

**AN EASY METHOD OF  
MODULATION  
BY MEANS OF  
UNIVERSAL FORMULAS**

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An Easy Method of Modulation by Means of Universal Formulas by J. H. Cornell

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*John*

J. H. CORNELL.

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## PREFACE.

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Almost every teacher of Harmony can count among his amateur pupils a large (perhaps the greater) number, on whom he feels that his instructions are in great part wasted, at least in the sense that they are not applied to some practical purpose, as, for instance, in musical composition or improvisation, for which such pupils have no talent. It is for this large class of harmony-pupils that I have prepared the present work, as offering to them some tangible fruit to be gathered from their studies. For, if such persons *will* study harmony, they must be assumed to have some aim or other in so doing; and since they do not compose, the next best application of the study of harmony is undeniably the practice of DIGRESSIVE MODULATION — a purely mechanical thing, within the reach of all.

Those, therefore, who desire to study harmony sufficiently to be able to pass correctly from one key to another — an accomplishment rarely met with in music-amateurs, even though advanced piano-pupils, — will find assistance in the present work. I have endeavored to combine in my system

the utmost simplicity and facility. Simplicity of *material*,—the only chords used being *major and minor TRIADS* (the knowledge of other chords being dispensed with, and even the major and minor Triads appearing mostly in one—the simplest—form only); simplicity of *chord-connection*,—the Triads being, in each modulation, without exception, *inter-connected* from beginning to end, admitting the application of the very easiest kind of chord-connection, and rendering faulty progressions impossible. With all its simplicity, the method is, so far as it goes, very thorough and exhaustive, and forms an indispensable and solid basis for the most complete course of harmonic study. The key-harmonies being severally represented by numerals, the pupil has to translate these numerals into the corresponding Triads, according to the key, and is thus taught to think for himself, — especially when, instead of this translation from given formulas, he has to construct the formulas for himself, on given principles. In fact, to go through this method thoroughly is to acquire, with positive certainty, an exhaustive knowledge of the principal Triads of all the keys, major and minor; which knowledge is, as every one knows, the ABC of the study of Harmony.

It should be borne in mind that in this method every thing is professedly subordinated to the one great consideration — *the greatest simplicity and facility* possible; a system of *elegant and ornate* modulation would presuppose on the student's part a much more advanced harmonic knowledge than is required for the present method.

By way of SUPPLEMENT to this book I have prepared three *Tables*,\* in which the 872 modulations are classified

\* Published separately under the title: "Tables of the 24 major and minor keys". G. Schirmer, N. Y.

under every possible aspect. They will be found useful for reference, and have this advantage, that they are applicable to the practice of Modulation in general, having no exclusive bearing on the present or any other special method.

The "Primer" frequently referred to in this work is the author's "Primer of Modern Tonality", 2<sup>d</sup> edition, 1877, New York, G. Schirmer.

I cannot conclude without acknowledging my deep obligations to the admirable theoretical system of the late lamented CARL FRIEDRICH WEITZMANN, of which I profess to be a follower.

**New York, June, 1883.**

**J. H. Cornell.**



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## CHAPTER I.

### Modulation, in general.

1. To modulate, in the strict sense, is, in general, to pass by means of appropriate harmonies from one key to another. For the sake of terseness we will call the key just left the OLD KEY, the other one the NEW KEY. By "appropriate harmonies" we mean in general such chords as form, in connection with a short harmonic formula called CADENCE (see Chapter IX), a bond of union between the old Key and the new. The harmonies used in this work are exclusively *major and minor TRIADS*, as being the easiest chords to manage.

2. We may touch upon the domains of a foreign key without intending to leave the original key, — this would not be to modulate, in the strict sense. If, however, we not only pass over into the domains of a foreign key, but *settle down* in the key by means of its *characteristic harmonies* embodied in a *Cadence*, this plainly indicates the relinquishment of the original key, or, in other words, DIGRESSIVE MODULATION. Our means of modulation is, then, the CADENCE, in conjunction with certain preceding Triads connecting it with the old key.

3. In our method we reach the new key in every case by means of *one and the same simple Cadence-formula*, which varies only according as it is to be used for the *Major* or the *Minor Mode*. The manner of proceeding is perfectly simple. The determination of the new key to which we are going, of course, also determines the *Cadence* as being *in that key*, and our task is to leave the old key by such of its harmonies as can be — as shortly as possible — properly connected (either immediately or mediately) with the Cadence itself. A homely illustration may serve to make this clear. We may imagine a railway-train, carrying with it an arrangement in the form of a movable switch, which can be laid down and