

**A CATECHISM OF HARMONY, THOROUGH-  
BASS, AND MODULATION: WITH NUMEROUS  
EXAMPLES AND EXERCISES SELECTED FROM  
THE COMPOSITIONS OF ALBRECHTSBERGER,  
J. S. BACH, DR. CROTCH, HANDEL, HAYDN,  
MOZART, PERGOLESI, REICHA, RINK, ETC.**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649512638

A Catechism of Harmony, Thorough-Bass, and Modulation: With Numerous Examples and Exercises Selected from the Compositions of Albrechtsberger, J. S. Bach, Dr. Crotch, Handel, Haydn, Mozart, Pergolesi, Reicha, Rink, Etc. by John Hiles

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.  
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

[www.triestepublishing.com](http://www.triestepublishing.com)

**JOHN HILES**

**A CATECHISM OF HARMONY, THOROUGH-  
BASS, AND MODULATION: WITH NUMEROUS  
EXAMPLES AND EXERCISES SELECTED FROM  
THE COMPOSITIONS OF ALBRECHTSBERGER,  
J. S. BACH, DR. CROTCH, HANDEL, HAYDN,  
MOZART, PERGOLESI, REICHA, RINK, ETC.**



A CATECHISM  
OF  
HARMONY, THOROUGH-BASS, AND  
MODULATION :

WITH NUMEROUS EXAMPLES  
AND EXERCISES SELECTED FROM THE  
COMPOSITIONS OF ALBRECHTSBERGER, J. S. BACH,  
DR. CROCE, HANDEL, HAYDN, MOZART,  
PERGOLESI, REICHA, RINK, &C.

BY  
JOHN HILES.

---

PRICE ONE SHILLING ; CLOTH BOARDS, EIGHTEENPENCE.

---

*SIXTH EDITION.*

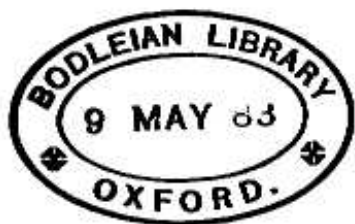
LONDON ·  
S. BREWER & CO., 38 POULTRY, CHEAPSIDE,  
AND 23 BISHOPSGATE STREET WITHIN.  
1882.

---

A KEY to the EXERCISES in this work is published, price 1s.  
cloth boards, 1s. 8d.

171. 2. 97

LONDON: PRINTED BY  
SPOTTISWOODE AND CO., NEW-STREET SQUARE  
AND PARLIAMENT STREET



## PREFACE.

— + —

IN THE FOLLOWING PAGES I have endeavoured to explain the elementary rules relating to the knowledge of Harmony, Thorough-bass, and Modulation, in a clear and distinct manner; avoiding on the one hand too much conciseness, and on the other too great verbosity. The examples and exercises have been selected, almost entirely, from the works of the great Composers and most eminent Theoretical Writers, and chiefly from those of ALBRECHTSBERGER, the master of Beethoven, and of many other celebrated Composers. These will serve as models for the Student to analyse and imitate.

With the assistance of the *Key to the Exercises*, which is published separately, the

Theoretical Teacher will find his labours much lightened: and a thorough and very useful knowledge of Harmony may be obtained by the earnest and persevering self-taught Student.

JOHN HILES.

*Brighton, 1872.*



# CONTENTS.



CHAPTER	PAGE
I. HARMONY, FIGURED-BASS, THOROUGH-BASS . . . . .	1
II. INTERVALS . . . . .	2
DIATONIC AND CHROMATIC SEMITONE . . . . .	2
TONE . . . . .	3
SIMPLE AND COMPOUND INTERVALS . . . . .	4
III. TABLE OF DIATONIC AND CHROMATIC INTERVALS . . . . .	6
DIATONIC INTERVALS IN THE SCALE OF C . . . . .	10
IV. INVERSION OF INTERVALS . . . . .	12
V. THE DEGREES OF THE SCALE, AND THE TECHNICAL NAMES APPLIED TO THEM . . . . .	16
VI. NATURAL HARMONY, AND CHORDS . . . . .	19
CONSONANT AND DISSONANT INTERVALS . . . . .	20
VII. THE COMMON CHORD, OR TRIAD . . . . .	21
THE POSITIONS OF THE TRIAD, CLOSE AND EXTENDED . . . . .	22
VIII. THE VARIOUS KINDS OF TRIADS . . . . .	24
THE TRIADS IN THE KEY OF C MAJOR . . . . .	24
THE TRIADS IN MOST FREQUENT USE . . . . .	25
TRIADS IN SCORES . . . . .	26
CONSECUTIVES . . . . .	29
CONTRARY, SIMILAR, AND OBLIQUE MOTION . . . . .	30

CHAPTER	PAGE
<b>IX.</b> TRIADS IN MINOR KEYS . . . . .	34
$\sharp \flat$ , OR $\sharp \sharp$ , OVER A BASS NOTE . . . . .	35
HARSH INTERVALS OF MELODY . . . . .	35
THE DIMINISHED TRIAD . . . . .	35
TRERMANN'S CURVE . . . . .	36
<b>X.</b> THE TRIADS USED IN ACCOMPANYING THE	
SCALE . . . . .	39
SCALE OF C HARMONISED . . . . .	39
FALSE RELATION . . . . .	40
$\sharp \flat$ , OR $\sharp \sharp$ , UNDER A FIGURE . . . . .	41
$\sharp \flat$ , OR $\sharp \sharp$ , BEFORE A FIGURE . . . . .	41
DASH OR LINE AFTER A FIGURE . . . . .	41
<b>XI.</b> INVERSIONS OF THE TRIAD . . . . .	44
<b>XII.</b> THE CHORD OF THE DOMINANT SEVENTH . . . . .	50
RESOLUTION OF THE DOMINANT SEVENTH . . . . .	52
INTERRUPTED RESOLUTION OF THE DOMI-	
NANT SEVENTH . . . . .	54
DASH DRAWN THROUGH A FIGURE . . . . .	57
<b>XIII.</b> THE INVERSIONS OF THE DOMINANT SEVENTH.	58
PASSING THROUGH THE SEVENTH . . . . .	64
BASS NOTE FIGURED 5, $\sharp 5$ , OR $\flat 5$ . . . . .	65
PROGRESSION OF THE LEADING-NOTE . . . . .	66
<b>XIV.</b> SEQUENCES . . . . .	69
TONIC SEQUENCE . . . . .	73
DOMINANT SEQUENCE . . . . .	73
<b>XV.</b> OTHER CHORDS OF THE SEVENTH, AND THEIR	
INVERSIONS . . . . .	76
<b>XVI.</b> THE 'RULE OF THE OCTAVE' . . . . .	82
<b>XVII.</b> THE CHORD OF THE DOMINANT NINTH . . . . .	84
RESOLUTION OF THE DOMINANT NINTH . . . . .	85

CHAPTER		PAGE
XVIII.	THE INVERSIONS OF THE DOMINANT NINTH . . . . .	88
	RESOLUTION OF THE LEADING SEVENTH, ETC. . . . .	90
	RESOLUTION OF THE DIMINISHED SEVENTH, ETC. . . . .	90
	DIMINISHED SEVENTH AND DIMINISHED THIRD . . . . .	92
	SUSPENSIONS . . . . .	94
XIX.	SUSPENSIONS IN THE BASS . . . . .	101
	RETARDATION . . . . .	103
	CADENCES . . . . .	105
XX.	THE SUBSTITUTED SIXTH . . . . .	109
	THE ADDED SIXTH . . . . .	110
	HALF, OR IMPERFECT CADENCE . . . . .	112
	INTERRUPTED, FALSE, OR DECEPTIVE CA- DENCE . . . . .	114
	THE AUGMENTED TRIAD, THE AUGMENTED SIXTH, AND OTHER CHROMATIC CHORDS .	116
XXI.	EXTREME SHARP SIXTH, THE SUPERFLUOUS SIXTH, THE ITALIAN SIXTH . . . . .	118
	THE FRENCH SIXTH . . . . .	119
	THE GERMAN SIXTH . . . . .	119
	THE NEAPOLITAN SIXTH . . . . .	121
	THE CHORDS OF THE $\begin{smallmatrix} 7 \\ 4 \end{smallmatrix}$ AND $\begin{smallmatrix} 7 \\ 4 \end{smallmatrix}$ . . . . .	124
XXIII.	PEDAL BASS . . . . .	129
	ORGAN-POINT, PEDAL-POINT . . . . .	129
	DOMINANT PEDAL . . . . .	130
	TONIC PEDAL . . . . .	130
	SUB-DOMINANT PEDAL . . . . .	132