

**A SYSTEM OF HARMONY: FOUNDED ON KEY
RELATIONSHIP, BY MEANS OF WHICH A
THOROUGH KNOWLEDGE OF THE RULES THAT
GOVERN THE COMBINATIONS AND
SUCCESSIONS OF SOUNDS MAY
BE EASILY ACQUIRED WITH OR WITHOUT A
TEACHER, PP. 1-150**

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A System of Harmony: Founded on Key Relationship, by Means of Which a Thorough Knowledge of the Rules That Govern the Combinations and Successions of Sounds May Be Easily Acquired with or without a Teacher, pp. 1-150 by H. A. Clarke

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H. A. CLARKE

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FOUNDED ON KEY RELATIONSHIP

By means of which a thorough knowledge of
the rules that govern the combinations and
successions of sounds may be easily acquired

WITH OR WITHOUT A TEACHER

BY

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PROFESSOR OF MUSIC IN THE UNIVERSITY OF PENNSYLVANIA



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PREFACE.

This work is not meant to be a theory of harmony, but a simple practical system, by means of which a knowledge of the mass of facts that form the basis of the art of composition may be acquired. Theoretical questions are therefore carefully avoided, and the tempered scale is accepted as the foundation of modern music.

The principal assumption or hypothesis upon which the system is built is the following :

No scale is an independent entity, but is only the principal one in a group of six called the *related group*.

The other is the reference of all dissonant groups to two roots in each scale.

The related group is of course familiar to all musicians, but it has never been used as the basis of a system of teaching harmony, to any great extent. The derivation of dissonant groups from a few roots is also quite familiar now, yet some departures from the usual manner of treating them will be found in this work, *not for theoretical reasons*, but for the gain of greater simplicity.

The plan of teaching laid down in this work is entirely new in several respects, and is based on the following maxims :

Teach one thing at a time.

Arrange the subject matter in such way that each step is a natural outgrowth of the last.

Teach the pupil how to use his knowledge, instead of simply trying to follow out the rule. Another departure from the usual practice is the complete discarding of the figured bass, with the result that all merely mechanical rotework is eliminated, and the pupil writes the chords because he *knows* what they are.

Many of the rules usually found in text-books are omitted; many of them are modified. For the reason that the so-called rules of

PREFACE.

composition have all been arrived at empirically, they are in a great measure, and ought to be altogether, deductions from the practice of those best qualified to say what should or should not be; viz., the great composers. It is a common subject of complaint on the part of the student that such and such things are laid down in the text-books as rules that must not be broken, and when he turns to the work of some great composer he finds them totally disregarded. His complaint is generally met by the reply, "When you can write like so and so, you may break the rules also." A wiser reply would be, Whatever has been sanctioned by a great writer becomes the property of all, provided they can use it with taste and discretion.

We do not wish to be understood as recommending to the pupil the instant disregard of all rules, because no one can learn how to break them until he has learned thoroughly well how to use them.

It being the business of harmony to teach the combinations and succession of sounds, very little is said in this book about the movement of parts, that being the province of counterpoint, which may be defined as the art of making the best use of the materials placed at our disposal by harmony.

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January, 1898.

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INTRODUCTION.

Sound is produced by the motion of the air. This motion is communicated to it by the vibration of some material body. If the vibrations are irregular, the sound produced is called **Noise**; if they are regular, the sound produced is called **Musical**.

The means used for producing musical sounds for artistic purposes are:

1st. The vibration of a **Column of Air** enclosed in a tube, as in the flute and the flue-pipes of the organ.

2d. The combination of the column of air with a **Reed**, as in the clarinet, hautboy, and (in some degree) the human voice.

3d. The vibration of **Strings** set in motion by the fingers, or by a bow, or by hammers, as in the harp, violin, and piano. The brass instruments may be included among the reed instruments, as the lip of the player in this case performs the function of the reed.

4th. The vibration of the **free reed**, as in the harmonium.

Musical sounds are distinguished among themselves in various ways:

1st. As high or low (*acute or grave*), called **Pitch**.

2d. Loud and soft (*forte and piano*), called **Intensity**.

3d. **Quality** (*timbre*). By quality is meant that property of a musical sound by which we distinguish whether it is produced by a violin, or flute, or voice, etc.

4th. By the relative length of time the sounds last, called **Duration**.

Notation is a system of signs designed to represent the **Pitch**, **Duration**, and **Intensity** of sounds.

The signs used to designate **Pitch** are the **Staff** and the **Clefs**; to designate **Duration**, the **Notes**;