

**A TEXT-BOOK ON  
HARMONY PP. 1-78**

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A Text-book on Harmony pp. 1-78 by G. C. Gow

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**G. C. GOW**

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ON

→\* HARMONY. \*←

BY

G. C. GOW.

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Privately printed for use in Smith College classes.

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Music

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Albert A. Stanley  
of  
8-25-1922

Respectfully Dedicated to

DR. R. C. BLODGETT

and

PROF. E. B. STORY,

who have been to me inspiring teachers and valued friends, and whose suggestions and criticisms in preparation of this manual I would gratefully acknowledge.

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## EXPLANATORY NOTE.

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This book, being designed as a basis for oral teaching, contains no musical illustrations; and many statements are condensed to a single phrase, which in a manual for self instruction would need perhaps a whole paragraph.

The exercises after Chapters I, II and III furnish a more rational task to the student than the mere adding of upper parts to a bass already given. A student needs to understand at the outset that his problem is to make a melodious connection of chord with chord. With the laws stated for general governance it requires but little illustration and guidance on part of the teacher to make the writing of a bass part as simple as any other. After having completed these exercises, the author in his classes is accustomed to require the writing of a few figured basses from Emery's Supplementary Exercises. This the students find very easy while it serves to emphasize the work already done.

No attempt has been made to alter existing nomenclatures. Some terms that appeared to the author superfluous have been omitted; several admirable ones have been adopted from recently published text books, while a few appear here for the first time.

The attention of teachers is called to sections 16, 33, 38, 30, 35, 43, 44, 45, 46-54, 59, 60 and 69. In these will be found the general statements of most of those points wherein the author has ventured to make anything like original contribution to the literature on the subject.



## INTRODUCTORY CHAPTER.

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1. **Music** is a language; **notation**, its written symbol.

2. A musical sound may differ from another musical sound in four particulars :—

**In pitch** : popularly speaking, sounds may be high or low.

**In duration** : sounds may be long or short.

**In intensity** : sounds may be loud or soft.

**In timbre or color** : sounds may have the quality of flute, violin, voice, &c.

3. The notation of pitch and of duration has been quite fully developed, for it is essential to the writing out of every kind of composition. The notation of intensity is desirable with most kinds of composition, and is fast acquiring its vocabulary. The use of color is largely confined to orchestral, organ and choral compositions. Its notation is the indication of what instruments, organ stops, or voices are to be used ; i. e., the scoring of the composition.

4. There are a vast number of possible musical sounds (tones) of different pitch. Out of this number modern civilization has made choice of certain few. Starting upward from any given sound twelve pitches practically equidistant are used, but the thirteenth sound is strikingly similar to the first, the same yet not the same, being plainly above the first yet more easily mistaken for it than for any

other. The relationship of two such pitches (i. e. of a tone and the thirteenth tone above it) is called that of the **octave**. Sounds beyond the octave are often regarded as mere duplications of those within the octave.

**NOTE.**—In the discussion of pitch here given equal temperament is assumed.

5. Notation of pitch has been accomplished by means of the **staff**, a series of parallel horizontal lines, upon any one of which or upon the spaces between them characters called notes, which at the same time notate duration, may be placed. A position, space or line, upon the staff is called a **degree**, and to each degree a definite pitch is given.

Portions only of the (great) staff, namely, five lines of it, are used at a time, temporary additions being made when special notes are required, and signs (called **clefs**) used to indicate the section of the great staff then occupied.

Not all the pitches in use have received a staff-degree. Letter names are given to those within the octave, seven in number, which own a degree: namely, c d e f g a b. Special designations also are used for the different octaves, as follows:—

Sub-Octave.	Contra Octave	Great.	Small.	One-lined.
AAA BBB	CC — BB	C—B	c—b	c—b
	Two-lined.	Three-lined.	Four-lined	
	c—b	c—b	c—b	
	= =	= =	= =	

One-lined c (c) is the c which lies in the upper part of a man's and the lower part of a woman's voice, and is placed on the first line below the G clef portion of the staff or on the first line above the F clef portion. The g from which the G clef takes its name is thus seen to be g one-lined. And the f from which the F clef takes its name is seen to be f small. Most modern music is written upon these two portions of the great staff. Music for certain orchestral instruments and some ecclesiastical music still uses a C

clef with middle *c* variously placed on lowest, third or fourth lines (called respectively soprano, alto, or tenor clefs.)

The five sounds within the octave omitted from the staff are found between *c-d*, *d-e*, *f-g*, *g-a*, and *a-b*. They may be readily indicated by use of the sign *b*, called a **flat** and signifying that the sound desired is the next sound (a half-step, vide sec. 6) below the pitch of the note at the left of which it stands, or by the sign *#*, called a **sharp** and signifying that the sound desired is the next (a half-step) above the pitch of the note at the left of which it stands.

It is often valuable in notation to use *b*s or *#*s to indicate sounds which have position on the staff, thus writing the sound upon another degree than its own: for example, *#e* = *f*, or *b* *c* = *b*. Often again it is desired to use a certain degree yet call for the second sound (a whole-step, vide sec. 6) above or below the regular pitch. This is accomplished by use of the **double sharp**, *x*, or the **double flat**, *b* *b*. The sign of restoration after a flat or a sharp has appeared, namely, *n*, is called a **natural**. The sign of restoration to a single *#* from *x* is *n* *#*, to a single *b* from *b* *b* is *n* *b*.

6. A **Half-step** is the pitch relationship of a musical sound to the next musical sound above it, as *e-f*, *g-b* *a*, *#c-d*.

A **Whole-step** is the pitch-relationship of a musical sound to the second sound above it: briefly, two half-steps, as *c-d*, *e-#f*, *b-b* *c*.

#### 7. The Major Scale is

1) A certain selection of musical sounds serving as a basis for musical composition.

NOTE.—Compositions often contain many sounds not in the scale in which they are said to be written, but the scale is basis for the composition as a whole.

2) The sounds of the major scale are selected as follows: the initial tone is called the keynote; the second