

THE SCHOOL OF PRACTICAL

HARMONY.

A Concise Summary and

Comprehensive Solution of the Science

as Carried out in

Technical Studies and Gems of the Masters,

in the "AMERICAN METHOD," and the

"Classic Course," for Pianoforte.

BY

E. A. ROBBINS.

Price \$1.00.

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The Author's Preface.

No apologies for issuing this Work, unless it may be for the long delay in responding to the desires of my large and

Conscientious Army of Teachers,

Scattered over the Continent, and to whom with The Most Profound respect, and Consideration,

I beg to dedicate this truly

American School of Practical Harmony.

As a Text Book in the hands of every pupil- Old or Young for class or black board teaching, it will prove a source of rapid intellectual development, cultivating critical observation and that important faculty of seeing or hearing a chord or passage *once*, and retaining it.

This gives a "Through Ticket" over The American Royal Road - "Am" & "C C." to learning, and is the one - if any, which will work a change in favor of the divine Art on the part of thousands of our most cultured people, who sensibly stand aloof from that which demands a life of labor without return of a suitable recompense.

For the Thorough Student of harmony and those also who desire *definite information* upon special points in the science, this work will be a *saving* - both of time, and disappointment, as questions are solved in a moment, which if mentioned at all, are left in ambiguous uncertainty, by other writers. Each special subject will be found under its appropriate head.

This Wonderful and Kaleidoscopic Science is *based upon natural laws*, the interpretation of which, I give in brief and simple language that requires no elaborate display of examples to clearly illustrate. Therefore, the great utility of this concise summary of the governing principle, which, though having utterance only through their great works was nevertheless the inspiration of the

Immortal Composers.

Let Our Motto be

The Truth, from whatever source derived.

Edgar A. Robbins.

The School of Practical HARMONY.

LESSON ONE.

Formation of the diatonic Major and Minor Scale.

The distance between any two musical tones is called *an interval*, when the interval between two succeeding tones can be divided, it is called a **Major 2nd**, otherwise it is a **Minor 2nd**. The *diatonic scales* are composed of Major and Minor 2^{nds}, and are **Major** when from the 1st to the 3rd tone is two Major 2^{nds} (a **Major 3^d**.) **Minor** when from the 1st to the 3rd, is one Major and one Minor 2nd a **Minor third**.

The terms *tone and half tones* will be necessarily used in place of *Major and Minor seconds*.

Elevations are represented by sharps (#) which raise the sound half a tone, and double sharps (x) raising the sound a whole tone, A flat (b) lowers a sound half a tone, a double (bb) a whole tone. a natural (n) counteracts the effect of flats and sharps.

1. C Major and A Minor, as Model Scales.

A	B	C	D	E	F	G	A	B	C
6	7	8	2	3	4	5	6	7	8
							G#	A	

Observe that the 5 degree (note) of the C scale is raised half a tone as 7th or leading note to A, which is the relative Minor to C Major, having only one note foreign to the Major scale. As the leading note is the 7th degree of the scale the Major key note (1st or 8th) is next above, and the Minor key note next below. As each new scale is taken on the 5th above for the sharp keys, they stand in this order, C. G. D. A. E. B. F#. C#. G#. D#. A#. E#. B#. A scale upon every half tone from C to C. Name the leading note and relative Minor to each of these keys.

2. Table of Major and Minor Keys to twelve Sharps.

8 Major keys.	C	G	D	A	E	B	F#	C#	G#	D#	A#	E#	B#
7 Leading notes.	b	f#	c#	g#	d#	a#	e#	b#	f#	c#	g#	d#	a#
6 Minor keys.	A	E	B	F#	C#	G#	D#	A#	E#	B#	F#	C#	G#
5 Leading notes.	g#	d#	a#	e#	b#	f#	c#	g#	d#	a#	e#	b#	f#

The sharps as leading notes to the Major scales, are retained in each succeeding key but the leading notes to Minor scales do *not* hold in succeeding keys. Ex. F, c & g, are the first three sharps, the Major key is A, its relative Minor is F# for which we sharp e. In like manner for all keys.

3. Table of Major and Minor Keys to twelve Flats.

Whereas, the sharps upon the 7th, the flats come upon the 4th of each new scale, and we count up from the flat 4th, to the 6th for the Minor, and to the 8th for the Major key.

8 Major keys.	F	Bb	Eb	Ab	Db	Gb	Cb	Fb	Bbb	Ebb	Abb	Dbb
7 Leading notes.	e	a	d	g	c	f	bb	eb	ab	db	gb	cb
6 Minor keys.	D	G	C	F	Bb	Eb	Ab	Db	Gb	Cb	Fb	Bbb
5 Leading notes.	c#	f#	b#	e#	a#	d#	g#	c#	f#	b#	e#	a#
4 Flats upon the 4 th .	Bb	Eb	Ab	Db	Gb	Cb	Fb	Bbb	Ebb	Abb	Dbb	Gbb

The leading note of the Minor key, does not hold good in the next. Read the above through all the keys. Ex. B & c are the first two flats, the Minor key is G for which we sharp F, and the major key is Bb. Observe, that only the first two leading notes to the Minor scales were #, the rest are b up to 9 flats, the last three are b.

4. Technical names for the degrees of the Major and Minor Scales.

1 st	2 nd	3 rd	4 th	5 th	6 th	7 th	8 th
Tonic.	Super Tonic.	Mediant.	Sub Dominant.	Dominant.	Sub Mediant.	Sub Tonic.	Tonic.
Ton.	Sup.Ton.	Med.	Sub.Dom.	Dom.	Sub Med.	Sub Ton.	Ton.

Note. Only the first seven sharps and the first seven flats are used in signatures, at the beginning of musical compositions, but like the leading notes of the Minor keys, do the double sharps and double flats occur as accidentals, and have the effect of changing the key without a change of signature. It is very important for the performer to know what key he is playing in. For Signatures and Maj. & Min. Tonics, see Book 1 "Classic Course" Page 9.

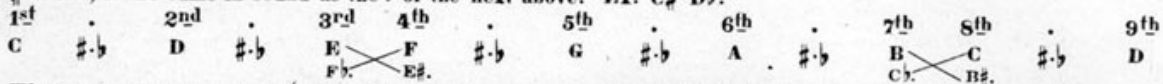
The Subject of Intervals,

As taught by the *old theorists*, and yet blindly adhered to by their followers, has been a formidable one to students. They held to the doctrine that the *scale was imperfect*, because when divided into perfect Major thirds C. E. G \sharp . B \sharp . (C) they found B \sharp (representing the octave C) too low by the third of a tone, and to divide that third of a tone between twelve half tones of the octave, would make the Major thirds all too sharp and harsh. As they desired it to be, C \sharp would be a trifle lower than D \flat , whereas in practice, they are one and the same in sound. They committed the error of placing their ability above that of our Maker, who *designed* just that nervous energy in the thirds as an *arousing element in music*, without which, it would lose all its vitality. But, thanks to Marx, Czerney, and more recent writers, the study has been reduced to a simple solution. I have gone a step further, in giving only those intervals used in chords, and their grammatical leadings (resolutions.)

LESSON TWO.

1. The Chromatic Scale, and illustration of intervals.

The chromatic scale is composed of half tones, and ascends by sharps and descends by flats. E \sharp & B \sharp have the same sounds as F & C, F \flat & C \flat have the same sounds of E & B. With all the other degrees of the scale of C, the \sharp of one, is the same in sound as the \flat of the next above. Ex. C \sharp D \flat .



The numbers of the Major (Maj.) scale counting from the 1st to 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, are all Maj. intervals, Ex. C to D Maj. 2nd, C to E Maj. 3rd &c. Raise the Maj. intervals half a tone, Ex. C to D \sharp , C to F \sharp , &c. and they become augmented (Aug.) intervals. Lower the Maj. intervals half a tone Ex. C to D \flat , C to E \flat , &c. and they become Minor (Mi.) intervals. The Mi. 4th, Ex. C to F \flat , and Mi. 5th C to G \flat , being the *smallest* 4th & 5th used in chords derived from the Maj. and Mi. scales, are called *Diminished* (*) (Dim.) whereas the 3rd & 7th are only dim when lowered a whole tone Ex. C to E $\flat\flat$, C to B $\flat\flat$ (+) A dim. 6th & 8th, and aug. 3rd 7th & 8th, while possible, could only occur as *passing notes*. A change of sound and not of degree is a *chromatic interval*, Ex. C to C \sharp , C to C \flat , &c. A change of degree and not of sound, is called *enharmonic*, Ex. C to D $\flat\flat$, C \sharp to D \flat &c. The 5th & 9th are 1 & 2, an octave higher (x) (-) The Mi. & Aug. 8th are simply chromatic intervals inverted, not used in chords.

To know the interval from any one note of a scale, to another, consider the lower note as 1st of a Maj. scale, if the upper note is according to that scale, the interval (int.) is Maj. if the note is too high by half a tone the int. is Aug. if the note is too low by half a tone, the int. is Mi. if it was an int. of a 3rd or 7th and too low by a whole tone, the int. would be dim. Ex. D to F \flat , D to C \flat .

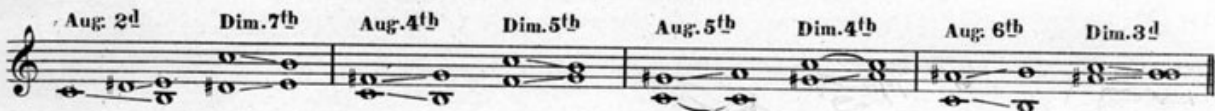
2. Table of intervals used in the construction of chords.

Mi. Maj. Aug. 2 nd	Dim. Mi. Maj. (+) 3 rd	Mi. Maj. Aug. (*) 4 th	Mi. Maj. Aug. (*) 5 th	Mi. Maj. Aug. 6 th	Dim. Mi. Maj. (+) 7 th	Mi. Maj. Aug. (x) 8 th	Mi. Maj. Aug. (x) 9 th
C to D.	C to E.	C to F.	C to G.	C to A.	C to B.	C to C.	C to D.

The Grammatical writing of Music,

is governed by the Aug. and Dim. intervals, which, alone, have definite leadings. Maj. and Mi. intervals, without regard to how they are written, may pass up or down, and thus it is, that sharps are often seen to go down, and flats go up. All Aug. intervals are leading notes (7th degree) to new keys (scales) and their inversions are the Dim. intervals.

3. Resolution of all Aug. and Dim. intervals used in Chords.



Name the Mi. Maj. and Aug. 2nd from C, D, E, F, G, A, B, C \sharp , G \sharp , F \sharp , B \flat , E \flat , A \flat , D \flat , G \flat . What is the resolution of D E \sharp ? D G \sharp ? D A \sharp ? D B \sharp ? D F \flat ? D G \flat ? D A \flat ? D C \flat ? B \flat C \sharp ? B \flat E \sharp ? B \flat F \sharp ? B \flat G \sharp ? B \flat D \flat ? B \flat E $\flat\flat$? B \flat F \flat ? B \flat A $\flat\flat$? E \flat F \sharp ? E \flat A \sharp ? E \flat B \sharp ? E \flat C \sharp ? E \flat G $\flat\flat$? E \flat A $\flat\flat$? E \flat B $\flat\flat$? E \flat D $\flat\flat$?

Note. A larger 4th than Augmented and a smaller 5th than Minor, may be found in one of Beethoven's chords in "Holy Night" we give the chord, as written, in Lesson 3. Ex 3.

LESSON THREE.

1. Development of Chords from the Scale of C.

1	3	5	7	9						
C	E	G	B	D	F	A	C	E	G	B

Any three letters as above, C e g, E g b, &c. form a triad. Any four, as C e g b, E g b d, &c. form a chord of the 7th, (a triad with 7th added.) Any five notes, C e g b d, E g b d f, &c. form a chord of the 9th, in which we rarely find more than four notes, Either the 7th, 5th or 3^d, will be omitted, the 3^d less frequently than 5 or 7, as it decides the kind of triad, as to Major or Mi.

The Triad in its Six Forms, is

Diminished when its 3^d & 5th are Mi. *Minor* when its 3^d is Mi. and its 5th Maj. *Major* when its 3^d & 5th are Major. *Augmented* when its 3^d is Maj. and its 5th is Aug. *Double Dim.* when its 3^d is Dim. and its 5th Mi. *Major Dim.* when its 3^d is Maj. and its 5th Mi. Read the above triads in each of these six forms.

The Seventh and Ninth.

The Maj. 7th is one, the Mi. 7th two, and the Dim. 7th three half tones below the 8th. The Mi. 9th one, the Maj. 9th two, and the Aug. 9th three half tones above the 8th. Name the Dim. Mi. and Maj. 7th the Mi. Maj. and Aug. 9th from each letter.

The Consonant and Dissonant Chords.

The Major and Minor Triads only, can be used as Tonic chords, and are called *Concord*s. (consonants.) Whereas all other chords are *Discord*s, (dissonants,) which must resolve (pass) into a consonant chord for a resting place. Read each of the above Triads, as consonants and dissonants.

The Scale of C Maj. Harmonic Mi. and Eighth form Mi.

We indicate by large notes (C) the *three* scales from which the *Seven Triads*, with their 7ths & 9ths are derived. *The 8th form*, is simply the 7th form Minor scale, founded upon the dom. Ex. E.g. b a. ♭. C. b. d. e. F. g. b a. ♭. c. *This peculiar old scale* is the source of some very rare passages and runs, see *Liszt's Hungarian Fantasie*. Consider this as the scale of F Major, the 3^d & 6th are depressed and the 4th raised a half tone. Read it C Maj. the 2nd & 6th are depressed half a tone, whereas in the Harmonic form, the 3^d & 6th are depressed, C Mi. is the *parallel Mi.* to C Maj. not the relative.

2. Triads with 7th & 9th upon the Scales of C Maj. & C Mi.

Major Scale.								Harmonic Minor.								Eighth from Minor.							
C	D	E	F	G	A	B	C	C	D	E ^b	F	G	A ^b	B	C	C	D ^b	E	F	G	A ^b	B	C
Maj.	Mi.	Mi.	Maj.	Maj.	Mi.	Dim. Maj.	Mi.	Dim.	Aug.	Mi.	Maj.	Maj.	Dim.	Mi.	Maj.	Maj.	Mi.	Mi.	Maj	Dim.	Aug.	Dbl Dim.	Maj.
1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8

The Resolution of Dissonant Chords.

In the Major Scale. The Chords of the 7th & 9th upon the first six degrees resolve a Maj. 4th higher. Ex. C to F, D to G, E to A, F to B, G to C, A to D. *All Sub Tonic chords* and the *Med* of the 8th form Mi. with Dim. 7th resolve half a tone higher. (as leading notes) *In the Harmonic Mi Scale*, The chords of the 7th upon the 1st, 2nd, 4th, 5th & 6th, resolve a Maj. 4th higher. The 9th may be added to 1, 4 and 5, and to 2 by omitting the 5th, the 9th on 6th degree, is Aug. and would change the resolution to C, in place of D^b. The 9th upon the Sub Ton. chords is a *Pedal note*. (the tonic to which the chord resolves.) The triad 7th & 9th upon the 3^d, resolves to the tonic, a 6th higher. Observe the fine lines indicating the resolutions, and that 7 & 9 resolve down a Maj. or Mi. 2nd. *In the Eighth form Mi. Scale*, The new chords are the *Mi. triad with dim. 7th* upon the 3^d degree. The *Maj. dim triad* with Mi. 7th, on the 5th, in which 9 is omitted and the *Double Dim. triad* with dim. 7th upon the Sub Ton. *The Augmented Triad, upon the 3^d* is usually treated as a Major chord, the relative Maj. to the Mi. key. (x) Should the Aug. triad appear, with Mi. 7th it is considered as a *dom 7th* and resolves a 4th higher. *The Third and Fifth*, The 3^d in all dissonant chords, (except Aug. dim. and dbl. dim. triads,) ascends a Maj. or Mi. 2nd. The Maj. 5th when below the 9th, resolves up a Maj. or Mi. 2nd, omit 9, and 5 goes up or down.

3. A Complete Catalogue of Chords of the Seventh.

We write all the foregoing chords, upon G with their resolutions, and add thereto the *one peculiar chord*. (referred to in second lesson.) Taken from *Beethoven's "Holy Night"* I give it, dispersed as written, and also in its original close position, that the student may see the intervals of which it is composed.

Aug. chord.	Aug.	Maj.	Maj.	Maj. Dim.	Mi.	Mi.	Dim. (x)	Dim.	Dbl. Dim.	Mi.	Beethoven's.
Maj. 7 th	Mi. 7 th	Maj. 7 th	Mi. 7 th	Mi. 7 th	Maj. 7 th	Mi. 7 th	Mi. 7 th	Dim. 7 th	Dim. 7 th	Dim. 7 th	Aug. 6 th Dim. 7 th

(x) The dim. chord with Mi. 7th, as Sup. Ton. resolves a 4th higher, as Sub Ton. a Mi. 2nd higher.

(*) The dispersed position gives an Aug. 6th A^b to F[♯], and *Doubly Aug. 4th* A^b to D[♯]. The close position gives *Dbl. Dim. 5th* D[♯] to A^b, and Dim. 7th D[♯] to C.

LESSON SIX.

Faulty, and Faultless Successions.

Music, like every other science, is governed by natural laws which once discovered, give easy solution to that which has been shrouded in mystery. *Faults in Progressions of voices* (members of chords) are those which are to the cultivated ear misleading, or disagreeable, in the sense of being wrong. *Consecutive Fifths*, one *Maj. 5th* followed by another, as C G. by D A. were not allowed by the old Theorists, but the great composers found them necessary. The effect of consecutive *Fifths*, (representing tonics and harmonics) is that we have changed key, which, unless we desired a change (or the 5th were covered by outer voices) would be *Misleading*. Dim. (Mi.) 5^{ths} with Maj. have no such effect, and are not objectionable. See chord of the Dim. 7th, and Dbl Dim. chord of the 7th, Lesson Five. This dbl. dim. chd. is Designed to Mislead, and for that reason the 5th D³ A³ to C, G, gives no wrong effect, even though the fundamental in all Pos. did not cover the 5th. *Fifths* are so disagreeable to many writers that overlooking the real use of this chord, they suspend (hold back) the 7th, (5th in 2^d Pos.) until after the other voices have resolved. *Imagination* has much to do with most of the so called faults, and concealed 5^{ths} and octaves, are of this class, having no foundation in reality. *Fifths occur* when any interval other than a fifth moves up or down into a *Maj. 5th* as A C, down to E B, or E C, up to G D, &c, are the *imaginary* fifths found in passing into the real *Maj. 5th*. *Fifths* are allowed when the upper voice moves up or down one degree; *disallowed* when the upper voice moves more than one degree, unless covered by outer voices. (+) *Fifths* which occur from changing the position of a chord; are allowed. (*) This is not included, both voices must move up, or down. *Consecutive octaves*, are objected to on account of the supposed loss of a voice, 1 & 8 being the same sound, but the greatest objection to them, is, that parallels lose the variety attained by change of intervals. *Concealed octaves* occur when any interval other than the 8th moves up or down to an octave, as E C, up to F F, or down to B B, &c. *Octaves* are allowed when either voice moves up or down a degree; disallowed when both voices move more than one degree up or down. (+) Not included, both voices must move. (*) Positions of the same chord are allowed. *Consecutive fourths* have also been objected to, as they are inversions of the 5th, but their constant use, takes them from the list of faults. We may also, as with consecutive fourths, exclude from the list of faults, the *Doubling of Thirds*, which are opposed by many, while scarcely a piece of music is without them, *Hayden* has three voices upon the 3rd. While it is true, that the 1st & 5th are preferable to the 3rd, there is no reason why it cannot be doubled, if the extra nervous property thereby produced, is desired.

The Natural Law

Governing the Combination of chords, for whatever purpose, and Free from Faults, is simply to change positions of each succeeding chord of three or four voices. As fifths only occur in the Fund. Pos. of Maj. & Mi. chords, the 2nd and 3rd Pos. in three voices could be taken consecutively without faults, and a Fourth voice added in the bass, by taking alternately Fund. and inversions, or one inversion after another. Chords without connecting notes, are as easily combined as those having them. (1) (c) Fund. note. (*) Fund. bass.

In each of these four examples the Bass (*) can be omitted, or played, and they will be equally correct if taken in Dispersed Harmony, by playing the Bass and Tenor 1st & 3rd voices an octave lower. Notice how unsatisfactory are the endings of the 1st 2nd & 3rd examples, as compared with that of the 4th passing from the Dom. to the Tonic.

The Perfect, Imperfect, and Deceptive Cadence,

Consists of any number or kind of chords, and is Perfect when it ends with the resolution of the Dom 7th to the Tonic. When at the close we are left with a feeling of unrest it is Imperfect, we desire something further. If at the end of a passage the Dominant 7th connects with a Maj. or Mi. chord other than the Tonic, thereby misleading the ear, the Cadence is Deceptive, we are surprised, disappointed, we expected to hear the Tonic.

The Most Important Chords,

In all Maj. and Mi. keys—those characteristic of the scale, are Ton, Sub Dom, and Dom, these together with the sup tonic, Med, and Sub Med chords may be combined in various ways for Cadences—Play the 1st and 3rd voices an octave lower for dispersed.

The Perfect Cadence.		Imperfect Cadence.		Deceptive Cadence.	
C G C	C F G C	C A G C	C A F D G E G ⁷ C	C A F C	F D A C
C F G C	C F G C	C F G C	C F G C	C F G C	C F G C

The above may all be played in C Minor as well as C Major, B, E & A, will be (*) in all the Chords Except the Dominant.

The Nearest Relatives,

To each and every key, are the Major and Minor Chords upon the 1st, 2nd, 3rd, 4th, 5th & 6th degrees of the Major Scale, and the 1st, 3rd, 4th, 5th & 6th of the Minor Scale. These chords combined in any order, including them all, form A Perfect Family Group, as given below for transposition. Observe how the notes change from one chord to the next.

C Maj. and Rel.	A Mi.	F Maj. and Rel.	D Mi.	G Maj. and Rel.	E Mi.	Dom 7 th to	C Maj.
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C F G C	C F G C	C F G C	C F G C	C F G C	C F G C

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C Maj. and Rel.	A Mi.	F Maj. and Rel.	D Mi.	G Maj. and Rel.	E Mi.	Dom 7 th to	C Maj.
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LESSON SEVEN.

9

1. The Relation of Major and Minor Chords to Different Keys.

By reference to lesson 3, (x) it will be seen that the *Maj. triad is found* upon the 1st, 4th & 5th of the Maj. scale, and upon the 3rd, 5th & 6th of the Harmonic, and the 1st & 2nd of the 8th form Minor scale. *The Minor triad is found* upon the 2nd, 3rd & 6th of the Maj. scale, and upon the 1st & 4th of the Harmonic, and the 3rd & 4th of the 8th form Mi. *The Aug. triad* is upon the 3rd (x) of the Harmonic, and 6th of the 8th form. (8th) Har. (H.)

On 1st of 1st of Mi. 2nd Mi. 3rd Maj. 4th Maj. 5th Maj. 5th Mi. 6th 1st of Maj. 2nd Maj. 3rd Maj. 3rd Maj. 4th Maj. 4th Maj. 6th
 C Maj. C Mi. 8th B Mi. 8th A Mi. H. G Maj. F Maj. F Mi. H. E Mi. H. C Mi. H. B^b Maj. A^b Maj. A^b Mi. 8th G Mi. H. G Mi. 8th E^b Maj.



For Exercise, G Maj. is upon the *tonic* of what two scales? upon the Mi. 2nd of what scale? upon the Mi. 3rd? Maj. 4th? Maj. 5th? Mi. 6th? G Mi. is upon the tonic of what scale? upon the Maj. 2nd of what? Maj. 3rd? Maj. 4th? Maj. 6th? G Aug. is upon the Mi. 3rd and Mi. 6th of what scales? when treated as a Dom. in what Maj. key is it found.

The Subject of Sequences

is of great importance to the *student of the Piano-forte or Organ*, cultivating the habit of observation and the *retaining of passages* in the mind, which is the only means of *transposing at sight*.

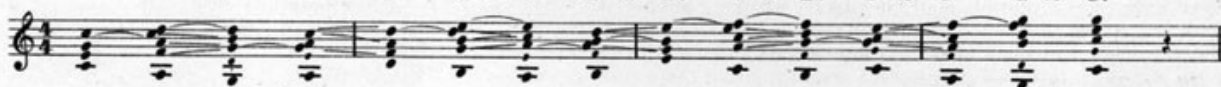
A *sequence* is the repetition of a combination of chords or a passage in music, upon different degrees of the scale, or in different keys. See Book 1 "Classic Course" Pages 12, 13, and Chopin Prelude Book 2, "C" Page 10.

2.

Sequence of Triads, and Chords of the Seventh.

These chords may represent the triads and 7^{ths} through the scales of C Maj. or Mi. by 2^{nds} & 4^{ths}. By adding the sharps in regular order ascending from 1 to 7, or dropping the flats from 7 down to the \flat key, we have a progression through all the keys by Dom. 7th. In either way of playing them, as alternate tonic notes appear as 7 in the next chord, *The 7^{ths} are prepared*, Ascending by 4^{ths} from C to C^b, they are not prepared.

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



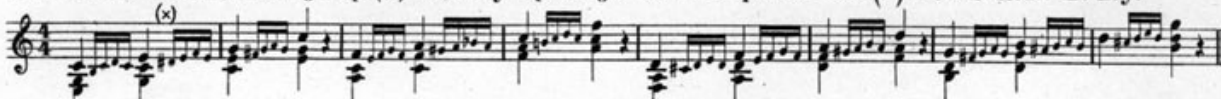
NOTE. The small notes (•) 5^{ths} from the bass, are for increase of power, fullness of harmony, and as such, they are not misleading. The figure of the first bar, is repeated a degree higher in each of the next two, we have also a sequencing Bass.

3.

Melodic Sequences

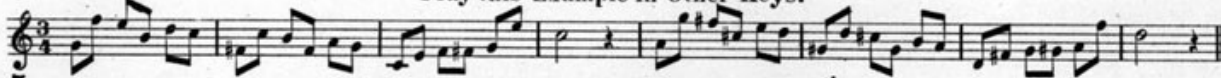
Are those in which the *figure is in the melody only*. The above is a harmonic sequence, in which every voice has its own peculiar figure combining with the others. Try each voice separately.

NOTE. The accidental \sharp in the groups (x) have only a passing effect. The quarter notes (•) alone indicate the key.



4.

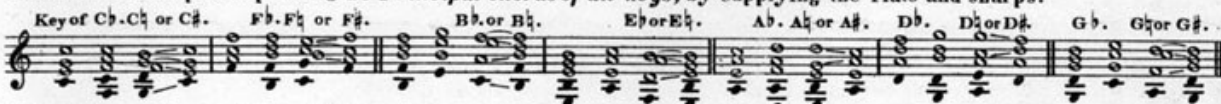
Play this Example in Other Keys.



5.

Sequence of Tonic, Sub Dom. and Dom 7^{ths}.

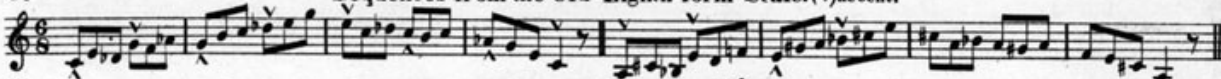
These seven examples represent the *Principal chords of all keys*, by supplying the flats and sharps.



NOTE. F is a sequence with C, E & G with B, and D with A, thus giving the cadence in three Positions.

6.

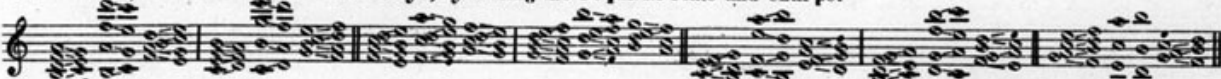
Sequences from the Old Eighth form Scale. (v) accent.



7.

Sequence of Chords of the Dim. 7th & Tonics.

These seven, like Ex. 5 represent all keys, by adding the requisite flats and sharps.



NOTE. D is a sequence with C, F with E, A with G, Form sequences with B, try E as chord of the 5th & Aug. 6th.

LESSON EIGHT.

The Art of Modulation

Is the ability to transfer our thoughts from any one key to that of an other. *The old classic*, as well as our more *modern composers* give abundant examples of *rapid changes of key*, which are nevertheless, as *satisfactory* as those which bring in a number of connecting chords as preparation.

The Dom.chord of the 7th being the only chord which cannot be found repeated in other keys, is the *most positive* introduction to a new key. See Ex. 2 lesson seven. Take the Dom.7th in the nearest but different position to the preceding chord, and resolve to the tonic. This mode of modulation produces a feeling of permanency which is unknown to any other. *The Dim.chords* lack the decisive character and are therefore better *calculated for transient* than permanent changes.(+) Although generally understood that *modulations* can only transpire *through foreign notes*, we are just as surely directed *through accented notes* to a new key. Ex. 2. The Dom. being a Major chord, characterizes the Maj. while the Dim.chord being composed of Minor 3rds, is more suggestive of the Minor key, Yet either chord is used for Major or Minor.

1. Progressive Modulation through all Keys by Flats and Sharps.

Add the flats on B.E.A.D.G.C.F. Naturalize the sharps on B.E.A.D.G.C.F. See Bk. 1 "C C" Mod. through fifty keys.

C or C[♯]. F. F[♯]. B[♭]. B. E[♭]. E. A[♭]. A. D[♭]. D. G[♭]. G. C[♭]. C.

NOTE. The 3rd of the Dom.chord being the leading note, tells the number of ♯ and the 7th being the ♭ 4th, gives the ♭ in each key.

2. Modulation through Foreign and Accented Notes.

(x) The D & G hint at the change from the key of C to G, perfected by the F[♯]. At 5th bar (+) by Accented notes, we pass into A Minor.

3. Modulation to the Nearest Relatives of C Major.

By Dim.7^{ths} to the Minor, and by Dom.7th to the Major keys. Transpose into other keys.

(x) If the F[♯] had changed from the Alto into the Bass, it would have been called a false or cross relation. A voice chromatically changed, must not be given to another. But the rule like many others, is a dead letter.

4. C[♭], C[♯] or C[♮] Major or Minor, to and from, all Major and Minor Keys.

Consider the signatures ♭ and ♯ and we have modulation from C Major or Minor, to all Maj or Mi. keys, with return modulation to C, by one move only. Here is *amusement* and *cultivation* for the ambitious student. Going into the harmonic keys only for the Dom. to C[♭]. G[♯] Maj. and Sub Dom. to C[♭] Maj. F[♭] we have the large number of 280 modulations, 50 in the group of G, 50 in D, 50 in A, 40 in E, 40 in B, and 50 in F.

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

NOTE. C, G, D, A and F, each represent five keys. C[♭] as Maj. C as Maj. & Mi. C[♯] Maj. & Mi. G[♭] as Maj. G Maj. & Mi. G[♯] Maj. & Mi. A[♭] as Maj. & Mi. A Maj. & Mi. A[♯] Mi. F[♭] as Maj. F Maj. & Mi. F[♯] Maj. & Mi. E[♭] Maj. & Mi. E Maj. & Mi. B[♭] Maj. & Mi. B Maj. & Mi. Simple if one knows the scale.

5. Modulation by Dim 7^{ths} to Nearest Relatives of C Major.

(x) Double Dim. In close Harmony, and by skips to alternate close and dispersed.

6. Suspensions in Modulation,

In which one or more notes are detained until after the others are resolved, produce some unexpected effects. (x) These are *tied notes*, not suspensions, only the first note is to be struck. Play with and without the ties. *Best on the Organ*.

LESSON NINE.

Harmony of the Scale.

Every note of the scale Maj. or Mi. can be found in **The Three Principal Chords**. Tonic, Sub Dominant, and Dominant, or Diminished 7th often, for Mi. keys in place of the Dom. These form the almost universal accompaniment to the notes of a melody in the works of the *Classic Composers*, which constantly changing from key to key gives great variety of harmony, as the principal chords are different in every scale. *The Modern Writers* step out into a freer use of the *peculiar harmonies* given in lesson 3, and achieve some curious and bold passages, *if not classic*. The number of chords which could be used to support any one tone, is quite suggestive of the ways which are open to modern genius for the adornment of a melody. Yet if the student carefully analyzes the *selections in the Classic Course*, it will be observed that their authors have evinced little desire for chords, other than the Principals. See lesson 8. Ex. 3. in the bass voice, and Ex. 5 in soprano, each tone of the scale is supported by a different chord. Book 1st C² Pg. 18. Ex. 50. gives for arpeggio practice, 32 chords, all starting from C, yet only about one fourth of the chords in which C or any other tone, could be found as a 1st, 3^d, 5th, 7th or 9th. Book 2nd C² gives a great variety of supports to the scale as technical exercises. We will repeat in this book, briefly, the most important. Strike firmly and hold. (s) Staccato. (•)

1. By the Tonic, Sub Dom. and Dom.

In descending we pass into A Mi. upon the 6th by Dim 7th and return to C by Dom. on the 2nd degree. (s) Scale note.

Ton.	Dom.	Ton.	Sub Dom.	Ton.	Sub Dom.	Dom.	Ton.	Dim.	Sub Med.	Ton.	Sub Dom.	Ton.	Dom.	Ton.
1	2	3	4	5	6	7	8	7	6	5	4	3	2	1

2. Condensed Supports for all Scales.

We here give in condensed form the three principals for every Maj. and Mi. key. Observe the lines leading from one scale note to the next, up or down. Add the ♭ and ♯ required, bring out the scale (s) by a firm pressure of the key.

Ton. Dom. S Dom. Ton. Dom. S Dom. Ton. Dom. S Dom. Ton. Dom. S Dom. Ton. Dom. S Dom. Ton. Dom. S Dom. Ton. Dom. S Dom.

The above requires independence of finger, to strike the full chord and hold only the scale notes. Good Practice!

In descending they may be played as in Ex. 1, Dim. 7th into Chord on 6th degree. These scales run through all voices.

3. Scale Carried by the Soprano Voice.

No 3 has the harmony of No 1. (x) The bass and alto unite. No 4 has the Sub Med. chord upon the 6th ascending and descending. Always write the three upper voices first, then the Bass, which with a little thought, may be made as melodious as either of the other voices.

5. For Three Four and Five Voices.

No 5 for three voices is *equally good* when played backwards. No 6 Harmonizes *only the accented notes*. Use the Ped.

7. Four Supports for Each Note of the Scale and Modulation within the Key.

When, as is often the case, a melody note is repeated a number of times, we may break the monotony by a change of support. Retain the whole (o) notes, and staccato the quarter notes. (s)

8. Scale Runs, from Every Degree.

Only accented notes in Pianoforte compositions demand the support. The notes of the runs, which are found in the supports (chords) are *harmonic notes*—belonging to the harmony, All others are *passing notes*.

All the examples from 3 to 8 should be taken in other keys, and will be all that are requisite for an understanding of the concluding exercises in lesson 10, on accompaniment and contrapuntal writing.

LESSON TEN.

The Harmonizing of a Melody,

Is simply that of the scale, and differs only in the freedom with which the degrees of the scale skip up and down. The number of *accompanying voices*, is from one—as in *Duetts*—Two voices, or two for *Trios*—Three voices, to *Four* for *Quartets*. These voices are often doubled in Pianoforte accompaniments, and orchestral works. Harmonizing in form of a simple accompaniment to a melody, requires harmony only for the accented notes. And even in two part writing, as well as in three and four, the voices have no necessity for all moving in the same rythmical order—time; as in most of the combinations thus far given. This brings us to a subject of great interest and importance, one which cultivates a love for the *curious and wonderful Harmonic Figures* wrought out by the *Immortal* old master of the Fugue—*John Sebastian Bach*. And well may he be called *Father of*

Contrapuntal Writing.

Let it now be understood, that in these examples and teachings throughout all my works, I am simply endeavoring to *make plain* and interesting to students *the works of Genius*, and to give them the power to interpret them in place of wasting time in vain attempts at composing. Although our instruction is such as will enable one to write out their thoughts in a correct and acceptable form. *The Real Composers*, only come from the *hands of our Maker*, for such, we have done all required, *For others*, except for purpose above mentioned, the study of *composition is a mistake*.

Counterpoint

means point for point—voice against voice, *Duetts are single counterpoint*, *Trios are double*, and *Quartets are polyphonic*—many voiced—counterpoint. All the previous examples in chords, are contrapuntal writing. Yet, the term is usually applied to the more-varied movement of the voices, like the graceful and poetic figures in the Ballet—if I may be allowed the illustration. This more elaborate writing necessitates the further knowledge of chords which are only defined through their resolutions.

Ninths, Elevenths, and Thirteenth,

Are fundamental notes when the *root* of the chord. *Pedal notes* when they are the *Tonic* of the key to which the chord resolves, and *Appoggiaturas* when striking as a dissonant and passing into a note of the chord, with this explanation, and the following illustrations, no one should fail to name a chord.

9th as Fund. Pedal. Appog. 11th as Fund. Pedal. Appog. 13th as Fund. Pedal. Appog.

Simple four part harmony for the melody Ex.2.Lesson 8.(+)

Three part writing - Triphonic.

In striking contrast—to the above, is this closing phrase of *Bach's Invention, Number 4. D Minor*.

Two part writing - Duphonic.

This Ex. in diphonic writing—the closing phrase of *Bach's invention N^o 11. in G Minor*, is a valuable study as is also the one above, in which the melody descends chromatically from D to D. The Ex. below, has melody in the bass.