

A TEXT-BOOK
OF
MUSICAL KNOWLEDGE.
(Theory of Music)
SENIOR DIVISION.

Prepared for the Use of Students,

MORE ESPECIALLY FOR THE

LOCAL CENTRE EXAMINATIONS IN
THEORY OF MUSIC

OF

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PREFACE.

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THIS work is primarily intended as a Text-Book for the preparation of Candidates for the **Senior** Division of the Trinity College Local Centre Examinations in the Theory of Music.

It pre-supposes a full and complete acquaintance with the contents of the Text-Books already issued for Candidates preparing for the *Preparatory*, *Junior*, and *Intermediate* Divisions of the same Examinations; and is, in fact, a continuation of those three works. Students who are not Examination Candidates must therefore be fully instructed in these three earlier Text-Books before they can be qualified to commence the study of the present work. For the benefit of those who have already passed the three previous Examinations some time ago, or who may have acquired their Musical Knowledge from other sources, a brief *resumé* of the special teaching of the *Intermediate Division Text-Books* is given (when needed) in these pages.

It will be remembered that the teaching of the *Intermediate Division Text-Books* aimed at these three points:

- (i.) Harmonic analysis and Modulation.
- (ii.) *Eye-training* in the quick recognition of chord-groups and arpeggio figures.
- (iii.) *Ear-training* in the quick appreciation of musical sounds when heard singly or in combination.

The present **Senior Text-Book** not only carries on the College system of instruction on these lines, but also aims at the *application* of this previously

acquired Musical Knowledge (*a*) to the practical study of **Harmony**, exemplifying the use of Triads and their Inversions, Chords of the 7th and their Inversions, Suspensions, Passing-notes, etc., so far as the processes of adding upper parts to given basses and lower parts to given melodies are concerned; and (*b*) to the analysis of movements planned according to the principles of **Classical Form and Design**, including a knowledge of terms, etc., in connection therewith.

No new theory of Harmony is broached in these pages. The study is approached on the lines laid down and pursued not only by the best English theoretical writers of the past and present, but by the most eminent professors in Foreign Conservatoires as well; with the understanding that the "root of a chord" means the lowest note of a triad or chord of the 7th as it occurs upon any degree of the scale in direct or uninverted position. Every effort has been made to *simplify* (rather than to over-elaborate) the study of Harmony.

It is hoped that this book will also be found useful to those who are reading for the Harmony Sections of the Examinations for the Diplomas of Associate and Licentiate in Music of Trinity College of Music.

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A TEXT-BOOK OF MUSICAL KNOWLEDGE SENIOR DIVISION.

N.B.—Before this book can be studied with advantage, every reader should be familiar with the contents of (1) the whole of the "Junior Division Text-Books" and (2) the first six chapters of the "Intermediate Division Text-Books." This previous study will include the Rudiments of Music; the construction of single triads in close, extended, and arpeggio harmony; and the elementary rules of part-writing, such as the avoidance of consecutives, etc. Throughout this book, roots of chords are denoted by Roman numerals (I, IV, V, etc.); scale-degrees used melodically are indicated by ordinary Arabic figures (1, 2, 3, 4, etc.).

CHAPTER I.

THE USE OF UNINVERTED DIATONIC TRIADS IN THE HARMONIZATION OF BASSES.

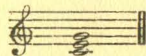
1. At the Examinations, Senior candidates are expected to fill up figured Basses and to harmonize melodies; in the latter case, choosing their own chords.

2. There are only two kinds of original or direct, *i.e.*, *uninverted* or *fundamental* chords, viz., **triads** and **sept-chords**. The latter are generally called "Chords of the seventh."

3. It is well to begin the practical study of harmony by using only *uninverted* triads for the harmonization of Basses in both major and minor keys. Although the musical effect of such exercises will be found to be somewhat heavy and stiff, it must not be forgotten that the mental training afforded to the student by such means is invaluable, and at this early stage can be gained in no other way. As examples of actual compositions mainly or entirely constructed with *uninverted* triads, the student may be referred to:—Chopin's

Nocturne in G minor, Op. 37 (middle portion); C. E. Horsley's Madrigal, *Sing lullaby* ("Musical Times," No. 350); Bernhard Molique's Chorus, *Commit thy way* (Oratorio, "Abraham," No 32); Dvorak's *Quartet in E major*, Op. 80 (second movement), etc. The information respecting uninverted triads and sept-chords, which has already been given in the *Intermediate Division Text-Books*, may here be briefly summarized:—

4. A triad consists of any note with a 3rd and a 5th sounded above it:—



A sept-chord—or chord of the seventh—consists of a triad, to which is added the 7th above its "root":—



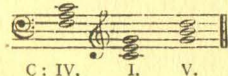
5. The root is the lowest sound—i.e., the Bass of any triad or sept-chord heard in its uninverted shape.

6. A common chord is a triad which has a perfect 5th. Common chords are of two kinds—major or minor. These names are given according to the quality of the 3rd next above the root—major or minor.

A major common chord is so named because it has a major 3rd. It is radically indicated by a large Roman numeral which represents the position in the key or scale occupied by the root. A major key is indicated by a capital letter; a minor key by a small letter.

A minor common chord is so named because it has a minor 3rd. It is radically indicated by a small Roman numeral.

Major Common Chords.



C: IV. I. V.

Minor Common Chords.



C: ii. vi. iii.

7. There are two kinds of dissonant triads, which are named according to the quality of their 5ths—diminished or augmented.

A diminished triad has a minor 3rd and a diminished 5th. It is indicated by a small Roman numeral with a zero mark (°).

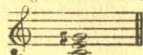
An augmented triad has a major 3rd and an augmented 5th. It is indicated by a large Roman numeral with a sign of augmentation (°).

Diminished Triad.



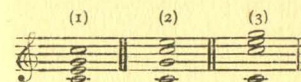
C: vii°

Augmented Triad.



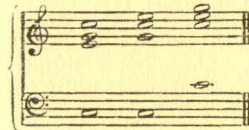
a: III°

8. A triad may be written in three different positions, viz., having for its top note (1) the root, (2) the 3rd, (3) the 5th:—

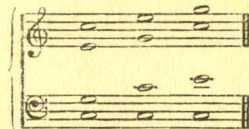


9. Chords may be written and played in close harmony, or written and sung in extended (dispersed) harmony.

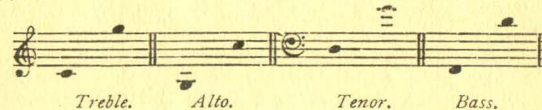
In close harmony the upper notes of the chord are placed at the smallest possible intervals from each other:—



In extended (or dispersed) harmony the upper notes of the chords are so written that it is possible for other notes belonging to the harmony to be introduced between them:—



10. Dispersed or extended harmony is better for four-part vocal writing. The parts should be kept as much as possible at equal distances from each other; or with the widest interval of the chord coming between the Bass and the Tenor. The Tenor should never be too near the Bass, especially when the latter is low in pitch. The natural compass of each of the four voices must be borne in mind:—



Treble. Alto. Tenor. Bass.

11. It is better in primary triads to double the root rather than the 5th, and the 5th rather than the 3rd. But the 3rd is the best note to double in secondary triads. No triad should have its 3rd omitted. In no chord should the leading-note be doubled.

12. Hints for working Figured Basses.

Hint I.—Where no figures are indicated, a common chord must be written over the given Bass-note.

Hint II.—Where figures are given, all the intervals so indicated must be *reckoned from the given Bass-note* and be written above it.

Hint III.—An *accidental alone*, over or under a Bass-note, indicates that the *3rd in the chord* is to be made ♯, ♭, or ♮, accordingly. The leading-note in a minor key is always indicated by a ♯, X, or ♮.

Hint IV.—An *accidental before a figure* raises or lowers the note to which the figure refers.

Hint V.—A stroke through a figure (as 5⁺) raises the note to which the figure refers, one semitone. It has the same meaning as a ♯.

Hint VI.—The upper parts should always move as smoothly as possible, **without wide leaps**. If any part cannot move to the *next* note in the scale, it should move to the nearest note possible. A leap is generally good, however, when its two notes taken together form a consonant interval. Skips of augmented intervals must be avoided, because of their harsh, disconnected melodic effect; but we may sometimes allow the leap of a *diminished 5th* or *3rd* if—immediately after the leap—we write a note within the diminished interval. A wide interval is best approached and quitted in the opposite direction to that in which it leaps.

Hint VII.—Always **write the whole of the Treble part first**. Make this as interesting as you can; and, whenever convenient, let it be in contrary motion to the Bass.

Hint VIII.—**Oblique motion** between Treble and Bass is also good. This happens when any note common to two successive chords is held on or repeated in the Treble part. But **too much note-repetition** in the Treble leads to monotony. Oblique motion can also be used between the Bass and any of the upper parts, *when the same chord is taken in a different position*, with a fresh note in the Treble.

Hint IX.—When the extreme parts move in a similar direction, it is better for the Treble to move smoothly by step if the Bass skips more than a 3rd.

Hint X.—It is not good for the Treble to approach an 8ve or a 5th to the Bass by similar motion. This produces **Exposed 8ves or 5ths**. Some books call them "Hidden" 8ves or 5ths.

Hint XI.—No two parts should approach a unison by similar motion.

Hint XII.—**Begin** the Treble part on either 1, 3, 5, of the scale, if the first chord will allow of this.

Hint XIII.—**End** the Treble part preferably by 7 to 8, or 2 to 1. 5 to 3 will sometimes make a pleasant variety in the melody of a perfect cadence; but 5 to 8 or 1 should—as a rule—be avoided when both chords of the Perfect Cadence are in root-position.

Hint XIV.—When no note can be held on or repeated in any of the upper parts, the chords are said to be **disjunct**. Their Bass-notes move by step, and their upper parts should generally move in contrary motion to the Bass.

Hint XV.—Avoid **crossing the parts**;

„ **overlapping the parts**;

„ **false relation** between the parts.

Hint XVI.—In order to avoid false relation, the chromatic alteration of any note must take place in the same part:—



Hint XVII.—When a change of key, or **Modulation**, as it is called, takes place in the middle of an exercise, the portion so changed must be considered in reference to the new key. The new key-note becomes the tonic (I.), and all the other notes of the new key are named correspondingly.

N.B.—Most of the above hints will apply to all kinds of chords, and to the harmonization of melodies as well as to the filling up of Figured Bass Exercises.

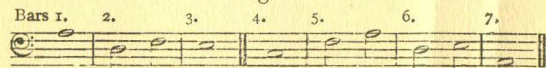
A PRACTICAL EXAMPLE.

13. Let the following passage in Fig. 1 be set as a figured Bass, to which three upper parts have to be added.

The first thing to do is to determine the key. We know this to be A minor, because of the accidental ♯ below the note E. But

the presence of $G\sharp$ in bar 4—indicated by $\sharp 5$ —shows that a modulation to C major takes place in that bar, and according to *Hint XVII.*, we regard bars 4 and 5 as being in C major. We can therefore indicate the roots of the chords thus:—

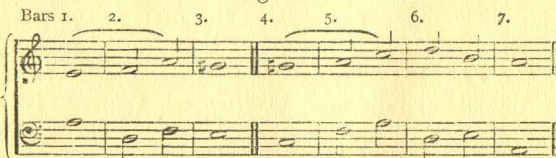
Fig. 1.



Figuring : $\sharp 5$ \sharp
 Chord indications : a : i. iv. VI. V. C : I. IV. vi. a : iv. V. i.

We next choose the first Treble or melody note. This can be Middle C, or the E, A, C, E, above Middle C. Middle C itself is obviously too low and also rather too near the Bass. We do not choose A, because, being a "common" note to the first three chords (see *Hint VIII.*), it would be rather monotonous to keep the same note in the Treble for the whole of bars 1 and 2. We choose E—in preference to the upper C or E—because it is somewhat unsafe to begin upon a note which, if not actually high itself, may afterwards lead us higher than we wish to go. Our Treble part will probably work out as follows:—

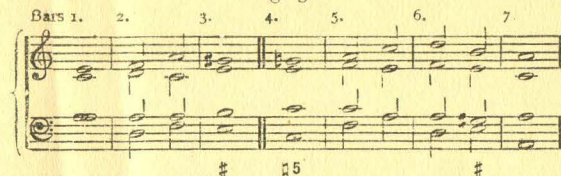
Fig. 2.



Figuring : $\sharp 5$ \sharp
 Chord indications : a : i. iv. VI. V. C : I. IV. vi. a : iv. V. i.

In bar 2 we choose F because it is next to E, and in contrary motion to the Bass. We choose A for the second note (1) because it is nearer to F than middle C—the nearest note to F by contrary motion; and (2) because we can continue the melody upwards in the same direction in which we began to move. $G\sharp$ and $G\flat$ must occur in the same part to avoid False Relation (see *Hint XVI.*); we place these two notes in the Treble because the change of key will be heard better there. The melody moves in similar motion to the Bass in bars 4 and 5 in order to imitate the Treble part of bars 1 and 2. It is always a good thing to reproduce the melody of a previous phrase at a different part of the scale (or in a different key) later on in the exercise—as here. D, the first note in bar 6, is the highest Treble note of the exercise. It is not good to have the highest melody note twice in the same phrase. The Alto and Tenor parts can now be filled in correctly, if due attention be paid to the instructions given in *Hints VI., VIII., XI., XV., XVI.*:—

Fig. 3.



14. At an Examination, candidates are required to show their Figured Bass exercises worked in Full or Open Score, using the C clef for the Alto and Tenor parts. Intending candidates are strongly recommended to show all their exercises to their teachers, worked in this way. The examples are only printed here in Short or Pianoforte Score, in order to save space.

CHAPTER II.

A DESCRIPTION OF THOSE UNINVERTED DIATONIC TRIADS WHICH ARE AVAILABLE FOR THE HARMONIZATION OF MELODIES—USE OF TRIADS IN SEQUENCES.

15. In harmonizing a melody with only uninverted triads, we have to choose a chord for every note (or for nearly every note) of the given melody; and we must choose it in such a way that it shall not only sound well after the chord which precedes it, but that it shall also lead with good effect into the chord which follows.

16. Before we can choose any chord, we must know exactly the number of triads it is possible to select from. Figs. 4, 5, and 6, will not only give the triads which belong to both the major and minor keys of C, but will also show how these triads are connected. The student can easily transpose Figs. 4, 5, and 6, into other keys, if necessary.

Fig. 4.

Disjunct or non-related triads : those which have no note in common.

N.B.—P. = Primary ; S. = Secondary ; D. = Dissonant.

Major triads are here written in semibreves, minor in minims. dissonant in crotchets.

MAJOR KEY :

C: I. ii. iii. IV. V. vi. vii°
P. S. S. P. P. S. D.

MINOR KEY
(Harmonic form) :

c: i. ii° III' iv. V. VI. vii°
P. D. D. P. P. S. D.

MINOR KEY
(Melodic form) :

c: i. ii. III. IV. v. vi° VII.
P. S. S. P. P. D. S.

Fig. 5.

Conjunct or Related triads : those which have *one* note in common.

PRIMARY. SECONDARY. DISSONANT.

MAJOR KEY :

C: IV. I. V. ii. vi. iii. vii°

MINOR KEY
(Harmonic form) :

c: iv. i. V. ii° VI. III' vii°
D. S. D. D.

MINOR KEY
(Melodic form) :

c: IV. i. v. ii. vi° III. VII.
S. D. S. S.

Fig. 6.

Doubly Conjunct or Closely Related triads : those which have *two* notes in common.

MAJOR KEY :

C: I. vi. IV. ii. V. iii. vii° V.
P. S. P. S. P. S. D. P.

MINOR KEY
(Harmonic form only) :

c: i. VI. iv. ii. V. III' vii° V.
P. S. P. D. P. D. D. P.

17. Effects of the various triads upon the ear.—The three **primary triads** define the key, since between them they contain every note of the scale. Owing to this fact they are largely used in the construction of **cadences**. The **tonic triad** (I. or i.) is *restful in effect*: a composition usually begins with it, and always ends with it; it can be *followed* by any other triad of the key. The **dominant triad** (V.) is *bright and active*; it precedes the tonic triad in the perfect cadence, and it can *follow* any other triad in the key. The **sub-dominant triad** (IV. or iv.) has a *broad, heavy, masculine effect*; it can be followed by either of the other two primary triads with good results, but has a rather disconnected effect when used *after* the dominant triad (V.).

The primary triads supply a *possible* harmony for any note of the diatonic major scale:—

Fig. 7.

1. 2. 3. 4. 5. 6. 7. 8.

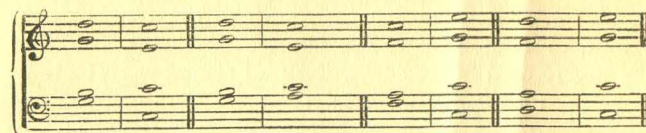
I. V. I. IV. I. IV. V. I.

As seen above:—

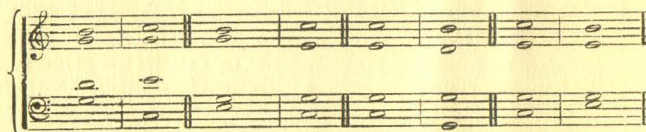
1. The lower tonic of the scale is the 8ve of chord I., or 5th of chord IV.
2. The super-tonic " " " 5th " V. only.
3. The mediant " " " 3rd " I. only.
4. The sub-dominant " " " 8ve " IV. only.
5. The dominant " " " 8ve " V., or 5th of chord I.
6. The sub-mediante " " " 3rd " IV. only.
7. The leading-note " " " 3rd " V. only.
8. The upper tonic " " " 8ve " I., or 5th of chord IV.

18. The secondary triads have only a *secondary* or *dependent* influence in defining the key; each is accessory to the particular primary triad with which it has two notes in common, in the connection commonly known as "*relative*" major and minor. Each secondary triad can be used as a substitute for its relative primary, thus: vi. for I., ii. for IV., iii. for V.

Fig. 8.



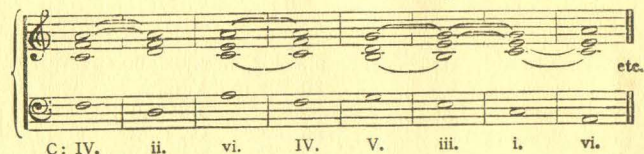
C: V. I. V. vi. (for I.) IV. I. ii. (for IV.) I.
Perfect Cadence. Interrupted Cadence. Plagal Cadence. Substitute for Plagal Cadence.



V. I. iii. (for V.) I. I. V. I. iii. (for V.)
Perfect Cadence. Substitute for Perfect Cadence. Imperfect Cadence. Imperfect Cadence.

19. Each secondary triad can also be effectively used *after* its relative primary triad which lies a 3rd above it in the scale. A Bass which moves by the leap of a third downwards, and thus harmonized by alternate major and minor triads, is called by some theorists a **Modified Bass**. Here is an example:—

Fig. 9.

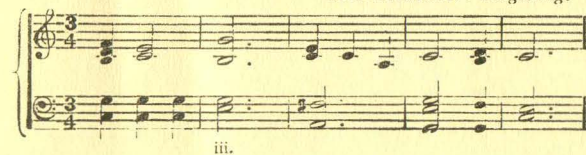
GOUNOD: *Redemption, Part 2, No. 2.*

But a secondary triad is not as effective when sounded *before* its relative primary triad, as it is when sounded *after* it. Play Fig. 9 *backwards*, and observe the peculiarly unsatisfactory effect the passage then has upon the ear.

20. The **secondary triad of the mediant** (iii.) requires the greatest care in its employment, if it is to sound well. A glance at Fig. 5 shows that it is the highest or *sharpest consonant triad of the key*. It contains the two sharpest degrees of the scale, viz., the leading-note and the mediant (7 and 3). It

should be used with caution* immediately before or after the sub-dominant triad, which is the *flattest* triad of the key. It can be used with excellent effect before any triad which does not contain the sub-dominant degree, or before a chromatic chord which contains the leading-note of the dominant key:—

Fig. 10.

MENDELSSOHN: *Lobgesang.*

21. A **tonal sequence** is a pattern or progression of chords which is imitated (or repeated) *on other degrees of the same scale*. The original pattern or "model" may consist of two or more chords. Each part of the harmony in every imitation of the original pattern should proceed in exactly the same way as at first; but the original intervals become changed in quality, according to their position in the scale. In a **real sequence** the model is imitated in a new key at every repetition; the original intervals being *exactly* reproduced in each repetition.

22. Secondary triads have their greatest *general* use in sequential passages like the following:—

Fig. 11.

Salisbury Tune. RAVENSCROFT'S *Psalter, 1621.*
Original pattern.

Here the roots rise a 4th and fall a 5th.

* See page 24, § 35.

23. In sequences, roots may also rise a 4th and fall a 3rd—see Fig. 12 (a); they may also rise a 5th and fall a 4th—see Fig. 12 (b):—

Fig. 12.

(a) Model.

G: I. IV. ii V. iii. vi. IV. vii° V. I.

(b) Model.

G: I. V. ii. vi. iii. vii° IV. I.

(The student is recommended to fill up the chords for himself.)

In sequences, roots may also rise a 2nd and fall a 4th:—

Fig. 13.

Model.

C: V. vi. iii. IV. I. ii. vi.

In sequences, roots may also rise a 6th and fall a 3rd:—

Fig. 14.

Model.

B♭: V. iii. I. vi. IV. ii.

The above sequences are all **tonal**—that is, they remain in the same key throughout. The following is an example of a real sequence which changes its key with every repetition of the "model":—

Fig. 15.

Model.

Figuring: F: V. I. G: V. I. A: V. I. B♭: V. I. C: V. I.

24. The **dissonant triads** have so harsh an effect upon the ear, that they are best altogether left out of Elementary Exercises which are not written in sequence. Consequently, the student should carefully **avoid writing the leading-note as a root or Bass-note**, and he will do well to **avoid the dissonant triads ii° and III'** of the minor key as well. The last two can be sometimes modified into the consonant triads ii. and III., as shown in Figs. 4 and 5. Occasionally, in an Examination paper, a stray dissonant triad (ii° or III' of the minor key) may be found in a Figured Bass exercise. When this is so, the student will do well if possible to **prepare the dissonant 5th** by sounding it as a concord in the same part in the previous chord, as in Fig. 16:—

Fig. 16.

Figuring: C: I. V. III' VI. iv. ii° V. I.

Chord indications: c: i. V. III' VI. iv. ii° V. I.

CHAPTER III.

THE HARMONIZATION OF GIVEN MELODIES WITH UNINVERTED DIATONIC TRIADS.

25. Having now shown the student the extent and character of the harmonic material ready for his use during his **practical study** of harmonizing by means of **uninverted triads** alone; and having also instructed him what actually to **avoid** (dissonant triads—vii°, ii°, and III'), and what to **use with caution** (secondary triad of the mediant iii.); it only remains for us to advise him how to proceed in choosing a chord, so that it shall:—

- (a) fit the particular melody-note he has to harmonize, and
- (b) be an effective *link* between the chords left and right of it in the exercise he has in hand.

26. At first, he had better choose a chord for *every* note of his melody, and *begin* as well as end with the tonic triad (I. or i.).

27. If the concluding notes of his melody are 7 to 8; 2 to 1 (or 3); 5 repeated (or proceeding to 3, 8, or 1); he will end with a *perfect cadence*, V. to I. (or i.).

28. If the concluding notes of his melody are 1 repeated (or going to 3); 4 to 3, 5, or 8; 6 to 8 or 5; he will end with a *plagal cadence*, IV. (or iv.) to I. or (i.).

He had better write down at once the *first* Bass-note (I. or i.), and the *last two* Bass-notes (V. to I. or i.; or IV. to I. or i.).

29. His choice of a Bass for each of the remaining notes of the melody is **limited to three notes**, viz., the 8ve, 3rd, or 5th below the Treble.

Thus, if a Bass be wanted for the melody-note A (6th in the scale of C), the choice lies entirely between the notes A, F, or D:—

Fig. 17.



30. But, if a Bass be wanted for the leading-note (7th) of any key, the choice is then **limited to two**, viz., the 3rd and 5th. The 8ve is not available, because it would give the harsh dissonant triad (vii°) with the leading-note doubled.

31. The **one principle of choice** is that the selected chord must sound well after the chord previously written.

Obviously, if the preceding Bass-note has been either a 5th or an 8ve below the Treble, the same interval cannot be chosen again below a different melody-note; for it would make bad "consecutives." This is the first error to be guarded against.

32. **Important Hint.**—Any two common chords will sound well in succession if there be one note (or two notes) common to both.

A glance at Figs. 5 and 6 will show us that triads whose roots lie a 5th apart have *one* note in common; triads whose roots lie a 3rd apart have *two* notes in common.

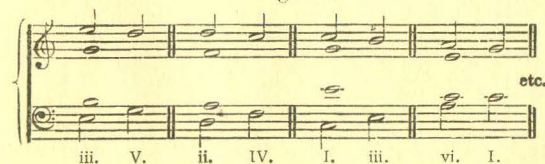
From this we know that any two common chords will sound well in succession, if:—

- (a) their roots rise a 5th or fall a 4th;
- (b) " " " 4th " " 5th;
- (c) " " " *6th " " 3rd.

Sequential examples of these chord-progressions have already been shown in Figs. 11 to 15.

33. Roots may sometimes also *rise* a 3rd (but *not fall* a 6th) if care be taken that the first melody-note be an octave above the first Bass-note, and afterwards falls one degree to the 5th of the second Bass-note, so:—

Fig. 18.



34. In addition to these perfectly safe *conjunct* chord-progressions, there are several **disjunct chord-progressions** which may be used with good effect.

We have already seen (Fig. 8) that a secondary triad may sometimes be used as a substitute for its relative primary triad. This gives us the scale-wise root-progressions: V. to vi.; ii. to I. All others, except two, may be used.

The two which are **better avoided** are: iii. to IV., and IV. to iii., viz., when the triads of the mediant and subdominant occur in immediate succession. (See § 20.)

* Owing to the fact that the 6th is such a *wide interval* and the 3rd such a *narrow* one, the skip of a rising 6th in the Bass on this chord-progression is rare. Almost invariably the Bass falls a 3rd instead of rising a 6th.

35. Disjunct chord-progressions generally sound better when the roots rise, as in the Mixed and Interrupted cadences :—

Fig. 19.

Mixed Cadence. Interrupted Cadence. Other Disjunct progressions.

C: IV. V. V. vi. I. ii. ii. iii.

Students must always remember this chief rule for fitting together disjunct triads: as many as possible of the upper parts must move in contrary motion to the Bass.

36. When the roots fall in a disjunct chord-progression, the effect is better if the melody can skip a 3rd from the 5th of the former chord to the 8ve of the latter :—

Fig. 20.

C: ii. I. iii. ii. V. IV. vi. V.

37. It has already been pointed out (see § 11) that the 3rd of a secondary triad may always be doubled. This is because these 3rds are the strong degrees of the scale, viz., I, 4, 5.

38. In the more advanced exercises it is unnecessary as well as undesirable to harmonize every note of the melody. When two successive melody-notes belong to the same chord, the harmony sounded with the first melody-note may be sustained or repeated with the second, which in such a case becomes a *bye-tone*. (See *Intermediate Division Text-Books*, Chapter III., § 69.)

39. But, as bye-tones always come upon the weaker beats, it is necessary that every accented melody-note should have a change of harmony :—

Fig. 21.

Good. Bad.

G: I. IV. V. I. I. I. IV. IV. V. V. I. I.

40. Sometimes, however, when a melody begins upon a weak beat, the same chord may be repeated upon the following accent :—

Fig. 22.

MEDELSSOHN :
"O rest in the Lord" (Elijah)

41. The following hints now given for the harmonization of short melodies with only uninverted triads, will be found useful when other chords can be used.

Hint I.—Read (or play) the melody, determine its key, and observe those places where some kind of cadence is wanted.

These will generally be at the end, and in the middle of the exercise. In a Chant or Hymn-tune, the cadences will come immediately before each double bar.

Hint II.—The perfect cadence in the tonic key should be reserved for the *end*. The imperfect or half-close comes in the middle. Mark the position of these cadences at once by writing their Bass-notes.

Hint III.—Sometimes, instead of a half-close, a modulation to a related key, generally the dominant or relative major, takes place in the middle of an exercise.

Hint IV.—An accidental *sharp* which rises a semitone in a melody may be harmonized as the leading-note of a new key (3rd of V.).

Hint V.—An accidental *flat* which *falls* a semitone in a melody may be harmonized as the sub-dominant note of a new key (8ve of IV.).

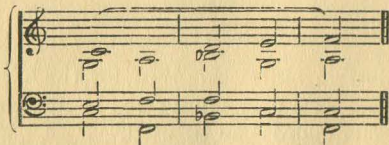
Hint VI.—The *upper* tetrachord of any diatonic scale, used in a descending form, can be regarded as implying a modulation to the dominant key :—

Fig. 23.



Hint VII.—The *lower* tetrachord of any scale, used in an ascending form, can be sometimes regarded as implying a modulation to the sub-dominant key :—

Fig. 24.



Hint VIII.—In an exercise in a *major* key, the *first* modulation is usually made to the dominant key.

Hint IX.—In an exercise in a *minor* key, the first modulation is usually made to the relative major key.

Hint X.—Having determined and marked the cadences you intend using, complete the Bass of your exercise by choosing notes which will carry above them chords suitable for **approaching the cadences**.

In his earlier attempts to harmonize a given melody, the student may find it necessary to *work backwards* from his fixed cadences, so as to be quite sure of approaching them well. His musical feeling and instinct will soon become sufficiently trained in this way to dispense with so mechanical a process.

Hint XI.—Repeated notes in the melody may be harmonized with the same or a different chord. The chord should be changed if the second of the repeated notes be more accented than the first.

Hint XII.—When groups of two, three, or four **short** notes occur in a melody, a separate chord will not be required for each note.

The *unaccented* short notes may be treated as *passing-notes*, if they are approached and quitted by step of a second (see *Advanced Intermediate Division Text-Book*, Chapter X., § 200); or as *bye-tones*, if they move by leap. Occasionally, an *accented* short note may be treated as an *appoggiatura*, if it is quitted by step of a second; in this case, it may be approached by leap :—

Fig. 25.



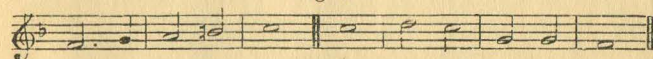
C: I. vi. IV. I. ii. V. I. IV. I.

P = passing-note; B = bye-tone; A = appoggiatura.

A PRACTICAL EXAMPLE.

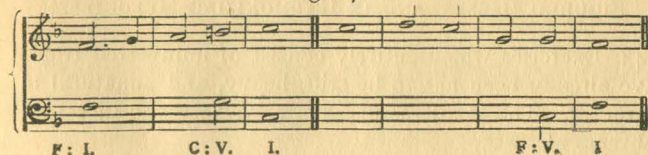
42. Let the following passage be set as a melody for harmonization :—

Fig. 26.



First determine the *key*. This is F major, but the B♭ in the second bar implies a modulation to the dominant key of C major. Next mark the cadences, and write the Bass-note for the first bar. This will be F. The short melody-note G is obviously a passing-note, since it is approached and quitted by step of a second, and is also unaccented :—

Fig. 27.



The best Bass-note for the first melody-note in the second bar is D. (A would make 8ves with the first chord, and to repeat the chord of F would give no change of harmony for the strong accent of the second bar.) This completes the Bass of the first phrase of the chant. There will be greater difficulty in approaching the final cadence. If the first G in bar 6 be harmonized with a chord of C, we shall either get 5ths if we harmonize the previous melody-note C with a chord of F, or there will be no change of harmony on the accent in bar 6 if we harmonize the second note in bar 5 with a chord of C. We therefore choose G as our Bass-note for the first G in bar 6, and approach it from the tonic chord of F. Then if we return to bar 4, we shall feel that the melody-note C is best harmonized by the chord of F, and the chord of B flat is the best link between the two tonic chords which surround it. The following result has now been obtained: we can leave the student to fill in the Alto and Tenor parts for himself, having assisted him so far in putting a Bass below the given melody:—

Fig. 28.

F: I. vi. C: V. I. F: I. IV. I. II. V. I.

CHAPTER IV.

THE USE OF INVERTED DIATONIC TRIADS IN FILLING UP FIGURED BASSES, AND IN HARMONIZING MELODIES.

43. Exercises which entirely consist of uninverted triads have already been felt to be stiff, heavy, and unnatural in character. The ear demands greater variety and increased lightness of effect,

Fig. 29.

Figuring :
Chord indications : C: I. V. I. IV. I. IV. V. I. I. 6 I.

6 6 6 6 6
IV^b Ib IV. vii^b I.

Compare the ponderous, heavy effect of Fig. 29 (a), with the smooth, lighter motion of Fig. 29 (b).

Students who have mastered the contents of the *Intermediate Division Text-Books* will remember that:—

44. A triad is inverted by placing either its 3rd or its 5th in the Bass instead of the root:—

Fig. 30.

Figuring :
Chord indications : C: I. Ib Ic V. Vb Vc

6 6 5 6 6
4 4 3 4 4

45. The lowest note of an uninverted triad is called the Root; the lowest note of an inverted triad is called the Bass.

46. The first inversion of a triad is figured 6 (or $\frac{6}{\sharp}$, $\frac{6}{b}$, $\frac{6}{\flat}$, if the 3rd requires an accidental). It is indicated by the Roman numeral which denotes its root, followed by a small letter *b*, thus: Ib, iib, etc. The second inversion is figured $\frac{6}{4}$. It is indicated by the Roman numeral which denotes its root, followed by a small letter *c*, thus: IVc, Vc, etc.

47. When filling up figured Bases, remember that in all first inversions (except those of *primary* triads) the Bass is the best note to double. In first inversions of *primary* triads double the 6th of the Bass instead.

48. In all second inversions double the Bass-note.

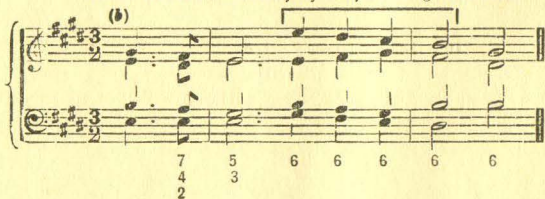
49. In all scale-successions of first inversions, keep the 6ths (the inverted roots) in the Treble or highest part, and double alternately the 6th, 3rd, and sometimes the Bass-note :—

Fig. 31.

MOZART : " Teste David cum Sybilla " (*Requiem*).



HENRY GADSBY : " Praise, my soul, the King of Heaven."



50. The 3rd of the Bass in the first inversion of a diminished triad ($vii^{\flat}b$ or $ii^{\flat}b$) should generally move down one degree. See the last two chords in Fig. 29 (b).

51. When a $\frac{6}{4}$ is followed by a $\frac{5}{3}$ over the same Bass-note (see the last two chords of Fig. 31a) double the Bass-note in the same part in both chords; make the 6th go to the 5th, and the 4th to the 3rd.

52. When two second inversions of *primary* triads (as Vc , IVc) occur in succession, take care that the two perfect 4ths appear in different parts. Consecutive 4ths to the Bass are **inverted consecutive 5ths**.

53. A **line of continuation** means that the chord written at its beginning must not be changed as long as the line lasts. See *Intermediate Division Text-Books*, Chapter VII., § 146.

54. When **harmonizing melodies**, remember that all primary, secondary, and dissonant triads may be taken in their **first inversion**. Hence, every degree of the ascending and descending major and minor scales (both forms of the latter) may, in the Bass, have a chord of the 6th written above it. In the Treble, any scale degree may be also harmonized with a chord of the 6th, having for its Bass-note either the 3rd or 6th (and frequently the 8ve) below the melody-note.

55. A first inversion has not the restful, conclusive effect of an uninverted triad. It leads the ear to expect some other chord to follow it.

56. Provided the Bass does not move by an augmented interval, a chord of the 6th may follow or precede any uninverted consonant triad of the key. It may also follow or precede any other chord of the 6th.

57. Although it is *possible* for all triads to be taken in their second inversion, it will be found in general practice that the $\frac{6}{4}$ chords most frequently used are those derived from *primary* triads, viz.: Ic , ic , IVc , ivc , Vc .

58. Of these, Ic , ic , IVc , and ivc , are used as **cadential six-fours**; Vc is used as a **passing six-four**. Occasionally Ic and ic may be also used as **passing six-fours**.

59. No $\frac{6}{4}$ can be used with exactly the same freedom as a $\frac{5}{3}$ or $\frac{6}{3}$; because the $\frac{6}{4}$ loses its independence of character by having the 5th of the root as its lowest or Bass-note.

60. The inverted root—sounded above its own 5th—gives the ear a weak and negative impression; consequently, the best way of strengthening the 5th of the root is to **double it**.

61. A $\frac{6}{4}$ chord is even less restful, less conclusive in its effect than a $\frac{6}{3}$ chord. It leads the ear to expect even more ardently some other chord to follow it.

62. The student has now the following **chords to choose from** when harmonizing the different scale-degrees in a given melody :—

(If necessary, Fig. 32 can be transposed into other keys.)

Fig. 32.

Figuring:

MAJOR KEY: C: I. Ib Ic IV. IVb IVc vi. vib V. Vb Vc ii. iib vii^b
 MINOR KEY: c: i. ib ic iv. ivb ivc VI. Vlb V. Vb Vc ii^o iib vii^b *

I. Ib Ic iii. iib vi. vic vib IV. IVb IVc ii. iib vii^b
 i. ib ic III' III'b VI. VIc Vlb iv. ivb ivc ii^o iib vii^b *

I. Ib Ic V. Vc Vb iii. iib iv. IVb IVc ii. iib vi. vib
 i. ib ic V. Vc Vb III' III'b iv. ivb ivc ii^o iib VI. Vlb *

N.B.—Prefix the key-signature of C minor before reading the minor key chords. All ♯ signs in the figuring refer to the minor key. Chords marked * are not generally available in the minor key.

Fig. 32 should be constantly referred to whilst studying the following Hints for Examinations.

63. Hints for Examinations.

Hint I.—A Bass-note which is an 8ve below *any* melody-note except 7 may be harmonized as a chord of the 6th instead of $\frac{5}{3}$. Below melody-note 1, 2, 5, an 8ve may be harmonized as a $\frac{6}{4}$.

Hint II.—A Bass-note which is a 3rd below *any* melody-note may be harmonized as a chord of the 6th instead of $\frac{5}{3}$. See Fig. 32.

Hint III.—A Bass-note may be written a 6th below *any* melody-note and be harmonized as a $\frac{6}{3}$.

Hint IV.—Below melody-notes 3, 6, 7, a 6th may be harmonized as a $\frac{6}{4}$.

Hint V.—A Bass-note may be written a 4th below melody-notes 1, 4, 5, and harmonized as a $\frac{6}{4}$.

Hint VI.—A succession of first inversions may be used below a scale-passage of two or more melody-notes. See Fig. 31, (a) and (b).

Hint VII.—Any note of the diatonic scale which occurs in a melody can be harmonized with a $\frac{6}{4}$ chord, if the following recommendations be observed:—

Below melody-notes 1 2, 5, write the *under* 8ve in the Bass.

“ “ “ 1, 4, 5, “ “ “ 4th “ “
 “ “ “ 3, 6, 7, “ “ “ 6th “ “

Hint VIII.—The Bass of a $\frac{6}{4}$ chord should always be approached by step—see Fig. 33 (a)—unless the previous chord is (i.) in root-position—see Fig. 33 (b); or (ii.) is a first inversion of the same root as the $\frac{6}{4}$ —see Fig. 33 (c):—

Fig. 33.

(a) (b) (c) (d)

Figuring:

Chord indications: C: IV. Ic V ii. Ic V. Ib Vc I.

Hint IX.—The Bass of a $\frac{6}{4}$ chord should either *remain* to be the Bass-note of the next chord—as in Fig. 33 (a), (b), (c)—or *move away* by step—as in Fig. 33 (d).

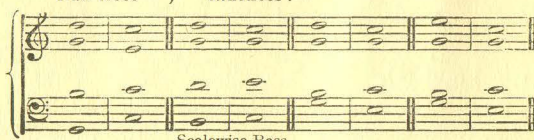
Hint X.—A *cadential* $\frac{6}{4}$ —as in Fig. 33 (a), (b), (c)—should be *more accented* than the chord which follows it.

Hint XI.—A *passing* $\frac{6}{4}$ —as in Fig. 33 (d)—should be *less accented* than the chord which follows it.

Hint XII.—Inversions may generally be substituted for uninverted triads when it is desirable to have a smoother Bass, but at the same time preserving some common note amongst the upper parts of the harmony. Conjunct degrees of the scale can in this way be used in the Bass without necessitating a movement of *all* the upper parts of the harmony :—

Fig. 34.

Instead of the } we may have the following inverted
Full close— } cadences :—



Scalewise Bass.
C: V. I. $\overset{6}{Vb}$ I. V. $\overset{6}{Ib}$ $\overset{6}{iii^b}$ $\overset{6}{Ib}$

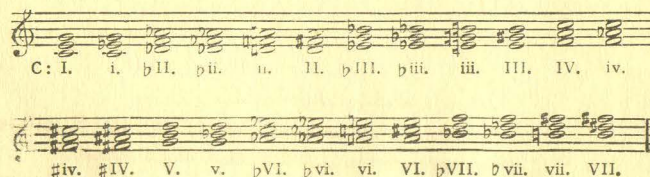
Instead of the } we may have the following inverted
Half close— } cadences :—



Scalewise Bass.
C: I. V. $\overset{6}{4}$ $\overset{5}{3}$ $\overset{6}{Ic}$ V. $\overset{6}{Ib}$ V. $\overset{6}{Ib}$ $\overset{6}{4}$ $\overset{6}{Vc}$

64. The triads in the various scale-degrees are often *chromatically altered*. In fact, both a major and a minor triad, or an inversion thereof, can be used over every degree of the Chromatic Scale, so :—

Fig. 35.



65. A chromatically altered triad is usually followed by

the Chord of the Dominant 7th of the prevailing key, or by one of the inversions of the Dominant 7th.

66. Sometimes the tonic harmony—direct or inverted—can be used after, as well as before, the chromatically altered triad.

67. The chromatic triads most frequently used are the five shown in Fig. 36 :—

Fig. 36.



N.B.—In Figs. 35 and 36 the use of the large Roman numeral denotes that the chromatic triad is *major*; the small numeral denotes a *minor* triad. The accidental # or b before a numeral means that the root is raised or lowered by that accidental.

68. The five chromatic triads shown in Fig. 36 may be thus tabulated :—

1. Major triad of super-tonic (II.). { For both major and minor keys.
2. Major triad of lowered super-tonic (\flat II.).
3. Minor triad of sub-dominant (iv.).
4. Major triad of lowered sub-median (\flat VI.).
5. First inversion of diminished triad of super-tonic (\flat ii \flat). { For major keys only.

Of these, 3, 4, and 5 are *diatonic* chords in the minor key they are chromatic only when used in the major key.

69. Chord of the Neapolitan 6th ($bIIb$). The first inversion of the chromatic triad on the minor 2nd of the scale is technically known as the "Chord of the Neapolitan 6th." This chord is capable of imparting a peculiarly plaintive character to the end of a composition—or a phrase thereof—when used before a Perfect Cadence. A full close which is preceded by the Neapolitan 6th is called by some authors the *Pathetic Cadence*. Double either the Bass-note or the 6th—rather than the 3rd of the Bass—in the chord of the Neapolitan 6th:—

Fig. 37.

MENDELSSOHN: *Organ Fugue, No. 1.*

CHAPTER V.

THE USE OF THE DOMINANT 7TH AND ITS INVERSIONS IN FIGURED BASSES, AND IN THE HARMONIZATION OF MELODIES.

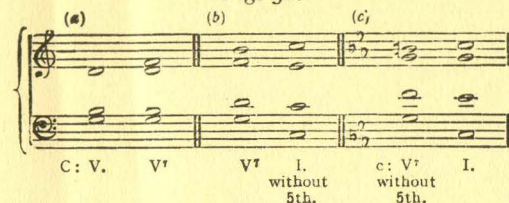
70. The student must always remember that:—

The chord of the dominant 7th (V^7) is formed by adding to the consonant dominant triad (V) the discord of a 7th above its root. Fig. 38 (a).

71. The *characteristic interval* of the chord is the *diminished 5th*, which lies between the major 3rd and minor 7th of the root.

72. The chord V^7 is resolved most frequently upon the tonic triad I . (or i), in which case V^7 and I . (or i .) cannot—in *four parts*—*both* be written in a complete shape: one of them must appear without its 5th. Fig. 38 (b), (c):—

Fig. 38.



73. In the major key, the 7th in V^7 falls a *semitone*; in the minor key it falls a *whole tone*.

74. The chord V^7 is *inverted* by placing the 3rd, 5th, or the 7th in the Bass, instead of the root. There are accordingly three inversions.

75. In the inversions of V^7 the root is always expressed by the lowest even numeral in the *complete* chord-figuring; the *discord* is expressed by the highest odd numeral in the *complete* chord-figuring. Fig. 39:—

Fig. 39.

1st 2nd 3rd
Uninverted. Inversion. Inversion. Inversion.



Full Figuring: 8 Root. 6 Root. 6 6
7 Discord. 5 Discord. 4 Root. 4
5 3 3 Discord. 2 Root (here, the Discord being in the Bass is not figured).

Chord indications: $C: V^7$ V^7b V^7c V^7d

The lowest note of the uninverted chord of V^7 is called the *root*; the lowest note of an inversion of V^7 is called its *Bass*.

76. When filling up figured Bases, the student must always remember that when the Chord of the Dominant 7th is used:—

Hint I.—The discord may remain to be a note of the next chord, when V^7 is resolved upon IVb or IVc . Fig. 40 (a), (b).

Hint II.—The discord may rise when V^7c (second inversion of dominant 7th) is resolved upon Ib (first inversion of tonic triad). Fig. 40 (c).

Hint III.—The discord may be transferred from a higher to a lower part of the same chord of V^7 , and finally resolved in the lower part. Fig. 37 (d). But it is not usual to transfer the discord from the Bass to one of the upper parts. Fig. 40 (e).

Fig. 40.

(a) (b) (c) (d) Usual. (e) Unusual.

Figuring: 7 6 7 6 4 6 7 4 6 4 4
 Chord indications: C: V⁷ IV^b V⁷ IV^c V⁷c Ib V⁷ V⁷c Ib V⁷d V⁷c I.

Hint IV.—An upper part may proceed in 4ths with the Bass when the *second* 4th is part of the inversion of the dominant 7th (V⁷d). Fig. 41 (a).

Hint V.—The unison or 8ve to the note which *resolves* the 7th must not be approached by *similar* motion in any part. Fig. 41 (b).

Hint VI.—The part which has the 7th must not proceed to that discord by similar motion from an 8ve; in other words, no two parts should proceed from an 8ve to a 7th when one part steps a 2nd and the other leaps a 3rd. Fig. 41 (c).

Fig. 41.

HANDEL: "Hallelujah" (Messiah).

(a) (b) or (c) or

6 6 6 6 6 6 Bad. 6 Bad. Ead. 7 Bad.
 4 3 2 5
 V⁷d

77. When harmonizing melodies, the student must always remember that:—

Hint I.—The uninverted 7th (V⁷) adds a richness and a conclusiveness to the perfect cadence which the consonant dominant *triad* does not possess. The chord V⁷ should, therefore, be kept out of all passages in which the aural effect of a full close is neither intended nor desired. A full close is a musical "full stop." A full stop comes *only* at the end of a sentence, not in the middle.

Hint II—The dominant 7th or one of its inversions can

be used after any other chord of the key—consonant or dissonant, diatonic or chromatic.

Hint III.—The inversions of V⁷ may be used instead of the direct chord, whenever conjunct and contrary motion between the extreme parts should be thought desirable:—

Fig. 42.

(i) 4 3 (b) 2 1 (c) 7 8 (d) 7 8

Figuring: 6 6 4 4 6
 5 5 3 2 2
 Chord indications: C: V⁷b I. V⁷b I. V⁷c I. V⁷d Ib

(e) 5 6 (f) 5 6 (g) 5 6 (h) 7 8

4 6 4 6 4 6 4 5
 3 3 2 4 2 2 2 3
 V⁷c vib V⁷c IV^c V⁷d vic V⁷d IV.

Rare.

It is *unusual* for the last inversion of the dominant 7th (V⁷d) to be resolved upon the direct sub-dominant triad (IV.) by oblique motion.

Hint IV.—Obviously, the only melody-notes which can be harmonized by a chord of the dominant 7th (V⁷) are the following four degrees of the scale: 5, 7, 2, 4.

Hint V.—When 5 occurs twice in succession in the melody, V⁷ or any of its inversions may be used for harmonizing the former of the two Treble notes. The second in the Treble will have some form of tonic harmony assigned to it:—I., Ib, or Ic.

Hint VI.—If 5 be followed by 6 in a melody, care must be taken to invert the sub-mediante or sub-dominant triads written under 6. Fig. 42 (e), (f), (g).

Hint VII.—If 5 be followed by 8 in a melody, then only

V^7c or V^7d can be used before the tonic chord; because V^7 or V^7b would involve in the one case *consecutive*, and in the other *exposed* 8ves between the extreme parts:—



Hint VIII.—If 5 be followed by 7, 2, or 4, in a melody, the chord V^7 will be succeeded by some other position or inversion of itself; with perhaps the discord *transferred* to a different part:—



Figuring: 7 4 4 6 7 6 4 6
2 2 3 5 5 3 3 5
Chord indications: C: V^7 V^7d V^7c V^7b V^7 V^7b V^7c V^7b

Hint IX.—If 5 be followed by 3 in a melody, the only available form of dominant 7th harmony is V^7c with an ascending Bass. See Fig. 45 (a):—



Figuring: 4 6 4 6 7 7 6
3 3 2 3 3 3 3
Chord indications: C: V^7c Ib V^7d Ib V^7c I V^7 vi V^7 IVb

Hint X.—When 7 is followed by 8 in a melody, the following chord-progressions are available:—

V^7d to Ib ; V^7c to I ; V^7 to vi ; V^7 to IVb . See Fig. 45 (b), (c), (d), (e).

Hint XI.—When 7 ascends to 3 (instead of 8) in a melody, the uninverted chords V^7 to I . will be found most suitable—see Fig. 46 (a).

Hint XII.—When 2 is in the melody, the inversions V^7b or V^7d will be preferable—see Fig. 46 (b). When 4 is in the melody, the inversions V^7b or V^7c will be preferable—see Fig. 46 (c).



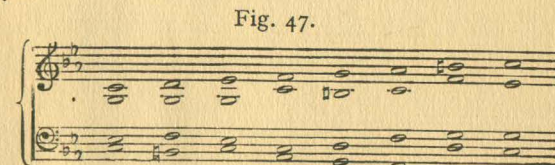
Figuring: 7 6 4 6 4
5 5 2 5 3
Chord indications: V^7 I V^7b V^7d V^7b V^7c

N.B.—The student is strongly advised to write out, in four-part harmony and in various keys, the chord-progressions just described.

CHAPTER VI.

HARMONIZATION-FORMULÆ AND HINTS FOR CHORD-SELECTION. HARMONIZATION OF THE HARMONIC MINOR SCALE.

78. The following is a useful harmonization-formula which may be conveniently committed to memory by the student:—



Figuring: 6 6 7 6 5 4 3 2 1
5 5 5 5 5 5 5 5 5
Chord indications: V^7b I IVb V IV V^7c I

Fig. 47 continued:—

Figures: 6 6 6 6 7 4 5 1

Chord indications: i. vii°b ii°b ib iv. ic V⁷ i.

The interval of the *augmented second* may be used in the top part, whilst the melody ascends or descends the harmonic minor scale, or a portion of the same. But not less than a *tetrachord* should be so heard in the melody, or its identity as a portion of the harmonic minor scale will not be recognised by the ear.

79. **Rule of the Octave.**—This is a formula said to have been invented by De Laire, in 1710, for the purpose of providing students with an easily recollected and agreeable progression of chords suitable as an accompaniment to the diatonic scale when placed in the Bass:—

Fig. 48.

Major Scale in the Bass.

Figures: 6 6 6 6 6 4 5 3 1

Chord indications: I. V⁷c Ib * V. IVb V⁷b I.

Figures: 6 #6 4 3 2 6 6 4 3

Key D. Key G.

Chord indications: I Ib V⁷c I V⁷d Ib V⁷c I

Minor Scale in the Bass.

Figures: 6 6 6 6 6 4 5 3 1

Chord indications: i. V⁷c Ib * V. IVb V⁷b I.

Figures: 6 6 6 4 5 3 1

Chord indications: I. v^b iv^b V. V⁷d ib V⁷c i.

Observe that in the descending *major* scale a passing modulation is made to the dominant key. In the descending *minor* scale use is made in the corresponding place of the chords belonging to the *Phrygian cadence*.

80. **Unfigured Basses.**—The student is now in a position to take Bases against which no harmony is denoted by figures, and to accompany them with chords of his own. The *Rule of the Octave*, given in the preceding section, will be a great assistance to him in this branch of his study. The following table will show some of the additional chords which may accompany each note of the scale when in the Bass (provided no modulation takes place):—

* The fourth chord in *both* ascending scales will be accounted for and explained later on in § III. It is known as the "Added 6th," and consists of the sub-dominant in the Bass, accompanied by its 6th, 5th, and 3rd. The plain sub-dominant chord (IV or iv.) may always be used in the place of the "Added 6th."

Fig. 49.

	In a Major Key.	In a Minor Key.
1. The Key-note may bear a	$\begin{cases} 5 \text{ or } 6 \text{ or } 6 \\ 3 \text{ or } 4 \end{cases}$	$\begin{cases} 5 \text{ or } 6 \text{ or } 6 \\ 3 \text{ or } 4 \end{cases}$
2. „ Super-tonic „ „	$\begin{cases} 5 \text{ or } 6 \text{ or } 6 \text{ or } 4 \\ 3 \text{ or } 4 \text{ or } 3 \end{cases}$	$\begin{cases} \sharp 6 \text{ or } \sharp 6 \text{ or } 4 \\ 4 \text{ or } 3 \end{cases}$
3. „ Mediant „ „	$\begin{cases} 5 \text{ or } 6 \\ 3 \end{cases}$	$\begin{cases} \sharp 5 \text{ or } 6 \\ 3 \end{cases}$
4. „ Sub-dominant „ „	$\begin{cases} 5 \text{ or } 6 \text{ or } 4 \\ 3 \text{ or } 3 \text{ or } 2 \end{cases}$	$\begin{cases} 5 \text{ or } 6 \text{ or } \sharp 4 \\ 3 \text{ or } 3 \text{ or } 2 \end{cases}$
5. „ Dominant „ „	$\begin{cases} 5 \text{ or } 6 \text{ or } 6 \text{ or } 7 \\ 3 \text{ or } 3 \text{ or } 4 \end{cases}$	$\begin{cases} 5 \text{ or } 6 \text{ or } 6 \text{ or } 7 \\ \sharp \text{ or } \sharp \text{ or } 4 \text{ or } \sharp \end{cases}$
6. „ Sub-median „ „	$\begin{cases} 5 \text{ or } 6 \\ 3 \end{cases}$	$\begin{cases} 5 \text{ or } 6 \\ 3 \end{cases}$
7. „ Leading-note „ „	$\begin{cases} 6 \text{ or } 6 \\ 3 \text{ or } 5 \end{cases}$	$\begin{cases} 6 \text{ or } 6 \\ 3 \text{ or } 5 \end{cases}$

In making selections from this table, observe the following hints :—

Hint I.—The $\frac{6}{4}$ may be used subject to the restrictions already given. See §§ 51, 52, and 57-61; and *Hints IX.* to *XI.*, on page 33.

Hint II.— $\frac{4}{2}$ can be used on the sub-dominant, *only when the Bass descends one degree.*

Hint III.—7 can be used on the dominant, *only when the Bass either ascends one degree, or moves to the tonic.*

Hint IV.—The sub-median and leading-note of the minor key in the above table are in this case intended to mean the 6th and 7th degrees of the harmonic minor scale.

Hint V.—When the super-tonic either ascends or descends one degree, it is best accompanied by $\frac{6}{3}$ or $\frac{6}{4}$.

CHAPTER VII.

MODULATION—HARMONIZATION OF MELODIC CHROMATIC SCALE.

81. *Natural modulation to related keys.*—Modulation may be defined as a change of tonic, key, or scale, by the introduction of one or more additional sharps or flats. A new key can be introduced and established at any time by

the use of its dominant 7th, followed by the tonic harmony. The new dominant 7th *introduces* the fresh key; the new tonic harmony (which resolves the dominant discord) *establishes* the fresh key.

Every key has two others immediately connected with it: one is the 5th *above*, which adds a new *sharp* to, or removes the last flat from the signature; the other is the 5th *below*, which removes the last sharp from, or adds a new *flat* to the signature. These keys—namely, the dominant and sub-dominant, together with their *relative minors*, and that of the key itself—form what are called five *attendant* or related keys.

For example, the five attendant keys of C major to which modulation can be most *naturally* made are: A minor, G major, E minor, F major, and D minor.

Similarly, the five attendant keys of C minor are: E \flat major, G minor, B \flat major, F minor, and A \flat major.

82. Fig. 50 shows how natural modulations can be easily effected from a given major key to each of its five attendant keys. This is done by introducing the new dominant 7th, which resolves upon the new tonic chord :—

Fig. 50.

From C major to A minor. To G major. To E minor.

Here the 3rd of the Tonic Chord becomes the Root of V \flat in the new key. | Here the Root of I. becomes the 7th of V \flat in the new key. | Here the 3rd of I. becomes the 5th of IV. in the new key.

To F major. To D minor.

Here the 3rd of I. becomes the Leading-note of the new key. | Here the 5th of I. becomes the 7th of V \flat in the new key.

It will be observed that some interval of the tonic chord becomes an interval of the new dominant 7th which modulates to the new key, and in this way a *note of connection* is established between the original and each of its attendant keys. No modulation is complete unless the new dominant 7th—which contains *both* of the characteristic notes of the new scale (sub-dominant and leading-note)—be followed by the new tonic chord.

Fig. 51 shows how natural modulations can be effected by the same means from a given minor key to each of its five attendant keys:—

Fig. 51.

From C minor to E♭ major. To G minor. To B♭ major.

No connecting link required. Root of I, becomes 7th of V⁷ in new key. 3rd of I, becomes 7th of V⁷ in new key.

To F minor. To A♭ major.

5th of I, becomes 5th of V⁷ in new key. 5th of I, becomes Leading-note in new key.

It has already been stated that from a major key the *first* modulation is generally made to the dominant key, and from a *minor* key the first modulation is generally made to the relative major key. When a modulation is made to the dominant or the relative major key, the music often remains in it for some considerable time; modulations to the other related keys are usually *transient*.

83. **Modulation to more remote keys.**—Fig. 52 shows at a glance how the principle of retaining one of the notes of the tonic chord as one of the notes of the new dominant 7th can be carried into operation when a change to some more remote tonality than a related key is desired.

Fig. 52.

(a) The root of chord I. as a modulating link

To key of minor 2nd To dominant *minor* key To key of minor 6th

becomes *Leading-note*. becomes 7th of V⁷, becomes 3rd of I.

To key of minor 7th

or

becomes 5th of V⁷.

(b) The 3rd of chord I. as a modulating link

To *minor* key of sub-dominant To key of major 7th To key of mediant

becomes *Leading-note*. becomes 7th of V⁷c. becomes Root of I.

To key of sub-mediante

becomes Root of V⁷

(c) The 5th of chord I. as a modulating link

To key of minor 6th To major key of super-tonic To key of minor 3rd

becomes *Leading-note*. becomes 7th of V^7 . becomes 3rd of I.

N.B.—Observe particularly the first modulation in (a), (b), and (c), which results from the use of an interval of the tonic triad as a leading-note in the new key.

Figs. 50 and 52 clearly show how—by retaining one of the notes of the tonic chord as a “link”—modulations can be made from the chord of C major into no less than sixteen other keys—major and minor. This is only one method of modulation, and the simplest. The other different processes by which a key is changed are innumerable.

The student is now advised to extend this practice of modulation by taking first the dominant chord (V^7), and next the sub-dominant chord (IV. or iv.), as his starting-point, instead of the tonic chord (I. or i.). He will of course select from both of these chords a retaining-note which does not form a portion of the tonic chord, viz., the 3rd and 5th of V^7 , and the root and 3rd of IV.

After this explanation it will be easy to construct a Table of Modulations somewhat similar to that of Fig. 52 in the following order:—

- (a) The 3rd of chord V^7 , as a modulating link.
- (b) The 5th of chord V^7 , “ “ “ “
- (c) The root of chord IV., “ “ “ “
- (d) The 3rd of chord IV., “ “ “ “

Fig. 53 will give some idea of how to proceed:—

Fig. 53.

(a) To minor key of mediant (b) To key of minor 3rd (c) To key of diminished 5th

3rd of V^7 becomes Root of new V^7c . 5th of V^7 becomes *Leading-note*. Root of IV. becomes *Leading-note*.

(d) To key of super-tonic

3rd of IV. becomes Root of new V^7d .

Modulation may also be effected by resolving the dominant 7th of the old key upon some chord belonging to the new key.

It has already been shown that the 7th in V^7 may be resolved:—

- (a) By falling a semitone—Fig. 54 (a).
- (b) By remaining to be a note of the next chord—Fig. 54 (b).
- (c) By falling a whole tone—Fig. 54 (c).

Fig. 51 shows how modulations may be effected by carrying out these three methods of resolving the 7th in the chord V^7 .

Fig. 54.

7th falls a semitone to dominant of new key. 7th remains & becomes *Leading-note* of new key. 7th falls a whole tone to dominant of new key.

84. **Harmonization of the melodic chromatic scale with modulations.**—This may be done by making each *sharp* (in ascending) the leading-note of a new key, and each *flat* (in descending) the 7th of chord V⁷ in a new key—see Fig. 55 :—

Fig. 55.



CHAPTER VIII.

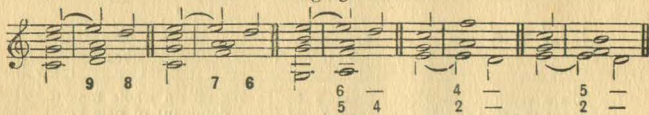
ALTERATIONS IN THE UPPER PARTS OF CHORDS OF THE DOMINANT 7TH BY MEANS OF SUSPENSIONS, RETARDATIONS, APPOGGIATURAS, ANTICIPATIONS, CHROMATIC GRACE-NOTES, AUXILIARY-NOTES, PEDALS, AND OTHER UNESSENTIAL TONES.

85. The use of unessential tones in connection with triads direct and inverted has been already explained in the *Advanced Intermediate Division Text-Book* (Chapters IX. and X.).

It will be remembered that :—

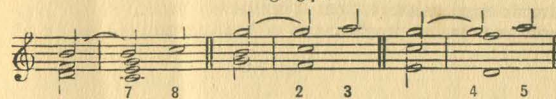
A **suspension** is a tone kept back from *descending*.

Fig. 56.



A **retardation** is a tone kept back from *ascending*.

Fig. 57.



Both suspensions and retardations are "prepared" and "resolved." Both occur upon more strongly accented beats of the bar than their notes of preparation and resolution.

Preparation is the sounding of the dissonant unessential tone as a concord in the previous chord.

Resolution is the ultimate sounding of the essential tone which has been kept *back* by the suspension or retardation from coming in its normal place.

An **appoggiatura** is simply a suspension or retardation which is *unprepared*.

A **note of anticipation** is the sounding of a note before its proper time as an unessential note in the previous chord.

A **passing-note** is an unessential unaccented note which *passes* scale-wise from one harmony note to another.

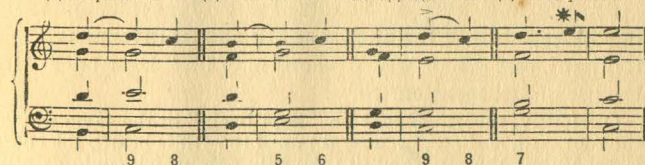
An **auxiliary-note** is the next unessential note of the scale above or below a harmony-note.

A **pedal** is a note sustained in the Bass whilst harmonies are sounded above it, of which the sustained note does not always form a portion.

For the student's convenience, Fig. 58 will exhibit an example of each kind of unessential tone above named :—

Fig. 58.

(a) Suspension. (b) Retardation. (c) Appoggiatura. (d) Anticipation.



(e) Passing-note. (f) Auxiliary-note. (g) Pedal bass.



86. Suspensions resolved on a moving or contrapuntal Bass :—
A direct suspension is often resolved upon some note (6th, 8ve, or 3rd) belonging to the 1st inversion of a triad, as in Fig. 59 (a) :—

Fig. 59.

(a) PERGOLESI : "Stabat Mater." *Grave.* etc.

(b) MENDELSSOHN : "To Thee, O Lord" (S. Paul).

(c) * MENDELSSOHN : "To Thee, O Lord" (S. Paul).

The figures $\frac{5}{4} \frac{8}{6}$ mean that a direct 4 3 suspension is resolved upon the 1st inversion, so that the 4th to the root resolves upon the 8ve to the Bass-note in the chord of the 6th. Similarly, the figures 9 6 mean that the 9th to the root resolves upon the 6th to the Bass-note of the 1st inversion.

Sometimes the suspended 9th is resolved upon the 3rd or 5th of the chord whose root is a 3rd or 5th below the note over which the 9th is suspended, as at Fig. 59 (b), (c).

87. We have now to learn the use of unessential tones in connection with the dominant 7th and its inversions. The root, 3rd, and 5th of any V^7 chord may be "kept back" by the use of a suspension.

Obviously, the 7th cannot be "kept back" in the same way as the root, 3rd, and 5th, because (i.) until the 7th is heard, the chord is not V^7 but V . only; and (ii.) the only note which could suspend the 7th is the 8ve, which is always an essential tone of the harmony.

As a general rule, suspensions are most effective when sounded in the Treble part; but occasionally they may be heard to advantage in some inner part, and also in the Bass.

88. Important Rule.—The 9th suspending the 8ve should be kept above the 3rd of the root in a major key, and the 6th suspending the 5th should be kept above the 7th of the root.

(a) 9th suspending 8ve of root. In the minor key play A flat instead of A natural, and E flat instead of E natural :—

Fig. 60.

Figuring : $\frac{9}{7} \frac{8}{6} \frac{7}{5} \frac{6}{4} \frac{6}{3} \frac{6}{2} \frac{5}{4}$

Chord indications : C : IV. V^7 IV \flat $V^7\flat$ vi \flat $V^7\flat$

Minor key only.

IV. $V^7\flat$ c : iv. V^7

(b) 4th suspending 3rd of root :—

Figuring : $\frac{7}{4} \frac{6}{3} \frac{7}{4} \frac{6}{3} \frac{6}{5} \frac{6}{4} \frac{5}{4} \frac{4}{2}$

Chord indications : C : I. V^7 I. V^7c L. V^7d IVc V^7b

(c) 6th suspending 5th of root. In the minor key play E flat instead of E natural :—

Figuring : $\frac{7}{6} \frac{6}{5} \frac{6}{4} \frac{9}{6} \frac{6}{4} \frac{3}{2}$

Chord indications : C : I. V^7 L. V^7b L. $V^7\flat$

Fig. 60 (c) continued :—

7 6 6 5
4 3 2 1
I. V^7d Ib V^7c

(d) Combined suspensions. In the minor key play A flat and E flat instead of A natural and E natural :—

9 8 6 7 6
4 3 5 4 5
C: IV. V^7 vib V^7c IV. V^7d

Figuring :

Chord indications : C: IV. V^7

vib V^7c IV. V^7d

These two minor examples may be also played in the major key.

6 6 6 7
4 4 4 5
c: ivb V^7 ivc V^7b C: I. V^7

5 9 7 6
4 7 4 5
L V^7b L V^7c L V^7d Ib V^7c

Fig. 60 (d) continued :—

6 7 6 6 6
5 4 4 3 3
vi. V^7d vib V^7b

Observe that in all these examples, the last set of figures indicates either the dominant 7th (V^7) or one of its inversions, which can be resolved upon tonic harmony in the usual way.

89. How to write suspensions in working a figured Bass :—

Hint I.—Find which note will be the suspension—9th, 4th, or 6th. Then find the same note in the previous chord which will be the preparation. Having found it, write the suspension in the same part, and tie the two notes together with a bind. Resolve the suspension in the same part.

Hint II.—When two sets of figures (as in Fig. 60) are given under one Bass-note, and the first set is unfamiliar (or suggests a chord which seems unknown), look to the second set of figures for an explanation. Here you will recognise the triad or dominant 7th, either direct or inverted. The student should carefully compare the chord *figurings* of Fig. 60 with the explanatory chord *indications* given beneath them.

Hint III.—**Important Rule.**—A suspension (or retardation) temporarily ejects from the chord in which it is heard the note it afterwards resolves upon. No discord of this kind should be heard simultaneously with its note of resolution, unless (as in the 9 8 suspension) that note be in the Bass—Fig. 60 (a).

Hint IV.—When harmonizing a melody, any accented note which falls a second, and is preceded by an unaccented note of its own pitch, may be treated as a suspension.

Retardations of notes belonging to Chord V^7 .

Fig. 61.

- (a) 6th retarding 7th of root. In the minor key play E flat instead of E natural :—



Figuring : 6 7 6 — 6 — 6 7 —

Chord indications : C : I. V^7 I. V^7b I. V^7c Ib V^7d

- (b) 2nd retarding 3rd of root. In the minor key both A and B remain natural, but play E flat instead of E natural :—



Figuring : 7 — 6 5 6 6 — 6 7 —

Chord indications : C : ii. V^7 vib V^7c IV. V^7d IVb V^7b

- (c) 4th retarding 5th of root :—



Figuring : 7 — 6 5 6 6 7 8

Chord indications : C : vi. V^7 I. V^7b Ib V^7c



Ib V^7d — IVc V^7e —

Fig. 61, continued :—

- (d) Combined retardations and suspensions. In the minor key play E flat instead of E natural :—



Figuring : 6 7 — 5 6 6 7 —

Chord indications : C : IVb V^7 IV. V^7d IVb V^7b



vi. V^7 vib V^7 vib V^7

Observe that in all these examples, the last set of figures indicates either the dominant 7th (V^7) or one of its inversions, which can be resolved upon tonic harmony in the usual way.

90. When harmonizing a melody, any accented note which rises a 2nd, and is preceded by an unaccented note of its own pitch, may be treated as a retardation.

91. As a rule, suspended or retarded discords are prepared only when they delay the appearance of essential tones of triads.

92. Suspended or retarded discords which keep back essential tones belonging to the chord of the dominant 7th are usually unprepared ; that is, they are treated as appoggiaturas. All the examples in Figs. 60 and 61 may be played as appoggiaturas by simply omitting the chord of preparation.

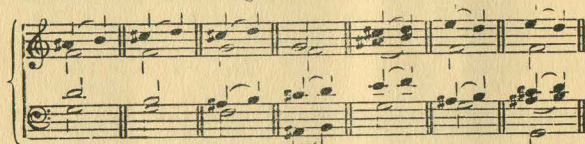
[The student is advised to do this, in both major and minor keys.]

It will be remembered (see *Advanced Intermediate Division Text-Book*, Chapter IX., § 194) that when used below an

essential tone, an appoggiatura should be only one semitone distant from its resolution-note.

Accordingly, when the retardations in Fig. 61 (b), (c), (d), are played as appoggiaturas (*viz.*, *without preparation*), they may be raised a semitone, thus:—

Fig. 62

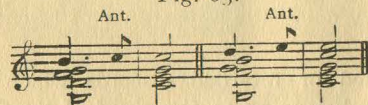


Figuring: $\begin{matrix} 7 & - & 7 & - & \sharp 5 & 6 & 7 & - & 6 & 7 & 7 & - & 7 \\ 5 & - & \sharp 4 & 5 & \sharp 4 & 6 & \sharp 4 & 5 & 6 & 5 & 6 & 5 & 7 \\ \sharp 2 & 3 & \sharp 3 & - & 2 & - & \sharp 3 & \sharp 2 & 3 & \sharp 2 & 3 & \sharp 4 & 5 \\ \text{Chord in-} & & & & & & & & & & & & \\ \text{dications:} \} & C: & V^7 & & V^7 & & V^7 d & & V^7 b & & V^7 & & V^7 \end{matrix}$

Here, too, observe that the second set of figures in each bar indicates either the dominant 7th (V^7) or one of its inversions.

93. The auxiliary-notes which lie *above* the 3rd and 5th of the chord of the dominant 7th are often used *after* these two essential notes (instead of *before* them) as *notes of anticipation*. In this way they introduce either the root or the 3rd of the tonic triad, before these notes are naturally expected to be heard in the harmony.

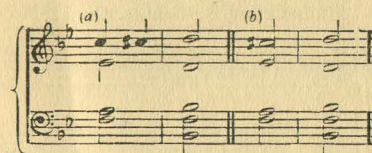
Fig. 63.



94. The 5th of chord V^7 is frequently raised a semitone as a *chromatic passing-note*—see Fig. 64 (a). Sometimes this raised 5th is heard *without* the previous diatonic harmony-note from whence it passes—see Fig. 64 (b).

Fig. 64 (c) is an example of the raised 5th used as a passing-note, and immediately afterwards as an altered essential note on its own account.

Fig. 64.



Figuring: $\begin{matrix} 7 & & 7 \\ 5 & \sharp 5 & \sharp 5 \\ \text{Chord indications: } B\flat: & V^7 & I. & V^7 & I. \end{matrix}$

MENDELSSOHN: *Melusina*.



Figuring: $\begin{matrix} 6 & 6 & \flat 7 & \flat 7 \\ \flat 4 & \flat 5 & \sharp 5 & \sharp 5 \\ \text{Chord indications: } F: & V\flat & B\flat: & IV^7 c & V^7 b & V^7 & I. \end{matrix}$

95. Chromatic auxiliary-notes are very frequently used before the 5th, 3rd, and root of chord V^7 —see Fig. 65 (a), (b), (c), (d). The unessential major 7th of the root is not considered to be in false relation with the essential 7th of the root, since the two notes are sometimes struck together, the major 7th being an appoggiatura:—

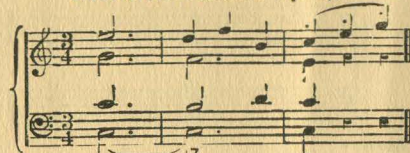
Fig. 65.



Figuring: $\begin{matrix} 7 & 4 & \sharp 7 & 8 & \sharp 7 & 8 \\ 3 & 3 & \flat 7 & - & \flat 7 & - \\ \text{Chord in-} & & & & & \\ \text{dications:} \} & C: & V^7 & I. & V^7 c & I. & V^7 & I. \end{matrix}$

96. The dominant 7th is frequently heard over a *pedal Bass*, when the entire chord V^7 is suspended over the tonic root in a cadence. It is, however, often heard in this way *without suspension*, as in Fig. 66:—

Fig. 66.

BRETHOVEN: *Sonata*, Op. 14, No. 1.

Figuring:

7 8
5 5
4 3
2 3
1 1

Chord indications: C: I. V^b I.
T.P.

97. Additional Hints:—

Hint I.—When harmonizing melodies, remember that an accidentally raised note does not *always* imply a modulation. It frequently indicates a chromatic grace-note, as in Figs. 62, 64, 65.

Hint II.—Melody-notes which can be properly considered as *passing-notes* are usually (i.) shorter in duration, (ii.) to be met with on the less accented places in the bar, (iii.) where they are approached and quitted by *step*.

Hint III.—Melody-notes which can be properly considered as *appoggiaturas* usually occur on accented places in the bar. They may be approached by leap, but must be quitted by step either up or down.

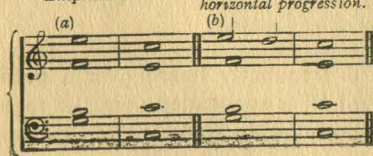
Hint IV.—Always remember that although the introduction of unessential notes can easily change a correct progression into an incorrect one, their introduction can never change an incorrect progression into a correct one.

98. An **Elliptical chord** is one in which a note belonging to a horizontal or melodic progression is *left out*, but is implied, as in Fig. 67.

Fig. 67.

Elliptical Chord.

Implying this
horizontal progression.



E. GRIEG:
Pianoforte Concerto in A minor



99. Very often the note which resolves an *appoggiatura* over a chord of the dominant 7th is omitted, as well as the note of preparation. Under these circumstances, the *appoggiatura* takes the place of the essential note for which it is substituted, and the V⁷ chord is resolved in the usual manner, exactly as if the essential note itself were present instead of the *appoggiatura* which ejects it:—

Fig. 68.



Figuring:

9 9 7 7
7 7 5 6

Chord in-

dications: C: V⁷ I. V⁷ I. V⁷ I. V⁷ I.

The essential notes which are displaced by the *appoggiaturas* are shown in brackets.

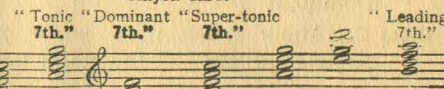
CHAPTER IX.

SECONDARY AND OTHER SEPT-CHORDS, AND THEIR
INVERSIONS.

100. It is possible to add a seventh from the root above every triad shown in Figs. 4 and 5 on pages 15 and 16 of this book. Thus:—

Fig. 69.

MAJOR KEY.



Figuring: 7 7 7 7 7 7 7

Chord indications: IV⁷ I⁷ V⁷ ii⁷ vi⁷ iii⁷ vii^{o7}

Class of Sept-chord: A A B C C C D

Fig. 69, continued :—

MINOR KEY.

Figuring : 7 7 7 7 7 7 7 7
 Chord indications : iv⁷ IV⁷ i⁷ i⁷ V⁷ v⁷ ii⁷ ii⁷
 Class of Sept-chord : C B C G B C D C

"Mediant 7th." "Diminished 7th."

7 7 7 7 7 7
 VI⁷ A ii⁷ D III⁷ A i⁷ F VII⁷ B vii⁷ E

101. Diatonic sept-chords—which carry perfect 5ths—on all scale-degrees other than the dominant, are called **Secondary Sevenths**, the Dominant Seventh alone being sometimes described as the "Primary Seventh."

102. Each degree of the minor scale—as shown above in Fig. 69—is capable of bearing two different classes of sept-chord, exactly as in Figs. 4 and 5 it was shown to be capable of bearing two different classes of triad.

103. Non-dominant sept-chords and their inversions are figured in the same way as the Dominant Seventh and its inversions, viz., 7, $\frac{6}{5}$, $\frac{4}{3}$, $\frac{2}{1}$: they are radically indicated according to the numerical position of their roots in the ascending scale.

104. All sept-chords based on *consonant triads*—including the dominant seventh itself—can be classified under four heads—A, B, C, G, thus :—

Class A. Major triads with *major* 7ths—such as the "Tonic 7th" in the major key.

Class B. Major triads with *minor* 7ths—such as the "Dominant 7th."

Class C. Minor triads with *minor* 7ths—such as the "Super-tonic 7th" in the major key.

Class G. Minor triad with *major* 7th—the single "Tonic 7th" peculiar to the harmonic form of the minor scale. But this minor tonic sept-chord classed in Fig. 69 as "G" is rarely used as a secondary sept-chord; it is far more fre-

quently met with as a *retardation* :—

in which the tonic of the harmonic minor scale is held back by its artificially raised "leading-note."

105. All sept-chords based on *dissonant triads* can be classified under three heads—D, E, F, thus :—

Class D. A diminished triad with a minor 7th—such as the "Leading Seventh."

Class E. A diminished triad with a diminished 7th—such as the "Diminished Seventh."

Class F. An augmented triad with a major 7th—such as the mediant 7th belonging to the harmonic minor scale. This, however, is generally to be met with as a combined suspension and retardation of the tonic :—



106. The construction of the various classes of sept-chord and the particular key to which each normally belongs can be more clearly seen and studied if exemplified above one common root, such as C :—

Fig. 70.

Keys :	C	F	B \flat	D \flat	d \flat	a	c
Names :	Major Tonic 7th.	Dominant 7th.	Major Super-tonic 7th.	Leading 7th.	Diminished 7th.	Minor Mediant 7th.	Minor Tonic 7th.
Classes :	A	B	C	D	E	F	G

Retardations.

107. A secondary sept-chord of the A class sounds best when the major 7th is kept as far away from the root as possible, and is also *prepared* :—

Fig. 71.

I⁷ IV. IV⁷ vii⁹

108. All sept-chords of the A, B, C classes are usually resolved upon a chord—consonant or dissonant—the root of which is a 4th higher (or a 5th lower) than its own.

109. The Dominant Seventh (Class B) is the sept-chord which is used the most. Next in order, the three sept-chords in most frequent use are ii^7 or ii^{o7} (super-tonic of major and minor keys), Class C; vii^{o7} (Leading Seventh), Class D; and $\sharp vii^{o7}$ (Diminished Seventh), Class E.

110. The Super-tonic Sept-chord (ii^7 Class C or ii^{o7} Class D) is often employed:—

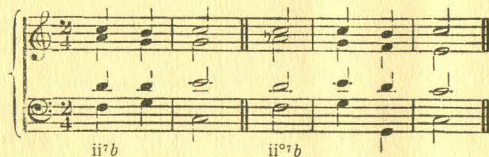
- (i.) to precede the perfect cadence. Fig. 72 (a).
- (ii.) „ „ „ imperfect cadence. Fig. 72 (b).

Fig. 72.



111. The first inversion of the Super-tonic Sept-chord (ii^b or ii^{o7b}) is known as the **Chord of the Added Sixth**:—

Fig. 73.



This chord is said to have obtained its distinctive name from the fact that it both *looks* and *sounds* as if the interval of a 6th were *added* to the sub-dominant chord, so:—



Two well-known compositions *begin* with the chord of the "added 6th":—

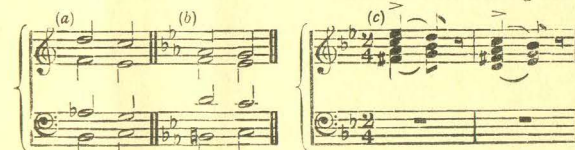
- (i.) Beethoven's Sonata in E \flat , Op. 31, No. 3 (ii^b).
- (ii.) Mendelssohn's Wedding March (*Midsummer Night's Dream*), ii^{o7b} , used in the key of E minor.

112. The **Chord of the Leading Seventh** (Class D) is so called because it is used over the leading-note of the major key. It is seldom, if *ever*, used in the minor key with the leading-note as its root.

Fig. 74. BEETHOVEN:
Sonata, Op. 26.

113. The **Chord of the Diminished Seventh** (Class E) may be freely used upon the leading-note as its root in *both* major and minor keys. It is radically indicated vii^{ob7} when it is used chromatically in the *major* key; but vii^{o7} when used normally in the harmonic form of the *minor* key. It is usually **resolved** upon the uninverted tonic triad (i., or I. in a major key).

Fig. 75.

ROSSINI: *Mose in Egitto*.

Figuring: $\flat 7$ 7
Chord in-)
dications: C: vii^{ob7} I. c: vii^{o7} i.

7 7
Diminished 7th. Dominant 7th.
g: vii^{o7} i. V^7 VI.

Counting upwards from the root, the intervals of the Diminished Sept-Chord (Class E) are *minor* 3rd, *diminished* 5th, and *diminished* 7th. The last-named gives the chord its distinguishing name, and also invests it with a peculiarly *poignant* effect which, once heard, can never be forgotten or mistaken. In its simplest form—Fig. 75 (c)—the **diminished 7th chord** consists of **three superposed minor**

3rds. It can never be confused with the dominant 7th (V^7), because the quality of *each* of its intervals is entirely different. See these two chords side by side in Fig. 75 (c).

114. Sept-chords of all classes are often used in sequences, in which the roots fall a 5th or rise a 4th:—

Fig. 76.

DIRECT POSITION.



Figuring: $\begin{matrix} 7 & 7 & 7 & 7 & 7 & 7 & 7 \\ C: I. & IV^7 & vii^7 & iii^7 & vi^7 & ii^7 & V^7 \end{matrix}$
 Class of Sept-chord: $\begin{matrix} A & D & C & C & C & B & I. \end{matrix}$

115. In Fig. 77 are shown, in sequential form, the three inversions of secondary 7th chords, with various resolutions in the major key:—

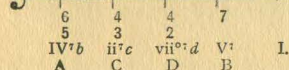
Fig. 77.

FIRST INVERSION.



Figuring: $\begin{matrix} 6 & 4 & 4 & 7 & 6 & 4 & 4 & 7 \\ 5 & 3 & 2 & 1 & 5 & 3 & 2 & 1 \\ C: I. & vi^7b & IV^7c & ii^7d & vii^7 & V^7b & iii^7c & I^7d \end{matrix}$
 Class of Sept-chord: $\begin{matrix} C & A & C & D & B & C & A & C \end{matrix}$

Here the roots fall a 3rd each time.



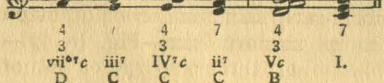
Figuring: $\begin{matrix} 6 & 4 & 4 & 7 & 6 & 4 & 4 & 7 \\ 5 & 3 & 2 & 1 & 5 & 3 & 2 & 1 \\ C: I. & vi^7b & IV^7c & ii^7d & vii^7 & V^7b & iii^7c & I^7d \end{matrix}$
 Class of Sept-chord: $\begin{matrix} C & A & C & D & B & C & A & C \end{matrix}$

SECOND INVERSION.



Figuring: $\begin{matrix} 4 & 7 & 4 & 7 & 4 & 7 & 4 & 7 \\ 3 & 2 & 1 & 2 & 3 & 2 & 1 & 2 \\ C: I. & IV^c & vii^7 & iii^7c & vi^7 & ii^7c & V^7 & I^7c \end{matrix}$
 Class of Sept-chord: $\begin{matrix} A & D & C & C & C & B & A & A \end{matrix}$

Here the roots fall a 5th or rise a 4th.



Figuring: $\begin{matrix} 4 & 7 & 4 & 7 & 4 & 7 & 4 & 7 \\ 3 & 2 & 1 & 2 & 3 & 2 & 1 & 2 \\ C: I. & vii^7c & iii^7 & IV^7c & ii^7 & V^c & I^7 & I^7 \end{matrix}$
 Class of Sept-chord: $\begin{matrix} D & C & C & C & B & A & A & A \end{matrix}$

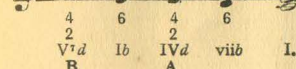
Fig. 77, continued:—

THIRD INVERSION.



Figuring: $\begin{matrix} 4 & 6 & 4 & 6 & 4 & 6 & 4 & 6 \\ 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 \\ C: I. & ii^7d & V^b & I^7d & IV^b & vii^7d & iii^7 & vi^7d \end{matrix}$
 Class of Sept-chord: $\begin{matrix} C & A & A & D & C & C & B & I. \end{matrix}$

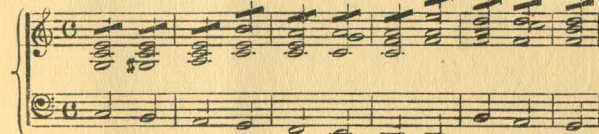
Here the roots fall a 5th or rise a 4th.



The following is a very fine example of a series of secondary 7ths:—

Fig. 78.

SCHUMANN: Song, Ich grolle nicht.



Figuring: $\begin{matrix} \sharp 6 & 4 & 7 & 4 & 7 & 4 & 7 & 4 \\ 4 & 3 & 2 & 1 & 2 & 3 & 2 & 1 \\ C: I. & III^7 & I^7c & IV^7 & vi^7c & ii^7 & IV^7c & vii^7 & ii^7c & V^7 \end{matrix}$
 Class of Sept-chord: $\begin{matrix} G & A & A & C & C & A & D & C & B \end{matrix}$

CHAPTER X.

THE CHROMATICALLY ALTERED SUPER-TONIC SEPT-CHORD, CHORDS OF THE AUGMENTED SIXTH, AND DIMINISHED SEPT-CHORDS USED ON CHROMATICALLY ALTERED SCALE-DEGREES.

116. The only other chords which Senior candidates are expected to know are those of the chromatically altered super-tonic 7th (II^7), the augmented 6th (*It.*, *Fr.*, *Eng.*) and chords of the Diminished 7th used on chromatically altered scale-degrees.

117. The chromatically altered super-tonic sept-chord (II^7).—This may be described (a) as the chromatically altered super-tonic triad II , with the addition of a minor 7th from its root, or (b) as the super-tonic secondary 7th with its 3rd raised a chromatic semitone; thus converting a Class C sept-chord into one of Class B. In this second sense (b) as a Class B sept-chord, it may be regarded as the

dominant 7th (V^7) of the next sharp key, used without modulation in the original major or minor key of the tonic, where it should be radically indicated II^7 .

Fig. 79. VERDI: *Il Trovatore*.



J. S. BACH: *Christmas Oratorio*.



In Fig. 79 (a) the accidental $E\flat$, the leading-note of the dominant key of F, is immediately contradicted by the use of the note $E\flat$, which occurs in the chord of resolution—in this case, the dominant 7th of the original key, $B\flat$. Notice that the discord in II^7 (the note $B\flat$) resolves in the usual way by falling a 2nd to the 3rd of the next root.

In Fig. 79 (b) the chord II^7 is seen in its first and second inversions. It is preceded by the first inversion of the supertonic secondary 7th (diatonic discord). The discord (G, 7th of root A), by being sustained, becomes the root of the tonic harmony, and so *melis*, rather than resolves, into a concord.

In Fig. 79 (c) the 7th in II^7 rises a 2nd; in (d) it is doubled, and one of the discords leaps to the 5th of the tonic chord; in (e) the 7th of II^7 leaps to the 3rd of the tonic chord,

Fig. 80 exhibits the three inversions of the chromatically altered sept-chord II^7 :—

Fig. 80.

First Inversion. Second Inversion.

Figuring: 6 4 6 6 6 #6 #7 #6 6
5 2 5 5 4 4 4 4

Chord indications: II^7b V^7d Ib II^7b Ic II^7c V^7 I II^7c Ic

Third Inversion.

Figuring: #4 6 #4 5
2 2 #5 2 3
 II^7d V^7b I II^7d I

118. Chords of the augmented 6th exist in three forms:

(i.) *Italian*, figured #6; (ii.) *French*, figured $\begin{smallmatrix} \#6 \\ 4 \\ 3 \end{smallmatrix}$; **German*, figured $\begin{smallmatrix} \#6 \\ \flat 5 \\ 3 \end{smallmatrix}$.

(i.) *Italian Sixth*.—This is a chromatic variation or alteration of the first inversion of the diatonic triad of the subdominant (ivb). In the major key the Bass-note is lowered a chromatic semitone, and the 6th is raised a chromatic semitone. In the minor key the Bass-note remains unaltered, but the 6th is raised, as in the major key.

The Italian form of the chord of the augmented 6th is figured #6, and is analytically indicated *It. 6th*. It may be resolved upon the dominant triad (V) or dominant 7th (V^7). Its resolution upon the dominant triad does not induce a modulation to the dominant key. It is frequently resolved upon the second inversion of the triad (Ic or ic).

* It is earnestly suggested that in future this chord be re-named the *English Sixth*, having been used by English composers quite as early as by German musicians.

Fig. 81

BEETHOVEN: *Symphony, No. 2*

(a) Italian 6th. (b)

IV^b iv^b It. 6th. C: iv^b It. 6th. V.

The fancy name *Italian 6th* was probably given to this simplest form of the chord of the augmented 6th, on account of its early use by the old Italian masters.

(ii.) *French Sixth*.—This is a chromatic variation or alteration of the second inversion of the diatonic secondary 7th on the super-tonic (ii^c or ii^{o7c}). The Bass-note and its 6th undergo exactly the same treatment as in the “Italian” 6th.

The French form of the chord of the augmented 6th is figured $\sharp 6 \frac{4}{3}$ and is analytically indicated *Fr. 6th*. It may be resolved upon the dominant triad (V.) or the dominant 7th (V⁷), without in either case inducing a modulation to the dominant key. It is frequently resolved upon the second inversion of the tonic triad (Ic or ic).

Fig. 82.

FRENCH 6th. HANDEL: *Susanna*.

(a) French 6th. (b)

ii^c ii^{o7c} Fr. 6th. a: Fr. 6th. Ic V⁷ i.

The French composer Rameau is said to have first used the “French 6th.”

(iii.) *English Sixth* (formerly known as “German Sixth”).—This is a chromatic variation or alteration of the first inversion of the diatonic secondary 7th on the sub-dominant (IV^b or iv^b). The Bass-note and its 6th undergo exactly

the same treatment as in the “Italian” and “French” 6ths. The “English” 6th is figured $\sharp 6 \frac{5}{5}$, and may be analytically indicated *Eng. 6th*.

The *English*, which is the strongest and most effective form of the chord of the augmented 6th, is more frequently resolved upon the second inversion of the tonic chord (Ic) than upon the dominant 7th (V⁷), because it is difficult to avoid consecutive 5ths in the latter case:—

Fig. 83.

“English 6th.” Resolved with consecutive 5ths.

(a) “English 6th.” (b)

IV^c iv^c Eng. 6th Eng. 6th. Ic V. I. Eng. 6th. V⁷ I.

III. *Inversion of the augmented 6th*.—This happens when the augmented 4th of the scale (\sharp , X, or $\sharp 4$) is in the Bass, and the minor 6th of the scale (\flat , $\flat\flat$, or $\flat 6$) stands at the interval of a *diminished 3rd* above it—Fig. 84 (a). The tonic, with either its major 2nd or its minor 3rd, may supply the other two notes of the chord.

The *diminished 3rd* being the characteristic interval, the chord may be analytically indicated *Dim. 3rd*. The chord is mostly confined to the expression of strong emotional feeling; it is not a harmony for very frequent use.

Fig. 84.

Inversion of augmented 6th.

(a) Inversion of augmented 6th.

or

Figuring:

$\flat 7$
5

$\flat 5$
5

Chord indications: C: Dim. 3rd. Dim. 3rd. V. I.

Fig. 84, continued:—

J. S. BACH: *S. Matthew Passion*, No. 25.

Figuring: T.S.

6 6 4 5 6 6 6 — 6

Chord indications: f:

i. vb ivb vii^{o7} VI. ic Dim 3rd. V. Ib

The three forms of the chord of the augmented 6th are sometimes to be found with the minor 2nd of the scale in the Bass, instead of the minor 6th. For an example of the use of the two chords in the same passage, see Beethoven's *Sonata in C, Op. 2, No. 3*, bars 8 and 14 of the Coda to the third movement (Scherzo).

120. Chords of the diminished 7th on chromatically raised scale-degrees generally have as their "sharpest note" (*i.e.*, their lowest or "root" note)

- (a) the raised super-tonic (#2), or
- (b) the raised sub-median (#6)

of the key in which they chromatically occur.

121. A diminished 7th on the raised super-tonic (#2) or one of its inversions is used before and resolved upon one of the inversions of the *tonic triad* (Ib or Ic). This chromatic chord may be radically indicated #ii^{o7}. See Fig. 85 (a), (b).

122. A diminished 7th on the raised sub-median (#6) or one of its inversions is used before and resolved upon one of the inversions of the *dominant 7th* (V^b, V^c, or V^d). This chromatic chord may be radically indicated #vi^{o7}. See Fig. 85 (c), (d), (e).

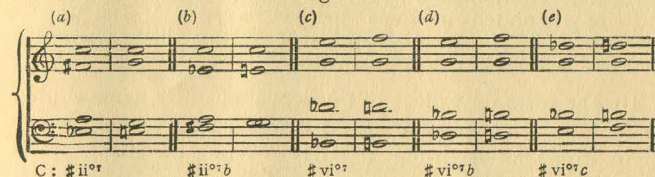
Fig. 85.

Dim. 7th on raised super-tonic. Dim. 7th on raised sub-median.



123. The accidentally raised notes are *sometimes* enharmonically disguised as flats (b3, b2, b7), but the character, effect, and resolution of the chromatic diminished 7ths remain unaltered by this enharmonic change:—

Fig. 86.



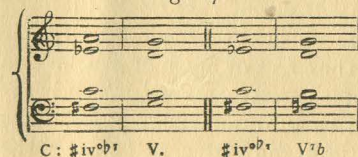
But as this enharmonic disguise necessitates a considerable increase of "accidentals," it is not often used. It will be observed that the raised 4th of the scale (#4) is never disguised as a flat.

124. A chromatic diminished 7th having as its root (or lowest note) this raised 4th of the scale (#4) is *sometimes* used before and resolved upon

- (a) the uninverted dominant triad V, and
- (b) the last inversion of the dominant 7th (V^d).

This chromatic chord may be radically indicated #iv^{o7}b⁷:—

Fig. 87.



CHAPTER XI.

ELEMENTARY FORM.

125. The difference between **Form** and **Style**.—By **form** we mean the general outline or *shape* in which a thing appears after it has been fashioned or put together. By **style** we mean the particular character and decoration of

the material with which anything has been constructed or made.

For instance, when we speak of a cup, saucer, dish, plate, etc., we think of the general outline or shape of these articles—that is, their **form**; but when we think of them as being made of some particular material, such as earthenware, porcelain, silver, gold, etc.—or decorated in some special way, as “Wedgwood,” “Worcester,” “Crown Derby,” etc.—we are then considering the character or **style** of their manufacture.

By the **form** of a piece of music we mean its general plan or design—that is, we think of it as consisting of so many main divisions or principal parts. When we speak of its **style**, we think of the character of its construction, as a song, dance, hymn, chant, march, etc.

126. Form or Design in Music.—This is generally taken to mean (a) the *grouping* of subjects, sentences, phrases, motives, etc., into important structural divisions; and (b) the order and mutual relation of the keys through which the music passes during the course of a piece or movement.

To put this in a homely way before the student—(a) might be said to correspond to the grouping of figures and objects in a picture or landscape, uniting them into one harmonious whole; (b) to the arrangements of colour, light, and shade in the same.

127. Period or Sentence.—It has already been explained (see *Intermediate Division Text-Books*, Chapter V., §§ 92–95) that a complete musical sentence usually consists of eight bars, and that the effect of finish or conclusiveness is arrived at by the use of a perfect cadence, which is in music what a *full stop* would be in ordinary language. A sentence may, however, sometimes end with a half close in the original key, or with a full close in some other key. Musical sentences may occasionally consist of more or less than eight bars; but that may be stated as their average length.

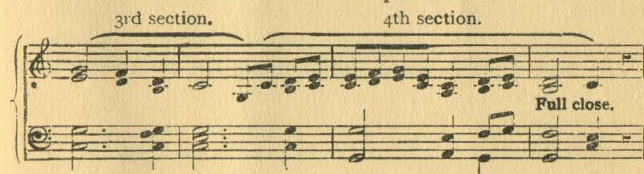
128. Half a period (viz., four bars, as a rule) may be said to constitute a phrase; and half a phrase (viz., two bars, as a rule) may be said to constitute a section. Fig. 88 will show at a glance an eight-bar sentence, divided into its constituent phrases and sections:—

Fig. 88.

First or Fore-phrase.

GOUNOD: *Ulysse*.

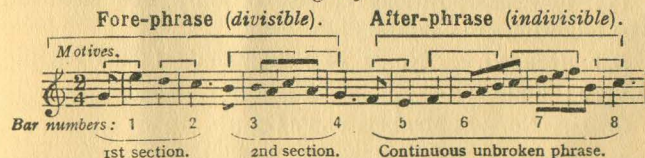
Second or After-phrase.



Here, the half close, or imperfect cadence, clearly marks the end of the fore-phrase, or half sentence; whilst the full close marks the end of the after-phrase, which completes the entire sentence.

129. In some cases, as in Fig. 89, although the fore-phrase can be divided into sections, the after-phrase *cannot*, because it runs on without a break, in a continuous manner.

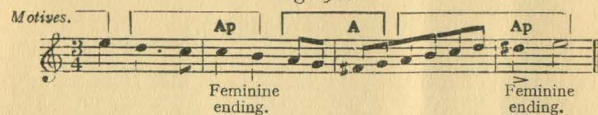
Fig. 89.



130. In counting the bars, reckon as No. 1 that which contains the first strong beat.

131. Phrases and sections may be further analyzed into still smaller divisions called **motives**. Motives are often unequal in length. A motive consists of a *strong* beat preceded by one or more less accented notes. If the strong beat be occupied by an appoggiatura or some other discord, the motive includes also the note of resolution. See Fig. 90.

Fig. 90.



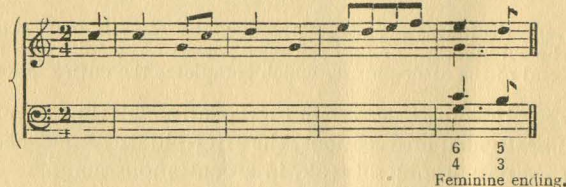
The above passage begins with an **incomplete motive**, there being no unaccented note or notes before the strong beat.

132. A **feminine ending** occurs when the last note of a cadence does not fall on a strong beat, as in the two instances shown in Fig. 90.

The cadential $\frac{6}{4} \frac{5}{3}$ on the dominant is the commonest and most familiar form of "feminine ending."

Fig. 91.

Christmas Melody (Adeste Fideles).



133. Few compositions consist of only **one sentence**. The following are examples:—

Der Abendstern. No. 1 of Schumann's Lieder Album, Op. 79; and

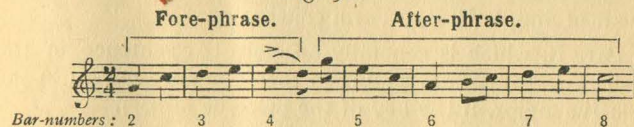
Gruss. No. 5 of Mendelssohn's Op. 19.

134. A **complete sentence** is often called a **subject**; but a subject may consist of more than one sentence.

135. An eight-bar sentence consists of alternately **weak and strong bars**. *The 8th bar is always strong.* Coming back from the 8th bar therefore, it will be seen that the 6th, 4th, and 2nd bars are rhythmically stronger than the uneven bars 7, 5, 3, 1. In actual performance it is as undesirable as unnecessary to mark the strong bars by any additional or extraordinary emphasis.

136. A sentence is sometimes **shortened** by the omission of one of its bars; very often the first bar is absent:—

Fig. 92.



137. A sentence is sometimes **lengthened** by the repetition of **one or more** of its bars. Usually the 8th or last bar is so repeated. *Repetition of the final tonic harmony* counts as repetition of the 8th or final bar:—

Fig. 93.



138. **Short pianoforte pieces** or movements are generally constructed in either **Simple Binary** (*i.e., two-part*) or in **Simple Ternary** (*i.e., three-part*) Form.

139. **Simple Binary Form**—as its name implies—consists of two chief parts or main divisions. Sometimes these divisions are separated by a double bar, which, however, is only *necessary* when the first part of the piece is *repeated* (as in Mendelssohn's *Song without Words*, in C minor, No. 14). The **general style** of the music remains the same throughout; contrast being obtained by the modulations which occur at the beginning of the second part, immediately after the double bar (where there is one). A piece in Binary Form is therefore a "movement of continuity." For examples of pieces in Simple Binary Form, see the *Allegretto* (without the *Trio*) of Beethoven's *Moonlight Sonata* (No.

XIV.) and the *Scherzo* (without the *Trio*) in Sonatas II. and III.

140. From these examples it will be seen that a movement in Simple Binary Form consists of :—

Part I., which is generally an eight-bar sentence in the tonic key, sometimes ending in the dominant key (or in the relative major, if the key of the piece be *minor*).

Part II., which is very often *longer than* Part I., generally begins with a brief modulating portion and ends with a more or less complete repetition of Part I. *entirely in the tonic key*.

In this way a "rough balance" is preserved between tonic and dominant keys. Most "Airs" written for *Variations* are in Simple Binary Form—see the *Theme* in Schubert's *Impromptu in B flat*, Op. 142, No. 3; the *Theme in A flat* (first movement of Beethoven's *Sonata in A flat*, No. XII., Op. 26); the *Theme in A* (Mozart's *Sonata in A*); the *Andante mollo cantabile ed espressivo* of Beethoven's *Sonata in E*, No. XXX., Op. 109.

141. **Simple Ternary Form.**—This consists of *three* distinct parts or divisions, of which the third is more or less a repetition of the first. The middle part or division (which is of a contrasted character) is called an *Episode*. A movement in Ternary Form is constructed on this three-fold plan :—

Part I. *Principal Division* (generally a complete Binary Form in itself).

Part II. *Episode* in some other key (often a complete Binary Form in itself).

Part III. *Principal Division* (possibly varied in some way), ending with perhaps a short *Coda*.

142. In Ternary Form, **contrast** is obtained by the *change of style* which marks the Episode (Part II.). A piece in Ternary Form is therefore an "Episodical movement." For examples in Simple Ternary Form, see—the *Andante* of Beethoven's *Pastoral Sonata* (No. XV., second movement); also the *Andante espressivo* (second movement) of *Sonata* No. XXV. (Op. 79); Schubert's *Impromptu in A flat* (Op. 90, No. 4).

143. **Long Pianoforte pieces** or movements are generally constructed in either **Sonata Form** or in **Rondo Form**. Sonata Form is derived from Binary Form; Rondo Form is derived from Ternary Form.

144. **Sonata Form.**—This is an extended use of Binary Form, sometimes of considerable length, which is very often used for the *first movement* of a *sonata*. It consists of **two** chief divisions or parts (which are often divided by a double bar), and may thus be said to have its origin in Simple Binary Form. But, although Sonata Form consists of *two parts*, **three principles of design** are involved, viz. :—

(i.) *Exposition, i.e.*, the enunciation of the two subjects.

(ii.) *Development, i.e.*, the working out or commentary upon the two subjects in various other keys.

(iii.) *Recapitulation, i.e.*, the final presentation of the two subjects, both in the one original tonic key.

A movement in **Sonata Form** includes the following details :—

Part I. (Exposition only.)

When the Movement is in a Major Key.	When the Movement is in a Minor Key.
(a) First Subject (<i>Tonic</i>) followed by	(a) First Subject (<i>Tonic</i>) followed by
(b) Bridge or Modulating Link leading to :—	(b) Bridge or Modulating Link leading to :—
(c) Second Subject (<i>Dominant</i>).	(c) Second Subject (<i>Relative Major or Dominant Minor</i>).

Double Bar, with (very often) a Repetition of Part I.

Part II. (Development and Recapitulation.)

(d) "Free Fantasia" or Working-out Section, being a Commentary on one or both Subjects in various Keys different from those used in Part I., and sometimes containing new thematic material.	(d) Same as in a major key.
(e) First Subject (<i>Tonic</i>), introducing	(e) Same as in a major key.
(f) Bridge or Link leading away from but returning to Tonic Key again.	(f) Same as in a major key.

Part II., continued:—

(g) Second Subject (Tonic).

(g) Second Subject is here in Tonic Major if Dominant Minor has been used for Part I.

(h) Coda, which often introduces fresh features of development and modulation, leading eventually to the Final Close in the Tonic Key.

(h) Same as in a major key, but the Coda may be in either the Minor or Major Form of the Tonic Key.

In classical as well as in modern works the Second Subject of a movement is often written in a key other than that of the Dominant or Relative Major. For example:—

(a) *Major Key of Mediant* (recapitulated in major key of sub-mediant). See Beethoven's *Sonatas*, Op. 31, No. 1, and Op. 53.

(b) *Minor Key of Mediant* (recapitulated in Tonic Major). See Beethoven's *Symphony in A*, No. 7 (Finale).

(c) *Major Key of Sub-mediant* (recapitulated in Tonic). See Beethoven's *Sonata*, Op. 106; also *Choral Symphony*, first movement.

(d) *Major Key of Minor Mediant* (recapitulated in major key of minor sub-mediant). See Beethoven's *Symphony in F*, No. 8 (Finale).

145. **Rondo Form** is so called because, in its course, the music comes round *several times* to the Principal Theme with which the movement opened. The portions of connecting matter between the repetitions of the Principal Theme are called *Episodes*. There are two kinds of Rondo Form, the *Old* and the *New*.

146. The **Old Rondo Form** is merely a Ternary Form extended by additional Episodes, and repetitions of the Principal Theme.

The **New** or "**Grand**" **Rondo Form** is a combination of the Sonata and Rondo Forms, and in consequence is sometimes called "**Rondo-Sonata Form**." Often three Principal Subjects are made use of during the course of such a movement. Its formal outlines are thus drawn out:—

Part I. (Exposition.)

(a) First Subject (*Tonic*).

(b) Bridge-passage leading to:—

(c) Second Subject (in Complementary Key*) followed by Codetta, leading back to the Dominant Note or Chord (V. or V⁷) of the Tonic Key.

(d) Repetition of First Subject (*Tonic*).

Part II. (Episode.)

(e) Third (Episodical) Subject in an entirely new key. For *major* movements, either the Sub-dominant Major, the Relative Minor, or the Tonic Minor will be chosen; for *Minor* movements, either the Sub-median Major or the Tonic Major. This Episode ends on Dominant Harmony (V. or V⁷) of the Tonic Key.

Part III. (Recapitulation.)

(f) First Subject (Tonic) followed by Bridge leading to:—

(g) Second Subject in *Tonic Key*.

(h) Coda, usually beginning with a presentation of the First Subject (often in a remote key) going on to fresh features of development and modulation, and containing perhaps a reminiscence of the Third Subject in the Tonic Key.

The Finale to Beethoven's *Sonata*, Op. 7, in *E flat*, is a familiar example of "**Rondo-Sonata Form**." See also his *Sonatas* Op. 31, No. 1; and Op. 14, No. 1 (last movements).

Rondino, **Rondoletto**, are terms applied to *short* and simple movements written in Rondo Form.

147. **The Sonata as a whole**.—A modern Sonata *usually* consists of four movements, which commonly occur in the following order:—

1st Movement: Sonata Form. *Allegro*.

2nd Movement: *Slow*. This may be in one of various forms—Binary, Ternary, or Air with Variations.

3rd Movement: Minuet and Trio, or Scherzo.

4th Movement: Rondo—although Sonata Form is often used here.

* A Complementary Key is that which *balances* the Tonic Key, being that in which the Second Subject of a Movement in Sonata Form is written.

Sometimes a Sonata consists of only *three* movements.

From the fact that Sonata Form is most often used for a First Movement, it has acquired in some quarters the name of "First Movement Form." But *any* form may be used for a first movement, it being understood, however, that *one* of the movements of a Sonata shall be in Sonata Form. A Sonata is seldom written for more than two instruments.

148. **Chamber Music** may be described as compositions written in the form of Sonatas, consisting of several movements, for three or more instruments, with but one performer for each. A Trio, Quartet, Quintet, Sextet, Septet or Septuor, and Octet, would be for three, four, five six, seven, or eight performers respectively.

149. **Orchestral Music** may be described as that written for a large number of instruments—strings, wood-wind, brass, drums, etc., with several performers for each of the string parts. Many of the more important orchestral compositions (such as Symphonies, Concertos, and Overtures) are written like Sonatas in form. Thus:—

The Symphony is in reality a Sonata for full Orchestra, having its length somewhat extended in proportion to the greater resources at the composer's command.

The Concerto has come to mean a Symphonic Form in three movements (Scherzo omitted) in which one—sometimes two—instruments play an important *solo* part.

The Overture in its modern sense is like the First Movement of a Symphony, with, however, no repetition of Part I. It is often prefaced by a free *Introduction*.

It may be useful to give a few particulars of the *older* forms of overture. (i.) The old *French Overture*, invented by Lully (1633-1687), consisted of a slow (*grave*) movement, followed by a fugue, after which a part (or the whole) of the slow movement was repeated with slight variation. (ii.) The old *Italian Overture*, introduced by Alessandro Scarlatti (1659-1725), consisted of three movements, the first and last of which were quick. The middle movement was in slow time, and was scored for fewer instruments than the other two.

150. **Scherzo**.—This important movement is said to have been developed from the Minuet and Trio by Beethoven; but it is characterised rather by its playful, sportive *style*, than by any fixed plan or design. Sometimes it is written in Sonata Form, "but it is happiest when based upon the incessant 'working out' in varying lights and circumstances of a strongly marked rhythmic figure."—*Sir C. Hubert H. Parry*.

For good examples of movements in Scherzo form, see Beethoven's *Sonata X. in G*, Op. 14, No. 2 (last movement); and *Sonata XVIII. in E flat*, Op. 31, No. 3 (second movement). Sometimes the Scherzo is in "Sonata form" (as in *Sonata XVIII.*, second movement); sometimes it is in "Rondo form" (as in *Sonata X.*, third movement).

151. **The Suite de Pieces**, which was the forerunner of the Sonata, had a series of movements in *dance rhythms* (the only exceptions being the Prelude and Fugue), all of which are in the same tonic key (major or minor).

152. **Old Dance Forms used in the Suite de Pieces**.—The following are the more important:—

Minuet.—This is a Dance Form in $\frac{3}{4}$ or $\frac{3}{8}$ time, consisting of *two strains* (sentences), more or less prolonged beyond the requirements of the ball-room when its form is appropriated to purposes *exclusively* musical. The constant repetition of so short a tune, when used as a dance, would naturally become wearisome. In order to avoid monotony, a second or *alternative Minuet* was coupled with the first, and styled "Minuet II."

For the sake of further contrast, Minuet II. was often assigned to only three instruments—as two violins and a bass, or two oboes and a bassoon.

From this method of performance, Minuet II. soon became styled "Trio"—a name which has lasted until the present day—even though the Trio be performed in exactly the same way as the Minuet proper, viz., as a Pianoforte *Solo*.

Other Dance forms (like the Gavotte, Bourrée, Passepied, etc.) were provided with Trios or alternative dances of their own kind.

Sometimes a Minuet has more than one Trio, as for example, that in Mozart's *Clarinet Quintet in A major*.

The two chief types of Minuet Design may be thus described :—

(i.) Part I.—Sentence or Period of eight bars, closing in *Dominant* Key with Double Bar.

Part II.—Period of eight bars *with modulation*, ending in Tonic Key.

This was the design usually (but not exclusively) adopted by Mozart for his Minuet Movements.

(ii.) Part I.—Period of eight bars, closing in *Tonic* Key with Double Bar.

Part II.—Period of eight bars, with modulation leading into a recapitulation of Part I., which is in some cases further extended by the addition of a short Coda.

This was the design carried out by Beethoven in many of the Minuet movements of his earlier works.

In performance, *both* parts of Minuet and Trio are repeated, after which the Minuet is played straight through without repetition.

The student will readily perceive from the foregoing descriptions that a Minuet and Trio *together* form an example of Simple Ternary Form, of which the Trio is the Episode. Regarded *separately*, the Minuet and Trio are each examples of Simple Binary Form ; the Trio being of precisely the same design as the Minuet.

Gavotte and *Bourrée*.—Two dances very similar in character. Both are written in common time. But the former begins on the third or medium accent in the bar ; the latter on the fourth or *weak* accent.

Sarabande.—A stately dance, in triple time, with a characteristic accent thrown on the second beat of the bar.

Gigue.—A quick, lively dance, usually in compound quadruple time, such as $\frac{12}{8}$, or compound duple, such as $\frac{6}{8}$.

Chaconne and *Passacaglia*.—In both of these dances the

melody was usually *in the Bass*, constantly repeated, with variations of accompaniment in the upper parts. A Bass so treated was called a *Ground Bass*.

Allemande.—Usually in common time, moderately quick, with part-writing of a free and flowing character.

Courante (*lit.*, “ running ”).—Usually in $\frac{3}{2}$ or $\frac{3}{4}$ time, sometimes having variations added.

Rigaudon was in common time, and, *as a dance*, had a vocal accompaniment.

Hornpipe, a nautical dance, in common time, and *quick*.

Siciliano, of a pastoral character, in $\frac{6}{8}$ time. Its rhythm is often used for vocal pieces. See “ He shall feed His flock ” (*Messiah*), Handel.

Musette.—A quiet dance, of an *alternative* (or *Trio*) character, in which a drone or pedal bass formed the chief feature.

Passepied.—An old Breton nautical dance in $\frac{3}{8}$ or $\frac{3}{4}$ time, generally alternating with a second *passepied* of the same length. If the first is in the minor key, the second is set in the major key, and *vice versa*. When the *passepied* occurs in a suite, it sometimes takes the place of the *Gavotte* or the *Bourrée*.

Pavan or *Pavane*.—A grave, stately Spanish dance in common time (some modern specimens are in triple time). The dance movements resemble the stately step of the peacock (It., *pavone*).

Galliard.—A strong, cheerful dance movement in triple time.

153. Modern and National Dance Forms.

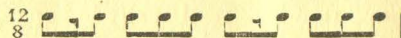
Mazurka.—A national Polish dance, in $\frac{3}{4}$ or $\frac{3}{8}$ time, with often a strong accent on the second beat of the bar.

Polonaise or *Polacca*.—Also a Polish dance, of a slow, stately tempo, nearly always in $\frac{3}{4}$ time, and should begin on the first beat in the bar, and end on the third beat. The following rhythm is one of its chief characteristics :—

$\frac{3}{4}$ ♩ ♩ ♩ | ♩ ♩ ♩ | etc.

Tarantella.—A lively Neapolitan dance, in $\frac{6}{8}$ time, in which a continuous flow of even triplets is maintained.

Saltarello (Latin: *saltare*, "to jump").—A popular Roman dance, generally in the minor key, $\frac{12}{8}$ time, in the rhythm of which the jumping or hopping step is apparent:—



Reel.—A very quick dance, more particularly belonging to Scotland.

Seguidilla.—A Spanish dance in triple time, accompanied by singing and by castanets.

Fandango.—Another Spanish dance, with castanet accompaniment, somewhat resembling the Seguidilla, but it is slower, and in $\frac{6}{8}$ time.

Bolero.—A Spanish dance in triple time, with castanets, performed by only two persons.

Valse or *Waltz*.—A well-known dance in triple time, $\frac{3}{4}$ or $\frac{3}{8}$.

Galop.—A quick dance in $\frac{2}{4}$ time.

Polka.—A lively dance, of Bohemian origin, in $\frac{2}{4}$ time, with a strong accent upon the third quaver.

Schottische.—A dance of German origin, written in $\frac{2}{4}$ time.

154. The **March** is of German origin. Its military character demands a well-defined strongly-marked rhythm. Like the Minuet, the March has a *Trio*, after which the first part is repeated. The March and Trio are of similar form (simple binary), and the whole piece is often preceded by an Introduction of four or eight bars in length. There are three kinds of marches:—

(i.) *Quick step*—used for the ordinary military marching-out. It can be in either $\frac{2}{4}$ or $\frac{6}{8}$ time.

(ii.) *Slow March*—for trooping the colours, etc. Sometimes known as the "Grand" March. Mendelssohn's *Wedding March* is a good example.

(iii.) *Funeral March*, of a very slow dirge-like character.

155. A **Prelude** is an introductory piece which precedes a longer or more important movement, such as a fugue. Its form is not fixed, but is *variable*, being sometimes in simple binary, and sometimes in sonata form. It is often developed from a short melodic phrase, section, or motive. It is always complete in itself—that is, it comes to a full close in its own key.

156. An **Introduction** is a movement of even less definite design than the prelude. It is incomplete in itself, and leads without a break into the fugue or other movement which it is intended to "introduce"; being merely intended to excite the attention and interest of the listeners for what is to come.

157. **Toccata**.—This is a kind of Prelude in which a certain passage or figure is elaborately developed either in the Strict or the Free Style. Toccata is derived from the Italian verb *toccare*, "to touch." It is essentially a piece for showing the "touch" or executive skill of the performer. For examples of movements in Toccata form and style see Beethoven's *Sonata VI. in F*, Op. 10, No. 2 (last movement); *Sonata XII. in A flat*, Op. 26 (last movement); *Sonata XIII. in E flat*, Op. 27, No. 1 (last movement); *Sonata XXII. in F*, Op. 54 (last movement).

158. In a **Fugue**, one voice or part starts the subject (in single notes), and then each of the other parts in turn repeats or imitates the subject according to certain laws. At times Episodes are introduced, during which the subject is either not heard at all, or is only treated in a fragmentary manner.

159. In a **Canon**, the several voices or parts begin one after another at regular intervals, each successively singing or playing the same melody or subject. The imitation is *strict*, and no Episode of any kind is introduced.

An **Episode** is that particular part of a Rondo or Fugue in which the subject is not heard.

160. A **Voluntary** is an *organ* solo, played before, during or after a Church service. Such solos were formerly improvised, hence the name "Voluntary."

161. Invention.—A name given by J. S. Bach to little pieces written in the contrapuntal or imitative style, in two and three parts (or "voices," as they are sometimes called).

162. Terms, etc., used in connection with Vocal Forms :—

Accompaniment.—A separate part, or parts, for voices or instruments, added to a solo or concerted piece.

Air, Aria (It.).—A tune, song, or melody, *i.e.*, a movement for a single voice, with an accompaniment.

Ballad.—A simple song, the words of which contain a short story, and the music of the first stanza is repeated for each of the following ones.

Buffa, Buffo (It.).—Comic; a comic vocalist.

Canto (It.).—Another word for the Treble or highest Vocal part in concerted music; that which contains the principal melody.

Cantata (It.).—A kind of short opera (or oratorio) not intended for the stage.

Catch.—A species of canon so arranged as to give a different meaning to the words by the singers *catching* up each other's sentences.

Chorus.—A composition written for a full choir of singers.

163. Church Music terms :

Anthem.—A sacred composition, with or without organ or other accompaniment, appointed by the English Church to be sung at Morning and Evening Service "in quires and places where they sing." A Full Anthem is sung by the entire choir in chorus; a Verse anthem is intended for solo voices.

Antiphonal Singing.—The alternate singing of two sides of a choir, or the alternate chanting of priest and people.

Antiphon.—A verse of Holy Scripture sung before and after certain Psalms and Canticles, notably the Magnificat.

Ave Maria.—A hymn to the Virgin Mary.

Ave Verum.—A hymn sung at Mass or Holy Communion.

Canticles.—Prose psalms or hymns sung after the Lessons at Morning and Evening Prayer, thus :—

Morning	"	"	first	Lesson, <i>Te Deum</i> or <i>Benedicite</i> .
	"	"	second	" <i>Benedictus</i> or <i>Jubilate</i> .
Evening	"	"	first	" <i>Magnificat</i> or <i>Cantate</i> .
"	"	"	second	" <i>Nunc dimittis</i> or <i>Deus</i> [<i>misereatur</i>].

Carol.—A song of joy and praise, generally for solo and chorus (usually associated with Christmas-tide), originally accompanied by dancing. Dance rhythm still characterises Carol music.

Chant.—A short composition to which the Daily Psalms are sung verse by verse. An *Anglican Chant* is sung in harmony, and consists of seven bars: a *double chant*, which has fourteen bars, takes in two verses. A *Gregorian Chant* is based on the tonality of the Church Modes, is always *single*, and is or ought to be always sung in unison.

Choral (Ger.).—A hymn tune.

Decani (Lat.) and Cantoris (Lat.) indicate portions of the Cathedral Service, to be sung respectively on the Dean's (*Dec.*) and on the Precentor's (*Can.*) sides of the choir.

Dies Iræ (Lat.).—Hymn for the dead, sung in a Requiem Mass.

Domine salvum fac (Lat.).—A musical prayer for the reigning Sovereign, sung at the end of Mass.

Doxology.—The "Gloria Patri" either in prose or in verse.

Evensong.—The Evening Service of the Anglican Church.

Gloria Patri (Lat.).—"Glory be to the Father," etc., sung after Psalms and certain Canticles.

Gradual.—That which is sung on the altar-steps before the Gospel at Mass.

Hymn.—A song of praise or adoration.

Intonation.—The first part of a Gregorian Chant.

Lauda Syon.—A hymn forming part of the service for the Feast of Corpus Christi.

Mass—Missa (Lat.), Messa (It.), Messe (Fr. and Ger.).—Portions of the Office for Holy Communion set to music, viz., the *Kyrie*, *Gloria in Excelsis*, *Credo*, *Sanctus*, *Benedictus*, and *Agnus Dei*.

Matins.—The Morning Service of the Anglican Church.

Miserere (Lat.).—The 51st Psalm set to music for use in Lent, etc.

Motett.—A kind of extended anthem for several voices, written somewhat in the style of the madrigal, to words which convey the teaching of the current Church Season.

Oratorio.—A sacred musical drama, which is often performed in other places than a church, without action or scenery. Used in church as an extended anthem.

Passion Music.—The story of our Lord's Passion set to music after the manner of an oratorio.

Psalter.—The Book of Psalms.

Psalmody.—The art or practice of singing psalms.

Requiem.—The Service for the Dead.

Responses.—The "answers" from the choir and congregation to the versicles of the priest.

Salve Regina.—An Antiphon addressed to the Virgin Mary.

Stabat Mater.—A hymn for Passion-tide which describes the sorrows of the Virgin Mary at the foot of the Cross.

Tantum Ergo.—A hymn sung at Benediction in the Roman Church.

Vespers.—The Evening Service of the Roman Church.

Glee.—A composition for three or more Solo voices, consisting of of several contrasted movements. In some cases it has an instrumental accompaniment.

Madrigal.—A composition for an unaccompanied Chorus, written in three or more parts, of an imitative contrapuntal character, usually in *one* movement.

Nowell, Noël (*Fr.*)—"Good News." A Christmas Carol.

Obligato (*It.*)—Indispensable; applied to any part or parts which may not be omitted.

Omnes, Omnia (*Lat.*)—All, *i.e.*, Tutti.

Opera.—A dramatic work, written for Solo voices, Chorus and Grand Orchestra. It is a musical, poetical, and spectacular play.

Part-Song.—A composition with an attractive melody, harmonized by the other voices, which, however, are subservient to the principal tune.

Plainsong, Plainchant.—Ancient Ecclesiastical Music, sung in unison, unmeasured by bars, and based on the tonality of the Church Modes.

Recitative.—Musical declamation. A species of singing which approaches to plain recitation or narration.

Rota, Round.—A species of vocal canon, in which several voices, starting at different times, sing the same music, the combination of all the parts producing correct harmony.

Solfeggio.—A Vocal Exercise, in which the notes are sung to the mono-syllables Do, re, mi, fa, sol, la, si.

Stanza.—A Verse of a Song or Hymn, consisting of four, six, eight, or some other number of lines.

Tone.—A word used in different senses :—

- (i.) To denote the mere abstract pitch, intensity, or quality of a musical sound.
- (ii.) The interval of a major 2nd
- (iii.) A Gregorian Chant.

Verse.—A word used in different senses :—

- (i.) A single line of a poem.
- (ii.) Several lines of a poem, in which sense it is equivalent to a *stanza*.
- (iii.) In Church Music, certain portions of a service or anthem to be sung by *Solo* voices.

164. **Terms, etc., used in connection with Instrumental Forms** :—

Abendlied (*Ger.*)—A short, quiet "evening" piece in song-style.

Barcarolle (*Fr.*) or **Barcarola** (*It.*)—A piece in the style of a "boat" song. Generally in $\frac{6}{8}$ time.

Ballade (*Ger.*)—A somewhat elaborate piece of a highly poetical character, in song-style.

Ballet (*Fr.*)—A theatrical representation of some story by means of a series of dances, with orchestral accompaniment.

Berceuse (*Fr.*)—"Slumber" song, or "cradle" song.

Canzona (*It.*)—A melody harmonized in two or three parts.

Canzonetta (*It.*)—A short piece in the *Canzona* style.

Caprice (*Fr.*)—A piece in which one particular subject is treated in every possible manner, according to the *caprice* or fancy of the composer.

Capriccio (*It.*)—Much the same as a *Scherzo*. A piece in which a fairy-like subject is treated with the utmost lightness and delicacy.

Dithyramb (from the *Lat.*)—A piece in imitation of the hymns to Bacchus, sung by ancient Greek revellers to a flute accompaniment.

Divertimento (*It.*)—A short piece of a cheerful and unpretending character, intended as a mere *diversion*.

Eclogue.—A piece in song-style, of a pastoral character.

Epithalamium (*Greek*)—A nuptial song. A piece intended for wedding festivities.

Fancy.—A term applied by the old seventeenth-century composers to their lighter compositions.

Fantasia.—An instrumental composition in the Free Style, the design of which is not governed by the rules of any particular Form. *Modified Sonata* or *Rondo Form* is, however, usually employed both for the *Fantasia* and *Capriccio*.

Harmonie-musik (*Ger.*)—Any music written for a *wind-band*, *i.e.*, brass or military band.

Hirtenlied (*Ger.*)—A piece in song-style, of a pastoral character.

Idyll.—A piece in song-style, of a highly poetic character.

Impromptu.—A piece written, as it were, on the spur of the moment, without premeditation, as if it were *improvised*.

Interlude may be described as a few bars played between the verses of a Ballad or Song, or between the lines of a *Choral*. See "Cast thy burden" (*Elijah*), Mendelssohn; or the same composer's "Nun Danket" (*Lobgesang*), and "Sleepers, awake" (*St. Paul*).

Intermezzo is a short movement or extended interlude played between the acts of a Tragedy, Comedy, or Opera—or as a connecting link between the longer movements of a Sonata, Symphony, or other compositions of the kind. See the *Introduzione* to the Finale of Beethoven's *Waldstein Sonata*, Op. 53. As a piece by itself, an Intermezzo is, properly speaking, a short composition, suitable for insertion in the midst of a Concert programme.

Lament.—A mournful piece in the Scotch style.

Lied (Ger.).—A piece in simple song-style.

Morgenlied (Ger.).—A brisk, cheerful "morning" piece in song-style, in contradistinction to *Abendlied* or evening song.

Nachspiel (Ger.).—A postlude or concluding piece.

Nocturne (Fr.), Notturmo (It.).—A piece in song-style for "evening" performance, after the manner of a Serenade. It usually consists of an emotional and gracefully embellished melody, which is often harmonized with widespread, waving chords, in arpeggio.

Pæan (Greek).—A pianoforte piece of a triumphal character, like a festival song, in honour of Apollo.

Ranz des vaches (Fr.).—A movement which imitates the Swiss cattle-calls played upon the mountain pipes or horns. See the second movement of Rossini's Overture to *William Tell*.

Ritornello (It.).—Has exactly the same meaning as *Interlude*—see above.

Transcription.—A piece which is "transcribed" or arranged for the pianoforte, etc., having been originally composed for Orchestra or some other combination of Voices or Instruments.

Variations, Variazioni (It.), or "Doubles."—Alterations, embellishments, etc., of a given theme or aria.

165. Final Hints for Examinations.

The Examiners will pay special attention to:—

Accuracy of Notation, including

Proper use of Clefs.

Proper order and position of sharps and flats in key-signatures.

Correct position of stems with respect to the notes.

Due insertion of necessary accidentals, ties, slurs, etc.

Proper grouping of quavers and shorter notes

Evidence of Ear-training as shown in the *feeling* for musical propriety and taste in:—

- (i.) the adding upper parts to a figured Bass,
- (ii.) the harmonization of a melody or unfigured Bass,
- (iii.) the addition of Counterpoints to given *Canti Fermi*.

The following is a specimen Examination Paper set for Candidates in the **Senior Division** of the Local Examinations in Theory of Music held by Trinity College of Music:—

SENIOR DIVISION.

Time allowed—Three hours.

Marks required for Pass Certificate, 65.

" " " Honours " 80.

1. (10 marks.) Write the key-signature of F# minor. Write the **Harmonic Chromatic Scale**, ascending from the key-note.

2. (6 marks.) (a) Define *False Relation* and *Pedal Bass*.

(9 marks.) (b) Supply the omitted rests in the following bars:—



3. (10 marks.) (a) By "form or design in music" we mean two things—what are they?

(b) What is a subject?

4. (15 marks.) (a) Briefly explain the three principles of design involved in Sonata form.

(b) Define the term Trio as used in connection with the Minuet.

(c) Name two old Dance forms which were constructed on a Ground Bass.

5. (25 marks.) Add Alto and Tenor parts (each written in its proper C clef) to the following melody, according to the given Figured Bass :—

6. (25 marks.) Complete these bars as four-part vocal harmony. Modulate to the dominant key at the end of the given Treble phrase :—

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