

**A MANUAL OF  
HARMONY  
FOR SCHOOLS**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649178940

A manual of harmony for schools by Francis Edward Gladstone

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NOVELLO'S  
MUSIC PRIMERS AND EDUCATIONAL SERIES.

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# A MANUAL OF HARMONY FOR SCHOOLS

HERBERT CREIGHTON,  
BIRSTALL.

BY

FRANCIS EDWARD GLADSTONE,  
MUS. DOC., CANTAB.

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PRICE TWO SHILLINGS AND SIXPENCE.  
*In Paper Boards, 3s.*

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LONDON: NOVELLO AND COMPANY, LIMITED.  
NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

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Key to the Manual, price 1s. 6d.

## PREFACE.

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THE main purposes of this book are (1) to set down clearly and methodically (so far as may be possible) the rules of Harmony, (2) to give the names, descriptions and treatments of the various Chords in general use, and (3) to emphasise some details of Part-writing which are commonly passed over too lightly, even by the best writers.

No new Theory is propounded; but it is hoped and believed that the results of the Author's observations, and long experience, may be helpful to others who teach, as well as to those who are taught.

Acquaintance with the Rudiments of Music is presupposed. Various trustworthy books dealing with Clefs, Keys, Modes, Intervals, &c., already exist.

Moreover the great improvement in the teaching of Music, which has taken place in this country during the last 50 years, makes it improbable that any one would think of undertaking the study of Harmony without some substantial equipment in respect of elementary knowledge.

Nevertheless, writers do not always agree as to the proper nomenclature of the various degrees of a Scale; and, therefore, a list of the technical terms employed in this book shall be given:—

The Key-note is the Tonic.

The Second degree is the Supertonic.

The Third degree is the Mediant.

The Fourth degree is the Subdominant.

The Fifth degree is the Dominant.

The Sixth degree is the Submediant.

The Seventh degree (when Major) is the Leading Note.

The Dominant is the Perfect Fifth *above* the Tonic, and the Mediant is nearly midway between the two, *counting upwards*.

The Subdominant is the Perfect Fifth *below* the Tonic, and the Submediant is nearly midway between the two, *counting downwards*.

The term Subdominant means the "Under Dominant"; not, as is too commonly supposed, the Note next under the Dominant. If the latter idea were correct, consistency would require that the Note next under the Mediant should be named the Submediant.

On the other hand it must be admitted that the term Supertonic *does* mean the Note next above the Tonic.

In order to avoid misunderstanding, it should be added that very rare Chords and peculiar treatments of Chords are not discussed in this book. For instance, the use of the Augmented Sixth placed upon the Minor Supertonic of a scale is left to the consideration of more advanced students than those to whom the Author's remarks are addressed.

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## INTRODUCTION.

HARMONY results from combining sounds of different pitch in accordance with well regulated principles.

A combination of three or four sounds forms what is called a Chord.

Harmony may be either Consonant or Dissonant.

Consonant Chords, or Concords, are such as give contentment to the musical sense when they are heard alone.

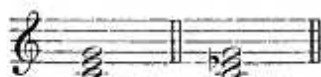
Dissonant Chords, or Discords, are those which leave the cultured listener dissatisfied, until some other Chord follows.

In ordinary practice, exercises in Harmony are written as if for Four voices, *i.e.*, Bass, Tenor, Alto and Treble, and the rules to be followed are those governing Vocal music.

The reasons, for this limitation of resources, are: (1) that it is good for the student to keep within moderate bounds in regard to compass, and (2) that, to be forbidden to write progressions which might present difficulties to singers, is valuable discipline.

The basis of Harmony is the Common Chord.

The term is usually employed when speaking of a Chord consisting of a given note sounding together with a Third, which may be either Major or Minor, and a Fifth, which must be Perfect, above it. Here are examples:—



The former of these contains a Major Third above the lowest note, and is described as a Major Common Chord (or Triad); the latter, which contains a Minor Third above the lowest note, is called a Minor Common Chord (or Triad).



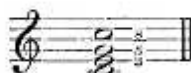
When a Common Chord is written in Four-part Harmony, it is usual to add the Octave above the lowest note, or occasionally to sound that note with the Tenor and Bass Parts in unison, *e.g.* :—



Either of these is called "doubling the Bass."

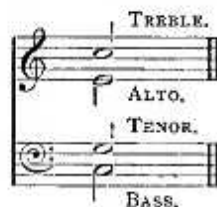
The lowest note of any Chord is to be regarded as the Bass of the Harmony, whatever Clef is employed, and all intervals must be reckoned from that note upwards.

Thus Middle C is the Bass of the following Chord :—



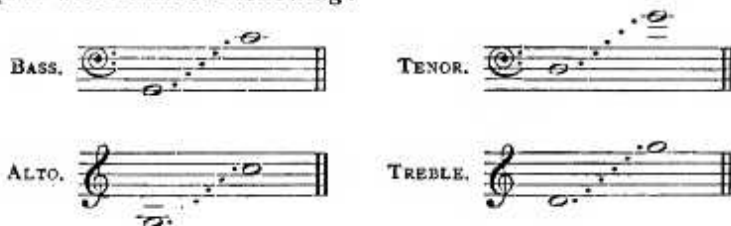
and the intervals which it contains are a Major Third, a Perfect Fifth and an Octave.

For the present it will be sufficient if the student employs what is called "Short Score," by which is meant that the Bass and Tenor parts are both written on the lower staff, and that the Alto and Treble are both written on the higher staff. But, in order to make the Part-writing clear, the Tenor and Treble voices should have the stems pointing upwards, while the other two should have the stems pointing downwards, thus :—



Individual voices have various ranges; but, in Choral writing, the Parts should be kept within an average compass.

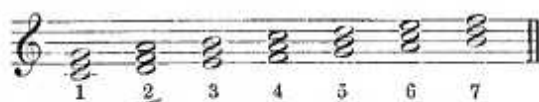
The Exercises given in this book will not, as a rule, require a compass wider than the following :—



## CHAPTER I.

## COMMON CHORDS IN THE MAJOR MODE.

As a Major Diatonic scale contains seven sounds, it might be supposed that every degree of the scale could become the Bass of a Common Chord. That this is not the fact will be seen when the following illustration is examined:—



All the foregoing Chords are correctly described by the term "Triad," by which is meant the simultaneous sounding with any given note of a Third and a Fifth above it. But, while six of these Triads are also Common Chords, the last (No. 7) is a "Diminished Triad," because the Fifth above B is not Perfect but Diminished.

The chief Triads of a key are those formed upon the Tonic, the Dominant and the Subdominant. In a Major key these are all Major Common Chords. The remaining Common Chords are Minor.

Now it is an important fact that, in ordinary practice, only five of these Chords are used: the two remaining Triads are, however, employed under special circumstances to be referred to in later Chapters.

The only Common Chords which will be dealt with just at present, are those upon the Tonic, the Dominant, the Subdominant, the Submediant and the Supertonic.

## THE PRINCIPAL RULES OF PART-WRITING.

Students of Harmony have to consider not only the character and effect of a single Chord, but also the result produced when one Chord is preceded or followed by another. In fact, it is necessary that Harmony should be read both *perpendicularly* and *horizontally*. Moreover, attention should be directed not merely to the movements of combined voices, but also to the behaviour of each individual Part.

With regard to the latter, three rules will for the present suffice:—

Rule I.—When the Common Chord upon the Dominant is followed, either by that upon the Tonic, or by that upon the Submediant, the Leading Note should rise to the Keynote.

Rule II.—No Part should proceed by an Augmented interval, *e.g.*:—



Rule III.—A Part *may* proceed by a Diminished interval, provided that the note which immediately follows is contained *within* that interval, *e.g.* :—



When voices move simultaneously, the following precepts must be observed :—

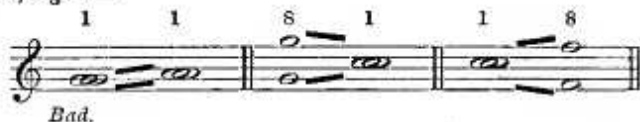
Rule IV.—The same two Parts may not together form the interval of an Octave in successive Chords, *e.g.* :—



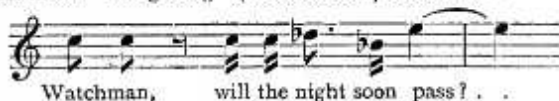
Rule V.—The same two Parts may not together form the interval of a Perfect Fifth in successive Chords, *e.g.* :—



Rule VI.—The same two Parts may not proceed, either in Unison with one another, or from Unison to Octave, or Octave to Unison, *e.g.* :—



\* These are the rules relating to Choral Music. Great Composers have used Augmented intervals for special purposes, even in vocal passages. Nothing, for example, could more perfectly express the tone of anxious inquiry in which the Tenor Soloist in the "Lobgesang" (Mendelssohn) cries out :—



than the leap of an Augmented Fourth. But then, a judicious composer may require from an accomplished singer more than he would expect from the average chorister.

† Nevertheless any two Parts may repeat the *same* Octave or Fifth, thus :—

