

**THE RUDIMENTS OF
HARMONY: WITH
PROGRESSIVE
EXERCISES AND APPENDIX**

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The Rudiments of Harmony: With Progressive Exercises and Appendix by G. A. Macfarren

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G. A. MACFARREN

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BY G. A. MACFARREN.

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P R E F A C E.

THIS book presents the truth, and nothing but the truth, though not the whole truth, on the boundless subject of which it treats.

It is designed for the use of beginners in the study, and its object is fully and clearly to explain such points as come under daily experience, while it discusses slightly some others which are less frequently exemplified in composition.

Being addressed to beginners, its explanations are all dogmatical; no arguments are advanced to justify any views of the subject which are set forth, since such a style of teaching would perplex the unpractised attention of a pupil, and ample vindication of all that is here stated is to be found in books fitted rather for studied musicians than for mere learners. The book contains nothing new in theory;* but it differs in arrangement from works that have already appeared, according as practice has led me to differ in teaching, from the course pursued in any of these works; its chief pretensions are in the endeavour to state first principles distinctly, and to remove discrepancies between the laws of early theorists and the practice of modern composers.

To facilitate reference, each chapter contains all that is said upon the branch of the subject therein treated; though the course of study will render it necessary to pass to some later chapters before concluding earlier ones. Thus, in the chapter on Intervals, it is not desirable to read of Intervals beyond the Octave, until the student have advanced to the chapter on Suspensions, in which the employment of the interval of the 9th is first noticed;—in the chapter on Keys and Scales, it is not desirable to read of the Minor Key until the Student have written exercises of common chords in the Major Key; or to read of the chromatic scale, until he have advanced to the treatment of chromatic chords; &c. The order in which the book should first be read, is indicated in the Table of Contents, where the several divisions of the subject are progressively ranged according to the succession in which they should be studied.

It is eminently desirable that the student should construct his own exercises; however, for the sake of those to whom this is too difficult a task, and as models for those who are able to undertake it, a series of Progressive Exercises on every division of the subject is here furnished, which, like the Table of Contents, indicates the order in which the several divisions of the subject should be studied.

* The distinction of the strict from the free style of harmony, and the explanation of the entire chromatic system, were first made by the late Alfred Day.

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RUDIMENTS OF HARMONY.

DEFINITIONS.

SECTION 1. *Melody. Notes in succession.**

2. *Harmony. Notes in combination.*

3. *Counterpoint.* A melody that accompanies another melody. Counterpoint is simple, when the several melodies proceed note against note with each other; it is florid, when one melody proceeds in shorter notes than the other, and the independence of the two is thus more clearly marked; it is double, when the two melodies may change their relative position, the higher being placed below the lower, or the lower above the higher.

4. *Score.* The several parts of the harmony, each on a separate staff, ranged one above the other on the same page.

5. *Bass.* The lowest note in any harmonic combination, however high or however low the entire combination may be.

6. *Chord.* Two or more notes sounded together.

7. *Root.* The note from which a chord is derived, and after which such chord is named.

8. *Triad.* A bass with its 3rd and 5th, whatever the qualities of these intervals: whether the 3rd be major or minor; whether the 5th be perfect, augmented, or diminished.

9. *Arpeggio.* The notes of a chord sounded successively by a single part, instead of sounded together by several parts.

10. *Modulation.* Passing from one key to another.

11. *Diatonic.* Consisting of notes according to the signature of the key. The leading-note of the minor key, though indicated by an accidental sharp or natural, is diatonic; so also are the major 6th and minor 7th of the arbitrary minor scale. When modulation occurs, the accidentals that denote the change of key are to be regarded as belonging to the signature of the new key, and thus are diatonic in the key to which the modulation is made.

12. *Chromatic.* Consisting of notes indicated by accidentals, which induce no modulation. A note or a chord either belongs to the key of the passage that precedes it, or to the key of the passage that succeeds it; if that which precedes and that which succeeds it be both in the same key, this note or chord, though foreign to the signature, induces no modulation, and is, therefore, chromatic.

13. *Enharmonic.* Consisting of intervals smaller than semitones. On keyed instruments the distinction between two notes of the same sound, but with different names (as C sharp and D flat, E sharp and F), is enharmonic.

* This is the broadest technical definition of the term. Conventionally, "a melody" signifies the same as "a tune," and this is bound by the laws of rhythm and other conditions, which, more or less, equally affect harmonic as they do melodic progressions. The poetical acceptance of the words *melody, harmony, concord, and discord*, is not to be regarded in their technical employment.

14. *Concord*. A chord that is satisfactory in itself, and may be approached and quitted without consideration of what chord precedes or follows it (Except Chap. IV. sects. 26 to 31).

15. *Discord*. A chord that must be resolved upon another chord, or a note that must be resolved upon another note.

16. *Preparation*. Anticipating the dissonant note by previously sounding it in the same part in which it is to form the discord.

17. *Resolution*. The progression of a discord to the chord which is obliged to follow it, and of the dissonant note to the note in such chord to which it is obliged to proceed.

18. *Diatonic Discords* are formed of notes of the diatonic scale artificially combined; they are common to all the notes of the key. All of these discords, except passing notes, must be prepared, and have one fixed resolution.

19. *Fundamental Discords* are formed of the notes generated according to the natural system of harmonics; they are all derived from the dominant, the supertonic, and the tonic. Those belonging to the last two roots are all chromatic; those belonging to the first root are some chromatic and some diatonic: they require no preparation, and have various resolutions.

20. *Close, or Cadence*. The completion of a phrase or rhythmical period. A full close, or perfect cadence, is when a phrase terminates with the common chord of the key-note, preceded by the harmony of the dominant.* A half close is when a phrase terminates on the harmony of the dominant. An interrupted close is when the course of the passage leads to a full close, but breaks away from this;—the conventional form of interrupted close is when a phrase terminates with the common chord of the submediant, preceded by the dominant harmony. Other cadences are in less frequent use, which are not defined by special names. †

21. *The Ancient, Strict, or Diatonic Style of Harmony*, admits of diatonic notes only, subjects every note of the scale to the same laws, ‡ allows the 4th to the bass to be employed in no way but as a discord, admits of no unprepared discords except passing notes, and allows not passing notes to be approached by leap.

22. *The Modern, Free, or Chromatic Style of Harmony*, admits of chromatic as well as diatonic notes, admits of exceptional treatment of certain notes, allows the 4th to the bass to be employed as a concord, admits of fundamental discords, and allows passing notes to be approached by leap.

* The plagal cadence, less commonly used, is when the subdominant precedes the key-note in a final close.

† Appendix A.

‡ This may appear contradictory to the prohibition of the employment of the triads on the 3rd and 7th of the key, and other rules in Chapter IV. It is beyond the purpose and the limits of the present book to remove such appearance of contradiction; but, were there space for argument, the rules referred to might be adduced to prove the definition of the strict style to which they may seem to be opposed.

CHAPTER I.

INTERVALS.

SECT. 1. An unison is one note sounded by two or more voices or instruments at the same time.

2. An interval is the distance from one note to another.
3. Intervals are reckoned upwards, except the contrary be specified.

INTERVALS WITHIN THE OCTAVE.

4. A semitone is the interval from any note on the pianoforte to the next note. A semitone is diatonic (Definitions, sect. 11), when the two notes, between which it lies, bear different names, as from B to C, &c.

A semitone is chromatic (Definitions, sect. 12), when the two notes bear the same name, but are varied by a sharp or a flat; as from C to C sharp, from D flat to D natural.

5. A tone includes two semitones; as from B to C sharp, from C to D.

6. Other intervals are named (according to the *alphabetical* relation of the two notes), 2nds, 3rds, 4ths, 5ths, 6ths, 7ths, and 8ths,—the note from which the interval to another note is reckoned, being regarded as the 1st; thus, from C to D is a 2nd, from C to E is a 3rd, from C to F is a 4th, &c.

These numerical names of intervals depend entirely upon the *alphabetical* names of the notes between which the intervals lie, wholly irrespective of inflection by sharps or flats; thus, from C to D flat, from C to D natural, and from C to D sharp, are all 2nds, while from C to E flat is a 3rd.

7. For all purposes of harmony an interval is still regarded as a 2nd, 3rd, 4th, &c., though it include an octave (8th), or several octaves (8ths) beyond the real notes defined by these numbers; thus, any E above any C is regarded as the 3rd of C, however extreme

the distance between these two notes,



(Chap. I. sect. 16.)

8. There are several qualities of 2nds, 3rds, 4ths, &c.; these, though the notes bear the same *alphabetical* relation, though they stand on the same lines or spaces, are distinguished by the greater or less number of semitones they contain, according as the notes may be sharp, or flat, or natural.

9. The intervals of the 8th, the 5th, and the 4th, are called *perfect*, because they cannot be increased or lessened by sharps or flats, without changing them from concords

into discords (Definitions, sects. 14 and 15), thus—



the two notes, between which any perfect interval lies, are both natural, both sharp,

both flat, both double-sharp, or both double flat; thus—

