

**APPLIED HARMONY: A TEXT-BOOK FOR
THOSE WHO DESIRE A BETTER
UNDERSTANDING OF MUSIC AND
AN INCREASE IN POWER OF
EXPRESSION-EITHER IN PERFORMANCE
OF CREATIVE WORK, PP. 1-206**

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Applied Harmony: A Text-Book for Those Who Desire a Better Understanding of Music and an Increase in Power of Expression-Either in Performance of Creative Work, pp. 1-206 by Carolyn A. Alchin

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CAROLYN A. ALCHIN

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— BY —

Carolyn A. Alchin

Author of

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FOREWORD

The purpose of this book is to provide a course of study that will be simple, direct, and from the outset insure a musical understanding and mastery of the material of music; a course that will teach the *nature* of music, and through that, lessen the burden of rules and their long train of exceptions; a course that will cultivate the imagination with the technical development; that will awaken and increase a love and appreciation for the best in music; a course that will be *related to all branches of music education and of practical value* in every line of music study.

There is a constant appeal to the *ear* and *feeling*. Thought without feeling is too cold. Feeling without thought can not be intelligently expressed. The highest musicianship results from a union of thought and feeling. The late Judge Troward said: "Thought creates form, but it is feeling that gives vitality to thought. Thought without feeling may be constructive, but it can never be creative."*

Mozart said: "Melody is the essence of music." Since there is no melody without rhythm and harmonic regulation, *music*, then, is *the union of rhythm and tone*, and the intelligent study of music is a study of these relations.

Our first work in cultivating the feeling for relationship and its resultant qualities in key is through the principle of "Tonal Magnetism," a relationship that is the product of nature. From the relationship of tones in scale and tones in chord, we pass to the relationship of chords in key, their relationship to accent and rhythm, and the relationship of keys. *Rhythm is a vital factor in the selection of harmonies.*

The material is introduced progressively and in the order most frequently and naturally used. As each new factor is presented, the student is first made familiar with it by an abundance of excerpts from the works of the best composers—both old and new—from which one sees the various relations of the new material and the practical application of the few necessary rules that are given.

The *analysis* is followed by *synthesis* through patterns for keyboard work, the use of the new material in the harmonization of melodies, and lastly, original work embodying the new material. An ounce of application is worth a pound of theory.

The late Julius Klauser (to whom I am greatly indebted for his splendid instruction) first drew my attention to this principle of relationship and the importance of working from the melodic basis. In his book, "The Nature of Music," he says: "Melody is the direct reporter of fundamentals and chords. Fundamentals and chords are not reporters of melody, though they may suggest them. It is a psychological error to suppose that any beginner, however gifted, possesses the perceptive power to grasp the four-voice music-thought

*The Dore Lectures.

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embodied in given basses. The impossible being demanded, the student's performance is necessarily mechanical and musically dead, since his musical faculties are not called into requisition. * * * Melody being the one simple and real fact in the beginner's inner consciousness and experience of music, it follows that the given melody is the one thing that his musical faculties can seize upon and be stirred by, the one thing that lies within his intellectual grasp and appreciation, the one thing that he appreciates and remembers as a whole, and in relation to which it is easy for him to add something else, since it explains the musical what, how and why of the addition. * * *

"Exercises in the given bass, owing to their arbitrary prescription of the order and arrangement of material, completely cut off the student from that independence of thought and judgment in the use and selection of chord-material which is so essential to its mastery. Given a melody to harmonize, the student sets out with the one thing he can mentally grasp; he perfectly comprehends the subject of his work and therefore also its object. Having a tangible subject he has a tangible object; his melody is his preceptor and guide in his choice of harmonies."

The melodies contained in this work have been chosen with a view of developing taste, also to provide every difficulty one is likely to meet in creative work. While original work is required at all stages of study, until a student can write as well or as correctly as the composers from whose works these melodies have been taken, it will be well to use more of the best models. Unless otherwise stated, the excerpts by Debussy are taken from the opera "Pelleas et Melisande." All of those by Elgar are taken from his "Dream of Gerontius."

It would be unreasonable to expect a work of this nature to be without defects. The perfect text-book will be written when the perfect teacher appears. There are some teachers who seem to think that they will be condemned for lack of originality if they use a text-book. As a result, there is much valuable time lost in dictation, and the student is at a disadvantage because he does not always remember what has been given to him in the all too brief lesson period. There is no new music material, but there are new combinations and rhythmic settings to be discovered. There are largely increasing numbers of people who want to compose, and their futile attempts bring us to a realization of the fact that they need training in *musical effects*, rather than arbitrary rules that make little or no appeal to the music sense. Broad, basic principles are needed at every step. A system that leaves nothing for the student to discover and no opportunity to exercise discrimination *does not educate*.

Experience has proven that with this system desired results are acquired in less time and without hampering the freedom of expression by the many prohibitions. Through the appeal to the nature of the music material, the affirmative principle prevails; the students become *discriminating musicians*, not mathematicians.

CAROLYN A. ALCHIN,

Los Angeles, California.

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