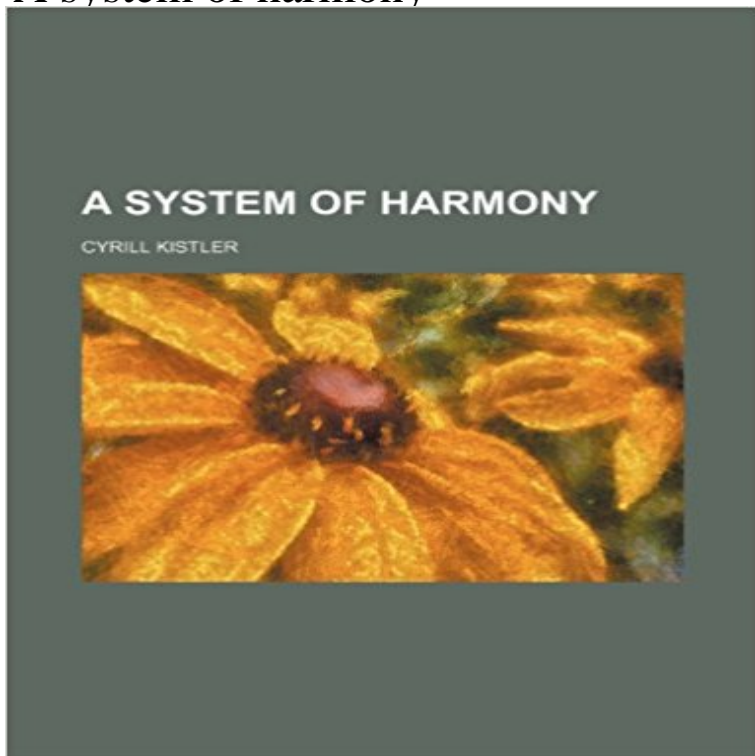


A system of harmony



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. 1899 Excerpt: ...minor scale. Till now, theory called this simply an accidental harmonic formation, and there the matter was left. The above illustration is, indeed, to be conceived also in the latter sense, and has only value for this treatise on account of its containing the germs of the extension of the minor system. A short harmonic group, which we often find in A minor, shall follow here: At I. we meet with a B, but in the simple A minor scale there is no and still this harmony is justified in A minor. We find that the under-median t harmonies of the dominant and the tonic in minor stand a major third lower than the harmonies of the dominant and tonic themselves. Why also was the under-median harmony of the minor under-dominant not sought a major third lower? By this correct logic alone we obtain a B in A minor. Practice has shown theory the way. We extend our minor system on the side of the under-dominant by adding to it the under-median harmony of the tonic of the first minor key in a backward direction (to the left side of the circle of fifths). The keys of the under-dominant progress backwards in the circle of fifths, and those of the upper-dominant forwards. We now obtain the following representation of the harmonic minor system: A minor: B D F a c E G\$ B d--D minor: JjMsTb D F a c# e g--G minor: jflTlfy G B?-A f% a c. This scheme should be adopted by the pupil in all minor keys. Thus the two under-median harmonies of the under-dominant are: a) in the simple minor system the diminished triad (a minor third lower). b) in the extended (ubergreifenden) minor system the major triad (a major third lower) and the above diminished triad. This

is the first step towards the extension of the minor system and construction of our complete chromatic system. Under-dominant U...

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