

**MODERN HARMONY
IN ITS THEORY AND
PRACTICE**

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Modern Harmony in Its Theory and Practice by Arthur Foote & Walter R. Spalding

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ARTHUR FOOTE & WALTER R. SPALDING

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BY

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PRICE \$1.50

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PREFACE

THE title of this work indicates the aim of the authors. Not a few statements and rules have been current in text-books that, from the point of view of composers and of the best teachers to-day, are unnecessary and sometimes even incorrect. When we find a rule constantly broken by one great composer after another, it is probable that the rule ought to be modified or given up, and not that the composers are wrong. It is the intention that statements and rules in this book shall be expressed with exact truth, and explained when real explanation is possible. It has also been remembered that better work is secured by directions as to what may be done, than by laying too much stress upon what is forbidden.

About some matters there is a marked difference of opinion among theorists; such things cannot be considered as settled for good and all, and no definite statement should be made excluding other well-grounded points of view, *e.g.* the chords of the 11th and 13th.

The chord of the 8th has been treated with more detail than usual, an attempt having been made to analyze and classify the features that make this chord so difficult for the student.

While the old strict rules as to secondary 7ths are given fully, the modern theory and use of these chords have received just consideration.

The chord of the 9th has been discussed as a largely independent chord; it was also obvious that the growing feeling about chords of the 11th and 13th ought to be recognized, although the opinion of the authors, as explained in the chapter on that subject, is that these latter can seldom be classified as independent chords.

It is believed that the treatment of chromatic alterations in chords, and of the augmented 6th, 6-5 and 6-4-3 chords is in accordance with present thought, and that this is also the case as regards suspension.

The chapter on the old modes is necessarily brief, but it is hoped that it may lead the student to further investigation of an important and interesting question.

It is often the case that exercises with figured basses are written correctly, but only mathematically, by simply reckoning each chord as a kind of puzzle, without reflecting that the whole thing means music after

PREFACE

all. The most difficult thing, for one not used to it, is the having a mental conception of the real sounds of the symbols written down — in other words, hearing with the eye. Education now is directed to the thing, not to the symbol. As the practical way of working in that direction, in this book from the very beginning the harmonizing of melodies goes step by step with the writing from figured basses. It is hoped that the illustrations quoted from many composers will be of help by showing what has actually been done with our harmonic material.

For matters connected with acoustics (§§ 5, 13), the student is referred to Helmholtz's book "On the Sensations of Tone," and to the essay on "Partial Tones" in Grove's "Dictionary of Music."

BOSTON, *August*, 1905.

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