

**A COURSE OF INSTRUCTION
IN PURE HARMONIC WRITING.
IN THREE VOLUMES. VOL. I:
MANUAL OF HARMONY**

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A Course of Instruction in Pure Harmonic Writing. In Three Volumes. Vol. I: Manual of Harmony by S. Jadassohn & Paul Terek

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S. JADASSOHN & PAUL TOREK

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**Volume first:
Manual of Harmony.**



LEIPZIG, BREITKOPF AND HÄRTEL

NEW YORK, G. SCHIRMER

ENTZ STA. HALL,

1890.

MANUAL
OF
HARMONY

BY
Salomon
S. JADASSOHN,
PROFESSOR AT THE ROYAL CONSERVATORY OF MUSIC, LEIPZIG.

TRANSLATED FROM THE GERMAN
BY
PAUL TOREK AND H. B. PASMORE.

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REVISED BY THE AUTHOR.



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J. L. Coolidge

Copyright 1884, by P. Torek and H. B. Pasmore.

PREFACE TO THE ENGLISH TRANSLATION.

The English translation of my Manual of Harmony has been made in accordance with my special wish, and under my supervision, by my highly gifted pupils Messrs. Paul Torek from New-York, and H. B. Pasmore from San Francisco.

It represents carefully and conscientiously the German text, as well as all the examples and exercises of the Original.

Heartily thanking the above excellent musicians for their industry and intelligent labor, I hope that this translation of my work will have a wide-spread circulation.

LEIPZIG, June 1884

S. Jadassohn.

TRANSLATORS' PREFACE.

A strong desire to make the English speaking public acquainted with the maxims and theorems of so eminent a theoretician as is our esteemed teacher, the author of the present volume, was the main motive for undertaking to translate his "Harmony", which desire was naturally heightened by his specially expressing the wish that we should be its interpreters.

We are convinced that, through its explicit treatment of the subject, and its clear and direct explanations, as well as the arrangement of the several topics, and — what is of greatest importance — because of the fact that it is written with special

reference to the capacity of the *average* student (as we had ample occasion to notice during the instruction of the different classes in the Conservatory), this text-book, with all these advantages, is far in advance of other similar ones.

During all the time in which its author was engaged upon the present volume, and the two that followed, we were constant witnesses of the enthusiasm, the conscientiousness, and the sincerity with which he pursued his idea; at his home, in class, in frequent walk and talk, we heard his views and comments on his work, at every stage of it; during long hours of intercourse, we have been enabled to become acquainted not only with its letter, but also with its spirit — all of which has, we hope, at any rate not lessened our fitness for the task with which he entrusted us.

With regard to the translation, we would merely say that, knowing the special qualities to be desired in the translation, as in the original text-book — from the *standpoint of the student*, as well as from that of the instructor —, we have, above all, striven to avoid the to us foremost error of stiffness and solemn mysteriousness, and have made it our constant effort to be simple, clear, concise, and to make use of as plain and general terms, as are possible in so technical a subject.

Hoping that we have been successful in our enterprise, we only wish that this book may benefit our countrymen to as great an extent, as it has already benefited the German student of musical art.

LEIPZIG, June 1884.

Paul Torek.

H. B. Pasmore.

PREFACE.

Appealed to from many sides, and frequently called upon to make public the method of teaching adopted by me during many years of instruction in the theory of music, I at last came to the conclusion to have my experiences, gathered through self-study and through practice in teaching, published in the form of three books. At present the first appears under the title of "Manual of Harmony"; the instruction in Simple and Double Counterpoint, in Canon and Fugue, will follow as soon as possible.

It would lead too far if I should here indicate what new statements I have made both in the explanation of the chords and their connections, and in the method of instruction; this is clearly expressed in the present volume. Let me not however omit to call attention to the fact that examples are added in the appendix, which are worked out in accordance with the rules contained in the different chapters, and can be constantly referred to as a guide. Experience in practical instruction has taught that, in many cases, it is not sufficient to show the pupil the application of a rule by itself, i. e. apart from its connection with an organically formed piece of music, however small. The proper understanding of the rule is obtained more easily and surely by nearly every pupil, if he sees its application brought before his eyes in the condensed form of one or more small pieces of music. The manifold and peculiar difficulties in the instruction of the theory of music almost demand such a proceeding. Whatever we call our rules, we deduce from the works

of the classic masters; but at the same time we find so large a number of exceptions to the rule, that the latter often seems to be quite doubtful to the pupil. Let us take but one instance. The pupil first hears that the *seventh* of a chord of the Seventh must resolve downward by a step. Soon after he learns that, in very many cases, it may ascend by a step, or be sustained, or enharmonically changed, or even be led by a skip downward to the tones of other chords. In consequence of this, there remains for him of the first stated rule nothing but the *principle* that the *seventh* is led downward a step, when the following chord and the correct leading of the voices admit of it. If the pupil were shown examples from the classic masters, in which occur in great numbers all the exceptional cases mentioned, — provided the material for it were always at hand — he would, in the beginning, scarcely quite perceive and understand these examples taken from larger compositions, and would possibly regard them as licenses which a genius is permitted to take, whereas these exceptions, just as the rule itself, are established in the nature of things. It is more appropriate, therefore, to place before the pupil the application of the rule and its exceptions, in special, suitable examples, even if such little pieces of music, worked out for definite instructive purposes, have not the value and the charm of artistic compositions.

I have given to the present first part of my work the customary title of "Manual of Harmony"; but in the book itself I have not used the word "harmony", but exclusively the term "chord". Experience in instruction also induced me to adopt this resolution. Before the pupil begins the study of theory, the term "chord" is known and familiar to him from the beginning of his practical instrumental, or vocal musical training. Everyone knows what is meant by this word in music. The term "harmony" is generally used in a different sense from that used in older text-books. It astonishes the pupil, that *dissonant chords* also are called "harmonies", — as for instance, the aug-