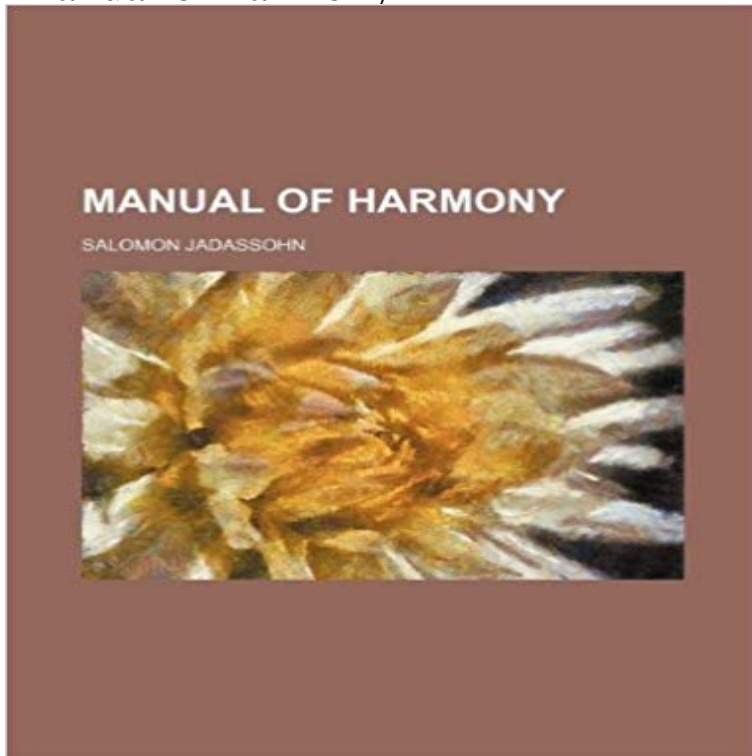


Manual of harmony



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. 1892 Excerpt: ... called Soprano, Alto or Tenor, according to the position it takes on the staff. In the following table we give a succession of tones in the old clefs, and also the same notes in the Treble and Bass clefs, to which they can be compared. We here show Ex. 221 a. written in the two ways. By writing these exercises in this manner the pupil will soon acquire the necessary surety in the use of these clefs. The last exercise may take the close position in the first bar, but must change to the open position in the second bar. CHAPTER XV. The Chords of the Augmented Sixth, the Fourth and Third, and the Sixth, Fifth and Third, and their Resolutions in Major and Minor. 50. So far, the fifth of triads and of chords of the Seventh was chromatically raised, and altered chords were obtained by this proceeding. Bnt the fundamental of a certain triad or of a chord of the Seventh, and the third of a certain chord of the Seventh can also be chromatically raised. The fundamental is altered in that minor triad which is fonnd in two different major keys on the second and the sixth degrees, and, in the parallel minor of these major keys, on the fourth and the first degrees. Taking the triad (m n i which is found in C major on the second degree, in F major on the sixth, in a minor on the fourth, and in d minor on the first, and raising its fundamental D to Di, then n 1 placing this chord fe zg 1 in the position of Chord of the Sixth, we obtain the frequently used triad with chromatically raised fundamental, and in the position of chord of the Sixth, generally known as the Chord of the Augmented Sixth. (but more rarely), and as chord of the Sixth and Fourth fyr--tg (in still rarer cases), we of the Augmented

Sixth (in still rarer cases), we shall at present turn our attent...

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