AUGENER'S EDITION, NO. 9182C.; KEY TO THE ADDITIONAL EXERCISES TO HARMONY: ITS THEORY AND PRACTICE

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KEY

TO THE

ADDITIONAL EXERCISES

TO

HARMONY:

ITS THEORY AND PRACTICE.

BY

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Professor of Harmony and Composition at the Royal Academy of Music, &c.;
Author of "Counterpoint: Strict and Free."

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11.10.45

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PREFACE.

THE present Key to the exercises in the author's *Harmony*, and to the additional exercises, has been prepared at the request of many teachers and students who are using the book. The author hopes that it will be found of service, especially to those who are working without the aid of a master. Had the exercises been nothing more than a dry collection of chords, such as is to be found in most books on harmony, the publication of a key would have been of little use. But inasmuch as very nearly all the additional exercises, and by far the larger proportion of the earlier ones contained in *Harmony*, are designed not only to teach chord-progressions, but as first steps in actual musical composition, it is by no means superfluous to give what may be termed the "author's solution" of the various problems propounded. There is hardly one exercise which may not be worked in many different positions—some, of course, better than others; and it cannot but be instructive to the student, even if he have worked an exercise faultlessly, to compare the result he has obtained with that which was intended when the bass was set. He will thus learn, for instance, how much effect may be produced by a simple change in the position of a chord, or by the judicious use of passing notes; and his imagination and inventive powers (if he have any) will be stimulated by observing what may be done in the way of variety, even with very limited material.

It is most necessary, however, to warn the student against the misuse of such a key as this. Under no circumstances should he refer to it—even if fairly nonplussed—while working the exercises; if he does this, he will never obtain a thorough mastery of his subject. However great the temptation, he must resist it. But after completing his own work, he may learn a great deal from consulting the key, especially if he should have failed in getting a good melody in the upper part. In the additional exercises, more especially, there are hardly any (probably not a dozen in all) which cannot be made really melodious, and by observing the opportunities he has missed in

one exercise the student may learn how to avail himself of similar chances when they next occur.

The student must be careful also not to conclude that he has necessarily failed because his melody differs from that given in the key; for a large number of the basses given will carry many different melodies above them. As an illustration of this point, the author may mention that he some time since gave one of the basses in the additional exercises (No. 12 to Chapter XIII.) to several of his best pupils at the Royal Academy, with special directions to write as good a melody above it as they could. Five or six hymn-tunes were the result, no two of which resembled one another, while not one was identical with that in the key; yet all were good tunes. The resources both of melody and harmony are practically inexhaustible, and it is to aid the student in exploring them that this key is published.

LONDON, *February*, 1891.

KEY to the ADDITIONAL EXERCISES

IN

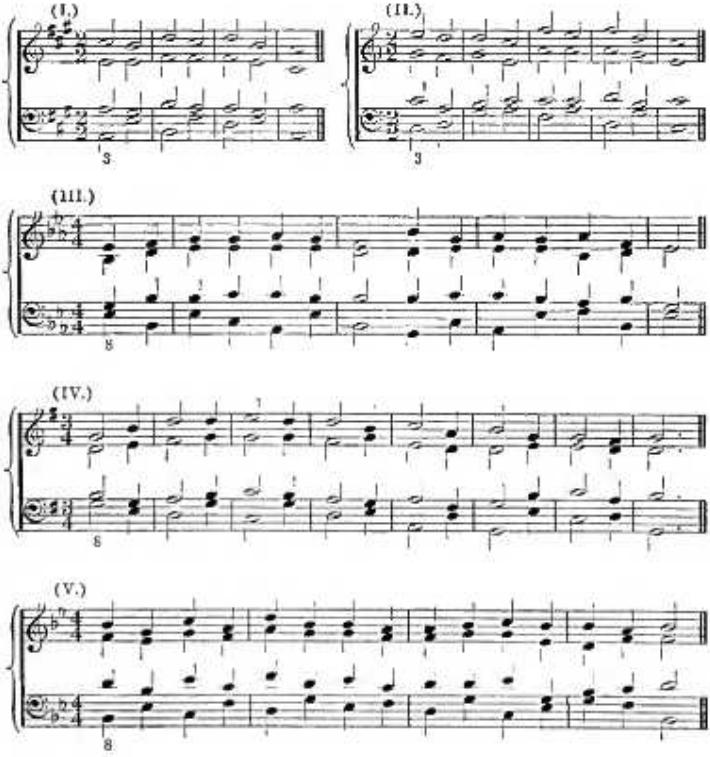
HARMONY:

Its Theory and Practice.

CHAPTER V.

THE DIATONIC TRIADS OF THE MAJOR KEY.

(*Pages 52 to 64.*)



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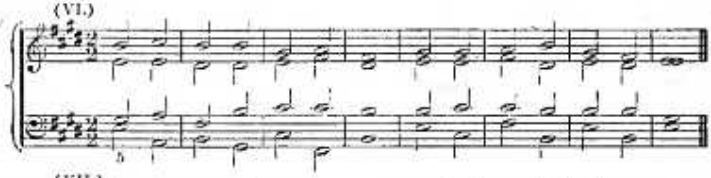

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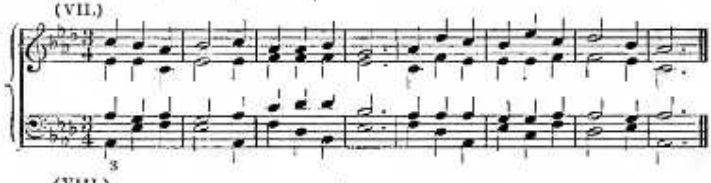

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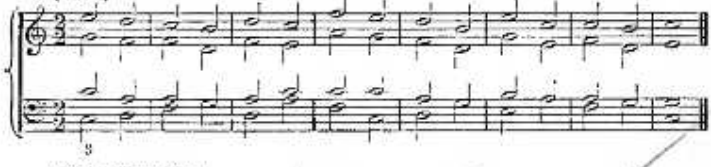

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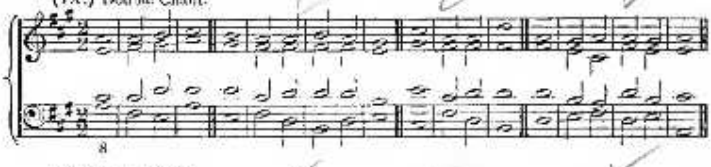

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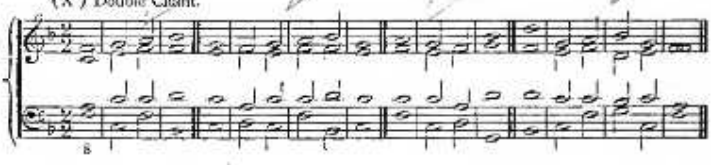
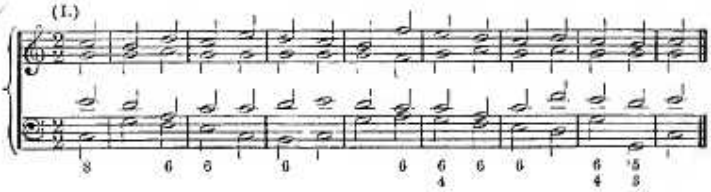


CHAPTER VI.

THE INVERSIONS OF THE TRIADS OF A MAJOR KEY.

(Pages 65 to 73.)

(I.)



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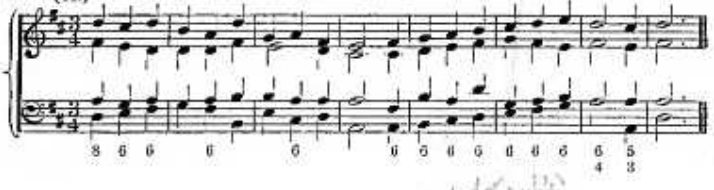

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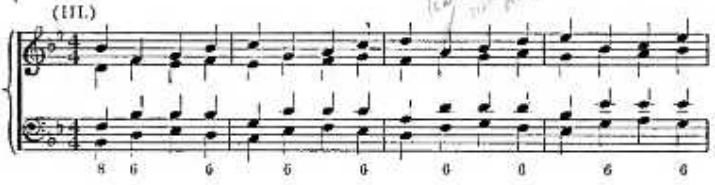

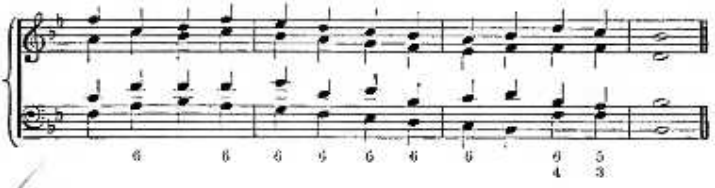

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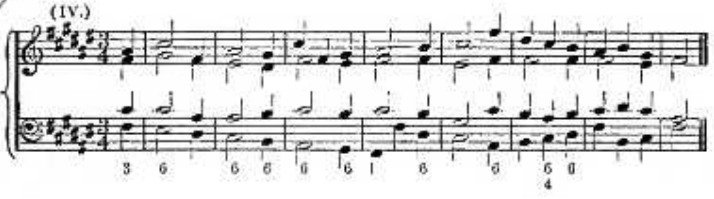

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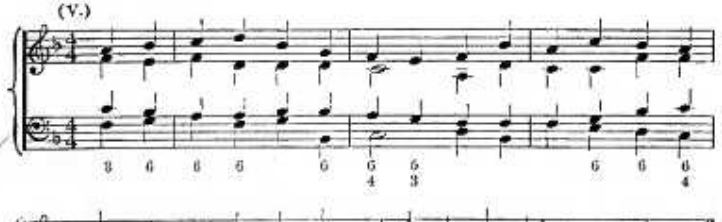

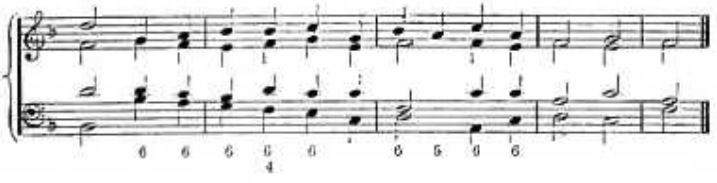

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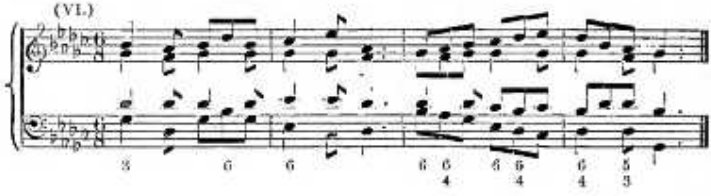

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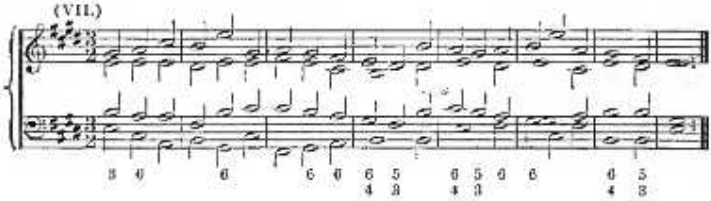

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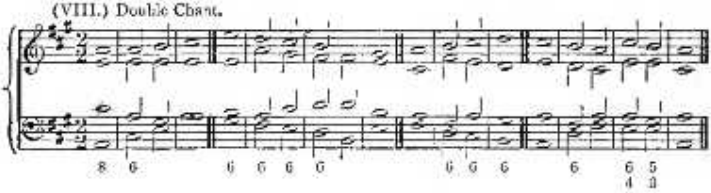

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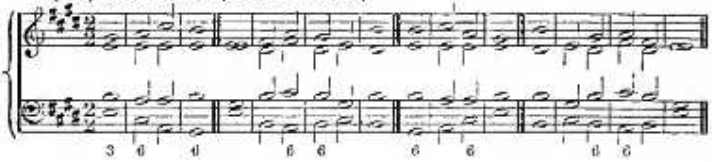
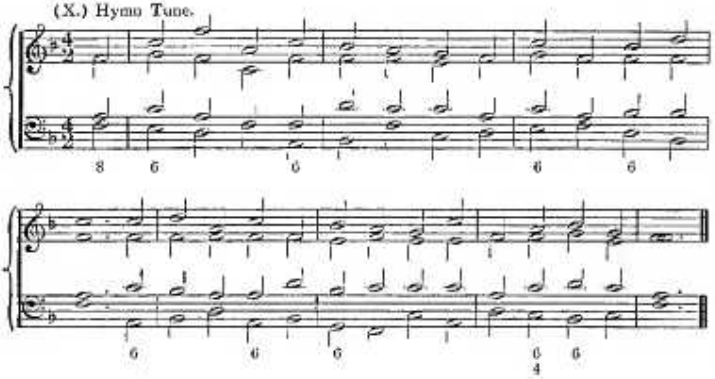
(X.) Hymn Tune.