

**A TREATISE ON  
HARMONY. WITH  
EXERCISES. IN  
THREE PARTS. PART I**

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A Treatise on Harmony. With Exercises. In Three Parts. Part I by J. Humfrey Anger

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NEW EDITION, REVISED AND ENLARGED

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A TREATISE  
ON  
HARMONY

WITH EXERCISES

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In Three Parts

PART I

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## PREFACE.

It has been the privilege of the author to teach the theory of music, and *nothing but the theory*, for the past ten years. During this extended period he has naturally had exceptional opportunities for discovering the difficulties which confront the average student; and the special purpose of this present work, the outcome of many requests from both past and present pupils, as well as from fellow teachers, is to assist the student to meet and master these difficulties, so that Harmony, which is one of the most important and, at the same time, one of the most charming studies in the art of music, may become a source of pleasure and enjoyment, instead of being, as so frequently happens, a source of worry and annoyance.

The author has endeavoured, in his treatment of the subject, to be as *simple*, as *concise*, and at the same time as *thorough* as possible; simplicity being a necessity for the beginner in every subject; conciseness, a necessity at the present day, when harmony is but one of the many studies which claim the attention of the student; while a thorough explanation of the subject is not only absolutely necessary, but this, indeed, must also be on somewhat original lines in order to justify the publication of yet another work on a subject upon which so many excellent treatises have already been written.

It is not to be supposed, however, that any very original theories will be advanced in the early chapters of the present work; on the contrary, the author is convinced that *the first object* of the student should be to acquire a perfect knowledge, as far as possible, of that purity of harmonic structure upon which the immortal compositions of a Mozart were based. The modern composer, to whom a new effect is always an object to be attained—for the feeble platitude and the dishonesty of plagiarism should ever be avoided—will discover almost endless possibilities in the modifications of the chords in general use, either by the employment of auxiliary notes, or by the introduction of the chromatic element. Whatever originality there may be in the present work will be found, therefore, in a later chapter, wherein the author, in order to meet the requirements of modern composers, advocates the adoption of a **new scale** (see Ex. 5, page xi), the principal feature of which is the combination of the enharmonic element with the already accepted chromatic extension of the major scale.

Considerable attention has been devoted, throughout this work, to the **exercises** at the end of each chapter. These, it will be seen, are both numerous and of a *varied* character. In addition to figured basses, which may be regarded as the staple form of exercise, there are also exercises on the analysis of chords, on the introduction (including the preparation and resolution) of discords, on the harmonization of melodies and unfigured basses, on clothing blank rhythms with harmony, and on composing original passages, etc. In all cases the exercises have been carefully *graded*, and have been arranged with the special view of assisting candidates preparing for examinations. The student, however, is not necessarily expected to work all the exercises at the end of each chapter; many of them being of a suggestive character, may, at the discretion of the teacher, be omitted, or on the other hand, others of a similar type may be added either by the teacher or by the student himself.

It seems to be a moot question as to whether the student should, or should not, be taught to harmonize melodies from the beginning. The author is inclined to think not, but everything really depends on the student; for though one student will grasp the principles readily enough, and another will fail to do so, both of them may in the end prove to be equally successful in their general work. This matter must also be left with the teacher, and if the exercises on harmonizing melodies, etc., are omitted when the chapter is first studied, they will probably be found useful in review work at a later day.

Another feature, and one to which the author attaches much importance, is a **system** by which both *time* and *space* may be saved in writing the **names of chords**. By the use of the signs, + for major, - for minor, o for diminished, and x for augmented, combined with certain Roman and Arabic numerals, each chord may be designated by means of a **symbol** (somewhat resembling the symbols used in Chemistry), placed below the bass-note. The saving in time and space will be readily seen from one or two examples, thus:

SYMBOL.	SIGNIFICATION.
V <sub>7</sub> <sup>1</sup>	The first inversion of the dominant seventh.
I- <sup>2</sup>	The second inversion of the tonic minor common chord.
xIV <sub>7</sub> o	The diminished seventh on the chromatically raised subdominant.

Suspensions, and in fact every chord employed in music, may also be represented. In no case, it may be said, is the generally accepted system of figures (employed for the figured bass), tampered with.

## PREFACE.

In this symbol system, which is explained in Appendix 1, the first six notes of the scale are represented by the first six Roman numerals, the Leading note, however, is represented by the letter L, in order that the attention of the student may more readily be directed to the characteristics of this note, which not only has, as a rule, a fixed progression, but which, unlike the other notes of the major scale, is never the root of a diatonic common chord, and never the tonic of an attendant key. The minor seventh in the minor scale will be known as the subtonic, in preference to the somewhat awkward expression, "flattened leading-note," and is represented by the Roman numeral VII. This system, it is hoped, will supply a long-felt want, for instead of regarding the analysis of chords as a somewhat irksome task, the earnest student it has been found, takes a delight in trying to discover the correct symbols for the various chords as they occur in an exercise.

Another feature of this work, to which the author would draw attention, is the theory of the **best treble note**. In certain chords, such as the sixth on the subdominant, the cadential  $\frac{6}{4}$ , the second inversion of the dominant seventh, etc., one note in particular is often preferable in the treble, and this note has been pointed out in every instance. In no case, however, is the treble note for the *first* chord of an exercise suggested by the use of a figure below the bass note; a plan which, while frequently adopted in text books, savors, in the opinion of the author, of mistaken kindness. Before commencing to work a figured bass the student will do well to jot in here and there, wherever possible, the best treble notes, especially at the cadences; these will not only become *stepping stones*, as it were, and so prevent that aimless groping in the dark, so common with beginners, but will also, as a rule, ensure an *interesting melody*, a feature often lacking in an otherwise correct exercise.

The **leading** and **diminished seventh chords** are treated as being derived, respectively, from the dominant major and minor ninth chords, by the omission of the dominant, but in neither case is the chord called the first inversion of the dominant ninth; the student being taught that in the last named chord the dominant is *always* present, while in the chords of the seventh on the leading note the dominant is *never* present. A distinction is thus made where a difference, if perhaps only a slight one, certainly seems to exist.

In the treatment of **suspensions** the author teaches that *the concord is the suspended note*, the discord being the *suspending* note; for it is the concord over which there is suspense while the discord is being heard.



Thus, in the suspension 9 to 8, the ninth is the suspending note, and the octave the suspended note, the ninth and the octave together, of course, constituting the suspension. Suspensions are also taught as being of two kinds, *rising and falling*, so that the term 'retardation' is unnecessary in this connection; a suspension is always regarded as falling unless the word *rising* is used, in the same way that a scale is always regarded as being major unless the word *minor* is used. The term 'retardation' is employed for the so-called 'driving notes,' and is considered in conjunction with the 'anticipation,' of which it may be regarded as the converse.

**Secondary sevenths** are treated under the heading of *fundamental discords*; a fundamental discord being regarded as a discord derived from a fundamental note or root. Thus, the chord at *a*, **Ex. I.**

**Ex. I.** in the key of C, is the *super-tonic seventh*, II7; in the key of B-flat this same chord would be the *mediant seventh*, III7. The chromatic chord at *b*, in the key of C, is the *primary seventh on the super-tonic*, II+7. In each case the root is the same, viz. D. The seventh on the dominant, though regarded as a primary seventh, is always called a dominant seventh.



Much attention has also been devoted to the subject of **harmonic progressions**. The best progressions both to and from the various chords, as they severally occur, are considered in every instance, so that the student may learn to write short passages, introducing given chords; ability to do which is now necessary in theoretical examinations.

The **line of continuation** is used to indicate the retention of one or more notes from the *preceding* chord; this, the original meaning of the term, avoids all confusion, and avoids also the necessity of adding a mark (of any kind whatever) to the bass-note of a common chord.

The **illustrations** throughout this work have been given in the keys of C major and either A or C minor, but they should in every case be transposed into other keys, and the more important examples should be *committed to memory*.

No illustrations from the compositions of the great masters have been included, for though of considerable interest to the true musician, it is a question whether such examples are really of any benefit to the student. Speaking generally, it may be said, that for every example chosen to prove a rule, another example could probably be found, possibly in the works of the same composer, which might be quoted to disprove the rule; indeed, to furnish adequate illustrations, with exceptions, and

explanations, a work on harmony would become an extremely bulky volume, far exceeding both the intentions of the author and the limits of the present work.

In order to avoid unwieldy dimensions, this treatise has been divided into three parts, the contents of which may be summarized as follows :—

- PART I. The major and minor diatonic scales, intervals, the common chord and its inversions, cadences, sequences, the dominant seventh, and natural modulation.
- PART II. Secondary sevenths, the dominant ninth with its derivatives—the leading and diminished sevenths, suspensions, auxiliary notes, and extraneous modulation.
- PART III. Chromatic concords and discords, enharmonic modulation, certain modified chords, harmony in other than four parts, contrapuntal part writing, and the string quartet.

No mention, it will be seen, is made in the above synopsis, of chords of the eleventh and thirteenth. To this theory of chord construction the author is *altogether opposed*, though at the same time fully appreciating the great work which Alfred Day, M.D. (1810-1849), the originator of the theory, accomplished for the advancement of the art, and fully recognizing also the strong support which it has received at the hands of many of the most eminent theorists in England and America.

Bach, to whom we are indebted for the establishment of equal temperament, *the very basis of all modern music*, died practically a hundred years before the Day theory was promulgated. Moreover, to Beethoven, the acknowledged greatest musical genius the world has ever seen, this theory was absolutely unknown. The student, therefore, who would examine and study the works of the great classical masters, will find the Day theory, to say the least, unnecessary. Furthermore, it cannot so much as be assumed that the great composers wrote, even unconsciously, in accordance with this theory, for the notation of certain chords which occur in their works, is entirely at variance with this theory. The chord at *a*, Ex. 2, for instance, is *disallowed*, and when thus written, the D-sharp is said to be 'incorrect notation employed for convenience,' and should, it is claimed, be E-flat, as at *b*; the chord being, according to the Day theory, the dominant minor thirteenth, and the two chords being *one and the same chord*. According to the theory advocated

EX. 2.



by the author, the chords are *not the same*; that at *a* is the  $V_{6x}^7$  *i.e.* the dominant seventh with the fifth augmented, in the key of C major; while the chord at *b* is the  $V_{6-}^7$  *i.e.* the dominant minor sixth and seventh, in the key of C minor. This chord, it may be said, will be explained in due course, and the name, which at first may appear somewhat strange, will, it is felt, be justified by the explanation.

Here then are two conflicting theories. In the one case, the two chords are regarded as being the same, and the composer, whoever he be, that writes D-sharp, is wrong; in the other, the chords are different, with different symbols and names, in different keys, and even possess, as will be shown below, different effects, while the composer may write whichever his fancy dictates. The fact that these chords are identically the same on the piano is *no proof whatever* in favor of the Day theory, for this may also be said of the German form of the augmented sixth, which is identically the same on the piano as the dominant seventh; and the same may also be said of the various enharmonic changes of the diminished seventh, but no incorrect notation is claimed for these chords.

The difference in the mental effect of the chords at *a* and *b*, to which reference was made above, is due in part to the difference between G to D sharp, which is an augmented fifth, and G to E flat, which is a minor sixth; in the latter case the interval is *consonant*, in the former, it is *dissonant*. This difference in effect will be readily appreciated if the natural resolutions of these chords, shown at *a* and *b*, Ex. 3, are played

on the piano. The progression at *a* is tinged with *joy*, that at *b* with *sorrow*. A veritable illustration of musical antithesis. Now, effects such as these are as readily appreciated with the *eye* as with the *ear* by the true musician. Beethoven, it is well known, composed his

greatest works whilst suffering from total deafness. He, with the eye alone, could appreciate the majestic harmonies of the 'Choral Symphony.' It is therefore hardly right to suppose that the great masters wrote one thing and intended another; and it is hardly just to claim that they heedlessly or needlessly sacrificed *correct* notation for *convenient* notation. Examples of incorrect notation may perhaps occur occasionally, but they are very rare indeed in the works of the best composers; even the well-known pre-cadential chord in the Andante of Beethoven's 'Sonata appassionata' (measure 6), in which the consecutive fifths are

Ex. 3.

