

How to Observe
Harmony



BY JOHN CURWEN



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TWELFTH EDITION.

HOW TO OBSERVE HARMONY.

With Exercises in Analysis.

BY

JOHN CURWEN.



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NOTICE.

The first edition of "How to observe Harmony" was published in September 1861. It was the result of original investigation in the compositions of Handel, Haydn, and Mendelssohn. Of course it did not show anything new in Harmony, but it showed the necessity of exhibiting the well known habits of good composers under a new light, by means of a new Theory, and with a new nomenclature. The educational facilities which it offered for the studying of Harmony were eagerly seized by our Tonic Sol-fa friends. Within 10 years 800 students had wrought through the exercises, more than half of whom had obtained Honourable Mention in the *Reporter*, for the accuracy of their work. Even students who had not cared for our instructions in Singing and the use of instruments, were attracted to our method by the Harmony Courses. In one institution alone (the Andersonian University, Glasgow) about 293 students have, in four years, worked the exercises in both notations. They use both notations because, while the Sol-fa notation shows the nature and relation of the chords better, the staff notation in short score, displays more clearly, to those accustomed to it, the distribution and the relative motion of the parts.

This practice of Harmony Analysis, led many pupils (without my intending it) to attempt Elementary Composition. It seemed of no avail to show them the difference between analysing a picture, and painting one, between copying an architectural plan, and designing one. I was obliged to try and guide this new ambition, guarding it from at least gross errors. This led to my publishing the "Construction Exercises" which form part of my "Common-places of Music." Since the early chapters of these were published in a preliminary form (A.D. 1867,) 388 students have entered the course, and 135 of them have obtained Honourable Mention. These studies have again created a demand for a very much improved system of Observation and Analysis. Students feel that if they had observed more fully, and especially if they had observed the chains of progression, and the relations of phrase and cadence, as well as the chords, they would have been saved from many blunders in their early attempts at Elementary Composition. All this knowledge

which young composers desire is exactly that which will be of use to the intelligent singer. It will enable him to sing more correctly, more confidently, and with a much greater fullness of enjoyment.

These incidents and reflections have led me to the present work, in which I have been very greatly assisted by those friends who are constantly engaged in correcting exercises. Our experience has suggested the importance of dividing the Analysis Course into two parts. It is easy to see in the case of many students, before they are half through the exercises, that they will get confusion of thought, instead of knowledge, by going on to the end. It is better that they should go back again, and cultivate accuracy of observation and attention by means of new exercises on those first principles which they have failed to apprehend.

The first eight steps, including the main principles of Harmony, form the "Pass stage." The remaining steps are called the "Honourable Mention stage." In our College Courses, every student who reaches the end of the "Pass Stage," without showing proofs of sufficient care and correctness, is required to go through the whole or an appointed part of the "Pass Stage" again, with a different set of exercises. When he can do this satisfactorily, he is allowed to "pass" to the next stage. Honourable Mention is given in the *Tonic Sol-fa Reporter*, at the end of the course, to those who have obtained a certain proportion of the highest possible number of marks. These Courses are carried on through the post. The dates at which exercises should be sent to the Secretary are given in the Calendar of the College, and fuller particulars appear from time to time in the *Tonic Sol-fa Reporter*. Teachers who have themselves obtained Honourable Mention can send up certain testing exercises of their pupils at the close, for the Honourable Mention examination. The Secretary of the Tonic Sol-fa College, 27, Finsbury Square, E.C., is always ready to give information.

My thanks are due to B. St. J. B. Joule, Esq., to Edwin Monk, Esq., and to Messrs. Novello, Ewer, & Co., for permission to use their chants and tunes.

I trust that this new work will help yet further to popularise the delightful study of Harmony.

November, 1872.

JOHN CURWEN.

PREFACE TO THE SIXTH EDITION.

MR. CURWEN had for some time meditated an improved edition of "How to Observe Harmony," but illness and death prevented the accomplishment of his wish. The revision has, therefore, fallen upon myself, with the able assistance of Mr. Geo. Oakey, Mus.Bac. Valuable hints have also been received from Mr. Robert Griffiths, based on his experience of the use of the book in the examinations of the Tonic Sol-fa College; and from Mr. W. Litster, of Aberdeen.

In several respects the revised edition is made more handy and clear. An alphabetical index has been added, as well as a page giving "Leading Definitions" and "Rules for Writing Analysis," all of which will save the time of the student, and help him to be accurate.

An Appendix of difficult cases of analysis from leading composers has been added. The

analysis of each quotation is given and discussed. These examples will anticipate many of the difficulties to be met with in the analysis of modern music.

Two slight alterations in the method of analysis have been made. First, part-pulse fore-strokes are now to be numbered as well as full-pulse. Second, full-pulse after-strokes are no longer to be numbered. Small letters are used instead of capitals for the signs of all the incidentals.

The text has been revised throughout, and sentences which caused confusion have been made more clear. The distinction between 2nds and 9ths has been more accurately drawn. The course of exercises has also been to some extent shortened and simplified.

April, 1831.

J. S. C.

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LEADING DEFINITIONS.

1. *Consonant chords*.—A root with its third and fifth (p. 2).
2. *Major and Minor chords*.—Those in which the third nearest the root is respectively major and minor (pp. 2 and 28).
3. *Bonding of chords*.—The uniting of adjacent chords by a tone common to both (p. 4).
4. *Dissonance*.—Two tones next each other in the scale sounding together.
5. *Discord*.—A chord with one or more foreign notes added to it becoming an integral part of the combination.
6. *Cadence*.—The two closing chords of a musical division or section (p. 8 and 18).
7. *Constituents of chords*.—The root, third, and fifth of a consonant chord; and in addition the 7th, 9th, &c., of a discord.
8. *Distribution of chords*.—The arrangement of the constituents as to distance from each other.
9. *Position of chord*.—A statement as to which constituent is in the bass (p. 8).
10. *Similar motion*.—Two or more parts moving parallel to each other.
11. *Contrary motion*.—Two or more parts moving in opposite direction.
12. *Oblique motion*.—A part repeating a note, while another part or parts move from or towards it.
13. *Weak-pulse cadences*.—The final bass note being on a strong pulse, while one or more upper parts are not completed until the weaker part of the measure.
14. *Sequence*.—A repetition at a different part of the scale of a passage of melody or harmony.
15. *Bye Tones*.—A new note or notes of a chord restruct on the after part of a pulse while the remaining notes of the chord remain undivided (p. 39).
16. *Ornamental tones*.—Bye-tones (p. 39) and consonant passing-tones (p. 40).
17. *Incidentals*.—Tones foreign to a chord, whether struck on the first or second part of a pulse, or on a strong or a weak pulse.
18. *Forestroke*.—A dissonant or foreign tone struck on a strong pulse, or on the first part of a pulse.
19. *Afterstroke*.—A dissonant or foreign tone struck on a weak pulse, or the second part of a pulse.
20. *Constitution of chord*.—A statement as to which constituents are doubled or omitted (p. 43).
21. *Crowning of chord*.—A statement as to which constituent is in the highest part (p. 45).
22. *Transition*.—Passing to a new key.
23. *Modulation*.—Passing to a new mode—major to minor, or vice versa.
24. *Transitional Modulation*.—Passing at once to a new key and a new mode.
25. *Cadence Transition* (with or without modulation).—Change in approaching a cadence, not extending backwards beyond the fourth-last chord.
26. *Extended Transition*.—Change of key extending backwards beyond the fourth-last chord of a cadence, or forwards into another section, or including a whole section, or more than four chords in any part of a section.
27. *Passing Transition*.—Short change of key in the beginning or middle of a section.
28. *Seconds and Ninths*.—In the primary form (p. 5) discords of this class are called Seconds; in the secondary and tertiary forms they are called Ninths, whether resolved upward or downward. See pp. 101 and 102.

RULES FOR WRITING ANALYSIS.

(For additional rules see p. 110.)

1. The letters which represent chords to be in capitals—D, S, &c.
2. Positions of chords to be marked by a small letter, as D^b, S^c, &c. The a position is taken for granted unless any other position is marked.
3. The forms of printed characters to be used in writing, rather than current hand.
4. The duration of each chord to be expressed by the ordinary Tonic Sol-fa time marks.
5. When a chord is struck several times in a measure it need not be renamed so long as the bass remains unaltered. The chord should, however, be renamed on the first pulse of each measure, unless the bass is a continued note.
6. All discords (see definition 5), to have the root-distance number of the dissonance placed at the upper left hand corner of the chord name. For example: 7S, 7R, 6S.
7. Incidentals, such as bye-tones, passing-tones, &c., to be marked in small letters underneath the chord name. For example:

D	S
2	bye
p	p
8. Two or more incidentals occurring in the D same pulse in different parts, to be placed one o under the other. For example: p
9. Two or more incidentals following one another in the same part to be marked side by side, with the sign "&" between. For example: D

o	p
o	p
10. Consonant passing-tones (p. 40) to be distinguished from ordinary passing-tones (p. 67) by the letter c. Thus—c.p.
11. Continuous passing-tones (p. 72) to be distinguished by the letters cn. Thus—cn.p.
12. Afterstrokes, whether full or part-pulse, to be marked merely by a small letter under the chord name. See Appendix, ils. 287 and 249. [N.B.—But afterstrokes must be distinguished from discords. See definition 5, and rule 6. Compare il. 249, pulses 2 and 4 with il. 196, pulses 2, 4, & 8.]
13. Forestrokes, whether full or part-pulse, to be marked by a small letter, as h, o, uo, uf, or v. See ils. 119-123 and 165-171. The root-distance number to be given in all cases. [Part-pulse forestrokes are numbered as well as full-pulse.]
14. Forestrokes, whether full or part pulse, occurring in the bass to be marked by the position-letters d or e, and the consonant chord on which they resolve renamed. See Appendix, ils. 241 and 246.
15. Crowning of chords marked by a small figure in the upper right-hand corner of the chord name. Thus—D³.
16. Constitution of chords marked by a small figure following the chord name. Thus—D^{bs}.
17. In Cadence and Passing Transition, however short, the chords to be always named in the real key. The chords in the new key to be enclosed in parentheses. See il. 92 and Appendix, ils. 252 and 255.
18. In Extended Transition a bridge-chord to be used, the chords being at once named in the real key. A bridge-chord (p. 48) to be used for the return. No parentheses to be used in this case. See Appendix, ils. 262 and 266.
19. In all pieces, whether in the major or minor modes, which contain modulation, the chords of the minor mode passage or passages to be underlined.
20. In a piece strictly in the minor mode throughout, the chords need not be underlined.

How to Observe Harmony.

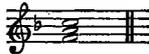
THE FIRST STEP.

1. **Harmony and Melody.**—Harmony consists of musical tones heard *simultaneously*, and Melody consists of musical tones heard *consecutively*. But harmony and melody are so closely related to each other, that in listening to a harmonized tune we can scarcely hear the one without observing the other. If we try to concentrate our attention on the tones which are struck together on any beat or pulse of the tune we find it difficult to do so without having also in mind and memory the melodic progression belonging to each tone. Hence, it has been said, that even in harmony every tone should give an account of itself, and say whence it comes and whither it goes.

2. **The Normal major consonant chord.**—Listen to illustration 1.† *

ILL. 1. KEY F.

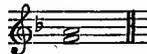
{	s	:—	||
	m	:—	
	d	:—	



How many tones did you hear? perhaps you did not notice *all* the tones. Let us sing them *consecutively* beginning at the lowest d, m, s. * Listen to them again simultaneously. How many did you hear. "I heard three." How did they sound together, well or ill? * Three tones thus sounding pleasantly together are called a "consonant chord" in its normal position. Let us analyse this chord turning to the modulator. What is the interval d m? "A third." What is the interval m s? "A third." Is there no difference between these two thirds? "One is major the other minor." St. Co. p. 46. Now be careful to notice and remember, which is the lower of the two thirds in this case? "The major third is at the bottom." Listen to il. 2. *

ILL. 2. KEY F.

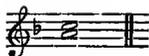
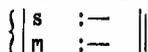
{	m	:—	||
	d	:—	



Does this major third please you? * Listen to il. 3. *

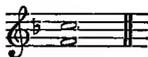
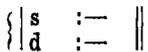
† These illustrations must be sung by select voices, while the class listens with closed books. The parts should all be sung to one syllable, for the sake of facilitating comparison. The open syllable *loo* with its purer and duller quality, will be more distinct. For the same reasons the select voices should all be of similar quality and similar degree of loudness; not one wiry the other soft, one strong the other weak. No one who has not tried it, can realise the difficulty of getting not only an equal balance of parts, but also a perfect tuning of the voices one with another. It is not fair to expect the pupils to copy by ear unless the teacher takes great pains in these respects. The teachers hand must guide the singers pulse by pulse,—so that the "attack" of each chord may be unanimous. This mark * indicates a pause while something is done. The Pianoforte or Harmonium may be used for these illustrations, but it is better to employ well selected voices.

II. 3. KEY F.



Does this minor third please? * Both the thirds please well. When your ears are a little cultivated you will distinguish between the two and will like the major third better. Chords with the major third below are called major chords. But does not this chord contain another interval? "Yes, a fifth—d to s." Now listen to il. 4, and tell me the effect of the perfect fifth. *

II. 4. KEY F.



"It is not so rich as the thirds; it is harder; it is stronger. Its two tones agree well." Then, we have in the major consonant chord, in its normal position, two *sweet* intervals,—the thirds, and one *strong, binding* interval—the perfect fifth.

a. *The Root, Third and Fifth.*—When a chord stands in this close normal position (two thirds one over the other) the lowest of its tones is called its Root, the middle tone its Third, and the highest its Fifth.

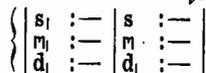
b. *The Three Major Consonant Chords.*—Let us now enquire, referring to the modulator, whether there are any other chords, in the common scale which are of the same structure. We have already studied the chord of which d is the root; now taking r for a root, could we raise the same kind of chord upon it? * You notice that r f l form a consonant chord in its normal position, but its major third is not below; and therefore it is not a major chord. Taking m for a root what observation do you make? "The same as on the chord r." Taking f for a root what kind of chord is raised upon it? "A major consonant chord like that on d." Taking s for a root what kind of chord? "The same as those on d and f." Taking l for a root what kind of chord? "The same as that on r." Taking t for a root what kind of chord? "One different from all the others; it has two minor thirds." We shall at present attend only to the major consonant chords. Which are they? "DOH, FAH, SOH." Chords are named by their roots, and in the Tonic Sol-fa method their names are always written in capital letters,—D, F, S. They are thus distinguished from the tones, the names of which are printed in small letters.

† The paragraphs on left hand page. † The same on right hand page.

c. *Summary.*—Thirds are the source of sweetness in harmony, the major third being sweeter than the minor. Fifths are the source of strength. Two thirds, one directly over the other, form a consonant chord in its normal position. Consonant chords combine sweetness and strength. The lowest tone of a chord in its normal position is called its root; the other tones are its third and its fifth. Chords which have the major third at the bottom are called major chords. There are only three such in the common scale, D, F, S.

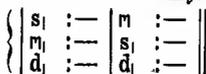
3. *Distribution of Chords.*—Listen to il. 5. How does the second chord differ from the first. *

II. 5. KEY B \flat .



"Two of its tones are raised an octave." At what interval does the third of the chord now stand from the root? Count on the modulator. "It is a tenth." And what has the fifth become? "A twelfth." This is true, but the tenth is still called the third of the chord, and the twelfth, the fifth. Listen to il. 6, and tell me how the second chord differs from the first. *

II. 6. KEY B \flat .



"One tone has been raised an octave." Is that all that has happened? "No, the third of the chord now stands above the fifth." Yes, this inversion of the upper tones of a chord is freely allowed, but it does not alter the name of the chord.

a. *Summary.*—Any of the upper tones of a chord, as it stands in its normal position, may be distributed to higher or lower octaves,—but it is not found necessary to distinguish by new names these various distributions. They, however, no longer stand in the close normal position.

4. *Constitution of Chords.*—It will be seen from il. 7 that under certain circumstances certain constituent parts of a chord are doubled, and from il. 16, certain constituents are omitted. It is only necessary here to observe *the fact*; the reasons may be observed later. See p. 43.

5. Chord Relation.—Look at il. 7.

IL. 7. KEY D. G.O.

\widehat{m}	$m : r$	$m : -$	\widehat{s}	$s : d'$	$t : t$	$d' : -$
\widehat{d}	$d : t_1$	$d : -$	m	$m : m$	$r : r$	$m : -$
s	$s : s$	$s : -$	d'	$d' : s$	$s : s$	$s : -$
\widehat{d}	$d : s_1$	$d : -$	\widehat{d}	$d : d$	$s_1 : s_1$	$d : -$
D	S					



What two chords are employed in this tune. "D and S." But have we not noticed that D, S, and F, are precisely the same in their structure. Why then is the first chord not called F, or S, instead of D? * The reason arises from this fact,—that the ear naturally ascribes importance to the first consonant chord which strikes it, and necessarily compares with that chord those which immediately follow. Thus although D, S, and F are in structure the same, we prefer to give the name D to the "chord of first impression" (commonly the first struck, if not, the first accented) and we make the name S serve for the chord on its over-fifth, and the name F for that on its under-fifth.

a. *The Pre-occupying Chord.*—For some reasons not yet fully made clear to us, this preoccupying chord enthrones itself in the mind and immediately requires two chords, one founded on its fifth above, and the other on its fifth below, as its principal attendants. Other chords may be used, but these are chiefly employed, and others are admitted by virtue of relationship to them. The principal chord is called the Tonic, the chord on its over-fifth the Dominant and that on its under-fifth its Sub-dominant. These chords, in the Major Mode, are respectively D, S, and F. Of the Minor Mode, we speak later on. This system of chord-relation is the foundation of modern harmony. Composers and students, after trying many plans of harmo-

nizing have gradually developed this,—which they feel to be best adapted to satisfy the human mind and ear. It makes both keys and cadences more definite than they used to be in ancient music.

6. Effects of D and S.—We have in this illustration only two chords D and S, and so common are these chords that on many a page of good music scarcely any other chords are to be found. Listen to il. 7, and name the chords as you hear. † * Now that you have all named the chords correctly, listen again, and say what is the difference in their "mental effect." * If you take D to be the firm chord—the great chord of rest, what will you call S? Does it suggest rest? "No, let us call it the chord of motion." Yes, for the t cannot rest. These mental effects of chords, like those of tones, St. Co., pp. 4, 15, &c., are not physical but mental and relational.

7. Effect of F.—Listen to il. 8, as far as the end of the fifth measure, and name the chords as you hear them. *

IL. 8. KEY G. G.O.

\widehat{m}	$s : r$	$m : -$	\widehat{s}	$m : d$	$d : t_1$	$d : -$
s_1	$t_1 : t_1$	$d : -$	d	$d : s_1$	$l_1 : s_1$	$s_1 : -$
d	$r : s$	$s : -$	m	$s : m$	$f : r$	$m : -$
d	$s_1 : s_1$	$d : -$	d	$d : d$	$f_1 : s_1$	$d : -$
					F	



Listen to the whole of il. 8, and notice the first chord of the sixth measure, so as to describe its mental effect. * Listen again. * I think you will agree in calling it the Serious chord. Listen to the whole of il. 8 and name chords, as note par. 6. a. *Summary.*—Each of the chords partakes of the character which belongs to its root when that tone is employed in the melodic scale. This character

† This naming may be by each pupil writing the name of the chord, or shewing the manual sign. If the pupils "call out" the name, there is a danger that the exercise may be left to only a few. Of course it will be better if the chord can be named by ear without looking at the notes, but this is not required at first. See Ear exercises at the end of each "stage." A good preparation for the coming Ear exercises, will be to allow the pupils first to name each Il. while looking, afterwards with closed book.

is greatly enhanced when the root is in the lowest part and when it is doubled. D is the chord of rest, S of motion, and F of seriousness. These chords are closely related *physically* by their fifths, and also by virtue of our *mental* associations.

THE THREE
PRINCIPAL CHORDS

OF A

MAJOR KEY.

S'—s'
f' m' r'
d'—d' t
l s—s
f m r
d—d t
l₁ s₁—s₁
f₁ F D S

8. The Bonding of

Chords.—As the perceptions of harmony and melody—the stroke of the chords, and the flow of the parts—are blended together in the mind, it is necessary to observe how the chords flow into one another, or overlap. A succession of chords has been compared to a brick wall, in which the bricks can neither be placed in horizontal layers without regard to their bearing on the bricks beneath, nor in perpendicular piles without any *bond* to the bricks on either side. Observe il. 7. At the change of chord in the second measure the tone s overlaps, and may be said to form a Bond. The same tone overlaps in the change of chord between the second and third measures. What is the Bond in the other changes of chord in this il. ? * In il. 8, is there any Bond at the first change of chord ? “No, not of the same kind.” And yet the s is again repeated though not in the same part.

a. *Direct, Indirect, and Implied.*—When a tone common to the two chords is repeated in the same part we will call it a Direct Bond; when it is repeated but not in the same part, an Indirect Bond. What kind of Bond occurs in the change of chord between the second and third measures of il. 8 ? * Again, what kind of Bond is there in the change of chord between the fifth and sixth measures of this il., and what is the tone which forms the Bond ? * Is there any Bond between the two chords in the sixth measure ? “No there is no Bond of any kind.” Yes, but these two chords are both very strongly bonded to the Tonic. One (S) takes its root from the fifth of the Tonic, the other (F) takes its fifth from the root of the Tonic. We may with Prof. Helmholtz regard this as an Implied Bond between S and F. Another form of Implied Bond is seen between the chords S and D when the fifth is omitted (though implied) in the latter chord.

b. *Summary.* — Adjacent chords are commonly bonded together, by having one tone which is common to both. When this tone occurs in the same “part” in both chords the Bond is Direct; when in different “parts” it is Indirect. S and F have no Direct or Indirect Bond. But the very strong relations which both have to D form an Implied Bond between them.

9. *Progression of S.*—Apart from the physical Bonds above referred to, the mental effects of particular tones help to establish a strong relationship of chords. Thus, in the chord S, the strong piercing effect of t, as the leading tone to d', confines the onward-movement, or Progression of S to one channel. It is obliged to go to D. Two other chords sometimes receive it, but chiefly this. Observe that this flowing of one chord into another is managed as smoothly as possible. In il. 7, 8, where S progresses to D, what tones does the tone s go to ? “To d or s.” What does t go to ? “To d.” What does r go to ? “To m.” This is the commonest and smoothest progression of S to D; it requires the least motion of the parts.

*. For additional illustrations to this Step see “Chord-Naming Examples,” Parts A and B, Exs. 1 to 3, at end of book.

THE SECOND STEP.

10. *Dissonance.*—What intervals have we called the source of sweetness in harmony ? (par. 2 above)

* What interval have we called the source of strength ? * Now I wish you to notice another interval,—that which is heard when two tones stand next to one another in the scale, it is called a

Second. Listen to il. 9, and tell me the effect on mind and ear of the two tones striking together. *

IL. 9. KEY G.

{ d :- | * r :- | d :- ||
{ d :- | d :- | d :- ||

How to Observe Harmony.

"It is harsh. There is something like a beating." Yes, it is a dissonant effect, and the continuity of the tone is interrupted, so as to produce a sense of "beating." Listen again to il. 10, and tell me what is the effect of *these two tones striking together.* *

IL. 10. KEY G.

{	d :-	d' :-	d :-		
}	d :-	t ₁ :-	d :-	||	

Yes, the effect is harsher still. It is a remarkable fact, which we need not test here, that when the distance between two adjacent tones is much *less* than a little step, or much *more* than a full step, the beating becomes less disagreeable. The singers of these illustrations will observe, that, in both cases, the lower of the two tones is the more difficult to hold, probably because its vibrations are less frequent. The tone which stands the lower of the two when they are placed close together (that is as a second, not a ninth or sixteenth, and not a seventh or fourteenth) we call the *Dissonating* tone, and that which stands the higher the *Resisting* tone. This beating of two tones close together we call a *Primary Dissonance*.

a. *Primary, Secondary, and Tertiary.*—But listen to the same tones when one of them has been moved an octave, and tell me what is the difference. il. 11. *

IL. 11. KEY D.

{	d' :-	r' :-	d' :-	d' :-	d' :-	d' :-	||
}	d :-	d :-	d :-	d :-	t ₁ :-	d :-	||

"The tones are still dissonant but not so strongly so." Yes, we need not enter into the reason why these tones still remain dissonant though so wide apart, but we note the fact and call this kind of dissonance, *Secondary dissonance*. If one of the tones is moved *two* octaves we should call the dissonance *Tertiary*, and its effect would be very slight. Another thing which lessens the impression of a dissonance on the ear, is the place it holds in the measure. A dissonance on the strong pulse, or on the stronger part of a pulse, is necessarily more strongly felt, than one on the weak pulse or on the weaker part of a pulse.

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b. *Summary.*—Dissonance arises from the "beats" of two tones close together. The little step forms a harsher dissonance than the greater one. The lower of the two tones thus close together is the more difficult for the singer to hold, and is called the *Dissonating* tone. The higher one is called the *Resisting* tone. The dissonance is called *Primary* when the two tones are close together, *Secondary* when an octave is added to one of them, and *Tertiary* when two octaves are added. The greater the distance thus created the less effective is the dissonance. Dissonances are also rendered more effective by accent.

11. Preparation and Resolution of Dissonance.

—A Dissonance may be so smoothly introduced and carried forward that the ear may even enjoy its piquancy, just as the eye enjoys the shadow of a passing cloud on a beautiful landscape. Listen to il. 12. sung slowly, observing the dissonances, which have a star placed over them, and tell me how they differ in their effect. *

IL. 12. KEY G.

{	m : m	r' : r	m :-	m : m	r' : r	m :-	||
}	d : s ₁	d : s ₁	d :-	d : d	d : t ₁	d :-	||

"The second is smoother, pleasanter. We like it." It is so, yet the dissonances themselves are precisely the same in both cases. Listen, now, to il. 13, noticing the dissonances and telling me their effect. *

IL. 13. KEY C.

{	d' : d'	s : s	d' :-	d' : d'	s : s	d' :-	||
}	m : m	m : f	d :-	m : m	s : f	m :-	||

"The second dissonance is quite pleasant but the first is harsh." Yes, but the dissonances were again the same in themselves. What makes the difference? "The way in which it comes in and goes out." Yes, that is the secret; let me explain more fully.

a. Dissonances are introduced into music either for their piquancy of effect, or for the sake of securing

IL. 16. KEY G. G.O.

{	m	s : f	m : -	s	d : m	f : r	d : -
	s ₁	d : t ₁	d : -	d	d : d	d : t ₁	d : -
	d	m : s	s : -	m	m : s	l : f	m : -
	d	d : s ₁	d ₁ : -	d ₁	d ₁ : d ₁	f ₁ : s ₁	d ₁ : -

'S



Yes, it is the chord S with f as a dissonating tone. Notice that a dissonance is always clearer when it strikes against the firm *root* of a chord, and especially when it strikes against one of the *principal* chords—Tonic, Dominant or Sub-dominant. Therefore the dissonance f against s is constantly introduced into the chord of S. Count on the modulator, and tell me what is the interval between s and the f above it. "A seventh." The chord S with a dissonating f is called seven-soh and written 'S. What is the degree of dissonance in the last chord but one, il. 16; primary, secondary or tertiary? "Secondary." What in the third chord? "Secondary as to the Tenor, tertiary as to the Base." On which pulse, strong or weak, does the dissonance occur in this il.? * What is the preparation in the first case? * Is there any in the second? "No it is unprepared." In what "part" does the dissonance occur in the first case—in the second? * Listen again to il. 16, and name † the chords as Note, par. 6. *

14 *Ambiguity of Key.*—In listening to the D, without seeing it and without hearing other chords related to it, can the ear decide what chord it is? "Yes" "No." Let us look on the modulator. Would there be anything to prove that it is not F, of the first sharp key? "No." What else might it be mistaken for? "S, of the first flat key." Of course S, and F are *in themselves alone*, equally *ambiguous*, with D. Now look again and tell me what *ambiguity* there is in 'S. "None." Yes, it is the dissonance f against s which enables it to

define the key better than S could do. S marked the key by relationship and mental effect only, but when a 'S is sounded, it also marks the key physically. It is the Unquestionable Dominant.

Summary.—f against s in the chord of S, makes 'S—a chord which has the property of deciding the key absolutely. (See "Partial Dissonance," par. 41.)

15. *Progression of 'S.*—When f is a dissonance on what tone must it resolve in the next chord. "On m." What tone of the S chord went to m in ils. 7, 8? "r." The tone m is the third in the chord of D, and its doubling would make the chord very sweet—too sweet for the closing chord of a musical line. If we wish to avoid this doubling of m in the resolution of 'S, where must r go to? "Either to s or d." But a leap to s would not promote the smooth flowing of one chord into another. Therefore it is better that r in 'S should go to d. Sing the second part of il. 16, and notice the resolution. * Sing the first part of il. 16; is there any difficulty about r here? "No, by the doubling of the root the fifth of 'S (r) is omitted." True, but in this resolution the fifth of D is retained; whereas in the other, it was omitted. In the smooth resolution of 'S into D, the fifth must always be omitted, either in one chord or the other. Listen again to il. 16 and observe these resolutions carefully. *

Summary.—The introduction of f (with its definite resolution on m) into the chord S, makes it generally advisable that r (instead of going to m as before) should go to d or else be omitted.

16. *The Full Cadence.*—The last impression is most important, because it reminds us of all that has preceded it, and the pause which follows gives us time to reflect and enjoy. It is so with the last impression of a procession, a drama, an oration, a human life. It is especially so with the last impression of a piece of music. Turn to what we said before, on Chord Relation and the Mental Effects of chords in paragraphs 5, 6, 7. With the idea that a close or cadence in music is something for the mind to rest upon, which of the three principal chords could be most satisfactorily used as the last? "Of course D, the chord of rest." What chord could best precede it, so as by contrast to bring out its effect? "S, the chord of motion." The chords D and S contain how many tones of the

† If the "Manual Signs" are used I recommend that for should be laid down upon the palm, instead of standing up.

Seven-Soh the sign for S should be used, but that the thumb

scale? "Five." Yes, and sub-dominant, F, contains the other two, so that when these chords are used in succession F, S, D, the whole scale is marshalled before the ear,—the tones d and a the Tonic and Dominant being necessarily strengthened and repeated. What chord then will best precede the S in a cadence, with the view of completing the scale and contrasting the effect? "F." Listen to the last cadence of il. 7. * Of what chords was it formed? "S to D." Listen to the last cadence of il. 8 and compare it with il. 7. Which was the more complete and restful? "IL. 8." What made it so? "The F preceding the S." Listen to the last cadence of il. 16, and tell me whether it is more or less perfect and conclusive than that of il. 8. "More." What made the difference? "The 'S.'" The word cadence is not necessarily confined to the final close of a piece of music. It is used to represent the close of a musical line, which may require a mere or less decisive cadence.

a. *Perfect and Semi-perfect.*—All the closes hitherto used are different forms of what we call the D cadence. This cadence is called *perfect* when d itself

is in the bass. It is entirely so when d is also in the air. But sometimes m or a may be in the highest part. Listen to the first cadences of ils. 8, and 16, and tell me whether they are as entirely conclusive as the closing cadences. * Cadences of this kind we may call *semi-perfect*.* Properly the word cadence refers only to the two closing chords, but as you have already observed the *Approach* to a cadence is almost necessarily regarded as part of the cadence itself.

b. *Summary.*—A movement of chords which the ear accepts as giving a sense of completeness to the close of a musical line, or of a piece of music, is called a *cadence*. The principal cadence is that made by the movement of the Dominant Chord into the Tonic which, in the major mode, is S or 'S going to D. It is called the D cadence, or the Tonic cadence of the major mode. This cadence is more impressive when approached by F, and is more decisive when 'S is used instead of S. It is called *Perfect* when d is in the Bass and air, and *Semi-perfect** when d is in the Bass, but m or a is in the air.

* or "open."

THE THIRD STEP.

17. *Positions of Chords.*—In all the Illustrations we have hitherto used the root of each chord has been in the Bass; but under certain circumstances, the Third of a chord may be in the Bass, or even its Fifth, or Seventh, or other dissonance. When the *root* is in the Bass we say that the chord is in the *a* position, when the *third* is in the Bass—in the *b* position, when the *fifth*—the *c* position, the *seventh*—the *d* position, and when any other dissonance is in the Bass the *e* position. We indicate the positions by small italic letters thus, *Da, Db, Dc, Fb, 'Sd.*† Any other than the *a* position we may call *Inverted* positions. The normal position of chords (par. 2) is an *a* position; but the *a* position is not necessarily close,—it may be "distributed" as in par. 3. The major chords are undoubtedly better in the *a* position. They sound stronger, fuller, more sonorous. For the reason of this see my "Musical Statics." The composer therefore does not use the other positions without a special purpose. If we can come to understand the reasons which guide his

tastes and form his habits, we shall observe and appreciate music more easily.

18. *Dc.* Listen to il. 17, and tell me what the second chord is.

IL. 17. KEY F. G.O.

{	s	s : f	m : -	m	m : f	m : r	d : -
	d	d : t ₁	d : -	d	d : d	d : t ₁	d : -
	m	m : r	d : -	s	s : l	s : f	m : -
	d	s ₁ : s ₁	d : -	d	d : f ₁	s ₁ : s ₁	d : -

Dc

† Those who use the manual signs will find a difficulty in indicating the "positions," unless they make their pupils stand up and make all the signs, for the *a* position with the hand hanging down by the side, those for the *b* position with the hand straight out from the shoulder, those for the *c* position with the arm slanting upward, and those for *d* position with the hand directly over the head.

"It is D with its fifth, a, in the Bass, or Dc." Listen again and tell me the chord on the first pulse of the sixth measure. "The same." If we wished to avoid Dc in these cases we should change the Bass tones into d. Listen to the first and second chords of il. 17. laad slowly using Da on the second chord. * The second chord was of course as smooth and sweet as the first. Now listen to the same using Dc on the second chord. * Was it as sweet and smooth in the chording as before? "No, there was a tartness in it." Try the same experiment with the last chord of the fifth measure and the first chord of the sixth. * If there is this slight degree of harshness in Dc why is it used? Before we try to answer this question let us see whether it sounds better for that would be a sufficient answer if we had no other. Listen to the first part of il. 17 first using Da and then Dc, and tell me what is the difference. * "I feel that Da is all right and smooth but Dc makes me feel that I am coming to a close soon." Its semi-harshness is like the reining in of a horse when you are going to stop, or the first breaking up of a party. Besides this, notice that the a being thrown into the bass has an importance given to it and prepares us for the S chord which follows, but being truly the chord of D it foreshadows the full close to which the music is moving. Listen also to the second part of il. 17 sung first with Da and then with Dc. * What is the difference? "The Bass with Dc flows much more smoothly." Yes, the leap to d was awkward and a good melody in the Bass is next in importance to a good melody in the air.

a. Its d treated as a Dissonance.—Notice that the interval of a fourth is commonly regarded, as neither sweet nor strong, but unmeaning and negative in its effect, and a fourth from the Bass or lowest part is specially disagreeable. In obedience to this feeling the d in this chord of Dc is commonly treated as a dissonance with horizontal preparation. It is as though, in this Dc chord the ear was perplexed between the two chords—D and S, and had to some extent allowed the tone a which occupied the weighty and influential position of Bass to regard itself as a root and so to require the d and sometimes the m to behave like dissonances in the chord of S. It may help the listener to recognise chords if he remembers that when in a cadence m r d or a f m occur in the air, the first m or a is almost always harmonized with Dc; so that if in listening he does not catch the Bass he may know it from

the air. Listen again to il. 17 and name the chords as they are sung.

19. Db.—Listen to the first part of il. 18, and tell me what is the second chord.*

IL. 18.		KEY A.				G.O.	
{	\hat{s}_1	d : r	m : -	\hat{d}	s : f	m : r	d : -
	s_1	s_1 : t ₁	d : -	s_1	d : d	d : t ₁	d : -
	m	d : s	s : -	m	s : l	s : f	m : -
	d_1	m_1 : s_1	d : -	d	m_1 : f ₁	s_1 : s_1	d : -
Db							



"It is D with m in the Bass." What is it called? "Db." Listen to the second part of il. 18 and name the second chord. "Db." If we wished to avoid the b position in these cases we should use d in the Bass and m in the Tenor of each chord. Now listen to the first and second chords of the first part of il. 18 laad slowly, first with Da and next with Db on the second chord, and tell me whether Db tunes together as smoothly as Da. * To me it seemed not so harsh as Dc but not so perfectly tuned as Da. Try in the same way the first two chords of the second part. *

a. Contrary Motion.—Now try the whole of the first part with Da, and afterwards with Db; which do you prefer, and why? "Db; it gives a pleasanter motion to the Bass." Yes, that is a sufficient reason for the b position. Try the second half of the il. with Da and Db; which do you prefer? "Db is very much better." Yes, there is a better motion in the Bass; but is that the only cause? Listen again. * "I notice that the first four tones of the Bass, move in contrary motion, with the air, that is when one goes up, the other goes down." Listen once more, and you will notice that this is a great source of your enjoyment, and a good excuse for Db. * Listen again to the whole of il. 18 and name the chords as they are sung.

20. Fb.—Listen to the second part of il. 19 and name the second chord.

IL. 19. KEY A. G.O.

$\left\{ \begin{array}{l} \widehat{m} \\ s_1 \\ d \\ d_1 \end{array} \right.$	$\left\{ \begin{array}{l} d : r \\ s_1 : t_1 \\ d \\ m_1 : s_1 \end{array} \right.$	$\left\{ \begin{array}{l} d : - \\ d : - \\ m : - \\ d : - \end{array} \right.$	$\left\{ \begin{array}{l} \widehat{m} \\ s_1 \\ d \\ d \\ l_1 : f_1 \\ F\flat \end{array} \right.$	$\left\{ \begin{array}{l} d : f \\ f_1 : l_1 \\ d : d \\ s : s_1 \end{array} \right.$	$\left\{ \begin{array}{l} m : r \\ s_1 : s_1 \\ d : t_1 \\ s : s_1 \end{array} \right.$	$\left\{ \begin{array}{l} m : - \\ s_1 : - \\ d : - \\ d_1 : - \end{array} \right.$
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"F \flat ." If we wish to make this Fa we have only to change the Bass l into f and the Contralto into l. Listen to these two chords, first with Fa and then with F \flat ; which is the more full and sonorous, in its tuning, the F \flat or the Fa? "Fa." Now listen to the whole second part of il. 19 with Fa and afterwards with F \flat ; which do you prefer? * You prefer F \flat because it makes a smoother Bass and gives contrary motion to both Contralto and Soprano. Once more listen to the whole of il. 19 and name the chords as they are sung.

a. *Summary.*—The commonest case in which a chord takes one of the less sonorous positions is that of Dc in cadences, on the strong pulse, just before S or 7S . It allows a smooth bass; it strikes a note of warning for the cadence, and its semi-harshness sets off the smooth resolution of S into D which follows. This is one use of the c position. The much pleasanter \flat position is freely used to promote smoothness of melody in the Bass, and is very agreeable when it helps to shew off a "contrary motion" with one of the other parts.

Written Exercises are invaluable as a means, first of revising and fixing in the memory the knowledge already gained, and secondly of securing the mastery of the subject by each individual. In writing Harmony Analysis Exercises it is important to make them very clear and easy for the corrector, with ample space between each line in which corrections may be entered. For greater distinctness we make it a habit to draw the letters which represent the chord like capital letters in print. Those who send their Exercises to be corrected at

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the College, use the Tonic Sol-fa music paper, "Reporter" size, using one space for a pulse (except when the pulses are frequently divided, when two spaces should be used), and leaving *three* lines between each of the lines they write upon. The following analysis of il. 7 will show the proper way of writing the analysis of a chant. Notice that when there is no mark of position after a chord, the a position is taken for granted.

$$\left\{ \begin{array}{l} \widehat{D} \\ D : S \\ D : - \end{array} \right. \parallel \left\{ \begin{array}{l} \widehat{D} \\ D : D \\ S : S \\ D : - \end{array} \right. \parallel$$

The following Analysis of il. 26 further explains the plan:—

$$\left\{ \begin{array}{l} D : - \\ D\flat : F \\ \text{7Sc} : D \\ S : - \end{array} \right. \left. \right\}$$

$$\left\{ \begin{array}{l} S : - \\ D\flat : D \\ F : \text{7S} \\ D : - \end{array} \right. \parallel$$

Ex. 1. Write the Harmony Analysis of il. 7, 8, 16.

Ex. 2. Analyse ils. 17, 18, 19.

Ex. 3. Name the ils. which contain perfect D cadences, placing first those which are approached | Dc : 7S | D, next those approached | F : S | D, next those approached | S : S | D, and next those approached | F : 7S | D.

Ex. 4. Find all the semi perfect D cadences, placing first those which are approached | S : S | D, next | D : S | D, next | D \flat : S | D, next | Dc : 7S | D, next | D : 7S | D, next | Dc : S | D.

Ex. 5. Name the ils. in which Dc occurs, stating in each case from what bass tone its Bass comes and to what bass tone it goes.

Ex. 6. Name the ils. in which D \flat occurs, stating in each case its apology.

Ex. 7. Find a case of contrary motion between the Bass and an upper part; and write the chain of chords by which it was secured.

Ex. 8. Write all the different upper parts (including Contralto and Tenor) you find in the foregoing ils. which are built on the following

chordal plan, : F | Dc : S | D. Write also the additional upper parts which are here obtained by the introduction of 'S instead of S.

Ex. 9. Writes, as above, the upper parts found in the previous ils. on the following plan, : D | F : S | D. Write also the additional upper parts gained by 'S instead of S.

Ex. 10. Write the chordal plans* by which an upper part, | s : f | m | is harmonized in the above ils. placing first the cadential plans, and next those not in a cadence—the non-cadential.

Ex. 11. Write the chordal plans by which any upper part : f | m : r | d (or : f | m : r | m) is harmonized in the previous ils: and that upon which : m | f : r | d (or : m | f : r | m) is harmonized.

*. For additional illustrations see "Chord-Naming Examples," A, 4 to 7; B, 4 to 6.

THE FOURTH STEP.

21. Cadence of Suspense.—In par. 16 we studied the construction of a full restful close to a musical line; but if musical lines were continually bringing us to the same full close, we should soon grow weary even of rest. Some marked resolution of two chords—some cadence—was therefore wanted, which would suggest the feelings of pause and temporary rest mingled with those of suspense and expectancy. Modern harmonists early discovered that the smooth and beautiful resolution of dominant moving to tonic, set the other way, that is tonic to dominant would, while it clearly marked the key, by putting the "chord of motion" last, answer this purpose. We call it the S cadence. Listen to il. 20, name the two cadences and describe their different effects on the mind. *

IL. 20. KEY F.

R.G.

{	\hat{d}	m : d	r :-	\hat{s}	l : f	m : r	d :-
	s ₁	s ₁ : d	t ₁ :-	d	d : d	d : t ₁	d :-
	m	d : m	s :-	s	f : f	s : f	m :-
	d	d : d	s ₁ :-	m ₁	f : l ₁	s ₁ : s ₁	d :-

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Ex. 12. In il. 7 there are four changes of chcrd, name each change, and the nature of the bond (direct, indirect, or implied) which exists between the chords, thus, "D to S, direct," &c. In il. 8 there are five changes of chord. Name each progression and the nature of its bond. Do the same with ils. 18, 19.

Ex. 13. In ils. 16, 17, and 18 there are five cases of 'S on the weak pulse. In how many is the dissonating f prepared obliquely and in how many is it unprepared? In how many cases is the dissonance tertiary, in how many secondary?

Ex. 14. There are six cases in the foregoing examples of an upper part moving, thus, : r | m what chords are used under them? There are five cases of : r | d, how many have the chords 'S D and how many S D?

Notice the F \hat{b} well excused for the contrary motion it creates between Air and Bass. Listen to the whole of il. 20 and name the chords. *

a. The Bass Cadence | t₁ : d | s₁.—Listen to il. 21, and say what is the difference between the two cadences. *

IL. 21. KEY F.

G.O.

{	\hat{m}	s : m	r :-	\hat{s}	f : f	m : r	d :-
	d	r : d	t ₁ :-	d	d : d	d : t ₁	d :-
	s	s : s	s :-	s	d : l	s : f	m :-
	d	t ₁ : d	s ₁ :-	m ₁	l ₁ : f ₁	s ₁ : s ₁	d :-

S \hat{b}

How would you name the second cherd of this il? "S \hat{b} ." In order to change it into S \hat{a} we should have to write s₁ for the bass and t₁ for the contralto, Listen to the first phrase of this il. first with S \hat{a} and then with S \hat{b} as the second chord; which is better? "S \hat{a} is firmer and fuller, but S \hat{b} makes a smoother base." Yes, and S \hat{b} is constantly thus used in the approach to the S cadence. Listen to the whole of il. 21 and name the chords. *

* i.e., the names of the chords

b. *The same with 7S .*—Listen to il. 22 and name the two cadences. *

IL. 22. KEY F.

G.O.

{	\widehat{m} | f : m | r : - | \widehat{s} | m : d. | r : t ₁ | d : - ||
	s ₁ | s ₁ : d | t ₁ : - | r | d : d | t ₁ : s ₁ | s ₁ : - ||
	d | r : s | s : - | s | s : f | r : r | m : - ||
	d | t ₁ : d | s ₁ : - | t ₁ | d : l ₁ | s ₁ : s ₁ | d : - ||

7Sb

Listen to the first phrase of il. 21, and the first of il. 22, and tell me how they differ in chords. "Il. 21 has Sb , and il. 22 has 7Sb ." Listen again, and say which has the smoother air. "Il. 22." Listen again, taking care that the contralto is fairly sounded, and say which of the two chords is the more sonorous. " Sb ." Yes, but 7Sb is much used in the approach to the S cadence, instead of Sb because of the smooth melodic effect of its f. Listen to the whole of il. 22, and name the chords. *

c. *The Bass Approach : f | t₁ : d.*—Listen to il. 23. *

IL. 23. KEY B \flat .

R.G.

{	d : - | d : l ₁ | r : d | t ₁ : - || d : - | d : s ₁ | l ₁ : t ₁ | d : - ||
	d : - | s ₁ : f ₁ | s ₁ : s ₁ | s ₁ : - || s ₁ : - | s ₁ : m ₁ | f ₁ : f ₁ | m ₁ : - ||
	m : - | d : d | r : m | r : - || m : - | d : d | d : s ₁ | s ₁ : - ||
	d ₁ : - | m ₁ : f ₁ | t ₂ : d ₁ | s ₁ : - || d ₁ : - | m ₁ : d ₁ | f ₁ : s ₁ | d ₁ : - ||

Notice that it has the same S cadence as il. 21, with | t₁ : d | s₁ in the bass, but is it so smooth? "No, not quite." The "approach" f | t₁ is bolder than d | t₁, but it has a good effect. Listen to the whole of il. 23, and name the chords. *

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d. *Entered from D \flat .*—Listen to il. 24; what are its cadences? *

IL. 24. KEY E \flat .

G.O.

{	\widehat{m} s : d r : - \widehat{d} r : m f : r d : -
	d | d : d | t ₁ : - | d | t ₁ : d | r : t ₁ | d : - ||
	s | m : s | s : - | s | s : s | s : f | m : - ||
	d | d : m | s : - | m | r : d | s ₁ : s ₁ | d : - ||

Sc

Compare the first phrase of il. 22 with that of il. 24, and say how the cadences differ. "Il. 22 has D, and il. 24 D \flat ." Make il. 24 third chord into Da , by putting d in the bass and m in the tenor. Now listen to that phrase, first with Da , and next with $\text{D}\flat$; which is the pleasanter? * When it improves the melody, $\text{D}\flat$ is a convenient part of the S cadence.

e. *Similar and Contrary Motion.*—Listen again to il. 24 what are the opening chords of its second division? " $\text{D}\flat$ and Sc ." Here then are two inverted positions together. If one is somewhat harsh should not two be more so? Let us change them into a positions by making the bass of the second chord s, and by making the bass of the first chord d and the tenor m. Listen to the second part of il. 24 first with Da Sc and then with $\text{D}\flat \text{Sc}$; which is better? " $\text{D}\flat, \text{Sc}$." What is the reason? * There is a strong melodic excuse; not only is the bass made smooth, but it is placed in exact contrary motion with the air. Listen also to the third phrase of il. 25, and notice the same bass m r d approaching a S cadence, and well excused by its similar motion with the air in thirds. Notice that similar motion does not necessarily mean that the intervals taken by the two parts are the same; it only means that they are in the same direction, up or down. Listen to the whole of il. 24, and name the chords. *

f. *Summary.*—The principal cadence of suspense is that of D going to S. The D is often preceded by Sb or 7Sb in order to make the smooth bass phrase

: d | t₁ : d | s₁, and sometimes f is used instead of d. Another smooth bass phrase much used in approach to cadences is | m : r | d or : m | r : d which is specially pleasant when it has *contrary* motion to another part, or when it moves in thirds or sixths with *similar* motion to another part. This S cadence may often, for the sake of a melodical bass, be commenced with D_b instead of D_a.

g. Sections.—Portions of Melody and Harmony closed in this marked manner by cadences, are called Sections. The cadences thus *cut up* the music into distinct portions or Rhythmical divisions. These divisions correspond with the *lines* in poetry. Shorter divisions are called Phrases, and longer ones Periods.

22. Consecutive Fifths and Octaves.—Listen to the second part of il. 21, and name its first and second chords. “D_b and F_b.” Here, then, is another case of two inverted positions. Alter F_b into F_a by making the bass f, and the tenor l. Listen to the second phrase, first with F_a, second with F_b, and say which you prefer. “F_a is very good, but F_b is more lively.” Yes, it also prevents the mere monotonous repetition of a chord. But for D_b there is also another and a different kind of excuse; it avoids “consecutives.”

a. Fifths.—Retaining then the F_b, let us alter the D_b into D_a, what is the effect? “Very good.” Yes, but listen to the two phrases of the chant sung together, and notice how the end of one moves into the beginning of the other,—first trying D_a, and then D_b; which is better? “D_b.” Why? * The reason is that the ear objects to any two “parts” in the music moving in fifths with one-another in successive chords. By a fifth in this case is understood not only a fifth, but also a fifth *and* an octave. Thus the first of these two chords has s₁ in the bass and r in the air, while the second chord has d in the bass and s in the air and these are fifths in *consecutive* chords and between the same *parts*; they also *move*, that is they are not mere repetitions of the same notes. Repeated notes whether in the same or different chords are not objectionable. Let us alter the F_b of il. 22 to F_a. * There will then be consecutive fifths between the r and Bass; listen to the second part of this il., first using F_a, and then F_b; which is better? “F_a with the fifths, sounds *hard*.” Why the ear objects to them is not thoroughly known, unless it is a sufficient explanation that the fifth of a tone acts as a dominant—reminds the ear of a key,

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and that two successive dominants suggest to the mind *two* keys—two scales, just when it wishes to recognise only one. “The fifth,” says Mr. Joseph Green, “represents, in music, fixation.” It is the most definite of intervals. Consecutive fifths draw attention to the melodies they carry, and they are worst when the melodies themselves are composed of tones which would in harmony dissonate. Thus d r is a dissonant melodic progression, and d t, is still more so. When sung as melody only (unless very slowly) there is no feeling of dissonance, but when each tone is reinforced and emphasised by hard fifths, the dissonance is felt.

b. Discovery of Fifths.—The harmony observer will often have to watch for these unwelcome fifths. In the Tonic Sol-fa notation he will quickly see the root of a chord, and notice whether its fifth stands above it. If it does, follow the two parts in which the root and fifth occur into the next chord, and see whether those parts make a fifth there. Repeat the process with every chord. The eye will very soon learn thus to detect consecutives.

c. Octaves.—Now I wish you to listen to consecutive octaves. You will not find their effect hard like the fifths, but please notice how they influence the “parts.” Let us alter the F_b in the opening of the second phrase of il. 21 by putting f in the tenor; there will then be s | f in the tenor and s | f in the air, moving in octaves. Listen to the whole of il. 21 first using the f, and second employing the d as it stands; how do the air and tenor parts flow in the one case, and how in the other? “With f it is more vague—the parts are blank.” Yes, the octaves obscure the flow of the parts. Again try il. 24; alter the tenor of the third chord of the second phrase, from s to d¹; the bass will then move d | s₁ in octaves with the tenor. Try the whole il. first with the octave, then without, and again notice the effect the octaves have upon “parts.” You will not be surprised that consecutive octaves are avoided by composers. The knowledge of these “laws of the ear” will help you to understand the “habits of chords” and to interpret them more easily.

d. Summary.—When two “parts” move in fifths (or fifths with an octave added) one with the other, the effect, when carefully noticed, is felt to be *hard*. When two “parts” move in octaves, the effect is to make those parts undistinguishable from one another. Therefore consecutive fifths and consecutive octaves are avoided by composers, except in some cases which are described in my “Construction Exercises.”

* Also altering Alto d to l.

23. **Weak-pulse Cadences.**—In all the cadences we have, thus far, studied, the accent is on the last pulse; but it is quite common to hear the accent on the last pulse but one. It is the same, in poetry, with such lines as the following "Jerusalem the golden." It is interesting to observe how, in music, this sort of cadence is harmonised. *One way of harmonising a cadence falling on the weak-pulse is shown in il. 25.* Listen to it, in the closes of the first and third sections. * Are they D or S cadences? "S," but we call them "De S cadences."

IL. 25. KEY E.

G.O.

{	\widehat{m} | d : d | d : t ₁ | \widehat{d} | d : d | m : s | s : -
	d | d : s ₁ | s ₁ : - | s ₁ | l ₁ : d | d : t ₁ | d : -
	s | f : m | m : r | d | f : f | m : r | m : -
	d | l ₁ : d | s ₁ : - | m ₁ | f ₁ : l ₁ | s ₁ : s ₁ | d : -

{	\widehat{s} | f : m | m : r | \widehat{r} | m : d | m : s | d : -
	d | t ₁ : d | d : t ₁ | r | d : d | d : t ₁ | d : -
	s | s : s | s : - | s | s : s | s : f | m : -
	m | r : d | s ₁ : - | t ₁ | d : m | s : s ₁ | d : -

7Sc.

a. *De in a weak-pulse S cadence.*—Listen to il. 25. * What chord is on the strong pulse? "De." What did we notice about the tone *d* in *De* entering a D cadence when we studied ils. 17, 18, 19, in par. 18? "That, being a fourth from the bass, it was often prepared and resolved like a discord." Is there anything like that here? "Yes, both with the *d* and the

m." This smooth melodical progression is pleasant to the ear—like a stream of water shooting over a ledge of rock.

b. *The Bass Cadential Approaches*, | l₁ : d | and | f : l₁ s | and | l₁ : f | s.—In il. 25 observe the elegant approach to the S cadence by help of *Fb*—the approach to the D cadence by the use of the same chord, but with a contrary waving of the bass to that which is found in il. 21—and the double "inverted positions" in the approach to the last cadence, which is well excused for the sake of the bold bass-melody approaching the D cadence. What excuse can you find for *Sb* in the opening of the second section of il. 22, and the last of il. 25—and what excuse for *Db* at the opening of the second sections of il. 25 and il. 23? Listen to the whole of il. 25, and name the chords. *

c. *The Bass Cadence*, : f | r : d | s₁—Listen to il. 26.

IL. 26. KEY F.

R.G.

{	s : - | d : d | f : m | r : - | t ₁ : - | d : d | l ₁ : t ₁ | d : -
	d : - | d : d | t ₁ : d | t ₁ : - | s ₁ : - | s ₁ : m ₁ | l ₁ : s ₁ | s ₁ : -
	m : - | s : l | s : s | s : - | r : - | d : d | d : f | m : -
	d : - | m : f | r : d | s ₁ : - | s ₁ : - | m ₁ : d ₁ | f ₁ : s ₁ | d : -

Notice that it has the same bass cadence | r : d | s₁, as il. 25—but is it so smoothly approached? "No, the stepwise motion : m | r is smoother, but f is bold and pleasant." Yes, but notice that in this case of the bass tone *f* approaching a cadence, as in the other shown at il. 23—the tone *f* must be in the chord *F*—not an inverted position of some other chord. The knowledge of this will assist the pupil in reading chords by ear. Listen to the whole of il. 26, and name the chords. *

24. **Transferred Resolution.**—Listen to the last two measures of il. 22, and notice that the resolution of *t*, in the first S chord is transferred to the second S chord, which resolves it properly, but in a different part. Listen to the last two measures of il. 24, and

notice the resolution of *f* in ⁷S. It, also, is "transferred" to the second ⁷S chord, which resolves it, but in another part.

25. **Consecutives by contrary motion.**—Notice that in the last two chords of il. 25, there are consecutive octaves between air and bass; but the octave in the first chord is really a double octave, in consequence of which the two "parts" have to move in opposite directions. This contrary motion of the parts is regarded by the ear as a sufficient apology for consecutive octaves, especially where, as in this case, there is no other way of harmonizing the given air; but it is not commonly regarded as sufficient apology for consecutive fifths, although it lessens their effect. Listen to the last section of il. 25, first with the Bass singing *d*, so as to make octaves by *similar* motion, and then with the Bass singing *d* so as to show the effect of contrary motion. *

26. *s* in ⁸S going to *m*.—Listen to the first four measures of il. 24, first with *Da* as the last chord (the Bass being altered to *d* and the Air to *m*) and then as it stands with *D⁵* as the last chord. Which of the two resolutions is smoother? "The first." Yes, *s* going to *m* in the resolution of ⁸S, though it makes no harsh or hard effect, produces a somewhat ungainly melody, and must therefore have an apology. If the *s* is doubled, and one of the two is properly resolved (as would be the case if you made the last chord, in this instance, into *Da* by altering its Bass into *d* and its Tenor into *m*) the ear is satisfied; it is still better satisfied if the *s* which does not go to *m*, is simply continued into the next chord, forming a "bond." Another apology for this irregularity, is when it occurs between the closing chord of one section, and the opening chord of another; the natural pause in such a place makes the smooth connection of the parts less essential. See a similar case in il. 25. See a case, not between sections, in il. 26, and another in the air of il. 28. Cases may be found in which, even without being doubled, the *s* goes to *m*, but there should be some good melodical apology to excuse so awkward a progression.

27. **The Semi-perfect D cadence.**—One instance of this (with *m* in the Air) was studied before, par. 16; the other comes before us in il. 25. Listen to it, and describe its effect. * It is neither so restful as

the perfect D cadence, nor so expectant as the ⁸S cadence.

Ex. 15. Analyse ils. 20, 21, 22.

Ex. 16. Analyse ils. 23, 24, 25.

Ex. 17. In ils. 20 to 26 there are six different forms of approach to the Perfect ⁸S cadence. Write the chordal plan of the last four chords in each case, showing first those approaches which have the tone *t* as the third-last in the Bass,—next those which have *r*,—next those which have *d*.

Ex. 18. Name all the foregoing ils. in which *F⁵b* occurs once or twice, describing, in each case, its apology of contrary or oblique motion, or similar motion in thirds or sixths, or of elegant flow of melody.

Ex. 19. Name all the ils. from 20 to 26 in which *S⁶b* occurs, describing, in each case, its apology.

Ex. 20. Name all the ils. from 20 to 26 in which *Sc* or ⁷*Sc* occur, describing their apologies.

Ex. 21. Write the most melodious air which you find over the plan | *S⁶b* : *D* | ⁸*S*; and the best you find over | ⁷*S⁶b* : *D* | ⁸*S*; and the best you find over | ⁷*Sc* : *D* | ⁸*S*.

Ex. 22. Find all the cases, in ils. 20 to 26, of similar motion in thirds or sixths, extending to three or more chords, and not occurring between sections, and all cases of contrary motion of thirds or of thirds and sixths intermixed.

Ex. 23. Write the chordal plans which in ils. 20 to 26 you find under the following upper parts:—one under : *l* | *s* : *f* | *m*; two under : *s* | *f* : *m* | *m* : *r*; one under : *d* | *r* : *d* | *t*; and one under : *d* | *f* : *m* | *r*.

Ex. 24. Write the fourth and fifth chords of il. 21, and the seventh and eighth chords of il. 22, so as to make Consecutive Fifths, altering according to instructions on page 13.

Ex. 25. Write the second section of il. 21, and the second section of il. 24, so as to make Consecutive Octaves, according to instructions in par. 22.

* * * See "Chord-Naming Examples," A, 8, 9; B, 7, 8, 9.

THE FIFTH STEP.

28. Imperfect D Cadences.—Hitherto, in all our D cadences the bass has moved from a to d; this is the proper cadential motion, but let us see whether, for variety's sake, even at the sacrifice of some of the perfect sonorousness of a full close, we cannot obtain other forms of this cadence. If we call them Imperfect it is not because they are unsatisfactory, but only somewhat less conclusive than the Perfect cadences.

a. *The Bass Cadence* | s : f | m.—Listen to il. 27, and notice the last cadence; how does the bass move? *

IL. 27. KEY G.

R.G.

{	m	r : r	d : -	r	m : f	s : f	m : -
	d	t ₁ : t ₁	d : -	t ₁	d : d	d : t ₁	d : -
	s	s : s	s : -	s	s : l	s : s	s : -
	d	s ₁ : f ₁	m ₁ : -	r ₁	d ₁ : f ₁	m ₁ : r ₁	d ₁ : -

⁷Sa

"Straight downward to d." Yes, the chord *Da* is entered with a stepwise bass from ⁷Sa. What is the effect when compared with ⁷Sa | *Da*? * Listen again, and study the first cadence; how does the bass move? * "It moves stepwise." Yes, and it gives us two chords in inverted positions, the ⁷Sa, which is new in these exercises, going to *Db*. Let us alter the cadence into ⁷Sa going to *Da*, by making the bass : s₁ | d and the tenor : f | m. Now listen to the cadence both ways; which makes the fuller and more decisive close, and which the softer, and the more suitable for an imperfect cadence with something of expectancy in it? * Listen to the whole of il. 27, and name the chords. * †

b. *The same with Dc*.—Listen to the first section of il. 28; have you heard this cadence before? *

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+ Note that ⁷Sa is followed by *Db*.

	IL. 28.	KEY E.		G.O.			
{	s	m : s	d' : -	s	d' : s	f : s	m : -
	m	d : r	d : -	t ₁	d : m	f : r	d : -
	s	s : s	s : -	f	s : d'	d' : r'	s : -
	d	s : f	m : -	r	m : d	l ₁ : t ₁	d : -

{	l	s : t	d' : -	s	s : m	f : r	d : -
	d	d : f	m : -	d	r : d	t ₁ : t ₁	d : -
	f	s : s	s : -	s	s : s	s : f	m : -
	f	m : r	d : -	m	t ₁ : d	s ₁ : s ₁	d : -

"Yes, it is like the first in il. 27." It is; but it is differently approached; how? "It comes from *Dc* instead of *Sa*." Let us alter the second chord of il. 28 into *Sa*, by changing d in the contralto to t₁ and m in the air into s; let us listen to the two approaches; which sounds better? * You hear the *Dc* sounds harder, but it has its apology in a *stepwise* motion downward, which is aided in this case by contrary motion with the air, and what may be called oblique motion with the tenor. See another case of contrary and oblique motion producing a fine effect, in the third cadence of this il.

c. *The Bass Cadence* | l₁ : t₁ | d.—Listen to the second cadence of il. 28; * how is it begun? "By *Sb* going to *D*." Yes, this is another form of the imperfect D cadence; it is here approached by *Fb* for the sake

of a pleasant Bass melody, having contrary motion with the contralto. It might be approached by D6 in the same place, with a different air.

d. *Inverted Chords*.—Listen again to the first and second sections of il. 28; * how many inverted chords have we here in succession? "Five." If this were not a tune made on purpose for illustration we should not have preferred so many; they are somewhat rough in their effect on the ear, and the Bass singer feels them to be infirm—difficult to hold. Even the removal of one of them gives a greater sense of security; alter the fifth measure by making the Bass | d : d and the Tenor | m : s, and listen to the two sections in both ways. * But the il. as it stands is perfectly right and it yields an example of two chordal habits, which the Harmony observer should understand. These are:—

e. *Upward resolution of f in 'Sc*.—First, the upward resolution of f in 'S, when r is in the Bass; perhaps the explanation of this is that r, being in the Bass, naturally struggles to be the root of the chord, and so far succeeds as to liberate f from the downward progression to which its resisting tone s had condemned it, just as the s in Dc tries to treat its d as a dissonance in the chord of S. See Par. 18. Another example will be found in the first section of il. 37; and—

f. *The c position*.—Secondly, the upward stepwise progression of the Bass in a c position. You will have noticed already that in Dc the continuous progression as in cadences, is the commonest, and that the downward stepwise movement, as in the first section of il. 28, is also acceptable to the ear; in the chords Sc and 'Sc the downward stepwise progression is the commonest and pleasantest as in il. 27, and the third cadence of il. 28. The upward movement, however, in il. 28, m. 5 sounds very well; it is aided by the f a third above which waves from s to s as the r does from m to m. If s, or worse, r is put in the place of f, the chord will not sound so well.

g. *The Bass cadential approach*: m | t, : d.—Listen to the last section of il. 28, and notice its opening; how does the Bass move? "m | t, : d." This is another elegant form of cadential approach, like the: m | r : d of il. 24, the: f | t, : d of il. 23, and the: f | r : d of il. 26.

h. *The Grand double cadence*.—Notice that in this as in many similar cases, we have something like a S cadence forming part of the approach to a D cadence. Alter the air of the third last chord to r and listen to the section stopping on that chord; you have immediately the principal cadence of expectancy. Now listen to the whole section as it stands, and you have the well approached cadence of expectancy submitting itself to the cadence of rest. Now listen once more to the whole of il. 28, and name the chords. *

i. *The Bass cadence* | d : r | m.—Listen to the first section of il. 29, and study yet another Imperfect D cadence, well set off by its contrary motion to the Air and oblique motion to the Tenor.

IL. 29. KEY E.		R.G.	
{	m̂ | m : r | d : -	{	ŝ | s : f | m : r | m : -
	d | d : t, | d : -		r | m : d | d : t, | d : -
	s | s : s | s : -		s | d : f | s : s | s : -
	d | d : r | m : -		t, | d : l, | s, : s, | d : -



It shews us also Sc (as il. 28 shewed 'Sc) with upward stepwise motion of the Bass. Notice also the Bass m t, d which we had in il. 28; it is not quite so pleasant here as there because more slowly moving. Listen to the whole of il. 29, and name the chords. *

29. *Plagal Cadence*.—Listen to the first section of il. 30, and notice the cadence; what chord have we here going to D? *

IL. 30. KEY D.		R.G.	
{	d̂ | s : l | s : -	{	m̂ | f : s | f : r | m : -
	m | m : f | m : -		d | d : d | d : t, | d : -
	d' | d' : d' | d' : -		s | l : d' | l : s | s : -
	d | d : f, | d : -		d | f : m | f : s | d : -



Yes, the subdominant instead of the dominant. This is commonly called a Plagal cadence. Does such a cadence in itself decide the key? "No, it is ambiguous." See par. 14. But it is somewhat solemn in its effect, and when the key has been decided, by S or 'S being heard just before it, the effect is not only more satisfactory but more solemn. Let us test this by listening first to the Plagal cadence alone, and then to the same cadence, in the quick repetition of the chant, while the perfect Tonic cadence, still lingers in the ear. * It is only after this mental association of key has been established that the peculiarly fine and awe inspiring effect of the Plagal cadence is accepted by the mind. In il. 33, last section, we have a Plagal cadence well prepared by S; listen to its fine effect. * Notice that the Plagal cadence is very commonly used in Psalm tunes when the air has : l | s. It is (unless you use the exceptional progression 'T | D il. 61) the only way of harmonizing that air, in a D cadence, without changing the key and so make : l | s really into : r | d. Listen again to the whole of il. 30 and name the chords. *

a. *Summary.*—Imperfect D cadences are those in which the Bass moves stepwise either to Da or to Db; if to Da making the basses : t₁ | d or : r | d; if to Db making the basses : r | m or : f | m. But in all cases it must be the chords S or 'S which move into the chord of D. A distinct name is given to another D cadence in which the chord of F moves to D; it is called the Plagal cadence.

30. *Imperfect S Cadence.*—Perfect cadential motion (that is from Tonic to Dominant or *vice versa*, in the a position) is not so essential in Dominant cadences as in the more important Tonic cadences. We therefore accept as perfect, among S cadences, Db to S, although Sb to D is imperfect in D cadences. In both cases the "step-wise bass" distinguishes the imperfect from the perfect.

a. *The Bass cadence* : d | t₁.—Listen to the first section of il. 31, and say whether the S cadence is much weakened in effect. *

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IL. 31.		KEY G.				R.G.	
m	r : d	r :-	d	r : m	f : r	d :-	
s ₁	t ₁ : d	s ₁ :-	s ₁	t ₁ : d	d : t ₁	d :-	
d	r : m	r :-	m	s : s	l : f	m :-	
d	s ₁ : d	t ₁ :-	d	s ₁ : d	f ₁ : s ₁	d :-	



"Not much." Only enough to justify the title imperfect. Listen to the whole of il. 31, and name the chords. *

b. *The Bass cadence* f | s.—Listen to the first section of il. 32, and notice the cadence. *

IL. 32.		KEY F.				R.G.	
s	l : f	r :-	s	f : l	m : r	d :-	
d	d : d	t ₁ :-	d	l ₁ : d	d : t ₁	d :-	
m	f : l	s :-	s	d : d	s : f	m :-	
d	f ₁ : f ₁	s ₁ :-	m	f ₁ : f ₁	s ₁ : s ₁	d :-	



It is a S cadence approached stepwise from below. Does the chord of the Tonic move to the Dominant as before? "No, it is F to S." Yes, but although the Tonic is not heard, there is no "ambiguity" of key as in the Plagal cadence, for the tones f and t when heard close together can indicate only one key. This is a commonly occurring Imperfect S cadence, more common than the last. Listen to the whole of il. 32, and name the chords. *

c. *The Bass cadence* : l | s.—Listen to the third section of il. 33, and name the cadence. *

IL. 33. KEY A_b.

G.O.

{	m̂	s : s	s : -	d̂	r : m	d : f	f : m
	s ₁	t ₁ : t ₁	d : -	d	s ₁ : s ₁	f ₁ : l ₁	l ₁ : s ₁
	d	r : r	s : -	f	r : d	d : d	d : -
	d	s ₁ : f ₁	m ₁ : -	l ₁	t ₁ : d	l ₁ : f ₁	d : -

{	r̂	m : d	s : -	m̂	r : d	s : f	m : -
	s ₁	d : d	t ₁ : -	d	t ₁ : d	d : l ₁	s ₁ : -
	s	s : f	r : -	m	s : m	d : d	d : -
	t ₁	d : l ₁	s ₁ : -	d	s ₁ : d ₁	m ₁ : f ₁	d ₁ : -

It is an imperfect S cadence, with F_b moving to S.

31. More Weak-pulse Cadences.—In il. 25 we studied the weak-pulse Dc S cadence, with the | d : t₁ and | m : r for upper parts. Other cadences of this kind, which are conducted by means of consonant chords, can now be observed.

a. The | Fc : D cadence with air | f : m.—Listen to the second section of il. 33; observe the cadence. What are its chords? * What is its air? * From what chord is it entered? “From F.” Yes, and thus it becomes a Plagal cadence. See p. 17 and the last cadence of this il. Listen to the whole of il. 33, and name the chords. * Listen to the second section of il. 34, and observe the cadence; what are its chords? *

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IL. 34. KEY A.

G.O.

{	m̂	d : d	d : t ₁	d̂	r : m	s : f	f : m
	s ₁	s ₁ : l ₁	s ₁ : -	s ₁	t ₁ : d	s ₁ : s ₁	l ₁ : s ₁
	d	d : f	m : r	m	s : m	r : r	d : -
	d ₁	m ₁ : f ₁	s ₁ : -	d	s ₁ : d	t ₁ : t ₁	d : -

{	m̂	d : d	t ₁ : d	r̂	s : s	f : m	r : d
	s ₁	s ₁ : l ₁	s ₁ : -	t ₁	d : d	l ₁ : s ₁	s ₁ : -
	d	d : f	r : m	r	d : m	f : d	r : m
	d ₁	m ₁ : f ₁	s ₁ : d ₁	s ₁	m ₁ : d ₁	d : d	t ₁ : d

From what chord is it entered? “F_b.” Yes; you can now compare it with the different harmony of the same air in il. 33; which do you like better? * The Plagal form is the commoner.

b. The | Dc : S cadence again.—We studied this cadence in il. 25, but it was then entered, as a perfect cadence, by D. Listen to the first cadence of il. 34; what are the chords? * How is the same cadence now entered? “From F.” Yes it is an imperfect | Dc : S cadence.

c. The | S : D cadence with air | t₁ : d and | r : d.—Listen to the third and fourth sections of il. 34; what are the chords? What the airs? * These cadences are the same as the ordinary D cadences, only with the last chord on a weak-pulse instead of a strong one; but in all the cases of the weak-pulse cadence previously studied, there is an intervening Dc or Fc between the proper first and second chords

of the cadence. These cadential airs | r : d and | t₁ : d are perhaps more commonly harmonized by means of a dissonance to be afterwards explained. Listen to the whole of il. 34, and name the chords. *

d. *Summary.*—Imperfect S cadences are those in which the Bass moves stepwise to Sa or Sb; if to Sa, making the Bases: f | s or : l | s; and if to Sb making the Bases: d | t₁. The Bass: l | t is little used. For the first, second, and last named Bases, Fa or Fb may be used as the first chord of the cadence, instead of D. The weak pulse | Dc : S cadence may be entered, like the strong pulse, by F or Fb as well as D. The weak pulse | Fe : D cadence may be entered like the D cadence, and a weak pulse | S : D cadence may be made.

32. The F cadence moves from D to F. It is not much used, because it has the same "ambiguity" as the Plagal cadence without the same effect of grand repose. As in the case of the Plagal cadence it is necessary for S (or 'S) D to be heard just before it, in order to a good effect. †

a. *The Bass cadence: d | f₁.*—Listen to the first section of il. 35; study the effect of the cadence, and name it. *

IL. 35. KEY G.

G.O.

{	\hat{m} s : s f :-	\hat{r} m : d f : m r :-
	d r : m d :-	t ₁ d : d t ₁ : d r :-
	s s : s l :-	s s : s s : s s :-
	d t ₁ : d f ₁ :-	s ₁ d : m r : d t ₁ :-

{	\hat{m} s : s f :-	\hat{r} m : f m : r d :-
	d r : d d :-	s ₁ s ₁ : d d : t ₁ d :-
	s f : m f :-	s m : d s : f m :-
	d t ₁ : d l ₁ :-	t ₁ d : l ₁ s ₁ : s ₁ d :-

b. *The Bass cadence: d | l₁.*—Listen to the third section of il. 35; study the effect of the cadence, and name it. * Listen to the whole of il. 35, and name the chords. *

c. *The Bass cadence: m | l₁.*—Listen to the first section of il. 36, and study the effect of a F cadence entered by Db. *

IL. 36. KEY A.

G.O.

{	\hat{m} r : d f :-	\hat{f} s : m d : f r :-
	s ₁ s ₁ : s ₁ d :-	l ₁ s ₁ : s ₁ f ₁ : l ₁ s ₁ :-
	d t ₁ : d d :-	d d : d d : d t ₁ :-
	d ₁ f ₁ : m ₁ l ₁ :-	f ₁ m ₁ : d ₁ l ₁ : f ₁ s ₁ :-

{	\hat{m} f : s l :-	\hat{m} r : d d : t ₁ d :-
	s ₁ d : d d :-	d t ₁ : d l ₁ : s ₁ s ₁ :-
	d d : m f :-	s s : s f : r m :-
	d l ₁ : s ₁ f ₁ :-	d ₁ r ₁ : m ₁ f ₁ : s ₁ d ₁ :-

Notice that the key has already been defined by 'S; else a F cadence would have been undesirable so early.

† Note that F cadences are not classified as perfect and imperfect.

d. *The Bass cadence* : s | f.—Listen to the third section of il. 36, and study the effect of a F cadence entered from Dc. * S could not have been used in this place, first, because the Tonic is more effective here, and second, because, although Fa goes to S, S does not go to Fa, for S is one of the chords which has a fixed progression, see par. 9.

e. *Dc on a weak-pulse*.—Notice in this case that the Dc is on a weak pulse, and has the apology not only of a downward stepwise progression for its Bass, but also of contrary motion between Bass and Air. Compare it with Dc on a strong pulse, in il. 28. Listen to the whole of il. 36, and name the chords. *

33. Consecutives have already been studied pp. 13 and 15, but a brief reference to exceptional cases will help the ear to observe the progression of chords more easily. We have noticed (p. 13) how the fifth gives strength and emphasis to the chord in which it stands, and especially to the two tones by which it is made. The octave gives emphasis in a less degree, and without the sense of hardness. This emphasis is increased when the second of the two chords is on a strong accent. When to these considerations is added the well understood fact that the “principal” chords of the scale are those which will best bear emphasis, and that the “substitutionary” chords are better without it, we have the principles which must guide us in the study of consecutives. As, however, this study is chiefly important to those observers who intend afterwards to be Composers,—we have not required it in the exercises at the close of this step.

a. *Unison Passages*.—Composers sometimes intentionally make two or more parts run together (in unison or octave) for a whole section, or for nearly a whole piece. This kind of Consecutive octaves is not objected to.

b. *Octaves by contrary motion*.—Octaves by contrary motion were shown at il. 25; but they should always occur between Tonic and Dominant or Tonic and Sub-dominant, and this holds good also of the minor mode of which the Tonic is L, the Dominant ^eM, and the Subdominant R.

c. *Fifths between Tonic, Dominant, and Subdominant in special cases*.—This readiness of the three principal chords of the key to bear the emphasis which consecutive fifths give (see p. 13), is shown in a few

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exceptional cases. For example listen to the first section of il. 37, and observe the consecutive fifths, between Tenor and Soprano in the chords D^b F. *

IL. 37. KEY A _b .		G.O.									
f	s	d	:-	t ₁	d	s ₁	m	r	d	:-	
d	t ₁	d	l ₁	:-	s ₁	s ₁	m ₁	s ₁	f ₁	m ₁	:-
s	s	d	f	:-	r	d	d	d	t ₁	d	:-
d ₁	r ₁	m ₁	f ₁	:-	s ₁	m ₁	d ₁	s ₁	s ₁	d ₁	:-

d. *Unequal Fifths*.—Listen to the second section of il. 37, and notice the consecutive fifths between the Tenor and Contralto of Dc ⁷S; do you observe any peculiarity here? * “The second fifth is a diminished one.” Yes, and the consecutives descend. This case of *Unequal* fifths is common in cadences, and is not objected to by the ear. Listen again to the first section, and observe unequal consecutives between Contralto and Soprano in the chords ⁷Sc D^b; is there any difference? * “The diminished fifth comes first, and the consecutives ascend.” Yes, this is the sort of unequal consecutive which the ear dislikes. Composers sometimes use them, however, only not between the highest and lowest parts where they are most noticeable.

e. *Ill-approached fifths and Octaves*.—Most writers would object even to the *Approaching* of fifths and octaves by *similar motion* when they are between the highest and lowest parts. They might not allow even the pause between the beginning and ending of sections as an excuse for the ill-approached fifth between the highest and lowest parts in il. 49, and they might object to the way in which the octave is approached at the beginning of the fifth measure of il. 53. But this objection does not apply when there is simply a change of position in the same chord as in il. 37, fifth measure.

f. *Approach of Fifths, from Subdominant to Tonic, and from Tonic to Dominant*.—There are, however,

many examples in which the fifth of the Tonic (D or minor *I*) is thus approached from the chord of the Sub-dominant (F or minor *B*) when the upper part moves only one step. See il. 41, end of second section. The same thing is allowed when the Dominant (S or minor ^{se}*M*) is approached from the Tonic. See ils. 46, beginning of first section, and 24, end of first section.

g. Approach of Octaves, from Dominant to Tonic, and from Tonic to Sub-dominant.—There are also cases in which the octave of the Tonic is approached by similar motion from the Dominant. See il. 46, close of second section, and il. 54, close of second section. The same thing is allowed when the Sub-dominant is approached from the Tonic. See il. 30, beginning of second section. Listen to the whole of il. 37, and name the chords. * Study also a special, and not disagreeable case to be found in vocal music, in the first section of il. 38, where F enters *Do*.

IL. 38. KEY E \flat .

G.O.

{	m̂ | f : d | s : - | f̂ | m : s | d' : t | d' : - ||
	d | l : d | d : t | r | d : d | m : r | d : - ||
	s | f : l | m : r | s | s : s | s : f | m : - ||
	d | f : f | s : - | t | d : m | s : s | d : - ||

h. Ill-approached Fourths.—Even a fourth (or a fourth and an octave) gives something of emphasis, and the ear objects to its being approached by similar motion in the two outer parts. Alter in il. 24, the first two notes of the Air in the second section to : d' | s, and listen to the altered il. * You there have an accented fourth approached by similar motion, not pleasant to the ear. In il. 38, on the accented pulse of the sixth measure, you have another case; but as this is merely a change of position in the same chord the ear does not object to it. Listen to the whole of il. 38, and name the chords. *

Ex. 26. Analyse ils. 27, 28, 29, 30.

Ex. 27. Analyse ils. 31, 32, 33, 34.

Ex. 28. Analyse ils. 35, 36, 37, 38.

Ex. 29. In ils. 27 to 38 there are five forms of approach to the Imperfect D cadence. Write the chordal plan of the last four chords in each case, showing first those ending : r | d in the Bass, next : t | d, next : f | m, and last : r | m.

Ex. 30. Find all the cases of Plagal cadence in ils. 30 to 38, and describe them as first, second, &c., cadence in such an il.

Ex. 31. In ils. 27 to 38 there are five different modes of approach to the Imperfect S cadence. Write the chordal plan of the last three chords in each case, showing first, those approaches in which the Bass ends with : d | t₁, second, those in which it has : l | s₁, and third, those in which it has : f | s₁.

Ex. 32. Find all the cases of the F cadence, and write the chordal plan of the last three chords in each case.

Ex. 33. Name all the cases in ils. 27 to 38, of the upward resolution of f in 'Se, as being in such an il., such a measure, and such a pulse.

Ex. 34. Name all the cases of what we have called the Grand Double Cadence, in ils. 24 to 28.

Ex. 35. Name all the cases of s in S going to m in D, in ils. 24 to 38, placing first those which are in the bass, and second, those which are in the upper parts, and in each of these classes first, those in which the s is double, and next, those in which it is single.

Ex. 36. Name in ils. 25 to 34 seven cases of the weak pulse cadence, and write down in each case the chordal plan of the last three pulses.

Ex. 37. Name all the cases of transferred resolution in ils. 22 to 28, not occurring between sections.

Ex. 38. Name all the cases in ils. 17 to 37 of consecutive unequal fifths, giving the il., measure, and pulses.

* * See "Chord-Naming Examples," A and B, 10 to 13.

THE SIXTH STEP.

34. The Substitutional Chord R consists of the tones r f l. In studying the major chords (par. 2) we could not help noticing that the chords on r, m, l, and t, were of a different structure from the major chords. Notice again from the modulator, that R M and L, when put into their normal positions, have their minor thirds below. They are called *minor chords*. Properly the tone r should be a komma lower when it tunes with f or l, than when it tunes with t, therefore the proper name for this chord would be RAH, and all instruments free to give the pitch the mind dictates would sound it so. See St Co. p. 46, "The Grave Ray." Listen to the chord R, take care to hear all its tones and observe its effect. * Now (after a pause) listen to the chord D; which sounds the sweeter? * Yes, the major chord is the mere "sonorous;" there is something of roughness to the ear in a minor chord. Its a position is about equal in sonorousness to the b position of a major chord. See the essay on "Musical Statics." But minor chords are very useful in introducing variety to the Harmony. In the major mode they are chiefly employed in places where one of the principal chords S or F (the Dominant or Subdominant) would indeed be fuller and more sonorous, but where one of these is more convenient. We therefore propose to call them, along with the chord on t, the *Substitutional chords* of the key, as distinguished from the three principal chords D, F, S. The minor chords (R, L, and M) are too unsonorous to be used in the c position. R is chiefly wanted in its b position; L is principally employed in its a position, and T is found most useful in its b position. The chief points of convenience, which call for the substitution of these chords are first, the securing of a better flow of melody in one of the upper parts by means of the new tone,—second, the avoidance of "consecutives,"—and third, in the a position, the fuller development of the mental effect of the Bass tone, see *Summary* p. 3.

a. The Bass cadence r s d.—Listen to il. 39, observe the second cadence, and name its third-last chord. *



"It is R." Yes. In par. 16 we noticed how important the chord F is in this third-last place of a D cadence. In il. 18 we noticed its use as a fourth-last chord with Dc intervening, and in par. 8, we noticed that there is no bond, direct or indirect, between the chords F and S. This last was acknowledged as a weak point in the progression F, S, but we observed that there is a kind of implied or understood bond between these two chords, in the fact that they are both bonded to the great ruling chord of the key, D. There are therefore three reasons why R is a good substitutional chord for F in this place. First, because it allows a new tone in the Bass as in il. 39, and in the Air as in il. 40,—secondly, because it supplies, in the tone r, an actual (and not merely an implied) bond with the next chord, and third because the mental effect of r is best brought out in the a position, (see *Summary* p. 3) and the rousing effect is in this case agreeable. It makes a beautiful approach to the D cadence.

b. Fixed Progressions.—[t will help you in recognising chords, if you at once notice that no other chord than R is commonly used to harmonize the r in this cadence. If Sc or Sc were used here we should have a c position without either continued or stepwise resolution, and it does not sound well for the Bass of a c position to leap. Exceptionally, however, this progression, Sc (or better because of the supporting f, Sc) Sa Da may be found; but the tone s must fall into the comparative dullness of the lower octave, so that the r may sound as though its resolution on d were only interrupted. Try the experiment in il. 39, by changing the l of the Air of this R chord into t, and the l of the Tenor into s, and changing the r in Alto of the S chord into f, making the Bass s go down. * You have heard enough to prove that in listening for chords, when you hear the Bass r s d, it may almost always be taken for granted that the tone r in that place is harmonized with the chord R. We may call this one of the "fixed progressions." Listen to the whole of il. 39, and name the chords. *

IL. 39. KEY C.

G.O.

{	ŝ	f : s	l : -	t̂	d' : s	l : t	d' : -
	m	r : d	f : -	f	m : d	f : r	m : -
	d'	s : d'	d' : -	s	s : d'	l : s	s : -
	d	r : m	f : -	r	d : m	r : s	d : -

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R

c. *The Bass cadential approaches*: m | r and : f | r.
—Listen to il. 40, and name the last four chords;
how do they differ from the last four in il. 39? *

IL. 40. KEY A.

G.O.

{	\widehat{m} | d : d | t ₁ : - | \widehat{d} | m : d | r : t ₁ | d : - ||
	s_1 | f ₁ : l ₁ | s ₁ : - | s ₁ | d : l ₁ | l ₁ : s ₁ | s ₁ : - ||
	d | d : f | r : - | d | s : f | f : r | m : - ||
	d | l ₁ : f ₁ | s ₁ : - | m ₁ | d ₁ : f ₁ | r ₁ : s ₁ | d ₁ : - ||



“Il. 39 begins with D^b , il. 40, with F.” Yes, one makes a smooth, and the other an elegant approach of the Bass melody to the D cadence. Notice that the chord R^b might be used in the place of this F, were it not that the ear much prefers, when changing to the strong accent, to have a change of chord. Try the experiment by altering the Treble of this F chord into r, and the r of the following chord into l. * You notice that not only is Fa better in itself than R^b , but it is also important to have a new chord with the new strong accent. Listen to the whole of il. 40, and name the chords. *

35. **The Progression R to D.**—In the second section of il. 41, alter the Bass of the fourth chord to d, and its Air to m¹, and listen to the progression Ra to Da; is it a smooth and good one? *

IL. 41. KEY C. REV. W. H. HAVERCALK.

{	\widehat{m} | s : r | m : - | \widehat{d}^1 | t : r ¹ | d ¹ : l | s : - ||
	d | t ₁ : r | d : - | m | r : f | s : f | m : - ||
	s | s : s | s : - | s | s : l | d ¹ : d ¹ | d ¹ : - ||
	d s ₁ : t ₁ d : - d s : r m : f d : -

{	\widehat{m} r : s m : - \widehat{s} l : d ¹ r ¹ : t d ¹ : -
	d r : t ₁ d : - m f : s f : r m : -
	s s : s s : - d ¹ d ¹ : d ¹ l : s s : -
	d t ₁ : s ₁ d : - d f : m r : s d : -

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The awkwardness of this progression is so obvious that Harmonists agree in condemning it. They say there is no bond between the two chords, but neither is there any bond—direct or indirect—between F S, and L S, and yet these two progressions are approved by the ear,—where is the difference? Helmholtz’s theory of bonds enables us to see it. Between F and S we have noticed (par. 8) an implied bond of both with the key tone; a little thought will shew you that there is the same mutual relation to the key between L and S; but the “implied” bond between R and D would be S, and that carries the mind *away* from the Tonic to its most dangerous rival. The fear of consecutive fifths is another theory to account for the avoidance of this progression. If l, the fifth of R, moved to s, its nearest tone in D, there would be fifths, and if it moved to the d above there would be what is often felt to be an awkward melody in the upper of the two parts. With this corresponds the fact, that, while the bond must necessarily be the same whether you go from D to R or from R to D yet the progression Da to Ra is much less unfrequent than that of Ra to Da. Why? * Because the note s, the fifth of the chord D, can avoid going up to l (so making fifths) by moving smoothly down to f. Whatever may be the truth of these theories, they correspond with the practice, among modern musicians, of avoiding the progression Ra to Da. But, for some reason not made clear to us, the b position makes this progression less objectionable. Listen to it as it stands, in the second section of il. 41. * Again, changing the Bass r into f so as to get both chords in the b position, listen to an equally allowable movement. * But this would

spoil the imitation of the previous Air by the Bass. If the Tenor I were changed into t we should employ the chord T^b (which we have not yet studied) and so avoid the R altogether as well as give a "delayed resolution" to the S. For modern ears this would be better—closer to the key, but Mr. Havergal was intentionally writing in the style of the older harmonists, whose "sense of key" was not so critical as ours. We can now understand why R_a, though used in the D cadence, is *not* used in the corresponding S cadence; because the Bass | r : d | s₁ would necessitate the "awkward progression" R_a to D_a. Listen to the whole of il. 41, and name the chords. *

a. *Summary.*—R is a minor chord, and as such, is used, in the major mode, for variety. It is employed as a Substitute for F, where the tone r is wanted in Air or Bass. In the a position its chief use is in approach to the D cadence when the Bass moves | r : s | d̄. It is not used with the Bass S cadence | r : d̄ | s because the progression R_a to D_a is unpleasant.

36. The Substitutional Chord R^b.—The principal use of R is in its *b* position,—and that chiefly as a substitute for F in both D and S cadences. It is not so sonorous as the major chord F, but it has the advantage, while leaving the *tone f* in the powerful position of Bass, of also affording in its tone r a real bond with the coming chord S. Modern composers seem to prefer R^b to F in this place. An additional advantage arises when the composer desires the tone r in one of the parts.

a. *The Bass cadence* | f : s | d̄ with R^b.—Listen to il. 42, and notice the last cadence. *

IL. 42. KEY B. G.O.

{	s ₁ d̄ : l ₁ t ₁ : -		r̄ m : d̄ r : r d̄ : -
	m ₁ s ₁ : f ₁ r ₁ : -		s ₁ s ₁ : s ₁ f ₁ : f ₁ m ₁ : -
	d̄ d̄ : d̄ s ₁ : -		s ₁ d̄ : d̄ l ₁ : t ₁ d̄ : -
	d ₁ m ₁ : f ₁ s ₁ : -		t ₂ d ₁ : m ₁ f ₁ : s ₁ d ₁ : -

R^b

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Now alter the Air of its second-last measure to | d̄ : t₁, and the Tenor to | l₁ : r, and compare the two progressions F^b S D and R^b S D. * A similar comparison may be made between F S and R^b S, in il. 43 by altering the three last notes of Tenor to | d¹ : s | s. * In il. 42, R^b is substituted for F because the tone r is wanted for the air; in il. 43, because the tone r is desired for a "bond," and it is quite convenient for the Tenor melody to use it. Indeed if it had used d¹ there would have been consecutive fifths. Now, listen to the whole of il. 42, and name the chords. *

b. *The Bass cadence* : f | s with R^b.—Listen to the first cadence of il. 43, and notice its second-last chord. *

IL. 43. KEY C. G.O.

{	s̄ | d ¹ : r ¹ | t : -	||	d ¹ | s : d ¹ | l : t | d ¹ : -
	m | s : f | r : -		s | f : m | f : r | m : -
	d ¹ | d ¹ : l | s : -		s | t : d ¹ | r ¹ : r ¹ | d ¹ : -
	d | m : f | s : -		m | r : d | f : s | d : -

What chord have you hitherto found in this entry to the imperfect S cadence. "Fa." Yes, and it still sounds the more sonorous and firm, as you may hear by altering the Air to d¹ and comparing the two. * It is evident that R^b was substituted, in this place, only because the tone r was wanted in the air. When : l | s is in the Bass of a S cadence or in the approach to a D cadence, the l would not be harmonized with R^b because of the unsonorous c position. Listen to the whole of il. 43, and name the chords. *

c. *The weak-pulse S cadence and the Bass cadence* | s : s | d̄ with R^b.—Listen to il. 44, and notice the first cadence; what kind of cadence is it? *



It is not common to have any dissonance on a weak pulse "horizontally" prepared, for the horizontal preparation and downward resolution, form so smooth a melody and so satisfactory an apology for dissonance, that the ear prefers to have such a dissonance brought out into notice by strong accent. Therefore ⁷Rb is rarely used in this place.

b. *Delayed resolution of ⁷R.*—Notice that in il. 46 the resolution of the dissonant d in ⁷R is *delayed*, while it traverses another chord as a consonance. Alter the Air of the third-last chord to r, and the Contralto to t₁, and then compare the effects of delayed resolution, and immediate resolution. Compare il. 57.

c. *The chord ⁷Ra.*—We remember (par. 34) the "fixed progression" | Ra : Sa | D. In il. 39, this Ra was preceded by Db without a bond, and in il. 40, by Fa with two bonds. Listen to both and say from which chord Ra is the more pleasantly entered. * "From F." Yes, but cannot a bond be obtained even with Db? Listen to il. 47. *

IL. 47. KEY B_b. G.O.

{	\hat{d}	t ₁ : d	f : -	||	\hat{t}_1	r : m	f : r	d : -
	s ₁	s ₁ : s ₁	f ₁ : -	||	s ₁	s ₁ : s ₁	l ₁ : f ₁	m ₁ : -
	m	r : d	d : -	||	r	t ₁ : d	d : t ₁	d : -
	\hat{d}_1	s ₁ : m ₁	l ₁ : -	||	s ₁	f ₁ : m ₁	r ₁ : s ₁	\hat{d}_1 : -

⁷Ra



"The seventh makes the bond." If you substitute the tone l₁ for the Tenor d, and f₁ for the Contralto l₁ in this ⁷R, you can compare the bonded with the unbonded progression. * The Ra sounds clear and sonorous, but unconnected with what precedes;

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the ⁷Ra (though somewhat hard) is heard to come out of the Db, and compels you to regard three chords as one homogeneous mass. Listen to the whole of il. 47, and name the chords. * Listen to il. 48, and notice ⁷Ra in the same position as ⁷Rb in il. 46, with the same bond and the same "delayed resolution." *

IL. 48. KEY C. G.O.

{	\hat{s}	l : t	d' : -	||	\hat{d}	d' : d'	d' : t	d' : -
	m	f : f	m : -	||	f	f : f	m : r	m : -
	d'	d' : s	s : -	||	d'	l : l	s : s	s : -
	d	f : r	d : -	||	l	f : r	s : s ₁	d : -



Listen to the whole of il. 48, and name the chords. *

d. *The R cadence* is very rarely employed, because it bears no good relation to the key. Sometimes when r is in the Air, and the composer wishes to bring out its mental effect very strongly, as in some chants, he harmonises it with the chord R instead of S. Listen to the first section of il. 49, and notice a R cadence, which seems to have been substituted for a F cadence in order to obtain contrary motion between Air and Bass *

IL. 49. KEY E. REV. C. J. SMYTH.

{	m	r : m	f : -	||	r	s : f	m : r	d : -
	d	t ₁ : d	r : -	||	t ₁	d : r	d : t ₁	d : -
	s	s : s	l : -	||	s	s : l	s : f	m : -
	d	f : m	r : -	||	s ₁	m ₁ : f ₁	s ₁ : s ₁	d : -



Listen to the whole of il. 49, and name the chords. * Very rarely even ⁷R is used in a cadence.

e. *The chord* ⁴S.—The dissonance *d* against *r* is also found in the chord *S*; what number from the root would the dissonance *d* be in this chord? * We will call the chord ⁴S. If the "Manual Signs" are used, ⁴S can be signalled by dropping the fourth finger while holding the sign for *S*. The dissonance is not so firm in this chord as in the chord of *R*, for its resisting tone is the fifth, not the root. Since *R* has come into use, ⁴S has been less employed in cadences. Listen to *ils.* 50 and 51, naming the chord ⁴S in each. *

IL. 50. KEY A_b.

W. TUCKER.

{	<i>d</i> | <i>f</i> : <i>m</i> | <i>f</i> : - |	<i>d</i> | <i>r</i> : <i>d</i> | <i>d</i> : <i>t</i> ₁ | <i>d</i> : - |
	<i>s</i> ₁ | <i>f</i> ₁ : <i>s</i> ₁ | <i>l</i> ₁ : - |	<i>l</i> ₁ | <i>s</i> ₁ : <i>s</i> ₁ | <i>s</i> ₁ : <i>s</i> ₁ | <i>s</i> ₁ : - |
	<i>m</i> | <i>d</i> : <i>d</i> | <i>d</i> : - |	<i>f</i> | <i>f</i> : <i>m</i> | <i>r</i> : <i>r</i> | <i>m</i> : - |
	<i>d</i> | <i>l</i> ₁ : <i>d</i> | <i>f</i> ₁ : - |	<i>f</i> ₁ | <i>t</i> ₂ : <i>d</i> ₁ | <i>s</i> ₁ : <i>s</i> ₁ | <i>d</i> ₁ : - |

⁴S

IL. 51. KEY D_b.

J. D. MANN.

{	<i>d</i> | <i>s</i> : <i>l</i> | <i>s</i> : - |	<i>s</i> | <i>d</i> : <i>m</i> | <i>r</i> : <i>s</i> | <i>m</i> : - |
	<i>m</i> | <i>m</i> : <i>f</i> | <i>r</i> : - |	<i>r</i> | <i>d</i> : <i>d</i> | <i>d</i> : <i>t</i> ₁ | <i>d</i> : - |
	<i>s</i> | <i>d</i> : <i>d</i> | <i>t</i> : - |	<i>t</i> | <i>s</i> : <i>s</i> | <i>s</i> : <i>s</i> | <i>s</i> : - |
	<i>d</i> | <i>d</i> : <i>f</i> | <i>s</i> : - |	<i>f</i> | <i>m</i> : <i>d</i> | <i>s</i> ₁ : <i>s</i> ₁ | <i>d</i> : - |

In which *il.* is the dissonance primary, in which secondary? * Which part has the resisting tone, and which the dissonance in *il.* 50? * Ditto, in *il.* 51? * Listen to the whole of *ils.* 50 and 51, and name the chords. * Listen to the second section of *il.* 52. *

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IL. 52. KEY D. PARISIAN TONE, 3rd ending.

{	<i>s</i> <i>l</i> : <i>s</i> <i>f</i> : <i>m</i>	<i>s</i> <i>f</i> : <i>m</i> <i>r</i> : <i>r</i> <i>d</i> : -
	<i>d</i> <i>d</i> : <i>d</i> <i>r</i> : <i>d</i>	<i>d</i> <i>d</i> : <i>d</i> <i>d</i> : <i>t</i> ₁ <i>d</i> : -
	<i>m</i> <i>f</i> : <i>s</i> <i>s</i> : -	<i>s</i> <i>l</i> : <i>s</i> <i>s</i> : <i>f</i> <i>m</i> : -
	<i>d</i> | <i>f</i> : <i>m</i> | <i>t</i> ₁ : <i>d</i> |	<i>m</i> | <i>f</i> : <i>d</i> | <i>s</i> : <i>s</i> ₁ | <i>d</i> : - |

What chord resolves ⁴S in the last cadence? * "⁴S." What chord resolved it in *ils.* 50 and 51? *

f. *Summary.*—The chord *R*, with a dissonating seventh, is used both in its *a* and *b* positions, just where *Ra* and *Rb* would be used, except on weak pulses, where a horizontal dissonance is not preferred. In coming from *D*, especially in its *a* position, ⁷R is much to be preferred to *R* because of the bonding *d*. The *R* cadence has so small a power of indicating the key that it is generally avoided. The chord ⁴S resolves its dissonance into the chord *S* or ⁷S.

38. The weak pulse *D* cadence with ⁷S.—In *ils.* 33, and 34 we had a weak pulse *D* cadence; what was the air, and what was the strong pulse chord? * In *il.* 52 we have a weak pulse *D* cadence with the same air, what is the strong pulse chord? "⁷Sb." Now in second and third measures, alter the Alto to : *t*₁ | *d* : -, the Tenor to | *d* : *s* | *l* : *s*, and the Bass to | *f* : *s*₁ | *d* : -; you will then have the *Fc* form of this cadence. Listen to the two forms, and describe their different effects. * Listen to the whole of *il.* 52, and name the chords. *

39. The Coupled Dissonance ⁴S.—Listen to *il.* 53, and observe the third-last chord. *

IL. 53. KEY E_b.

B. ST. J. B. JOULE.

{	<i>s</i> | <i>m</i> : <i>s</i> | <i>l</i> : - |	<i>l</i> | <i>s</i> : <i>d</i> | <i>f</i> : <i>f</i> | <i>m</i> : - |
	<i>d</i> | <i>d</i> : <i>d</i> | <i>d</i> : - |	<i>l</i> ₁ | <i>t</i> ₁ : <i>d</i> | <i>d</i> : <i>t</i> ₁ | <i>d</i> : - |
	<i>m</i> | <i>s</i> : <i>m</i> | <i>f</i> : - |	<i>f</i> | <i>f</i> : <i>m</i> | <i>r</i> : <i>s</i> | <i>s</i> : - |
	<i>d</i> | <i>d</i> : <i>d</i> | <i>l</i> ₁ : - |	<i>r</i> | <i>s</i> ₁ : <i>s</i> ₁ | <i>s</i> ₁ : <i>s</i> ₁ | <i>d</i> : - |



Here we have the two commonest dissonances united in one chord, *f* against *s* as a tertiary, and *d* against *r* as a secondary. The *f* is unprepared, is continued in 'S of the next chord, and then resolved. The *d* is horizontally prepared as usual, and resolved in the same chord on which it strikes. A moment's study of the modulator will show that it is a necessity of all dissonant *sevenths*, that they should resolve on a *different* chord from that on which they strike, and of all dissonant *fourths*, that they should resolve on the third of the *same* chord on which they strike,—that third never being heard *with* the dissonance, except at a tertiary distance. The *De* in this cadence is worth notice; it resolves 'Sa and is continued into it, so that the Bass holds on. Listen to the whole of il. 53, and name the chords. *

a. *Delayed resolution of 'S.*—Listen to il. 54; what is the second chord of the second section? *

IL. 54. KEY D.

G.O.

}	<i>f</i> : <i>f</i> | <i>s</i> : - | <i>ī</i> | <i>s</i> : <i>s</i> | <i>s</i> : <i>t</i> | <i>d</i>' : - ||
	<i>d</i> | <i>d</i> : <i>d</i> | <i>d</i> : - | <i>f</i> | <i>r</i> : <i>m</i> | <i>f</i> : <i>f</i> | <i>m</i> : - ||
	<i>s</i> | <i>f</i> : <i>l</i> | <i>s</i> : - | <i>d</i>' | <i>d</i> ' : <i>d</i>' | <i>t</i> : <i>r</i>' | <i>d</i>' : - ||
	<i>d</i> | <i>l</i> : <i>f</i> | <i>m</i> : - | <i>f</i> | <i>s</i> : <i>s</i> | <i>s</i> : <i>s</i> | <i>d</i> : - ||



“‘S.” How is its dissonance, *d*, resolved? “It is carried on through the next chord, and then resolved.” Yes, it becomes a consonance in *De*—it traverses *De*—and is then resolved in 'S. This is a case of delayed resolution. Study also the ils. 46 and 48. Listen to the whole of il. 54, and name the chords. *

b. *Summary.*—The weak pulse D cadence has sometimes *Sb* or 'Sb D as well as *Fe* D. Dissonances

consonant with each other intrude together into a chord. In this case each dissonance follows its own law of resolution, the *sevenths* being resolved on another chord, and the *fourths* on the same.

Ex. 39. Analyse ils. 39, 40, 41.

Ex. 40. Analyse ils. 42, 43, 44, 45.

Ex. 41. Analyse ils. 46, 47, 48, 49, 50.

Ex. 42. Analyse ils. 51, 52, 53, 54.

Ex. 43. Write the chordal plans which in ils. 39 to 54 are found under *l t d*', *r t*', *d* (or *r' t d*'), *r r d*, or *f r d*, in the Soprano.

Ex. 44. Write down one of each of the different chordal plans to be found in any of the preceding illustrations of the present step having the Bass | *s* : *s* | *d*; Ditto, | *f* : *s* | *d*; Ditto, : *f* | *s* : *s* | *d*, Ditto, | *r* : *s* | *d*.

Ex. 45. There are in ils. 39 to 54 two forms of the imperfect S cadence. Write down their chordal plans.

Ex. 46. There are in ils. 36 to 53 five forms of the perfect and imperfect F cadence; write their chordal plans.

Ex. 47. In the ils. thus far we have had five cases of the weak pulse S cadence, and five cases of the weak pulse D cadence. Write the chordal plans of the last three chords, and over them the airs in each case, placing the D cadences first.

Ex. 48. Name all the cases of 'Sc in ils. 20 to 37, placing first those in which the Bass moves *m r d*, next, those in which the Bass has *f r d*, next, those with *d r m*, and last, those with *m r m* in the Bass. Name all the cases of Sc. Name also three different cases of De, with their apologies.

Ex. 49. In ils. 39 to 54 there are fourteen cases in which some two or more parts move in similar motion, in thirds or sixths, for more than two pulses; name them all. It will be sufficient to indicate the first of the three or more pulses. The parts between which this relation is established should be shown by the letters S for Soprano, C for Contralto, &c.,—thus, il. 44, m. 2, p. 2, S.C. There are also five cases of contrary motion, in two or more parts in thirds and sixths for more than two pulses, name them all in the same manner.

. See “Chord-Naming Examples,” A, 14 to 17; B, 14 to 18.

b. The difference between ⁷Sc and T_b is that, while ⁷S limits the movement of its tones to a few definite progressions, whereas T_b allows its f to be doubled which is never doubled in ⁷S. In T_b, when the f is doubled, one f ascends to s and the other descends to m, and also allows its Bass in the *b* position, r, to leap to l in the chord L, which the base of the less sonorous ⁷Sc is not allowed to do. Only t still clings faithfully to d, as before. Listen to il. 56, and observe the f in T_b ascending to s. *

IL. 56. KEY E. W. LEE.

(	s	|	t	d	:-	(	s	f	m	r	r	d	:-
d	d	r	m	:-	d	r	d	d	t	d	d	d	:-
m	f	f	s	:-	s	s	s	s	s	m	:-		
d	f	r	d	:-	m	t	d	s	s	d	:-		

Listen to il. 57, and observe T_b going not to D but to D_b with an upward resolution of f. *

IL. 57. KEY B. G.O.

(	d	m	r	d	:-	(	t	d	r	s	t	d	:-
m	m	f	s	:-	s	s	l	s	f	m	:-		
s	d	t	d	:-	r	d	d	t	r	d	:-		
d	d	r	m	:-	f	m	f	s	s	d	:-		

Listen to il. 58, and notice T_b on the strong accent approaching the D cadence; compare ⁷Sc in il. 43. *

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IL. 58. KEY C. RUSSELL.

(s	d	r	l	:-	(l	t	d	r	t	d	:-
m	s	s	f	:-	f	f	s	l	s	s	:-		
d	d	d	d	:-	d	r	m	r	r	m	:-		
d	m	d	f	:-	f	r	d	f	s	d	:-		

Listen to il. 59, and notice T_b in the approach to the S cadence. Notice also the doubled f with its resolution. Compare ⁷Sc in ils. 25, 26. *

IL. 59. KEY A_b. WM. MARSH.

(	s	l	t	d	:-	(	r	m	s	f	m	r	:-
m	f	f	m	:-	s	s	m	f	s	s	:-		
d	d	r	s	:-	t	d	d	t	d	t	:-		
d	f	r	d	:-	s	d	m	r	d	s	:-		

(	m	d	r	d	t	(	d	l	r	d	t	d	:-
s	s	l	s	:-	s	f	l	s	s	s	:-		
d	d	f	m	r	d	d	f	m	r	m	:-		
d	m	f	s	:-	m	f	r	s	s	d	:-		

Listen to the whole of ils. 55, 56, 57, 58, and 59, and name the chords. *

42. The Dissonance *l* against *t* in ⁷T.—Listen to il. 60, noticing the second chord of the second section. *

IL. 60. KEY *A*_b.

G.O.

{	\hat{d}	<i>t</i> ₁ : <i>s</i>	<i>f</i> :-	\hat{m}	<i>l</i> : <i>s</i>	<i>f</i> : <i>f</i>	<i>m</i> :-
	<i>s</i> ₁	<i>s</i> ₁ : <i>s</i> ₁	<i>l</i> ₁ :-	\hat{d}	<i>r</i> : <i>m</i>	<i>r</i> : <i>t</i> ₁	\hat{d} :-
	<i>m</i>	<i>r</i> : <i>d</i>	\hat{d} :-	\hat{d}	<i>f</i> : <i>m</i>	<i>l</i> : <i>s</i>	<i>s</i> :-
	\hat{d} ₁	<i>r</i> ₁ : <i>m</i> ₁	<i>f</i> ₁ :-	\hat{d} ₁	<i>t</i> ₂ : \hat{d} ₁	<i>f</i> ₁ : <i>s</i> ₁	\hat{d} ₁ :-

You hear a very beautiful piquant effect; it is the *l*, unprepared as it usually is, beating against the root of this chord (making a seventh) and then resolving on *s* in the next chord. What is the "degree" of the dissonance in this case? "More than tertiary." Yes, it may be called Quaternary. At such a distance, the dissonance is scarcely felt. Its commonest and most acceptable appearance is as a tertiary unprepared strong pulse dissonance in *Ta*. Though the *a* position of ⁷T is so seldom used without the dissonance, yet with it *Ta* is preferred. The dissonating tone is sometimes in other parts, but when it is in the Bass it has to be prepared and that horizontally. Listen to the whole of il. 60, and name the chords. The manual sign for ⁷T may be the hand pointing upward, but the thumb held close to the palm, and covered by three fingers. * Listen to the first section of il. 61, and study the effect of this dissonance on a weak pulse. When unprepared, its *l* is generally approached from below. *

IL. 61. KEY *E*_b.

R.G.

{	\hat{s}	<i>m</i> : <i>l</i>	<i>s</i> :-	\hat{f}	<i>m</i> : <i>d</i>	<i>f</i> : <i>m</i>	<i>r</i> :-
	\hat{d}	<i>d</i> : <i>r</i>	<i>s</i> ₁ :-	\hat{t} ₁	<i>d</i> : \hat{d}	<i>t</i> ₁ : \hat{d}	\hat{t} ₁ :-
	<i>m</i>	<i>s</i> : <i>f</i>	<i>m</i> :-	<i>s</i>	<i>s</i> : <i>l</i>	<i>f</i> : <i>s</i>	<i>s</i> :-
	\hat{d}	<i>d</i> : \hat{t} ₁	\hat{d} :-	<i>r</i>	<i>m</i> : <i>f</i>	<i>r</i> : <i>d</i>	<i>s</i> :-

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{	\hat{s}	<i>l</i> : <i>t</i>	\hat{d} ₁ :-	\hat{l}	<i>s</i> : \hat{d} ₁	<i>m</i> : <i>r</i>	\hat{d} :-
	\hat{d}	<i>d</i> : <i>r</i>	<i>m</i> :-	\hat{t} ₁	<i>d</i> : \hat{d}	\hat{d} : \hat{t} ₁	\hat{d} :-
	<i>s</i>	<i>f</i> : <i>f</i>	<i>s</i> :-	<i>f</i>	<i>s</i> : <i>m</i>	<i>s</i> : <i>f</i>	<i>m</i> :-
	<i>m</i>	<i>f</i> : <i>r</i>	\hat{d} :-	<i>r</i>	<i>m</i> : \hat{d}	<i>s</i> ₁ : <i>s</i> ₁	\hat{d} :-

What is the degree of the dissonance in this case? "Tertiary." Listen to the third and fourth sections of il. 61, and notice this dissonance again, on a holding tone, and in *Tb*, the degree of the dissonance being closer than before, that is secondary. * Listen to the whole of il. 61, and name the chords. *

a. *Summary.*—The chord *T* is principally used, in its *b* position,—except in three part harmony, or with a seventh, or in sequences. It is a convenient substitutional for ⁷Sc, and is used in most of its favourite places. The principal dissonance being removed, it has the advantage of a freer progression than ⁷Sc; its *f* more often ascending to *s*, and being often doubled, and its *r* occasionally leaping to *l*. The most common dissonance in this chord is that of *l* against *t*, and this dissonance makes the *a* position acceptable. The dissonating *l* is generally unprepared, but sometimes prepared obliquely, and if in the bass, horizontally.

43. The Substitutional Chord *L*.—This minor chord is used first, as a substitute for *Fb* in the approach to *D* and *S* cadences, or wherever the tone *m* is wanted for an upper part instead of *t*,—second, as a substitute for *Fb* in cadences where the "sad" effect of the Bass tone *l* has to be especially brought out, or wherever *m* may be wanted in the upper parts instead of *t*,—and, third, as a substitute for *D*

in cadences, when the dominant or one of its substitutionals (that is S, or 'S, or T_b) instead of moving to D, *surprizes* the ear by moving to L.

a. L in the habits of F_b.—In such cases of F_b as are found in ils. 22, 25, 33, L could be substituted for F_b. In respect of sonoroussness there is not much choice between the two chords. The points of convenience mentioned in par. 34, must decide which is to be used. In other cases L could not be substituted if f is to be retained in the Air. Listen to il. 62, and notice L with the Bass : l | s : s | d, d being in the Air. *

IL. 62. KEY F. FIRST TONE, 4th ending.

{	m	m : r	m : -	m	r : d	r : r	m : -
	d	d : t ₁	d : -	d	t ₁ : l ₁	t ₁ : t ₁	d : -
	s	s : s	s : -	s	s : m	s : s	s : -
	d	d : s ₁	d : -	d	s ₁ : l ₁	s ₁ : s ₁	d : -

L

Listen again, and name the chords. * Listen to il. 63, and notice L with the Bass | l : s | d. *

IL. 63. KEY B_b. DR. DEARLE.

{	d	d : r	m : -	l ₁	t ₁ : d	d : t ₁	d : -
	m ₁	m ₁ : s ₁	s ₁ : -	f ₁	f ₁ : s ₁	s ₁ : f ₁	m ₁ : -
	d	d : t ₁	d : -	d	r : m	r : r	d : -
	d	l ₁ : s ₁	d : -	f ₁	r ₁ : d ₁	s ₁ : s ₁	d ₁ : -

Listen again, and name the chords. * Listen to il. 64, and notice L with the Bass : l | f : s | d. *

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IL. 64. KEY B_b.

DR. HILES.

{	d	r : m	l ₁ : -	r	s : d	d : t ₁	d : -
	s ₁	s ₁ : s ₁	f ₁ : -	f ₁	f ₁ : m ₁	r ₁ : f ₁	m ₁ : -
	d	t ₁ : d	d : -	r	t ₁ : d	l ₁ : r	d : -
	m ₁	r ₁ : d ₁	f ₁ : -	r ₁	s ₁ : l ₁	f ₁ : s ₁	d ₁ : -

Listen again, and name the chords. * Listen to il. 65, and notice L with the Bass : l | r : s | d. *

IL. 65. KEY A.

BATTISHILL.

{	d	s : m	r : -	f	m : d	r : t ₁	d : -
	s ₁	s ₁ : d	t ₁ : -	t ₁	d : l ₁	l ₁ : s ₁	s ₁ : -
	m	d : s	s : -	f	s : m	f : r	m : -
	d ₁	m ₁ : d ₁	s ₁ : -	r ₁	m ₁ : l ₁	r ₁ : s ₁	d ₁ : -

Listen again, and name the chords. * Listen to il. 66, and notice L with the Bass | l : f | s : s₁ | d. *

IL. 66. KEY D.

FIFTH TONE.

{	s	l : l	s : -	s	m : f	m : r	d : -
	m	f : f	m : -	d	d : r	d : t ₁	d : -
	d'	d' : d'	d' : -	s	d' : l	s : f	m : -
	d	f : f	d : -	m	l : f	s : s ₁	d : -

Listen again, and name the chords. * Listen to il. 67, and notice L with the Bass | l : f | s. *

IL. 67. KEY G.

JOULE.

{	\hat{m}	d : r	t ₁ : -	\hat{d}	l ₁ : r	d : t ₁	d : -
	s ₁	l ₁ : l ₁	s ₁ : -	s ₁	f ₁ : l ₁	s ₁ : s ₁	s ₁ : -
	d	m : r	r : -	d	d : f	m : r	m : -
	\hat{d}	l ₁ : f ₁	s ₁ : -	m ₁	f ₁ : r ₁	s ₁ : s ₁	\hat{d} ₁ : -

Listen again, and name the chords. *

b. *The entry and exit of L.*—L has two bonds with D. It easily comes out of that chord; it can also go into it. Its root is also bonded to F and R. In these progressions, there is no difficulty, but why should L so often come out of and sometimes go into S and ⁷S, with which chords it has no bond? First, let it be remembered that the chords S and ⁷S move into L almost as smoothly as into D. The tones d and m are entered and left as in the chord D, the tone l easily moves to or from s, and the binding mental effect which key relationship throws around the tone t (see par. 9) is easily felt. Second, it is easy to see why the chord L is allowed to come from ⁷S or S. The ear is so much accustomed to hear D after S, ⁷S, or T, that an effect of sweet surprise is felt when the soft l enters in the Bass instead of d. This feeling of surprise when not too often awakened is very agreeable. Third, let it also be remembered that there is a strong *implied* bond, between the chords L and S, a bond to the Tonic itself. And last, let it be noticed that just as (par. 35) D R makes a smoother progression *without consecutives*,—than R D, so does S L, than L S. In S L the r can easily go down to d without making fifths, but in L S the m cannot move smoothly to r, but must skip to either s or t₁. The bonds of L with S are much better than those of R with D, but the ascending progression is in both cases the more used. Study the entry and exit of L coming from D, in ils. 63, 65, 66, 67. * Listen to L coming from S and ⁷S, in ils. 62, 64. * In the old fashioned harmony of il. 62, the natural progression of t is

changed. The want of unity between the chords is somewhat excused by the similar motion in thirds between the two upper parts, and the contrary motion of the Bass. In the case of ⁷S, as at il. 64, this cannot be done, unless the t were raised above the f. If t as it atands were to go down to l there would be consecutive fifths.

c. *The Surprise Cadence with the Bass* : s | l.—Listen to il. 68, and notice the first cadence. *

IL. 68. KEY B \flat .

R. R. ROSS.

{	\hat{s}_1	m : r	d : -	\hat{r}	m : d	f : m	r : -
	m ₁	s ₁ : f ₁	m ₁ : -	s ₁	s ₁ : s ₁	s ₁ : s ₁	s ₁ : -
	m	d : t ₁	d : -	t ₁	d : d	t ₁ : d	t ₁ : -
	\hat{d}	d : s ₁	l ₁ : -	s ₁	d ₁ : m ₁	r ₁ : d ₁	s ₁ : -

{	\hat{f}	m : r	s : -	\hat{t}_1	d : f	m : r	d : -
	s ₁	s ₁ : s ₁	s ₁ : -	f ₁	s ₁ : f ₁	s ₁ : f ₁	m ₁ : -
	t ₁	d : t ₁	d : -	r	d : d	d : t ₁	d : -
	s ₁	s ₁ : f ₁	m ₁ : -	r ₁	m ₁ : l ₁	s ₁ : s ₁	\hat{d} ₁ : -

The ear has been so much accustomed to S, ⁷S, or T \flat moving into D, that its resolution into L produces a pleasant feeling of surprise and expectancy, and yet this progression is very smooth. In the present case t r and f follow their commonest resolution. This is called the *surprise cadence*. Observe in the third section how D \flat is entered and left. Listen to the whole of il. 68, and name the chords. * Listen to il. 69, and study the surprise cadence entered by S instead of ⁷S. *

IL. 69. KEY A. DR. TURTON. (altered.)

{	\widehat{m} | r : t | d : - | \widehat{l}_1 | t_1 : d | r : r | d : - ||
	s | l_1 : s_1 | m_1 : - | f_1 | s_1 : s_1 | l_1 : f_1 | m_1 : - ||
	d | f : r | d : - | d | f : m | r : t | d : - ||
	d | f_1 : s_1 | l_1 : - | f_1 | r_1 : d_1 | f_1 : s_1 | d_1 : - ||

Listen again, and name the chords. *
 d. *The Bass cadence* | d : t | l_1.—Listen to il. 70, and study the surprise cadence entered from S \hat{b} . *

IL. 70. KEY D. BATTISHILL.

{	\widehat{d} | s : s | d : - | \widehat{d} | l : s | f : f | m : - ||
	m | m : r | d : - | d | d : d | d : t | d : - ||
	s | s : s | m : - | s | f : s | l : s | s : - ||
	d | d : t | l_1 : - | m | f : m | r : s | d : - ||

Listen again, and name the chords. *
 e. *The Bass cadence* | l : s | d.—Listen to the first section of il. 71, and study L in one of the habits of F \hat{b} . *

IL. 71. KEY A \flat . G.O.

{	\widehat{d} | m : f | m : - | \widehat{d} | t_1 : l_1 | s_1 : m | r : - ||
	d | d : s_1 | s_1 : - | m_1 | s_1 : f_1 | s_1 : s_1 | s_1 : - ||
	m | d : t | d : - | d | r : d | r : d | t_1 : - ||
	d | l_1 : s_1 | d_1 : - | l_1 | s_1 : l_1 | t_1 : d | s_1 : - ||

{	\widehat{m} l_1 : t_1 d : - \widehat{t}_1 d : f m : r d : -
	s_1 f_1 : f_1 m_1 : - f_1 m_1 : l_1 s_1 : f_1 m_1 : -
	d d : r d : - r d : d d : t d : -
	d_1 f_1 : r_1 l_1 : - s_1 l_1 : f_1 s_1 : s_1 d_1 : -

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Listen also to the last section, and notice L in another of the habits of F \hat{b} , entered with surprise from $\hat{7}S$. *

f. *Exceptional Progressions S to F \hat{b}* .—Listen to the second section of il. 71, and notice this undesirable progression, having, however, the strong apology of contrary motion between Air and Bass. *

g. *The Bass cadence* | f : r | l.—Listen to the third section of il. 71, and notice a new form of the surprise cadence. * It is not entered from S or $\hat{7}S$ but from the substitutional T \hat{b} . In the c position of $\hat{7}S$, it would not have sounded well for the Bass r to leap to l, but here we have a b position, therefore r is somewhat more at liberty. A peculiarity of a case of this kind is that you will always find l t d $\hat{1}$ in one of the upper parts.

h. *New Double cadence*.—Listen to the last section of il. 71, and notice the surprise cadence, flowing into the principal cadence, just as the S cadence did in il. 28. * Listen to the whole of il. 71, and name the chords. *

i. *The Bass cadence* | l_1 : t_1 | d.—Listen to the first section of il. 72, and notice what chord you have in the place of F \hat{b} when the tone m is wanted in the air. *

IL. 72. KEY G. G.O.

{	\widehat{m} | m : s | d : - | \widehat{r} | f : m | r : r | d : - ||
	s_1 | l_1 : s_1 | s_1 : - | t_1 | d : d | d : t | d : - ||
	d | d : r | m : - | s | f : s | l : f | m : - ||
	d | l_1 : t_1 | d : - | s_1 | l_1 : d | f_1 : s_1 | d : - ||



j. *Exceptional Progression again.*—In il. 71 we had S moving to unaccented $F\flat$. Listen to the second section of il. 72, and notice S going to accented $F\flat$. * As S goes more smoothly into L, that chord would have been better than $F\flat$ in il. 71, but in il. 72 L could not be used with f in the air. Listen to the whole of il. 72, and name the chords. *

k. *The L cadence.*—Listen to the first section of il. 73, and notice a substitute for the $F\flat$ cadence, D moving to L. *

IL. 73. KEY $E\flat$.

R. R. ROSS.

{	\hat{s} s : s	\hat{d} l : -	\hat{m} f : l	s : f	m : -
	m f : m	m : -	d d : d	t : r	d : -
	s s : s	l : -	s f : f	r : s	s : -
	d t : d	l : -	d l : f	s : t	d : -
{	\hat{s} s : s	l : -	\hat{t} d : f	m : r	d : -
	d t : d	d : -	r d : d	d : t	d : -
	m f : s	d : -	s s : l	s : f	m : -
	d r : m	f : -	f m : f	s : s	d : -



It is not a surprise cadence, because not entered from S or \hat{S} . It is not much used, for fear of confusion with the Tonic cadence of the minor mode, but in this case the key has been so perfectly established by \hat{S} going to D, that there is no danger of this kind, and the mental effect of the tone l comes out strongly against the t just heard.

l. *Summary.*—The chord L is used as a substitute for $F\flat$ in all its habits, even in the $F\flat$ cadences; and it is used as a substitute for D in the surprise cadence. Even in non-cadential passages it is frequently employed, and in these passages it often comes out of chord S and \hat{S} (with the feeling of a pleased surprise) but it seldom goes into them. Its best bonds are to F R and D.

Ex. 50. Analyse ils. 55, 56, 57, 58, 59.

Ex. 51. Analyse ils. 60, 61, 62, 63, 64.

Ex. 52. Analyse ils. 65, 66, 67, 68, 69.

Ex. 53. Analyse ils. 70, 71, 72, 73.

Ex. 54. Name all the cases of $T\flat$ in ils. 55 to 59, placing first those in which the Bass moves | m : r ; d, second, those which have the Bass : m | r : d, third, those which have | d : r | m, fourth, | f : r | d, fifth, | f r : d, and sixth those in which f is resolved upward.

Ex. 55. Write three notes of the Air and Bass where \hat{T} occurs, (ils. 60 and 61), including the note before and the note after \hat{T} , placing first $\hat{T}a$ on a strong pulse, next $\hat{T}a$ on a weak pulse, and next $\hat{T}b$.

Ex. 56. Name all the cases of $L\alpha$ in ils. 62 to 73, placing first those in which L enters D, next D \flat , next S, next \hat{S} , next $S\flat$, next F, next R, next $R\flat$, next $\hat{R}b$.

Ex. 57. Write the chordal plans of the last three chords of all the forms of surprise cadence given in ils. 68, 69, 70, 71.

Ex. 58. Write the last three chords of the L cadence, il. 73. And write the Air and Bass of the section containing the surprise cadence entering the D cadence in il. 71. Write the Air and Bass of the exceptional resolutions of S into $F\flat$.

Ex. 59. Name all the cases in ils. 62 to 73 in which the melody t l occurs in any of the parts, and the chords with which they are harmonized.

* * See "Chord-Naming Examples," A, 18 to 24; B, 19 to 24.

THE EIGHTH STEP.

44. The Substitutional Chord M.—The chord M is quite as good, in itself, as any other minor chord—as RAH, for instance, or L. It is physically the same. Why then is it almost excluded from modern music, and why do some of the instructors say “There is no chord on the third of the major scale?” * The fact of the steady disuse of this chord is undoubted. There are only three reasons which I can see. First, though not more unsonorous than any other minor chord, it carries you more, than they do, out of the scale; the third partial of its fifth contradicting the scale, which is not the case with RAH, or L. Second, the mental effects of its root and fifth are more contradictory than these of any other chord except T, which has a diminished fifth and a strong “partial dissonance.” See par. 41. Third, because it is very little wanted. The better chords, D or S, are preferred. The chord T, which is less sonorous than M, is more used because it is more wanted. Let us notice a few cases in which these chords are specially required. But first we must understand the nature and effect of a sequence.

45. Sequence.—Listen to the bass of il. 74. What do you notice in its form of movement? *

IL. 74. KEY G.

G.O.

:m	r : s	d : d	r : r	m̂ : m̂	r : r	m : m	f : r	d̂
:s ₁	s ₁ : s ₁	m ₁ : l ₁	f ₁ : t ₁	s : d	l ₁ : r	t ₁ : m	d : t ₁	d̂
:d	t ₁ : d	m : f	f : s	s : l	f : f	s : s	l : f	m̂
:d ₁	s ₁ : m ₁	l ₁ : f ₁	t ₁ : s ₁	d : l ₁	r : t ₁	m : d	f ₁ : s ₁	d̂

Ma

Yes, it goes up and down on a plan. Beginning with s₁ it goes ‘down a third and up a fourth’ five times, and, except for the f taking the lower octave would have done so six times. Listen to the contralto of il. 74. What form of movement do you notice; beginning with the third s₁? “The same as in the bass,” Yes, but with a contrary accent.

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These repeated forms or wavings of melody are called melodic sequences. When several “parts” are heard together, each with its own melodic sequence, the passage is called a Harmonic sequence. In this il. the harmonic sequence is imperfect, for, in the Soprano and Tenor there are only fractional sequences, a few ‘repeated tones rising a second.’ Nevertheless, any thing in the form of sequence is gratifying to the ear.

a. *Anti-melodic intervals.*—The interval f to t ascending, and that of r to se are said to be anti-melodic. Certainly they are not agreeable to the ear. Listen again to the Contralto and Bass of il. 74, and observe how this interval is excused to the ear by the previous establishment of a sequence. * Notice that if you begin with this interval, or sing it before the ear has acknowledged the sequence, its harshness is still felt. *

b. *M and T in sequences.*—Listen again to il. 74, and name the chord on the strong pulse of its seventh measure. “Ma.” Why was not D \flat used in that place? * Yes, because the composer wanted to get t in the Contralto for the sake of the sequence in that part, and the feeling for sequence is a sufficient apology for an unsonorous chord. Listen again and name the chord which occurs on the strong pulse of the fourth measure, and the weak pulse of the sixth. “Ta.” Why was not ‘S used in these places? * Yes, because its own S was not wanted to complete the sequence in any of the parts, and to force it in would have spoiled the sequence. Again our natural love of sequence excuses the unsonorous chord Ta. An additional reason why s should not be in the Bass in these cases, is that it would make consecutive fifths. Now, alter the air of the opening phrase in il. 74 into d | t₁ : t₁ the Contralto into m₁ | r₁ : s₁, and the Tenor into d | r : m listen to the first section in each of the parts separately, and say whether the sequence is not improved, that is to say brought further back? * Now listen to this first section with all the parts, and with these alterations; what chord have we on the third pulse? “Ma.” What had we before? “D \flat .” Does the Ma form of this section sound as well as the D \flat form? Listen to it in both ways. * Certainly, Ma does not sound well in this place, although it allows us to have a more perfect sequence. It sounded well in the seventh measure, because the feeling of sequence was very strongly established, but here you feel that it is better to sacrifice the

perfection of the sequence than to use this unsonorous chord at the beginning of one. The same objection applies to the introduction of *Ta* before the sequence has made itself felt. Listen to the whole of il. 74, and name the chords. * Listen to il. 75, name the first chord of the second section. *

IL. 75. KEY B \flat .

DR. ALCOCK.

\widehat{d}	$l_1 : r$	$t_1 : -$	\widehat{m}	$d : r$	$d : t_1$	$d : -$
m_1	$d_1 : f_1$	$r_1 : -$	s_1	$m_1 : f_1$	$m_1 : r_1$	$m_1 : -$
s_1	$l_1 : l_1$	$t_1 : -$	t_1	$d : l_1$	$s_1 : s_1$	$s_1 : -$
\widehat{d}	$f_1 : r_1$	$s_1 : -$	m_1	$l_1 : f_1$	$s_1 : s_1$	$d_1 : -$

"*Ma*." What is its apology? * Ah, you did not see that it was in a sequence, although the flow of the movement is delayed by the necessities of the cadence and the reciting tone. Notice that the motion of the Air is down a third and up a fourth as far as the tone *d*, what is the motion of the Bass? * What of the Contralto? * What of the Tenor? * Listen to the whole of il. 75, and name the chords. *

c. *Ma* with double contrary motion.—We have already learnt that a very strong apology is necessary for *Ma*. Such an apology is found, from the pleasure the mind has from double contrary motion. Listen to il. 76, and notice why *Ma* is substituted for *D \flat* in the fifth measure. *

IL. 76. KEY A \flat .

G.O.

\widehat{m}	$m : s$	$d : -$	\widehat{s}	$f : m$	$r : r$	$d : -$
s_1	$l_1 : s_1$	$s_1 : -$	m_1	$f_1 : s_1$	$l_1 : f_1$	$m_1 : -$
\widehat{d}	$d : r$	$m : -$	\widehat{d}	$d : t_1$	$l_1 : t_1$	$d : -$
\widehat{d}	$l_1 : t_1$	$d : -$	\widehat{d}	$r_1 : m_1$	$f_1 : s_1$	$d_1 : -$

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Listen to the whole of il. 76, and name the chords. * *d. Mb* passing, with contrary or similar motion.—Listen to il. 77, and notice the second chord of the fifth measure; what is it? *

IL. 77. KEY A.

G.O.

\widehat{m}	$d : f$	$r : s$	m	$l : -$	$f : m$	$r : f$	$m : r$	$d : -$
s_1	l_1	t_1	t_1	d	$d : -$	$d : t_1$	$l_1 : r$	$d : t_1$
\widehat{d}	d	$r : r$	$m : m$	$f : -$	$f : s$	$l : f$	$s : f$	$m : -$
\widehat{d}	f_1	$r_1 : s_1$	m_1	l_1	$f_1 : -$	$l_1 : s_1$	$f_1 : r_1$	$s_1 : s_1$

Mb

"*Mb*." Why was not *S* used here? * Plainly, because the composer wished *m* in the Air, in order to make double similar motion with the Bass and contrary motion with the Tenor. Notice that the Bass of this unsonorous chord is used in smoothly passing from *l* to *f*. Study also the chord *Ma* in this il. and its apology. * Describe the sequence in each part. * Listen to the whole of il. 77, and name the chords. *
e. *The Chord of S* with *m*.—Listen to il. 78, and name the second-last chord. *

IL. 78. KEY B \flat .

G.O.

\widehat{s}_1	$t_1 : d$	$l_1 : -$	\widehat{d}	$t_1 : d$	$r : m$	$d : -$
m_1	$f_1 : s_1$	$f_1 : -$	s_1	$s_1 : s_1$	$t_1 : t_1$	$d : -$
s_1	$s_1 : s_1$	$d : -$	\widehat{d}	$r : m$	$f : s$	$m : -$
\widehat{d}_1	$r_1 : m_1$	$f_1 : -$	m_1	$r_1 : d_1$	$s_1 : s_1$	$d : -$

"*S*." Yes, notwithstanding that to the eye it is *Mb*, we call it *S* because in this place the ear expects the dominant chord. In this case the *m* is a consonant intruder. Change the note *m* into *r*

harmony; and second, that a weak pulse produces less impression on the ear than a strong pulse, and that the second part of a pulse produces less impression than the first; third, that the root and third of a chord are the most effective parts of it. The first of these principles led us to re-name the chord when required to do so by a bye-tone in the Bass as in il. 81. The second forbade our hearing distinct new chords where the consonant passing-tones occurred in ils. 82 and 83. The third combined with the first, suggests to us the following rule of analysis for the weak part of a pulse—that a new chord must be distinctly named as it is undoubtedly felt by the ear, when the root and third appear together in any voices, and when either the root or third appears alone in the Bass. This we call a "Secondary Chord." In addition to this we reckon that the seventh in 'S plays so important a part in modern harmony, that it should be acknowledged as making a secondary chord, whenever it occurs in the Bass, and we think it should be acknowledged in its most effective position, the D cadence, in whatever voice it may occur.

a. *Convenient Secondary Chords.*—Listen to the first section of il. 84; on what pulse did you hear a secondary chord? *

IL. 84. KEY A \flat .

G.O.

{	\hat{s} | d : f . r | s : — | \hat{f} | m : d | d : t, | d : — |
	m | s, : l, t, | d : — | t, | d : s, l, | s, : f, | m, : — |
	d | s : f | m : — | r | d : d | m : r | d : — |
	d, | m, : r, | d, : — | s, | l, : m, f, | s, : s, | d : — |

R T \flat

"The third." What chord is it? "T \flat ." Notice that without the t, in the Contralto, r would be simply a bye-tone, and without the r the t, would be simply a consonant passing-tone. It is the root and third newly struck together, which compel the ear to acknowledge a new chord-shock. Listen to the second section of il. 84; on which pulse did you hear a secondary chord? "The third." Yes, here we have the root of the new chord in the Bass as well

as its third in an upper part. The chord F is so often heard in this approach to a D cadence, that the ear cannot fail to recognise it. Every one must feel that it improves the melody. Omit this f, and l; listen to the section again, and judge for yourselves. Perhaps you will say Why was not the chord F used at the beginning of the pulse? Try it, and you will immediately hear consecutive fifths between Bass and Soprano. Listen to the whole of ils. 83 and 84, and name the chords. *

b. *Anti-consecutive Secondaries.*—Listen to the first section of il. 85; on which pulse do you hear a secondary chord? *

IL. 85. KEY D.

T. JACKSON.

{	\hat{s} | d' : s | m : — | \hat{f} | s : l . r' | d' : t | d' : — |
	m | m, f : r | d : — | d | d : d . f | m : r | m : — |
	d' | d' . l : s | s : — | l | d' : l | s : s | s : — |
	d | l, : t, | d : — | f | m : f | s : s, | d : — |

"The second." What are the two chords? "L and F \flat ." If the Tenor l were omitted, what consecutives would you notice? "Octaves, between Tenor and Soprano." If the Contralto f were omitted what consecutives would there be between Tenor and Contralto? "l m and s r would make consecutive fifths." Listen to the second section of il. 85; on which pulse do you hear a secondary chord? "The third." What are the two chords of the pulse? "F and R \flat ." Notice that in melody the soft pulse l going to the strong pulse d' is not generally desirable; the r' therefore in this case greatly beautifies and brightens the Air. Notice also that if R \flat had occupied the whole pulse, r being substituted in the Contralto for d' f, there would have been fifths between the Contralto and Soprano. We thus see how useful secondary chords are, as well as Bye-tones, in saving the ear from the effect of fifths and octaves. Listen to the whole of il. 85, and name the chords. *

c. *Effective Secondaries.*—Listen to the second section of il. 86, and notice its third pulse; what are its chords? *

IL. 86. KEY A \flat .

G.O.

{	s ₁ | s ₁ : s ₁ | d : — |	r	s : d r	t ₁ : t ₁ |	d : —
	s ₁ m ₁ | s ₁ | l ₁ : — |	t ₁	d : l ₁ |	s ₁ : s ₁ f ₁ |	m ₁ : —
	m | d : r | m : — |	s	s : f |	r : r |	d : —
	d | d : t ₁ | l ₁ : — |	s f ₁ |	m ₁ : f ₁ r ₁ |	s ₁ : s ₁ |	d ₁ : —
		S ⁷ S ^d		S ⁷ S	

"F and R." Now listen to the Air of that section alone and notice how important the r in this chord is to the bold effect of the melody. Leave it out, and the melody becomes tame. It is evident that the composer meant it to be emphasised by his putting r in the Bass, and so making a secondary chord; for r is not at all wanted in the Bass for the sake of melody. Listen again to the second section of il. 86, and notice the first pulse. * There we allow f, in the Bass to make the chord ⁷S^d, because of its great importance in harmony and its ready binding with D \flat .

d. *Cadential Secondaries.*—Listen to the second section of il. 86, and notice the second-last pulse. * There we allow f (though not in the Bass) to make a secondary chord, because the ear habitually expects it in a perfect D cadence, when r goes down to d and not up to m (see p. 7) when s requires a step between itself and m. Listen to the whole of il. 86, and name the chords. * Listen to the second section of il. 87, and observe the second-last chord? *

IL. 87. KEY G.

G.O.

{	m | r : s | m : — |	f	s : m |	r : d.t. |	d : —
	s | t ₁ : t ₁ | l ₁ : — |	l ₁	s : d |	l ₁ : s ₁ |	s ₁ : —
	d | r : r | d : — |	f	r : m |	f : m.r |	m : —
	d | s ₁ : s ₁ | l ₁ : — |	r d	t ₁ : d |	f ₁ : s ₁ |	d ₁ : —
			DeS		

How to Observe Harmony.

In the second half of the pulse the root of S is not re-struck, at all, and the third is not in the Bass, but the progression D \flat S D is so common in perfect D cadences, that the ear cannot fail to recognise S in that place. We are obliged therefore to name a secondary chord here. Notice the consonant passing tone in the Bass of the first chord in the second section of il. 87. If it had been the root or the third of the chord F the ear would have acknowledged it, as making a secondary chord, but it is only the fifth, and besides it would give a c position. Listen to the whole of il. 87, and name the chords. * Listen to the second section of il. 88, and notice ⁷S established as a secondary chord (as in il. 86) by force of cadential habit. *

IL. 88. KEY A.

G.O.

{	d | t ₁ : d.r | m : — |	f	m : s |	f : m.r |	d : —
	s ₁ | s ₁ : s ₁ | s ₁ : — |	t ₁	d : d |	r : d.t. |	d : —
	m | f : m.r | d : — |	r	d : s |	l : s.f |	m : —
	d | r ₁ : d.t ₁ | d ₁ : — |	s ₁	l ₁ : m ₁ |	f ₁ : s ₁ |	d ₁ : —
		D S \flat		De ⁷ S	

Listen to the first section of il. 88, and notice the second pulse of the second measure. * Here a secondary chord S \flat is established by the third being newly struck in the Bass, and this chord was really needed to give any feeling of cadence. Listen to the whole of il. 88, and name the chords. *

e. *Exceptions.*—Listen to il. 89, and notice the second pulse of the third measure. *

IL. 89. KEY D.

G.O.

{	d' | : t |	l	d' |	d' |	t . d' |	d' |	—
	m | : r |	d . r |	m . f |	m |	r . d |	d |	—
	s | : f |	m . f |	s . l |	s |	f . m |	m |	—
	d | : s ₁ |	l ₁ |	s ₁ . f ₁ |	s ₁ |	s ₁ : |	d |	—
		L					
		De.p.					



For the same reasons that in ils. 87 and 88 the cadential habits of the ear compelled us to accept secondary chords, they here compel us to reject them. Although the root and third of a new chord are struck, the ear regards them as parts of the next chord struck before their time. The progression 'S Dc Dc in a full cadence would be contrary to our habits: we know besides that the composer did not mean us to feel Dc in that place, we therefore ignore it. Listen again to il. 89, and notice its third pulse. * There although the root and third of the chord R are struck, yet it would be in the c position, and we know that the composer did not mean us to feel the c position of a minor chord in the major mode. We therefore analyse r and f as consonant passing-tones; for the object of analysis is to find out the mind of the composer. Listen to the whole of il. 89, and name the chords. * It should also be mentioned that we shall afterwards shew certain tones on the weak part of a pulse which might otherwise be called consonant passing or waving tones, but which form the distinguishing tones of a new key or mode. These we shall reckon sufficiently important to create a secondary chord. See p. 69.

f. Summary.—Bye-tones, or tones of the same chord newly struck and not mere repetitions of the tone last struck in the same part, are used for ornament and for the prevention of consecutives. A bye-tone in the Bass requires the chord to be re-named. Consonant passing-tones, being in the middle of any three tones in a stepwise melody, are used, especially in two cases, for the binding of chords, and for ornament. The ear does not willingly acknowledge a new chord on the weak part of a pulse; but when the root or the third of such a chord is in the Bass, or when the root and third together are struck in the upper parts, there is generally the sense of a new chord-shock. But there are exceptions both ways. The importance of f in 'S makes itself felt even when f alone is newly struck in the Bass, or in any "part" at the second-last chord of a full cadence. The unsonorousness of the

c position in the three minor chords, makes the ear as unwilling to recognise it, as the composer would be to make it felt. The : S (or 'S) | D form of cadence is so fixed in the ear that we are glad to recognise it even by the help of a secondary chord, as in ils. 87, and 88. For the same reason we refuse to have it interfered with as in il. 89. We try to make our analysis correspond both with what the composer means, and what our own ear feels.

49. Mental effects of Substitutional chords.—It may assist the memory in recalling these chords—if we give them names corresponding to their mental effect. As F was called (p. 3) the Serious chord, R , its substitutional, may be called the Semi-serious chord, and L , its occasional substitutional, the Sorrowful chord. As S was called the moving chord, T , its substitutional, may be called the Weak Moving chord, and M , its occasional substitutional, the Unmeaning chord.

50. Exceptional progressions of S and 'S .—At pp. 4, 7, and 15 the common, and some of the uncommon, progressions of these chords have been shown. It should also be noted that r in 'Sd sometimes goes to s , that in Bach's slow moving Chorales, and in some other old music t sometimes goes down to s when the Bass rises so as to make contrary motion. Even in modern music the t in S (not 'S) may go upward to any note ($m^1 f$, &c.), provided it is not approaching a full close.

51. Constitution of chords.—By the constitution of a chord we mean the manner in which its constituent parts (the Root, Third, and Fifth) are doubled or omitted.

a. Complete chords.—In about two thirds of all four part music there is no omission of any constituent, but the Root is constantly doubled. It is evident that all major chords give out their proper mental effect the better for this doubling of the Root. Let us call this complete chord, with or without the doubling of the Root, constitution 1. Out of 10 chords in il. 27, how many have constitution 1? "All, of which six double the root." Listen to il. 27. *

b. Trebling of the Root.—The Root having the principal effect in a chord (being in fact its essence) is often even trebled, when the Fifth cannot be conveniently introduced. Let us say that a chord with the Root trebled has constitution 2. Listen to the last section of il. 28, and observe that in the cadence, t cannot go down to s , except in very slow music, and that the constitution 2 sounds very well. *

c. *Doubling and Omission of the Fifth.*—The Fifth, being the source of brightness or sharpness in a chord, is not so important to its existence as the Third—the source of its sweetness, or the Root—the source of its being. It is therefore very freely doubled or omitted as the flow of the “parts” may require, without making a very noticeable difference. Let us regard a chord with its Fifth *omitted* as constitution 5, and with its Fifth *doubled* as constitution 6. In il. 28, listen to cases of D 6, Dc 6, D \flat 6, and D 5 and 2. * In il. 29, listen to Sc 6, and Dc 6. * In il. 31, listen to S 6, S \flat 6, and D 5 and 2. * In analysing insert the 1 thus, D 1, 6, &c.

d. *Doubling and Omission of the Third.*—But the doubling or omission of the Third is a more serious matter, because it is not desirable to have an overbalance of sweetness in a chord, and it is worse still to have none. Except for some intentionally bold and hard effect a chord is never left with “a bare Fifth.” In 7S we find the Third from the Root (t) omitted, but there is always a Third from the Seventh (r) left sounding in the chord. The omission of the Third in 4S is easily understood, for that chord is confessedly dissonant, and its Fourth is only a temporary substitute for the coming Third. Listen to il. 50. * The free doubling of the Third in the chords L, R, M, and T, may be abundantly seen in such ils. as 64, 66, and 56. The doubling of the Third (t) in the chord S with its strong melodic tendency to d of the next chord, would cause consecutive octaves. Its doubling in the \flat position of D and F, in which it occurs already in the loud sonorous Bass, decidedly requires the new familiar apology of contrary motion. Even in the a and c positions of these chords the sweetness is generally felt to be too strong, unless the attention of the mind is drawn away from it by similar or contrary motion of the parts. In Da and Fa, however, the third is sometimes doubled for special enriching effect, but seldom where the ear is most critical, that is on the last chord of a cadence. The doubling of the third in the minor chords R, M, L, and in the diminished chord T is, however, a different thing: for these chords are in themselves semi-dissonant, and can bear a little additional sweetness. Let us speak of a chord having its Third *omitted*, as having constitution 3, and of one with its Third *doubled*, as having constitution 4. In il. 57, second chord the Da 4 is excused by contrary motion of the Air with Contralto and Bass. In il. 60, the Da 4 is almost obligatory because of the resolution of 7T with its

dissonance in the Air, but constitution 4 is not objectionable in Da. In il. 68, the Da 4 at the beginning sounds rich and good. In il. 59, the D \flat 4 is well excused by the contrary motion of the Contralto against the Soprano and Bass. In il. 65, the D \flat 4 is excused by contrary motion between Soprano and Bass. In il. 61, (7T going to D) we have first the kind of doubled Third shewn in il. 60, avoided, as it is often done, at the expense of a somewhat awkward melody in the Contralto. We have on the second pulse of the second section, a D 4 even in the \flat position (D \flat 4). It has the apology of contrary motion between Air and Bass. This is quite satisfactory. If the Air in the third chord in this section had been l and the Tenor f, there would have been no apology for this doubled third in the \flat position of a major chord. But it would have been difficult to avoid. If the composer had put : s | d in the Bass he would have made a perfect close at the very beginning of a section. If : t \flat | d had been in the Bass there would have been octaves with the Contralto, and if that were altered there would still remain unequal fifths in the *outer parts* between the close of one section and the beginning of the next. In the close of the third section there might easily have been Da 4 on the very accent of the cadence. But this was avoided by letting the 7 in T \flat go up to s. Many composers are indifferent about the introduction of a little too much sweetness into a chord, if it gives them the least convenience in the conduct of their “parts.”

e. *Omitted Root.*—By the word Root in this book we do not mean the theoretical origin of a chord, but its principal tone actually heard, or very obviously implied; so that we do not acknowledge omitted Roots except in cases where the mind is necessarily conscious of them. This is the case with Dc and sometimes D \flat , in three part harmony (see tenth step) and occasionally in four-part harmony where the *habits of the ear* point to D rather than the “unmeaning” and commonly avoided chord M. There are also cases in instrumental accompaniment in which the root having been struck at the commencement of a measure, the ear *feels* it through the rest of the measure. Even in vocal music there are cases in which what *appears* as the chord T is really heard as 7S . Omitted root is marked *om*.

52. Position of chords. — When the Bass moves stepwise, the a position of chords is avoided for fear of consecutives, unless one of the upper parts moves in contrary motion with

the Bass. The ear naturally dislikes many inverted positions, or many minor chord positions, consecutively. But a succession of *b* positions is acceptable to the ear when they make a stepwise Bass, see il. 77. Even two successive *c* positions may be rarely excused by this stepwise motion of the Bass, thus by altering the first section of il. 28, making the Air: *r* | *s* || and the Tenor | *d'*: *t* | *d'* ||, its chordal progression might be made: *Da* | *De*: *Tc* | *Db*. Listen to it in both ways. * By altering the second cadence of il. 34, making the Tenor: *s* | *d* || and the Bass: *r* | *d* ||, the chordal plan might be | *Sb*: *'Sc* | *Fe*: *Da*.

53. The Crowning of chords.—The mental effect of a chord is much influenced by the constituent which takes the highest part. This we call the crowning. The proper mental effect is best assisted when the Root is there; this we call the First Crowning, and we indicate it by a figure 1 placed above and to the right. When the Third is in the Air, we say that the chord has its Third Crowning, when the Fifth, its Fifth Crowning, when the Seventh, its Seventh Crowning, and we indicate the chords thus, *Db*³ called "*Db* fifth," or *'Sc*⁷ called "*'Sc* seventh." These crownings become more important to the student in the study of cadences.

54. Cadence Relation.—The idea of cadence has been explained at pp. 7, 8, 11. In order that a sense of *unity* may be produced by a piece of music, it is necessary that its cadences should bear some relation to each other, and for the sake of variety the cadences should not be all the same. Any one who wishes to observe music usefully, and to enjoy it thoroughly should know something of the relation of cadences. The relation of cadences may be divided into Simple and Complex. Simple relation is when two cadences only are concerned, as in a single chant. Complex relation is when there are more than two, as in a double chant, psalm tune, march, dance, &c.

a. *Simple Relation*.—We have already noticed, p. 8, that the conclusiveness of a cadence is much affected by the tone which stands in the highest part, that it is most conclusive when its root is in the highest part, that it is less conclusive when its third is in the highest part, and that it is less conclusive still when its fifth is there. Again we have noticed, p. 16, that the conclusiveness of a cadence is still more affected by a stepwise entry of the Bass, particu-

larly when the cadence chord is in its *b* position. The composer has thus, without any difference of chord, the means of showing some slight contrast between cadences; but when a difference of chord is made, the contrast becomes more powerful. By these various means the composer seeks to produce both variety and unity in his piece. Let us take the strongest contrasts first. The two cadences which contrast best, and yet are best related to the key, are those of the Tonic and Dominant. Therefore the cadence relation of strongest contrast, is that of *S* with *D*. Listen, fixing your attention on the cadences, to il. 22, where you have the relation *S*-fifth to *D*-first, which may be written thus, *S*⁵ to *D*¹. * Compare this with il. 42, where you have a *S*-third (*S*³) cadence approached stepwise. * For purposes of analysis when the last chord of a cadence is entered stepwise we may place a small dot close above the letter thus, *S*³, and we will speak of these cadences as "*stepwise S*," &c. Compare it also with il. 31, where you have a *Sb*⁵ cadence. * You notice that the contrast here is not only between one mental effect and another, but between one *weakly* set forth in the *b* position, and the Fifth crowning, and the other strongly set forth in the *a* position, and the First crowning. With much less power of contrast, the Sub-dominant compares with the Tonic; listen to the cadences of il. 53. * A similar sombre effect is produced by the plagal cadence *D*⁶ with *D*¹; listen to the cadences of il. 66. * The *L* cadence gives the effect more of surprise than of contrast when compared with the *D*. Listen to the cadences of il. 70. * Even without altering the chord, composers contrive to give some contrast by putting the first cadence into the *b* position and giving it the fifth crowning; listen to il. 54, where you have *Db*⁵ with *D*¹. * Much less of contrast is to be found in stepwise *D*-third (*D*³) with *D*¹. Listen to il. 85. * And less still in the same cadence-relation without the stepwise entry. Listen to il. 46. *

b. *Complex relation*.—In pieces like the double chant, or like the ordinary psalm tune, there are four cadences. To secure unity in the piece the first three must bear relation to the last and principal cadence, the second of them bears the chief relation because it divides the tune into two parts, which have some sort of reply in them the one to the other. This second section therefore usually closes in the Dominant, which has the most marked power of reply to the final Tonic, or in the key of the

Dominant. The other cadences are kept subordinate to these two. IL 68, has a good variety of cadences, and maintains well its unity by placing S^5 at the end of the first period and D^1 at the end of the second period, the two are made to declare unity of key and variety of mental effect. The inferior cadences at the ends of sections are pleasant and varied. The cadence analysis of this il. would stand thus, $L^3 S^6 D^5 D^1$. Listen to the following double chants and say which gives the most agreeable variety of cadences. Lls. 71, 61, 59, 73, 41. *

Ex 60. Analyse for chord-names and constitution, ils. 74 to 79.

Ex. 61. Analyse for chord-names, constitution, bye-tones, and passing-tones, ils. 80 to 85.

Ex. 62. Analyse for chord-names, constitution, bye-tones, and passing-tones, ils. 86 to 88.

Ex. 63. Analyse for chord-names and crowning, ils. 74 to 79.

Ex. 64. Analyse for chord-names, crowning, bye-tones, and passing-tones, ils. 80 to 85.

Ex. 65. Analyse for chord-names, crowning, bye-tones, and passing-tones, ils. 86 to 88.

Ex. 66. Name in ils. 74 to 78, two sequences in which the Bass rises a fourth and falls a third; and one in which the Bass falls a third and rises a fourth.

Ex. 67. Name in ils. 74 to 78, two cases in which the Contralto replies to the Bass after one pulse, and one case in which the Soprano replies to the Bass after one pulse.

Ex. 68. In il. 74, what parts have contrary motion with the Bass? ditto 75, ditto 77?

Ex. 69. Name the ils., and the measures in those ils., in which a perfect harmonic sequence is carried out.

Ex. 70. Name the places in this step in which anti-melodic intervals are excused for the sake of sequence.

Ex. 71. Name also those in which $M\alpha$ are similarly used, and in addition those in which $T\alpha$ are thus excused.

Ex. 72. Name the place in which $M\alpha$ is excused by contrary motion. Name the place in which $M\beta$

with a stepwise Bass and contrary motion is excused, and name the places in which the consonant S occurs.

Ex. 73. Name the place in which bye-tones occur with the apparent object of preventing consecutives. Name the places in which they occur for no other apparent object than that of smooth melody or "reply." Name the place in which the bye-tone occurs in the Bass. See par. 46.

Ex. 74. Name the place in which that consonant passing-tone occurs which is often used to smooth the connection between the chords R and D. Name the place in which this same passing-tone is strengthened into a secondary chord. Name the place of another consonant passing-tone binding the chords L and S, and another also intended merely to smoothen the melody.

Ex. 75. Name the places of the convenient secondary chords, of the anti-consecutive secondaries—of the effective secondaries—of the cadential secondaries. Name two cases in which the Root and Third of a chord are struck on the weak part of a pulse without the ear recognizing a secondary chord.

Ex. 76. How many cases of constitution 1 do you find in ils. 81 to 89? Ditto constitution 2? Ditto 5? Ditto 6? Ditto 3? Ditto 4?

Ex. 77. Name all the cases in ils. 81 to 89, in which the b position of major chords occurs—ditto, the c position—ditto, the a position of minor chords—ditto, the b position

Ex. 78. Find two cases not already mentioned of the cadence relation S^3 with D^1 .

Ex. 79. Find five such cases of S^5 with D^1 .

Ex. 80. Find three such cases of F^3 with D^1 .

Ex. 81. Find four such cases of D^5 with D^1 .

Ex. 82. Find one or more cases of $F\beta^1$ with D^1 , of R^3 with D^1 , of \dot{S}^1 with D^3 , of $F\beta^3$ with D^3 , of $\dot{D}\beta^1$ with D^1 , of \dot{F}^1 with D^3 .

Ex. 83. Find one or more cases of \dot{D}^1 with D^1 , of D^3 with D^3 , of \dot{D}^5 with D^1 , of $\dot{D}\beta^5$ with D^3 , of \dot{L}^3 with D^3 , of \dot{L}^3 with D^1 , of \dot{L}^5 with D^1 .

Ex. 84. Write the cadence analysis of ils. 41, 59, 61, 71, 73.

* * See "Chord-Naming Examples," A and B, 25 to 38.

THE NINTH STEP.

MODULATOR.

r ^l	s	d ^l	f ^l				
		t	m ^l	l	r ^l	s	
d ^l	f						
t	m	l	r ^l	s	d ^l	f	
					t	m	
l	r	s	DOH ^l	f			
			TE	m	l	r	
s	d	f	ta ^l la ^l				
	t ₁	m	LAH	r	s	d	
f			la ^l se				
m	l ₁	r	SOH	d	f	t ₁	
			ba ^l fe ^l t ₁	m	l ₁		
r	s ₁	d	FAH				
		t ₁	ME	l ₁	r	s ₁	
d	f ₁		ma ^l re				
t ₁	m ₁	l ₁	RAY	s ₁	d	f ₁	
			ra ^l de	t ₁	m ₁		
l ₁	r ₁	s ₁	DOH	f ₁			
			t ₁	m ₁	l ₁	r ₁	
s ₁	d ₁	f ₁					
	t ₂	m ₁	l ₁	r ₁	s ₁	d ₁	
f ₁						t ₂	
m ₁	l ₂	r ₁	s ₁	d ₁	f ₁		
				t ₂	m ₁	l ₂	
r ₁	s ₂	d ₁	f ₁				
		t ₂	m ₁	l ₂	r ₁	s ₂	

{	d ^l	t : l	s : -	s ^l	f : m	r : r	d : -
	m	r : r.d	t ₁ : -	s ₁	t ₁ : d	d : t ₁	d : -
	s	s : fe	s : -	s	s : s	l : s.f	m : -
	d	r : r	s : -	m	r : d	f ₁ : s ₁	d : -

What is the mental effect of the last chord? Does it give you the feeling of a Dominant chord—the chord of motion and expectancy, or of a Tonic chord—the chord of rest? “It is certainly not the chord of motion, and yet it is not the chord of rest which we had at the end of the second section.” You are right. It is a *new* Tonic, which the music has elected for itself. The Fifth of the old key has been chosen for the Tonic of the new. How is it that the ear has been made to recognise a new Tonic in this place? Listen again, and name the elements which you notice of a new key relationship. * “The new tone *fe* is the first thing.” Yes, it sounds like *t* of a new key, it is put instead of *f* of the old key which is said to have been sharpened, although it is really blotted out, a new tone of a sharp effect being substituted. We call this Transition to the first sharp key. But there is another element of change almost equally important; I mean the motion of the Bass. In all the cadences we have hitherto studied have you noticed this motion of the Bass | *r : r* | *s : -* before? “No.”

55. The Factors of Transition.—The nature of Transition to the first sharp and first flat removes has been already fully explained in St. Co., pp. 49 to 52. Listen to il. 90, noticing especially the third section. *

IL. 90. KEY Eb. DR. WESLEY.

{	s	f : m	r : -	f ^l	m : r	d : t ₁	d : -
	d	t ₁ : d	t ₁ : -	t ₁	d : l ₁	s ₁ : s ₁	s ₁ : -
	s	s : s	s : -	s	s : f	m : f	m : -
	m	r : d	s ₁ : -	r ₁	m ₁ : f ₁	s ₁ : s ₁	d : -

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In fact it has been avoided, because in shape and form it is exactly the same thing as the very familiar Bass cadence |a; s| d. Suppose we translate this section as though it were in the first sharp key. Turn to the modulator and tell me what would the first chord be? Name each of its tones from the Bass upward and then name the chord. "F, Dc, S, and ⁷S, D." This is the same cadence to which we were first introduced at il. 17. In this case there is yet another element in the music suggesting transition; it is in the melody itself. It has often been noticed that t l s (t and s being accented) naturally suggest to the mind the exceedingly familiar m r d of the lower part of the scale. But to show that the harmony is the chief cause of the changed effect, let us alter it so as to omit the fe and the peculiar form of the Bass without altering the Air, make the Contralto : m |r : d |r, the Tenor : s |s : m |r, and the Bass : d |s : l| t| and listen to the effect. * You now feel that instead of the new Tonic you have the old Dominant. Try again the original form of the cadence and say what is the difference between the two effects and which is the better in this place. You cannot do this by listening to that section alone; you must listen to the whole piece and compare its cadences. * You feel that what we may call the ⁸D cadence is both brighter and firmer than the S cadence, and as it introduces more variety into the tune it is the better in this case. Whatever makes us feel a change of key—whether a new tone *distinguishing* the new key or the customary progression of chords to a Tonic or any thing else which has that power over our minds—we call a *Factor* of Transition. See further, par. 62, 68.

56.—The Transmutation Chord.—For the purposes of analysis it is important that we should know, as definitely as possible, on which chord the change of key takes place. In the third section of il. 90, we know that the three last pulses carry the chords S, and ⁷S, D; they cannot be anything else. But the fourth-last chord might be translated in two ways and the fifth-last is still less decidedly connected with the new key. On which chord as a matter of fact does the ear feel itself making the change? * Although there is no new distinguishing tone till we come to the fe, yet no one whose ears have been accustomed to the well known place of Dc in Tonic cadences could help feeling that the change had come on the first chord of the second-last measure. Another reason for this feeling is

that the ear has been accustomed to have the Bass of Dc continued in the next chord, as in this case, while it has also been accustomed to hear the Bass of Sc (r) ascending to m or descending to d, but not continued to R. We therefore think that a practised ear would feel itself entering a new key as soon as its cadential Dc were struck. It would be quite *allowable* to take the change on the chord before that, because it might be said that the composer evidently *thought of* that whole section as in the new key, but on the second chord of the section we *must* change. We shall call the presumed chord of change the *Transmutation Chord*. Those who would learn to translate music from the Staff Notation into the Tonic Sol-fa Notation (using for extended transition the better method of noting, that is by bridge-notes) should exercise a careful judgment in choosing the most *natural* transmutation chord. With the view of developing such a power of judgment we shall study the place of transmutation in each of the following examples. In analysis we name the chords according to the true key, even where, as in Cadence or Passing Transition, the Tonic Sol-fa Notation uses the imperfect method of writing. In *such* cases, however, we distinguish the chords of the new key by placing them within parentheses. See il. 92, p. 49. For Extended Transition (p. 51) we use bridge chords without parentheses, thus, ^DS or ^FD &c.

57. Departing, and Returning Transition.—After Transition into a new key, the return to the old key may also be called Transition. We name it Returning Transition. The first f after a fe is the distinguishing tone of a return from the first sharp key. Departing Transition or that which departs from the original key of the piece, is commonly made more effective and important than Returning Transition. But sometimes a striking effect is obtained by the Return as well as by the Departure. Listen again to il. 90, and notice the Returning Transition in the last section. * Which is the distinguishing tone of Return to the old key? "The f in the Air." Yes, for the original key is practically the first flat key to its own first sharp key.

58. Bass Cadence |m : r |d.—Listen to il. 91. Let it be sung twice through in order that the key may be well established, and then notice the first section; what Transition does it take? *

IL. 91. KEY C.

B. ST. J. B. JOULE.

\hat{s}	s	d	t	$:-$	\hat{d}	l	s	f	f	m	$:-$
m	r	r	r	$:-$	d	d	d	d	t	d	$:-$
s	s	fe	s	$:-$	s	f	s	l	s	s	$:-$
d	t	l	s	$:-$	m	f	m	r	s	d	$:-$

"It goes into the first sharp key." Yes, but it has a different Bass from that which we last studied. This Bass is the same as that Soprano. It is found convenient in the Sol-fa notation not to write mere Cadence or Passing Transition on what is called the better method, that is, with bridge-tones; but it would be a useful exercise for the pupil to do so. Look at the modulator and tell me what are the true notes for the Bass? " $m : r | d$." For the Tenor? " $d : t | d$." For the Contralto? " $s, : s, | s,$ " For the Soprano? " $d : f | m$." Of course nothing can establish a new key so perfectly as the setting up of a new \hat{S} moving into its D , and any familiar cadential motion of the Bass will greatly enhance the effect. Which do you feel to be the Transmutation Chord? "The chord before fe ." Yes, it is Sb of the old key transmuted into Db of the new key. What is the next chord? " $\hat{S}c$." The next? " D ."

59. Bass Cadence $r : r | d$.—Listen to il. 92, and observe the second section. *

IL. 92. KEY G.

E. EDWARDS.

\hat{d}	l	l	s	$:-$	\hat{s}	m	r
s	f	f	r	$:-$	s	s	s
m	d	r	t	$:-$	r	d	r
d	f	f	s	$:-$	t	d	t

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d	$:d$	t	$:-$	\hat{d}	l	l	s	$:-$
s	fe	s	$:-$	s	f	f	r	$:-$
m	d	r	$:-$	m	d	r	t	$:-$
l	l	s	$:-$	d	f	f	s	$:-$

(\hat{R} Tb D)

s	m	r	d	t	d	$:-$
s	s	l	s	s	s	$:-$
r	d	f	m	r	m	$:-$
t	d	f	s	s	d	$:-$

You notice the dissonance at the beginning of the second-last measure. You have been accustomed to a dissonance in that place. What is it? " \hat{R} ." Yes, we studied it in ils. 45 and 47—the Bass in this case flowing rather differently. This dissonance of \hat{R} being common on the second-last accent of a cadence and the dissonance \hat{L} being altogether uncommon how would this second-last chord be interpreted by the ear? " \hat{L} Transmuted into \hat{R} ." What is the next chord? " Tb ." The next? " D ." Notice that if L of the original key is on this second-last accent, it generally foretakens Transition. Listen to the whole il. and observe the contrasted effect of the second cadence with the last.

60. Bass Cadence $r : s | d$.—Listen to il. 93, and notice the third section. *

IL. 93. KEY F.

E. J. HOPKINS.

{	\widehat{s} m : l s : -	{	\widehat{s} d : m r : d d : t ₁
	d d : d d : -		t ₁ d : d l ₁ : s ₁ s ₁ : -
	m s : f m : -		r d : s f : m m : r
	d d : f ₁ d : -		s ₁ l ₁ : m ₁ f ₁ : d s ₁ : -

{	\widehat{s} m : l s : -	{	\widehat{s} d : m r : r d : -
	t ₁ d : d t ₁ : -		d l ₁ : d d : t ₁ d : -
	s s : f _e s : -		s m : s l : s f m : -
	m ₁ l ₁ : r ₁ s ₁ : -		m ₁ l ₁ : s ₁ f ₁ : s ₁ d : -

What is the Transition? "To the first sharp key." Yes, and you notice that we have the same decided cadential dissonance that we had in the last il. There is no doubt that the ear will acknowledge the new key as far back as that. But what is the chord immediately preceding it? "M." We have ample proofs, see p. 37, that the chord M is an unmeaning chord, never used by modern writers except for necessity's sake; and yet here it is employed most boldly. The apology is that it is M in process of being Transmuted into L of the new key. The Bass is : l₁ | r : s₁ | d. The same which we studied in il. 65. This is evidently the feeling of the composer's mind; musical purists, however, would say that the composer has not yet made his mind sufficiently felt to excuse this chord. We, however, cannot refuse to accept it as part of the new key. What is the next chord? "R." The next? "S." The next? "D."

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61. Convenient and Effective Transition.—The distinguishing tone of Transition is always most strongly emphasised when it is harmonised by the Dominant or Dominant Seventh of the new key. In ils. 90, 91, and 93, we had the Dominant Seventh, and in il. 92 its substitutional chord T_b. These chords are therefore used when Transition is taken *for the sake of Transitional effect*. But sometimes the composer does not wish his change of key to be so very marked. He wishes to get quietly back into the old key without attracting special notice to its distinguishing tone, or, as we shall see later, he may even go into the new key as quietly as possible in order to produce a marked effect when he returns to the old. In such a case, he avoids the cadential Bass and uses—not the Dominant Seventh but—any other chord which contains the distinguishing tone. Sometimes he gently *insinuates* the distinguishing tone on some weak part of a pulse and in an inner "part," before it is more distinctly heard, and sometimes even this has to be preceded by that most gentle hint of a coming key—the simple assertion of its Tonic chord. It is thus that Transition may be introduced in a *gradual* and unobserved manner like the dissolving views of a magic lantern, when the object is convenience rather than Transitional effect. In il. 90, the Return Transition was taken by 'S moving to D. Here then we had Effectiv^e Transition both Departing and Returning. But in il. 91 the Returning Transition is taken for convenience rather than effect, by means of the Sub-dominant chord. If you alter the Contralto of that chord into t₁, and the Soprano and Tenor into s you will have the chord 'S. Listen to this Returning Transition first, as made in the more vivid manner, and next in the merely convenient form. * Notice that when once this Returning Transition has been heard, it is felt to occur one chord earlier, that is with the beginning of the line.

62. Sense of New Commencement.—The return to the old key does not require its Transmutation chord to be so marked and decided, or its distinguishing tone to occur so early as in the case of Departing Transition. The ear has a natural tendency to return to the principal key of the piece, and to recognise its old Tonic the moment it is strongly asserted. To this may be added the consideration that the mind naturally conceives of music, not in isolated chords, but in whole Phrases or in Sections,—so that if the chord progression favours

the idea, we like to feel that the new key enters along with the new musical idea, that is with the Phrase or the Section. So that the "Sense of New Commencement" may be regarded as a new Factor in Transition. Listen to the Returning Transition in the last section of il. 93. * The distinguishing tone does not occur till after two measures, and yet every one of you has an unmistakable sense of "New Commencement" in the old key as soon as that Section opens, and the chord D^b is undoubtedly the Transmutation chord of this Returning Transition. This is evidently a case of Transition for Convenience rather than for Effect. Listen to the whole of il. 93, and notice the brightening effect of this Transition in the third section. *

63. **Extended and Cadence Transition.**—Listen to il. 94, and notice the second and third sections. *

IL. 94. KEY E^b. G.O.

B^b.t.

	m	l	s	f	:-	s	d	l ₁	t ₁	d	r	m	:-
{	d	r	m	d	:-	r	s ₁	l ₁	f ₁	s ₁	s ₁	s ₁	:-
	s	f	m	f	:-	r	s ₁	d	r	d	t ₁	d	:-
	d	t ₁	d	l ₁	:-	t ₁ m ₁	f ₁	r ₁	m ₁	s ₁	d	:-	

f.E^b.

	r	d	t ₁	d	:-	l ₁ m	l	s	f	r	d	:-		
{	s ₁	s ₁	s ₁	s ₁	:-	f	d	r	m	d	t ₁	d	:-	
	t ₁	d	r	m	:-	d	s	f	m	l	s	f	m	:-
	s ₁ f ₁	m ₁	r ₁	d ₁	:-	f	d	t ₁	d	f ₁	s ₁	d	:-	

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What Transition is here taken? "Transition to the first sharp key." Where is the distinguishing tone? "t₁ in the Air." In what chord is it placed? "T_b." Yes, and this chord is substitutional for "Sc. Which is the truest Transmutation chord? * The chord immediately preceding (that is D Transmuted to F) may certainly be so regarded; but the "Sense of New Commencement" justified the writer in beginning the new key a chord earlier. How far does this Transition extend. "To the end of the third section." How do you know? "By the distinguishing tone and the form of cadence." Transitions which are only made for the sake of a cadence, and include only the two closing chords or the third or fourth last chords of approach thereto are called *Cadence Transitions*. Those which extend forwards beyond a cadence into the next section, or extend backwards beyond the fourth last chord of a cadence, or include more than four chords in any part of the section, or embrace a whole section, even though as in the third section of a double chant (see il. 93) it may not include more than four chords—are called *Extended Transitions*. How is the Returning Transition in il. 94 taken, promptly or gradually? "Promptly." What is the chord which carries its distinguishing tone? "T." Listen to the whole of il. 94, and notice how this extended departure from the original key makes the Return, with its imitation of the first phrase all the more effective.

64. **Sudden Transition** is made without the intervention of any chord *common* to the two keys, which can reasonably be regarded as the Transmutation chord, or by the Dominant Seventh (⁷S or ⁷oM) without other preparation. See par. 70. Listen to il. 95, and notice the Transition of this second section *

IL. 95. KEY D. A.t. PRATT.

	d	m	s	d'	:-	r	s	m	r	d	t ₁	d	:-
{	d	d	r	m	:-	r	s ₁	s ₁	l ₁	s ₁	s ₁	s ₁	:-
	m	s	s	d	:-	l	r	m	f	m	r	m	:-
	d	d	t ₁	l ₁	:-	f	e	t ₁	d	f ₁	s ₁	s ₁	d ₁ :-

f.D. ⁷RS^b D &c.

	f	d	s	m	l	:-	t	d'	f	m	r	d	:-
{	f	d	d	d	d	:-	r	d	r	d	t ₁	d	:-
	d	s	s	s	l	:-	s	s	l	s	f	m	:-
	l ₁ m	m	d	f	:-	f	m	f	s	s ₁	d	:-	

⁷D^b &c.



Where does the distinguishing tone come? "On the very first chord, S \hat{d} ." Can the preceding chord be regarded as common to the two keys? "No; it is a distinct cadence chord in the old key." Then, in this case, there is no Transmutation chord—the change is sudden. Listen again to il 95, and notice the sharp effect of this Sudden Transition. * Another form of Sudden Transition is shewn in il. 97. Is the Returning Transition in il. 95, sudden or gradual? "It is gradual." Yes, it begins with the simple modest assertion, three times over, of the old Tonic. But this hint is quite sufficient (taken in connection with the ear's memory and the sense of a new commencement) to make the first chord of the third section felt as F \hat{b} of the departure-key transmuted into D \hat{b} of the old key. Listen once more to the whole of il. 95, observing all these points. *

65. Passing Transition.—Listen to il. 96, and observe the second section. *

IL. 96. KEY F.

DR. CHIPP.

{	d̂	m : r	d : -		l̂	s : f	m : r	d : -	
	ŝ	d : t̂	l̂ : -		d̂	d : d	d : t̂	d : -	
	m̂	s : f	m̂ : -		f̂	ta : l	s : f	m̂ : -	
	d̂	d : ŝ	l̂ : -		f̂	m̂ : f̂	ŝ : ŝ	d : -	

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What transition occurs here? "Transition to the first flat key." Which is the Transmutation chord? "(F becoming D.)" What is the next? "(S \hat{b} .)" And the next? "(D.)" And the next? "We don't know how to name it, for it is the decided beginning of a cadence in the old key." Yes, you *must* treat it as such, just as you did in the case of il. 90. It is a badly progressing *So* becoming a good and familiar *Dc*. Your Transition is thus cut off before it reaches a sectional cadence. It is true that the motion of a Dominant to its Tonic *may* be said to form a cadence *whenever* it occurs, but the word cadence receives its full meaning only when it is connected also with the close of a line—that is the close of a distinct rhythmical division of the music. All the cases of Transition we have hitherto studied conduct the music to such a cadence. But sometimes, for the sake of ornament a brief Transition is introduced which is contradicted almost immediately and never reaches so far as a sectional cadence. This we call a Passing Transition. It is remarkable that this Passing Transition confines itself almost exclusively to the flat remove, and that the flat remove attaches itself almost exclusively to Passing Transition. That is, there are few cases of Passing Transition which use the first sharp key, and the first flat key is seldom employed in Extended or Cadence Transition. The natural mental effect of the flat remove—depressing and serious like its distinguishing tone—will sufficiently account for this. The mind does not desire to be long overshadowed with gloom, but a *passing* cloud on a summer's day—only adds, by momentary contrast, a rich consciousness to our pleasure. It may also be noticed that while other Transitions are often taken in a gradual and non-effective manner (the distinguishing tone being clothed in some other chord than that of the new Dominant) this Passing Transition is always taken in an Effective manner. That is, to use the above illustration, the passing cloud is no indefinite mist; it comes indeed with a heavy shadow but is very fleeting. Thus, in the previous illustrations, our

ears have often been brought back from the first sharp key, by the tonic *f* placed in the chord of the *Sub-dominant* instead of the more effective Dominant Seventh, which is always used in Passing Transition. Listen again to il. 96, observing all these effects. *

Listen to il. 97, observing specially the last section. *

IL. 97. KEY C. WM. JACKSON.

$\left\{ \begin{array}{l} \hat{s} \\ \hat{m} \\ \hat{d} \\ \hat{d} \end{array} \right\}$	$\left\{ \begin{array}{l} s : s \\ f : m \\ t : d' \\ r : m \end{array} \right\}$	$\left\{ \begin{array}{l} s : - \\ r : - \\ t : - \\ f : - \end{array} \right\}$	$\left\{ \begin{array}{l} \hat{s} \\ \hat{d} \\ \hat{d} \\ \hat{m} \end{array} \right\}$	$\left\{ \begin{array}{l} s : s \\ f : m \\ t : d' \\ r : d \end{array} \right\}$	$\left\{ \begin{array}{l} s : fe \\ r : d \\ s : l \\ t : l_1 \end{array} \right\}$	$\left\{ \begin{array}{l} s : - \\ r : - \\ t : - \\ s_1 : - \end{array} \right\}$
$\left\{ \begin{array}{l} \hat{t} \\ \hat{s} \\ \hat{r}' \\ \hat{f} \end{array} \right\}$	$\left\{ \begin{array}{l} d' : r' \\ s : s \\ d' : t \\ m : r \end{array} \right\}$	$\left\{ \begin{array}{l} m' : - \\ s : - \\ d' : - \\ d : - \end{array} \right\}$	$\left\{ \begin{array}{l} \hat{d}' \\ \hat{s} \\ \hat{d}' \\ \hat{m} \end{array} \right\}$	$\left\{ \begin{array}{l} l : d' \\ f : l \\ d' : r' \\ f : fe \end{array} \right\}$	$\left\{ \begin{array}{l} t : r' \\ s : f \\ r' : t \\ s : s_1 \end{array} \right\}$	$\left\{ \begin{array}{l} d' : - \\ m : - \\ d' : - \\ d : - \end{array} \right\}$

What Transition have we here? "The first sharp key." Is it continued to the sectional cadence? "No, for it is stopped by *f* in the very next chord." It is then—Passing Transition, and that in the key which is the less commonly so used. How is the distinguishing chord entered? "From *F*." When the *fe* of Transition comes direct from *f* in the previous chord how can there be a Transmutation chord? "There is none." This then is even a more Sudden Transition than that which we studied in il. 95, where the cadence chord of the last key

could be pressed into service as the Transmutation chord of the change. The Returning Transition, however, in il. 97 is of the same kind as the Departing Transition, in il. 95; for the new Tonic on the second-last accent is immediately Transmuted into the cadential Dominant of the old key.

Listen again to il. 97, and observe the second section. What is the Transition? "First sharp." What is the Transmutation chord? "*Sb* becoming *Db*." What is the distinguishing chord? "*Tb*." What the next? "*D*." Observe that this is the same cadence which we had in il. 91, with the substitutional chord for *S*.

Listen to il. 98, and notice the last section. *

IL. 98. KEY G. HELEN PITMAN.

$\left\{ \begin{array}{l} \hat{m} \\ \hat{d} \\ \hat{s} \\ \hat{d} \end{array} \right\}$	$\left\{ \begin{array}{l} s : f \\ r : t_1 \\ s : s \\ t_1 : s_1 \end{array} \right\}$	$\left\{ \begin{array}{l} m : - \\ d : - \\ s : - \\ d : - \end{array} \right\}$	$\left\{ \begin{array}{l} \hat{m} \\ \hat{d} \\ \hat{s} \\ \hat{d} \end{array} \right\}$	$\left\{ \begin{array}{l} r : d \\ t_1 : d \\ s : s \\ f : m \end{array} \right\}$	$\left\{ \begin{array}{l} f : m \\ t_1 : d \\ s : s \\ l_1 : f_1 \end{array} \right\}$	$\left\{ \begin{array}{l} r : - \\ t_1 : - \\ s : - \\ s_1 : - \end{array} \right\}$
$\left\{ \begin{array}{l} \hat{r} \\ \hat{t}_1 \\ \hat{s} \\ \hat{f} \end{array} \right\}$	$\left\{ \begin{array}{l} d : r \\ d : t_1 \\ s : s \\ m : r \end{array} \right\}$	$\left\{ \begin{array}{l} m : - \\ d : - \\ s : - \\ d : - \end{array} \right\}$	$\left\{ \begin{array}{l} \hat{m} \\ \hat{d} \\ \hat{s} \\ \hat{d} \end{array} \right\}$	$\left\{ \begin{array}{l} f : r \\ d : l_1 \\ f : f \\ t_1 : l_1 \end{array} \right\}$	$\left\{ \begin{array}{l} d : t_1 \\ s : s_1 \\ m : f \\ s : s_1 \end{array} \right\}$	$\left\{ \begin{array}{l} d : - \\ s_1 : - \\ m : - \\ d_1 : - \end{array} \right\}$

What Transition opens that line? "A Passing first flat Transition." In what "part" is the distinguishing tone? "In the Bass." Is it Sudden or Gradual Transition? "Sudden; for it comes out of the cadence-chord of the last key, like that in il. 95."

Where is the Returning Transmutation chord? "Rb approaching the final D cadence, in its habitual way, is recognised by the ear as Lb of the Passing key willingly Transmuted into Rb of the old key."

66. Flat-key Cadence.—Listen to the first and third sections (omitting the second) of il. 99, and observe the third section. *

IL. 99. KEY E.

DR. RANDALL.

		B.t.			
{	\widehat{s}	d : r	m : -	\widehat{sd}	f : m | m : r | d : -
	m	d : t ₁	d : -	m ₁	s ₁ : s ₁ | s ₁ : -f | m ₁ : -
	s	s : s	s : -	sd	t ₁ : d | d : t ₁ | d : -
	d	m : s	d : -	df	r ₁ : d ₁ | s ₁ : s ₁ | d ₁ : -

f.E.

{	\widehat{l}	f : s	l : -	\widehat{s}	f : m | m : r | d : -
	f	d : ta	l ₁ : -	d	t ₁ : d | d : t ₁ | d : -
	d	s : m	f : -	s	s : s | s : -f | m : -
	f	d ₁ : s ₁	f ₁ : -	m	r : d | s ₁ : s ₁ | d : -

What is the Transition? "First Flat." Passing, Cadential, or Extended? "Cadential, because it reaches a cadence, and it cannot be 'extended' beyond, because t₁ in the Contralto stops it." What is the Transmutation chord? "Fb becoming Db." What is the Bass? "m : r | d." Yes, it is like that in il. 28, 91, and 97. This "flat key cadence" is rarely desired by the ear, except in the circumstances to be next explained.

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67. Oscillating Transition.—Listen to the whole of il. 99. What is the first Transition which occurs? "First sharp key, extended through the whole of the second section." What brings that Transition to a close? "The assertion of the old Tonic, the sense of a new beginning and the f in the Air of the second chord of the third section." What follows? "The first Flat key which we just noticed." You pass then from the first sharp key through the Tonic chord of the old key to the first flat key and back again. It is like the oscillation of a pendulum still faithful to its resting point. This oscillating transition is not uncommon. Sometimes it enters the first flat key and then swings across to the first sharp key before it returns. Often there is no intervention of the old key. It is a transition of two removes when considered as between the two related keys, but the ear remembers the old key so well that the music is never felt to be more than one remove from that. Listen again to il. 99, and notice the softened and yet heightened effect of ta when fa has been heard in the preceding phrase.

Listen to il. 100, and study the same effects with the distinguishing tones in the Bass. Describe each transition—its remove, its transmutation chord, its distinguishing chord, &c.

IL. 100. KEY A.

KNIGHT.

{	\widehat{s}	d : r	m : -	\widehat{r}	f : m | r : d | t ₁ : -
	m ₁	s ₁ : s ₁	s ₁ : -	s ₁	s ₁ : s ₁ | l ₁ : l ₁ | s ₁ : -
	d	d : t ₁	d : -	t ₁	r : d | r : r | r : -
	d ₁	m ₁ : s ₁	d ₁ : -	s ₁	t ₂ : d ₁ | f ₁ : fe ₁ | s ₁ : -

{	\widehat{d}	r : m	f : -	\widehat{f}	m : f.r | d : t ₁ | d : -
	s ₁	s ₁ : s ₁	f ₁ : -	s ₁	s ₁ : f ₁ .l ₁ | s ₁ : s ₁ .f ₁ | m ₁ : -
	m	r : d	d : -	r	d : r.f | m : r | d : -
	d	t ₁ : ta ₁	l ₁ : -	t ₁	d : f ₁ | s ₁ : s ₁ | d ₁ : -



68. **Transitional Imitation.**—Listen once more to il. 99, and observe the relation of the second and fourth sections; what is it? “They are the same only in different keys.” Are the Airs the same? “Yes.” The Basses? “Yes.” The Tenors? “No, the Tenor of one imitates the Contralto of the other, and the Contralto of the one imitates the Tenor of the other.” Listen again to the chant, and notice that while this Transitional Imitation causes a beautiful variety in effect, it also produces the feeling of unity. It helps to make us feel that the piece “hangs well together.” This Transitional Imitation has such a power with the mind that it often becomes a Factor of Transition even without the help of any distinguishing tone especially if some well known cadence is introduced. Thus, in Additional Exercises, part I, of “Standard Course,” p. 18, score 1, the transition is not made by any distinguishing tone, but simply by the sense of Transitional Imitation moving to the well known Surprise cadence. Again, at p. 26, score 4, the transition is made in a similar manner. No distinguishing tone appears except in the accompaniment towards the end, but the duet of Tenor and Soprano is so plain an imitation, in the first sharp key, of the preceding duet between Bass and Contralto, that the mind changes the key immediately.

69. **Transitional Sequence.**—Listen to il. 101; what do you notice in the first half of it. *

IL. 101. KEY G.

				D.t.		G.O.
{	s ₁	d	s ₁	|	m	: r s | m'
{	s ₁	s ₁	s ₁	|	s ₁	: t m d : t ₁ | d
{	m	d	t ₁	|	d	: r s s : s | s
{	d ₁	m ₁	r ₁	|	d ₁	: s d m : r | d

		f.G.		†		
{	:f	|	m't	:d	|	d :r | m :r | d
{	r	|	s r	:d	|	d :d | d :t ₁ | d
{	t	|	taf	:m	|	s :l | s :f | m
{	s	|	d s ₁	:l	|	m ₁ :fe ₁ | s ₁ :s ₁ | d



“There is an immediate imitation; the second phrase is just like the first, but in another key.” When in studying the chords M and T (p. 37) we first observed these *consecutive imitations* what did we call them? “Sequences.” This, then is a sequence made by the help of transition. By what remove is this present Transitional Sequence made? “The first sharp.” Is the imitation Harmonic or only Melodic? “It is Harmonic, with the same interchange of the inner parts as in il. 99.” Yes, this interchange is necessary to suit the range of the voices, for the melodies are raised or lowered to a different pitch when placed in a different key. What is the mental effect of this sequence? “Elevating.” Yes, the general effect of this transition seems to have attention expressly called to it by the sequence.

Listen to the first half of il. 102; what do you observe? *

IL. 102. KEY D.

		f.G.		G.O.	
{	:m	|	s :f	|	m :l m | s :f | m
{	d	|	t ₁ :r	|	d :d s ₁ | s ₁ :s ₁ | s ₁
{	s	|	s :s	|	s :fd | t ₁ :r | d
{	d	|	s ₁ :t ₁	|	d :fd | s ₁ :t ₁ | d
	D.t.	†		†	
{	r s	|	l :t	|	d' :d | m :r | d
{	s d	|	d :r	|	d :d | d :t ₁ | d
{	r s	|	fe :f	|	m :fe | s :f | m
{	t m	|	r :s ₁	|	l ₁ :l ₁ | s ₁ :s ₁ | d



"A transitional sequence." Is it Harmonic? "Yes, but like the last in its inner parts." By means of what key is it made? "By the first flat key." What is its mental effect? "'Tis difficult to say." Yes, the ascent in pitch, in this case, is naturally elevating in its mental effect, but the flat key is naturally depressing. There results a tender, touching effect. This kind of sequence is however, far less common than that with the sharp key.

70. Summary of Transition.—From these studies it will be seen that there are at least seven points of view for the student in observing a Transition. He may ask himself first, what is the *Remove*? Is it to the first sharp key, or to the first flat key or to the second sharp, or flat, or the third ditto, and so on? To this question will afterwards be added, does it change its mode as well as its key; and, if so, in what manner? Second, what is the *Factor*? What is it that makes a new key present to the ear? Is it a new tone—a distinguishing tone? Is it some habitual progression of chords towards the Tonic? Is it an imitation with similar cadence of some previous passage? Is it a quiet resumption of the old key—a new commencement? Third, what is the *Transmutation Chord*? What is the chord on which your ear would naturally begin to feel a change of key? Fourth, what is its *Extent*? Does it affect a Cadence only? Is it merely Passing, making a harmonic cadence indeed, but not at the end of a line? Is it extended beyond these limits either way? Fifth, what is its *Relation*? Is it a Departing Transition or is it one Returning to the previous key? Is it a Principal Transition, that is Departing from the Principal key of the piece? Or is it a Subordinate Transition, departing from some Subordinate key of the piece? Sixth, what is its *Manner of Entry*? Is it Gradual, announcing its appearance merely by some chordal habit, or by its distinguishing tone without the Dominant Seventh chord, ⁷S, or in any other unemphatic manner? Is it Sudden, coming in markedly with the Dominant Seventh, or break-

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ing off from the old key with violence so that not even the previous chord can possibly be taken as common to both keys—a true Transmutation chord? Seventh, what is its *Object*? Is it introduced chiefly to produce the mental effect of its distinguishing tone, and if so, what is that Effect? Or, is it quietly brought on for the Convenience of returning to the old key, or of preparing for an Effect by and bye?

We also notice the new powers of Cadence—of Imitation—and of Sequence which Transition puts into the hands of the composer.

71. How to write Transition.—In the common Staff Notation Transition is not clearly expressed. The reader comes upon a flat, a sharp, or a natural and if he wishes really to understand the music he has to ask himself does this indicate Transition; if so what Transition? or, does it lead into the Minor mode? or, is it merely the contradiction of some other sign in the notation? Even good musicians have often to make a careful investigation before they can answer these questions, and even then there may be differences of opinion. I have taken great pains in "Staff Notation" to assist the interpreter of keys. The student who wishes to become a good translator from one notation into the other will find it necessary to work through all the exercises in the fourth, fifth, and sixth steps of that work. But the Tonic Sol-fa notation is obliged to be definite, and except in the simple cases of Passing and Cadential Transitions it *must* choose its bridge-tone—its Transmutation chord. This has compelled Tonic Sol-faists to study the subjects of Transition and Modulation, more closely than is common with elementary students; and it has also given Tonic Sol-fa singers, even the humblest of them the great advantage of always knowing what key they are in; and what relation that key bears to the Principal key of the piece.

a. The improper method of writing Transition (that which retains the notes of the old key using fa, ta, &c., for the distinguishing tones of the new, instead of employing the bridge notes [♯]d, [♯]r, &c., and writing in the proper key) causes a contradiction between the names of the notes and the Mental Effects which are really produced by them, and one tone (l) commonly used in the first sharp Transition, is really a komma higher as the second of the new key, than when it is the sixth of the old key. [It is sometimes called *lay*, and so corresponds with

the *ray* of the new key, the old *lah* corresponding with the *rah* of the new key.] This *confusion of Mental Effect* is trying and disappointing to the singer but on the other hand, the *reading of a double note* (the bridge-note $\sharp 1$, $\sharp f$, &c., of the better notation is a difficulty to learners. It is true that this difficulty is soon overcome, and the pupil then demands above all things the true representation of mental effect. But a large proportion of our pupils learn to sing only for the sake of Psalmody, in which Extended Transition is little used, and for their sake (to remove even an apparent hindrance from their path) we have adopted the habit of writing Cadence and Passing transition in the improper notation. This has proved no serious inconvenience to the more advanced singers, and it enables us to distinguish these Transitions from those longer ones in which the mental effects of tones undergo a more sustained change.

b. The convenience of the music-reader must, of course, be the chief object of all music-notation, and this necessarily introduces some exceptions. For example, when the improper notes would give us *unwanted syllabic association*, the better notes are easier. Thus, d^1 ta may be quite easy, but f ta or s ta, or d^1 ta f , or l ta s are very difficult to the singer simply because he has not been accustomed to any association of interval or mental effect between those syllables: but write the same intervals in the true way as $d^1 f$, and $r f$, and $d^1 s f d$, and $m f r$, and their relation and mental effect are perceived at once. Again $r de r$ may be easy, but $r de t de r$ or $l t de r$ are much more easily understood when they are written truly as $\sharp 1, se, ba, se, l$, and $m ba se l$. Again $m fe s fe m re m$ becomes quite simple when it is written with its proper mental effects thus, $l t, d t, l, se, l, —$ and $d d ma r d$ loses all its mystic look when it is written $l, l, d t, l,$

72. Analysis of Transition. — The following analysis of some of the Transitions in the Additional Exercises, part I, of "Standard Course," will be of service to the student. See "Seven points," par. 70.

Add. Ex., page 12, sc. 2, m. 1. 1st, First sharp. 2nd, customary Approach to Cadence $d : f : s$ $\{ t : d^1$ in the Bass: and distinguishing tone. 3rd, $\sharp D$. 4th, Extended. 5th, Departing from the Principal key. 6th, Gradual. 7th, Bright Effect. The returning Transition is 1st, First flat. 2nd, distinguishing tone. 3rd, None, but the cadence chord of the last key. 4th, Extended. 5th, Returning from Subordinate. 6th, Sudden. 7th, Effect of f .

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Add. Ex., p. 12, sc. 4, m. 4, 1st, First sharp. 2nd, fe . 3rd, $\sharp R\flat$. 4th, Cadential. 5th, Departing from Principal. 6th, Gradual. 7th, Tender effect. The return is 1st, First flat. 2nd, Sense of new commencement. 3rd, $\sharp S$. 4th, Extended. 5th, Returning from Subordinate. 6th, Gradual. 7th, Convenience.

Add. Ex., p. 14, 4, 3. 1st, First sharp. 2nd, fe The sense of new commencement may well be pleaded for making the transition begin with the section, and for writing it in the better notes, but the rapid movement allows it little more than a cadential effect. 3rd, $\sharp D\flat$, or $\sharp D$. 4th, Cadential or Extended. 5th, Departing from Principal. 6th, Gradual. 7th, Tender effect, preparing for the Transitional Imitation which follows. The return is 1st, First flat. 2nd, f . 3rd, $\sharp S$. 4th, Extended. 5th, Returning from Subordinate. 6th, Gradual. 7th, Effect of f in Bass and Soprano.

Add. Ex., p. 32, 4, 2. 1st, First flat. 2nd, ta. 3rd, None. 4th, Passing. 5th, Departing from Principal. 6th, Sudden. 7th, Effect of ta. The return is 1st, First sharp. 2nd, t . 3rd, $\sharp R$. 4th, Extended. 5th, Returning from Subordinate. 6th, Gradual. 7th, Effect of t .

Add. Ex., p. 22, 3, 1. 1st, First sharp. 2nd, fe (in Tc). 3rd, None. 4th, Passing, but would have been Cadential if it had not been followed by so complete a Cadence in the old key. 5th, Departing. 6th, Sudden. 7th, Effect of fe . The return is 1st, First flat. 2nd, An end-of-the-line cadence. 3rd, $\sharp S\flat$. 4th, Extended. 5th, Returning. 6th, Gradual. 7th, Convenience.

Add. Ex., p. 21, 1, 4. 1st, First sharp. 2nd, Approach to Cadence, and fe . 3rd, $\sharp D$. 4th, Extended, that is going beyond a Cadence. 5th, Departing. 6th, Gradual. 7th, Bright effect. The return is 1st, First flat. 2nd, ta (in R). 3rd, none. 4th, Extended. 5th, Returning. 6th, Sudden. 7th, to prepare a contrast between $s l$ ta, in one key, and $s l t$ in another.

Add. Ex., p. 20, 1, 3. 1st, First sharp. 2nd, Sense of new commencement and fe . 3rd, $\sharp F\flat$. 4th, Extended. 5th, Departing. 6th, Gradual. 7th, Tender effect of new t , and brightening effect of the Cadence. The return is 1st, First flat. 2nd, Sense of new commencement and ta in Bass. 3rd, $\sharp S\flat$. 4th, Extended. 5th, Returning. 6th, Gradual. 7th, Convenience.

Add. Ex., p. 24, 2, 1. 1st, First sharp. 2nd, Form of melody in the Air : t s | m would have been very unwonted. The Transition might be taken a measure later. 3rd, ⁶D. 4th, Extended. 5th, Departing. 6th, Gradual. 7th, Tender and brightening effect. The first return, D.C. is, 1st, First flat. 2nd, Sense of new commencement, and ta in Bass. 3rd, ⁶S. 4th, Extended. 5th, Returning. 6th, Gradual. 7th, Convenience. The second return, p. 25, 1, 3, is 1st, First flat. 2nd, Sense of new commencement. 3rd, ⁶S. 4th, Extended. 5th, Returning. 6th, Gradual. 7th, Convenience.

Add. Ex., p. 19, 3, 1. 1st, First flat. 2nd, ta in Bass. 3rd, ⁶D. 4th, Extended. 5th, Departing. 6th, Gradual. 7th, Subduing Effect of new I. The return is, 1st, First sharp. 2nd, the new t in ⁷Tc. 3rd, ⁶F. 4th, Extended. 5th, Returning. 6th, Gradual. 7th Brightening effect of a confident close, prepared by the contrasted effect of previous key.

73. Chromatic fe.—When we studied il. 90, we observed that the chord following the one in which fe stood became, in mental effect, the Tonic of a new key. Listen to it again, noticing the effect * Now, listen to the second section of il. 101, and notice whether fe there helps to create a new key in your mind. * “No, certainly not a new key, but it produces a peculiar effect.” Well, then, let us enquire *why* it does not lead, as before, to a new key, and let us analyse that peculiar effect which it does produce. Into what chord has the fe of transition always moved hitherto? Look at ils. 90 to 93, and then answer. “Always into the chord S, which is only the D of its own key *disguised* by the *improper* form of denoting transition.” Yes, fe was always the t in the chords S, ⁷S, T^b, or ⁷T, going to the new D. Is that the case in the second section of il. 101? How does the fe move? “Into Dc of the old key.” Yes, and in the old cadential place of Dc. That cannot be mistaken; it has the Dominant tone of the old key at the bottom of the chord and the Tonic above it; and besides, if Dc were translated by the ear into Fc of the new key, it would mean nothing—would be out of place for no habit suggests it. Listen to the effect of this new progression of fe; peculiar as it is, does it make you in the least doubtful of the key? * “No, it even seems to make the key stronger.” Yes, it disturbs, for a moment, your sense of the old key, by *threatening* to leave it, only to embrace it

again with the tighter grasp. This peculiar effect, whether produced by fe or any other tone, we call *Chromatic*. It is well adapted for excited passionate expression. If the chord in this case were transitional what would you call it? “(⁷S^b.)” Yes, but as it is Chromatic we will call it ⁷eR^b. We put in the fe to distinguish it from ⁷R^b. Before we leave il. 101, notice the transition at the beginning of the fourth measure. It is like that in the third section of il. 100. They are both Sudden, but that is a sudden transition from the original key, this from the transition key—making the Return very marked.

a. Listen to il. 102, and notice the two fe's in the second section. * What chord does the second fe enter? “Dc of the old key, in its old cadential place. fe cannot disturb the key there; it is chromatic.” Yes, the case is like that of il. 101, except that fe stands in a different chord. If this chord were producing a transitional effect what would you call it? “(T^b.)” Yes, but being chromatic we call it F^b. Now, tell me what chord the first fe enters? “⁷S.” Can that be translated into the D of a new key? “No, it is the *Unquestionable Dominant Seventh* (p. 7) of the old key; it cannot be mistaken.” Then, here again we have a chromatic fe which instead of changing the key only declares more loudly its loyalty to the old. Before we leave il. 102, let us compare this first fe with the case of Sudden Transition in il. 101. That might have been written :⁶fe | f, like this instead of : t | t^a, and then we should have taken it, at first sight for a chromatic. But the t is not like a *new fe threatening* transition without accomplishing it; it is simply the t of the then-existing key. It is the ta which is new; and that does not merely threaten a Sudden Transition, but accomplishes it. Nevertheless, the felt fact that this t does not belong to the original key gives it in some small degree the effect of a new Chromatic fe. Listen again to the whole of ils. 101 and 102, and notice the effects. * b. Listen to il. 103, noticing the effect of fe in the second section; does it change the key or is it Chromatic? *

IL. 103. KEY A.

Dr. CROTCH.

{	d̂	d : t ₁	d : -	|	l ₁	s ₁ : d	d : t ₁	d : -
	s ₁	s ₁ : s ₁	s ₁ : -	|	f ₁	m ₁ : fe ₁	s ₁ : s ₁	s ₁ : -
	m	m : r	m : -	|	d	d : d	r : r	m : -
	d	d : s ₁	d : -	|	f ₁	d : l ₁	s ₁ : s ₁	d ₁ : -

How to Observe II. rming.



}	:r'	s :l	t :d'	l :t	d̂	
	:s .r	m :s .r	fe s	:f .m	r .l :f .r	m
	:t	d' :s :fe .l	s :d'	r' :s	s	s
	:f	m :r	s :l	f :s	d	d

“Chromatic.” What makes you feel that the music has not left the original key? “The chord which carries fe has not moved into Dc or into 7S as before; it has actually moved into the chord S which in il. 90 we felt to be only a disguised D!” No, it is not S but 4S; it is 4S on the second-last accent of the cadence, its habitual place when helping to decide the key. If we were to try and make it transitional T^b moving to 4D—a chord which has itself to be resolved,—it would make a quite unrecognizable “Dominant to Tonic.” Notice that this chromatic fe occurs most frequently just before the second-last accent of the cadence, in the habitual place of R^b as in il. 101, or of F^b as in il. 102 and 103. We can try the effect of substituting f for fe in each of these cases. * Listen again to il. 103, and name the chords. *



74. Summary of Chromatics.—A chromatic chord is (in nearly all cases) a chord which is capable of moving into the next chord so as to create a transition, but which, instead of that, actually resolves into some very characteristic chord of the old key. It is a transition nipped in the bud. There are only two or three chromatic chords, rarely occurring, which could not be resolved transitionally. See “Common Places of Music.” fe is the only chromatic tone we have studied; we have found it in the chords 7^{te}R^b and F^{te}E^b. It also occurs in 7^{te}R and 7^{te}F. We have found it resolving into Dc, 7S and 4S. D^b is also accepted as an effective chromatic assertion of the old key. See p. 112.

	IL. 105. KEY C.	G.O.						
}	s	:d' .r'	m'	:d'	l	:t .d'	r'	:—
	m	:s	s	:s	f .l	:s .fe	s	:—
	d'	:d' .t	d'	:d'	r'	:r' .d'	t	:—
	d	:m .s	d'	:m	f	:s .l	s	:—
}	m'	:d' .t	l	:r'	s	:l .t	d'	:—
	s	:s	l	:s	s	:f .f	m	:—
	d'	:d' .r'	r'	:t	d'	:l .s	s	:—
	d'	:m .s	fe	:f	m	:r .s	d	:—

	IL. 104. KEY E.	G.O.						
}	:d'	| m	:f	| s	:d'	| t	:d'	| l̂
	:m	| d .s ₁ :l ₁ .t ₁	| d	:m .f	| s .r	:m .d	| f	|
	:s	| s .m :d .r	| d	:d'	| r'	:s .m	| l	|
	:d	| d	:f ₁ .r ₁ | m ₁	:l ₁	| s ₁	:d	| f ₁	|





IL. 108. KEY D.

G.O.

{	:m	|	f . s : l . t	|	d' : l	|	s	:	r' . d'	|	t̂	}
{	:d	|	d : f	|	m : r . f e	|	s	:	f . l	|	r	}
{	:s	|	l . s : f	|	s : f e . l	|	d' : l	|	s	|		}
{	:d	|	f . m : r	|	d : r	|	m : f	|	s	|		}

{	:s	|	l . t : d' . r'	|	m' : d'	|	t	:	d' . r'	|	d̂	|
{	:d	|	f . r : d . s	|	s : d	|	f	:	m . f	|	m	|
{	:s	|	f : m . s	|	d' : s . l	|	s : s	|	s	|		|
{	:m	|	r : l . t . d	|	m . f	|	s : s	|	d	|		|



Ex. 85. Analyse for chord, position, and incidentals, with special regard to par. 56, ils. 90 to 93.

Ex. 86. Ditto, ils. 94 to 97.

Ex. 87. Ditto, ils. 98 to 100.

Ex. 88. Ditto, ils. 101 to 103.

Ex. 89. Analyse, with special regard to pars. 46 to 48, pp. 39 to 43, ils. 104, 105, 106.

Ex. 90. Three factors of transition (1st, the distinguishing tone, 2nd, the Bass shape, 3rd, the Air shape) are described in par. 55, another in par. 62 (New Commencement), and another (Transitional Imitation) in par. 68. What are the Factors of Transition in the second section of il. 92, the third of il. 93, the second of il. 94, the second of il. 95; the second of il. 96, the fourth of il. 98, the second phrase of il. 101, the third phrase of il. 102.

Ex. 91. Name, in ils. 90 to 103, two examples of the transition Bass cadence | s : s | d || three examples of the Bass | m : r | d || one of | r : r | d || and one of | r : s | d ||

Ex. 92. Name in ils 90 to 103 five cases of transition taken quietly and gently, for convenience sake, as described in par. 61.

Ex. 93. Name in ils. 90 to 103 three cases in which a "sense of New Commencement" points out the Transmutation Chord.

Ex. 94. Name in ils 90 to 103 two cases of Cadence Transition, two of Extended Transition, two of Passing Transition, and two of Sudden Transition.

Ex. 95. Name in ils. 90 to 103 examples of the Flat Key Cadence Oscillating Transition, Transitional Imitation, and Transitional Sequence.

Ex. 96. Name in ils. 90 to 103, cases of chromatic fs.

Ex. 97. Analyse the transition (as in par. 72) in "Additional Exercises," p. 13, score 3, measure 3, and its return; also that in Add. Ex., p. 15, sc. 3, m. 3, and its return.

Ex. 98. Analyse the transitions in Add. Ex., p. 16, sc. 3, m. 4; also that at p. 12, sc. 5, m. 4; and that at p. 18, sc. 1, m. 2, and their returns.

Ex. 99. Analyse the transitions in Add. Ex., p. 32, sc. 1, m. 2; also p. 18, sc. 3, m. 1, and their returns; and p. 23, sc. 1, m. 1, without the return.

Ex. 100. Analyse the transitions in Add. Ex., p. 26, sc. 2, m. 2; p. 26, sc. 4, m. 3; p. 27, sc. 4, m. 1; p. 30. *uo.* 1, m. 2, and their returns.

. See "Chord-Naming Examples," A and B, 39 to 42.

THE TENTH STEP.

75. Sectional Relation.—Cadence relation was studied pp. 45, 46. See also St. Co. p. 69 where it is shown that a more or less expectant cadence made a conclusive cadence necessary, and so created a feeling of suitableness one to the other like the "Harmony" of well contrasted colours. But in order to make a good tune there must be something more than an orderly relation of cadences. The whole section (including its melody and harmony) must carry with it some mark of relationship to the other sections, something to show that the different sections belong to one another, are part of the same whole. There must be something in the melody of one section, something in its Rhythm, something in the motion of its parts, which reminds you of related things in another section. For a very beautiful tune there must be even more than this dry sense of unity; the sections must follow each other with natural development of feelings—in a connected flow of ideas. Now let us find for ourselves what are the little links which connect, in our minds, one section with another. Many of the illustrations given above have no pretension whatever to beauty of relation; it was impossible to secure this when we had a very limited number of chords and were obliged to illustrate certain chord progressions. Some of them, therefore, have little or no relation between the sections and many of them have only contrasted cadences or contrary motion in the cadence melodies of either Air or Bass. But all the really good tunes, have cadence relation strongly marked.

76.—by Contrary Motion.—Listen to il. 55. * What is there in the second section which makes you feel that it belongs to the first? "One has the expectant cadence, the other the conclusive." Yes, but what else is there? What for example in the Soprano part of the two sections? "One goes up and the other goes down." Yes, they move in a contrary direction but with similar intervals. This is called contrary motion. You must also notice that at the last step in these cases the contrary motion changes into similar; each section goes downward in its close. Listen again and notice how very strongly one reminds you of the other. * What is there in the Bass part? "One goes down and the other goes up." Yes, but not with so perfect a similarity of interval as in the Soprano, although the contrary motion is clearly felt. Notice that we are not here studying the

relation of parts within a section, but the relation of one section to another.

Listen to il. 58. * What is the melodic relation in the Soprano part? "[d' : m] | l : - goes up down but [r' : t | d] goes down up." Yes, the melodies do not move stepwise as before; they wave; we may call this a case of contrary *Waving*. You may notice something of the same kind in the Bass. Listen to it again, and notice how thoroughly well related the two sections are. In both the instances now studied the contrasted cadences strengthen the feeling of relation.

Listen to il. 56. * What is the relation of these two sections in the Soprano? "The first goes up : s | l : t | d], and the second goes down : s | f : m | r." Yes, and then it adds a final cadence. A rather poor example of contrary opening, with similar close, is in the Soprano of il. 56, but as the second section starts from the same tone as the first, this little bit of contrary motion is clearly felt.

77.—by Similar Motion.—Listen to il. 17. * Here there is no marked bond of expectant and conclusive cadence. What other bond is there? "The Soprano closes both go down-ward with only a third difference in pitch." Yes, and the Tenor closes do the same. When you hear the second phrase you cannot help being reminded of the first, whether or not you happen to notice what it is that reminds you. In music we are constantly feeling effects without noticing the causes, but when we do see the causes we enjoy the effects more fully and perfectly. In il. 27 we have a case of not very strong relation in which the Soprano of the second section repeats the Bass of the first, while the Bass of the second imitates it.

Listen to il. 67. * What is the bond of unity between the two phrases? "The expectant answered by the conclusive cadence." Yes, but what else? "The Soprano of the second section reminds us of the first." Yes, it opens with a similar *waving* for four intervals (that is four intervals move in the same directions though they may not be of the same kind) but it adds a cadence. This similar motion, plus-cadence, is a very common bond of unity in the Air of a chant. Listen to il. 82. * What is the bond here? "The same as the last, except that the second d interferes with the flow of the imitation." Yes, and that d is only an ornamental dissonance leading to t₁.

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78.—by **Rhythmic Imitation**, is the imitation by one section of a Rhythmic form which has just occurred in a *corresponding part* of another section. Listen to il. 88.* What is the Rhythmic form used in the Soprano closes of each section? "TRAA TAA-TAI TRAA." You feel that these Rhythms help to make the sections belong to one another, and that the contrary motion of the melody, does not at all weaken the relation. Listen again and notice the Tenor. * "There we have the same Rhythm with similar motion." Yes, and you will notice that the Rhythms are in corresponding places; they are both in the cadence. You may have the same Rhythm in both sections, but if they are not in corresponding places they convey no sense of relationship, as in ils. 82, 85. Listen to il. 80; there you have the same Rhythm in the two sections, but does it occur in corresponding places? * "Not quite, and yet one reminds us of the other." It does, because though the "places" do not correspond if reckoned back from the cadence, yet they both stand in the middle of the imitation phrase, and are truly corresponding places. The same may be said of the Tenor of this chant, where the contrary waving makes the Rhythms perhaps a little less noticeable. See more on the subject of Rhythmic Imitation, St. Co. pp. 37, 70.

79.—by **Development of Feeling**.—Just as we look at any lyric song, or psalm, or hymn, and expect to find in its opening the declaration of some thought or sentiment—in its *progress* the rising and falling of appropriate emotions—and in its *close* the quiet or excited conclusion of the whole matter,—so in any tune which is to interest our minds there must be this same golden thread of emotional unity. In St. Co. p. 70, some illustrations of this subject are given under the fifth requirement of the Analysis of musical form in the Exs. 133, 135, 137. Listen to il. 68. * Let us take the first section as the assertion of some thought or emotion. Now listen again, and notice the second section. Is there nothing more in it than this quiet assertion? "Yes, there is more feeling." Well then, as these two sections make a Period, we will write down on the blackboard **Ia ASSERTION. Ib FEELING.** Now listen again and notice the third section. * Which of the previous sections is it related to? "The first." What is the difference? "The third section is more excited." Then we will write down **IIa MORE EXCITED ASSERTION.** Listen again and notice the fourth section. * Which of the previous

sections does it most remind you of? "The second." Well the second section expressed feeling, what is the difference? "You feel more sure about it." Yes, it is a similar feeling more confidently expressed. We can then write down the emotional form of this tune as follows

Ia ASSERTION.

Ib FEELING.

IIa MORE EXCITED ASSERTION.

IIb MORE CONFIDENT FEELING.

Let us now notice the Melodic and Harmonic Relations which have bound these sections together and contributed to produce this beautiful emotional form. In analysing cadences, p. 45 we noticed that the second cadence of a double chant, bears the chief relation to the final cadence, and that the first cadence is commonly related to the third. In fact the double chant consists of two Periods of two sections each. In this chant what is the relation between the second and fourth sections? "Similar closes and similar openings of Soprano." What between the first and third? "Contrary wavings of Soprano." Yes, and notice also that the first and second are related by similar closes, and again the first and last.

Listen to il. 59. * If we call the first section an Assertion of Sentiment what would you call the second? "Very excited Feeling." Yes, we may write down the first Period thus, **Ia ASSERTION. Ib STRONO FEELING.** Listen again and notice the third section. * What is the effect? "It is quieter." Yes, it is not only quieter than the second section, but it is a quiet contrast to the first. The first mounts upward from *s*₁ to *d*, and the third waves quietly downward from *m* to *t*₁. We may call it a quieter and less earnest Assertion. Listen again, and notice the fourth section. * What is the effect? "Still more subdued feeling." We may then write down the second Period thus, **IIa QUIETER ASSERTION. IIb QUIETER FEELING.** The whole Emotional Form will stand thus,

Ia ASSERTION.

Ib STRONO FEELING.

IIa QUIETER ASSERTION.

IIb QUIETER FEELING.

80.—to the Point of Excitement.*—The place of greatest excitement is the thing which chiefly distinguishes one tune from another, and in observing a tune, we must notice both the character of this

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musical point of excitement, and the place it occupies, just as in studying a group of statuary we should observe the principal figure, or in a picture the point of brightest light or most marked effect, or in a work of Architecture the character and position of the tower or the spire. In il. 68, the excitement is in the *IIa* section; compare this with ils. 61 and 90. In il. 59 the excitement is in the *Ib* section; compare it with il. 35. In il. 97 the excitement seems to culminate in the *IIb* section.

81. **Analysis of Sectional Relation.**—This subject is more fully developed in my little books entitled "Musical Theory," Books I, II, III. But, to give the pupil confidence in the principles here announced, it is well that he should, even here, test by his own ear and judgment, the following brief analyses of the simpler pieces in *Additional Exercises*.

"God Speed &c.," p. 1, has two Periods of two Sections each. *Ib* is a simple repetition of *Ia*. *IIa* has an excited succession of descending Phrases answering to the short ascending phrases which open the previous sections. *IIb* glorifies and repeats the musical assertion which closed the first section; the Rhythmic imitation being exact. The emotional form corresponds generally with the first form given above. The Point, however, is in *IIb*; so that we may modify the description thus

Ia ASSERTION.

Ib WARMER ASSERTION.

IIa EXCITED FEELING.

IIb BOLD AND BRILLIANT ASSERTION.

"Jackson's," p. 2, has two Periods of *three* Sections each. *Ib* opens with a descending phrase reminding us, by contraries, of the opening of *Ia*; it closes with similar motion changing to contrary. *Ic* starts a fifth higher than *Ib* but takes the same downward direction of its phrases; it contains the point of greatest excitement in the first period. *IIa* reminds us, in its opening a step lower of *Ia* and in its close it imitates the wavings of *Ib*. *IIb* starts on the same note as *IIa*, and has the same tones in the middle, but ascends more boldly both before and after. *IIc* on the contrary, by its emphatic *f* and quiet descent, hushes the excitement of *IIb*. The Point in this Period is *IIb*. The "emotional form" is,

Ia QUIET ASSERTION.

Ib RISING FEELING.

Ic BOLD CONFIDENCE.

IIa RENEWED ASSERTION.

IIb MORE EXCITED FEELING.

IIc QUIET ASSURANCE.

"The Fortune Hunter," p. 4, has two Periods of two Sections each. *Ib* opens with *similar* ascending motion to *Ia* and closes with *contrary* descending motion. Both *IIa* and *IIb* have a downward motion in contradistinction with the openings of both *Ia* and *Ib*,—*IIb* beginning a third higher than *IIa*. The Point of the whole is evidently at *IIb*. Its emotional form is

Ia ASSERTION OF BRIGHT FEELING.

Ib STRONGER ASSERTION OF THE SAME.

IIa AN OUTFURST OF GAIETY.

IIb A MORE BOLD AND RESOLUTE UTTERANCE OF THE SAME.

"How beautiful," p. 12, has three Periods of two Sections each. The first Period closes with the ^eD cadence, the second with a ^sD^s, the third being in the Air giving a feeling of expectancy. The last Period replies in the D cadence. The *internal* cadences of each Period are as follows, I ^fS^b^s, ^sD. II ^fF^s, ^sD^s. III ^fF^s, D. The closing sections of the first and second Periods are chiefly descending in the melody. The close of the last Period replies to them with a bold ascending passage. The reply of *IIIa* to *Ia* is very obvious, and the imitation by *IIb* of *Ib*, a step lower is necessarily felt by the ear. The *rhythmical* relation between *IIa* and *Ia* both using *taa-efe* in corresponding places also impresses the mind. Thus there is not a single section which does not bear its manifest relation to other sections. All the forces of the tune gather up their strength for the last section which contains the Point of excitement. The emotional form is

I DECLARATION OF A SENTIMENT.

II AN ELEGANT BUT LESS EMPHATIC REPETITION OF THE SAME.

III A BOLD RE-ASSERTION OF THE SENTIMENT GIVING RISE TO STRONG FEELING.

82. **Summary of Sectional Relation.**—The means by which one part of a tune shows its connection with the other parts are as follows:—1st, Melodic Relation, when one section imitates the other by repetition or by contrary, or similar motion. This is most felt when in the highest part, next when in the Bass, but also felt in the inner parts. 2nd,

Rhythmic relation, when similar rhythms are used in corresponding places of two answering sections. 3rd, Cadence relation, principal cadences being employed to close Periods and inferior cadences to close internal sections, and the principal cadences answering to each other. 4th, Relation to some one Point of excitement or depression characterising the tune. And 5th, A connected flow of ideas or a natural development of feeling.

83. Three-part Harmony.—At par. 41, p. 30, it was said that certain exceptional chords were used in three-part harmony, and in par. 51, p. 43, 44, reference is also made to the principles which necessitate a difference between three and four-part harmony. Let us now observe some of these differences and the reasons for them. IIs. 107 and 108, are the same in Bass and Soprano as il. 35, let us compare them with that il. section by section.

Listen to the first section in each. *

IL. 107. KEY G. The same as il. 35., arranged for S.C.B.

$$\left\{ \begin{array}{l} \widehat{m} \quad | \quad s : s \quad | \quad f : - \quad || \quad \widehat{r} \quad | \quad m : d \quad | \quad f : m \quad | \quad r : - \quad || \\ d \quad | \quad s_1 : m_1 \quad | \quad l_1 : - \quad || \quad t_1 \quad | \quad d : d \quad | \quad t_1 : d \quad | \quad r : - \quad || \\ d \quad | \quad t_1 : d \quad | \quad f_1 : - \quad || \quad s_1 \quad | \quad d : m \quad | \quad r : d \quad | \quad t_1 : - \quad || \end{array} \right.$$

8b
om

$$\left\{ \begin{array}{l} \widehat{m} \quad | \quad s : s \quad | \quad f : - \quad || \quad \widehat{r} \quad | \quad m : f \quad | \quad m : r \quad | \quad d : - \quad || \\ d \quad | \quad r : m \quad | \quad d : - \quad || \quad s_1 \quad | \quad s_1 : d \quad | \quad d : t_1 \quad | \quad d : - \quad || \\ d \quad | \quad t_1 : d \quad | \quad l_1 : - \quad || \quad t_1 \quad | \quad d : l_1 \quad | \quad s_1 : s_1 \quad | \quad d : - \quad || \end{array} \right.$$

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IL. 108. KEY G. The same as il. 35, arranged for S.T.B.

$$\left\{ \begin{array}{l} \widehat{m} \quad | \quad s : s \quad | \quad f : - \quad || \quad \widehat{r} \quad | \quad m : d \quad | \quad f : m \quad | \quad r : - \quad || \\ s \quad | \quad s : m \quad | \quad l : - \quad || \quad f \quad | \quad m : s \quad | \quad s : s \quad | \quad s : - \quad || \\ d \quad | \quad t_1 : d \quad | \quad f_1 : - \quad || \quad s_1 \quad | \quad d : m \quad | \quad r : d \quad | \quad t_1 : - \quad || \end{array} \right.$$

$$\left\{ \begin{array}{l} \widehat{m} \quad | \quad s : s \quad | \quad f : - \quad || \quad \widehat{r} \quad | \quad m : f \quad | \quad m : r \quad | \quad d : - \quad || \\ s \quad | \quad s : m \quad | \quad f : - \quad || \quad s \quad | \quad s : d \quad | \quad s : f \quad | \quad m : - \quad || \\ d \quad | \quad t_1 : d \quad | \quad l_1 : - \quad || \quad t_1 \quad | \quad d : l_1 \quad | \quad s_1 : s_1 \quad | \quad d : - \quad || \end{array} \right.$$

De.
om.

What is the "Constitution" in the first chord? "Constitution 1 in ils. 35 and 108, and Constitution 5 in il. 107." The fifth could have been inserted, but the composer no doubt felt that the Contralto melody would be improved by the fall from d, and that the Air would be better supported by a third under it than by a sixth. What are the Constitutions of the second and fourth chords? "1 in the four-part harmony, 5 in the three-part." Yes, the fifth is omitted, as it very often is in three-part harmony because the Root and Third are the essential parts of a chord, and must be included, but it does not always suit the convenient flow of melody to add the fifth. That it was possible to include the fifth in these cases is seen from the third section of il. 107 where the same Air and Bass are used. But considerations of variety, and of suitability to the compass of the vocal part concerned make it advisable to double the Root instead. This is the case in section 3 of il. 108. Listen to the second section of each. * What do you notice? "Fifths omitted in the second, third, and fifth pulses of

this section in il. 107." Is this the case in il. 108? "No." Can you explain the difference? * The middle part in il. 108 is well within the easy range of a Tenor voice, but the middle part of il. 107 would be, nearly all of it quite above it; on the other hand the middle part of il. 107 is similarly well placed for a Contralto voice, which could indeed take the lower sounds written in il. 108 for the Tenor, but not so effectively. [All this should be carefully shown on the Voice Modulator, see St. Co. p. 106.] Besides this it is found pleasanter in harmony for the upper parts to be kept as far above the Bass as is at all convenient. Therefore if the Tenor in il. 108 could easily take the middle part as it stands in il. 107, the harmony would sound better; but it cannot. Listen to the same section again; what do you notice on the first chord? "Il. 108 changes from S to 'S in order to get a smooth melody by the help of f." What do you notice on the fourth pulse? "That il. 108 omits the *Third* in 'S." Yes, this is not uncommon in three-part harmony, and is allowed, see p. 44. In il. 107 the same chord is changed from 'Sc into T₆; of course the chord is not so strong but the melody is brought into a better part of the Contralto voice. What do you notice in the sixth pulse? "In il. 107 the chord is changed from S₆ to Ta." No, we must not call it Ta because the diminished fifth of T *could not* be inserted there. It would make a very undesirable cadence, even if the f were resolved. We shall be obliged to call it S₆ om, see p. 44. Listen to the fourth section in each. * What do you notice on the fourth pulse? "That il. 108 omits the Root of the chord, for we could not call it the unmeaning chord Mb," (see p. 39). Yes, we will call it De om. Three-part harmony often has recourse to this contrivance. Now let us compare ils: 109 and 110 with il. 35. Listen to the first section in each. *

IL. 109. KEY G. The same arranged for S.C.T.

{	\widehat{m} | s : s | f : - |	}	\widehat{r} | m : d | f : m | r : - |
	s_1 t ₁ : d l ₁ : -		t_1 d : d t ₁ : d s ₁ : -
	d r : m f : -		s d : m r : d t ₁ : -

{	\widehat{m} s : s f : -	}	\widehat{r} m : f m : r d : -
	s_1 d : m l ₁ : -		t_1 d : r d : t ₁ d : -
	d m : d f : -		s d : f s : s d : -

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IL. 110. KEY G. The same arranged for S.S.C.

{	\widehat{m} s : s f : -	}	\widehat{r} m : d f : m r : -
	d t ₁ : d l ₁ : -		t ₁ d : d r : d t ₁ : -
	d s ₁ : m ₁ f ₁ : -		s ₁ d : d t ₁ : d s ₁ : -

{	\widehat{m} | s : s | f : - |	}	\widehat{r} | m : f | m : r | d : - |
	d | t ₁ : d | d : - |		r | d : d | d : t ₁ | d : - |
	d | s ₁ : m ₁ | l ₁ : - |		t ₁ | d : l ₁ | s ₁ : s ₁ , f ₁ | m ₁ : - |

"The first and second parts in ils. 109 and 110 are the same, or nearly so." Yes, there is not much difference between a second Soprano and a Contralto part, except that the Contralto now and then strikes a lower tone, or takes a lower phrase; but is there not a difference in the third part? "Yes, in il. 35 the Bass sings: d | t₁ : d | f₁; in il. 109 the Tenor takes higher ground and sings: d | r : m | f; in il. 110 the Contralto, starting an octave higher sings more within its own range: d | s₁ : m₁ | f₁."

Yes, a composer naturally and necessarily notices these points, but even the observer will enjoy his music better when he sees how well the voices are placed. Notice that this adaptation of parts to the compass of the voices sometimes makes it necessary to change the chord itself as in the third sections of ils. 109 and 110, in the second section, fourth pulse of il. 110 (see par. 41, p. 30), also fourth section, third pulse of il. 109. Notice another case of *Sb om*, in il. 110, section 4, pulse 1. Notice the necessity of bald unisons, not unfrequent in three part harmony, in il. 107, section 4, pulse 6, and il. 110, section 2, pulse 3. Observe also an imperfect cadence in the final close of il. 110, which is only excusable where a smooth Contralto, or Tenor have to be used for the lowest part instead of a boldly moving Bass.

a. *Summary*.—We have found that in three-part harmony the fifth of the chord is frequently omitted, that the substitutional chords T and R are frequently used and that even Unison, and omitted Roots, must occasionally be allowed. The causes of these changes are first the necessity of not omitting the Root and Third of a chord, second, the necessity of good and varied melody in the parts, and third, the necessity for the parts being made to lie in the best region of the voice for which they are written.

84. Two-part Harmony is necessarily less strict than three or four-part harmony, in reference to constitution and position of chords and the omission of Roots, and is more free in its use of substitutional chords; but it is more strict in its avoidance of consecutives and in the requirement of good relation between the only two parts. Although two parts cannot possibly make a chord, yet there are reasons in "Musical Statics" which make them suggest a chord, and every effort is made in two-part harmony to indicate the key, the cadence and the chord progression, as far as two-part harmony can do it. Listen to ils. 111 and 112, and compare them with il. 35. *

IL. 111. KEY G. S.C.

$$\left\{ \begin{array}{l} \widehat{m} \quad | \quad s : s \quad | \quad f : - \quad || \quad \widehat{r} \quad | \quad m : d \quad | \quad f : m \quad | \quad r : - \quad || \\ \widehat{d} \quad | \quad t_1 : d \quad | \quad r : - \quad || \quad t_1 \quad | \quad d : l_1 \quad | \quad s_1 : d \quad | \quad t_1 : - \quad || \end{array} \right.$$

$$\left\{ \begin{array}{l} \widehat{m} \quad | \quad s : s \quad | \quad f : - \quad || \quad \widehat{r} \quad | \quad m : f \quad | \quad m : r \quad | \quad d : - \quad || \\ \widehat{d} \quad | \quad s_1 : m \quad | \quad r : - \quad || \quad t_1 \quad | \quad d : r \quad | \quad d : t_1 \quad | \quad d : - \quad || \end{array} \right.$$

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IL. 112. KEY G. S.B.

$$\left\{ \begin{array}{l} \widehat{m} \quad | \quad s : s \quad | \quad f : - \quad || \quad \widehat{r} \quad | \quad m : d \quad | \quad f : m \quad | \quad r : - \quad || \\ \widehat{d} \quad | \quad s_1 : m_1 \quad | \quad l_1 : - \quad || \quad t_1 \quad | \quad d : m \quad | \quad r : d \quad | \quad s_1 : - \quad || \end{array} \right.$$

$$\left\{ \begin{array}{l} \widehat{m} \quad | \quad s : s \quad | \quad f : - \quad || \quad \widehat{r} \quad | \quad m : f \quad | \quad m : r \quad | \quad d : - \quad || \\ \widehat{d} \quad | \quad t_1 : s_1 \quad | \quad l_1 : - \quad || \quad t_1 \quad | \quad d : l_1 \quad | \quad s_1 : s_1 \quad | \quad d : - \quad || \end{array} \right.$$


Notice the first section in each. In il. 111 the cadence is altered, for it was important to keep the Contralto up to distinguish it from a Bass, and to have fallen on to l_1 , after a bare fifth would have left that fifth without the apology of contrary motion. The R cadence is not disagreeable, and the stepwise ascent of the Contralto prevents the bare fifth from being noticed. In il. 112 we have a bold Bass movement; the octave, on the second pulse, is not felt to be unpleasant because of the contrary motion. Notice the second section in each. * In il. 111, the third pulse alters its chord, and the fourth gives us the skeleton "S chord". We could not have had $d : d$ | r , instead of l_1 | s_1 , because the r , being one step above d in the Air, would have laid hold of the ear, and suggested a continuance of the Air instead of the Contralto, thus promoting a "confusion of parts." In il. 112, there is room for the

well known Bass movement. Notice the third section of each. * In ils. 111 and 112, there are bald octaves, excused by contrary or oblique motion. In the fourth section of il. 111, notice the chord F changed into what the habits of the ear would make us call R^b if we had to fill up the chord. In il. 112, second and fourth cadences, notice how bare fifths are allowed for the sake of cadential habits. For fuller studies of this kind of harmony see "Common Places," p. 62.

85. **Part-pulse Incidentals.**—We have already, p. 39 to 42, studied the ornamental *Consonant* tones on the weak part of a pulse,—the Bye-tone, the Consonant Passing-tone and the Secondary chord. These were all essential parts (Root, Third, or Fifth) or otherwise consonant in the chord in which they stood, and being consonant their interposition prevented the ear from feeling the effect of consecutives. This is not the case with the tones we are now about to study. The *Dissonant* and *Incidental* tones strike sometimes on the fore part and sometimes on the after part of a chord. Let us take those which strike on the after part, the weaker part, first.

86. **After-stroke Incidentals.**—The apologies best accepted by the ear for these Incidentals are that they are Passing, Anticipating, Waving, Hanging, and Guiding.

a. *Passing-tones.*—Listen to il. 113, and notice the first chord; what are the *Essential* tones of this chord? *

IL. 113. KEY F. DR. P. HAYES.

{	$\widehat{s}f$	m : f	m : r	$\widehat{m}r$	d : r	d : t ₁	d : -
	m r	d : r	d : t ₁	t ₁	d : l ₁	s ₁ : s ₁	s ₁ : -
	s	s : l	s : -	s f	m : f	m : r	m : -
	d	d : f ₁	s ₁ : -	\widehat{m}	l ₁ : f ₁	s ₁ : s ₁	d : -
	$\frac{D}{2p}$			$\frac{M}{2p}$			

"d, m, s." What are the intruding *Incidental* tones? "r, f." Against what does f dissonate?—"r?" * Yes, but the dissonance is not very striking;

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how is that? "They go so smoothly from one tone to another." Yes, and there is another reason they move in sweet thirds one with the other; they hunt in couples. Tones which thus pass stepwise on the scale, are called *Passing-tones*. Now give me a similar account of the first chord in the second section. * Listen to il. 114, and notice the first chord of the second section; how would you describe r? *

IL. 114. KEY A. REV. R. P. GOODENOUGH.

{	\widehat{d}	m : s	r : -	$\widehat{m}r$	d : t ₁	l ₁ : l ₁	s ₁ : -
	s ₁	s ₁ : s ₁	s ₁ : -	s ₁	s ₁ : s ₁	s ₁ : f ₁	s ₁ : -
	m	d : d	t ₁ : -	d	d : r	r : d	t ₁ : -
	d	d ₁ : m ₁	s ₁ : -	$\frac{D}{2p}$	d ₁	m ₁ : s ₁	r ₁ : r ₁	s_{1} : -

{	\widehat{m}	f : m	r : -	$\widehat{d}t$	l ₁ , t ₁ : d	d : t ₁	d : -	
	s ₁	l ₁ : s ₁ , l ₁	t ₁ : -	s ₁	l ₁ : s ₁	f ₁ : f ₁	m ₁ : -	
	d	d, r : m, f	s : -	d	d : d	r : r	d : -	
	$\frac{Fb}{2p}$	$\widehat{d}t$	l ₁ , t ₁ : d	s ₁ : -	$\frac{Db}{2p}$	m ₁	f ₁ : m ₁	r ₁ : s ₁	d_{1} : -

"A Passing-tone." Yes, but without a companion. There are similar cases in the first chords of the third and fourth sections. Notice the second chord of the fourth section; what would you call t? "It is like a Passing-tone, but it moves upwards from one tone to another." Yes, we call it an upward Passing-tone. Notice the same thing also

in the Bass of the the third section, with a consonant companion. Notice also *f* and *l* as Passing-tones in the chord of *D*. The *l* is not really dissonant to anything that is actually sounded with it, hut being an intruder into the chord, and a companion of the dissonance, it is treated as one. Listen to each of the ils. 113 and 114, both with and without their Passing-tones and say what is the use of them. "They make the parts smooth. They give liveliness to the music." Yes, and they also supply occasionally pretty passages of imitation. Compare the Bass of the third section in il. 114 with the Soprano of the fourth. The italic *p* is the sign for a part-pulse Passing-tone, *2p* for two Passing-tones, &c.

b. *Anticipation-tones*.—Listen to il. 115, and notice the third chord of the second section; are *m* and *d* Passing-tones? *

IL. 115. KEY G.

KENT.

{	<i>s</i>	<i>t</i> ₁ : <i>d</i>	<i>r</i> : -	<i>s</i>	<i>f</i> : <i>m</i> : <i>r</i> : <i>d</i> : <i>d</i> : <i>t</i> ₁ : <i>d</i> : -
	<i>s</i> ₁	<i>s</i> ₁ : <i>s</i> ₁	<i>t</i> ₁ : -	<i>d</i> <i>t</i> ₁	<i>l</i> ₁ : <i>l</i> ₁ : <i>s</i> ₁ : <i>s</i> ₁ : <i>s</i> ₁ : -
	<i>m</i>	<i>f</i> : <i>m</i>	<i>r</i> : -	<i>d</i>	<i>l</i> : <i>s</i> : <i>f</i> : <i>m</i> : <i>r</i> : <i>m</i> : -
	<i>d</i>	<i>r</i> : <i>d</i>	<i>s</i> ₁ : -	<i>m</i>	<i>f</i> ₁ : <i>f</i> ₁ : <i>s</i> ₁ : <i>s</i> ₁ : <i>d</i> : -

Rb
2a

"No, because they do not move stepwise down. It is as though the tone of the next chord were struck a moment before its time." Yes, they are called *Anticipation-tones*, and although not so common, or so acceptable, as the smooth *Passing-tones*, they are far from disagreeable if not too often used. Their sign in *Analysis* is the italic *a*. The cases we have referred to in il. 89, and that in the third chord last section of il. 122, may be called consonant *Anticipation-tones*, and marked *c.a.*

c. *Waving-tones*.—Listen to il. 116, and observe the third chord of the last section; is it a *Passing* or an *Anticipation-tone*? *

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IL. 116. KEY E.

JOHN MARSH.

{	<i>m</i>	<i>r</i> : <i>d</i>	<i>s</i> : -	<i>l</i>	<i>s</i> : <i>d</i> : <i>s</i> : <i>f</i> : <i>m</i> : <i>r</i> : -
	<i>s</i> ₁	<i>s</i> ₁ : <i>d</i>	<i>t</i> ₁ : -	<i>d</i>	<i>d</i> : <i>m</i> : <i>m</i> : <i>r</i> : <i>d</i> : <i>t</i> ₁ : -
	<i>d</i>	<i>r</i> : <i>m</i> : <i>f</i> <i>e</i>	<i>s</i> : -	<i>f</i>	<i>s</i> : <i>s</i> : <i>s</i> : <i>l</i> : <i>t</i> : -
	<i>d</i>	<i>t</i> ₁ : <i>l</i> ₁	<i>s</i> ₁ : -	<i>f</i>	<i>m</i> : <i>d</i> : <i>m</i> : <i>f</i> : <i>s</i> : -

{	<i>r</i>	<i>m</i> : <i>f</i>	<i>s</i> : -	<i>l</i>	<i>r</i> : <i>m</i> : <i>f</i> : <i>m</i> : <i>r</i> : <i>d</i> : -
	<i>t</i> ₁	<i>d</i> : <i>r</i>	<i>m</i> : -	<i>d</i>	<i>t</i> ₁ : <i>d</i> : <i>d</i> : <i>t</i> ₁ : <i>d</i> : -
	<i>s</i>	<i>s</i> : <i>f</i>	<i>m</i> : -	<i>l</i>	<i>s</i> : <i>s</i> : <i>s</i> : - <i>f</i> : <i>m</i> : -
	<i>s</i> <i>f</i>	<i>m</i> : <i>r</i>	<i>d</i> : -	<i>f</i>	<i>s</i> : <i>d</i> : <i>s</i> ₁ : <i>s</i> ₁ : <i>d</i> : -

D
w

"No, it moves up from a tone, and then down to the same tone in the next chord." Yes, we call it an upward *Waving-tone*. Listen to il. 117, and notice the first chord in the third section; how would you describe *t*₁? *

IL. 117. KEY F.

R. R. ROSS.

{	<i>s</i>	<i>d</i> : <i>s</i>	<i>l</i> : -	<i>s</i>	<i>s</i> : <i>f</i> : <i>m</i> : <i>r</i> : <i>f</i> <i>e</i> : <i>s</i> : -
	<i>d</i>	<i>d</i> : <i>d</i>	<i>d</i> : -	<i>d</i>	<i>t</i> ₁ : <i>d</i> : <i>r</i> : <i>d</i> : <i>t</i> ₁ : -
	<i>m</i>	<i>s</i> : <i>m</i>	<i>f</i> : -	<i>s</i>	<i>s</i> : <i>s</i> : <i>s</i> : <i>r</i> : <i>r</i> : -
	<i>d</i>	<i>m</i> : <i>d</i>	<i>f</i> : -	<i>m</i>	<i>r</i> : <i>d</i> : <i>t</i> ₁ : <i>l</i> ₁ : <i>s</i> ₁ : -

$\left\{ \begin{array}{l} s \\ dt \\ mf \\ dr \end{array} \right. \begin{array}{l} s : f.m : m : r \\ d : r.d : d : t \\ s : l : s : - \\ m : f : s : - f \end{array} \left\| \begin{array}{l} s \\ dt \\ s \\ mr \end{array} \right. \begin{array}{l} d' : m : r : r : d : - \\ m.r : d : d : t : d : - \\ s : s : d : l : s.f : m : - \\ d.t : l.s : f : s : d : - \end{array} \left\| \right.$

$\begin{array}{l} D \\ 2p \\ w \end{array} \quad \begin{array}{l} D_b \\ c\ hg \\ c\ p \end{array}$

"It waves down." Yes, we call it a downward Waving-tone. These Waving-tones only disturb the peace of the chord by a momentary wilfulness. They are very pleasant when rarely and tastefully used. Their sign in Analysis is the italic *w*.

d. Hanging-tones.—Listen to il. 117, and notice *t*₁ in the first chord of the last section; is it pleasant? * "Not very." But it is quite allowable, for though not connected with the tone which follows, it hangs on to the chord tone. We give the name Hanging-tone to a tone which is thus connected by one step upward or downward with the chord tone. Such tones are generally introduced either for the sake of imitation, or for companionship with some other weak pulse dissonance. Their symbol is *hg*.

e. Guiding-tones.—Listen to il. 118, and notice the third chord of the third section; what apology has *r*? *

IL. 118. KEY E \flat . B \flat .t. ELVEY.

$\left\{ \begin{array}{l} d't \\ m \\ s \\ d \end{array} \right. \begin{array}{l} l.s : f.m : r : - \\ f.m : r.d : t : - \\ l : l : t : - \\ f : f : s : - \end{array} \left\| \begin{array}{l} s'f \\ r \\ s \\ t \end{array} \right. \begin{array}{l} m.l.t : d \\ d'f : s.s.l : l : s : s : - \\ s'd : d : f : f : m : - \\ d'f : m.f : r : x : d : - \end{array} \left\| \right.$

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f.E \flat .

$\left\{ \begin{array}{l} s \\ m \\ nt \\ ds \end{array} \right. \begin{array}{l} r.m \\ t \\ s \\ f \end{array} \left\| \begin{array}{l} f.s : l.t \\ r.m : f.r \\ l : l \\ f \end{array} \right. \begin{array}{l} d' : - \\ d : - \\ s : - \\ m : - \end{array} \left\| \begin{array}{l} i \\ f \\ d \\ f \end{array} \right. \begin{array}{l} s : d' \\ d : d.r \\ m.f : s.l \\ d.r : m.f \end{array} \begin{array}{l} m : r \\ d : t \\ s : f \\ s : s \end{array} \begin{array}{l} d : - \\ d : - \\ m : - \\ d : - \end{array} \left\| \right.$

$\begin{array}{l} F \\ p \\ g \end{array}$

It does not really dissonate although it is foreign to the chord, but if it did, it might be excused because it guides the ear down to *d*, and is a consonant companion to the other dissonance. Such tones are called Guiding-tones and their sign is the italic *g*.

f. Exceptional Secondary chord.—Listen to the *fe* in the third chord of il. 116. * How would you analyse it? "It is a Consonant Passing-tone." (p. 40.) Yes, but as the *fe* is the distinguishing tone of a new key, we think it has importance enough to make a "Secondary chord." What would that Secondary chord be? "T \flat going to D, in parenthesis." See p. 43.

87. Fore-stroke Incidentals.—The apologies for Incidentals on the first part of a pulse are first, that they are always "resolved" on the tone below, or occasionally on that above them, and next that their preparation is Horizontal, Over-Oblique, Under-Oblique, Waving, or even that they produce a beautiful effect when Unprepared. (See Rule 13.)

a. Horizontal Fore-strokes.—Listen to il. 119, and notice the second pulse of the last section. *

IL. 119. KEY A.

THOMAS BENNETT.

{	m	s	d	:r	m	:-	||	m	r	f	:m	r	:-d	t	:-	||
{	s	s	:s	s	:-		||	s	f	:s	l	:l	s	:-		||
{	d	d	:t	d	:-		||	d	r	d	:f	r	r	:-		||
{	d	m	:s	d	:-		||	d	t	l	:s	f	:fs	s	:-	||

{	s	l	:t	d	:-	||	f	f:m	r:d	d	:t	d	:-			
{	r	r	:s	s	:-	||	l	t	d	:l	s	:-f	m	:-		
{	t	d	:r	m	:-	||	f	s	:f	m	r	r	d	:-		
{	s	fe	:f	m	:-	||	r	d	:f	s	:s	d	:-			

⁴D.D
h

What is the chord? "D." What is the intruder? "f." How is it resolved? "By a step downward." Yes, nearly all dissonances thus humble themselves and bow to the prevailing force of harmony. How is it prepared? "By the same tone, in the same part, of the previous chord." Yes, we say it is Horizontally prepared, and call it a Horizontal Forestroke, the sign for which is *h*, and number the dissonance according to its distance from the root. See Rule 13. b. *Oblique Forestrokes*.—Listen to il. 120, and notice the third chord of the last section. *

IL. 120. KEY E \flat .

DUPUIS.

{	s	l	:t	d'	t	:-		s	l	:t	d'	f	:m	r	:-	
{	d	r	:m	r	:-			d	f	:m	r	d	t	:-		
{	m	f	:s	s	:-			s	r	:m	f	s	s	:-		
{	d	f	:m	f	s	:-		m	r	:d	t	:d	s	:-		

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{	r	s	:f	m	:-		ta	l	:s	f	m	:r	d	:-		
{	t	r	:t	d	:-		d	d	:d	d	:t	d	:-			
{	s	s	:s	s	:-		s	l	:l	s	:-f	m	:-			
{	s	t	:s	d	:-		m	f	:f	s	:s	d	:-			

⁹F.F
o

What is the chord? "F." What is the intruder? "s." How is it prepared? "By its coming down from the tone above it." Yes, we call this Oblique preparation, or when we wish to distinguish it from the next Over-Oblique. The sign for this Forestroke is the italic *o*.

c. *Under Oblique Forestroke*.—Listen to il. 121, and notice the third chord of the last section. *

IL. 121. KEY E \flat .

DR. MARKS.

{	m	s	:f	m	r	:-	||	f	m	fe	:s	t	:l	s	:-	||
{	d	d	:r	d	t	:-	||	r	d	:t	d	r	:-d	t	:-	||
{	s	s	:l	t	:-		||	s	s	:s	s	fe	s	:-		||
{	d	m	:f	s	:-		||	t	d	:m	r	r	s	:-		||

{	m	s	:d'	t	:-	||	d'	r	:m	f	m	:r	d	:-		
{	d	r	:d	r	:-	||	d	d	:d	d	:t	d	:-			
{	s	s	:m	fs	s	:-	||	s	l	:l	s	:-f	m	:-		
{	d	t	:l	s	:-	||	m	f	:f	s	:s	d	:-			

⁷F.F
u o



What is the chord? "F." What is the intruder? "m." How does it resolve? "By a step upward." How is it prepared? "By a step from below." Yes, it is this stepwise motion which apologises for it. These Under-Oblique Fore-strokes, as we call them, are not common. Their sign is *u.o.*

d. *Waving Forestrokes.*—Listen to il. 122, and notice the second pulse. *

IL. 122. KEY A.

REV. E. FELLOWS.

{	d̂	r:d:t,l	s, :-	l̂	t, :d	r :m	m :r	||
	m,	f, :f,	m, :-	f,	f, :s,	s, :s,	s, :-	
	d	l, :l,t,	d :-	d	r :m	r :d	d :t,	
	d,	d, :d,	d, :-	f,m,	r, :d,	t ₂ :d,	s, :-	

⁶Fe.Fo
_{wf}

{	m̂	f,m:r:d	t, :-	d̂	r :f	m :r	d :-	||
	s,	l, :l,	s, :-	s,	l, :l,	s, :-f,	m, :-	
	d	d :f,m	r :-	d	f,m:r:d	d :t,	d :-	
	d	f, :f,	s, :-	m,	f, :f,	s, :s,	d, :-	



What is the chord? "F₆." What is the intruder? "r." How is it prepared? "It is like the Waving-tone we had amongst the After-strokes." Yes, and we call it a Waving Fore-stroke. It sometimes waves upward, sometimes downward. Its sign is *w.f.* Notice how these Incidentals promote imitation. Listen to the Air of the third section imitating that of the first section a third higher. Notice also the Tenor of the fourth section imitating the Air of the third. Observe that the "run" in the first section is made by the help of Fore-strokes, and the corresponding one in the third section, by the help of After-strokes. It is plain that the harmoniser can in such cases, treat either the first or the second tone of the pulse as the intruder. If he chooses the first, he produces bright Fore-strokes, if the second, smooth After-strokes.

e. *Unprepared Forestrokes.*—Listen to il. 123, and notice the third chord of the last section. *

IL. 123. KEY G.

SPOFFORTH.

{	d̂	d :t,	d :-	r̂ d	t, :m	r :d	t, :-	||
	d	d :s,	s, :-	s,	s, :s,	s, :f,	s, :-	
	m	s :s,f	m :-	r	r :d	r :r	r :-	
	d	f :m	r :-	t, l,	s, :d	t, :l,	s, :-	

{	d̂	d :t,	d :-	r̂	m :s,f	m :r	d :-	||
	s,l	s, :s,f	m, :-	s,	s, :l,	s,d:t,	d :-	
	d	d :r	m :-	t,	d :d	d :s,f	m :-	
	m,f	m, :r,	d, :-	s,	d :f,	s, :s,	d, :-	

⁶FF





Is it horizontally or Obliquely prepared? "No, it is unprepared." But it is bright and pleasant if not too much used. We call it an Unprepared Fore-stroke and mark it *u*. Some would regard the occurrence of the same tone in the previous chord, though in another part as a sort of indirect preparation.

88. Less common Incidentals.—Listen to il. 124, and notice the second pulse. *

IL. 124. KEY E \flat .

G.O.

{	d . t : l . s | f : m	r : l | s : —
	s : m | r : d	r : m | r : —
	m . f : s . l | t : d'	d' : d' | t : —
	d : d | r : m	f : fe | s : —

^{eD} D
o p

{	m . f : s . l | t : d'	r' : r' | d' : —
	d : m | r : s	f : f | m : —
	d' . t : l . s | f : s	l : s | s : —
	l : d | r : m	f : s | d : —

^u b L \flat
u o p



What is the cherd? "D." What is l in the Air? "Oblique Fore-stroke." Notice what prepares it. "A dissonant Passing-tone." Yes, it is the not uncommon case of a dissonant Fore-stroke prepared by a dissonant After-stroke. What is the l of the Tenor? "An upward Passing-tone." Yes, it dissonates strongly with the s above it, which is an

essential of the chord. Notice how the Tenor of the third measure imitates the air of the first and how the air of the third measure imitates the Tenor of the first by the help of these incidentals. Observe also how in both cases the contrary motion between Air and Tenor makes the Incidentals especially beautiful. Compare the second chord of the first measure with the second chord of the third measure. The tones employed are exactly the same. They can be interpreted either as D with two Incidental l's, or as L \flat with two Incidental s's. Which is the true interpretation? In the first measure, the Tonic chord has already filled the ear, and it is more natural to suppose the next chord the same, than anything different. In the third measure, the Sub-mediante (L) has filled the ear, and it is more natural to feel the next chord as the same in its \flat position than as any other. Besides that the chord progression L D would be unusual.

NOTE.—When two or more incidentals of different kinds occur in the same pulse we place them in the analysis one under the other. When one part-pulse dissonance follows another in the same part we write the analyses on the same line, not one under the other. See Rules 8 and 9.
a. *Continuous Passing-Tones.* Listen to il. 125, and notice the first pulse. *

IL. 125. KEY E.

G.O.

{	d' . t, l | s : f	m : r	{	s	{	s	
	m | d	d . t, d		r . d		t,	
	s | s	l . s		s		fe	s
	d | m,	f, s,		l,		l,	s,

cn. p.

{	m . f, s | l	t	d'	t	{	d'
	d . r, m | f	r	s	r . m, f		m
	d' | d'	s . l	s	s		s
	l, | f,	s, . f,	m,	s,		d

u. a.





What is the chord? "D." How do you account for t1? "They are Passing-tones of two steps instead of one." Yes, we call them Continuous Passing-tones, and mark them *cn.p.* They are not much used, but are agreeable to any extent when connected with contrary motion. In the second pulse of the fourth measure, there are two sets of *cn.p.* running in company; one of the tones (m) is really an essential of the chord itself, but being a companion of the intruder (s) it is itself treated as such. In the last chord but one there is a curious case of what we call Waving Anticipation-tone. The Anticipation tone makes a momentary wave before it reaches its object. Its sign is *w.a.*

89. Analysis Table.—The table on the next page will show the signs and symbols which we use in Analysis. The symbols have been invented for the use of those who do not employ the English language, and to whom *p* does not represent the idea of passing, nor *h* that of horizontal. They have the advantage over the other signs of showing the upward or downward movement of the Incidentals, but are liable to be incorrectly written. The signs for the Full-pulse Dissonances, formerly written in capitals, are now written in small letters, like the part-pulse dissonances.

Ex. 101. Show the cadence relations of (pp. 45, 46), IIs. 23, 28, 32, 33, 34, 35, 36, 54, using Roman figures for the periods (see p. 13) and letters for the sections in each as pp. 62, 63. Place a comma after the symbols for a section, and a semicolon and stroke after those for a period: thus, Ia 7Sb5, Ib F | D6;—IIa Dc S5, IIb 8D3;—IIIa F5, IIIb D1.

Ex. 102. Show ditto, IIs. 44, 49, 50, 56, 57, 63, 65, 79.

Ex. 103. Show the cadence relations as above, and then describe the melodic relations as pars. 76, 77, in the IIs. 18, 19, 26, 29, 62, 78.

Ex. 104. Show, 1st, the cadence (as Ex. 101), 2nd, the melodic (as Ex. 103), and 3rd, the

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emotional (pp. 62, 63) relations of IIs. 73, 93, 95, 99, and 104.

Ex. 105. Show 1st, the cadence (as Ex. 101), 2nd, the melodic (as Ex. 103), 3rd, the rhythmic (par. 78, p. 62), and 4th, the emotional (pp. 62, 63) relations of IIs. 105, 106, 113, 118, 122.

Ex. 106. Analyse for Chord, Position, and Constitution, IIs. 107, 108, 109, 110.

Ex. 107. Name the chords (supposing them filled up) of IIs. 111 and 112, placing an asterisk over those chords in which these IIs. differ from IIs. 35.

Ex. 108. Analyse for Chord, Position, and Incidentals, IIs. 113 to 117. See "Rules" at the beginning of this work.

Ex. 109. Analyse for Chord, Position, and Incidentals, IIs. 118 to 121.

Ex. 110. Analyse for Chord, Position, and Incidentals, IIs. 122 to 125.

Ex. 111. Analyse for Chord, Position, and Incidentals, "Going home," Add. Ex. p. 2, "Spring life," p. 3, omitting the two-part phrases.

Ex. 112. Analyse for Chord, Position, and Incidentals, first verse of "May time," Add. Ex. p. 5, and "The Waits," p. 8.

Ex. 113. Analyse for Chord, Position, and Incidentals, "Cuckoo," p. 9, and the first verse of "Bon Accord," p. 11.

Ex. 114. Analyse for Chord, Position, and Incidentals, "Hope will," Add. Ex. p. 12, "Come Freedom's," p. 13.

Ex. 115. Analyse for Chord, Position, and Incidentals, "Time for joy," Add. Ex. p. 15, "How beautiful," p. 12.

Ex. 116. Analyse for Chord, Position, and Incidentals, "My lady" (first verse only), Add. Ex. p. 21, "We fly by night," p. 20.

Ex. 117. Show, as in Ex. 104, of "Waits," Add. Ex. p. 8.

Ex. 118. Show as in Ex. 105, "Come Freedom's," p. 13, and "Night," p. 22.

SIGNS & SYMBOLS OF DISSONANCES.

	NAME OF DISSONANCE.	SYMBOL.	USED THUS.	ABBREVIATION.	USED THUS.
FORESTROKES.	Horizontal Forestroke	—	D 4—	h	D h
	Oblique „	/	F 4/	o	⁴ F o
	Upward oblique „	/	D 2/	uo	⁴ D uo
	Waving „	()	D 7() D 7()	wf	D wf
	Unprepared „	v ^	F 9^ D 7v	u	⁴ F u
AFTERSTROKES.	Passing Tone	/	D /	p	D p
	Guiding Tone	v ^	D v D ^ D	g	D g
	Waving Tone	()	D () D	w	D w
	Anticipation Tone	|	D |	a	D a
	Hanging Tone	.	D . D .	hg	D hg
	Bye-tone (consonant part-pulse Incidental)		D	bye	D bye

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THE ELEVENTH STEP.

90. The Modes.—In St. Co., p. 83, it is shown how in the old times, when Melody alone was cultivated, the Scale was used in various "Modes." The composer gave a character to his tune, by making some one tone of the Scale the most prominent and effective. In one tune one tone, in another tune another was thus honoured, and sometimes the tune "Modulated," or changed the tone which it brought into prominence. Thus the old melodists had what we may call the *Doh* mode, the *RAY* mode, &c. They gave effect to a tone by placing it under an accent, or in a close, and by either falling upon it from the fifth tone above, or leaving it for that over-fifth. The power of the over-fifth to give emphasis, is not fully explained; but we know that the fifth is the first sound which appears after the octave in the series of Harmonics, whether we refer to the *artificial* Harmonics produced by blowing into a tube with more and more force, or to the *natural* Harmonics (or more properly *Partials*) which go to make the peculiar quality of a tone in read or stringed instruments. At p. 3, of the present work, it is shown that as soon as a certain chord is chosen for the Tonic the principles of modern Harmony require it to have two attendants, —one built on the over-fifth, the Dominant, and another on its under-fifth, the Sub-dominant. These are the Principal chords of a key; other chords, as those of the Super-Tonic, the Sub-mediante, and the Leading tone are Subordinate and Substitutional. See the first chord Modulator, p. 30. This "modal usage" we called Chord Relation, and in the Illustrations as far as the Eighth Step we have been studying those habits of the ear—those established and accepted "Chord Relations"—which have gradually grown up during the last 200 years in connection with what we may now call the *Doh* Mode. The early harmonists tried to apply this same principle of Chord Relation to the other Melodic Modes. Let us take il. 22 with its Tonic and Dominant cadences, and try the effect of changing its mode.

a. *Chord Relation*.—It will now be convenient to have distinct names for that system of Chord Relation which modern Harmony has established. The first or principal tone of a Mode is called its Tonic, the second its Super-Tonic, the third its Mediant, the fourth its Sub-dominant, the fifth its Dominant, the sixth its Sub-mediante, the seventh its Leading tone.

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b. *The Ray Mode*.—If we suppose *ray* to be the Tonic of il. 22, the effect will be the same as though we had made two flat removes on the Modulator, or as though all the music had moved one step up without altering the former place of the little steps. If *r* is the Tonic of the Ray Mode, what is the Dominant? "1." What is the Sub-dominant? "s." Listen to the Air of il. 126 (it can be played from the Staff Notation of il. 22, if the player simply supposes the signature to be that of three flats), and notice how truly the mental effect of *r* is brought out in the last cadence. *

IL. 126. KEY Ep. R is F. (*Ray mode of il. 22.*)

{	<i>f</i> | s : f | m : — ||	<i>f</i> | f : r | m : d | r : — ||
	l ₁ | l ₁ : r | d : — ||	m | r : r | d : l ₁ | l ₁ : — ||
	r | m : l | l : — ||	l | l : s | m : m | f : — ||
	r | d : r | l ₁ : — ||	d | r : t ₁ | l ₁ : l ₁ | r : — ||

Listen to the Bass and notice how the movement to or from its over-fifth (though in a lower octave) heightens the effect. * Now listen to the new Tonic, Dominant, and Sub-dominant moving in the same Chord Relation as before; what is the effect of the Cadences? "They are too heavy and harsh." Yes, the ear is not content with two Minor chords in a close. See what is said on Minor chords, p. 23. To remedy this the old harmonists changed the *d* (in a cadence) into *de*. Listen to this change; I think you will find the *Harmony* more agreeable. It gives a Leading tone to the *r*, but gives the Tonic a weak and poor effect by leaving it Minor, while both its Dominant, and Sub-dominant are Major. * The oldest writers tried to mend this by introducing *fe* in the chord *R* and so making the Tonic also Major. This gave them a Major cadence exactly like that of the *Doh* Mode (two sharp removes off) and so deprived the Ray Mode of all its characteristics. Listen also to this effect. * The more changes we introduce into a mode the more we lose its characteristic effect. Handel has in "Egypt was glad," and other choruses, several cadences introducing both *fe* and *de*, like Ray Mode cadences, but later musicians have abandoned the attempt to use this mode with Harmony.

c. *The Lah Mode*.—In "Construction Exercises," p. 90, the reasons why tunes in the *Soh* Mode, the

Me Mode, the Fah mode, and the Te Mode, of the Ancients could not well be harmonized on modern principles are fully given. Let us now study the Lah Mode. If lis the Tonic what is the Dominant? "m." Sub-dominant? "r." Ll. 127 is the same chant written in the Lah Mode (it can be played from the Staff Notation of il. 22, if the player will only imagine the signature to be that of four flats). Listen to its cadences. *

Ll. 127. KEY $A\flat$. L is F . (*Lah mode of il. 22.*)

\widehat{d}	$r : d$	$t_1 : -$	\widehat{m}	$d : l_1$	$t_1 : s_1$	$l_1 : -$
m_1	$m_1 : l_1$	$s_1 : -$	t_1	$l_1 : l_1$	$s_1 : m_1$	$m_1 : -$
l_1	$t_1 : m$	$m : -$	m	$m : r$	$t_1 : t_1$	$d : -$
l_1	$s_1 : l_1$	$m_1 : -$	s_1	$l_1 : f_1$	$m_1 : m_1$	$l_1 : -$

"They have three heavy Minor chords together." Yes, but make the Dominant Major by altering all the s 's into se 's; I think you will find the effect smoother, with enough of brightness to show the Minor cadence without overbalancing it. Listen to this. * Certainly this is the only one of the old Minor Modes which has held its own, with this alteration, side by side with the Modern principles of Chord Relation to a Tonic.

d. Effect of Leading tone.—Listen to the Air of il. 126, first with and then without the de ; in which way does the bright hopeful, prayerful effect of r best come out? * "It is much better with d ." Listen to the Air of il. 127, first with and then without the se . * In which way is the sad and sorrowful effect of l best developed? "With the s ." Yes, for melody, the old unaltered modes are the most effective, even when for Harmony they are awkward. Thus we have lost something by Modern Harmony. But we have gained cadences with all their varieties, introducing the Section, the Period, and all the other developments of Musical Form; and we have gained that definiteness of key which gives us Transition and Modulation, with all their manifold powers of musical expression. Those, however, who have once heard the manly Minor, the Ray Mode, among the mountains of Scotland and Wales, will wish it to be retained for unison singing even without Harmony.

91. The Modern Minor, see St. Co., p. 86, sometimes sharpens the sixth of its scale (changing f into ha) as well as the seventh, but chiefly for melodic purposes. Nearly all the habits of chords

hitherto studied in the Doh Mode may be simply transferred to the Lah Mode, but there are some differences which we shall presently study.

THE SECOND CHORD MODULATOR.

l	(l)	l	l	se	se	se
f	f	f	m	m	(f)	m
	r	r		(r)	r	
d		(d)	D			d
	t			t	t	
l	(l)	l	l	se	se	se
f	f	f	m	m	(f)	m
	r	r		(r)	r	
	t	(d)	D			d
				t	t	
			l	l	se	se
			f		m	
			r			
F	T	R	L	se	M	SE seD

Listen to il. 128, and 24 (it may be sung or played from the staff notation of il. 24, a little step higher in pitch, by the player supposing that he has the signature of one sharp, and using a sharp for every D), and notice the chords as Tonic, Dominant, &c. *

IL. 132. KEY D. L is B. Compare il. 47.

1̂	se:l	r':-	se	t:d'	r':t	l:-
m	m:m	r:-	m	m:m	f:r	d:-
d'	t:l	l:-	t	se:l	l:se	l:-
l ₁	m:d	f:-	m	r:d	t ₁ :m	l ₁ :-

⁷T

How would you describe the first cadence? "It is a cadence on Minor *Rb*." Yes, it goes from Tonic to Sub-dominant. It is like the Major *F* cadence. There lies the same objection against it which we felt against the Minor Plagal cadence in il. 129. How would you describe the third last chord? "It is Minor *T* with *l* dissonating. The *l* is prepared and resolved." Yes, we will call it Minor ⁷T. It corresponds with Major ⁷R. Listen to the whole of il. 132, and name the chords. *

Listen to il. 133, and compare it with il. 51 (il. 133 may be played from the Staff Notation of il. 51, by supposing the signature to be one flat and using a sharp for C.) *

IL. 133. KEY F. L is D. Compare il. 51.

1̂	m:f	m:-	m̂	l:d	t ₁ :m	d:-
d	d:r	t ₁ :-	t ₁	l ₁ :l ₁	l ₁ :se	l ₁ :-
m	l:l	se:-	se	m:m	m:m	m:-
l ₁	l ₁ :r	m:-	r	d:l	m ₁ :m ₁	l ₁ :-

Observe the primary dissonance of *l* against *t* which we had as a secondary, and in a different chord, in il. 132. Here it makes ⁴M, the corresponding dissonance with ⁴S in the Major. Listen to the whole and name the chords. *

Listen to il. 134, and compare it with il. 55 (il. 134 may be played from the Staff Notation of il. 55, by supposing the signature to be that of two flats, and using a sharp for F.) *

IL. 134. KEY B_b. L is G. Compare il. 55.

l ₁	l ₁ :t ₁	d	t ₁ :-	m	r:d	t ₁	l ₁ :-
m ₁	l ₁ :se ₁	l ₁	se ₁ :-	l ₁	f ₁ :m ₁	r ₁	d ₁ :-
d	m:r	d	m:-	m	l ₁ :l ₁	se ₁	l ₁ :-
l ₁	d:t ₁	l ₁	m ₁ :-	d ₁	r ₁ :m ₁	m ₁	l ₁ :-

SEb

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What is the Chord Relation of the third chord? "It is the chord on the Minor *SE* in its *b* position, like Major *Tb*." Yes, it is the chord on the Leading tone. Listen to the whole of il. 134, and name the chords. *

Listen to il. 135, and compare it with il. 60 (il. 135 may be played from the Staff Notation of il. 60, by supposing the signature to be the open signature of C and using a sharp for G.) *

IL. 135. KEY C. L is A. Compare il. 60.

1̂	se:m'	r':-	d̂	f':m'	r':r'	d':-
m	m:m	f:-	l	t:d'	t:se	l:-
d'	t:l	l:-	l	r':d'	f':m'	m':-
l ₁	t ₁ :d	r:-	l ₁	se ₁ :l ₁	r:m	l ₁ :-

⁷SE

What is the Chord Relation of the second chord of the second section? "It is a chord on *se* like that on *t* in the Major with a seventh." Yes, but the remarkable thing is that this seventh (*f*) does not dissonate against the root *SE* as that on the Leading tone of the Major did. The Chord consists of three Minor thirds. You will find it beautiful but not strong. Although there is no dissonance we will call it ⁷SE to show its correspondence with ⁷T. Listen to the whole of il. 135, and name the chords. *

Listen to il. 136, and compare it with il. 68 (il. 136 may be played from the Staff Notation of il. 68, by supposing the signature to be two sharps, using a sharp for A.) *

IL. 136. KEY D. L is B. Compare il. 68.

m̂	d':t	l:-	t̂	d':l	r':d'	t:-
d	m:r	d:-	m	m:m	m:m	m:-
d'	l:se	l:-	se	l:l	se:l	se:-
l	l:m	f:-	m	l ₁ :d	t ₁ :l ₁	m:-

F

r̂	d':t	m':-	sê	l:r'	d':t	l:-
m	m:m	m:-	r	m:r	m:r	d:-
se	l:se	l:-	t	l:l	l:se	l:-
m	m:r	d:-	t ₁	d:f	m:m	l ₁ :-

What is the Chord Relation of the third chord? "Dominant Seventh." What does that chord generally resolve into? "Tonic." Does it do so here? "No, but into the chord which corresponds with Major *L*." Yes, it is the Dominant Seventh moving to the Sub-mediant. It is the Minor "Surprise cadence." Its last chord we will call Minor *F*. The alternative Sub-mediant in the Minor *ba* is not used in this case. Listen to the whole of il. 136, and name the chords. *

92. Differences of Major and Minor.—Some of the chordal habits to which we have been accustomed in the Major Mode cannot be carried out in the Minor Mode, on account of its peculiar structure and its alternative tones. Let us study these cases.

Listen to il. 137, and compare it section by section with il. 35. *

IL. 137. KEY *B \flat* . *L* is *G*. Compare il. 35. *G. O.*

{	\hat{d}	<i>m</i> : <i>m</i>	<i>r</i> :-	||	\hat{t}_1	<i>d</i> : <i>l_1</i>	<i>r</i> : <i>d</i>	<i>t_1</i> :-
	<i>l_1</i>	<i>t_1</i> : <i>d</i>	<i>l_1</i> :-		<i>se</i>	<i>l_1</i> : <i>l_1</i>	<i>se</i> : <i>l_1</i>	<i>t_1</i> :-
	<i>m</i>	<i>r</i> : <i>d</i>	<i>f</i> :-		<i>m</i>	<i>m</i> : <i>m</i>	<i>m</i> : <i>m</i>	<i>m</i> :-
	<i>l_1</i>	<i>se</i> : <i>l_1</i>	<i>r_1</i> :-		<i>m_1</i>	<i>l_1</i> : <i>d</i>	<i>t_1</i> : <i>l_1</i>	<i>se</i> :-

{	\hat{d}	<i>m</i> : <i>m</i>	<i>r</i> :-	||	\hat{t}_1	<i>d</i> : <i>r</i>	<i>d</i> : <i>t_1</i>	<i>l_1</i> :-
	<i>l_1</i>	<i>se</i> : <i>l_1</i>	<i>l_1</i> :-		<i>se</i>	<i>l_1</i> : <i>l_1</i>	<i>l_1</i> : <i>se</i>	<i>l_1</i> :-
	<i>m</i>	<i>r</i> : <i>m</i>	<i>f</i> :-		<i>m</i>	<i>m</i> : <i>r</i>	<i>m</i> : <i>r</i>	<i>d</i> :-
	<i>l_1</i>	<i>t_1</i> : <i>d</i>	<i>r</i> :-		<i>m</i>	<i>l_1</i> : <i>f</i>	<i>m</i> : <i>m</i>	<i>l_1</i> :-

* A Major Sub-dominant chord (*t₁R*) in the Minor mode, is occasionally to be met with in old music.

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We have here the undesirable Minor *R* cadence with its two Minor chords. How do the two *ils.* differ in the second chord? "In il. 137 the seventh is introduced into the Dominant." Yes, this is far more generally the case in the Minor than in the Major. Without the dissonance the Dominant sounds too bright by the side of its unsonorous Tonic; the resolution of the dissonance also gives to the Tonic its due importance. What do you notice in the third section? "The Bass is quite different." What would have been the corresponding Bass? " : *l_1* | *se* : *l_1* | *f*." What tone would have followed? " *se*." That would have given us the "unmelodious interval" of the modern Minor *f* to *se*. But the harmonizer had yet another reason for the change; if the Minor *R* cadence is undesirable, much more is that on Minor *Rb*. The *R* cadence is still preserved with a variation in its approach. What is the fourth last chord? "The Sub-dominant, Minor *Rb*." Notice that the alternative *ba*, is of no use in this case.* Listen to the whole of il. 137 and name the chords. *

Listen to il. 138, and compare it with il. 40. *

IL. 138. KEY *C*. *L* is *A*. Compare il. 40.

{	\hat{d}	<i>l</i> : <i>l</i>	<i>se</i> :-	||	\hat{f}	<i>d</i> : <i>l</i>	<i>l</i> : <i>se</i>	<i>l</i> :-
	<i>m</i>	<i>r</i> : <i>f</i>	<i>m</i> :-		<i>m</i>	<i>l</i> : <i>f</i>	<i>f</i> : <i>m</i>	<i>m</i> :-
	<i>l</i>	<i>l</i> : <i>r</i>	<i>t</i> :-		<i>l</i>	<i>m</i> : <i>r</i>	<i>r</i> : <i>r</i>	<i>d</i> :-
	<i>l</i>	<i>f</i> : <i>r</i>	<i>m</i> :-		<i>d</i>	<i>l</i> : <i>r</i>	<i>t</i> : <i>m</i>	<i>l</i> :-

What difference do you notice? "The Air is altered at the end." Yes, if the Air had been, in imitation of the Major, : *l* | *t* : *se* | *l* we should have had the chord of Minor *T* in the *a* position. We have had Minor *Tb*, il. 131, but *T_a* brings into greater prominence its unsonorous diminished fifth, and on this account it is not used without a dissonant seventh. The dissonance distracts attention from the unsonorousness of the chord, and binds it to the chord which follows. On this account it was necessary to alter the Air here. Listen to the whole of il. 138, and name the chords. *

Listen to il. 139, and compare it with il. 65. *

IL. 139. KEY C. *L* is *A*. Compare il. 65.

}	l̂	m	d	t	:-	r̂	d	l	t	se	l	:-
	m	m	l	se	:-	se	l	f	f	m	m	:-
	d	l	m	m	:-	r	m	d	r	r	d	:-
	l	d	l	m	:-	t	d	f	r	m	l	:-

What difference do you notice? "The Bass is altered at the end." Yes, if the Bass had been $f | t_1 : m | l_1$, as in the last il., and as in our corresponding Major, we should have had the rejected chord Minor *Ta*, and should have been tempted to alter the Air in order to introduce the seventh. But the writer thought it better not to spoil the Air especially as he found he could improve the Bass. Listen to the whole of il. 139, and name the chords.

Listen to il. 140, and compare it with il. 70. *

IL. 140. KEY F. *L* is *D*. Compare il. 70.

}	l̂	m	m	l	:-	l̂	f	m	r	r	d	:-
	d	d	t	l	:-	l	l	l	l	se	l	:-
	m	m	m	d	:-	m	r	m	f	m	m	:-
	l	l	s	f	:-	d	r	d	t	m	l	:-

What difference do you notice? "The Bass of the first section does not sing $l_1 | l_1 : se | ba_1$, as might have been expected in a close imitation of the Major." Exactly, but the alternative, Sub-medi-ant, *ba*, is not used in such a cadence, and it is much more smooth and melodic in going down to *f*, to

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use *s* instead of *se*. We thus have with a stepwise Bass *Mb* instead of ^{se}Mb . Listen to the whole of il. 140, and name the chords. *

Listen to il. 141, and compare it with il. 82. *

IL. 141. KEY B \flat . *L* is *G*. Compare il. 82.

}	m̂	r	d	t	:-	d̂	t	l	l	se	l	:-
	l	ba,se	l	se	:-	m	f	d,r	m	m	m	:-
	d	r	m	m	:-	d	r	l	t	r	d	:-
	d	t	l	m	:-	l	r	f	m	m	l	:-

What do you notice in the first section? "Ba is used." Yes, for melodio elegance, giving us a corresponding Consonant Passing-tone to that with which we have grown familiar in the Major, and making the chord ^{ba}T . Listen to the whole of il. 141, and name the chords. *

Listen to il. 142, and compare it with il. 85. *

IL. 142. KEY F. *L* is *D*. Compare il. 85.

}	m̂	l	m	d	:-	r̂	m	base	l	se	l	:-
	d	d	t	l	:-	l	t	t	d	r	d	:-
	l	m	m	m	:-	l	se	m	m	m	m	:-
	l	l	se	l	:-	f	m	r	d	t	l	:-

What difference do you notice in the first section? "The Bass does not correspond." No, if the Bass had been made $f_1 : se | l_1$, we should have had the same bad melodic progression which we found avoided in il. 137, and the alternative chord BA is not liked in such a place. If the Bass had been $f_1 : s | l_1$, using the stepwise *Mb* instead of ^{se}Mb as in il. 140, it would have sounded too like a Major

cadence. The Bass might have been made | d : t, | l. From this we learn that the progression | L : S^b | D in the Major cannot be imitated in the Minor, and that although in the Minor the use of s instead of s is the rule, the use of ba instead of f is the exception. What difference do you notice in the second section? "The Air is altered; it should be: f t." Yes, but the tritone f to t is very unmelodic, and ba se is smoother. The ba is harmonically treated as an upward Oblique Forestroke, in the chord of 7th *Md.* Thus far we have seen ba to be more desirable in melody than in harmony.

Listen to il. 143, and compare it with il. 53. *

IL. 143. KEY G. L is E.

}	m : m | m : m | s : s | m : - | m : m r | d : r | m : -
	d : d d | d : d | t, : t, | d : - | d : d t, | l, : t, | d : -
	s : s s | l : l | r : s | s : - | s : s s | m : s | s : -
	d : d d | l, : l, | s. : s | d : - | d : d s, | l, : s, | d : -

}	m : d | m : f | - : - | f : m | l, : r : r | d : -
	l, : l, : l, | l, : - | t, se : l, | l, : se, | l, : -
	d : m | d : r | - : - | r r : d | t, : m | m : -
	l, : l, : l, | r : - | r, m, m, m, : m, | l, : -

Notice on the third-last pulse the coupled dissonance ⁴⁷M, corresponding in the Minor with ⁴⁷S. Notice that Minor R is used in the a position in the first cadence instead of the b position, which is suggested by the corresponding Major, for the reasons given, p. 79, il. 137. Notice also that the b position of Minor T is used instead of the a position suggested by the Major, first, because the a position is not used without a 7th, and next, because the change enables us to avoid in the Contralto the unmelodic progression l, to se.

93. Modulation means, properly, change of Mode. This may or may not be associated with change of Key. That is Transition. Let us first study Simple Modulation.

—to Relative Minor.—Listen to il. 144. *

IL. 144. KEY D.

}	m : m m s : s m : - m : l l l : se l : -
	d : d d t, : t, d : - d : m m m : r d : -
	s : s l r : s s : - s : d d d' : t l : -
	d : d l s, : s, d : - d : l, d m : m l, : -

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}	m : m m m : m s : s m : - m : m r d : r m : -
	d : d d d : d t, : t, d : - d : d t, l, : t, d : -
	s : s s l : l r : s s : - s : s s m : s s : -
	d : d d l, : l, s. : s d : - d : d s, l, : s, d : -

What is the effect of the second section? "Painful excitement." Yes, and if the Phrase had fallen to the lower octave there would have been a subdued and sad effect. How is this effect produced? "By the Minor." Yes, by treating l as a Tonic from the second pulse to the end of this section. This is called Modulation from the Major to the Relative Minor.

—to Relative Major.—Listen to il. 145, and notice the second section. *

IL. 145. KEY G.

}	l, | d : t, | l, : l | s : f | m : m | s : d r
	m, | l, : se, | l, : d | s, : l, t, | d : s, | s, : l,
	d : m : m | d : d r | m : f | s : m : r : m
	l, | l, : m, | l, : f, | m, : r, | d, : d | t, : l,

}	m : r | d : - | - : m | s : l | t : m
	s, : s, | m, : - | - : s, | t, : r | r : d
	d : t, | d : - | - : d | r : f s | s : s
	m, : s, | d, : - | - : d | t, : l, | s, : d

}	r : d | s : r | m : l, | d : t, | l, : - | -
	s, : d | t, : t, | d : l, | l, : se, | l, : - | -
	r : m | s : s | s : d r | m : m | d : - | -
	t, : l, | s, : s, | d, : f, | m, : m, | l, : - | -



What is its effect? "It brightens the music." How is this done? "By going into the Major." Yes, in the course of a Minor tune d is treated as a Tonic; indeed the first cadence is in the Major. This Modulation from the Minor to the Relative Major causes the same kind of brightening effect in Minor tunes, which is produced in Major tunes by transition to the first sharp key.

94. Transitional Modulation is Transition to the Relative Major or Relative Minor of another key.

—to First flat Minor.—Listen to il. 146, and notice the second section. *

IL. 146. KEY F.

(From "Congregational Church Music." By permission.)

{	d	:-r	m	:m	f	:m	r	:-	r	:-m	f	:f	}
{	s ₁	:-	s	:d	r	:d	t ₁	:-	l ₁	:-	l ₁	:r	}
{	m	:-f	s	:s	s	:s	s	:-	f	:-s	l	:l	}
{	d	:-	d	:d	t ₁	:d	s ₁	:-	r	:-	r	:r	}

{	s	:f	m	:-	m	:-f	s	:m	l	:s	f	:m	}
{	m	:r	de	:-	d	:-	d	:d	f	:m	r	:d	}
{	l	:l	l	:-	s	:-	s	:s	r	:m	f	:s.l	}
{	de	:r	l ₁	:-	d	:-r	m	:d	t ₁	:d	r	:m.f	}

{	r	:-	s	:-f	m	:f	m	:r	d	:-	||
{	t ₁	:-	r	:-	d	:d	d	:t ₁	d	:-	||
{	t	:-	s	:-	s	:f.l	s	:s.f	m	:-	||
{	s	:-	t ₁	:-	d	:l ₁ .f	s	:s ₁	d	:-	||

How to Observe Harmony.



What is its effect? "It has a subduing, softening effect." Yes, it is made by a Transitional Modulation to the Relative Minor of the first flat key. Do you notice the relation between the second and first sections? "They form a sequence." (see pp. 37, 55). Yes, this is a favourite mode of producing sequence one step higher, when it is desired to avoid the exciting effect of "two sharp removes without modulation."

—to Subordinate First flat Minor.—At p. 56 reference is made to the distinction between Principal and Subordinate Transition. The same distinction may be made among Transitional Modulations. Listen to il. 147 and study the third section. *

IL. 147. KEY D.

E. G. MONK.

(From "Anglican Hymn Book." By permission.)

{	s	:-m	l	:l	t	:m	s	:m	d'	:l	l	:f	}
{	d	:-d	d	:d	r	:m	r	:d	m	:m	f	:f	}
{	m	:-s	f	:f	f	:m	s	:s	l	:d'	l	:t	}
{	d	:-d	f	:f	r	:d	t ₁	:d	l ₁	:l ₁	r	:r	}

A.t.

{	s	:m	r	:-	s	d:-t	d	:m	r	:-de	r	:f	}
{	d	:d	t ₁	:-	r	s:-s	s	:m	l ₁	:-l ₁	l ₁	:f	}
{	d'	:s	s	:-	s	d:-r	d	:d	r	:-m	r	:r	}
{	m	:d	s	:-	t ₁ m	:-f	m	:d	f	:-s	f	:r	}

f.D.

{	t ₁	:r	s	:m	d	:t ₁	d	:-	r	l	:-t	}
{	s	:s	s	:s	s	:s	s	:-	t ₁ f	:-f	}	
{	r	:t ₁	d	:d	d	:r	m	:-	f	d'	:-r	}
{	s	:f	m	:d	m	:s	d	:-	t ₁ f	:-r	}	

d'	:l	m	:-f	s	:-	-	:-	m	:-
s	:f	d	:-d	r	:-	-	:-	d	:-
d'	:d'	d'	:-d	d'	:-	t	:-	d'	:-
m	:f	l	:-l	s	:-	s	:-	d	:-

With what key does it commence? "With the first sharp key." What key does it go into? "The Relative Minor of the original key." Yes, but it is also the first flat Minor of the key from which it departs. That key being a Subordinate and not a Principal one, we call this a Subordinate First flat Minor Modulation. It makes a sequence of the same kind as that last named.

—to *First Sharp Minor*.—Listen to il. 148, and notice the second section. *

IL. 148. KEY E \flat . G. A. MACFARREN.
(From "Anglican Hymn Book." By permission.)

:d	r	m	:f	s	:d	r	:r	m	: ⁿ l	t	:d	r
:d	d	d	d	d	:t	d	: ^a d	m	:f			
:m	f	s	:l	s	:m	s	:s	s	: ⁿ l	se	:l	
:d	d	:f	l	m	:l	s	:s	d	:d	m	:r	

*For the present read this *Fah* as *Me*; † this *Soh* as *Fah*; ‡ and this *Ray* as *Doh*. See ils. 162, 165, and 193.

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t	:t	d	: ^a s	s	:f	f	: [*] m	r	:r	m	f	:l
f	:m	m	: ^f d	d	:d	d	:d	d	:t	d	:r	
l	:se	l	: ^f d	l	:f	s	:s	s	:s	f	:r	
r	:m	l	: ² m	f	:l	d	:m	s	:s	l	:f	

l	:s	s	s	:f	m	:m	f	s	:m	m	:r	d	d	:t	d
r	:r	r	r	r	:d	r	:d	l	:d	l	:s	f	r	s	m
r	:s	l	:l	l	:t	s	:s	l	:s	f	:r	m			
s	:t	r	:f	l	:l	t	:d	r	:m	r	:s	d			

What is its effect? "Wild and sad." Yes, it is made by Transitional Modulation to the Relative Minor of the first sharp key. This change is not very frequently used, because its weird effect is somewhat strange to the human mind.

—to *First Sharp Major*.—Listen to il. 149 and study the third section. *

IL. 149. KEY E \flat . E. G. MONK.
(From "Anglican Hymn Book." By permission.)

:m	s	:l	s	:r	f	:f	m	s	l	:d'	l	:fe	s	:-	-
:d	d	:d	d	:t	d	:s	d	r	m	:d	m	:r	t	:-	-
:s	m	:f	r	:s	f	:r	s	s	:m	m	l	:l	s	:-	-
:d	d	:f	s	:s	l	:t	d	:t	d	:l	d	:r	s	:-	-

*For the present read this *Fah* as *Me*; † this *Soh* as *Fah*; ‡ and this *Ray* as *Doh*. See ils. 162, 165, and 193.

{ :f | m :sa,l :m | r :fe|s :m | s :f,m|r :r | d :-| -
 { :r | t :m | m :d | l, :r | r :d | d :d | d :t, | d :-| -
 { :l | ae:t | l :l | fe:l | s :s | s :l | r :f | m :-| -
 { :r | m :r | d :l, | r :d | t, | d m, :f, | s, :s, | d :-| -



In what key does it commence? "In E \flat the original key, but in its *Minor Mode*." To what does it change? "To the Major of the first sharp key." Do you notice the Relation between the first and second parts of this section? "The second phrase forms a Harmonic Sequence to the first, one step lower." Yes, this is a mode of producing Sequence one step lower when it is desired to avoid the depressing effect of "two flat removes without Modulation."

95. Sequential Oscillation.—At p. 54 a very common "Subordinate" Transition of two removes was explained, and we called it Oscillating Transition. There it occurred between the ending of one section and the beginning of another, and it did not lead to Sequence. When it occurs between different phrases of the same section and does not change the mode, it commonly creates Harmonic Sequence. See "Construction Exercises" p. 118. But when it is between the end of one section and the beginning of another it is seldom designed for imitation, and may change the mode. Listen to il. 150 and study the third section. *

IL. 150. KEY C. REV. J. B. DYKES, Mus. Doc. (From "Hymns Ancient and Modern." By per.)

G.t.
 { :d | m :-m | s :s | l :l | s :s | :s d
 { :d | a :-d | m :m | f :f | m :m | :s d
 { :m | a :-s | d' :-t | l t :d',r | m' :r' :s
 { :d | d :-d | d :d | f.s | l.t | d' :t'm

{ f :s | m :d | d :t, | d :s, | ta, :-ta,
 { d :-t, | d :-l, | s, :s, | s, :m, | s, :-s,
 { f :r | m :s,f | r :r | m :d | d :-d
 { r :s, | d :m, | s, :s, | d :d | m, :-m,

{ l, :l, | d :-d | t, :m | d :t, | l, :r
 { f, :f, | l, :-l, | s, :t, | l, :-se, | l, :-t,
 { d :d | r :-r | r :m | m :r | m :f
 { f, :f, | fe, :-fe, | s, :se, | l, :t, | d :r

f.C.

{ d :t, | l, :l, | m :-m | f :f | fe :-fe
 { l, :se, | l, :m,t, | ta, :-ta, | l, :d | d :-d
 { m :m | d :s | s :-s | f :l | l :-l
 { m :m | l, :l, | d :-d | f :f | r :-r

{ s :s | s :l | s :m | r :-d | d
 { t, :f | m :r | m :d | t, :-d | d
 { s :r' | d' :d' | d' :s | f :-m | m
 { s :t, | d :fa, | s, :s, | s, :-d | d



With what key does it begin? "C, the principal key of the piece." Yes, but relatively to the

Subordinate key G, then existing, it passes to the first flat key. Let us study this on the Modulator, To what does it move? "To D, the first sharp key of G." Is there between the keys C and D any Transmutation chord? "No, it is a sudden Transition." It is sudden as regards the two Oscillating keys, but the intervening chord is the Subdominant of the previous key and the Tonic of the original key of the piece. Note that in il. 100 p. 54, both Tonic and Dominant of the original key intervene between the two Oscillating keys. To what key does the Oscillation return? "To the previous key, G, but in the Minor Mode." Now listen to this il. again and study the fifth section. * With what key does it begin? "It goes suddenly from key G Lah Mode to key F." Yes, it does; but the ear is always ready to imagine the original key. If we do this, and if we suppose the first chord to be in the original key, then this fifth section contains the same Oscillation from and to the original key, which the third section shewed us from and to the key of its Dominant, G. This in fact seems to be the effect on the mind in listening to the tune; the second *Period* is felt to begin with an Oscillation in the Dominant, and the third period to reply to it with a corresponding Oscillation in the Tonic. Shew me the Sequence in each Oscillation. * Show me all the points in which one Oscillation imitates the other. * The manner in which the Bass of one Oscillation is lifted up into the Soprano of another cannot fail to strike you. Now, notice the change of key between the end of the fourth section and the beginning of the fifth. We have said that it may be understood in two ways, with or without an intervening chord in key C. If that chord is not supposed then the Transition is one of two removes from G, Minor Mode, to F; in fact it may be regarded as an Oscillation through the key of C; but note that it changes Mode and therefore could not create a Sequence, even if wanted here.

96. *Minor Transition.*—Simple change of *key*, without change of *Mode*, occurs in the Minor just as in the Major.

—to *First sharp key.*—Listen to il. 151 and study the fourth section. *

IL. 151. KEY D. G. A. MACFARREN.

(From "Anglican Hymn Book." By permission.)

f	: m	l	: sē	l	: t	d'	: l	s	: l	f	: m
d	: d	r	: t,	m	: r	d	: m	m	: m	r	: d
d'	: l	f	: m	m	: sē	l	: d'	d'	: l	l	: t: d'
l	: f	r	: m	d	: t,	l	: l,	d	: d	r	: m

r	: r	m	: —	m	: f	l	: sē	l	: t	d'	: l
d	: t,	d	: —	t,	: r	m	: r	d	: m	m	: m
l	: s	s	: —	sē	: l	l	: t	d'	: sē	l	: d'
f	: s	d	: —	m	: r	d	: t,	l,	: m,	l,	: l,

A. t. f. D.

d'	: f	m	r	: d	t,	: t,	l,	: —	r	l	: t	
m	l,	sē,	l,	: l,	l,	: sē,	l,	: —	f	d	: m	
l	: r	t,	f	: m	f	: m	r	d	: —	r	l	: sē
l	: r,	m,	f	: s,	l,	r,	: m,	l,	: —	t	f	: m

d'	: l	t	r'	: d'	t	: l	l	: sē	l	: —	
m	: d	r	: m	f	: s	l	f	: m	r	d	: —
sē	: l	sē	: l	r'	: d'	t	: t	l	: —		
m	: f	t,	: d	r	: m	f	r	: m	l,	: —	



What key is it in? "D, L is B." To what key does it pass? "To the first sharp key—A, but it still remains in the Minor Mode." Yes, it is Transition from Minor to Minor of the first sharp key, and produces a similar effect to the same "remove" in the Major—exciting if the music moves upward, or "softly touching" if the music remains low.

+ For the present make this 1. See p. 119. How to Observe Harmony.

‡ To complete balance of rhythm, double the time of this section or pause on last chord.

—to First flat key.—Listen to il. 152, and study the second and third sections. *

IL. 152. KEY G. LADY THOMPSON.
 (From "Anglican Hymn Book," by permission.)

s . m : r . m d : t,	l . d . d : f . f m : —
s . m : r . m d : t,	l . l . t : l . l s e : —
s . m : r . m d : t,	m . m : r . d t , : —
s . m : r . m d : t,	l . l . r : r . m , : —

f.C. D.t.m.

l' m' : t : d' d' d' : t	l' s d' : t r' d' : —
l' m . m : m f m : r	r d . m : r f m : —
l' m . r' : d' l' s : s	f e m . s : s t d' : —
d e s s , s e , l . f d : s ,	l' s , s , : s , s , d : —

d.f.C. G.t.

d' r' r' : d' t t : l	d' d' : f' m' r' s : —
m a f f : m . r r : d	m . m : l . s s d : t ,
s l . l : s s . s e s e : l	d' t : d' d' l' r . m : f
d r . t , : m . m l , * : l ,	l . s : f . d r' s , : —

s . m : r . m d : t,	l , f : r . m d : —
d . d : t , t , l , : s s ,	l , l , : s , f , m , : —
m . s : f . f m : m . r	d . d : t , t , d : —
d . d : s , s e , l , : m ,	f , r , : s , s , d : —

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* For the present make this Me. See p. 99.

What is the key of the second section? "G, Lah Mode." To what does it change? "To the first flat key of G, that is C Lah Mode." Yes, it is a Subordinate Transition from Minor to the Minor of the first flat key." Listen again to il. 152 and study its Transitions period by period. In the first period the music moves? "From Major to Relative Minor." In the second? "It Oscillates (without sequence) from the first flat Minor to the first sharp Major." In the third? "It begins again with the first flat Minor and modulates to the first flat Major." Yes, but this return to C is very sudden. In the fourth? "It returns to the original key, first making a Minor Mode cadence and then a Major one."

97. Two Removes, in which Subordinate keys seem to oscillate through some prevailing key have been studied in il. 150. Two removes direct from the Principal key are also used for the purposes of sequence. A Transition of two sharp removes changes r into d; one of two flat removes changes ta into d. In the Minor Mode the sharp removes change t into l, the flat removes s into l. Our illustrations will be in the Major.

—to Second sharp key.—Listen to il. 153, and notice the beginning of the second period. *

IL. 153. KEY F. GEO. OAKBY.

s : m | f : l	s : f | m : d	f : r | m : s
d : d | d : d	d : t , | d : s ,	t , : r | d : d
m : s | f : f	s : s | s : m	s : s | s : s
d : d | l , : f ,	m , : s , | d : d	r : t , | d : m ,

G.t.m.

f : m | r : —	s : f | m : d	l' s : f | m : d
d : d | t , : —	s , : s , | s , : s ,	l' s , : s , | s , : s ,
l : l | r : —	r : r | s : m	m r : r | s : m
f , f s , | s , : —	t , : t , | d : d	d e t , : t , | d : d

f.C. f.F.

f' d' : l | t : r'	d' : r'	m' : —	f' d' : s | m : s
d s : l | f : r	m : f	s : —	f' d : m | d : r
f' d' : d' | s : s	d' : t	d' : —	d' s : s | s : s
l' m : f | s : f	m : r	d : —	l' m : d | d : t ,

l : f | m : r	s : d | r : f	m : r | d : —
d : r | d : t ,	d : d | t , : d	d : t , | d : —
m : f | s : s	s : m | s : l	s : f | m : —
l , : r , | s e , f ,	m , : l ,	s , : f , | s , : s , | d : —



What do you observe? "A Sequence." Yes, a Sequence rising direct from the prevailing key, by means of a sudden Transition of two sharp removes. What is its effect on the mind? "It is exciting. It seems to repeat the idea with a stronger emphasis." Yes, but if the composer does not wish to produce the effect of two flat removes in returning, how is he to get back to the original key? "Here he does it gradually; he first takes one flat remove, and then another." Yes, and in both cases, especially the second, he introduces his distinguishing tones without any marked prominence.

—to Second flat key.—Listen to il. 154, and study the beginning of the second period. [Note that each of these periods has three sections]. *

IL. 154. KEY D.

GRG. OAKKEY.

{	s	m	r	d	m	s	f	m	d	f	s	l	}
{	m	d	t	d	d	r	t	d	d	r	m	f	}
{	d	s	f	m	l	s	s	s	s	t	d	d	}
{	d	d	s	l	l	t	r	d	m	r	d	f	}

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A.t.

{	d	t	d	r	l	r	m	r	d	t	d	—	—	}		
{	s	f	m	r	t	e	t	d	t	l	s	f	m	—	—	}
{	d	r	s	s	l	r	s	f	m	r	d	—	—	}		
{	m	r	d	t	r	s	d	r	m	f	s	d	—	—	}	

f.D. d.f.C. G.t.

{	f	d	t	r	s	t	a	d	t	r	s	r	t	d	r	}
{	d	s	f	f	m	r	s	f	f	m	d	f	s	m	s	}
{	d	s	s	s	d	f	s	s	s	d	d	f	r	d	s	}
{	l	m	r	t	d	r	m	r	t	d	l	r	s	l	t	}

D.t.

{	f	r	s	l	t	d	r	s	l	t	d	—	—	}
{	t	d	f	r	m	s	s	f	f	m	—	—	}	
{	s	d	l	r	d	t	d	l	s	s	—	—	}	
{	s	t	m	f	s	d	f	m	r	s	d	—	—	}



What do you observe? "Another Sequence, but it goes down." Yes, it is a Sequence taken from the original key of the piece, moving down one step, by means of a sudden Transition of two flat removes. What is the effect on the mind? "It is

not exciting." No, it expresses subsiding rather than rising emotion. If the composer after this wished to give the exciting effect of two sharp removes he could have done so in his return; but how does he return? "Gradually, and without appearing to seek Transitional effect." Yes, but you must remember that sometimes the composer seeks his effect in the return to the old key, rather than in the departure from it.

98. Three Removes.—Transitions of three removes are commonly associated with Modulation. The excitement of three new sharps is heightened when a Modulation to Major is added; and the depression produced by three new flats is deepened by a Modulation from Major to Minor. If you examine the Modulator you will see that the three sharp removes change into d, and three flat removes change d into l. The fact that the artificial dominant ^{se}M of the third remove corresponds (excepting komatic difference) with the Major dominant of the other key—favours the use of this remove.

—to *Tonic Minor*.—Listen to il. 155, and study the first section of the second Period. *

IL. 155. KEY E. GEO. OAKLEY.

{	m	r	d	d'	t	d'	s	m	s	d	r	d	}
{	d	t	d	m	f	m	r	d	d	d	t	d	}
{	s	s	s	s	f	s	s	s	s	l	f	s	}
{	d	r	m	d	r	d	t	d	m	f	r	d	}

s.d.f.G. L is E.

{	f	m	r	—	mad	t	l	l	se	l	}	
{	r	d	t	—	d	l	se	l	d	r	d	}
{	l	s	s	—	s	m	m	m	r	m	}	
{	t	d	s	—	d	t	d	l	t	l	}	

E.t.m.l.

{	m	d	dem	l	s	f	m	r	d	—	}	
{	t	l	l	d	r	m	d	d	t	d	—	}
{	m	m	m	s	f	m	l	s	f	m	—	}
{	se	l	l	d	t	d	f	s	s	d	—	}



What do you observe? "It is like the beginning of the tune only in the Minor mode." Yes, it is the Minor mode taken at the same pitch as the previous Major; in this it differs from the Relative Minor. You notice its effect of wild rather than natural sorrow. How is the return made? "Suddenly." Yes, the composer needed a bright effect to conclude with.

—to *Tonic Major*.—Listen to il. 156. *

IL. 156. KEY G. E. G. MONK.

(From "Anglican Hymn Book." By permission.)

{	l	—	l	—	r	d	—	f	m	—	d	—	t	—	d	}		
{	l	—	l	—	l	—	l	—	l	—	l	—	l	—	l	}		
{	l	—	l	—	l	—	d	—	r	—	f	—	f	—	m	}		
{	l	—	l	—	f	—	m	—	r	—	d	—	f	—	r	—	m	}

{	r	r	t	—	d	—	f	m	l	s	f	—	}						
{	l	—	l	—	se	—	l	—	d	ta	l	—	l	—	}				
{	r	—	f	—	m	—	m	—	f	s	r	de	r	—	}				
{	f	—	r	—	m	—	l	—	l	—	s	—	f	—	m	—	r	—	}

E.t.m.l.

{	r	—	m	d	d	l	—	m	—	—	—	m	s	m	l	s	m	}									
{	s	—	s	—	s	—	l	—	l	—	se	—	—	t	—	r	d	—	d	—	d	—	t	—	}		
{	t	—	d	—	d	—	d	—	r	—	m	—	—	—	m	s	—	f	—	m	—	s	—	}			
{	s	—	d	—	m	—	f	—	f	—	m	—	—	—	se	—	t	—	d	—	d	—	d	—	s	—	}

{	d	—	f	—	m	—	s	—	d'	—	fe	—	s	—	m	—	f	—	—	r	—	—	d	—	—	}
{	d	—	d	—	d	—	r	—	d	—	d	—	r	—	d	—	d	—	—	t	—	—	d	—	—	}
{	m	—	l	—	s	—	s	—	fe	—	l	—	s	—	s	—	l	—	—	s	—	f	—	m	—	}
{	l	—	f	—	d	—	t	—	l	—	l	—	t	—	d	—	f	—	—	s	—	—	d	—	—	}



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Supposing this tune to be divisible into three periods, notice the beginning of the third. What is the Transition? "It is three sharp removes, and it is a Modulation to the Major." Yes, you notice also a melodic Sequence, and the bright and confident hopefulness of the effect. Observe in the closing part of the tune yet another sharp remove, probably intended to prepare for the solemn return to the last key in the final close. Notice also that this tune begins in one Mode and closes in another, having the same tone as Tonic,—as is not unfrequently the case in more extended compositions. It begins in G, *L* is E, and ends in E. For the study of more distant removes see "Staff Notation," p. 23 to 33, and "Construction Exercises," p. 154.

99. Analysis of Modulation.—It will easily be seen that Modulation may be analysed under the same seven points as those which are used in analysing Transitions p. 56. We ask ourselves, 1st, What is the *Remove* of this Modulation? Is it to the Major or to the Minor?—to the Relative or to the first flat or first sharp key?—to the second flat or sharp key?—to the Tonic Major or Tonic Minor?—and so on. 2nd, What is the *Factor* of Modulation, what makes the new mode present to the ear?—some distinguishing tone of the Minor? some habitual progression of chords characteristic of the Minor?—some Imitation, or a new commencement? 3rd, What is the *Modulation* chord?—on which chord does the ear naturally begin to feel a change of mode? 4th, What is the *Extent*? is it a Cadence Modulation, a Passing Modulation, or an Extended Modulation? 5th, What is its *Relation*? Is it Departing or Returning, Principal or Subordinate Modulation? 6th, What is its *Manner of Entry*?—is it Gradual or Sudden Modu-

lation? 7th, What is its *Object*?—is it Modulation for Effect or for Convenience or for Preparation of Effect? The following are examples, il. 145 second measure. 1st, To Relative Major. 2nd, *s* in first chord of the third measure. 3rd, The fourth in the second measure, F. 4th, Extended 5th, Departing. 6th, Gradual. 7th, Effect. Il. 146, measure 5. 1st, First flat minor. 2nd, Transitional Sequence. 3rd, *R.L.* 4th, Extended. 5th, Departing. 6th, Gradual. 7th, Imitation. Il. 146, measure 9. 1st, First sharp major. 2nd, D in measure 9. 3rd, D. 4th, Extended. 5th, Returning. 6th, Sudden. 7th, Convenience and Effect.

Ex. 119. Analyse for chord and position ils. 126 to 131.

Ex. 120. Ditto, ils. 132 to 137.

Ex. 121. Ditto, ils. 138 to 142.

Ex. 122. Translate the following ils. into the modern Minor (altering the key so as to place *l* or *l*, on the old pitch of *d*) and write the names of the chords underneath 7, 8, 16,

Ex. 123. Ditto, ils. 21, 22, 25

Ex. 124. Ditto, ils. 27, 29, 31.

Ex. 125. Ditto, ils. 37, 46, 50.

Ex. 126. Analyse, as in pars. 99 and 70, the Modulations and Transitions and Transitional-Modulations and their returns, in il. 144, second section, and il. 147, close of third section, and, 148, second section.

Ex. 127. Ditto, il. 149, beginning of third section, and il. 150 fourth and fifth sections, and il. 151, fourth section.

Ex. 128. Ditto, il. 152, seventh measure, and the same ninth measure, and il. 153, sixth measure, and il. 154, eighth measure, and il. 155, fifth measure.

Ex. 129. Ditto, "Lord, in," Add. Ex., p. 33, sc. 1, m. 3; and "Rise, my," p. 33, m. 3; and "Father," p. 34, sc. 2, m. 5.

Ex. 130. Ditto, "Harvest," Add. Ex. p. 40, sc. 4, m. 2; and "Away," p. 43, sc. 3, m. 2; and "If I," p. 46, sc. 1, m. 2.

Ex. 131. Ditto, "How lovely," Add. Ex. p. 59, sc. 1, m. 3; and "Ye spotted," p. 83, sc. 4, m. 1; and p. 84, sc. 1, m. 1.

Ex. 132. Ditto, "The stout limbed," p. 79, sc. 1, m. 1; and "The shepherd's," p. 90, sc. 1, m. 2, and p. 90, sc. 2, m. 2.

Ex. 133. Analyse for chord, position, and incidentals; ils. 143 to 146.

Ex. 134. Ditto, ils. 147 to 150.

Ex. 135. Ditto, ils. 151 to 154.

Ex. 136. Ditto, "Lord," Add. Ex. p. 33; "Rise my," p. 33.

Ex. 137. Ditto, "The stout limbed." Add. Ex. p. 77.

Ex. 138. Show the cadence relations (as Ex. 101) of ils. 145, 147, 149.

Ex. 139. Ditto, ils. 153 to 156.

Ex. 140. Analyse as Ex. 105 "Bon Accord," Add. Ex., p. 11; and "Hope," p. 12; and "My lady," p. 21.

Ex. 141. Ditto, "Nearer," Add. Ex. p. 34; and "Hear me," p. 17 as far as p. 18, sc. 1, m. 3.

*. * See "Chord-Naming Examples," A and B, 43 to 62.

THE TWELFTH STEP.

At this stage of the pupil's progress it is not necessary for me to continue the conversational and experimental style hitherto adopted; neither is there room for it. Besides, the subject to be next treated has recently been so illuminated by the discoveries of science, that an entire re-arrangement of its Theory is necessary,—and even a dogmatic exposition of this takes all the room I can give to it.

100. Full Pulse Dissonance.—Professor Helmholtz has shown that dissonance in music arises from the beating together of two adjacent tones or their partials. What is called "beating" is really a series of cessations of sound, the vibrations of one tone "interfering" with the vibrations of another, and preventing them from being heard. The elementary principles of this subject have been treated, with some care, above at pp. 4, 5, 6, and should now be studied and tested again by the ear. My tract on "Musical Statics" explains the matter more fully. There are eight points which should be observed in every dissonance when the student wishes to master its nature and effect. 1st, its Percussion. 2nd, its Degree. 3rd, its Accent. 4th, its Preparation. 5th, its Resolution. 6th, its Chord Relation. 7th, its Interval from the Root. 8th, its Object.

1st. *Percussion of Dissonances.*—The important musical points to notice about the *stroke* of the intruding tone, are first, into what chord it intrudes, second, against what constituent of that chord it beats, and third, what tone, if any, of that chord it displaces. Thus we may describe a dissonance as having its percussion "against the fifth of S, displacing the third." The strongest resisting tones are the roots of chords; the next are the fifths. The dissonances which can be most freely used are those which strike against the roots of chords, and dis-

place nothing. But besides these physical points there is a point which stands in relation to taste and feeling. In the act of percussion the proper mental effects of both the dissonating and the resisting tone are strongly asserted. These mental effects are greatly modified in the Minor Mode by the new chord relationship, and the new cadential habits thrown around them, but they are not obliterated. The pupil will be reminded of all these circumstances when he answers the question,—what is the tone of the scale which dissonates, and against what tone of the scale does it strike?

2nd. *Degrees of Dissonance.*—A "partial," or natural harmonic, is not a separate and independent tone, but a small *part* of some ordinary complex tone,—some tone, for example, of a reed or stringed instrument, or of the human voice. It goes to make up the quality, the colouring or klang-tint of a tone. These partials are found in various proportions in the tones of most instruments. The 1st partial is the principal sound itself, the 2nd (which in the violin is about one tenth as loud) the octave of that sound, the 3rd (one tenth as loud as the last) the octave fifth, the 4th (one tenth as loud as the last) the double octave, the 5th the double-octave-third, the 6th the double-octave-fifth, the 7th a little flatter than the double-octave-flat-seventh, the 8th the treble octave, and so on, always decreasing in loudness. If two principal tones, standing at the distance of a second (great or small) beat against one another, that beating we call *primary dissonance*. Thus,—

IL. 157. KEY G.

{:m	r	: r	m		
:d	d	: t,	d		

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If two principal tones stand at the distance of a seventh or a ninth, they do not beat against one another, because they are too far apart for beats to be heard. Thus, for example, if the two tones were delivered by large closed organ pipes, *which have no partials*, no beating whatever would be heard. But on most instruments and with the human voice one of the principal tones will beat against the second "partial" of the other, and that beating is called *secondary dissonance*. Thus,—

ILL. 158. KEY D.

{	d'	(r')	t	d'	m'	r'	r'	m'	||
{	m	r	r	m	d	(d')	t	d	||



If two tones stand at an interval of a fourteenth or sixteenth they do not beat against one another, but one of them beats against the *fourth* partial of the other (which is the double octave) this we call *tertiary dissonance*. Thus,—

ILL. 159. KEY E.

{	(s)	f	-	m	|	m	|	s	d'	||
{	m ₂	s ₂	-	d	|	(f)	f ₂	m ₂	||	



If two tones stand at an interval of a twenty-first, or a twenty-third they do not beat against each other, but one of them beats against the *eighth* partial of the other. The eighth partial has in most instruments so very small a quantity of sound, that this can scarcely be called dissonance at all, but we may denominate it *quaternary dissonance*, or dissonance of the fourth degree. Thus,—

ILL. 160. KEY C.

{	(t')	l'		s'	
{	t ₂	d ₁			



ILL. 161. KEY F.

{	(r')	s		d'		r'		m'	
{	m ₂	r ₂		s ₂		s ₂		se ₂	



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Thus far we have concerned ourselves only with seconds, and octaves added to seconds. These are the most important because octaves strengthen one another, even among partials. See "Musical Statics." But there are other sorts of dissonances. If two principal tones, which are *not* next to one another in the scale, nevertheless have early, and therefore strong partials beating together they are said to be *partial dissonances*. This is the case between t_1 and f , where the second partial of f which is f^2 beats against the third partial of t_1 which is f^2 . If the f is below, thus, f^2 then we

have the partials d^2 and t^1 beating together. The case of the interval se to r , in the minor, is the same. This doctrine of Partial and Principal tones also accounts for the manner in which the octave-fourth (eleventh) and octave-sixth (thirteenth) are treated as dissonances (even though not intruders into the chord, see p. 9)—because both these tones would dissonate against the strong third partial, or octave-fifth, of the Bass tone. We have thus five Degrees of dissonance, the Primary, Secondary, Tertiary, Quaternary and Partial. The Partial dissonance beats more strongly than the Quaternary, and in its close position is as strong as the Tertiary. It should also be mentioned that the most effective (strongly beating) dissonances are in the middle range of absolute pitch; for when seconds are high in absolute pitch, the beats are so frequent as to be less noticed, and when they are low in pitch they are so seldom as to be less impressive.

3rd. *Accent of Dissonances*.—It is quite obvious that dissonance, like everything else in music, is made more prominent by being placed on a strong accent. Dissonances on the strong pulse (as well as on the strong part of a pulse, p. 69) are called *Forestrokes*, and dissonances on the weak pulse (as well as on the weak part of a pulse, p. 67) are called *Afterstrokes*. The question whether a dissonance is a *Forestroke* or an *Afterstroke* influences the kind of preparation required and the effect produced.

4th. *Preparation of Dissonances*.—At the beginning of p. 5 it is explained that to find which of any two beating tones is to be called the *Dissonating tone*, and which the *Resisting tone*, we must place the two together in their closest position, and regard the lower one as the *Disson-*

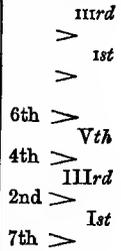
ating tone, because it is really weaker, and more difficult to hold. There are, however, some rare cases, as in its 164, 173, 179, in which the intruder does not come in, as usual, with a *new* chord but where it enters a chord already struck, so that there is no doubt that the *lower* of the beating tones is the chord tone, and the *upper* is the Dissonance,—cases which are peculiarly treated. In continuation at pp. 5, 6, the nature of preparation is shown as one of the apologies for the Dissonating tone, and the effect of Horizontal and Oblique preparation is fully exhibited in connection with part pulse Dissonances, pp. 69, 70, 71. But it should be understood that the fact of a Dissonating tone having been heard as a Consonance in a previous chord is not only an apology to the ear, but a help to the voice in singing, giving it firmness and confidence. This is especially the case with Horizontal preparation. Primary and secondary Forestrokes, that is Dissonances having a strong Degree and a strong Accent, nearly always require this strong preparation. Afterstrokes, even though they be Primary, are commonly satisfied with Oblique Preparation. Unprepared Forestrokes especially in the Primary Degree are scarcely used, but even *Primary Unprepared Afterstrokes* are sometimes employed. In the case of Forestrokes, besides observing whether the preparation is Horizontal, Oblique, Upward Oblique, Waving, or whether the Dissonance is Unprepared, the analyst should note the name of the preparation chord, and the part of that chord to which the preparation tone belongs. Thus, “*h* as Root of D,” or “*o* as fifth of D.” In the case of Afterstrokes it is not necessary thus to name the preparation chord. For a table of the signs and symbols both of Forestrokes and Afterstrokes see p. 74.

5th. *Resolution of Dissonances.*—The Resolution is the æsthetic end and aim of the Dissonance. The ear is only disturbed for a moment in order that it may the better appreciate the rest which follows. The Resolutions most satisfactory to the ear are those which fall on the sweet Third of a chord, and especially those which are received into the most important chords of the key, the Tonic, Dominant, or Sub-dominant. After the 3rd of a chord, the Root is preferred for resolution, and after that the Fifth. Thus in describing Resolution we may say “on third of D,” or “on third of its own chord S.” It should be noticed that some Disson-

ances are resolved in the chord which they strike, and others into some other chord. In the one case we call them Self Resolved and in the other case we say that they have outside Resolution. Those uncommon dissonances, named above, which enter a chord (waving or unprepared) *after* it has been struck, are resolved upward; other Dissonances naturally go downward. By this kind of analysis we shall distinctly bring before our minds the three successive chords with which every prepared Dissonance is connected,—the chord of Preparation,—the chord of Percussion,—and the chord of Resolution.

6th. *Chord Relation of Dissonances.*—As the Resolution is the most important effect of a Dissonance, and as its value is in proportion to the importance of its Chord Relation,—it is well to describe the place of a dissonance in those general terms of Chord Relation which are equally applicable to the Major and Minor modes. See p. 75. Thus we shall not only speak of a Dissonance as moving from the chord of R to that of S but as moving “from Supertonic to Dominant,” which latter phrase would remind us of the corresponding Minor Dissonance moving from Minor T to ^{se}M.

7th. *Interval from the Root.*—The relation of a Dissonance to the Root of the chord into which it intrudes is very important. Many peculiarities of Preparation, Percussion, and Resolution arise from this fact. It is obvious that the only possible intruders into a Consonant chord must be 7ths, 2nds, 4ths, 6ths, and their octaves. Thus in the chord of D the only intruders except chromatic tones would be the 7th, t, 2nd, r, 4th, f, and 6th, l; and in the chord S the only intruders would be the 7th, f, 2nd, l, 4th, d, and the 6th, m. The effect of these intruders is mainly influenced by the consideration of what chord it is into which they intrude, but it will be useful to study first the necessary conditions in which each one of them is placed, apart from that consideration. This can be done by keeping before our minds the diagram at the side, which represents in Roman figures the constituents of a chord, and in Arabic figures the dissonances which stand ready to intrude into it. [In speaking of the Root of a chord we always mean the apparent and obvious Root. See pp. 2, 44. The *Partials* or natural harmonics (*parts of a tone*) vanish so



fast in degrees of loudness, that they cannot be regarded as models of a chord for co-ordinate principal tones. They form nature's *colouring* of a single tone but it is certainly unphilosophical to call them nature's *chord*, unless you use the word chord in a different sense from the common one.]

The 7ths are most used because they have the best Percussion, that is against the *Root* of the chord, and the best Resolution, that is on the *Third* of another chord, that other chord having its *Root* a 4th above the last. They cannot be self-resolved (except in two cases to be afterwards named) because the 7th going downward would only fall upon the 6th which is itself a Dissonance. These 7ths are so acceptable that even when Primary and on a strong accent, they seldom need Horizontal Preparation. Even a close Sequence of 7ths following each other pulse after pulse becomes acceptable to the ear when Horizontal Preparation is employed. See il. 196. The 7ths have commonly the Oblique preparation, but they are very frequently, whether as Forestrokes or Afterstrokes, quite unprepared. It may be noticed that the 7ths introduce a new Third (new sweetness) into the chord; they make a Third with the Fifth. This allows the Third of the chord to be sometimes omitted. Our pupils have been already rendered familiar with the principal 7ths in use, that is, 'S , 'R , 'T , and 'seM , 'T , 'SE .

The 2nds (that is second tones in a chord, with Primary degree of Dissonance) are so undesirable that, with certain exceptions to be afterwards named, they are scarcely ever used except as Passing Afterstrokes. As they cannot displace the *Root*, they displace the *Third* and are self-resolved upwards. Their chief employment is in the Secondary or Tertiary Degree, when they are called 9ths (not 2nds) even the 16ths being called 9ths. The 9ths have in addition to the Percussion against the 3rd a Secondary or Tertiary Percussion against the *Root*. They displace the octave of the *Root* but not the *Root* itself. They may be self-resolved upon the octave of the *Root*, or they may have outside Resolution on the 5th of a chord whose *Root* is a fourth above the last. These 9ths are frequently "coupled" with 7ths in the same chord, in which case they must always have outside Resolution, because the 7th can have no other, except where *upward* Resolution may be employed. In these cases, as yet another 3rd (source of sweetness) is added to the chord, the original 3rd (even at the

risk of ambiguity) is sometimes omitted. When the 9ths are strengthened by the company of the 7ths they can be used either as Forestrokes or Afterstrokes with various Preparation, but when they are solitary Dissonances they have to be placed in the secure, though prominent position of Horizontal Forestrokes.

The 4ths have a good Percussion against the fifth of a chord, which as a Resisting tone, stands next in value to the *Root*. They have the best Resolution, that is on the third of their own chord. But on the other hand they displace the third, except in rare cases when the third stands at a Tertiary distance. For a double full pulse Dissonance in the Primary Degree would be unendurable. Not only so, but they leave the chord at the point of Percussion without any sweetness in it, for unlike the 7ths they introduce no new third into the chord. The Percussion is therefore peculiarly harsh, and needs the strong Horizontal Preparation. But having this, the 4ths are freely used as Forestrokes. As Afterstrokes they commonly have the Oblique Preparation. Our pupils have already been rendered familiar with the principal 4ths in use 'S and 'M . They have also studied the coupled Dissonance 'S , see p. 28.

The 6ths are peculiarly placed because they have no Resisting tone of the chord above them, against which they may strike and then fall humbly down to their Resolution. In fact the 6th disputes the office of *Root*, and is itself an inverted under-third to the existing *Root*. In speaking of Preparation and Resolution we have shown that the *lower* of the two tones is properly the Dissonance. If however, this 6th is to be treated like a dissonance (and not as the *Root* of a chord, the old 5th being regarded as its 7th) it must resolve upward. But there is a curious case to be named afterwards, in which the dissonant 7th is to be regarded as the dissonant tone against which the 6th strikes and then resolves downward on the displaced 5th. These abstract considerations of what must occur to a Dissonance, when standing at any given interval from the *Root* will prepare the student to study the new conditions which key relationship throws around it.

8th. *The Object of Dissonances.*—The student will soon notice that dissonances are made either for convenience or for effect. If for convenience, it is to secure a stepwise flow of parts, or to bind together chords which would not otherwise be well

bounded (see pp. 4, 27) or to make unsonorous chords, like *Ta*, see il. 60, p. 32, and il. 133, p. 79, endurable for the sake of the Dissonance, or purposely to dim the sonorousness of a chord, see il. 137, p. 79, or to call special attention to one of the principal chords of the key, the Tonic, Dominant, or Subdominant. It is plain that a Dissonance by its clearly marked melodic path does necessarily call attention to the chord on which it resolves, just as the harshly uttered "hark" calls attention to some quiet sound which follows, or a comet directs the eye to the part of the heavens in which it disappears. In modern harmony everything tends to establish these principal "chord-relations" (see p. 3) in the ear. This is notably the case with those Dissonances which are so very common and which we have already studied, ⁷S and ^{7se}M calling attention to the Tonic, while ⁴S, ⁴M, ⁷R, and minor ⁷T call attention to the Dominant. If the Dissonance is for effect, it is to develop the natural and proper mental effect of the dissonating tone, by the very circumstances of resistance and pressure which surround it. The Dissonances of effect are commonly placed on a strong pulse, as Fore-strokes. The Dissonances of convenience are commonly found on the weak pulse, as After-strokes. The smoothest, however, of the Horizontal Fore-strokes, when in the Tertiary Degree can scarcely be said to be introduced for any Dissonant effect. The observer of Dissonances should carefully note the object of the composer in introducing them.

101. Classification of Discords. — The object of a classification is two-fold. First to help the clear comprehension of the subject, and secondly to help the memory of the learner. Both are assisted if we can seize upon some great ruling principle which governs the habits and practices we have to study. It is pleasant to find that the great "enlightening fact" of *key relationship*, on which our Tonic Sol-fa method is built asserts itself here as well as in all the other departments of musical study. The two sets of facts hitherto relied on for the classification of Dissonances have been the various kinds of "preparation" and the various "intervals from the Root," referred to above. But if we use the first we are immediately puzzled by finding the same dissonances (the same as to degree, percussion, resolution, interval from the Root and even accent) prepared in different ways; so that this is a classification of preparations only and not of discords. And if we use the

second, we are met by another sort of difficulty. The classification is misleading and insufficient. It is "misleading" because it suggests to the student that a 7th on one chord of the key is as much used and as valuable as a 7th on another, and leaves him to imagine that 4ths on the Submediant or Leading-tone would be quite as allowable as a 4th on the Dominant, which is not only not the truth but very far from the truth. It is "insufficient," because it does not give a clear comprehension of the chord relationship of Dissonances,—and we have repeatedly seen that this æsthetic principle overrules in music, all other principles. It is only when we have the apology of Sequence that certain Dissonances may be taken on any chord of the mode or key. We have noticed that a Dissonance calls attention, by the direction of its path, to the chord on which it resolves, and it would be contrary to the modern principles of chord relation, thus markedly to draw attention to any but the great characteristic chords of the mode. We find then that the dissonances most used and most acceptable to the ear are first those which resolve on the Tonic (Major or Minor) second those which resolve on the Dominant, and third those which resolve on the Subdominant; and that if Dissonances are sometimes found resolving on the chords of the Supertonic, the Mediant, the Submediant, or the Leading tone, it is when these chords can be regarded as substitutionary for the greater ones. To illustrate this doctrine, let us take the Dissonance of the 7th. The student will soon be able to verify the fact that the use or disuse of this discord on particular chords of the scale is to be accounted for entirely by their chord relation. Thus, there is except in sequence, almost no 7th on the Mediant, because it might suggest the relative Minor and would be unmeaning; there is seldom a 7th on the Tonic or the Submediant because it would only find the inferior resolution of the Subdominant, and more seldom one on the Subdominant because it would commonly resolve on the Supertonic; there is often a 7th on the Supertonic because it resolves easily on the Dominant; and the commonest 7ths of all are those on the Dominant and Leading tone because they resolve on the Tonic. Under each of these headings (Tonic, Dominant, and Subdominant Resolution) those Dissonances are of most importance which resolve first, on the 3rd, second, on the 5th, and third, on the Root, and under each of these Resolutions those Dissonances are preferred which make their Percussion first as 7ths, second, as 4ths, third, as 9ths, or 2nds, and

fourth, as 6ths. A full and, as far as the "Text Book" and "Historical Specimens" are concerned, an exhaustive analysis of these Discords is given in "Construction Exercises." We have only room here to study them in the commonest forms and appearances.

102. Tonic Resolution. — The overwhelming majority of all Dissonances resolve on the Tonic. Not only are the Dissonances resolving on the Tonic more than twice as numerous as those resolving on the Dominant, but some of them are twice as largely used as the most used of those which resolve on the Dominant. It may also be noticed that the number of those which resolve on the Subdominant or its substitute the Supertonic, is quite insignificant compared with those which find their rest in the greater chords of the key.

—on the Third.—The principal of these are ⁷S resolving on the third of D and ^{7se}M resolving on the third of Minor-L, (for which see p. 6, 7, 17, 31, 43, 76, 77, &c.) but the 4ths on D and on Minor-L have not yet been studied. Listen to il. 162, and observe the fourth chord. *

IL. 162. KEY D.

DR. W. HAYES.

{	d' s' :-f f :m	|	l' t :d' r' :d:t d' :-
	m r :t, d :-		d r :m f :m.r m :-
	s s :s s :-		l f :s l :s s :-
	d t, :s, d :-		f r :d f :s d :-
	⁴ D D		
	h		

First, what is its Percussion? "Against the 5th of D, displacing the 3rd. f against the octave partial of s." Second, what is the Degree of the Dissonance? "Secondary." Third, what is its Accent? "A full pulse Forestroke." Fourth, what is its Preparation? "Horizontal, as 7th of S." Fifth, what is the Resolution? "Self resolved on 3rd of D." Sixth, what is its chord Relation? "Within the Tonic." Seventh, what is its interval from the

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Root? "A 4th." Eighth, what is its object? The effect of f." [See Con. Ex., p. 137.] Listen to il. 163, observe the fourth pulse, and answer the questions as above. *

IL. 163. KEY Eb.

REV. E. G. BECKWITH.

{	m f' m :-r' r :d	|	l' l :s:f s :-f m :-
	s, t, :se, l, :-		l, l, :l, s, :t, d :-
	m m :m m :-		f m :f r :s s :-
	d se, :m, l, :-		r de :r t, :s, d :-
	⁴ L L		
	h		

{	d' d' :d' d' :-	|	t' d' :t.l s :-f m :-
	d r m.f:s f :-		r s :f m :r d :-
	s d' :d' d' :-		r' d' :d' d' :t d' :-
	m f s.l:ta l :-		s f m :f s :s, d :-

First, "Against the 5th of L, displacing the 3rd." Second, "Secondary." Third, "A Forestroke." Fourth, "Horizontal as 7th of ^{se}M." Fifth, "Self-resolved on third of L." Sixth, "Within the Tonic. It is the same thing as ⁴D only in the Minor mode." Seventh, "A 4th." Eighth, "The effect of r." [See Con. Ex., p. 137.] Listen to il. 164. *

IL. 164. KEY A.

G.O.

{	l, :t, d :-	|	m' r :s d :r m :-
	m, f, :s, e, :-		s, f, :s, l, :l, s, :-
	d d :r d :-		d t, :d d :d d :-
	d, f, :f, m, :-		d, r, :m, f, :f, d, :-

p



We have in the second-last chord a very uncommon Dissonance (r against d, moving upward) but as it resolves on 3rd of the Tonic, it is named here. See what is said on sixths above, p. 93. Its complete analysis is as follows:—First, "Against the 5th of F, r against the octave partial of d." Second, "Secondary." Third, "Afterstroke." Fourth, "Passing." Fifth, "Upward on 3rd of D." Sixth, "Subdominant to Tonic." We could have the corresponding chord ⁶R, but as plagal cadences are not common in the Minor, (see p. 77, il. 129) it is scarcely used. Seventh, "A 6th." Eighth, "To introduce the effect of a rousing dissonance struggling against the gloom of the Plagal cadence." [See Con. Ex., p. 146.] For the sake of comparison it may be useful to place under the new light we have obtained on the subject of Dissonances, the familiar ⁷S and ^{7se}M.

Listen to il. 16, and notice ⁷S in the third pulse. * It is first, "Against the Root of S." Second, "Tertiary." Third, "Afterstroke." Fourth, "Passing from 5th of D." Fifth, "On the 3rd of D." Sixth, "Dominant to Tonic." Seventh, "A 7th." Eighth, "To establish the key." Listen to the same il., and notice the second-last chord. * It is first "Against the Root." Second, "Secondary." Third, "An Afterstroke." Fourth, "Guiding preceded by the chord of F." Fifth, "On the 3rd of D." Sixth, "Dominant to Tonic." Seventh, "A 7th." Eighth, "Fer effect of f and establishment of key." Listen to il. 28, and notice the third chord where the Dissonance is primary but well prepared. Listen to il. 25, second-last chord, where there is a double Secondary Dissonance, well prepared. Listen to il. 26, second-last chord, where the Dissonance is secondary against the Bass, and primary as against the Contralto. As it is unprepared the Dissonating effect is very marked. See a strong case of this Dissonance primary and Unprepared in il. 49. See it in il. 70, as an Horizontal Afterstroke. See it as an Horizontal Forestroke of the primary degree in il. 95. Listen to il. 128, and notice ^{7se}M in the

second-last chord. It is first, "Against the Root." Second, "Secondary." Third, "An Afterstroke." Fourth, "Passing, as Root of M." Fifth, "On 3rd of L." Sixth, "Dominant to Tonic." Seventh, "A 7th." Eighth, "To establish the key." Listen to il. 130, second cadence, where this Dissonance has Delayed Resolution. See il. 138, second-last chord where the Dissonance is primary but Horizontally prepared. See also ils. 139, and 141.

—on the Fifth.—The pupil has already been rendered familiar with the principal chords which resolve on the 5th of the Tonic. They are ⁷T and ⁷SE. See p. 32, il. 60, and p. 78, il. 135. These chords sometimes resolve on the Dominant. [See Con. Ex., p. 138.]

—on the Root.—The Dissonances resolving on the Root are ⁹D, and its corresponding Minor ⁹L. Listen to il. 165, and study the second chord of the second section. *

IL. 165. KEY B \flat .	G.O.
$\left(\begin{array}{c} \overset{\curvearrowright}{d} \\ s_1 \\ m \\ d \end{array} \right) \begin{array}{c} d : t_1 \\ s_1 : s_1 \\ d : r \\ m_1 : m_1 \end{array} \begin{array}{c} | \\ | \\ | \\ | \end{array} \begin{array}{c} 1, :- \\ 1, :- \\ d :- \\ f, :- \end{array} \begin{array}{c} | \\ | \\ | \\ | \end{array} \left(\begin{array}{c} \overset{\curvearrowright}{r} \\ s_1 \\ r \\ d \end{array} \right) \begin{array}{c} r : d \\ m_1 : s_1 \\ s_1 : d \\ d : m_1 \end{array} \begin{array}{c} | \\ | \\ | \\ | \end{array} \begin{array}{c} t_1 : t_1 \\ f, : f_1 \\ r : s_1 \\ s_1 : s_1 \end{array} \begin{array}{c} | \\ | \\ | \\ | \end{array} \begin{array}{c} d :- \\ m_1 :- \\ s_1 :- \\ d :- \end{array} \right)$	
⁹ D	⁹ L



It is first, "Against the Secondary 3rd and Tertiary Root of D, r against the octave Partial of m, and the double octave Partial of d." This double Dissonance would be too harsh if it were in the Primary degree, but it might be Primary as to the 3rd and Secondary as to the Root. Thus r might be in the Tenor and s₁ in the Soprano. This Dissonance does not occur either with the Root as Primary or with the Root displaced. Second, "Secondary and Tertiary." Third, "A Forestroke." Fourth, "Horizontal as 5th of S." Fifth, "Self-resolved on Root of D." Sixth, "Within the Tonic." Seventh, "A 9th." We call it a 9th not a 2nd because it never occurs as a 2nd when Horizontally prepared. Eighth, "The effect of r."

[See Con. Ex., p. 139.] Listen to the corresponding Minor in il. 166, and notice the second chord of the second section. *

IL. 166. KEY D. *L* is *B*. G.O.

{	l̇	l	:t	ḋ	:-	ṫ	t	:l	se	se	l	:-
	m	d	:r	m	:-	m	m	:m	m	:r	d	:-
	ḋ	l	:se	l	:-	ṫ	ḋ	:ḋ	t	:t	l	:-
	l	d	:t	l	:-	se	l̇	:d	m	:m	l	:-

⁹⁴L
h

It is minor ⁹L with *t* beating against the Octave partial of *d*, the 3rd of the chord, and against the second Octave partial of *l*, the Root. Its analysis is in all respects the same as the last, which compare. [See Con. Ex. p. 139.]

—with coupled Dissonances. — When two Dissonant tones, with the interval of a 3rd or a 6th between them, enter a chord together, they seem to strengthen each other,—so that some Dissonances which are seldom allowed as solitary intruders are freely welcomed when supported by harmonious company. Two common cases of Dissonances coupled, though not in 3rds or 6ths, have been already studied in ⁴⁷S, p. 28, il. 53, and ⁴⁷M, p. 81, il. 143. In these cases the Dissonances were, first, the 7th against the root, the 4th against the fifth. Second, both Secondary. Third, fore-strokes. Fourth, the 7th *o* or *u*, the 4th *h* as Root of the Tonic chord. Fifth, the 7th continued through another pulse and then resolved on the Tonic, the 4th immediately self-resolved. Sixth, Dominant to Tonic. Seventh, 7ths and 4ths. Eighth, effect of *d* and *f*. [See Con. Ex., p. 142.] The Dissonating 9ths, also run in couples with the 4ths. Listen to il. 167, and notice the second-last chord of the third section. *

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IL. 167. KEY D. DR. BECKWITH.

{	ṁr	m	:f	s	:f	f	:m	ḋt	l	:s	f	m	:f	s	:-
	ḋt	d	:r	m	:r	r	:d	ḋt	l	:s	f	m	:f	s	:-
	s	s	:s	s	:-	s	:-	ḋt	l	:s	f	m	:f	s	:-
	d	d	:s	d	:-	ḋt	l	:s	f	m	:f	s	:-	s	:-

⁹⁴DD
2 h

{	ḋt	d	:r	m	:r	r	:ḋ	l̇t	ḋ	:d	r	m	:r	d	:-
	ṁr	m	:f	s	:f	f	:m	l̇t	d	:d	d	:t	d	:-	
	s	s	:s	s	:-	s	:-	l̇t	ḋ	:s	s	:-	f	m	:-
	d	d	:s	d	:-	ḋt	l̇t	ḋ	:m	f	s	:s	d	:-	

⁹⁴DD
2 h

The Dissonances are, first, the 9th against the Root—the 3rd being omitted, and the 4th against the 5th. Second, the 9th Tertiary, the 4th Secondary. Third, Fore-strokes. Fourth, both *h*. Fifth, the 9th on Root and the 4th on the 3rd of the Tonic. Sixth, within the Tonic. Seventh, 9th and 4th. Eighth, effect of *f* and *r*. See the same Dissonance in 3rds, and in a different degree in the second-last chord of the first section. [See Con. Ex., p. 140.] Listen to il. 168, and notice the second chord. *

IL. 168. KEY G. *L* is *E*. REV. JNO. RADCLIFFE.

{	l̇	t	:d	l	:-	ṁr	d	:f	f	:m	r	d	d	:t
	m	m	:m	m	:-	t	l	:l	l	:t	l	l	se	
	d	r	:m	d	:-	m	m	:r	l	:f	m	:-		
	l	l	:l	l	:-	se	l	:r	d	:r	m	:-		

⁹⁴L
2uo

\widehat{m}	f	$:l$	m	$:-$	\widehat{f}	m	$:r$	d	$:t$	l	$:-$		
l	l	$:l$	l	$:-$	l,t	d	$:t$	l	$:se$	l	$:-$		
d	r	$:f$	d	$:-$	l	se	l	$:f$	m	$:m$	r	d	$:-$
l	l	$:l$	l	$:-$	r	d	$:r$	m	$:m$	l	$:-$		

There you have, in the Minor mode, a 9th and 4th, both "upward oblique Forestrokes" and both resolving upward into the Tonic. [See Con. Ex., p. 141.]

—of overflowing Chord.—Cases in which several Dissonances (not necessarily in 3rds with each other) move on towards their usual resolution when consonant—may be called the overflowing of one chord into another. They conduct themselves quite differently from ordinary Dissonances. Let us take the 7ths and 4ths. In the cases of 7ths and 4ths on the Dominant, ils. 53 and 143, the 4th resolved at once on its own chord, and the 7th was continued so as to resolve on the Tonic; the preparations also were different, the 7th being w or o , and the 4th being h . But it is not so with the overflowing 4ths and 7ths on the Tonic. Listen to them in il. 169, and notice the second-last chord in the second and in the fourth sections. *

IL. 169. KEY C. L is A .

G.O.

\widehat{l}	d	$:t$	l	$:-$	\widehat{t}	d	$:r$	s	$:f$	f	$:m$
m	m	$:se$	l	$:-$	f	m	$:r$	d	$:t$	t	$:d$
d	l	$:t$	d	$:-$	r	d	$:l$	s	$:s$	s	$:-$
l	m	$:m$	l	$:-$	se	l	$:f$	m	$:s$	d	$:-$

74D
2h

\widehat{s}	l	$:t$	d	$:-$	\widehat{r}	d	$:t$	l	$:se$	se	$:l$
d	d	$:f$	m	$:-$	m	m	$:r$	f	m	m	$:-$
d	d	$:s$	s	$:-$	se	l	$:t$	d	$:r$	r	$:d$
m	f	$:r$	d	$:-$	t	l	$:r$	m	$:m$	l	$:-$

se 4 L L
2 h

They are resolved one (the fourth) downwards and the other (the seventh) upwards, but in the same chord; the preparations are the same, both h ; and the dissonances have themselves a "partial" dissonance with each other. The 7th seems to present an exception to the rule (p. 29) of 7ths having always an outside resolution. Here they are self-resolved it is true, but only by an upward progression which is but an apology for Dissonant resolution, while it is quite natural as a consonant resolution. In these cases the Root and Fifth seem to assert the right of the Tonic to the accent of the measure: in other cases the Root alone stands firm to this post. [See Con. Ex., pp. 140, 141.] Listen to il. 170, and notice the second-last chord of the third section. *

IL. 170. KEY A_b .

GOODENOUGH.

\widehat{m},f	s	$:l$	t	r	$:d$	\widehat{s}	f	m	$:d$	l	$:f$	m	$:r$
m,f	s	$:l$	s	s	$:-$	s	s	s	f	$:f$	s	$:-$	
d	r	m	$:f$	s	f	m	r	d	$:d$	d	$:r$	d	$:t$
d	d	$:d$	d	$:-$	t	d	$:m$	f	$:r$	s	$:-$		

(r m) f : t ,	r : d	(s f) m : r	d : t ,	d : -
s , s : f ,	f : m ,	s , s : l ,	s : s ,	s : -
t , d r : r	t : d	r m : f	m : r	m : -
s , s : s ,	d , : -	t , d : f ,	s , s : s ,	d , : -

o
2u
9⁷⁴D D

Here in ⁹⁷⁴D we have three tones of ⁷S overflowing into D and each seeking its natural consonant Resolution. Only the Root is able to withstand such an invasion, and that at a Secondary or Tertiary distance. [See Con. Ex., p. 140.] Listen to il. 171, and notice the second-last chord of the first section. *

IL. 171. KEY C. L is A. G.O.

(d') l : s e	t : d	(l') f : m	d' : t	l : -
m m : r	r : d	d r : m	m : r	d : -
l l : t	s e : l	d' s e : l	l : s e	l : -
l , d : m	l , : -	l , t , d : r	m : m	l , : -

9^{8e4}L L
h
2u

Here in ^{98e4}L we have the exact counterpart of the last in the Minor mode. [See Con. Ex., p. 141.]

—in an exceptional case,—Listen to il. 172, and notice the third chord and the third-last chord. *

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IL. 172. KEY F. G.O.

(s') r : m	d : -	(t') d : r	m f : f e	s : -
d r : t ,	d : -	s , s , s ,	d : d	t , : -
m s : f	m : -	f s : s	l : l	r : -
d t , : s	d : -	r m : t , d	l , : l	s , : -

6⁷S
h g

(m') t , : d	l , : -	(l') s : f	m m : r	d : -
l , t , : s e	l , : -	d d : r	d t , : t ,	d : -
d m : r	d : -	r m : s	f f : m : -	
l , s e : m	f , : -	f e , s , l : t	d s , : s ,	d : -

6^{7se}M
h g h

Here are two cases, one on the weak pulse and the other on the strong, which remind us of the apparent *Mb*'' p. 38, il. 78; but *f* decides the chord. The 6th dissonates, at Secondary distance, against the familiar 7th. In the first case the 6th moves like a Hanging tone. See p. 69. In the other it is regularly resolved, the resolution of the 7th being delayed. [See Con. Ex., p. 142.] Listen to the same, and notice the second-last chord of the third section. * Here we have ^{67se}M the counterpart in the Minor, of the first case; but it should be noticed that they differ in Resolution. In the one we have the regular cadence, in the other the surprise cadence. The surprise cadence can be equally well used in the major, and the regular cadences can be used in the minor. These Dissonances are sometimes found resolving on the Dominant, as in the last section. [See Con. Ex., p. 143.]

103. **Dominant Resolution.**—Next to the Tonic, the Dominant is the most important chord of the mode, and therefore receives much of the attention which Dissonances draw to their Resolving chord.

—on the *Third*.—The principal Dissonances resolving on the Third of the Dominant are already familiar to the student. They are ⁷R, pp. 26, 27, ils. 45 to 48,—Minor ⁷T, p. 78, il. 132,—⁴S p. 28, ils. 50 to 52,—and ^{4se}M, p. 78, il. 133, and p. 80, il. 141. The 6ths on the Tonic also resolve on the Dominant, but 6ths (see pp. 93 and '99) are peculiar and rare. Listen to il. 173, and notice the second chord of the second section *

IL. 173. KEY Eb. G.O.

f : s	l :-	s	l : t	d' : t	d' :-
d t, : d	d :-	d	m : r	s : f	m :-
s s : m, s	d' :-	d'	s : f	s : s	s :-
d r : d, m	f :-	m	d : r	m, f : s	d :-

^{6D}
uo

There you have ^{6D}, the *l* entering as an “Oblique Forestroke resolving upward like other 6ths.” It does not here resolve on the Dominant but on its Substitutional, the chord of the Leading tone. [See Con. Ex., p. 138.] Listen to il. 174, and notice the second chord of the third section. *

IL. 174. KEY Bb. E. J. HOPKINS.

s ₁ d : s ₁	l ₁ :-	l ₁	t ₁ : d	m : r, d	d : t ₁
m ₁ s ₁ : m ₁	f ₁ :-	f ₁	f ₁ : m ₁	fe ₁ : fe ₁	s ₁ :-
d d : d	d :-	r	r : d	d : r	m : r
d ₁ m ₁ : d ₁	f ₁ :-	r ₁	s ₁ : l ₁	l ₁ : r ₁	s ₁ :-

t ₁ m : r	d :-	f	m : r, d	d : t ₁	d :-
se ₁ l ₁ : m ₁	m ₁ :-	l ₁	s ₁ : s ₁	s ₁ : -f ₁	m ₁ :-
r d : t ₁	d :-	d	d : s ₁	m : r	d :-
m ₁ ba ₁ : se ₁	l ₁ :-	f ₁	d ₁ : m ₁	s ₁ : s ₁	d ₁ :-

^{ba}
^{Le}
uo

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There is the corresponding 6th in the Minor. It is called ^{ba}L. The *ba* has upward-oblique preparation and upward Resolution. It resolves into the Dominant. [See Con. Ex., p. 139.]

—on the *Fifth*.—The only cases are those of the 7th on the Sub-dominant, Major and Minor, ⁷F and ⁷R. Listen to il. 175, and notice the third chord of the second section. *

IL. 175. KEY C. *L* is *A*. G.O.

l ₁ se : l	t :-	d	t : l	se : t	l :-
m m : m	m :-	m	f : f	m : r	d :-
d' t : d'	t :-	l	r' : d'	t : se	l :-
l m : l	se :-	l	r : r	m : m	l :-

^R
^p

The corresponding dissonance in the major is quite as much used. In both modes the dissonances are nearly always on the weak pulse. [See Con. Ex., p. 143.]

—on the *Root*.—The 9ths are the only solitary dissonances which thus resolve, and even they occasionally resolve on the 5th of the Tonic. Listen to il. 176, and notice the third-last chord *

IL. 176. KEY G.

DR. HILES.

\widehat{m}	s : d	f :-	\widehat{r}	m : s	l : l	s :-
d	d : l,	d :-	t,	d : r	d : d	t, :-
s	s : m	l :-	s	s : s	s : f	s :-
d	m, : l,	r, :-	s,	d : t,	r : r	s, :-

\widehat{s}	l : r	s :-	\widehat{m}	f : l,	t, : t,	d :-
d	d : t,	t, : d	ta,	l, : l,	l, : s,	s, :-
s	f : s	s :-	s	f : r	r : f	m :-
m,	f, : f	f : m	de	r : f,	s, : s,	d :-

Here l strikes the chord of S as a Secondary 9th and resolves in this case on ⁷S instead of S. It is *h*. Listen to il. 177 and notice the third-last chord. *

IL. 177. KEY Eb. *I* is C.

G.O.

\widehat{l}	m : r	d :-	\widehat{m}	l : l	se : t	l :-
d	l, : t,	d :-	t,	m : r	f f : m	r d :-
m	l : se	l :-	se	l : t	t : se	l :-
l,	d : t,	l, :-	r	d : r	t, m : m	l, :-

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Here ^{3se}M shows us the corresponding Minor. [See Con. Ex., p. 138.]

—with coupled Dissonances.—Study the 9ths and 7ths in il. 178. *

IL. 178. KEY F.

G.O.

\widehat{s}	l : s	d :-	\widehat{m}	r : l	s : f	m :-
d	t, : t,	d :-	d	r : r	m : r	d t, :-
m	f : f	m :-	m	f : f	m : l	se :-
d	s, : s,	l, :-	l,	r : t,	d : r	m :-

7^{se}S
wf

\widehat{m}	f : m	l, :-	\widehat{t} ,	d : s	f m : r	d :-
d	l, se, : se,	l, :-	s,	s, : d	d : t,	d :-
m	d r : r	d :-	s	s : l	s : s	f m :-
l,	m, m, : f,	f, :-	s, f,	m, : f,	s, : s,	d :-

7^{se}M
wf

Listen and notice the second chords in the first and third sections (⁹S and ^{7se}M) where l in the Major and f in the Minor occur as "waving Forestrokes" in the chord of the Dominant, self-resolved. [See Con. Ex., p. 141.] Study the 2nds and 7ths in il. 179. *

IL. 179. KEY Ab.

G.O.

\widehat{s}	l : t,	d :-	\widehat{r}	l, : t,	d : r	m :-
s,	s, : s,	d :-	s,	s, : s,	s, : s,	s, :-
m	f : f	m :-	t,	r : r	d : t,	d :-
d	s, : s,	l, :-	s,	s, : f,	m, : r,	d, :-

9^{se}S
u o
ind. res.

9^{se}S
u
up. res.

{	\widehat{m}	f	:se,	l,	:-	\widehat{t} ,	m	:r	d	:t,	d	:-
	m_1	r	:r,	d,	:-	s,	s,	s,	s,	:s,	s,	:-
	\widehat{d}	t,	:t,	l,	:-	r	d	:t,	d	:f	m	:-
	l_1	m,	:m,	f,	:-	s,	d,	r,	m,	f,	s,	d

u o
ind. res.

9ths and 2nds are also found without the 7ths. Listen and notice the second chord of the second section. * Here we have, in ²S a second occurring alone without the 7th. Notice that it is Primary against the Contralto and that it resolves upward. Being Primary, and being the higher of the two Dissonating tones, it could not resolve downward. Indeed it is sometimes doubtful which of the two is to be regarded as the Dissonance. In this case the s of the Bass is prepared and resolved as an h. One of the *sohs* is *always* thus resolved, and if it is not thus prepared you will commonly find the l horizontally prepared. But all this preparation is unnecessary if the l is accompanied by another Dissonance moving in thirds with it, that is by the f or d. You can test this assertion by changing the r of the present chord into d making ⁴²S, and comparing the two. You can test it again by listening to the second chord of this il. * Here you have in ⁹S, the s unprepared and unresolved, the l only prepared by an Upward Oblique motion, and resolved in a curious way by a leap to the lower octave. But notice that the l is only a Secondary Dissonance and is accompanied by f which is properly resolved. Listen again to the second

chord of the third section of the same il. * Here in ⁹M we have the exact counterpart in the Minor of the case last mentioned. The *indirect* Upward Resolution is again repeated. In ⁹S this peculiar Resolution was used for the convenience of the voice, to prevent its going too high. In the case of ⁹M it is employed to save the awkward upward progression f se, for this progression is much less unpleasant when taken downwards. Here we have shown ⁹S and ⁹M as Forestrokes, but they are more common as Afterstrokes. The reason why the alternative 6th of the Minor mode, ba is not used in this and many other cases, is that it would make the progression sound too much like the Major; its effect would be ambiguous. [See Con. Ex., p. 139.] But study il. 180, second chord of the second section, a somewhat exceptional case, where ba occupies a similar position in the Minor to l in the Major of il. 179. *

IL. 180. KEY F. ALFRED BENNETT, M.B.

{	\widehat{d}	r	:r	m	:-	\widehat{m}	m	:m	m	:m	m	:-	
	\widehat{d}	r	:r	m	:-	t,	l,	:t,	d	:t,	l,	t,	:-
	\widehat{d}	r	:r	m	:-	se	ba	:se	l	:se	ba	se	:-
	\widehat{d}_1	r,	r,	m,	:-	m_1	m,	m,	m,	m,	m,	m,	:-

4ba M
2uf

{	\widehat{m}	f	:f	s	:-	\widehat{s}	s	:s	s	:s	s	:-	
	m_1	f,	f,	s,	:-	d	t,	d	r	:d	t,	d	:-
	m	f	:f	s	:-	m	r	:m	f	:m	r	m	:-
	m_1	f,	f,	s,	:-	s,	s,	s,	s,	s,	s,	d,	:-

Notice, however, that its introduction is aided by its waving in thirds with the consonant incidental 1; in fact it seems a case of two part harmony between Contralto and Tenor accompanied by a continuous Dominant. See pedal tones p. 108. Study the seventh and fourth in il. 181. Listen to the third last chord. *

IL. 181. KEY E.

BATTISHILL.

}	m	r	d	d'	:-	l	r	m	s	f	m	:-
	d	t	:d	d	:-	d	t	:d	d	:t	d	:-
	s	s:f	m:r	d	:-	f	s	:s	l	:s	s	:-
	d	s	:l	m	:-	f	f	m	r	:s	d	:-

74R

There in 74R you have the 7th as *h* and the 4th as *s* both properly resolved. Note that this is essentially a resolution on the Dominant 7th. [See Con. Ex., p. 146.] In il. 182 we have a threefold dissonance. *

IL. 182. KEY Eb.

G.O.

}	d'	t	l	:-	s	f	m	r	m	l	s	:-
	m	f	:f	m	:-	r	d	t	d	:d	r	:-
	s	l	:s	d'	:-	s	s	:s	s	:f	s	:-
	d	s	:s	l	:-	t	d	:s	d	:l	t	:-

974S

}	l	:se	l	:-	t	d	:l	t	:t	d'	:-	
	d	r	:r	d	:-	f	m	:f	r	:r	m	:-
	m	f	:m	l	:-	s	d'	:f	s	:s	s	:-
	l	m	:m	f	:-	s	l	:r	s	:s	d	:-

874M

The 4th is prepared and self-resolved; the 9th coupled with it but unprepared; the 7th is continued and resolved in another chord. This is illustrated both in the Major 874S and in the Minor 974M. These being all properly resolved and one of them horizontally prepared we naturally regard them as the Dissonances rather than the Dominant in the Bass. [See Con. Ex., p. 141.]

104. Subdominant Resolution.—There are but few Dissonances which resolve on the Subdominant because it is a less important chord of the mode; a few resolve upon its substitutional chord the Supertonic.

—on the Third.—Listen to the 7ths in ils. 183 and 184. *

IL. 183. KEY G.

H. AVELING.

}	d	d	:t	l	:-	l	f	:r	t	:s	m	:-
	s	s	:s	f	:-	f	l	:l	s	:s	s	:-
	m	d	:d	d	:-	d	r	:r	r	:r	d	:-
	d	m	:m	f	:-	f	r	:f	s	:t	d	:-

D^b

}	d	d	:t	l	:-	l	f	:r	t	:t	d	:-	
	l	l	:se	l	:-	s	f	:l	l	:s	f	m	:-
	m	m	:-r	d	:-	d	s	:r	r	:r	d	:-	
	l	l	:m	f	:-	m	r	:f	s	:s	d	:-	

progression not generally preferred, *M R* corresponding to *S F* in the major. [See p. 21.]

—on the *Fifth*.—There are no Dissonances resolving on the fifth of the Subdominant, because it is the same tone as the Root of the Tonic, and composers always prefer to use the Tonic.

—on the *Root*.—The ninth on the Subdominant self-resolved may be studied in il. 187. *

IL. 187. KEY F. D.R. G. J. ELVEY.

(d	r	m	:s	s	:f	m	l	:s	t	:d	r	:-
s	s	:s	d	:-	d	d	d	f	:s	l	t	:-	
m	m	:r	d	:-	s	d	d	f	:m	r	:-		
d	d	:t	l	:-	s	f	m	r	:d	s	:-		

^{9F}_{om} ^h

(r	m	f	:f	f	:m	l	:s	f	m	r	:r	d	:-
t	d	:r	d	:-	d	t	:d	d	t	d	:-			
s	f	:r	s	:-	f	r	:d	l	:s	m	:-			
s	l	:t	d	:-	f	s	:l	f	:s	d	:-			

The corresponding Minor ⁹R might be used. We do not call this the 7th on the submediant (⁷L or ⁷F) because it is obvious that the submediant chord would not bear to be completed by the addition of its 5th. It is evident that the ear regards it as ⁹F_{om}, or in Minor ⁹R_{om}. The same Dissonance may occur in the *a* position of the Subdominant. But in the following case of outside Resolution the 5th of the submediant chord is inserted, and we therefore regard the Dissonance

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as a 7th. See it in Minor, il. 188 second chord of second section. *

IL. 188. KEY B_b. L is G. G.O.

(f	r	:d	t	:-	m	m	:r	d	:t	l	:-
l	se	:l	m	:-	m	l	:l	l	se	l	:-	
d	m	:m	m	:-	d	d	:r	m	:r	d	:-	
l	t	:l	se	:-	l	f	:f	m	:m	l	:-	

^{9F}_{om} ^h

The corresponding Major ⁷L could be used in the same way. [See Con. Ex., p. 146.]

—with *coupled Dissonances*.—²⁷D and Minor ²⁷L are used as Full Passing-tones on the weak pulse.

—*Substitutional*.—The following Dissonances are occasionally found, resolving not on the Subdominant, but on its substitutional R or Minor T. Study the 9th on the Subdominant in ils. 189 and 190. *

IL. 189. KEY F. BELLAMY.

(s	d	:m	r	:-	s	l	:r	d	:t	l	:-
s	s	:d	t	:-	d	l	:l	s	:s	s	:-	
m	s	:s	s	:-	s	s	:f	m	:r	m	:-	
d	m	:r	s	:-	m	f	:r	s	:s	d	:-	

^{9F}_{om} ^h

IL. 190. KEY B_b. L is G. G.O.

(f	d	:t	l	:-	m	l	:l	l	se	l	:-
l	l	se	l	:-	l	f	:f	m	:r	d	:-	
d	m	:r	d	:-	m	m	:r	d	:t	l	:-	
l	l	:m	f	:-	d	r	:r	m	:m	l	:-	

^{9R}_{om} ^h

In il. 189, second chord of second section, we have ⁹R with outside resolution. Compare il. 187. In il. 190 we have the corresponding Minor ⁹R. In il. 191 we have ⁹R in the Major mode, self-resolved. *

IL. 191. KEY G.

G.O.

{	m	f	:l	s	:-	m	f	:l	r	:f	m	:-
{	s	d	:d	t	:-	m	m	:r.d	t	:t	d	:-
{	d	d	:f	r	:-	d	l	:f.m	r	:r	d	:-
{	d	l	:f	s	:-	l	r	:f	s	:s	d	:-

⁹R
h

In il. 192 we have the same thing in the *b* position, ⁹R_b. Compare for *om.* il. 187. *

IL. 192. KEY E.

Dr. HILES.

{	d	r	:m	m	:r	l	s	:d	r	:m	d	:-
{	s	s	:ta	l	:-	d	d	:d	d	:t	d	:-
{	m	f	:s	l	:-	r	m	:m	s	:f	m	:-
{	d	d	:d	f	:-	fe	s	:l	s	:s	d	:-

⁹R_b
om.
h

[See Con. Ex., p. 146.] Study the 4th on the Supertonic in il. 193. *

IL. 193. KEY F.

BROWNSMITH.

{	d	m	:l	s	:-	m	s	:f	m	:r	d	:-
{	s	l	:d	d	:-	d	l	:r	d	:t	d	:-
{	m	d	:f	s	:-	d	r	:l	s	:f	m	:-
{	d	l	:f	m	:-	l	r	:f	s	:s	d	:-

⁴R
u

There on the second pulse of the second section we have ⁴R occurring as U, and displacing the 3rd as the other 4ths do. The reason why we have no corresponding Minor is that the Minor Supertonic has a diminished 5th, and m against f in the already "partially" dissonant chord T, would be too Dissonant. [See Con. Ex., p. 146.] Study the 9ths and 4ths on the Supertonic in ils. 194 and 195. *

IL. 194. KEY F.

J. BARNEY.

{	s	f	:m	r	:-	m	m	:r.d	d	:t	d	:-
{	m	r	:d	t	:-	dt	l	:l	s	:-f	m	:-
{	s	l	:l	r	:-	s	s	:f.m	r	:r	d	:-
{	d	f	:f	s	:-	m	f	:f	s	:s	d	:-

⁹R_b
om
2h

IL. 195. KEY F. L is D.

JAMES TURLE.

{	m	l	:t	d	:-	r	m	:m	m	:l	l	:ss
{	l	l	:se	l	:-	t	d	:r	d	:-r	m	:-
{	d	m	:m	m	:-	s	s	:se	l	:l	d	:t
{	l	d	:m	l	:-	s	d	:t	l	:f	m	:-

* For the present read this as doh.

$\hat{1}$	s	:f	m	:-	\hat{m}	m	:r	d	:t,	l,	:-
d	m	:d	d	:-	l,d	d	:t,	l,	:se,	l,	:-
l	t	:l	s	:-	m	f	:f	m	:-r	d	:-
l	m	:f	d	:-	d	r	:r	m	:m,	l,	:-

In il. 194, second chord of the second section, we have ${}^{94}R\hat{b}$, and in il. 195, second chord of the last section, we have the corresponding Minor ${}^{94}T\hat{b}$. [See Con. Ex., p. 146.]

105. Sequence of 7ths.—The Horizontally prepared 7th is so acceptable to the ear that a sequence of 7ths is not uncommon. And for the sake of the sequence, chords otherwise undesirable, like $T\alpha$ and $M\alpha$ are allowed. See p. 37. Thus in il. 196 every chord is dissonant, except the first and the last, and yet it sounds very pleasantly. *

IL. 196. KEY A.

DEHN.

\hat{m}	:m	r	:r	d	:d	t,	:d
d	:l,	l,	:s,	s,	:f,	f,	:m,
s	:f,	f	:m	m	:r,	r	:d
d	:f,	t,	:m,	l,	:r,	s,	:d,
	\hat{T}	\hat{T}	\hat{M}	\hat{L}	\hat{R}	\hat{S}	

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106. Persisting tones.—The importance, to modern Harmony, of the Tonic and Dominant is so great, that the ear is often satisfied that one or other of them should pass straight on through the music, regardless of concord or discord, the only limitations being that the tone thus held on, or repeated, should both begin and end in a consonant chord. When this persistence of Tonic or Dominant does not extend beyond a single measure, we add to our analysis of the chord, the words “persisting d” or “persisting s” or in the Minor Mode “persisting l or m.” Listen to il. 197, third pulse, and observe “persisting d” in the Bass. *

IL. 197. KEY E \flat .

J. BARNEY.

\hat{s}	m	:s	f	:-	\hat{m}	r	:f	m	:r	d	:-
m	d	:r	d	:-	d	l,	:l,	t,	:t,	d	:-
s	d'	:t	l	:-	s	f	:r	s	:f	m	:-
d	d	:d	d	:-	d	f,	:f,	s	:s,	d	:-
					\hat{S}						
					pers. d						

Listen to il. 198, third section, and observe “persisting s” in the Contralto. *

IL. 198. KEY A \flat .

COLONEL LEMON.

\hat{m}	l,	:t,	d	:-	\hat{r}	m	:r	d	:d	t.	:-
s,	f,	:f,	m,	:-	s,	s,	:s,	s,	:fe,	s,	:-
d	d	:s,	d	:-	t,	d	:r	m	:d	r	:-
d,	f,	:r,	d,	:-	s,	d	:t,	l,	:l,	s,	:-

\hat{s}	d	:r	m	:-	\hat{r}	t,	:d	m	:r	d	:-
s,	s,	:s,	s,	:-	f,	f,	:m,	s,	:-f,	m,	:-
t,	d	:f	m	:-	l,	r	:d	d	:t,	d	:-
s,	l,	:t,	d	:-	f,	s,	:l,	s	:s,	d,	:-
					\hat{L}						
					pers. s						

107. Pedal.—When the persisting or continuing Tonic or Dominant extend beyond a single measure they are called Pedal tones or Organ points. When there is a Bass Pedal the other parts must necessarily have good Bass apart from the Pedal. We therefore, in analysing, name the chords independently of the Pedal tone, and place them in square brackets to indicate that a Pedal tone is present. Like the “persisting tones,” the Pedal also should begin and end in consonant Harmony. Listen to a Tonic Pedal in il. 199, and to a Dominant Pedal in il. 200. *

IL. 199. KEY D. DEHN.

{	d' : t	l : s	f : m	r : d	t, :-	d
	s : f	m : r	d : t,	l, : s,	s, :-	s,
	m' : r'	d' : t	l : s	f : m	r :-	m
	d, :-	:-	:-	:-	:-	:-

D [T^b L^b S^b &c.]

IL. 200. KEY A. DEHN.

{	m : f	m	r : d	lt,	:-	d
	d : d	d	t, : s,	l s,	f,	m,
	s : l	s	f : m	r : r	d	
	s, :-	:-	:-	:-	:-	d,

[D^c F^b D^c T^c &c.]

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There must be nothing like a decided change of key during the progress of a Pedal, lest the Pedal tone should be deprived of its recognised character as Tonic or Dominant of a particular key. But such seeming Transitions, and Chromatic Resolutions as those in ils. 201 and 202 are occasionally employed. These Chromatics are explained, pp. 112 and 116. Listen to ils. 201 and 202. * †

IL. 201. KEY A. DEHN.

{	m	r	d	t,	ta,	l,	la,	s,
	d	l,	l,	s,	m,	f,	f,	m,
	s	f	fe	s	d	d	t,	d
	d,	:-	:-	:-	:-	:-	:-	:-

IL. 202. KEY B^b. DEHN.

{	d	r	d	t,	ta,	l,	la,	s,
	s,	s,	fe,	s,	s,	f,	f,	m,
	m	f	ma	r	de	r	t,	d
	s,	:-	:-	:-	:-	:-	:-	d,

An Inverted Pedal is the same thing as a Pedal but introduced in some upper part. Sometimes both sorts of Pedal are used. See Con. Ex., pp. 147 to 149. See Double Pedal, il. 228, and Broken Pedal, il. 229.

† See also ils. 261 and 262.

108. Ornamental Incidentals within a chord.— Incidentals are more freely employed when the chord in which they occur has already been struck. This is especially the case when they occur in coupled 3rds or 6ths, and when the chord in its Consonant form is about to be struck again. Examples may be found in il. 203. *

IL. 203. KEY C. G.O.

{	d':t	|l':s	|l':t	d':r'	t:d'	l:t	d':r'	m'|-	}
{	m:-	|-:-	d:-'	|-:-	|-:-	|d:r	m:f	js:-	}
{	s:-	|-:-	f:-	js:-	|-	js:-	|-:-	|-:-	}
{	d:-	|-:-	f:-	|m:-	f:-	js:-	d:-	|-:-	}
	D -	⁶ D D	F -	D ^b -	⁴ F F	⁹ S S	D -	- -	
	p	o	p	hg	u	u	2p		

{	m':r'	d':t	d':r'	m':r'	l:t	d':m'	r'|-	d'|-	||
{	l:-	|-:-	f:-	js:-	m:-	l:s	-f	|m:-	||
{	d':-	|-:-	l:-	|-:-	d'|-	d'|-	t:-	d'|-	||
{	l:-	|-:-	r:-	js:-	l:-	|f:-	s:-	|-:-	||
	L -	-	R	⁶ S	S	L -	F -	S ⁷ S	D -
	p	w	uo	wf	p	g	a		



This il. is not like a psalm tune or a part-song, in which each part is of nearly equal importance, and in which a fresh chord, or a fresh form of a chord is struck at nearly every pulse. It is more like a Soprano solo with humming accompaniment, in which there is necessarily less motion than in the solo, and as little change of chord as possible. Compare "Angel of hope," Add. Ex., p. 48. Listen to il. 203, and observe in the first measure that the passing Afterstroke t resolves upon the oblique Forestroke l, as we found was not uncommon among the part-pulse dissonances. See p. 72.

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Moreover this l does not resolve upward, like the ⁶D in il. 173 but downward like a part-pulse dissonance. Both Incidentals proceed stepwise from a consonance, and must continue in the same direction, till another consonance is reached. In the second measure we have r as a Hanging tone, which is very uncommon except as a part-pulse dissonance; moreover we find it here with a curiously interrupted or transferred Resolution. Both the r and the t seem to oscillate around the d and then find their rest in it. In the third and fourth measures we have examples of coupled Incidentals. The two parts move in sympathy, and they form correct two part Harmony with one another. This must always be the case when two parts move whilst the other parts are stationary. In the fifth measure we have r in L not in the Minor mode, and horizontally prepared as usual (IL. 163), but in the Major mode treated as a passing tone. We have also t in L in the Major treated as a downward waving tone instead of the horizontal ⁹L in the Minor to which we have been accustomed. See il. 166. Compare the seventh measure, second pulse, where we have the same dissonance in a secondary degree as a passing tone. In the sixth measure we have ⁷R not Prepared and Resolved as we have been accustomed to see it. (see ils. 45 to 49) but like an upward Oblique Forestroke among part-pulse Incidentals. The chord on the third pulse of this sixth measure we naturally interpret as ⁶S with a Consonant Waving Forestroke self resolved, rather than as the little used chord M^b. Very rare also except as part-pulse Incidentals are the Guiding m with its companion the Anticipating s in the last pulse of the seventh measure.

109. Two as one, and one as two.—In such cases as il. 203 it is often (not always) desirable to treat two pulses as one, and to analyse accordingly. In a slowly moving psalm tune the composer generally changes his chord with every pulse, but in a psalm tune or part song in which the melody moves very quickly, such a constant change of chord would be ungainly, and in such cases it is often desirable to analyse two pulses as one. On the other hand in some of the bold choruses of Handel as "Then round about the starry throne" in which this constant change of chord is introduced for the sake of its own striking and rousing effect, it is necessary for the analyser to treat each single pulse as two. Compare Standard Course, "What

is a pulse?" p. 65. But the analyser is not at liberty to do this without writing over his analysis "two as one" or "one as two," or to use this liberty for less than a long phrase or a section.

110. Interrupted Resolution.—Listen to il. 204, second section, second chord. *

IL. 204. KEY F.

G.O.

{	m̄	r	:d	l	:-	s̄	s	:d	f	:m̄r	d	:-
	d	t	:d.s	d	:-	d	d	:d	d.l	:t	d	:-
	s	s	:s	f	:-	s	m	:m	r	:f	m	:-
	d	s	:m	f	:-	m	l	:l	f	:s	d	:-

$\frac{1}{L}$
 $\frac{1}{R}$
 $\frac{h}{int.res.}$
 $\frac{h}{int.res.}$



Here, the ear so clearly recognizes the resolution of *s* on the next pulse but one, that we cannot regard it as unresolved; we must describe it as having interrupted resolution. But the interruption does not so often last for a full pulse as for part of a pulse. This may be heard in the third-last chord of the same il., where the chord-tone *l*, interrupts the resolution of *d*. There is, however, continuity of mind where there is no continuity of sound. We therefore regard this as a full-pulse dissonance. See two interesting cases in Add. Ex., "Hear me when," p. 17, sc. 2, m. 3; and ditto "Hallelujah," p. 26, sc. 3, m. 2, p. 1.

111.—Rules of Convenience.—For the sake of uniformity in Harmony Analysis the following rules must be observed, in addition to those at the beginning of the work.

21.—As the Dissonances in 7S , 7T , and 4S , 7R , have been very fully treated in the first part of this book, and as it is known to the student, that the Dissonances in the first two are almost always unprepared or obliquely prepared, and in the second two almost always horizontally prepared, it is better not to mark their preparation apology except when occasionally they are prepared in some different way. This rule applies also to those of the corresponding Minor chords, $^{7\circ}M$, $^{7\circ}SE$, and 4M , 7T , and to all the chromatic dissonances named in the next Step that are formed on the dominants of the relative keys, as $^{7\circ}T$, $^{7\circ}D$, $^{7\circ}L$, &c.

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22.—All peculiarities of Resolution of dissonances as Fore-strokes or as constituents of Discords (see definition 5) whether full or part-pulse, should be shown in the analysis. Delayed Resolution as in il. 46, 48, 54, may be abbreviated, *del. res.* Indirect Resolution, as in il. 179, may be abbreviated *ind. res.* Interrupted Resolution, as in il. 204, may be written *int. res.* Upward Resolution, as in il. 179, is marked *up. res.*, and Horizontal Resolution, as in il. 258, *hor. res.* As chromatic chords are intentionally resolved differently from the same chords when transitional, we shall find the dissonances in them moving in various irregular ways. When there is anything peculiar, either in their preparation or resolution, which cannot be described by any of the terms above used, we write *chr.* underneath the chord.

23.—Chromatic constituents to form part of the name of the chord, thus, $^{1\circ}F$, $^{2\circ}D$.

24.—Chromatic Afterstrokes to be named in analysis, thus, *D*.

25.—Secondary chords are, as will be seen in ils. 84 to 89, mostly consonant, but the following discords will be admitted as secondaries:— 7S , 7T , 7R , $^{7\circ}M$, $^{7\circ}SE$, 7T , and the chromatic discords formed on the dominants of the related keys, as $^{7\circ}D$, $^{7\circ}R$, $^{7\circ}L$, $^{7\circ}T$, &c.

26.—The Dissonances in Discords (see def. 5), such as those referred to in the foregoing rule, are to be numbered in accordance with rule 6, whether occurring on the weak pulse or on the weak part of a pulse.

27.—Where a Pedal tone (either Bass or inverted or both) is used, the chords, whether Dissonant or Consonant are to be analysed independently of it.

28.—The distinction between the bracket, p. 108, par. 107, and the parenthesis, p. 48, par. 56, should be carefully noted.

29.—In analysing persisting tones (par. 106) it is not necessary to number in the chord the Dissonance which persists. It will be enough to write *pers. d*, *pers. s*, &c.

30.—When a chord is repeated or continued in the same position for several pulses, it should be named only at the first pulse of each measure, and its duration shown by continuation marks. If part-pulse or weak-pulse Incidentals occur their apologies can be placed under the continuation mark of the proper pulse; but if a full-pulse or strong pulse Dissonance intrudes, the chord must be distinctly named and numbered, and it must be named again when it returns to its consonant form. Thus—

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112. Chromatic Resolution.—A development of the subject of Chromatics will be found on pp. 58, 59, and these paragraphs should be thoroughly mastered before proceeding to the studies of this step. On the theory that chromatics may, with few exceptions (to be presently noted), be regarded as Transitions nipped in the bud,—we shall seek in each case for the Transitional Model; that is we shall find out what the *threatened Transition* is, for it is the resolution which makes the Chromatic effect. It is worth noticing that the chords which are most used as the distinguishing chords of Transition, are also the chords most used with Chromatic Resolution,—first, those from the first sharp key shewing *fe* and *re*, next, those from the first flat key, shewing *de* and *ta*, and next, those from the third flat key, shewing *la* and *ma*. After these we have chords showing *ra* with *la*, whose nearest models are in the fourth flat key. Then chords with *re* and *f* in opposition and *la* and *fe* in opposition, which, it is evident, cannot have relation to any one key.

113. Chromatic *re* and *fe*.—The tones *fe* and *re* remind us naturally of the *first sharp* remove. They occur together in the chords, ${}^{fe}reT$, ${}^{7fe}reT$, ${}^{7fe}RE$, and as incidentals within the chord *D*. The most natural interpretation of these chords would be to suppose them the ${}^{se}M$, ${}^{7se}M$, or 7SE , of the first sharp key (see the Modulator), and we should expect them to be followed by *L* of that key, which would be called *M* (not ${}^{se}M$) in the original key. Thus would be made a Transition (and if the original key were Major, a Transitional Modulation) into the first sharp key. But when instead of that the chord moves to some characteristic chord, like ${}^{se}M$, ${}^{7se}M$, *Lc*, or *Lb*, of the original key we feel that the Transition was only threatened and that the ear has faster hold of the original key than before. Listen to il. 205, and notice the second chord ${}^{fe}reT$. *

IL. 205. KEY D L is B. G.O.

{	\widehat{m}	re : r	d :-	\widehat{m}	l : t	d' : t	l :-
	d	t, : t,	l, :-	d	r : t,	m : r	d :-
	l	fs : m	l, :-	l	f : fe	l : se	l :-
	l,	t, : se,	l, :-	l	r : re	m : m	l, :-

${}^{fe}reT$

Its Transitional model is ${}^{se}M$ of the first sharp key, but if it were Transitional it would resolve into *M* which would be the same thing as *L* in the new key. It, however, asserts its Chromatic effect by resolving into the Dominant 7th of the original key. Listen again to the fourth-last chord where we have the same ${}^{fe}reT$, resolving chromatically into the third position of the Tonic of the original key.* Compare the second part of il. 102, where we have analogous Resolutions of Chromatic *fe* (without *re*) in the Major mode. The pupil may try to find other Chromatic Resolutions, that is other Resolutions strongly asserting the old key, for this chord, and he will find that the tone *t* prevents its moving to the Major chord *Dc*. In the Minor *t* is not the leading tone, and may be doubled (as it must be in this chord unless we were to commit the harshness of doubling one of the Chromatic tones). But in the Major mode *t* is the leading tone and cannot be doubled without consecutive octaves, see p. 44. Listen to il. 206, second chord, and fourth-last chord, where you have the same chord with the 7th upon it, resolving Chromatically in a similar manner. *

IL. 206. KEY A L is F# G.O.

{	\widehat{l}	l, : se,	l, :-	\widehat{r}	d : t,	d : t,	l, :-
	m,	fe, : m,	m, :-	l,	l, : l,	l, : se,	l, :-
	m	re : r	d :-	r	m : fe	m : r	d :-
	d	t, : m,	l, :-	f,	m, : re,	m, : m,	l, :-

${}^{7fe}reT$

Note that the Dissonance in the second case has delayed Resolution. Compare with the Chromatic Discord on the *Major* Supertonic in the close of il. 101. Although the resolution is only *delayed* in these cases the dissonance might have been simply continued *without* any downward resolution, like *d* in 'R il. 258. This we call Horizontal resolution. Listen to il. 207, and observe the first chord of the last section. *

IL. 207. KEY C. Lis A. Dr. CLARKE WHITFIELD.

{	l	l	:l	l	:se	l	l	:l	l	:se	l	:-
	m	m	:f	m	:-	m	f	:m	f	:m	m	:-
	d'	l	:l.t	d'	:t	d'	d'	:d'	t	:t	d'	:-
	l	d	:r	m	:-	l	s	f	:d	r	:m	l, :-

{	l	l	:l	l	:-	l	se	:l	l	:se	l	:-
	f	f	:s	f	:-	fe	m	:m	m	:m	m	:-
	d'	d'	:de	r'	:-	d'	t	:d'	t	:t	d'	:-
	f	f	:m	r	:-	re	m	:l,	m	:m	l.	:-

7^{te}RE

If it moved to *M* instead of to ^{se}*M*, we should naturally regard it as ⁷*SE* going to *L* in the first sharp key, but as it moves to the Dominant of the original key, we analyse it as ^{7te}*RE*. As in ⁷*SE*, p. 78, there is no real dissonance, no apology is needed for the seventh. Listen to il. 208, first chord of second section, where the same chord resolves chromatically on the *Major* chord *Dc*.*

How to Observe Harmony.

*Note that the tenor *fah* is below the bass *lah*.

IL. 208. KEY E. JOULE.

{	m	s	:d'	d'	:t	l'	s	:s:f	m	:r	d	:-
	d	d	:m	r	:-	re	m	:m:r	d	:t,	d	:-
	s	s	:s	s	:-	d'	d'	:f	s	:-f	m	:-
	d	m	:d	s	:-	fe	s	:l	s	:s,	d	:-

maFE *

As the chant is in the Major, this chord threatened Modulation as well as Transition, and its Chromatic effect is all the stronger as it implied a clinging to the old mode as well as the old key. The doctrine and practice of Chromatic chords was never very carefully explained till Mr. Macfarren wrote. Hence it is that musicians write some chromatics—this particularly—either with a sharp or with the flat of the tone above, so that the chords ^{7te}*RE* and ^{ma}*FE* are interchangeable. We prefer the second interpretation because, as we have seen, *re* properly belongs to the Minor mode. Listen to il. 209, second chord. *

IL. 209. KEY G. C. J. WHITTINGTON.

{	m	re	:m	f	:m	r	d	:m	r	:d	t,	:-
	d	d	:d	d	:-	t,	d	:d	l,	:l,	s,	:-
	s	fe	:s	l	:s	sf	m	:s	r	:r	r	:-
	d	d	:d	d	:-	s,	l,	:m,	f,	:fe,	s,	:-

reD
2nd

{	d	m	:s	s	:f	r	m	:d	d	:t,	d	:-
	m,	s,	:ta	ta,	:l,	t,	d	:l,	s,	:s,	s,	:-
	d	d	:d	d	:-	s	s	:f	m	:r	m	:-
	d	d	:m,	f,	:-	s,	d	:f,	s,	:s,	d,	:-

IL. 212. KEY C.

G.O.

m	m	:f	s	:-	s	l	:m	m	:l	se	:-	
d	ta	:t	d	:-	d	d	:de	r	:d	t	:-	
s	s	:s	a	:-	m	l	:s	se	:l	m	:-	
d	d	:r	m	:-	d	l	:l	t	:d	r	m	:-

l	l	:t	l	:-	s	d'	:d'	d'	:t	d'	:-
d	de	:r	d	:-	m	s	:r	m	:f	m	:-
l	s	:se	l	:-	d'	ta	:l	s	:s	s	:-
l	m	:m	f	:-	d	m	:fe	s	:s	d	:-

Here we have both de and ta in the same chord, and if we examine the Modulator we shall find that its Transitional model is ⁷SE of the first flat key, but instead of going to the chord R (which would be L in the first flat) it goes to the Dominant 7th of the original key and so makes a Chromatic Resolution. Listen again to il. 213, third chord of second section. * Here we have what is often regarded as a different chord (^{ra}tM whose Transitional model would necessarily be ⁷SE four flat removes away) but what we prefer to regard as the same chord differently written, and introduced in the Major mode, just as we found ⁷RE differently treated in ils. 207 and 208. We prefer this interpretation because of the nearer Transitional model. But writers in the staff-notation have fallen into the habit of writing it with a sharp (making d e r) when it occurs in the Minor and with a flat (making d r a r) when it occurs in the Major mode. Here it resolves Chromatically on the Dominant 7th in both modes, but, of course, the Chromatic effect is stronger in the Major because the chord then threatens change of mode as well as change of key. The correlative of the chord in the Minor is ^{ta}7deL, and in the Major, ^{ra}taD. Listen to il. 214, and notice the 6th chord. *

Listen again to il. 212, second chords of first and fourth sections and notice the corresponding Chromatic Discord on the Tonic of the Major mode, resolved chromatically on ⁷S and on another Chromatic chord ⁷RE. Notice that this other Chromatic chord immediately resolves on De. Listen to il. 213, and notice the third-last chord of the third section. *

IL. 213. KEY D.

G.O.

d	m	:fe	s	:-	s	s	:s	s	:s	f	:-
d	d	:d	r	:-	r	d	:ra	r	:d	d	:-
m	s	:l	t	:-	t	d'	:ta	t	:d'	d'	:-
d	d	:l	s	:-	s	m	:m	f	:m	l	:-

m	s	:se	l	:-	t	d'	:d'	d'	:t	d'	:-
d	de	:r	m	:-	r	m	:d	r	:f	m	:-
l	m	:m	l	:-	se	l	:d'	l	:s	s	:-
l	ta	:t	d	:-	t	l	:m	f	:s	d	:-

IL. 214. KEY D L is B. G.O.

m	m	:m	l	:s	se	:l	t	ta	:l	se	:l	d'	t	l		
d	de	:r	d	de	r	d	m	re	:r	d	m	r	d	m	r	d
l	ta	:t	l	l	t	:t	l	se	s	fe	f	m	l	l	se	l
l	s	:se	l	f	m	:m	l	m	r	de	:d	t	:l	m	:m	l

⁷DEb
u
hor. res.

How to Observe Harmony.

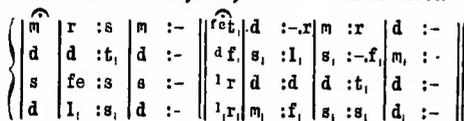
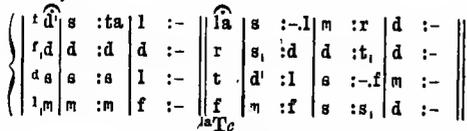


Here is a chord resembling the last with the exception that the 7th is sharp and not flat. This sharp 7th is not to be found in the Transitional model, but being a note of the original key it is easily introduced. This chord does not suggest *change of key*, but it suggests *uncertainty of key*, which its Resolution instantly removes. It resolves on the Minor Dominant.

115. Chromatic la and ma.—These tones naturally suggest Transitional models in the *third flat* remove. Listen to il. 215, and notice the first chord of the last section. *

IL. 215. KEY E \flat , B \flat .t.

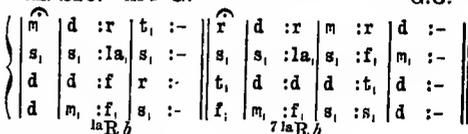
R. R. Ross.

f.E \flat .

^{1a}T has its model in ⁷SE, but it resolves with double Chromatic emphasis on the Major Tonic. The correlative of this (that is a chord taking its root a third lower) ^{1a}S may be studied in ils. 178 and 179 by making the second note of the air la instead of l. Listen to il. 216, and notice the third chord. *

IL. 216. KEY G.

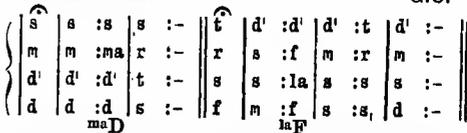
G.O.



Here is ^{1a}R which is co-related with ^{1a}T in the last il., having its model in T of the third flat key, but resolving Chromatically on the Major Dominant. Listen again to il. 216, and observe the fourth-last chord. * It is the same thing with a seventh, resolving on D \flat . Listen to il. 217, and notice the fourth-last chord. *

IL. 217. KEY C.

G.O.





Here more strongly than in il. 220, *f* with *t* asserts the original key, and *re* the first sharp key, but the third position of the original Tonic immediately asserts itself. Listen to il. 225, and in all the chords which are there analysed except the last, study other but far less common forms of the augmented 6th. *

IL. 225. KEY F. C.t. G.O.

{	m	r	:s	|s	:d	|r	:f	|m	:s	d	|t	:t	|t	:r'	}
{	d	t	:t	|d	:d	|t	:t	|d	:r's	la	:la	|s	:f	}	
{	s	:f	|m	:s	f	:f	|s	:s	d'	r'	:f'	|f'	:t	}	
{	d	r	:ra	|d	:m	r	:ra	|d	:t,m	r	:ra	|r	:s,	}	

⁶⁴RA ⁶RA ⁶⁴RA

f.F.

{	d'	:—	|—	:ta	f	|m	:m	|re	:m	|se	:l	}
{	m	:—	|—	:s	r	|r	:de	|d	:d	|r	:r	}
{	d'	:—	—	:de	se	se	:s	fe	:m,l	f	:f	}
{	d	:—	—	:m	t,	ta,	:ta,	l,	:l,	ta,	:l,	}

⁴se TA

{	t	:t	t	:l	s	:t	d'	:—	—	}
{	t,	m	m	:f	r	:f	m	:—	—	}
{	m	:se	se	:l	t	:s	s	:—	—	}
{	se,	m	:r	d	:f,	s,	:s,	d	:—	—

⁷se D



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Notice that in all the cases of augmented 6th which we have given, the 6ths do not bear inversion into 3rds, but any other note of the chord may be placed in the Bass. Listen again to il. 225, and study the fifth-last chord ⁷se D. It is quite as often used without the 7th. It is the Mediant of the Minor mode. The *se* being a dissonance to the Bass needs preparation, but to save the awkward progression *se f* it is resolved upwards.

117. Ornamental Chromatics.—As we noticed in par. 108, il. 203, p. 109, that Incidentals are more easily introduced when placed within a chord so is it with Chromatics, especially when they are taken *waving* like under or over leading tones, or *sliding* from one scale-tone to the next. Thus we explain the uncommon Dissonances and Resolution, in il. 226,—the *fe* and *re*, in *m. 1*; the *le* and *de*, in *m. 2*; the *ta* in *m. 3, p. 2*; the *ma* in *m. 3, p. 4*; the *de*, in *m. 4*; the *la*, in *m. 5, p. 2*; the *fe*, in *m. 5, p. 4*; and the *de* (substituted for *r*), in *m. 7*. * When these Chromatics occur as after-strokes they are to be marked under the chord-name as *chr. p.*, *chr. w.*, &c. When they are “constituents” they must, under Rule 23, form part of the name of the chord.

IL. 226. KEY D. G. O.

{	d'	:m'	|re'	:m'	|r'	:de'	|r'	:t	|d'	:—	|—	:	}
{	m	:s	|fe	:s	|f	:—	|—	|ma	:s	|f	:ma	}	
{	s	:—	|—	:t	:le	|t	:r'	|d'	:—	|—	:	}	
{	d	:—	|—	:s,	:—	|—	|—	|la,	:ta,	|la,	:s,	}	

^{re}D ^S ^{ma}LA^{ta}D^dla^fF^{ma}D^c

²wf ²chr. w. w.

{	|	:—	|—	:s	:la	|s	:fe	|f	:m	}
{	f	:—	|—	:r	:f	|m	:r	|d	:—	}
{	d'	:de'	|r'	:d'	:t	|—	|—	|d'	:l	}
{	f,	:—	|—	:s,	:—	|—	|—	|l,	:—	}
{	F	:—	|—	:⁶ F	:F	|⁶ S	: ⁶ S	|S	:—	}

chr. p. u *chr. w. o chr. p.*

{	|re	:m	|f	:—	|r	:—	|d	:—	|—	:	}
{	|—	:r	:ide	|r	:t,	|d	:—	|—	:	}	
{	|fe	:s	|l	:—	|f	:—	|m	:—	|—	:	}
{	|—	:s,	|f,	:—	|s,	:—	|d	:—	|—	:	}

^{ma}FE^b R^b— *chr. w.*

118. Analysis of Accompaniment.—In instrumental accompaniments chords are often broken and distributed over a whole measure, or half a measure, instead of being struck fully at once on the first pulse of the measure. Thus in il. 227, m. 1 to 10, the Bass notes which fill but one pulse are to be regarded as occupying the whole measure, and the other notes are to be looked on as commencing at the beginning of the measure. *

IL. 227. KEY F. G.O.

{	m	:-r:d	s ₁ :d	m	f:m:r	d	:-:-	}
		:d:d	:d:d		:t,t:	d	:d:d	
		:s ₁ :s ₁	:s ₁ :s ₁		:s ₁ :s ₁	m ₁	:m ₁	
		:m ₁ :m ₁			:f ₁ :f ₁			
	d ₁	: : :	m ₁ : : :	s ₁ : : :	l ₁ : : :			
{	d ₁	:-:t:l	s	m:d	r	:t:l		}
		:s:s	:m:m		:r:r			
		:d:d	:d:d		:t:d			
		:s ₁ :s ₁	:s ₁ :s ₁		:s ₁ :fe			
	m	: :	d	: :	r	: :		
	m ₁	: :	d ₁	: :	r ₁	: :		
{	s	:-:-	m	:-r:d	s ₁	:d:m		}
		:r:r		:s ₁ d:m:d,s ₁		:s ₁ d:m:d,s ₁		
		:t ₁ :t ₁						
		:s ₁ :s ₁						
	s	: :	d ₁	: :	d ₁	: :		
{	f	:m:r	s	:-:se	l	:-:s:f		}
		:d ₁ :t ₁	d	:-: :	:f ₁ :f ₁ :f ₁ :r			
		:s ₁ :s ₁	s ₁	:-: :	:d ₁ :d ₁ :d ₁ :t ₁			
					:l ₁ :l ₁ :l ₁ :s ₁			
	f ₁	:l ₁ :d ₁ :f ₁ :r ₁ :f ₁	m ₁	:-: :	f ₁	:s ₁		

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{	m	:d:l	s ₁ :m:r	d	:-:-	}		
		:d:d:d:d	:d	:t:t:t:t	:t	d	:-:-	
		:m ₁ :m ₁ :m ₁	:f ₁		:s ₁ :s ₁ :s ₁	:s ₁	:s ₁	:-:-
					:f ₁ :f ₁ :f ₁	:f ₁	m ₁	:-:-
	l ₁	: : :	f ₁	: : :	s ₁	: : :	d ₁	:-:-

But it will be seen that there are certain passing notes in the melody which must also be recognised in the analysis thus |D:-:-|D^b:-:-|⁷S:-:-|

and (Dc:-:-⁷S), &c. It is as though all the notes (not including the pass.) were pushed back to the beginning of the measure; written thus, the consecutive unisons in m. 10 would disappear. The

IL 231. KEY E.

CALKIN'S "The chivalry of labour."

r'	:1	.d'	:t	.l	r'	:—	:—
f	:—	:—	—	:—	:—	:—	:—
t,	:d	:d	t,	:—	:—	:—	:—
s	:—	:s	s	:—	:s	:—	:s
(r	:—	:r	r	:—	:—	:—	:—
s,	:—	:s,	s,	:—	:—	:—	:—
7S	—	—	—	—	—	—	—

g int. res.
w

hg

In il. 232, we have a *sequence of sevenths* (see il. 196), the dissonances being first in the Bass, next in the Contralto, and next in the Tenor. The *m* in the first case and the *d* in the second are *Cut dissonances*; the progress of the dissonance itself being cut by a silence, while the resolutions are regular. It has no interrupted resolution. The *l* in the third case is a dissonance with *delayed resolution*, that is, passing as a consonance through another chord. Notice that, in analysis, we do not repeat the *h*, in such cases, but simply use the continuation mark. Notice a case of *Omitted Root*. See p. 44. The chord 7S is struck on the medium pulse of the third last measure, and on the strong pulse of the second last; and as all the parts except the Tenor are simple continuations we think that the ear will regard 7S as the prevailing chord to the end, and the tones in the Tenor as only ornamental incidentals within the chord.

IL 232. KEY F. MACFARRREN'S "Orpheus, with his lute."

:m,m	f,s:f	|	f:f	f,s:f	|	f:f	f,s:f
:t,t,	d:d	|	d:d	d:d	|	d:d	t,t,
:s,s	l:l	|	l:l	l:l	|	l:l	l:l
:m,m	m:m	|	m,m	r:r	|	r:r	r:r
7Fd	—		7Fd	7R	—	7R	7Tb
w	—		w	—		w	del.res.
h	—		h	—		h	—

How to Observe Harmony.

{	f :f	r' :—	l :—	— :—	— :—	— :—	— :—
{	d :d	f :—	— :—	— :—	— :—	— :—	— :—
{	l :l	l :—	s :fe	s :r	m :f	fo	—
{	d :d	t, :—	— :—	— :—	— :—	— :—	— :—
{	Fc	—	7T	—	7Sb	—	7Sb 7Sb 7Sb 7Sb
	h	—	—	—	—	—	om. om. om. om.
							chr. w. o & p

In il. 233, the third pulse illustrates *Omitted Root*. See close of par. on p. 44. The chord 7S is in the ear from the beginning of the measure, the third pulse being the same as the first with the substitution of the ornamental chromatic fe for the root s; and the music still moves on in the chord 7S. Notice that in the second measure D is the prevailing chord as S is in the first. Therefore we do not regard the second last chord as *msFE*, but as *msD* (il. 217), with waving fe.

IL 233. KEY C. SULLIVAN'S "Joy to the Victors."

{	s :l	s | fe :s	|	s :l	s | fe :s	se | l
{	f :f	f | f :f	|	m :m	m | ma :ma	ma r
{	t :t	t | t :t	|	d' :d'	d' | d' :d'	d'
{	r :s,	s | r :s	|	d :s,	s | d :s,	s fe
				7Sc	—	fe msD msDc
				om.	—	wf chr.p
				wf	—	—

In the Bass of il. 234 we have three cases of *Double Waving tones*, that is, first a wave upwards and then a wave downwards from the chord-tone in the same part and in one pulse. In the third measure we have a case of "overflowing chord" something like those in ils. 169 to 171, but with the chord struck first in its *b* position (displacing for a time the root), and moving to its *a* position at the same time that the dissonances move to their resolutions.

IL. 234. KEY D. HAYDN'S "Summer."

t	:r'	|—	:d'	.t	|	l	:l
f	:—	|m	:e		|	s	:f
e	:s	|s	:d'		|	d'	:r'
	:s ₁	|d',r,d,t,:d	.m	f	|	r	.

^h
D
able. w

|r'	:— .t	|s	:s	|d'	:— .l
|f	:f	|f	:m	|—	:m
|r'	:— .r'	|t	:d'	|	:m'
|t,r,d,t,l,:t	.r	|m	:d	|l,t,l,se,l	.d

^h
D^b
om.
h
u

In il. 235, as the music moves quickly, and as the chord ⁷S is struck on the three successive accents, we think the ear would regard the le m and de of

the weak pulses as ornamental coupled wavings within the chord ⁷S. See il. 226. But if the music were slower, we should suppose that the composer had written ls with a sharp instead of ta with a flat for supposed convenience of the singer. Compare il. 213.

IL. 235. KEY G. BARNBY'S "A wife's song."

r	:de	|r	:de	r	:—	|m	:—
s	:s	|s	:s	s	:—	|ta	:—
f	:m	|f	:m	f	:—	|s	:—
t	:le	|t	:le	t	:—	|de	:—

⁷S^b — ⁷S^b —

2 chr. w. 2 chr. w.
1 w. 1 w.

At the opening of il. 236 we have a case of *sudden transition*. See p. 51. The t and se of m. 2, p. 1, are *distinguishing tones* of the first sharp key, while the f in the previous pulse equally *distinguishes* the original key, so that there is no true transmutation chord, and the transition is sudden. The second part of the fourth pulse cannot truly be regarded as a *secondary chord* (p. 40), because it is not consonant, nor is it ⁷S (p. 41), and the Soprano and Contralto tones are obviously mere passing tones. The printer, in order to avoid the wide bridge-tone ^{re}se, which on our plan of "equal pulses for each line" would have "spread" the music too much, made the bridge-tones on the weak part of the previous pulse,—but the analyser is not obliged to do so, he gives the true sudden transition. The analyser is independent of "printer's convenience." Notice, that in the first, second, and third pulses of the second measure a *secondary chord* is really struck (p. 40), but as the chords ^{se}M and ^{7se}M really fill and dominate the whole measure the ear does not give this recurring *Le* the importance of a *secondary chord* but feels its new tones as only waving within ^{se}M or ^{7se}M. In the same way, at the third and fourth pulses, the se, which is still sounding in the ear, is "supposed" to remain in the chord, although apparently absent. The analyser should always study the obvious meaning of the composer and the witness of his own ear.

APPENDIX.

PASSAGES FROM LEADING COMPOSERS ANALYSED AND EXPLAINED.

It is intended in the following pages to show the application of the rules of harmony analysis in unusual forms of discords and incidentals, to be met with in the works of standard composers. The student is recommended to refer to these examples when difficulties arise.

fourth pulse the fourth notes *t*₁ & *r*₁ in alto and tenor are bye-tones for the same reason. The fact that these notes occupy only a quarter of a pulse does not make it any less necessary for us to analyse them.

IL. 237. HANDEL. "Theme Sublime," (*Jephtha*).
KEY B_b. f. E_b.

1	: f d	r	: s	s	: m
}	l, s, f, m, r	: f, d, r, m, f	s, s, l, t, p, d, r, t,	d, r, m, r	m
	f, s, l, s	: m, r, d, r, l	t, l, t, d, r, d, t, r, l	s	: s
f	r l	s	: f	m, r, d, t, d	
F	R L	S	: S _d	D _b D	
2 p & w	en. p	bye & p	2 p & bye	2 p 2 w	
	p & hg	w & p			

In the first pulse, the third notes of the alto and tenor, though notes of the chord, are not properly bye-tones, because of the passing notes between the first and third notes. The whole figure is stepwise; hence it is more convenient to treat all the notes following the first as foreign to the chord. The analysis is, therefore, as above. This rule applies also to the second pulse. When, however, this kind of figure occurs in the bass (as in the fifth pulse) a new chord-note gives a new position, and it becomes necessary to rename the chord, as in the case of ordinary bye-tones in the bass. Observe also that although in the last quarter of this pulse a secondary chord (*S_b*) is made out according to rule (p. 42), no new chord is felt by the ear, the alto and bass figures being mere ornaments in the chord of *D*.

In the third pulse, the *s*₁ in alto is approached by leap, and is therefore treated as a bye-tone. In the

IL. 238. HANDEL. "When His loud voice" (*Jephtha*).
KEY G.

}	: s s | s	: - s	s	: -	| -	: -
	: d | t ₁	: - t ₁	m, r, d	: t ₁	d	| r, d, t ₁ : d r
	: s	| f, s, l	: s f	m, f, s	: f m	| r, m, f : m r
	: m	| r, m, f	: m r	d, r, m	: r d	| t ₁ , d, r : d t ₁
		⁷ S _c	⁶ S _e	⁷ S _c	D	D _b
		2 w a	o	3 p		S _b ⁷ S _c
						3 c p
}	- d	: r m	| f	: -	| -	
	m, l, t ₁	: t ₁ d	| r d	: t ₁ l	| s ₁	
	d		| d	: f m	| r	
l	:	| l	: l	: r d	| t ₁	
		⁷ L	bye			
		<i>h</i>	int. res.			

In the second and sixth pulses are further examples of secondary chords (*M* and *D*) which are apparent and not real. The notes are analysed as incidentals. In the second pulse is a case of coupled waving anticipation tones (il. 125).

IL. 239. GERSBACH. "Going home."
KEY F.

}	d ¹	: t	: l	: s	l	: s	: f	: m
	m	: s	: f	: m	f	: m	: r	: d
	s	: -	: d	: l d			: d	
	d	: -	: d	: l d			: d	
	D	⁶⁴ D	D	⁶⁴ D	D	⁹⁴ D	D	⁹⁴ D
	<i>p</i>	2 o		2 w f		2 o		
							<i>bye</i>	

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We regard the chord of D as established throughout this measure, and the intruding notes as part-pulse dissonances, notwithstanding that these mostly occur on the first part of the pulse, and that in pulse 3 they are really consonant.

IL. 240. CIRO PINSUTI. "A Spring Song."

KEY G.

(:m .r	:-	|-	:m	|	m	:-	||
:l	s	:-	|-	:d	d	:-	||
:f	m	:-	|-	:s	s	:-	||
:f ₁	s ₁	:l	t ₁	d	r	:m	.f | s :-

De
ca. p

The l₁ t₁ in bass, second pulse, might be regarded as *uo* and *p*. But the passage must be considered as a whole—*i.e.*, as a series of passing notes against upper parts standing still. According to this view it is better not to consider the d and m (pulse 4 and 5) as changing the position of the De chord.

IL. 241. W. JACKSON. "Sisters of the Sea."

KEY Bb.

(m .d :l	|-	.r :s	|-	.d :f	|-	.t :m	||
:f	|t ₁	.r :m	l ₁	d :r	|s ₁	t ₁ :d	||
m	:-r	d |r	:-d	t ₁	d	:-t ₁	l ₁ |t ₁ : -l ₁ s ₁
d	:-t ₁	l ₁ |t ₁	:-l ₁	s ₁ l ₁	:-s ₁	f ₁ |s ₁	:-f ₁ m ₁

Lb Fb ²Sb Sb Mb ²Fb FbRb ²Mb MbDb
2 o om 2 o om. 2 o om. 2 o om.
h int.res. h int.res. h int.res. h int.res. 2 o

bye bye

(-l ₁ :r	.d |t ₁	s ₁ :s	|	s	||
f ₁ l ₁ :	.d |r ₁ r ₁ :	t ₁ |	d		||
l ₁ .d :f	.m |r	t ₁ :	d		||
f ₁	:-	|-	f ₁ :	f ₁ |m ₁	||

⁷F Rb ⁷Sd ⁷Sd Db.
h int.res. 2p 2 bytes g

This is a sequence, complete in all the parts; moreover the parts have an independent rhythm. The entry of the alto upon f, a new note, dissonant with the chord which has possession of the ear, hints at the establishment of a secondary chord, Fb. The last notes in the same pulse heard from tenor and bass (d and l₁) complete the secondary chord. The r and t₁ in tenor and bass are oblique forestrokes to the secondary chord Fb. The duration of the forestrokes being so brief, we name the chord according to its

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consonant form. In the third pulse (soprano) we have a case of interrupted resolution of the 9th on S in its b position; we cannot call this ⁷T because it contains no fifth. These remarks all apply to the subsequent phrases of the sequence.

IL. 242. CIRO PINSUTI. "A Spring Song."

KEY G.

(d	:f .m |r	:s .f	m	:l .s |f	:t .l	||
d .t ₁ :l ₁	|r .d t ₁	|m .r :d	|f .m :r			||
m	:f |-	:s	-	l	|-	:t
l ₁	:- .d |t ₁	:- .r	d	:- .m |r	:- .f	

L FbFc T SbSc D LbLc R TbTc.
p p p p p p p p

This is another sequence. Notice that the liberty allowed in sequences even apologises for Lc in the fifth pulse.

IL. 243. HANDEL.

KEY F. "Lift up your heads" (*Messiah*).

(:t .t	||t .d ¹ :r ¹ .r	|s .l ₁ :d ¹	|-	:t	||
:m	|- .r	:r .r	|r .d	:- .r	m |f :- .m ₁ r
:s	|f .f	:f .f	|m .f	s :l .l ₁ |r .m	f :s .l ₁ t

⁹Rb Rb ⁷M F
om ca.p. h 2p

(-l ₁ :s	l .s |fe	:s	-	:fe	|s	||
m	:-	|r	: .r	d .t ₁ :d	|t ₁	||
d ¹ .d	:d ¹	|-	:t	|l .s :l	|s	||

⁹Lb Rb ⁷Sd Db ⁷R Tb D
om p 2w
h int.res.

In third measure, first pulse, we have a case of interrupted resolution in a different form. The dissonant t in soprano instead of leaping to a chord note, moves stepwise, passing through its resolution, which is not accomplished until the second pulse. We therefore take no further notice of the l s in first pulse than is indicated by the words "int. res." As the leap of an octave in the bass here does not alter the chord position, there is no need to notice it in the analysis.

In the second pulse we analyse the discord as ⁹Rb. This is evident from what follows in the second half of the measure. To call the discord ⁷F will be wrong. In the fourth pulse the discord is called ⁷M. To call it ⁹Db would be in accordance with some other writers on harmony. This may be allowed.

IL. 244. KEY E. SMART. "Nature's Praise."

d'	.d'	:t	.l	|	l	.s	:m	.d	r	.f	:m	.r	d	:
f _s	:-	.r	m	:	d	d	.d	:t	.t	d	:			
l	.m'	:r'	.d'	d'	:s	.m	f	.l	:s	.f	m	:		
r	:-	.r	s	:s	s	.s	:s	.s	.s	d	:			
⁷ R				⁶ Dc	⁵ Dc			⁴ S		³ S		² S	D	
<i>g</i>	<i>o</i>	<i>bye</i>		<i>h</i>	<i>2</i>	<i>byes</i>	<i>bye</i>	<i>o</i>						

Looking at the first measure as a whole we see that the ⁷R chord reigns throughout. Although, therefore, the seventh is omitted in the beginning of the second pulse, we do not rename the chord in its consonant form.

IL. 245. A. SULLIVAN. "O God, Thou art worthy." KEY C.

d'	:-	s	:-	:			
s	:-	f	:-	m	:		
m'	:-	t	:-	d'	:		
s	l	:s	.f	d'	.d'	:d'	.d'
	⁵ S _e	⁷ S					
	<i>wf</i>	<i>bye</i>					

This is an exceptional case, which violates all rules of harmony. Its apology is that the bass passage is a "subject" which has been previously worked in the other parts. The ear, therefore, bears its recurrence even though in striking dissonance with the harmony above. The chief difficulty to the analyst is in the f (4th pulse) which leaps upwards to d'. As this tone is evidently an intrusion we call it a "bye-tone."

IL. 246. BACH. "Rejoice, redeemed flock." KEY D.

:l	.t	|d'	.t	:l	.s	|d'	:s			
:l	|s	:s	s	:-						
:r'	|r'	:r'	d'	:-						
:r	|r	:s	m	:r	.m					
				⁹ D _e	⁸ D _b					
				<i>wf</i>						
|d'	:-	:-	:l	|r'	:-					
:-	:m	l	:-	:-	:fe					
d'	:d'	.d'	d'	.r'	:d'	.t	l	.r'	:d'	.r'
f	m	:r	.d	f	:m	.f	s	.fe	:m	.r
⁴ D _e	³ D _b	² D _e	D	F	⁷ F _d	F	⁶ S _e	⁵ S _b	⁴ S _e	S
<i>wf</i>	<i>o</i>	<i>w</i>	<i>wf</i>	<i>p</i>	<i>wf</i>	<i>p</i>	<i>wf</i>	<i>bye</i>	<i>o</i>	

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—	:t	m'	:—	—				
—	:t	—	:se	l				
t	.m'	:r'	.d'	t	.m'	:r'	.d'	d'
s	:fe	.s	l	.se	:ba	.m	l	
D	⁷ D _d	D	⁴ M _e	³ M _b	² M _e	¹ M		
	<i>g</i>	<i>wf</i>	<i>p</i>	<i>wf</i>	<i>wf</i>	<i>a</i>		

This illustration shows the method of marking part-pulse forestrokes in the bass. See pulses 5, 6, 7, 9, 10, 11, 13, 14, 15. The chord is named in its dissonant position, and renamed in its consonant position. The sequence, though not perfect in all the parts, decides us to analyse the second phrase as in the sharp key.

IL. 247. KEY B. J. BARNBY. "Phœbus."

d	:-	.d	:r,de,r	|m	d	:-	:-	
s ₁	:-	.s ₁	:fe, .f ₁	m ₁	:-	:-		
m	:d	.d	:d	.t,	d	:-	:-	
d	.t,	:d	.ta	:l,	s ₁	d,	:-	:-
			^{1a} D _d	^{7fe} R _e	⁷ S			
			<i>chr.u.</i>	<i>hg</i>	<i>a</i>			

The second half of the second pulse is treated as a secondary chord, though dissonant, and the cadential motion compels us to treat the second half of the third pulse as a new chord. When the music moves much in half-pulses, secondary chords, whether dissonant or consonant, must be expected. To these secondary chords we may have fore- or after-strokes as in full pulse chords. In the third pulse we have a chromatic waving tone to the one chord, and a hanging anticipation tone to the other.

IL. 248. KEY F. SPOHR. "Praise His awful name" (Last Judgment).

:s	:-	.f	:m	:r	f	:-
:d	de	.r	:d	:t,	d	:-
:s	l	.l	:s	:-	f	:-
:m ₁	f ₁	.f ₁	:s ₁	:-	l ₁	:-
	^{4de} R _b	³ R _b				
	<i>om</i>	<i>h</i>				
	<i>uo</i>					

Here we regard the chord R_b as reigning throughout the whole of the second pulse. The note de is therefore a chromatic forestroke, and is included in the name. The chord is renamed in its consonant form when the dissonance is resolved.

IL. 249. KEY E.

J. BARNBY. "Let Thy merciful kindness,"

}	s	:s	:s	s	:-	f	:f	f	:f	m	:-		
	d	:r	m	:r	d	:-	l	:r	r	:-	r	:d	
	m	:s	d	:d	t	l	:-	l	:l	l	:s	s	:s
	d	:d	d	:d	d	:d	r	:d	t	:-	d	:-	
	D	:-	D	:-	⁷ Lb	:-	R	:-	⁹⁷ Sb	⁷ Sb	⁹ D	D	
	<i>p</i>		<i>2p</i>	<i>h</i>		<i>p</i>	<i>om</i>	<i>h</i>					

In measure 3 we have a dubious chord, which we name *Lb*, because a horizontally prepared discord, if it is not self-resolved, will usually be resolved on a chord whose root is a fourth above the root of the first chord. In measure 5 the chord is named *Sb*, not ⁷T, because it is not immediately resolved upon D. The dissonance is first resolved, and the root then appears.

IL. 250. KEY C.

A. S. SULLIVAN. "O hush thee, my babe."

G.t.

}	s	:m	:m	s	:-	⁹¹ l	s ₁	:l ₁	t ₁
	m	:d	:d	m	:-	d _f	m ₁	:m ₁	f ₁
	s	:-	:-	l	:-	r	m	:d	r
	d	:d	:d	d	:-	d _f	s ₁	:s ₁	s ₁
			⁹ D	:-					Dc
			<i>h hor. res.</i>						<i>p</i>
}	d	:r	:m	f	:-	:-	m	:-	r
	s ₁	:l ₁	t ₁	d	:-	:-	t ₁	:-	t ₁
	m	:f	s	l	:-	:-	s	:-	f
	s ₁	:s ₁	s ₁	s ₁	:s ₁	:s ₁	s ₁	:-	s ₁
			⁹⁴⁷ S	:-					⁹ S
	<i>c p</i>		<i>3 u f</i>						<i>o</i>

In pulse 4 the chord is similar in appearance to that in pulse 5 of the previous example. But the *s* has no resolution, hence we regard it and *m* as constituent notes, and the *l* as intruding. The passage breaks ordinary rules. In measures 3—6 the passage may be regarded either as a dominant pedal, or the dissonances may be accounted for as in the above analysis.

IL. 251. KEY D.

G. A. MACFARREN. "We give Thee thanks, O Lord."

}	f	:s	:l	t	:-	:-	s	:l	r	r	:s	d	:-
	r	:r	:r	r	:-	:-	r	:m	l	s	:-	l	:m
	l	:l	:l	s	:-	:-	t	:d	r	m	:-	l	:d
	r	:m	:f	s	:-	:-	s	:-	l	:f	m	:-	l
			⁹⁴ Re	:-				⁷ Ld	Rb	⁹ Db			
	<i>2 uo</i>							<i>h</i>	<i>om</i>	<i>h</i>	<i>int. res.</i>		

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In pulse 10 we have again the combination of pulse 8 of the previous example, but we read it differently. Here the *s* in bass, by its preparation and resolution, becomes the dissonance, and the chord is therefore ⁷L. In the last measure, looking forward, we see the D chord established, and treat the *r* as a 9th with int. res. ⁷M would naturally go to L, and would contain the 5th of the chord.

IL. 252. KEY D \flat .

G. A. MACFARREN. "Blessed are the poor."

}	l	:-	s	:s	m	:-	l	:-	m	l	:r	m	:f	s	:-	l	:t	
	f	:-	f	:f	m	:-	l	:-	d	d	:-	d	:d	d	:-	f	:f	f
	t	:-	d	:r	m	:-	r	:d	t	a	l	:-	s	:f	m	:m	l	:r
	s	:-	l	:t	d	:-	t	l	s	f	:-	l	:m	r	s	:-	l	:s
			⁹⁷ S	⁹⁴⁷ Se	⁷ Sb					(⁷ Sc	D	:-				⁹⁶⁷ S		
			<i>2 h</i>	<i>2 uo</i>						<i>g</i>						<i>h</i>	<i>uo</i>	

In the 3rd pulse we read the S chord, according to the golden rule of harmony analysis—"consider a passage in its surroundings." The *l* and *d* are intruders, and not consonant notes. In pulses 8—10 transition is clearly made out, and the new tonic chord reigns through pulses 9 and 10. We therefore treat the *r* in soprano as a guiding note, because ⁷Lb is unnatural.

IL. 253. KEY B.

SIR J. BENEDICT. "Hunting Song."

}	t	:l	:t	d	:t	:d	r	:d	r	m	:-	r	
	f	:f	:f	f	:f	:f	f	:f	f	l	m	:-	s
	r	:d	:r	d	:r	:d	s	:s	s	s	:-	m	
	s ₁	:-	s ₁	l ₁	s ₁	:l ₁	t ₁	l ₁	:t ₁	d	:t ₁	t ₁	
			⁷ S	:-	Fb	:-	⁷ Sb					⁷⁶ Mc	
			<i>del. res. 2w</i>				<i>3w</i>					<i>2w</i>	

No doubt the composer's analysis of the above passage would be, pulses 1—9 dominant 7th, pulse 10 tonic. But there are several irregularities which render a more minute analysis advisable. We read pulses 4 to 6 as Fb, and the notes in pulse 5 must therefore be reckoned as incidentals in Fb, not as ⁷S. The music is too rapid to establish a new chord.

IL. 254. KEY A.

J. BARNBY. "Thy mercy, O Lord."

}	f	:m	:r	s	:-	d	d	:-	f	:m	r	d
	r ₁	:s ₁	:s ₁	s ₁	:d	:t	l	:-	t ₁	t ₁	d	
	t	:-	:-	d	:-	:s	s	:f	:-	m		
	s	:s ₁	:f ₁	m	:-	:-	f	:r	:s	d		
			⁷ S	:-	⁷ Sd	D \flat	:-	⁹ F	⁷ R	⁶⁷ S	⁷ S	
	<i>c p</i>							<i>p</i>	<i>h</i>	<i>ind. res. o</i>		

IL. 266. KEY G \flat ."Lord God of Heaven" (*Last Judgment*).

SPOHR.

|l	:	|m	|d'	:—	|—	:t	
|l,	:	|m	|f	:fe	|m	:—	
|	:m	|d'	:—	|—	:re	|m	:—
|d	:t,	|l,	:—	|—	:l,	|s,	:—
				<i>7thRE⁷SE⁶L\flat</i>			<i>L\flat</i>
				<i>h</i>			

|—	:l	|l	:s	|—	:fe	|m	:—
|f	:—	|m	:—	|re	:—	|m	:—
|d'	:—	|t	:—	|l	:—	|s	:—
|l,	:—	|t,	:—	|t,	:—	|m,	:—
<i>4thTAB TAB</i>		<i>4thLo Lo</i>		<i>6th7thMc M</i>		<i>7thMc L</i>	
<i>h</i>		<i>h</i>		<i>h</i>			

This passage, read as a whole, clearly progresses to a cadence in the relative minor of the first sharp key. The chord at pulse 7 is therefore not read as *De*. Nor is it *Fc* of the new key, for the 8th pulse proves it to be *L \flat* . The *f*, pulse 9, is a chromatic in the new key.

IL. 267. KEY F.

C. PINSUTI. "In this hour of softened splendour."

|s	:f.	:t	:,l	|s	||	|d'	:d'	:t	:,l	|s	:d'
|d	:d.	:re,	:re	|m	||	|s	:f.	:ma	|m	|m	:m
|ta	:l.	:d'	:,d'	|d'	||	|ta	:l.	:d'	|d'	|s	:s
|f	:f.	:fe,	:fe	|s	||	|f	:f,	:fe,	|s,	|s,	:s,
				<i>4thmaFE^{ma}FE</i>			<i>4thmaFE^{ma}FE</i>				
				<i>u</i>			<i>o</i>				

These two quotations show how the same chord (*maFE*) may be written in two ways by the same composer in the same piece of music. We prefer *ma* to *re* in this chord.

IL. 268. KEY C.

G. A. MACFARREN.

|m	:—	:f	:s	|l	:t	|d':	:r'	|m'	:—	|d'	|l	:—	|:—
|d	:—	:r	:m	|f	:s	|l	:t	|d':	:—	|:—	|:—	|:—	|:—
|m'	:—	:r'	:d'	|t	:l	|s	:f	|m	:—	|:—	|:—	|:—	|:—
|d	:d'	|t	:l	|s	:f	|m	:r	|d	:—	|:—	|:—	|:—	|:—

[Thirds in contrary motion.]

Here we find the two upper and two lower parts coupled in thirds, moving in contrary motion; this we call double contrary motion. Pulses 5 to 7 cannot be analysed by the rules of ordinary discords, and we therefore mark the whole passage as above.

CHORD-NAMING EXAMPLES.—PART A.

Arranged progressively according to Mr. Curwen's "Musical Theory," Book V, and
"How to Observe Harmony."

Ex. 1. KEY A.	G.O.	Ex. 2. KEY G.	G.O.
$\left\{ \begin{array}{l} \widehat{d} \mid m : d \mid r : - \\ s_1 \mid s_1 : d \mid t_1 : - \\ m \mid s : m \mid r : - \\ d \mid d : d \mid s_1 : - \end{array} \right\} \left\| \begin{array}{l} \widehat{m} \mid s : d \mid m : r \mid d : - \\ d \mid s_1 : s_1 \mid s_1 : t_1 \mid d : - \\ d \mid m : m \mid d : r \mid m : - \\ d \mid d : d \mid d : s_1 \mid d : - \end{array} \right\|$		$\left\{ \begin{array}{l} :s \mid m : d \mid t_1 : d \mid r : t_1 \mid d : s_1 \mid t_1 : r \mid d \\ :s_1 \mid s_1 : s_1 \mid s_1 : s_1 \mid t_1 : s_1 \mid s_1 : s_1 \mid s_1 : t_1 \mid d \\ :m \mid d : m \mid r : m \mid r : r \mid m : m \mid r : r \mid m \\ :d \mid d : d \mid s_1 : d \mid s_1 : s_1 \mid d : d \mid s_1 : s_1 \mid d \end{array} \right\} \left\| \right.$	

Ex. 3. KEY B \flat .	G.O.	Ex. 4. KEY F.	G.O.
$\left\{ \begin{array}{l} :m \mid r : m \mid f : m \mid r : s \mid m : d \mid l_1 : t_1 \mid d \\ :s_1 \mid s_1 : s_1 \mid l_1 : s_1 \mid s_1 : s_1 \mid s_1 : m_1 \mid f_1 : r_1 \mid m_1 \\ :d \mid t_1 : d \mid d : d \mid t_1 : t_1 \mid d : d \mid d : s_1 \mid s_1 \\ :d \mid s_1 : d_1 \mid f_1 : d_1 \mid s_1 : s_1 \mid d_1 : d_1 \mid f_1 : s_1 \mid d_1 \end{array} \right\} \left\| \right.$		$\left\{ \begin{array}{l} \widehat{m} \mid f : r \mid m : - \\ d \mid d : t_1 \mid d : - \\ s \mid l : s \mid s : - \\ d \mid f_1 : s_1 \mid d : - \end{array} \right\} \left\| \begin{array}{l} \widehat{r} \mid m : m \mid f : r \mid d : - \\ t_1 \mid d : d \mid d : t_1 \mid d : - \\ s \mid s : s \mid l : f \mid m : - \\ s_1 \mid d : d \mid f_1 : s_1 \mid d : - \end{array} \right\} \left\| \right.$	

Ex. 5. KEY G.	G.O.	Ex. 6. KEY G.	G.O.
$\left\{ \begin{array}{l} :m \mid d \mid r : m \mid f : r \mid m : f \mid s : t_1 \mid d : - \\ s_1 : s_1 \mid t_1 : d \mid d : t_1 \mid d : l_1 \mid s_1 : f_1 \mid m_1 : - \\ d : d \mid s : s \mid l : s \mid m : d \mid d : r \mid d : - \\ d_1 : m_1 \mid s_1 : d \mid f_1 : s_1 \mid d_1 : f_1 \mid m_1 : s_1 \mid d_1 : - \end{array} \right\} \left\| \right.$		$\left\{ \begin{array}{l} :m \mid s : m \mid d : r \mid m : r \mid s : f \mid m : r \mid d \\ :d \mid d : d \mid s_1 : s_1 \mid s_1 : t_1 \mid d : d \mid d : t_1 \mid d \\ :s \mid s : s \mid d : t_1 \mid d : r \mid d : l \mid s : f \mid m \\ :d_1 \mid m_1 : d_1 \mid m_1 : s_1 \mid d : s_1 \mid m_1 : f_1 \mid s_1 : s_1 \mid d_1 \end{array} \right\} \left\| \right.$	

Ex. 7. KEY F.	T. L. HATELY.	Ex. 8. KEY G.	G.O.
$\left\{ \begin{array}{l} \widehat{m} \mid s : m \mid r : - \\ d \mid d : d \mid t_1 : - \\ s \mid s : s \mid s : - \\ d \mid m : d \mid s_1 : - \end{array} \right\} \left\| \begin{array}{l} \widehat{m} \mid f : l \mid s : r \mid m : - \\ d \mid d : d \mid d : t_1 \mid d : - \\ s \mid f : f \mid m : s \mid s : - \\ d \mid l_1 : f_1 \mid s_1 : s_1 \mid d : - \end{array} \right\} \left\| \right.$		$\left\{ \begin{array}{l} :s \mid m : d \mid r : m \mid r : s \mid f : l \mid s : f \mid m \\ :s_1 \mid d : d \mid s_1 : s_1 \mid t_1 : d \mid d : d \mid d : t_1 \mid d \\ :m \mid s : s \mid s : d \mid r : d \mid f : f \mid m : r \mid d \\ :d \mid d : m \mid t_1 : d \mid s_1 : m_1 \mid l_1 : f_1 \mid s_1 : s_1 \mid d \end{array} \right\} \left\| \right.$	

Ex. 9. KEY E \flat .	G.O.	Ex. 10. KEY E.	R.D.M.
$\left\{ \begin{array}{l} :s : s : s \mid m : r : d \mid l : s : f \mid m : - : - \\ d : d : t_1 \mid d : t_1 : d \mid d : m : r \mid d : - : - \\ m : s : s \mid s : s : s \mid d' : d' : t \mid d' : - : - \\ d : m : r \mid d : r : m \mid f : s : s_1 \mid d : - : - \end{array} \right\} \left\| \right.$		$\left\{ \begin{array}{l} \widehat{s} \mid s : f \mid m : - \\ d \mid t_1 : s_1 \mid d : - \\ m \mid f : r \mid s : - \\ d \mid r : t_1 \mid d : - \end{array} \right\} \left\| \begin{array}{l} \widehat{r} \mid d : l \mid s : f \mid m : - \\ t_1 \mid d : d \mid m : r \mid d : - \\ s \mid s : l \mid d' : t \mid d' : - \\ f \mid m : f \mid s : s_1 \mid d : - \end{array} \right\} \left\| \right.$	

Ex. 11. KEY G.	R.D.M.	Ex. 12. KEY F.	G.O.
$\left\{ \begin{array}{l} \widehat{m} \\ \widehat{d} \\ s \\ \widehat{d} \end{array} \right. \begin{array}{l} f : s \\ d : r \\ f : r \\ l_1 : t_1 \end{array} \begin{array}{l} m : - \\ d : - \\ s : - \\ d : - \end{array} \parallel \widehat{d} \begin{array}{l} l : s \\ d : d \\ f : s \\ m : m \end{array} \begin{array}{l} f : f \\ t_1 : r \\ s : s \\ r : t_1 \end{array} \begin{array}{l} m : - \\ d : - \\ s : - \\ d : - \end{array} \parallel$		$\left\{ \begin{array}{l} \widehat{d} \\ \widehat{d} \\ m \\ \widehat{d} \end{array} \right. \begin{array}{l} s : f \\ d : d \\ s : l \\ m_1 : f_1 \end{array} \begin{array}{l} m : s \\ d : - \\ l : s \\ d : - \end{array} \begin{array}{l} f : m \\ d : d \\ m : f \\ d : d \end{array} \begin{array}{l} l : s \\ d : r \\ m : r \\ t_1 : d \end{array} \begin{array}{l} s : - \\ d : - \\ m : - \\ d : - \end{array} \parallel$	

Ex. 13. KEY F.	G.O.
$\left\{ \begin{array}{l} m \\ s_1 \\ d \\ d \end{array} \right. \begin{array}{l} d : f \\ f_1 : s_1 \\ d : r \\ l_1 : t_1 \end{array} \begin{array}{l} m : d \\ s_1 : d \\ m : f \\ d : l_1 \end{array} \begin{array}{l} t_1 : r \\ s_1 : t_1 \\ s : s \\ s_1 : f_1 \end{array} \begin{array}{l} s : f \\ d : t_1 \\ s : s \\ m : r \end{array} \begin{array}{l} m : s \\ d : s_1 \\ s : r \\ d : t_1 \end{array} \begin{array}{l} m : d \\ s_1 : d \\ m : s \\ d : m_1 \end{array} \begin{array}{l} r : - \\ t_1 : - \\ s : - \\ s_1 : - \end{array} \begin{array}{l} - : r \\ - : t_1 \\ - : s \\ - : f_1 \end{array} \parallel s : d \\ \widehat{d} \\ s \\ \widehat{d} \end{array} \begin{array}{l} f : m \\ t_1 : d \\ s : s \\ m_1 : l_1 \end{array} \begin{array}{l} f : s \\ d : m \\ f : d \\ l_1 : s_1 \end{array} \begin{array}{l} l : t \\ f : r \\ d : s \\ f_1 : f \end{array} \begin{array}{l} d : d \\ d : d \\ s : l \\ m : f \end{array} \begin{array}{l} m : r \\ d : t_1 \\ s : f \\ s : s_1 \end{array} \begin{array}{l} d : - \\ d : - \\ m : - \\ d : - \end{array} \parallel$	

Ex. 14. KEY B \flat .	ANONYMOUS.	Ex. 15. KEY C.	T. L. HATELY.
$\left\{ \begin{array}{l} \widehat{d} \\ s_1 \\ \widehat{d} \\ m_1 \end{array} \right. \begin{array}{l} t_1 : d \\ s_1 : s_1 \\ f : m \\ r_1 : d_1 \end{array} \begin{array}{l} r : - \\ s_1 : - \\ r : - \\ t_2 : - \end{array} \parallel \widehat{m} \begin{array}{l} l_1 : r \\ s_1 : f_1 \\ d : d \\ d_1 : f_1 \end{array} \begin{array}{l} d : t_1 \\ s_1 : s_1 \\ f : m \\ s_1 : s_1 \end{array} \begin{array}{l} d : - \\ s_1 : - \\ m : r \\ d_1 : - \end{array} \parallel$		$\left\{ \begin{array}{l} \widehat{s} \\ m \\ \widehat{d} \\ \widehat{d} \end{array} \right. \begin{array}{l} m : s \\ d : m \\ s : d \\ d : d \end{array} \begin{array}{l} l : - \\ f : - \\ d : - \\ f : - \end{array} \parallel \widehat{s} \begin{array}{l} d : m \\ r : s \\ d : d \\ s : m \end{array} \begin{array}{l} r : t \\ s : f \\ d : l \\ d : f \end{array} \begin{array}{l} d : - \\ m : - \\ s : - \\ s : - \end{array} \parallel$	

Ex. 16. KEY G.	R.D.M.	Ex. 17. KEY A.	R.D.M.
$\left\{ \begin{array}{l} \widehat{d} \\ \widehat{d} \\ m \\ \widehat{d} \end{array} \right. \begin{array}{l} d : t_1 \\ l_1 : s_1 \\ f : f \\ r : r \end{array} \begin{array}{l} d : - \\ s_1 : - \\ m : - \\ m : - \end{array} \parallel \widehat{r} \begin{array}{l} m : f \\ s_1 : d \\ s : s \\ t_1 : d \end{array} \begin{array}{l} r : r \\ d : d \\ f : l \\ d : l_1 \end{array} \begin{array}{l} d : - \\ d : - \\ m : - \\ d : - \end{array} \parallel$		$\left\{ \begin{array}{l} \widehat{d} \\ s_1 \\ m \\ \widehat{d} \end{array} \right. \begin{array}{l} r : r \\ l_1 : s_1 \\ f : r \\ d : t_1 \end{array} \begin{array}{l} m : - \\ s_1 : - \\ d : - \\ d : - \end{array} \parallel \widehat{f} \begin{array}{l} s : d \\ d : l_1 \\ s : f \\ m_1 : f_1 \end{array} \begin{array}{l} d : t_1 \\ s_1 : s_1 \\ r : r \\ s_1 : s_1 \end{array} \begin{array}{l} d : - \\ s_1 : - \\ m : - \\ d : - \end{array} \parallel$	

Ex. 18. KEY G.	R.D.M.	Ex. 19. KEY F.	ANONYMOUS.
$\left\{ \begin{array}{l} \widehat{m} \\ \widehat{d} \\ s \\ \widehat{d} \end{array} \right. \begin{array}{l} s : s \\ r : r \\ s : r \\ d : t_1 \end{array} \begin{array}{l} f : - \\ d : - \\ f : - \\ l_1 : - \end{array} \parallel \widehat{m} \begin{array}{l} r : d \\ t_1 : d \\ f : s \\ r_1 : m_1 \end{array} \begin{array}{l} r : r \\ d : t_1 \\ l : s \\ f_1 : s_1 \end{array} \begin{array}{l} m : - \\ d : - \\ s : - \\ d_1 : - \end{array} \parallel$		$\left\{ \begin{array}{l} \widehat{m} \\ \widehat{d} \\ s \\ \widehat{d} \end{array} \right. \begin{array}{l} m : m \\ d : d \\ s : s \\ d : d \end{array} \begin{array}{l} r : - \\ t_1 : - \\ s : - \\ s_1 : - \end{array} \parallel \widehat{m} \begin{array}{l} l : s \\ d : d \\ f : s \\ f : m \end{array} \begin{array}{l} f : f \\ d : t_1 \\ l : f \\ r : r \end{array} \begin{array}{l} m : - \\ d : - \\ s : - \\ d : - \end{array} \parallel$	

Ex. 20. KEY F.	R.D.M.	Ex. 21. KEY B.	R.D.M.
$\left\{ \begin{array}{l} \widehat{d} \\ s_1 \\ m \\ \widehat{d} \end{array} \right. \begin{array}{l} r : f \\ s_1 : t_1 \\ r : s \\ t_1 : s_1 \end{array} \begin{array}{l} m : - \\ d : - \\ s : - \\ d : - \end{array} \parallel \widehat{l} \begin{array}{l} s : f \\ r : m \\ m : f \\ t_1 : d \end{array} \begin{array}{l} r : r \\ d : t_1 \\ l : f \\ d : l_1 \end{array} \begin{array}{l} d : - \\ d : - \\ m : - \\ d : - \end{array} \parallel$		$\left\{ \begin{array}{l} \widehat{d} \\ s_1 \\ m \\ \widehat{d} \end{array} \right. \begin{array}{l} t_1 : l_1 \\ f_1 : f_1 \\ r : t_1 \\ r_1 : r_1 \end{array} \begin{array}{l} s_1 : - \\ m_1 : - \\ d : - \\ m_1 : - \end{array} \parallel \widehat{m} \begin{array}{l} r : d \\ s_1 : f_1 \\ l : l_1 \\ f_1 : f_1 \end{array} \begin{array}{l} d : t_1 \\ m_1 : r_1 \\ s_1 : s_1 \\ s_1 : s_1 \end{array} \begin{array}{l} d : - \\ m_1 : - \\ s_1 : - \\ d_1 : - \end{array} \parallel$	

Ex. 22. KEY C.

Dr. E. G. MONK.

}	\widehat{d} | m : f | s : - |	}	\widehat{l} | t : d' | d' : t | d' : - |
	m | d : d | d : - |		f | f : m | r : r | m : - |
	d' | d' : d' | d' : - |		d' | r' : d' | l : s | s : - |
	d | l : l | m : - |		f | r : l | f : s | d : - |

Ex. 23. KEY B \flat .

S. ELVEY, Mus. Doc.

}	\widehat{d} | m : r | d : - |	}	\widehat{l}_1 | t ₁ : d | d : t ₁ | d : - |
	m ₁ | s ₁ : s ₁ | m ₁ : - |		f ₁ | f ₁ : m ₁ | r ₁ : r ₁ | m ₁ : - |
	d | d : t ₁ | d : - |		d | r : s ₁ | s ₁ : s ₁ | s ₁ : - |
	d | d : s ₁ | l ₁ : - |		f ₁ | r ₁ : d ₁ | s ₁ : s ₁ | d ₁ : - |

Ex. 24. KEY F.

W. H. MONK.

}	\widehat{m} | s : s | l : - |	}	\widehat{l} | s : s | f : f | m : - |
	d | r : d | d : - |		d | t ₁ : d | l ₁ : t ₁ | d : - |
	s | s : m | m : - |		f | r : m | f : s | s : - |
	d | t ₁ : d | l ₁ : - |		f ₁ | s ₁ : d | r : s ₁ | d : - |

Ex. 25. KEY G.

Dr. E. G. MONK.

}	\widehat{m} | r : m | d : - |	}	\widehat{r} | t ₁ : d | d : t ₁ | d : - |
	d | r : t ₁ | d : - |		l ₁ | s ₁ : s ₁ | s ₁ : s ₁ | s ₁ : - |
	s | s : s | m : - |		f | r : d | r : r | m : - |
	d | t ₁ : s ₁ | l ₁ : - |		f ₁ | s ₁ : m ₁ | s ₁ : s ₁ | d ₁ : - |

Ex. 26. KEY D.

R.D.M.

}	: s | d' : l | s : f | m : r | s : m | d : m | l : s | t : d' | r' : t | d' : s | l : t | d' : r' | t : s | l : l | s : d' | d' : t | d' |
	m | s : f | m : d | m : l ₁ | d : d | d : d | r : m | f : m | s : s | m : m | d : r | s : f | r : m | f : f | m : f | s : f | m |
	d' | d' : d' | d' : d' | t : l | s : s | l : s | l : d' | s : d' | t : r' | d' : t | l : f | s : l | s : m' | r' : r' | m' : d' | r' : r' | d' |
	d | m : f | s : l | s : f | m : d | l ₁ : d | f : m | r : d | s ₁ : s | l : m | f : r | m : f | s : d | d : t ₁ | d : l ₁ | s ₁ : s ₁ | d |

Ex. 27. KEY G.

R.D.M.

}	\widehat{d} | s : m | f : - |	}	\widehat{r} | s, d : r, f | m : r | d : - |
	s ₁ | s ₁ : s ₁ | f ₁ : - |		l ₁ | d : l ₁ , r | d : t ₁ | d : - |
	m | r : d | d : - |		f | s : f, l | s : f | m : - |
	d | t ₁ : d | l ₁ : - |		f ₁ | m ₁ : f ₁ | s ₁ : s ₁ | d : - |

Ex. 28. KEY F.

R.D.M.

}	\widehat{s} | d, m, r, t ₁ | d : - |	}	\widehat{r} | m : l | s, m, f, r | m : - |
	d | d : t ₁ , s ₁ | d : - |		t ₁ | d : r, f | m, d, r, t ₁ | d : - |
	m | s : s | m : - |		s | s : l | d' : s : s | s : - |
	d | m, d : s ₁ | l ₁ : - |		s ₁ | d : f, r, s ₁ : s ₁ | d : - |

Ex. 29. KEY D.

R.D.M.

}	\widehat{d} | d' : s | l : - |	}	\widehat{s} | f : m | r, m : f | m : - |
	m | f, m : r | m : - |		d | l ₁ , t ₁ , d | t ₁ : t ₁ | d : - |
	s | l : r' | d' : - |		d' | f : s | s : s | s : - |
	d | d : t ₁ | l ₁ : - |		m | r : d | s ₁ : s ₁ | d : - |

Ex. 30. KEY G.

G. A. MACFARREN.

}	\widehat{m} | t ₁ : d | s : - |	}	\widehat{r} | f : m | r : t ₁ | d : - |
	s ₁ | s ₁ : m ₁ | s ₁ : - |		s ₁ | l ₁ , t ₁ , d | l ₁ : s ₁ | s ₁ : - |
	m | r : d | d : - |		t ₁ | r : d | r : r | m : - |
	d | s ₁ : l ₁ | m ₁ : - |		s ₁ | r ₁ : l ₁ | f ₁ : s ₁ | d ₁ : - |

Ex. 31. KEY C.

R.D.M.

}	\widehat{s} | l : t | d' : - |	}	\widehat{t} | d' : m' | r' : r' | d' : - |
	m | d : f | m : - |		s | s : m | s : f | m : - |
	d' | l : r' | s : - |		r' | s : s, l | t : t | d' : - |
	d | f, m : r | d : - |		f | m : d | s : s | d : - |

Ex. 32. KEY B \flat .

G. A. MACFARREN.

}	\widehat{s}_1 | l ₁ : s ₁ | d : - |	}	\widehat{r} | m : d | d : t ₁ | d : - |
	m ₁ | f ₁ : s ₁ | m ₁ : - |		s ₁ | s ₁ , m ₁ , f ₁ | s ₁ : s ₁ | s ₁ : - |
	d | d : d | d : - |		t ₁ | t ₁ : d | r : r | m : - |
	d ₁ | f ₁ : m ₁ | l ₁ : - |		s ₁ | m ₁ : l ₁ | s ₁ : s ₁ | d ₁ : - |

Ex. 33. KEY C.

R.D.M.

s	d ^l :t:l	s :-	s	l:t:d ^l	r ^l :d ^l :t	d ^l :-
m	s :f	r :-	s	f :s	l :s:f	m :-
d ^l	s :l	t :-	d ^l	f ^l :m ^l	r ^l :m ^l :r ^l	d ^l :-
d	m :f	s :-	m	r :m	f :s	d :-

Ex. 34. KEY F.

R.D.M.

m	s:m:d:m	r :-	m	s :d:r	m :r	d :-
d	d :d	t ₁ :-	d	d:t ₁ :l ₁	d :t ₁	d :-
s	m:s:s	s :-	s	s :f	s :f	m :-
d	d :m:d	s ₁ :-	d	m :f:r	s :s ₁	d :-

Ex. 35. KEY G.

R.D.M.

m	m:r:m	r :-	m	s:f:m	r :r	d :-
d	s ₁ :d	t ₁ :-	d	r:t ₁ :d	d :t ₁	d :-
s	s :s	s :-	s	s :s	l :s:f	m :-
d	d:t ₁ :d	s ₁ :-	d	t ₁ :s ₁ :d	f ₁ :s ₁	d :-

Ex. 36. KEY G.

R.D.M.

d	m:d:f:r	d :t ₁	d	m:d:s:f	m :r	d :-
s ₁	d :l ₁	s ₁ :-	s ₁	l ₁ :d	d :t ₁	d :-
m	s:m:l:f	m :r	m	m :s:l	s :f	m :-
d	d :r	s ₁ :-	d	d:l ₁ :m ₁ :f ₁	s ₁ :s ₁	d :-

Ex. 37. KEY G.

R.D.M.

s	f :m	l :-	s	m:d:r:m	f :m	r :-	m	r :d	f :-	l	s:f:m:r	d :t ₁	d :-
d	l ₁ :t ₁ :d	d :-	d	s ₁ :s ₁	t ₁ :d	t ₁ :-	d	t ₁ :s ₁	d :-	r	r :d:l ₁	s ₁ :s ₁ :f ₁	m ₁ :-
m	f :s	f :-	s	d:m:s	s :s	s :-	s	s:f:m	f :-	f	r :m:f	m :r	d :-
d	r ₁ :m ₁	f ₁ :-	m ₁	d :t ₁ :d	r :d	s ₁ :-	d	r :m	l ₁ :-	t ₁	t ₁ :d:f ₁	s ₁ :s ₁	d :-

Ex. 38. KEY C.

R.D.M.

s	d ^l :d ^l	r ^l :s	d ^l :t:l	s :d ^l	l:t:d ^l	r ^l :d ^l	d ^l :-	t
s	s :s	s :s	s :f	m :s	f :s	f :s:l	s :-	—
m ^l	m ^l :m ^l	t :d ^l :r ^l	m ^l :f ^l	d ^l :m ^l	r ^l :d ^l	l :d ^l	m ^l :-	r ^l
d	m :d	s :f:m:r	d :r	m :d	f :m	f :m:f	s :-	—
s	m ^l :r ^l :d ^l	r ^l :s	d ^l :t:l	s :m:f	s :d ^l :r ^l	m ^l :r ^l	d ^l :-	—
m	s :s	t:s:s	s :f	r :d	d :f	s :s:f	m :-	—
d ^l	d ^l :r ^l :m ^l	s:t:r ^l	s :d ^l	t :d ^l	d ^l :l	d ^l :t	d ^l :-	—
d	d:t ₁ :d	s :f	m :f	s :l	m :f:r	s :s	d :-	—

Ex. 39. KEY A.

Dr. W. HAYES.

m	s :d	t ₁ :-	r	f :m	r :r	d :-
s ₁	s ₁ :f ₁	s ₁ :-	s ₁	s ₁ :s ₁	s ₁ :-f ₁	m ₁ :-
d	d :d	r :-	t ₁	r :d	d :t ₁	d :-
d	m ₁ :l ₁	s ₁ :-	s ₁	t ₁ :d	s ₁ :s ₁	d ₁ :-

Ex. 40. KEY C.

JOHN DAVY.

s	d ^l :l	t :-	r ^l	d ^l :l	s :f	m :-
m	s :f ₁	s :-	s	s :f	m :r	d :-
d ^l	m ^l :r ^l	r ^l :-	f ^l	m ^l :d ^l	d ^l :t	d ^l :-
d	l ₁ :r	s ₁ :-	t ₁	d :f	s :s ₁	d :-

Ex. 41. KEY G.

HENRY PURCELL.

}	\widehat{m}	r	:d	r	:-	\widehat{d}	m	:r.d	t ₁	:t ₁	d	:-
	s ₁	s ₁	:l ₁	t ₁	:-	l ₁	s ₁	:l ₁	s ₁	:f ₁	m ₁	:-
	d	r	:m.fe	s	:-	m	d	:f	r	:r	d	:-
	d	t ₁	:l ₁	s ₁	:-	l ₁	m ₁	:f ₁	s ₁	:s ₁	d ₁	:-

Ex. 42. KEY A.

THOMAS ATTWOOD.

}	\widehat{d}	t ₁	:d	r	:-	\widehat{m}	f	:f	s	:f	m	:-	\widehat{m}	s	:fe	s	:-	\widehat{l}	s ₁	:d	f	:r	m	:-
	s ₁	s ₁	:s ₁	l ₁	:-	ta ₁	l ₁	:l ₁	s ₁	:s ₁	s ₁	:-	s ₁	s ₁	:d	t ₁	:-	r ₁	m ₁	:s ₁	s ₁	:s ₁	s ₁	:-
	m	f	:m	r	:-	d	d	:d	r	:r	d	:-	d	r	:r	r	:-	t ₁	d	:d	d	:t ₁	d	:-
	d ₁	r ₁	:m ₁	f ₁	:-	s ₁	l ₁	:l ₁	t ₁	:t ₁	d	:-	d	t ₁	:l ₁	s ₁	:-	f ₁	m ₁	:m ₁	r ₁	:s ₁	d ₁	:-

Ex. 43. KEY E_b.

THOMAS HEYWOOD.

Ex. 44. KEY B_b.

JOHN TRAVERS.

}	\widehat{m}	l	:t	se	:-	\widehat{se}	t	:l	l	:se	l	:-	\widehat{l}	l ₁	:r	t ₁	:-	\widehat{se}	l ₁	:d	d	:t ₁	l ₁	:-
	d	d	:r	m	:-	t ₁	r	:d	t ₁	:t ₁	d	:-	m ₁	r ₁	:f ₁	m ₁	:-	m ₁	m ₁	:m ₁	m ₁	:m ₁	m ₁	:-
	l	l	:l	t	:-	m	m	:m	m	:m	m	:-	d	l ₁	:l ₁	se	:-	t ₁	l ₁	:l ₁	l ₁	:se	l ₁	:-
	l ₁	f ₁	:f	m	:-	m	se	:l ₁	m ₁	:m ₁	l ₁	:-	l ₁	f ₁	:r ₁	m ₁	:-	m ₁	d ₁	:l ₂	m ₁	:m ₁	l ₂	:-

Ex. 45. KEY B_b.

EDWARD J. HOPKINS.

}	\widehat{d}	t ₁	:l ₁	se	:-	\widehat{t}	d	:l ₁	d	:r	m	:-	\widehat{m}	r	:m	d	:-	\widehat{t}	t ₁	:l ₁	l ₁	:se	l ₁	:-
	m ₁	m ₁	:m ₁	m ₁	:-	m ₁	m ₁	:m ₁	l ₁	:l ₁	se	:-	l ₁	l ₁	:se	l ₁	:-	f ₁	m ₁	:m ₁	m ₁	:m ₁	m ₁	:-
	d	r	:d	t ₁	:-	t ₁	l ₁	:d	d	:l ₁	t ₁	:-	m	f	:m	m	:-	r	r	:d	t ₁	:t ₁	d	:-
	l ₁	se	:l ₁	m ₁	:-	se	l ₁	:l ₁	f ₁	:f ₁	m ₁	:-	d	t ₁	:m ₁	l ₁	:-	r ₁	m ₁	:m ₁	m ₁	:m ₁	l ₂	:-

Ex. 46. KEY B_b.

MAURICE GREEN.

Ex. 47. KEY F.

Rev. W. H. HAVERGAL.

}	\widehat{m}	r	:t ₁	d	:-	\widehat{d}	r	:m	r	:r	d	:-	\widehat{d}	t ₁	:l ₁	t ₁	:-	\widehat{m}	t ₁	:d	d	:t ₁	d	:-
	s ₁	f ₁	:m ₁	m ₁	:-	f ₁	f ₁	:m ₁	s ₁	:-f ₁	m ₁	:-	s ₁	s ₁	:m ₁	se	:-	t ₁	t ₁	:l ₁	l ₁	:s ₁	s ₁	:-
	d	l ₁	:se	l ₁	:-	l ₁	t ₁	:d	d	:t ₁	d	:-	m	r	:d	m	:-	se	m	:m	r	:r	m	:-
	d ₁	r ₁	:m ₁	l ₁	:-	f ₁	r ₁	:d ₁	s ₁	:s ₁	d ₁	:-	d	s ₁	:l ₁	m ₁	:-	m ₁	se	:l ₁	f ₁	:s ₁	d ₁	:-

Ex. 48. KEY B_b.

ROGER ROWSON ROSS.

}	\widehat{d}	d	:t ₁	d	:-	\widehat{s}	l ₁	:t ₁	d	:r	m	:-	\widehat{m}	r	:d	r	:-	\widehat{t}	d	:r	m	:r	d	:-
	s ₁	s ₁	:s ₁	s ₁	:-	s ₁	f ₁	:f ₁	m ₁	:l ₁	se	:-	s ₁	s ₁	:fe	s ₁	:-	s ₁	s ₁	:l ₁	s ₁	:-f	m ₁	:-
	m	d	:r	m	:-	d	d	:r	d	:l ₁	t ₁	:-	d	r	:m.d	t ₁	:-	r	d	:d	d	:t ₁	d	:-
	d ₁	m ₁	:s ₁	d ₁	:-	m ₁	f ₁	:r ₁	l ₁	:f ₁	m ₁	:-	d	t ₁	:l ₁	s ₁	:-	f ₁	m ₁	:f ₁	s ₁	:s ₁	d ₁	:-

CHORD-NAMING EXAMPLES.—PART A.

Ex. 49. KEY C.

Rev. G. HEATHCOTE.

}	\widehat{s} l : l | t : —	\widehat{t} d' : d' | r' : r' | m' : —
	m f : fe | s : —	se l : s | l : s | s : —
	d' d' : r' | r' : —	m' m' : d' | d' : t | d' : —
	d f : r | s : —	m l : m | f : s | d : —

Ex 50. KEY B \flat .

Anonymous.

}	\widehat{l}_1 l ₁ : l ₁ | se ₁ : —	\widehat{m} f : f | m : r | m : —	\widehat{m} r : d | t ₁ : —	\widehat{d} t ₁ : l ₁ | l ₁ : se ₁ | l ₁ : —
	m ₁ f ₁ : r ₁ | m ₁ : —	m ₁ r ₁ : f ₁ | s ₁ : s ₁ | s ₁ : —	l ₁ se ₁ : l ₁ | se ₁ : —	m ₁ f ₁ : f ₁ | m ₁ : m ₁ | m ₁ : —
	d d : l ₁ | t ₁ : —	l ₁ l ₁ : r | d : t ₁ | d : —	m m : m | m : —	l ₁ r : r | t ₁ : t ₁ | d : —
	l ₁ f ₁ : f ₁ | m ₁ : —	de ₁ r ₁ : r ₁ | s ₁ : s ₁ | d ₁ : —	d t ₁ : l ₁ | m ₁ : —	d ₁ r ₁ : r ₁ | m ₁ : m ₁ | l ₂ : —

Ex. 51. KEY G.

Rev. Dr. H. ALDRICH.

Ex. 52. KEY C.

Dr. AYLWARD.

}	\widehat{m} f : s.l | r : —	\widehat{m} f : s.l | m : r | d : —
	s ₁ l ₁ : t ₁ | d t ₁ : —	s ₁ l ₁ : t ₁ | d s ₁ : -f ₁ | m ₁ : —
	d d : d | s : —	m d : d | d : t ₁ | d : —
	d l ₁ : m ₁ : f ₁ | s ₁ : —	d l ₁ : m ₁ : f ₁ | s ₁ : s ₁ | d ₁ : —

}	\widehat{d} t : l | s : —	\widehat{s} l : t : d' | d' : t | d' : —
	m r : m : f | d : —	d d : f : m | m : r | m : —
	s s : l : t | d' : —	s f : d' | s : s | s : —
	d s : f | m : —	m f : l | s : s | d : —

Ex. 53. KEY F.

A. BENNETT, Mus. Doc.

Ex. 54. KEY E.

R.D.M.

}	\widehat{d} d : f | m : —	\widehat{s} d : r : d | t ₁ : l ₁ : t ₁ | d : —
	d, t ₁ l ₁ : d | d : —	t ₁ l ₁ : l ₁ | s ₁ : s ₁ | s ₁ : —
	m, s f : l | s : —	f m : f : m | r : d : r | m : —
	d d : d | d : —	s ₁ l ₁ : f ₁ | s ₁ : s ₁ | d : —

}	\widehat{m} s : d' | t : —	\widehat{d} l ₁ s : l : f | m : r | d : —
	d d : r : m : d | r : —	m d : d | d : t ₁ | d : —
	s s : s | s : —	s s : d' : f : l | s : f | m : —
	d m : r : d : m | s : —	d m ₁ : f ₁ | s ₁ : s ₁ | d : —

Ex. 55. KEY E.

Dr. W. HAYES.

Ex. 56. KEY F.

R. LANGDON, Mus. Doc.

}	\widehat{s} l : s : f | m : —	\widehat{s} r : m : f | r : r | d : —
	m f : r | d : —	d t ₁ : d | d : t ₁ | d : —
	d' d' : t | d' : —	s s : s | s : -f | m : —
	d f : s | l : —	m s : d | s ₁ : s ₁ | d : —

}	\widehat{m} m : fe | s : —	\widehat{l} s : -f | m : r | d : —
	d d : r | t ₁ : —	d d : r | d : t ₁ | d : —
	s l : l | s : —	d s : l | s : -f | m : —
	d l ₁ : r | s ₁ : —	f ₁ m ₁ : f ₁ | s ₁ : s ₁ | d : —

Ex. 57. KEY D.

From THOMAS ATTWOOD.

Ex. 58. KEY D.

Dr. CROUCH.

}	\widehat{d} r' : m' | s : —	\widehat{s} s : d' | m : r | d : —
	d f : m | r : —	f f : m : r : d | d : t ₁ | d : —
	s s : s | s : —	r' s : f | s : -f | m : —
	m r : d | t ₁ : —	t ₁ d : l ₁ | s ₁ : s ₁ | d : —

}	\widehat{s} f : m | r : —	\widehat{s} l : t : d' | d' : t | d' : —
	m r : d | t ₁ : —	d f : m | r : m : f | m : —
	d' l : t : d' | s : —	s f : s | s : s | s : —
	d r : m : f | s : —	m r : d | s : s ₁ | d ₁ : —

Ex. 59. KEY E. From T. WANLESS, Mus. Bac.

}	\widehat{t} | d':t:l:s | d' :-	||	\widehat{l} | s :f:m | r :d:t | d :-
	r | r :r | d :-		d | r :d | l :s | s :-
	s | s :s | s :-		f | r :s | f :f | m :-
	s | f :f | m :-		f | t ₁ :d | f ₁ :s ₁ | d :-

Ex. 60. KEY B_b. Lah is G.

R.D.M.

}	\widehat{l} | d :d | m :-	||	\widehat{r} | d :m | l ₁ :d:t | l ₁ :-
	m ₁ | l ₁ :l ₁ | s _e :-		l ₁ | l ₁ :s _e | l ₁ :s _e | l ₁ :-
	d | d :l ₁ | t ₁ :-		r | m :t ₁ | m :m:r | d :-
	l ₁ | f ₁ :f ₁ | m ₁ :-		f ₁ | m ₁ :r ₁ | d ₁ :m ₁ | l ₁ :-

Ex. 61. KEY E_b.

G.O.

}	s | l :s:f:m:r | d' :-r:m:f | s:m:l:s:f:m | m :r :s	d' | t:l:s:f | m :-f:s:l | f:m:s:f:m:r | d :-
	m | r :s ₁ :d:t ₁ | l ₁ :-t ₁ :d:r | m :r :-d	d :t ₁ :d | m :f :m:r | d :-d:d | d :d :-t ₁ | d :-
	s | f :m:f:s | l :-s | s :s :s | s :-s	s :f :d'l | s :-f:m | f :d:r:m:f | m :-
	d | t ₁ :d:r:m | f :-m:r | d :t ₁ :d | s ₁ :-m	d :r :m:f | s:m:d:l | s ₁ | l ₁ m ₁ f ₁ s ₁ | d :-

Ex. 62. KEY F.

G.O.

}	s :m:f | s :d | r :m:f | m :-	m :r:m | f :s | l :s:l | r :-
	d :d | r :s ₁ :l ₁ | t ₁ :t ₁ | d :-	d :d | d :t ₁ :d:r | d :d | t ₁ :-
	m:l:s | s:f:m | r :r | d :-	l:s:f:m | r :d | d :t ₁ :d | s :-
	d :d | t ₁ :d | s ₁ :s ₁ | l ₁ :-	l ₁ :l ₁ | r ₁ :m ₁ | f ₁ :m ₁ :f ₁ | s ₁ :-

}	m :f:s | l :r | l :t:d' | t :-	d' :s:f | m :f:m | r :-m | d :-
	d :d:t ₁ | l ₁ :l ₁ | r:m:f:m | r :-	d:r:m:r | d :d | d :t ₁ | d :-
	s :d:m | f:s:l | f :-s | s :-	m :-s | s :-s | s:l:s:f | m :-
	d:t ₁ :l ₁ :s ₁ | f ₁ :f ₁ | f:m:r:d | s ₁ :-	l ₁ :t ₁ :d:r | m :r:d | s :s ₁ | d :-

Ex. 63. KEY E_b.

R.D.M.

}	\widehat{m} | d :f | f :m | $\widehat{d'}$ | l :s:f | m :r | d :-	
	d | d :r | r :d | s ₁ | t ₁ :d | t ₁ :t ₁ | d :-	
	m | s :s | s :-	s | f :m | f :f | m :-
	d | d :t ₁ | d :-	m ₁ f ₁ | s ₁ :s ₁ | s ₁ :s ₁ | d :-

Ex. 64. KEY C.

G.O.

}	\widehat{m} | m :s | s :f | $\widehat{d'}$ | t :l | s :f | f :m |	
	d | d :r | d :-	d | d :d:r | m :r | d :-
	s | s :s | d' :-	s | f :l | d' :t | d' :-
	d | d :t ₁ | l ₁ :-	m | f :f | s :s | d :-

Ex. 65. KEY D.

G.O.

}	\widehat{s} | m :f | s :-	||	\widehat{t} | l :l | r' :r' | d' :-
	m | d :r | r :d		r | m :f:s | f:e:f | m :-
	d' | d' :l | s :-		s | d' :r' | l :t | d' :-
	d | s :f | m :-		s | s :f:m | r :s ₁ | d :-

Ex. 66. KEY D.

HOOPER.

}	$\widehat{d'}$ | t :l | s :-	||	\widehat{s} | f :m | r :r | d :-
	m | r :t ₁ | d :-		d | d :d | d :t ₁ | d :-
	s | f :f | s :-		s | l :l | r :f | m :-
	d | r :r | m :-		m ₁ | f ₁ :f ₁ | s ₁ :s ₁ | d :-

Ex. 67. KEY E.				DR. OAKLEY.				Ex. 68. KEY B \flat .				DR. RIMBAULT.														
}	s	m	r	d	:-	}	d	r	m	s	:-	}	f	d	d	r	r	d	:-							
	d	t ₁	t ₁	d	:-		}	s ₁	l ₁	t ₁	d		:-	}	f ₁	m ₁	m ₁	l ₁	s ₁	f ₁	m ₁	:-				
	m	s	:-	f	m			:-	}	m	r		s		l	s	s	:-	}	r	d	t ₁	l ₁	t ₁	d	:-
	d	s ₁	s ₁	l ₁	:-			}		r ₁	f ₁		m ₁		r ₁	s ₁	d	:-		}	s ₁	l ₁	s ₁	f ₁	s ₁	d ₁

Ex. 69. KEY E \flat .				G. W. MARTIN.				Ex. 70. KEY G.				G. O.																	
}	m	r	l	s	:-	}	f	f	m	r	d	:-	}	m	m	r	re	m	r	d	d	:-							
	d	d	t ₁	d	:-		}	de	r	r	d	t ₁		d	:-	}	d	l ₁	:-	d	d	t ₁	l ₁	ta	l ₁	s ₁	f ₁	m ₁	:-
	s	f	f	m	:-			}	l	l	l	s		:-	}		s	l	f	fe	s	r	s	r	m	f	r	d	:-
	d	d	d	d	:-				}	l ₁	r	f		s			s ₁	d	:-	}	d	f ₁	:-	l ₁	s ₁	f ₁	m ₁	fe ₁	s ₁	:-	d_{1}	:-

Ex. 71. KEY C.				G. O.				Ex. 72. KEY F.				G. O.															
}	l	ta	t	d'	de'	r'	m'	r'	re'	m'	:-	}	s	la	s	fe	s	m	r	m	m	f	m	:-			
	m	m	m	m	s	se	l	l	l	se	:-		}	m	r	s ₁	d	d	d	d	d	ra	r	d	:-		
	d'	de'	r'	d'	m'	m'	m'	l	l	t	:-			}	s	f	m	re	m	m	fe	s	d'	ta	t	d'	:-
	l	s	se	l	l ₁	t ₁	d	f	f	m	:-				}	d	t ₁	d	la	s ₁	l ₁	la	s ₁	s ₁	s ₁	d	:-

Ex. 73. KEY C.				G. O.				Ex. 74. KEY G.				G. O.															
}	m'	re'	r'	d'	d'	ta	t	l	se	l	:-	}	d	m	f	s	l	r	s	fe	f	f	m	:-			
	m	fe	m	m	fe	m	l	f	m	m	r		d	:-	}	d	d	d	d	d	t ₁	d	d	t ₁	t ₁	d	:-
	d'	t	t	l	l	l	ta	se	l	t	l		:-	}		m	l	f	m	r	s	s	l	s	f	s	:-
	l	l	se	l	re	m	r	r	d	m	l ₁		:-			}	d	l ₁	la	s ₁	fe	f ₁	m ₁	re	r ₁	ra	d ₁

Ex. 75. KEY E \flat .												G. O.											
}	s	s	f	m	d	r	r	d	de	r	d	m	f	fe	m	:-	}	:-	:-	:-	:-		
	m	d	d	d	d	d	t ₁	d	ta	t ₁	d	r	d	t ₁	:-	:-		}	:-	:-	:-	:-	
	s	l	la	s	s	la	s	f	m	s	se	l	l	l	se	:-			}	:-	:-	:-	:-
	d	f ₁	f ₁	s ₁	m ₁	f ₁	s ₁	l ₁	m	f	m	r	re	m	:-	:-				}	:-	:-	:-

}	m	m	r	s	fe	f	m	l	fe	s	la	s	r'	d'	:-	:-	
	d	d	t ₁	d	d	r	m	m	r	m	f	f	f	m	:-	:-	
	l	f	f	s	l	t	d'	d'	d'	d'	d'	d'	d'	t	d'	:-	:-
	d	r	r	m	ma	r	d	t ₁	l ₁	la	s ₁	f ₁	s ₁	s ₁	d	:-	:-

CHORD-NAMING EXAMPLES.—PART B.

Arranged progressively, according to Mr. Curwen's "Musical Theory," Book V, and
"How to Observe Harmony."

Ex. 1. KEY D.		G.O.	Ex. 2. KEY G.		G.O.																																																																																																																																						
} <table border="0"> <tr><td>d̂</td><td>s</td><td>:d^l</td><td>t</td><td>:-</td></tr> <tr><td>m</td><td>m</td><td>:m</td><td>r</td><td>:-</td></tr> <tr><td>s</td><td>s</td><td>:s</td><td>s</td><td>:-</td></tr> <tr><td>d</td><td>d</td><td>:d</td><td>s₁</td><td>:-</td></tr> </table>	d̂	s	:d ^l	t	:-	m	m	:m	r	:-	s	s	:s	s	:-	d	d	:d	s ₁	:-	} <table border="0"> <tr><td>d̂</td><td>r^l</td><td>:d^l</td><td>d^l:t</td><td>d^l:-</td></tr> <tr><td>m</td><td>s</td><td>:m</td><td>m:r</td><td>m:-</td></tr> <tr><td>s</td><td>t</td><td>:d^l</td><td>s:s</td><td>s:-</td></tr> <tr><td>d</td><td>s</td><td>:d</td><td>d:s₁</td><td>d:-</td></tr> </table>	d̂	r ^l	:d ^l	d ^l :t	d ^l :-	m	s	:m	m:r	m:-	s	t	:d ^l	s:s	s:-	d	s	:d	d:s ₁	d:-	} <table border="0"> <tr><td>s</td><td>d</td><td>:t₁</td><td>d</td><td>:m</td><td>s</td><td>:r</td><td>m</td><td>:d</td><td>r</td><td>:t₁</td><td>d</td></tr> <tr><td>d</td><td>s₁:s₁</td><td>s₁:d</td><td>t₁:t₁</td><td>d</td><td>:d</td><td>t₁:s₁</td><td>s₁</td><td></td><td></td><td></td><td></td></tr> <tr><td>m</td><td>m</td><td>:r</td><td>m</td><td>:d</td><td>r</td><td>:s</td><td>s</td><td>:m</td><td>s</td><td>:r</td><td>m</td></tr> <tr><td>d</td><td>d</td><td>:s₁</td><td>d</td><td>:d</td><td>s₁:s₁</td><td>d</td><td>:d</td><td>s₁:s₁</td><td>d</td><td>:d</td><td></td></tr> </table>	s	d	:t ₁	d	:m	s	:r	m	:d	r	:t ₁	d	d	s ₁ :s ₁	s ₁ :d	t ₁ :t ₁	d	:d	t ₁ :s ₁	s ₁					m	m	:r	m	:d	r	:s	s	:m	s	:r	m	d	d	:s ₁	d	:d	s ₁ :s ₁	d	:d	s ₁ :s ₁	d	:d		} <table border="0"> <tr><td>s</td><td>d</td><td>:t₁</td><td>d</td><td>:m</td><td>s</td><td>:r</td><td>m</td><td>:d</td><td>r</td><td>:t₁</td><td>d</td></tr> <tr><td>d</td><td>s₁:s₁</td><td>s₁:d</td><td>t₁:t₁</td><td>d</td><td>:d</td><td>t₁:s₁</td><td>s₁</td><td></td><td></td><td></td><td></td></tr> <tr><td>m</td><td>m</td><td>:r</td><td>m</td><td>:d</td><td>r</td><td>:s</td><td>s</td><td>:m</td><td>s</td><td>:r</td><td>m</td></tr> <tr><td>d</td><td>d</td><td>:s₁</td><td>d</td><td>:d</td><td>s₁:s₁</td><td>d</td><td>:d</td><td>s₁:s₁</td><td>d</td><td>:d</td><td></td></tr> </table>	s	d	:t ₁	d	:m	s	:r	m	:d	r	:t ₁	d	d	s ₁ :s ₁	s ₁ :d	t ₁ :t ₁	d	:d	t ₁ :s ₁	s ₁					m	m	:r	m	:d	r	:s	s	:m	s	:r	m	d	d	:s ₁	d	:d	s ₁ :s ₁	d	:d	s ₁ :s ₁	d	:d	
	d̂	s	:d ^l	t	:-																																																																																																																																						
	m	m	:m	r	:-																																																																																																																																						
	s	s	:s	s	:-																																																																																																																																						
d	d	:d	s ₁	:-																																																																																																																																							
d̂	r ^l	:d ^l	d ^l :t	d ^l :-																																																																																																																																							
m	s	:m	m:r	m:-																																																																																																																																							
s	t	:d ^l	s:s	s:-																																																																																																																																							
d	s	:d	d:s ₁	d:-																																																																																																																																							
s	d	:t ₁	d	:m	s	:r	m	:d	r	:t ₁	d																																																																																																																																
d	s ₁ :s ₁	s ₁ :d	t ₁ :t ₁	d	:d	t ₁ :s ₁	s ₁																																																																																																																																				
m	m	:r	m	:d	r	:s	s	:m	s	:r	m																																																																																																																																
d	d	:s ₁	d	:d	s ₁ :s ₁	d	:d	s ₁ :s ₁	d	:d																																																																																																																																	
s	d	:t ₁	d	:m	s	:r	m	:d	r	:t ₁	d																																																																																																																																
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Ex. 11. KEY D.	R.D.M.	Ex. 12. KEY G.	G.O.
$\left\{ \begin{array}{l} \widehat{s} \ m : f \ s : - \\ m \ d : d \ r : - \\ s \ s : d' \ t : - \\ d \ d : l_1 \ s_1 : - \end{array} \right\} \left\ \begin{array}{l} \widehat{t} \ d' : s \ l : t \ d' : - \\ r \ d : d \ f : r \ m : - \\ s \ s : d' \ d' : s \ s : - \\ f \ m : m \ f : s \ d : - \end{array} \right\ $		$\left\{ \begin{array}{l} :m \ f : m \ f : l \ l : s \ - : d \ d : t_1 \ d \\ :d \ d : d \ d : d \ d : - \ t_1 : d \ l_1 : s_1 \ s_1 \\ :s \ l : s \ f : f \ f : m \ r : s \ f : r \ m \\ :d \ d : d \ l_1 : f_1 \ d : d_1 \ r_1 : m_1 \ f_1 : s_1 \ d_1 \end{array} \right\}$	

Ex. 13. KEY G.	R.D.M.
$\left\{ \begin{array}{l} s : s \ l : s \ s : f \ m : - \\ m : d \ | d : d \ r : r \ d : - \\ s : s \ f : s \ s : s \ | s : - \\ d : m \ | f : m \ t_1 : t_1 \ | d : - \end{array} \right\} \left\| \begin{array}{l} f : s \ l : d \ f : m \ r : - \\ d : d \ | d : d \ t_1 : d \ | t_1 : - \\ f : m \ | f : s \ s : s \ | s : - \\ l_1 : s_1 \ | f_1 : m_1 \ r_1 : d_1 \ | s_1 : - \end{array} \right\| \left\| \begin{array}{l} s : s \ | s : t_1 \ | d : r \ | m : - \\ d : t_1 \ | d : s_1 \ s_1 : t_1 \ | d : - \\ m : f \ | s : s \ s : s \ | s : - \\ d : r \ | m : f \ m : r \ | d : - \end{array} \right\| \left\| \begin{array}{l} f : s \ l : d \ m : r \ | d : - \\ d : d \ | d : d \ d : t_1 \ | d : - \\ l : s \ | f : f \ s : f \ | m : - \\ f_1 : m_1 \ | f_1 : l_1 \ s_1 : s_1 \ | d : - \end{array} \right\|$	

Ex. 14. KEY F.	RICHARD BELLAMY.	Ex. 15. KEY F.	LOWELL MASON.
$\left\{ \begin{array}{l} \widehat{s} \ d : m \ r : - \\ s_1 \ s_1 : d \ t_1 : - \\ m \ s : s \ s : - \\ d \ m : d \ s_1 : - \end{array} \right\} \left\| \begin{array}{l} \widehat{s} \ l_1 : r \ d : t_1 \ | d : - \\ s_1 \ l_1 : l_1 \ s_1 : s_1 \ s_1 : - \\ d \ d : f \ m : r \ m : - \\ m_1 \ f_1 : r_1 \ s_1 : s_1 \ d : - \end{array} \right\|$		$\left\{ \begin{array}{l} \widehat{m} \ f : m \ r : - \\ d \ t_1 : d \ t_1 : - \\ s \ s : s \ s : - \\ d \ r : d \ s_1 : - \end{array} \right\} \left\| \begin{array}{l} \widehat{m} \ s : f \ m : r \ m : - \\ d \ d : r \ d : t_1 \ d : - \\ s \ m : l \ s : s \ s : - \\ d \ d \ f_1 \ s_1 : s_1 \ d : - \end{array} \right\|$	

Ex. 16. KEY E.	R.D.M.	Ex. 17. KEY C.	R.D.M.
$\left\{ \begin{array}{l} \widehat{m} \ f : r \ m : - \\ d \ d : t_1 \ d : - \\ d' \ l : s \ s : - \\ d \ r : s \ d : - \end{array} \right\} \left\| \begin{array}{l} \widehat{d} \ r : m \ r : r \ | d : - \\ s_1 \ t_1 : d \ d : t_1 \ | d : - \\ s \ s : s \ l : f \ m : - \\ m \ r : d \ f_1 : s_1 \ d : - \end{array} \right\|$		$\left\{ \begin{array}{l} \widehat{s} \ l : s \ d' : - \\ s \ f : s \ s : - \\ m' \ r' : r' \ d' : - \\ d \ d : t_1 \ m : - \end{array} \right\} \left\| \begin{array}{l} \widehat{m} \ r' : d' \ d' : t \ d' : - \\ s \ s : m \ s : s \ s : - \\ d' \ t : d' \ r' : r' \ m' : - \\ d \ s : l \ s : s \ d : - \end{array} \right\|$	

Ex. 18. KEY A.	R.D.M.	Ex. 19. KEY G.	JONATHAN BATTISHILL.
$\left\{ \begin{array}{l} \widehat{m} \ s : r \ f : - \\ d \ r : s_1 \ d : - \\ s \ s : s \ f : - \\ d \ d : t_1 \ l_1 : - \end{array} \right\} \left\| \begin{array}{l} \widehat{t}_1 \ d : d \ d : t_1 \ | d : - \\ s_1 \ f_1 : l_1 \ s_1 : s_1 \ s_1 : - \\ r \ d : f \ r : r \ m : - \\ s_1 \ l_1 : f_1 \ s_1 : s_1 \ d : - \end{array} \right\|$		$\left\{ \begin{array}{l} \widehat{d} \ t_1 : d \ f : - \\ s_1 \ f_1 : s_1 \ s_1 : - \\ m \ f : m \ r : - \\ m \ r : d \ t_1 : - \end{array} \right\} \left\| \begin{array}{l} \widehat{m} \ l : s \ f : f \ m : - \\ s_1 \ d : d \ d : t_1 \ d : - \\ s \ f : s \ l : s \ s : - \\ d \ f_1 : m_1 \ r_1 : s_1 \ d_1 : - \end{array} \right\|$	

Ex. 20. KEY F.	Parisian Tone, 3rd ending.	Ex. 21. KEY D.	R.D.M.
$\left\{ \begin{array}{l} \widehat{s} \ l : s \ f : m \\ m \ r : m \ t_1 : d \\ s \ f : m \ r : d \\ d \ t_1 : d \ s_1 : d \end{array} \right\} \left\| \begin{array}{l} \widehat{s} \ f : m \ r : r \ d : - \\ r \ d : d \ l_1 : t_1 \ d : - \\ s \ d : s \ l : f \ m : - \\ t_1 \ l_1 : s_1 \ f_1 : s_1 \ d : - \end{array} \right\|$		$\left\{ \begin{array}{l} \widehat{s} \ l : t \ d' : - \\ m \ f : f \ m : - \\ d' \ d' : r' \ s : - \\ d \ f : r \ d : - \end{array} \right\} \left\| \begin{array}{l} \widehat{f} \ s : l \ m : r \ d : - \\ f \ m : r \ d : t_1 \ d : - \\ t \ d' : l \ s : f \ m : - \\ r \ m : f \ s : s_1 \ d : - \end{array} \right\|$	

Ex. 22. KEY A_b. Dr. E. G. MONK.

{	\widehat{m} f : l ₁ | r :-	{	\widehat{m} t ₁ : d | r : r | d :-
	d l ₁ : l ₁ | s ₁ :-		s ₁ s ₁ : m ₁ | l ₁ : s ₁ | m ₁ :-
	s f : m | r :-		d r : d | d : t ₁ | d :-
	d r : d | t ₁ :-		d s ₁ : l ₁ | f ₁ : s ₁ | d ₁ :-

Ex. 23. KEY G. W. H. MONK.

{	\widehat{s} f : m | r : d	{	\widehat{l}_1 s ₁ : s ₁ | l ₁ : t ₁ | d :-
	d d : d | t ₁ : d		f ₁ s ₁ : m ₁ | f ₁ : s ₁ | s ₁ :-
	m l : s | f : m		f d : d | d : f | m :-
	d l ₁ : d | s ₁ : l ₁		f ₁ m ₁ : d ₁ | f ₁ : r ₁ | d ₁ :-

Ex. 24. KEY E_b. Dr. E. G. MONK.

{	\widehat{s} d ¹ : m | l :-	{	\widehat{l} s : d | f : r | m :-
	d d : d | d :-		t ₁ d : d | d : t ₁ | d :-
	m m : m | f :-		f s : l | l : s | s :-
	d l ₁ : l ₁ | f ₁ :-		r m : f | r : s ₁ | d :-

Ex. 25. KEY G. R.D.M.

{	\widehat{s} f : r | m :-	{	\widehat{d} t ₁ : d | r : m | d :-
	d d : s ₁ | d :-		s ₁ s ₁ : s ₁ | t ₁ : t ₁ | d :-
	m f : s | s :-		s f : m | s : s | m :-
	d l ₁ : t ₁ | d :-		m r : d | s ₁ : s ₁ | d :-

Ex. 26. KEY G. G.O.

{	s l : s | f : s | m : r | d : m | f : r | m : l | s :- | - : d | m : r | f : m | s : d | r : m | t ₁ : d | l ₁ : r | d :- | - | -	{	m r : m | r : r | d : t ₁ | d : d | t ₁ : s ₁ | d : r | t ₁ :- | - : s ₁ | d : l ₁ | r : t ₁ | d : d | s ₁ : s ₁ | s ₁ : s ₁ | r ₁ : f ₁ | m ₁ :- | - | -	
	s f : m | l : s | s : f | m : l | f : s | s : f | r :- | - : m | m : f | f : s | m : f | r : d | r : d | d : t ₁ | d :- | - | -		{	d t ₁ : d | d : t ₁ | d : s ₁ | l ₁ : l ₁ | r : t ₁ | d : f | s ₁ :- | - : d | l ₁ : r | t ₁ : m | d : l ₁ | t ₁ : d | s ₁ : m ₁ | f ₁ : s ₁ | d :- | - | -

Ex. 27. KEY B_b. R.D.M.

{	\widehat{s}_1 s ₁ : d : m : d | r : d	{	\widehat{d} f : l ₁ : s ₁ : d | m : r | d :-
	m ₁ s ₁ : s ₁ | t ₁ : l ₁		l ₁ l ₁ : f : s ₁ | s ₁ : f ₁ | m ₁ :-
	d d : d : m | s : m		f f : d | d : t ₁ | d :-
	d ₁ m ₁ : d ₁ | s ₁ : l ₁		f ₁ r ₁ : m ₁ | s ₁ : s ₁ | d ₁ :-

Ex. 28. KEY G. R.D.M.

{	\widehat{d} r : m : d | f :-	{	\widehat{m} s : f | m : r | d :-
	s ₁ s ₁ : d | d :-		d r : t ₁ : d | d : t ₁ | d :-
	m s : s : m | f :-		s s : r : f : l | s : f | m :-
	d t ₁ : d | l ₁ :-		d t ₁ : s ₁ : l ₁ : f ₁ | s ₁ : s ₁ | d :-

Ex. 29. KEY E. R.D.M.

{	\widehat{m} f : s : l | t :-	{	\widehat{d} f : m | r : d : t ₁ | d :-
	d d : d | r :-		d l ₁ : t ₁ : d | l ₁ : s ₁ | s ₁ :-
	s f : m | s :-		m f : s | f : r | m :-
	d l ₁ : d | s ₁ :-		l ₁ r : d | f ₁ : s ₁ | d :-

Ex. 30. KEY G. THOMAS SELLE.

{	\widehat{d} d : r | m :-	{	\widehat{r} d : l ₁ | d : r | d :-
	l ₁ l ₁ : t ₁ | d :-		t ₁ : l ₁ | s ₁ : f ₁ | m ₁ : f ₁ | m :-
	m m : s | s :-		f m : d | d : t ₁ | d :-
	l ₁ l ₁ : s ₁ | d ₁ :-		r ₁ m ₁ : f ₁ | s ₁ : s ₁ | d ₁ :-

Ex. 31. KEY B_b. R.D.M.

{	\widehat{d} d : r : d | t ₁ :-	{	\widehat{s}_1 l ₁ : t ₁ : d | r : t ₁ | d :-
	s ₁ d : l ₁ | s ₁ :-		r ₁ r ₁ : s ₁ | l ₁ : s ₁ | s ₁ :-
	m m : f | r :-		t ₁ r : d | f : r | m :-
	d ₁ l ₁ : s ₁ : f ₁ | s ₁ :-		s ₁ f ₁ : m ₁ | r ₁ : s ₁ | d ₁ :-

Ex. 32. KEY B_b. Rev. Sir F. A. G. OUSLEY.

{	\widehat{s}_1 l ₁ : s ₁ | s ₁ :-	{	d r : d | d : t ₁ | d :-
	m ₁ f ₁ : r ₁ | s ₁ :-		m ₁ f ₁ : s ₁ : l ₁ | r ₁ : m ₁ : f ₁ | m ₁ :-
	d d : t ₁ | d :-		d l ₁ : t ₁ : d | s ₁ : s ₁ | s ₁ :-
	d ₁ f ₁ : f ₁ | m ₁ :-		l ₁ r ₁ : m ₁ : f ₁ | s ₁ : s ₁ | d ₁ :-

Ex. 33. KEY G.

R.D.M.

m	f	s	s	:-	m	l	r	m	f	m	r	m	:-
d	d	d	r	:-	d	l ₁	s ₁	d	d	t ₁	d	:-	
s	f	m	s	:-	s	m	s	f	s	s	:-		
d	l ₁	d	t ₁	:-	d	d	t ₁	l ₁	s ₁	d	:-		

Ex. 34. KEY A.

R.D.M.

d	m	r	d	s	:-	f	m	r	d	r	d	t ₁	d	:-
s ₁	d	t ₁	l ₁	s ₁	:-	d	s ₁	s ₁	l ₁	s ₁	f ₁	m ₁	:-	
m	s	m	r	:-	f	s	f	m	f	m	r	d	:-	
d	s ₁	l ₁	t ₁	:-	l ₁	d	t ₁	d	f ₁	s ₁	s ₁	d	:-	

Ex. 35. KEY C.

R.D.M.

d	s	l	s	:-	m	r	m	f	s	l	t	d	:-
m	s	f	r	:-	d	r	d	d	f	r	m	:-	
s	d	d	t	:-	d	s	l	d	d	s	s	:-	
d	m	f	s	:-	d	t ₁	d	f	m	f	s	d	:-

Ex. 36. KEY G.

R.D.M.

m	d	m	s	f	m	r	r	s	f	l	s	d	m	f	r	d	:-
d	d	d	l ₁	d	t ₁	d	r	l ₁	d	d	t ₁	d	:-				
s	m	s	d	d	s	:-	s	l	f	s	s	r	f	m	:-		
d	d	m	f	s	:-	m ₁	r ₁	m ₁	s ₁	s ₁	d	:-					

Ex. 37. KEY D.

G.O.

m	:-	s	l	f	m	f	s	l	f	:-	f	m	f	m	:-	s	d	t	l	s	f	m	:-	f	s	l	s	d	d	t	d	:-	:-
d	m	d	d	m	r	m	f	t ₁	r	d	t ₁	d	:-	:-	r	m	f	m	r	d	:-	:-	m	r	:-	f	m	:-	:-				
s	d	l	d	:-	l	l	s	s	s	:-	:-	s	f	d	l	s	d	:-	d	d	r	l	s	s	:-	:-							
d	:-	f	l	s	f	m	r	:-	t ₁	d	r	d	:-	m	r	d	r	m	f	s	l	m	f	s	s	l	:-	d	:-	:-			

Ex. 38. KEY C.

G.O.

d	t	d	s	f	m	r	m	f	m	s	l	t	d	r	r	r	:-	:-
m	r	d	d	d	r	s ₁	t ₁	r	d	d	f	m	r	s	s	:-	:-	
s	f	s	m	d	s	:-	t	d	s	f	s	:-	d	t	:-	:-		
d	r	m	d	l ₁	t ₁	s ₁	l ₁	m	r	d	t ₁	d	s	:-	:-			

d	t	d	s	f	m	f	s	l	t	d	r	m	r	d	t	d	:-	:-	
s	f	s	m	d	m	r	d	f	r	m	s	m	f	r	m	f	m	:-	:-
d	r	s	d	:-	t	l	s	f	s	r	d	l	s	r	d	t	d	:-	:-
m	r	m	d	s	l	s	f	m	r	d	t ₁	l ₁	f	s	s ₁	d	:-	:-	

Ex. 39. KEY D.

THOMAS KELWAY.

m	m	fe	s	:-	d	l	s	f	f	m	:-
d	d	d	t ₁	:-	d	d	d	d	t ₁	d	:-
s	l	l	s	:-	s	f	s	l	s	s	:-
d	l ₁	r	s ₁	:-	m	f	m	r	s ₁	d	:-

Ex. 40. KEY B_b.

B. St. J. B. JOULE.

m	d	d	t ₁	:-	r	s	d	d	t ₁	d	:-	
s ₁	s ₁	fe ₁	s ₁	:-	s ₁	s ₁	m ₁	f ₁	s ₁	s ₁	s ₁	:-
d	m	r	r	:-	t ₁	d	d	r	r	m	:-	
d	l ₁	r ₁	s ₁	:-	f ₁	m ₁	l ₁	s ₁	s ₁	d ₁	:-	

Ex. 41. KEY G.

THOMAS PUBORLL.

}	\widehat{m}	r	:d	t ₁	:—	\widehat{s}	d	:r	d	:t ₁	d	:—
	s ₁	s ₁	:m ₁ .fe ₁	s ₁	:—	t ₁	d	:l ₁	s ₁	:s ₁	s ₁	:—
	m	s	:d	r	:—	r	d	:f	m	:r	m	:—
	d	t ₁	:l ₁	s ₁	:—	s ₁	l ₁	:f ₁	s ₁	:s ₁	d	:—

Ex. 42. KEY E \flat .

REV. E. GREGORY.

}	\widehat{s}	s	:d ¹	l	:—	\widehat{l}	t	:d ¹	t	:l	s	:—
	d	d	:d	d	:—	r	r	:m	r	:—d	t ₁	:—
	m	s	:m	f	:—	l	s	:s	s	:fe	s	:—
	d	m	:d	f	:—	fe	s	:d	r	:r	s ₁	:—

}	\widehat{s}	s	:ta	l	:—	\widehat{s}	m	:f	m	:r	d	:—
	r	m	:m	f	:—	r	d	:d	d	:t ₁	d	:—
	t	d ¹	:d ¹	d ¹	:—	s	s	:l	s	:—f	m	:—
	s	m	:d	f	:—	t ₁	d	:f ₁	s ₁	:s ₁	d	:—

Ex. 43. KEY B \flat . Lah is G. SIR F. A. G. OUSELEY.

Ex. 44. KEY D. Lah is B. THOMAS S. DUPUIS.

}	\widehat{d}	d	:m	l ₁	:—	\widehat{r}	r	:d	t ₁ :t ₁	l ₁	:—
	m ₁	m ₁ :m ₁	d ₁	:—	r ₁	m ₁ :m ₁	m ₁ :—r ₁	d ₁	:—		
	l ₁	l ₁ :t ₁	d	:—	l ₁	se ₁ :l ₁	l ₁ :se ₁	l ₁	:—		
	l ₁	l ₁ :s ₁	f ₁	:—	f ₁	m ₁ :l ₂	m ₁ :m ₁	l ₁	:—		

}	\widehat{d}^1	l	:t	se	:—	\widehat{l}	t	:r ¹	d ¹ :t	l	:—	
	m	d	:f	m	:—	m	f	:r	m	:m.r	d	:—
	l	l	:r ¹	t	:—	d ¹	t	:l	l	:se	l	:—
	l ₁	f	:r	m	:—	d	r	:f	m	:m	l ₁	:—

Ex. 45. KEY G. Lah is E.

JOHN PRATT.

}	\widehat{m},r	d	:m	l ₁	:—	\widehat{t}_1	d	:m	r	:d	t ₁	:—
	l ₁	l ₁ :se ₁	l ₁	:—	se ₁	l ₁ :l ₁	t ₁ :l ₁	se ₁	:—			
	d,r	m	:—r	d	:—	m	m	:m	f	:m	m	:—
	l ₁	l ₁ :m ₁	f ₁	:—	m ₁	l ₁ :d	r	:l ₁	m ₁	:—		

}	\widehat{m}	l	:se	l	:—	\widehat{f}	m	:l ₁	d	:t ₁	l ₁	:—
	se ₁	l ₁ :t ₁	l ₁	:—	l ₁	l ₁ :l ₁	l ₁ :se ₁	l ₁	:—			
	m	m	:m	d	:—	r	m	:l	m	:—r	d	:—
	m,r	d	:m	l ₁	:—	r	d	:f	m	:m ₁	l ₂	:—

Ex. 46. KEY G.

WILLIAM HINE.

Ex. 47. KEY B \flat .

J. HINDLE.

}	\widehat{m}	r	:d	t ₁	:—	\widehat{d}	r	:m	r	:r	d	:—
	d	t ₁ :l ₁	se ₁	:—	l ₁	t ₁ :d	d	:t ₁	d	:—		
	s	s	:m	m	:—	m	s	:s	s	:—f	m	:—
	d	s ₁ :l ₁	m ₁	:—	l ₁	s ₁ :d	s ₁ :s ₁	d	:—			

}	\widehat{m}	r	:t ₁	d	:—	\widehat{se}_1	l ₁ :r	d	:t ₁	d	:—
	s ₁	s ₁ :f ₁	m ₁	:—	m ₁	d ₁ :f ₁	m ₁ :r ₁	m ₁	:—		
	d	t ₁ :r	d	:—	t ₁	l ₁ :l ₁	s ₁ :s ₁	s ₁	:—		
	d ₁	s ₁ :s ₁	l ₁	:—	m ₁	f ₁ :r ₁	s ₁ :s ₁	d ₁	:—		

Ex. 48. KEY G. Lah is E.

SIR HENRY R. BISHOP.

}	\widehat{l}_1	l ₁ :t ₁	d	:—	\widehat{m}	r	:t ₁	d	:l ₁	se ₁	:—	
	l ₁	l ₁ :se ₁	l ₁	:—	l ₁	l ₁ :se ₁	l ₁ :m ₁ .f ₁	m ₁	:—			
	d	m	:r	m	:—	m	f	:m	m	:d.r	t ₁	:—
	l ₁	d	:t ₁	l ₁	:—	d	t ₁ :m	l ₁ :l ₁ .r ₁	m ₁	:—		

}	\widehat{l}_1	d	:r	m	:—	\widehat{s}	se	:l	d	:t ₁	l ₁	:—
	m ₁	l ₁ :t ₁	d	:—	d	t ₁ :l ₁	l ₁ :se ₁	l ₁	:—			
	d	m	:f	m	:—	d	r	:d.r	m	:—r	d	:—
	l ₁	l ₁ :s ₁	d	:—	m ₁	f ₁ :f ₁	m ₁ :m ₁	l ₁	:—			

Ex. 49. KEY A.

DR. E. F. RIMBAULT.

{	\widehat{d}	m	:d	l ₁	—	\widehat{l}_1	f	:r	d	:t ₁	d	:—
	m ₁	s ₁	:s ₁	f ₁	—	s ₁	f ₁	:l ₁	f ₁	:f ₁	m ₁	:—
	d	d	:d	d	:—	de	r	:r	r	:r	d	:—
	d ₁	d ₁	:m ₁	f ₁	—	m ₁	r ₁	:f ₁	s ₁	:s ₁	d ₁	:—

Ex. 50. KEY F.

DR. WILLIAM CROTCH.

{	\widehat{m}	s	:m	d	:—	\widehat{r}	m	:l	l	:se	l	:—
	d	d	:t ₁	l ₁	—	t ₁	d	:d	t ₁	:t ₁	d	:—
	s	s	:s	m	—	s	s	:l	t	:m	m	—
	d	m ₁	:s ₁	l	—	s ₁	d	:l ₁	m ₁	:m ₁	l ₁	—

{	\widehat{m}	l	:s	f	:—	\widehat{r}	s	:f	m	:r	d	:—
	de	r	:de	r	—	t ₁	d	:d	d	:t ₁	d	:—
	l	l	:m	f	—	s	s	:l	s	:f	m	—
	l ₁	s	:f	m	—	s ₁	f	:m	f	:s	s ₁	d

Ex. 51. KEY E \flat .

DR. DUPUIS.

{	\widehat{s}	s	:m	l	:—	\widehat{l}	t	:d ¹	m	:r	d	:—
	m	r	:d	d	—	r	r	:m ¹ r	d	:t ₁	d	:—
	s	s	:s	f	—	f	s	:s	s	:—f	m	—
	d	t ₁	:d	f ₁	—	f	f	:m ¹ f	s	:s ₁	d	:—

Ex. 52. KEY C.

THOMAS TALLIS.

{	\widehat{d}	r ¹	:—d ¹	t	:—	\widehat{t}	d ¹ :t ₁ l	l	:se	l	:—	
	m	f	:f	r	—	r	m	:f	m	:m	m	—
	l	l	:l	t	—	s	s	:r ¹ d ¹	t	:t	d ¹	:—
	l	r	:r	s	—	s	d	:r	m	:m	l ₁	:—

Ex. 53. KEY B \flat .

REV. F. A. J. HERVEY.

{	\widehat{s}_1	m	:r	d	:l ₁	\widehat{s}_1	d	:r ¹ m	r	:r	d	:—
	m ₁	m ₁	:m ₁	f ₁	—	m ₁	m ₁	:f ₁	s ₁	:s ₁ f ₁	m ₁	—
	d	s ₁	:se ₁	l ₁	:d	m ₁ ,r	d	:d	d	:t ₁	d	:—
	d ₁	d ₁	:m ₁	l ₁	:f ₁	d ₁ ,t ₁	l ₁	:r ₁	s ₁	:s ₁	d ₁	:—

Ex. 54. KEY A \flat .

G.O.

{	\widehat{m}	d	:r	s ₁	—	\widehat{m}_1 ,t ₁	d	:l ₁	s ₁	:r	d	:—
	s ₁	l ₁	:s ₁	s ₁	—	l ₁	s ₁	:f ₁ r ₁	m ₁	:f ₁	m ₁	—
	d	d	:f	m	—	d	d	:d	d	:—t ₁	d	:—
	d	l ₁	:t ₁	d	—	l ₁	m ₁	:f ₁	s ₁	:s ₁	d	:—

Ex. 55. KEY G. Lah is E.

DR. HAYES.

{	\widehat{m}	f	:m ¹ r	d	:—	\widehat{m}	t ₁	:d ¹ r	t ₁	:t ₁	l ₁	:—
	d	r	:t ₁	l ₁	—	l ₁	se ₁	:l ₁	l ₁	:se ₁	l ₁	:—
	l	l	:se	l	—	m	m	:m	m	:—r	d	:—
	l ₁	r	:m	f	—	d	m	:l ₁	m ₁	:m ₁	l ₁	:—

Ex. 56. KEY B \flat . Lah is G.

T. PURCELL.

{	\widehat{d}	t ₁	:l ₁	se ₁	:—	\widehat{m}	l ₁	:t ₁	l ₁	:se ₁	l ₁	:—
	m ₁	m ₁	:—r ₁	m ₁	—	se ₁	l ₁	:f ₁	m ₁	:m ₁	m ₁	—
	d	m	:l ₁	t ₁	—	m	d	:r	d	:t ₁	l ₁	:—
	l ₁	s ₁	:f ₁	m ₁	—	m ₁	f ₁	:r ₁	m ₁	:m ₁	l ₁	:—

Ex. 57. KEY C. Lah is A.

H. PURCELL.

{	\widehat{s}	se	:l	se	:—	\widehat{t}	r ¹	:d ¹ t	d ¹	:t	l	:—
	m	m	:m	m	—	m	r	:f	m	:—r	d	:—
	d ¹	r ¹	:d ¹	t	—	se	l	:l	l	:se	l	:—
	d	t ₁	:l ₁	m	—	m	f	:r	m	:m	l ₁	:—

Ex 58. KEY G.

Adapted.

{	\widehat{m}	f	:s ₁ l	s	—	\widehat{s}	f	:m	m	:r	d	:—
	d	d	:d	d	—	d	d	:d	d	:t ₁	d	:—
	s	f	:f	m	—	s	l	:s	s	:f	m	—
	d	l ₁	:f ₁	d	—	m ₁	l ₁	:t ₁ d	m ₁	:f ₁ s ₁	d ₁	:—

Ex. 59. KEY F. Lahis D. From W. H. SMYTH.

Ex. 60. KEY F.

KENT.

{	\widehat{m} f :s:f | m :-	||	\widehat{se} l :d:t ₁ | t ₁ :t ₁ | l ₁ :-	||	{	\widehat{m} s :f | m :-	||	\widehat{r} m :s:f | m :r | d :-	||
	d r :r | d :-		t ₁ l ₁ :l ₁ | l ₁ :se ₁ | l ₁ :-			d d :t ₁ | d :-		t ₁ d :d | d :t ₁ | d :-	
	l l :l | l :-		m m :m | m :r | d :-			s s :s | s :-		s s :l | s :s:f | m :-	
	l ₁ r :r | l ₁ :-		r d :l ₁ | m :m ₁ | l ₁ :-			d m :r | d :-		s ₁ d :f ₁ | s ₁ :s ₁ | d :-	

Ex. 61. KEY F.

R.D.M.

{	\widehat{d},r m,s:f,r | d :t ₁	||	\widehat{d} r,t ₁ :d,m | s,f:f,m | m :r	||	{	\widehat{s} l,s:l,t | d ^l :s	||	\widehat{m} s,f:m,d | r :t ₁ | d :-	||
	d | d :f ₁ | s ₁ :-		s ₁ s ₁ :s ₁ | s ₁ :d | d :t ₁			d m :r | d :d		d d :d | l ₁ :s ₁ | s ₁ :-	
	m d :d | m :r		m f :m,s | r :f | s :-			s s :s | s :m		s l :l | f,m:r,f | m :-	
	d l ₁ :l ₁ | s ₁ :-		d t ₁ ,r:d | t ₁ :l ₁ | s ₁ :f			m,r d :f | m :d		d f ₁ :l ₁ | r ₁ :s ₁ | d :-	

Ex. 62. KEY C. Lahis A.

R.D.M.

{	\widehat{m} ba | se | m :f | f :s | m :m,r | m :d ^l ,t | r ^l :d ^l | - :t :d ^l ,r ^l | m ^l .f:r ^l | d ^l	}
	m | m :m | d :r | d :d | t ₁ :d | s :s | f :m | d :s | m	
	d ^l | t :t | d ^l :t | d ^l :d ^l | se :l | t :d ^l | r ^l :s | f :s | s	
	l | m :se | l :s | d :l | m :l | s :f:m | r :d | l ₁ :t ₁ | d	
{	d ^l | t,l :t :d ^l | r ^l :se | l,t :d ^l ,t | l :t | d ^l :se | l :m ^l ,r ^l | d ^l :t | l	||
	m | f :f | r :m | m :se | l :m | l,f :m | m :l | l :se | l	
	d ^l | d ^l :r ^l | se :t | l :m ^l | d ^l :m ^l | m ^l :m ^l ,r ^l | d ^l ,t :l | d ^l :r ^l | d ^l	
	d | f :r | t ₁ :m | d :m | l ₁ :se ₁ | l ₁ :t ₁ | d :f | m :m | l ₁	

Ex. 63. KEY A.

R.D.M.

Ex. 64. KEY F.

R.D.M.

{	\widehat{d} m :r | r :d	||	\widehat{r} m :f | r :m | d :-	||	{	\widehat{s} s :f | m :r	||	\widehat{m} l :s | f :f | m :-	||
	s ₁ l ₁ :t ₁ | t ₁ :d		t ₁ t ₁ :l ₁ | s ₁ :t ₁ | d :-			d d :d | d :t ₁		d t ₁ :d | d :t ₁ | d :-	
	m f :f | f :m		s s :f | f :f | m :-			m l :d ^l | s :-		s f :m | r :s | s :-	
	d f ₁ :s ₁ | d :-		s ₁ d :f ₁ | s ₁ :s ₁ | d :-			d f ₁ :l ₁ | s ₁ :-		d s ₁ :d | s ₁ :s ₁ | d :-	

Ex. 65. KEY D.

R.D.M.

Ex. 66. KEY E_b.

EDWARD J. HOPKINS.

{	\widehat{s} l :l | s :-	||	\widehat{t} t :l | s :f | m :-	||	{	\widehat{m} s :s | d ^l :-	||	\widehat{d} r :m | s :-f | m :-	||
	r m :f | d :-		m f :f | r :r | d :-			d m :r | d :-		d d :d | d :t ₁ | d :-	
	t d ^l :r ^l | s :-		s d ^l :d ^l | t :t | d ^l :-			s s :f | m :-		s l :s | l :s | s :-	
	s s :f | m :-		s f :f | s :s | d :-			d d :s ₁ | l ₁ :-		m f :m | r :s ₁ | d :-	

Ex. 67. KEY D.

C. S. JEKYLL.

Ex. 68. KEY D.

R.D.M.

d̂	t	m	l	:-	ŝ	m	d	r	m	d	:-
m	m	t	d	r	m	d	s	l	t	d	:-
s	s	s	l	t	d̂	m	m	f	f	m	:-
d	d	d	d	:-	m	l	s	f	s	d	:-

l	fe	m	m	re	r	d	ta	t	t	t	l
m	re	m	m	fe	m	f	f	m	r	r	d
d̂	t	se	l	l	se	l	ta	se	se	se	l
l	t	t	d	d	t	l	r	m	m	l	:-

Ex. 69. KEY D.

REV. E. W. BULLINGER.

Ex. 70. KEY E.

E. C. CROW, MUS. BAC.

m̂	re	m	f	:-	f̂	m	f	r	r	d	:-
d	d	d	d	:-	t	d	d	d	t	d	:-
s	fe	s	l	:-	s	s	l	s	f	m	:-
d	d	d	f	:-	s	d	f	s	s	d	:-

m̂	s	s	f	:-	m̂	l	r	s	:-	f	m	:-
d	r	ra	d	:-	d	d	t	d	t	d	:-	
s	s	m	f	:-	s	r	s	s	s	s	:-	
d	t	ta	l	:-	s	fe	f	m	f	s	d	:-

Ex. 71. KEY B \flat .

H. J. FROST.

Ex. 72. KEY F. LAHIS D.

R.D.M.

ŝ	s	s	d	:-	d̂	m	d	l	t	d	:-
m	r	m	f	:-	f	s	s	f	f	m	:-
d	r	d	d	:-	d	d	m	r	r	d	:-
d	t	ta	l	:-	la	s	s	s	s	d	:-

d̂	r	re	m	:-	m̂	s	se	l	t	l	:-
l	l	l	t	:-	d	de	r	m	r	d	:-
m	f	l	se	:-	l	m	m	m	se	l	:-
l	f	f	m	:-	l	l	t	d	m	l	:-

Ex. 73. KEY G.

R.D.M.

Ex. 74. KEY D.

R.D.M.

m̂	d	r	m	r	m̂	f	fe	s	r	m	:-
d	d	d	d	t	d	d	d	d	t	d	:-
s	f	fe	s	:-	s	f	ma	m	s	s	:-
d	l	la	s	:-	d	l	la	s	s	d	:-

ŝ	m	m	f	m	ŝ	d	d	d	t	d	:-
m	d	ra	r	d	m	f	fe	s	s	s	:-
s	s	s	s	:-	d̂	d	ra	m	r	m	:-
d	d	ta	t	d	d	l	la	s	s	d	:-

Ex. 75. KEY G.

R.D.M.

m	re	m	f	m	re	re	m	r	d	de	r	r	m	:-	:-
d	d	d	d	d	d	l	t	t	d	ta	l	l	t	:-	:-
s	fe	s	la	s	l	l	se	se	l	m	f	l	se	:-	:-
d	d	d	f	s	fe	f	m	m	l	s	f	f	m	:-	:-

m	f	m	d	ra	r	s	fe	f	m	f	fe	s	t	d	:-	:-
d	d	d	ta	t	d	d	t	d	d	d	d	s	s	s	:-	:-
l	la	s	m	s	s	l	s	s	d	ma	m	f	m	:-	:-	
l	f	s	m	f	m	re	r	d	l	la	s	s	d	:-	:-	

