefore, always recollect that those schemes of modulation which, according to our present view of the subject, appear most proper, may, in many cases, require to be modified. Such modifications we shall unhesitatingly admit whenever they appear necessary; *i. e.* when the melody cannot be well or efficiently harmonized in that key which we had originally proposed for it.

SECOND SECTION.

ARRANGEMENT OF THE HARMONY.

So soon as the different closes have been decided upon, the harmony of each phrase has a fixed point of destination, to which we must endeavour to lead it in a *decided, certain, and therefore dignified* manner, according to the known principles of harmonic progression. We have, therefore, first to enquire which are

the nearest related and most proper chords,
and then to consider

the succession and combination of the harmony, always advancing steadily towards the previously determined point, and avoiding all wavering and useless repetition. We must especially endeavour to preserve a refreshing variety, where the melody tends to a monotonous succession of harmonies, giving the preference to energetic and dignified progressions, and avoiding weak or trivial ones.

For this reason we will avoid the too frequent employment of inversions, especially of the chord of the fourth and sixth, which formerly appeared so applicable for the introduction of a close, but which would weaken the accompaniment of a chorale wherein the closes are so frequent.

For the same reason also, we should avoid, as much as possible, all those progressions in which the bass and soprano move in consecutive thirds or sixths; as



for, through the preponderance of the extreme parts in such successions, the harmony is liable to monotony and weakness, although otherwise well and energetically conducted. That this, however, and all other general rules may and must occasionally give way to special considerations, needs not to be repeated.

From the whole arrangement of choral melodies, it follows, *generally*, that every sound is to be accompanied by a special chord, and is, therefore, one of its sounds. This rule, however, admits of several modifications.

Firstly: although it is certainly the most simple arrangement that each sound should have its own chord, yet it may sometimes be advisable to retain the same harmony to several successive sounds of the melody. Of this we may see an instance in No. 455.

Secondly : a sound of the melody may be considered and treated as a suspension prepared by an interval of the preceding chord ; thus the last phrase of the chorale, " *Nun danket alle Gott* " (" *Let all give praise to God*"), Appendix XIX, No. 3, might be treated in this manner :

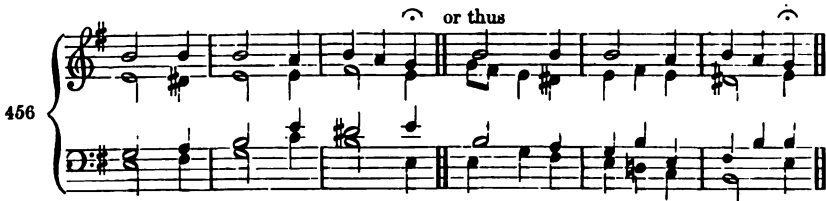


Thirdly : a sound of the melody may be considered as a mere passing note ; thus the close of the last phrase, in No. 452, might be treated in this manner :



Neither of these two ways, however, especially in No. 455, has so much energy as that in which each sound is accompanied by a separate chord.

Fourthly : we sometimes meet with melodies in which some sounds continue for more than a single part of the measure. In such cases, it is optional whether each sound is accompanied by only one, or by two chords. Thus the third phrase of No. 452 might be harmonized in either of these two ways :



In the latter case, the harmony proceeds more vigorously and equally ; in the former, the sustained parts may acquire a more gentle energy.

Also, when two different sounds, comprising two parts of the bar, are assigned to one syllable (as in the last bar but one of the first and second phrases of No. 452), they may be accompanied by one chord only. Still it is more usual, and generally preferable, to allot a separate chord to each sound, and thus preserve the vigorous march of the whole.

Lastly : we frequently find a part of the bar divided between two sounds of the melody ; *e. g.* a crotchet into two quavers. Here it depends upon us whether one of these sounds is to be treated as a passing note, or whether it is to have a separate chord. The last bar but one of the same chorale might therefore be treated in either of these ways :

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Each mode of treatment may be proper in its place ; but it is more usual to consider one of the two sounds as a passing note, and harmonize as at *a* or *b*. The question, then, arises : which of the two shall be considered as the passing note ? If the progression of the melody itself does not point out one of them as a real harmonic interval, and the other as a mere note of transition, we follow the general march of the harmony, and treat that sound as an interval of a chord which, according to the general plan of modulation, is the most suitable.

It is far more unusual to accompany every such sound by a separate chord, as it both interrupts the steady and dignified progression of the harmony, and overloads the modulation. If, therefore, it should at any time appear advisable to employ two separate chords, it is best to introduce two closely-connected harmonies, as at *c*. In some cases, however, the employment of two chords (even if less connected, as at *d*) may impart to a point in the melody a marked emphasis, which may sometimes be desired.

After these preliminary observations, we turn to our task itself—we take up again our first chorale, No. 450.

The first line is to close in the principal key ; we know, therefore, that its last two sounds are to be accompanied by the dominant chord and tonic triad respectively. It is also most natural that we should commence with the tonic harmony ; we therefore accompany the sound *f* with the triad *b* *b*—*d*—*f*. These points being settled, we have now to find the intermediate harmonies.

The first sound, *f*, is repeated three times, and both the monotonous repetition of the same chord, as well as the trivial progression through its inversions,

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will at once be discarded as altogether unworthy of a chorale. We must therefore find new chords.

The nearest, and for this, if for no other reason, the best, is the triad on the dominant. From this, the nearest step—nearer than even the return to the tonic—is the transformation of the triad upon the dominant into a real chord of the dominant seventh, which leads us back to the tonic harmony. The ground-bass of our modulation would therefore be this :

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but we prefer the employment of inversions, as being more pliable and smooth,



especially those at *c*, as those at *a* and *b* lead to a repetition of the same sounds in the bass.

Thus the sounds *b* *b* and *c* only remain to be harmonized. The first might be accompanied by the tonic triad, if this chord had not already been so frequently employed; or the triad upon the subdominant (*e* *b*—*g*—*b* *b*), if it were not advisable to postpone the introduction of this harmony. We prefer the minor triad upon *g* as a reminiscence of the parallel key, although not formally modulating into it; we proceed in the same direction, and take for our next chord the triad of the subdominant of *g*. Thus we have completed the harmonization of the first phrase:



Besides all that has been before remarked, we here see the bass first rise in a most decided manner, and again descend towards the close. The rise includes two equal intervals, fourths; and this is another reason why we should not accompany the sound *b* *b* with any other chord than that of *g*. The following chord of the sixth gently prepares the descent of the bass, whereas the common chord would have made its progression in the last four chords stiff and unmeaning.

It is but in accordance with the importance of the bass as one of the extreme parts, that we have made it the first object of consideration in the planning of our harmony. In the chorale, this importance of the bass increases, when we remember that, in the performance, the pedals (a separate and most powerful set of organ pipes) usually accompany it.

And now, only, are we able fully to comprehend why the second sound of the melody could not be accompanied by a chord of the fourth and sixth, or third and fourth:



How improper and feeble would have been the former! and how insignificant the succession of two inversions of the same chord, at *b*! But still more injurious would have been the sacrifice of the consistent and energetic progression of the bass obtained in No. 461.

The next phrase is to close in *F*; to this key, therefore, we lead the modulation as soon as possible. There is, besides, no nearer harmony to the first sound of the melody (*c*) than the triad upon the dominant; which we will, however, employ in an inverted form, as it would not be advisable to repeat the sound *f* in the bass, which has occurred so shortly before. We consider the chord *a—c—f* as a tonic harmony, and introduce after it the triad upon the dominant (*c—e—g*), by way of a formal modulation into the new key. That this triad is here a sufficient means of modulation is clear, from p. 203; for, of all the keys containing this chord—*C* major, *G* major, *E* minor, *F* major—the last is most closely related to *Bb* major. This triad also enables us to reserve the effective employment of the real dominant chord for the close of the strain. The triad on the dominant is of course succeeded by a tonic triad (*f—a—c*), just as if it were a chord of the dominant seventh.

Only one sound now remains to be provided with a chord; viz. *g*; for the accompaniment of the next sound is already decided upon. What chord shall we choose?

The nearest harmony would again be the triad on the new dominant, *c*. But this chord, besides having been recently employed, would materially lessen the force of the next dominant chord, which would then assume the appearance of a mere repetition. The triad upon *eb* cannot be introduced, because it would indicate the key of *Bb*, whereas we want to advance to *F*. Then we might try the minor chord upon *G*, or, with a view to increase the force of the modulation, the major triad, or dominant chord upon the same sound.

But is this short phrase able to bear such a forcible modulation? As there are no special reasons for using it, we will avoid the modulation into *C* major; this we can effect by changing (as we have learned, p. 176) the dominant chord, *g—bb—d—f*, into *g—bb—d—f*, a chord whose intervals belong to the key of *Bb* major*.

The accompaniment of the second phrase now stands thus:

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* Another way of arriving at this chord is the following:

The last *g* is to be accompanied by the dominant chord upon *c*, or with the chord *c—e—g* and *bb*. This chord contains the triad *c—e—g* (it has been itself a triad, before it became a dominant chord, p. 48), which reminds us of the key of *C* major. How, if we intended to proceed to this key? Then we should require *g—b—d—f*, or *b—d—f—g*. But as we do not wish to modulate into *C*, we must avoid this *b—d—f—g*, or rather only the sound *b*, which is not contained in the scale of *F* major. We therefore change *b* into *bb*, or *b—d—f—g* into *bb—d—f—g*, as we have learned (p. 176).

This mode of proceeding (termed *induction*), by which we arrive at the required chord, is frequently of great use in the harmonization of chorales.

Here follow the last two phrases with three different basses :

The image shows a musical score for three different bass parts, labeled A, B, and C. The score is written in a single system with three staves. The key signature is one flat (B-flat major or D minor). The top staff is the vocal line. The three bass staves are labeled A, B, and C. Each bass staff has figured bass notation (numbers 1-7) indicating the harmonic structure. The score is divided into two phrases, with the first phrase starting at measure 464. The first phrase ends with a double bar line. The second phrase begins with a new key signature of two flats (E-flat major or F minor) and continues to the end of the system.

upon which only a few remarks are necessary. It will, however, be clear to all who have followed us so far, that, in particular cases, quite different harmonies might have been introduced.

At *A*, the chord of the second, $e\flat-f-a-c$, emanates directly from the preceding triad, $f-a-c$, and, like all other inversions, imparts a greater degree of liveliness to the progression of the harmony. It also leads us by the shortest road back to the tonic harmony, which is our next point of distinction. The subsequent "horn-like" harmonies might, if too often repeated, impair the dignity of the chorale; and we must therefore consider whether that dignity is otherwise sufficiently kept up, or whether the contents of the text allow and justify a less grave treatment of the melody.

At *B*, the return to the tonic harmony remains undecided during the first half of the phrase, which is contrary to the rule laid down (p. 198).

It is, however, effected in a more energetic manner in the second half of the phrase, where the harmony first actually modulates into $E\flat$ major, and thence rises through $B\flat$ to F .

At *C*, it was desired to avoid the repetition of the same sound ($f-g-f$) in the bass; hence the chord of the sixth to the third sound. We might now have proceeded to the tonic triad, $b\flat-d-f$; but this would have led to a parallel motion between the soprano and bass. We preferred, therefore, to modulate into the relative minor, G . This has occasioned a false relation* in the harmony, which might, however, have been easily softened

The image shows a musical score for two staves, labeled 465. The top staff is the vocal line and the bottom staff is the bass line. The key signature is one flat (B-flat major or D minor). The score is divided into two phrases, with the first phrase starting at measure 465. The first phrase ends with a double bar line. The second phrase begins with a new key signature of two flats (E-flat major or F minor) and continues to the end of the system. The word "or" is written above the second phrase, indicating an alternative harmonic progression.

by means of a passing note, or avoided altogether by an alteration of the bass, by writing $f-f\sharp$, or $a-d$, instead of $a-f\sharp$, which, however, would thereby have lost its energetic and consistent motion. We might change the sound $f\sharp$ (which occa-

* See Appendix II.

sions the false relation) into *f*, or the major chord of the sixth into a minor chord; this would have imparted a graver expression to the strain, on account of the succession of two minor harmonies. In this case, it would be better to treat the remaining portion of the phrase as at *A*; for here the half-close is effected in the most dignified manner by means of the triads upon the subdominant, tonic, and dominant; whilst at *C*, the chord *e—g—bb—d* (itself an incomplete chord of the ninth) has first to perform a modulation into the key of the dominant, and the bass moves languidly in semitones. Perhaps the strange triad may raise in us the idea of turning towards *C* minor, and concluding the chorale in this manner:

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if the character of the words, or a special purpose, should render a more strange and solemn termination preferable. In this case, we should have made a modulation into the parallel key of the subdominant, towards the end of the chorale, or at a place where a modulation into a distant key is not generally (p. 164) proper; for this reason, it would be desirable to touch once more upon the dominant harmony, in order to close more calmly and satisfactorily in the principal key.

We see that the accompaniment of a chorale, in order to be accomplished in a proper manner, requires an intimate acquaintance with all the rules and forms of harmony. And the first and most important advantage to be derived from our exercises in the harmonization of chorales, is that they serve to confirm the knowledge previously acquired, and give us the requisite facility in its application to practical purposes. For this reason, we earnestly advise the student to carry out these exercises⁴² most diligently. At first, he will do well to treat every chorale according to the general principles we have shown, trying those deviations only which most readily suggest themselves, and of which he is able to give a satisfactory account. Afterwards he may try to harmonize the same chorale in different ways, and with a variety of modulatory changes. Were he to attempt this, before he has acquired a sufficient degree of practical dexterity and certainty, he would incur the risk of acquiring a taste for far-fetched, affected, and unnatural harmonies and modulations, in preference to the more simple, easy, and natural ones. In the last sections we shall enter more fully into this subject.

⁴² The necessary material for this thirty-ninth series of exercises will be found in the Musical Appendix XIX.

THIRD SECTION.

SIMPLE HARMONIZATION OF THE CHORALE.

IN the preceding section we have merely made preparations for the work which we now commence. We will harmonize a couple of chorales, and point out the method of operation which long experience in the instruction of students of all grades of ability and information has proved the safest and most expeditious.

The first chorale which we select for this purpose (*"Ach alles was Himmel und Erde umschliessen"*) is the least significant and churchlike melody that could be found; but this is of no importance, as it will prove abundantly instructive.

The signature and last sound of the melody

The image shows two staves of musical notation for a chorale. The first staff is numbered 467 and the second staff is numbered III. d. The notation includes notes, rests, and dynamic markings such as II, g and I, g.

indicate the key of *C* major; we therefore first decide (at I) that the close of the whole is to take place in this key. The first strain (which is partly repeated in the third) also requires a close in the principal key, as it is not advisable to introduce, so early, a mournful minor harmony. This point, therefore, is also settled (II). The second strain we will close in the key of *G* major (the nearest point of modulation); this is the third point (III) decided upon. By determining these three points of modulation, we have divided our task into three smaller ones; we have first decided upon what is most necessary and certain, and then proceeded to settle the two points next in importance.

Now commences the operation of harmonizing. Here we discover at once the weakness of the melody; at the commencement of the first as well as the third strains, it skips, like a post-horn tune, from one interval of the tonic triad to the next, a course which is certainly devoid of that dignity and power which, in a church tune, results from a richer development of the harmony. We are, however, not called upon to defend this chorale, as it is one of the accepted melodies of our church. But may we not, by a judicious harmonic treatment, improve the character of the melody? We must endeavour to do so; but we shall find that this character is too decidedly expressed, to admit of its being greatly modified, without causing other serious evils. Were we to attempt to avoid the repetition of the major triad, so strongly expressed in the melody, by introducing foreign chords,

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the key becomes unsettled at the very outset, and the farther progression of the harmony would lose force by leading to the nearer and more usual chords, after foreign, and therefore more striking, ones had already been employed. For this reason, the following treatment appears preferable :

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Here we have, in four successive steps, applied the chord indicated in the melody ; and in the following harmonies also taken care definitely to establish the key of the first strain. The second strain remains likewise for a short time in the principal key ; but then it touches, in two minor chords, upon two relative keys, and at last settles in the dominant harmony. The third strain again returns to the tonic of the principal key, but admits of a greater variety of harmonies. The parts proceed in the most simple manner, only towards the end their motion becomes a little more lively. The monotony of the closes could only partly be lessened by suspensions ; nor was it, under these circumstances, possible to avoid altogether the employment of the chords of the fourth and sixth.

Our second chorale shall be—" *Wir glauben all' an einen Gott*" (" We all believe there is a God") :

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The first two phrases constitute a first strain, and as such are usually repeated.

The melody evidently stands in the key of *E^b* major ; therefore the final close (at I) is settled. We have next to decide upon the close of the first strain (at II).

We prefer to close this also in the principal key ; for a close in the dominant is impossible, a close in the subdominant would be out of place, and the relative minor key would appear too strange and gloomy. But since the first phrase requires a close in the principal key, we find, after all, a necessity for the minor harmony at the end of the second phrase. The third phrase would have terminated most suitably with a close in the dominant, had the preceding strain closed in the principal key ; this not being the case, we prefer an imperfect close on the tonic harmony. These points being settled, we may now write out the accompaniment. Here is an example :

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In the first place, it will be observed that a more dispersed harmony has allowed the parts much greater freedom than in the accompaniment of the preceding chorale.

It will be seen, secondly, that the sameness arising from the similarity of the closes has induced us to relieve the harmony by a richer internal modulation ; we have touched upon the key of the subdominant at the very commencement, upon the relative minor in the second phrase, &c. &c. It would also have been easy to introduce the dominant harmony (by means of the chord $a-c-e-b-g$ in the last crotchet of the second bar), if a still richer modulation had been desired.

The principles here explained may also be shown to have guided Graun in his harmonization of the chorale, "*O Haupt voll Blut und Wunden*" (Musical Appendix XX) ; and Fasch, in his treatment of the melody, "*Was mein Gott will*" (Appendix XX). Graun repeats the first two phrases which form a first strain with a different harmony ; so also the text of the last line of the stanza in a special coda ; in both repetitions, the composer imitates the style of the old church modes, to which the melody also properly belongs : but this we cannot yet take into consideration. In all other respects his masterly treatment of the fine old melody bears out our preceding observations. Not so the chorale harmonized by Fasch. The very first phrase, which, according to our modern system (that of the church modes would here make no essential difference), indicates the key of *C* major and actually closes in it, commences with a minor triad on *A*, thence proceeds to *F* major, and next to *C* minor, in which

key it remains until the last chord. In the next two phrases, however*, the harmony advances steadily towards the intended points of destination, which cannot be said of the two following phrases. We throw out these observations to draw the student's attention to the subject, but by no means with a view to pronounce a censure upon Fasch, who is known as one of the most skilful composers. In the first place, we should have to inquire whether Fasch had not perhaps a special purpose in view, which induced him to deviate from the general rule. In the second place, it is well known that many of his compositions were written as mere exercises for the musical academy which he conducted, and not intended for the public as works of art, properly so called. If he wanted merely to compose an exercise for his singers, no one, of course, could find fault with his introducing strange and far-fetched modulations for that purpose⁴³.

* How does Fasch arrive, in the sixth bar, at the chord $d\sharp-f\sharp-a-c$, which leads him into E , although he intends to go to A ? He might certainly have introduced $a-c-e$ instead; but this chord has already appeared at the commencement of the phrase, reappears at the end of it, and would have sounded too gloomy after $d-f-a$. On the other hand, in order to effect a close in A , he required $e-g\sharp-b-d$, or, firstly, $e-g\sharp-b$, which might induce him actually to modulate into the key of E major, which it reminded him of. But a formal modulation into such a distant key was not desirable; he therefore employed a more equivocal modulatory chord; viz. $d\sharp-f\sharp-a-c$, which, strictly speaking (p. 180), does not belong to E major. By this means, the motion of the bass has also been improved.

⁴³ *Fortieth Exercise* :—Harmonization of choral melodies (from Appendix XIX) in the manner explained.

FOURTH SECTION.

HIGHER FORM OF CHORAL HARMONIZATION.

IN the preceding section, our task assumed a most simple form; the different parts were merely employed to represent the harmony; suspensions and passing notes were rarely introduced, and the whole accompaniment was adapted as much as possible in subservience to the melody. This mode of harmonizing is such as is generally required of an organist who has to lead and support the singing of a tolerably well-practised congregation.

On proceeding to a higher mode of treatment, we shall adhere to the principles of modulation heretofore laid down; for these are based upon the nature and genius of harmony itself. But we must endeavour to improve the progression of the parts. We have already become aware that (p. 202) *the different parts are the living elements of harmony*, and the latter is a mere result of their simultaneous production. We have also acquired the means (suspensions, passing notes, auxiliary sounds, &c.) of imparting melodious connexion, smoothness, and animation to our harmonic combinations. In this point, the chorales harmonized in the last section are greatly deficient. If we compare the accompaniment of the last (No. 471) with the following treatment of the same melody,

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we find, that although the harmony has scarcely any where undergone an alteration, yet the parts progress in a much more independent and melodious manner, and a more animated spirit pervades the whole accompaniment, without regard to the question, whether some progressions, especially in the bass, bar 3, are really an improvement or not.

This is the higher point at which we shall now aim in the harmonization of our chorales—no longer considering the chorale as a *congregational* performance, but treating it as an *artistic chorus*, performed by four living voices, each taking a part. It is true, we shall not yet be able to give a perfectly independent and well-constructed melody to each part; but we shall, at least, bestow equal attention upon all, and neglect no individual part, excepting when it is for the advantage of all.

For this purpose, we must examine, firstly,

A. THE CHARACTER OF THE DIFFERENT PARTS.

In characterizing the parts, *four-part composition* is justly adopted, as forming the medium between excess and insufficiency, as it presents ample scope for the employment of a variety of harmonies, without encumbering the composer with a superabundance of material. Whence *four-part harmony* may be termed the *normal form* of composition.

The four parts are named, as well as characterized, after the four principal voices of the vocal chorus. When there are more than four parts employed, two or more of them are classed under the same name.

This presupposed, we distinguish in every composition of more than two parts, firstly:

*Outer (extreme) parts, and
Inner (middle) parts.*

Soprano and *bass* are extreme, *alto* and *tenor* are middle parts; when several soprano and bass parts are introduced, only the highest or lowest respectively are considered as extreme parts.

The extreme parts have, in the first place, the freest scope for their respective melodies, the soprano above, the bass below; they may therefore be more richly developed, move in wider skips, or perform more extensive runs and passages.

The upper part of the chorale, in the present form of harmonization, is the melody itself. This melody is the property of the church, the acknowledged song of the congregation; as such, it does not admit of an alteration, and is therefore called

cantus firmus (or canto fermo),

the established, unalterable song. Next to the upper part, the bass is obviously the most free and effective part.

The extreme parts are, *secondly*, the most prominent, not only on account of their position, but also in respect to their contents. For this reason, they require a more careful treatment than the inner parts; if a sacrifice *is* to be made, if an insignificant or objectionable progression cannot be avoided, it must not take place in either of the extreme parts, except for special reasons. This observation can here only apply to the bass, as the melody is not of our own making.

The middle parts are closed in on both sides, the alto by the tenor and discant, the tenor by alto and bass. They are therefore less free, their motion is confined to gentle progressions, and thus they constitute the quieting and connecting element of the harmony. In the chorale, they form the parts in which suspensions and sustained sounds are most frequent, and they are only made to progress in wide skips when a special purpose is sought to be attained.

On a closer inspection of the four parts, we find that they constitute *two* distinct pairs; viz.

Soprano and alto—the female (or boys') voices;
Tenor and bass—the two male voices.

In the first pair, the soprano is the upper part; in the second, the tenor. This observation enables us to attain a deeper insight into the character of the two middle parts.

We see that the tenor, by being placed below the two upper parts, loses that freedom of motion which belongs to it as the original highest male voice. It is for this reason that, although it has become a mere middle part, it is still disposed, especially towards the close, to assume its original character and proceed in a more independent manner; occasionally moving farther away from the upper parts than would otherwise be proper, or even rising above the alto in order to complete a characteristic passage.

The alto, on the contrary, is the lower part of the upper pair; but it has neither the manly power of the bass, nor its freedom of motion. Hence assuming essentially the character of a middle part, it remains passive under the incursions of the tenor, clings more closely to the soprano, and moves in a more constrained and quiet manner, than any of the other parts.

The bass, especially, is not only free, but retains also its original masculine and energetic character; moving to and fro by bold and dignified steps, as we have already seen in the first mode of harmonization, and to which we have since adhered. Occasionally, also, it penetrates between the other parts (No. 472), but in a bolder manner than the tenor, opposing itself singly to the united force of all the other parts.

So much, *for the present*, respecting the character of the different parts. It appears most strikingly in the four-part chorus of human voices; in a stringed quartett, the tenor is represented by the instrument bearing the same name, and distinguishing itself by its peculiar sonorousness; while the alto is represented by the second violin, whose character and capacity is the same as that of the first, to which it is altogether subordinate. In a quartett of wind instruments, *e. g.* of clarionets and bassoons, the higher and more penetrating of the bassoons would represent the tenor part; each of the other instruments is also more or less capable of sustaining the distinct character of the part it has to represent.

But with the pianoforte the case is different; here the character of the parts, excepting as regards the *general* difference of high and low sounds, is the same; or, to speak more correctly, neither of the parts has any definite character. This deficiency, however, is compensated by the free scope it leaves to the imagination of the hearer. If a composer has conducted the parts in a characteristic manner, the hearer will unconsciously ascribe that which lies merely in the conduct of the parts to the series of sounds really produced; moreover, a good performer, one who understands and feels what he plays, will find means to create, as it were by enchantment, that characteristic expression of which the instrument appears to be incapable.

Finally, the organ has generally, in the pedals, a means of imparting to the bass, at least, a characteristic and powerful effect.

B. APPLICATION TO THE CHORALE.

In our future harmonizations of chorales, we shall endeavour, first, to infuse a greater melodic animation into the progression of the parts. We know, however, that the power and value of a melody does not depend on the number of its sounds; on the contrary, the rhythmical force would as certainly be impaired by too great and frequent a subdivision of the sounds, as by a continued succession of sounds of the same value, as in No. 469. It is the alternation and contrast of slow and quick progressions, judiciously applied, which impart variety, animation, and importance to the rhythm.

Our next aim will be to conduct each of the three parts left to us according to its typical character. Here, not only rhythm, but also the tonal contents, so far as they are not already fixed by the general plan of modulation and the position of the parts, have to be specially considered; we will generally assign the more powerful and decided expressions to the bass, the more impassioned to the tenor, and lead the alto in a quiet and subservient manner.

Nor will we leave out of consideration the compass of the different voices, as it likewise materially affects the character of the parts. We shall lead

the <i>soprano</i>	not lower than <u>c</u>	nor higher than <u>a</u> ,
,, <i>alto</i>	..... <i>g</i>	<u>e</u> ,
,, <i>tenor</i>	..... <i>e</i>	<u>a</u> ,
,, <i>bass</i>	..... <i>F</i>	<u>e</u> ;

only when the bass ascends or descends an octave, or when the higher octave may unhesitatingly be substituted for the lower, it may be allowed to descend below great *F*. By observing the limits here prescribed, we obtain also the additional advantage of being secured against too wide a dispersion of the parts.

As an increased motion of the parts increases the momentum of the whole composition, we shall, in the first instance, conduct the parts more quietly, and employ auxiliary sounds sparingly, so that we may be able not only to keep up the motion, but also to increase it towards the close.

For the same reason, and in order to avoid overloading and obscuring the harmony, we shall generally abstain from giving a full development to more than one part at a time.

In the first chorale, treated according to the principles here laid down, viz. "*Ihr Seelen sinkt*" (O souls, despair),

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the concluding sound of the second phrase (repeated as a third) which continues through three parts of the measure, attracts our first attention. A single chord, even if enriched by suspensions (as in No. 469) or other means, could not here suffice; we required three, of which the last two must contain the closing harmonies.

In the first two phrases only, the nearest modulations have been introduced. In the third (a repetition of the second), the dominant of *D* suggested itself, as the means of avoiding the monotony of a cessation and mere repetition. But *A* major lies beyond the circle of the most closely related keys; we therefore preferred *A* minor (the parallel key of the subdominant of *G*), which, however, is immediately departed from in the next chord (*e-g-b*). In the last phrase, the key of the subdominant has been touched upon.

The examination of the different parts is left to the student; in the two middle phrases, the tenor has met with the least attention.

For our second example, we choose one of Luther's chorales: "*Vom Himmel hoch da komm ich her**." (From heaven on high I shall descend.)

The points for modulation are distinctly indicated in the melody; only the close of the second phrase is somewhat doubtful. Shall we modulate into *A* minor, even before we have proceeded to the key of the dominant? Shall we close the second strain of a joyful Christmas hymn with the mournful chord *a-c-e*, and that, after having just before heard the sound *g*, which is contradictory to the key? We prefer the following mode of treatment:

* This chorale properly belongs to one of the church modes, but may be harmonized without a knowledge of the ancient system.

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The second phrase might have remained, and closed in *C* major; but this would have been too poor and monotonous. We must, therefore, turn our thoughts to *A* minor, of which we are reminded by the second chord of this phrase. But we cannot modulate into this key until after the last *g* (through *g*—*b*—*d*—*f* to *a*—*c*—*e*). We have, however, already stated our objections to this close; if we *must* employ a minor harmony, we should at least wish to avoid it at the close. For this reason we prefer a half-close from *d*—*f*—*a* to *a*—*c*—*e*. Now we want a chord for the last sound but two. The next harmony is *d*—*f*—*a*; it is intended to be the subdominant triad of *A* minor; but it reminds us of *D* minor, and, as a modulation into *A* minor has not yet taken place, we proceed, as above, to *D* minor, and apply the more pleasing form of the half-cadence.

Here we have an opportunity of noticing a circumstance frequently occurring under a variety of forms in musical composition. It is not always possible for a composer at once to accomplish the object in view: in this case, the desire remains until an opportunity presents itself. So in the above example.

We had intended to lead the second phrase into *A* minor, but afterwards were induced to introduce a different modulation. The rejected key nevertheless asserts its right; it appears immediately at the commencement of the third phrase, and although repelled by the sound *g* in the melody, yet it appears again as an irregular resolution of the dominant chord *g*—*b*—*d*—*f*, and, immediately after, at the beginning of the fourth phrase. Instead of the chord *g*—*b*—*d*—*f*, we might have introduced *g*—*b*—*d*—*f*, if a formal modulation had been of importance for the motion of the harmony; but the commencement of the strain could not be otherwise than in the above example, without occasioning some impropriety or other; thus the chord *a*—*c*—*e* and *g*, would have established the key of *D* minor more firmly than was desirable.

We now come to the parts. At the commencement, the tenor and bass proceed in unison; because, otherwise, the middle parts would have pressed too closely against the melody. The animation of the movement begins, first, with the passing note in the bass towards the end of the first phrase, and becomes more extended and flowing in the third. A closer examination is left to the student.



In the preceding example, the principal object was the simple conduct of the parts; in the bass only, we employed one or two passing notes, incidental to its gradual progression. Here, a more lively melodic play is produced by passing notes and harmonic auxiliaries.

The first passing note has been introduced evidently for the purpose of assisting the commencement of a good diatonic progression in the bass; in the second phrase, the same part proceeds through harmonic auxiliary sounds, in order to avoid the continuation during two bars of bare skips in fourths and fifths. Now, however, the movement has acquired an increased animation; therefore the bass, in order to avoid a fifth repetition of the skip to the third (*b*—*d*, *d*—*f*, *f*—*a*, *a*—*c*, and again *c*—*a*), takes a passing note, with which the alto resolves a suspension; finally, the tenor also proceeds through an intermediate sound from the octave of the dominant chord to the third of the tonic triad. Thus the motion of the first strain of the chorale shows a gradual increase; it is to be expected that it will further increase in the second. And so it does. The bass recommences in the same manner as before, introducing a melodic rhythmical motive, which consists of two quavers and a crotchet; it is repeated in the next and third phrases by the tenor (the first time reversed), and, in the last bar but one, both by the tenor and bass. The rest requires no observation.

On account of the importance of the chorale as a material in the education of every musician, and as a church tune possessing much influence in the musical portion of divine service, we will dwell a little longer on this subject, and draw the attention to two essential points.

Firstly: peculiar technical difficulties.

These can occur only in the melody, when it either requires special assistance from the harmony, or is unfavourably constructed for a well-arranged accompaniment. The former is the case when the melody contains repetitions of sounds and passages which tend to monotony in the accompaniment; the latter, when the melody proceeds unconnectedly by wide skips, which might cause a similar progression of the other parts, either producing collisions between them and the melody, or obliging them to remove to too great a distance from it. All this must be considered in every individual case.

The repetition of sounds has already been noticed in the explanation of Nos. 461 and 469. The chorale, "*Dies sind heiligen zehn Gebot*" (Mus. Appendix XXII), belonging to the system of the church modes, furnishes another instance; it commences with the sound *g* five times repeated. As we know how many different harmonies may accompany one and the same sound, such repetitions cannot cause us any difficulty. The first strain of the last-named chorale might, as one example amongst many, be accompanied thus:

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Repetitions of phrases or passages met with in many chorales deserve a still more careful attention. Sometimes it accords best with the character of the chorale to make no alteration, or only a slight one, in the modulation of such repetitions. A skilful arrangement of nearly related harmonies is often more effective than a circuitous complexity of distant and unexpected chords. Of this we see an example in the second strain of the chorale, "*Wie schön leucht' uns der Morgenstern.*" (How brightly shines the morning star*.)

479

It is plain that this passage might have been treated quite differently, and a variety of harmonies introduced; but a richer harmonic development would hardly have suited the character of the chorale so well. For this reason also, the progression of the middle parts in the third and fourth bars has been purposely restrained.

We have already found, in No. 469, that such melodies as adhere too closely to one chord, and thereby also confine the modulation, are unfavourable to a dignified harmony suitable to the church. This is again the case in the chorale, "*Einer ist König; Immanuel sieget.*" (One is the King; Emmanuel conquers). Mus. Appendix XIX.

480

Here the beginning (*a*) is harmonized in three parts, in order to strengthen the effect by the union of the soprano and alto; and now the four-part harmony displays itself the more clearly. At *b*, the octave skip in the melody is counterbalanced by the quiet repose of the harmony, and is prepared by a similar progression in the bass.

* The melody is given entire in the Musical Appendix XIX.

The *second point* to which attention must be drawn, is the *artistic object* of the harmonization of the chorale. For harmonies and melodies are, after all, merely the means by which we endeavour to express our own feelings, and awaken sympathy in the hearts of both singers and hearers.

In free works of art, it is the province of the creative artist, through his inward inspiration and profound knowledge, to decide what is right. The first can be developed, but not immediately communicated, by the school of composition; the second lies altogether beyond the sphere of this school; it must be acquired by a study of the science of music, and a long practical acquaintance with the genius of art and its works.

But the harmonization of the chorale is not a free work of art; the melody is fixed, and more or less confines within its limits the rhythmical division and harmony. We are therefore only able to express what is already contained in the *cantus firmus**; and only so far as this affords the opportunity, we represent the contents and general character of the text.

Thus, in all chorales, as congregational tunes of the church, it is evident that their general character of spiritual edification, and simple expression of Christian piety, require a simple, consistent, but internally powerful harmony; a plain but dignified progression of the parts; a rhythmical division equally free from heaviness and over-excitement, depicting a dignified and pious sublimity. In the next place, however, we must endeavour, *in each individual chorale*, to feel the internal meaning, and to seize those features of the melody upon which depend the modulation and eventually every single part. This we shall best accomplish by pursuing a steady course of development, and not by an injudicious search for possible harmonies. Let us only diligently examine the melody, and ascertain what harmonies it requires, and then proceed, as we have shown, to find the rest; always taking, first, what lies nearest, never remaining stationary or employing repetitions without reason, but at the same time taking care not to skip over the nearest and most natural progressions, in order to introduce more distant, unexpected, or apparently original ones. It is weakness, the weakness of a mere tyro, to hunt after startling and unexpected harmonies and modulations; a truly peculiar treatment, if peculiarity be aimed at, is such as is exclusively proper for the object in view. This object is here to represent the general character of the chorale, and no more. Only when the student has acquired a deeper insight and greater command over the resources of his art, he may undertake to represent, by the means which can be applied to the chorale†, not only the contents of special passages, but of the whole text of the song. The present task⁴⁵ is one of the most important in the whole elementary course of study, and may even afterwards be resumed with benefit.

* Or *Canto Fermo*, signifying plain song, or fixed melody. † Compare Appendix T.

⁴⁵ Henceforth, it will not be necessary to point out what exercises are required, as they will readily suggest themselves. The frequent playing, and careful examination of the examples contained in Nos. 469, 471, 472, 473, 475, 477, 488, and Nos. XX and XXVI of the Musical Appendix, will prepare the student for the subsequent tasks, and are therefore earnestly recommended.

FIFTH SECTION.

THE CANTO FERMO IN ONE OF THE LOWER PARTS.

HITHERTO we have always assigned the principal melody to the upper part; and justly so, because, being an extreme part, it is more free than the inner parts, and being situated in a higher region of sounds, it is the most prominent and effective of all the parts.

Nevertheless, it is also possible to make either of the other parts the seat of the principal melody; in which case, however, there are two points for consideration.

In the *first* place, the canto fermo will not be so prominent as in the upper part; and we must, therefore, endeavour to conduct the other parts so that the melody may distinctly predominate.

In the *second* place, the upper part, although no longer the seat of the principal melody, will still require to be treated in accordance with its character as the highest and most prominent part. We must, therefore, bestow special care upon its melodic development; in the bass, and still more in the middle parts, progressions of a less melodic character may be admitted; but, in this respect, the upper part must be faultless.

If we consider the means pointed out, p. 26, for the formation of a melodious and satisfactory upper part, we discover that they can no longer suffice. The accompanying parts oppose crotchets and quavers to the principal melody, which also consists of the same durations of sound. This similarity of rhythm and the simultaneous commencement and cessation of the motion in all the parts, leave us but little hope of rendering the canto fermo sufficiently prominent, when removed from the upper part. To effect this, however, other means applicable to a higher form would be necessary. Still this higher form requires preliminary practice, which may be favourably commenced here. A brief explanation will suffice.

If it depend upon our choice in which of the three lower parts the canto fermo shall appear, we must first take the pitch into consideration. If the melody contain the higher sounds, it will be better suited to the tenor than the alto or bass, unless the chorale be transposed into a lower key.

The *character* of the melody is the next consideration. A calmly flowing melody suits the *Alto*; for a more lively one, tending to the higher sounds, the *Tenor* is preferable; and for one proceeding by great intervals, descending to the lower sounds, the *Bass*. Moreover, the tenor, as the upper voice of the lower pair, is generally to be preferred for the canto fermo, when it is not in the soprano.

Our choice being decided, or the part in which the melody is to appear being previously determined, we then, as usual, settle the plan of the modulations, arrange the harmony, and endeavour, above all, to conduct the new upper part in

the most connected, regular, and unobtrusive manner possible,—in every case, however, faultlessly. When the design of the harmony is opposed to this, we must select other and more favourable positions of the chords. When the upper part is thus arranged, we complete the composition by filling up the other parts. A little practice will, however, soon create facility in a simultaneous examination of all the parts, and their proper treatment.

A. THE CANTO FERMO IN THE ALTO.

We select for our example the second melody of the chorale, "*Aus tiefer Noth schrei' ich zu dir.*" (In deep despair I cry to Thee). The other and more characteristic melody of the same chorale will be considered hereafter.

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On examining the canto fermo in the Alto, we find the region of sound in which it moves, and the general quiet character of the melody suitable for this part; only, in the seventh and eighth bars, we observe progressions which would produce a better effect in a tenor part. Before we enter into a detailed examination, we will take a comprehensive glance at the whole. In doing so, we observe that this our first attempt confirms in every respect our remarks on the insufficiency of the present means to give the desired prominence to the canto fermo, when situated between the other parts. Here every part, especially the soprano, is obviously more richly developed than the canto fermo itself. Had we objected to this, and written thus :

482

the parts would all have mingled in an equal and undistinguishable mass of sounds, in which no part could be discovered as more prominent than the rest. However, our present exercises are preliminary to more satisfactory forms of composition. We will now proceed to analyse the chorale No. 481.

The first phrase might have closed in *G* major; but this key is reserved for the close of the strain. We therefore chose the relative minor, and made a half-close upon the dominant. The remaining harmonies follow, and according to the prescribed principle. We must now attend to the upper part.

In No. 482, we see the result of following and imitating the canto fermo too closely; in order to avoid this confusion, we commence with a motivo (*a*) upon the third, which is repeated immediately after (*b*); the melody then rises to its highest point, whence, according to the laws of melody, it descends to the close. This is, however, only a half-close, and the last sound, *d*♯, moreover requires to be resolved into the sound above: therefore the melody rises once more (through a repetition of its first motivo) to the highest point, in order to descend effectively to the full close at the end of the first strain.

In the last bars of the second strain, we see the upper part again perform the same movement; only the final descent takes place more gradually, though not less decidedly. Previously to this, however, and especially at the commencement of the second strain, the motion is much more gentle, on account of the first strain having terminated in so energetic a manner as to make a short repose desirable.

But while the upper part moves in a more subdued manner, the bass and tenor assume greater animation; the tenor especially manifests its original masculine vigour in various energetic progressions, as in the third bar from the end, where it serves as the connecting link between the steady descent of the bass and the sudden ascent of the canto fermo. It is true, this progression of the tenor might not always be the most proper; its energy might, under certain circumstances, appear overstrained; here, however, it appears applicable, although it might easily be subdued.

B. THE CANTO FERMO IN THE TENOR.

We have already seen that the tenor, as the higher of the male voices, is more fit to sustain the canto fermo than the alto. On looking at the position of the tenor, we see that, by its becoming the seat of the canto fermo, the bass below is separated from the other parts, while the soprano and alto remain closely connected. From this it follows that the bass, in its isolated position, is more distinctly heard, and therefore requires to be treated even more carefully than would otherwise be

necessary; the two upper parts, however, unite more closely for mutual support. Although well founded, this observation must not be considered as a general and binding law, but merely as a useful hint.

The same observation is applicable to the canto fermo in the alto, which separates the upper part from the lower pair; but as the upper part requires, under all circumstances, a more careful and considerate treatment, such observation would have been superfluous.

Almost all melodies are suited for the tenor, but more especially those which move in a higher region of sounds. As an example, we give No. 451, with the canto fermo in the tenor.

483

Minute explanations on this composition are not required. The student may examine the modulation and management of the parts, always searching for reasons, where he detects a deviation from the general rule. The first two chords, as well as the first two sounds in the upper part, were suggested by the commencement and progression of the canto fermo. Why does not the soprano proceed to *c* in the third chord? That would either have caused a false progression, or have led us too early into *Bb* major. We, therefore, preferred leading it through *c*, as a passing note to *d*, and thence carried it up to *g*, in order to oppose it more effectively to the gradually ascending canto fermo. These observations will apply to the remainder of this exercise.

C. THE CANTO FERMO IN THE BASS.

The transposition of the canto fermo into the bass is generally attended with an unpleasant consequence, which may be concealed, but cannot be avoided. Choral melodies having been originally composed for an upper part, soprano or tenor, the different strains usually terminate with a progression to the second below or above, as in the preceding melody, *c—d*, *c—b*, *a—g*, but very rarely with a skip to the fourth or fifth. Now, as, according to the rule hitherto observed, a full, perfect close requires the bass to proceed from the dominant to the tonic, it follows that it will almost always be impossible to effect a perfect close, when the canto fermo becomes

the bass. This evil becomes more serious when the imperfect close occurs at the end of the first strain, or even at the final termination; and this, also, will generally be the case.

By what means can we strengthen the weakened closes? Firstly, by extending the close; and, secondly, by the introduction of an organ point. Both expedients will of course have to be but sparingly resorted to, if the chorale is to retain its original character. It is generally at the end of the chorale that a short organ point will be found most suitable; but even here it cannot always be applied.

We will take, for an example, our first melody, No. 450. On account of its rising so high (up to *eb*), it is less suited for the bass; the question therefore is, how to overcome this disadvantage.

In the first place, it will be seen that a lower octave has been added, with a view to support the canto fermo. We know that such an addition does not affect the harmony.

The plan of modulation is the same as in No. 450, only in the third phrase an alteration becomes necessary; because, the last sound of the bass being *c*, a close in the key of *F* major would have obliged us to close with a chord of the fourth and sixth (*c-f-a*). Consequently, no other way was left but to treat *c* as the root of the last chord, and close with a tonic triad in *C* minor, the parallel of the sub-dominant.

We are now at the point from which we can comprehend the whole operation. It is clear that the canto fermo in the bass merely provides us with a melodiously arranged series of sounds, upon which we have chords containing three other melodious successions. What chords shall we employ?

Each sound of the bass may be the root of a triad, a chord of the seventh, or a chord of the ninth: secondly; it may be an interval of an inverted chord: thirdly; it may be no interval of a chord, but merely a suspension, passing note, anticipation, &c. Which of all these possible harmonies shall we select? First; those which are necessary for carrying out the plan of modulation decided upon; and next, those which lie nearest, or appear most proper. Thus our first phrase closes with the inverted

dominant chord and tonic triad ; it commences with the triad upon the dominant (apparently in *F* major), then, while the bass remains stationary, the dominant chord of this key is introduced, which, instead of resolving itself, proceeds at once to the dominant chord of the principal key, and thence to the tonic triad. This commencement with an organ point forms a pre-intimation of the end. The next explains itself.

Turning to the management of the parts, we find that, the bass being situated so high, the other parts also are forced into a higher position, and have less room for play. The latter, therefore, are almost compelled to move more gently and quietly, which is especially to be observed in the upper part ; and this appears also more in keeping with the grave character of the bass, which has become the principal part. Did we even possess means of imparting greater animation to the accompanying parts, such as we shall acquire hereafter, we should prefer the above simple treatment, as more in accordance with the character and meaning of this chorale. This point, however, we cannot yet decide, as our present operations are mere exercises, preliminary to a future series of artistic forms.

SIXTH SECTION.

HARMONIZATION OF CHORALES IN MORE OR LESS THAN FOUR PARTS.

ALL that is most essential in the treatment of the chorale for less or more than four voices, has been already said in the tenth division of the first book. A few points, however, remain to be considered.

A. THE CHORALE HARMONIZED IN LESS THAN FOUR PARTS.

The chorale has the greater need of a full, consequently a four-part harmony, at least; inasmuch as, both melodically and rhythmically, it is less richly developed than most other forms of composition. For this reason, a three or two part harmony can only, under special circumstances, be preferable and admissible; and it is sometimes absolutely impossible to treat a melody properly in two parts only.

The reasons which may lead us to reduce the number of parts are either *external*, when there are only two or three singers; or *internal*, when a less massive accompaniment appears more suitable for a special chorale; also, when it is desired to give to the parts more room for a free and melodious play; or when a special combination of voices, as two female voices and a bass, two male voices and a soprano, &c. may be considered preferable to the usual four-part arrangement.

In all these cases, only such harmonies and modulations should be introduced as are within the reach of two or three parts. Many modulatory turns, which in four-part harmony would be proper and good, must be avoided, and others substituted which, under different circumstances, would not have been advisable. In all cases, however, the conduct of the parts will require redoubled attention, as both the good and the bad points will be the more readily perceived, the fewer parts there are to divide the hearer's attention.

1. HARMONIZATION IN TWO PARTS.

In a two-part arrangement, the accompanying part must be treated very simply, in order to avoid too strong an opposition to the melody. It will be best to keep the two parts as closely as possible together, and to employ such intervals as will best indicate the harmony. Thus the chorale No. 476 might be treated in the following manner:



The second and third phrases commence with a suspension, on the supposition that no interval of rest occurs between the close of each phrase and the commencement of the next.

When, however, there are special reasons for employing two parts which are situated at a distance from each other and do not easily blend, it appears better to treat the accompanying part in a more characteristic and independent manner. Thus the above harmony would be suited for a soprano and alto, or tenor and bass; but for a soprano and bass, such a treatment as this



would be preferable; although, in the triads at the end of the first and second phrases, the third would be wanting.

2. HARMONIZATION IN THREE PARTS.

In three-part composition, we are not only enabled to employ a richer harmony, but also to treat the parts in a more free and effective manner. For the two parts which are at our command offer sufficient means to impart a decided character to the harmony; and each having more scope for play, we may, by a richer melodical development, compensate for the incompleteness of the chords, which, as we know, cannot always be avoided in three-part harmony.

We must, however, always take into consideration the character of the chorale which we have to treat. Sometimes a most simple harmonization is as good and effective in three parts as in four; this we may see here:



in which the example No. 476 has been deprived of one of the parts, without any sensible loss.

In the following three-part harmonization of the chorale No. 450, which has already been harmonized in No. 484, the parts are treated with more richness and animation:

488

The close in *C* minor at the end of the third phrase seems rather strange; it was introduced because the dominant close had been employed just before. But we observe that the third phrase terminates with the octave $c-c$ in the tenor and soprano, and that the same parts recommence in the next strain, with the octave $\flat b-\flat b$. Is this permitted?

Yes. The close at the end of the third phrase separates it from the rest, so that the latter assumes the appearance of a new and independent movement.

In three-part harmonization also, the canto fermo may be assigned to the lower or middle part. As this requires no farther explanation than those already given, we content ourselves with an example. Here

489

the canto fermo of the preceding chorale is sustained by the tenor, and the melody of the latter has been assigned to the soprano. The whole harmony remains the same, with the exception of a slight alteration in the third bar, which was necessary for the avoidance of a succession of fifths, and in the last bar, in order to effect a perfect close.

B. HARMONIZATION IN MORE THAN FOUR PARTS.

That four parts are quite sufficient for an effective harmony, has been already demonstrated. It will therefore very rarely, if ever, be advisable to employ more than four parts in the harmonization of chorales, though a fifth part may sometimes be added in the last phrase and final chords, with a view to obtain a more powerful close. In either case, the explanations given in the tenth division of the first book will be sufficient.

CONCLUDING OBSERVATION.

We must not close this section without reminding the student that the preceding chorales have not been harmonized with the special purpose of being performed in church. When it is intended to lead a congregation during divine worship, it will be necessary generally to abstain from every internal embellishment of the harmony; nor will an accompaniment in less than four parts, or a transposition of the *canto fermo*, scarcely ever be found suitable. Upon these points the organ student must seek advice* from those sources which afford instruction upon that special subject. The object here in view is purely artistic; *i. e.* so far as art is sufficient in itself, and not subservient to extraneous purposes. Therefore it is indifferent whether the preceding chorales are, or are not, suitable for public worship. He who wants harmonized chorales for this purpose, may find them in the numerous collections specially intended to be used in churches.

* Türk's and Becker's Instructions are recommended.

SEVENTH SECTION.

TRIAL OF HARMONIC SKILL IN THE CHORALE.

IT has been repeatedly intimated that a chorale (as well as any other melody) may be harmonized in many very different ways; that no harmonic treatment can be said to be absolutely the best, far less the only correct one; but that for a particular purpose, and under certain circumstances, the one may claim a preference, while for a different purpose, and under different circumstances, another may be more suitable. It is therefore necessary that we should be able to harmonize any given melody in many different ways.

The information necessary for this purpose is to be found in the preceding pages, and we have nothing new to communicate. But we think it advisable once more to remind the student that no exercise is better calculated to test the knowledge and skill previously acquired, than the trial of as many possible ways as we can find for harmonizing a melody. For this reason, we think that a few practical hints, showing how to find out and carry through a variety of harmonizations, will be acceptable to many, and incite to farther efforts.

It is obvious that every harmonic treatment must be in accordance with the rules hitherto observed. Every thing that is harsh, feeble, or unnaturally overstrained, is to be carefully avoided. But experience shows that, in our zeal to find new ways, we are easily and insensibly led beyond the boundaries of what is good and proper. We therefore seriously advise—

That the exercises pointed out in this section be not undertaken until sufficient knowledge and skill have been acquired in writing a single harmonic accompaniment to a number of different chorales*.

Then only—and better too late than too soon—the student may select a few melodies to test his powers, and should seek honor and reward, not in the number, but in the merit of the harmonizations. But to proceed.

In what does the variety of harmonization consist? We distinguish an *external* and *internal* variety.

The external variety of a choral accompaniment may consist in the number of parts employed, or in the position of the *canto fermo*. A chorale may be harmonized in two, three, four, or more parts; in each case, the *canto fermo* may be situated in the upper, lower, or one of the middle parts, &c. All these forms present a number of useful exercises, and should be practised with diligence: but here they would lead us too far. We shall therefore confine ourselves to four-part harmonies, with the *canto fermo* in the upper part.

* Or good old Psalm Tunes, if no collection of chorales be at hand.—T.

The internal variety of harmonization, to which we shall here confine ourselves, consists in the invention of different plans of modulation, in the employment of different harmonies, and the rhythmic and melodic treatment of the different parts. The most easy, and therefore for our present purpose the least important, part of the task is the conduct of the parts; for the essential contents of these parts depend upon the choice of the harmonies. We shall not, therefore, make it a special object, but merely conduct the parts in a melodious and generally proper manner, with an occasional hint when necessary.

Our object, then, will be chiefly confined to the invention and application of different forms of modulation and harmony. How shall we always find new modulations and harmonies so methodically as not to depend upon chance discoveries, or expose ourselves to the danger of going altogether astray? This we intend to show.

The general mode of operation is the same as hitherto observed. We first ascertain the key in which the melody is set, and then decide upon the closes and chief points of modulation. But, although the original key, with the modulation required by it, is generally the most proper and suitable, yet it may, under particular circumstances, be thought proper to harmonize a chorale in a different key from that in which it was originally composed; or at least to connect the harmony more closely with it. Thus we see here

490

the chorale, "*Ach Gott und Herr*," which is evidently in the key of *C* major, connected with *A* minor so closely, that it is almost doubtful which is the principal key*.

* This example is taken from the *Evangel. Choral und Orgelbuch* (see note of the translator, p. 280); the idea of treating it in this manner arose from the feeling that the usual mode of harmonizing it in the clear and joyful key of *C* major is altogether improper and contradictory to the contents of the text.

It is easily perceived that such a treatment is not suited to divine worship, which may be said of many other pieces contained in the same work, as it originates in an idea totally distinct from such an application. For this most important and sacred purpose, we possess a number of other and some very excellent works. On the other hand, the author would be sadly misunderstood, were it supposed that he wishes to hold up as models his own compositions, especially

It commences in *A* minor, or at least with a triad indicating that key, into which a most decided modulation takes place in the second phrase. The third phrase, and with it the first strain of the chorale, terminates in *E* minor, which, under these circumstances†, has all the appearance of a close in the dominant of the principal key. In the two following phrases, the modulation turns to *C* major; but here this key appears rather to be the parallel of the substituted key; and it is only in the last phrase that it decidedly asserts its claim to be considered as the original principal key. How far the harmony and conduct of the parts is, in all its details, especially as regards the suspensions at the end of the phrases, in accordance with the attributes of the chorale, we have not here to inquire.

A treatment like the above, in which the whole harmony is, as it were, removed from its basis, should only be attempted after all the other possible forms of accompaniment have been exhausted: for the present, we will therefore enter no farther into it, but resume our first task.

Having determined the principal key, we inquire what modulation will suit the close of each phrase; taking, first, those which lie nearest, and thence proceeding to the more distant ones.

When these boundary marks are fixed, we proceed to choose, first, the harmonies that lie nearest; next, those which are most suitable; and, lastly, all that are unobjectionable. Every important alteration will open a new road; and, in the bass, especially, we shall meet with *motivos* exercising a powerful influence over the modulation and progression of the parts.

After these introductory remarks, we enter at once upon our first trial. We choose the chorale, "*Nun ruhen alle Wälder*" ("All Nature is reposing"), Musical Appendix XXI, because it contains, in the smallest space, the greatest number of repetitions; the fourth and fifth phrases being a repetition of the first and second, and the first four sounds of the third phrase are repeated in the sixth. In other respects, there are many chorales more favorable for a trial of this kind, because they admit of greater variety in the harmonization.

We give, however, only the beginnings, with some hints, leaving the completion to the student.

those contained in a work which he is at present by no means prepared to defend in all its parts. They have been inserted unassumingly as examples lying near at hand, and containing the necessary material for the illustration of the rules. As yet, no models are required; they will be given or pointed out hereafter.

† The modulation would have assumed a still more decidedly minor aspect, had the first and third phrases terminated in this manner:

491

&c.

The first phrase remains most naturally in the principal key :

492

Here we have accompanied the first two sounds of the melody with the tonic triad ; the bass performs a skip into the higher octave, and then gradually descends, thus moving in a contrary direction to the upper part.

Let us now try to lead it in the opposite direction :

493

The bass makes an adventurous ascent, and forces the middle parts against the melody. If we would commence thus, we should restrain this excess in the following phrase :

494

But let us return to No. 493. The exaggeration in the progression of the bass consists chiefly in the last step from *b* to *d*, which forces the middle parts to a sudden ascent, in consequence of their beginning too low. This observation leads us to a new treatment of the subject :

495

or the bass might have proceeded to the fourth below, thus :

496

In all these cases, it would be advisable (as in No. 494) to avoid wide skips in the second phrase.

In the above harmonizations, the progression of the bass consists of great intervals ; let us now try to conduct this part more smoothly :

497

Here the bass first ascends to the octave above, as in No. 492 ; thence, however, it does not again proceed to the root of the next chord, but descends diatonically to the third. We might feel induced to continue this motion. Here

498

we see the bass first descend chromatically, and then, by way of contrast, reascend diatonically. It was not absolutely necessary to stop the chromatic descent of the bass, at *e* ; had we continued it one step farther,

499

we should have been able to close in the principal key, instead of modulating so soon into the parallel key. Had we commenced the harmonization of the chorale in either of these ways, it would not be advisable to continue the chromatic progression of the bass in the next phrase ; nor would it be proper to change its motion altogether. The best way would be to make the bass proceed diatonically, thus :

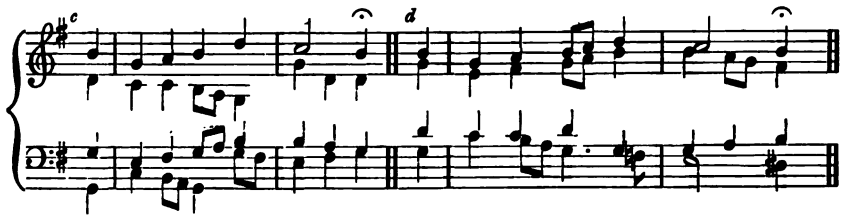
500

or, if No. 498 were to be continued, we might employ the last series of quavers as a motivo in the bass :



But here we break off, that we may adhere to our purpose merely to offer hints. All the above harmonizations are based upon the supposition that the first two sounds of the melody were to be accompanied by the triad of *G*, or one of its inversions. We shall now introduce a gradual change of modulation.

In the first chord, we shall still retain the tonic harmony; but the second shall have a new harmony. What can the sound *g* be? Firstly, the root of a chord; as such we have treated it hitherto: secondly, the third: and, thirdly, the fifth. As third, it leads to the relative minor; as fifth, to the subdominant key. The latter lies nearest; but how are we to proceed? Seb. Bach has solved this question for us in four different ways*:



to which we will add a fifth example:



* The accompaniment at *a* stands originally in the key of *B* ♯ major; that at *b*, in *A* ♯ major; the one at *c*, in *B* ♯ major; and that at *d*, in *A* major. We have transposed all into the same key, in order to facilitate the comparison.

in which the parts might have been conducted in a more simple manner, had it been preferred. Bach has solved the question at *a* in the most simple manner; the accompaniment at *c* has the same modulation as that at *b*, but the conduct of the parts is more energetic: at *d*, the bass continues its descending progression, and leads to a chord of the sixth, belonging to *E* minor. In this key, Bach should and would have continued, had not the two *d*'s in the melody



prevented him from doing so. He could therefore only introduce the tonic triad of *E* minor; but, feeling the necessity of strengthening the close of the first phrase, he leads the modulation again to the dominant of the key which he was forced to leave.

We see, from the close at *d*, No. 502, that a phrase may also terminate in an imperfect manner. Of course, this deviation from the rule must either be justified by the text, or be intended to serve some special purposes. If the latter were of sufficient importance, we should not even hesitate to terminate a strain with the chord of the seventh, or one of its inversions; *e. g.*



for although the different phrases are generally to be considered as separate rhythmic sections, yet they form parts of a whole, and are, moreover, connected by the sense of the words to which they are set.

In No. 497, the subdominant was only incidentally introduced. Here



we have decidedly modulated into that key, and retained the sound *c* even a step farther in the form of a suspension. It is true, the whole section (which might per-

haps form the third phrase of No. 497) has assumed a strange appearance ; but this we have not here to take into consideration*.

We will pursue this course no farther, but enter upon a new one by making the second sound of the melody the *third* of a chord. Of what chord ? of the third upon *e*, or upon *e b* ? The latter would not remind us of the key of *E b* major, because *b* has appeared, and reappears soon after—but of *C* minor. It is true this key is very remote from the one in which we have started, and it might be difficult to defend its appearance amongst the other harmonies, except it be for a special purpose, when it might possibly be introduced in this manner :

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At all events, it would be more reasonable to consider the sound *g* as the third of *e*. This would lead us to the relative minor of the principal key. Here

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it is slightly touched upon, but soon relinquished. Seb. Bach has, on the contrary, in five different harmonizations (of the fourth phrase),

* After all the preceding explanations, the examination of doubtful cases may be left to the student. He may ask himself whether the resolution of the double suspension, at *a*, into a different chord, or the omission of the resolution of the sound *b* (the third of the chord of the ninth), and its suspension and resolution, at *e*,—farther, whether the ascent of the seventh, at the end of the last phrase but one of No. 490, and the consecutive fifths arising from it, are admissible and justifiable, if not generally, at least under prevailing circumstances. We have repeatedly declared that in all such cases a general expression of approbation or censure amounts to nothing ; that everywhere the circumstances and purpose have to be taken into consideration ; and that, although, generally speaking, the most simple, natural, and clearest forms and combinations are preferable to the more complicated, unusual, and doubtful ones, yet it would be acting contrary to the spirit and genius of all art, were we to abstain from the latter in cases where they might be the last or the only proper means of expression. That the student should be well assured of his command over the nearest and most usual resources, before he attempts the more unusual and distant forms, has been observed so often as not to require a repetition.

On this, as, indeed, on every other subject treated of, this School of Composition can do no more than intimate the course to be pursued. Whoever has proceeded so far, sees that the resources intimated at the outset have been by no means exhausted; we have even been obliged to confine ourselves to mere commencements, that we might be enabled to shew the general results, and their application. At least, we hope that we have gone far enough in tracing out a course, and showing the immeasurable richness and importance of these exercises, which we (notwithstanding that others are still to follow) consider as the corner-stone of the whole practical contents of this first volume, and as the crowning proof of its successful study.

But all this knowledge and practical skill will bear the greatest abundance of fruit to him who has studied and entered with love and devotion into the spirit of our church melodies, who has felt their consoling and elevating effect upon himself, and witnessed how they affect—as they have done for centuries past—the minds of millions of Christian believers*.

* See Appendix U.

SECOND DIVISION.

CHORALES COMPOSED IN THE CHURCH MODES*.

It has already been observed (p. 283), that many of our chorales belong neither to our major nor minor mode, but to a more ancient system of keys; and either do not at all admit of being harmonized according to our modern system of modulation, or lose their original character when so treated. Even considered as mere melodies, they are often at variance with our modern principles of melodic construction.

In order to treat such chorales (which are the finest of all we possess) in a proper manner, we must be acquainted with those keys in which they were composed; at least, so far as regards the selection and combination of the proper harmonies. The rest is a matter of history; nevertheless, it will be necessary, for the better understanding of the genius and peculiarities of the old system, to give, at least, a general outline of its rise and historical development.

There is another important advantage to be derived from the study of the ancient modes. They arose and were developed before our modern system of keys and modulation, into which they were eventually resolved, had assumed its present form. It became necessary either to abandon them, or engraft them into our modern system; for this is based upon higher and more universal principles of truth, and was the only system by which the musical art could rise to the immeasurable elevation it has attained during the last two centuries. From this point of view a peculiar interest attaches to the ancient system, not as a deviation from, but a preparation or search for, the present more perfect system. The ancients proceeded upon other principles of modulation than those now adopted; by examining to what results those principles have led, we obtain, at the same time, a clearer insight into the nature and superiority of our own system. It always points out the nearest means for the attainment of a general object. It tells us, *e. g.* that our full-close, in its most perfect and complete form (with the tonic in the two extreme parts), and upon the principal part of the bar, is the most satisfactory termination of a piece. But how, if we chose *not* to effect our close by means of the dominant chord, or to terminate a piece with the

* During a long experience, the author has found it advisable not to allow his pupils to commence the study of the Church Modes, until they have, in numerous previous exercises, become thoroughly at home in our modern system of harmony. It then serves to expand the views of the student, and free him from the shackles of time and usage; but if entered upon too early, it exposes him to danger, either of acquiring an affected style, or of becoming a mere imitator of forms having, to him, no deeper meaning.

tonic triad? How, if the tonic, with its harmony, were *not* the general starting point and basis of the modulation? In the ancient modes we see the results of these trials, for there they *have* been made.

But more. These trials originated in a deep conception of the genius of musical art; they are the manifestations of a time rich in song, and a spirit full of enthusiasm, perceiving the truth, although unable to grasp its universal laws. They are not mere pedantic or arbitrary essays of individuals, such as may even now be hazarded by a daring spirit deviating from the universally established laws; but they are experiences which have been handed down to us in earnest and deeply conceived attempts, from one of the most remarkable and richest periods of the history of musical art. If, therefore, these conceptions shall be found to agree with the fundamental principles of our own system, they must afford a most powerful testimony that it is based upon a true and sound foundation.

Wherein may this agreement and confirmation display themselves? Not only in *that* wherein the ancients proceeded in accordance with our system, but also, and most *strikingly*, in those cases wherein they differed from it. Their mode of proceeding differed from ours only where they had another object in view (*e. g.* the formation of the closes); but this object they sought to attain by acting upon the very same principles, only they had not arrived at the perception that these principles are based upon a universal truth.

In this sense, the old system may be considered as the completion of ours; we must, however, recollect that the rules and forms which the ancients adopted were intended for different purposes, and must therefore be examined from a different point of view, in order to be rightly estimated. For we have already arrived at the perception, that in the musical art, as well as every other art or science, nothing is *absolutely*, but only conditionally, right and proper; *i. e.* in so far as it best answers the purpose for which it is intended. Now, our system aims, in the first place, at the universal objects of all musical art; therefore it must show how pieces of music may and ought to be constructed, so as to answer those general purposes for which they are intended. In the old system of the Church Modes, we meet with some of the most important *deviations* from our rules of construction, and find that they led, with certainty and consistency, to those results aimed at by the ancients, though they are inadequate to the purposes which modern art has in view.

We will therefore follow the old masters in *their train of ideas*, extract from it that which is universally true, and harmonize the melodies they have left us in their own spirit and according to their own principles. This is the *essential* point in which the study of the ancient system is connected with the School of modern Composition. But the former also contains many peculiarities, which to us are no longer essential, because they were not directly connected with, or a consequence of, the fundamental idea which guided the old masters in their works, and consequently can be of no importance to us, when all we seek to discover is *the idea* of the ancient system. One of these unessentials is, that their system did not contain all the sounds which we now employ. At first, they had only these two series of sounds:

c, d, e, f, g, a, b, c;
and *c, d, e, f, g, a, bb, c;*

or what we should call the key of *C* major, excepting the sound *b b*.

At a much later period, this series of sounds,

c♯, *e*♭, *f*♯, *g*♯, *b*♭,
c, *d*, *e*, *f*, *g*, *a*, *b*, *c*,

came into use; but the whole tones and semitones had not the same relation or ratio; the sounds *c*♯, *f*♯, and *g*♯ were not the same, and could not be employed instead of *d*♭, *g*♭, and *a*♭; nor could the sounds *b*♭ and *e*♭ be employed as the equivalents of *a*♯ and *d*♯. This was owing to the temperament of the organ, the most important instrument for church music. Afterwards many organs were provided with two keys for each chromatic sound; one for the acute sound (as *c*♯), the other for the grave (*d*♭); and, finally, the equal temperament was gradually adopted, and neutralized all enharmonic differences; but the system of the old modes, having been firmly established, was not influenced by these changes, until, of necessity, it gave way to the present system. Such external peculiarities we shall have to notice, so far as they serve to show the gradual development of the ancient system.

It is also certain that the ancients did not employ such a number and variety of chords, suspensions, passing notes, &c. nor develop the parts so richly and perfectly as we are able, and allowed, to do; but, as we shall find that this circumstance is not an essential feature and condition of their system, we need not feel ourselves bound to imitate them in this respect. We shall therefore, in harmonizing their melodies, observe the essential laws of their system, but otherwise write as we think proper.

It is, lastly, to be observed, that the original, and sometimes extremely effective, rhythm of these old melodies has, in course of time, undergone some change. Of course, we must accept the melodies in the form in which they are universally sung in our churches.

FIRST SECTION.

GENERAL EXPLANATION OF THE CHURCH MODES.

THE church modes may be considered in a double point of view : first, *melodically*, as mere successions of sounds ; and next, *harmonically*, as scales which form the basis, not only of the melody, but also of the harmony.

A. THE MELODIC POINT OF VIEW.

A feature common to all church modes is, that they contain the seven degrees of sound which constitute our major scale. The ancients attempted to make each of these degrees the tonic of a different key, and, without raising and depressing any of the sounds, to build a special scale upon it. Thus they obtained the following series :

- 1, *c—d—e—f—g—a—b—c* ;
- 2, *d—e—f—g—a—b—c—d* ;
- 3, *e—f—g—a—b—c—d—e* ;
- 4, *f—g—a—b—c—d—e—f* ;
- 5, *g—a—b—c—d—e—f—g* ;
- 6, *a—b—c—d—e—f—g—a* ;

of which, however, they called that commencing with *D* (our second) the first.

A seventh series would have been the one from *b* to *b*,

- b—c—d—e—f—g—a—b* ;

but harmonic considerations prevented it from becoming a key, as it did not even admit of a tonic triad, the fifth, *b—f*, being a minor interval ; nor would an arbitrary elevation of this fifth have led to anything farther than a repetition of the scale upon *e*, transposed a fourth higher.

These six scales are distinguished by the following names :

1. The Ionian upon *C*.
2. The Dorian upon *D*.
3. The Phrygian upon *E*.
4. The Lydian upon *F*.
5. The Mixolydian upon *G*.
6. The Æolian (*Eolian*) . . upon *A*.

But we shall learn, hereafter, that one of these modes, the *Lydian*, has never come into real practical use ; for this reason, we shall treat it separately, when the others have been explained.

In respect to the melodies based upon these keys, the ancients made a general and deeply conceived distinction. Their melodies moved either exclusively, or principally, from tonic to tonic, or from the first sound of the scale to its octave. Such melodies they termed *authentic* ; and they applied the same term to the scale gene-

rally, when moving between those two points. This authentic arrangement of the melody they applied to expressions of firmness, decision, and serene joyfulness; melodies like "*Ein feste Burg*," "*Vom Himmel hoch*," and others, are written in the authentic style.

Or, their melodies moved *around the tonic*, generally from the dominant to its octave. Such melodies they called *plagal*, which term was likewise applied to the scale itself when moving within those boundaries. By this form of melody they expressed greater softness, lightness, or innocent delight. Our two first chorales, as also the melody, "*Nun danket alle Gott*," may serve as examples of this form. The distinction between the authentic and plagal forms is precisely the same as in the original forms of the scale, represented at pp. 105 and 285.

$$\begin{array}{c} c-d-e-f-g-a-b-c \\ g-a-b-c-d-e-f\dots g \end{array}$$

and thus we find that what was there stated is confirmed and justified by the experience of centuries.

This confirmation of the correctness of our conclusions respecting the difference between the two fundamental forms of the scale, and the melodies based upon them, is the only gain which we could expect from the examination of the melodic principles of the old system, as it is not our object to invent melodies in the style of the church modes, but only to harmonize those which remain. Still, we shall always find that melodies based upon the tonic partake of the power and firmness of the authentic order, while those proceeding from the dominant and moving around the tonic are possessed of the plagal mildness and pliability, unless their rhythmical and tonal contents be of a decidedly different character.

B. THE HARMONIC POINT OF VIEW.

Of the series of seven sounds, only those which admit of a major or minor triad as a tonic harmony can be treated as keys. A scale proceeding from *B* has not a major or minor, but a diminished triad, upon its tonic; and consequently, as previously observed, it cannot be treated as a key.

Of the remaining six scales, there are three having *major* triads upon the tonic; viz.

The Ionian, . . . *c-e-g*;

The Lydian, . . . *f-a-c*;

The Mixolydian, *g-b-d*;

they may therefore be compared to the modern major mode. The other three have *minor* triads upon the tonic; viz.

The Dorian, . . . *d-f-a*;

The Phrygian, . . . *e-g-b*;

The Æolian, . . . *a-c-e*;

and may be compared to our minor mode.

But we very soon discover that only one of these modes, the Ionian, agrees exactly with our modern scales; all the others deviate from them more or less. Thus, the Lydian, instead of the major fourth, *b**b*, has an augmented fourth, *b*;

the Mixolydian, instead of the major seventh, $f\sharp$, has a minor seventh, f ; and all the rest deviate in some degree from our scale. It is obvious that these melodic deviations must also affect the harmony.

Laying aside for the present, as already determined, the consideration of the Lydian mode, and commencing our examination of the ancient modes with that which really agrees with our major scale, viz. the *Ionian*, we find upon its dominant the *Mixolydian* mode; upon the dominant of the latter, the *Dorian* mode; and, proceeding in the same manner, we arrive next at the *Æolian*, and then at the *Phrygian* mode. This successive progression of modes bears some resemblance to our modern circle by fifths. ♣

C G D A E
Ionian, Mixolydian, Dorian, Æolian, Phrygian.

It must necessarily terminate with *E* (Phrygian), as no scale is based upon the next fifth above (*B*). The Lydian mode, if admitted amongst the others, would have been situated a fifth below *C*, Ionic, and the next fifth below would have been again the same *B* upon which we have found it impracticable to establish a key.

But there is a most important difference between this progressive succession of the old modes and our modern circle by fifths. In the latter, we are led from one key always to another of exactly the same construction; from *C* major to *G* major, *D* major, and so on to the other major keys; all of which have the same intervals and the same ratios. In the above progression, on the contrary, we meet at every step with a totally new key.

The *Ionian*, in every respect the same as our major, has major triads upon the dominant and subdominant, and possesses a real chord of the dominant seventh.

Upon the *Ionian* follows the *Mixolydian* mode. It has major triads upon the tonic and subdominant, but the triad upon its dominant is minor; consequently it can have no dominant chord. It admits, however, of a dominant chord upon the tonic itself; but this chord, of course, does not resolve itself into the tonic harmony, but leads back to *C* (Ionic).

On the dominant of the *Mixolydian* scale we find the *Dorian* mode. It is one of the minor modes, having a minor triad both upon its tonic and dominant; but the triad upon the subdominant is major.

Upon the dominant of the *Dorian* scale is based the scale of the *Æolian* mode, which has minor triads upon tonic, dominant, and subdominant.

We next arrive at the *Phrygian* mode, the last of the five. This mode has two minor triads in common with the *Æolian*; viz. the triads upon its tonic and subdominant; but upon its dominant, neither a major nor a minor triad can be formed. In this direction, therefore, which it is the tendency of all harmonies to take, the *Phrygian* mode is prevented from proceeding.

Upon examination of the *Lydian* mode, we find that it has major triads upon the tonic and dominant, but no major or minor triad upon the subdominant; it is, therefore, prevented from proceeding in this direction.

C. THE CHARACTERISTIC INTERVALS IN EACH MODE.

The above review enables us to distinguish, in each of the modes, between those intervals which are, and those which are not, essential. Those are termed essential and characteristic of the mode which distinguish it from the others.

Which are the characteristic intervals of the *Mixolydian* mode? Firstly, the *third*, for this interval shows it to be one of the major modes; secondly, the *minor seventh*, which distinguishes it from the *Dorian* mode.

Which are the characteristic intervals of the *Dorian* mode? Firstly, the *third*, which makes it a minor mode; secondly, the *major sixth*, by which it is distinguished from the next mode; viz. the *Æolian* upon *A*.

The characteristics of the *Æolian* mode are: firstly, the *third*, which shows it to be one of the minor modes; and, secondly, the *minor sixth*, by which it is distinguished from the *Dorian* mode.

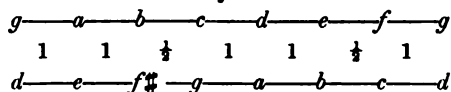
The next mode, the *Phrygian*, has a *minor third* and *sixth*. The former characterizes it as one of the minor modes; but what distinguishes it from the *Æolian* and all other modes? The *minor second*—this is the other characteristic interval.

Returning to the first mode, the *Ionian*, we find that by its *third* it is distinguished from all the minor modes, and by its *major seventh* from the *Mixolydian* and *Dorian* modes.

As the characteristic intervals of the *Lydian* mode, we should consider, firstly, the *third*, which stamps it with the character of a major mode; and, secondly, the *augmented fourth*, which is not found in any other mode.

D. ADMISSION OF FOREIGN SOUNDS.

So far the ancient system adheres strictly to the original scales, as illustrated at p. 19. But it also admits of the introduction of foreign sounds, as *f*♯, *c*♯, *g*♯, *b*♭ and *e*♭, provided the character of the key is not thereby impaired; just as we introduce occasional foreign sounds, without thereby quitting the original key, or rendering it ambiguous. Thus the ancients might unhesitatingly employ a *major seventh* (*c*♯ and *g*♯) in the *Dorian* and *Æolian* modes; for their characteristic intervals are the *third* and *sixth*, but not the *seventh*. Therefore, although the sounds *c* and *g* were the original intervals of these scales, and would most frequently occur in the melodies based upon them; still it was not contrary to the rules of the ancient system to employ the sound *c*♯ or *g*♯ instead, perhaps with a view to effect a close by means of the *major triad upon the dominant*; or (though less usual) the chord of the dominant seventh. But if, on the contrary, an essential interval of the scale had been altered, the whole mode would at once have been changed into another. Thus, by altering the *third* of the *Dorian* scale, the latter would have been at once converted into a *Mixolydian* scale:



Had its *sixth* been altered, it would have become an *Æolian* scale.

E. TRANSPOSITION AND SIGNATURES.

By means of these foreign semitones, the ancients were also enabled to *transpose* any of their scales to a higher or lower degree. In most cases, they were transposed either into the dominant or subdominant, but, occasionally, one or two degrees higher or lower. How was such a transposition effected?

It will be seen, from the preceding explanations, that, originally, none of the ancient modes required a signature; for all foreign sounds are mere accidental elevations or depressions. Now, it was only necessary to change *b* into *bb*, in order to make every mode appear at once upon the fifth degree below its original position; *C* Ionic became *F* Ionic (the same as our *F* major); the *Mixolydian* mode appeared upon *C*, the *Dorian* upon *G*:

F—*g*, *a*, *bb*, *c*, *d*, *e*, *f*,
C—*d*, *e*, *f*, *g*, *a*, *bb*, *c*,
G—*a*, *bb*, *c*, *d*, *e*, *f*, *g*,

and so on. The scales obtained by such a transposition into the fifth below, or subdominant, constituted what was termed the *Genus Molle*, in contradistinction to those scales which were not transposed, and which were termed the *Genus Durum*.

In the same manner, by changing the sound *f* into *f*♯, all modes were at once transposed to the fifth degree above; the *Ionian* mode appeared upon *G*, the *Mixolydian* upon *D*, the *Dorian* upon *A*:

G—*a*, *b*, *c*, *d*, *e*, *f*♯, *g*,
D—*e*, *f*♯, *g*, *a*, *b*, *c*, *d*,
A—*b*, *c*, *d*, *e*, *f*♯, *g*, *a*;

and this applies to other modes. The modes thus transposed into the fifth above, or dominant, were distinguished by the adjunct *Hypo**, prefixed to the name of the mode. Thus the *Ionian* mode upon *G* was termed *Hypo-Ionian*; the *Mixolydian* upon *D*, *Hypo-Mixolydian*, &c. &c.

This gives us an insight into the ancient system of signatures, and shows how it differed from ours. We know only two keys, *C* major and *A* minor, that have no signature; in the ancient system, a melody without a signature might belong to any of the six modes. In our system, a *bb* indicates either the key of *F* major, or *D* minor; if we meet with an ancient melody, having a *bb* for its signature, and being based upon a series of sounds, commencing with *C*, *G*, or *A*, we must conclude that it belongs to *C Mixolydian*, *G Dorian*, or *A Phrygian*. Again, (*f*♯)

* The Greek word *hypo* means *under*; how came it that this term was used to distinguish those modes which had been transposed into the dominant above? The tonal system of the Greeks, from which the names of the Church modes have been derived, was based upon *fourths*, and, not like ours, upon *fifths*. In their circle of fourths, the modes (keys) therefore appeared in the following succession: *B, E, A, D, G, C, F*, &c. Consequently, the interval which we call dominant was, in their system, situated *below* the tonic. We call *G* the dominant of *C*, and, in our circle by fifths, arrive at *C* before *G*; the Greeks, on the contrary, in their circle of fourths, arrived at *G* before *C*; consequently, their *Hypo* (our dominant) *was* situated below the tonic. On the other hand, the keys (or modes) transposed into what we should term the subdominant, were in the Greek system situated *above* the tonic; and therefore distinguished by the adjunct *Hyper*, which means over or above.

indicates with us either the key of *G* major or *E* minor ; in the ancient system, a melody belonging to the series of *D*, *A*, or *B*, but having a sharp for its signature, must be considered as standing in the key of *D Mixolydian*, or *A Dorian*, or *B Phrygian*.

This is the general law of the ancient signatures, as applied to modes transposed a fifth lower or higher. The same law regulated the signature of modes transposed more or less than five degrees. Thus, if desired to transpose the Phrygian mode into *D* or *C*, then, as may be seen here,

e, f, g, a, b, c, d, e,
d, eb, f, g, a, bb, c, d,
c, db, eb, f, g, ab, bb, c,

two flats were required in the former case, and four in the latter. Consequently, if we meet with a melody based upon the series of *D*, but having two flats, or upon the series of *C*, but having four flats, we know that it belongs to the Phrygian mode transposed to *D* or *C*; that it is *D* or *C Phrygian*. It is true, as we shall hereafter learn, that not even the right understanding of the principles on which the ancient system of signatures is based, will enable us in every case to decide with certainty to which mode a melody properly belongs ; but it may be a satisfaction to know that this uncertainty is not attributable to us, but is an inherent defect of the ancient system ; and that even the ancient masters themselves were uncertain, and, in numerous instances, disagreed about the mode to which a melody really belonged.

Thus we see before us a series of different modes, each of which admits of foreign sounds and harmonies ; and, by means of these foreign sounds, may be transposed to a higher or lower degree. It is true, we have hitherto noticed only the external differences of these modes ; but it must be obvious that these deviations also affect the internal character and expression. This point will be considered hereafter.

F. MODULATION INTO OTHER MODES.

In order to complete the description of the ancient modal system, we shall observe, lastly, that it possesses, like ours, the powerful means of *modulation* from one mode into another ; and is thus enabled to combine different modes in one composition. In modulation, the ancients also observed the different degrees of relation, and, like us, preferred generally to modulate in the first instance to the most nearly related sounds. But the nature of the ancient modes necessitated means materially differing from the present rules of modulation ; its capabilities were by no means so extensive as in our system ; but those transitions of which it did admit, were both more characteristic and more varied than ours.

We know, generally, two different means of modulation into other keys. *Either* we modulate into a key situated above or below that in which we previously were, proceeding from one major key to another, five degrees higher or lower, or from a major key to its minor parallel, and *vice versa* ; or, we remain upon the same degree of the scale, but change the major key into a minor, or the minor into a major.

The ancients also modulated either from fifth to fifth, but then they arrived each time at a differently constructed scale ; or they changed the mode by altering

one or more of the intervals, without quitting the tonic. In the latter case also, they had a much greater choice of modes than we, who can only choose between major and minor.

On the other hand, their modulation was not by far so extensive as ours. The definite character and more perceptible difference of their modes, forced them to avoid certain modulations altogether, while no such restriction exists in the modern system. For this reason, the order and extent of modulation constitutes one of the distinctive features of every ancient mode, and, as such, may aid, in doubtful cases, the discovery of the original mode of a composition; whereas, in the modern system, no key has a sphere of modulation peculiar to itself, or requires such, in order to be recognized.

So far, generally, respecting the church modes; in the following sections we shall consider them separately, and show their harmonic treatment. In doing so, we shall attend chiefly to three points:

Firstly, the melody,

Next, the order of modulation,

Lastly, the characteristic harmonies

of each mode. Whether we shall go farther, whether we shall attempt to *imitate* the ancients—*i. e.* to conduct the parts in a more simple manner, to abstain from the employment of chords which are familiar and important to us (*e. g.* the dominant chord), but were seldom employed by the ancients—these are questions on which every one may decide for himself. Some melodies for practice are given in the Musical Appendix XXI to XXV; more may be found in the Chorale and Organ Book, by the author*. In the latter, the chorales, Nos. 59, 99, 100, 122, 184, 200, and 203, are *Ionian* (authentic); Nos. 27, 35, 73, 87, 161, 163, 175, and 202, are *Hypo-Ionian* (plagal); Nos. 19, 52, 82, 128, 129, and 206, are *Mixolydian* (plagal); Nos. 30, 37, 38, 39, 40, 57, 64, 150, 198, 225, and 226, are *Dorian* (authentic); Nos. 14, 26, 33, 102, 159, 164, 177, 199, 214, and 221, are *Æolian* (plagal); Nos. 28, 42, 43, 61, 91, 96, and 151, are *Phrygian* (authentic). The mode is less decided in Nos. 4 and 32 (which are either *Hypo-Æolian* or *Dorian*); No. 119 (probably *Æolian*); No. 120 (perhaps *Dorian* in the *Genus Molle*); and Nos. 7 and 97 (most probably *Æolian*).

* "Evangelisches Choral und Orgelbuch." (235 Chorales with Preludes, &c.), by A. B. Marx: Berlin. To be had of Messrs. R. Cocks and Co. London.

SECOND SECTION.

THE IONIAN MODE.

WE have seen that the Ionian is the only one amongst the church modes which agrees with one of our modern modes, viz. the major. But while all our major keys have exactly the same construction and ratios, the ancients had two other major modes, the Mixolydian and Lydian, differing materially, both from each other, and from the Ionian mode. Thus, the latter, although similarly constructed, is yet of a much more distinctive character than any of our major keys.

This shows itself above all in modulation. According to the general principles of our system, we modulate regularly, first, into the key of the dominant; as from C major into G major. This is the nearest and most usual modulation; but, for this very reason, it was not esteemed by the old church composers; they did not consider it sufficiently grand and dignified for sacred music; indeed, they would scarcely have looked upon it as a real modulation. For what did they find upon the Ionian dominant? Either another Ionian series (Hypo-Ionian), or the Mixolydian scale, which, for reasons to be explained hereafter, was equally incapable of imparting new energy to the course of the harmony.

We find therefore that, in those chorales which were composed when the old system was in its bloom, the modulation into the dominant is either purposely avoided (as in the chorales, "*Allein Gott in der Höh' sei Ehr,*" "*Herr Jesu Christ der ein'ge Gottessohn,*" "*Herr Gott dich loben alle wir*"), or retarded by a close upon the principal mode, or the subdominant, or the parallel of the subdominant (as in the chorales, "*Herzlich lieb hab' ich dich o Herr,*" "*Vom Himmel hoch da komm ich her,*" "*Nun bitten wir den heiligen Geist,*" "*Nun lob' mein Seel' den Herrn,*" "*Schmücke dich o liebe Seele,*" "*O Herre Gott dein Gottlich Wort,*" "*Wach auf mein Herz und singe*"*, and many others), or by a real modulation into the latter mode. Thus Seb. Bach terminates the first strain of the chorale, "*Herzlich lieb hab ich dich,*"



in three different harmonizations, with the triads upon the subdominant and tonic, or with a kind of half-close; and the second strain (which is a repetition of the first), upon the relative minor of the dominant:

* In this and all other cases, the German titles have been retained, as the only means of finding the intended chorale in any of the existing collections.



More peculiar and surpassingly charming is the harmonization of the same chorale (with its original melody and rhythm) by S. H. Schein*, of which we here subjoin the first part.

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The first strain closes with the dominant triad of the parallel key, and is repeated; the second strain returns to the principal key; and not until the seventh phrase, does a modulation into the dominant take place.

Another, and still more instructive illustration is the chorale "O Herre Gott dein göttlich Wort." The first two phrases of the first strain (which is repeated)

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terminate upon the tonic; therefore the foreign close upon the dominant of the Æolian mode (A minor) would be preferable for the first phrase. After these four closes upon the tonic, we arrive at the following two phrases:

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Of these, one may be led into the parallel mode; and the other? There is no modulation more suitable than that into the subdominant. Seb. Bach writes thus:

* One of the most celebrated German composers of the 16th century. He was born in 1586, at Grunhain, in Saxony, and died in the year 1680, at Leipzig. I. Schein, S. Scheidt, and H. Schütz, were considered to be the greatest composers of their age, and familiarly called *the three capital S's of 1600.*



or, having four times returned to the principal key, the modulation falls, in order to rise with greater energy through the parallel (*E*) to the dominant harmony, which appears at last in the seventh phrase.

It would, however, be pedantic to enforce the avoidance of the dominant close; here, as elsewhere, the rule should not become a shackle, but should only be our guide. The first strain of Luther's chorale, "*Ein feste Burg ist unser Gott*," appears to form an exception. The first phrase of this chorale may close either in the principal key or the dominant; the second, and with it the first strain, closes most suitably in the tonic harmony. Here the choice is open to us. If we fear uniformity and weariness in the four successive closes in the principal key, we should undoubtedly pass to the dominant. Seb. Bach has thus modulated in three different harmonizations, and S. Walter, the contemporary and friend of Luther, has anticipated him*. We certainly should prefer this modulation to that of the otherwise justly respected composer, *Seth Calvisius* †,

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Ein' fe - ste Burg ist un - - - ser Gott.
A re - fuge safe is God our Lord.

who in the first strain closes upon two minor chords. We must not allow ourselves to be misled by the authority of an old name, or the peculiarity of the harmony; the minor triads at the end of the strain and in the second bar, as well as the want of harmonic combination, are neither in accordance with the general character of the chorale, nor expressive of the text.

Here,

we see a third harmonization of this strain ‡, which leads us back to the first mode,

* *G. Walter's Gesangbuch von 1551.*

† *Seth Calvisius. Kirchengesänge und geistliche Lieder.*

‡ From the *Evangelisches Choralbuch.*

but in which the close of the first strain is effected, by means of the subdominant, in a different and more dignified manner; even the succession of the harmonies of the dominant and subdominant, unconnected as they are, and the hidden, but sufficiently perceptible sequence of fifths between the alto and soprano, appear to correspond with the general course of the modulation.

Thus far respecting this mode, which does not materially differ from our system. Its original seat, as already explained, is *C*. On this the ancients constructed authentic melodies, when they wanted to intone a serenely joyful, bold, and vigorous song. For melodies of such a character, the clear and energetic scale of *C* major was particularly suited, while the firmly established tonic harmony at the commencement of the strain, and the modulation into the distant and more solemn harmony of the dominant to *A* minor, instead of the more common and therefore less striking modulation into the dominant of the principal key, imparted a peculiar grandeur to the harmony.

The ancient masters were also partial to the transposition of their Ionian melodies into the *genus molle*, or the key of *F*. Here the higher and more penetrating sounds compensated for the want of that brightness and decision which is peculiar to the key of *C* major; especially when the *canto fermo* was sustained by the tenor, the part to which they usually assigned the principal melody (hence the name tenor—the principal contents of a composition).

For plagal melodies, the Ionian series upon *C* was not suitable; because the octave from *g* to *g* was too low, and that from *g* to *g* too high for congregational singing. For such melodies, therefore, they transposed the Ionian scale into the dominant (the Hypo-Ionian mode), and thus obtained the following series of sounds, *g, a, b, c, d, e, f♯, g*, in which the plagal melodies occupied a most convenient situation; viz. between one and two-lined (for male voices small, and one-lined) *d*. Here the clearness and firmness of the Ionian mode was softened by the plagal motion of the melody, so that the Hypo-Ionian series partook entirely of the child-like cheerfulness of our modern *G* major. Chorales like “*Ein feste Burg ist unser Gott*” (A safe refuge is God our Lord), and “*Von Himmel hoch da komm' ich her*” (From heaven on high I shall descend), were written in the authentic form; but hymns of a softer character, as “*Nun ruhen alle Wälder*” (All nature is reposing, &c.), were written in the plagal form.

Other transpositions, as into *D*, were less usual and characteristic.

THIRD SECTION.

THE MIXOLYDIAN MODE.

WE have seen that this is one of the major modes, but that its seventh is *minor*, and that therefore the triad upon its dominant is also minor. According to our principles, this mode, therefore, does not admit of a perfect close, which we effect by means of the major triad, or chord of the seventh upon the dominant ($d-f\sharp-a-c$), but which is impossible in a key having f as one of its characteristic intervals.

We must, therefore, be content with a close from the subdominant to the tonic; a form which we have already occasionally employed instead of a half-close, and which is termed the church close, because it originated in one of the church modes, although we shall soon learn that there are several other forms of the close peculiar to the ancient system.

In this close from the subdominant to the tonic, is revealed the character of the Mixolydian, and the essential difference between it and the *Ionian* mode. The latter is, like our major mode, capable of a perfect full close, effected by a progression from the dominant; the seat of motion to the tonic, the seat of rest. We have seen that only such a close can decidedly and satisfactorily terminate a musical composition. Hence, it is justly considered as the regular form of close; for, *generally*, a piece of music, like every other work of art, requires a definite and satisfactory termination.

But it is also conceivable that, in many cases, for the design of musical compositions, as in other works of art, the opposite may be the most illustrative and correct. Our feelings, thoughts, and aspirations do not always resolve themselves satisfactorily; a desire is also felt for the infinite and exalted, and then a definite close would be at variance with the sentiment. In such cases, the ancients employed the Mixolydian mode.

The Mixolydian mode contains no full close, but terminates with a progression from the subdominant to the tonic; a progression which shows an elevation, instead of a descent, to the repose of the closing harmony. This subdominant is the tonic of the firm *Ionian* mode, and upon the tonic of the Mixolydian mode itself a dominant chord is found, which leads into that mode. These circumstances justify us in considering that the Mixolydian is *not an independent mode*, but is rather a mere elevation of the *Ionian* mode, which, although it rose and hovered over the dominant, found no rest or satisfaction, excepting in its original tonic and its harmony.

Thus we see that, in the *modulation* of the Mixolydian mode, a change of poles of tonic and dominant has taken place, similar to that which we observe in the *melody* of the plagal series of sounds. These plagal melodies in the *Ionian* mode were of a more lively, but at the same time softer and less decided, character than those composed in the authentic form; but the accompanying harmony retained them within the sphere of the principal key; nor did they want the means of a decided close, or any other essential element of modulation. Far more deeply is the same character impressed upon all compositions written in the Mixolydian mode; for in them the harmony also partakes of the plagal character of the melody.

This dependent character of the Mixolydian mode manifests itself especially in its tendency to modulate into the Ionian mode, sometimes even in the first strain, as in the chorales, "*Gelobet seist du, Jesu Christ*," "*Komm, Gott Schöpfer heiliger Geist*," and many others. Such an early transition into a lower key is altogether contrary to the principles of modern modulation; *our* first endeavour is to establish the tonic harmony, and when we wish afterwards to rise, we proceed to the dominant above. But the ancients had no other means of establishing the Mixolydian harmony, than that of returning to the mode of which it was itself an elevation, and this was the Ionian mode situated upon the subdominant. Hence the introduction of this mode at the very beginning of a chorale, and the frequent return to it in the course of the modulation.

Another consequence of the intimate connexion between the Mixolydian and Ionian modes is, that the former easily unites itself even with the transpositions of the latter. The Mixolydian mode on *G* may proceed directly to *F*, Ionian; a modulation which to us would appear strange. But it sometimes even modulates into this mode *without changing its position*; *i. e.* it erects the Ionian scale of *F* upon its own tonic, or (which is the same) becomes a Hypo-Ionian scale, with the sounds *g, a, b, c, d, e, f♯, g*.

Here we see that the sound *f♯* is *not altogether denied* to the Mixolydian mode, but that it can only be introduced by means of a modulation. For this reason, it is the more desirable to introduce the characteristic *f* natural into melodies based upon this mode, as early and in as marked a manner as possible; and it would be acting in contradiction to the character of the mode, were we, at the commencement of the chorale, "*Komm, Gott Schöpfer heiliger Geist*,"

It is, again, a consequence of the close connexion between the Mixolydian and Ionian modes, that the former, also, frequently modulates into the Æolian mode upon *A*. Thus the first strain of the chorale, "*An Wasserflüssen Babylon*," might close either in *G* major (Hypo-Ionian), or upon the dominant of the Ionian in *C*, or, lastly, upon the dominant of the Æolian, in *A*:

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The first of these closes would be improper, because it introduces a foreign sound before the character of the Mixolydian mode has had an opportunity to reveal and develop itself; the second would not be objectionable, but it is too undecided, as it does not clearly distinguish the Mixolydian mode from the Ionian on *G* (*G* major); the third is the best and most characteristic of the three, because it contains a modulation which is peculiar to the Ionian upon *C*, but not to the Ionian upon *G* (or *G* major). It may be observed, incidentally, that, with a view to give a stronger expression to this characteristic turn of the modulation, the root of the last two chords has been doubled, the tenor moving in octaves with the bass, instead of simply proceeding from *a* to *b*. This also explains how Seb. Bach could conceive the idea of closing the first strain of the chorale, "*Gott sei gelobt und gebenedeiet*,"

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with a minor triad upon *e*; he thought of the dominant of the Æolian upon *A*, and this led him to the introduction of the more strange and distant chord, *e-g-b*.

In all these cases, however, let us recollect that, even where the melody appears to have a tendency to *G* major, we have still the means of effecting a characteristic harmonization. Thus the second phrase of the above chorale, "*An Wasserflüssen Babylons*," might close in a Mixolydian form,

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by means of the Ionian subdominant, although a close in *G* major would certainly lie nearer. The former close would also be more advisable, as otherwise, the first strain of the chorale being repeated, the Ionian upon *G* would predominate over the principal key.

Up to this point, we have viewed the Mixolydian as a dependent, or a mere reversal of the Ionian mode. But, on the other hand, it must also be regarded as an independent mode, which has already revealed many peculiar features of an individual character.

As such, it follows the same attraction to the key of its dominant as we observe in all modern, as well as ancient modes, with the exception of the Phrygian. Upon this dominant (*D*) it has not, however, as in our major keys, a new major, but a minor mode with a major sixth; viz. the Dorian. We have seen that the essential sounds of the Mixolydian mode, *b* and *f*, are also the characteristic intervals of the Dorian mode. This mutuality of the essential sounds serves to connect the Mixolydian closely with the Dorian mode, and this is certainly far more significant than that subsisting between our modern keys and their dominants, because it combines a major and a minor mode.

Hence, the Mixolydian has a strong tendency to *modulate* into the Dorian mode. Such a modulation sometimes takes place even in the first or second phrase, as in the chorales, "*Auf diesen Tag so freudenreich*," and "*O Christenmensch*," &c. In these chorales, the Dorian mode appears upon its original tonic, *D*; but there are also cases in which the *Dorian* appears upon the tonic of the Mixolydian mode itself, or in the genus molle, *g, a, bb, c, d, e, f, g*. This transposition of the Dorian mode is of great assistance, when a Mixolydian melody contains *f* \sharp at the end of a strain, and therefore must terminate with a Hypo-Ionian close, for it enables us still to impart a Mixolydian character to this close. Here



we see such a case. The phrase terminates with two Hypo-Ionian chords (or, as we should express it, in *G* major), which are foreign to the Mixolydian mode. But these chords are preceded, first, by the tonic and subdominant triad of the Ionian mode, and next by the tonic triad of the Dorian mode transposed into the genus molle (*g—bb—d*); and thus the Mixolydian mode is sufficiently established by the aid of its two most closely connected keys.

This second relation between the Mixolydian and Dorian modes completes the description of its character. We have before observed that the Mixolydian mode must be considered as an elevation of the Ionian mode; and, being raised from its original basis, it has not the firmness and energy of the independent Ionian mode, but is of a more spiritualized character—a soft reflex of the mode of its subdominant. There is a shade of sorrow spread over the harmony of this mode, which reveals itself more perceptibly in the tendency towards the original mode, through the characteristic sound *f*, that sound which, even unfelt by the ear, is ever presented to the mind by the triad upon *G* (p. 94); but the Dorian mode steps in to modify this expression of soft and mournful longing, and, imparting to it a portion of its own characteristic gravity, renders the Mixolydian mode an appropriate medium for the solemn song of the Church.

And now we also perceive why the Ionian mode very rarely proceeds to the Mixolydian in its first modulation. Strictly speaking, this would be no modulation at all, as it would lead, not only to the same series of sounds, but also to the same combination of chords; and were we to employ all the means we possess to establish the Mixolydian mode, the firm and energetic character of the Ionian would necessarily be impaired or destroyed.

Here follows the Bohemian chorale ("O Christenmensch") above alluded to, which illustrates, better than any other, all the peculiarities of the Mixolydian mode:

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We observe, at once, that the melody itself indicates a close in the Dorian mode, by means of $c\sharp$ at the end of the second; and in the Hypo-(G)-Ionian mode, through $f\sharp$ in the last phrase. These two points of modulation, therefore, are fixed, and they determine the rest. The first and third phrases may close in the Ionian mode upon C , or the \AA olian upon A ; we have employed the latter previously to the modulation into the Dorian mode, and placed the Ionian close at the end of the third phrase, so as to serve as a kind of counterpoise to the inevitable $f\sharp$ at the end of the chorale. There was no necessity for the introduction of this sound at the commencement of the last bar; if we, nevertheless, employed it, it was because we had had just before an opportunity of introducing the tonic harmony of the Dorian mode upon G , and thereby establishing, unquestionably, the Mixolydian character of the preceding harmonies. The omission of the third in the closing chord of the second phrase, and the employment of triads instead of dominant chords, are things very common with, and peculiar to, the ancients.

FOURTH SECTION.

THE DORIAN MODE.

PROCEEDING by fifths, we arrive next at the Dorian mode, the first minor key in the old system. We are already aware that this mode has a major triad upon its subdominant, and that by changing c into $c\sharp$, we may also obtain a major triad upon the dominant, and thereby effect a perfect close. Thus the major harmonies predominate over the minor, and the minor triad upon the tonic no longer imparts a gloom to the modulation, but merely serves to make it more grave and solemn. This is the character of the Dorian mode—serious and severe, still not mournful, but brightened by the prevalence of major harmonies; the ancients preferred it above all the others for the most solemn celebrations of the church, and applied it to the most important texts, such as the Creed, Litany, &c. With this character, the authentic form and low pitch of most of the Dorian melodies is also perfectly in keeping.

The first modulation of a Dorian melody is either into the dominant, *i. e.* the Æolian upon A , or into the genus molle of this mode, by establishing the Æolian series upon its own tonic (d, e, f, g, a, bb, c, d). This modulation frequently takes place even in the first phrase, as in the chorale, "*Mit Fried' und Freuden fahr' ich hin*;" in the chorale, "*Christ unser Herr zum Jordan kam*," and several others, it is introduced both in the first and second phrases, and recurs frequently in the course of the chorale. There are even Dorian melodies which terminate with an Æolian close, as the chorale, "*Durch Adams Fall ist ganz verderbt*." We also meet with cases, however, in which other modulations precede the Æolian. Whence come these? From its close connexion with the Mixolydian, in which the Dorian finds its subdominant chord, and has, in common with that mode, the two characteristics, f and b . Hence the Dorian is so closely connected with the Mixolydian, that the chorale, "*O wir armen Sünder*," used to be sung in either. Together with the Mixolydian mode, the Dorian also modulates into the Ionian upon C ; into the Hypo-Ionian upon G , or into the subdominant of the Ionian; the Lydian, upon F , with which it has, moreover, the characteristic sound b in common. That all these modulations occur very rarely or never in the same chorale, is obvious.

We select, as our first example of this most important mode, the chorale, "*Erschienen ist der herrlich' Tag*." It is by no means one of the best and most deeply conceived, but it affords us an opportunity of becoming acquainted with some of the more distant and less usual modulations of the Dorian mode:

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The first phrase modulates into the Mixolydian mode (it might also have closed in the Ionian upon *G*); the second modulates into the Æolian; the third into the Ionian upon *C*; the fourth into the genus molle of the Ionian. Instead of the latter, a modulation into the Lydian mode

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would have been still more in keeping with the character of the principal mode, although this character is decidedly expressed at the commencement and close of the chorale, and at the commencement of the second phrase.

Here we have the most suitable occasion for reflection on the fate of the ancient chorales, through which many have been lost to us, or many more have been so disfigured in their melodies and treatment, as to cause the utmost confusion and uncertainty with respect to their real character. At a period (especially towards the end of the last century) when firm faith and profound art (for these are united) had given way to cold, plain matter of fact, and fanciful play upon the resources of art had arrived at superficial results, it was not surprising that the depth and power of the ancient system were found strange and repulsive. As the old melodies had taken too firm a hold upon the memory and affection of the people, to make their expulsion from the Church a matter of possibility, it was, at least, thought desirable to modify them in such a manner as to agree with the shallow ideas of the nature and proper forms of art which had then sprung up. The old melodies were too deeply conceived, and too grand, for such a time of spiritual and moral enervation; therefore they were submitted to a process of modernization, and deprived of their most characteristic modulations and melodic progressions, in order to adapt them to the modern system of keys, and make them agree with the accepted forms of melodic construction. An alleged precedent and strange justification of this modern innovation, was the custom

of the ancient masters to let their pupils transpose the same melody into several modes, in order to show them the essential difference of these modes, and the necessity of attending to, and *carefully preserving*, the characteristic features of each. So far respecting the corruption of many of the best and oldest choral melodies, the traces of which will be referred to hereafter*. We will, however, give at least one example, to show the immeasurable superiority of the uncorrupted old church song over the modernized forms. It is the chorale, "*Ach Gott und Herr*," the same to which we referred in the note to No. 490; the key in which it is now generally sung (C major), and the whole arrangement of the harmony, are altogether opposed to the mournful sense of the text. This chorale was, however, originally composed in the *Dorian* mode, and stood thus :

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Ach Gott und Herr, wie gross und schwer sind mein' be - gang - ne
Lord, bring re - lief' to my great grief; Save me from con - dem -

The first system of the musical score for 'Ach Gott und Herr'. It consists of a vocal line in treble clef and a basso continuo line in bass clef. The key signature has one sharp (F#), indicating the Dorian mode. The melody is marked with a fermata over the final note of the phrase.

Sün - - den! Da ist nie - mand, der hel - fen kann, in
na - - tion! O God, I fear Thy wrath se - vere, Where's

The second system of the musical score. The vocal line continues with a fermata over the final note. The basso continuo line provides harmonic support.

die - ser Welt - - - - - zu fin - - - - den.
help, O where's - - - - - sal - - - - - tion?

The third system of the musical score. The vocal line features a long, expressive melisma on the word 'where's' (German: 'wo'), with a fermata over the final note. The basso continuo line continues with a steady accompaniment.

How deeply significant is the extension of the melody to the word "where?" as if the singer were looking around him, and seeking in vain for the Saviour! How

* See Mortimer's interesting and most instructive work, *Der Choralgesang zur Zeit der Reformation*. - Berlin: G. Reimer.

grave and pensive, and yet painfully excited, is the modulation into the dominant, the return to the minor tonic harmony, and again the rise to the dominant! How expressive is the sudden appearance of the clear and powerful major harmony, in the fourth and fifth phrases, to the heart-rending cry,

“O God, I fear Thy wrath severe;”

as if the singer were overwhelmed by the consciousness of his hopeless condition! and how slowly and unwillingly does the last strain draw to a close, as if still lingering with a faint hope of somewhere finding help!

FIFTH SECTION.

THE ÆOLIAN MODE.

UPON the dominant of the Dorian mode, in which, although minor, major harmonies chiefly prevail, we find the Æolian—a minor whose characteristic sounds are *c* and *f*, and which, therefore, has minor triads upon its tonic, dominant, and subdominant. As, however, its seventh is *not* one of its characteristic intervals, it may be raised like the seventh in the Dorian scale, and thus the Æolian admits of a perfect close by means of a major triad upon the dominant.

The Æolian mode is of a more mournful, gloomy, and subdued character than its predecessor, the Dorian; not only on account of its harmonic contents, but also on account of its modulation. The two nearest and most important modulations of our modern system are denied to this mode. It cannot modulate into the minor or major mode upon its dominant, because this would require the triad, *b—d♯—f♯*, or the dominant chord, *b—d♯—f♯—a*; the ancient system, however, does not employ the sound *d♯*, while *f* is a characteristic interval both of the Æolian and Phrygian modes. Neither can it modulate into the Dorian upon its subdominant (*D*), for it would for this purpose require the sound *c♯* (*a—c♯—e*), and *c*, being one of its characteristic intervals, cannot be altered. A modulation into the Dorian mode would also have deprived it of many of its peculiar features, while the modulation from the Dorian into the Æolian was almost indispensable, for the sake of providing a sufficient counterpoise of minor harmonies against the characteristic connexion of the Dorian mode with the Mixolydian and Ionian.

Thus the Æolian mode is, in every respect, of a more calm and subdued character than any of the preceding modes. Instead of making use of decided and striking modulations, it generally confines itself to mere half-closes upon the dominant (without modulation), or it proceeds to the Phrygian (which, as we shall hereafter learn, can scarcely be termed a modulation), and through the Phrygian to the Ionian mode.



In addition to this, we find that almost all Æolian melodies (generally in *A*, or in *G*, with two flats) are of the plagal form, and thus all things concur to give them the impress of a soft and mournful character; a character which is only relieved by the frequent half-closes upon the major harmony of the dominant, and which distinguishes the Æolian mode from all the others, minor as well as major. We select, as an illustration of this mode, the Evening Hymn, "*Nun sich der Tag geendet hat*," in *G*:

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How decidedly developed is the plagal character of this melody, which, in its narrow sphere, rises no less than six times to the dominant, and every time returns to the tonic! How characteristic is the repetition of the close upon the dominant at the end of the first three phrases, which keeps the harmony within the sphere of the soft minor key. How different from the modulation of the chorale harmonized in No. 483, which proceeds even in the second strain to the firm and cheerful relative major! Here, also, the repetition of the close upon the dominant might have been avoided; the first phrase might have been led into the parallel mode (*B \flat major*), and the second into *F major*; but the repetition of the same close is quite in keeping with, and preserves the character of, the Æolian mode, which requires no greater relief than that afforded by the Ionian harmony of *B \flat major*, which appears in the last two phrases.

If we compare the two minor modes, the Dorian, which has a major sixth, with the Æolian, which has a minor sixth, we are reminded of a doubt which exists amongst modern theorists respecting the formation of the minor scale, and on which we made some observations at the time we entered upon the harmonization of this scale (p. 134). We there came to the conclusion that

the minor scale required a minor third, minor sixth, and major seventh; the latter, in order to make a dominant chord possible. The real point in dispute was, however, the *sixth*, of which we said that it ought to be minor, in order that the minor mode might have a characteristic chord upon the subdominant, and be sufficiently distinguished from the major mode. This construction of the minor scale, based upon scientific principles, is evidently the most characteristic of the two. Nevertheless, there *might* also be reasons that would make a major sixth desirable, and it was this possibility which suggested the idea of constructing the minor scale in two different ways; viz. with a major sixth and seventh ascending, and a minor sixth and seventh descending.

The ancient system took up and decided this question in its own grand and deeply-conceived manner. It tried both forms of scales, but employed them as the basis of two distinct modes, and thus avoided the compound formation proposed by modern theorists.

We are now able to judge, from the results of their trials, how far the decision at which we arrived was based upon correct principles.

What was the consequence when the ancients employed a major sixth; *i. e.* when they wrote in the Dorian style? A minor mode, which contained more major than minor harmonies, and which was closely connected with three major, but only one minor mode. What was the consequence when they employed a minor sixth, or wrote in the Æolian style? A real minor mode, a mode of a thorough minor character, which, in order to preserve its distinctive features, timidly avoided the modulation into the subdominant (the Dorian), as well as into a major key.

Our modern minor has all the characteristic features of the Æolian mode, but is not confined to special modulations. The Æolian and Dorian modes of the ancients are characteristic types, but not fundamental forms; for as such we can only accept our modern major and minor: they prove, however, that a minor mode with two different scales is an absurdity.

SIXTH SECTION.

THE PHRYGIAN MODE.

THE last mode in the succession by fifths is the Phrygian, with minor third, minor sixth, and minor second. This minor second (*f*) distinguishes it from the Æolian and all the other modes, and thus becomes its characteristic interval. But it also prevents the chromatic alteration of the minor seventh, *d*, even if we did not know that, in the earlier time of the ancient system, the sound *d*♯ was never employed. For it is a characteristic and essential feature of all diatonic scales, and of the ancient diatonic series also, that two semitones never occur in succession, which would be the case in the Phrygian mode, if the sound *d* were raised to *d*♯.

e, f, g, a, b, c, d♯, *e, f*, &c.

Hence it follows that the Phrygian mode is altogether deprived of a perfect close; for this would require the chord, *b—d*♯—*f*♯, of which the third does not exist in the ancient system, and the fifth is impossible in the Phrygian scale. Thus we see that this mode is in every respect dependent on the Æolian; it cannot even close otherwise than with a major triad upon the dominant of the latter, thus being obliged to employ a foreign sound (*g*♯) at the last and most important point.

The Phrygian and Æolian modes, therefore, show the same reversal of modulation which we observed between the Ionian and Mixolydian modes, only that the Phrygian is still less capable of an independent development than the Mixolydian.

Seeing that the close consists of a chord altogether foreign to the mode, it becomes a matter of necessity to impress the character of this mode the more firmly upon those harmonies which precede the foreign close. For this reason, it was a settled custom amongst the ancients to introduce the two characteristic intervals *d* and *f*, and also the sound *g*, immediately before the last triad. They terminated their Phrygian melodies in one of these two forms:



neither of which, it must be confessed, gives the same satisfaction as our close by means of the dominant; but, for this reason, they are the more in accordance with the derived and altogether dependent character of the Phrygian mode. The chorale, "*Herr Gott dich loben wir*," closes, first, according to the second form, and then (at the word Amen) according to the first form. Luther's powerful song, "*Aus tiefer Noth schrei ich zu dir*," closes, both at the end of the first and second strains, in the second form. A purely Æolian close (from *A* to *E*) is found in the chorale, "*Ach Gott vom Himmel sich darein*," and several others.

A farther consequence of the close connexion between the Phrygian and Æolian modes, is a prevailing tendency in both to modulate into the other; thus, in the chorale last introduced, the penultimate phrase; and in the hymn, "*Aus tiefer Noth*," the first phrase of the second strain, and others. This intimate relation between the two modes becomes stronger, in consequence of that modulation being denied to the Phrygian which is common to all the other modes, and which is, indeed, according to the nature of the tonal system, the nearest and most important; viz. the modulation into the dominant. It cannot even form a half-close upon its dominant, because the characteristic, and therefore unalterable, sounds of this mode are *d* and *f*; if *f* were changed into *f*♯ (*e, f*♯, *g, a, b, c, d, e*), the whole scale would be a mere transposition of the Æolian, really the Hypo-Æolian: or if this *f*♯ were introduced into the series upon *B* (*b, c, d, e, f*♯, *g, a, b*), it would yield no new scale, but would merely reproduce the Hypo-Phrygian—a useless deduction, not contemplated by the ancients.

Thus the Phrygian mode is strictly confined to its subdominant; nay, in default of a dominant modulation, it even connects itself with the Dorian mode, although the latter never modulates into the Phrygian; and even the Æolian itself avoids the modulation into the Dorian. Here, then, we have a case, and it is the only one, both in the ancient and modern systems, in which a key regularly modulates into its own subdominant, and again to the subdominant of the latter. If we take into consideration that this modulation implies a succession of *three minor keys*, and that, too, in a *descending* progression, we are at once able to form an idea of the peculiarly gloomy and deeply serious character of the Phrygian mode.

An unexpected ray of light, however, penetrates its almost too gloomy darkness, and imparts a more animated colouring to the whole region of its sounds.

We recollect that the root of the Phrygian mode (*E*) is the third of the Ionian (*C*), and that, in the natural development of sound (p. 47), this root is the *second new sound*, and, *after* the dominant, the most closely related interval of the fundamental sound. Indeed, we perceive, without farther search, that the whole Phrygian scale may be combined with the Ionian:



and thus the Phrygian forms an intimate and close connexion with the most firm and brilliant major mode, the Ionian upon *C*; and even, through its means, with the Hypo-Ionian upon *G*. The effect of this connexion appears most strikingly in Luther's solemnly grand but hope-breathing song of death and resurrection ("*Mitten wir im Leben sind*"), in which the fifth, eighth, and tenth phrases, to the words, "Thou alone art God"—"holy Lord God"—"holy Almighty God"—"eternal God," are led, with all-confiding trust, into the clear Ionian harmony. More spiritual and deeply conceived is the modulation into the Ionian, in the fifth phrase of the chorale, "*O Haupt voll Blut und Wunden*," at the words, "Thy head with grace adorned," as if giving expression to the most compassionate astonishment*. Thus, while the

* The chorale dwells on the suffering of our Lord before Pilate; representing Jesus bleeding, and with a crown of thorns upon his head.—*Tr.*

connexion of the Phrygian with the Dorian mode creates additional gloom, making it the most truthful expression of grief and repentance, its association with the most firm and cheerful of all the church modes, the Ionian, renders it an equally effective medium for the expression of our most grand and solemn hymns of praise and faith ; as, for instance, the *Te Deum*.

In accordance with this character, the Phrygian mode only appears upon low degrees of the scale, generally upon *E*, or upon *D* with two flats, or *C* with four flats. Moreover, being not an independent mode, but based upon the Æolian, and most closely connected with the Dorian mode, it is sometimes even preceded by one or other, so that its melodies commence in the Æolian or Dorian mode, as if first seeking for the right key. Thus the first part of the chorale, "*Ach Gott vom Himmel sieh darein*," not only commences, but also terminates, in the Æolian mode ; while the commencement of the chorale, "*Christum wir sollen loben schon*" (*A solis ortu*),

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decidedly indicates the Dorian mode. That this is not the intended mode of the chorale, appears at once in the second phrase, which modulates into the Ionian *C*, a modulation which, in the Dorian mode, only takes place on account of, and through the subdominant (the Mixolydian upon *G*), and therefore would hardly occur at the close of the second phrase. The termination of the chorale shows, beyond a doubt, which mode was intended. This being the Phrygian, we find it surrounded by all its accessory modes, the Dorian, Ionian, and Æolian ; and for this reason we have selected the above chorale as one of the most suitable illustrations of Phrygian modulation.

The harmonic treatment of the melody is in strict accordance with the rules laid down. The first phrase is treated as purely Dorian, and terminates with a Dorian half-close. If we had employed a Phrygian close (No. 531, *b*), the tenor would have ended with the sound *g* \sharp , which would have formed a kind of false relation with the following *g* \natural of the melody. For although the tenor would likewise proceed to *g*, yet the same sound would attract greater notice in the more prominent upper part. It is true, a false relation of this kind would be by no means inconsistent with the general character of the Phrygian mode ; in fact, it necessarily occurs whenever the

most complete form of full-close (531, *b*) is introduced ; but we had a special reason for preserving the Dorian close, seeing that the whole first phrase moves in this key, and that it enables us to reserve the Phrygian harmony until it can enter with more decided effect.

So far respecting this remarkable mode. It differs more than any other from our modern system of keys ; it is, however, for this reason, best calculated to show how seriously we should err, in attempting to harmonize the ancient melodies according to the principles of our modern system. The above melody, considered from our modern point of view, is altogether irreconcilable with our ideas of key, modulation, and close ; and although all the ancient church melodies do not show the same decided difference, still any attempt to harmonize them on modern principles will always be attended with the risk of detracting from their original power and dignity.

SEVENTH SECTION.

THE LYDIAN MODE.

THE consideration of this mode has been reserved for the last. Had we taken it according to the succession of the circle by fifths, it must have appeared before the Ionian upon *C*; if we would have examined its internal relations with other sounds, we must have treated it with reference to the Ionian upon *C*, of which it is the sub-dominant.

The reason, however, for the delay, is no other than because, even during the ancient system, it had never arrived at a complete and independent development, and, since the time of the Reformation, has disappeared altogether; only a few Lydian melodies are found in the Bohemian collection of chorales*, and the Lydian appears only in the form of modulation from other modes, generally the Dorian. The cause of this decline lies in the nature of the Lydian mode itself.

* In order to give at least one example of this mode, we here subjoin a chorale, taken from *Choral und Orgelbuch* (No. 176), which is partly in the Lydian and partly in the Ionian (*genus molle*) mode:

(Lydian.)

Al - migh - ty God! O most gra - cious God! leave not our

(Ionian.)

an - xious prayer un - heard; have mer - cy on us! O

Christ, Son of God, O Head and Glo - ry of the Church,

The characteristic sound of this mode is b ; this is the only interval which distinguishes it from the Ionian and all the other modes, and cannot, therefore, be altered without depriving the scale of its Lydian character.

Hence it follows that there can be no dominant chord in this mode; for such a chord would require the sound $b\flat$ ($c-e-g-b\flat$). This circumstance, however, would not have prevented it from being employed as an independent mode; for, in the ancient system, the dominant chord was by no means an essential requisite of modulation; in fact, the ancients preferred to form their closes by means of the triad upon the dominant. Nor could it operate against the practical applicability of this mode, that its characteristic sound, b , stood in an unmelodical relation to the tonic (forming the interval of an augmented fourth); for this step could easily have been avoided, when considered too harsh. Nor, lastly, was this sound b in any other way an obstacle to the harmonic treatment of the Lydian scale. Yet, in other respects, this sound, the only characteristic of the mode, prevented it from coming into general use.

For, in the first place, this single sound b , although a characteristic interval, was not a sufficiently decided and important indication of the mode to prevent it from being easily confounded with another very common and much more tractable mode; viz. the Ionian in the *genus molle*,

Foun-tain of sal - va - tion, have mer - cy on us! O Ho - ly

Ghost! com - fort and keep us! O great Ro - ge - ne - rator, our great

help and Re - sto - ra - tor! Have mer - cy on us!

$f-g-a-b\flat-c-d-e-f^*$.

In the second place, the Lydian mode was, on account of this same sound b , deprived of the possibility of modulating into the subdominant; for it found no tonic harmony upon this sound. Nor could the latter in any way compensate for the loss of this important modulation, as it could only lead into the dominant above, or the Ionian upon C , a modulation which, especially in the ancient system, was void of all characteristic expression, and, in all the other modes (excepting the Phrygian), attainable without requiring a sacrifice. These are the reasons why the ancients did not employ the Lydian mode so frequently and independently as the others; and which also induced and justified us in considering this mode apart from the rest.

But although this mode can be practically of little importance to us, still it is a form which must not be wanting in a theoretical sketch of the ancient modes. It is undeniably one of those *typical forms* in which our predecessors fixed their conceptions of the nature and genius of musical art; as we immediately perceive, if we consider it in connection with the Ionian and Mixolydian modes.

We modern musicians employ each key as a distinctly defined and totally independent form of expression, of which the harmonies upon the dominant and subdominant are integral parts, forming two arms of the tonic chord. But if we wish to make either the dominant or subdominant the tonic of a distinct key, we modulate into it, that is to say, we quit the former key altogether, and confine our composition to the new one, so long as we choose to remain in it. In the ancient system, however, there was a possible medium between these two cases. The ancients, also, modulated from the Ionian into the Mixolydian as into a different mode; but this mode had its basis, not in itself, but in the mode from which it proceeded; and thus, although the modulation led into a really different key, yet this key remained in close and constant connexion with the preceding key. The same, but in an opposite sense, was the case with the modulation into the subdominant of the Ionian mode. If the modulation into the Mixolydian mode was rather an *elevation* than a change of keys, the modulation into the subdominant must be considered as a *depression*. For as the Mixolydian mode manifests a constant tendency towards its Ionian basis, the Lydian mode also, from the want of satisfaction in its own sphere, evinces a continual attraction towards the clear and cheerful harmonies of the dominant above.

If, then, the descent to the subdominant generally gave a softer and deeper shading to the harmonic colouring, the internal dissatisfaction, the constant desire to ascend to the bright original, imparted to the Lydian mode a still deeper expression of a soft, longing, and melancholy desire. This expression was felt, and, in a deeply conceived manner, realized by a modern master of the art, our own poetic Beethoven, who, in his Quatuor (Op. 132), where the recovering patient, weak and exhausted, with the dews of death still on his brow, intones, in Lydian strains, his song of gratitude for the revival of his pulse of life. It was, probably, through this extreme

* Therefore it was already proposed, by Marchettus Paduensis, about 1274 (see Gerbert Script III, 110-111), to construct the ascending scale of the fifth tone (the Lydian mode) with b flat, and the descending with b natural—an expedient very similar to that proposed by modern theorists, with a view to avoid the obnoxious progression of the augmented second between the sixth and seventh degrees of the minor scale.

softness and languor of expression, that the Lydian mode was altogether rejected at the time of the revived faith and resolute zeal of the Reformation.

SUPPLEMENTARY OBSERVATIONS.

The profound ideality of the ancient system is undeniable ; and it must be confessed that, in many points, it displays nicer distinctions and more striking *characteristics* than our own. It would, however, be a misconception and an artistic error, were we to endeavour, in our works, to return to this guidance.

All forms of expression which the ancient system offers, are already at our command. But we are at liberty to employ them as we think proper, while to the ancients they served as fixed forms. Such normal forms were required at a time when the genius of musical art first began to rise to a higher development and power ; or there would have been no end to errors and confusion*, and one would rather have returned to the unmeaning and mechanical combinations of the first contrapuntal school. Moreover, the powerful, unceasing flow of songs, gushing from the breasts of the enthusiastic adherents of the newly-reformed church, required that a great number of persons should assist in providing suitable melodies and harmonious accompaniments. It was impossible that all of them should have entered so deeply into the science and genius of the musical art, as to be able to perform this task unaided ; they therefore required the assistance of *fixed typical forms*, which would, at least, ensure their attempts against utter failure. For this purpose the church modes were intended, and they completely answered their purpose.

In the present state of the musical art, such types are no longer necessary ; on the contrary, they would impose an unjustifiable restraint upon the actions of a composer, a restraint against which a genuine artist would be *obliged* to revolt. For freedom is the first condition of all art, and should not be resigned, though it may expose us to dangers against which the ancient composers were secured by the strict rules of their system. As the musical art by degrees extended its freedom and enlarged its sphere of action, so the precepts of the old school became gradually useless, because they no longer sufficed for the wants of the art. During the last two centuries, our art has, in every respect, become a *free art*, and its objects are of so diversified a character, its means have increased so immensely (especially as regards melody, rhythm, and form of construction), that it would be hopeless to seek for assistance and guidance in a system which had only one special object in view, and just barely the means for effecting that object.

If, in writing new chorales and similar pieces, or, in particular cases, greater compositions, as that of Beethoven, in the Quatuor already alluded to†, the artist chooses to adopt the style and characteristic forms of the ancients, he decides for himself. But such attempts will only possess real artistic value, when the composer is led, unpremeditatedly, and by the idea of his work itself, to those types of by-gone ages ; not if he has been obliged to accommodate his ideas to a type adopted, perhaps, for no other purpose than that of gratifying a whim, or exhibiting his skill in the treatment of these ancient forms.

* As the historian knows, from the attempts of the first *Chromaticists*.

† Or the Author's Motetts for male voices, published by Trautwein, Berlin.

THIRD DIVISION.

SECULAR AND NATIONAL AIRS.

THE second material for exercising the art of accompaniment is the National Air. Every nation possesses some of these, but none a richer and more precious store than Germany and its kindred tribes in the British Isles and Scandinavia. While those of our own country, which still live in the hearts of the people, belong, principally, to the last two centuries, and the older ones are still waiting for their resurrection, England, besides having collected and preserved a great number of its own modern and ancient melodies, is also entitled to the gratitude of every musician and historian, for having opened to us a rich store of the Gaelic melodies of Wales, Scotland, and Ireland, and thereby materially contributed towards our knowledge of the most ancient (ante-Grecian) epoch of musical history. Apart from the consideration of their great historical value, these melodies contain much that is characteristic and charming, affording a rich source of material, both for artistic study and practical exercise, capable of yielding abundance of fruit, even after the cullings of Beethoven and K. M. Weber.

It is scarcely necessary to observe, that we apply the term *national* only to those melodies which have been handed down to us amongst the traditions of a people, and not to such as composers may have written, more or less successfully, in imitation of a national style. Such imitations may, indeed, possess considerable artistic merit, perhaps even more than many old melodies; but still they want the real essence; they have not lived amongst the people at large, nor become altogether their property—the people have not taken them up as household words, have not adopted and sung them in their own homely style, and thus infused into them the spirit of their own heart and existence. Only where this has taken place, where a song has ceased to be felt as the work of an individual, a *composition*, and become the property, the organic expression and voice of a people—here only have we a genuine national air. Such a song is one of those inestimable strains of nature, understood by every feeling heart, and in which all nations reveal, perhaps unconsciously, the secrets of their existence and feelings.

This is the essential characteristic of the national air, and hence it is of the deepest importance to the musician, who aspires to the highest skill, to seek and comprehend its true meaning. What the genuine melody teaches him beyond his art, he may depend upon as certainly true and proper, not always for general application, but as expressing the ideas of the people with whom it originated; and, for this reason, a national melody should not be estimated according to general principles, but in this sense. We have uniformly avoided the abstract application of general and fixed rules; when a form is not in accordance with general rules, we do not on that account pro-

nounce it wrong, but search for the reasons and circumstances which led to the deviation. The people who invented or remodelled these songs were not acquainted with the laws of art, they carried them (so far as they are founded in nature) unconsciously in their hearts; but they were fully alive to the feeling of the moment, and the circumstances to which the song was applicable. Here we must seek for the immediate and true source of the melody, and its deviations from the general law.

Thus far in reference to the advantage to be derived from the national song. It is so important and instructive, that no disciple of the art should neglect its diligent study—not with a view to imitate its peculiarities (that were idle), or to introduce it occasionally in his own works (that were trifling), but to impress the genius of his art more deeply on his mind.

As in every other pursuit, we may, in this, limit ourselves to hearing, playing, and reflecting upon the form and design of the melody; or farther, and this is the exercise it offers to the future composer, we may work upon it, first, in the invention of an accompaniment, then in its arrangement as an independent composition (without words) for the pianoforte solo, or with several instruments. For the national airs, as such, are sometimes sung unaccompanied, and in unison; sometimes they are converted into part songs by two or three singers, following no other law of harmony than that of the ear, as so cleverly done by the Tyrolese mountaineers: sometimes a national instrument, such as the guitar, or mandoline, is made use of, to add a simple and equally unscientific accompaniment.

A musician who would undertake to write an accompaniment to such a melody, may do so either in the popular style, making it altogether subordinate, and merely supporting the melody in the most simple manner; or, with the higher purpose of modifying, or increasing the expression of the melody by the accompaniment, connect both in such a manner as to cause the whole to assume the character of a distinct and higher class of composition. In the former case, the song remains what it was before, an artless expression of a certain feeling, or popular state of mind. In the latter, the melody and accompaniment form together a work of art, and no longer a simple national song. Of this class are Beethoven's Scotch Songs, which are, more than any other, replete with beauties and deep-felt traits of genius; although it cannot be denied, that the composer, shutting himself up, hermit-like, in the recesses of his own wonderful mind, has sometimes imposed upon his melodies more than they are able to bear. It is, nevertheless, a work which every genuine disciple of the musical art should study with love and veneration.

We shall now begin with the most simple form. In productions like those of Beethoven, we behold the summit of our present aspirations; to arrive there, much previous study will be necessary. Beethoven has given us a similar series of models in his "*Liederkreis an die Entfernte*" (*Wreath of Songs to the Distant One*), every stanza of which has its special characteristic and most expressive accompaniment. Liszt has also arranged some of F. Schubert's songs in a similar spirit, and with great talent.

We will suppose the accompanying instrument to be a *pianoforte*, and take care that the accompaniment be not only suitable for this instrument, but also in accordance with the purpose we have in view, not too difficult for execution.

FIRST SECTION.

GENERAL DISPOSITION OF THE MELODY.

THE first consideration in the treatment of a melody, is the selection of a proper key; for the people sing their melodies in a low or high key, as best suits their voices.

1. CONSIDERATION OF THE USUAL COMPASS OF THE HUMAN VOICE.

In this choice, it is essential to keep in view the compass of the voice. For, both in accordance with the origin of the national air, and the circumstance of its being frequently sung by many voices, it requires that the general compass should not be exceeded, either above or below. Although the limits within which a popular melody is to be confined cannot be absolutely prescribed, as people sing in the pitch which suits them best; and some nations, as the inhabitants of southern and mountainous countries, have naturally a more extended compass than others; we shall, nevertheless, do well, where possible, to avoid descending below one-lined *d*, or ascending beyond two-lined *f*; as this series of sounds suits high voices, and is, at least, within the reach of the lower ones.

2. THE CHARACTER OF THE KEY.

The character of the key chosen is the next point of importance. He who is possessed of a correct musical ear, and has accustomed himself to perform, or listen to the performance of others, with attention and an unbiassed mind, must have become aware that each of the different keys has its peculiar character; that some are expressive of a fiery, others of a calm, some of a bright and decided, others of a sombre and undecided tone of feeling; and that this difference of character is neither dependent on the difference of pitch, nor entirely owing to the circumstance that on certain instruments one scale has a greater number of open and full sounds than another; as the scale of *D* major on the violin, with the open strings *G*, *d*, *a*, and *e*; but arises from causes which we are not yet able fully to explain.* If we have perceived this difference of character, we shall of course endeavour (as far as the compass of the melody allows it), to choose for every song the key which agrees best with its general character.

* The latter circumstance has caused the learned and otherwise very meritorious theorist, *Gottfried Weber* (who was, however, less susceptible of the finer points of distinction) to deny and combat the truth of this phenomenon altogether. His proofs, however, merely demonstrate that *reason and understanding* are not capable of fathoming and explaining the matter.

But although this is a point of such importance to the composer, we do not judge it advisable, in the present work, to enter into an examination and explanation of the character of the different keys, deeming it better to leave the matter to the immediate perception of the student; for an elaborate examination of this subject could not be entered upon in a merely practical work; and were we to content ourselves with such general descriptions as writers on musical æsthetics have furnished, wherein they indulge in assertions which are either only half true or entirely false, we should, by so superficial a mode of dealing with a difficult subject, only increase the liability of the student to lose himself in unprofitable speculations, instead of exciting him, as we desire, to active exertion. We shall, however, not only have an opportunity, but it will be our duty fully to investigate this subject, in the projected work on the *Science of Music*; meanwhile, the student will find some general hints in relation to it, in the *Universal School of Music*.

SECOND SECTION.

GENERAL PLAN AND ARRANGEMENT OF THE HARMONY.

THE active operations of the composer commence with the planning and general arrangement of the modulation and harmony. Here the same maxims hitherto guiding us, remain in force; nevertheless, we shall, in two respects, go farther than in the harmonizing of chorales.

In the first place, it is to be observed, that there generally exists a much more decided variety of character and contents in national airs than in chorales. The former convey, in delicate but sharp and distinct touches, the expression of the most varied feelings; in them, all the fluctuations of the human heart and mind reveal themselves more or less vividly; whereas, in the chorale, every thing is under the influence of one general tone of feeling, that of Christian devotion. For this reason, we were able to point out a fundamental, typical form of harmonization, applicable to chorales generally; while no such general type exists for the treatment of the national air; although, to a certain extent, there is also a similarity between them. Let him who is not yet aware of the fact, examine a number of national airs, and he will be surprised at the endless variety, and shades of feeling and emotion, which have found expression in them. We recommend, for this purpose especially, the collection of "*Deutsche Volkslieder*"* (German folksongs), by Erk and Irmer; both on account of the richness of its contents, and the scrupulous care of the compilers to admit only correct and genuine specimens; also O. L. B. Wolf's "*Braga*," a most extensive and interesting collection of the songs of different nations, of which it is only to be regretted that the genuineness of its contents is not always to be relied upon, and that in many places the musical part has not been treated with sufficient care.

In the second place, the simplicity of the rhythmical arrangement, which is a feature common to all chorales, and which again owes its origin to the simple tone and character of Christian worship, also leads to an equally simple and uniform distribution of the harmonies. We have found it proper to give to each part of the bar (or syllable of the text) a special chord, endeavouring to counteract the monotony arising from this arrangement by a more vigorous succession of chords, and a more melodic development of the different parts. All is quite different in the secular song. The great variety of its contents, and the numberless shades of tone and feeling which it expresses, necessitates, above all, a more diversified and changing rhythm, as a means of imparting a more individual character to each melody. Hence it is clear that the simple manner of distributing the accompanying chords,

* All the works mentioned here, or elsewhere, may be had of Messrs. R. Cocks and Co. London.

which was the rule in the chorale, can only be maintained exceptionally in the harmonization of the secular song. Here it is no longer necessary that the accompaniment, by its harmonic richness and the careful development of its parts, should relieve and compensate the rhythmical monotony; on the contrary, its only purpose is to support the melody of the song; to which, therefore, all its parts must be subordinate. A portion of the modern devotional songs of the Catholic church are of the same character.

In treating such melodies, therefore, we must, in the first place, decide upon

1. THE SUITABLE HARMONY,

or the chords to be introduced. Upon what principle is this decision to be made? Upon one that has already been applied.

We have already learned (p. 228) to consider chords as *spaces*, within which the parts (including also the principal part) proceed in their course. If, therefore, we change from one chord to another, we may view it as a progression of the parts from one space into another; and this is evidently a more significant change than a progression within the same space or chord.

We have (p. 221) considered the various keys through which we pass in a composition, as similar spaces, but of greater extent and importance, because more significantly distinguished.

Thus it is clear that we feel every change from one to another of these spaces as an important incident in the piece, in proportion to the greater or less distinction between their contents; consequently, we must generally confine

“each connected series of sounds in the melody as much as possible to the same harmonic or modulatory space.”

But which sounds form such a connected series? This is at once shown by the rhythmic and melodic construction of the air.

Let us, by way of illustration, examine the melody of the well-known English National Song:



Here the similarity of construction, both in the first and second strains, shows that the melody consists entirely of sections, each of two bars. Now, as we could not include all the six sounds of each section in one chord, the most clear and simple means for effecting the desired agreement between the course of the melody and the accompaniment, is to support the close of each melodic section by an harmonic point of repose. This would lead to such an accompaniment as at (a).



The song is usually harmonized in a different (and, as we shall see, a more suitable) way; the above accompaniment, however, is quite in accordance with the general rule we have laid down, as it supports and clearly marks the rhythmical construction of the melody. The second sound of the second and fourth bars has here been treated as a passing note; we might have harmonized as at *b*, without causing any essential difference.

This will suffice for the first illustration of our rule. But it must now be equally apparent that

1. A melody may frequently admit of different rhythmical divisions.
2. That there is not always the same necessity for marking those rhythmical divisions in the accompaniment so distinctly as in the above case.

Thus, for example, in the melody before us, we might have included the two first sounds of the first and third bars and the three sounds of the fifth bar in one chord (*g—b—d*, and *d—f♯—a—c*); on the other hand, we should have been free to allot to the sounds of the second and fourth bars, two, or even three different chords. The distinction depends upon the character of the song, and the special object of its harmonization. It will, however, generally be found

That a song assumes a more powerful and imposing character when frequent changes of harmony are introduced, and that it becomes lighter and more lively when few chords are employed.

If we apply this observation to the above melody, which is that of the solemn national song of the Britons, and has been adopted in the same character by the Prussians, we must at once perceive that the manner in which we have accompanied it, although simple and clear, is not proper for a song of such an important and energetic character. An accompaniment like this would have been better :

536

or a similar one, in which every step of the melody is marked by a change of chords, and the bass performs a melody of its own.

The soft prayer of the Neapolitan fishermen, "*O Sanctissima*" (Musical Appendix, XXVI. 1), would require a similar treatment. The second and fourth bars are each best accompanied by a single chord, the sound *b♭* being treated as a passing note. The second strain might perhaps commence thus :

537

In the first bar, the two upper parts indicate a change of harmony from *c* to *f*,

and from *f* to *b* in the last; but, the lower parts remaining stationary, we see that the change is only an apparent one, and that only one harmonic mass predominates in each bar. In the eighth section, we shall have occasion to return to this melody.

Even the bold and boasting old national song of the French, "*Vive Henri Quatre*," we would accompany in a similar style, with an energetic succession of chords; beginning probably thus,

538

The image shows a musical score for two staves, numbered 538. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music consists of a series of chords and moving lines in both parts, starting with a strong rhythmic pattern.

assigning a separate chord to each syllable of the text, but conducting the bass more energetically than in any of the previous cases. The equally energetic, but more graceful *Marseillaise*, and other melodies of a lighter character, would require a less frequent change of chords. Thus the melody given in the Musical Appendix XXVI, 3, would require only one chord (repeated at the commencement of every bar) for the first five bars. The sounds *a* and *c* must then be considered as passing notes; but if a more impressive style of accompaniment were required, we should probably assign a special chord to each. If it were required to mark the commencement of the second part (bar 7) in a more prominent manner, the harmony must be changed from *d-f#-a* (bar 6) to *a-c-e*, or *b-d#-f#-a*, or to the chord of the fifth and sixth, *f#-a-c-d*. To us such a modulation would, however, appear too strange and overstrained for so simple and innocent a melody.

The next point for consideration is

2. THE NUMBER OF ACCOMPANYING PARTS.

In proportion to the increase in the number of parts, the accompaniment assumes a more ponderous appearance; and, *vice versa*, the smaller the number of parts, the lighter and more animated will the accompaniment be*.

After this, we shall be able to decide, with tolerable correctness, the number of parts required in each case, without any farther explanation. For light, simple, and lively melodies, a two or three part harmony will generally be most proper, while those of a serious and impressive character will be more effectively expressed in four or five parts.

Thus, for the last-named song, a harmony in two parts, in the style of the natural harmony, would be most suitable; for those in Nos. 535 and 538, a four-part harmony (perhaps with the bass part doubled) would in general be preferable. No. 537 would prove most effective in the form of a chorus for four voices; it might

* It is understood that this observation does not apply to the contents of the harmony, which, independently of the number of parts, may be sometimes more elaborate and heavy, sometimes more simple and light; nor to the differences of accentuation (*forte* and *piano*), or the character of the instruments or voices employed.

also be arranged in three parts, but not well in two. A five-part harmony would be decidedly too heavy for so calm a melody. Five-part harmony is generally too ponderous for the gay and animated rhythm of the majority of national songs.

Hitherto we have only taken into consideration what number of parts is generally best suited to certain airs; two points now remain to be considered, which did not require our attention in the harmonization of chorales.

In the first place, we soon discover that sometimes, in one and the same song, one strain or section demands a more powerful intonation than the other, and hence, as the principal or stronger feature, it must be expressed with greater force; the occasion for this arises either from the words of the song, or the contents and course of the melody. It may be effected, not only by the merely mechanical change from piano to forte, or by the introduction of different harmonies, but also, and this is sometimes the most effective means of expression, by increasing the number of parts. Thus the song, No. 4, Musical Appendix XXVI, might be so accompanied, that where the long sounds occur, the harmony should be more full than where the melody moves in quick and light succession, thus :

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In employing this most effective means of distinction, however, we follow the example given in No. 185, and introduce no change in the number of parts, excepting at the commencement of a new rhythmical section or member. In the chorale, also, such a change might sometimes produce a good effect; there will, however, seldom be occasion for it, as the typical character of the chorale is not dependent on the number of parts, while the simplicity of its rhythm makes it necessary that our first and chief attention should be bestowed upon the modulation, and the progression of the parts.

Secondly : when performing upon an instrument deficient in tone, or less favorable to the distinct contrast between loud and soft, as the organ and pianoforte, a full chord is generally employed at those points demanding a stronger emphasis, while the rest proceeds in only one or two parts. Thus the well-known German martial song, "*So leben wir*,"

540

might be energetically supported by an accompaniment like the above. In such cases, the alternation between full chords and a more limited number of parts must depend either on the rhythm and accentuation of the melody, or the contents of the text. Further explanation appears superfluous.

Sometimes, however, the number of parts is diminished at a certain point, merely with a view to facilitate the execution. Thus, in the second bar of No. 538, the doubling of the bass in octaves has been relinquished, to enable the left-hand to retain its position.

Finally: in harmonizing airs of such variety in character and form as the national melody, we have to consider

3. THE FORM OF THE HARMONY.

Until now, we have generally employed our chords so that all their intervals appeared simultaneously. Such a uniform entry of the parts, however, tends to impart a degree of heaviness and restraint to the movement which we had already noticed in No. 130, and must now endeavour entirely to remove. The requisite means have long been in our possession. We were already aware (No. 61) that it is not absolutely necessary for all the intervals of a chord to appear simultaneously, but that, on the contrary, they may be introduced successively, so as to assume the form of a melody*. The representation of a chord in a melodic form, is termed *Figuration*; it imparts to the same harmony an almost endless variety of aspects, and is therefore so important, that we deem it necessary to give it a special preliminary consideration.

* A middle form is that in which one or two intervals of a chord appear a short time before the others; as in these well-known figures,



and many similar ones, which may be left to the student's research.

THIRD SECTION.

HARMONIC FIGURATION—DEVELOPMENT OF ITS MOTIVOS.

HARMONIC figuration, as just stated, is the representation of harmony in a melodic form, the different intervals not appearing simultaneously, but in succession. In what order? Here are no less than six different arrangements of only three sounds :



and four sounds admit of no less than twenty-four different arrangements, independently of the varieties arising from rhythmical changes and the repetition of sounds. We have here sufficient evidence that there is no necessity for seeking every possible form of harmonic figuration. We shall, therefore, confine ourselves to a few illustrations of the mode in which figurative motivos may be developed.

1. MOTIVOS IN ONE PART.

In No. 542, we saw six different motivos arising from the transposition of the three sounds of a triad, without the aid of rhythm or repetition of sound. That any other three sounds will produce the same number of harmonic figures, as at (*a*),



and that four sounds, as at *b*, will admit of *twenty-four* permutations, has already been stated, and requires no demonstration. The intervals of a complete chord of the ninth, or any chord of five different sounds, furnish material for one hundred and twenty different motivos, and, by the *aid of rhythm and the repetition of sounds*, this number might be increased to thousands.

Here we give only a few examples from 1, No. 542,



which shows what may be done in this respect with three sounds only. Were we to apply the principles of permutation to groups of nine or ten sounds, we should find *millions** of different motivos arising from them. In most cases, however, groups consisting of so many sounds may be considered as continuations or extensions of shorter ones ; as at *a*,

* 362,880 and 3,628,800.



which is an extension of the first motivo of No. 542 ; and that at *b* is a continuation of the second motivo of No. 543, *b*.

2. MOTIVOS IN TWO AND MORE PARTS.

In the above instances, the whole of a chord was resolved into a melodic form. This is not always necessary. A portion of a chord may retain its original form, while the others assume a figurative form. Here,



we see four chords so treated, that at *a* the upper part, at *b* the lower part, and at *c* both the upper and lower parts, are retained, while the remaining intervals of the harmony assume a melodic form. In all former cases, a three or four part harmony was transformed into a one-part series ; here a four-part phrase has become *apparently* a two or three part series ; but the remaining parts are contained in the figuration.

If we consider such phrases as two or three part harmonies, we may again convert them into a four or five part harmony, &c. by adding one or more new sounds ; *e. g.*



It is plain that these phrases, when restored to their harmonic form,



are not four and five part harmonies, but are really in six and seven parts, and are properly so regarded.

The search for other motivos, in which first one and then other parts (No. 547, *d* and *e*) become figurative, may be confided to the industry of the student. We have here selected only the nearest and most simple figurations ; a persevering and deeper research will, however, disclose an abundance of the most rich and attractive forms.

FOURTH SECTION.

PRACTICAL EMPLOYMENT OF HARMONIC FIGURATION.

AFTER what has been previously intimated, a few observations will form a sufficient and sure guide in the employment of harmonic figuration. These observations apply in two ways, according to whether we regard figuration *harmonically* or *melodically*.

A. THE HARMONIC POINT OF VIEW.

A figuration, being in substance a chord or harmony, it is subject to the same laws which apply to chords in their original form. This becomes at once evident, when we form our figuration from a given harmony, as in No. 542, or restore it to its original form, as in Nos. 546 and 549. There are, however, some points connected with figuration which require special consideration.

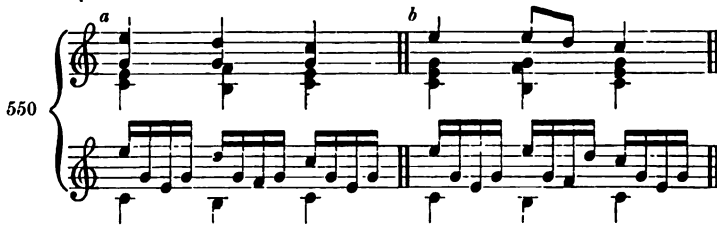
1. RETARDED RESOLUTION.

Let us once more compare a few of the figurations contained in No. 546 with the original harmonies.

549

In the simple harmony, the chords of the seventh resolve themselves in the usual manner; the third, *b*, ascending to *c*, the seventh, *f*, descending to *e*, &c. &c. But, in the figuration, the seventh of the second chord at *a* does not descend to *e*, but proceeds first to *g*, thence to *c*, and at length to the expected *e*. So, in the second chord at *b*, the third, instead of at once ascending to *e*, first touches upon the sounds *e* and *g*. Is this progression of the parts wrong? No; the parts proceed quite regularly; for where there appears to be only one part, there are in reality three; which, appearing successively, are also successively resolved. This is termed *retarded resolution*.

A retarded resolution must always occur when there are suspensions in the harmony. Here,



we see, at *a*, a succession of harmonies resolved into figurations ; at *b*, a suspension is introduced into the same harmony. The figuration also takes up the suspended sound (*e*) ; but instead of proceeding at once to *d*, it first proceeds to the sounds *g* and *f*. We perceive, however, at once that the resolution is nevertheless correct ; as it takes place in the upper part, while the sounds *g* and *f* belong to the two middle parts.

An immediate resolution certainly gives the greatest satisfaction, and is therefore the mildest form ; but, on the other hand, a retarded resolution, leaving us for a moment in doubt, whether, and in what manner, the suspended sound will be resolved, may sometimes possess a peculiar charm (as in the above case, at *b*), and frequently cannot even be avoided without interrupting the regular development of the figurative motivo.

The above phrases would certainly have gained but little by the avoidance, as here,



of the retarded resolutions.

2. CONSECUTIVE OCTAVES AND FIFTHS.

The attentive reader must have observed the appearance of consecutive octaves in No. 547, at *a*, *c*, *d*, and *e*, which have been laid bare in No. 548. Here, at *a*, also



we discover consecutive octaves and fifths, which, at *b*, appear quite openly between the first and fourth, the second and fifth, the second and fourth, and between the third and sixth parts.

Are such sequences of octaves and fifths objectionable? Are they so harsh and displeasing as those (p. 73) against which we were cautioned? By no means. In the first place, these progressions do not produce the same decided effect as when appearing in a succession of chords ; for those sounds which proceed in a questionable

manner are here surrounded by and intermixed with so many others that the attention is diverted from them; and that which, in a simple succession of harmonies might appear conspicuously harsh, is almost entirely concealed in the lively and flowing melody of a figurative part.

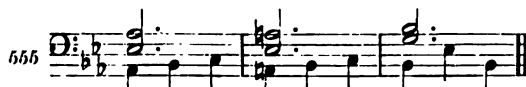
In the second place, it is not difficult to perceive that the harmony which forms the real basis of the figurations proceeds in a perfectly regular manner, and that the questionable progressions are merely a consequence of the duplication of all (No. 552), or some (No. 547) of the parts, of which we have already seen examples in Nos. 84 and 94, and which we have considered as not affecting the harmony. But, even were this not the case, if the figuration contained a real harmonic fault, as here,



based upon an open sequence of fifths, still the melodic form of the figuration, and the intermediate step to the fourth between each two successive fifths, altogether changes the effect of this progression. We should therefore not pronounce even such successions of sounds as faulty or inadmissible; nor would it be difficult to show that they have been unhesitatingly employed by all our greatest masters. The following passage from Beethoven's Sonata in *C* minor, Op. 10,



may serve as a first example. The first sounds of each bar form octaves; or, if we restore the figuration to its harmonic form,



we find that octave progressions occur between the upper and the lower parts. It is true, the root ascends to the third and becomes the bass of a chord of the sixth, before it proceeds to the octave of the upper part; but this intervening chord, occurring in the third and least accented part of the bar, is altogether incapable of neutralizing the effect of these consecutive octaves, which have not only all the force of principal parts of the bar, but are expressly marked by the composer with *sf*, to insure the predominance of the melody over the accompanying parts.

Still more open are the sequences of octaves between the upper part and bass, in this passage from the *Sonata* in *F* minor (Op. 2, bar 22):



and the consecutive fifths and octaves in the following passage, from the Toccata in *D* minor, commencing at bar 7, by the father of modern music, SEB. BACH,

557

which is based upon this harmonic sequence,

558

If, according to the partial and circumscribed notions of the old school*, the artist had no higher aim than that of introducing the most pleasing combinations, and the smoothest modulations, these two last passages must be absolutely condemned. Beethoven and Bach, however, entertained a more enlarged and deeper idea of their avocation. Those hollow sounding octaves in the first example are perfectly in keeping with Beethoven's tempestuously impassioned finale; while the passage by Bach, performed upon the full organ, rushes down with all the wild majesty of the instrument†.

3. PASSING NOTES IN FIGURATED PASSAGES.

Although the passing notes do not belong to the harmony, they may still appear simultaneously with it; and we have long since (p. 251) understood that, in many respects, they may be treated as real parts of the harmony. It is therefore evident that they may also appear in harmonic figurations. Here is an example:

559

* A notion which is certainly not in accordance with the art; the opinion is much more prevalent, that music is the art of expressing feelings and emotions, and upon this are based all its rules and prohibitions.

† It is in this sense that it is called organ, *organum*, the instrument—as if no other did or could exist.



In the first bar (at *a*), the sound *d* is a passing note between the third and the octave of the triad *c-c-g*; in the second bar, the first *c* is a suspension of the chord of the third and fourth, *d-f-g-b*, and the second *c* a passing note, leading to the sound *d*, which may be expected to follow. All these sounds are incorporated in the figuration of the second part, as if they really belonged to the harmony. The same occurs in the first bar, at *b*; but here the passing note, *d*, appearing both in the melody and figuration, is in the latter not even followed by the sound *c*, into which it ought to lead, but this sound only appears in the upper part.

B. THE MELODIC POINT OF VIEW.

Every figurative part is a melody, and should, so far as its contents and relation to the other parts allow, be arranged according to the laws of melodic construction. Of these laws, there are two which require special consideration.

1. A STEADY AND CONSISTENT DEVELOPMENT.

In all our previous formations, we have endeavoured to proceed in the direction once decided upon, or to adhere to a motivo once introduced, so long as it was possible, or until we had cogent reasons for changing the direction of the melody, or taking up another motivo. Here we will also endeavour to do the same. Having once chosen a certain motivo, as best suiting our taste, or effecting a certain artistic purpose, we shall treat it accordingly, and adhere, or with pleasure return to it, as a form claiming full development. A frequent and unnecessary change of motivo not only prevents any from coming into full play, but also imparts confusion and restlessness to the whole composition.

In this respect, the figurations in Nos. 546 and 550 are more steadily and consistently developed than that in No. 551; the figuration in No. 552 is well formed, showing a regular alternation of two motivos. The figures in No. 552, having almost all the same contents, and differing but little in form and arrangement, are still sufficiently similar to be admissible; but in proportion as the motivos which displace each other are different in contents and form, the evil consequences of such groundless changes will become more apparent.

2. CONNEXION OF THE SOUNDS.

Every melody is a progression from one sound to another, to which it has some degree of relation. This relation is most apparent between sounds closely connected; as between those which succeed each other in a diatonic or chromatic

succession, or which belong to the same chord. In the latter case, the connexion is the more intimate, the more decidedly and distinctly the fundamental harmony is indicated by the melodic succession of the sounds.

For this reason, the melodic connection of harmonic figurations will be more close when the sounds are situated near to each other than when they are distant. Here



the figuration is most closely connected at *a*, and least at *c*. The figuration at *b* forms the medium; it does not skip in such an extravagant manner as that at *c*, and is, at the same time, more lively and florid than that at *a*. By means of intermediate sounds, thus,



both advantages, a closer connexion, and a greater range of sounds, may be more or less effectually combined.

Thus the connexion of a figured melody depends, more or less, upon the formation and consequent force of the motivo. Of equal importance is the connexion between the different *groups of sounds* following each other in a figured part. This connexion is either the same as that which exists between the chords which form the basis of the figuration (in this manner all the preceding figurations have been arranged), or the last sound of one group is diatonically connected with the first of the next.

FIFTH SECTION.

PLAIN FIGURATION APPLIED TO PASSAGES AND MELODIES.

HERE we will again reduce to practice the newly-acquired material. Probably very few students will require such exercises for the special purpose of accompanying popular melodies ; but they are so decidedly calculated to enrich our store of musical ideas, and increase our practical skill, that they must prove highly useful and interesting to all, especially as they prepare us for subsequent tasks of a more important character.

1. HARMONIC PASSAGES RESOLVED INTO FIGURATION.

The harmonic figuration of sequences is the most easy task, on account of the even progression of the harmony, and our freedom of choice as regards the sequence, its close, and rhythmical arrangement. We give only a few examples, based upon the sequence in No. 180. Here



we see three very simple commencements*. At *a*, even the upper part of the harmony of No. 180 is indicated by the first sound of each successive motivo ; at *b* and *c*, this part may still be recognized ; but here



it is concealed amongst the other parts. In No. 562, *a* and *b*, the first figurative motivo is retained throughout ; at *c*, and in No. 563, two different motivos alternate, or rather form together a larger motivo, which extends over two parts of the bar (crotchets), and is regularly repeated.

By spreading our chords over several octaves (as in No. 552), we acquire a wider space for our motivos, and are enabled to develop them in a more varied and interesting manner, as here :

* It is understood that the student will continue all the figurations merely commenced here, and bring them to a satisfactory conclusion : nor should those invented by himself be left unfinished, even should they appear too insignificant to deserve much attention.

564

564

565 *con fuoco.*

where each motivo has half a bar allotted to it, and extends over several octaves. At *b*, the second motivo is slightly altered by the addition of two sounds in the bass; or the contents of the whole bar may be considered as one motivo, as at *c*.

In the above examples, we have, as usual, touched only upon the nearest and most simple motivos, leaving the greater and best part to the diligent study of the pupil. He will see, from No. 564, *c*, that harmonic figuration may also yield two-part passages; and the following example,

565

565 *teneramente.*

in which the motivo (bar 1) is not repeated sound for sound, although still easily recognized, may remind him of the possibility of introducing suspensions in the figuration*. Our last example

566

566

shows how a figuration may be employed upon chords of unequal duration.

2. ACCOMPANIMENT OF THE MELODIES GIVEN FOR PRACTICE.

All previous melodies afford an opportunity for the practice of harmonic figuration. The task is only a little more difficult, because these melodies do not generally proceed so smoothly as harmonic sequences; it will therefore be necessary to relax the rule of a strict repetition, and to accommodate the formation and succession of the

* It is expected that the diligent student will also have practised the formation of harmonic sequences with suspensions.

motivos to the melody which is to be accompanied. The following fragment may suffice for an example :

Andante.

567

The musical score for example 567 consists of a single melodic line in the treble clef and three different accompaniment figures (a, b, and c) in the bass clef. The tempo is marked 'Andante'. The melody is a simple sequence of notes: G4, A4, B4, C5, B4, A4, G4. The accompaniment figures are: (a) a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4; (b) a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, with the second sound (A4) moving in octaves with the upper part; (c) a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, with the bass of the chord (G4) being doubled.

We see here, at *a*, *b*, and *c*, three different figurative accompaniments, all based upon the same harmony. Every chord is resolved into a motivo of four sounds, commencing with the lowest sound of the chord, and proceeding to the second interval above, next returning to the interval that had been passed over, and finally rising again to the highest interval. In this form the motivo appears, the two first times, at *a* ; but the sound *g* is already contained in the melody ; it has not been repeated at *b* and *c*, the bass of the chord (*c*) being doubled instead. The first two figures at *a* have merely a melodic connexion ; at *b* and *c*, we see them also harmonically connected. The second and third figures in the second bar, at *c*, are likewise connected only by the melodic relation of the sounds *g* and *e* ; and the same is the case at *b*, between the first and second figures in the same bar, where, likewise, only a melodic connexion exists in the diatonic succession of the sounds *e* and *f*. At *b*, the second sound of the first three groups moves in octaves with the upper part, which enables the motivo to develop itself more freely than at *c*, while it serves, at the same time, to support the melody. Both at *b* and *c*, the motivo is departed from in the last crotchet of the second bar, in order to make the accompaniment terminate in a more independent manner. At *a*, this is not the case, the second figure being transposed into the lower octave, by which means the chord of the fourth and sixth and the dominant chord are made more prominent. Thus we continually overstep the confined limits of our first beginning, when special objects require it, but only then.

One point remains still to be considered. In comparison with the full and richly developed accompaniment, the isolated melody may appear too feeble, and, in a manner, deserted. In order to amend this, we may add one or more accompanying parts between the melody and figuration ; thus :

568

The musical score for example 568 consists of a single melodic line in the treble clef and two accompaniment parts in the bass clef. The melody is the same as in example 567: G4, A4, B4, C5, B4, A4, G4. The accompaniment parts are: (a) a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4; (b) a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, with the second sound (A4) moving in octaves with the upper part.

How is the new middle part in the fourth chord to be accounted for? We may either suppose that, in the first three chords, the upper and second parts are united, and separate themselves from each other in the fourth; or that the new sound is really the commencement of a new part. We might also have written as here:

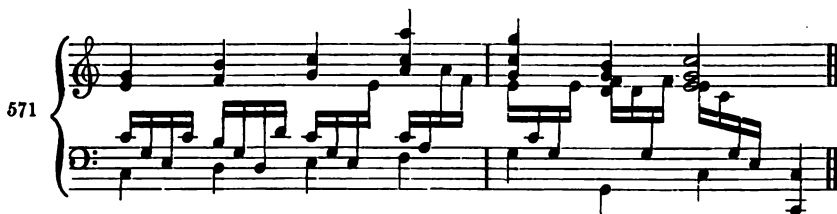


for although this would have occasioned consecutive octaves between the third part and the lowest sounds of the figuration, yet we know that this would be unobjectionable amongst so many other sounds. For the same reason, the open octaves between the first and third parts, in the fourth and fifth chords, will cause us no uneasiness; we might have avoided them by writing as here:



but it is evident that the conduct of the middle parts would not have been thereby improved. Here the bass has been figured.

According to the same rules, the middle part may be figured thus:



only, being confined between the other parts, it has less space for development. Here we have been obliged to alter the form of the motivo, in order to prevent it from coming into collision with the bass. Had we not done so, we must have omitted the first note of each group, inserting a rest in its place, or have transposed the whole into a higher position.

The figuration of the upper part necessarily involves considerable alteration of the melody. In order to prevent the latter from being altogether obscured, it will be necessary to see that its sounds fall upon principal parts of the measure, or are distinguished in some other way. Here



the three first sounds of the melody are placed at the beginning of each group. These groups are the same as those in No. 571, and their connexion is, in every respect, satisfactory. The third group might have remained altogether unaltered:



but then there would have been no connexion between its last sound and the new sound of the melody (*a*) ; we therefore preferred to lead it into the lower octave of this sound, whence the ascent to the octave above is easy and natural, and imparts such energy and freshness to the figuration as will compensate for the deviation from the original form of the motivo. In order to avoid the too frequent repetition of the sound *c* in the figured upper part, we have likewise changed the fourth chord ; and the whole harmony and melody being so exceedingly simple, we have not hesitated to introduce several other slight alterations ; and, in the sixth chord, have even neglected the melody altogether. The student may search for the reasons which induced us to do so, and try what other ways might have been pursued, and what would have been their result.

Any of the former melodies, especially those contained in the Musical Appendix I to XIV, may be employed in the practice of harmonic figuration. We advise the student to treat the same melody in as many different ways as may suggest themselves ; and, especially at the beginning, to adhere, as strictly as possible, to every figurative motivo. It will occasionally be a useful exercise also, to assign the melody to a middle, or the bass part, and carry out the figuration above it. We subjoin a few examples of such a figuration of the melody No. 1, in Appendix I, merely with a view to stimulate the student to farther exertion. He will soon find that, while it is by no means a difficult task, it also opens a new store of interesting forms :

574

a.

b.

c. *d.*

e. *f.*

g.

Legato e marcato. *Ped.*

The first example consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It begins with a fermata over a whole note chord, followed by a series of eighth-note chords. The lower staff is in bass clef with a 3/4 time signature, featuring a simple harmonic accompaniment of quarter notes. A dynamic marking of *sf* (forte) is placed below the first measure, and a hairpin crescendo symbol is positioned below the second measure.

The second example also consists of two staves. The upper staff is in treble clef with a 3/4 time signature, containing a melodic line of eighth-note chords. The lower staff is in bass clef with a 3/4 time signature, featuring a harmonic accompaniment of quarter notes. A dynamic marking of *Ped. sf* (pedal forte) is placed below the first measure, and a hairpin crescendo symbol is positioned below the second measure.

As these examples are merely intended as hints, they have not been arranged in the order of a methodical development; the diligent student will, however, proceed as steadily and systematically in the figuration of his melodies as he was taught to do in one-part composition; nor will he leave any form of figuration unfinished, when once begun.

SIXTH SECTION.

PASSING AND AUXILIARY SOUNDS.

ALTHOUGH the preceding figurations present a very animated form of combination, still there is the same want of connexion between the different groups and the integral sounds, which are found in all successions of chords and their respective intervals, and which led to the introduction of suspensions, passing notes, auxiliary sounds, and other means of connexion.

The idea, therefore, readily suggests itself, to enliven and connect more closely different groups of our harmonic figurations by the interspersion of passing notes and other sounds not really belonging to the harmony. This we have done here, at *a* and *d*:

where the figures of *a* and *b* have been enriched by figuration, and at *c* and *d* by means of diatonic and chromatic passing notes. It will be seen at once that the same object might have been effected in many other ways.

It may not, however, be desirable in every case to introduce the whole series of diatonic or chromatic sounds, nor to fill up every fifth or third in this manner:

What is to be done in such cases? We arrive easily at the answer to this question, if we recollect that every progression, from one sound to its third or fifth by skip, is only modified by the intermediate whole tones or semitones, and that we are equally at liberty to insert all or only a portion of these intermediate sounds; thus in the interval of a third, instead of three, we may employ *only two*:

But which of the intermediate sounds is it best to retain? The object of the passing note being to lead to the next sound, it must resolve itself in the most direct manner into this sound, as at *a*, where the transition commences a whole tone above the starting point, and then glides through a semitone into the succeeding sound, *e*. At *b*, the transition is more closely connected with the first sound; the consequence is, that the passing notes, instead of facilitating the progression to the sound *e*, rather retard and impede it. The third form of transition (at *c*) appears strange, and cannot be generally approved of, because it introduces two passing notes which are foreign and contradictory to the established key.

With equal propriety we may also introduce *only one* passing note; it would then be best to employ that bearing nearest on the succeeding sound :



therefore, either the semitone below (*a*), or the whole tone (*b*), and least of all the most distant (*c* ♯); for this *c* ♯ does not lead from *c* to *e*, but to *d*: it cannot therefore serve as a medium between *c* and *e*.

The same observations apply to passing notes in descending progressions. Between a sound and its third or fifth below, the following diatonic (*a*) or chromatic (*b*) passing notes exist :



any of these we are again at liberty to omit or retain at pleasure; thus :



These cases, however, require farther consideration.

A progression from one sound to another through all the intermediate diatonic or chromatic passing notes, imparts, as intended, a more gliding progression to the melody (p. 246); the effect is not, however, the same, when only a portion, especially when only one, of the intermediate sounds is inserted. In the latter case,



the passing note or auxiliary sound may either be diatonic, as at *a*, or foreign to the key, as at *b*. Of these two, that at *b* leads most smoothly into the next sound; but it appears strange, and, if sustained for some time, even harsh against the first sound.

Now this is exactly in accordance with the character of an *ascending* progression and serves to impart a higher degree of animation. We therefore prefer the semitone at *b* to the whole tone at *a*. But, in a descending progression, we expect the expression of a soft and gradual subsidence of emotion, which would be marred by the unexpected appearance of a foreign sound. For this reason, we prefer, unless for a special object, the diatonic (*c*) to the chromatic passing note (*db*), although the latter be situated nearer to the sound at which we wish to arrive.

We have thus been led by a different road to those *auxiliary sounds* with which we were previously acquainted. By combining these with harmonic figurations we obtain new series of sounds; thus:



Their appearance is fully accounted for by the following harmonic intervals, and therefore they may not only be introduced without having been prepared,



but even simultaneously with the harmonic intervals of the chord,



without regard to false relations, accidentally appearing between auxiliary and harmonic sounds, as in the third bar, *b* against *b*♯; provided the passing notes lead into component intervals of the chord.

It is also plain that there is no obstacle to our introducing a descending auxiliary sound into an ascending series; and, vice versa, an ascending auxiliary sound into descending series of sounds;



or to our employing either kind of auxiliary sounds in a figuration consisting of an *undulating* (p. 17) succession of sounds:



But we go a step farther. It follows, from the above, that were the same sound to occur twice, it might be connected the first time with an ascending, and the second time with a descending auxiliary sound (*a*), or vice versa :



consequently, if that sound were to appear twice in succession, both kinds of auxiliaries might also be introduced in succession (*b*) ; or, as both resolve themselves into the same sound, they may be united :



Here the resolution of the first sound is merely retarded by the appearance of the second ; and as the sounds contrary to the harmony are dwelt upon longer, the effect is more striking.

The student will not have failed to recognize, in the above forms, some of those well-known melodic combinations which are usually termed *graces* or embellishments ; as

- the *Appoggiatura* above and below ;
- *Turn*, direct and inverted ;
- *Shake* (a turn repeated in quick succession) ;
- *Mordente*, or contracted shake.

All these forms and their modifications are merely simple or repeated auxiliary sounds connected with harmonic intervals. They are added to the essential sounds of the melody, and were formerly represented in smaller characters, to distinguish them from the essential sounds. It is, however, obvious that, although no component parts of the harmony, these auxiliary sounds may still play a decidedly important part in the construction of a melody ; for this reason, modern composers, employing them with a more definite purpose, have introduced the practice of writing them in the usual characters ; while, in the works of more ancient masters (especially those preceding C. P. E. Bach and Joseph Haydn), they are treated rather as mere *ad libitum* embellishments, or *Agrémens*, as they were at that time called.

We have already seen (No. 584) that passing notes may also cause false relations when appearing in the form of auxiliary sounds. This is the case when the same degree of sound appears unaltered in the chord, and altered (raised or depressed) in the auxiliary sound, or vice versa.

In such cases, it will be necessary to consider whether there are sufficient reasons for the admission of such false relations. That in No. 584, already alluded to, seems to be justified by its brief continuance, and its serving to carry out a characteristic progression of the motivo from semitone to semitone. Here also



a false relation has been allowed between the upper part and the bass at two different points, *c* against *c* # (*a*), and *f* against *f* # (*b*), rather than the interruption of the smooth diatonic motion of the bass by augmented seconds (*c*—*d* #, *f*—*g* #). For the same reason, we see in this phrase



g natural introduced in the figuration against *g* # in the harmony; and in this similar passage from Don Giovanni,



the auxiliary sound *f* against *f* # in the accompanying chord. The smoother progression of the melody compensates for the momentary harshness of the false relation; indeed, in the artistic appreciation of a work of art, it causes it to pass wholly unobserved.

So far respecting passing notes considered separately. When introduced as auxiliary sounds into harmonic figurations, they resolve themselves into the nearest interval of the harmony. Here



the resolution takes place immediately after; but we have already seen, in No. 588, that this is not absolutely necessary, and that one auxiliary sound may be followed by another before it resolves itself into the intended harmonic interval. It is plain that if this be allowed, we may also be permitted to introduce another interval of the harmony before that into which the auxiliary sound is intended to lead. Of this here is an illustration:



Here, as indicated by the under strokes expressing quavers, $d\sharp$ and f should have resolved into e ; $c\sharp$ and e into d ; this really takes place, but not immediately, two harmonic sounds being introduced between them. The result is a more energetic and still a smooth progression of the melody.

Such a mixture of harmonic and auxiliary sounds does not, however, always produce an equally pleasing result. It sometimes leads to uncertainty and confusion, as in this transformation of No. 592 :



In the first and last groups, the motivo expresses itself clearly; in the second and third, however, we lose the impression that the auxiliary sounds, $f\sharp$ and $c\sharp$, belong to g and d . Being melodically nearer to e and b , they would appear more suitable as auxiliary sounds to them; in which case, we should have written them as diatonic auxiliary sounds :

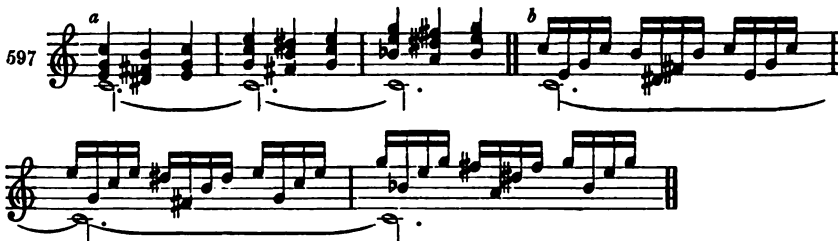


or some other arrangement of a more decided and energetic character. To the figuration in No. 593 the motivo of the last example might have been applied without altering the position of the harmony :



Here only one intermediate sound appears between the auxiliary and its resolution. Nevertheless, it will be felt that the form in No. 593 runs much more smoothly; for there the penetrating auxiliary sound is followed, and its harshness softened, by a succession of harmonic intervals.

Lastly, we should recollect that the introduction of passing or auxiliary sounds gives rise to those apparent chords, termed chords of transition, which were brought under our notice (p. 251). They, also, may be resolved into figuration, as if they were real chords. Thus we see here, at *a*,



the chords $c-e-g$ and $c-e-g-bb$, interrupted by three chords of transition, which appear, at *b*, in the figuration, as well as in the real chords.

means of its repetition, and the contiguous auxiliary sounds, the possibility presents itself of giving a much more richly developed form to the melody in No. 599; thus :



the completion and accompaniment of which, as also of the following example, we leave to the student. It will not be necessary to explain why the motivo has been departed from in the last two bars, nor will there be any difficulty in a similar treatment of other melodies.

The above figurations are purely melodic; we now turn to the real harmonic figuration, by introducing into the melody different intervals of the accompanying harmony. Our first attempt might perhaps result in a passage like this :



which, in addition to the harmonic sounds, contains only diatonic passing notes. From this we proceed to the introduction of chromatic passing notes :



and thus obtain, for the first time, a more lively and varied rhythm.

This observation reminds us of the rich and powerful means afforded by rhythm, and which, until now, have been altogether neglected in our late exercises; although, even in the first divisions of this work (on one and two part composition), we became aware how rhythm may enable us to vary and multiply the most simple succession of sounds.

If a more simple form of rhythm should be preferred, we might, by employing auxiliary sounds, as in No. 592, represent No. 602 in one of these forms :



or with a more extended figuration, as here :



or in a similar, but more energetic and lively manner, as here :



or in a similar way, but more animated and vigorous :

607 *forte.*

and such other transformations or richer developments as may be found, sometimes retaining the theme—occasionally altogether, or partially departing from it, now adhering to one particular motivo, or changing it in various ways.

The attentive student will soon perceive that the few illustrations of figurative developments contained in the examples from Nos. 599 to 607, are but random snatches from the inexhaustible riches of the mine here opened, containing an endless series of forms springing from the most simple melody, when submitted to the operation of harmonic figuration. The developments also, which, in the *First Division*, arose from one-part composition, might be considered as inexhaustible; but they were merely melodic forms. We have now arrived at forms equally animated and graceful, but supported by all the resources of harmonic art.

Since we have already arrived at the conclusion that harmony is not to be viewed as a series of abstract chords, but as a combination of *voices* or *parts*, each forming a *melody*, so we may apply figuration to a middle part or the bass. We turn first to the

B. FIGURATION OF THE BASS;

for, being situated below the other parts, it is enabled to move, at least in one direction, more freely than the middle parts, which are confined in both directions.

Reverting to No. 598, we find the progression of the bass so exceedingly simple, that, in the first place, we should see no other means of beginning with it than a more lively rhythmization.

608

For the improvement of this scanty beginning, the introduction of an auxiliary sound will at least enable us to avoid the repetition of the same sounds (*a*),



or, if preferred, to employ both forms combined, as at *b*, where the auxiliary sound appears in the second part of the bar; or at *c*, where it appears in the first and third. A second auxiliary sound, likewise situated below the principal sound,



would impart more life to the bass, and also connect the first and second bars and their harmonies. A farther development of the apparently trifling motivo, No. 609, thus,



forms a more interesting and richer combination.

The above figurations are all of a purely melodic character, and based upon the progression of the lower part in No. 599. A source of much greater variety in form is harmonic figuration, which we may likewise apply to the bass. This we have done here*,



first, in the most simple manner, and then with the aid of all kinds of passing notes,



leading to continually new forms. It will be perceived that the more florid figuration of the last example has arisen out of the progression of the bass in No. 612, *a*; which, however, has undergone a slight rhythmical alteration; viz.



This shows that here again we have skipped over a series of intermediate forms.

* The notes over the figured bass indicate the upper part, situated an octave higher than here written.

We might have adhered much more closely to the original motivo in No. 612, as may be seen from the following development of the second motivo (*b*), in the same number,



in which we recognize at once the original succession of sounds out of which it has arisen.

It cannot be denied that the more free and bold forms of figuration often appear much more attractive and interesting than those adhering strictly to the original motivo; but the student should not too soon yield to these attractions; he must proceed in a steady, persevering, and progressive manner, so as to acquire that perfect command over all these forms which will secure him against failure; for it is not the invention of a few florid passages, but the power of a steady development, which constitutes the surest guarantee of success in musical composition. But little remains to be observed respecting

C. FIGURATION OF A MIDDLE PART.

Here we have, in the first place, to contend with the confined space generally allotted to a middle part. In order to remove this obstacle, we must either disperse the outer parts, or (as in No. 546, *c*) reduce both the middle parts into one. In the latter way, we may produce from No. 599, first the form at *a*, then that at *b*,



and many similar. In the first way, such forms as this may be found:



These hints will suffice for the application of all forms of passing notes in union with those of harmonic figuration in the most advanced exercises, and thereby lead to the highest perfection in the invention of melody and figuration.

One kind of exercises we would, however, especially recommend to the zealous student, before we close this section, as it will be of the greatest service to him in polyphonic composition (the details of which are to be found in the second volume of this work). This is the

Application of Harmonic Figuration (in connection with passing notes, auxiliary sounds and suspensions) to Harmonic Sequences.

As all such sequences are based upon a uniform progression of the harmony,

this task cannot present any particular difficulty. We shall, therefore, confine ourselves to a few practical illustrations, based upon the sequences already employed in No. 562, &c.

In this sequence, the bass alternately descends a fourth and the tenor a third, the other two parts proceed diatonically. Let us first fill up the fourths and thirds with diatonic passing notes.



Why have we, at *a*, introduced suspensions into the upper part? Because, otherwise, consecutive fifths would have appeared between this part and the bass. At *b*, all the three upper parts have been suspended.

If we would now introduce passing notes into the upper part, these, from the nature of the subject can only be chromatic.



Here the second part (alto) could not proceed from *c* to *b*, as in No. 618, for then it would have moved in consecutive octaves with the bass, which also proceeds from *c* to *b*; nor was it advisable to lead it up to *d*, because then it would have interfered with, and concealed, the resolution of the chromatic passing note of the upper part into the harmonic interval. For this reason, the two middle parts have been inverted, the original alto has become the tenor, and the tenor has taken the place of the alto. We might also have conducted the three upper parts in this manner,



and led the bass as at *b*, No. 619.

In the above examples, the progression of one of the parts has influenced that of the others. We may likewise choose a certain motivo, and carry it more or less strictly through all the parts in succession; or we may take two or more different motivos, and make them appear alternately in different parts. In order to give the student at least a faint idea of the rich and interesting results to which this may lead, we subjoin an example:

621

The first four semiquavers of the soprano may be considered as the principle motivo, which is repeated with tolerable accuracy in the tenor, but is not so closely imitated in the alto and bass. In all other respects, each part pursues its own free course; and thus arises, in the first bar, a real four-part motivo, which the following bar repeats to the end.

For brevity's sake, we have given a rather complicated example. The student however, should commence with the most simple motivos; nor should he attempt to carry out such figurations extempore on the pianoforte, until he has had much practice in writing.

EIGHTH SECTION.

APPLICATION OF THE NEW MEANS TO ARTISTIC ACCOMPANIMENT.

WE are now fully prepared for every kind of accompaniment which the character of our melodies may require. We have the means of representing, in innumerable forms, the most lively and flowing accompaniment, as well as a firm, full, and well-combined harmony. We now also perceive that some of the sounds in No. 537, which at that time had not been explained, are no other than auxiliary sounds.

Henceforth but few additional explanations will be required. We possess the means, and have applied them practically; nothing now remains but to consider the *prover* means for each *special* case; or

“What form of accompaniment is generally best calculated to express the respective characters of the airs to be harmonized.”

From the great similarity existing between many of the forms hitherto explained, and the fact that most (if not all) the subjects that come under our treatment admit of being viewed in many different ways, and taken up for many different purposes, it is evident that in no case can one form of accompaniment be pointed out as the only proper one.

Nevertheless, there are some general principles which, in every case, point out the proper course, and guard against confusion. These principles, however, will only be fully understood and appreciated by the student who has entered with thoughtful interest into the preceding and subsequent developments, and acquired at least a general insight into the character and signification of the different forms that have been or may still be discovered.

These general principles we have endeavoured to lay down in the following propositions; referring, in many cases, to former observations for the sake of illustration or proof.

1. The most energetic and powerful, but also the most ponderous and rigid, form of accompaniment is that of full chords, as in No. 535.
2. This character appears most fully developed, when there is a frequent change of harmonies, and when the chords are connected and interwoven by means of suspensions, passing notes, &c. (as in the chorales, and Nos. 536 and 539); while a milder and more sparing change of chords (as in No. 537), or the introduction of rests as in No. 540), imparts lightness to the harmony.
3. In contrast with the accompaniment by chords are the different forms of harmonic figuration, their essential character being lightness, freedom, gracefulness, and a more open and transparent connection of sounds.

4. This character reveals itself more perceptibly, the farther the sounds are separated ; the figuration expands itself and the motion increases ; while it becomes less prominent, and assumes a greater fulness and solidity, when several parts join simultaneously in the figuration (as in No. 547, at *d* and *e*).
5. Passing notes and auxiliary sounds introduced into a figuration, impart a higher degree of melodic flow, by connecting and filling up the intervals of the harmony.
6. In proportion to the development of a merely accompanying part, by means of passing notes, as a characteristic and melodic series of sounds, it becomes more attractive and interesting, sharing with the principal part the attention of the hearer.

These observations will enable us to decide upon the form of accompaniment generally most suitable to the song to be harmonized ; and should a single stanza, or portion of a stanza, require to be treated somewhat differently, we may, at least, endeavour to effect the necessary modification, without altogether deviating from the general form of accompaniment decided upon.

We must not, however, pass over an *external* consideration, that may exercise an influence over the form of accompaniment. This is, whether the melody is intended to be *sung* or *played* with the accompaniment. In the first case, it will not be necessary for the melody to be included in the accompaniment ; but we must, nevertheless, take care that even the accompaniment forms in itself a satisfactory part ; or, at least, contains no inharmonious progressions, as sequences of fourths, to which the vocal part forms a sixth, presenting irregular progressions in the upper part :

Voice.

622

Accompaniment.

for the character and quality of the human voice differs too much from that of the instrument, to conceal or rectify irregular progressions in the accompaniment.* This point will be treated more copiously in the doctrine of accompanied vocal composition ; here we will suppose both the melody and accompaniment of our songs to be performed upon the pianoforte.

Our first essay shall be the song No. 5, of the Musical Appendix XXVI, the simple construction of which is similar to our first formation of the period. It is generally sung by the people in two parts, as it stands in the Appendix ; and, for a vocal performance, this arrangement seems to be quite in keeping with the sim-

* When the accompaniment is performed by the much more sustaining quartett of bow instruments, such passages as those in No. 622 are not only quite unobjectionable, but are capable of producing a very fine effect.

plicity of the melody and words (the effusion of a young hunter secretly and hopelessly in love with the daughter of his lordly master). Should this song be accompanied on the pianoforte, or played without a separate vocal part, a few simple chords supporting the rhythm, *e. g.*



may be sufficient. One of these accompaniments might be taken for the first, and the other for the more mournful and serious concluding verse, and this may be more strongly characterized in the following section, by a richer development of the harmony.



Should this mode of accompaniment appear too simple,—would we express the emotion of the singer, which is partly concealed in the first stanza, but manifests itself more strongly in the second,—a higher degree of animation may be infused into the motivo of the second part. This has been done here,

625

cres - cen - do. *f* *p*

and again in the most simple manner. The motivo is derived from the accompanying part below the air, intermixed with the fifth of the chord to keep up the motion; it is departed from at the termination of the first section, but reappears

towards the end of the song. In the second section, both accompanying parts develop themselves in a more independent and energetic manner; they might have been conducted differently, thus :

626

but neither of these forms of accompaniment, excepting, perhaps, the last, would be altogether consistent with the simple character of the air. In No. 625, the bass, in connexion with the other parts on the lower staff, at first supports the melody and the second part with simple chords; it also afterwards joins in the general motion.

The above accompaniment might perhaps be applied to the second stanza of the song; in this case, the third stanza would probably be treated in a similar but more agitated manner than the first (No. 623); *e. g.*

627

In all these cases, we have departed more or less from the simplicity of the theme; if we would adhere still less to the character of the national air, its melody may be treated as a transient reminiscence in the midst of the accompanying harmonies; as here,

628

and in many other more or less elaborate forms, which Liszt especially has employed with great ingenuity and deep-felt truth*, but which it is not the province of this work to enumerate and explain. The examination and cultivation of these forms must be left to the student, who will soon learn how infinitely a musical idea may gain (or indeed, lose) by the form in which it is represented; and in how many different relations one and the same idea may be conceived and worked out. It is with a view to point out one or two such forms, that we have gone beyond the requirements of our simple melody.

In conclusion, we will take a hasty glance at the last song in the Appendix; it is decidedly a song of a more cultivated character than the preceding, although by no means one of the most interesting in the collection from which it is taken†, it being our object to select only the most simple melodies by way of examples, leaving the richer and more attractive material for the research of the student.

The song alluded to, although simple in its melodic construction, and the manner in which the feeling of the words is expressed, admits of various modes of harmonic treatment. Two points, especially, require attention; viz. the *pause* in the third bar from the end, and the imperfect close which appears two bars previously. Both forms of termination are intended to express the same feeling, the longing for her to whom the song is addressed; and we must endeavour, by means of deceptive or imperfect closes, to impart the same expression to the harmony: thus:

Shall we commence the harmonization in one of these ways?

* The author acknowledges this the more readily and cheerfully, as in many other respects he is unable to reconcile his convictions to the style of composition which this extraordinary virtuoso has been led to adopt. This, to prevent misunderstanding on the part of the learner. Let it be our maxim to acknowledge that which is good in whomsoever it may be found.

† Erks Deutsche Volkslieder.

630

c

That would hardly be suitable to the simple and unpretending character of the melody; compared with which, the almost painfully anxious chromatic progression of the bass is most unsatisfactory. We should prefer a full but animated figuration of a few simple chords; thus :

631

or, more simply,

leading the next bar back to the commencement of the melody the first time, as at *a* or *b*,

632

The musical notation consists of two staves, treble and bass clef, with a common time signature 'c'. The piece is in a key with one flat (B-flat). The first staff begins with a treble clef and a common time signature 'c'. The second staff begins with a bass clef and a common time signature 'c'. The music features a series of chords and melodic lines. A dynamic marking '*più f*' is placed below the second staff, with a wedge-shaped hairpin indicating a crescendo. Above the first staff, the word 'or' is written, suggesting an alternative phrasing or articulation.

and the second time into the second strain, as at *c*.

Or, if the harmonization of the song should be required of us when in an excited mood, our accompaniment might perhaps assume a more animated and restless character; *e. g.*

The musical notation consists of two staves, treble and bass clef, with a time signature of 12/8. The piece is in a key with one flat (B-flat). The first staff begins with a treble clef and a 12/8 time signature. The second staff begins with a bass clef and a 12/8 time signature. The music features a series of chords and melodic lines. A dynamic marking '633' is placed to the left of the first staff, indicating a specific dynamic level.

The farther consideration and prosecution of these subjects may now be safely left to the industry of the student.

SUPPLEMENT.

THE FIGURATIVE PRELUDE.

WE have before noticed (p. 103) the prelude or introduction to a musical performance. At that time our material was too scanty for an effective prelude (Nos 136 and 137); and although, since then, our harmonies have continually increased in number and variety, it would have been a hopeless undertaking, without the knowledge of harmonic figuration, to attempt the formation of preludes of a striking and interesting character. It is for this reason that we have not sooner reverted to this subject; even here, we cannot consider it in all its ramifications, but must confine ourselves to

THE MOST SIMPLE FORMS OF THE PRELUDE,

reserving the higher and more elaborate forms for a future period. Even this simple form does not constitute an essential link in the development of the School; but being useful in its way, and easily mastered, we will not deny it a few additional pages.

The first object of the prelude is to announce the key of a piece about to be performed. It is either confined to the characteristic harmonies of the principal, or those of a closely related key. This we know already from p. 107, as also that every series of closely connected chords—*e. g.* that in No. 150, unaltered or altered,

634

Musical notation for exercise 634, showing a sequence of chords in both treble and bass clefs. The treble clef contains a series of chords, and the bass clef contains a corresponding sequence of notes and chords.

or the succession of harmonies here indicated in figures,

635

Musical notation for exercise 635, showing a sequence of chords in the bass clef with figured bass notation above the notes. The figures are: $\frac{6}{4}$ 3, $\frac{4}{b3}$, $\frac{6}{4}$ 3, 2 6, $\frac{6}{5}$ 7.

8 ———
 $\frac{6}{5}$ ———
 3 ———

6 ——— $\frac{4}{b}$ $\frac{6}{b5}$ $\frac{5}{b}$ $\frac{5}{4}$ 3 ———

Musical notation for exercise 635, showing a sequence of chords in the bass clef with figured bass notation above the notes. The figures are: $\frac{8}{6}$ 3, 6, $\frac{4}{b}$, $\frac{6}{b5}$, $\frac{5}{b}$, $\frac{5}{4}$ 3.

or any of the series indicated in the Musical Appendix XV, may serve as a prelude, if brought to a definite close.

By means of suspensions and passing notes, such a series may be more closely connected, and the parts more melodically developed. Thus No. 634 might be represented in one of these,

636

&c.

or any other more simple or complicated form ; and it will be a very useful exercise for the student to combine a number of such harmonic progressions in various ways, and thus recapitulate all the forms with which he has become acquainted. Such elaborate combinations, however, will *generally* be less suited for real preludes, because they are of too formal a character for a mere introduction or passage not possessing even the form of a regular period or section.

Here, again, the different forms of figuration provide a most effective expedient ; for they enable us to impart life and melodic flow to the most simple succession of chords ; and while they afford the means of representing any harmonic combination of sounds in the form of animated, interesting, and graceful melodies, they make it possible to dwell longer and with greater satisfaction upon the same harmony, than when appearing in the form of an isolated chord.

Thus, by the aid of figuration, we might construct upon the basis of a single chord

637

8va.

an acceptable prelude, whose interesting melodic development more than compensates for the paucity of its harmonic contents. It is obvious that the same harmony might have been represented in a thousand different forms, especially if passing and auxiliary notes had been employed.

A farther step in advance, would be to base the figuration upon the dominant chord, and close with the tonic triad; or, having figured a certain chord, to add the characteristic harmonies of the key; *e. g.*

638 *leggièro.*

This practice is desirable, first, in writing, and then in extemporaneous performance on the pianoforte.

A higher and richer form of prelude is obtained by working out a chosen series of harmonies in a succession of figurative motivos. Of this kind is the prelude in *C* major, in the first part of Seb. Bach's "*Forty-eight Preludes and Fugues**". The harmonic basis of this prelude is given in the Musical Appendix XXVIII; from this is derived a figuration consisting of repetitions of a most simple motivo (*a*),

639

containing, in the first twenty-two bars, harmonic sounds only. In the twenty-third bar, a few auxiliary sounds make their appearance (*b*); and in the last three bars only, the figuration assumes a less regular appearance. Nevertheless, and in spite of

* "*Forty-eight Preludes and Fugues*," by Seb. Bach, edited by Carl Czerny (the best edition extant), published by Messrs. R. Cocks & Co. London.

the great simplicity of construction, there is a fascination in this composition which continues and increases to the end, and which springs from the steady development of the harmony, the smooth and flowing progress of the motivo (only now and then, as in the fifth and sixth bars, slightly but refreshingly modified), and the calm, steady course of the whole, first descending and gently ascending towards the close. The attentive observer will discern that the power and attraction of a composition does not depend upon a wild or fantastic combination of ideas, but rests upon the consistency with which a chosen form is developed; a maxim which should direct all our artistic efforts, and which constitutes the basis of the system pursued in the School of Composition.

The Prelude in *C* minor in the same work is rather more variable in its course. This motivo



alone prevails during the first twenty-four bars, after which it unites and interchanges with others, previous to the conclusion. The student may examine similar forms of figurative preludes in this and other collections; afterwards he may essay to construct them himself. In order to avoid uncertainty and error, it is advisable to commence with the figuration of a limited number of chords, arranged in the form of a section. These should be figured in as many different ways as possible, before proceeding to construct preludes upon a more extensive and less definitely arranged harmonic basis. The following section



may serve as an example of such a basis. If it were merely resolved into a simple harmonic figuration, as here,



it would become at once more animated and interesting; and it only requires a gradual development to derive from it a series of entirely new forms, especially if recourse be had to passing notes, auxiliary sounds, change of motivo, rhythm, &c. Here these resources have been but sparingly employed; at *b*, one single auxiliary sound has been introduced; at *c*, only two different motivos, the one consisting of two triplets of semi-quavers, the other of two quavers, have been employed. The motivo at *a* must be changed or divided in the third bar, because here the motion of the harmonic basis (No. 641) is as fast again as in the preceding bars. Also at *c* this becomes necessary; the first motivo may here be retained, and the second omitted; thus:

With regard to this by no means difficult exercise, for which also a superabundance of precedents exist in the extraordinary passages founded on the arpeggio, in the works of our latest modern composers for the saloon and concert room, in which the sparkling, rushing, crashing, and noisy sound-rockets attain their end with facility and at small cost, the student may venture beyond the limits of a single section, and try his skill and inventive powers on harmonic sequences of greater extent and variety, selecting and combining his motivos with the freedom accorded to him in this form of composition—partly in writing, partly in extemporaneous practice upon the instrument.

APPENDIX.

SPECIAL HINTS AND DIRECTIONS

FOR THE

PRACTICAL APPLICATION

OF THE

FIRST VOLUME.

A.

SECOND DIVISION.

FOURTH SECTION.

Page 62.

THE first error into which beginners of a lively turn of mind are apt to fall, in these exercises, is, that they wander from one motivo to the other, or rather yield to the full stream of sounds which here already begins to flow, and is liable to divert their attention from the regular and strictly methodical development of one strain out of another.

I have always found it well to humour, for a time, a tendency which is natural to an artistic organization, in order to afford the student an opportunity of refreshing and invigorating his mind in such unrestrained ramblings of the imagination; for those pupils are always the most promising who are led by a desire to attempt tasks of a higher and more important description, whom an indwelling energy impels beyond the narrow boundaries the School necessarily assigns them; provided they possess sufficient strength of character and conscientiousness to return in due time to the prescribed course. It is to this legitimate desire to which the observations (p. 64) refer, and which they are intended to foster. In personal instruction, where I could proceed with greater safety, I have even encouraged the composition of melodies to appropriate words (hunter's songs, and other lays of a more quiet or a more joyous character, and simple rhythmical construction), although never without reminding my pupils that these exercises were to be looked upon as mere indulgences and little encouragements, which could only at a much later period be pursued with perfect freedom and hope of success.

The means of bringing about a return, and checking an undue propensity for rambling, is simple and effective. Let the student here, when the development of melodic and rhythmic forms already begins to be interesting, make it a matter of principle to lay a firm and fond hold of every idea or motivo that may suggest itself, and allow it to fill his mind. Should this help to increase his interest, he may play and sing it over several times, then sit down at the silent work-table and extract from it whatever it will yield. Any prominent interval (and if it were only a third after a succession of smaller intervals, or a semitone after a repetition of sounds), any sound coming forward more prominently than the rest, any moment of acceleration or retardation, may thus become a significant element, and the germ of a series of more or less important forms.

By way of example, we will make No. 76 the basis of a few trials. On looking at the rhythmic arrangement of this period, we observe that the motion of the first

(full) bar is far more lively than that of the second. This circumstance attracting our attention, we are induced to bring it out more prominently by continuing in the same manner :



Here we have already, in the second bar, introduced a point of repose in the second part, to prevent the whole from resolving itself into quavers ; the close also would require a more quiet rhythmicization ; *e. g.*



We have now a first section full of animation, but its rhythmic motion is of so uniform a character, that a farther continuation in the same manner would inevitably lead to a wearisome monotony. We must, therefore, endeavour to impart more steadiness to the motion of the second section, by introducing a few points of repose ; *e. g.*



Here two rhythmic accents oppose themselves to, and interrupt for a time, the motion of the quavers ; after this, however, we return to our first motivo, for it was not our intention to resign it altogether, but merely to prevent it from becoming redundant.

For so spirited a start, however, as that in the first bar of $\frac{6}{8}$, the first section is by far too limited to admit the full development of the motivo. We must give it more room for play :



Here our first section having become so extended, and its rhythm having assumed so restless a form as to make a longer point of repose desirable, we may consider it as a first strain. Whence have we derived its contents ? Here we see, even more distinctly than in No. 76, how the whole is developed from the first motivo. We distinguish at once four rhythmical divisions (*a*, *b*, *c*—*d*, and *e*) of two bars each.

The groups *a* and *b* are (at least, by means of the crotchet in the lower part) marked with tolerable distinctness as separate rhythmic divisions, and may therefore be considered as phrases; the groups *c* and *d* are at least distinguished as separate members by the fall of the melody, and it is equally easy to distinguish such members in the other phrases.

It cannot be denied that our strain has assumed a rather undefined form; the movement in quavers has been misapplied and renders the close unsatisfactory. This we might strengthen by the addition of a coda from *e*; thus:



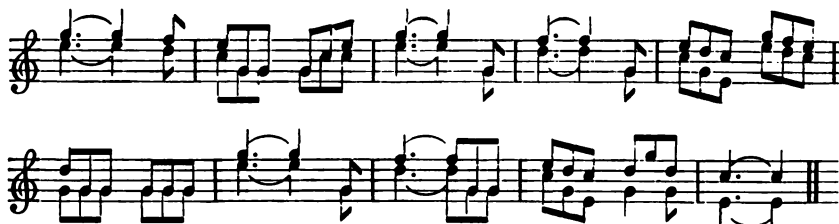
or the second section might be conducted more quietly, from *c*, as here, at *a*:



or a bar sooner, as at *b*; or we may throw out the fifth quaver of the second and fourth bars, or construct the latter like the second bar of No. 76, &c. &c.

We have now to invent the second strain. How shall we form this? Two means employed sufficiently, or even to excess, in the first strain, must now be avoided; viz. a continual motion in quavers, and the constant ascent of the melody almost up to the extreme limits of our series of sounds at *a* and *b*. It is a frequently occurring fault of beginners to hurry from one extreme of a series of sounds to the other, because they imagine that it is the *number* of sounds, rather than their proper employment, which imparts novelty and effect to a composition. We shall, therefore, in our second strain, endeavour to subdue the rhythmic and tonal motion by introducing occasional points of repose. Here





is such a second strain, in which the motion of the parts, without being allowed to flag, has still assumed a more steady character than in the first strain. Here, again, the second phrase (*b*) is almost a close imitation of the first (*a*); both carry us away from the first strain without being altogether foreign to it. Our first and principal idea does not, however, allow itself to be entirely suppressed; it returns at *c* and *d*; but this time emancipated from its former quaver bondage by the means of those stronger rhythmical accents which have made their appearance since the close of the first strain. The rest of the strain, and the treatment of the second part, the student may himself examine.

It is obvious that the second strain might have been formed in many other ways; that the above is neither the most simple, the richest, nor the most interesting form in which it could have been developed. We might have commenced in a much more gentle manner; thus:



or once more ascended in bold flight, as here:



but, in whatever manner we begin, we must be actuated by consistency, adherence to the design, change at the proper time, and a return to the leading idea, as a constant and invariable law.

Nos. $\frac{4}{3}$ and $\frac{7}{3}$ (with or without the coda in No. $\frac{6}{3}$, and the alteration in No. $\frac{8}{3}$) form together a composition in two strains, whose normal forms have been shown, p. 58. The first strain is contained in No. $\frac{8}{3}$, to which we will add No. $\frac{6}{3}$. The second strain (No. $\frac{7}{3}$) first presents something new, but ultimately (in the ninth and tenth bars) returns to the principal motivo of the first strain. Thus we see, as already observed (p. 60), that in every bipartite form of construction are contained the elements of a tripartite form. If we look upon our piece as belonging to the latter, we must consider No. $\frac{6}{3}$ as the close of the first strain; the second then ends with bar 8 in No. $\frac{7}{3}$, and the third commences with the following bar. This, however, refers only to the *contents* of our composition; its *form* does not show the decided marks of the tripartite order, for the close of the second strain is not distinct, and the first strain terminates with a half-close. Were we to form the close of the first strain (No. $\frac{6}{3}$) in this manner,



then strengthen the close of the second strain in No. 75, from bar 7, as here,



and finally introduce the first strain once more, we should have an example of tripartite construction, answering in every particular to the description given, p. 61.

It will again be observed that we have taken up our task only in one sense (with the intention of producing a piece of a lively character), and that, even in this sense, we have done anything but exhausted our material. Whole series of entirely new forms would arise, were we to proceed in the opposite direction, with the intention of composing pieces of a less animated character: this the pupil is recommended to defer until farther advanced. It is, however, unnecessary to observe, that he need not always proceed upon the basis of some section or period already finished, as we have done in the preceding developments of No. 76. Any succession of sounds, as the first five sounds of the scale, or any other motivo, be it ever so short (for example, *c, e, g*), may, if energetically employed, become the germ of a host of interesting and characteristic developments.

Sometimes it is advantageous, after having fully entered into the spirit of a motivo, to describe or characterize it by some definite term or expression. This helps us to arrive at a clearer perception of its distinctive features, even should we not be able to find the most expressive term; indeed, that term will generally be best which spontaneously presents itself. The principles of musical combination—*i. e.* all that constitutes the *doctrine* of music—should be clearly and definitely understood; while to the exercise of the really creative faculty (the imaginative power of the composer) a certain mental twilight is more favorable than the predominance of a strictly logical spirit, which frequently damps the warmth of imagination, and checks the free flow of our ideas. Nor should this warmth of feeling and craving after freedom be suppressed in the student; both are indispensable to the artist; and we have therefore, from the beginning, encouraged self-activity in the field of composition, however scanty the means, and however limited the sphere of action. Let the student always keep this in view, as the highest reward of faithful study, that when he has completely mastered the *doctrines* of his art, as propounded in the School, he will no longer require to think about its *forms*, but, being fully emancipated, may give himself up, without restraint or fear, to the workings of his mind.

So soon as the student has made himself familiar with the rules and forms of two-part composition, it will be desirable for him to practise an accessory accomplishment, which, at a future period, will be necessary for the reading from and writing of scores, and which he is now already in a position to acquire. Let him *conceive* his compositions in any key which occurs to him as the most suitable; but let him always *write them* in *C* major, and afterwards *play* them in the key in which they were conceived; for, in future, he will have to transpose his trumpet, horn, and clarinet parts in the same manner.

B.

THIRD DIVISION.

FOURTH SECTION.

Page 85.

THE figuring of the melody (Logier's invention), and the process of harmonization connected with it, is a *mechanical*, and so far an unartistic, or not entirely artistic, operation. This cannot be denied; nevertheless, the student should not fail to practise it with the utmost care and diligence. Let him weigh the advantages of this method of proceeding: in the first place, it makes him acquainted with the nearest and most necessary harmonies in the order of their comparative importance:

1. *a*, the tonic triad;
 b, the triad upon the dominant;
 c, the triad upon the subdominant;
2. the dominant chord;
3. *a*, the tonic triad of the parallel of the principal key;
 b, the tonic triad of the parallel of the dominant key.

In the second place, by being confined for a considerable time to these chords, he accustoms himself to think of them, first, as the nearest harmonies; and this habit will prove beneficial, even in the highest walks of art. Thirdly; it enables him to master, in the shortest possible time, all the elementary difficulties of harmonization, which must be of the utmost importance to him who is anxious to resume, as soon as possible, those exercises in composition which he has been obliged temporarily to lay aside; and while acquiring the necessary mechanical skill, he is also made acquainted with the theoretical principles upon which this mechanism is based. Lastly; he will the more readily reconcile himself to the mechanical character of these *first* beginnings, if he be reminded that, in the *old* School of Composition, *every thing* was taught and practised mechanically, whereas he approaches nearer to artistic freedom at every step.

In respect to the exercises which the student has to commence at this stage, we add, as the result of experience, the following advice:

On becoming acquainted with the formation of the three major triads (as far as p. 70), the dominant chord (p. 79), and the minor triads (p. 84), they should be rendered familiar to the student's ear by frequent playing and singing. These chords should be found on the pianoforte, *merely by the ear*, upon every possible sound taken as the root, and mistakes corrected solely by ear; and only after all appears to be right, the correctness of the chords should be tested by measuring the intervals (p. 20). It is especially necessary that the ear should distinguish with the utmost

certainly the difference between the major and minor triads ; to this end, major triads should be frequently converted into minor, by depressing the third ; as $c-e-g$ into $c-e\flat-g$; and minor triads into major by raising the third ; as $c-g\flat-b$ into $c-g\sharp-b$. Every subsequent form should be treated in the same manner ; *the musician must hear every thing, must have a sensitive perception of every thing, so as to be able to feel and form a correct idea of the effect of every combination of sounds, even without the assistance of an external apparatus, such as the pianoforte, or any other instrument.*

After a chord has been found upon the piano, it must be named in every possible way. Should it be the chord $c-e\flat-g$, the student should ask himself :

What kind of chord is it ? A minor triad.

Proof.

What are its intervals ? $c-e\flat-g$.

Why do you call the second interval *e, flat* and not *d sharp* ? Because

I require the third of *c*, which must be situated upon the degree of *E* ; $c-d\sharp$ would be a second—namely, an augmented second.

But suppose this sound should, nevertheless, be called *d sharp* ?

Then the names of the other intervals must also be changed ; *c* must be called *b sharp*, and *g*, *f double sharp*, in order to form thirds to the sound *d sharp*.

How can we convert the chord $c-e\flat-g$ into a major triad ? By raising the third, *e b*, to *e*.

And the triad, $b\sharp-d\sharp-f\sharp$? Also by raising the third a semitone : the major triad upon *b sharp* is $b\sharp-d\sharp-f\sharp$.

Every major triad must be converted into a dominant chord, by adding to it the minor seventh of the root (p. 75). It is best to do so in the manner shown, p. 94 ; viz.

1. By naming the intervals of the triad in succession, commencing with the root ; and then
2. Calling upon the student by an emphatic "*and!*" to add the required seventh ; *e g*. the major triad upon *G* is to be changed into a dominant chord. Question : Name the intervals of the triad ? Answer : $g-b-d\dots\dots$ "*and!*"—*f!*

When a dominant chord has been named, it must be stated to which key it belongs. We know that the dominant is the fifth in every key ; consequently, the tonic of this key must be seated either a fifth below or a fourth above the root of the dominant chord ; thus, the fifth below or the fourth above *c* is *f* ; therefore the dominant chord, $c-e-g-b\flat$, belongs to the key of *F* major.

Next, every dominant chord is to be resolved (p. 76) in all its positions.

Well, suppose we had the dominant chord, $c-e-g-b\flat$, how are we to resolve it ?

We must, in the first place, remember that this dominant chord belongs to *F* major, and that the scale of *F* major is this :

$$F-g-a-b\flat-c-d-c-f.$$

Now, according to rule,

1. The root proceeds to the tonic, descending a major fifth, or ascending a major fourth ; *c* proceeds to *f* ;
2. The third proceeds to the tonic, ascending one degree,—*e* proceeds to *f* ;

3. The seventh proceeds to the third of the tonic, descending one degree ; $b b$ proceeds to a ;
4. The fifth may proceed either to the next degree above or below ; g proceeds either to a or to f .

All this must be practised both in writing and upon the instrument, until all is quite familiar. The method and mode of expression here adopted are more favorable for practice than the more scientific one applied at p. 76.

We will give another example in a more unusual key :

What kind of a chord is $c \sharp - e - g \sharp$?

A minor triad.

How shall we change it into a major triad ?

By raising the third e to $e \sharp$; the chord then becomes $c \sharp - e \sharp - g \sharp$.

How can we make a dominant chord of it ?

We add the minor seventh of the root, $c \sharp - b$; thus we obtain the dominant chord, $c \sharp - e \sharp - g \sharp - b$.

To what key does this chord belong ?

To that key whose tonic is situated a major fifth below its root, consequently to the key of $F \sharp$ major ; the scale of $F \sharp$ major is $F \sharp, g \sharp, a \sharp, b, c \sharp, d \sharp, e \sharp, f \sharp$.

How does this chord resolve itself ?

1. The root $c \sharp$ proceeds to the tonic (a fifth below or a fourth above) ; viz. $f \sharp$;
2. The third, $e \sharp$, ascends one degree to $f \sharp$;
3. The seventh, b , descends one degree to $a \sharp$;
4. The fifth, $g \sharp$, ascends or descends one degree (generally the latter), either to $a \sharp$ or to $f \sharp$.

The exercises in harmonization must first be confined to the melodies in C major. More of these may be found in the course of the work, and the first numbers of the Musical Appendix : should they not be sufficient for this or any other key, the student may transpose some of the others contained in the Appendix into the key required.

The student should not proceed to harmonize a melody in any other key until he is quite at home in C major ; he may then go to the second, next to the third, and so on, never quitting one key for another until all its harmonies are familiar to him. In these, proceeding in too great a hurry is especially to be avoided ; steady and sure progression is more advantageous than rapidity. Before commencing in any of these keys, the following questions should be proposed :

Of what sounds is this scale composed ? Name them in succession.

Which is the tonic, dominant, and subdominant ?

What sounds form the triads upon the tonic, dominant, and subdominant ?

What triads are found upon the sixth and third degrees ?

What sounds form the dominant chord ?

How does this chord resolve itself ?

It will be well to write these questions and answers repeatedly ; in short, to employ every possible means of arriving at the most perfect certainty.

Every future form or combination must be studied and practised with the same scrupulous care. No slight labour is required from the student of composition ; but he has the certainty of success and ultimate mastery placed before him, as a reward for a not very long series of toil. This mastery cannot be attained without faithful and persevering industry, and it is only right that a position so high as that occupied by the creative artist should not be gained at smaller cost.

It must not, however, remain unnoticed, that our first mode of harmonizing is not altogether satisfactory in certain cases. When the melody proceeds by frequent and wide skips, the middle parts will also assume a restless appearance, unless, thus early, we disregard the rule of keeping them as closely as possible to the upper part. Certain progressions of the melody, also, as in *C* major, *c—f*, *d—g*, *e—a*, *a—b—e*, or *g*, or *a*, cannot be accompanied without causing faults in the harmony.

There would, however, be no practical advantage attending a minute examination of these difficulties, since our next step in advance removes them. In the melodies given for practice, they have been avoided ; and should the student take the unnecessary trouble of composing more, he may likewise avoid them ; or, in the worst case, correct the error in the best way that suggests itself.

C.

FOURTH DIVISION.

THIRD SECTION.

Page 100.

HERE is yet another relation to be considered, which has created much doubt and difficulty in the old school :

Hidden fifths and octaves, or ear fifths and octaves,
were more or less stringently interdicted.

It will be observed that two parts may proceed in such a manner that, although no consecutive fifths or octaves actually appear, still, a fifth or octave strikes the ear so sharply and distinctly, that it produces almost the same effect as if it were the second of two really consecutive fifths or octaves. We subjoin a few examples :



It cannot be denied that, at *a*, *e*, *b*, and *c*, the fifths, *f—c*, *d—a*, and *c—g*, in the last of the two chords, and, at *d* and *f*, the octaves *f—f* and *e—e*, are heard with great distinctness ; and that, at *c* and *d*, they even sound harshly from among the rest of the intervals.

Now, when such fifths or octaves appeared in two parts, proceeding in the same direction, both ascending and descending, they were termed *covered* or *hidden* fifths or octaves, and led to the fault imputed, through the circumstance that consecutive octaves, though not actually occurring between the two parts, would have appeared, if the skips in each had been filled up with the intermediate sounds. The above cases, at *a*, *b*, *c*, and *d*, were explained by the theorists of the old school, in the way here indicated by the smaller notes ;



that is to say, the two sounds *d* and *b*, at *a*, did not really form a fifth, but such a fifth would have occurred, had the second part actually touched upon *e*, which it may be imagined to have done, although we do not hear it.

* The combination *e—g—c* is explained in the Fifth Division, p. 110.

So far, so good ; but what, in case the parts did *not* move in the same direction, as at *e* and *f*? In such cases, the above explanation no longer held good, and another name was resorted to ; such progressions were termed *ear-fifths* and *ear-octaves*.

Now, here was, truly, material sufficient to furnish the vexatious questions for themselves and their pupils : whether all, or some, or which, of these progressions may be allowed, and which prohibited? For it could not be concealed that some of these octaves or fifths must *necessarily* occur in the most simple and unavoidable harmonic progressions, as in the progression of the natural harmony, and the necessary full close ;



indeed, that it is absolutely impossible to write a composition in harmony without such progressions ; while some cases of this kind, under certain circumstances, may become extremely offensive ; and others, again, by means of their powerful expression of the sense of the composition, are perfectly suitable. It would, as it appears to us, have been equally easy to observe that other intervals, under similar circumstances, such as *Thirds and Sixths, or Sevenths,*



would have been just as offensive.

This observation contains the solution of the whole question.

All such progressions are only striking or powerfully predominant, and consequently displeasing, *either* when they take place between unconnected and distant chords, *or* when they arise from an unnatural progression of the parts ; *i. e.* when one or both parts, instead of proceeding to the nearest and most convenient interval of the next chord, are led to a distant and unexpected degree of the scale. Under such circumstances, *every* interval becomes harsh ; but this, the theorists of the old school failed to observe, because they were continually hunting after those unfortunate fifths and octaves which lay under an indiscriminate sentence of condemnation, and, like the Jesuits, were suspected everywhere.

To us the whole matter is only of secondary importance, inasmuch as, according to our principles, we shall always avoid bringing together unconnected chords, or leading the parts into distant and strange sounds, until we have arrived at that stage where we can do either with perfect security. We shall, especially, guard ourselves against that effemination of the mind which recoils before every strong expression, as if it were not also the province of art to give utterance to the strongest and harshest feelings that can enter the heart of man. And still more, shall we avoid that pedantic timidity which, rather than appear to give the smallest offence, would deny itself all freedom of action. All our great masters, as may be proved from their works, have submitted to the discipline of the school, but never allowed themselves to be frightened by the bugbears of a sickly theory.

without producing the same startling or disagreeable effect as in the former cases. The cause of this difference seems to be, that the triad upon the dominant, when it proceeds directly to the tonic harmony, reminds us of the dominant chord; and therefore the third, being doubled, not only strikes the ear with more than its usual force, but also proceeds differently, in one of the parts, from what, considering it the third of a real dominant chord, we should be led to expect.

Secondly: Here, however, we have again an opportunity of observing that general rules will not apply to all cases coming, according to *external appearances*, under their operation, but lose their force, where the reason for their adoption disappears. We give only three illustrations.

The rule says that the third must not be doubled, because, being the characteristic, as well as the clearest and most prominent interval of the chord, it would have redoubled predominance. But how, if such an increased clearness should answer the special purpose of a composer, or be, perhaps, the only true expression of the idea or feeling he wishes to convey? Beethoven has, with artistic penetration, decided justly, in his grand mass in *D* (Op. 123). After the "*Crucifixus passus et sepultus*" has closed with an expression of the deepest grief and melancholy, and previously to the splendid commencement of the "*ascendit in cœlum*" (a most elaborate and powerful movement), the resurrection of our Lord is announced in this manner:

Allegro.

Et re - sur - re - xit ter - ti - a

di - e se - cun - dum scrip - tu - ras.

After the elevated announcement of the tenor, the other voices join, and, in the fourth bar, twice form chords in which the third is doubled. All is sung in the most brilliant tone of joyous proclamation;—the high position of the tenor, the close combination of the first harmony, the doubling of the third, the conduct of the alto, the strange chord upon *Bb*, the lovely, cheerful termination,—every thing contributes to carry out the intention of the composer.

Here, then, we see (in the fourth and fifth bars) the third doubled and conducted contrary to the above rule.

Our second example we take from Handel's "*Israel in Egypt*." Handel starts his double chorus, "*He rebuked the Red Sea,*" in this manner:

and farther on:

Coro I.

4
157

Coro II.

not only doubling the third (instead of which, he might have taken the fifth three times), but letting it descend in the soprano (or the most prominent part), as we did in the last case of No. 157.

In the above two cases, it was the clear predominating character of the third itself to which it owed its duplication. Sometimes, however, the latter takes place, not on account of this peculiarity, but merely in order to effect a better and more consistent progression of the parts. Thus (to give an example which happens to lie near at hand) the third is doubled twice in this passage from a four-part song*,

5
157

and the dispersed brothers, and the dis - persed

instead of the tenor and bass uniting in the sounds *c* and *b*. Why?—Because the latter two parts are thereby enabled to carry out a movement of their own, in opposition to the soprano, whose tonal succession and rhythm is altogether different. It is a form which certainly has been employed often before; but this circumstance adds to its demonstrative force.

* Wanderlied (Travelling-song), by W. Müller, composed by the author. (To be had of Messrs. Cocks and Co.)

E.

FIFTH DIVISION.

FIFTH SECTION.

Page 133.

At this point, the student having attained a knowledge of the transparent and softened effect of dispersed harmony, and acquired a command over a variety of forms, the new and more extensive field of action which is opened, forces upon our consideration a subject, which, although not strictly connected with the doctrine of composition, is still most important to musicians and amateurs; more especially to the student of composition, and which at the present time demands the most serious attention.

That there are few who can play their own compositions with the proper effect, the author has had too many proofs, in a by no means limited course of instruction in private families and public institutions; the students, for the greater part, being destined for the profession.

Now, the importance of being able to play (so far as possible) what has been conceived and set forth in writing, must be evident to every one. The study of composition must on no account remain a mere exercise of abstract reasoning; this is death to all art. The artist, as well as the destined artist, must take up his theme with fresh and perfect ideas, examining his work, not by the cold and dry criterion of rules, but with discrimination and spirit, and then, with heart and mind enjoy what he has produced. But how is this possible, if he know not how to give it effect? How are his taste and judgment to be defended against ultimate insensibility or confusion, when a conception, probably tender and happy, presents itself from the instrument in a harsh and unintelligible form, or if he be obliged to search with trouble and anxiety for the sounds flowing pure and free from his imagination?

We have many *skilful* performers, certainly more *bravura players* than formerly; but a really *feeling performance* has become proportionately more rare. The aims of the present school of pianoforte-playing are rapidity and brilliancy, maintained by rolling and perplexing masses of sound, aided by the mechanical perfection of some special executive tricks; and the majority of teachers feel neither the power, nor the claim upon them, to oppose themselves to this dangerous course. Many, especially female teachers, have been mechanically trained, and view their profession merely as a somewhat more elegant and refined means of subsistence; there are others, who know the better course, but also know that their annual receipts will depend upon their success in drilling, if possible, after the first twelve-months, even their youngest pupils into the performance of a concerto, or other *bravura* and fashionable piece.

The first loss resulting from such a course (and which alone can here come under consideration), is that, of a sensible and feeling treatment of the instrument, a touch which draws forth, not mere masses of brilliant sounds, or gracefully coquets with a

few melodic flowers, but produces from the instrument, in every single sound and chord, the finest quality of tone it will yield to the touch. That in which modern performers are least successful, is *legato playing*, and that *cantabile* style in which simultaneous parts are so treated that each is distinguished from the rest, and contributes to the effect of the whole. Both are indispensable, not only to the works of the earlier masters, Bach, Haydn, and Mozart, but Beethoven's also; although instances are not wanting, of teachers who have the rashness to assert that the works of these greatest and most indispensable composers for the pianoforte are *not playable*, or, at least, since the appearance of the newest *finger* artists, have become antiquated. Thus also it happens that there are many who can dash through a concert piece, but are unable to play a well-written chorale with taste and feeling.

But what hope of success has he who would penetrate deeply into the mysteries of art, or dedicate his life to its cultivation, if he feel no inspiration? how can the desired result be anticipated, unless he feel admiration, and has experienced it by practice, for every artistic form, and even the germ of such a form? The love of art, however, operates with a gentle hand, and will neither injure nor treat roughly what is necessary to the value and effect of its object, but will, at the same time, accomplish it with courage, confidence, and boldness.

Therefore it is necessary that the student should possess, or endeavour to acquire, a considerable degree of technical skill; he must not only invent, but also be able to play what he has invented, and to play it with taste, feeling, and interest. From such a performance only, will he derive instruction and conviction; and the delight arising from success will stimulate him to new exertions.

From the commencement of the exercises in dispersed harmony, it becomes imperatively necessary that the student endeavour to produce every single chord simultaneously, and with all the fulness of tone the instrument is capable of, without becoming harsh; and then play every series of chords, so that each part shall form a well-connected melodious strain; and, *lastly*, to accustom either hand to change with ease, or to take up, without interruption, any part which may be inconvenient or impossible to the other; to execute *legato* passages of octaves in either hand with equal facility; and, in short, to be *au fait* in every thing required in the performance of part-composition.

In order to acquire this practical perfection, he must study to bring out the character of each single chord and each interval of a chord. How close and dispersed harmonies, how major, minor, and diminished triads, how the insinuating, rest-seeking seventh of the dominant chord, how original chords and inversions,—in short, how every form and combination of forms exists and produces effect,—these he must produce from the instrument with gentle and caressing finger; and, having succeeded, treasure them in his mind. This is the performance of a composer,—at least, the first step towards it. To him who does not feel and aim at this, farther success is doubtful, although he may produce showy pieces of fashionable legerdemain, heard to-day to be forgotten to-morrow.

As the School of Composition proceeds gradually to the consideration of the more richly developed forms, the earnest student has time and opportunity to supply, or remedy, all that may have been neglected, or is defective in his first practical instruction.

F.

SIXTH DIVISION.

FIRST SECTION.

Page 136.

OBVIOUS as is the necessity for forming the minor scale with a minor third and major seventh, it ought not to surprise us that many, even experienced and well-informed teachers, are of a different opinion. For sensual perception always exercises a great power over man: we all know, for instance, that the earth revolves round the sun; yet, carried away by the sensual impression, we say the sun rises, performs his course, and sets. Now, as the first and most general effect of music is a sensual impression, as it is this impression alone to which we are susceptible, before we have entered into the deeper spiritual nature of the musical art, it is but natural, and cannot be otherwise, that we should at first be struck with the harshness of the augmented second, and endeavour in some way or other to avoid it.

For this reason, we consider it even right and proper to let the *beginner*, in his technical exercises on the piano, play the minor scale first, as usual; viz. the scale of A minor thus:

a, b, c, d, e, f ♯, g ♯, a—a, g, f, e, d, c, b, a.

For the frequent repetition of the harsh interval of the *augmented second* would either offend the ear of the young learner, or ultimately accustom it to any kind of crude progressions. But the correct form of the scale should afterwards be shown and occasionally practised, and both teacher and pupil should always bear in mind that the real scale differs from the form in which it has been arranged *for the sake of practice*. It should be remembered that neither the key, nor the scale, are intended merely to please the ear; for this is by no means the sole or chief object of music: when required, however, it may be effected in a hundred other ways. A satisfactory harmonic and melodic basis is essential to musical composition; and that our keys and scales answer this purpose, has been proved (pp. 18 and 133).

It must also be observed that the construction of the minor scale with two different sounds upon both the sixth and seventh degrees, would infallibly lead the student into doubt and perplexity, not only in this, but in any other system; he would never be sure which harmony to employ, should one of those double intervals appear; a question would always arise as to which should be accompanied by a

chord; for instance, whether the triad upon the sixth degree in *A* minor should be *f—a-c* or *f♯—a—c*, and whether the last chord belonged to *A* minor or *G* major. Every minor key (as shown, p. 135) would then also have two other dominant chords, besides that upon the fifth degree of its scale, without referring to other contradictions and irregularities.

Nor have any of our great masters ever deviated from this principle. Their modulation is always based upon the form of the minor scale, laid down and justified, p. 134; but in their melodies, especially in passages and runs, they employ this scale, according to the object in view; sometimes with the softening alterations, and sometimes in all its original severity. Thus, in the second finale of Mozart's "*Don Giovanni*,"

1
186

The first musical example shows a melodic line in the treble clef and an accompaniment in the bass clef. The melody consists of a series of eighth and sixteenth notes, with some accidentals. The accompaniment consists of chords and single notes.

at the awful warnings of the ghost, commencing in a mild and subdued tone, but gradually assuming a more terrific expression, we find it employed first in its modified and softly gliding form, and then in all its growling harshness. In the æthereal Fantasia and Fugue in *C* minor, whose strains salute the ear like sounds from another world, Mozart also employs the minor scale alternately in its altered and original form. Even in the serenely solemn overture to the *Zauberflöte* (*Il Flauto magico*), the unmodified minor scale appears four times in succession at the commencement of the second part;

2
186

The second musical example shows a melodic line in the treble clef. Below the staff, the notes are labeled with letters: *a b c b a g b f*.

afterwards in the charming and well-known passage for the flute and bassoon,

3
186

The third musical example shows a melodic line in the treble clef. Below the staff, the notes are labeled with the number *8vi*.

and again twice more. In the first and last movements of Beethoven's Sonata in *F*

similar as illustrated in the *Finale* to the *Sonata Pathétique*, and in Chopin's immortal song of melancholy, *Tristesse* in *Chopin*.



the original form is conveyed in a most significant manner: and it would not be difficult to adduce innumerable examples from the works of all the greatest masters.

In conclusion, let the student compare what has been said p. 236, respecting the manner in which the ancients took up this question, and how they solved it, without falling into the error of a double scale. Like our modern theorists, and many centuries before them, the old Marchetas p. 264.

G.

SIXTH DIVISION.

FIFTH SECTION.

Page 153.

HERE, at the termination of a whole series of developments, it behoves the student to assure himself that he has not only understood all the preceding explanations, but that all the forms explained are quite familiar to him, and all the means pointed out, ready for use. Besides these exercises, which are required of him by the School, he must now enter into an extensive repetition of every thing that has been brought under his consideration, until he is quite sure that there is no form or combination which he is unable to explain and reproduce. In these repetitions, it will prove very useful frequently to name the different intervals of all the chords in their direct and reversed order, occasionally rehearsing the elementary principles.

We give an example of such an examination—of course, only in one key; the student must extend it to all the others. This he may do while proceeding with the seventh division, going through one or two keys every day. Thus :

How many modes have we ?

Two: major and minor.

Which are the sounds, in the scale of *C* major?—Name them in succession, ascending and descending.

What intervals do they form ?

Repeat the scale of *C* minor, ascending and descending.

Wherein does it differ from *C* major ?

What is its signature ?

Which are the principal chords in *C* major ?

The triads upon the tonic (*c—e—g*), dominant (*g—b—d*), and subdominant (*f—a—c*).

What kind of triads are these ?

Major.

What other kinds of triads are there ?

Minor and diminished triads.

What minor triads do we find in *C* major ?

Those upon *A* (*a—c—e*), *E* (*e—g—b*), and *D* (*d—f—a*).

What is the difference between major and minor triads ?

Is there a diminished triad in *C* major ?

Yes; upon *B* (*b—d—f*).

Wherein does it differ from major and minor triads?

From the former, in its minor third and fifth; and from the latter, in its minor fifth.

What chord arises from the triad upon the dominant?

The chord of the dominant seventh, or dominant chord; of the triad $g-b-d$, we have made the dominant chord $g-b-d-and-f$.

What chord has arisen out of the dominant chord in major?

The chord of the major ninth; of $g-b-d-f$, we have made $g-b-d-f-and-a$.

And in minor?

The chord of the minor ninth; $g-b-d-f$ has become $g-b-d-f-and-ab$.

What chord have we derived from the chord of the major ninth?

The chord of the seventh, $b-d-f-a$, by leaving out the root.

And which from the chord of the minor ninth?

The chord of the diminished seventh, $b-d-f-ab$.

Is there not also another chord derived from the dominant chord?

Yes, the diminished triad, by cutting off the root.

Exemplify the derivation of these chords.

$$\left. \begin{array}{l} g-b-d \\ g-b-d-f \\ \dots b-d-f \\ g-b-d-f-a \\ \dots b-d-f-a \\ g-b-d-f-ab \\ \dots b-d-f-ab \end{array} \right\}$$

How are the chords between the braces resolved?

In all these chords, g proceeds to c ,

b to c ,

f to e ,

a or ab . . to g ,

d to c or e .

Exceptions?

Repeat all the chords found in C major.

The major triads upon c , g , and f ,

The minor triads upon a , e , and d ,

The diminished triad upon b ,

The dominant chord,

The chord of the major ninth,

The chord of the seventh upon b .

What chords do we find in C minor?

Which are the positions and inversions of each chord?

If it were required to form a chord of the sixth, or of the fourth and sixth, in C major, upon the sound c , d , e , or f , &c. of what sounds must it consist?

A chord of the sixth is a first inversion of the triad ; its root is situated a third below ; therefore the root of a chord of the sixth upon *c* is *a*, consequently the original triad is *a—c—e*, and its first inversion *c—e—a*.

(And in this manner all the other inverted chords of a key).

What chords may appear, in *C* major, upon the sounds *c*, *d*, *b*, &c.?

The major triad, *c—e—g*; the chord of the sixth, *c—e—a*; and the chord of the fourth and sixth, *c—f—a*.

And upon *b*?

The diminished triad, *b—d—f*; the chord of the seventh, *b—d—f—a*; the chord of the sixth, *b—d—g*; the chord of the fifth and sixth, *b—d—f—g*; the first inversion of the chord of the ninth, *b—d—f—a—g*; the chord of the fourth and sixth, *b—e—g*.

In this manner all the harmonies hitherto explained must be rehearsed, and practised both in writing and upon the instrument, until all are equally familiar to the student. The labour is not so great as it may to some appear ; it richly repays itself, and is indispensable to all who aim at a solid understanding of the art. Nothing tends to increase our means and powers so much as a constant examination and recapitulation, in every possible form and aspect, of what we already possess.

H.

SEVENTH DIVISION.

FIRST SECTION.

Page 161.

ALTHOUGH it is certainly true that the student, if he follow our directions respecting the conduct of the parts, will always avoid *false relations*, still a few more special remarks on this subject may not be out of place here, were it only on account of the old school having always invested it with the greatest importance, and thought it necessary to fence it in with such timorous and stringent prohibitions as would, if scrupulously attended to, deny all liberty of action.

When we have to proceed from one chord to another, having one or several sounds in common with it, we retain these sounds, *according to the general rule* (p. 120), in the same parts they occupied in the first chord. In accordance with this principle, we should therefore consider it more natural and proper to write as here, at *a*,



and not as at *b*; for, at *a*, the two sounds *c* and *e* retain their former places, while, at *b*, the parts skip restlessly about and cross each other.

Now, if, in two successive chords, a sound appear upon the same degree, but not of exactly the same pitch, being raised or depressed in the second chord by means of a chromatic sign, as here,



it seems again to be more natural to retain the altered sound in the same part in which it appeared before, though of a different pitch. We have acted upon this principle in the above cases, where the sounds *eb*, *f#*, *e*, and *c#*, are retained in those parts, soprano and alto, in which the sounds *e*, *f*, *eb*, and *c* had previously appeared.

If we deviate from this natural course of progression, if the altered sound be assigned to a part which previously had no sound upon the same degree, as



then the progression of the parts assumes a forced and contradictory appearance, here indicating one key, and there another. Thus, at *a* and *b*, the soprano appears to be in *C* major, while the bass moves in *C* minor; at *c*, the soprano indicates the key of *D* minor, the bass *D* or *G* major; at *d*, the soprano seems to indicate *C* or *D* minor, the bass *C* major.

Such a contradiction between two parts is termed, as we know from p. 161, a *false relation* (German, *Querstand*), and the old school has thought it necessary most anxiously to guard against it, and surround it with a code of minute and stringent laws. To us the whole matter is of less importance, not only because it is scarcely possible that we should proceed so as to occasion false relations, so long as we act upon the principles hitherto laid down; for who would think of leading the parts as in No. 223, rather than as in No. 222? but also, because we do not admit a partial decision upon *any* form or combination, and therefore allow the possibility that a so-called false relation in special cases be not only admissible, but good and proper.—These alone are the cases which require farther consideration.

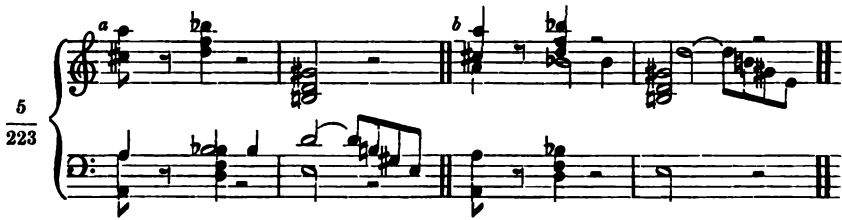
A false relation appears to be disagreeable and repugnant to the ear, because the parts do not proceed in a smooth and natural manner, and because the one is foreign to the key indicated by the other. Therefore, when this is not the case, or when the harshness of the contradiction answers the special object in view; or, *lastly*, when the displeasure of the moment is attended by advantages of greater importance; we shall unhesitatingly admit a false relation. We must, as repeatedly observed, guard against that effeminacy of mind and feeling which shrinks from every harsh expression, merely because it *is* harsh. An artist has to represent every kind of feeling and situation, and must not, therefore, fear to employ even the most harsh and striking effects when necessary. This strength of character is equally distinct from the rudeness of an uncultivated, and the affectation and effeminacy of a feeble, mind.

Amongst the cases in which false relations may and must be admitted, our attention is first attracted by those in which the sound to be altered appears in two different parts at the same time, although, of course, it can only be altered in one. Here,



only one of the two parts at *a*, in which the sound *f* appears simultaneously, can proceed to *f*♯, otherwise the two parts would move in octaves. Now, if the duplication of the sound *f* be admitted in the first chord, which is frequently unavoidable,

it is plain that one of the parts must proceed differently. The same is the case at *b*, *c*, and *d*. In all these cases the progression of the parts produces no disagreeable effect, because it arises from necessity, and each part proceeds in the most convenient and natural manner. Much, however, depends upon the position of the part causing the false relation; this we have had occasion to observe already, in No. 225. But, even in this respect, a composer may often have good and strong reasons for preferring an apparent false relation to a less contradictory progression of the parts. When Meyerbeer somewhere leads the vocal part (bass) as here, at *a*,

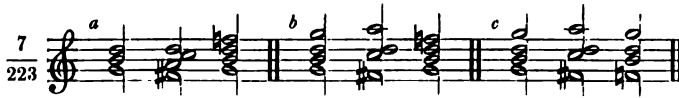


from *b* to *d*, while one of the middle parts in the accompaniment proceeds from *d* to *b*, he does so in order to gain a sharp and piercing expression of anguish, and a strong accent for the principal note of the vocal part. He is quite justified in doing so, and it is not even necessary to advert, in his defence, to the circumstance, that the sound *b*, which causes the false relation, appears in the same place where it should have appeared in the vocal part, which, as the principal part, must be imagined (as indicated at *b*) to stand an octave higher than it is noted. The regular progression of the chords,



would not have enabled him to obtain the desired expression.

A false relation is concealed, and therefore inoffensive, when the contradictory sound assumes the appearance of a new part, as at *a*,



or when the two contradictory sounds indicate two closely related though different keys, as at *b*. At *a*, the sound *d* evidently proceeds to *f*, and *c* to *d*; but as the same *d* which was heard in the first appears in the second chord, the ear accepts it as appearing in the same part; that *c* regularly proceeds to *b*, and a new part enters with the sound *f*. At *b*, we have the same modulation, but the chords appear in a different position. Here the former illusion is dispelled, and the false relation lies bare; but the close relation between *C* major and *G* major prevents it from

producing a really disagreeable effect. At *c*, however, we are made aware how much milder the same modulation becomes when the false relation is avoided*.

A similar case takes place when the false relation occurs between two chords which belong to two different and distinctly separated sections or phrases. Here,



the first four chords form a distinct phrase, and the next four another; hence the false relation between *c* in one part and *c*♯ in another does not appear offensive, because the contradictory sounds belong to different phrases. The same is the case with the sound *c*♯ in the second example, where each two chords form a distinct member. If, nevertheless, the contradictory sound touches the ear more sharply, this only serves to mark the phrases and members more distinctly. We observe the same in the following example, taken from Mozart's overture to *Così fan tutte*:



We are now able to comprehend that a false relation, however harsh it may appear, may sometimes be a most welcome, if not the only efficient means of expression, when it is necessary to introduce a part or sound in a decided or even cutting manner. Of this we have an illustration in the introduction to one of Mozart's quartetts (in *C* major), where we meet with the following passage, which has recently given rise to much discussion between German and French theorists, as it formerly did between effeminate Italians. Mozart commences thus,



in an obscure manner, before he strikes into the clear *C* major. The entry of the second part creates a doubt whether *c-f-a*♭ (*F* minor) is to follow, or *c-e*♭-*a*♭ (*A*♭ major); the next part confirms the expectation of the latter:— but now appears the upper part, at once *tearing asunder* this harmony, and keeping us again in painful suspense, until, in the sixth crotchet, the modulation turns decidedly to *G* major, the dominant of the principal key, whence it proceeds regularly. Who

* In the above and subsequent illustrations, many combinations make their appearance which have not yet (up to p. 163) been explained. Let the student here only secure those points which they are intended to illustrate; they will all be fully explained in the subsequent sections of the work.

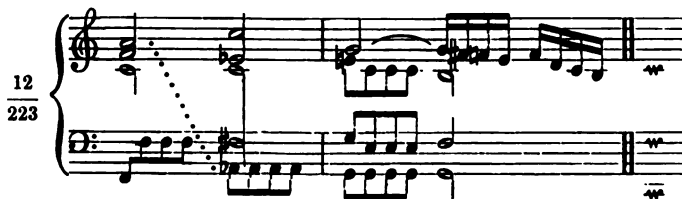
does not see that this piercing *a*, standing in a false relation to the previous *a b* in a different part, is quite in keeping with, and indispensable to, the idea of the composer? Had Mozart avoided the first sound, *a b*, or the contradictory *a* in the next part, the whole character and meaning of the strain would have been lost; and if he had retarded the appearance of the sound *a*, the different parts would not have made their entry with that regularity and consistency (crotchet after crotchet) which evidently formed part of his design.

For this reason, a false relation may also be employed with propriety, when a sharp and striking modulation, especially in a slow succession of harmonies, is required; *e. g.*

Hummel's *Maas* in *Bb* major.



or in this passage from the adagio of a quartett by J. Haydn :



or, lastly, in this passage from the finale of Beethoven's *Sinfonia Eroica**.

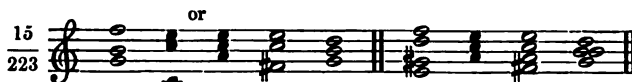


Also, in rapidly changing modulations,



a false relation is not offensive, especially if the progression of the parts be smooth and flowing; for the attention of the hearer is principally engaged by the modulation itself, which proceeds so that it might be supposed the chords here indicated by crotchets

* The third in the Complete Collection of Beethoven's Symphonies, arranged for the piano-forte by F. Kalkbrenner, and published by Messrs. R. Cocks and Co. at 8s. 6d. each. They may also be had, from the same publishers, as duets (arranged by Czerny), as septets, and in full score.



had been omitted, which agrees well with the startling character of the false relations.

And thus we are able at length to comprehend how a really harsh, and in itself offensive, false relation may be admitted, when it is essential to a consistent and characteristic progression of the parts. As an illustration of such a case, numerous instances of which may be adduced from the works of all masters; we quote only the following passage from a fugue in *C* minor by Seb. Bach*.

Musical notation for measures 16 and 223. The notation shows a grand staff (treble and bass clefs) with a key signature of one flat. Measure 16 contains a complex passage with a false relation marked with a dagger symbol (†). Measure 223 contains a similar passage with a false relation marked with a dagger symbol (†). The dagger symbol indicates the specific point of the false relation.

We see at once that the false relations, at the places marked †, could not have been avoided, without forcing Bach either to sacrifice the characteristic ascent of the bass from *d* to *e* \flat , *e*, *f*, *f* \sharp , *g*, which is continued in the tenor, from *g* to *a* \flat , *a*, *b* \flat , *b*; or to spoil the melody of the upper part.

We have hitherto considered the false relation as occurring in two harmonies in immediate succession. The contradiction between two different sounds appearing upon the same degree of the scale, but in different parts, may, however, be felt even when another harmony intervenes. Here

Musical notation for measures 17 and 223. The notation shows a grand staff (treble and bass clefs) with a key signature of one flat. Measure 17 contains a passage with a false relation marked with the letter 'a'. Measure 223 contains a similar passage with a false relation marked with the letter 'f'. The letters 'a', 'b', 'c', 'd', 'e', and 'f' are placed above the staff to indicate the specific points of the false relation.

are several progressions of this kind, in all of which the false relation is felt more or less distinctly. At *a* and *b*, it is less prominent, because concealed amongst the middle parts; at *c* and *d*, it is more obvious, because it occurs between the extreme parts.

Why is not the effect of the false relation removed by the intervening chord?

Firstly: Because the flowing progression of the parts (*e* \flat , *d*, *c*, *g*, *f*, *e*, &c.) characterizes them at once as closely connected strains; and the succession of sounds

* Forty-eight Preludes, or Forty-eight Fugues, by Seb. Bach. Cocks and Co. London.

e *b*, *d*, *c*, indicates *C* minor, as decidedly as the progression *e* *b*—*c* did in a former case. For this reason, it makes no difference in the effect of the false relation, when instead of a real chord, passing notes (as at *e* and *f*) are inserted between the two contradictory sounds.

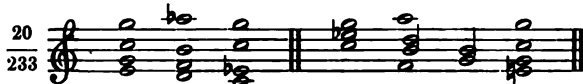
Secondly: Because the dominant chord, and still less a mere auxiliary sound, insufficient to distinguish major from minor, being common to both. Even were there no false relation, a modulation from major to minor, by means of the dominant chord, as shown pp. 163 and 183, would not be of sufficient force,



and it would *generally* be desirable to modulate less abruptly: *e. g.*



or to employ a chord more effectively indicating a change of modes, as the chord the minor ninth:



If, then, the dominant chord is too weak a distinction between major and minor, even when the progression of the parts is unobjectionable, how much less capable must it be of concealing a false relation. This, probably, is the reason why the false relation in the last two examples, where a more characteristic chord intervenes, is less strange and objectionable; for these intermediate chords prepare us for change of mode—in fact, a false relation can here no longer be said to exist.

I.

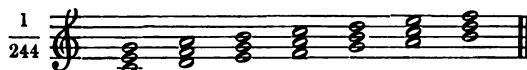
SEVENTH DIVISION.

THIRD SECTION.

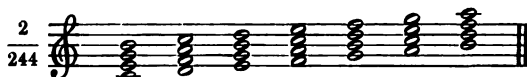
Page 176.

HERE it will not be out of place to take a review of the method adopted by former theorists (more especially by G. Weber and some of his successors), in their doctrine of the chords. We refer especially to Weber, who, as a man distinguished for learning and acuteness of reasoning, and who has rendered many great services to the musical art, may justly claim to be considered as the representative of those who followed the same course; the minor points upon which they differed from each other need not be noticed, because they are immaterial to the question.

Instead of aiming at a systematic development, such as we have undertaken, Weber and his party contented themselves with giving different lists and tables of all the harmonies which they found employed in music. Weber proceeded upon the basis of the scale; he formed, upon the successive degrees of the major scale, first a series of triads:



next a series of chords of the seventh:



and thus went on dealing out to his pupils whole masses of chords at once.

Such a proceeding, even had there been cause to doubt the possibility of a *systematic* development, could not be approved of on *methodical* principles. The right method of conveying instruction upon any subject for practical application, requires that the material be divided and only so much given to the pupil as can at the time be practically applied. Considered, therefore, from a mere external point of view, it is necessary that the material be divided, and the nearest and most easily acquired be first given. If this be acknowledged, there can be no question that the major and minor triads, together with the dominant chord, should take precedence of all other harmonies: let us, without regard to technical rules, but merely searching for the fact, peruse a series of popular or classical compositions, and we shall discover how

many hundred, nay, thousand times oftener those three harmonies are employed than one of the others; and especially how rare is the appearance of those harmonies which our system points out as the most distant.

Our doctrine of chords rests, however, upon a deeper basis than the mere external consideration and calculation of the best or most skilful method of teaching; it does indeed lay claim to superiority of method also, but this only in consequence of its being a *real system*. The systematic character of our doctrine consists in this—it starts from the most simple relations of sounds, and only unfolds itself step by step; and in proportion to the gradually increasing wants of the student. The theorist of a later period, who finds the artistic material not only already discovered, but actually employed, may indeed bring forward and take into his first consideration which form he chooses (as it has pleased one of our modern theorists to place the diminished triad before the dominant chord*); or he may (like Weber) lay down entire masses of chords, or the whole store at once. But this is not the way in which man's artistic life and activity developed itself; art could not thus commence and progress. It is true, the first artist who ventured upon the field of harmony did not base his attempt upon a scientific knowledge of the relations of sounds, and the propriety and agreement of the first chords; but he *felt* it, nevertheless, and his feeling led to the same results which we arrive at by feeling and science combined. A calculating and plotting mind, hunting after new combinations of sounds, may indeed, by chance, fall upon the more distant ones before discovering those which lie nearest; but feeling must remain true to itself, and the genius of art, so surely as it is not, and never can be, the result of mental calculation, but is born, and must continually owe its birth to the inward perception, the innate feeling—may, and must, raise itself to the condition of a higher consciousness.

The farther discussion of this question must be reserved for another occasion; here, in a work intended for practical purposes, we will confine ourselves to a practical proof and justification of our development. This proof we comprehend in the following *five* points:

Firstly: The productiveness of the natural harmony has been fully testified. It arises from one original sound, and it is immaterial which, arises the first harmony, the minor triad,—so from this again arises the dominant chord, which expands itself into the chord of the ninth, and from both are derived a number of other chords. The case is altogether different with those chords not given by nature, but constructed artificially, however proper and necessary they may hereafter appear, for they do not lead farther. Even the first and most important of these chords, the minor triad, has led to no new chord. It is true, we may add to it one or two thirds, and thus convert the chord $c-e-b-g$ into $c-e-b-g-bb$, or $c-e-b-g-b$. But this is a mere mechanical proceeding, in imitation of the natural development, for which, as the ratios of the intervals prove, there is no internal necessity.

Secondly: The more nearly a chord is related to the original harmony, the more useful and tractable are its inversions. Thus the dominant chord proceeds to its natural resolution in all positions and inversions with an effect

* *Harmonielehre von Dehn.*

† *In the Science of Music.*



equally flowing and agreeable ; whereas, even the nearest related chord of the seventh derived from it



cannot be indiscriminately employed in different inversions or positions, without losing a portion of that agreeable effect which an original chord retains in all its changes*. As, in No. $\frac{3}{4}$, we found nothing objectionable in the resolution into the chords of the sixth, and fourth and sixth, we should, on the contrary, prefer, instead of the progressions in No. $\frac{4}{4}$, the following,



with the exception of the last. To the questionable propriety of many of the positions of the chord of the ninth, we have already adverted, p. 144. The chord of the diminished seventh, indeed, displays more tractability in its inversions ; but these are deprived of that distinctiveness of character which belongs to the inversions of other chords, because its intervals always retain the same position in relation to the lowest sound (p. 183), whether this be the original root, or one of the other intervals.

Thirdly : Those chords which are in the nearest relation to the original harmony are also most free and independent in their progression. In this respect, the major triad takes precedence, as it may proceed to any other chord, provided there be no faulty progression of the parts, or want of connexion in the harmony. The minor triad partakes of the same liberty, and in this respect has the advantage even over the dominant chord, an advantage which it owes to its having been formed in imitation of the major triad, whereby it assumes the office of a tonic chord, and thus becomes a point of repose (p. 187). But, that it is inferior to the major triad, is proved by a striking fact. We frequently find a piece in the minor closing with a major triad (seldom, if ever, the reverse), and for a long time such a close was considered the only satisfactory one ; indeed, composers even preferred omitting the third of the last chord†, when a major triad did not appear suitable.

* This mode of reasoning is the only one that can be adopted in a *general* argument. In special cases, the more distant forms and progressions may be preferable ; but a system must be founded upon *general* principles ; the consideration of special cases follows after these have been established.

† As Mozart has done in several movements of his Requiem.

Of all the other harmonies, the dominant chord enjoys the greatest freedom of motion ; besides its original resolution into the tonic harmony, a whole series of other progressions have been enumerated, and their number is still by no means exhausted. The chord of the diminished seventh approaches, in this respect, nearest to the dominant chord, chiefly because it may proceed to a dominant chord with great facility and in various ways. If it appears to surpass even the dominant chord in freedom of motion, it is on account of its enharmonic polyphonism, through which it assumes the form of three other chords of the diminished seventh. The chord of the seventh, which is derived from the chord of the major ninth, may likewise proceed to different harmonies ; *e. g.*



while many progressions are denied to the chord of the ninth, on account of the number of its sounds. All the transformed or artificially constructed chords of the seventh are, on the contrary, so confined in their motion that they hardly ever proceed otherwise than as in the original sequence, from one natural chord to another in which they make their first appearance. It is true, other progressions, such as these,



are not impossible ; but they will always prove less regular and pleasing than a natural succession of chords :



Fourthly : The superiority of the natural combinations is most apparent in harmonic figuration, a form first treated of in a later division of this work (p. 376). By its means a chord is resolved into a melodic form, its intervals appearing successively instead of simultaneously. It is plain that, thus represented, each interval of a chord must be more distinctly heard. If we now compare the figuration of different chords,

9
244

Five staves of music showing a comparison of chord figuration. The notation includes treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. Each staff shows a different way of resolving a chord into a melodic form, with intervals appearing successively.

the flexibility and symmetry of the natural harmonies becomes still more evident.

Fifthly: Our last proof is derived from a comparison between the nearest and the more distant resolutions of the dominant chord. Into the tonic triad, its natural resolution, this chord resolves with equal facility in all inversions and positions (as seen in No. $\frac{5}{4}$); but for its exceptional resolutions, some inversions, as



are much less favorable than others.

These comparisons, however, do not affect the principle we have uniformly maintained, that no form of art is to be absolutely condemned, but that each may, in its own sense, and for special artistic purposes, be considered both proper and useful. Nor must it be forgotten that the object of musical art is not confined to the production and employment of the most simple, externally symmetrical, and pleasing forms (p. 136), but that it has other and higher purposes. If, nevertheless, our preceding remarks refer chiefly to the comparative symmetry and agreeable effect of the different forms, it is because we were desirous of showing that, in this respect also, the nearest and most natural combinations of sounds have the advantage over the more distant and artificial ones, and thus prove, from a different point of view, the propriety and consistency of our harmonic development.

* In all these cases, the sound *g* is inclined to remain stationary, and form an interval of the chord *e—e—g*, instead of proceeding to the chord *a—e—e*.

K.

SEVENTH DIVISION.

THIRD SECTION.

Page 177.

As the more extensive employment of the chords of the seventh and ninth commences here, we shall mention an expression and a rule, formerly playing important parts in the mode of teaching, and which we should not have alluded to, but that our silence upon the subject may lead the student to consider our system incomplete.

It was customary to distinguish between *consonant* and *dissonant* intervals, and between *concord*s and *discord*s, as they were termed. The octave, major fifth, and fourth, major and minor thirds and sixths, were termed consonant intervals; the rest were called dissonant intervals: amongst the chords, the major and minor triads, with their inversions, were called *concord*s, and the others *discord*s. And now it was laid down as a general rule, that every dissonant interval, that is, every seventh, or ninth in a chord of the seventh or ninth, must be *prepared*. The preparation consisted in this—that the dissonant interval had appeared in the preceding chord as a consonant interval; thus, the seventh in the chord *g—b—d—f*, as the octave in *f—a—c*, or the third in *d—f—a*.

Without entering into a minute critical examination of this rule*, we will inquire into its reason, and thence examine how far it is true. The reason was, that those so-called discords were felt to be the most attractive, and therefore, in some sense, the most striking intervals of their chords, and that these chords themselves were less capable of giving satisfaction than the major triad and its inversions. Now, the impression of such striking sounds is certainly softened, when the latter have already appeared in a more quiet combination; or, at least, when the chords which contain such sounds are well connected with the preceding harmony; and we have every where endeavoured to show that there is more unity and a smoother flow of modulation when the harmonies are well combined.

But we know that it is by no means suited to the purpose of music to select and employ only the mildest combinations of sounds; that it has to represent ideas and feelings of every shade and description, and therefore requires all kinds of means, the harshest and most startling, as well as the mildest and most common. Thus it may sometimes be necessary to soften or prepare the so-called dissonances; while at other times it may answer our purpose best, to introduce them suddenly and without any

* As we have done in an essay bearing the title "*Die alle Musiklehre im Streit mit unsrerer Zeit.*"

preparation. Here, then, every *general* rule, excepting the universal law to do always what is proper, is an error.

Accordingly, we find that the old rule alluded to has, in point of fact, been constantly contradicted by all composers, while the more intelligent theorists of the old school have narrowed it more and more by exceptions or licenses. It was found that a discord need not always be prepared, but that it was often sufficient if only the root, or any other interval of the dissonant chord, had previously appeared; or, which amounts to the same, if there were any combination between the harmonies. It was farther discovered that a softening preparation was not equally necessary to all dissonant chords; and the dominant chord, and chord of the diminished seventh in particular, were allowed to make their entry unprepared*.

To us these rules and exceptions are no longer necessary. We know how to combine our harmonies where it is required; but if it accord with the idea of our composition, we shall not hesitate to introduce *any* chord or interval without a preparation. If, nevertheless, at any time a question should arise, whether a certain chord does not require to be treated more carefully than the rest, the development of our chord itself will point out to us where such might be the case; for we have always started from the most simple and nearest combinations, and only gradually proceeded to the more distant ones. We know that, in the order of succession, the two triads with their inversions come first, next the dominant chord with its inversions, then the diminished triad; after this, the two chords of the ninth, with their derivative chords of the seventh and inversions; and, lastly, the modified chords of the seventh and ninth: and that the chords become less satisfactory and more startling at every step of our progress in this development. If, therefore, a particularly mild and smooth modulation be required, we shall naturally be careful to introduce the more remote harmonies in the most gentle manner possible; but, where it is necessary, we shall not lack the courage to treat even the most remote and harsh chords with boldness and freedom.

* Here and elsewhere, an excuse, or rather subterfuge, was sometimes resorted to, which, though it is based upon a mere superficial view of the nature of art, and has been often enough refuted, is again occasionally brought forward, with the obvious intention of re-establishing its validity. Theorists make a distinction between a *free* and a *strict style* of composition; in the latter, which is designed principally for church music, *all* rules—*i. e.* those respecting the preparation of dissonances—are to be strictly observed; while, in the *free style*, a considerable relaxation of the rigour of the law is held to be allowable; as if those rules, were they at all right and proper, ought not to hold good under any other species of composition, as well as in church music! and as if church music did not require *all* available means in order to do justice to the immense task imposed upon it, just as well as any other branch of composition! However, this is not the place to enter upon a lengthened argument on the question; all we have at present to aim at, is to acquire an unrestrained command over every form and combination presented to us.

L.

SEVENTH DIVISION.

FIFTH SECTION.

Page 188.

HERE the exercises explained, p. 437, are to be repeated on a more extensive scale.

Firstly: It is to be ascertained (according to p. 87) of which chord any proposed sound may be an interval (root, third, &c.).

Secondly: To discover what other chords (exclusive of the inversions) may be derived or formed from any proposed chord, either by adding or taking away an interval, or by altering one of the sounds. We shall indicate the additions by the word *and*; the subtraction, by *less*; and the alteration, by *or*. Thus:

What chords can be derived or formed from

	<i>C</i>	—	<i>E</i>	—	<i>G</i>	?	
	<i>c</i>	—	<i>e</i>	—	<i>g</i>		<i>and</i> <i>bb</i>
	<i>c</i>	—	<i>e</i>	—	<i>g</i>	—	<i>bb</i> <i>and</i> <i>d</i>
							<i>or</i> <i>db</i>
less!			<i>e</i>	—	<i>g</i>		<i>bb</i> <i>d</i>
							<i>or</i> <i>db</i>
less!					<i>g</i>		<i>bb</i> <i>db</i>
Farther:	<i>C</i>	—	<i>E</i>	—	<i>G</i>		
or!	<i>c</i>	—	<i>eb</i>	—	<i>g</i>		
or!	<i>c</i>	—	<i>eb</i>	—	<i>gb</i>		
Farther:	<i>C</i>	—	<i>E</i>	—	<i>G</i>	—	<i>Bb</i>
less!			<i>e</i>	—	<i>g</i>	—	<i>bb</i>
Farther:	<i>C</i>	—	<i>E</i>	—	<i>G</i>		reversed, becomes <i>g — e — c</i>
							<i>or</i> <i>g — e — c#</i>
	<i>C</i>	—	<i>E</i>	—	<i>G</i>	—	<i>Bb</i> reversed, becomes <i>bb—g — e—c</i>
							<i>or</i> <i>bb—g — e—c#</i>
							<i>and</i> <i>bb—g — e—c#a</i>

Thus we have been led to another chord of the ninth, from which others may again be derived. The student must ascertain the name and derivation of every new chord before he proceeds to another. Thus, having arrived at the chord *c—e b—g b*, he should ask:

What kind of chord is this?

A diminished triad.

Whence is it derived?

It is a dominant chord deprived of its root; this root is situated a major third below the lowest sound of the diminished triad; consequently, it must be $a b$, and the dominant chord $a b-c-e b-g b$;

Which might be converted into $a b-c -e b-g b$

reversed, $g b-e b-c -a b$

or $g b-e b-c -a$

This, again, indicates another chord of the ninth, $f-a-c-e b-g b$, and a new chain of combinations.

M.

SEVENTH DIVISION.

SEVENTH SECTION.

Page 209.

THE development presented in this section will raise fewer doubts among practical musicians than among a certain class of theorists: to the former, it displays few or no forms which have not already frequently appeared in compositions; while many of our theorists are in the habit of directing all their attention to the harmonic principle, to the utter neglect of the melodic element. Every form or progression which is not reconcileable to the abstract law of harmony, is then called a *fault*, or reluctantly allowed to pass as one of the *licenses of genius* (as if in music, too, there existed privileges for a more favorably situated minority! a compulsory law for the weak, prerogative and irresponsibility for the mighty!); or, lastly, placed under the protective charter of *exceptions*. But what is the meaning of all this? If a law is good, *i. e.* reasonable and necessary, then it must extend to every individual, and be applicable to every case; or if there are exceptions to it, they too, being *bye-laws*, must be founded upon reason and necessity. It means therefore *nothing*, if we say that a certain harmonic progression may pass as an exception, if we are not, at the same time, able to justify the exception as well as the rule.

In respect to many of the cases brought forward in this section, such a justification has been often attempted; but (as we think) not always with success, because it was endeavoured to base it exclusively upon the harmonic principle.

And yet the observation appeared to apply, that the harmonic law is not and cannot invariably be the fixed or only criterion. It can in no way be explained, on harmonic principles, how the chord $g-bb-d$ (No. 283) could possibly stray into *B* major or minor; or how, in a sequence of chords of the sixth, or the still more strange succession of chords in No. 284, harmonies which have no relation to each other should be connected and form good progressions. To the adherents of the old school, these questions may perhaps appear of little importance, because their attention is generally directed, not so much to the connexion of the harmony, as to the treatment of the dissonant intervals, the resolution of chords, &c. &c. Even they, however, might have been reminded, by their own doctrine of octave sequences, &c. that not every law arises out of the harmonic principle; for it is as impossible to prove, from the abstract harmonic principle, that the octaves here, at *a*,

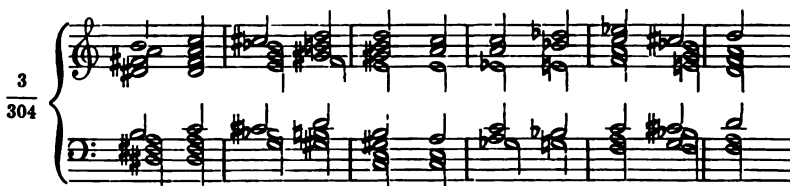


are of very questionable propriety, that those at *b* may, in certain cases, be admissible, and those at *c* are altogether unobjectionable—as it is to justify, on this principle alone, the sequences above alluded to.

So soon, however, as the idea is established that, on the one hand, chords must be considered as simultaneous combinations of sounds, and, on the other, as the results of a number of parts meeting together in the same space,—that we have, as here,



three chords before us, but that these chords arise from the simultaneous progression of the different parts, *e-f-e* in the upper part, *c-d-e* in the second, &c.—then the melodic, claims its right in conjunction with the harmonic principle. The latter regulates the nature and propriety of the chords; it shows that *c-e-g* and *g-b-d-f* are real and closely connected harmonies, &c.; the former shows whether and how far the progression of each part, taken by itself, is in accordance with the requirements of a melodious progression of the parts; whether each part has a real and distinct melody; whether this be flowing and consistently arranged; whether, in rhythmical respects also, it be well formed, &c. &c. Neither of the two principles can be set aside; each must in turn give way to the other. In the above example, the harmonic principle predominates, the chords are complete, well formed, and properly conducted; the melodic principle is active, and has brought about a flowing and melodious progression in three of the parts; but the melody of the tenor is sacrificed for the sake of the harmony. In this passage from Seb. Bach's chromatic Fantasia,



the bass proceeds from *d#* to *g*, from *g#* to *c*, from *c* to *g b*. Instead of moving through the much more convenient succession of sounds, *d#-e-g#-c*, it skips to distant, foreign and unmelodic intervals, in order that the new harmonies may make their entry with undiminished force and severity. The harmonic principle again predominates, and the melodic principle is sacrificed*. In No. 284, on the other hand, the melodic principle is the leading one, the harmonic principle yielding even to the sacrifice of combination between the chords, which is so important to it. A

* The harmonic forms contained in the above example, and not yet explained, will be considered in the succeeding sections of the work. Similar examples are by no means rare; they may be met with especially in the frequently bold modulation of recitatives. A

still more decisive proof of the mutual influence of these principles is afforded by those forms (suspensions, passing notes, &c.) which will come under consideration in the next sections. Thus the development of the present section appears to be justified.

If we now connect the above development with the whole course of modulation, we find that there are, certainly, series of forms which may be explained upon the harmonic principle, but that there are also others which cannot be so accounted for.

Firstly: When the design or unconscious bias of the composer tends exclusively to the harmonic effect of a combination of chords. Of this we have an instance in the sequence of dominant chords, No. 242, *B*. Here, the triads were not thrown out with a view to the melody, but in order to impart still greater force to the progression of the harmony.

Secondly: In all cases where a progression is derived from a modulation of a purely harmonic character. Thus, by way of explanation, when once the sequence of original dominant chords has been established upon a purely harmonic principle, the same principle justifies the sequence of altered dominant chords in No. 243, *C*, and of chords of the diminished seventh. Why may, here,



the chord $b-d-f-ab$ proceed at once to $c-e-g-bb$, instead of resolving itself into $c-e-b-g$ or $c-e-g$? Because we have already, in No. 242, *B*, conducted the chord $g-b-d-f$ to $c-e-g\dots and\dots bb$; and because the chord $b-d-f-ab$, being a derivation from the chord of the ninth, partakes, together with the latter, of the nature and liberty of the dominant chord $g-b-d-f$ (p. 142).

On the contrary, it appears to us—

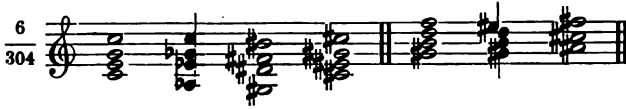
Thirdly: That a progression into a distant chord can by no means be accounted for and justified by requiring the hearer to *suppose* that chords have been omitted, which, if they had been inserted, would have served as a mediation between the two distant harmonies; that, for example, in the progressions in No. 285, the chords here represented by crotchets,



though not in reality existing, are, nevertheless, to be imagined. But how can a person be called upon to hear by mere supposition? and how are the uninformed, for music is not intended for theoretical harmonists exclusively, to know which chord *ought* to present itself to his mind? Can we recognize what we do not know? and are we to suppose harmonies which the composer himself did not write? And, lastly, how far would such an explanation extend? Not beyond the cases in No. 286; it applies only to the nearest progressions, that is to say, to those which least require an explanation.

Fourthly: Although several combinations of chords and modulations which are based upon enharmonic transformation may be accounted for and justified upon the

harmonic principle alone, still, here also, we soon arrive at cases where it no longer applies. Thus the following progressions



immediately from *C* major to *C* # major, and *A* minor to *F* # major, are based upon the harmonic principle, the modulating chord in each case having been enharmonically changed into another of the same tonal contents, but belonging to a different key; no enharmonic alteration can, however, account for these progressions



from the chord $g\sharp-b-d-f$ to the dominant chord of *E*, or immediately into *B* minor or major. For, according to the harmonic principle, the chord $e\sharp-g\sharp-b-d$ would lead into *F* #, and not into *E* or *B*; $c-e\sharp-g\sharp-b$ (or, better, $d-f-a-b-cb$) would lead into *D* # (or *E* *b*) major or minor.

Least of all can

Fifthly: The doctrine of enharmonic transformation be counted upon, when it destroys the normal structure of a chord without supplying its place with another, or with such another as is required for the purpose of modulation. Were it attempted to account for the progression at *a*,



by supposing the third to have been enharmonically altered into $a\sharp$, as at *b*, then the supposed alteration would lead to *something* which is either no chord at all, or is misnamed, and cannot bring about a modulation. This would merely be putting a greater and inexplicable enigma in the place of a more simple one. Or is any importance to be attached to the circumstance that $a\sharp$, being an elevated sound, indicates ascent? Then the fifth, *d*, ought also to be changed into $c\times$ (as at *c*), and the whole affair would become still more incomprehensible. And must every sharp necessarily lead upwards? In countless cases—*e. g.* here:



we find elevated sounds descend, ascend, or remain stationary; depressed sounds ascend, just as is required by the progression of the harmony. Similar cases also occur in No. $\frac{3}{4}$.

Thus it appears that, after and in conjunction with the harmonic, the melodic principle claims the attention of the unprejudiced observer, and can no longer be held in abeyance. It does not destroy, but operates in connexion with, the other; each, with the occasion, becoming predominant, and each gaining by the co-operation.

N.

SEVENTH DIVISION.

EIGHTH SECTION.

Page 212.

HAVING now arrived at a point where modulation is applied to a single sound it is necessary to revert to the more ancient theory.

According to these doctrines, the *whole modulation* was based upon *one sixth sound*, to which was ascribed the power of leading from one key into another, a sound which, for this reason, was called the *leading note*. This sound was said to be situated upon the seventh degree* of the scale, so that the leading note of *C* major or minor would be the sound *b*. Whenever this sound made its appearance, it was considered as indicating, and thereby introducing, that key to which it belonged.

Now, why was the seventh degree especially, considered as the leading sound?

Because it distinguishes its own key from that situated a fifth below; *b* distinguishes the key of *C* major from that of *F* major, and therefore was said to indicate and lead into the former†. It could, however, not long remain unnoticed, that the seventh of a scale only distinguishes its key from the one situated five degrees below. The sound *b*, for instance, distinguishes the scale of *C* major from that of *F* major but not from *G* major, *D* major, &c. It might, therefore, be possible to bring about a modulation from *F* into *C* major by means of the leading note, *b*; but this sound could not effect a modulation into the same key from *G* or *D* major, because, being common to *C* as well as *G* or *D* major, it is no mark of distinction between them and therefore no means of modulation.

It was therefore necessary to adopt a *second leading note* for modulations into keys situated upon a lower degree. This could be no other than the sound upon the fourth degree of the scale into which the modulation led; as the sound *b* in a modulation from *C* to *F* major.

* Being situated a semitone below the tonic, it was also termed *subsemitoniana modi* (subtonic). The French call it *note caractéristique*.

† It was likewise asserted that this sound deserved the name of leading note, because it led melodically also into the tonic above. "Let any one," said the old doctrine, "sing the sounds *f, d, e, f, g, a, b*, and he will feel that *c* must follow—so precipitately did the old school judge many matters. That the series of sounds, *e, d, e, f, g, a, b*, does not give satisfaction (see p. 23) is no proof that the higher *e* must necessarily follow; one might return, *c, d, e, f, g, a, b, a, f, e, d, c*, (or *e*); or commence in a descending direction, *e, b, a*, &c. &c.

This expedient, however, could not always suffice. It must be perceived (p. 157) that any single sound may be introduced into a strain of music without affecting the key, and that, consequently, a stronger means, a harmony, was required to effect a change of key. Thus we were led, step by step, to the dominant chord and its derivations.

Even in those modulations where all the sounds but one remain stationary, or which take place by means of an intermediate one-part passage, it is not the new sound, as a leading note, but the harmony connected with it, which effects the modulation.

O.

SEVENTH DIVISION.

NINTH SECTION.

Page 219.

THOROUGH BASS AND THOROUGH BASS PLAYING.

FOR special reasons, we must here revert to a subject which, although not strictly belonging to the doctrine of composition, has been frequently mentioned in the course of this work.

The term *thorough bass* is applied, firstly, to a bass provided with figures (p. 112), indicating the contents of a succession of harmonies; and, secondly, to the science of construing and reading such a figured bass. The practical performance of such a bass, together with the harmonies indicated by the figures, is termed thorough bass playing, or accompanying a figured bass.

It was formerly, especially in the eighteenth century, a matter of great importance to be skilled in this art. For, in the first place, many species of compositions, airs, duets, and even chorales, but especially recitatives, were provided by the composer himself with so meagre an accompaniment, a bass and one or two violins, or merely a bass, as to make a fuller harmony desirable. This was added by the conductor or accompanist, who "played the thorough bass" upon the harpsichord or organ*. But this circumstance, on the other hand, had given rise to the custom of adding a thorough bass accompaniment to every performance—an addition frequently superfluous, and in many cases even confusing and improper. The art of playing a figured bass being thus of such great importance to conductors, organists, and others, we can easily conceive how it came to be treated in connexion with the whole doctrine of harmony, and was at last considered as the main object of harmonic instruction; and hence we have so many treatises on harmony, under the title of instructions on thorough bass. And because composers sometimes did not figure their bass, or did it very imperfectly, it was considered necessary to provide for such cases, by teaching how it might be *guessed* from the progression of the bass.

* Handel, who wrote with great rapidity, and frequently contented himself with a mere sketch of his ideas, counted likewise upon the harmony being filled up, and is said himself to have accompanied his oratorios upon the organ with masterly skill, although assuredly not in the manner of an ordinary thorough-bass accompaniment. In some of his original scores even, we find merely the word *organo*, without any indication of what was to be played.

if possible, in connexion with the upper part, what harmonies the composer had intended, or were contained in the full score—an undertaking of obvious difficulty and uncertainty.

To us, thorough bass has lost most of its practical importance, because the accompaniment of a figured bass is now required only in the most simple recitatives, or in some few airs from old scores; for which purpose, the knowledge of thorough bass notation, especially if combined with a knowledge of harmony, is quite sufficient. To this notation we have therefore confined ourselves, in the notes marked with letters, giving the necessary information at every appearance of a new harmonic combination.

There is, however, one, *though merely external*, reason, which induces us to recommend to the diligent student the occasional practice of accompanying a figured bass.

Frequent observation has drawn our attention to the fact, that many performers, who, according to the present tendency of pianoforte playing, may be said to possess considerable skill, are greatly deficient in steadiness and combination in the art of part-playing; that many who are able to rattle off the newest twelve-finger étude, cannot play a simple chorale, so as to bring out the melodic connexion of each single part. We have already shown, in the Appendix E (p. 432), what an obstacle this must prove to the progress of the student of musical composition.

To remove this obstacle, an occasional steady practice of thorough-bass playing will greatly assist.

Such exercises require no additional information or preparation besides that already given. There is also plenty of material scattered through this volume; every figured bass, *e. g.* Nos. 151, 167, 171, 201, 204, 289, 317, 340, those in Appendix XVIII, and many others, may serve for this purpose; or, if more be required, the student may take any bass part and figure it himself, either according to the harmony already set to it, or according to his own invention. Thus the figuring of a bass and the accompaniment of a figured bass may also serve as a most useful recapitulation and practical application of the whole doctrine of harmony, so far as it has been developed*.

In these exercises, the student should proceed in the following manner: he should write the harmonies indicated by the bass and the figures in *every position*, so far as it can be done without a fault; first in four parts, next in five, and then in three parts; he should then play the harmonies as written out in a strictly legato style, not too loudly, but with perfect equality of touch; finally, he should take up a figured bass and accompany it at once upon the instrument, without having previously written the harmony.

We shall only give one short example. This bass



* For which reason, it is also a good preparation for the art of playing from score, of which more may be read in the author's *Universal School of Music*, translated by August Wehrhan, Esq. and published by Messrs. R. Cocks and Co.

is to be accompanied in four parts ; in the first chord, the octave is to appear in the upper part ; we write thus,



Were the third to appear in the upper part of the first chord, we might commence as at *a* ; if the fifth, as at *b*.



A five-part treatment of the same bass might commence as here, at *a*, and



a three-part harmonization as at *b* ; &c. &c.

In the last example, we have introduced a fuller chord in honour of five-part composition ; the whole bass might have been figured and harmonized in many different ways.

This too we recommend, as also the introduction of suspensions, which may form the conclusion of all these exercises.

REVIEW OF THE OLD METHOD OF TEACHING.

As we have here recommended the practice of thorough-bass playing, as an exercise intended for a purely *incidental object*, and by no means necessary in the study of harmony, it will be well to take a glance at the old method of teaching harmony, in which thorough bass took precedence of all others, and was treated as the key-stone and safe-guard of the whole doctrine. We cannot, of course, enter into minute examination ; this must be reserved for another occasion ; we confine ourselves here to a mere indication of the course to be pursued by a zealous teacher. He who cannot find his way after these brief explanations, or who, from indolence or prejudice, will not recognise their advantages, may wait for more demonstrative explanations.

We proceed upon the following principles, established amongst all thinking people, and especially practised teachers engaged in artistical education.

Every system of teaching should be faithful to its object. The more cautiously and easily it advances to this object, the more satisfactory it is ; the more directly it aims at and appropriates essentials, so much the more easy and certain is the result.

The doctrine of composition, consequently every branch of it, including also the doctrine of harmony, should impart all requisite information on musical composition, to render the student capable of producing compositions worthy of an artist.

Now, how does the creative artist set to work?—Here two cases are to be distinguished.

Under the happiest circumstances, the whole work presents itself like a vision to the imagination of the composer, complete in all its parts, melody, harmony, progression of the parts, instrumentation, &c. ; and he has only to express in writing what his genius has perfectly conceived. This is the most happy, but, even to the greatest artists, a most rare case ; and not to be hoped for, in a work of great extent, by a partially accomplished artist or a tyro.

In the other case, the most usual one, the chief points of the composition, the leading melody, or its principal features, some particular arrangements of the other parts, &c. occur to the mind of the artist. These he holds fast, and then adds, according to his ability and acquirement, what is necessary to the completion of his first conception.

The first cannot be taught or acquired ; it is the pure gift of talent and inspiration ; this, however,—let it not be forgotten—is impossible, without a previous perfect artistic training.

The second course of operation, which alone admits of direct assistance, is that to which *our method* is addressed. Its purpose is to lead to actual composition, proceeding in a direct course, and from the beginning making its paramount object the form and construction of *melody*. Harmonic accompaniment is then added to this melody, which gradually develops itself, until its different parts assume an almost independent character, when the higher doctrine commences, upon which nothing farther need here be said, than that it is a continuous and organic development of the elementary principles of composition.

This principle is carried out, not only in the entire plan of our work, but also in each special point ; no form or combination being introduced and explained, which is not also at once practically applied. Thus our method tends, from the beginning, to awaken and train the imagination as well as the artistic judgment of the learner, to excite and keep alive his interest, and, from the earliest stage, to place him within the sphere of artistic activity, which is the only object of his aspirations.

But what is the course pursued in the old doctrine of harmony or thorough-bass ?

It first communicates all possible intervals and scales, and then introduces in masses all possible chords. These chords are not developed upon a natural principle, or according to the rational requirements of art ; but are sometimes formed and combined in a manner altogether arbitrary ; hence appear, amongst others, those chords of the eleventh and thirteenth, which are in reality no other than dominant chords, or chords of the ninth, forming suspensions upon a bass progression, anticipations or organ points, which the inventors themselves at once confess cannot be

practically employed as they are represented; or, they are occasionally extracted mechanically from the scale, the arrangement of which is directly opposed to harmony; as by G. Weber*, who, however, with a feeling of the insufficiency of the principle, did not venture to follow out a system resting upon a foundation so erroneous.

These masses, in a tabular form, were then crowded upon the memory of the student by means of transposition into every key, in all positions and inversions, and accompanied by a series of rules on preparation and resolution, of which we have frequently shown the uncertainty, and which G. Weber himself long before exposed with great penetration and unsparing ridicule. In this way too, the different forms of suspension, passing notes, &c. were thrown in, like disjointed limbs, without regard to their real nature and necessity.

That this long preparation, to which must be added the rules respecting false fifths, &c. the hobby-horse of these un-artistic teachers, is no real *artistic* occupation,—that it only exercises the memory, or, at most, the reasoning powers, while, leaving nothing to the imaginative or self-acting intelligence of the student, it must rather tend to extinguish, than to excite and purify, *artistic* feeling,—cannot but be evident to every reflecting mind.

And, after all, what good is attained by such a course?

Of course, *not* the power to compose any thing, or even to write an accompaniment to a simple melody.

Now follow those thorough-bass exercises, which consist in writing *harmony without melody* to a figured, or perhaps an unfigured, bass. Thus the whole order of proceeding, peculiar and necessary to art, is in the old system reversed; that which is merely of secondary importance is prominently put forward, while the principal object is not merely postponed, as might perhaps be supposed, but altogether passed over. And yet one might learn from every child, as well as from every master, what is the essential point. This, however, is the very subject those are unwilling to enter upon who do not live in their art, who have neither a calling nor talent for that which they undertake, and who merely learn, and then teach as a means of subsistence.

This unartistic or rather anti-artistic mode of teaching, and the years of fruitless toil entailed upon the student, are the causes of that barrenness of heart and mind found in some musicians; who, becoming insensible to the real life of art, are incapable of vindicating the dignity of their profession as artists and teachers, and the rights of art, even against the unscientific, whose natural ideas have not been perverted or wearied by ill-directed studies.

* See Appendix S, p. 497.

P.

SEVENTH DIVISION.

TENTH SECTION.

Page 221.

WE have at this point perfected the development of harmony, so far as it is derived from its own source, and applied it progressively to practice. In these latter occupations also, with those laws, according to which the progression of the parts in and through the chords is regulated. We will avail ourselves of the present moment of rest, for a closer consideration of the most important subject connected with these progressions; viz.

THE RELATION OF THE PARTS IN THEIR SIMULTANEOUS PROGRESSION.

We have already seen (p. 73) that two parts, unless the one be a mere duplication of the other, cannot well proceed in octaves; nor (p. 74) in fifths; but it was even then remarked that not every succession of octaves or fifths is objectionable. Now, if we really meet with such progressions in the works of all masters, if even a strictly systematic development has led to sequences of fifths (No. 429), it is plain that a bare prohibition, such as former theorists were wont to give, cannot be considered as a satisfactory settlement of the question. It says very little, to affirm of a certain relation, *e. g.* a sequence of fifths, that it is disagreeable, that it does not sound well. If nothing be aimed at in music but what is pleasing to the ear*, then this art sinks down into a mere tickling of the senses, and the mind ceases to take a part in it, otherwise than in a merely superficial manner. We know, however, that art has a much higher aim, and is as little, merely sensual, as man is a mere body.

When, therefore, any relation strikes us as pleasing or displeasing, we cannot rest content with this mere observation; but must inquire into the meaning, the spiritual contents of that relation. On this meaning must depend its propriety: if

* And, after all, what is pleasing to the senses? To one person this, to another something else; to-day under these circumstances, *this*; to-morrow under different circumstances, *that*! No person would like only sugar or salt to every meal, and so does every sensual pleasure require a change of soft and harsh, of customary and more unusual ingredients.

the relation express, or effect what it is intended to express or effect, it must be proper; if not, it is wrong.

Now we have already discovered that there are two progressions which strike our sensual perception; viz. when two parts proceed in octaves, and also when they proceed in fifths. Hence arises the question: are all sequences of octaves or fifths every where and equally strange or disagreeable?—are not, perhaps, all successions of the same intervals objectionable?—or, to place the subject in a clearer light, what is the meaning of such a

PARALLELISM OF THE PARTS

(as we have already termed (p. 131) the progression of different parts in equal intervals)? If we can answer this question, we shall also be able to tell when such parallelism is in its place.

We cannot here enter into a minute examination. It would be necessary, first, to ascertain the special meaning of each interval, *e. g.* a fifth, before we could arrive at the signification and character of any succession of such intervals. Such an investigation does not, however, belong to the province of a practical school of composition, but to the science of music; the former can only refer to that which every one may immediately feel and instinctively appreciate. This, however, is quite sufficient for the practical purpose of the School of Composition, if taken in connexion with the other information it contains. Much depends also on the character and force of the tone of the organ or organs of music which have to perform a parallelism; many things may be allowed to pass upon instruments whose sounds are of comparatively short duration, or whose intonation is quick and sharp (as the piano or violin), which would appear startling, or even displeasing, upon instruments of a more sonorous and firm tone; for example, wind instruments. Even the mere difference of tone, by attracting our attention, may enable a parallelism to pass unnoticed. Both circumstances co-operate in the case of Gluck's sequence of fifths, to which reference will be made hereafter (No. 326).

In general, it is to be said of every parallel motion, that there is more similarity and greater union between two parts proceeding in the same intervals, than between others proceeding differently. For this reason, a strain consisting of two or more parts moving in octaves



is considered as a one-part composition (p. 45); for this reason also, octave progressions within the harmony (p. 73) have been declared faulty; for the two parts forming octaves should each tell as a separate part, while in this case both constitute but one.

And thus we find, as we may often hear in duets, that no progression, besides that in octaves, is so expressive of agreement and unity, as that in thirds or sixths.

In multipartite composition also, two parts moving in thirds or sixths, as here, the first and second



unite most closely together, forming, as it were, a separate whole amongst the rest. Hence, an entire harmonic strain is more closely and firmly united by a parallel progression of the extreme parts; as may be seen from this passage in Handel's stirring Hallelujah chorus :

A musical score for a passage in Handel's Hallelujah chorus. It features a treble clef and a key signature of one sharp (F#). The time signature is 3/8. The notation shows a series of chords and moving lines in both the upper and lower parts, illustrating a parallel progression of the extreme parts. The lyrics are: "Der Herr wird Kö-nig sein. The king-dom of this world".

where the composer, by means of the parallelism of the extreme parts, effects the expression of a calm and solemn unanimity. Thus a parallelism may also carry us gently over progressions which might otherwise appear startling and disagreeable. Of this we have already had an instance in No. 116, where the parallel progression of the first and third parts lessens the effect of the irregular progression of the third and seventh of the dominant chord. The same may be seen in the following examples :

A musical score for a passage in Handel's Hallelujah chorus. It features a treble clef and a key signature of one sharp (F#). The time signature is 4/8. The notation shows a series of chords and moving lines in both the upper and lower parts, illustrating a parallel progression of the extreme parts. The passage is divided into four sections labeled a, b, c, and d.

of which the first two (*a* and *b*) are essentially the same as those in No. 116. At *c*, the seventh ascends in one of the extreme parts, and the sound *e*, into which it was expected to resolve itself, appears in the lower octave, the parallel bass. At *d*, we see the same case, but here the parts also ascend in fifths.

Such similarity and unity of progression cannot, however, always be desirable; on the contrary, it will in general appear preferable to proceed, especially with the extreme parts, in a more characteristic manner, in order that the variety in the course of the parts may increase the internal richness of the composition. It will be especially necessary to avoid too great an extension and too frequent a repetition of parallelisms, or the unity will decline into monotony or weakness. For this reason, the older theorists put it down as a rule, that, in chorales, the bass and upper part are not to move in thirds or sixths. They justly feared that by such a course the harmony would be weakened and the dignity of sacred music impaired; but they unfortunately forgot that there are passages, as in Handel's, above alluded to, where a softer fusion of the parts, and for this purpose a parallel motion, are required.

So far respecting parallelism of the parts generally. It now only remains for us to examine the effect of the different sequences arising from parallel motion. The first of these is the

SEQUENCE OF OCTAVES,

with respect to which the most essential explanations have already been given on p. 73. We there satisfied ourselves that duplications in the octave for the purpose of strengthening one or several of the parts, as in Nos. 51 and 94, are unobjectionable; but that the case is different when consecutive octaves are formed by two parts which, according to their position, appear to be intended as distinct series; as in No. 93, which has previously (compare No. 91) appeared as one of the essential parts of the harmony, and now all at once assumes the character of a mere duplication of the bass. The same observation applies in all cases, even those where the octaves appear in a more independent manner.

In the first place, we see here

a passage in which the third and fourth parts move continually in octaves*. We may consider the one as a mere duplication of the other; both perform the same strain or melody, like those in No. 51, but the effect is quite different to the powerful stress it would impart to a single progression.

The melody of the middle part is brought out much more fully and energetically, and it will therefore be necessary, in each special case, to enquire whether it agrees with the object in view to make this part so prominent.

In the following passage from Mozart's Duet in *D* major,

we meet with a similar case. The upper part is supported in octaves by the tenor (two octaves below), but the harmony appears between the octaves, just as in No. 93, the tenor between the alto and bass.

* In Nos. 547, *a*, and 631 also, some of the middle parts are supported by octaves.

A still more striking form of octave parallels occurs in a short piece for the piano-forte, *F. Schubert's Schwanengesang*, arranged by Fr. Liszt *; in which, first, the upper and middle parts (the bass is partly contained in the appoggiaturas)

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molto marcato. &c.

and afterwards the upper, middle, and lower parts,

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p molto agitato e sempre ben marcato il canto.

move in octaves, while other parts come between to fill up the harmony.

How are such and similar passages (which occur frequently in orchestral compositions) to be explained?

In the same way as the former. Mozart's two parts and the three octaves in Liszt's composition are mere duplications; they represented only *one single part*, as is quite apparent, both from the decided manner in which they are conducted, and the palpable difference between them and the accompanying parts. Liszt, as well as Mozart, was aware of the effect of such duplications, and derived from it a charming musical form, which has been much cultivated by the younger of the two

* Published by Messrs. R. Cocks and Co. price 3s. The second movement is still more interesting.

in which no triad appears in the same position as the one preceding or following it, such a bare repetition must in itself produce a disagreeable effect. And this external uniformity causes the want of harmonic combination to be felt much more keenly when the sequence of fifths indicates, or appears to indicate, two unconnected triads, such as those of the dominant and subdominant; or contributes, at least, to render the succession of such unconnected harmonies more conspicuous.*

From this we perceive that certain sequences of fifths must be more objectionable than others, and also why they are so. Fifths, that indicate or belong to chords having no harmonic connection (as at *a* and *b*),



must strike the ear more unpleasantly than others which indicate or belong to closely connected harmonies (as at *c* and *d*); especially when the latter (as at *e*) appear to belong to two different members of the phrase or strain. Sometimes our feeling will be reconciled to a sequence of fifths, by the parts merely proceeding in contrary directions, as in this passage from Haydn's Seasons,



where two pairs of consecutive fifths,

$$\begin{array}{c} e—a \text{ and } d—g \\ a—d \text{ and } g—c, \end{array}$$

appear in the lower parts †; or if the sequence be interrupted by rests,



* This is the reason why sequences of fifths are not offensive to those who have no idea of harmony. In the middle age, people sung in fifths without a suspicion of doing wrong; Mozart (the father) heard two mendicants at Venice sing in fifths in the year 1771; and André narrates that he heard the same done, in a procession of men and boys, at Würzburg, in the year 1822. In all these cases the singers had no idea of producing harmony, each sung the melody in the pitch best suited to his voice, without troubling himself about the other singers.

† Nothing would have been easier than to avoid these fifths, by conducting the middle part from *e* to *d* and from *d* to *c*. But such, or any other alteration, would have broken the energy of the bass, and spoiled the whole conduct of the parts.

as thereby the connection of the harmony is partly loosened, or, at least, concealed. Intermediate sounds, as here,



also remove or soften the effect of a sequence of fifths, especially when the latter occur upon unaccented parts of the measure, as here :



Such sequences may also be easily avoided, *e. g.*



by evading the second fifth (as at *b*), or letting the two fifths appear upon different parts or members of the bar (as at *a* and *c*). But every one must feel that this is merely dealing in trifles, and that an actual sequence of fifths occurs in all these cases as little as in No. 96, where we made the first attempt to avoid it.

It is farther to be observed, that a sequence of fifths is less striking when it is apparent from the other parts that no such chords as indicated by fifths, but others, especially connected ones, succeed each other. Thus the successions in No. 318, *b*, assume a much milder form here, at *a* :



and more so at *b*, because the second chord has become a dominant chord, and is harmonically connected with the first. Indeed, in many cases where a clear and smoothly flowing harmony is particularly desirable, it were better to write as at *b*, than to avoid the sequence of fifths.

A succession of fifths is still less objectionable when both may be considered as belonging to the same chord, as here :



or when the sequence is concealed or compensated for by a particularly flowing motion of the parts, as in these passages—*a*, from the Pastorale in Handel's Messiah; *b*, from Beethoven's Sonata, Op. 14 :

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In the first of these passages, the second part retains that sound which, in the upper part, forms the first fifth with the bass, whereby the sequence of fifths, which undeniably occurs between two extreme parts, is veiled from observation. It would be easy to add to the number of such cases, where a composer, for special reasons, deviates from the general rule, and not only admits a sequence of fifths, but prefers it to any other mode of expression. It must now also be perceived that those successions of fifths to which allusion was made, p. 263, and which, in the first mode of harmonising, were found to be unavoidable,—and farther, that successions like these

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are to be reckoned amongst the less objectionable ones, inasmuch as the fifths belong to closely related and connected chords, and that, in particular cases, they (especially the latter) may be, not only a proper, but the only right form of expression.

So far regarding a subject which, from the earliest times, has engaged the attention of the theorists, and by incessant controversy heightened it into a morbid irritability. It could not be otherwise, after they had once been precipitated into a general and absolute prohibition of all sequences of fifths, and then found their law continually disregarded and contradicted by practical musicians ; for there is hardly one genuine artist who has not, in some passage or other, introduced a succession of fifths, and

been fully justified in doing so.* We acknowledge that a sound principle is lying at the bottom of the prohibition, and have the means to avoid consecutive fifths where we think it necessary; but we must not forget that, in this case as every where else in art, a general and absolute law can only sow the seed of error, and that sequences of fifths may not only be admissible, but, under certain circumstances, the only proper form of expression. For a time, therefore, we act in accordance

* That there are many other cases, besides those pointed out above and elsewhere (Nos. 552, 557, &c.), in which a sequence of fifths may serve for a particular artistic purpose, every one who will take the trouble to look about for such may easily ascertain. Thus, to cite but one example from a master, Gluck, in his *Armida*, in the slumber-scene of Rinald (Act 2, Scene 3, p. 88 of the original score), employs repeatedly the following sequence :

and finds in it the last touch for the representation of the voluptuously dissolving slumber into which the enchantress throws the hero of the piece.

We will, however, bear in mind that such combinations as stand isolated in the world of art must not be imitated and sought for, or they will lose all the value they possess as direct revelations of genius. The composer has something of much greater importance to do; his mind is occupied with much higher thoughts and intentions than to seek for abstract forms, admissible only in special cases, and even then of no value unless they occur spontaneously; and to the student such exceptional cases must be of far less value, as the development of the regular forms of melody and harmony is so varied and endless, that, if faithfully followed up, it will leave him no time for hunting after chance phenomena.

We cannot conclude our observations without mentioning a singular case, occurring in the work of a modern composer: *La Romanesca, mélodie du 16me. siècle, transcrite pour le Piano par F. Liszt*. Liszt seizes the first four sounds of his melody, and forms upon them an introduction which commences thus:

After a very interesting transcription of the air, there follows an episode, of which we quote the following passage:

with the rule, for the purpose of learning how to avoid fifths; at a later time, however, we shall neither shrink from employing them wherever they seem proper, nor seek for them from caprice, still less from contempt of a rule, which to us can be no longer oppressive or unjust.

Already, in the second bar of No. $\frac{3}{8}$, the alternation of dominant and subdominant harmonies sounds strange to the ear (p. 101). In the fourth bar, we hear the first sequence of fifths; but they are fifths belonging to closely related chords (p. 473), and as the progression of the parts does not appear by far so distinctly upon the piano as when each part is performed upon a separate instrument, we are inclined to fancy that the sound *g* in the third part proceeds to the sound *a* in the second part (as if the sound *e*, in the bass, belonged to two different parts, one of which descended to *F*), instead of causing a sequence of fifths. And thus these fifths sound soft and delicate, and are clearer and more pleasing than the succession of distant chords in the second bar.

In No. $\frac{3}{8}$ the same succession of fifths is repeated, and, after a passing sequence between tenor and bass, from bar 1 to 2, there follows another succession of fifths, in chords belonging alternately to *G* major and *E* minor, and thus pointing again to closely related keys, although sounding more strange than the preceding ones. Finally, the same motivo reappears in minor:

and here the consecutive fifths naturally sound much more gloomy and strange, on account of the inherent character of all successions of minor harmonies (p. 90). Every where the chords have been employed in the most pleasing form; and it appears to be intended by the composer that they should softly mingle together upon the lightly vibrating piano (performed by an orchestra, or a chorus of voices, or even upon the organ, every thing would sound quite differently), like sounds wafted over to us from olden times; strange, and yet enticing and dear. We do not find fault, either with these combinations, or the endeavours of Liszt, and other composers of the day, to draw out of the instrument the sweetest and most impressive sounds, as it were in spite of its inherent imperfections. Such attempts are undoubtedly of an artistic nature, and deserving of all honour and praise, where they arise from such deep perception of the genius of art, and are carried out with such energy and talent as often by Liszt. Only let not the attempt to produce the most delightful tones, and the most characteristic combinations of sounds, absorb the whole attention of the composer, to the neglect of the higher spiritual life, the free and grand development of ideas—a consequence which there is reason to fear will occur, when the material element of art is cultivated with greater love than that which is purely spiritual.

In respect to
or (as below, at *a*)

Successions of minor Fifths,

Successions of mixed Fifths ;

namely, minor fifths following major (*b*), or even major fifths following minor (*c*), it



must be apparent that, as a minor fifth indicates no original key whatever, and therefore a succession of fifths which are all, or partly, minor cannot indicate a succession of unconnected chords and keys : the principal objection against consecutive *major* fifths here no longer exists. Nevertheless, a portion of the strangeness peculiar to successions of major fifths adheres to such sequences also, in which (as at *c*, in the above example, where a minor is followed by a major fifth), because, by the latter again, a distinct chord is indicated.

By inverting a fifth, *i. e.* by placing its lowest sound uppermost, we obtain a fourth. From this it may already be foreseen that a

Sequence of Fourths

cannot be *altogether* free from the objections that attach to consecutive fifths. We have already (p. 126) employed consecutive fourths in sequences of chords of the sixth (as at *a*),



In such sequences, the easy flow of all the parts conceals, or at least carries us more lightly over, what might otherwise appear startling, if not disagreeable ; but when the fourths are open and unconcealed, as at *b*, they may become as objectionable as sequences of fifths.

Sequences of Seconds or Sevenths

can occur but rarely ; *viz.* when a chord of the seventh, or a derivative chord, is followed by another ; as,



The most innocent of all parallel motions are

Sequences of Thirds and Sixths,

such as we have formed and observed repeatedly. When it accords with the idea of the composition to make the parts glide as smoothly as possible, parallels of thirds and sixths may be employed with advantage ; but when they are continued too long,

especially if occurring between the extreme parts, they tend (p. 469) to weaken the harmony. Thus this section,



although not wanting in change of chords, is undoubtedly deprived of all harmonic power by the parallel motion of the extreme parts.

In the above example, we observe, in passing, a peculiar mode of conducting the parts: *the parts cross each other*, the tenor rises above the alto, and for a time becomes the second part. But we discover immediately the reason of this exceptional progression of the parts. The second part leads in a consistent manner, from *c* through *b*, and *bb* to *a*; the tenor (*g—g*) keeps at first below it, but in the third chord rises up to *c*, in order to preserve the harmony complete, without disturbing the progression of the alto. Of course, if such a crossing of the parts should occur too frequently, or be continued too long, the course of the different parts would ultimately become confused; nor could the principal part be crossed by one of the lower without fear of lessening its effect. In the parallelism of thirds also, a startling case has been found out by theorists; viz. a

Sequence of major Thirds,

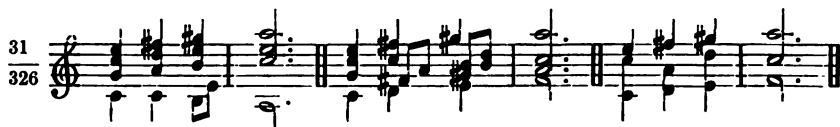
such as occurred in our first mode of harmonizing the scale, between those ominous sixth and seventh degrees (p. 73), and which indicate the succession of two unconnected chords:



This sequence, also, has been prohibited, especially by ancient theorists, under the name of *tritonus*; and it must be acknowledged that it causes the want of connexion between the parts to become more apparent, that it is more harsh than an alternate succession of major and minor thirds, and that the monotony and harshness of this parallelism increases, the longer it



is continued. But here again the sequence becomes much more endurable and unobjectionable when the chords are connected; *e. g.*



nor must it be forgotten that the employment of unconnected harmonies may, under

many circumstances, be the proper expression of some artistic idea, and often cannot be avoided without interfering with a well-conceived plan; as we see in the following stretto in Seb. Bach's fugue in *D* minor: *



which could not have been carried on, or led to such beautiful results, if the composer had shrunk from the consecutive major thirds.

All these cases remind us of the oft-repeated warning to guard ourselves against that effeminacy of the senses which would cause us to tremble at every full and energetic expression, and which continually deceives itself; because the habit of viewing with mistrust every expression or form against which scholastic wisdom has raised suspicion, would eventually shake our confidence, and lead us to take offence at every thing. Those mistaken musical purists, who shrink from everything that bears the name of fifth, tritonus, or false relation, &c. are not only contradicted by the works of all masters, but forced to allow themselves what they term licenses, *i. e.* to act in contradiction to their own rules, or they would even be obliged to give up writing altogether. He who practises music has something better to do than spying out every suspected or calumniated progression; such painful anxiety is as foreign to the genuine artist, as idle slovenliness or ignorant temerity. Purity of style—a thing which has been praised by so many, and understood by so few of our theorists—is not attained by a picking out of all doubtful cases, but by the acquirement of that *purity of heart and mind* which will present to him the proper expression for every properly conceived idea, and help him to carry it out effectively by a natural and rational conduct and combination of the parts.

* Forty-eight Fugues and forty-eight Preludes, by Seb. Bach. Messrs. R. Cocks and Co. London.

Q.

EIGHTH DIVISION.

SECOND SECTION.

Page 233.

IN the course of the School, only so much has been said on this subject as was immediately necessary for the employment of the learner; even the observation which would most easily suggest itself, that any sound of the melody may now, not only be treated as an interval of a separate chord, as hitherto, and here, at *a*,



but also as a suspension of the following sound (as at *b*), has (in the fourth section, p. 236) been only practically shown.

Here, however, since the practical and first demand of the School has been complied with, we must not omit to mention a few special points connected with the doctrine of suspensions.

The resolution of the suspension was necessary, in order to remove and reconcile the contradiction between the sound which continues from the preceding chord into the new chord, to which it does not belong. But this reconciliation may be retarded by inserting one or even more intervals of the new chord between the suspension and its resolution. Thus the sound *e*, here



at *a*, regularly resolves itself into *d*, but only after the third of the new chord has first been touched upon. At *b*, even as many as three different intervals of the

chord intervene before the suspension is resolved. Beethoven, in the commencement of his incomparable Sonata, Op. 101, has gone still farther—



The first bar ends with the chord of the fourth and sixth, $e-a-c\sharp$, the next commences with the dominant chord, $e-g\sharp-b-d$, to which, in the second part, the sound a is continued as a suspension, and must resolve itself into $g\sharp$. Before doing so, however, it proceeds first to the sound $f\sharp$, which is also foreign to the harmony, and then to b , the fifth of the chord, whence it finally proceeds to $g\sharp$. In explanation of this $f\sharp$, it might be said that the composer had in his mind a chord of the seventh, $f\sharp-a-c\sharp-e$, formed upon the two lowest sounds; or even that here a chord is indicated which consists of six intervals ($e-g\sharp-b-d-f\sharp-a$), and which would be termed a *chord of the eleventh**; if it could, indeed, be of importance to explain every isolated form and combination according to its connexion with the fundamental forms; and if it were even allowed to suppose, from such isolated forms, of which no other instance occurs, the existence of a new species or class of forms. We shall, afterwards, return to the case before us; here, moreover, the explanation of that $f\sharp$ is of secondary importance, as we only intended to give an illustration of the retarded resolution of a suspension.

The whole circumstance reminds us, however, of the retarded resolution of the third, seventh, and ninth, in chords of the seventh and ninth (p. 231).

So much respecting the *resolution* of suspensions. As regards their *preparation*, it will be remembered that a suspension can only be accounted for by its having first appeared as a component interval of a previous chord which continues in the next. This is what we have termed its preparation, and have also perceived that it must take place in the *same part*; because preparation, suspension, and resolution are no other than the peculiar progression of a part. But, we may now commence the introduction and employment of suspensions with greater freedom. Here



* Some of the old theorists have, in fact, distinguished, not only *chords of the eleventh*, but also chords of the *thirteenth*. The author thinks that he has shown the want of reason for this doctrine, in his essay, *Die alte Musiklehre im Streit mit unserer Zeit* (p. 103): although, by a certain train of ideas, he was himself led to a real chord of the eleventh, in his Oratorio, *Mosé* (Score, p. 168). That this isolated case does not weaken his argument, and that the chords of the eleventh of the old school are no real chords, may be seen in the work alluded to.

we see, at *a*, an interval of the chord *g—b—d* suspended by *c*; it has occurred in the first chord in the same octave, but in a different part. At *b*, the suspension has not even appeared in the same octave, but in the lower one; at *c*, it has not appeared at all; our musical feeling and experience merely leads us to infer, from the sounds *e—g* (and *c*), that it might or should have appeared in the preceding chord. In this manner, the following, from one of Mozart's Quartetts, is accounted for :



We can only comprehend the appearance of the sound *f* in the second part, by supposing that the bass of the first bar indicates the chord *f—a—c*. If, here, the lower *f* sufficiently prepares for the appearance of the upper one, the sound *c* in the middle part of this passage, from Mozart's *Così fan tutte*,



can only be accounted for by supposing that the sounds of the first bar indicate the chord *f—a—c*, as the bass did in the former case.

It will be easily perceived that all these cases are only farther and bolder deductions from the first law, which prescribes that suspensions must be prepared. In all, a preparation really does exist, although not equally palpable, being left to the imagination for completion. We do not pronounce such combinations wrong or inadmissible; at the same time, we acknowledge that there is still something more or less strange about them. And thus we might finally admit a suspension without any preparation whatever; as



should a sharply penetrating and grating percussion suit the design of our composition. A subdued and plaintive expression might likewise be sometimes imparted to a strain by means of unprepared suspensions; thus :



Sometimes, however, the irregularity is merely owing to the mode of notation which a composer has adopted. Passages like this



only appear to contain unprepared suspensions. They should have been written thus :



and are to be explained as imitations of such forms, if a composer, for some reason or other, should take the liberty to have them performed as noted in No. 335.

We return once more to the subject of resolution.

According to the rule, the resolution should take place in the same chord the suspension appeared in. Here, however,



we see it take place in another chord. The sound *f*, of the upper part, should proceed to the third of the triad upon *c*; the sound *e*, to the octave of the triad upon *d*. Both sounds do, indeed, proceed to *e* and *d* respectively, but not before the triad *c-e-g* has been succeeded by *a-c-e*, and the triad *d-f-a*, by *b-d-f*. A similar case occurs in No. 333. There the sound *f* (the third crotchet of the bar) remains stationary, in the form of a suspension to the chord *eb-g-bb*; but its resolution takes place in the next chord, *c-eb-g*, where it proceeds to *eb*. In both cases, it is sufficient that the expected sound does really appear at last.

We might even go farther, and, as here,



postpone the resolution till the third chord. Such cases may be considered, and occasionally tried, although they require no special practice.

But there still remain other and more peculiar forms.

We know two ways of giving motion to one or more parts, while the remaining

parts sustain the chord; viz. suspension, and the change from one interval of the chord to another, as in Nos. 61 and 96. It is no question that both modes of progression may be employed *in succession*, provided both, especially the suspension, are treated in a proper manner. Here, *e. g.*

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the first suspension in the upper part (at *a*) has been led in a proper manner from *a* to *g*; so also the second suspension (at *b*) proceeds properly from *f* to *e*; the third (at *c*) from *b* to *c*; and the fourth (at *d*) from *d* to *c*: but, in all these cases, the upper part, after having been resolved, moves through several other intervals of the chord.

This proceeding, though quite in accordance with the rules hitherto observed, is often too tedious. Here

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we see the same phrases without any circuitous progression; all the intermediate sounds have been thrown out, and only the last, to which they lead, are retained. It is true, the resolution itself has thereby, also, been done away with; instead of the expected sounds *g*, *e*, *c*, we must content ourselves with the chords in which they are contained (but in a different part); or, according to the well-known property of all chord-like combinations, are readily imagined as existing. It is this deficiency which *isolates* the suspended sound in a manner still more marked, and thus enables us to employ it, either as the expression of soft longing (as if left by itself in a distant land), or to make it appear in a harsh and cutting contradiction to the rest of the harmony.

If a softer form of expression be desired, the suspended sound may be introduced in another part simultaneously with the suspension; thus, accompanying the upper part in the above example as here:



In this case, the sound which appears in another part may in some measure represent or compensate for the absence of the expected resolution.

This leads us to a new deviation from the law of suspensions. We see the same interval appear in the bass, while it is suspended in the upper part.



The distance lessens the contradiction*, though it does not remove it; and we

* A similar case occurs in the following passage,



from the charming first movement of Beethoven's third quartett (Op. 18), where the suspending and retarded sounds (*g* and *f*♯) appear simultaneously in two adjacent parts. Ought Beethoven to have assigned to the second violin the higher or lower *a*, instead of *f*♯?—By so doing, he would have destroyed the smooth progression of the second part, and its pleasing parallelism (p. 468) with the bass; besides, if he had led the second violin from the lower *a* up to *g*, his principal motivo (the minor seventh) would have lost its freshness, and afterwards appeared lame. Or should he have let the second violin rest a bar longer, and introduced it in the next? Such an entry would in itself have appeared ill-timed, and would have lessened the force of the tutti, which now starts firmly and energetically after the solo introduction of the first part. Beethoven, like every artist, kept the effect of the whole, the *tout ensemble*, in view, and has done so with the greatest success; the transient contradiction between *f*♯ and *g* was not only unavoidable, but imparts an indispensable charm to the tenderly conducted movement.

The same consideration has led Seb. Bach, the most circumspect, and yet at the same time the boldest, of all composers, to go even a step farther than Beethoven. In this passage from his Fuge in *A* minor,



must consider whether the idea and purpose of our composition require such a harsh collision of sounds, and whether the latter is otherwise justified by the connexion in which it appears. Handel's Messiah contains a bold stroke of this description, in the admirably tender and softly breathing chorus, "His yoke is easy, his burden is light:"

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ist leicht, sein Joch - - - ist sanft

and, like a true master, he hits upon the right expression. The suspension preserves the tender and contemplative strain from becoming effeminate, and awakens the feeling of sorrow; for, after this chorus, the theme is—suffering and death.

In the above case, the irregular suspension appeared justified, because it accorded with the deep meaning of the composition. In a different manner, and for a different purpose, has a suspension of this kind been employed by Beethoven, in his Sonata, with violin accompaniment (Op. 24).* In the Scherzo, pianoforte and violin are thus opposed to each other:

Violino.

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Pianoforte.

It will be easily perceived that the harmony, divested of the rests, stands thus:

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The upper part moves in octaves with the second, but deviates from it in the

the suspension and retarded sound appear not only simultaneously, but in the same octave, in close contact, which is quite at variance with the advice given (p. 223) in reference to No. 330.

Our advice was well-founded, especially as it was intended for the beginner, who is unable at once to perceive all the different relations under which suspensions may make their appearance. But Bach is also perfectly in the right. He would rather admit a transient harshness, which lasts only the time of a semiquaver, than spoil the spirited course of his bass, which carries out the motivo of the preceding bar.

* Published by Messrs. Cocks & Co.; as also the other Sonatas for Violin and Piano mentioned in this work.

second crotchet of the bar, forming a suspension from above. But this jocosé contradiction, which, on account of the quickness of the movement and the short duration of the sounds, is rather *piquant* than harsh, constitutes the charm of the movement: the violin affecting a reluctance to follow the piano, and, by its playful resistance and imitation, creating a little playful confusion.

In another sense, again, Beethoven (in the Andante of his grand Trio in B \flat major, Op. 97) suspends whole chords, even while the retarded sounds appear in other parts:



Here, at *a*, the sound *e* is suspended by *f* \sharp , *b* by *c*, *g* by *a*; and all these sounds appear simultaneously with the suspensions; at *b*, we find a similar contradiction; at *c*, the sound *b* \flat is suspended against *b* \natural , so that we have here both a suspension and false relation. It suffices, however, without entering deeply into the idea of the composition, to be reminded of the short duration of these suspensions, and the evanescent tone of the pianoforte, in order to perceive that a really disagreeable collision of sounds need not be feared, but that the passing contradiction merely serves to produce a more flowing fusion of the harmony.

We have, finally, to mention a *mized form*, arising out of the free employment of suspensions. Here



we see two illustrations of it. The sound *g*, in the upper part, continues to the chord *a-c-e*, and the sound *b* to the chord *c-e-g*. If these sounds were to be considered and treated as suspensions, they could only be suspensions from below; *g* would have to resolve itself into the *a* above, and *b* into *c*. In the above cases, the resolution of *g* would have been transposed into the lower octave, and that of *b* retarded by two intervening sounds of the chord. But then these suspensions would only appear to be mere octave duplications, dragging behind another part:

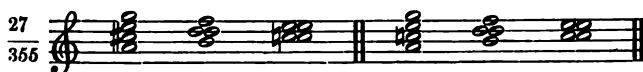


the suspending and suspended sounds appearing at the same moment*, and thus could not be explained in the ordinary way. We feel ourselves, however, reconciled to such "*lingering sounds*," as they might be termed, by observing that the part in which they appear, afterwards proceeds to the expected interval of the chord.

Or shall we consider such combinations of sounds as chords of the seventh,



which, instead of regularly resolving themselves, proceed to another chord of the seventh?



This would be a new, condensed form of No. $\frac{3}{5}\frac{3}{5}$; or, if one will take it so, an altered form of No. $\frac{3}{5}\frac{4}{5}$, in which the lowest sound, *c*, of the second chord has been raised a semitone, *a-c-c#-e-g*, proceeding to *b-bb-d-f*.

Or shall we consider the sound *g* as a pedal note, and the whole, as it stands before us in No. $\frac{3}{5}\frac{6}{5}$, as a short organ point? Both explanations would not apply to the second case, in No. $\frac{3}{5}\frac{3}{5}$. We have, however, already perceived that we must not allow ourselves to be detained in our progress by anxious inquiries into the comparative merits of different modes of explanation; it is sufficient if we only know how to form and properly apply such combinations.

This will suffice with respect to suspensions on their own account; if we consider them, however, in connexion with the chords in which they appear, we find that all tend to make the single chords appear less clear and defined, because they connect and interweave them with others. For this reason, they may often serve to soften the effect of such relations as would, if employed in their original form, appear harsh

* That a composer may, however, be sometimes led to such combinations, appears from the following passages in Beethoven's Grand Overture to *Leonora* (afterwards, *Fidelio*).

Allegro.



The upper part is performed by two violins in octaves; the lower by tenor and bass, also in octaves, where the suspending and suspended sounds continually appear together. That such combinations do not produce the same mild effect as the more regular forms, is plain; and it would therefore be inconsiderate purposely to imitate them. But that the genuine artist neither adheres to, nor is afraid of, isolated forms or specialities, but keeps the *whole* in view, and, in his undertaking to fulfil the idea of his entire work, ventures every thing that may appear necessary or conducive to his end—this we may again observe here, as in a hundred different places.

or otherwise unpleasant. This observation brings us back to the ill-renowned sequences of octaves and fifths. We will first consider a few cases of

Consecutive Fifths, softened by means of Suspensions.

Here, at *a*,



we see an open sequence of fifths; it is, however, one of the milder species, on account of the intermixed seventh (p. 474), and is still more softened, at *b*, by the introduction of the suspension. The following sequence of fifths, as written at *a*,



would be unjustifiable; but if softened by means of suspensions, as at *b*—and thus it is employed by Haydn, in his Symphony in *D* major*—it is unobjectionable. The same observation applies to this passage:



which is also based upon a sequence of fifths. This sequence is unjustifiable as it appears at *b*; but at *a* there is an apparently new chord, introduced by means of suspensions between the first and last two fifths (*g-b-e* and *e-g-c*), while the suspension of the root of the third chord strikes the ear so forcibly (p. 229), as effectually to divert the attention from the sequence of fifths.

* We meet with a similar passage in which the consecutive fifths in the two lower parts are concealed by suspensions from below, in the interesting Fugue in *B* minor, by Seb. Bach. It is this:



which, as will be at once perceived, is based upon the following succession of fifths (*a*),



with the suspensions at *b*. The farther contents of the upper and lower parts are explained in the chapters on Passing Notes and Auxiliary Sounds (pp. 238 and 246).

The case is different in

Sequences of Octaves concealed by Suspensions.

Here it may easily happen that the suspension increases the evil. This we readily perceive in the following examples :



The octaves, at *a*, are open and unjustifiable ; at *b*, they are not avoided ; while we have, at the same time, to bear the collision of the suspending and suspended sounds (*c* and *b*, *e* and *d*). Nevertheless, the following passages from Mozart's Fugue in *C* major



may show us that even an artist of such tender feeling was not afraid of a momentary harshness, when the consistent development of his design required or led to it*. Similar instances occur in Nos. $\frac{3}{3}\frac{3}{3}$, $\frac{3}{3}\frac{3}{3}$, and $\frac{3}{3}\frac{3}{3}$.

On the other hand, a suspension, as well as a passing note (p. 243), may appear in a *false relation* against a component sound of the harmony ; or rather, the latter against the former. Of this we have an instance in the following passage



from Beethoven's Sonata, Op. 7. But here again the false relation is justified, because it arises quite consistently from a properly conducted progression of the parts.

* That Mozart, in this case, has been quite conscious of what he was doing, and has not, as might perhaps be supposed, committed a fault inadvertently, is quite plain, from the consistent course of the upper parts, which leads to the consecutive octaves and their suspension. Mozart certainly would take care to keep his wits about him when he had to conduct his subject at the same time in augmentation and diminution, as in this case.

Finally, a practical observation on the

Manner in which Suspensions should be played.

Suspensions certainly sound softer and less strange to the harmony in which they appear, when they are played *legato*, as has been indicated on several occasions; this is also the manner in which they are usually both played and sung. But we, nevertheless, advise the *student of composition*, when playing his first exercises on suspensions upon the piano, *not to tie* the suspending note, but to strike it again (though not too strongly) after it has been prepared; for this reason, that the tone of the piano is not sufficiently continuous to give that force to the suspension, when tied, which would enable the student to appreciate its effect.

It is also a very useful practice, after the suspensions have been played several times, to sing the suspending sounds (in this case *legato*), while the other intervals of the chord are played with rather more than the usual force.

R.

NINTH DIVISION.

FOURTH SECTION.

Page 255.

It certainly is not our intention to write a panegyric on the great importance, or the charms, of melody as a form of art, but rather to assert and defend its just claims against the old school, which, for the last hundred years, has directed its attention almost exclusively to harmony and counterpoint; and, while bestowing great pains, especially upon the first of these two branches of composition, has most grievously neglected the doctrine of melody. We are not disposed to deny the value of some of its observations and precepts, or the merits of some of its theorists in respect to this branch of musical instruction; but neither can this compensate us for, nor make us forget, the almost general neglect. It will, moreover, be acknowledged that, in the critique of discipline and its tenets, it is immaterial whether something, be it more or less, has been done—but rather, whether, in accordance with the nature of its object, it has either fully developed it as an independent system, or, at least, treated it in connexion with, and as a component part of, a more extensive system of art or knowledge.

That the theory of music, and more especially a school of composition, cannot be considered complete without satisfactory elucidations of melodic construction,—that a student who has been neglected in this cannot be considered to have finished his study, is undeniable: it has long been perceived and acknowledged*. Some of the most eminent men have bitterly censured the neglect of melody; others have endeavoured, more or less successfully, to remedy this defect. In opposition to these, and without regard to demonstrative refutation, some teachers still adhere to the prejudice that melody cannot be taught, or that a musical student does not require such instructions: others express no opinion on this subject, but think that, inasmuch as every one may choose his own task and its limits, they are justified in treating some other branch of composition as a separate and independent system.

The former would soon be freed from their timid doubts, whether melody can indeed be taught, if they would only consider how many much more difficult things have been taught successfully in the walks of science and art; or if they would only endeavour to learn the meaning and purpose of teaching in general. The object of

* Compare "die alte Musiklehre im Streit," &c. (p. 16).

all teaching is to cultivate the capacity of the pupil in certain pursuits ; that is to say, to develop, since we cannot impart faculties, or, rather, to assist in their development by showing their existence and defects, and by pointing out the ways and means to expand and improve them. If the melodic doctrine could only effect the single object of aiding in the formation of melodies, **this alone would justify its existence, and prove its value.** It cannot be denied, however, that, even in its present state of development, it has effected much more.

If, moreover, this party refer to our great predecessors, Mozart, Haydn, &c. as having accomplished much without the melodic principle, and that, consequently, it is not indispensable, it will avail them little. Who will deny that there are more ways than one of cultivating the gifts of nature ? Had those men, or our contemporaries, rich in melody, Rossini, Strauss, Lanner, Labitsky, or others of whatever name, received no other instruction than in hearing, performing, and composing music, the first condition of all development—*practice*—passive in acquiring, and active in producing, would in their case have been fulfilled. And we know that it was fulfilled in all. Haydn, who commenced as chorister and itinerant musician ; Mozart, who had to write minuets by the dozen for his father—which, undeniably, was a melodic, and at the same time methodical (though not the most methodical), means of learning ; Rossini, who went through the professional routine of an Italian *maestro compositore* ; they, and all that have, and might be named (*e. g.* a Piccini, with his 150 Operas ; a Pleyel, who produced basketsful of compositions) have had enormous practice in melody, whether private, or before the eyes of the public. The question is—shall we, at a time when every art and science is taught in a systematic manner, rest content to learn music, or melody, which is the soul of it, by mere routine, without rules, and exposed to all kinds of accidents ? and that, too, in the presence of a public so much advanced in music, and so much more difficult than formerly to satisfy ? Or is it not high time to put an end to this uncertain mode of learning, by raising our melodic element to the dignity of a well-arranged, consistent, and, so far as is required for the purpose we have in view, complete system of study ?

Those appear less censurable, who, resting upon the liberty enjoyed by all in the choice of a pursuit, resolve to make harmony or counterpoint their chief object.

As regards the latter doctrine, it must be evident at once that its conditions are essentially melodic, and that this principle is its chief basis ; for its object, generally expressed, is no other than to compose one part against, or in connexion with, another ; in other words, one melody against another. In it, all is melody, even its very material ; viz. the different parts which it teaches how to connect and conduct. It must, therefore, presuppose the student's capability of forming melodies, and, as a means for its acquirement, can only point either to methodical exercise or the uncertain cultivation by mere routine.

And the harmonic principle ? Treated abstractedly, this can only furnish an enumeration of the different intervals and chords. Even the rules for the resolution of chords touch upon the dominion of melody ; and, as regards passing notes and suspensions, their very existence is altogether inexplicable, without the aid of melodies. Every one will agree that a passing note is not, in its character, harmonic, but the very opposite ; neither does a chord need a suspension, but is rather opposed to it ; for the suspension mixes the different chords, and thereby changes their individual

character, which the harmony can only restore by resolving or removing the suspension.

An examination of the series of exceptions to the rules respecting suspensions, passing notes, and false relations, will show that all are based upon, or at least greatly influenced by, the melodic principle. Every where we find a confirmation of the impossibility of maintaining the harmonic, independent of the melodic principle, and that harmony without melody cannot constitute a work of art; indeed, that there is no rule of harmony which is not under its evident influence. We will give a few additional examples.

Mozart commences his Grand Sonata in *C* minor thus :



The first section terminates with a half-close from the tonic to the dominant (only a chord of the diminished seventh is employed, instead of the dominant triad); therefore the second section ends with a perfect close from the dominant (again represented by the chord of the diminished seventh) to the tonic. But here the sound *f*, instead of descending, according to the rule of resolution, to the sound *eb*, ascends to *g**; and this deviation from the rule does not take place in a concealed middle part, as we have already permitted in No. 116, but in the most conspicuous of all the parts. The reason is purely melodic, the second section having to imitate the melody of the first.

The same master, in one of his most beautiful passages (from the first Sonata for two performers, Op. 7), writes thus :



If we first examine only the three lower parts which proceed simultaneously, we discover two cases of false relations from the first to the second bar—viz. a *b* against

* The sounds *f* and *b* must be regarded as united, and resolving into *g-c*. If the sound *f* be considered as given up, consequently remaining *unresolved*, then the sound *b* would again proceed wrongly, and in an inconceivable manner, to the distant *g*, instead of to the adjacent *c*.

b, and a *d*^b against *d*. The same cases recur from the third to the fourth bar. harmony contained in these three parts is essentially as here, at *a* :



or, with a slight modification of the present upper part, as at *b*, and, in this contains no false relation ; but the progression would have been lame, and the lody devoid of character. Mozart, therefore, inserted the chords *db—f—b* | *eb—g—c*, or rather introduced three simultaneous suspensions from above (pp. 224), and thus imparted animation to his strain, without troubling himself about transient contradiction in the harmony.

But now the upper part joins the others, and, together with them, form chord *f—a—c—eb—gb*. This chord should resolve itself into *bb—db—f*; the upper part actually proceeds to *d^b*. Instead of the expected chord, however find the second part opposing itself to the first with a sharply contrasting *ab*, which follows the chord *ab—c—eb*, a chord which, considered harmonically, is together inexplicable, but which, for the sake of melodic consistency, was unable, and therefore justifiable and proper.

Our last illustration is furnished by Beethoven, in his divinely beautiful *S* “*Les adieux, l’absence, et le retour,*” the first movement of which dramatically represents, and, it might almost be said, visibly, in a duet of intense feeling,



the “*Fare thee well!*” of the parting friends. As in reality the trembling *v* would mingle together, so it appears in Beethoven’s representation :



To the abstract harmonist, the mingling of the chords, from bar 4 to bar 7, appear incomprehensible ; in fact, a senseless confusion of harmonies. Indeed see here, *not*, perhaps, the transgression of a special rule, as a suspension wrongly introduced, or a resolution neglected, but the fundamental principle of all harmony altogether laid aside, as two chords are here connected, which, instead of agreeing actually contradict each other. But the higher justification of this contradiction found in the melody, in the song of the inspired composer ; the melody of each part and its unrestrained course, is as true, and therefore as beautiful, an idea as ever conceived.

The less such conceptions of genius are “imitated” or employed “for practical purposes,” so much the more instructive will they prove to the candid observer.

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 SECOND BOOK.

FIRST DIVISION.

FOURTH SECTION.

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As, in this section, we are about to raise the accompanying parts to the character of real melodies, it accords well with the continual development of the School to enter upon a deliberate consideration of the

Singable Character of the Parts.

By this expression is signified, in the first place, the compass and arrangement of the parts which render them practicable and easy to the human voice. We also farther understand by it the general comprehensibility and consequent practicability of the parts, whether to be performed vocally or instrumentally.

Now, it is clear that the comprehensibility and practicability of a part consists of various grades, and that it cannot be absolutely decided what grade of comprehensibility can be insured. It is much more to the purpose, that we arrive at a definitive idea of what constitutes the comprehensibility of a part.

It may depend either upon material or mental considerations.

A material ground of incomprehensibility, and consequently impracticability (unsingableness), in a greater or less degree, consists only in the difficulty or impossibility of the execution of the part by a voice or instrument. Thus, certain sounds may be too high or too low for the voice, and some sounds unattainable upon certain instruments; and some combinations of sounds either very difficult or impracticable. These considerations cannot, however, be entered into here, but will be discussed in the doctrine of vocal and instrumental composition. In general, we need only observe that great ascending skips beyond an octave are difficult to execute.

The mental consideration of these subjects rests upon the perspicuity and the rationality of the tonal relations. Relations of sound are comprehensible and practicable to us so soon as we understand them, and so much the more, in proportion to the clearness and certainty with which we recognize them.

Hence, of all relations of sounds, those of the major scale and the first chords are most intelligible, while the minor scale with its augmented second, forced upon us by sheer necessity, is much less so. And thus we perceive that the latest tonal developments, the mere artificial forms, must be more difficult of comprehension than the first and more natural ones; for their intelligibility rests upon circumstances more complicated.

On this account, the progression of a part is most comprehensive and singable

T.

 SECOND BOOK.

 FIRST DIVISION.

FOURTH SECTION.

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THE treatment of the chorale is the most important task in the first course of the School of Composition ; and he alone is fully prepared for the tasks contained in the second course, who has not only fully comprehended, but also practically mastered it, so as to be perfectly at home in all its branches ; he, alone, can hope to see the promise fulfilled, " that (p. 6) none of the subsequent forms, not even those which are considered the most difficult (*e. g.* fugue and canon), present greater difficulties than any previous one." Experience has proved, in the case of many successive pupils of the author, that every one, without exception, who had perfectly mastered the first course (the contents of this volume), was able to overcome the difficulties of the second course with ease and certainty, and advanced steadily towards the third course—Vocal and Instrumental Composition.

On the other hand, instances have not been wanting of students who had neglected the first course, or, after an insufficient instruction obtained elsewhere, proceeded immediately to the second course, and who, in spite of all exertion, could not keep pace with the rest. He who has any idea of a systematic development, might predict that such would be the case ; we should like to see that student of mathematics who could prove the so-called Pythagorean proposition, without being able to prove the preceding propositions respecting the congruity of triangles, &c. &c. But the doctrine of composition has unfortunately been hitherto treated so imperfectly and unsystematically, that many students never anticipate from it more than an unconnected mass of information on various subjects, which may be acquired to any extent, and in any order, at pleasure.

It is evident that we require of the student more than that dry and mechanical mode of harmonizing chorales which is practised and taught by so many organists, and which may indeed suffice for the ordinary wants of congregational singing. For this, in itself very important and honorable purpose, but which, to the artist, can only

be an external object of importance, nothing is required but a well-arranged modulation, and a simple harmony to support the singing. If the congregation be much in want of help, it will even be better to give an accompaniment rather too simple than too elaborate, provided it do not fall into utter triviality.

The task of the composer is, however, totally different; and let us observe, in passing, how much more numerous would good organists be, if those who prepare themselves for such situations directed their first attention to the artistic treatment of the chorale, and only afterwards sought to accommodate themselves to the special wants of their congregations. The composer takes up the harmonization of a chorale, without reference to any external consideration, as a purely artistic exercise; he decides upon the modulation, harmonies, progression of the parts, &c. according to the general form of the chorale and the character and contents of the song; his highest aim is to develop each of the parts in as melodic and characteristic a manner as the special theme he has chosen admits of, without regard to whether such a treatment is suitable or unsuitable to this or that purpose in divine worship. To lead to such results is the object of our system, and it is the attainment of this knowledge which we have pronounced to be the condition upon which higher progress depends.

To impress these principles more firmly upon the mind of the student, we direct his earnest attention to the harmonized chorales in the Musical Appendix XX. The first of these chorales is taken from the "*Schatz des evangelischen Kirchengesanges, aus den Quellen des 16 und 17 jahrhunderts geschöpft und zum heutigen Gebrauch eingerichtet von G. Freiherrn von Tucher.*"* Let him who is still unacquainted with the old tunes compare the powerful rhythm, especially of this chorale, with the monotonous rhythm of our modern choral melodies.

All chorales given in this Appendix are intended to serve, both as illustrations to the doctrines contained in the body of the work, and to supply material for farther study. Let the learner first play and sing them over, noticing whatever strikes him as either particularly excellent and pleasing, or unsatisfactory and displeasing. Let him then try to find out the causes of his gratification or dissatisfaction. Finally, he should examine the general plan of the modulation, see how it is carried out in its details, attend to the course of the parts, and ascertain the fundamental character of the harmonization of each composer. In these examinations, which may, and should be extended to other chorales by the same and various masters, the student should pursue his course quite independently, and without being overawed by the celebrity of the name; for, with all due reverence for the masters of his art, his own earnest investigation and his own understanding must, after all, remain to him the highest masters. On the other hand, let him scrupulously abstain, even if his conviction be ever so strong, from altering the least thing in any of their compositions. The work of another, although not pleasing, or entirely so, to us, has at all events the right to be left unaltered; moreover, we can only learn, and become useful as artists, by producing works, however insignificant, which are complete in themselves, and have a character of their own, and not by patching up of the works of others.

The first two chorales may be considered as examples of the ordinary church

* "Treasury of the evangelical church song, collected from the sources of the sixteenth and seventeenth centuries, and arranged for present use by G. Baron von Tucher."

style of choral harmonization; so may also the third, if we leave out of consideration several strange progressions of the harmony. If we meet with such progressions in the chorales harmonized by Fasch more frequently than we should be able, from our point of view, to justify, this may be accounted for by the circumstance that Fasch, in all his compositions, appeared desirous of providing the members of his singing academy with materials for practice. Even should this be considered as a deviation from the strict path of the composer, whose only object should be to represent his ideas in the most proper form, without having a secondary aim in view, still no one will, for this reason, find fault with the founder of the Berlin Academy, and the indirect originator of all other singing academies. The student, however, will remember this circumstance when analysing one of his chorales.

We should be doing wrong, were we to dismiss this most important subject without saying a last word on the chorales of Sebastian Bach, who is, and will for ever remain, the master and highest pattern in the artistic treatment of the chorale. First, the following observation:

During the last forty or fifty years, several hundreds of Bach's chorales have, at different times, been collected and published.* But these chorales (or at least the greatest portion of them) have been taken from the different *Kirchenmusiken* (Church compositions) of the master, and were never intended by him as separate and independent compositions. It is, therefore, evident that they cannot be justly viewed and criticised as independent works of art; but that the composition to which they originally belonged, and the purpose for which they were there inserted, must be taken into consideration, in order to arrive at a right conclusion as to their merits as samples of choral harmonization. Thus we often find, not only that the original time of the melody has been changed, as two-four or common into triple time, but also that the *canto fermo* has been so altered as, in its proper place in a greater work of art, is quite allowable: this alteration is generally deeply conceived, and often most wonderfully effective, but far exceeds the limits of a free and typical treatment of the chorale. For the same reason, also, the key is often changed by Bach, and the parts develop themselves in so rich or peculiar a manner as could only be justifiable in a chorale forming a component part of a greater composition; and, as such, subject to the influence of the pervading idea, or a special design. Bach's chorales, therefore, can only be rightly understood when considered in their own sphere, and relatively to the piece in which they were introduced by the master †.

Here we will first examine a chorale from the "*Passion-Music*." In this marvellous work, which every musician ought to possess, the chorales ‡ occupy a peculiar position. The work consists of two distinct portions. In the one, the history of the suffering and death of our Lord is related in epi-dramatic form by the representations of Matthew and the other different persons introduced by the evangelist. This is the historical portion of the work.

* The attention of the English reader is directed to the small but choice collection by J. Warren, published by Messrs. Cocks & Co., London; as also to another collection imported by the same publishers.

† Of published editions, we have: "*Die Mathäische Passion und sechs Kirchenlieder; die Kirchenmusik: Ern feste Burg;*" and different collections of Motetts.

‡ Vide *d. Berliner all. mus. Zeit.* of the year 1829, No. 8, &c.

But does not this event, although occurring some thousand years ago, pervade our present life? Are we not equally interested in it as if we had been eye-witnesses? Is it not the rock on which is built our whole religious existence, and are we not rooted in it with heart and mind? Thus the long-past event is, and will always remain, an event of the present; it is narrated and represented to us, but we live in it. This is the fundamental idea of the second portion of Bach's work, in which the Christian community is represented. The music of this part is assigned partly to one or more solo singers, and partly to the whole congregation; the former frequently interrupt the narration with special reflections, or the description of individual feelings, in the form of airs and other solo pieces; but when a sentiment is expressed in which all are supposed to concur, then the whole assembled congregation joins in the performance, in a chorale. The latter always takes place in the most effective, and sometimes in the most surprising, deeply touching manner*, so that we often obtain a deep insight into the character of the chorale merely from the manner in which it is introduced. Bach every where treats the chorale in its typical character, as a song of the congregation, but in its most dignified form; only, now and then, a slight and single, but deep-felt, touch is introduced to mark a particularly important or interesting expression of the words; only in soft and scarcely perceptible shadings is an approach made to the special tone of feeling which predominates at the place where the chorale occurs. All specialities are confined to the solo pieces; in the chorales they must give way to the much more important idea of a song of a whole Christian community. For this reason, it is most interesting and instructive to examine every one of these chorales, first in its totality, and then to watch the movements where the composer has been induced to give a more decided colouring to a particular passage or expression in the song.

We take the very first chorale in the work. It occurs immediately after the prophetic declaration of Christ (Matt. xxvi, 2), that he should be crucified.

1
480

Herz - lieb - ster Je - su, was hast du ver - bro - chen, dass
man ein solch hart Ur - theil hat ge - spro - chen? Was ist die Schuld? in

* One instance may suffice. Christ has said, "One of you shall betray me;" and the disciples have asked, with much excitement, "Lord, is it I?" All at once the congregation, as if overcome by the feeling of its guilt, and identifying itself with the murderers of Jesus, starts with the chorale:

"It is I! I ought to suffer,
And all the pains of hell
I merit well."

was für Mis - se tha - - ten bist du ge - ra - - then?

The principal key is *B* minor; the first section terminates with a half-close; the second closes in the relative major. Ought the first section to have modulated into the dominant? This would have been too restless a beginning, especially as, three steps farther on, the key must have been again changed. Or, should Bach have made a half-close in the parallel key? It would have been too early, and would have anticipated the close of the next section, which must have terminated with a feeble repetition in the same key, again returned to *B* minor, or, in an equally trite manner, must have proceeded to *G* major, only to quit it again two steps farther on.

The rest of the modulation the student may examine for himself; we only add a few special observations.

Mark, first, the powerful manner in which the subdominant is introduced at the very beginning! How utterly would the characteristic features of the modulation and text have been destroyed by this,

$\frac{2}{480}$

or any other attempt at a more flowing progression of the parts! How deeply earnest is the modulation through *G* major to the subdominant, in the last section. And how forcible the expression becomes by the harmony not remaining in the key of the dominant, but again returning to the principal key, and there ending with an inverted chord, which remains unresolved and doubtful till the commencement of the next phrase. Even in the last section, which, according to the custom of the elder church composers, terminates with a close in the major, the words seem still to dwell in our ears.

And now let the student examine the progression of each part, always in connexion with the text. Why has not Bach arranged the last strain thus:

The position of the parts at the commencement is here more favorable, and the flow of the middle parts softer. But how much more energetic is the manner in which Bach introduces, and keeps distinct from the rest of the parts, the principal sound of the melody; how beautiful the emphasis which the alto lays upon the word "Thou," and how befitting for the tenor, which just before predominated, to keep itself more subdued towards the end. We observe, in passing, that Bach has not hesitated to let the third of the dominant chord (p. 97), lying open in the tenor, descend to the fifth of the tonic harmony; he did so in order to obtain a full chord for his solemn close.

Lastly, let the parts be examined in their mutual relation and co-operation; let it be noticed how each maintains its characteristic features, while supporting or supported by the others; how fervently all join in the address, "Beloved Jesus," as if the hearts of the whole congregation expanded at the sound of that name; and how quiet and expectant they become at the grave question, "Are thy sins so grievous?" leaving only the melody to express the growing anxiety of the inquirers. Thus every single step should be noticed and considered by the student.

The same chorale appears once more; but, here, in the midst of the time of suffering. The infuriated multitude has just raised the cry, "Let him be crucified," to which the congregation replies, in the deepest earnestness,

4
180

Wie wun - der - bar - lich ist doch die - se Stra - fe! Der
gu - te Hir - te lei - det für die Scha - fe, die Schuld be - zahlt der
Ed - le, der Ge - rech - te für sei - ne Knech - - te.

Here no ebullition of feeling was called for, and the different parts therefore start in a most quiet, contemplative manner. Only, at the touching idea of "th

good Shepherd bleeding for his flock," a spirit of greater animation manifests itself in the more melodious flow of their progression. The third section, which, in the former case, remained firmly in *D* major, up to the modulation into *G*, and the inquiring close, here, at the very outset, shows a desire to return to *B* minor; it then proceeds as formerly, and, in accordance with the typical mode of treatment, to *G* major; but it cannot close in the same manner as it did in the former case: nor would a close in major agree with the mournfully solemn contents of the text; therefore it proceeds in a half-close to the subdominant of the principal key (*E* minor), a key which, in the first example, had only been touched upon in passing.

The course of the tenor, at the commencement and close, is very remarkable; it might have been conducted in a milder and more convenient manner, as here:

or in many similar ways. But what force is imparted to the expression of wondering gratitude, "This proof of love exceeding," by the unusual rise of the parts in Bach's arrangement! How effective is the descending progression of the tenor, as if anxious to meet the slowly but irresistibly ascending bass, until, at the proper place, it suddenly gives way, and with an impassioned bound returns to its former position! How elegant is its language at the end, where it confesses itself to belong also to those that are in bondage.

This is the first place where the thinking and feeling student may comprehend and feel fully satisfied as to the truth of a more general observation of a characteristic feature in Bach's mode of harmonization.

Bach every where endeavours to assign the more intense and impassioned expressions to the tenor part; and he does so, often, in an almost fantastic manner. This is altogether in accordance with the character of easily and deeply excited youth (p. 312), which the tenor part is intended to represent.

Instances of this have already been noticed in No. 485, and more particularly in No. 485. The same tendency shows itself in another chorale ("Nun ruhen alle Walder"), which also is repeatedly employed in the Passion-music. The first time it occurs is after the enquiry of the disciples, "Lord, is it I?" where the congregation confesses (note, p. 502) itself to be unfaithful and deserving of punishment. This is the last strain:

How peculiar, how impetuous, and yet how full of youthful grace, here again, is the course of the tenor! It almost reminds one of the grace of sadness in many of Raphael's figures of young men, in the Betrothment of Mary.

The same chorale appears a second time, after the chorus of Jews, in savagely exulting mockery, ask, "Prophecy who is it that smote thee?" The congregation again takes up the question in its own manner:

7
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Wer hat dich so ge - schla - gen, mein Heil, und dich mit
 Pla - gen, so ü - bel zu - ge - richt? Du bist ja nicht ein Süu - der, wie
 wir und un - sre Kin - der; von Mis - se - tha - ten weisst du nicht.

Here every part is replete with the idea and feeling of the moment, and the tenor, in particular, shows the most intense interest in every word that is sung. But when it comes to the last strain, where an idea, which no words can express, seizes the hearts of the believers, calling forth a hundred other ideas, and still remaining unexhausted, how does the tenor there sing out the words,

"Has never done an evil deed!"

How does it move about in unrestricted freedom, with all the daring of an enthusiastic youth challenging every one to contradict his assertion!

It is that the understanding alone has never raised any one to the rank of an artist, even had he possessed the knowledge and ability of the whole world. He whose heart is not moved in its inmost recesses, who feels not in every fibre the beauties of a work of art, who in his very soul is insensible to the pulsations of the artist, and whose own pulse beats not in sympathy,—to him is unknown both the

nature and the object of a work of art. The key which opens this gate is kept by two genii,

LOVE AND FAITH.

He is the true disciple whose soul widely expands to those eternal melodies, whose whole being is absorbed in the contemplation of their beauties, who listens with delight to every sound, who observes every, even the most minute features, and, with a loving heart, traces the course of each single part. His melodies also will be inspired by love.

In contradistinction to the tenor, the bass, in accordance with its mature and masculine character (p. 312), is always decided and decisive. In this respect, the motion of the bass, at the commencement and end of the first chorale (Nos. $\frac{1}{4}\frac{4}{8}$ and $\frac{4}{4}\frac{8}{8}$), especially in the latter half of the third phrase (bar 8 of No. $\frac{4}{4}\frac{8}{8}$), is very remarkable. It never allows itself to be carried away by any exuberance of feelings; its office is to preserve the typical, dignified character of the chorale, and it does this even where it is under the influence of some special idea, as at the commencement of No. $\frac{4}{4}\frac{8}{8}$. But here, also, we meet with an exception. The chorale, "*O Haupt voll Blut und Wunden*," which is introduced into the Passion-music five different times, appears, the last time, after the Saviour has yielded up the ghost. The second part, to the words,

"When I am most afflicted,
When my whole heart is sore,"

commences thus :

8
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Here the bass, also, has lost all firmness and decision, moving up and down in timid and narrow steps. But it is only for a moment; it rallies again in the next strain,

9
480

and maintains its firm typical character up to the solemn plagal close.

O that I might succeed, by these few written indications, in warming the heart of many a disciple! Here our attention has been directed only to the highest forms of choral harmonization; for it is the contemplation of the highest and most perfect models which opens, purifies, and elevates his mind. But when he has perceived and felt the excellence of such master-pieces as we have been considering, he will be ready to acknowledge with us :

That perfection in any branch of art, even in the treatment of a simple chorale, cannot be obtained by a snatch or random grasp, far less imitation, or mere natural talent; but that we can only arrive at it by deep and long reflection, minute and earnest observation, and aided by unceasing application.

Thus may the student search for and admire the traces of artistic perfection in those chorales of Bach; but, having done so, let him return to its typical treatment, and for the present make it his sole aim to excel in this. By this means only can he arrive at that perfection which may henceforth irradiate his path as the goal and reward of his exertion.

In order to lead him back to this point of view, we direct his attention to three chorales in the Musical Appendix XXVII, which have been taken from a collection of such peculiar pretensions as to demand a short notice. The collection in question bears this title,

Twelve of Seb. Bach's Chorales, *reharmonized* by Vogler, analysed by M. v. Weber*.

It appears, from the preface, that Weber had brought out or supported the publication of this little work before his arrival at maturity; and it is probable that he may have been induced, not only by his own convictions, but also by a feeling of respect for his master, whose merits he thinks have been "maliciously denied."

To Vogler he attributes "more liberal principles," which "allow a much greater variety in the field of harmony," and "a purely systematic and philosophic method of proceeding." It is also plain that he looks upon his master as the "greater harmonist" of the two; and we must suppose that these twelve re-harmonizations were intended to prove this superiority. At all events, he is right, when he promises that the comparison of the works of these two men will lead to interesting results and advance the study of harmony; it is this reason which also induces us to enter upon the subject; and we are the more glad to do so as it facilitates the obligation involved upon us of considering the works of Bach for once, not from the highest point of view, but in their mere technical and typical character.

We shall confine ourselves to the first and fourth chorales of Vogler (of which the latter seems to be particularly admired by Weber), and the first of Bach. A few remarks will suffice.

First, generally:

Weber's intention is to institute a comparison between the merits of the two composers as *harmonists*. Here it must appear a strange idea to him who is acquainted with the works of Bach, that the harmonic skill of this master should be judged by a few or even all his chorales, that is to say, by one of the most simple forms of harmonization. It has always been remote from Bach's idea to think of introducing a richly developed harmony in the accompaniment of a chorale, or to treat it in any other way than that which is suitable to its character and purpose. If we desire to become acquainted with this master in all the glory of his harmonic

* Zwölf Chorale von Seb. Bach, *umgearbeitet* von Vogler, zergliedert von K. M. v. Weber. Bei Peters, in Leipzig.

† See the Biography of Seb. Bach, by the Author, in the *Universal Lexikon der Tonkunst*.

we must take up his High Mass (in B minor), or his Motettos in eight parts, or any of his similar works. But the idea generally connected with the term harmonist, is such as would cause an injustice to Bach, if applied to him in the usual sense of the word; for when we speak of harmony, we generally think of those systems and collections of chords which, during the last fifty years have formed the staple article of our treatises on harmony, thorough bass and composition. Bach, however, knows nothing of such dead heaps of chords; to him harmony is a combination of living voices (p. 227), and chords are mere spaces (p. 228), in which the parts meet together. One of the immediate consequences of this was, that Bach did not trouble himself about a transient false relation, caused by a mere passing note (as between the sound *b* in the tenor and *c* in the bass, which occurs, bar 3, and is censured by Weber), provided the parts proceeded properly in other respects; he had felt and perceived that the living sounds which animate the parts are of a melodic nature, and that it is this melodic progression which attracts the attention of the hearer; indeed, that the air of the most insignificant song, or even the invention of the most trivial melodist*, speaks more to the heart than all the examples and elaborate contrivances of thorough bass.

It must, secondly, be esteemed a strange notion of Vogler, to reharmonize or remodel Bach's chorales, even if we leave out of consideration that he, less than any one, was called upon to *improvet* the works of Bach. For what could be the object of this reharmonization? To show how chorales might be harmonized *better* and more in accordance with the *general character* of the chorale, and the *general principles* of choral accompaniment? But have we not already seen (p. 501) that Bach had quite a different object in view? None of these chorales were intended as separate works of art; but they formed part of certain larger compositions, and therefore not only had to be treated in accordance with the whole idea of the work in which they were embodied, but must also be in keeping with the prevailing spirit of that particular part in which they appeared. A true criticism and improvement, therefore, ought to have shown how these chorales might have been harmonized better, *for their special purpose in the special compositions wherein they appear*. In this respect, Vogler's undertaking is, in fact, as inconsiderate as it is unwarranted; and one is involuntarily reminded of what W. A. Mozart is reported (in Nissen's Biography) to have said of him‡.

* How purely melodic is he in his pretty dances and plays, how vaudeville-like in his peasant-cantata (Bauernkantate), and the potpourri-like overture to it! And how melodic in every part of his fugues!

† This seems at least to be indicated by his motto upon the title-page: *Recensere erroneo minimum; maximum est emendare opus, perficere inceptum*;—which is not even true. The right and proper thing is to respect, and leave the works of others alone, and to embody our own ideas in our own works.

‡ The author, perhaps, alludes to the letter which Mozart wrote to his father from Mannheim (13 Nov. 1777), and in which he compliments Vogler in the following terms: "He (Vogler) is a fool who fancies that there is nothing better or more perfect than he. The whole orchestra, from the lowest to the highest, dislike him. His book is more calculated to teach arithmetic than composition. He says he can make a composer in three months, and a singer in six; but no person has seen him do it yet. He despises the greatest masters; even of Bach he has spoken with contempt in my hearing."

So far, generally. We now quit Bach's view of the case, and consider his and Vogler's work merely upon general principles, as patterns of choral harmonization. We must even leave out of consideration the contents of the text, as we do not know to what words Bach has set his choral, and because it is more favourable for Vogler to leave the text out of the question.

Here, now, the treatment of the second of Vogler's chorales must strike every one as most *slippery*, and altogether opposed to the dignity of the choral. Weber calls this accompaniment "a masterpiece, whose excellent and noble carriage must enchant every one," and finds "the analogous progression of the tenor and bass extremely charming." Now, even if we agreed with this over-estimation, we should be at a loss to reconcile Vogler's invention with the simplicity and dignity of the chorale; it certainly is an idea, but (as observed by Mozart) at the wrong place. The predominance of the rhythmic motion in the accompaniment also, deprives the different parts of their independence of character; and when, in order to amend this, now one, and now another of the parts is made to rest, we must again express our opinion that this is not in accordance with the typical character of the chorale, as a simple congregational song, especially in an accompaniment intended for a pattern. To this unsuitable form are also to be attributed so many progressions, which, for a chorale, must be considered as too difficult; viz. the progression of the bass from $g \sharp$ to A (which would sound better in a neat quartet) at the commencement, and from bar 5 to bar 6; as also the trivial character of the tenor in bar 3, and other objectionable things.

Weber lays great stress upon the circumstance that Bach simply repeats the first part of his chorales, whilst Vogler has given a new harmony to every repetition. The student who has arrived with us at this point, and worked through the sixth section of this division, will be at a loss to comprehend what additional weight it lays in the scale of a *master* of his art, that he has harmonized a portion of a chorale not once, but—twice!! This, however, is certain, that such a second accompaniment is contrary to the typical character of the chorale, as a plain lyrical composition and congregational song. The second harmonization, if it be not a cheap exhibition of harmonic skill, can only have for its object a more appropriate accompaniment to certain verses which are to be sung to the repeated portion of the melody. The organist, when he has to accompany special songs, the contents of which vary in different verses or stanzas, may and must do so; but there can be but one typical form of choral harmonization, and in this no alterations for special purposes (which, moreover, might not be suitable for other stanzas) can be admitted. Bach, of all masters the most industrious and careful, so far as regards the numbers and finish of his works, has never made use of such insignificant auxiliary means; to him, the typical character of every chorale is so firmly established, that he prefers employing the same forms of accompaniment on quite different occasions (*vide* Nos. 502, 509, and the last strain but one in Nos. $\text{4} \frac{1}{2}$ and $\text{4} \frac{1}{4}$), if the contents of the text or other considerations do not imperatively demand an alteration.

Let us now compare Vogler's and Bach's plan of modulation in the first chorale (Appendix XXVII), in order to see what Vogler has gained by harmonizing the first part twice. Vogler changes the convenient and dignified half-close of Bach, at the end of the first strain, into a forced (we might say, at the risk of not being

generally understood, *musty*) close in the dominant key. He has the least reason for doing so, as he immediately after (again without cause) touches upon, and in the next strain actually modulates into, the key of the sub-dominant, in order thence to return through the relative minor (*A* minor) to the principal key. He now modulates (from the commencement of the third strain) through the sub-dominant (*C* major), principal key, parallel (*E* minor), and *D* minor, into the parallel of the sub-dominant (*A* minor); this distant and gloomy key he retains as long as possible, and then returns through *D* major to the principal key. This is the gain of a double harmonization. All the while Bach has kept to his first key, both in the half and whole close, in plagal mildness and devout serenity. And in this key he continues to the end, only once descending to a deeper and still more quiet peace in the sub-dominant. Vogler, on the contrary, runs once more through the dominant, and the parallel of the principal key and sub-dominant, closing the next three strains in the dominant, subdominant, and parallel of the subdominant, and returning again to the subdominant before he arrives at the final close. Thus the harmony of this quiet and simple melody is burdened with the following modulations (not reckoning the transition within the strains): from *G* major (*G* Hypo-Ionian) to

D major, *G* major, *A* minor, *G* major, *D* major, *C* major, *A* minor, and through *C* major back to *G* major.

Now let the student compare this restless hurrying from key to key with the deep Christian peace that reigns in Bach's song. Whence this difference?—Because Bach sung with a true and pious heart, whilst Vogler had no other purpose than to display his harmonic skill or superiority. Under such circumstances, even the less gifted would have come out triumphantly—how much more so the superior master!

The same spirit of calm serenity reigns in every part, in Bach's harmonization. We have already said that we do not know the work to which the chorale originally belonged; but we are inclined to think that it was intended for the close of one of those compositions in which a mingled feeling of cheerfulness and pious longing prevails towards the end, although they frequently commence in quite a different tone of feeling. For this supposition at least agrees with the quiet and easy progression of all the parts, even the tenor, but especially the calm dignity of the bass, which continually reascends in measured steps, and whose lingering at the commencement of the fifth, sixth, and last strains, indicates a constantly returning desire for the final close. In Vogler's, on the contrary, the parts display a restlessness and indecision which shew, but too often, that they did not proceed freely from a singer's breast, but were bent and twisted to fit the chords. What hurry at the commencement, and then what quietness without internal cause!—and this uncalled-for change is repeated until at last the bass ceases its song altogether.

In order, finally, to show this difference of character in a special case, we direct the attention of the reader to the close of the sixth strain. Bach resolves the dominant chord of the subdominant key (*C* major), so that the *third in the upper part* descends—a new liberty (if we will call it so), which reminds us of the resolution of the dominant chord in No. 147, and which, in some degree, partakes of the solemn grandeur of this resolution. Had it been desirable to avoid this deviation from the first rule of the dominant chord, a close in *E* minor might have been effected by means of the chord *b—d♯—f♯*. Bach felt, and was justified in choosing, the better way.

Vogler wants to correct this progression ; but how ? He leads from $b-d\sharp-f$ to Bach's close, but introduces, instead of the dominant chord, the diminished triad with the octave doubled ($b-d-f-b$), and thus, by an improper duplication, is enabled to arrive at Bach's close without an apparent deviation from the general rule. But what is the gain ? Instead of a clear dominant chord proceeding with freedom and dignity to the subdominant, we have a musty, diminished triad, which weakens before-hand the effect of the following close. Bach, too, had arrived at that b in bass, but he nobly returned to the principle key.

Yet, after all that has been said, Vogler's neat and carefully conducted harmony will be interesting, and will reward an attentive examination ; although he, in such an undertaking, and against such a master as Bach, was necessarily defeated.

U.

FIRST DIVISION.

SEVENTH SECTION.

Page 331.

THE author hopes that a minute account of the manner in which he makes his pupils write out specimens of their skill in the harmonious treatment of chorales will be welcome and useful, especially to teachers. His mode of trial has arisen from long experience in the instruction of numerous pupils, displaying the greatest variety of capacity and disposition. The more advanced and gifted among them have harmonized the same chorale fifty, eighty, and even ninety times, according to the directions, but (with few exceptions) without a correction on the part of the teacher. In doing so, they have not only given a proof of their proficiency, both to themselves and to their teacher, but also most decidedly heightened and confirmed that proficiency.

The author usually selects the chorale, "Nun danket alle Gott" (see Musical Appendix), or some other melody of simple construction and favorable for a variety of harmonizations. This melody is written upon a ruled sheet of music paper sufficiently broad to contain the whole upon a single staff. The different harmonizations are then written upon the staves below, bar under bar, so that they may be easily compared; and should the chorale be harmonized in more ways than there is space for upon the page, the melody is again copied on the top staff of the second page. Every task is worked out, strain after strain; first, the first strain, as often as the student thinks proper; then the second, and so on; always comparing the subsequent harmonizations with the preceding ones. By this means, useless repetitions are avoided, which otherwise may easily creep in where the same melody is harmonized so many times. When the student proceeds to the second strain, he must of course take care that it be in keeping with the first in the same harmonization; and so the third with the second, &c.

First Task.

The first time, the chorale is accompanied in the most simple manner, with the nearest harmonies and only fundamental chords, without suspensions, passing notes, &c.; for instance, the above-named chorale as here:

1
510

It will be observed how IV and III have arisen from II, and VI from V. Every new path which is entered upon either leads to new results in the same direction, or reminds the writer of the opposite course; thus, the descending progression of the middle parts in Nos. II, III, and IV, reminds us that these parts may also ascend, as in Nos. V and VI, and soon renders the possible extent of the task so apparent, that the more gifted students generally feel induced to confine themselves to the more interesting or peculiar modes of treatment. The author seldom allows this task to be worked in more than ten or fifteen different ways.

The fruit of this exercise is animation and improvement of the melodic capacity, because every other consideration is excluded, and even the exercise of this gift confined to a limited and subordinate sphere of activity.

Third Task.

The most palpable imperfection pervading the preceding exercises, is the stiffness of the bass, which has continued to move from root to root, while the middle parts have already assumed a more animated character. The object of the third series of exercises is to impart a livelier and more melodious flow to the bass. The former harmonies are still retained, but no longer confined to original chords, inversions being now admitted. It is advisable, in these and the subsequent exercises, to commence with the nearest and most simple accompaniments, and proceed gradually to a more elaborate or flowing treatment of the parts. Here are a few illustrations:

I. II.

III. IV.

V. VI.

3
510

of which No. IV contains a new chord, which is contrary to the condition of the task while No. III is harmonized in five parts, for which there was no necessity. That it can only rarely be justifiable, from an artistic point of view, to commence the first strain with a chord of the fourth and sixth, as in No. VI, requires scarcely to be mentioned. In a series of from ten to fifteen harmonizations (to this number the should extend) such a commencement should, however, now and then be tried.

Fourth Task.

Here the closes of the strains (the fixed points of the modulation) remain as in the first accompaniments; but the intermediate harmonies which lead to them are altered.

Fifth Task.

Finally, the closes of the different strains are also changed, and led into other and gradually more distant keys.

In these and the preceding exercises, all the means of harmonization and treatment of the parts gradually find employment.

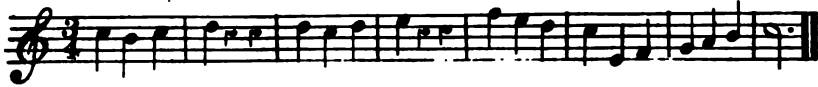
1. The *chôrale* is harmonized now in a more simple and in a more richly developed form.
2. The harmony is arranged, not only in four, but also occasionally in five or three parts.
3. The *canto fermo* is now and then assigned to the alto, tenor, and bass. And, lastly:
4. Free scope is given to the talent of the learner, by allowing him to write out the last and crowning specimen in six or more parts; connecting, if he think proper, the different modes of treatment here pointed out, and employing every means in his possession to give a worthy conclusion to the whole series of exercises, which he submits to the inspection of his master.

In all these exercises, however, perfection of form is to be aimed at in every single harmonization; as the limits which, in the first and second tasks, were prescribed to the exercise of artistic freedom are now removed.

MUSICAL APPENDIX

TO THE FIRST PART.

I.



* Here the figure 3 occurs twice in succession over the two sounds *a*. Does this involve a danger of false progression? No; for it indicates one and the same chord (*f, a, c*). The harmony remains stationary, and consequently cannot proceed wrongly.

** According to N^o 96 (p.74) we ought here to write thus:



and with the chord *g, b, d, f* proceed to *c, e, g*: but the sound which follows is neither *c, e, or g*, but *b*; we therefore retain the dominant chord and write thus:



4. 

5. 



6. 



II.

1. 



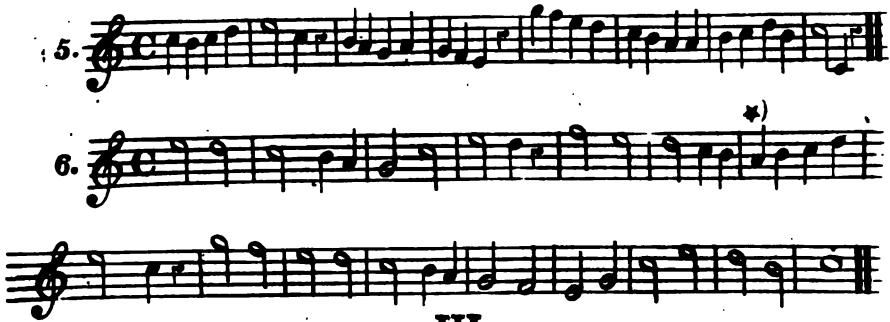
2. 

3. 

4. 



*¹) Here also the dominant chord must be retained to the previously in N^o 3. But as the melody itself proceeds from tenor may and must remain stationary; we therefore write



III.



IV.



*) If we harmonize here as in N^o 105 the figure 3 over *a* will be exchanged for an 8, consequently the next sound *b* need not to be accompanied with a dominant chord.

** It is optional whether we accompany a longer sound in the melody (like the above *d*) with one or several chords (one to each part of the bar.)

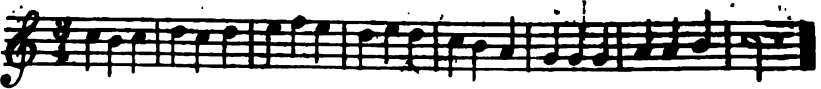
Musical notation for the first section, consisting of four staves. The first staff is a treble clef with a key signature of two flats and a common time signature. The second and third staves are also treble clefs with a key signature of two flats and a common time signature. The fourth staff is a treble clef with a key signature of two flats and a common time signature.

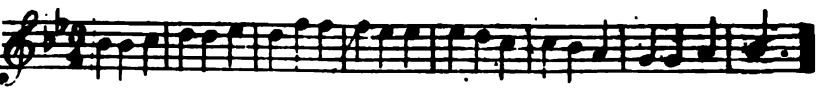
VII.


Musical notation for section VII, consisting of three staves. Each staff is a treble clef with a common time signature. The first staff has a key signature of one flat. The second and third staves have a key signature of two flats.


VIII.

Musical notation for section VIII, consisting of five staves. Each staff is a treble clef with a common time signature. The first staff has a key signature of one flat. The second and third staves have a key signature of two flats. The fourth and fifth staves have a key signature of one flat. Dynamics markings include *p* (piano) and *f* (forte).

3. 

4. 

5. 

6. 

V:


1. 


2. 


3. 

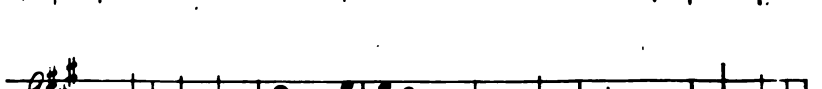


VI.

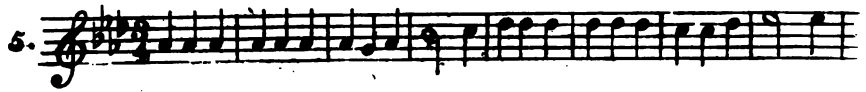
1. 

2. 



3. 

* Here the close falls upon the third crotchet of the bar, (as the first section of N^o 204 terminated upon the fifth crotchet); this of course lessens the force of the close.




VII.




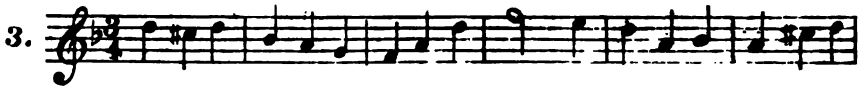
VIII.

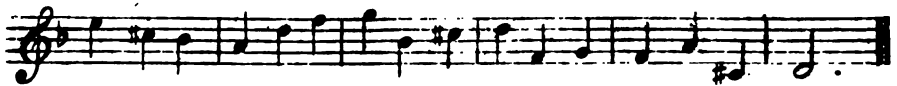


IX.

1.  Musical staff 1 for exercise IX, treble clef, C major, 4/4 time, starting with a quarter rest.

2.  Musical staff 2 for exercise IX, treble clef, C major, 4/4 time, starting with a quarter rest.

3.  Musical staff 3 for exercise IX, treble clef, C major, 4/4 time, starting with a quarter rest.

 Musical staff 4 for exercise IX, treble clef, C major, 4/4 time, starting with a quarter rest.

X.

1.  Musical staff 1 for exercise X, treble clef, C major, 4/4 time, starting with a quarter rest.

2.  Musical staff 2 for exercise X, treble clef, C major, 4/4 time, starting with a quarter rest.

3.  Musical staff 3 for exercise X, treble clef, C major, 4/4 time, starting with a quarter rest.

XI.

1.  Musical staff 1 for exercise XI, treble clef, C major, 4/4 time, starting with a quarter rest.

2.  Musical staff 2 for exercise XI, treble clef, C major, 4/4 time, starting with a quarter rest.

3.  Musical staff 3 for exercise XI, treble clef, C major, 4/4 time, starting with a quarter rest.

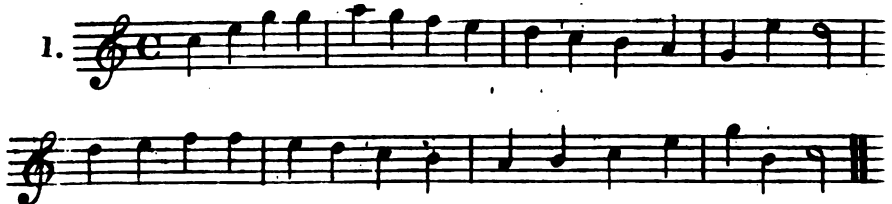
XII.


1.  Musical staff 1 for exercise XII, treble clef, C major, 4/4 time, starting with a quarter rest.

 Musical staff 2 for exercise XII, treble clef, C major, 4/4 time, starting with a quarter rest.

2.  Musical notation for exercise 2, first two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff continues the melody and ends with a double bar line.

XIII.

1.  Musical notation for exercise 13, first two staves. The first staff is in treble clef with a common time signature (C). The second staff continues the melody and ends with a double bar line.

2.  Musical notation for exercise 13, last two staves. The third staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff continues the melody and ends with a double bar line.

XIV.

1.  Musical notation for exercise 14, first two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff continues the melody and ends with a double bar line.

2.  Musical notation for exercise 14, last two staves. The third staff is in treble clef with a common time signature (C). The fourth staff continues the melody and ends with a double bar line.

3.  Musical notation for exercise 14, fifth and sixth staves. The fifth staff is in treble clef with a common time signature (C). The sixth staff continues the melody and ends with a double bar line.

4.  Musical notation for exercise 14, seventh and eighth staves. The seventh staff is in treble clef with a common time signature (C). The eighth staff continues the melody and ends with a double bar line.

5. 

6. 

7. 

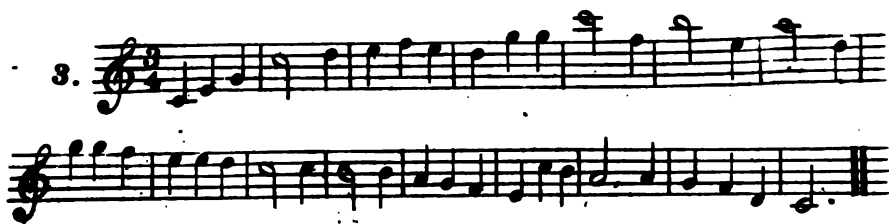
8. 

9. 

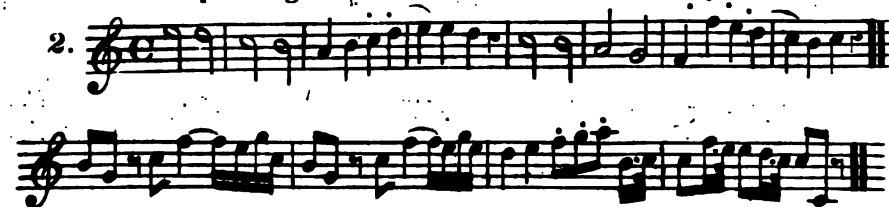
XV.

1. 

2. 



XVI.

Andante.*Un poco agitato.*

XVII.

(REMINISCENCE from SPONTINI — (From Memory.)

Allegretto.

* This period evidently closes imperfectly (with the third in the upper part); we must presume that this is in keeping with the character of the strain.

Risoluto.

2.

XVIII.

1.

2.

3.

4.

5.

6.

Mach's mit mir, Gott, nach deiner Güte.

1. 

Nur danket alle Gott.

2. 

Ach! wann werd' ich dahin kommen?

3. 

Ach schönster Jesu, mein Verlangen.

4. 

Auf, ihr Christen, Christi Glieder.

5. 

Zeuch ein zu deinen Thoren.

6. 

Ach wie nichtig, ach wie flüchtig.



Einer ist König, Immanuel sieget.



Auf, auf mein Herz mit Freuden..



Mache dich, mein Geist, bereit.



Auferstehn, ja auferstehn.



O Ewigkeit, du Donnerwort.



Warum betrübst du dich, mein Herz.



Danket dem Herren, denn er ist sehr freundlich.



Ich hab' mein' Sach' Gott heimgestellt.



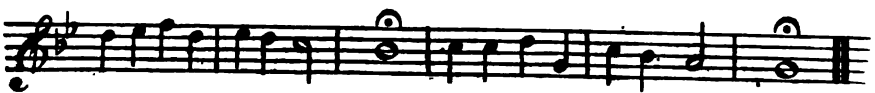
Wunderbarer König.



Wie schön leucht' uns der Morgenstern.



Herr, ich habe missgehandelt.



Was mein Gott will.

Fasch.

3.

Was mein Gott will, ge...seh' all...zeit; er wüh...let
Zu hel...fen ist er dem be...reit, der an ihn

stets das Be.....ste!
glau...bet fo.....ste. Er hilft aus Noth, der

treu....e Gott, und züchti...get mit Maas...sen. Wer ihm ver

..traut und auf ihn baut, den wird er nicht ver...las.....sen.

Eins ist Noth, o Herr, dies Eine.

Evang. Chorale & Organ book.

4.

2nd

Ach mein Herr Jesu, dein Nahesein.

Ev. Chorale & Organ Book.

5.

Was mein Gott will.

Fasch.

3.

The first system of music consists of a treble and bass clef staff. The treble clef staff contains a melody with a fermata over the final note. The bass clef staff contains a piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C).

Was mein Gott will, ge...seh' all'...zeit; er wäh...let
Zu hel...fen ist er dem be...reit, der an ihm

The second system of music continues the melody and accompaniment from the first system. It features a repeat sign in the middle of the system.

stets das He.....ste!
glau...bet fe.....ste. Er hilft aus Noth, der

The third system of music continues the melody and accompaniment. It features a fermata over the final note of the melody.

treu....e Gott, und züchti...get mit Maas...sen. Wer ihm ver...

The fourth system of music concludes the piece with a final cadence in the bass clef staff.

...traut und auf ihn baut, den wird er nicht ver...las.....sen.

Eins ist Noth, o Herr, dies Eine.

Evang. Chorale & Organ book.

4.

The musical notation for 'Eins ist Noth, o Herr, dies Eine.' is presented in a grand staff with treble and bass clefs. The treble clef staff contains a melody with a fermata over the final note. The bass clef staff contains a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). A first ending bracket is marked above the final measure of the melody.

2nd

Ach mein Herr Jesu, dein Nahesein.

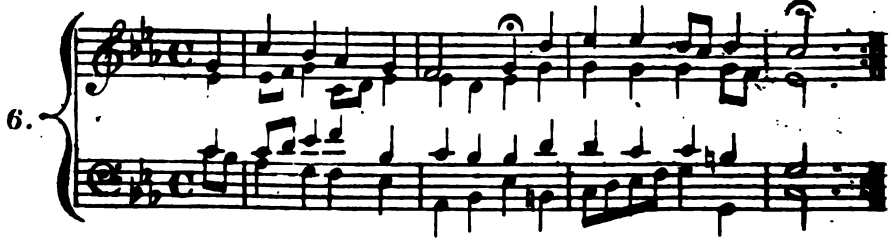
Ev. Chorale & Organ Book.

5.

O Haupt voll Blut und Wunden.

Seb. Bach.

6.



XXI.

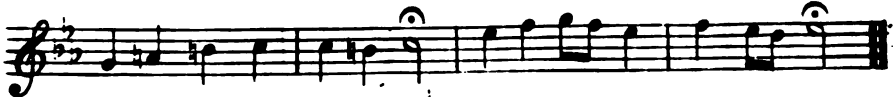
Ein' feste Burg.

1.



Jesus, meine Zuversicht.

2.



Nun ruhen alle Wälder.

3.



XXII.

An Wasserflüssen Babylon.

1. 
 Musical notation for the first system of the hymn 'An Wasserflüssen Babylon'. It consists of three staves of music in C major, 4/4 time. The melody is written on a single treble clef staff. The first staff begins with a common time signature 'C' and contains the first line of the melody. The second and third staves continue the melody. The piece concludes with a double bar line and repeat dots.

Dies sind die heil'gen zehn Gebot.

2. 
 Musical notation for the second system of the hymn 'An Wasserflüssen Babylon'. It consists of two staves of music in C major, 4/4 time. The melody continues from the first system. The second staff concludes the piece with a double bar line and repeat dots.

Komm, Gott Schöpfer, heiliger Geist.

3. 
 Musical notation for the third system of the hymn 'An Wasserflüssen Babylon'. It consists of two staves of music in C major, 4/4 time. The melody continues from the second system. The second staff concludes the piece with a double bar line and repeat dots.

XXIII.

Christ, unser Herr, zum Jordan kam.

1. 
 Musical notation for the first system of the hymn 'Christ, unser Herr, zum Jordan kam'. It consists of three staves of music in C major, 4/4 time. The melody is written on a single treble clef staff. The first staff begins with a common time signature 'C' and contains the first line of the melody. The second and third staves continue the melody. The piece concludes with a double bar line and repeat dots.

Erschienen ist der herrlich' Tag.

2. 
 Musical notation for the second system of the hymn 'Christ, unser Herr, zum Jordan kam'. It consists of two staves of music in C major, 4/4 time. The melody continues from the first system. The second staff concludes the piece with a double bar line and repeat dots.

Mit Fried' und Freud' ich fahr' dahin.

3.

XXIV.

Auf meinen lieben Gott.

1.

Wer nur den lieben Gott lässt walten.

2.

Nun kommt der Heiden Heiland.

3.

XXV.

Aus tiefer Noth..

1.

Mitten wir im Leben sind.

2.

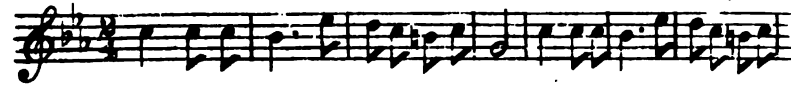
Andante.

1. 
 O sanc...ti...si...ma, o pi...is...si...ma, dul...cis


 vir...go Ma...ri.....a! Ma...ter a...ma...ta, in...te...me...


 .ra...ta, o....ra, o....ra pro no.....bis!

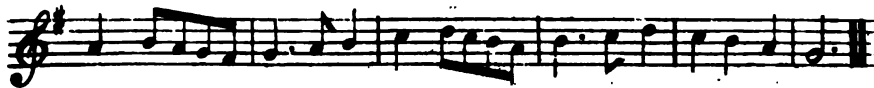
Viva Henri quatre.

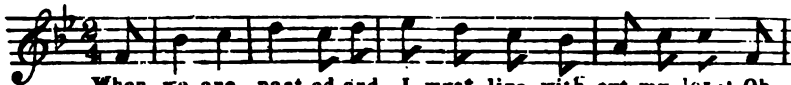
2. 



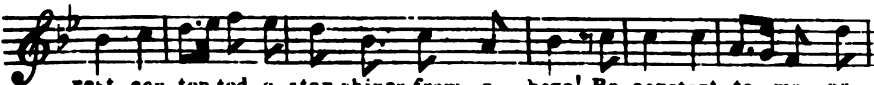
Wenn ich ein Vöglein wär?

3. 



4. 

When we are part.ed and I must live with.out my love; Oh
 Sind wir ge..schieden,und ich muss le...ben oh..ne dich: gieb



rest con.tented, a star shines from a...bove! Be constant to me, as
 dich zu..frieden,du bist mein ein..zig Licht.Sei mir be.stän.dig,treu,

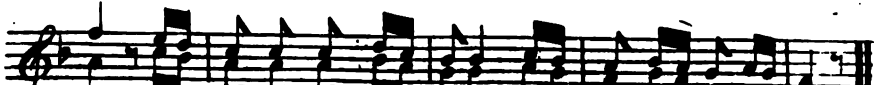


I shall be to thee; My ev..ry drop of blood, is thine my maiden good.
 un..ab..wen....dig;mein letzter Tropfen Blut ist dir,mein En.gel gut.

With affectionate simplicity.

5. 

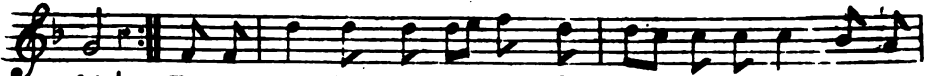
O if I were a falcon, in....to the air I'd
 Wör' ich ein wil..der Falke, ich wollt'mich schwingen



soar, And then a.gain de.scending sit down be.fore her door.
 auf, und wollt'mich nie..der..lassen vor mei..nes Gra:fen Haus.

Moderato.

6. 
 Of the pang I felt no man can tell, when I left my maiden
 Wenn ich an den letz...ten A bendenk'als ich Abschied von ihr


 fair! For the moon shone so bright when I bade her Adieu, but my
 nahm! Denn der Mond schien so hell, ich musst' schei..den von ihr; doch mein


 heart remain'd with her! For the moon shone so bright when I
 Herz blieb stets bei ihr! den der Mond schien so hell, ich musst'


 bade her A..dieu: but my heart re..main'd with her.
 schei..den von ihr; doch mein Herz blieb stets bei ihr.

XXVII.**Aus meines Herzens Gründe.***Seb. Bach.*



A. Vogler.



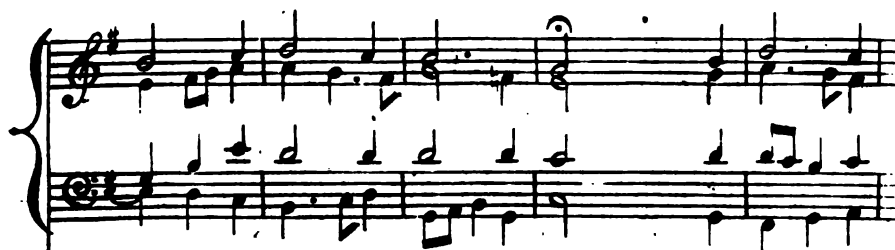





The first system of musical notation consists of two staves joined by a brace on the left. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests. The lower staff is in bass clef and contains a bass line with similar note values and rests.



The second system of musical notation consists of two staves joined by a brace on the left. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests. The lower staff is in bass clef and contains a bass line with similar note values and rests.



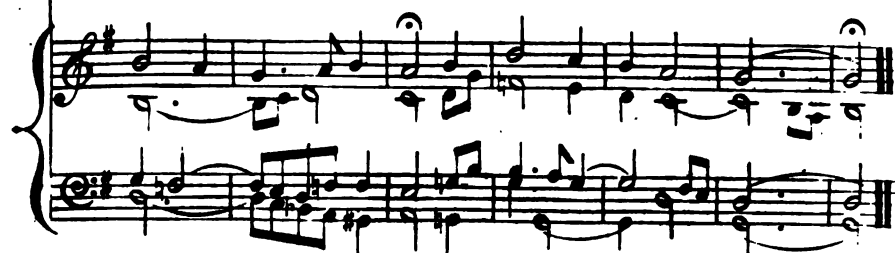
The third system of musical notation consists of two staves joined by a brace on the left. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests. The lower staff is in bass clef and contains a bass line with similar note values and rests.



The fourth system of musical notation consists of two staves joined by a brace on the left. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests. The lower staff is in bass clef and contains a bass line with similar note values and rests.



The fifth system of musical notation consists of two staves joined by a brace on the left. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests. The lower staff is in bass clef and contains a bass line with similar note values and rests. The system ends with a double bar line.



The sixth system of musical notation consists of two staves joined by a brace on the left. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests. The lower staff is in bass clef and contains a bass line with similar note values and rests. The system ends with a double bar line.

Es ist das Heil uns kommen her.

Vogler.

XXVIII.

Seb. Bach.

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It is trustee
 press, in order the chorales, beginning at p. 502, having been hastily adopted,
 regarded as a text were taken from it. On the revisal of the work, however,
 The reader
 facilitating his edient to suppress this translation (for reasons which the reader
 siate), while, by a mere oversight, it was not removed from the
 necessity for its insertion here, in order to elucidate the quotations

PAGE	
32, Ex. 20, the d	
42, line 12, for b	
44, Ex. 50, bar 6	
48, Ex. 59, for 7	
55, Ex. 76, first	
58, line 9, for 7	<i>liebster Jesu, was hast du verbrochen,</i>
68, Note, ninth l	
81, line 9, for e	ved Jesus, are thy sins so grievous?
88, Note, last lin	
90, line 13, for C	<i>man ein solch hart Urtheil hat gesprochen?</i>
98, Ex. 119, insec	thou indeed of man the most mischievous?
—, Ex. 120 (b),	
—, first be	
100, last line but 8	<i>ist die Schuld? in was für Missethaten</i>
102, line 11, for d	
105, Ex. 143, four	ly must thou suffer, for what crimes exceeding
111, last line but	
112, Note (2), sec	<i>du gerathen?</i>
115, Ex. 154, for	
—, Ex. 155, thi	thou, Lord, bleeding?
120, Ex. 167 (III,	
—, bass, n	
124, Ex. 171, sec	
127, line 1, for th	<i>wunderbarlich ist doch diese Strafe!</i>
130, line 5, read 4	
135, Note, line 4, v	wonderful this proof of love exceeding!
144, Note, line 5,	
145, Ex. 201, bar	<i>gute Hirte leidet für die Schafe,</i>
151, Ex. 209, add	faithful shepherd for his flock is bleeding,
165, line 13, for	
166, line 15, read	<i>Schuld bezahlt der Edle, der Gerechte,</i>
—, last line but	
173, last line but	with his precious blood this god-man, Jesus,
174, Ex. 243, for	
175, Note, line 6,	<i>seine Knechte.</i>
176, Ex. 244, in	
—, stead O	release us.
180, last line but	
185, line 13, for d	
193, line 12, for d	
204, lines 1 and 7	<i>hat dich so geschlagen,</i>
206, Ex. 291, bar	y do you thus illtreat him?
—, sert g	
212, line 4, betw	<i>en Heil, und dich mit Plagen</i>
—, a fth	
217, Ex. 320, bar	y mock, revile, and beat him?
—, and e.	
224, line 2, for 2	<i>ibel zugericht?</i>
225, Note, line 5,	
234, Ex. 357, bar	on his sufferings feed?
—, 358, cau	
236, line 18, for d	<i>bist ja nicht ein Sünder,</i>
247, Ex. 391, last	whom you are tormenting
—, 392, ca	
—, bars.	
252, Ex. 400, bar	<i>wir und unsre Kinder;</i>
—, which	h malice unrelenting,
—, stroke	
254, Ex. 406, (c)	<i>Missethaten weisst du nicht.</i>
259, Note, last lin	
261, Ex. 423, for	never done an evil deed.
—, Note, line 4,	
—, Ex. 424, bar	
262, Ex. 428, last	
—, last d	
263, Ex. 429, (c)	
—, read d	



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