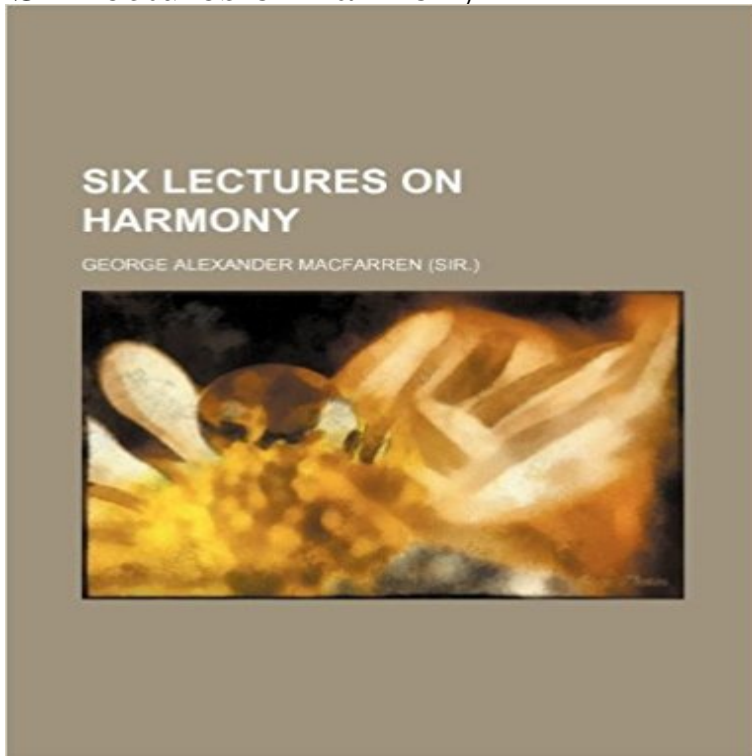


Six lectures on harmony



This historic book may have numerous typos and missing text. Purchasers can download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1877 Excerpt: ...SONATA IN A MINOR.--Mozart. If the tonic chord be major, the minor 9th of the supertonic rises chromatically to the 3rd of the following chord. SONATA, Op. 29 (or 31).--Beethoven. Radically, as in the first bar, not $\$F$. In this case, especially in the higher inversions, it is very common to write the 9th as a sharp of the note below, in order to save an accidental for its contradiction. The bright effect of this resolution supersedes all commentary, and would render futile any expletives that could be brought to bear upon its description. The chord of the dominant minor 9th is also imitated with chromatic notes upon the tonic. Its use is exemplified in the two forms I have shown you of the harmonization of the chromatic scale. The appearance of this chord of the minor 9th is often disguised by false notation, but if the succeeding chord have a supertonic root (as in the above descending chromatic scale), or a dominant root (as in the above ascending scale), the discerning ear may always identify the harmony in question with the key-note as its generator. It is here to dilate somewhat on this matter of false notation. When speaking of chromatic passing notes, I had occasion to admit the expediency, or at least acknowledge its frequent adoption, of misnaming chromatic notes, in order to avoid the practical inconvenience of reading or writing a second accidental which would contradict the first. The same practice is, less generally, but yet not rarely, applied to the notation of chromatic chords. A half sighted utilitarian might interpose that notation was a matter of indifference, because, through the prevalent system of equal temperament, the

several notes represented by one pianoforte
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