

**A SYSTEM OF HARMONY FOR  
TEACHER AND PUPIL: WITH  
COPIOUS EXAMPLES,  
PRACTICAL EXERCISES,  
QUESTIONS AND INDEX**

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A System of Harmony for Teacher and Pupil: With Copious Examples, Practical Exercises,  
Questions and Index by John A. Broekhoven

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**JOHN A. BROEKHOVEN**

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① A SYSTEM OF <sup>2020</sup>  
HARMONY FOR TEACHER  
AND PUPIL

WITH COPIOUS EXAMPLES, PRACTICAL EXERCISES,  
QUESTIONS AND INDEX

BY JOHN A. BROEKHOVEN  
TEACHER OF HARMONY AND COMPOSITION  
AT THE COLLEGE OF MUSIC OF CINCINNATI

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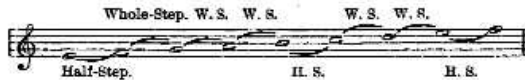
# INTRODUCTION.

## INTERVALS.

1. **The Staff.**—The five lines and four spaces upon which, *by means of different clefs*, the pitch of the different tones is notated, are called **THE STAFF**.

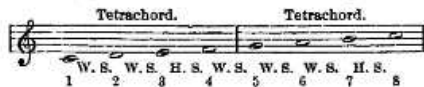
2. **Staff-Degrees.**—The lines and spaces of the staff are called *degrees*, **STAFF-DEGREES** (or steps). By placing a note upon any of these staff-degrees the pitch of the tone represented becomes fixed.

3. **Whole-Steps, Half-Steps.**—The *nine* degrees of the staff are not arranged so that if tones were represented upon them there would be an equal distance from any one to the adjoining one; for example:



The tones represented on the first line and first space (*E, F*); third line and third space (*G, A*); and fourth space and fifth line (*B, C*), are but a half-step apart, while the tones upon the other degrees are a whole-step apart.

4. **Diatonic Major Scale—Diatonic Degrees.**—A succession of eight different tones upon eight consecutive staff-degrees—with the whole-steps between the first and second, second and third, fourth and fifth, fifth and sixth, sixth and seventh degree; and the half-steps between the *third* and *fourth*, and *seventh* and *eighth* degree—is called a **DIATONIC MAJOR SCALE** (from *dia*—through, and *tonic*—keynote, or generating tone).



**N. D.**—The *eight* degrees of a scale, upon which the tones of a diatonic scale are represented, are called **DIATONIC DEGREES**.

**REMARK.**—The major scale is the most regularly arranged group of tones contained in the science of music. It consists of two halves, of equal proportion, called *tetrachords* (from *tetra*—four, and *chord*—string). A similar tetrachord added to either of the two tetrachords of a major scale would form other major scales, as follows:



It will be seen that the distance from the last tone of a tetrachord to the first tone of the following tetrachord is always a *whole-step*.

**5. Special Term for each Tone of the Scale.**—Each tone of the scale receives a special name, viz.:

A.—The first tone of the scale, the tone upon which the scale is based, and from which it receives its name, is called **TONIC** or **KEYNOTE** (see 4).

B.—The fifth tone of the scale (the fifth above the tonic), the next important tone, is called **DOMINANT** (the tone which governs or *dominates*).

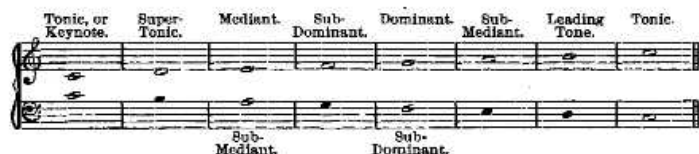
C.—The fourth tone of the scale descending (the fifth below the tonic) is the next in order of importance; this is termed **SUB-DOMINANT** (*sub* meaning below).

D.—The middle tone between the tonic and dominant (third tone of the scale) is called **MEDIANT** (middle).

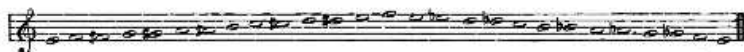
E.—The middle tone between the tonic and sub-dominant is the **SUB-MEDIANT**.

F.—The tone above the tonic (second tone of the scale) is the **SUPER-TONIC** (*super*—above).

G.—The seventh tone of the scale (the tone below the tonic) is the **SUB-TONIC** or **LEADING-TONE**, so termed on account of its natural inclination for progression upwards a half-step, to the *tonic* or *keynote*.



**6. Chromatic Alteration—Chromatic Scale.**—If all the tones lying between the whole-steps (3) were to be indicated upon the staff, some tones, in ascending, would receive a sharp, and, in descending, some would receive a flat; e. g.:



The sharp ( $\sharp$ ), double sharp ( $\times$ ), the flat ( $\flat$ ), the double flat ( $\flat\flat$ ), and the natural or cancel ( $\natural$ ) are called collectively **CHROMATIC SIGNS**. The tones altered by these signs are not changed in their position upon the staff-degrees (2), but are thereby changed in pitch, which change is termed a **CHROMATIC ALTERATION**.

N. B.—A succession of twelve half-steps, ascending or descending, is called a **CHROMATIC SCALE**, in opposition to the *diatonic* scale (4).

