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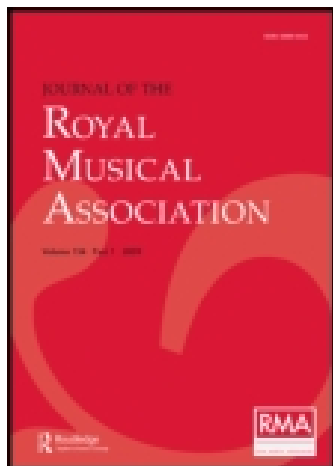
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NOVEMBER 10, 1891.

H. C. BANISTER, Esq.,
IN THE CHAIR.

A NEGLECTED ASPECT OF HARMONY.

By LOUIS B. PROUT.

IN teaching harmony, I have again and again been struck with the very inadequate attention given in most text-books to its *tonal* aspect—that is, to the relation of notes and chords, especially dissonances, to the *tonic* or *key-note* as well as one to another. It is with the view of emphasizing this aspect of the subject that the following notes have been written. Whether or not I have over-estimated its importance, I must leave it to my audience to decide; but at least it must be conceded that to study harmony without giving *any* attention to the question of tonality would be absurd—nay, would not be to *study* harmony at all.

While nearly all theories of harmony deal with *chordal combinations* as such, and with the resolution of particular intervals, very little attention, comparatively, seems to have been paid to the progression of notes *in their relation to the prevailing tonality*. The extreme sensitiveness of the leading note has, indeed, attracted attention, and created the necessity for certain melodic rules; but where is the system of harmony which mentions the tonal relations of tonic and supertonic, for instance, or deals with the characteristic features of these notes? Yet there are important harmonic progressions which can scarcely be explained except by reference to the melodic properties of the notes employed. For example, there is no doubt that the 7th of the tonic (*i.e.*, *b7* of key) has much less freedom of treatment than the 7th of the dominant (*i.e.*, the subdominant of key), and that this again has less than the 7th of the supertonic (*i.e.*, the tonic itself). Now, why is this? If it be replied in the case of "tonic 7th" that this is a *chromatic* note in the key, the *tonal* question is at once opened out, for chromatic notes in the key are always more restricted than diatonic, *because less nearly related to the tonic*; and it throws no light on the

difference of treatment between dominant and supertonic 7ths. If it be doubted whether supertonic 7th is freer than dominant, let us notice the frequent occurrence of such resolutions as Ex. 1 (a to c) or such doubling as at (d):—

No. 1.

as compared with the following—

No. 2.

It may be urged with regard to some of these that the rarity of the dominant examples results from the rarity of subdominant as a chord of resolution as compared with tonic, but this does not wholly meet the case, for it leaves (c) and (d) unexplained, nor would it account for the following, from one of Bach's Church Cantatas—

BACH. "Herr Jesu Christ, wahr Mensch und Gott."

No. 3.

and examples might be multiplied (see Ex. 6 and 7).

It seems, then, that the treatment of a dissonant note depends very largely on its *position in the scale*; the tonic and the notes most closely related thereto (*i.e.*, the dominant and subdominant) having greater freedom than the more remote (*e.g.*, mediant and leading-note), and these again being less bound down than chromatic notes.

It may be mere coincidence, though I am inclined to look upon it as something more, that the order of importance of the diatonic notes, as here set forth, accords precisely with the nearness or remoteness of their key-signatures in relation to the signature of the prevailing tonality; thus—

- 1st. Is of course the tonic.
- 2nd. The dominant (signature of one \sharp more, or one \flat less, keys on "sharp side" of tonic always being considered the most important in relation to it).
- 3rd. The subdominant (signature of one \flat more or one \sharp less).*
- 4th. The supertonic (two \sharp 's more).
- 5th. The submediant (three \sharp 's more).
- 6th. The mediant (four \sharp 's more).
- 7th. The leading-note (five \sharp 's more).

Even if it be not admitted that there is any real importance in this fact, it is at least worthy of notice, as it affords an easy way of impressing upon the memory the order of the notes.

In order to substantiate the view set forth above, let us take several examples of chords containing the tonic, noticing the freedom of the tonic in every case; in the bass, it appears that a free tonic most naturally leaps to the dominant, the other most important note in the key; Ex. 4 shows this leap with all the most important chordal combinations—*viz.*, ♩ , ♩ , ♩ , ♩ , ♩ , ♩ , ♩ , ♩ , ♩ , ♩ , and "German 6th"—

No. 4.

HANDEL. "Messiah." BRAHMS. "Deutsches Requiem."

(a) (b)

5 3 3 6

* It is unfortunate that it is necessary to place the subdominant here, as it interferes with the logical "succession of 5ths"—tonic, dominant, supertonic, submediant, &c.; the position of the subdominant in the key is somewhat anomalous, as it is the one note on the flat side of the tonic, and therefore ought to commence the succession (flat keys generating, while sharp keys are generated); but, as the tonic is necessarily the foundation of tonality, the subdominant must be treated merely as a related note, and I hope to prove presently that the position here assigned (as the 3rd note—the least important of the three primary) is the correct one.

CLEMENTI. Sonatina. GRIEG. Norwegian Dances, No. I.

(c) (d)

WAGNER. "Götterdämmerung."

(c)

GADE. "Christmas Eve." SCHUMANN. "Vogel als Prophet."

(f) (g)

WEBER. "Rondo Brillant."

(h)

DVOŘÁK. "Stabat Mater." (i)

WAGNER. "Der Fliegende Holländer." (j)

SCHUBERT. Pfte. Sonata, Op. 120. (k)

The following examples, where the tonic would be analyzed as a *pedal*, also deserve notice*—

WAGNER. No. 5. "Die Meistersinger." (a)

AUBER. "Masaniello." (b)

SCHUMANN. "Pilgrimage of the Rose." (c)

* a and b are quoted from "Harmony: its Theory and Practice," by E. Prout.

(d) Dvořák. Four Songs, Op. 2, No. 1.

Again, in an upper part, as already incidentally mentioned, the two intervals known by different theorists as "supertonic 7th" (*i.e.*, the 7th in a diatonic, and that in a chromatic, chord of the 7th on the supertonic) have almost absolute freedom of treatment, provided only that the radical progression is sound; a moment's reflection will show that the progression of this note *upward* one degree, or by leap to the dominant or subdominant, &c., may be regarded as among the commonplaces of harmony, though scarcely recognised in theory; the following five examples, extracted from a short number in Barnby's "Rebekah" will illustrate how far this is the case, for no one would call this a straining after exceptional effort, or in any way the result of eccentricity—

No. 6.

(a) (b)

(c)

(d) (a)

Each of these progressions sounds perfectly natural, and is in very frequent use. A few more examples may be added—

No. 7. (a) MOZART. "King Thamos."

Musical notation for Mozart's "King Thamos." It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The melody in the treble staff starts on a half note G4, followed by a quarter note A4, then a quarter note Bb4, and a quarter note C5. The bass staff provides a simple accompaniment with a half note G3, a quarter note A3, and a quarter note Bb3.

(b) PERGOLESI. "Confitebor."

Musical notation for Pergolesi's "Confitebor." It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The melody in the treble staff starts on a half note G4, followed by a quarter note A4, then a quarter note Bb4, and a quarter note C5. The bass staff provides a simple accompaniment with a half note G3, a quarter note A3, and a quarter note Bb3.

(c) MENDELSSOHN. "Lobgesang." (d) MENDELSSOHN. Fantasia, Op. 28.

Musical notation for Mendelssohn's "Lobgesang" and "Fantasia, Op. 28." It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The melody in the treble staff starts on a half note G4, followed by a quarter note A4, then a quarter note B4, and a quarter note C5. The bass staff provides a simple accompaniment with a half note G3, a quarter note A3, and a quarter note B3.

(e) BERTHOVEN. "Fidelio."

Musical notation for Beethoven's "Fidelio." It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The melody in the treble staff starts on a half note G4, followed by a quarter note A4, then a quarter note B4, and a quarter note C5. The bass staff provides a simple accompaniment with a half note G3, a quarter note A3, and a quarter note B3.

The tonic against the augmented 4th of the scale has been shown in Ex. 4 (*i* and *j*) to be the free note, the $\sharp 4$ th, being "unimportant" (*i.e.*, remote from tonic), requiring resolution; the same principle governs the inversion of this interval, as seen not only in Ex. 6 (*d* and *e*) and Ex. 7 (*a*), but also in the diminished triad on the $\sharp 4$ th, notwithstanding the rules of some theorists that "a diminished interval must resolve

inwards," or of others that the 7th from the implied super-tonic generator must move by step—

No. 8.

HAYDN. "Creation."

The tonic being consonant against the mediant, the \flat 3rd, the submediant, and the \flat 6th, nothing need be said about its freedom in these combinations; again, no one would dispute that it is free when combined with its \flat 7th, the latter being always felt as the dissonance, and thus according with the principle for unrelated notes. *Above* the subdominant it is always consonant, though most theorists have handled Rameau's theory of the "added sixth" pretty roughly, and choose to consider the tonic the dissonance herein; Ex. 7 (b) illustrates the freedom of the tonic here; compare Ex. 6 (a and b). *Below* the subdominant the tonic has a more ambiguous effect; but the subdominant itself is the less influential note in the key, and therefore the one which should generally move by step (see Ex. 22). The converse applies to the combination of tonic with *dominant*: below, it is undoubtedly consonant; above, it is slightly dissonant, but is free by reason of its strength. The following interesting examples, where it appears successively in a $\frac{6}{4}$ (at a and b), in a "dominant 11th" (at c and d), and as a "suspended 4th" (at e) deserve notice as proving this—

No. 9. BEETHOVEN. Sonata, Op. 31, No. 1. Trio, Pfte., Cl. & Viola.

MOZART.

MOZART.
Sonata 30, Pfte. & Vl.

SCHUMANN. "Genoveva." (d)

9
7
4

MENDELSSOHN. "95th Psalm."

The harshest dissonances—tonic against leading-note, and tonic against $\flat 2^{\text{nd}}$ —remain to be noticed. Tonic *below* leading-note generally has the character either of the root of the chord or of a "pedal," and is certainly free (see Ex. 4 (d) and Ex. 5), the leading note usually moving by step, or becoming a consonant element in the following chord, either of which modes of treatment will afford a feeling of "resolution"; tonic *above* leading-note is rare, and is generally treated (contrary to the natural principle) as a dissonance, as in the following example—

BACH. Org. Fugue in E minor.

No. 10.

It may also appear in other combinations, accented or unaccented, in the former case with some other note intervening between its appearances as dissonance and consonance (Ex. 11, a). This being harsh is rare, and perhaps only applicable when the tonic becomes the root of the chord of resolution. The other cases (Ex. 11, b and c) are commoner, but do not prove whether the tonic is

free or not, as they are merely "anticipations," and any note of the scale may be employed by way of *anticipation*—

No. 11.

SCHUMANN. "Paradise and the Peri."

(a)

Musical score for Schumann's "Paradise and the Peri." It consists of two staves, treble and bass clef, in G major. The melody in the treble clef features a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment provides a harmonic foundation with chords and moving lines.

SCHUMANN. Three Romances, No. 1.

(b)

Musical score for Schumann's "Three Romances, No. 1." It consists of two staves, treble and bass clef, in B-flat major. The melody in the treble clef features a sequence of notes: Bb4, C5, Bb4, A4, G4, F4, E4, D4. The bass clef accompaniment provides a harmonic foundation with chords and moving lines.

HANDEL. "Lascia ch'io pianga."

(c)

Musical score for Handel's "Lascia ch'io pianga." It consists of two staves, treble and bass clef, in B-flat major. The melody in the treble clef features a sequence of notes: Bb4, C5, Bb4, A4, G4, F4, E4, D4. The bass clef accompaniment provides a harmonic foundation with chords and moving lines.

The ♭2nd combined with tonic is clearly the dissonance if *above* it—

No. 12.

MENDELSSOHN. Pfte. Sonata, Op. 6.

Musical score for Mendelssohn's "Pfte. Sonata, Op. 6." It consists of two staves, treble and bass clef, in G major. The melody in the treble clef features a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment provides a harmonic foundation with chords and moving lines. An asterisk is placed above the final note of the melody.

Musical score for Mendelssohn's "Pfte. Sonata, Op. 6." It consists of two staves, treble and bass clef, in G major. The melody in the treble clef features a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment provides a harmonic foundation with chords and moving lines.

if *below* it, I have scarcely been able to satisfy myself as to the practice of the best writers, owing to the extreme rarity of such combinations; but it appears that if the bass is regarded as the *root* and permitted to leap, the tonic must be resolved as a discord, the combination being strictly artificial, in imitation of the old "chords of the 7th"—

DAY. "Treatise on Harmony," Chap. xxiv.

No. 13.

The musical notation for No. 13 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The progression shows a series of chords in the upper staff, with the bass line moving from a tonic chord to a dominant chord, which is then resolved as a discord.

but if the $\flat 2^{\text{nd}}$ be resolved as a chromatic note, there is no reason why the tonic, being far stronger, should not leap—

SCHUMANN. "Pilgrimage of the Rose."

No. 14.

The musical notation for No. 14 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The progression shows a series of chords in the upper staff, with the bass line moving from a tonic chord to a dominant chord, which is then resolved as a discord.

The result of our investigations, then, is that the tonic is almost always free to leap; but in the harshest combinations the application of this should perhaps be generally limited to a leap to the dominant. I do not wish to dogmatize, my object is merely to call attention to a subject which still requires far deeper investigation.

The next note in importance is the dominant, and with this again we find some progressions which are not justified by common theory, though they are, so far as my experience goes, much less frequent than the free progressions of the tonic just considered; there appear to be three reasons for this:—

1st. Theory has been much more ready to admit large chords (such as the 13th) upon the dominant than upon the tonic, and regarding the dominant as the root of these has, of course, admitted it as free to leap, thus leaving less possible leaps unexplained. Let me illustrate: theorists, working on preconceived notions, would call the progression at Ex. 15 (a) exceptional, if not wrong, but would account for the

parallel at *b* as a perfectly regular "dominant 11th"; yet both are occasionally employed by the best composers—

No. 15.

The image shows two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Above the top staff, two sections are labeled (a) and (b). Section (a) shows two chords: a triad of G4, B4, D5 in the treble and a single G3 in the bass. Section (b) shows a triad of G4, B4, D5 in the treble and a triad of G2, B2, D3 in the bass.

2nd. The dominant (note) is an element of both the tonic and dominant chords, to which most discords in the key naturally tend, thus admitting the explanation of many curious appearances of the dominant (*e.g.*, those in Ex. 16) as "free anticipations," while many free appearances of the tonic followed by dominant harmony (Ex. 3, 5, 7, &c.) cannot be thus regarded—

No. 16. SCHUBERT. "Aufenthalt."

The image shows two staves of music for Schubert's "Aufenthalt". The top staff is in treble clef and the bottom staff is in bass clef. Above the top staff, a section is labeled (a). The music consists of a sequence of chords: G4, B4, D5 (triad) in the treble and G3 (single) in the bass, followed by G4, B4, D5 (triad) in the treble and G2, B2, D3 (triad) in the bass, and so on.

(b) HANDEL. "Hercules."

The image shows two staves of music for Handel's "Hercules". The top staff is in treble clef and the bottom staff is in bass clef. Above the top staff, a section is labeled (b). The music consists of a sequence of chords: G4, B4, D5 (triad) in the treble and G3 (single) in the bass, followed by G4, B4, D5 (triad) in the treble and G2, B2, D3 (triad) in the bass, and so on.

3rd. The dominant is of somewhat less importance in the key than the tonic itself; hence, if our theory of the progressive order of the degrees of the scale be correct, we should expect to find somewhat less freedom here.

Practically we have limited ourselves to leaps from the dominant in an upper part to notes of the subdominant, supertonic, and submediant chords, or leaps in the bass from dominant when accompanied with $\sharp 4$ th; of each of these examples may be given (Ex. 17, *a*, *b*, *c*, and *d* respectively) proving that the dominant is practically free in any

combination in which it occurs, though it does not *often* leap unless it becomes a consonant element in the next chord—

No. 17. (a) SCHUMANN. "Waldesgespräch."

(b) BRAHMS. "Schicksalslied."

(c) BACH. Choral, "Schwing dich auf zu deiner Gott." (d) GRIEG. "Humoresken."

The subdominant is a difficult note to deal with; a leap from it is often unsatisfactory, and even the step from it to the dominant is more or less offensive to many ears, especially in certain surroundings. How is this? Is it because the ear often accepts it as a true harmonic 7th of the dominant, or too flat by $\frac{1}{2}$ to form a true perfect 4th of the tonic, or a true major tone below the dominant? Perhaps it may be so, but without treading on such debatable ground we may assign as a probable reason that when it is heard with the dominant or tonic (which is the case in most combinations in which it occurs) the stronger *tonal* influence of these notes makes it sink into a subordinate position, and consequently lose its freedom, especially when (as when combined with the dominant or *above* the tonic) it forms a dissonance.

Let us first examine the progression of the note *as a consonance*. Of course a concord does not require resolution, and we should naturally suppose that it would have absolute freedom. In the bass this is practically the case, whether it be the root of the subdominant triad, the 3rd in the supertonic triad, or the bass note of a "Neapolitan sixth" or "added sixth," though in the second and third cases it *very rarely* leaps to the tonic; in both cases the reason may be that the absence of the leading note in the former chord, and at the same time of the note which would make its introduction undesirable (the tonic), leaves the chord ambiguous, or rather, makes it unsuited for cadential purposes—unsuited to lead on directly to the tonic; indeed, such a progression as the following—

No. 18.

distinctly suggests a fall to the *dominant* of F rather than to the tonic of C, according to the principles of progression already set forth (see Ex. 4, &c.).

In an upper part, there seems also to be a slight limitation to the freedom of the subdominant as a consonance—namely, that in whatever chord it occurs, a leap to the tonic is usually unsatisfactory if that tonic be the root of the chord—

No. 19.

Among all the experiments in cadence made by modern composers, I do not remember to have met with any of the above progressions. I suppose that either the *tonic-dominant* effect produced in the melody, or the imperfection of the 4th degree of the scale (in its ultimate derivation from the dominant generator) must account for this; but it is hard to see why the same reasoning does not exclude the same leap in the bass, as seen in the "Plagal Cadence" or the "Added Sixth Cadence."

The subdominant as a dissonance is generally much bound in treatment, though in the bass it can leap to the

tonic when the only note present which dissonates with it is its augmented 4th, the leading note (Ex. 20). This is because the leading note, being far more *remote* than the subdominant, is here the note which most urgently requires resolution; but when the dominant is also present, the resolution of the subdominant cannot satisfactorily be dispensed with—

No. 20. MENDELSSOHN. "Athalie."

Not good.

No. 21.

Only one other case of a leap in the bass from a dissonant subdominant is at all frequent; this is to the 5th, 3rd, or root in the chord of the dominant 7th (nearly always in the *downward* direction), where it is really only *transferred* to another part. It should perhaps be added that when the dominant, sounded *above* the subdominant, has only the character of a "suspension," "added 9th," or "anticipation," the latter note retains its freedom, though the strength of the dominant renders that free also.

In an upper part the subdominant will be dissonant against the mediant, dominant, leading note, and $\sharp 4$ th of the scale; in effect also, whatever theorists may say, it is more or less dissonant against the tonic, provided that tonic is in the bass. The false impressions given by Macfarren's remarks on the chord of $\frac{9}{4}$ put teachers of harmony in a somewhat awkward position; sometimes a pupil brings such a progression as Ex. 22 (a); the teacher perhaps feels that it must be faulty because the effect is bad; but what rule can he adduce to justify his objection? If the same progression occurred in the key of F —as at Ex. 22 (b)—the effect would be quite passable, and has been used by Mendelssohn and many others, as seen in Ex. 9 (b); while that shown at Ex. 22 (a) has, I believe, been used by no good writer—

No. 22. (a) (b)

Wherein lies the difference? Let us frankly admit that the "cadential $\sharp 4$ " on the tonic is just as truly a suspension (or passing note, or auxiliary note, or appoggiatura, or whatever name we choose for this class of dissonances) as the $\sharp 4$ on the same note. The (comparative) *weakness* of the subdominant, then, restricts its treatment *whenever* it appears above the tonic, unless the tonic itself be treated as a dissonance, falling to the leading-note, when the subdominant becomes freer.

Above the dominant or leading-note, the subdominant has to move by step or remain stationary, except in cases of "transferring" such as that already referred to, and well known to all harmony students. That this should be so in the case of combination with the dominant is quite in accordance with our general principle, but in the diminished triad of the leading note ought it not to be free? (compare Ex. 20). This triad (uninverted) is so rare that we can get very little help from *practice* in its study, but the few examples of its use, as well as the treatment of all "leading" and "diminished 7ths," seem to show that it has to be resolved most carefully, the subdominant usually falling to the mediant. Several suggestions may be hazarded concerning the reason; does the interval of the diminished 5th make its harmonic ratio ($\frac{2}{3}$) felt so strongly as to establish the dissonance of the subdominant (I mean, its imperfection as the 4th of the tonic)? Or is it because practice has decreed that this interval shall, before all others, govern the tonic chord, its lower note tending to the tonic to establish the *key*, its upper to the mediant to establish the *mode*? Or, again, may it not be that the modern ear feels the presence of the implied dominant in these combinations, and therefore demands a strict resolution whether that note be actually present or not? Against this last suggestion it may be urged that a $\sharp 4$ on the supertonic is freer than a $\sharp 4$, and there is certainly some weight in the argument, though a $\sharp 4$ on the supertonic is not in practice quite so free as in Macfarren's theory.

The subdominant above the $\sharp 4$ th of the key is a harsh dissonance, seldom met with; but it is the latter note which has to be resolved up or down a semitone, and being only a

kind of *auxiliary* or *passing note* would leave the subdominant subject to the same laws as when combined with the dominant harmony, from or to which the $\sharp 4$ th will almost certainly move.

Thus far we have examined the *primary* notes of the diatonic scale, and have found great freedom in the progression of the tonic and the dominant, but much less in that of the subdominant, which, as already remarked, is generally dissonant with those important elements. Foremost in importance among the *secondary* notes is the supertonic; but still it must be remembered that it is "secondary," and leaps from it as a dissonance seem to be comparatively rare.

The supertonic dissonates against tonic, mediant, $\flat 3$ rd, and $\flat 6$ th; also *above* submediant, or, in bass, against dominant. Against the tonic, the supertonic generally follows the common law, by sinking into a position of subordination and requiring stepwise resolution—

No. 23. BEETHOVEN.
VI. Sonata, Op. 12, No. 2.

BEETHOVEN. Symphony, 2.

(a)

Musical notation for No. 23, showing a supertonic leap in the upper part. The notation is in G major (one sharp) and 2/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a half note G4, followed by a quarter note A4, then a half note B4. A bracket labeled '(a)' spans the first three notes. The bass staff begins with a half note G2, followed by a quarter note A2, then a half note B2. The piece concludes with a double bar line.

Perhaps the only exceptions are—1st, that in an upper part it can leap a 5th down to the dominant, the fall of a partial towards its generator justifying the seeming irregularity—

SCHUBERT. Pfte. Sonata, Op. 120.

No. 24.

(a)

Musical notation for No. 24, showing a supertonic leap in the upper part. The notation is in G major (one sharp) and 2/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a half note G4, followed by a quarter note A4, then a half note B4. A bracket labeled '(a)' spans the first three notes. The bass staff begins with a half note G2, followed by a quarter note A2, then a half note B2. The piece concludes with a double bar line.

SCHUMANN. "Rothes Röslein."

(b)

Musical notation for No. 24, showing a supertonic leap in the upper part. The notation is in G major (one sharp) and 2/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a half note G4, followed by a quarter note A4, then a half note B4. A bracket labeled '(b)' spans the first three notes. The bass staff begins with a half note G2, followed by a quarter note A2, then a half note B2. The piece concludes with a double bar line.

and 2nd, that when the other notes present are all consonant with the supertonic—*i.e.*, where theory would regard the tonic itself as the dissonance, though we have already shown (in Exs. 4 (h), 6 (a), 6 (b), 7 (b), 7 (d), &c.) that it does not require resolution—it is quite free in its progression.

The supertonic against the mediant, tonic being absent, is free according to rule, the superior strength of the supertonic fully accounting for this; the following examples illustrate this freedom*—

No. 25. SCHUMANN. "Pilgrimage of the Rose."
(a)

(b) WAGNER. "Die Meistersinger."

(c) GOUNOD. "Redemption."

For the same reason, the supertonic is free against the $\flat 6$ th (Ex. 26) or $\sharp 5$ th, if this be not "false notation" for $\flat 6$ th (Ex. 25, b)—or even $\flat 3$ rd (Ex. 27), though combinations of these last notes are rarely met with.

* The key of Ex. 25 (b) is assumed to be G; even if the second and third bars be regarded as touching on the key of E minor, the resolution of the 7th on B upon the dominant 7th of G proves, according to accepted theory, that it is *quitted* as belonging to that key.

No. 26. HANDEL. "Acis and Galatea." SCHUMANN. "Papillons," No. 4.

(a) (b)

No. 27. MACFARREN. "Rudiments of Harmony," Chap. xiii.

Our next "secondary note" is the submediant, which, I frankly admit, is the one note which does not appear quite to conform with the principle of subordination here set forth. In this case, as in all others, we must appeal to the practice of the great masters, and, having ascertained this, must then deduce such general rules as we can.

The submediant is dissonant against the mediant (if above that note), the supertonic (if submediant be in the bass), the dominant, the leading-note, the $\flat 2$ nd, $\flat 3$ rd, and $\flat 7$ th;—the last three can be easily disposed of, for they are the notes which must be resolved (as chromatic), and they leave the submediant free (Ex. 28)—

No. 28. CHOPIN. WAGNER. "Die Meistersinger."

(a) Nocturne, Op. 32, No. 2. (b)

Being a constituent of the subdominant triad, the submediant, it appears, follows similar rules when combined with dominant or leading-note—namely, it requires resolution except when leaping *downward* to some note of dominant harmony; the only difference being that here we do not

usually *transfer* the submediant, as we do the subdominant, but practically leave it without resolution altogether—

MOZART. Pfte. Quartet, No. 2.

No. 29.

But the case of real difficulty is when the submediant is combined with the *tonic* triad, dissonating of course with the dominant; theory seems to say that it should have strict resolution, but practice declares it free—

MOZART. Fantasia in C Minor. BEETHOVEN. Quartet, Op. 59, No. 1.

No. 30. (a) (b)

The explanation is, perhaps, that this is a parallel case to that of the "diatonic supertonic 7th" and "added 6th"—theory regards the *dominant* as the discord, only exempt from resolution by virtue of its *strength*; certain it is that if the dominant were expelled from the chord a concord would remain—

No. 31.

The mediant is dissonant against the supertonic, subdominant, and (generally) the leading-note; also against $\flat 2$ nd, $\sharp 4$ th, $\flat 6$ th, and $\flat 7$ th. Against the chromatics it is, as would be expected, practically free—Ex. 32 (a); also against the leading-note, as it is the latter which demands the resolution; but the following examples show that it has also

some freedom against supertonic and subdominant—Ex. 32 (b and c) —

WAGNER. "Siegfried Idyll." GRIEG. "Lyrische Stückchen" Op. 12.

No. 32. (a) (b)

SCHUBERT. Pfte. Sonata, Op. 78.

(c)

How is this? It must, I think, be borne in mind that though its unavailability for doubling and some other considerations necessitate our giving it a *secondary* position in the scale, yet it is a constituent note of the tonic chord, and I doubt whether it is generally desirable to let it leap, except to the tonic or dominant, which, if accented, should be part of the tonic chord; or to an unaccented leading note or dominant, &c., in which case the next accented chord should be the tonic; compare Ex. 11. It thus seems that the apparent freedom of the mediant results chiefly from its adaptability to effects of "anticipation"—a large subject which cannot here be entered upon, though a thorough appreciation of it is quite essential to the understanding of the harmony of some composers, and notably Bach.

The leading-note, besides being free as an anticipation, seems only to be so in one case, beloved by Grieg and others—namely, against the tonic chord and leaping downward to the dominant—

GRIEG. VI. Sonata, Op. 45.

No. 33.

This is a genuine "double root chord"—dominant against tonic—and the leap of the leading-note to its generator is justifiable (compare Ex. 24).

The chromatic notes as dissonances seem *most rarely* free to leap; the most important of them, the $\flat 6^{\text{th}}$, may occasionally leap to a note of the dominant chord, as already explained in treating of the submediant. And either $\flat 6^{\text{th}}$ or $\flat 2^{\text{nd}}$ may be made the apparent root of an artificial "chord of the 7th," and as such may leap because not here regarded as the dissonant element in the chord (compare Ex. 13).

Perhaps the chief practical importance of a realization of the laws of each separate degree of the scale is the ease with which a student can obtain sound progressions of harmony in the matter of *doubling*. A careful analysis of the part-writing of the best composers will show that the tonic is always a good (if not the *best*) note to double in almost every chord in which it occurs; perhaps the only exception is in a $\frac{7}{4}$, $\frac{6}{4}$, or $\frac{5}{4}$ on the dominant, and even here the doubled 4th would not be very offensive. Similarly, the dominant can be, and should be, freely doubled; in the mediant triad it is by far the most satisfactory note for the purpose, as connecting this strange-sounding chord with the key. Next in order is, of course, the subdominant, which is freely doubled in such chords as the "1st inversion of supertonic triad," "Neapolitan 6th," and "1st inversion of triad on the leading-note"; in the last case (Ex. 34) Macfarren is obliged to regard the doubling as exceptional, the subdominant being assumed to be the 7th in the discord of the dominant; but really it is the natural result of the combination of these three notes (supertonic, subdominant, and leading-note), the subdominant being the only *primary* note present—



The supertonic is, however, the next note in importance, and may also, at discretion, be freely doubled in this chord; and as a matter of fact I believe it is quite as frequently doubled as the subdominant; two obvious reasons may be given for this, but neither has the remotest connection with assumed "generators":—

1st. The chord is often employed as a "passing chord," as in the progression shown in Ex 35, where the smoothness

of the parts would justify the doubling of a far weaker note (e.g., the mediant)—

HAYDN. "Seasons."

No. 35.

The image shows a musical score for No. 35 from Haydn's "Seasons." It consists of two staves, treble and bass clef, in a key with one flat (B-flat major). The treble staff has a melody of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass staff has a bass line of quarter notes: G2, Bb2, C3, D3, C3, Bb2, G2. A star is placed above the Bb4 note in the treble staff, indicating it is the note being discussed in the text.

2nd. The supertonic is consonant with both the other notes of the chord, while the subdominant is slightly dissonant with the leading-note.

The submediant is rarely doubled unless for some melodic purpose, or to obtain conjunct movement in a middle voice, the mediant very rarely, and the leading-note scarcely ever.

Now let us glance at a few of the advantages of these very easily remembered rules of doubling, which of course apply with the greatest force to "chords of the 6th," where the text-books allow most liberty and students most need guidance.

I. The very common progression at Ex. 36 (a) would not be worked by beginners as at (b) or (c), which is very frequently the case under the present system, especially by pupils using Dr. Stainer's "Primer" and other works containing a rule against doubling the bass note in a chord of the 6th—

No. 36.

The image shows three variations of a chord progression in a 6/8 time signature, labeled (a), (b), and (c). Each variation consists of two staves, treble and bass clef. The treble staff has a melody of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass staff has a bass line of quarter notes: G2, Bb2, C3, D3, C3, Bb2, G2. In (a), the bass line is G2, Bb2, C3, D3, C3, Bb2, G2. In (b), the bass line is G2, Bb2, C3, D3, C3, Bb2, G2. In (c), the bass line is G2, Bb2, C3, D3, C3, Bb2, G2.

II. The common consecutive 5ths at Ex. 37 (a) could easily be avoided as at (b).

No. 37.

The image shows two variations of a chord progression in a 6/8 time signature, labeled (a) and (b). Each variation consists of two staves, treble and bass clef. The treble staff has a melody of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass staff has a bass line of quarter notes: G2, Bb2, C3, D3, C3, Bb2, G2. In (a), the bass line is G2, Bb2, C3, D3, C3, Bb2, G2. In (b), the bass line is G2, Bb2, C3, D3, C3, Bb2, G2.

III. Corresponding progressions in the minor mode would not be (as they are so often) similarly maltreated; indeed, the advantage of good "doubling" in a minor key is even greater than in a major; it is generally the doubling of the submediant (a *secondary* note) which brings the student into melodic difficulties here.

IV. The common consecutive 8ves at Ex. 38 (a) could be avoided as at (b) or (c)—

No. 38.

V. The special rules about the progression from the dominant chord to the submediant, or *vice versa*, would be rendered unnecessary; for the student would generally choose to double the tonic in the submediant chord, and would easily find out that what before was desirable now became necessary. So also with dominant *seventh* and submediant.

VI. The somewhat conflicting rules of the different text-books regarding doubling in a succession of chords of the 6th could be reconciled, and a consistent rule of practice deduced—*e.g.*, Stainer's rule of doubling *root* and *5th* alternately would certainly apply to a succession of *primary* chords (Ex. 39, a); but Richter's (*i.e.*, double root and 3rd alternately) would hold where one of the chords was *secondary*—Ex. 39 (b and c)—the 3rd in a secondary chord being generally a primary note—

No. 39.

Again, in 5-part writing, what a help it is to know which are the best notes to double! For instance, in such a progression as that at Ex. 40 (a), if another part were added, Macfarren's rules would necessitate the doubling of the G (as

at (b) in Ex. 40); but surely $B\flat$ (the tonic) would give a better effect, as at (c)—

No. 40.

And what should we double in the last inversion of a "German 6th" if bound by the old rules? At Ex. 41 (a) the progression is in four parts, but if we add a fifth we must obviously double a dissonance, and it is a great advantage to know that the tonic, even as a dissonance, may be doubled, especially if it leap to the dominant, as at Ex. 41 (b)—

No. 41.

The probable *reason* for the doubling of primary notes is that they best define the prevailing tonality (just as does the frequent employment of the primary chords). One example will suffice to illustrate this: the chord of A minor with its *root* doubled suggests the tonic chord of the minor key with the *tonic* reinforced, but the same chord with the *3rd* doubled sounds perfectly appropriate in the key of C, the doubled note being still the *tonic*. With regard to the doubling of 3rds, there seems to be a good deal of confusion in some minds, as it happens that in the two principal chords of the key (tonic and dominant) the 3rd is a very sensitive note; hence some writers (making the tonic chord the basis of their investigations)* have recommended that the 3rd should rarely be doubled in any chord. Others have got rather nearer the truth when they say that "a minor 3rd from the root may be doubled," for it happens that in a major key the minor 3rds from roots supertonic, mediant, and submediant are

* That this is the case is proved by the fact that some of these authors write indiscriminately "do not double the 3rd of the *root*" and "do not double the 3rd of the *tonic*"—the latter being really a useful recommendation, the former a useless and misleading one.

all primary notes, while the minor 3rd of the leading-note (if this be admitted as a root) is the most important secondary note, the supertonic; but this principle utterly breaks down over the minor key; two of the three major 3rds (those of the mediant and submediant) are excellent notes to double, while the doubling of some of the minor 3rds (e.g., that of the subdominant) is at least questionable. After what has been said, it is scarcely necessary to add that the desirability or otherwise of doubling any particular 3rd depends entirely upon the position of that note in the scale.

Another line of thought is here suggested, and might be profitably worked out; this is with regard to the question "What constitutes a modulation?" There seems no room to doubt that the tendency 150 years ago was to regard almost every chord as a *tonic*, and to arrange the passing-notes, &c., belonging to it in accordance with the key signature of that chord—

No. 42. BACH. "Wohltemperirte Clavier," Prelude 8.

To some extent this practice survived to more recent times*—

No. 43. HAYDN. Minuet (from Symphony, No. 14).

But it must be admitted that modern tonality is not prescribed within such narrow limits; contrast with Ex 42 and 43 the following modern progressions—

* The chord in bar 3 of this extract is of course the chord of E minor on a *pedal*.

No. 44. **BETHOVEN.** "Mount of Olives."

GRIEG. "Schmetterling," Op. 43, No. 1.

SCHUMANN. "Faust."

WAGNER. "Lohengrin."

Now is it not possible, in some cases of difficulty, to say whether a certain progression causes modulation or not by testing some particular note to prove whether it is felt as tonic, mediant, subdominant, &c.? For example, even Dr. Day, who was the first to appreciate the fact that "chromatic chords" (borrowed from nearly related keys) need not disturb the tonality, considered the progression at Ex. 45 (a) a modulation; yet the satisfactory effect of (b) proves that we have not ceased to regard the note $E\flat$ as a tonic, or in other words that the resolution of the chord $F, A\flat, C, E\flat$ on the concord of $B\flat$ does not of itself cause a modulation into $B\flat$; contrast

the bad effect of a similar progression in the key of B \flat (Ex. 45, c). A similar example to (b) is shown at (d)—

No. 45. BEETHOVEN.
Pfte. Sonata, Op. 10, No. 1.

(c) SCHUMANN. "Paradise and the Peri."

Three other matters relating to the theory of harmony seem to have their foundation in the laws of tonality, and deserve investigation ; but these must be dismissed here with passing mention :—

I. The rule against "hidden 5ths" and "hidden 8ves" is largely influenced by the tonal position of the notes. The numerous exceptions given in different theoretical works nearly all have to do with the *primary* chords of the key, and there is very little difficulty in formulating a comprehensive code of rules and exceptions on this basis, the framework being of course that the 5th and 8ve of *secondary* notes should not be made too prominent by approach by similar motion in the extreme parts.* The exception which allows the approach of the 8ve of a ♯ by similar motion is not tonal, but neither, I venture to say, is it correct in its existing form. Surely Macfarren would not have called the following (Ex. 46, a) a good progression,† and surely Mr. E. Prout, who has

* Many progressions employed by the best writers remain contrary to theoretical rule, but the large majority of these will be found to be in approaching *primary* 8ves or 5ths—e.g., from subdominant harmony to the 5th or 8ve of the dominant, &c.

† Since writing the above, I have noticed that Macfarren *does* make a *tonal* question of this approach to the ♯, allowing it only where the chord is the second inversion of tonic or subdominant, exactly as I have proposed (Ex. 46, c and d).

retained his rule but employs also "secondary ♯s," would not justify Ex. 46 (b)—

No. 46.

The image displays four musical examples, labeled (a) through (d), arranged in two systems. Each system consists of a treble clef staff and a bass clef staff. Example (a) shows a chromatic ascent in the treble staff (G4, A4, B4, C5) and a corresponding bass line. Example (b) shows a chromatic descent in the treble staff (C5, B4, A4, G4) and a corresponding bass line. Example (c) shows a chromatic ascent in the treble staff (G4, A4, B4, C5) and a corresponding bass line. Example (d) shows a chromatic descent in the treble staff (C5, B4, A4, G4) and a corresponding bass line.

The exception certainly holds in many cases, but the reason is that the 8ves in the two important "cadential ♯s" (Ex. 46, *c* and *d*) happen to be the two most important notes in the key.

II. The difficult question of "False Relation" can be best worked out by reference to the relation of the chromatic notes to the prevailing *tonic*—the worst false relation being that between the major and minor *mediant*, the *mediant* being essentially the modal note of the scale.

III. The *raison d'être* of the "Pedal" is in the strength and freedom of the *tonic* and dominant against all the chords of the key; and seeming examples of "mediant pedal," &c., will be found capable of explanation by the freedom of super-tonic and other notes above a stationary *mediant*.

In conclusion, if I have overlooked any theoretical system which is built upon this foundation, I shall be very glad to hear of such system, for it appears to me impossible to obtain a thorough command of harmony without its aid—though no doubt many have attained to proficiency without *consciously* giving it much attention. Professor Sir G. A. Macfarren gives many incidental proofs in his theoretical works that he was very far from ignoring the *tonal* principle—as, for instance, when he justifies the doubling of major 3rd in chromatic chords on $\flat 2$ nd and $\flat 6$ th, because these 3rds (subdominant and tonic) give out as their most important harmonics the *tonic* and dominant respectively, these notes being available for "pedals"; but even he cannot be said to have consistently followed it out.

DISCUSSION.

THE CHAIRMAN.—Ladies and Gentlemen, this subject is one in which I may reasonably be supposed to feel a great interest, to have formed some definite opinions, and to have given certain rules about practice. But the enunciations of our lecturer, and the illustrations, have followed one another so rapidly, that with my utmost desire to take consecutive notes thereof I have found my mass of notes completely mixed, and it is very difficult indeed to present anything like a reasonably connected comment on the lecture. I am inclined to think that a number of the principles enunciated by Mr. Prout may be explained, not on the principle of tonal relationship, however important that may be, but on that, for instance, of the transference of a dissonant note from one part to another, and then taking its more regular progression. Or else we should find in many cases that it was a question of that which I have spoken of, and still think to be a matter of deferred resolution: that in which either the dissonance has actually been prolonged, or been transferred again to another part, or else being implied to remain has ultimately resolved, and therefore that there has been an implied resolution. Or, as in a particular instance, which Mr. Prout played from Schubert in B minor, it was clearly a case of simple ornamental resolution. That I should simply call skipping to another note of the chord prior to the resolution. Again, certain instances in which a dissonance is supposed to rise, I think may be explained on the principle of its being an auxiliary note, and therefore not treated with regard to the tonic at all. Then, in a number of other instances, if we find that such and such a note takes this or that progression, I don't think it is because of its relation to the tonic at all, but because the rules that appertain to that note with regard to the root, which are acknowledged by all musicians, compel that it should take certain progressions in particular cases. I may be wrong, but those are among the things that have just struck me while our lecturer's interesting remarks have been in progress. Our lecturer also made one remark with regard to the tonic note being a note of the dominant chord. Of course that opens up the whole question of the chord of the 11th, and therefore the remarks appertaining to that would involve a controversy upon that point likewise. I have also thought that some of the exceptional progressions with regard to the dissonant notes may be explained on the well-known view which Macfarren was perhaps the first to formulate, although not the first to observe, that when the

root is absent the dissonant note is more free than it would be when the root is present ; on the principle that "when the cat's away, the mice will play." Then again, that interesting case of the so-called $\frac{6}{4}$ on the subdominant, or added 6th cadence. That has always struck me as rather an interesting example of a cadence involving the two elements of the perfect cadence and the plagal cadence. I don't know how far that is felt, but of course there are those theorists who regard the subdominant as the root of the $\frac{6}{4}$ on that note of the scale, and there are others who regard it as being part of the chord of the 11th on the dominant ; and if you take both these views combined you get the very acme and perfection of a cadence ; the conclusiveness of a perfect cadence with the additional force of the plagal cadence—the two in combination. With regard to that question of the exceptional progression of a dissonance when the root is absent, it is by no means a very modern progression or an exceptional thing. You find it perpetually in the old masters. That is an exceedingly common thing, but I am not sure whether it was a question of tonal relationship ; but at all events, so far, I think, Mr. Prout may claim a little in favour of his own view. It is a curious thing, which I am sure Mr. Prout would not recommend a student to follow, that question of skipping from a $\frac{4}{3}$ or a $\frac{3}{4}$ inverted from a diminished 7th. There is an instance of this in the "May Queen," and a splendid effect it is ; yet I think it is the very great strength of that 3rd to the tonic which follows it in the upper part which greatly reconciles us to it. Such instances as that rather favour the general feeling of Mr. Prout's view of the strong relationship of the tonic. I am inclined to think that more than one case of exemption of the same kind adduced by our very able lecturer may be explained on some other principles without reference to tonal relationship. Still, I am not at all prepared to say that the relationship of the tonic has not been a somewhat overlooked matter in connection with harmonic progressions. We have been very much interested in this paper, and I ask you to join me in thanking Mr. Prout to-day.

(The vote of thanks was passed unanimously.)

Mr. CURWEN.—I should like to say, Mr. Chairman, that I am entirely with Mr. Prout in his argument. I am naturally in sympathy with it because I belong to a school of harmony workers who attach very great importance to tonality, and in fact refuse to allow the pupil to think of anything else in the early stages of work. Then we had mentioned in this discussion the name of Sir George Macfarren. He was distinguished among theorists for his extreme sensitiveness to tonality, and for his insistence that there should never be a place in any composition where the key could be said for a

moment to be dubious, and that there should be no confusion between major and minor keys. If I may criticise Mr. Prout at all, it would be not for the argument he has brought forward, but rather for the way in which he has stated his case. He speaks of tonality as an aspect of harmony. Now, tonality, to my mind, is harmony—is the very essence and substance of harmony. You might as well try to explain court etiquette without reference to the Queen, as to explain harmony without reference to tonality. It seems to me that this tonality is the very soul of harmony, without which the whole fabric comes to pieces.

Mr. CUMMINGS.—I feel it is necessary to defer judgment upon this paper until we have had it under our eyes to consider it. I, for my part, shall be glad to do so because I hope I shall be able to find a solution for many things which I have seen in our old friend, Handel, and have never yet been able to reconcile with my conscience, particularly in the recitatives. I cannot agree with Mr. Curwen about his reference to the mixture of the minor and major key. I feel that after all the proof of the pudding is in the eating. The ear must decide what is pleasant and what is otherwise, and your rules will have to be made for that. I could instance for you to-night a composition which has alternative bars in C major and C minor—I am bound to say it is one of the most charming things I know. I do not think it does to dogmatise about what we suppose to be the exactitude of the limits placed upon music by Providence or Science. I believe Science has very often to follow experience, and I believe experience sometimes shows one generation what the previous generation has considered very offensive. I think we shall have to defer our judgment upon the paper until we get the printed report. I regard it as one of the great benefits of this Society that abstruse questions of this kind can be brought before us in our own private studies, and we can form a mature judgment upon them.

The CHAIRMAN.—With reference to what Mr. Cummings has just said, I am inclined to think that the confusion of tonality to which Mr. Curwen was alluding was the tonality between the major and its so-called relative minor. I think so, because that was a strong point with Sir George Macfarren.

Mr. E. PROUT.—I think we shall most of us be agreed, whatever our theoretical views may be, that practice has to precede theory. The great composer comes first, and by the light of his genius he invents, and the humble theorists like Dr. Day, Sir George Macfarren, and myself, and anybody who writes books, follow at respectful distances. It is our business, not to find fault, not to say the composer ought to do something else, but to make our theories

correspond with what he has done; and if we find something exceptional—some of these exceptional progressions—the best thing, and the wisest thing, and the most modest thing to do is not to say, “Bach is wrong,” or “Beethoven is wrong,” but to go and find out why he did it. We know a great genius will never go contrary to the laws of Nature; therefore let us investigate those laws, and see if we can explain what Bach and Beethoven have done.

MR. L. B. PROUT.—I have first to thank you for the kind reception you have given to my paper. When this was written I was not aware that I should have to read it before a meeting of this kind. I felt there would be considerable difficulty, and am much obliged to you for deferring definite judgment upon the paper, which is more suited for reading than for listening to. With regard to our Chairman's remarks, I made a note about transferring dissonances; but I have many examples where the dissonances absolutely disappear, and I cannot account for a great many of those instances as “transferring.” Many of the isolated progressions could be explained in some other way than that which I have offered, but the explanations will be so diversified that I venture to think it simplifies matters to look at everything with regard to tonality. That many progressions are not taken with regard to the *root*, but to the *tonic*, I think I proved in quoting a series of examples where the tonic was respectively root 3rd, 5th, and 7th, in all of which it was free to skip to the dominant. That seems to prove conclusively that the leap is in itself good, and there is no connection with the supposed relation to root. As the hour is so late I will not make any further remarks, except again to thank you for your reception of a somewhat difficult and, I am afraid, a dry paper.
