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Mr. Clay's Treatise on Harmony

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my faith in its great practical superiority. All that it is really necessary for young pupils to know is, that under some circumstances, the La occurs so often, and so prominently, that it has much of the usual effect of Do, and they will then be able to sing at sight as well in the Minor as in the Major mode. The *chromatic* scale, with sharpened sounds, may be conveniently Sol-fa'd with these names (ascending) do, *di*, re, *ri*, mi, fa, *fi*, so, *si*, la, *li*, ti, do; and with flattened sounds (descending) do, ti, *tu*, la, *lu*, so, *su*, fa, mi, *mu*, re, *ru*, do, pronouncing the vowels as in Italian. The Minor Scale *might* thus be Sol-fa'd (in ascending) do, re, *mu*, fa, so, la, ti, do; and (descending) do, *tu*, *lu*, so, fa, *mu*, re, do; but, in practice, the following names would prove much less puzzling (ascending) la, ti, do, re, mi, *fi*, *si*, la; and (descending) la, so, fa, mi, re, do, ti, la.

In the *Tonic-Sol-fa Reporter* for July 15th, 1870, there is a very able and exhaustive paper on this subject, which is worth the perusal of all "moveable do-ists."

I am, Sir, your obedient servant,

A. ORLANDO STEED.

Long Melford, June 13th, 1874.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Your correspondent, Mr. W. H. Gill, cannot, I think, have gone very far into the principle of the Moveable Do system, or he would not ask the question he does in regard to Sol-fa'ing the Minor Scale from the ordinary notation. As a staunch upholder of the "Moveable Do" method, I fail to see the slightest difficulty. The Major Tonic being always "Do," it follows very clearly that the Minor Tonic cannot be any other than La, that Tonic being a Minor 3rd below its relative Major. I will call it, if you like, a Moveable La. Mr. Gill is of course aware that music, in the Minor mode, bears the signature of the Major. Just one example. Take a piece of music in E minor, the signature would imply G major; then G being "Do," the Minor Tonic, E, becomes La, and this principle is identical throughout. Can anything be clearer? Any teacher attempting any other *modus operandi* will sooner or later come to grief. I do not think I need further trespass upon your space; if, however, the subject requires more elucidation, I shall be pleased at any future time to give it, if desired.

Yours truly,

ORPHEUS.

June 8th, 1874.

MR. CLAY'S TREATISE ON HARMONY.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—In your paper for June there is a review on my Treatise on Harmony, which has recently been published, and whilst I am obliged to the gentleman for his remarks, I regret to say I think he has been too hasty in his perusal of the work; consequently, he has committed two or three errors, which I should be sorry to allow to pass unnoticed, and which therefore I hope you will afford me the opportunity, through the same medium, of correcting.

In the first place, in speaking of "Common Chords," and referring to my remarks thereon in Chapter I., he appears to forget that the prelude to that chapter is that "we shall now consider the *Major* mode;" hence he is oblivious to the fact that what is said there (and indeed in Chapters I. to IX.) refers exclusively to the *Major* mode. He refers to the Example where I have placed a 3rd and 5th over each degree in the Scale of C, and where it is said "although all these appear to the eye, at first sight, to be Common Chords, there will be found, upon examination, to be but three Major Common Chords, according to the foregoing definition, and these are marked with a *; all the others having Minor 3rds are not the chords we speak of now;" and he says, "if the others are not Common Chords, what are they?" Now, I didn't say they were not Common Chords; I said "they are not the chords we speak of now," i.e. *Major* Common Chords.

It was not my purpose to refer to the Minor mode, until I had explained so much of the Major as would lead me to point out where, by Modulation, &c.; the two modes were often intermingled: hence, in Chapter X., the Minor Mode is treated on in a similar manner to the Major in Chapter I., and I considered I was studying "logical arrangement" in so doing.

He further states, "if we understand Mr. Clay rightly, the student is to believe that whenever he uses a Minor Common Chord, he is in a Minor Key." Now, I may not exactly comprehend what he means, but I presume he will agree that Minor Chords belong to the Minor Mode, and if found in music written in a Major Key, it results simply from the frequent intermingling of one mode with another.

Again, after speaking of the Diminished 7th, my reviewer says "in the next chapter" (which would be Chapter XV.) "the Chord of the Added 6th—with the Subdominant given as its root—creeps in without the slightest explanation." Now he is in error here: because the Added 6th is first mentioned in Chapter IX., p. 35, and it appears he does not discover it till Chapter XV.

Again, speaking of the Augmented 6th, he says, he is led, from my remarks, to imply, that it is not a "Chromatic Chord;" whereas, in Chapter XIX., where it is first introduced, I say, "this will be more fully explained hereafter" (see "Chromatic Chords," Chapter XXI.), and the explanation is there given at p. 84.

Apologizing for trespassing on your valuable space to such a length,

I am, Sir, your obliged servant,

SAMUEL J. CLAY.

Stalbridge, Dorset, June 12th, 1874.

[We have printed Mr. Clay's letter precisely as we received it. In the first place, if the assertion that a Common Chord "consists of a note, its Major 3rd and Perfect 5th," does not mean that a note with its Minor 3rd and Perfect 5th is *not* a Common Chord, we think that some such supplementary information as the author has furnished us with is positively called for. In the second place, we say that, according to the book, the student is taught to believe that whenever he writes a Minor Common Chord, he is in a Minor Key; and it appears to us that when Mr. Clay talks of the "frequent intermingling of one mode with another," he merely confirms our statement. In the third place, he complains of our saying that in Chapter XV. the Chord of the Added 6th "creeps in without the slightest explanation," and tells us that it is *first mentioned* in Chapter IX. We knew that before: he there says, that in Example H, "the 5th and 6th in the Subdominant Chord are struck together," and that this combination "is called the Chord of the Added 6th;" if this is an "explanation," we are wrong in saying that it is not explained. Lastly, we could not imagine that a Chromatic Chord would be named and resolved two chapters before the meaning of Chromatic Chords is given; but if this is Mr. Clay's arrangement of his book, he is perfectly justified in telling us so. We can scarcely expect an author to agree with any review which does not contain unqualified praise; but whether we have, in this instance, "committed two or three errors"—as we are accused of having done—our readers may judge for themselves.—THE WRITER OF THE REVIEW.]

PRIZE COMPOSITIONS.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Can you or any of your readers kindly give me any particulars respecting the different prizes offered for musical compositions, such as the "Gresham" Prize, &c.

Any information as to the names and values of the different prizes, the proper person to whom application for details should be made and manuscripts sent, the style or class of music required, or any further information which you or your correspondents may be able and willing to give, would much oblige

Yours very truly,

CHARLES E. MILLER.

Croydon, June 25th, 1874.