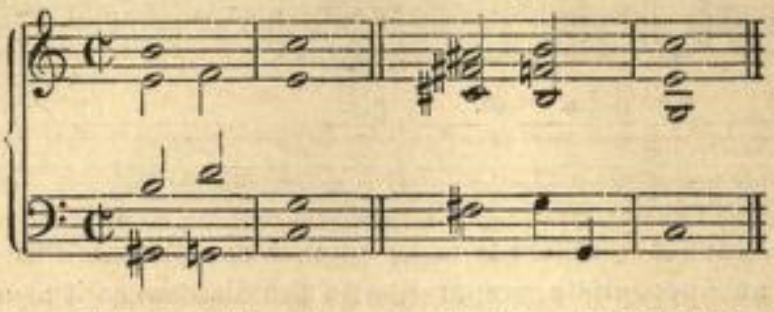
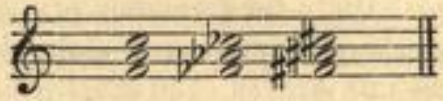
Such formations of a cadence as the following:

386.

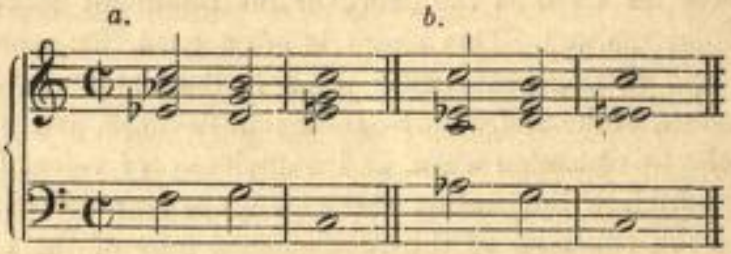


can also be traced back to the chromatically altered triad of the fourth degree.



Also the frequently occuring cadence:

387.



can be traced back to the chord of the Seventh of the fourth degree with lowered *third*, *A*, and *seventh*, *E*, (in the second example the *fifth* is omitted). Such formations can also serve as a bridge of modulation from one foreign key to another; under certain circumstances the closing cadence can alone form a sufficient modulation.

With this chapter closes the doctrine of chords and their connection. What we say in the last chapters of this book, contains practical counsel for the disciple of art, and will help him to a clear knowledge of the real and pure character of the art of music. May the pupil heed what they contain; for, eventually, a highly and artistically cultivated ear, and a true, pure knowledge of art will be his best teachers.

CHAPTER XXIII.

How to Listen to Music.

Everyone who hears music experiences from it an immediate impression, and is further affected by its recollection. In general, the capacity of retaining the sensation that music created, corresponds to the capacity of listening with musical understanding, and the greater

or lesser effect which the same more complicated piece of music produces upon different individuals, depends principally upon the degree in which the individual is capable of listening*). A short piece of music — a song, a dance, a march — can easily be followed through its whole course; therefore it acts upon everyone, and soon becomes the common property of all. It is different with larger and more complicated works, especially with instrumental compositions. They demand a much higher and more particular training to be grasped and followed in their wole extent. But what means "how to listen musically"? Robert Schumann in his "*Musikalische Haus- und Lebensregeln*" introduces an ideal hearer with the words: "Somebody said that a perfect musician when listening to even a very complicated piece of music for the first time, ought to be able to see it before him as clearly as if in an orchestral score."

By this "see before him in an orchestral score" Schumann means that the listener is to hear all and every thing as it is really arranged in the score by means of the written characters. To this is requisite: Clear and definite perception of each single tone and of all possible tone-combinations in melody and harmony, even in the most startling modulations. Furthermore is necessary the perfect perception of the tone-colour of each single orchestral instrument in all its positions and registers, and also of all possible mingling of the tone-colour of the different instruments. "This is the highest that can be imagined", says Schumann in concluding his sentence. We say, "this would be the ideal listener".

But even if the mentioned capacity necessary to the constitution of a good musical ear is present only in the germ; even if there is little natural disposition for it, by diligence and practice it can surely be developed to an extraordinary degree of perfection. Only after this has been reached, can there begin, according to our estimation, an intelligent hearing; but even then, after hearing a composition for the first time, especially if it be one of the really important and original creations, a well trained ear — nay, a most highly gifted hearer, will the more feel the necessity of repeated hearing, the more he found difficulties in grasping the whole composition because of the novelty

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*) There are exceptions. For instance, a really musical listener may hear a piece of music of insignificant value, which makes little impression upon him, and perhaps entirely displeases him, while the same piece may, after all, cause great pleasure to a less capable listener. Or, if two persons of equal capacity, but entirely different in disposition, listen; the one healthy, fresh and strong, the other fatigued, suffering, enervated, they are thus (with equal capacity of hearing) susceptible to a greater or lesser degree of a normal after-sensation.

and peculiarity of its construction. If he has no chance to hear a repeated performance, he will strive to supply whatever may be wanting by a close and careful study of the orchestral score, and then only will the impression of a composition be satisfactory.

But it is altogether wrong to imagine that this result can be obtained by hearing a piece of music for the first time and, at the same time, following it up in the score. The practice of following up in the score a piece of music during its performance, which has now become customary among students of music and certain amateurs, must be regarded as pure nonsense. For if such people are put face to face with a composition, which is entirely unknown to them, the simultaneous activity of seeing and hearing will mutually hinder each other. While seeing, they cannot fully and impartially give themselves up to listening, and *vice versa*. The routine of a competent conductor is requisite for that; but even he would rarely place himself in such a position as to conduct "at sight" a piece for orchestra perfectly strange to him.

Look at those disciples of art who with anxious care keep busily turning the leaves *in-octavo* of an orchestral score during a quickly passing allegro movement, and judge accordingly the kind and degree of impression which they are apt to receive through their musical task of hearing and reading for the first time. But suppose the piece in question is already somewhat, or fully, known to a person thus reading and listening, the question may be asked, what advantage for the raising of the impression is obtained, when the attention is divided between the dead, cold character, the black head of the note, and the living resounding tone. What would be thought of a man who, during a theatrical performance of "Wallenstein" or of "Egmont", kept busily reading his volume of Schiller or Gœthe? Looked at from a practical and instructive point of view, we see just as little advantage in following up a score. The best training in instrumentation will be for the pupil first to hear a composition played, then to read it, and then to hear it again. A careful study of the orchestral score after the performance, with practised readers also *before* a first performance, is certainly to be recommended to every conscientious musician. During the performance a looking into, and reading of, the score can be of use only to the conductor in order to indicate the changes in time, the entrance of individual instruments or voices, and for the sake of controlling the whole performance. But even here the use of the score becomes the less necessary, the more the leader is up to his task and dominates over it, and the more he has grasped the composition in question and made it part of himself even in its smallest details; and a conductor who keeps staring at the score before him, gives evidence of his not having sufficiently assimilated the piece being performed.

As much as the pupil is dissuaded from reading during a performance, so much is he advised to read music when he does *not* hear it. To read music means: to imagine how what you see written would sound. The talent for this will grow and increase in the same proportion as the talent for listening. Whoever possesses it in an accomplished manner, will be enabled, according to the degree of his talent and practice, to get a more or less clear insight into musical works which he has no chance to hear. But even for the analysis and the most exact knowledge of all the details in the study of master-works in music, an attentive and sensible reading of known or unknown pieces *before or after listening to their performance* is of great advantage.

We now come to another point in listening with an ear for music, namely listening with concentration. Surely we do not go too far in maintaining that by far the greater number of those who listen to music are actually incapable of following (especially at a first hearing) an instrumental composition, which is even only in some degree large and complicated; or of grasping it in all its parts and of getting a complete and full impression of the work of art. But we go still further and say, that even after repeated performances of the same music the ordinary listener rarely becomes fully acquainted with it. He may comprehend greater or lesser fragments of the whole, but for all that he does not become acquainted with the work in its totality. But if the hearer, through frequent and attentive listening to the same piece of music, or through studying it in the orchestral score or in an arrangement for piano, has arrived so far as to really have made his own the whole substance of a movement of symphony, or a complete symphony, or a larger work in chamber-music, still that does not signify that he is really able to listen to the whole in an uninterrupted course. But he may then the more easily suffer a slight suspension of his activity in listening, a deviation of his attention for a moment without suffering any real disadvantage in forming his conception of the whole, just because he is, from the start, acquainted with the whole musical substance of the work. He can quickly resume the thread of the musical tale (if we may use this expression to supply an explanation), he can fill up a small break of his attention by his recollection, since, by former performances, he has become acquainted not with the "plot of the piece" merely, but with all its details. We must still mention various little incidents that would disturb even a conscientious hearer in his activity of listening while attending a concert, because, during the performance of music, he cannot shut his ear to other impressions. The coughing of a neighbour, the slightest audible accident may divert his attention, be it for ever so short a time.

Therefore an entirely uninterrupted pursuit of a longer piece of music demands, under all circumstances, the most earnest listening, the shutting off and guarding one's self as perfectly as possible against all other impressions. No other intellectual exertion requires a similar degree of unceasing attention which must not relax for a moment; such a total plunging and losing one's self — in fact, a dissolving in a definite idea within a given, strictly limited time, as is the case during the performance of a piece of music. For, as little as the performance can be interrupted, if the piece is to act as a whole, so the listener, if he wishes to receive the full impression, can and *must* not rest during the performance. A musical work is never present to the auditor in its totality; on the contrary, it is being formed before him, and he has to construct it out of the atoms continually flowing by, and keep it together with force of memory in order to let the growing picture of the imagination of the composer, which he gains with difficulty through the constant exertion of hearing, work upon his own feelings. While the attentive and intelligent reader can reflect at leisure and convenience over the great thoughts of a Plato, Spinoza, Leibnitz, Kant, Schopenhauer and others, in the contemplative quietness of his study; while we are rarely or never restricted to a proportionately very short interval of time for the taking up of any other work of art, the auditor must receive the creation of the composer at the given moment, and feel it afterward.

Any other work of art in architecture, in sculpture, or painting, stands complete and finished before the beholder, and not only gives him the advantage of a first, powerful impression of the whole, but also allows of a gradual examination, at any time, into all the details, for the sake of raising the total impression already obtained. The productions of poetry offer the reader at least the last named advantage, though indeed in the beginning they cannot be overlooked as a whole in a moment. Only the professional musician enjoys a similar advantage as regards the musical productions of art, as it is possible for him to prepare himself for hearing an orchestral composition by a prior study of the score, or by afterwards supplying, by reading the score, what he could not perfectly grasp while listening. A still more essential difference is this, that all works of other arts take their idea from life, from nature; they all have a substance which represents real occurrences idealized, or copies of nature idealized. The works of independent instrumental music have *no* such substance. Every attempt to give it to them must be regarded as a misunderstanding, a prostitution of the innermost nature of music. Pure instrumental music has no other ideas than purely musical ones, and can be conceived by nothing

but the power of after-sensation, which faculty, of course must be preceded by the capacity of listening with a musical ear*).

If, after all, purely instrumental music is capable of producing an effect (in many cases even an extraordinary effect) upon a great number of people who, assuredly, are people incapable of hearing, in our sense of the word, the question might well be asked, whether this effect is produced by the partial or total conception of the artistic substance of the piece, or if it is created by something else. This "something else" we designate as the *elements* of music: *sound* and *rhythm*. With many people a partial conception of the substance of a piece of music can take place; inasmuch as the prominent themes, individual characteristic moments of a musical movement make an impression upon the hearer, certain melodic passages practise their magic on him and frequently enough even remain in his memory, whereby the obscurity of the whole, so to speak, is brightened up for him in some places. A detached part, however, in a piece of music becomes the more effective to the musical auditor, the more the relation of the individual parts to the whole is recognized as being necessary; indeed, what has gone before will often become comprehensible by what follows, and so again what follows by what preceded. We can therefore never find the essential substance of a piece of music in *one* individual part, be this called principal theme, or fundamental thought. In our best master-works, in the most sublime creations of Haydn, Mozart, Beethoven, Cherubini, etc., these principal themes are often of astonishing simplicity and, regarded quite alone, they manifest nothing of the greatness to which the whole composition is developed. This development by no means rests in the special fertility of these themes which, so to speak, necessarily bear in themselves the capability of such a development, but solely in the powerful imagination which, even out of the simplest material, can form wonderful works. On the other hand, we frequently see in musical movements by other, lesser composers, beautiful, original and charming themes, which however do not satisfy us as a whole, only because the relations of the individual parts with one another do not satisfy us.

But always, beside the undefinable charm of certain melodies, which however to a great degree disappears in the course of time and loses

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*) We have here intentionally spoken of pure instrumental music only, because in the combination of music with other arts, especially poetry (in which we include not only vocal music in the opera, church music, song etc., but also to a certain extent the so-called programme-music), an exclusively musical impression can no more be counted upon. In that case, indeed, other factors also have to work to a greater or less degree upon the hearer of music.

its magic effect, the elementary part of music alone, which we have defined as sound and rhythm, will suffice to make quite a considerable impression. Everyone, no matter whether musician or not, even some animals, are sensible of this most primitive effect of all music, and even the single tone or a few chords to which the attribute of a musical thought can certainly not be given, may, under certain circumstances, produce a great effect by creating a sensation. But now, every piece of music offers a great number of such details which create a sensation, which of course in it are chiefly the material of a musical substance to be represented. These details act singly upon the non-musical auditor; they act upon him as details, they rouse sensations in him, oftentimes they even create in him perfectly unmusical pictures and representations, and cause his imagination to wander about on a field anything but musical, far away from the real, musical substance of the composition just being heard, and he believes to have had a musically deep and true sensation, if — intentionally or unintentionally — he "imagined" something in connection with the music. Auditors of this kind — and unfortunately they constitute by far the greater number — always remain in the vestibule of the temple of art. Others succeed in gradually finding the entrance to its sublime halls, but it falls to the lot of only very few to enter into the sanctuary of music and, while the innermost nature of music opens itself to them, also to unearth all its treasures and fully enjoy its wonderful richness.

CHAPTER XXIV.

Substance and Form.

It has taken a long time for the acknowledgment to become universal, that the substance, the spiritual contents, of a work of art in instrumental music is objectless, that music — unlike other arts which take the idea of their creation from nature and from life — to a certain extent, is a "purely spiritual world devoid of all matter", all by itself, separated from all earthly and worldly objects, independent of the copying or repetition of any idea connected with the beings of the world. Haydn, Mozart and Beethoven created instrumental music in their sonatas, quartets, and symphonies. In deep emotion the astonished world stood before these bright revelations of the innermost being of music. For the first time musical pictures and productions of music were seen in the largest and most significant forms and configurations, free and unimpeded by the conventional and rigid fetters of opera-

librettos and church music texts, customary up to that time. Music was no longer the companion, the attendant of poesy; here it appeared as the sole, independent ruler, in its full majesty. No one could understand the reason why this purely instrumental music roused our very hearts so exceedingly powerfully; why all immediately comprehended its language, comprehended it so plainly and deeply, and yet had to renounce an abstract conception of this direct understanding. Everyone was looking for the word of the puzzle, the *poetic* subject of music. No one was going to admit its being unnecssary, nay, it was thought that music would be depreciated if such poetic subject were denied to it. But in the course of time, it could not fail that the idea of a material substance was abandoned, and that the essence of a piece of music was looked for only in its tonal element, in its tone groups, periods, and series of tones, in the whole piece of music. The great philosopher Arthur Schopenhauer was the first to express this view in his grand work "World as Will and Idea", Chap. 39, "On Metaphysics of Music". But Schopenhauer's labors for a long time remained unnoticed, and only much later Lazarus in "Life of the Soul" and after him Hanslick in his treatise "On the musical Beautiful" came to a similar result Schopenhauer's words, written in 1819, are so clear and appropriate, that we cannot prevent ourselves from quoting them in this connection. The passage in question reads: "Throwing a glance now at pure instrumentel music, a Beethoven symphony presents the greatest confusion, which, however, has the most perfect order as basis; the most violent struggle which, in the next instant, turns out in most beautiful harmony: it is *rerum concordia discors*, a true and perfect picture of the nature of the world rolling on in boundless confusion of numberless forms and, through constant destruction, upholding, conserving itself. But, at the same time, all the human passions and emotions are expressed in that symphony: joy, sadness, love, hatred, terror, hope etc., in numberless gradations, however all, so to speak, only *in abstracto* and without any individuality: it is their mere form, without the matter, like a spiritual world devoid of matter. To be sure, we have the propensity to realize it while listening, to clothe it in our imaginaton with flesh and blood, and to see in it all sorts of scenes in life and in nature. Upon the whole, however, this does not aid in understanding or enjoying it, but rather gives it a strange, arbitrary admixture; it is therefore better to receive it in its immediateness and purity."

As far as words can express it, the most appropriate characteristic of the nature of instrumental music has here been given. If, after all, this is not fully exhaustive, it is on account of the inconceivable and unutterable in music itself, and the fact that in language satisfactory words

for a number of sensations and sentiments cannot be found. This difficulty appears very conspicuous if we try to talk about a particular piece of music. We immediately feel that we cannot describe it in words. But, in order to be able, at least approximately, to give a sort of idea of a piece of music, technical language has gradually adopted a number of expressions which serve to characterize certain places and parts of a composition. So also "form and substance" are two technical terms which, nowadays, are continually met with in musical criticisms. They characterize in them the building up of the individual musical movements of a composition, the so-called musical architectonics, in contradistinction to the individual tone-successions (whether already contained in the themes of a composition, or formed and developed out of them) whose power, to a greater or a less degree, agitates and excites the feelings of the hearer. We have accustomed ourselves to adopt the words "form and substance" in this sense simply, and thus they serve both the teacher and the musical reporter as an expedient in the critical analysis of a musical work. However, in examining into the matter more deeply, the question, above all, will present itself: can "form and substance" in music at all be separated in this way; can these ideas be conceived of, something like exterior and interior? The answer, naturally, is evident. Both, of course, belong together; how, and where could form and substance be separated from each other; wherein does substance lie; what is form; is not substance already form also; or *vice versa*, is not form in itself substance?

Scarcely anyone will succeed in solving the nucleus of these questions; the innermost nature of music is indeed an impenetrable mystery, and here we mainly wish to prove, that the ideas of form and substance in music are not to be conceived as existing by the side of each other. They are rather so closely connected that their limit can never and nowhere be determined. Asking, for instance, for the substance of a composition, we can never see its spiritual essence in any one particular part of the whole, be it now the first or the second theme of a movement, or any other particularly prominent tone-group of extraordinary effect. As proof for this assertion we allude to the themes in our most important compositions which, regarded entirely by themselves, in many cases are by no means such an exceedingly precious material, as is generally supposed. Take the principal theme in the first movement of Beethoven's *A* major symphony. It begins with the up-beat in the fourth bar of the "*Vivace*" and ends with the twelfth bar. Out of these eight measures the whole movement is developed which, like the whole symphony, is one of the most wonderful and most perfect musical works. Those eight measures, however, contain nothing in themselves which, even in the slightest degree, could indicate the

beauties of what follows. They do not at all justify any special expectations, and the whole, exceedingly simple melody which does not excede the compass of a *seventh* has (especially in its instrumentation with soft reed instruments to which two horns furnish the bass, and the string-quartet simply support the rhythm) a peaceable, innocent, pastoral-idyllic character; it does not in the least give us an indication of the greatness and magnificence of the coming movement. We might cite any amount of examples of this kind, but we do not wish to become diffuse and we quietly leave it to the sound judgment of our readers to answer for themselves the question, if indeed the first theme of the allegro movement in Beethoven's overture to "Leonore" or that in the heroic, or the *B♭* major symphony, or in a very great number of the most glorious creations of art differ, according to their spiritual substance, essentially from themes of inferior works. Of course we acknowledge that in many cases, the first theme, even the very first introductory motive, of a composition can infuse a very particular interest, but we can so much the less attribute a greater significance to this circumstance, because, on the one hand, we see the greatest master-works arising from insignificant material, on the other hand, however, a beautiful beginning, a very charming principal theme, and even many highly interesting details may be contained in a movement, without the whole producing the effect of a perfect work of art, and without our speaking of such a piece of music as of one spiritually very important, or attributing it an especially deep musical substance on account of its beautiful details. We only need to call attention to certain compositions of Chopin. Nobody will deny the beauties of the themes in the first movement of the *E* minor concerto; however, a musician even in some degree sensitive could scarcely approve of that movement as a whole. There, all that we understand by musical symmetry, by structure of the movement, by the delineation, the outlines, the architecture — call it as you may, — is directly put head downward, and when the entrance of the second principal thought makes a strange impression upon its first appearance in *E* major, its later reappearance in *G* major produces, in spite of all the beauty of this theme, a decided displeasure.

We may infer from this, that the beauty of a musical composition by no means always, and under all circumstances, depends upon the beauties of its themes; that, on the contrary, even in many of the most valuable master-works the thematic material is little interesting. We here call attention only incidentally to a great number of quartets and symphonies by Haydn, to the themes in the overtures of Cherubini, to certain sonatas of Beethoven, and to other exceedingly well written master-works. It would indeed be very wrong to infer that in those

outwardly insignificant themes is contained a very peculiarly fertile kernel, bearing in it, so to speak, the germ of a grand development. That this assuredly is *not* the case, we see, when two masters of dissimilar endowments, by chance or on purpose make use of one and the same theme, one and the same musical thought, as fundamental idea of their composition. Mozart develops the allegro movement of the overture to the "Zauberflöte" out of the same motive, which Clementi uses in the first movement of his *B♭* major sonata. But what a difference between the sublime palace of Mozart and the properly constructed, but empty, house of Clementi. Hummel, in the last movement of his *F* minor sonata, writes a fugue on the same theme out of which Mozart has moulded the grand fugue in the *C* major symphony. The master, then, has not drawn from the theme what was contained in it, but he has, according to *his individuality*, fertilized it with *his imagination*.

Accordingly, the theme is by no means of such essential importance in a piece of music, that the spiritual substance of the composition is contained in it, as if "*in nuce*"; still less can the spiritual substance then be contained in another detail. In looking at the most effective moments of an important composition as individual parts, and taking them out of their connection, we almost always find that they contain nothing particular, peculiar, or extraordinary at all. Only their growing out of what preceded, their adjustment with what follows, gives them their significance. In the right place anything and everything will have the proper effect in a work of art, and the single sustained tone of *one* instrument can gain just as much importance as the most complicated, contrapuntal combination; the *unisono* within a few intervals can be just a stirring as a long swelling melody with rich harmonic substructure. We can therefore find the essential spiritual substance of a piece of music not in one, or in more, or in many individual parts; we can look for it only in the whole. This whole, however, is commonly called the form of a piece of music. But according to this again, form and substance in music would be identical. That this is *not* the case, many works show which, in their musical structure and with respect to their symmetry are fully satisfactory, whose organization and development leaves nothing to be wished for, but which neither animate our feelings, nor satisfy our sense of beauty, notwithstanding their musically faultless structure. Hearing a piece of music of this kind, every intelligent musician would say, that everything was very properly written, but that it was amazingly tiresome. Here we see perfect musical form of art, without the substance being such as to even slightly interest, animate or please us, — the diametrical counterpart of the above-mentioned concerto of Chopin. But this does not mean that composition has no substance whatever, and only form. Its substance,

merely, is neither new nor captivating to us. All that is said in it, has already and better been said by others, therefore it leaves us unsympathetic. But in the exceedingly quick progress of music, the musical substance of a work may have been quite attractive at the time of its origin, but thirty years later it has lost all its charms. Even more prominent works are not free from this "tooth of time"; only the productions of a genius remain for all times, and stand beyond transientness. For the most part, the latter are far in advance of the understanding of contemporaries, and accessible only to later generations who, in turn, must educate themselves up to the appreciation of the works of these heroes, by studying them.

The only thing we can do now, is to accept the spiritual substance of a musical composition as something unknown which, indeed, we are sensible of in its effects, but which we are unable to clothe with an idea. But we can also safely speak of a spiritual — be it well-understood, a *musically spiritual* — substance of a musical work, even if we cannot say, wherein it is properly contained. The lasting effect of a musical composition upon a musically trained hearer will be the most satisfactory test of its spiritual essence. Music has ever been called the language of the feelings, probably for the reason that our ordinary language, be it ever so refined, has no words for a number of sensations, and for the most delicate feelings and sentiments. We may therefore be permitted to say, that we are sensible of the musical substance, the idea, the thought of a work; inasmuch, however, as we are unable, as it is impossible, to conceive of this musical essence by an idea, so much also is it impossible, to separate this substance from its form, to take it, as it were, out of its formation and moulding. It is indeed impossible to imagine the musical substance in the musical form as being like a body in a garment, like a kernel in a shell, like something more real and something less real, like an interior and exterior. Closely united and inseparable, the one appears necessarily formed together with the other, the one originating with the other, proceeding, emanating from it, like the perfume from the flower, like the language from the human mind, like the spiritual from the corporeal life. We feel the substance in the form, we are sensible of the latter being filled with the former, but we cannot separate them like goblet and wine. Neither can we say, that each substance makes a peculiar form for itself, for, in the main, the nature of the musical configurations, in spite of many variations, remains the same. With still less propriety could it be said, that a substance can be worked into a musical form. Just as every important conception, which is true to art, is unconscious, so also in music, substance and form meet unconsciously, and can therefore not be separated from each other. They

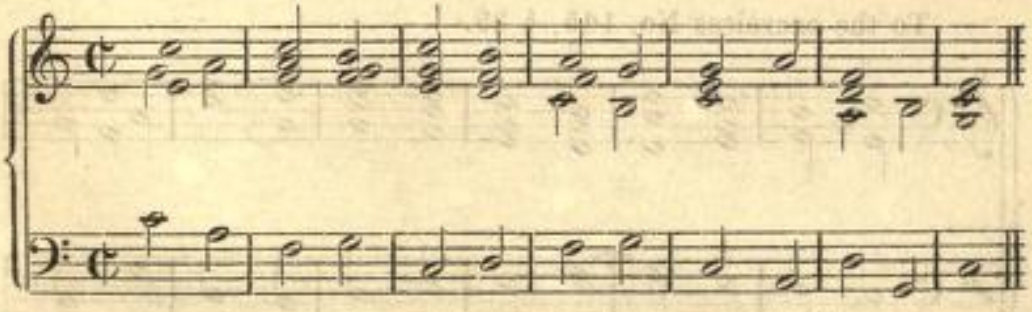
both belong together, as body and soul of man; both can exist and manifest themselves only when united. But inasmuch as no one will be able to say where body and soul in man could be disunited, so also will nobody ever be able to indicate, where, in a piece of music, form and substance could be separated; where their limits are; where the one begins and the other ends; where the soul and where the body, in the musical organism, is contained. But here our simile does not extend further, for nature, a wholesale, rather than a discriminating manufacturer, frequently enough proceeds very inartistically, and puts a beautiful soul into a wretched, ugly or sick body. Genius, however, knows nothing of such natural accidents; in the works of our sublime masters we never see a beautiful substance in an unsufficient form; here, on the contrary, everything is always together in the most perfect agreement, in the purest harmony.

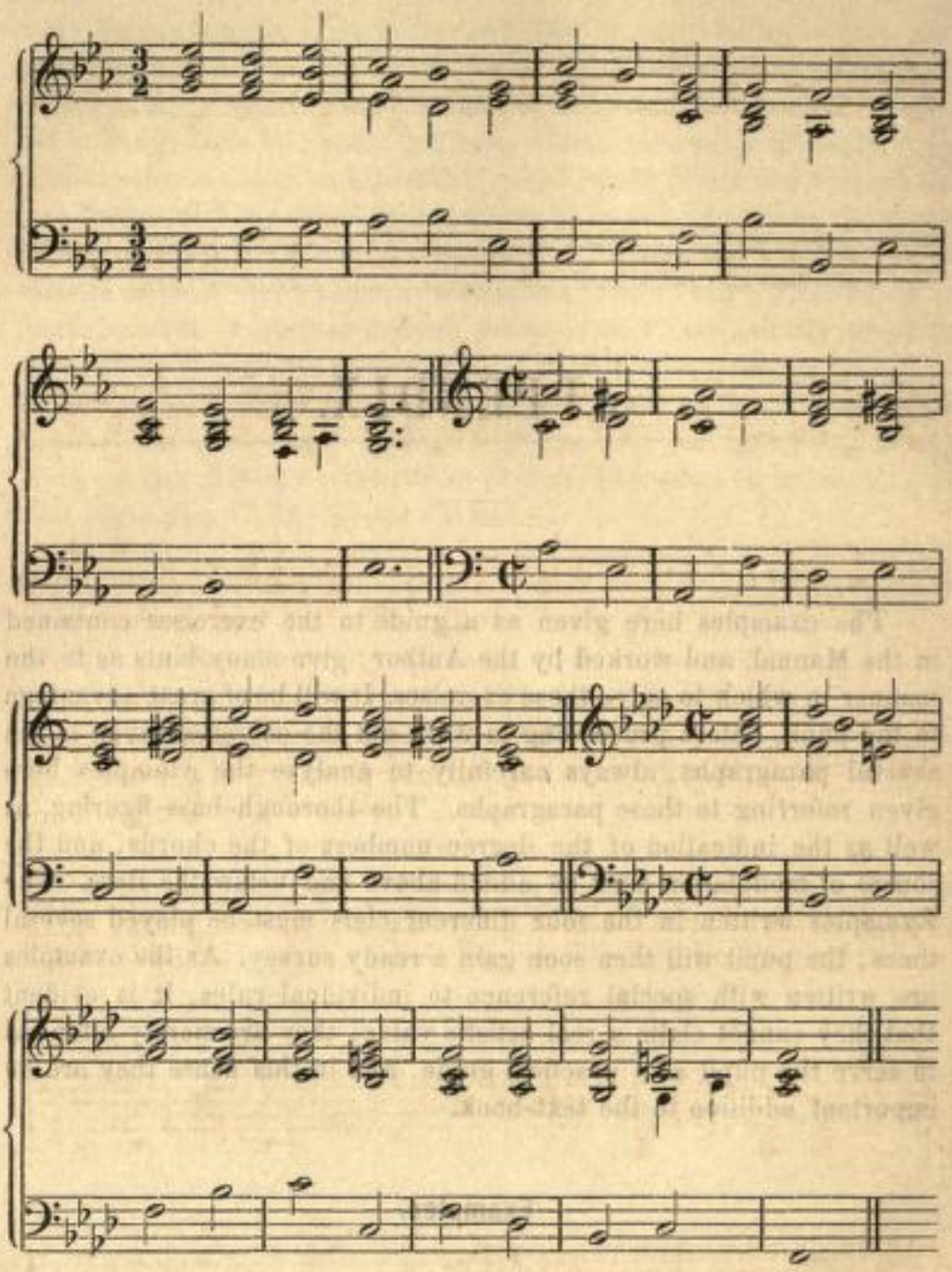
APPENDIX.

The examples here given as a guide to the exercises contained in the Manual, and worked by the Author, give many hints as to the manner in which to solve those exercises. It will be of great advantage to the pupil, before proceeding to work out the exercises given in the several paragraphs, always carefully to analyze the examples here given referring to those paragraphs. The thorough-bass-figuring, as well as the indication of the degree-numbers of the chords, and the course of modulation must be added above and below the Bass. The Examples written in the four different clefs must be played several times; the pupil will then soon gain a ready survey. As the examples are written with special reference to individual rules, it is evident that they cannot claim a real artistic value; they are merely intended to serve the pupil as a practical guide, and in this sense they are an important addition to the text-book.

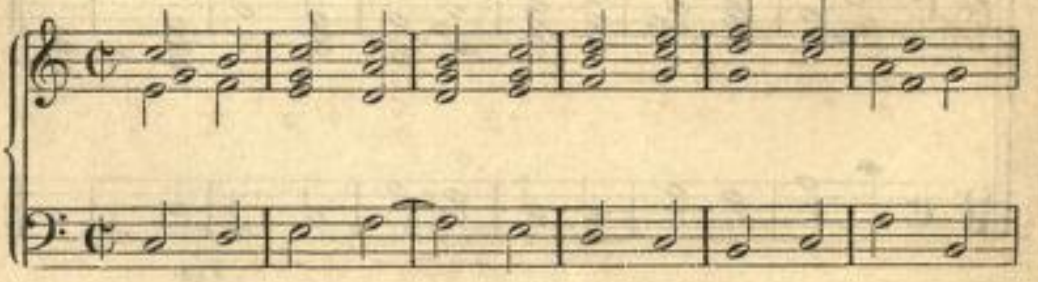
Examples.

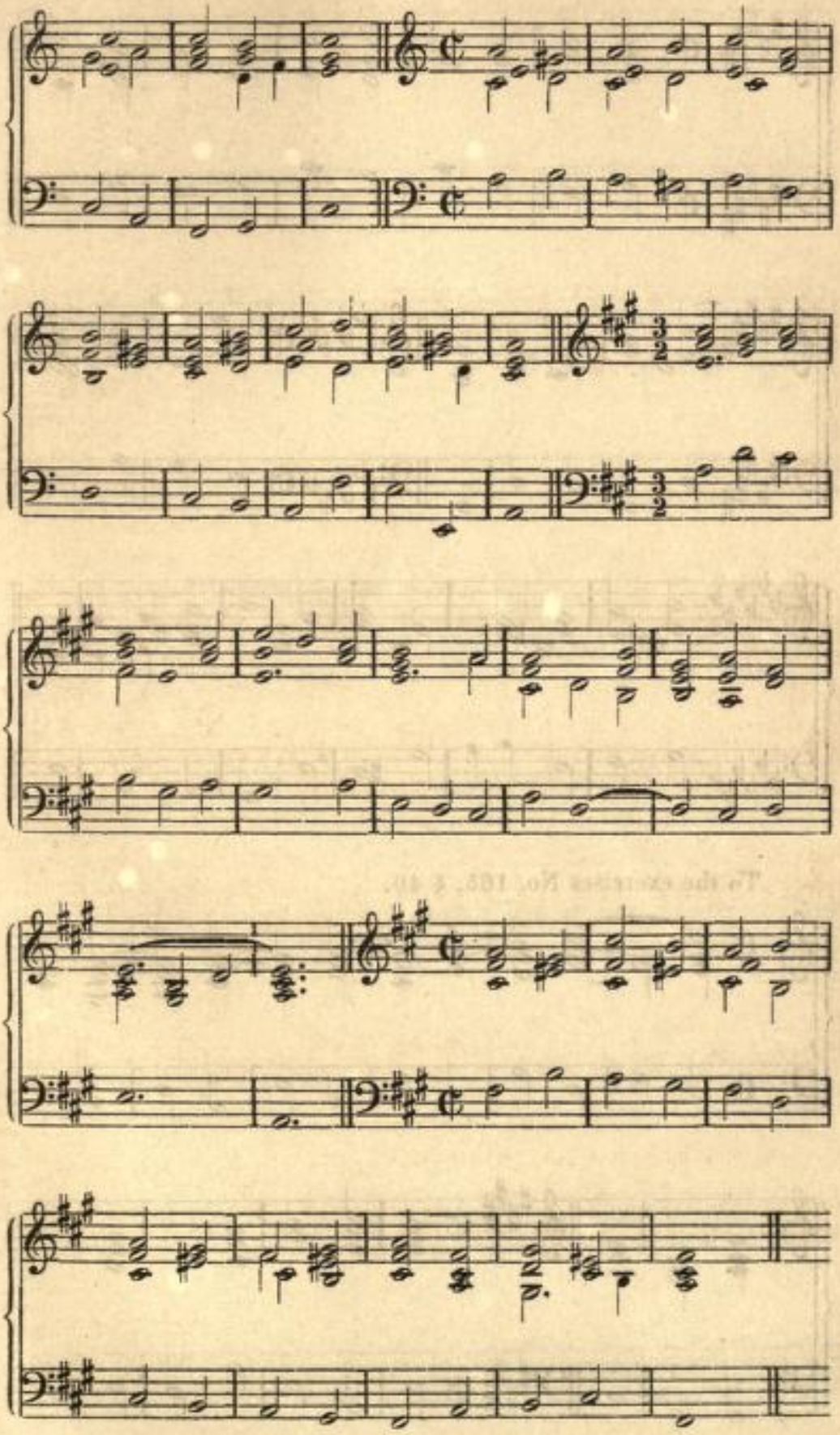
To the exercises No. 137, § 37.

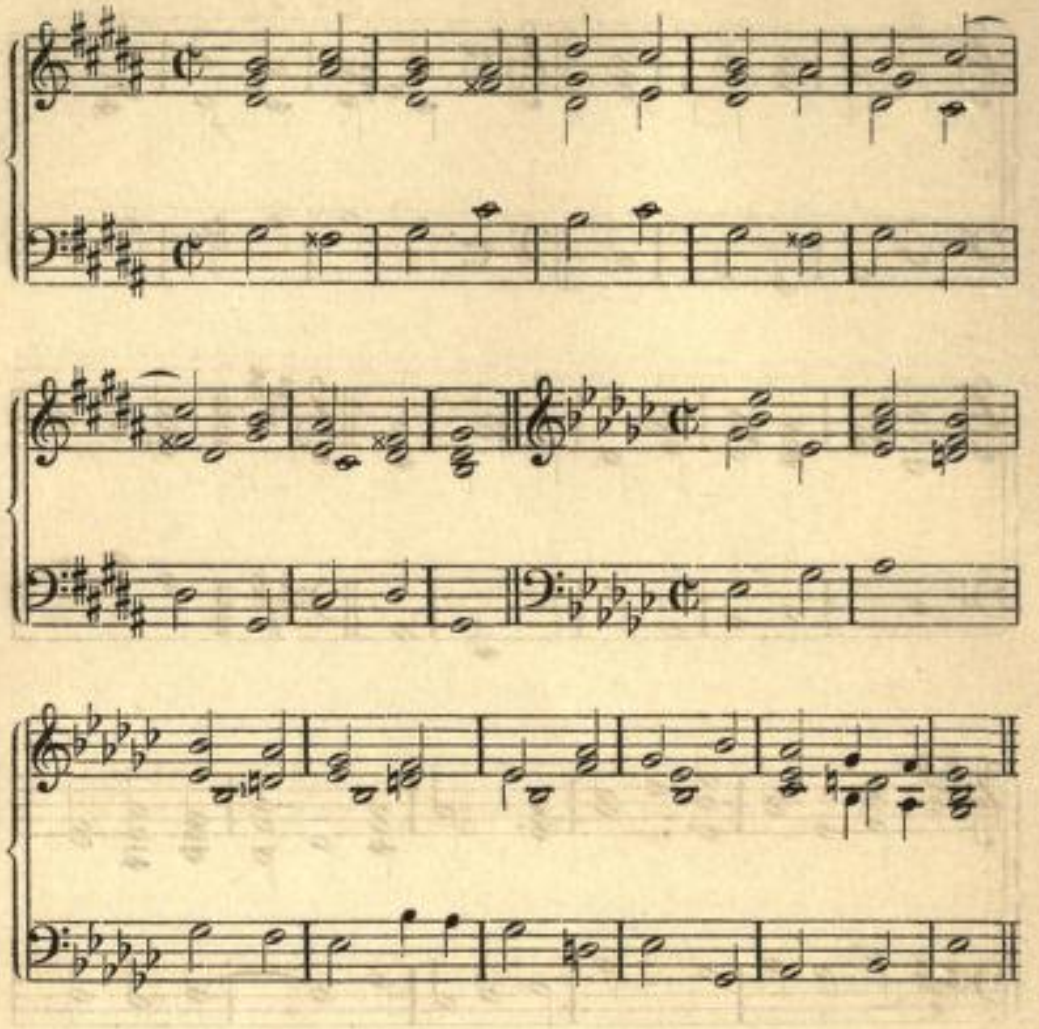




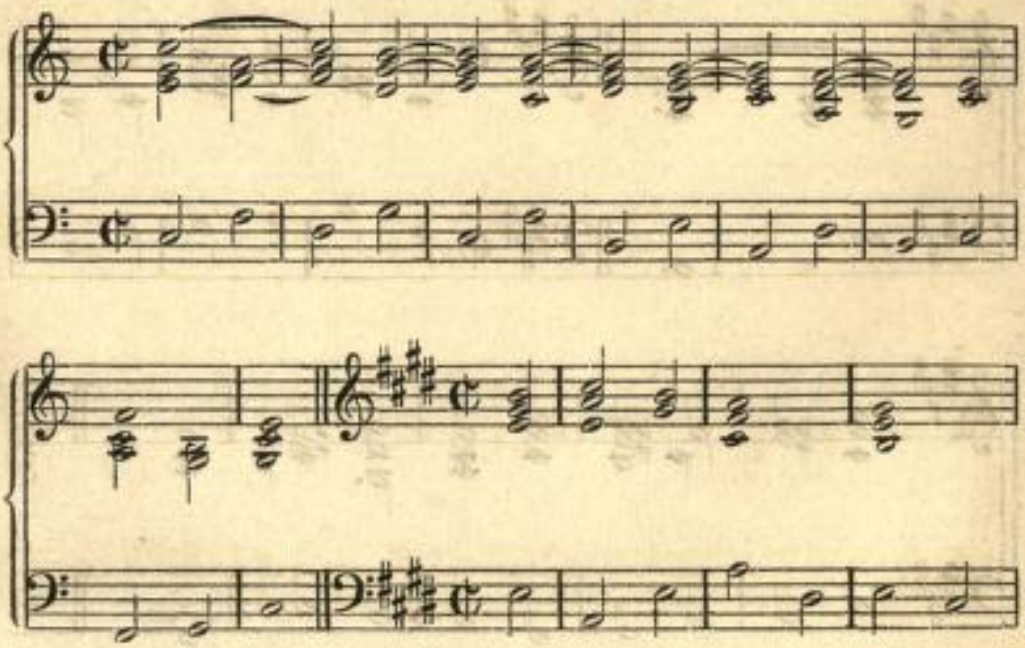
To the exercises No. 145, § 39.

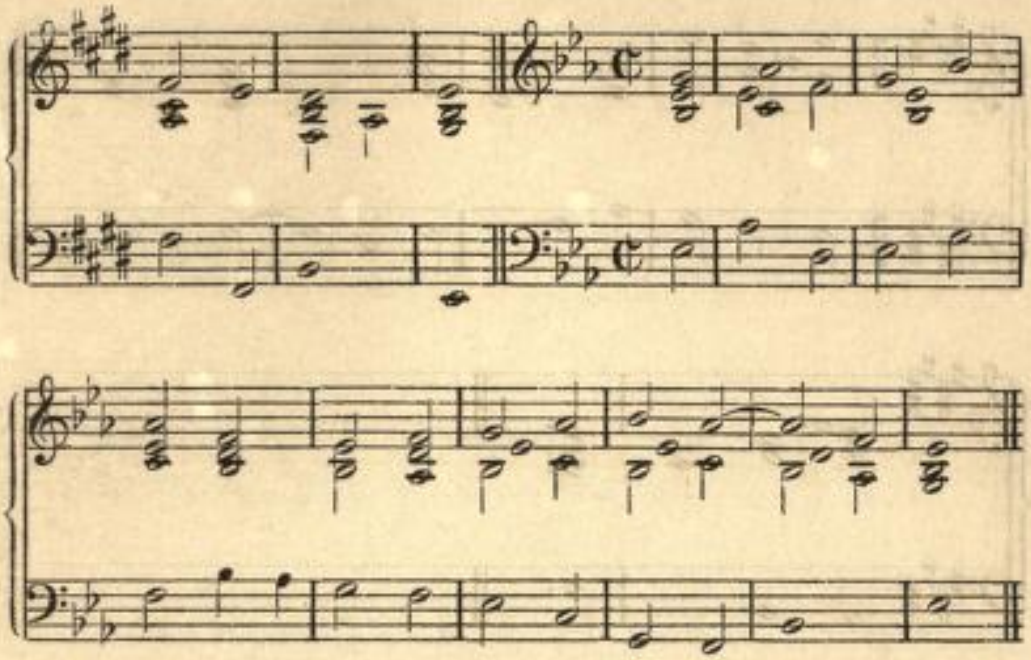




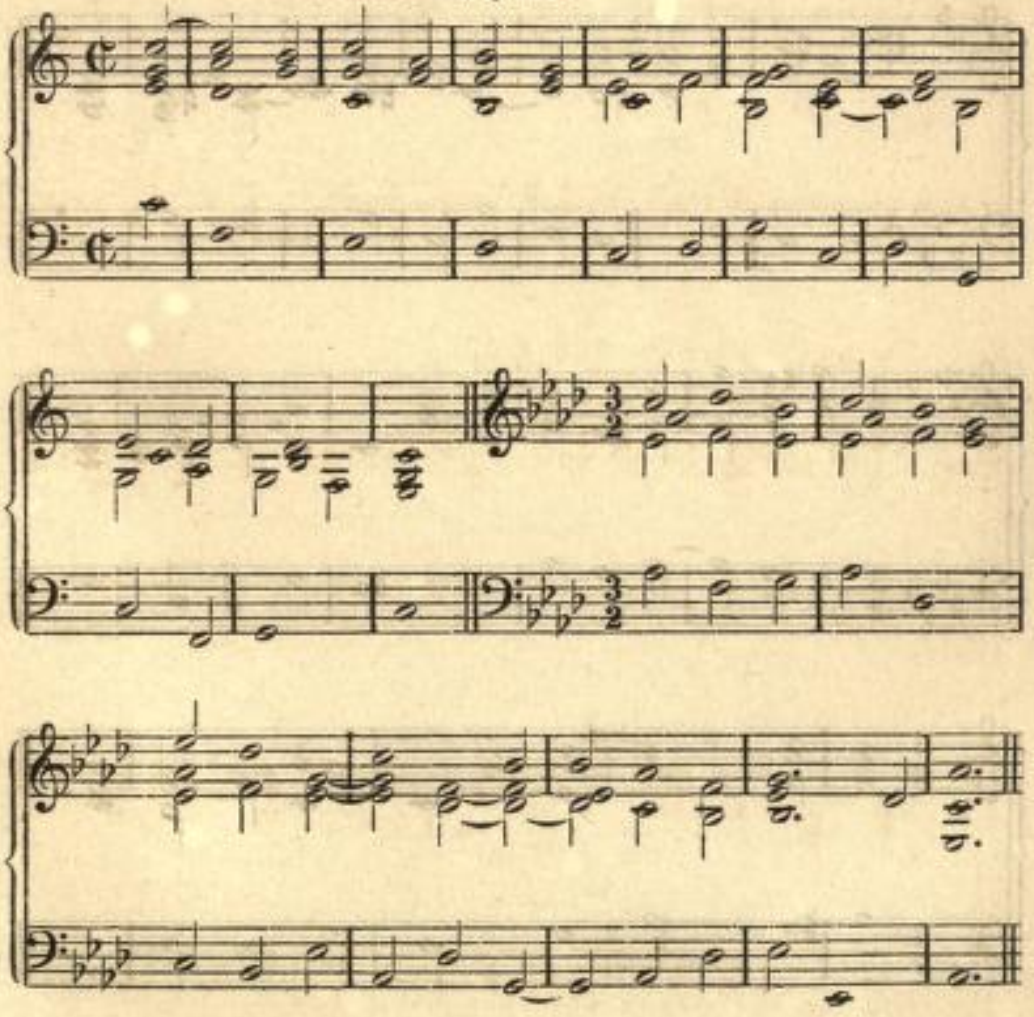


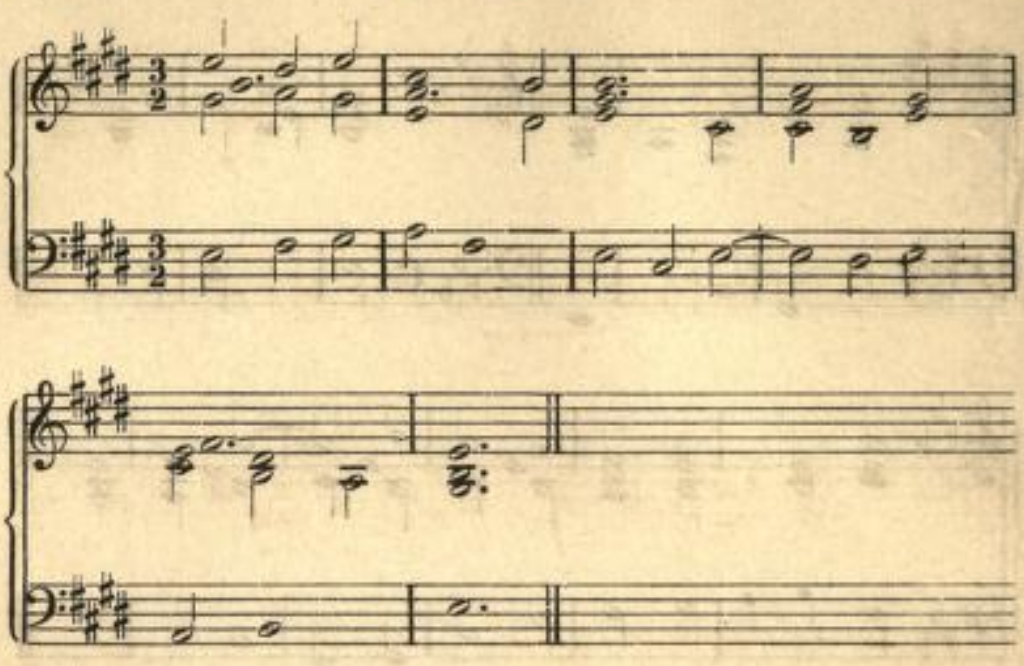
To the exercises No. 165, § 40.



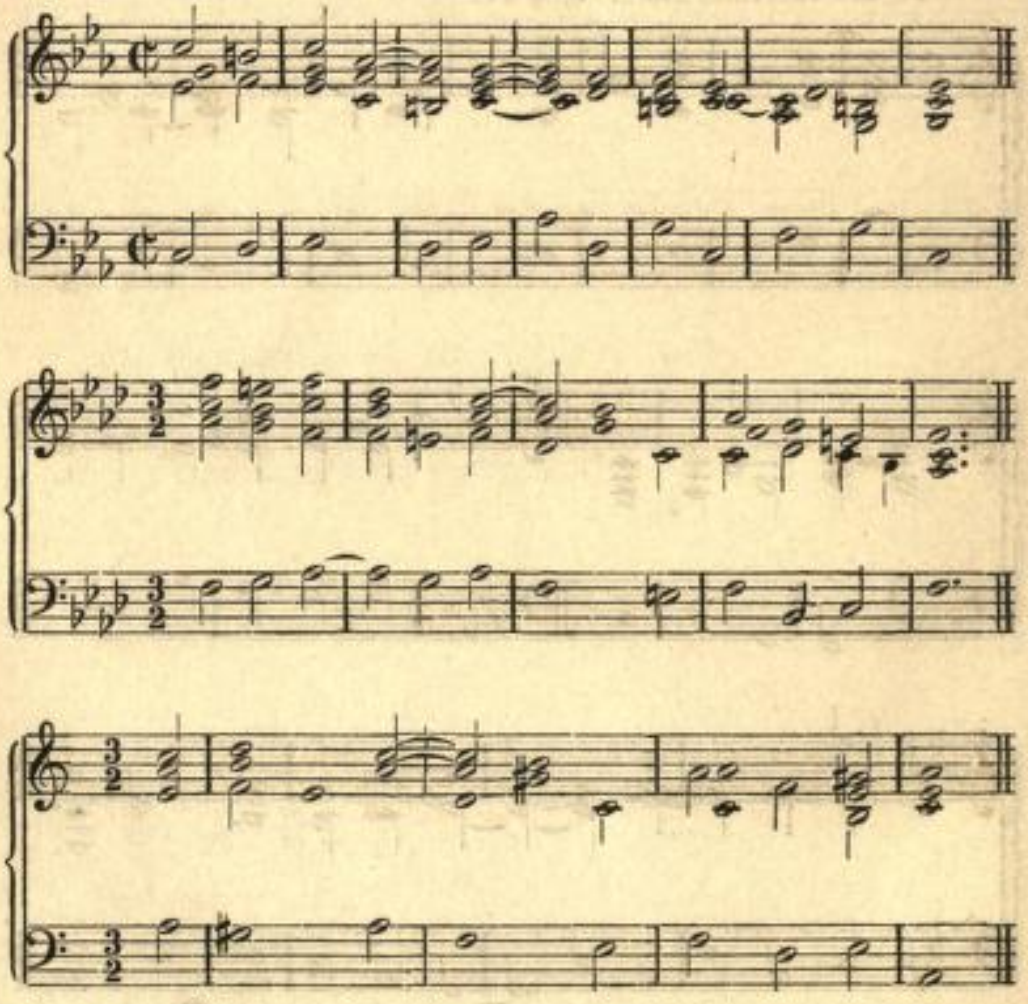


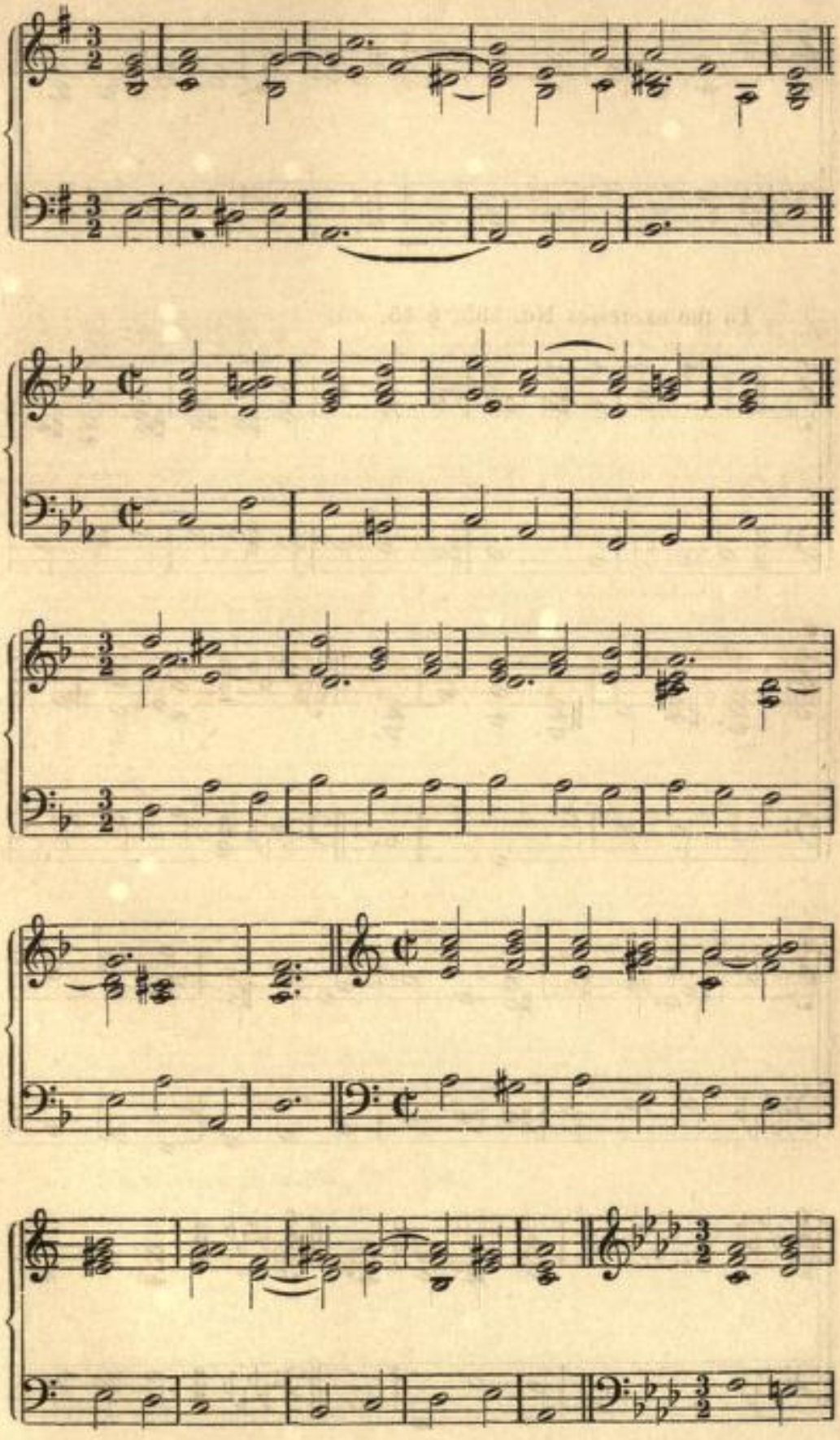
To the exercises No. 170, § 41.

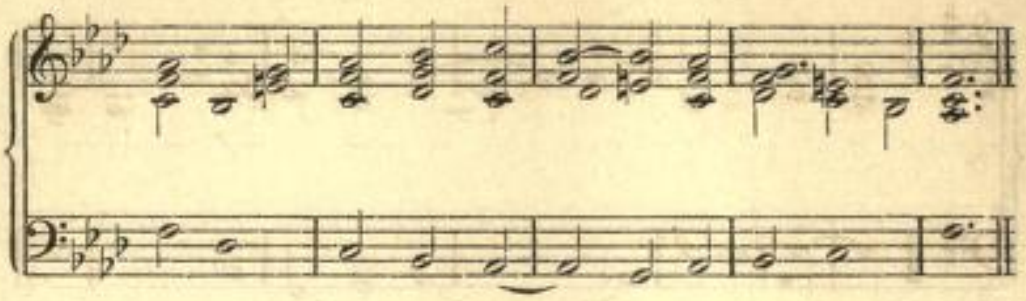




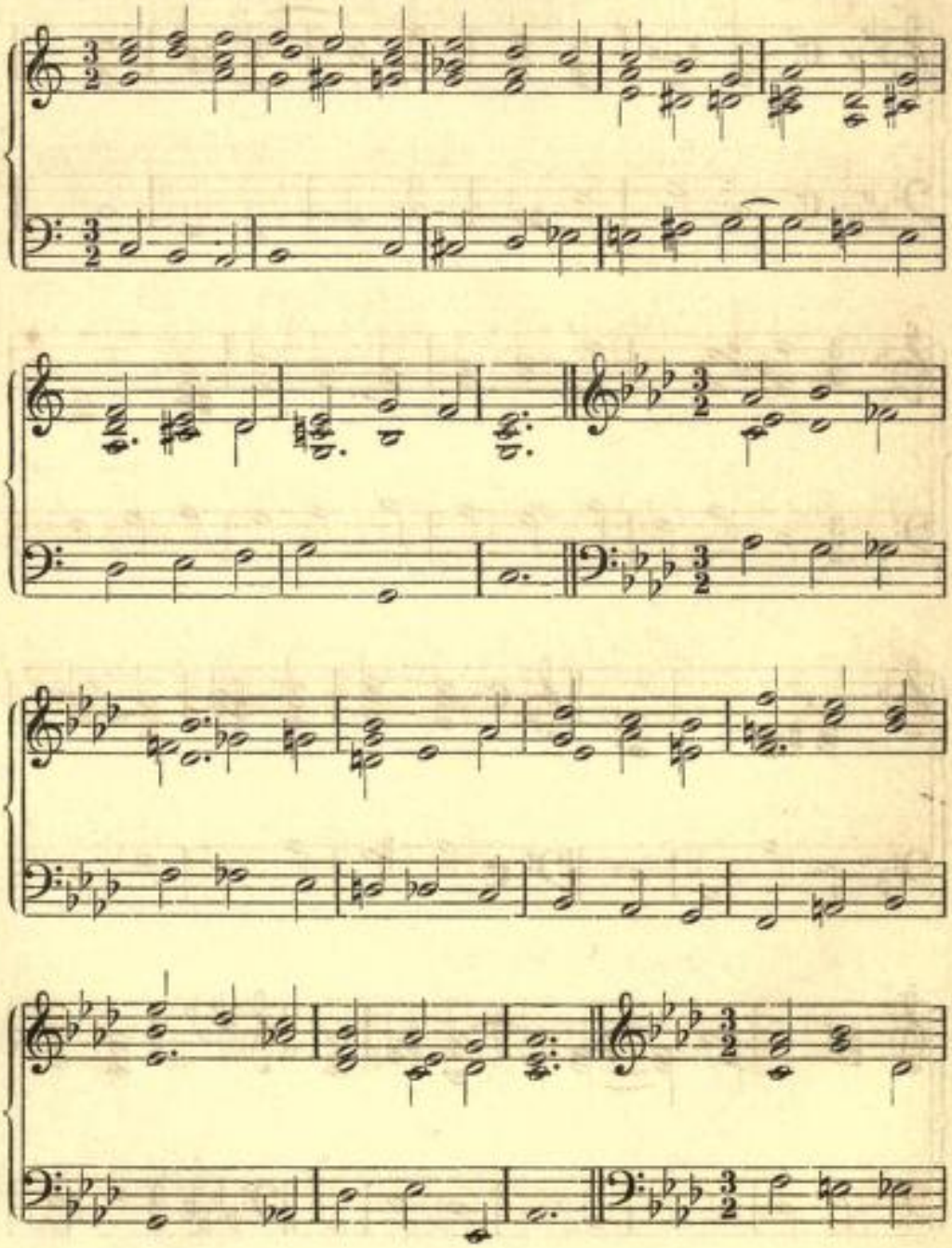
To the exercises No. 185, § 43.

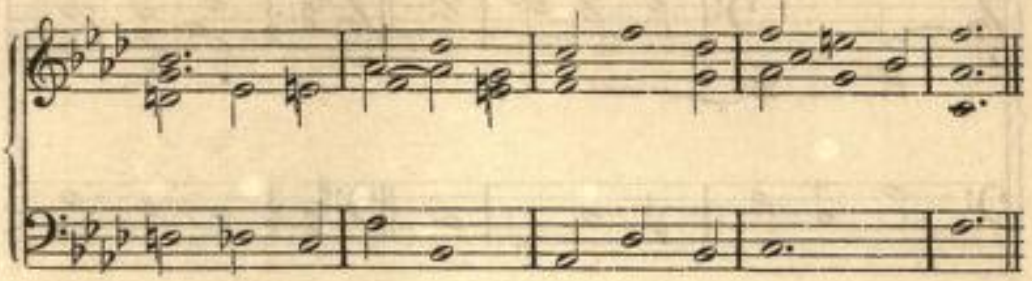


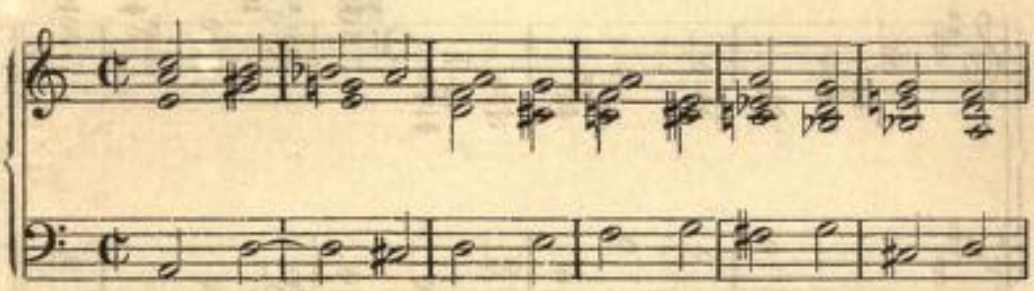


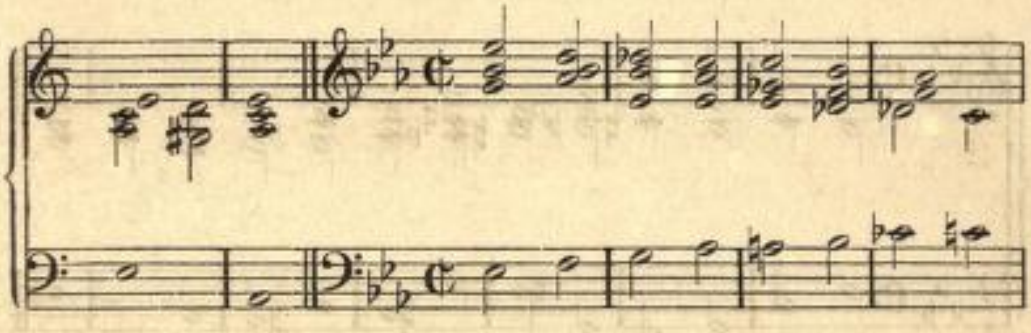


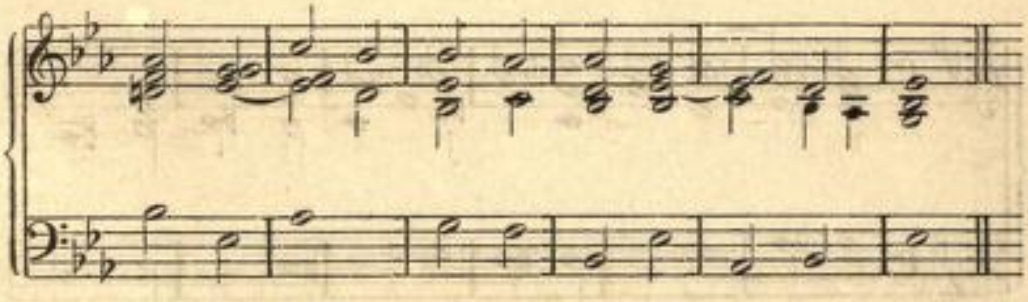
To the exercises No. 195, § 45.



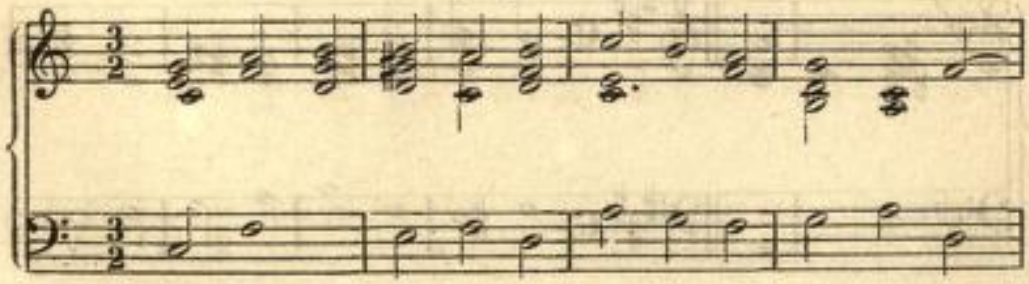


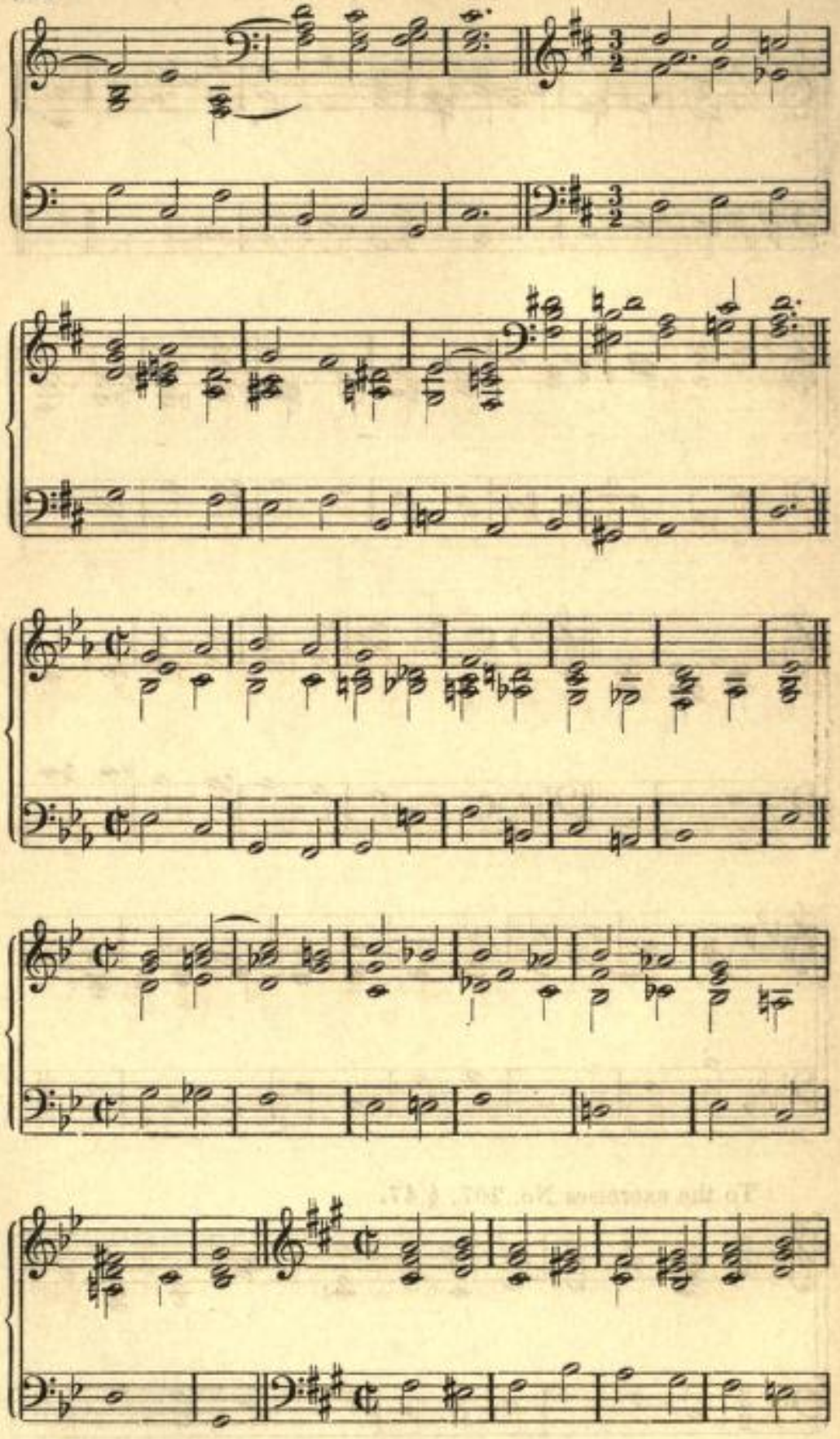


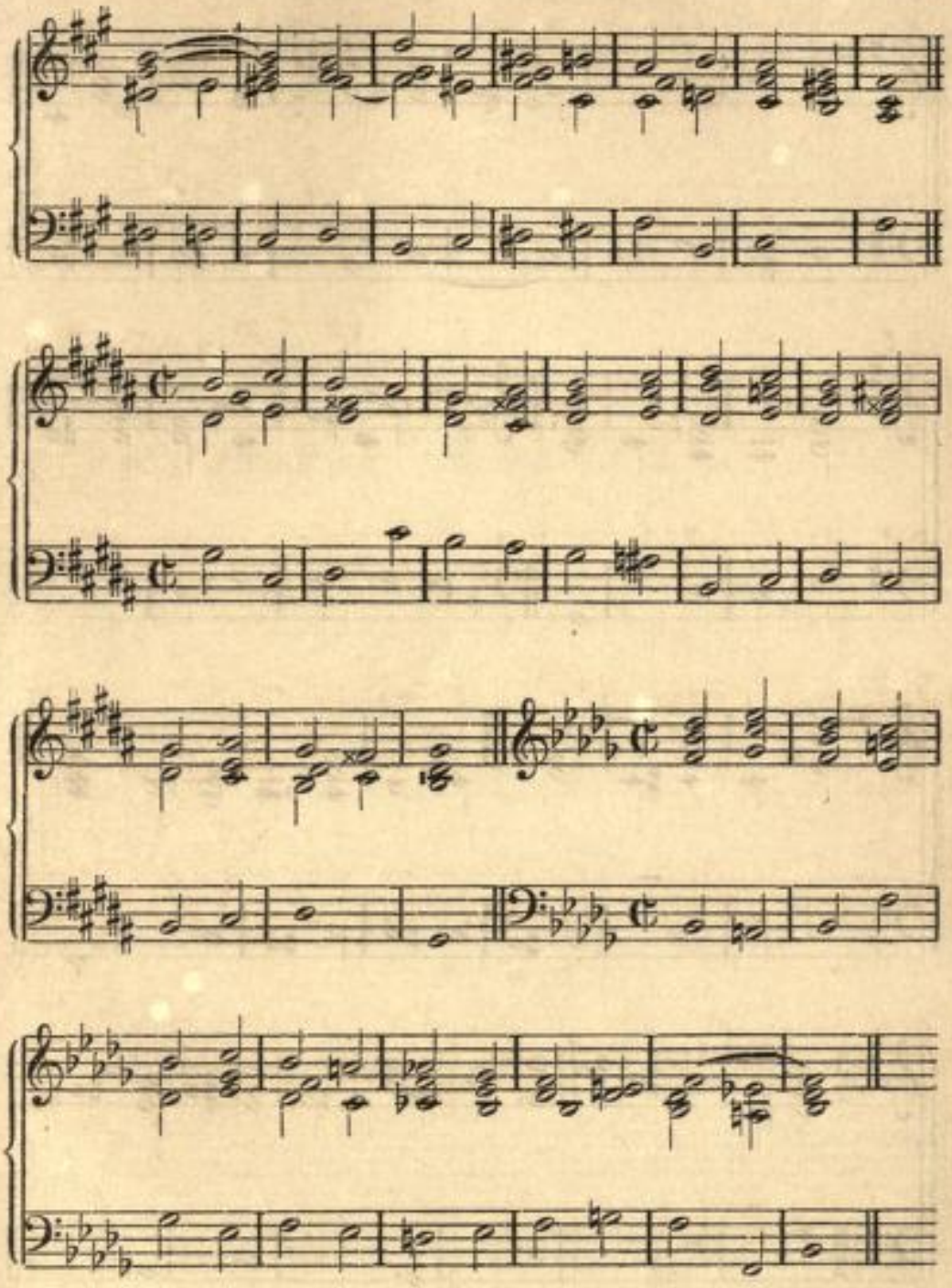




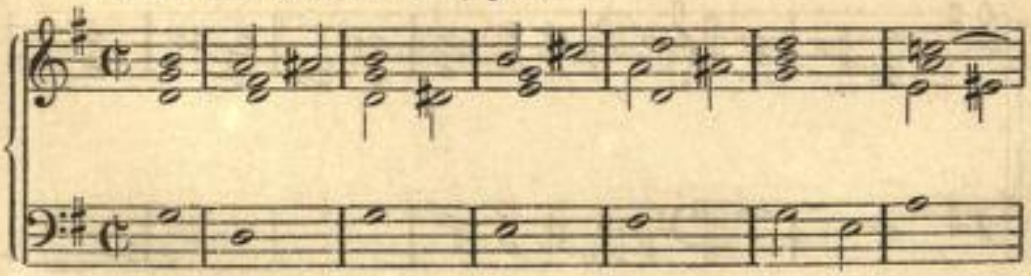
To the exercises No. 207, § 47.

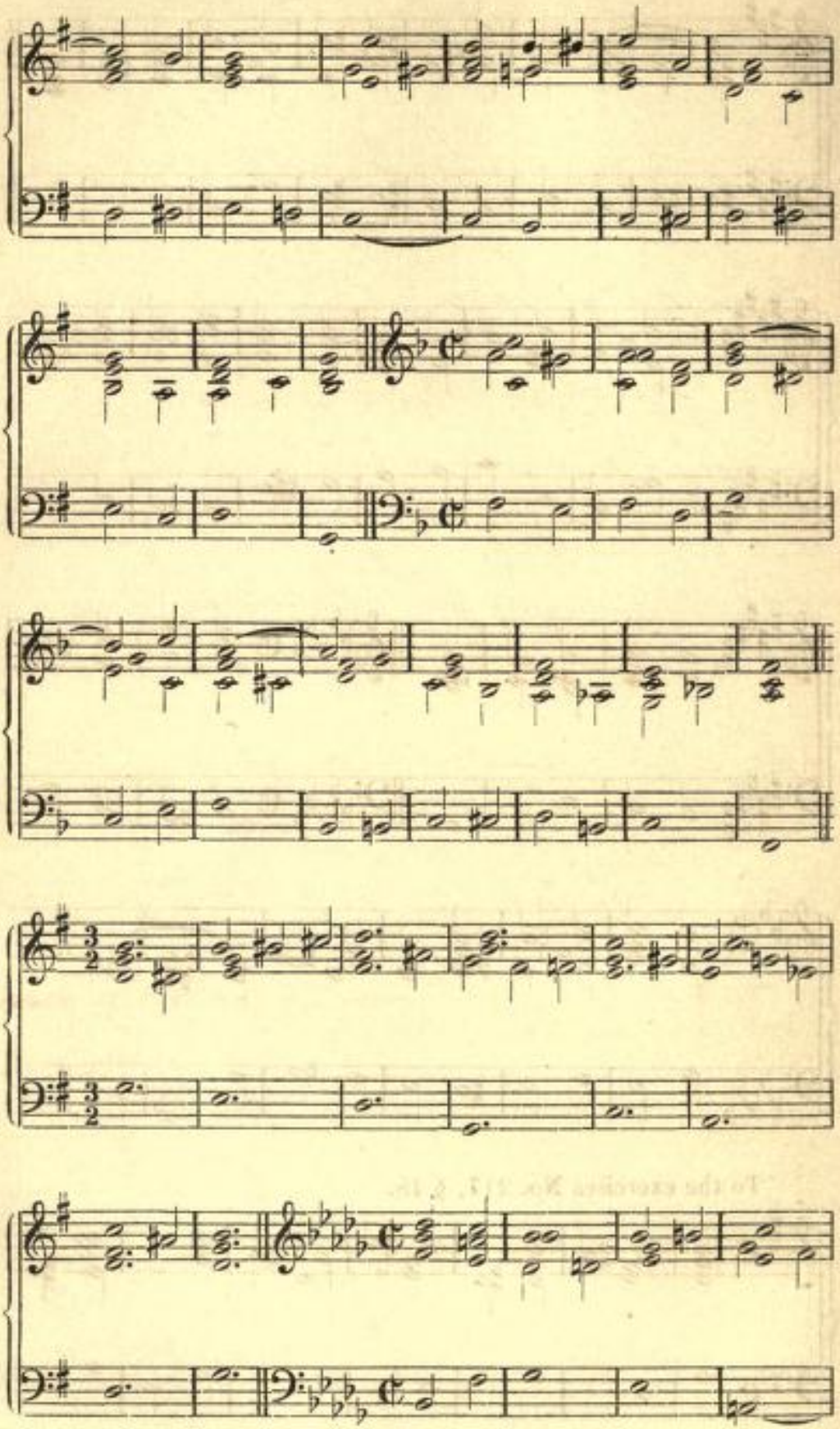


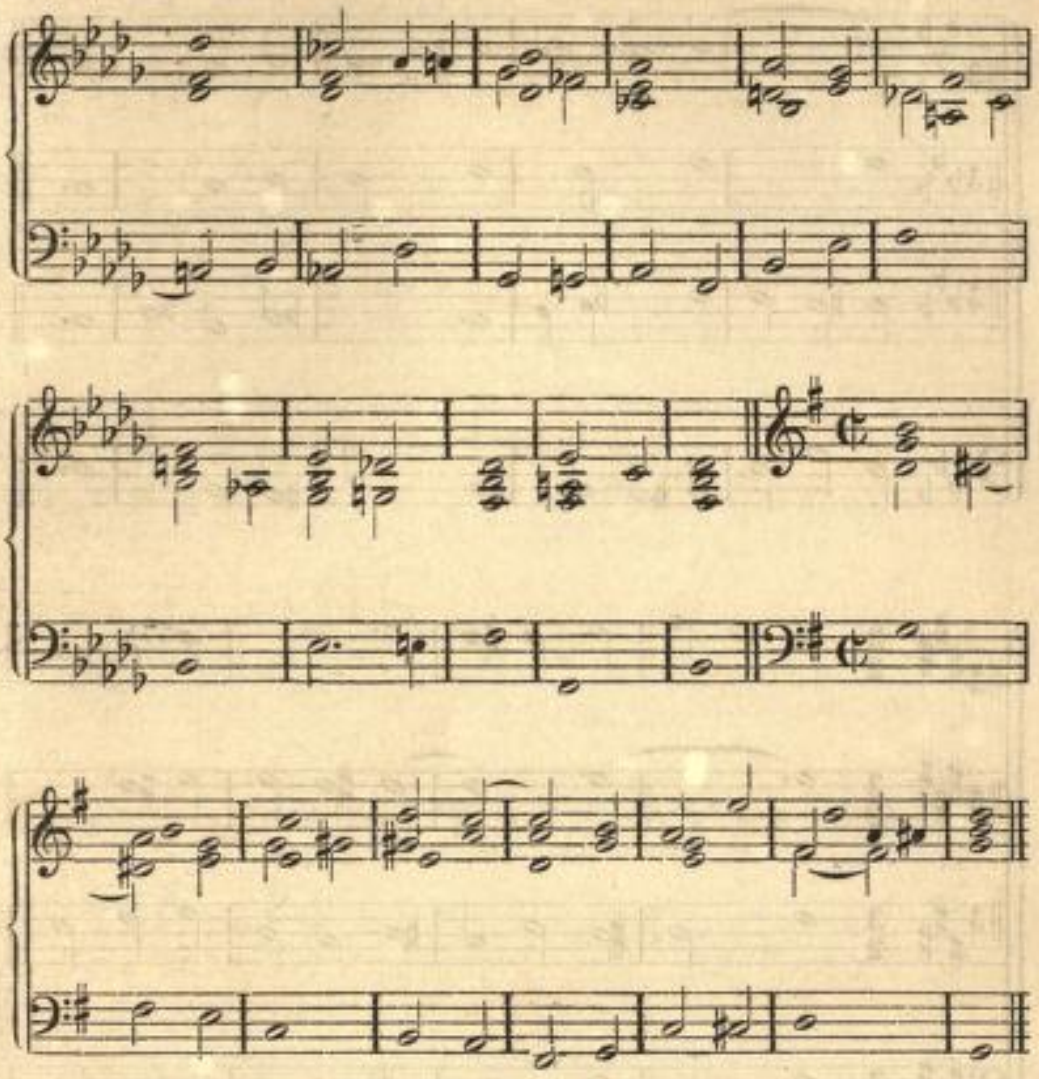




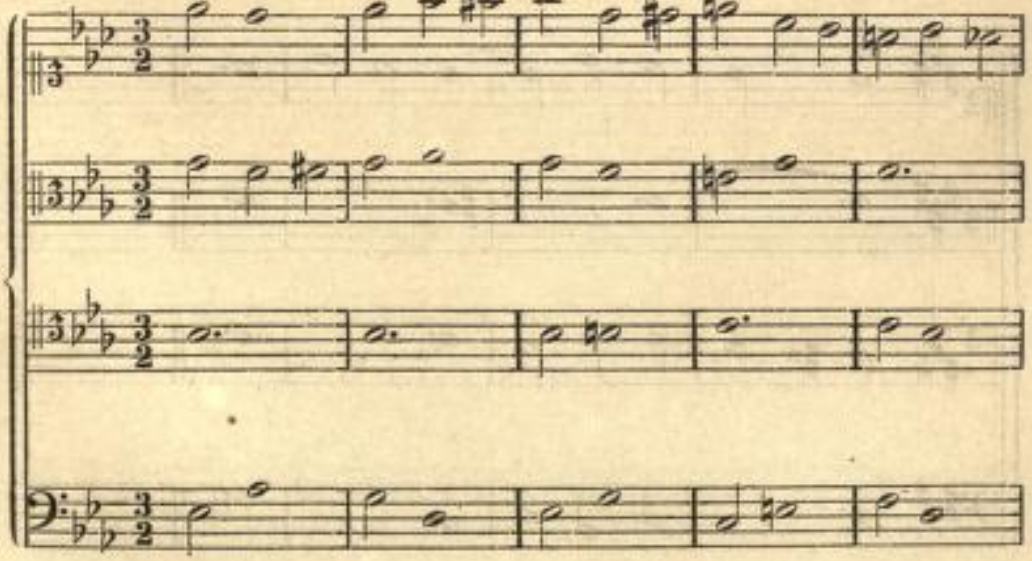
To the exercises No. 217, § 48.

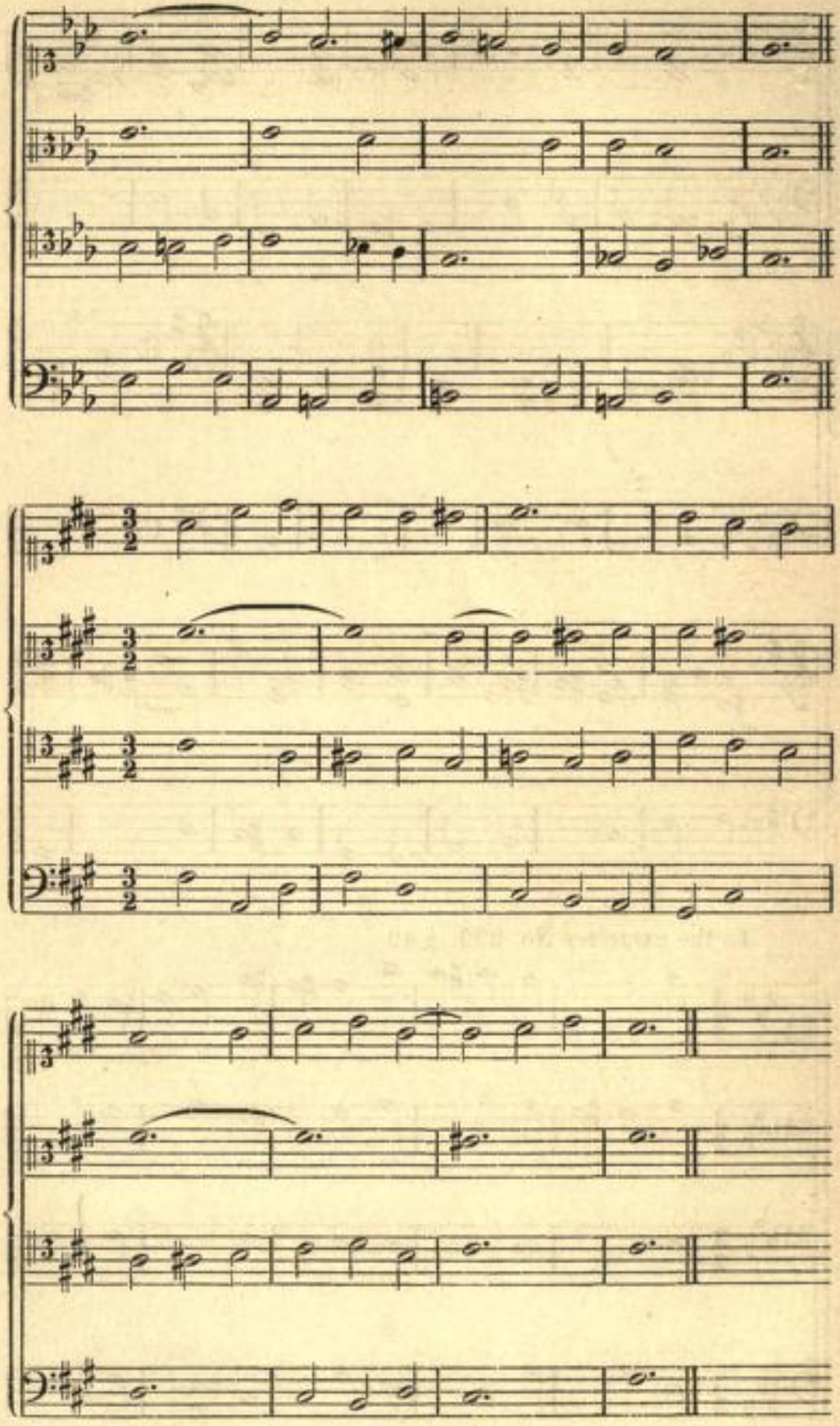




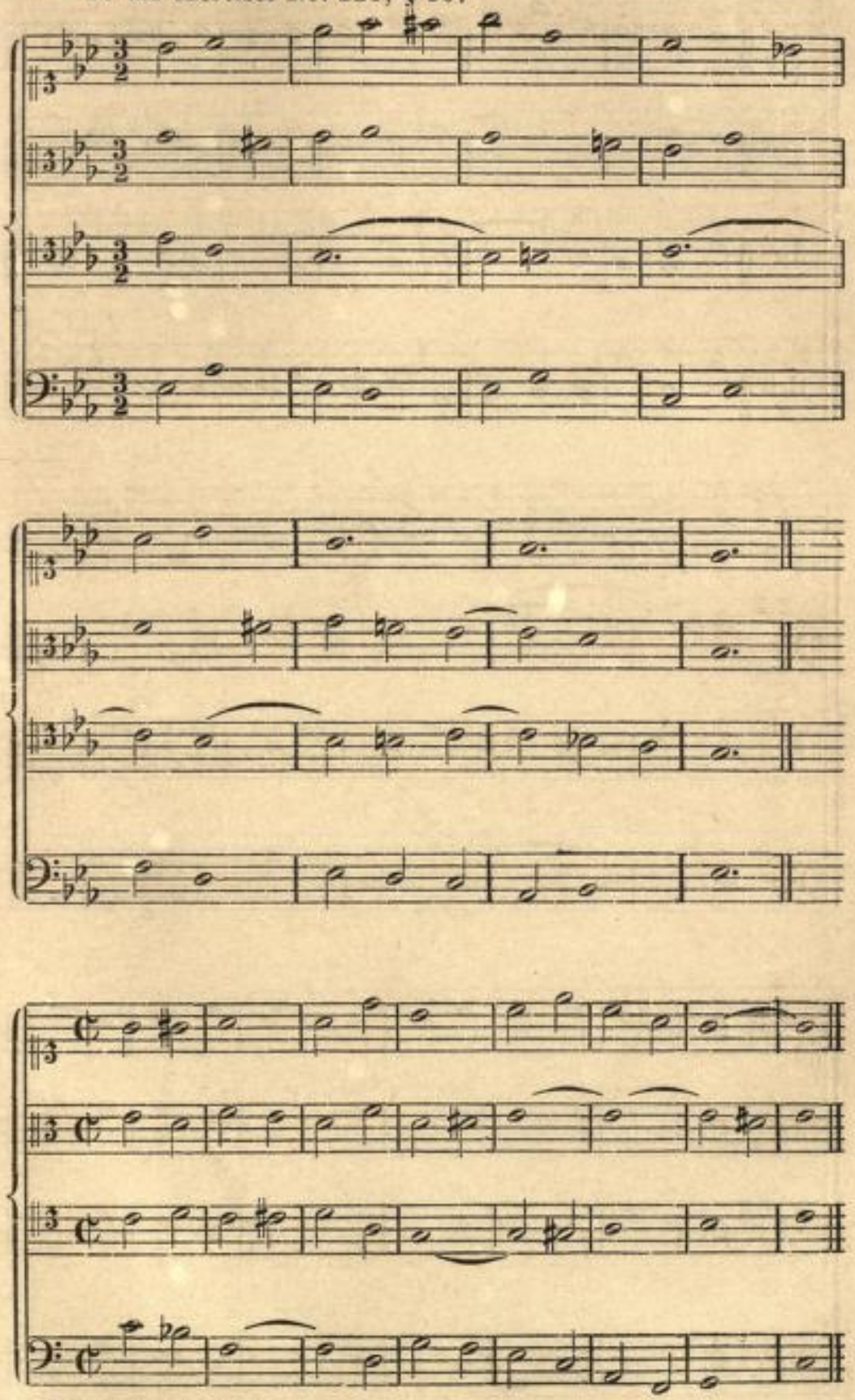


To the exercises No. 222, § 49.

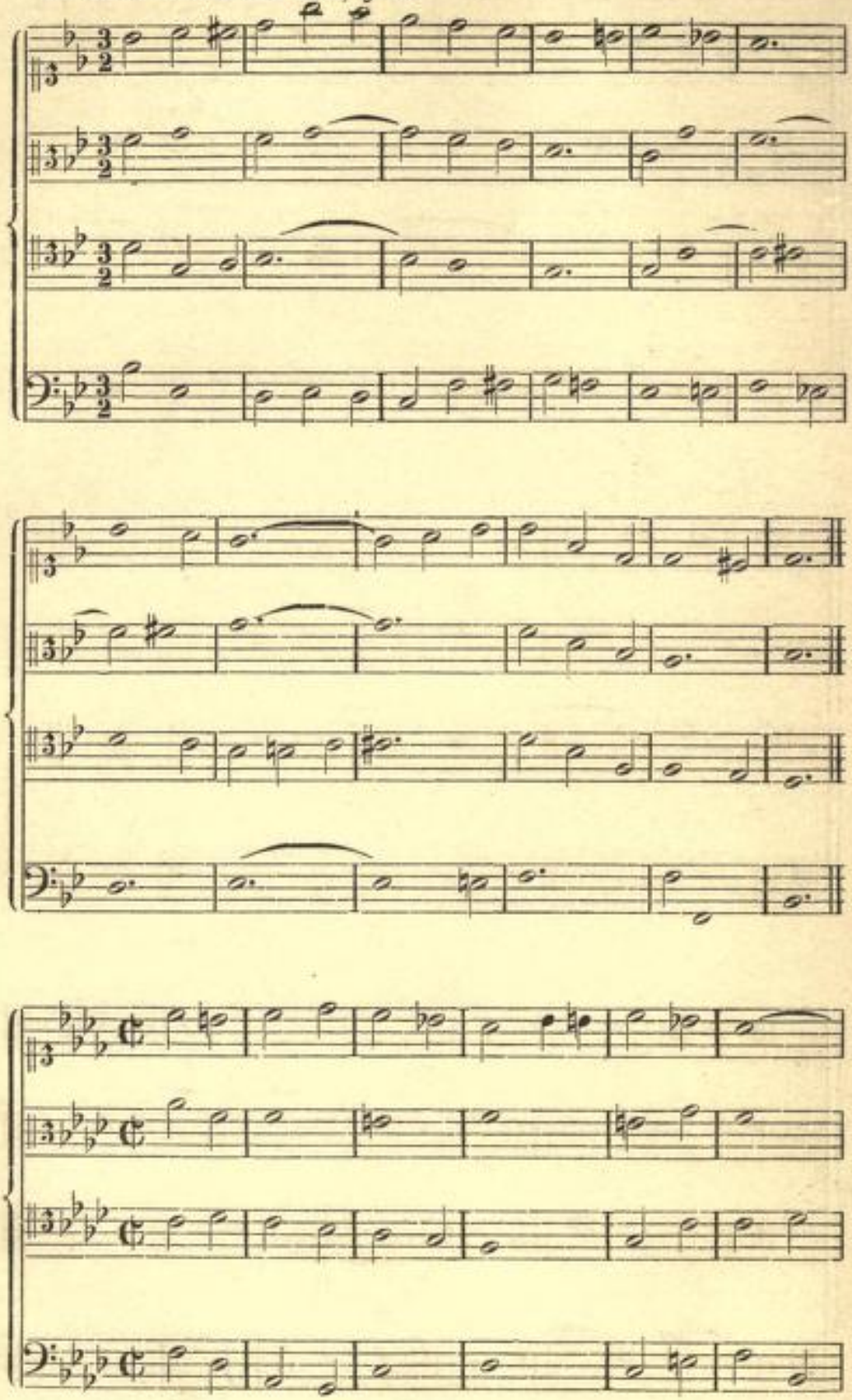


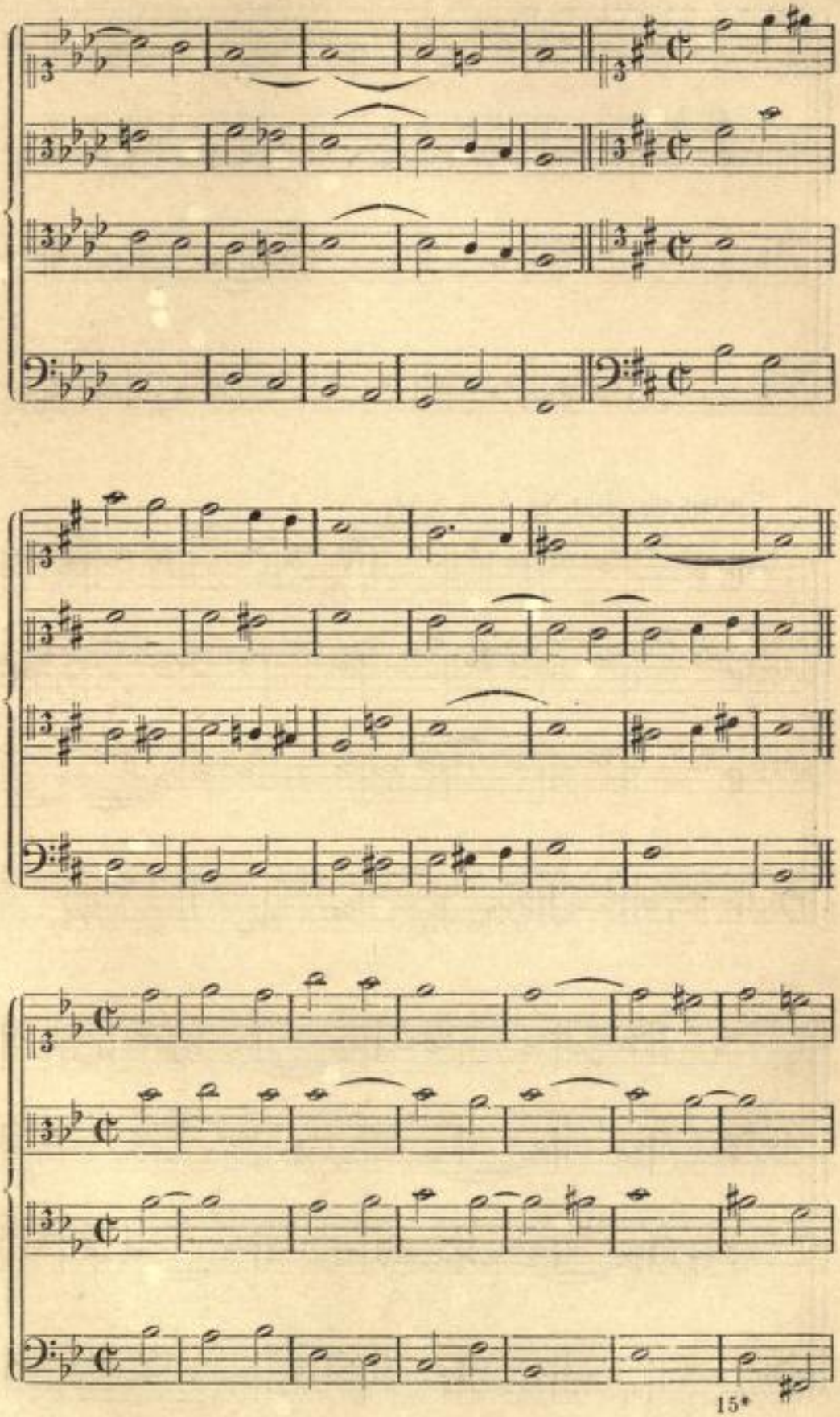


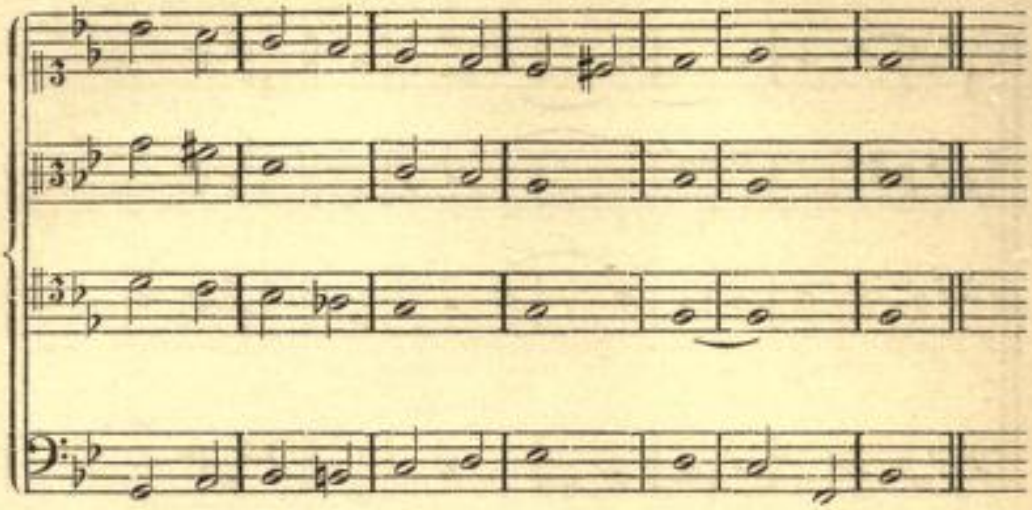
To the exercises No. 225, § 50.



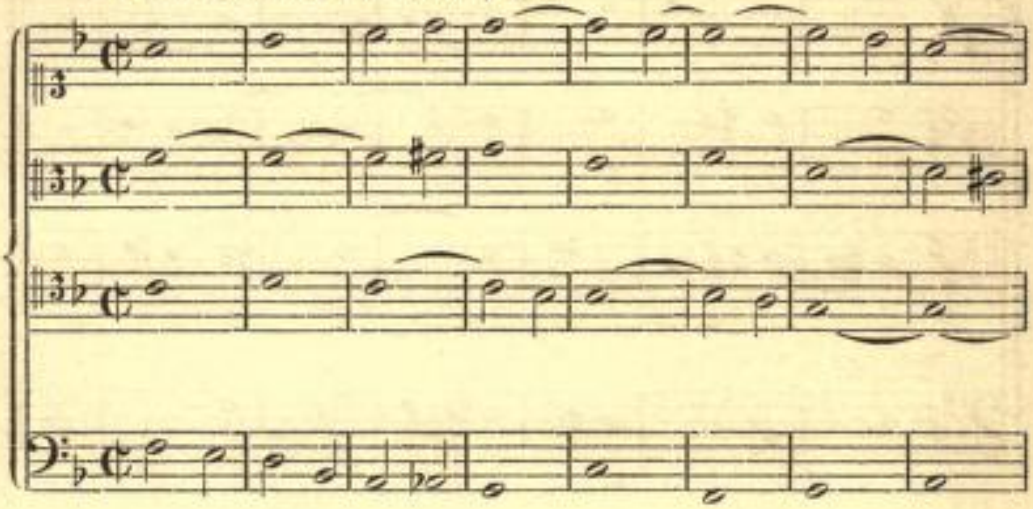
To the exercises No. 239, § 51.

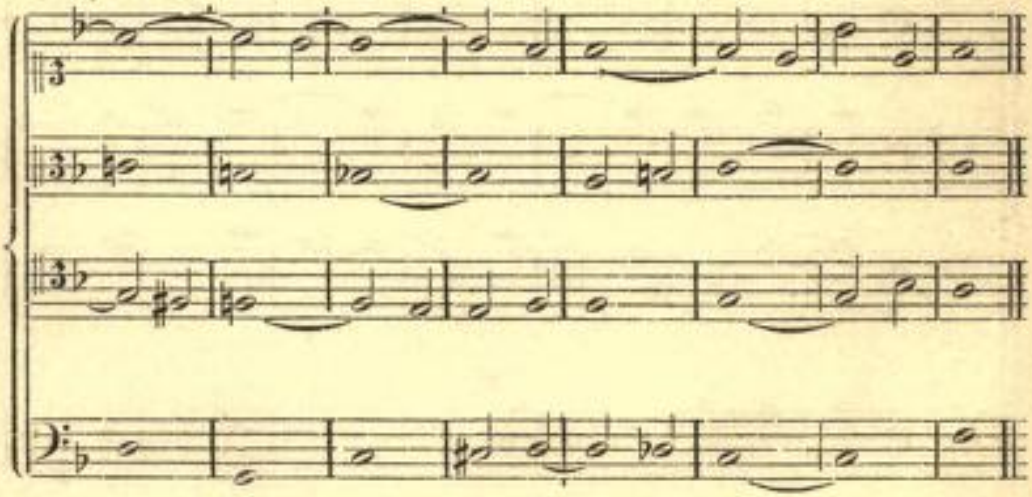


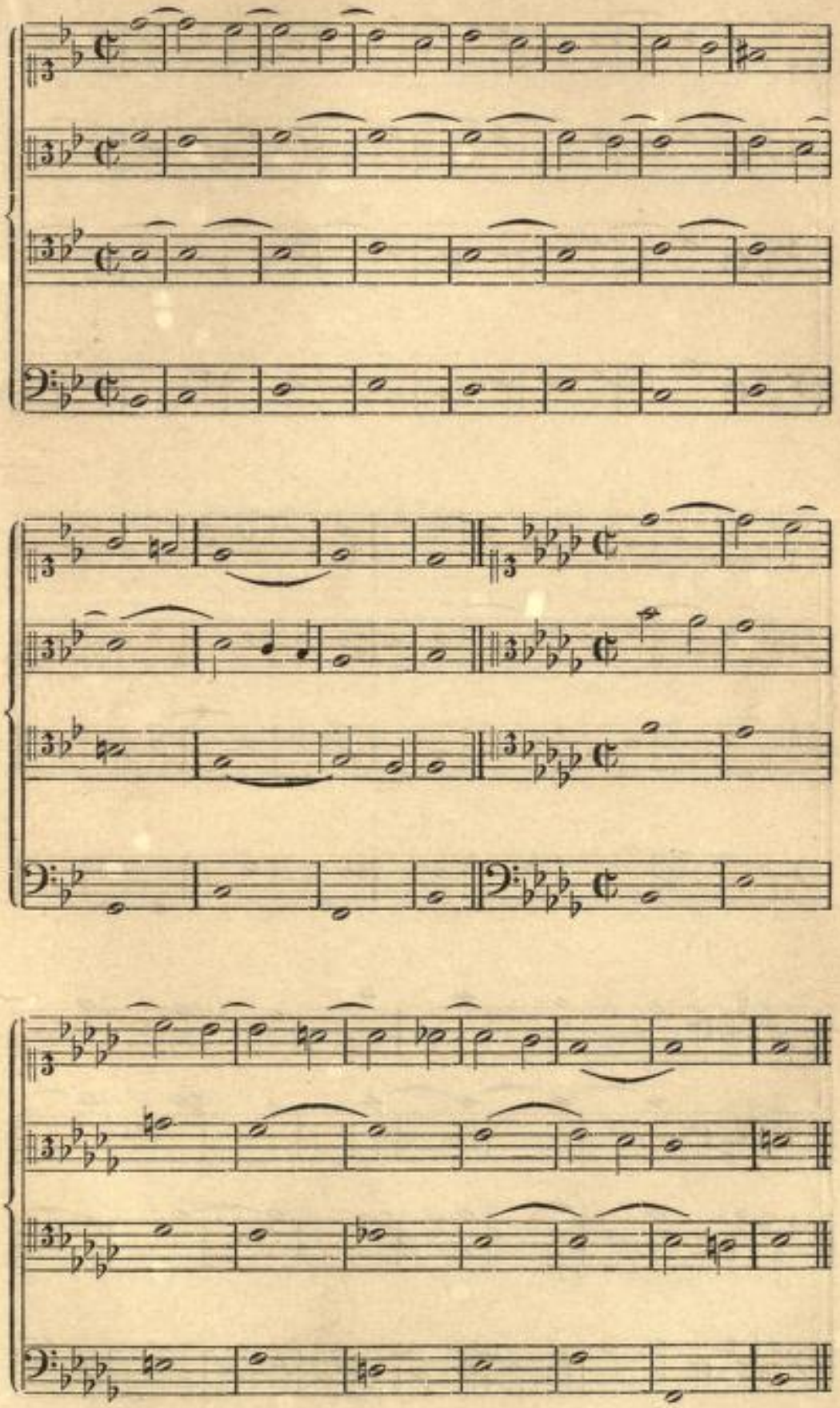


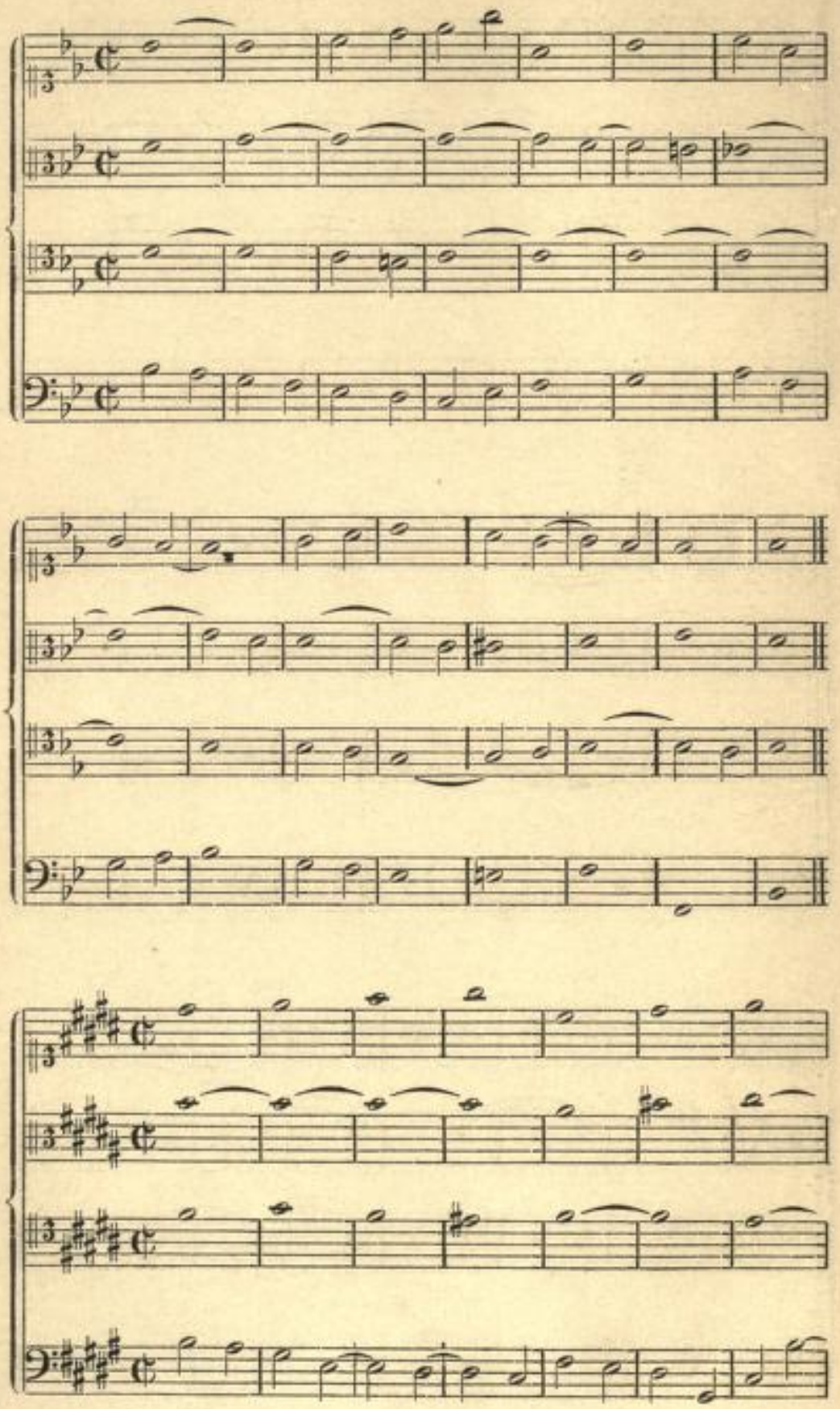


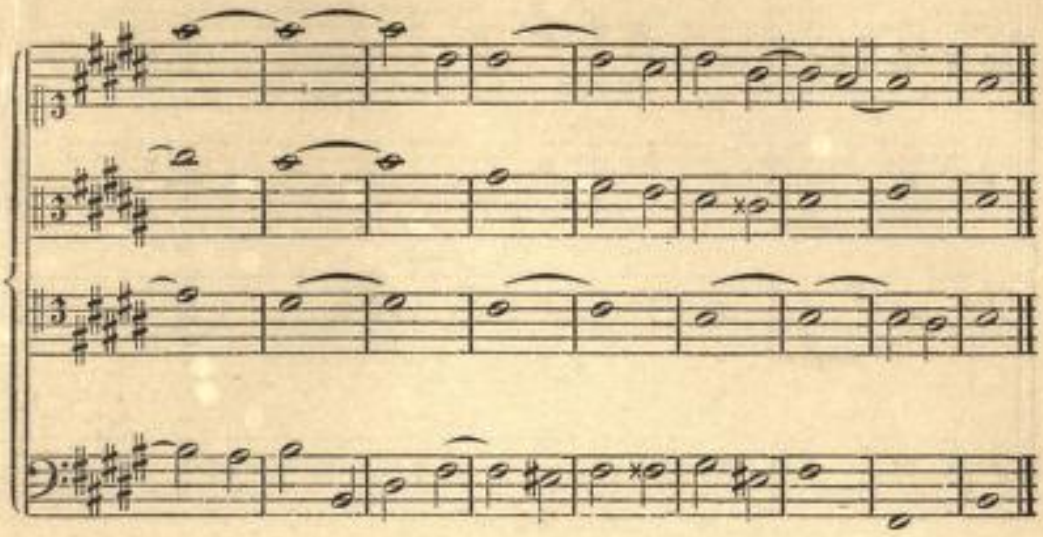
To the exercises No. 275, § 54.



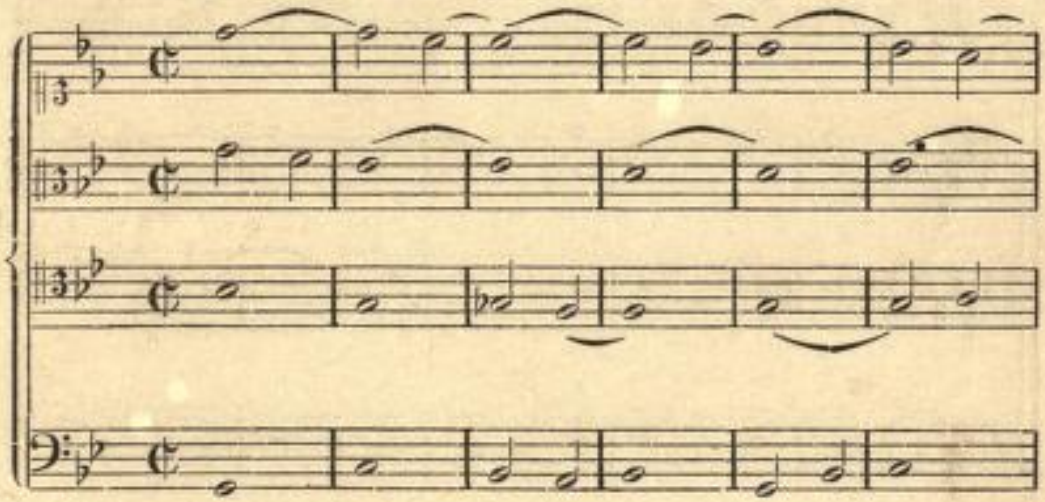


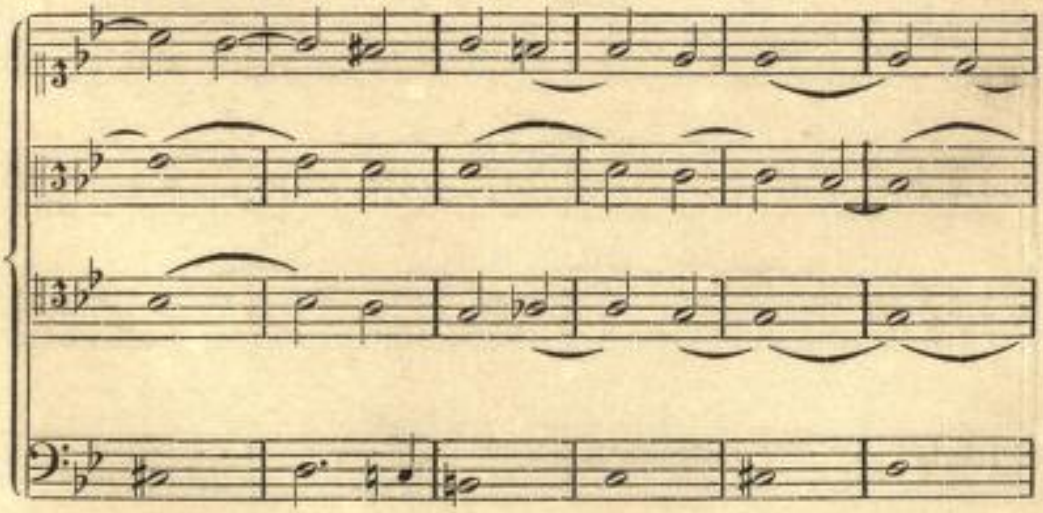


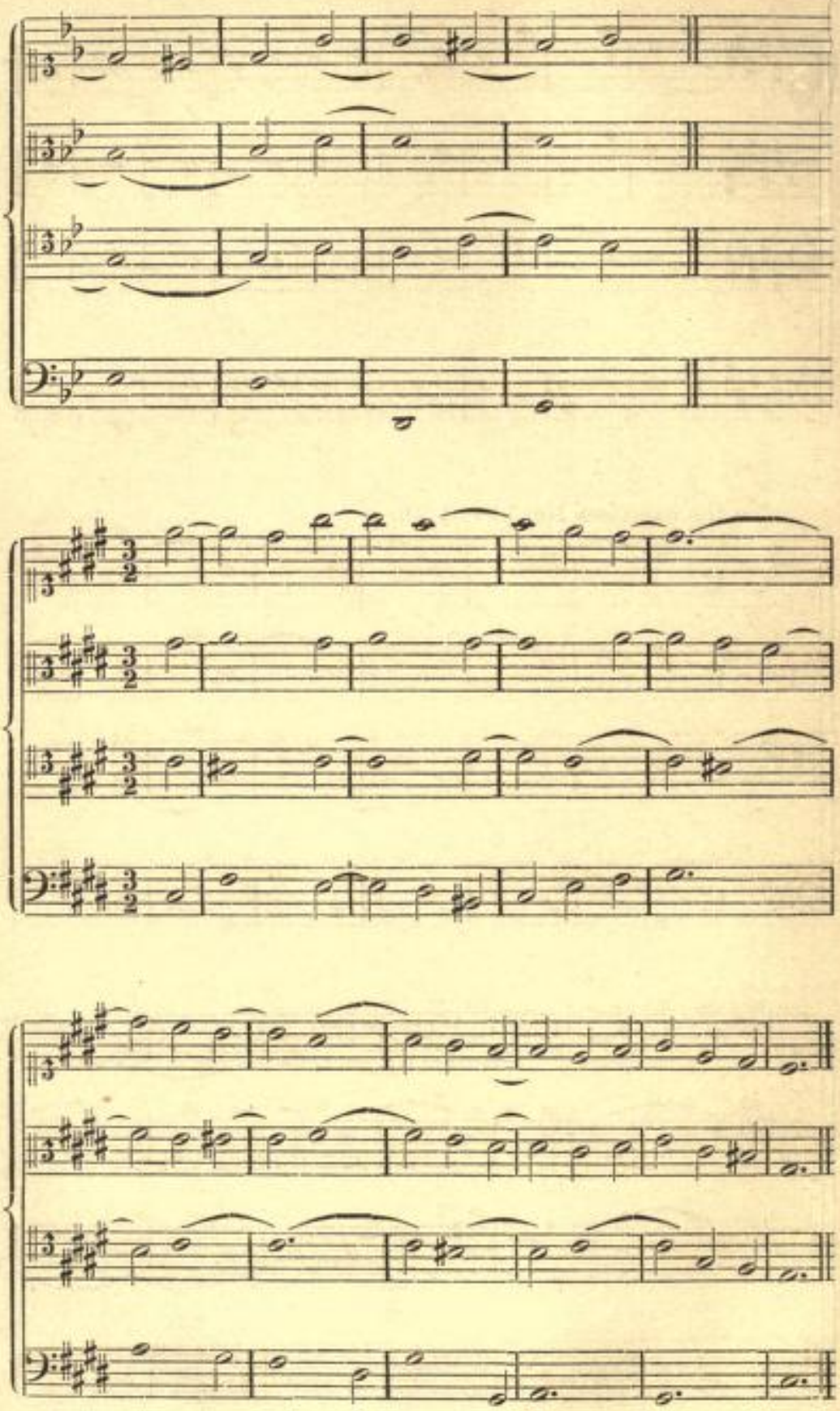




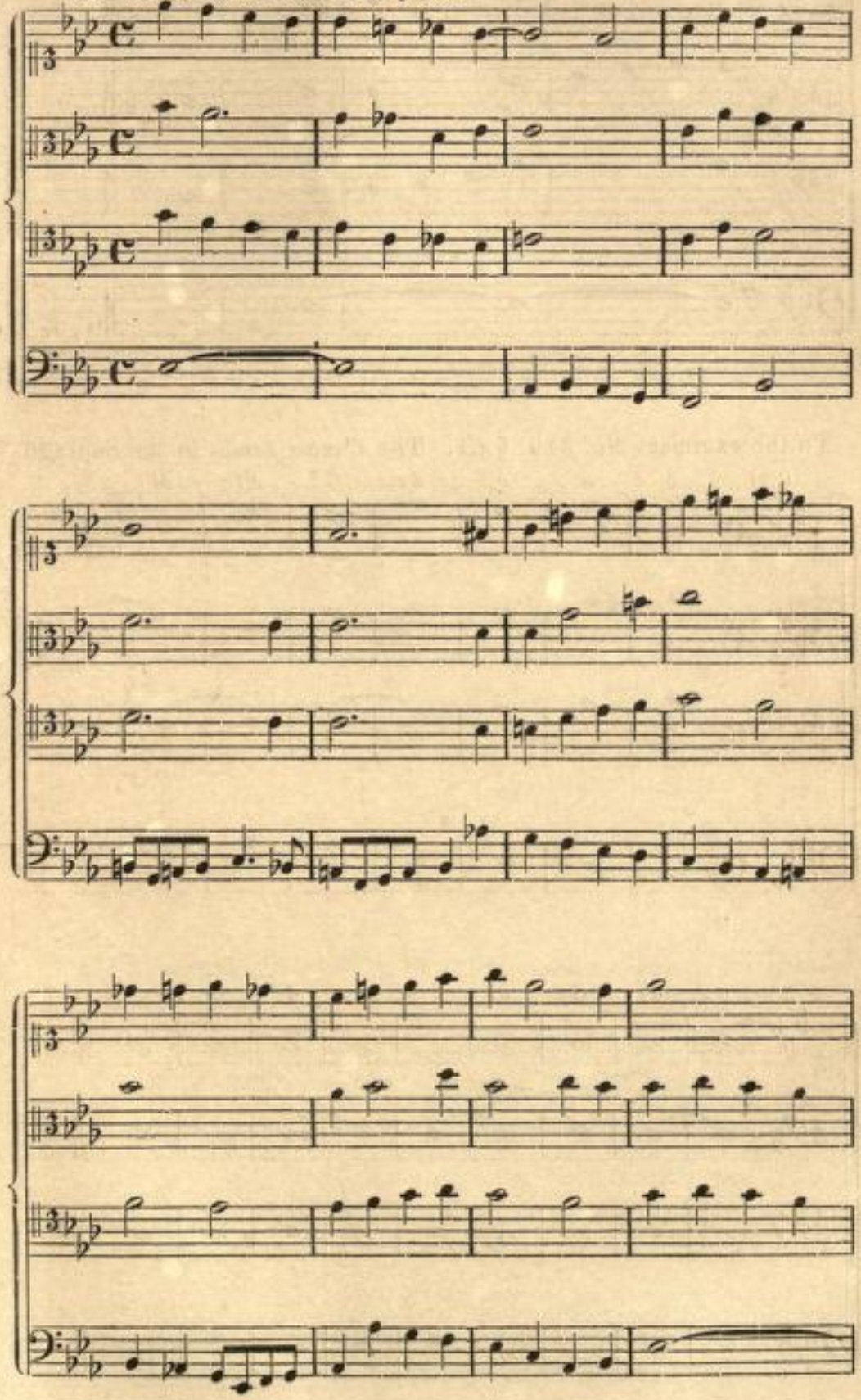
To the exercises No. 294, § 56.

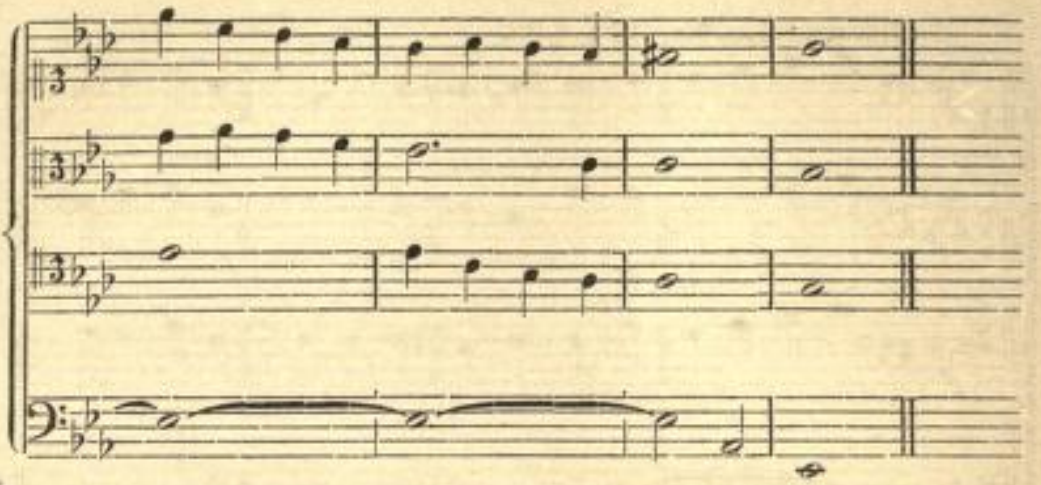




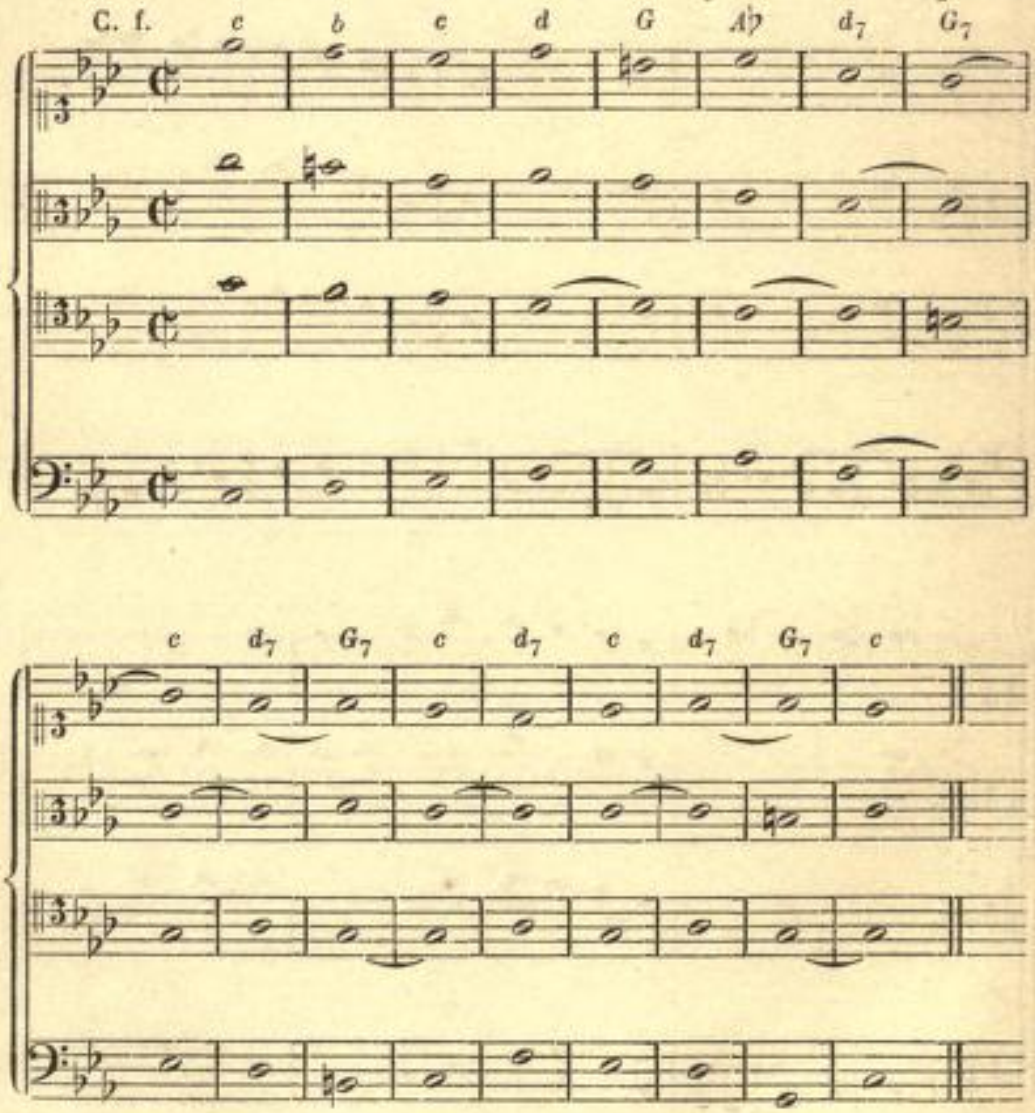


To the exercises No. 309, § 58.

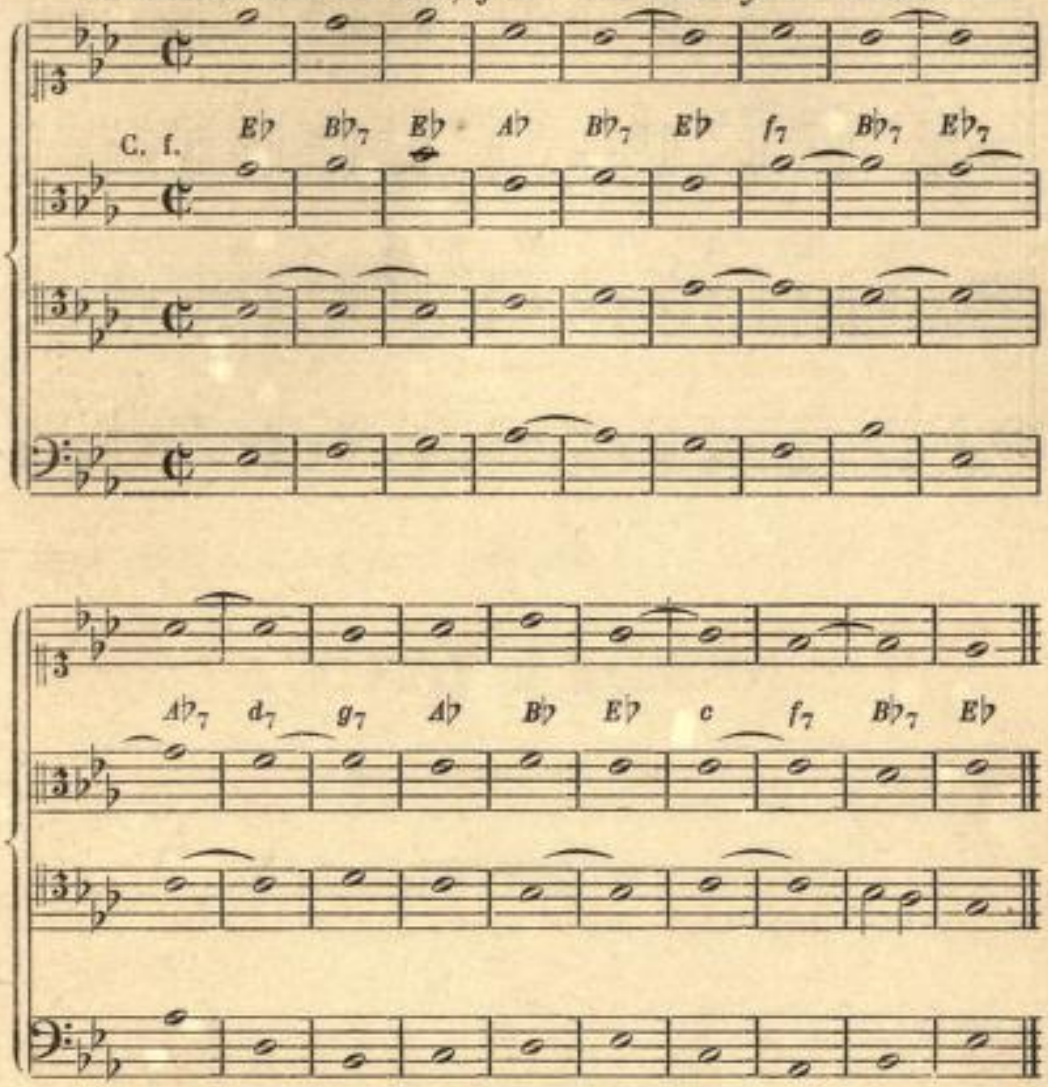




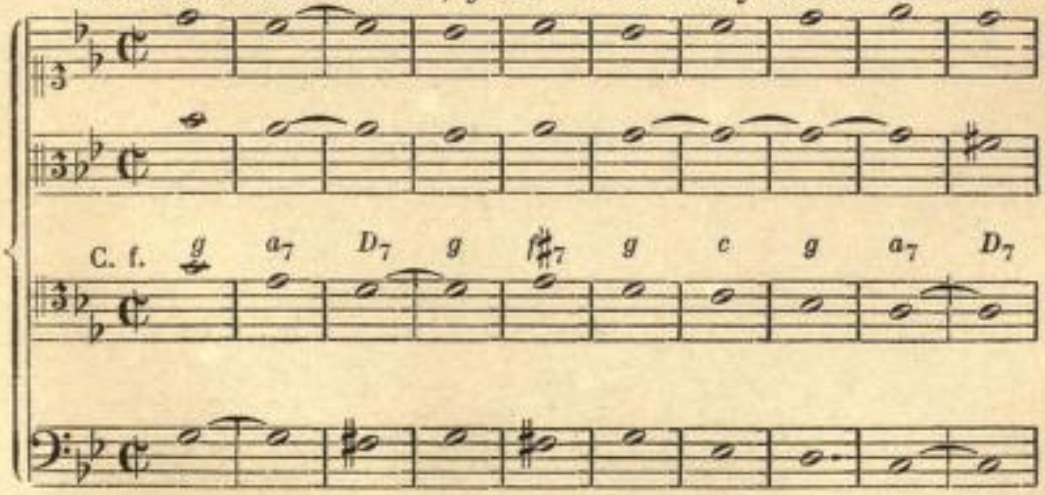
To the exercises No. 349, § 61. The *Cantus firmus* in the Soprano.

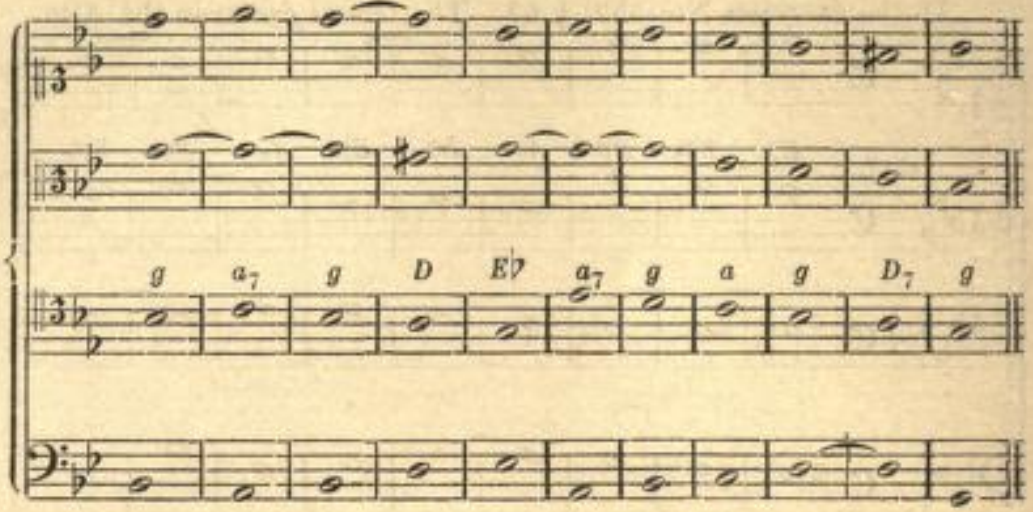


To the exercises No. 352, § 62. The *Cantus firmus* in the Alto.



To the exercises No. 353, § 62. The *Cantus firmus* in the Tenor.




g a7 g D E♭ a7 g a g D7 g

EXPLANATORY

REMARKS AND SUGGESTIONS

FOR THE WORKING OF THE EXERCISES

IN THE

MANUAL OF HARMONY

WITH SPECIAL CONSIDERATION

FOR SELF-INSTRUCTION

BY

S. JADASSOHN,
PROFESSOR AT THE ROYAL CONSERVATORY OF MUSIC IN LEIPZIG.

THIRD EDITION.

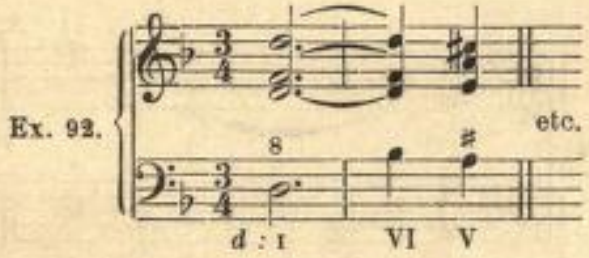
Repeated inquiries in regard to some of the most difficult exercises in my Manual on the part of those teaching themselves, have induced me to publish the following Appendix: it contains explanations and suggestions, such as I am accustomed to use in instructing my Harmony pupils in the Royal Conservatory. These hints may perhaps prove an aid to teachers and a welcome guide to pupils.

Leipzig, October 1888.

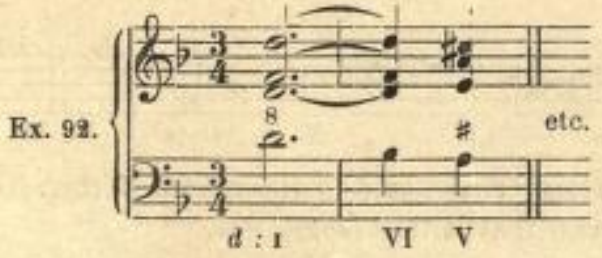
S. Jadassohn.

Hints for the Working of the Exercises of the Manual of Harmony, with special Regard to Self-Instruction.

To § 31, Page 38. The triad can also be used without the fifth in four-part harmony, as has been already shown in Ex. 67, Bar 5. Hence Ex. 92 could also begin as follows:

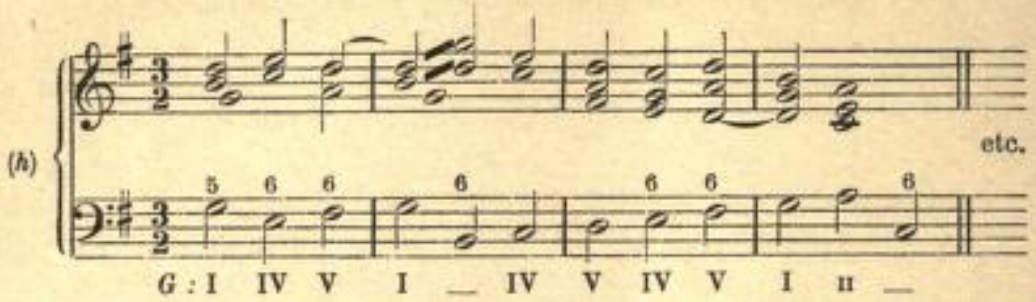


This, indeed, frequently becomes necessary for the correct progression of the voices. (Compare Ex. 67, Bar 5). The Tonic Triad in Ex. 92 could not contain the fifth, if the Bass should begin on the upper *D* and the octave of the fundamental be given in the Soprano.



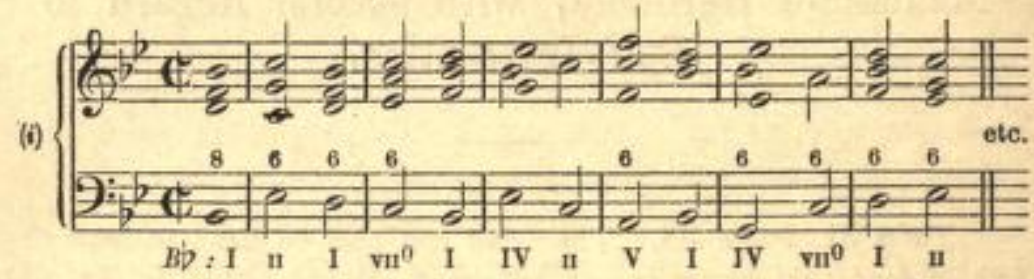
To § 34, Page 50. "More difficult Exercises", 118[b]. The second of these exercises (*h*) should begin as follows:

NB.

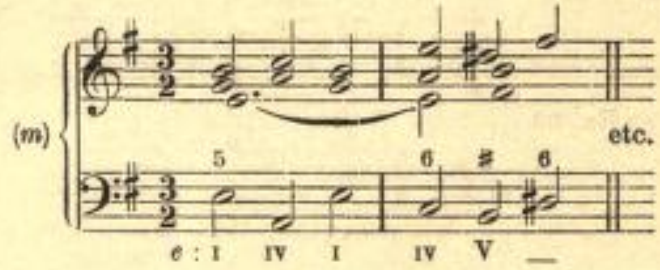


NB. In the second bar the progression of the Soprano and Alto in skips occurs within the same chord and is therefore good.

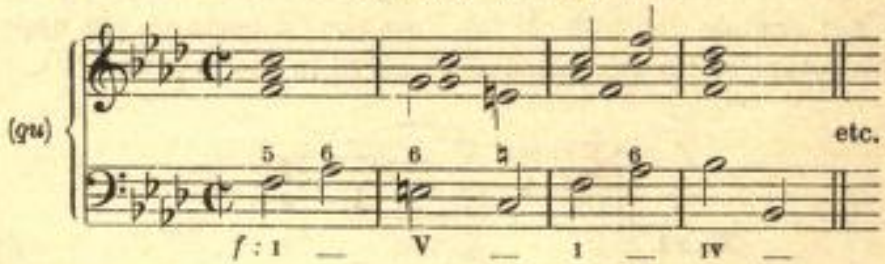
The third exercise (*i*) would begin:



The sixth exercise (*m*) would begin:



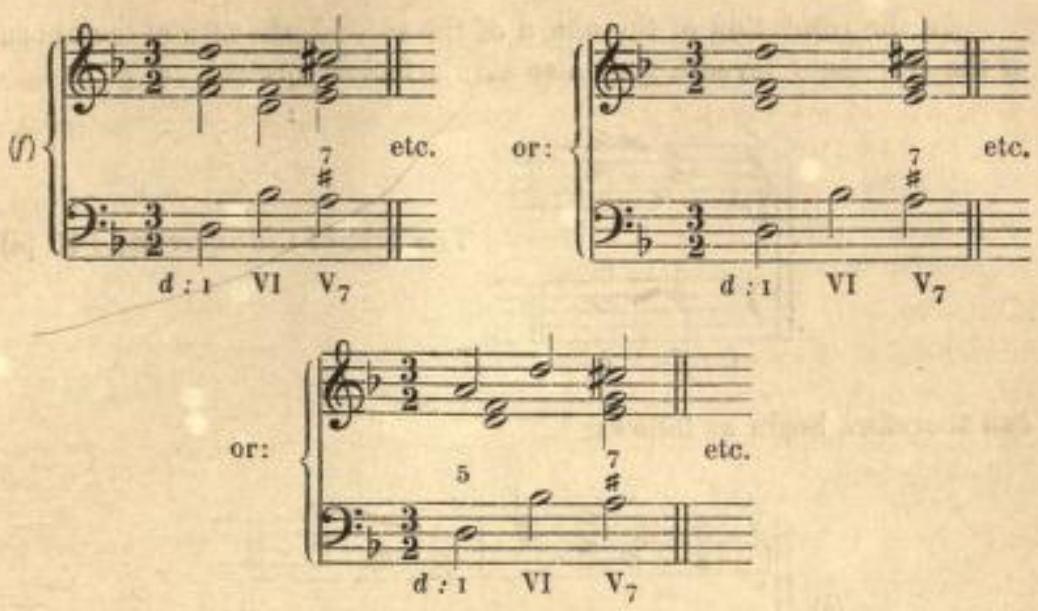
The last of these exercises (*qu*) would begin:



The doubling of the third in the chord of the sixth must always be avoided, when that is the *leading tone*.

To the Exercises 137, § 37, Page 60.

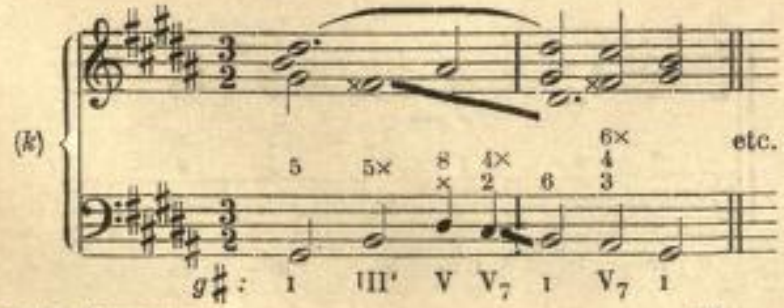
The sixth of these exercises (*f*) can begin as follows:



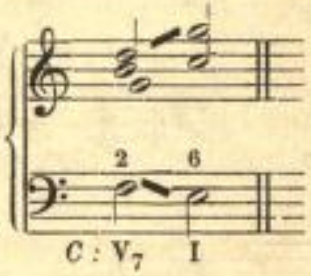
The last of these exercises will begin as follows:

To § 38, Page 64, Ex. 142, Bar 6 (f)

In this case the leading tone in a middle voice can also descend, because concealed consecutive fifths do not ensue. The first of the exercises 145 (*k*) Page 67, can therefore begin as follows:

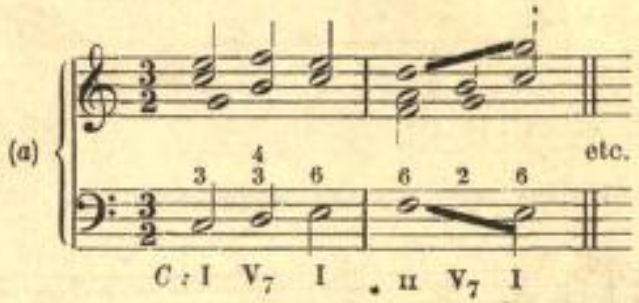


In the resolution of the chord of the second, the fifth of the chord of the Dominant seventh may also skip a fourth upward, e. g.:

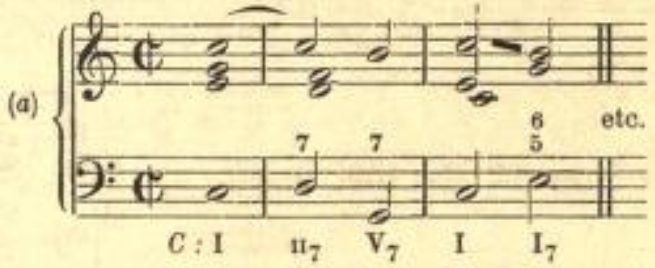


The first of the exercises 145 (*a*)

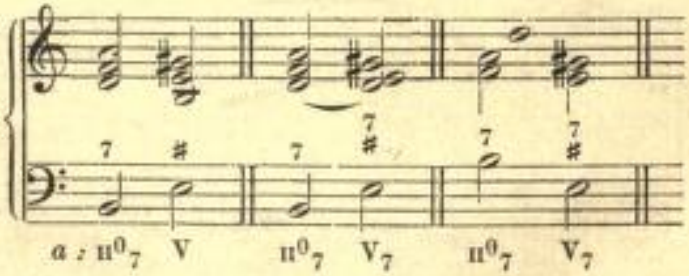
can therefore begin as follows:



To the exercises 170, § 41, Page 77. In all triads, the seventh can follow the octave of the fundamental without preparation: therefore the first of these exercises (*a*) can begin as follows:



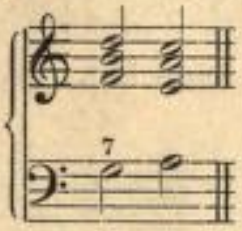
To § 42, Pages 78 and 79. The chord of the seventh on the second degree resolves into the dominant triad or, with stationary third, into the chord of the Dominant seventh. The fifth of the chord of the seventh on the second degree must always descend, in these resolutions, in order to avoid the augmented second upward; e. g.:



The resolution of the chord of the seventh on the seventh degree in the minor scale is always non-cadencing. See Examples 179, 180, 181 and 182, Pages 81, 82 and 83.

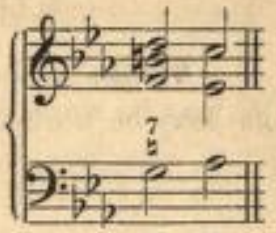
To § 44, Ex. 187, Page 87. The pupil will notice from Ex. 187, that, in four-part harmony, the chord of the Dominant seventh in the fundamental position must always be given *complete in all its intervals*, when it resolves into the triad on the sixth degree. In connecting these two chords in the minor scale, the third of the triad on the sixth degree must always be doubled.

In Major:



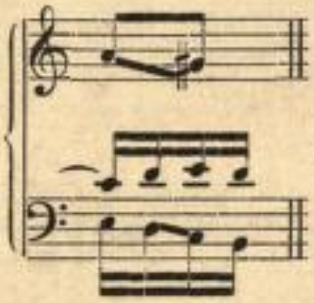
$C: V_7$ VI

In Minor:



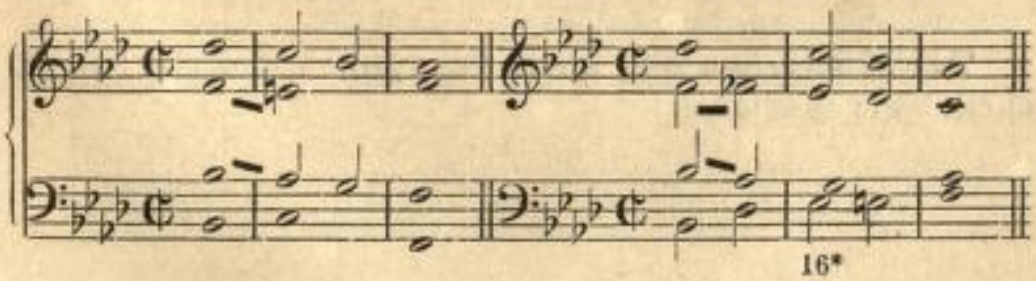
$c: V_7$ VI

To § 46, Ex. 203, Page 97. MOZART, however, in the fugue of the *C* Major Fantasia, Bar 8, has written consecutive fifths of this kind, even in three-part harmony, which, with reference to the prohibitions in four-part harmony, demands still greater foresight. Compare the following passage:

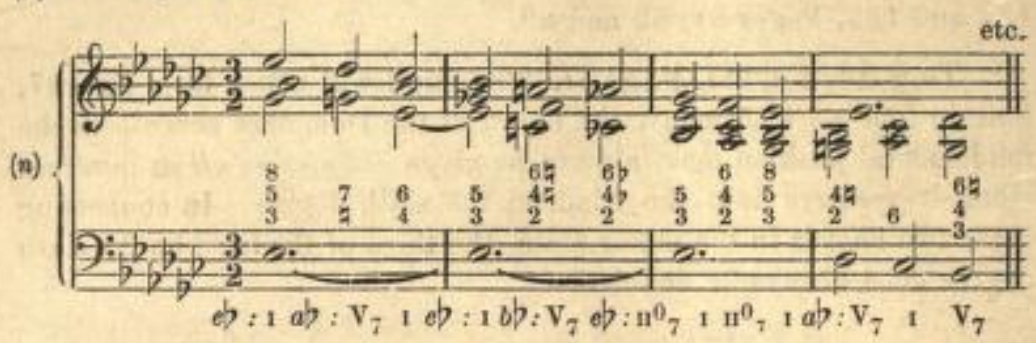


. The effect of these consecutive fifths between Soprano and Bass is, in this exceptional case, excellent.

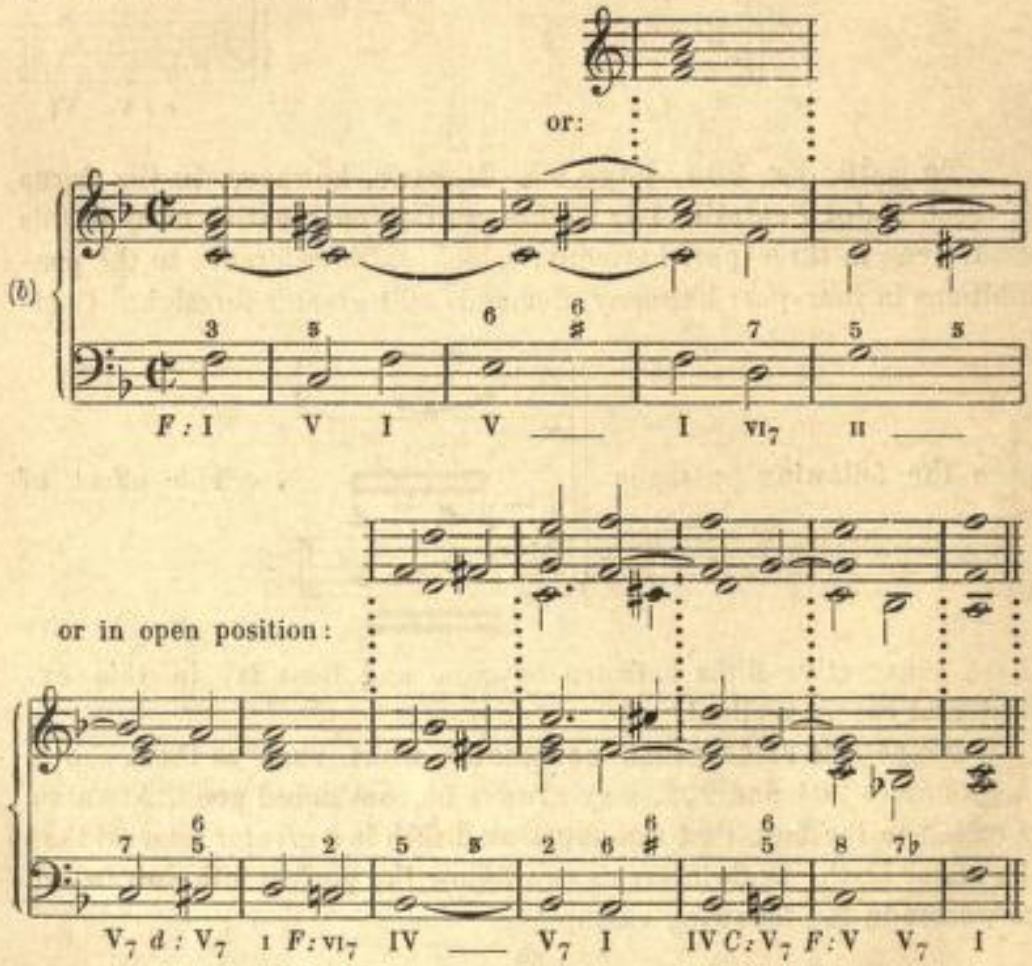
Hence it is evident that, consecutive fifths, such as those shown in Examples 201 and 202, may always be considered good. Attention is called to the fact, that the augmented fifth is a greater interval than the minor sixth. Both intervals can follow the perfect fifth downward, as we see in the following examples.



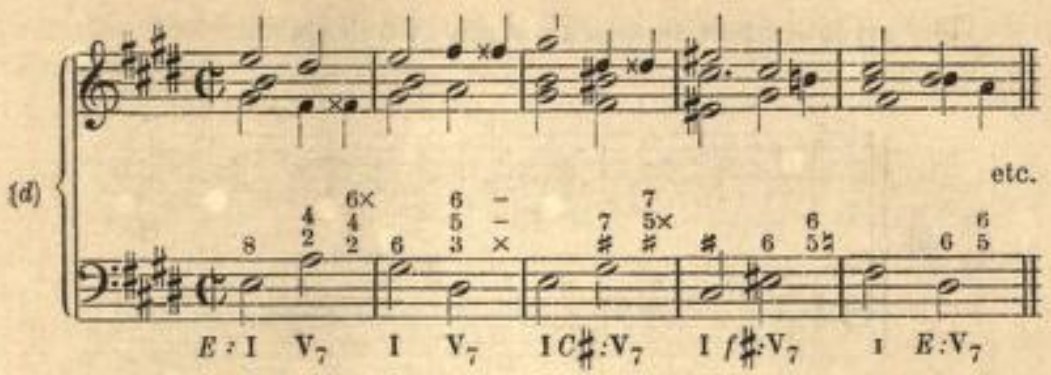
To the Exercises 207, § 47, Page 99. The thirteenth exercise (*n*) can begin as follows:



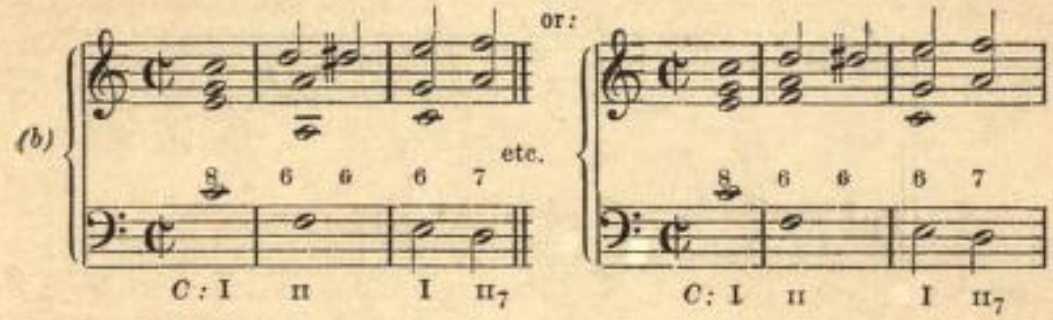
To the Exercises 217, § 48, Page 105. The second exercise (*b*) may be worked as follows:

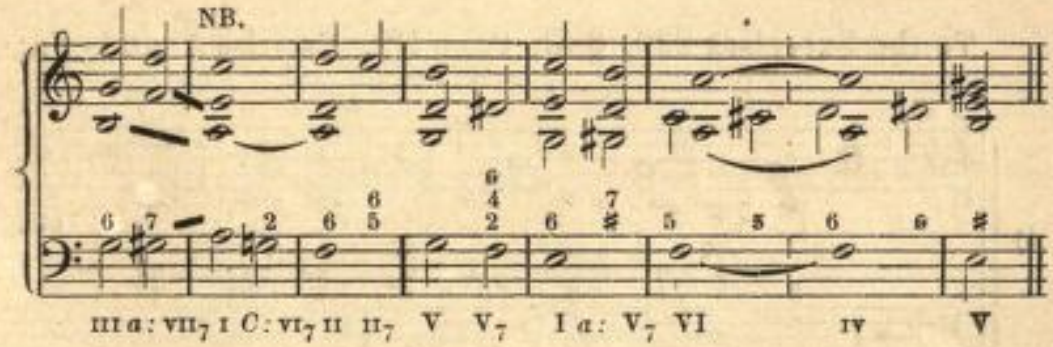


To the Exercises 222, § 49, Page 110. The fourth exercise (*d*) can begin as follows:



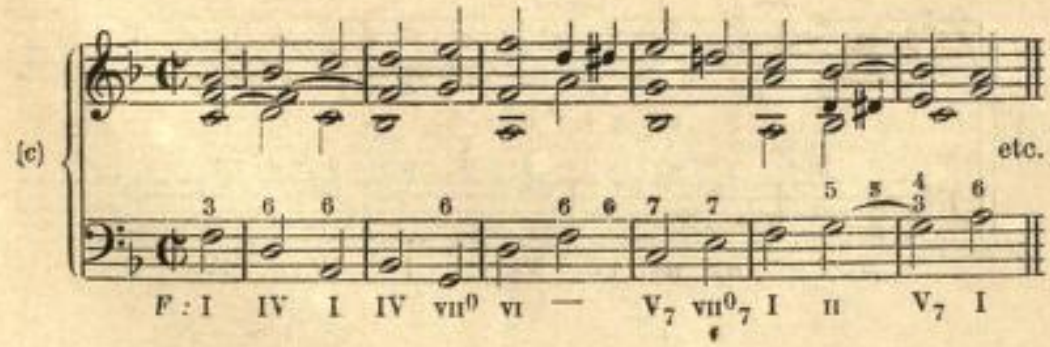
To the Exercises 225, § 50, Page 113. The second exercise (*b*) can begin as follows:



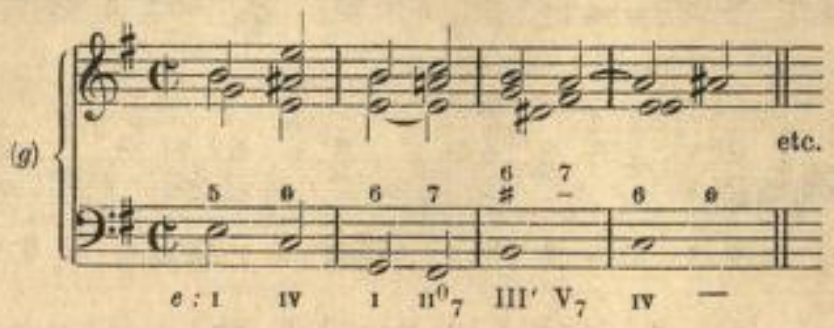


NB. Such progressions are found with the best masters in pure writing. *They are always allowable, when the Bass goes in contrary motion.*

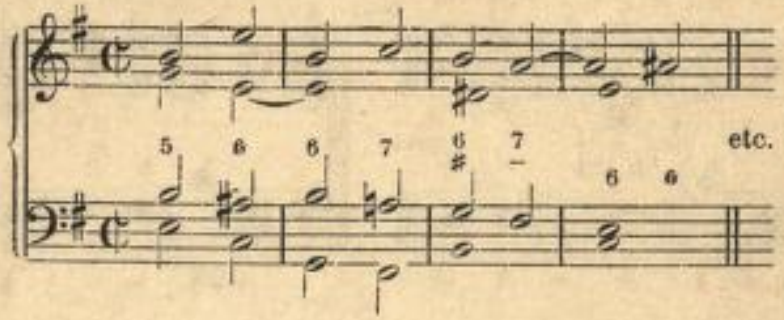
The third exercise (*c*) can begin as follows:



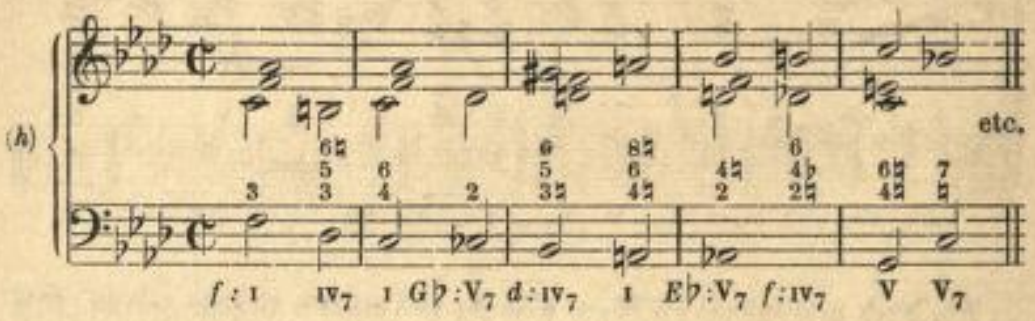
The seventh exercise (*g*) can begin as follows:



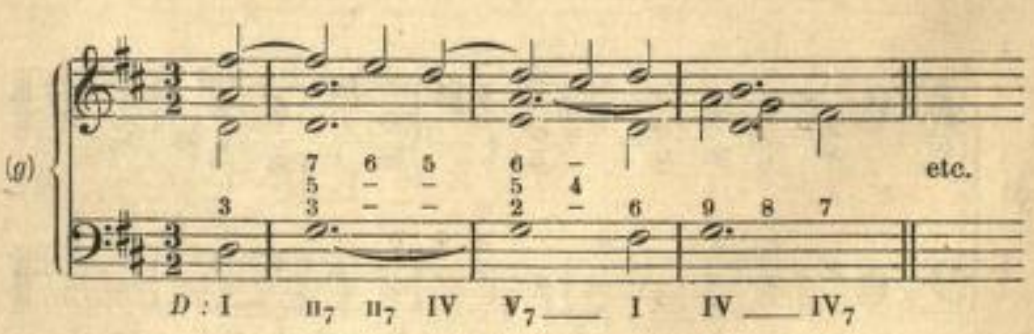
or in open position:



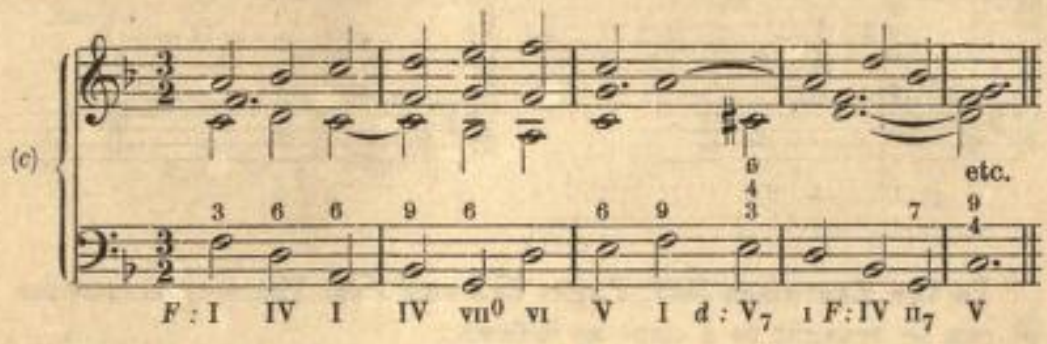
To the Exercises 239, § 51, Page 119. Exercise *h* will begin:



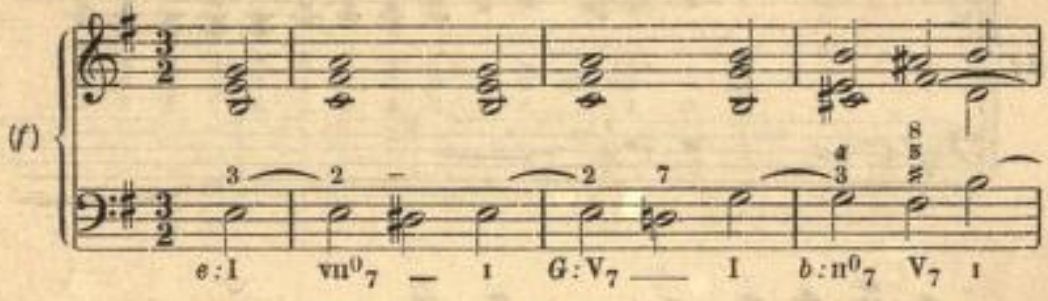
To the Exercises 275, § 54, Page 138. Exercise *g* will begin as follows:

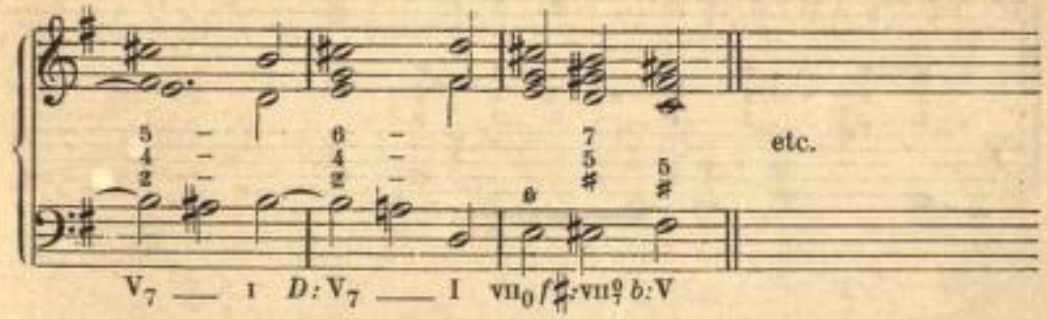


To the Exercises 294, § 56, Pages 148 and 149. Exercise *c* might begin as follows:

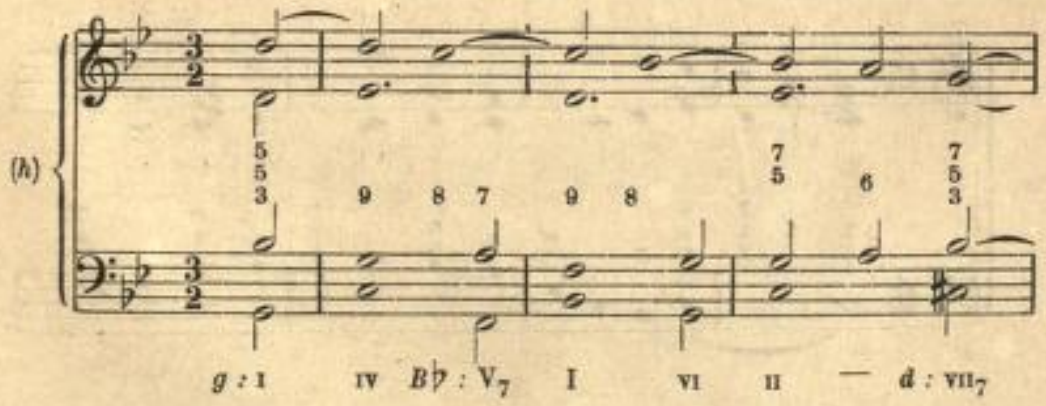


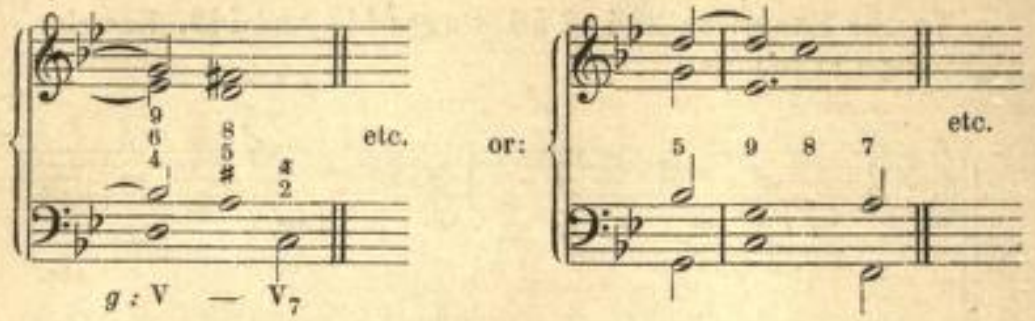
Exercise *f* can begin as follows:



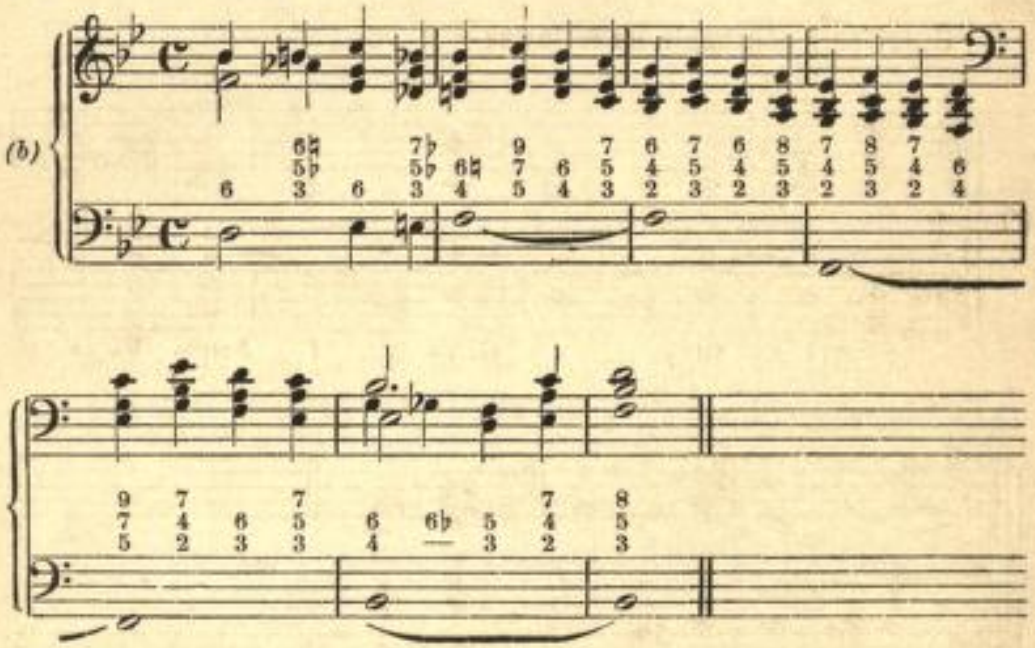


Exercise *h* can begin:

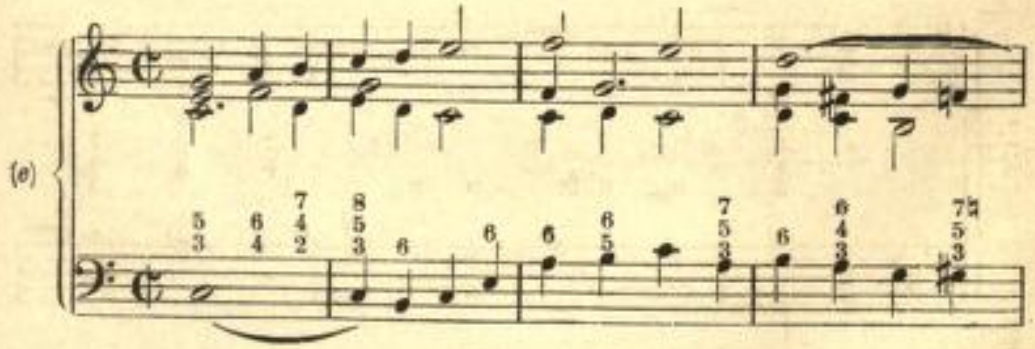


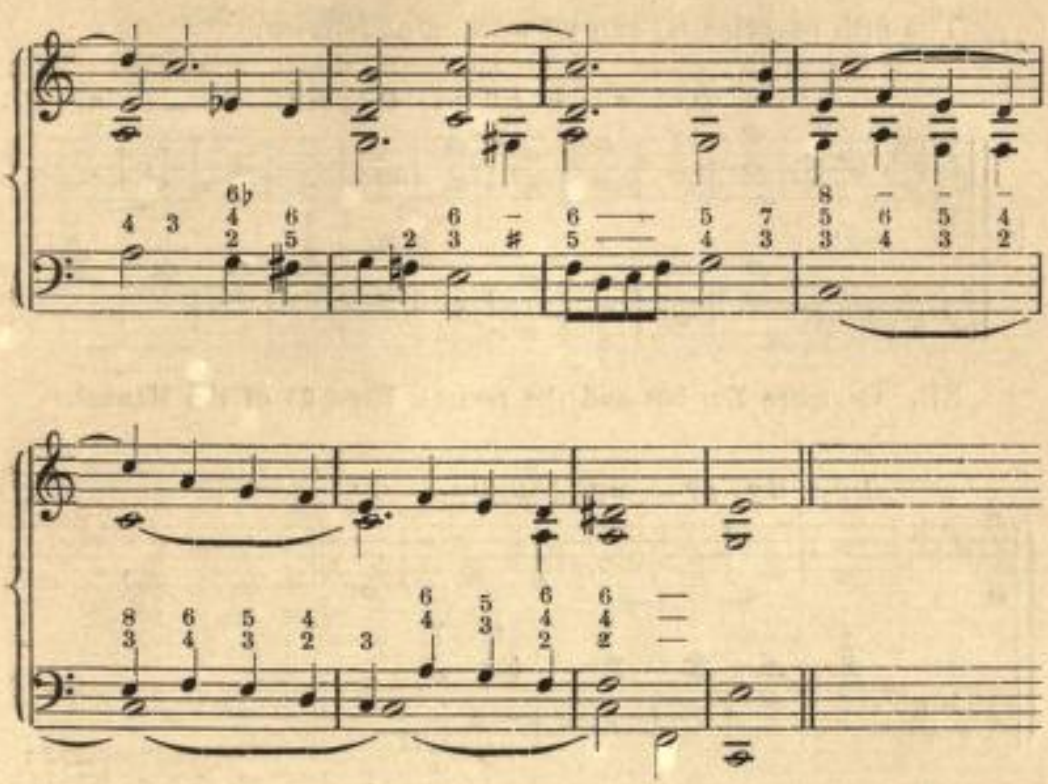


To the Exercises 309, Pages 155 and 156. The second exercise (*b*) can be brought to a close as follows:

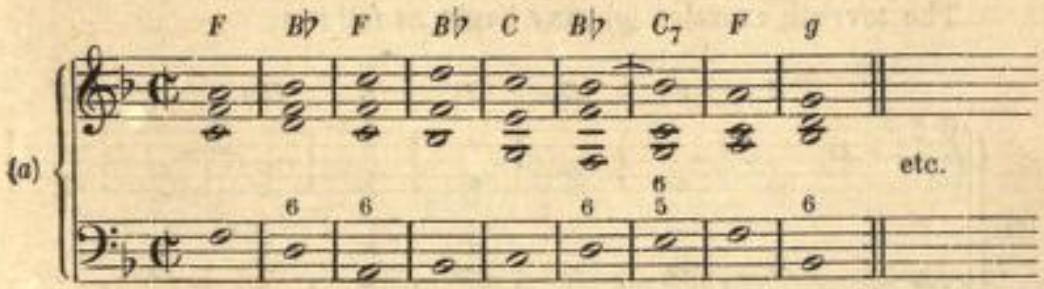


To the Exercises 309, § 58, Pages 155 and 156. Exercise *e* can be worked as follows:

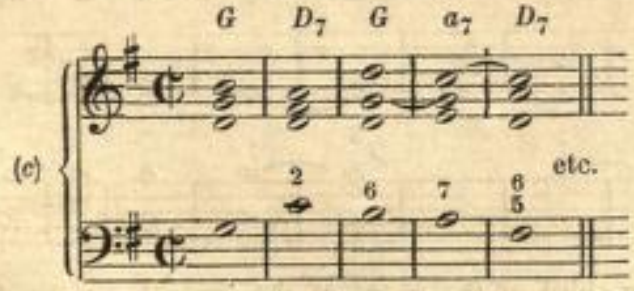




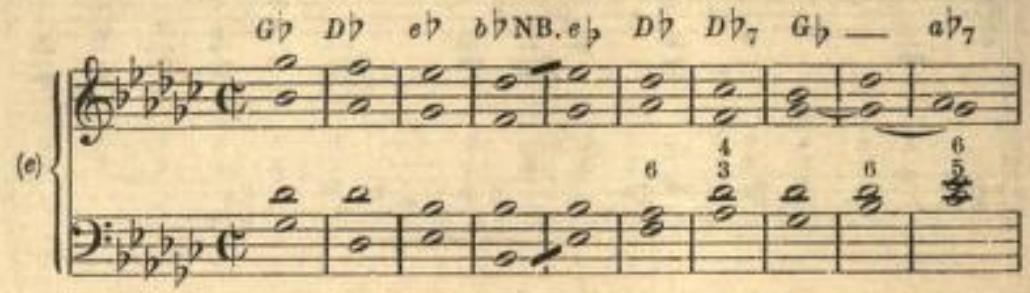
To the Exercises 349, § 61, Pages 174 and 175. The first of these (*a*) can begin as follows:



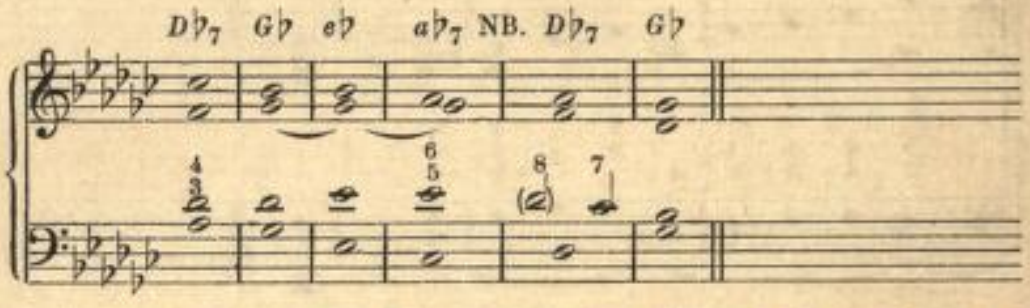
The third exercise (*c*) can begin as follows:



The fifth exercise (*e*) can be worked as follows:

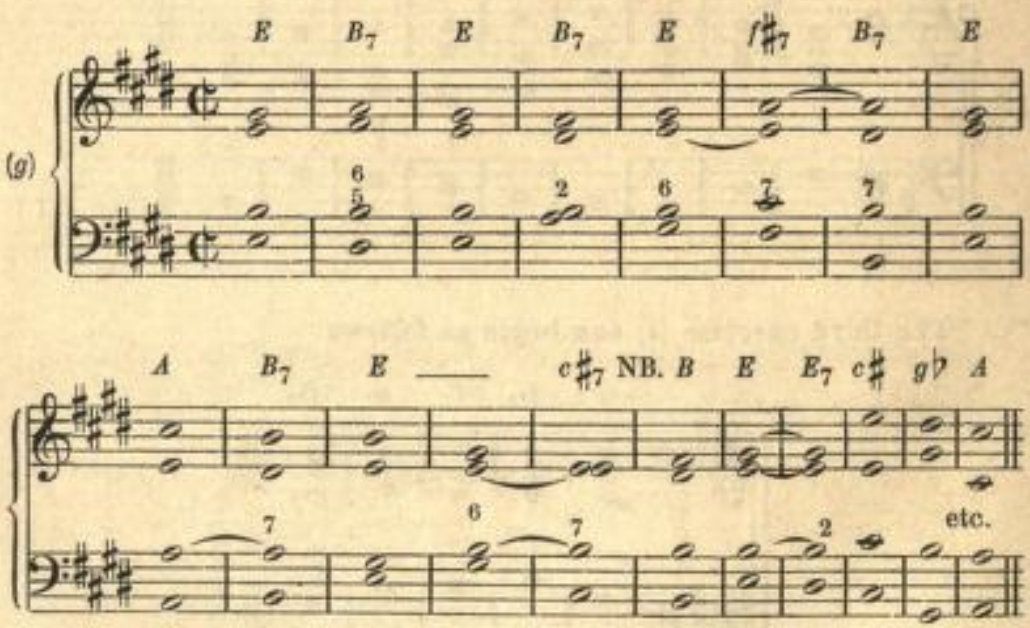


NB. Compare Ex. 59b and the remark Page 23 of the Manual.



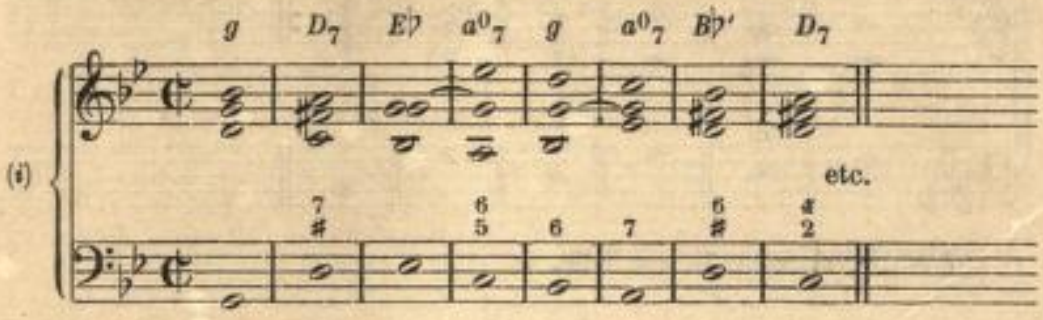
NB. The octave may either precede the seventh or enter freely by a skip, in contrary motion to the Bass.

The seventh exercise (*g*) may begin as follows:

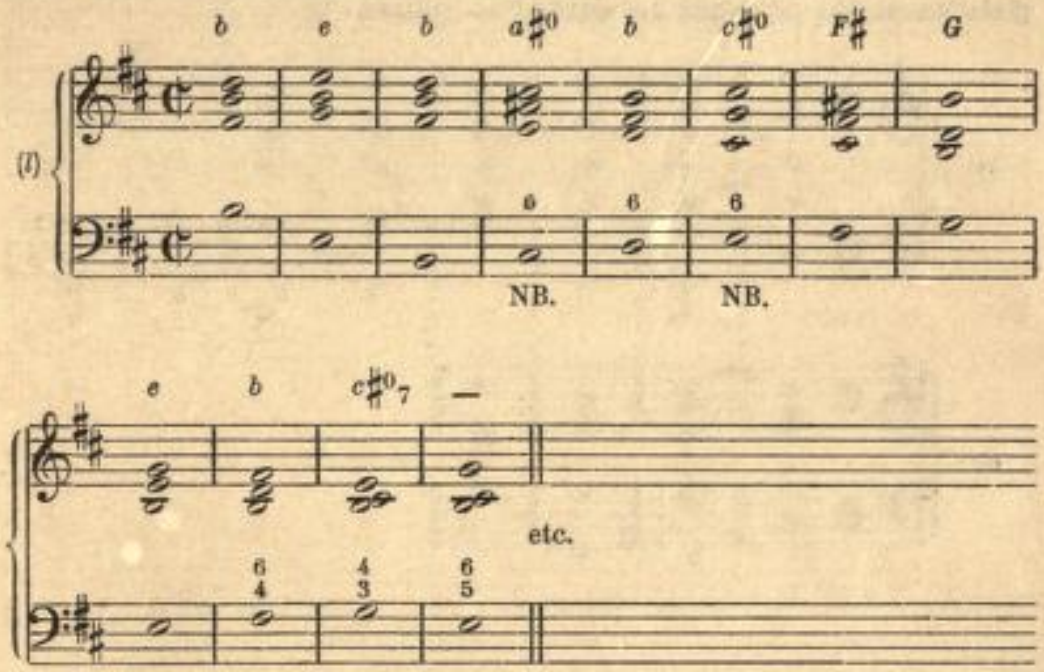


NB. The third of the chord of the seventh can be doubled, when it is not the leading tone. See remark, Pages 54 and 55 of the Manual.

The ninth exercise (*i*) can begin as follows:

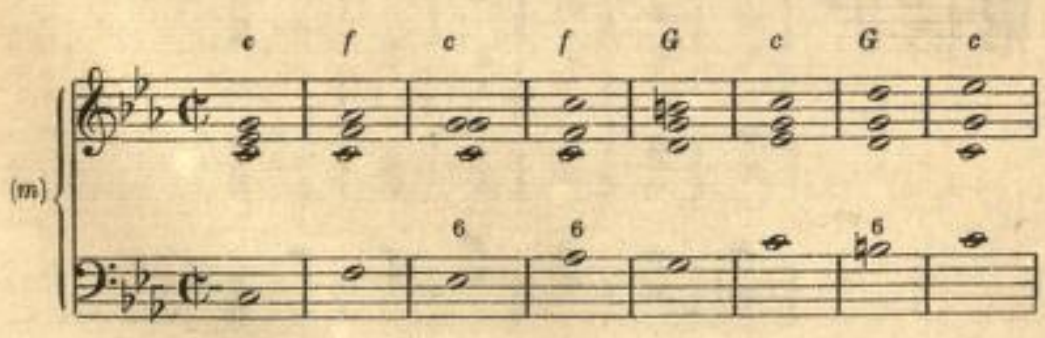


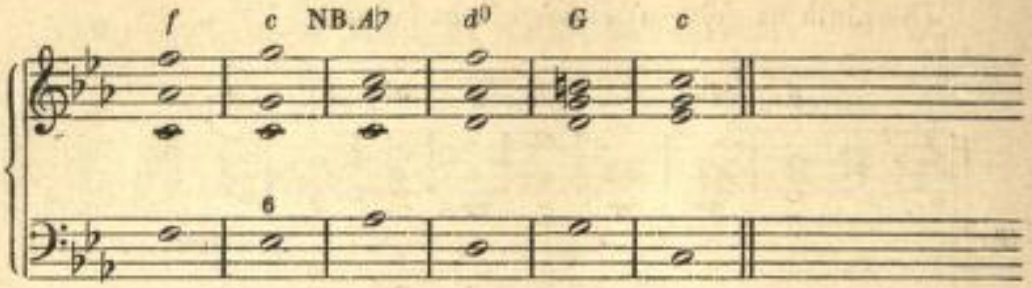
The eleventh exercise (*l*) can begin:



NB. The best position for diminished triads is that of a chord of the sixth.

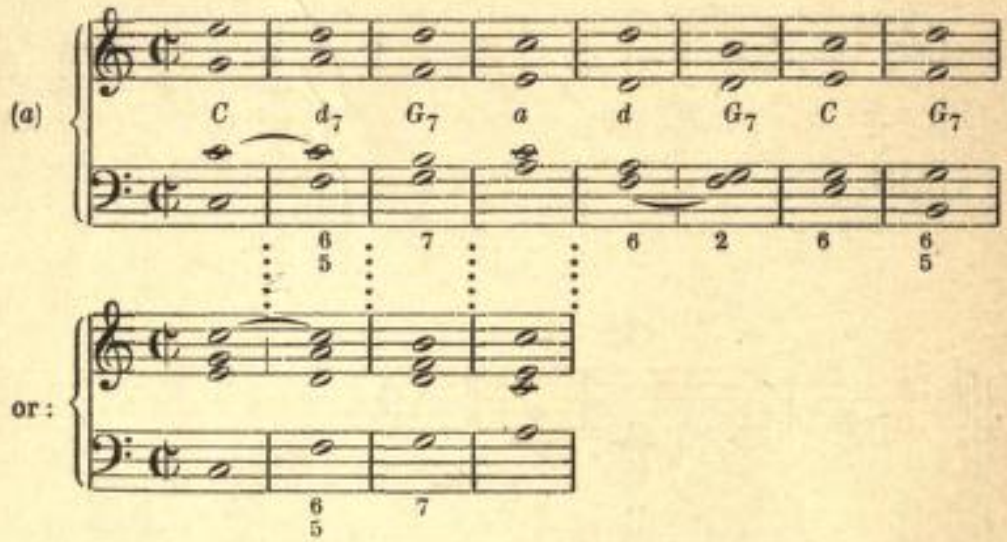
The twelfth exercise (*m*) may be worked as follows:

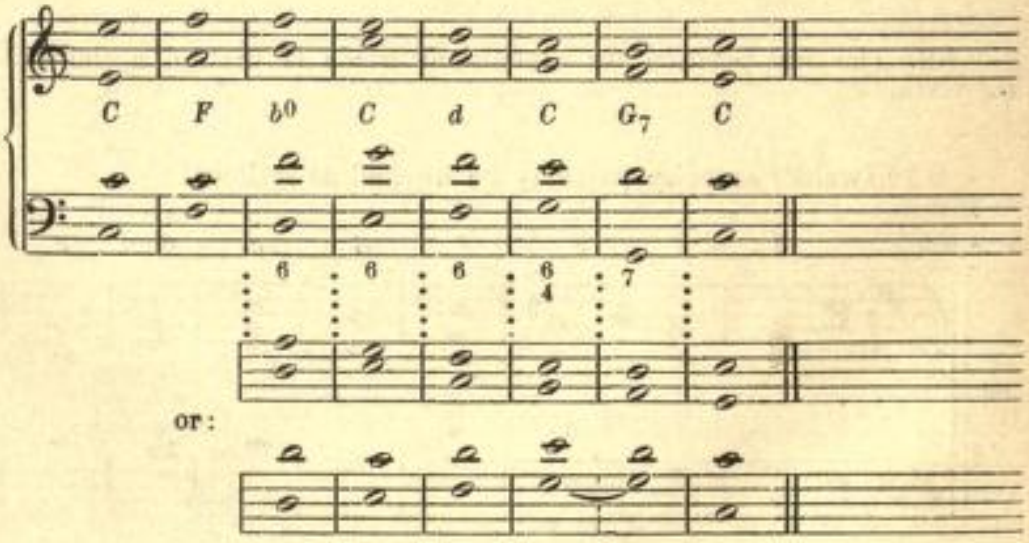




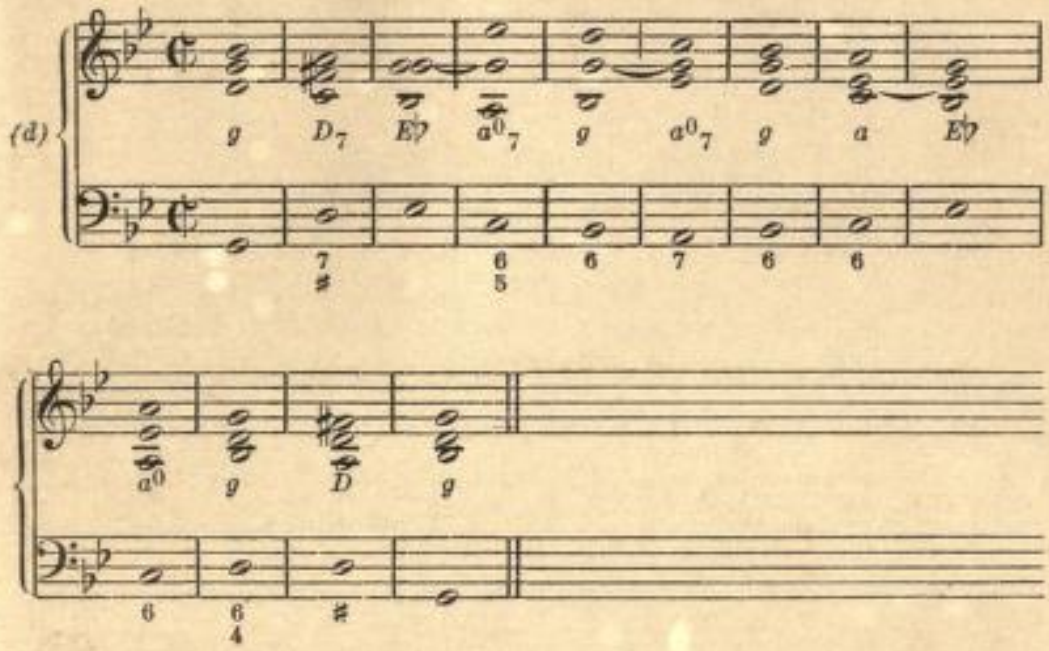
NB. Triad without the fifth.

To the Exercises 352, § 62, Pages 176 and 177. The first of these exercises (*a*) might be worked as follows:





To the Exercises 353, § 62, Page 177. The fourth of these exercises (*d*) is to be worked as follows:



ALPHABETICAL INDEX.

Printed by Breitkopf and Härtel, Leipzig.