# ARCANA MUSICÆ;

OR,

A VARIETY OF CURIOUS AND ENTERTAINING

## MUSICAL PROBLEMS,

WITH THEIR SOLUTIONS,

ON THE MOST USEFUL AND IMPORTANT PARTS OF THE SCIENCE;

CALCULATED TO

FACILITATE THE STUDY OF MUSIC TO YOUNG PUPILS,

AND SAVE MUCH TIME AND TROUBLE TO THE MASTER.

BY J. JOUSSE,

PROFESSOR OF MUSIC,

AND AUTHOR OF SEVERAL THEORETICAL WORKS.



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Bow Street, Covent Garden.

TO

MISS DENT,

THIS WORK

IS MOST RESPECTFULLY

DEDICATED,

BY

THE AUTHOR.

# PREFACE.

To facilitate the attainment of the Musical Science; to engage the attention of young Students to a dry subject, by exciting their curiosity; to bring the leading principles in one point of view, disentangled from the obscurity into which some Theorists have enveloped them; is the object of the present Work.

The Author, adopting a plan entirely new, has thrown the most important parts of the Theory of Music into the form of *Problems;* an idea which he believes is original.

He does not lay claim to the invention of all that the Work contains; most of it is familiar to the respectable part of the Profession; nor does he pretend to communicate in a short period, an art which requires long study: his aim is to assist the memory of the Student, and to impress on his mind the principles of Music and Thorough Bass.

This Work is not in any degree connected with a newly-introduced system of musical education*, with which the Author of the present Work professes himself unacquainted, as he never attended any examination of the Pupils, nor received from any one information on the subject.

* The Logierian System.

Should some of the following Problems have been taught to young persons educated according to the above system, it proves that ideas and inventions are not centered in one individual.

In publishing this Work, the Author's sole desire is to be useful, and to contribute his mite to the general treasure towards benefiting the Science of Music, to the study of which he has devoted many years. Should these Problems be found to facilitate the acquirement of a liberal art and elegant accomplishment, he will think his labour amply recompensed.

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Previous to his solving these Problems, the Student must read attentively the Explanations given at the head of each Chapter, to acquire some previous knowledge of the principles.

# CONTENTS.

# MUSICAL PROBLEMS.

## CHAP. I.

### ON THE CLEFS.

THE *Clef* is a mark placed at the beginning of the Staff, to determine the names of the Degrees, and to fix the pitch of the Notes. The *Clef* is always placed on a line of the Staff. There are three Clefs used in Music, which determine the three great divisions of the Scale, the *Bass*, the *Tenor*, and the *Treble*.

1. The Treble, or G Clef, is shaped thus, 
2. The Bass, or F Clef, thus, 
3. The Tenor, or C Clef, thus, 

The *Treble Clef* is generally placed on the second Line of the Staff; in old French Music it is placed on the first Line. (See *Example* 1).

The *Bass Clef* is generally placed on the fourth Line; in old Church Music it is placed on the third Line, and called the *Baritono Clef*. (*Example* 1).

The C Clef may be placed on the first, second, third, and fourth Lines. (*Example* 1).

When placed on the first Line, it is called the *Canto*, or *Soprano* Clef.

When placed on the second Line, it is called the *Mezzo Soprano* Clef.

When placed on the third Line, it is called the *Alto*, or *Counter Tenor* Clef.

When placed on the fourth Line, it is called the *Tenor* Clef.

On the Piano-forte, the C Clef is found in the middle of the Key-board.

The G Clef is five Keys higher.

The F Clef, or Bass Clef, is five Keys lower than the C Clef.

### PROBLEM I.—(*Plate* I.)

To write the seven Notes of the Scale on a single Line of the Staff.

*Solution.*—Change the Clef at every Note. (*Example* 4).

### PROBLEM II.

To ascend or descend the Scale, the Notes keeping on the same Degrees of the Staff.

*Solution.*—Change the Clef after every two Notes. (*Example* 5).

### PROBLEM III.

To preserve the same name to the Notes while they change Degrees on the Staff.

*Solution.*—Change the Clef at every Note. (*Example* 6).

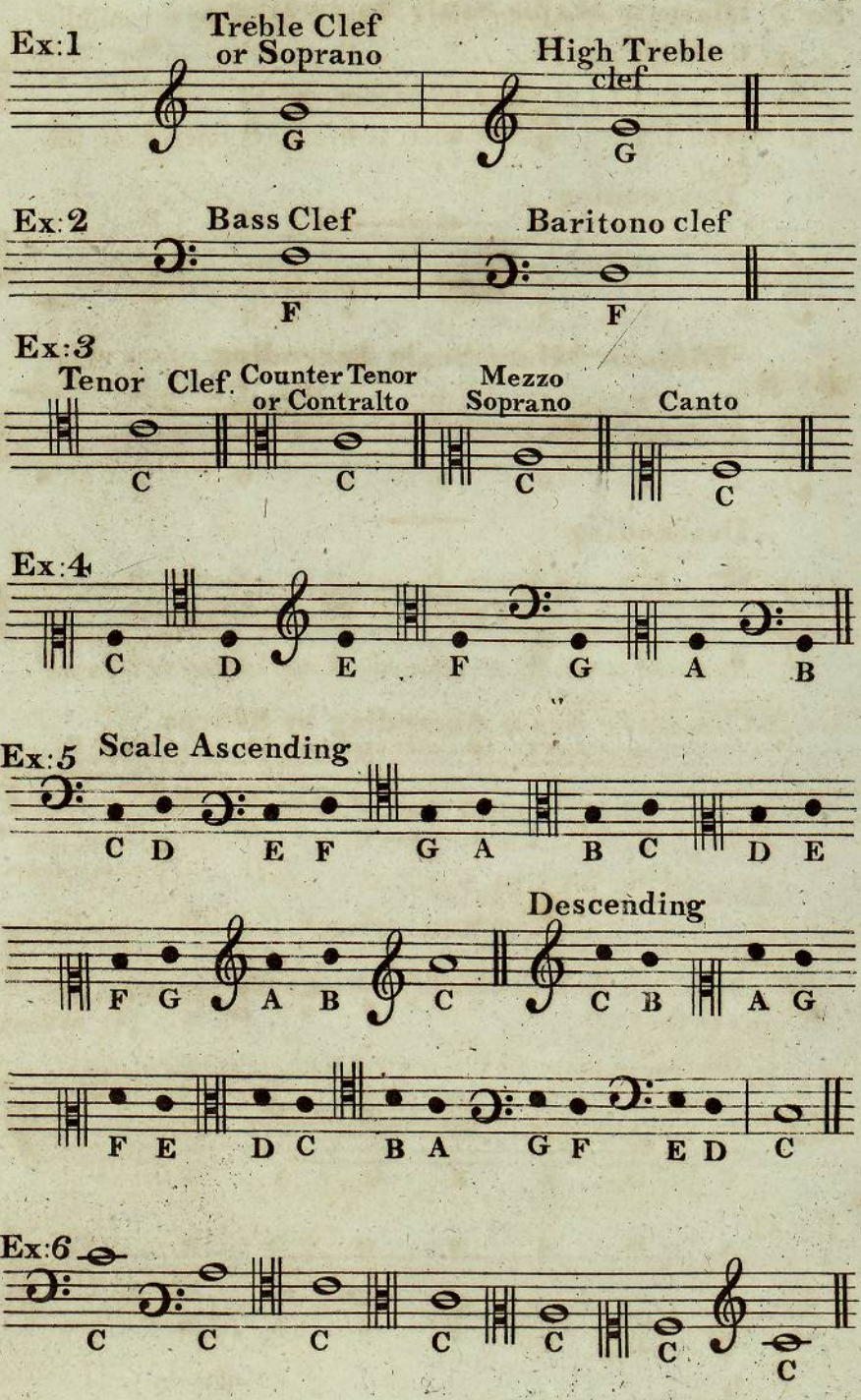
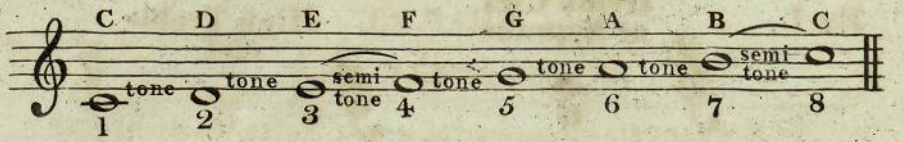
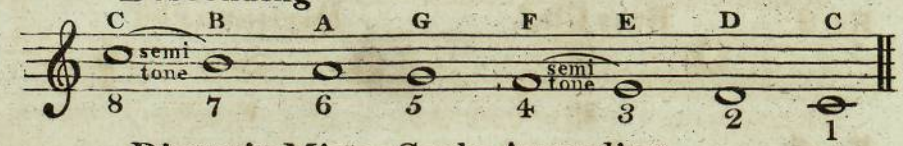

Ex:1
Treble Clef
or Soprano
G
High Treble
clef
G
Ex:2
Bass Clef
F
Baritono clef
F
Ex:3
Tenor Clef.
C
Counter Tenor
or Contralto
C
Mezzo
Soprano
C
Canto
C
Ex:4
C D E F G A B
Ex:5
Scale Ascending
C D E F G A B C D E
Descending
F G A B C C B A G
F E D C B A G F E D C
Ex:6
C C C C C C C

Plate 2

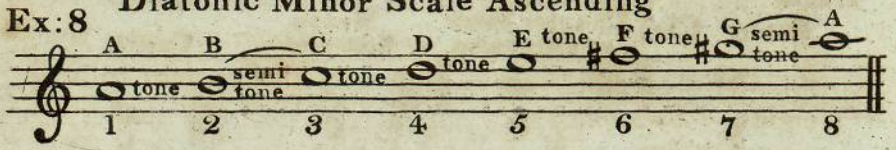
## Ex:7 Diatonic Major Scale Ascending



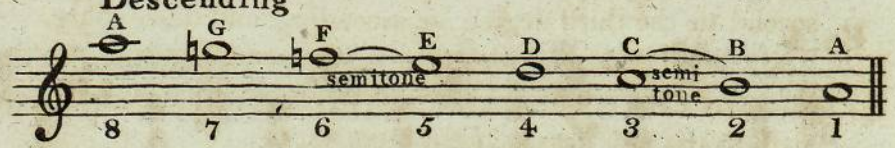

### Descending



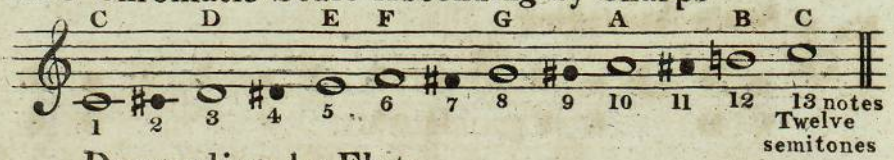

## Ex:8 Diatonic Minor Scale Ascending



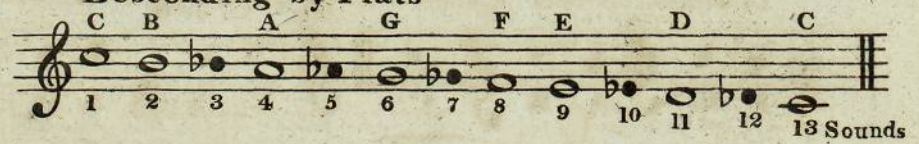

### Descending



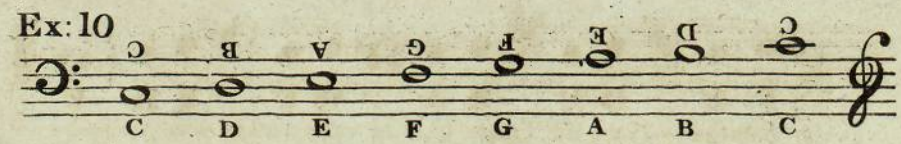

## Ex:9 Chromatic Scale Ascending by Sharps




### Descending by Flats




## Ex:10




## Ex:11

## CHAP. II.

### ON THE SCALE.

A GRADUAL succession of seven Notes, ascending or descending, is called a *Scale* or *Gamut.*

The Scale may be *Diatonic* or *Chromatic.*

The *Diatonic* Scale, which is the natural Scale of Music, consists of five Tones and two Major Semitones. These are differently placed, according as the Scale is Major or Minor; in the Major Scale the Semitones are from the third to the fourth degree, and from the seventh to the eighth. (*Example* 7).

In the Minor Scale, the first Semitone is from the second to the third degree in ascending and descending. The second Semitone varies: it is, in ascending from the seventh to the eighth degree, and in descending from the sixth to the fifth degree. (*Example* 8).

The *Chromatic* Scale ascends and descends by a series of Semitones, alternately Minor and Major. (*Example* 9).

### PROBLEM IV.

To write on one Staff the Major Scale for the Bass and Treble.

*Solution.*—Place the Bass Clef at one end of the Staff, and the Treble Clef at the other end. (*Example* 10).

### PROBLEM V.

To express on one Staff the Major and Minor Scale.

*Solution.*—Place the Treble Clef at each end of the Staff—by turning the Book upside down, the Minor Scale will appear. (*Example* 11).

## CHAP. III.

### ON TRANSPOSITION.

When, to suit a voice or instrument, a Musical Composition is written or performed in a Key higher or lower in point of pitch than the original, that change is called *Transposition*. To render the Transposition correct, all the Intervals of the original Key must be exactly preserved: this can only be done by introducing the Sharps or Flats proper to the new Key.

### PROBLEM VI.

To transpose a Melody from the Key of C to any degree of the Scale.

*Solution.*—Add the Sharps or Flats which belong to the new Key. (See *Plate* III.)

1. To transpose to the Semitone above, add seven Sharps; from C to C♯, seven Sharps. (*Example* 12).

To transpose to the Semitone below, add seven Flats; from C to C♭, seven Flats. (*Example* 12).

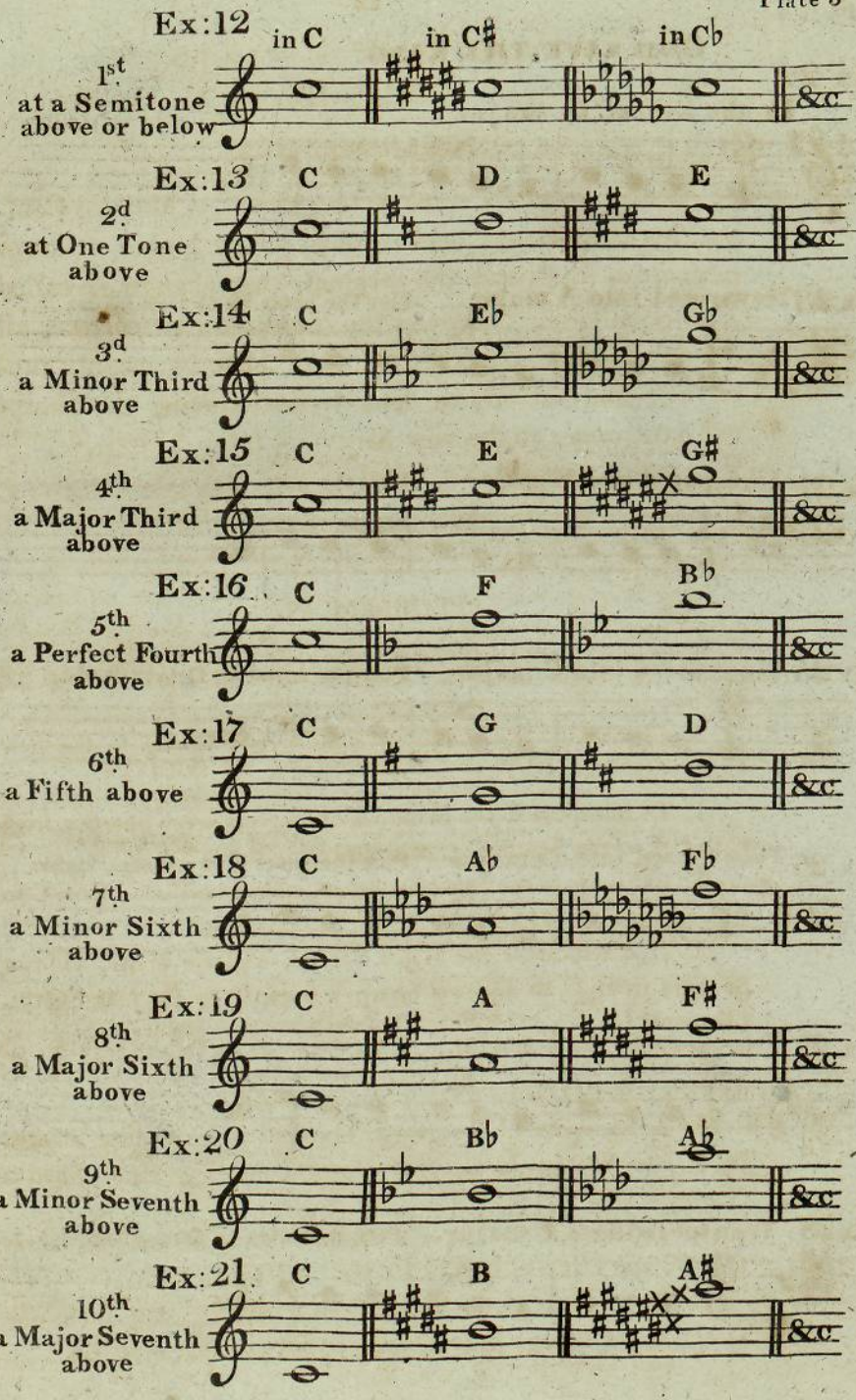
2. To transpose to the Major Second, or Tone above, add two Sharps; from C to D, two Sharps; from D to E, four Sharps. (*Example* 13).

3. To tranpose at the Minor Third above, add three Flats. In C, no Flats; in E♭, three Flats. (*Example* 14).

4. To transpose to the Major Third above, add four Sharps. In C, no Sharp; in E, four Sharps; in G♯, eight Sharps. (*Example* 15).

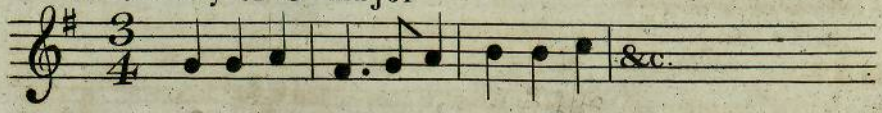
5. To transpose at the perfect Fourth above, add one Flat; from C to F, one Flat; to B♭, two Flats. (*Example* 16).

6. To transpose at the perfect Fifth above, add one Sharp: in G Major, one Sharp; in D Major, two Sharps. (*Example* 17).

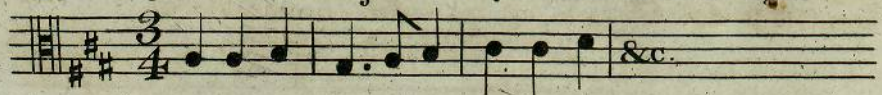

Ex:12
in C
in C♯
in C♭
1st
at a Semitone
above or below
&c
Ex:13
C
D
E
2d
at One Tone
above
&c
Ex:14
C
E♭
G♭
3d
a Minor Third
above
&c
Ex:15
C
E
G♯
4th
a Major Third
above
&c
Ex:16
C
F
B♭
5th
a Perfect Fourth
above
&c
Ex:17
C
G
D
6th
a Fifth above
&c
Ex:18
C
A♭
F♭
7th
a Minor Sixth
above
&c
Ex:19
C
A
F♯
8th
a Major Sixth
above
&c
Ex:20
C
B♭
A♭
9th
a Minor Seventh
above
&c
Ex:21
C
B
A♯
10th
a Major Seventh
above
&c

## GOD SAVE THE KING

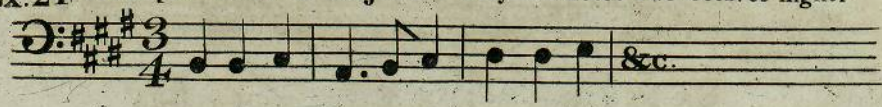
Ex:22 In the key of G major



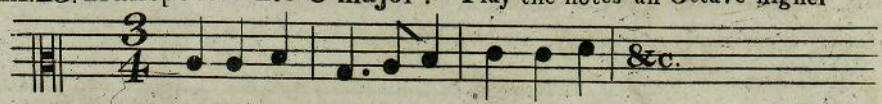

Ex:23 Transposed into A major. Play the notes an Octave higher



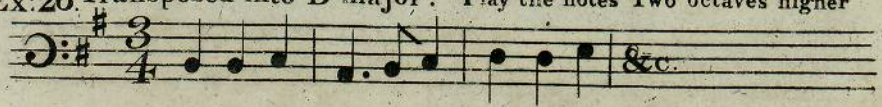

Ex:24 Transposed into B major. Play the notes Two octaves higher



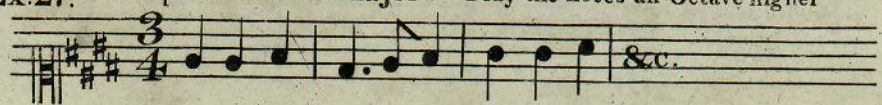

Ex:25 Transposed into C major. Play the notes an Octave higher



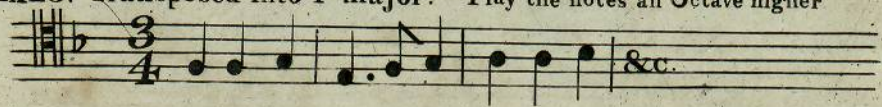

Ex:26 Transposed into D major. Play the notes Two octaves higher




Ex:27 Transposed into E major. Play the notes an Octave higher




Ex28. Transposed into F major. Play the notes an Octave higher



7. To transpose at the Minor Sixth above, add four Flats: in C Major, no Flats; in A♭ Major, four Flats; in F♭ Major, eight Flats. (*Example* 18).

8. To transpose at the Major Sixth above, add three Sharps: in A Major, three Sharps; in F♯, six Sharps. (*Example* 19).

9. To transpose at the Minor Seventh above, add two Flats: in B♭, two Flats; in A♭, four Flats. (*Example* 20).

10. To transpose at the Major Seventh above, add five Sharps: from C to B, five Sharps; to A♯, ten Sharps. (*Example* 21).

## PROBLEM VII.

To transpose a Melody from one Key into another, without changing the place of the Notes on the Staff.

*Solution.*—Change the Clef and the Signature. (See *Plate* IV.)

*Observe,* That although the Notes preserve the same places on the Staff, yet as the Clef is changed, their name and pitch is altered, therefore they must be named and played according to the new Clef.

## CHAP. IV.

### ON INTERVALS.

An *Interval* is the distance from one Note of the Scale to another, going from the Grave to the Acute. The lowest Note is the fundamental; therefore all Intervals are counted from the Bass.

There are as many primitive Intervals as Degrees in the Scale, viz. seven.

They are called and figured according to the number of the Degrees of the Scale which they contain: thus,

*Names:* Second, Third, Fourth, Fifth, Sixth, Seventh, Eighth.
*Figures:* 2 3 4 5 6 7 8
(See *Example* 29).

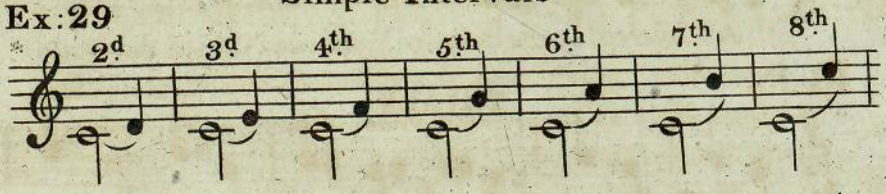
These Intervals being within the compass of the Octave, are called *simple*, in contradistinction to those which go beyoud the limits of the Octave, which are termed *Compound Intervals;* these are but Replicates of the others. An Interval with the same number of Diatonic Degrees, and consequently preserving the same name, may be of different species, according as the Notes of which it is composed are altered by Sharps or Flats. An Interval may be perfect or imperfect, Major or Minor, superfluous or diminished: a Chromatic Semitone produces the difference.

The smallest Interval used in Music, is the Semitone, which may be Major or Minor: the Minor Semitone is between two Notes of the same name and place on the Staff, which only differ by a Sharp or a Flat, as C, C ♯, D ♭, D ♮.

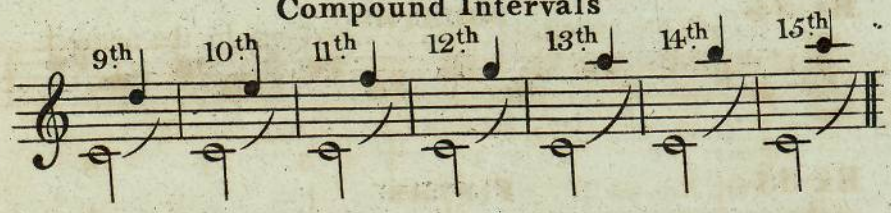
The Major Semitone is between two Notes of diffe-

Ex:29

Simple Intervals




Compound Intervals

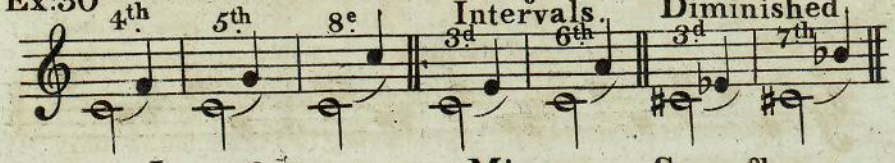



Ex:30

Perfect Intervals.

Major Intervals.

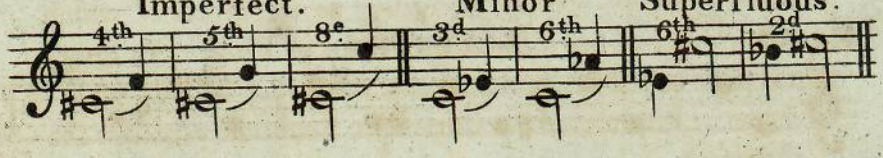
Diminished




Imperfect.

Minor

Superfluous.

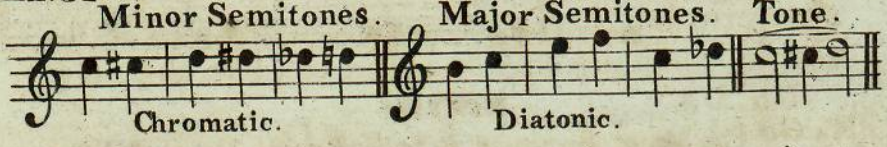



Ex:31

Minor Semitones.

Major Semitones.

Tone.

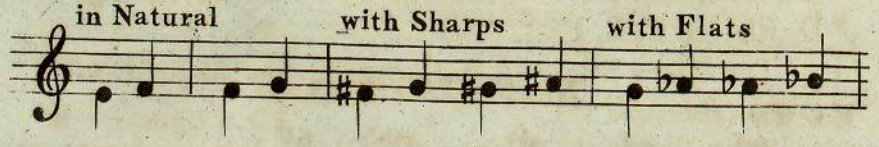


Chromatic.

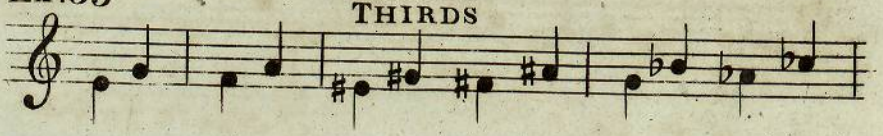
Diatonic.

Ex:32 SECONDS

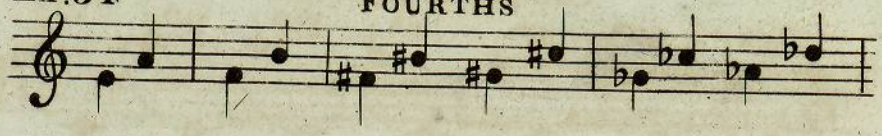
in Natural with Sharps with Flats



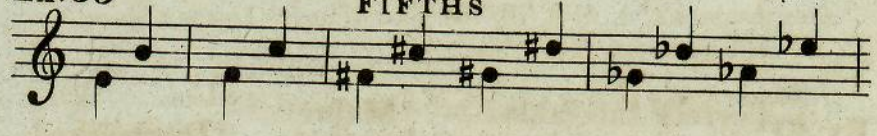
Ex:33 THIRDS



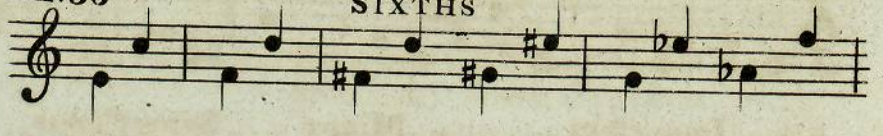
Ex:34 FOURTHS



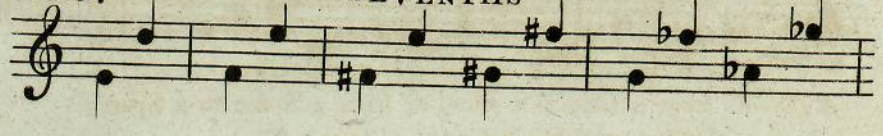
Ex:35 FIFTHS



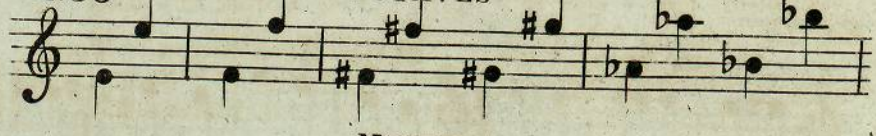
Ex:36 SIXTHS



Ex:37 SEVENTHS



Ex:38 OCTAVES



Ex:39 NINTHS

rent name and place on the Staff, as between C, D♭; D, E♭; B, C, E, F.

The Minor Semitone is *Chromatic*, the Major *Diatonic*. (*Example* 31).

The union of the Minor and Major Semitones forms the *tone*.

PROBLEM VIII.—(*Plate* VI.)

To find in a piece of Music every Interval, without the assistance of a Piano-forte*.

*Solution.*—The odd numbers 3, 5, 7, 9, 11, &c. proceed on the Staff, from a Line to a Line, or from a Space to a Space: the even numbers 2, 4, 6, 8, 10, &c. proceed from a Line to a Space, or from a Space to a Line: thus,

A 2d—Is from a Line to a Space, or from a Space to a Line. (*Example* 32).

A 3d—Is from a Line to a Line, or from a Space to a Space. (*Example* 33).

A 4th—Is from a Line to a Space, or from a Space to a Line; leaving a line between. (*Example* 34).

A 5th—Is from a Line to a Line, or from a Space to a Space; leaving one Line between. (*Example* 35).

A 6th—Is from a Line to a Space, or from a Space to a Line; leaving two Lines between. (*Example* 36).

A 7th—Is from a Line to a Line, or from a Space to a Space; leaving two Lines between. (*Example* 37).

An 8th—Is from a Line to a Space, or from a Space to a Line; leaving three Lines between. (*Example* 38).

A 9th—Is from a Line to a Line, leaving three Lines between. (*Example* 39).

* N. B. The facility in reading Music fluently, and fingering readily, will be greatly promoted by the habit of finding at a glance the interval from any Note to another.

## PROBLEM IX.

To find the number of Semitones contained in each Interval of the Diatonic Scale.

*Solution.*—Count on the Piano-forte the number of Keys contained between the two terms of the Interval, (counting one on the lowest), and retrench one from the total amount, the remaining quantity will give the number of Semitones.

*Seconds.*

The Minor 2d, E, F, consists of 2 Keys, or 1 Semitone.
The Major 2d, C, D, 3 ditto, 2 ditto.
The extreme Sharp 2d, C, D♯, 4 ditto 3 ditto.
(*Example* 40).

*Thirds.*

The Minor 3d, C, E♭, consists of 4 Keys, or 3 Semitones.
The Major 3d, C, E♮, 5 ditto, 4 ditto.
(*Example* 41).

*Fourths.*

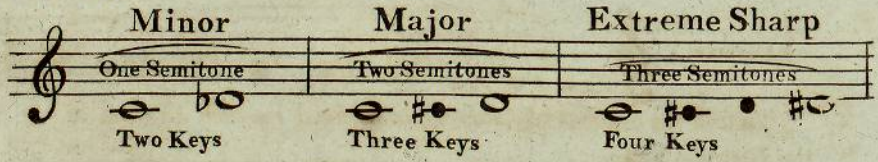
The perfect 4th, C, F, consists of 6 Keys, or 5 Semitones.
Extreme Sharp 4th, C, F♯, 7 ditto, 6 ditto.
(*Example* 42).

*Fifths.*

The diminished 5th, C, G♭, consists of 7 Keys, or 6 Semitones.
The perfect 5th, C, G♮, 8 ditto, 7 ditto.
The extreme Sharp 5th, C, G♯, 9 ditto, 8 ditto.
(*Example* 43).

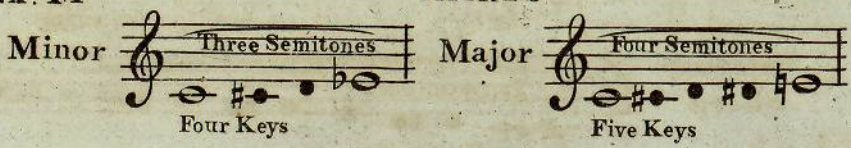
Ex: 40

## SECONDS



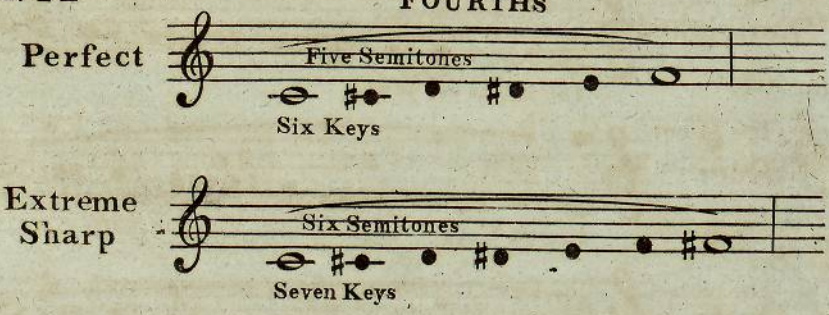

Ex: 41

## THIRDS




Ex: 42

## FOURTHS




Ex: 43

## FIFTHS

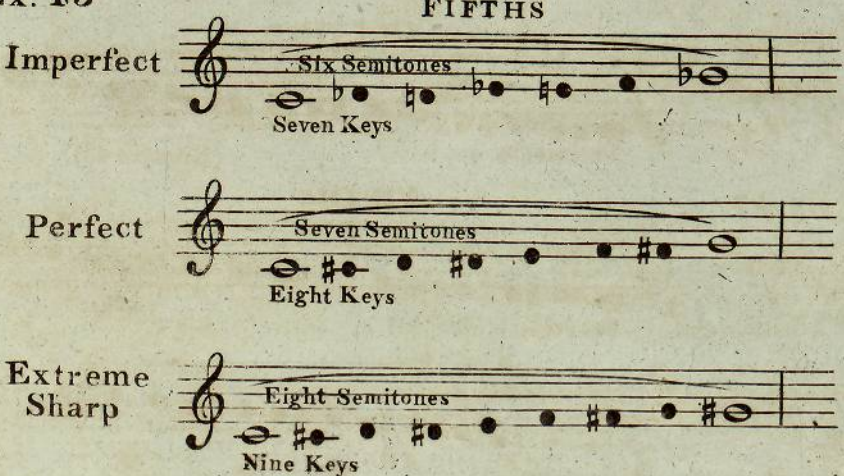
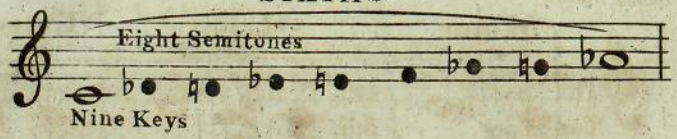


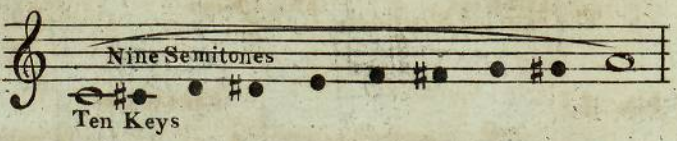
Plate 8

Ex:44 SIXTHS

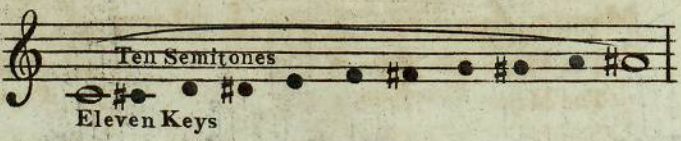
Minor




Major

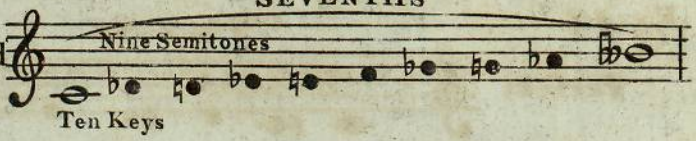



Extreme Sharp

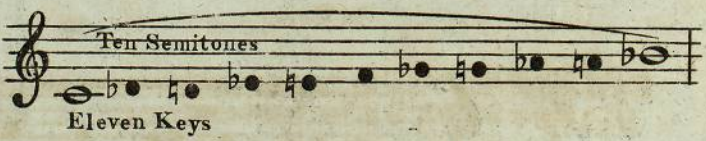



Ex:45 SEVENTHS

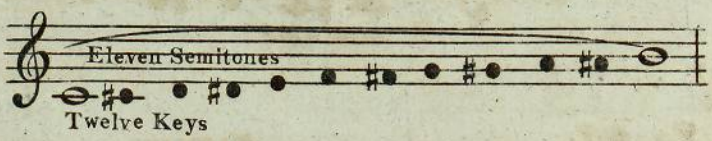
Diminished




Minor

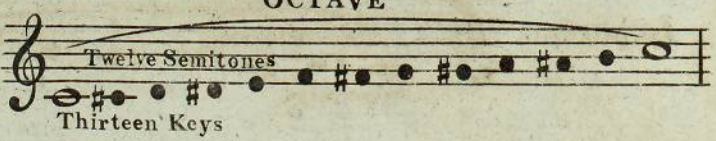



Major



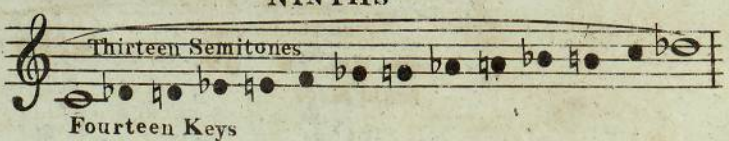

Ex:46 OCTAVE

Perfect

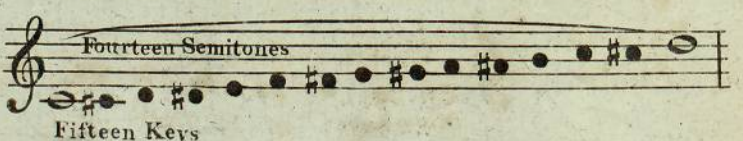



Ex:47 NINTHS

Minor




Major



*Sixths.*

The Minor 6th, C, A♭, consists of 9 Keys, or 8 Semitones.
The Major 6th, C, A♮, 10 ditto, 9 ditto.
The extreme Sharp 6th, C, A♯, 11 ditto, 10 ditto.
(*Example* 44).

*Sevenths.*

The diminished 7th, C♯, B♭, consists of 10 Keys, or 9 Semitones.
The Minor 7th, C♮, B♭, 11 ditto, 10 ditto.
The Major 7th, C♮, B♮, 12 ditto, 11 ditto.
(*Example* 45).

*Octave.*

The perfect 8th, C, C, consists of 13 Keys, or 12 Semitones.
(*Example* 46).

*Ninths.*

The Minor 9th, C, D♭, consists of 14 Keys, or 13 Semitones.
The Major 9th, C, D♮, 15 ditto, 14 ditto.
(*Example* 47).

## PROBLEM X.

To find the inversion of any Interval.

*Solution.*—The direct and inverted Interval must form the number 9.

The 4th is inverted from the 5th, for 4 and 5 make 9.
The 2d ..... from the 7th.
The 6th ..... from the 3d. (*Example* 48).

N. B. The Inversion of an Interval is its complement, or what is remaining to complete the Octave: it is found by changing the place of the two Notes which form the Interval, placing the lowest above the other. There are but three primitive Intervals, viz. the 5th, the 3d, and the 7th.

## PROBLEM XI.—(*Example* 49).

To find the simple Interval, to which a double or triple Interval refers.

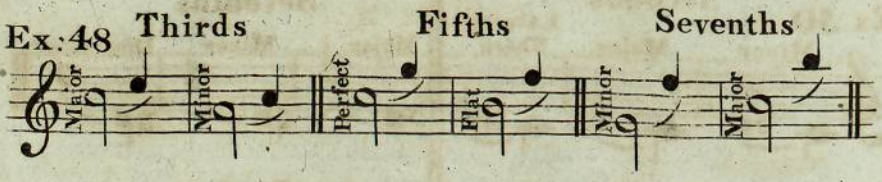
*Solution.*—Subtract from the compound Interval the number 7 as often as you can: the remaining quantity will be the simple Interval.

For instance, a 17th, by subtracting twice 7, becomes a 3d.
a 19th, ..... a 5th.
a 15th, ..... a 1st.
a 12th, by subtracting 7, becomes .... a 5th.
a 10th, ..... a 3d.
a 9th, ..... a 2d.

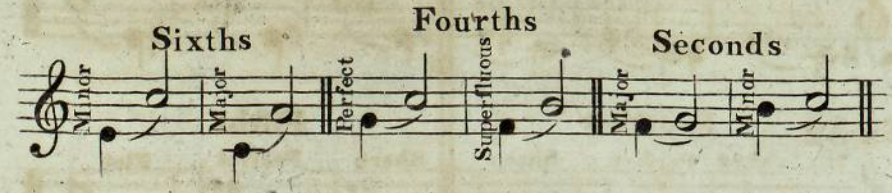
*Observe*—In playing Thorough Bass, no distinction is made of simple and compound Intervals, and the Octave of any Interval is considered as its simple term.

## DIRECT INTERVALS

Ex: 48

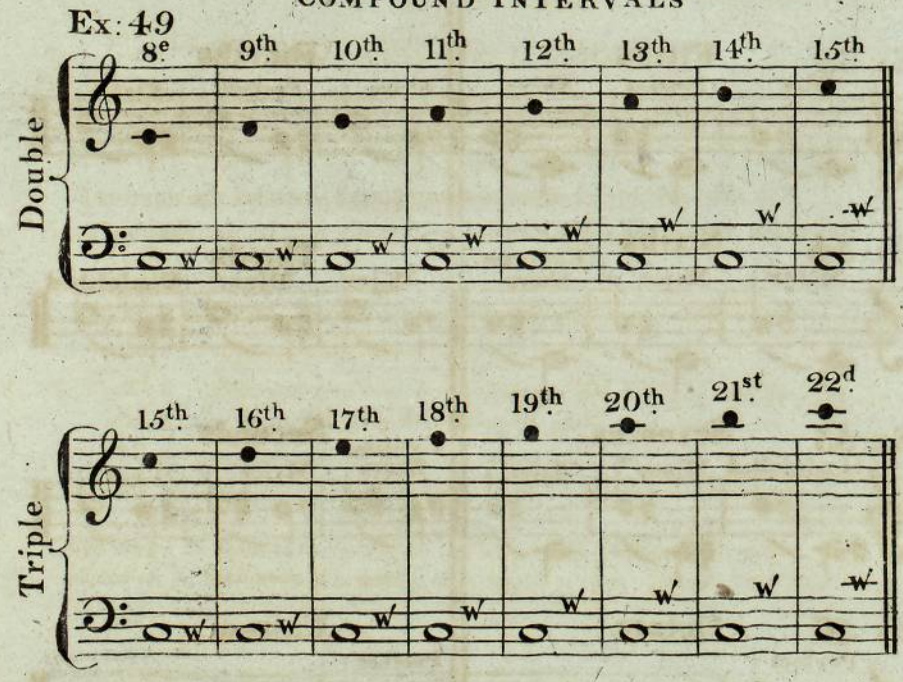



## INVERTED INTERVALS



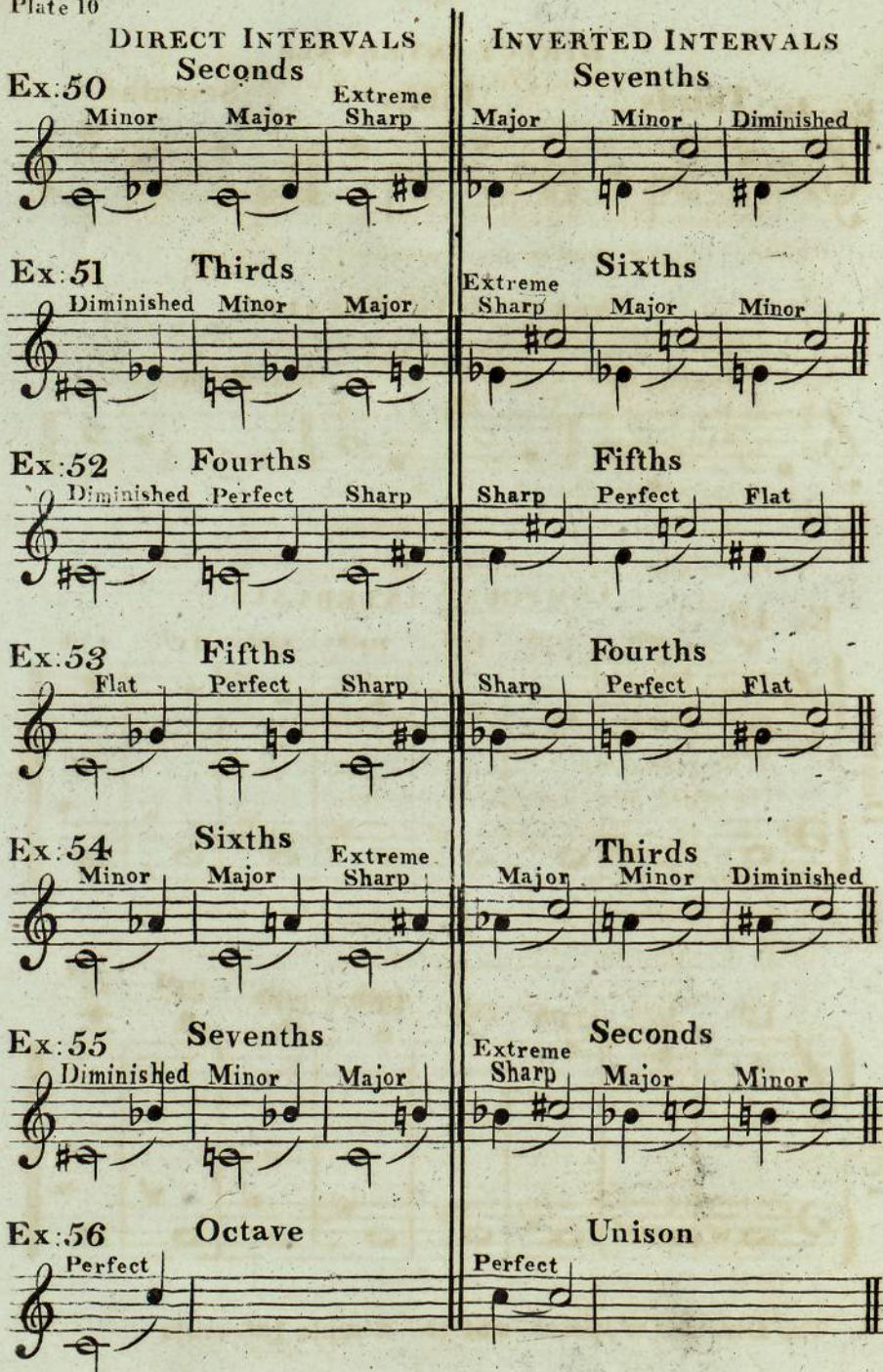

## COMPOUND INTERVALS

Ex: 49




The Directs (w) point out the Simple Intervals.

Plate 10




The Ninth is never Inverted

## PROBLEM XII.—(See *Plate* X.)

Knowing the number of Semitones contained in a direct Interval, to find the number of Semitones contained in its inversion.

*Solution.*—The total amount of the Semitones in the direct and inverted Interval, must make the number 12; therefore,

As the Minor 2d consists of 1 Semitone,
The Major 7th ..... 11 Semitones.
(*Example* 50).

As the Major 2d ..... 2 ditto,
The Minor 7th ..... 10 ditto.

As the extreme Sharp 2d .... 3 ditto,
The diminished 7th ..... 9 ditto.

As the Minor 3d ..... 3 ditto,
The Major 6th ..... 9 ditto.
(*Example* 51).

As the Major 3d ..... 4 ditto,
The Minor 6th ..... 8 ditto.

As the perfect 4th ..... 5 ditto,
The perfect 5th ..... 7 ditto.
(*Example* 52).

As the Sharp 4th ..... 6 ditto,
The Flat 5th ..... 6 ditto.

As the Sharp 5th ..... 8 ditto,
The diminished 4th ..... 4 ditto.
(*Example* 53).

As the Minor 6th ..... 8 ditto,
The Major 3d ..... 4 ditto.
(*Example* 54).

As the Major 6th ..... 9 ditto,
The Minor 3d ..... 3 ditto.

As the extreme Sharp 6th .... 10 ditto,
The diminished 3d ..... 2 ditto.
(*Example* 54).

As the diminished 7th consists of 9 Semitones,
The extreme Sharp 2d ..... 3 ditto.
(*Example* 55).

As the Minor 7th ..... 10 ditto,
The Major 2d ..... 2 ditto.

As the Major 7th ..... 11 ditto,
The Minor 2d ..... 1 ditto.

As the perfect 8th ..... 12 ditto,
The perfect Unison ..... 0
(*Example* 56).

## CHAP. V.

### ON KEYS AND MODES.

By the word *Key*, is understood a Diatonic Scale, the Notes of which bear certain relations to the principal Note upon which they all depend, and from which they are in some respects derived.

The principal Note is called the *Tonic*, or *Key Note*. The Key may be either in the Major or Minor Mode: it is in the Major Mode when the Interval between the 1st and 3d of the Scale consists of four Semitones, (a Major 3d); when the 3d consists of three Semitones, (a Minor 3d), the Mode is Minor.

As every Note of the Scale may be taken for a Tonic in its natural state, also when made Sharp or Flat, there are consequently twenty-one Keys.

In Natural C, D, E, F, G, A, B.
With Sharps, C♯*, D♯*, E♯*, F♯*, G♯*, A♯*, B♯.
With Flats, C♭*, D♭, E♭, F♭*, G♭*, A♭, B♭.

N. B. Those Keys marked with an asterisk (*), are seldom used as principal; but Harmonists who have courage and skill to attack and conquer difficulties, introduce them in their Modulations.

On account of the great affinity of some of these Scales, they are played (on the Piano-forte) on the same Keys; therefore, in the modern system, the twenty-one Keys are reduced to twelve, which being used in both the Major and Minor Mode, give twenty-four Scales.

The Scale of F♯ with six Sharps, being the same on the Piano-forte as that of G♭ with six Flats, all the Keys with more than six Sharps or six Flats, are expressed by a smaller number of Accidents, by changing the name of the Tonic.

Every Major Key has a relative Minor Key, with the same number of Sharps or Flats at the Signature; it is at the Interval of a Minor 3d below the Major Key, or a Major 6th above. The relative Minor Key of C Major is A Minor; that of D Major is B Minor.

In Major Keys the leading Note is essential, and is included in the Accidents marked at the Signature; but in Minor Keys it is accidental, and marked immediately before the Note, either by a Sharp or a Natural; for instance, in A Minor the leading Note is G♯, which is not marked at the Signature, though it frequently occurs in the piece; by that Note A Minor is distinguished from its relative Key C Major.

The last Note of the Bass, in every regular Composition, is the *Tonic*, or *Key Note**.

* When the Bass ends with a Chord, the lowest Note of the Chord is the Tonic.

## PROBLEM XIII.—(*Plate* XI.)

To find out the number of Sharps that belong to every Major Key.

*Solution.*—The Sharps increase in their progression by Fifths ascending, beginning from F; therefore, to find out the second Sharp, count five letters from F♯; to find the third Sharp, count five from C♯.

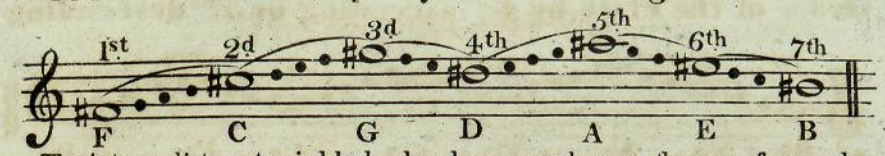
*Example.*

C Major, no Sharps.
G ditto, one, F♯.
D ditto, two, F♯ and C♯.
A ditto, three, F♯, C♯, and G♯.
E ditto, four, F♯, C♯, G♯, and D♯.
B ditto, five, F♯, C♯, G♯, D♯, and A♯.
F♯ ditto, six, F♯, C♯, G♯, D♯, A♯, and E♯.
C♯ ditto, seven, F♯, C♯, G♯, D♯, A♯, E♯, and B♯.

*Observe*—The Sharps or Flats, instead of being occasionally inserted before each Note, as they occur, are generally placed after the Clef, and called the *Signature* of the Key.

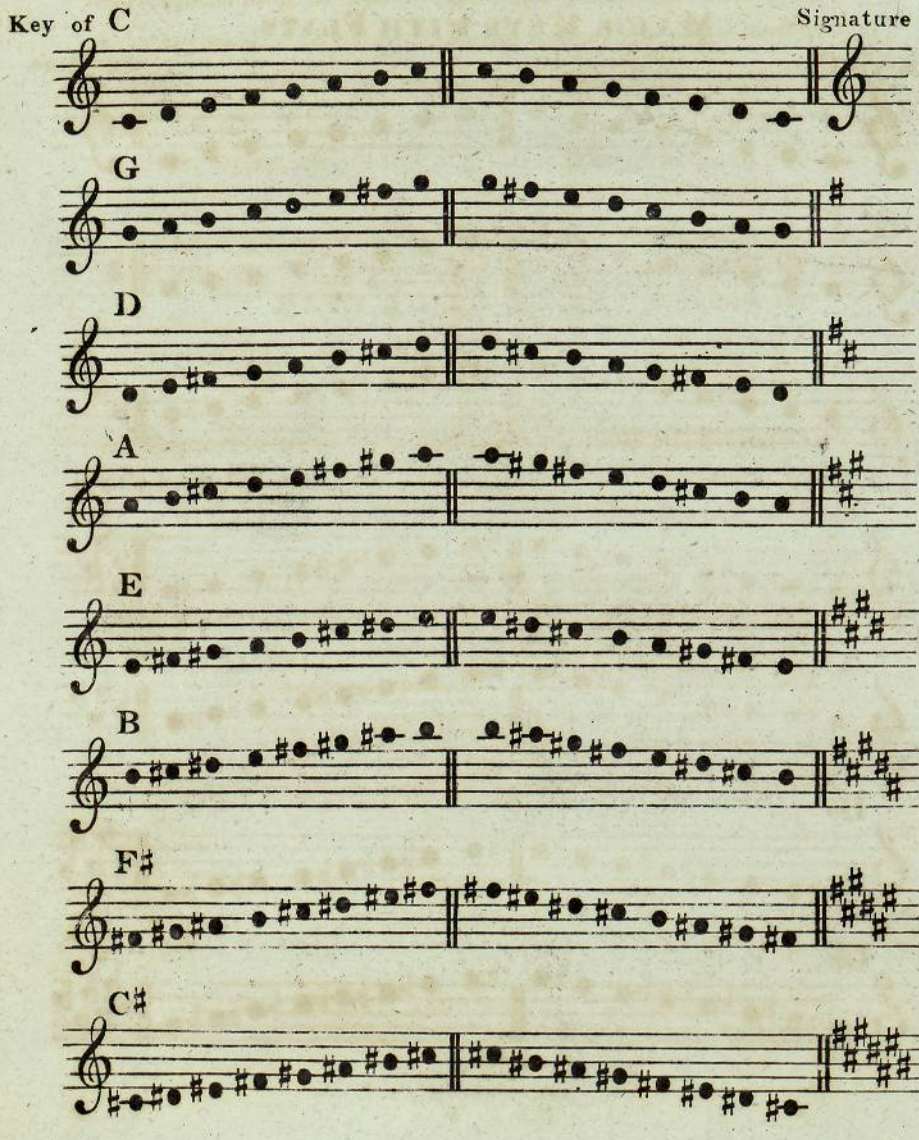
N. B. The eighth Sharp (or first double Sharp) falls on the same letter as the first; for the Fifth of the seventh Sharp B♯, is F double Sharp.
The double Sharps follow the same order as the single.
The ninth is C ×; the tenth, G ×; the eleventh, D ×.
On the Piano-forte the C × is played upon D.
the F × upon G.
the G × upon A.

## Order of the Sharps by 5ths ascending or 4ths descending

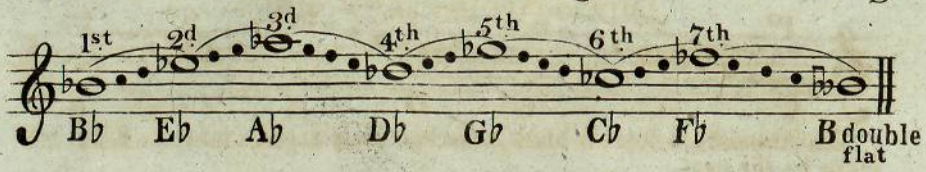



The intermediate notes in black. shew how many degrees there are from each sharp to the next.

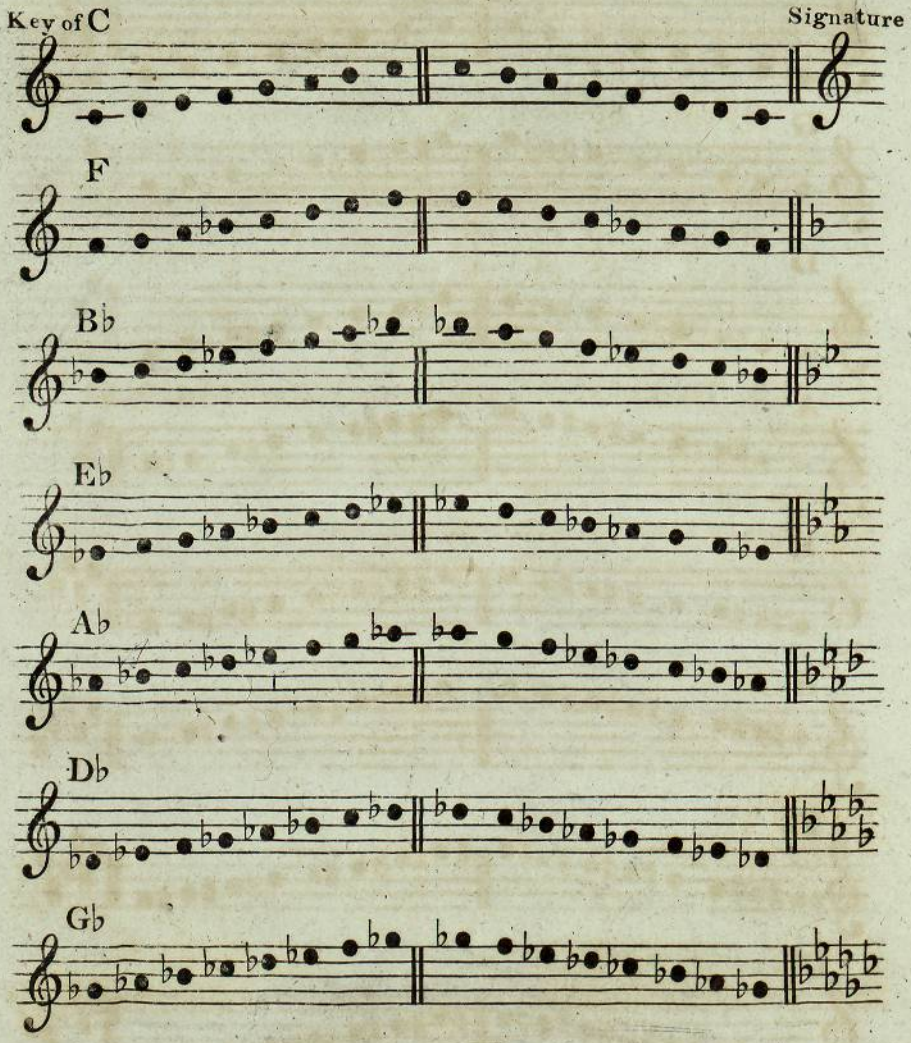
## Major Keys with Sharps



## Order of the Flats by 4ths ascending or 5ths descending




## Major Keys with Flats



## PROBLEM XIV.—(*Plate* XII.)

To find the number of Flats that belong to any Major Key.

*Solution.*—The progression of the Flats is by Fourths ascending, beginning by B♭. To find the second Flat, count four from B♭; to find the third, count four from E♭.

*Example.*

In C, no Flats.

F one, B♭.
B♭ two, B♭ and E♭.
E♭ three, B♭, E♭, and A♭.
A♭ four, B♭, E♭, A♭, and D♭.
D♭ five, B♭, E♭, A♭, D♭, and G♭.
G♭ six, B♭, E♭, A♭, D♭, G♭, and C♭.
C♭ seven, B♭, E♭, A♭, D♭, G♭, C♭, and F♭.

N. B. The eighth Flat falls upon the same letter as the first; for the Fourth of the seventh Flat, F♭, in B *double Flat*.

The double Flats follow the same order as the single; for the ninth Flat is E𝄫; the tenth, A𝄫, &c.

Upon the Piano-forte, B𝄫 is played upon A.
E𝄫 upon D.
A𝄫 upon G.

## PROBLEM XV.—(*Plate* XIII.)

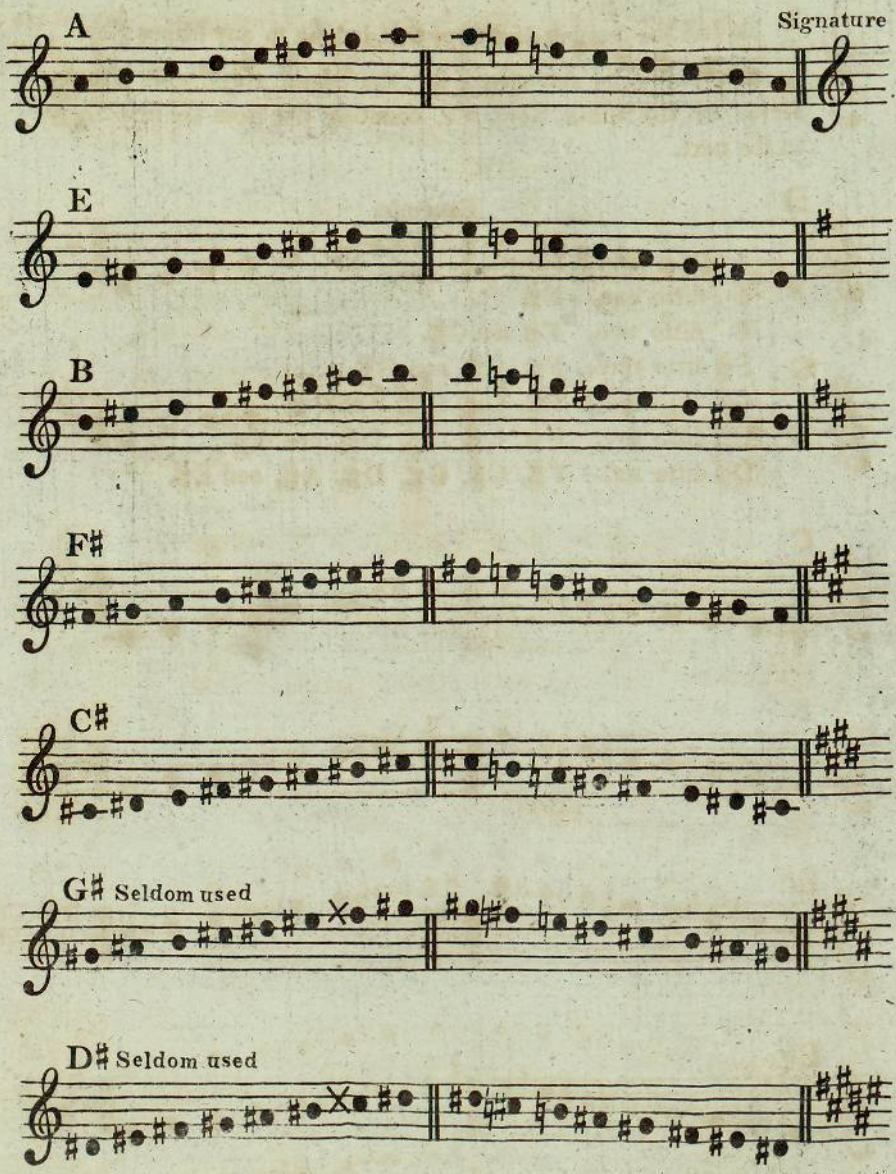
To find the number of Sharps that belong to any Minor Key.

*Solution.*—The rule given for the Major Keys with Sharps, serves for the Minor Keys, viz. counting five from the first Sharp to the next.

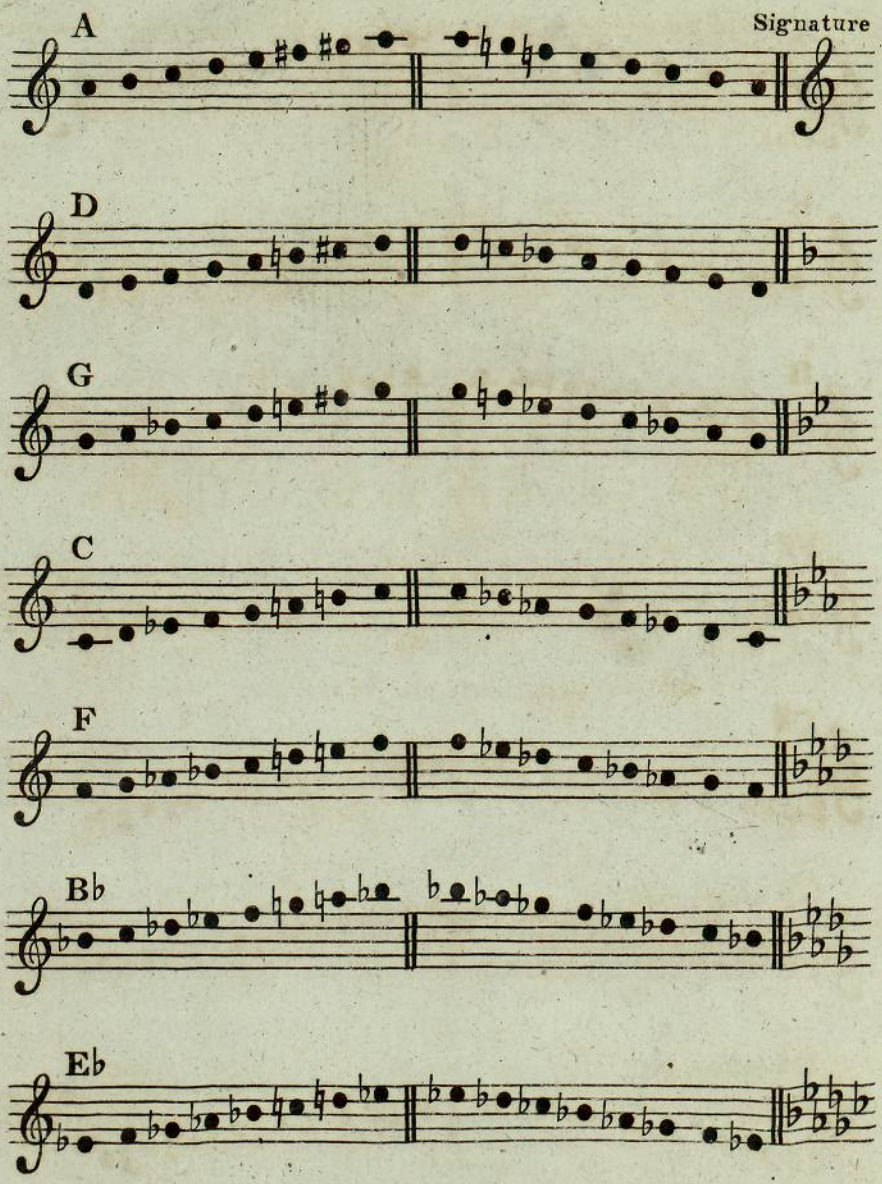
*Example.*

A Minor has no Sharps.
E ditto one, F♯.
B ditto two, F♯ and C♯.
F♯ ditto three, F♯, C♯, and G♯.
C♯ ditto four, F♯, C♯, G♯, and D♯.
G♯ ditto five, F♯, C♯, G♯, D♯, and A♯.
D♯ ditto six, F♯, C♯, G♯, D♯, A♯, and E♯.

# Minor Keys with Sharps



## Minor Keys with Flats



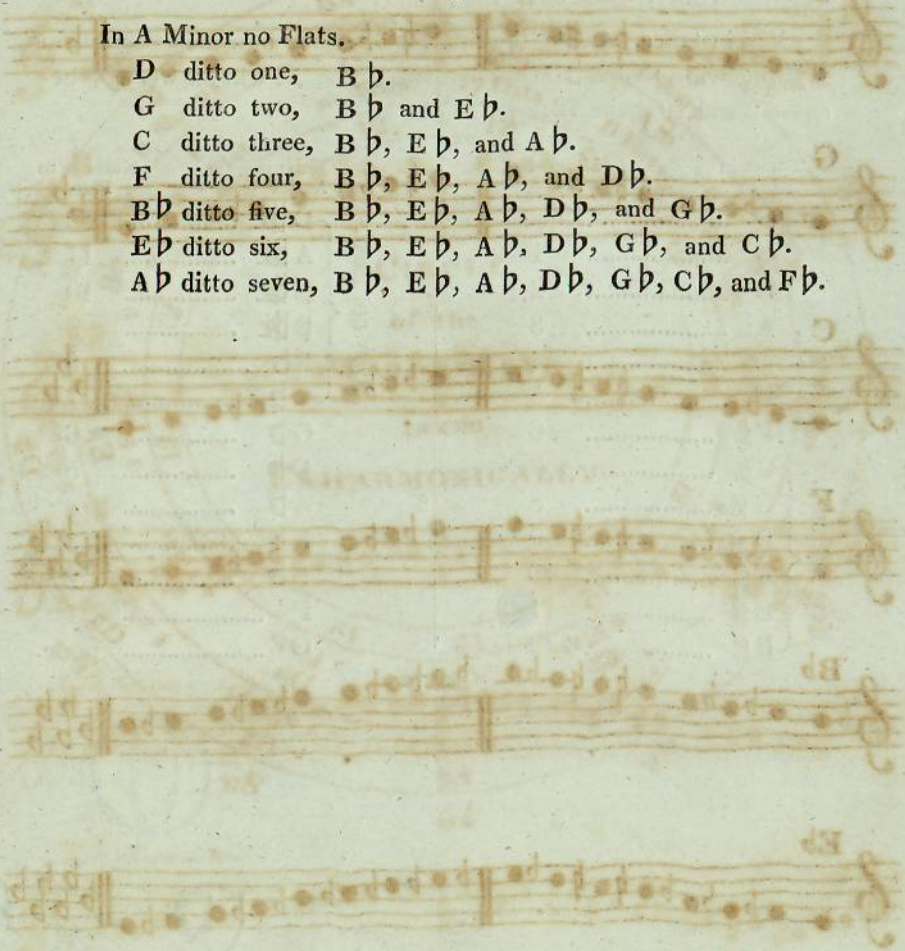
## PROBLEM XVI.—(*Plate* XIV.)

To find the number of Flats that belong to any Minor Key.

*Solution.*—The rule given for the Major Keys with Flats, serves for the Minor Keys, viz. counting four from the first Flat to the second.

*Example.*

In A Minor no Flats.
D ditto one, B ♭.
G ditto two, B ♭ and E ♭.
C ditto three, B ♭, E ♭, and A ♭.
F ditto four, B ♭, E ♭, A ♭, and D ♭.
B ♭ ditto five, B ♭, E ♭, A ♭, D ♭, and G ♭.
E ♭ ditto six, B ♭, E ♭, A ♭, D ♭, G ♭, and C ♭.
A ♭ ditto seven, B ♭, E ♭, A ♭, D ♭, G ♭, C ♭, and F ♭.



## PROBLEM XVII.—(*Plate* XV.)

To find the number of Sharps or Flats that belong to two Major Scales, taken successively from the same Key of the Piano-forte, called by two different names.

*Solution.*—The aggregate of the Sharps or Flats necessary to two Scales, taken from the same Key of the Piano-forte, called by two different names, must make the number 12.

For instance, should the Student be asked how many Sharps in A♯, knowing that B♭ Major has two Flats, he will answer 10, because 2 and 10 make 12.

| Tonics in Major | Number of Sharps. |
|---|---|
| C | none. |
| G | 1 |
| D | 2 |
| A | 3 |
| E | 4 |
| B | 5 |
| F♯ | 6 |
| C♯ | 7 |
| G♯ | 8 |
| D♯ | 9 |
| A♯ | 10 |
| E♯ | 11 |
| B♯ | 12 |

Keys not used.

| Tonics in Major | Number of Flats. |
|---|---|
| D𝄫 | 12 |
| A𝄫 | 11 |
| E𝄫 | 10 |
| B𝄫 | 9 |
| F♭ | 8 |
| C♭ | 7 |
| G♭ | 6 |
| D♭ | 5 |
| A♭ | 4 |
| E♭ | 3 |
| B♭ | 2 |
| F | 1 |
| C | none. |

Keys not used.

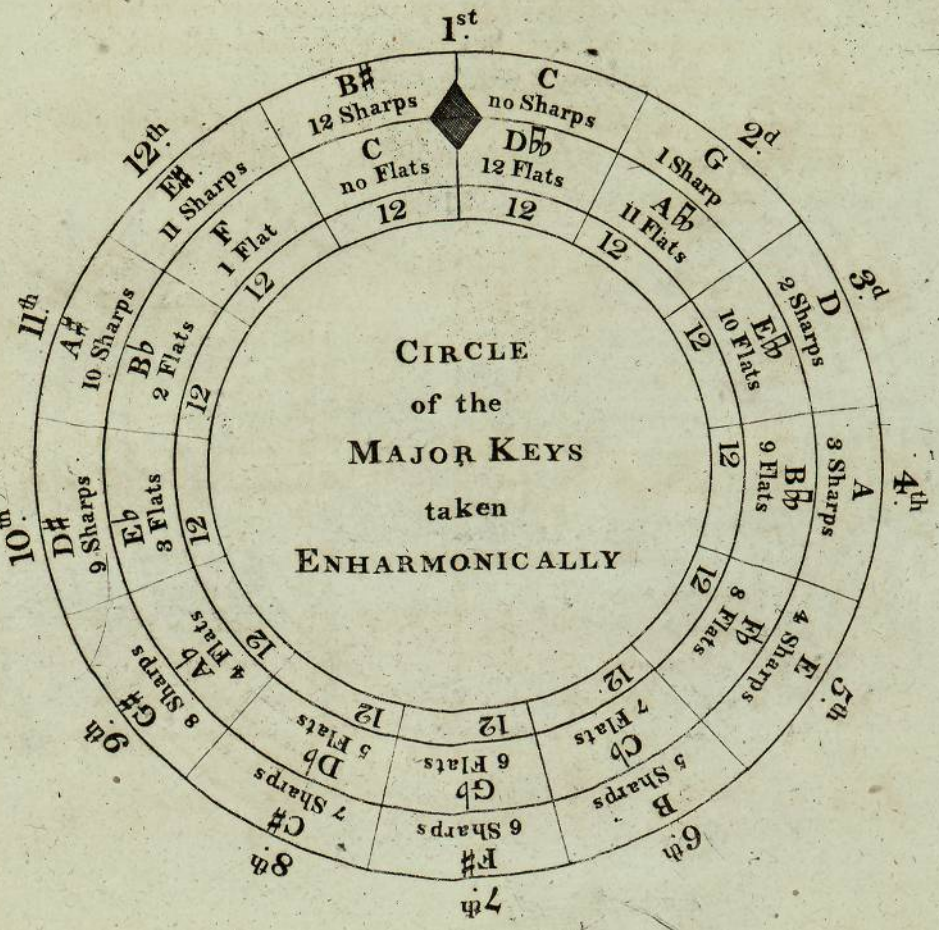
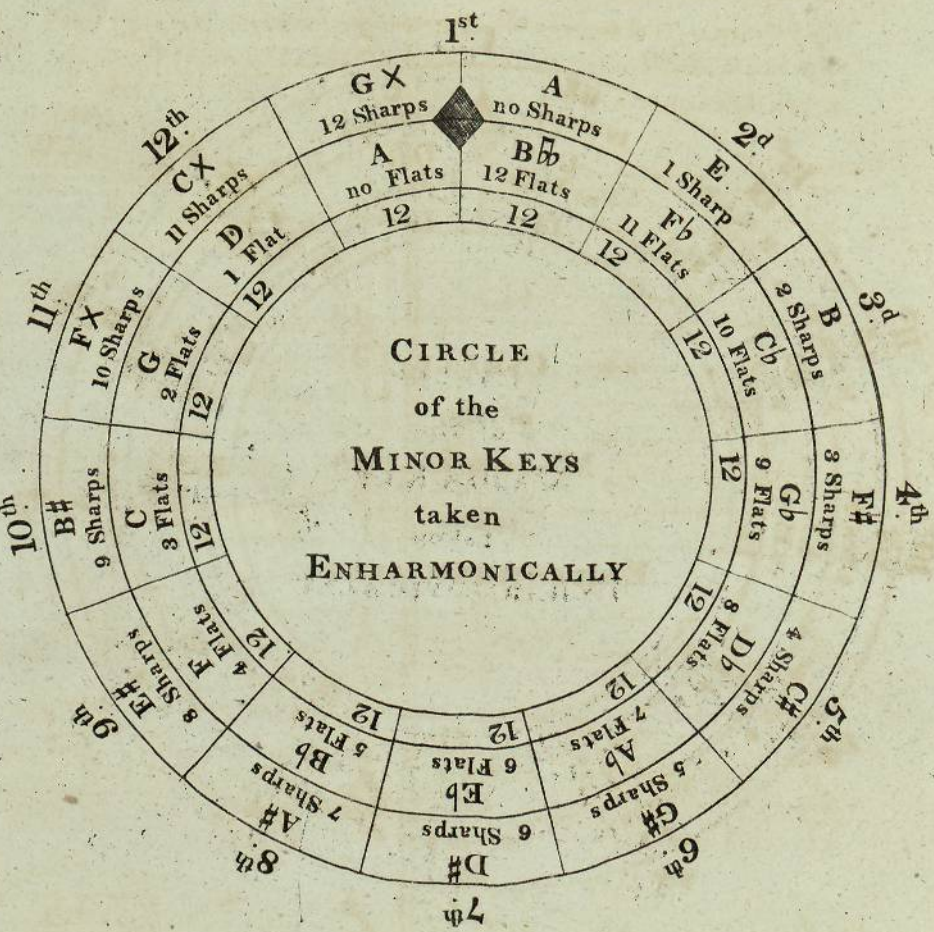

1st.
2d.
3d.
4th.
5th.
6th.
7th.
8th.
9th.
10th.
11th.
12th.
B♯ 12 Sharps
C no Sharps
C no Flats
D♭♭ 12 Flats
G 1 Sharp
A♭♭ 11 Flats
D 2 Sharps
E♭♭ 10 Flats
A 3 Sharps
B♭♭ 9 Flats
E 4 Sharps
F♭ 8 Flats
B 5 Sharps
C♭ 7 Flats
F♯ 6 Sharps
G♭ 6 Flats
C♯ 7 Sharps
D♭ 5 Flats
G♯ 8 Sharps
A♭ 4 Flats
D♯ 9 Sharps
E♭ 3 Flats
A♯ 10 Sharps
B♭ 2 Flats
E♯ 11 Sharps
F 1 Flat
12
CIRCLE
of the
MAJOR KEYS
taken
ENHARMONICALLY

Plate 16


1st
2d
3d
4th
5th
6th
7th
8th
9th
10th
11th
12th
G X
12 Sharps
A
no Sharps
A
no Flats
B♭♭
12 Flats
E
1 Sharp
F♭
11 Flats
B
2 Sharps
C♭
10 Flats
F♯
3 Sharps
G♭
9 Flats
D♭
8 Flats
C♯
4 Sharps
A♭
7 Flats
G♯
5 Sharps
E♭
6 Flats
D♯
6 Sharps
B♭
5 Flats
A♯
7 Sharps
E♯
8 Sharps
F
4 Flats
C
3 Flats
B♯
9 Sharps
G
2 Flats
D
1 Flat
C X
11 Sharps
F X
10 Sharps
12
CIRCLE
of the
MINOR KEYS
taken
ENHARMONICALLY

## PROBLEM* XVIII.—(*Plate* XVI.)

To find the number of Sharps or Flats which belong to two Minor Scales, taken from the same Keys of the Piano-forte, called by two different names.

*Solution.*—The aggregate of the Sharps or Flats necessary to form two Scales, taken from the same Key of the Piano-forte, called by two different names, must amount to 12.

| Tonics in a Minor Mode, with Sharps. | Number of Sharps. | Tonics in a Minor Key, with Flats. | Number of Flats. |
|---|---|---|---|
| A | none | B♭♭ | 12 |
| E | 1 | F♭ | 11 |
| B | 2 | C♭ | 10 |
| F♯ | 3 | G♭ | 9 |
| C♯ | 4 | D♭ | 8 |
| G♯ | 5 | A♭ | 7 |
| D♯ | 6 | E♭ | 6 |
| A♯ | 7 | B♭ | 5 |
| E♯ | 8 | F | 4 |
| B♯ | 9 | C | 3 |
| F× | 10 | G | 2 |
| C× | 11 | D | 1 |
| G× | 12 | A | none. |

Not used. (Sharps: A♯, E♯, B♯, F×, C×, G×)

Not used. (Flats: B♭♭, F♭, C♭, G♭)

* The solution of this Problem is the same as that of the foregoing.

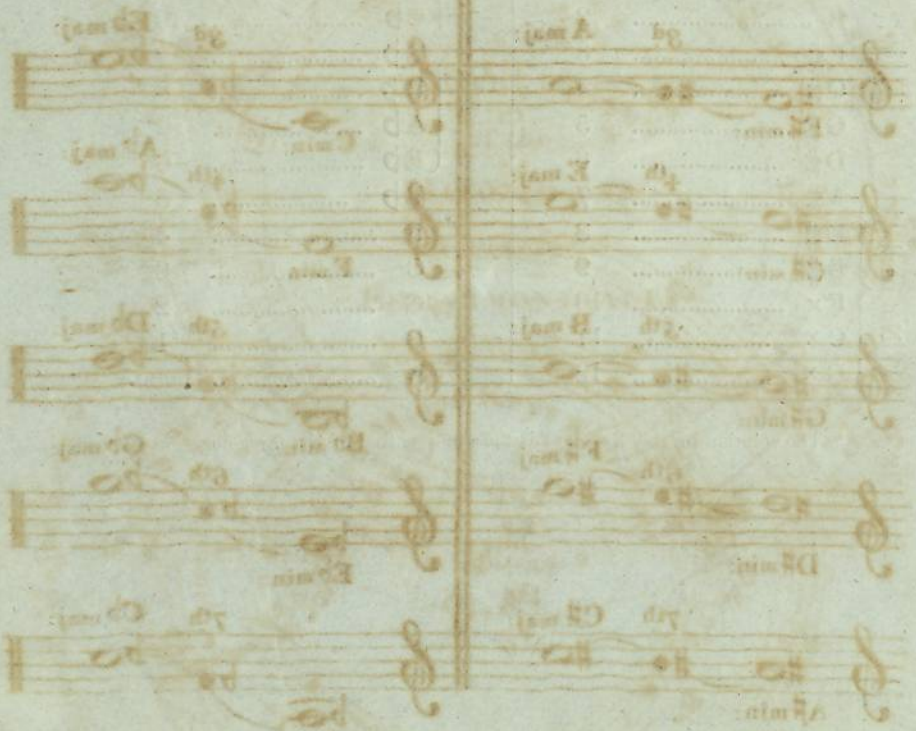
## PROBLEM XIX.—(*Plate* XVII.)

To find the relative Minor of any Major Key*.

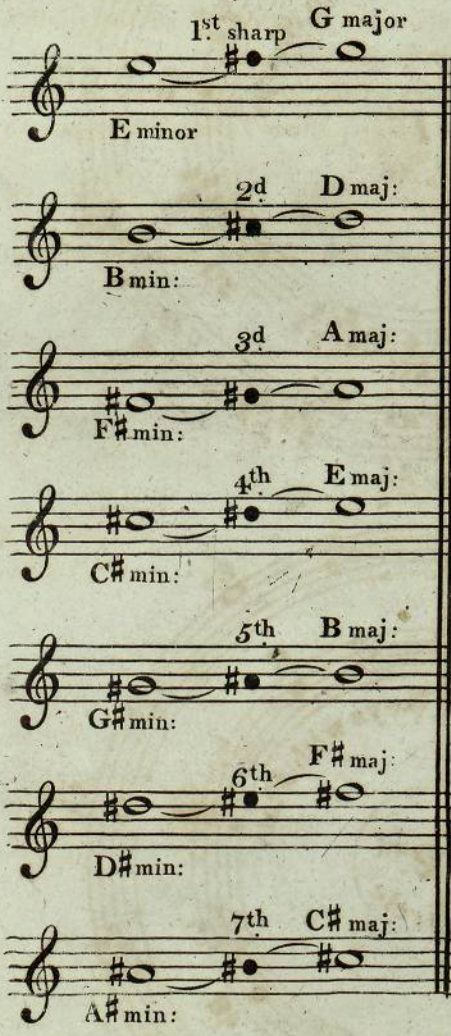
*Solution.*—In Major Keys with Sharps at the Signature, the Tonic is always a Semitone above the last Sharp, and the relative Minor Key-note a Tone below the last Sharp.

In Major Keys with Flats at the Signature, the Tonic is a 5th above the last Flat, and the relative Minor Tonic a 6th below or a 3d above.

* N. B. The relative Minor of any Major Key has the same number of Sharps or Flats.



## Major & Minor Keys with Sharps




## Major & Minor Keys with Flats

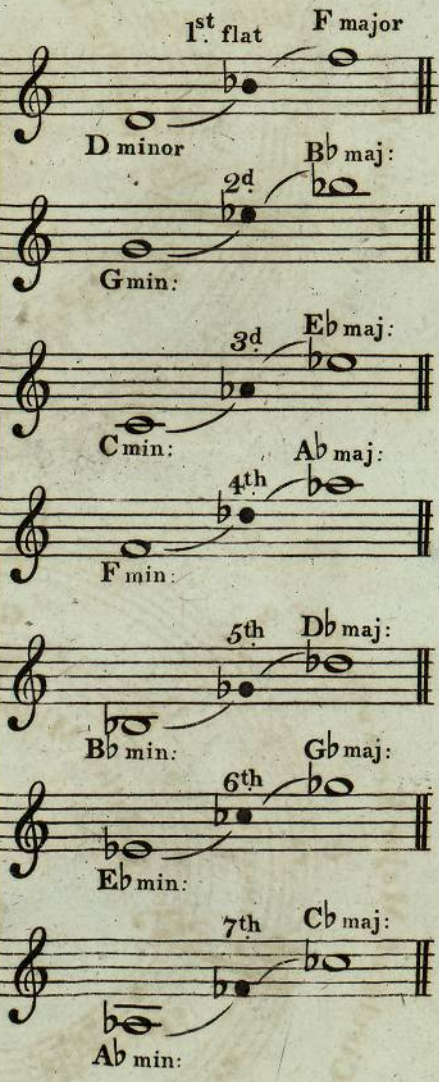
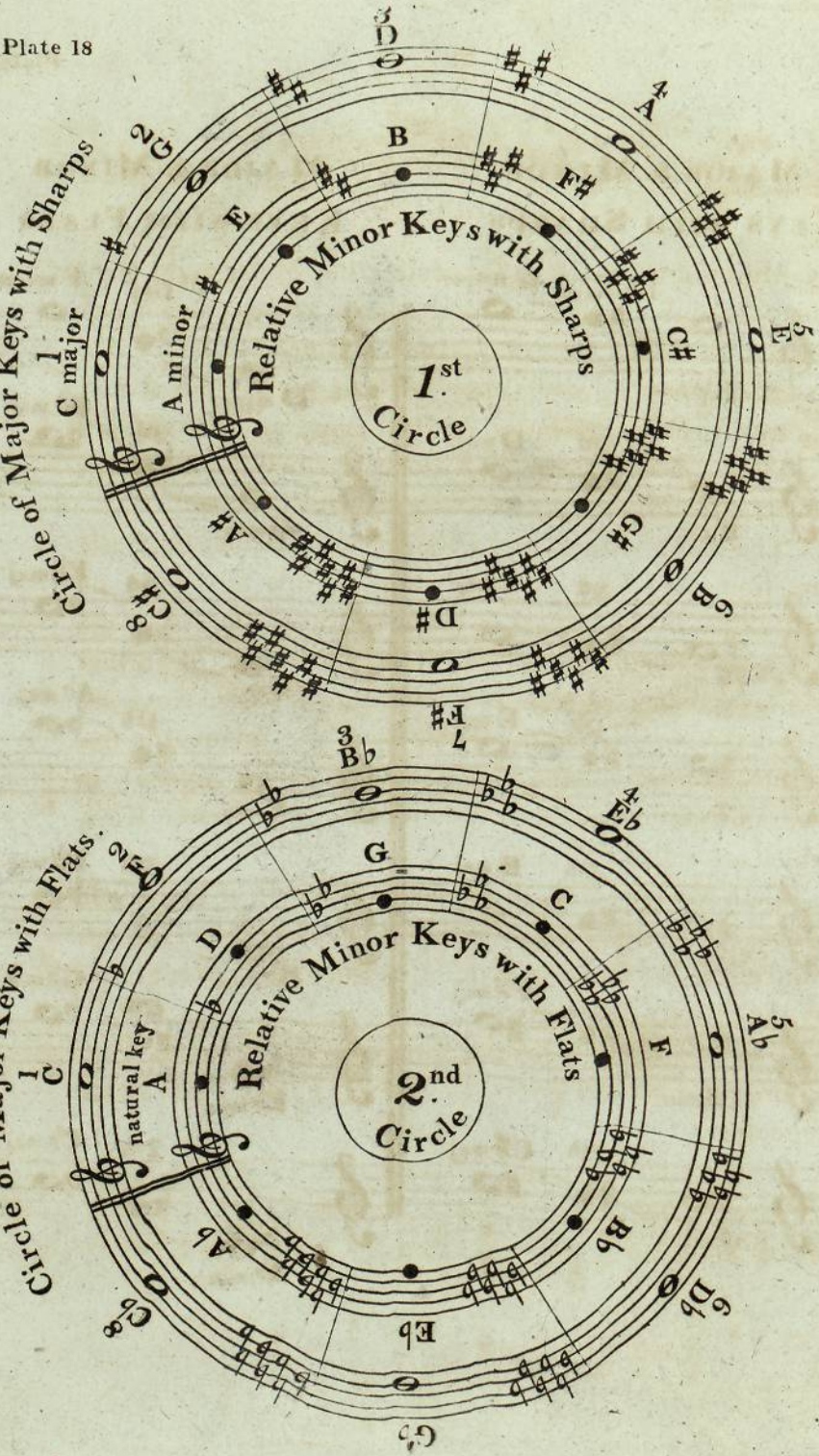


Plate 18


Circle of Major Keys with Sharps
1 C major
2 G
3 D
4 A
5 E
6 B
7 F#
C# 8
Relative Minor Keys with Sharps
A minor
E
B
F#
C#
G#
D#
A#
1st Circle
Circle of Major Keys with Flats.
1 C
2 F
3 Bb
4 Eb
5 Ab
6 Db
7 Gb
Cb 8
Relative Minor Keys with Flats
natural key A
D
G
C
F
Bb
Eb
Ab
2nd Circle

## CHAP. VI.

### ON MODULATION.

MODULATION is the art of conducting Melody and Harmony through those Keys and Modes which have a due relation to the original and primitive Key.

*Modulation* is sometimes effected by a gradual and almost insensible evolution of Harmony; at other times a bold and sudden change can alone produce the necessary effect, and answer the Composer's object.

The most natural and frequent Modulations in Music are, from any Key to that which stands next to it, on either side, in the system or circle of Keys; that is, to the Key whose fundamental Note is a 5th above, or to that whose fundamental Note is a 5th below; (these Keys are called the *Adjunct* to the Tonic). This Modulation frequently occurs in Music, and may be called *Natural*, in contradistinction to those Modulations into remote Keys, which are called *Abrupt*.

Both Modulations, throughout the circle of Major and Minor Keys, are exemplified in *Plate* XVIII. The outward circle is formed by the Major Keys; the inner circle by the relative Minor Keys.

The first circle is for the Keys with Sharps at the Signature; the second circle for the Keys with Flats at the Signature.

## PROBLEM XX.—(*Plate* XIX.)

To modulate from C Major, through the circle of Major Keys, with Sharps at the Signature.

*Solution.*—Sharpen the 4th of the present Scale: this Note made sharp, will be the Leading-note of the next Scale.

*Example.*

To modulate: From C to G, take F ♯.
G to D, take C ♯.
D to A, take G ♯.
A to E, take D ♯.
E to B, take A ♯.
B to F ♯, take E ♯.
F ♯ to C ♯, take B ♯.

*Observe*—1st, That the first Tetrachord of every new Scale consists of the same Notes with the second Tetrachord of the foregoing Scale;—2d, All the Sharps of the preceding Scale are retained in the new;—3d, An additional Sharp is always introduced on the 7th of the new Scale.

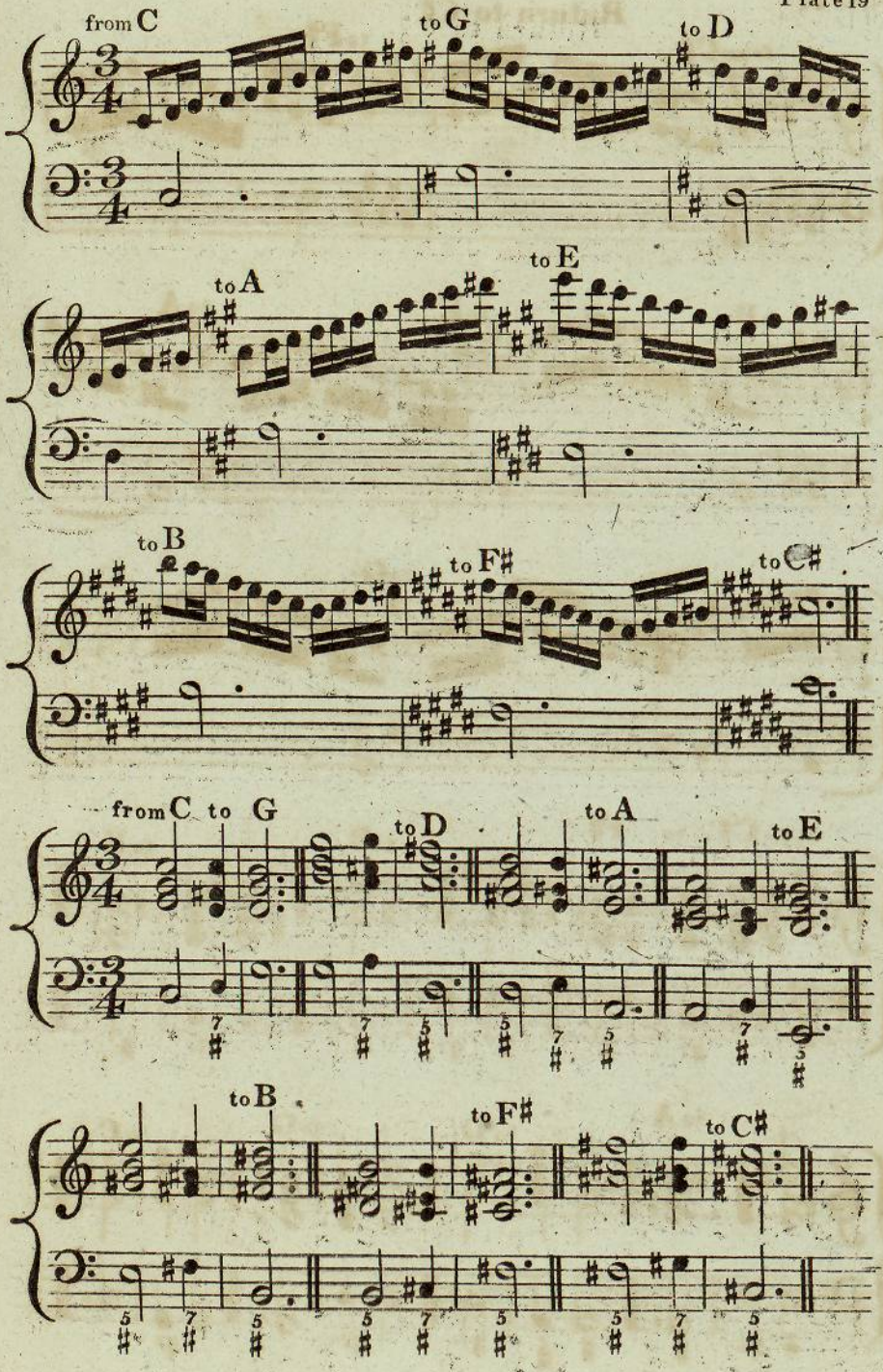
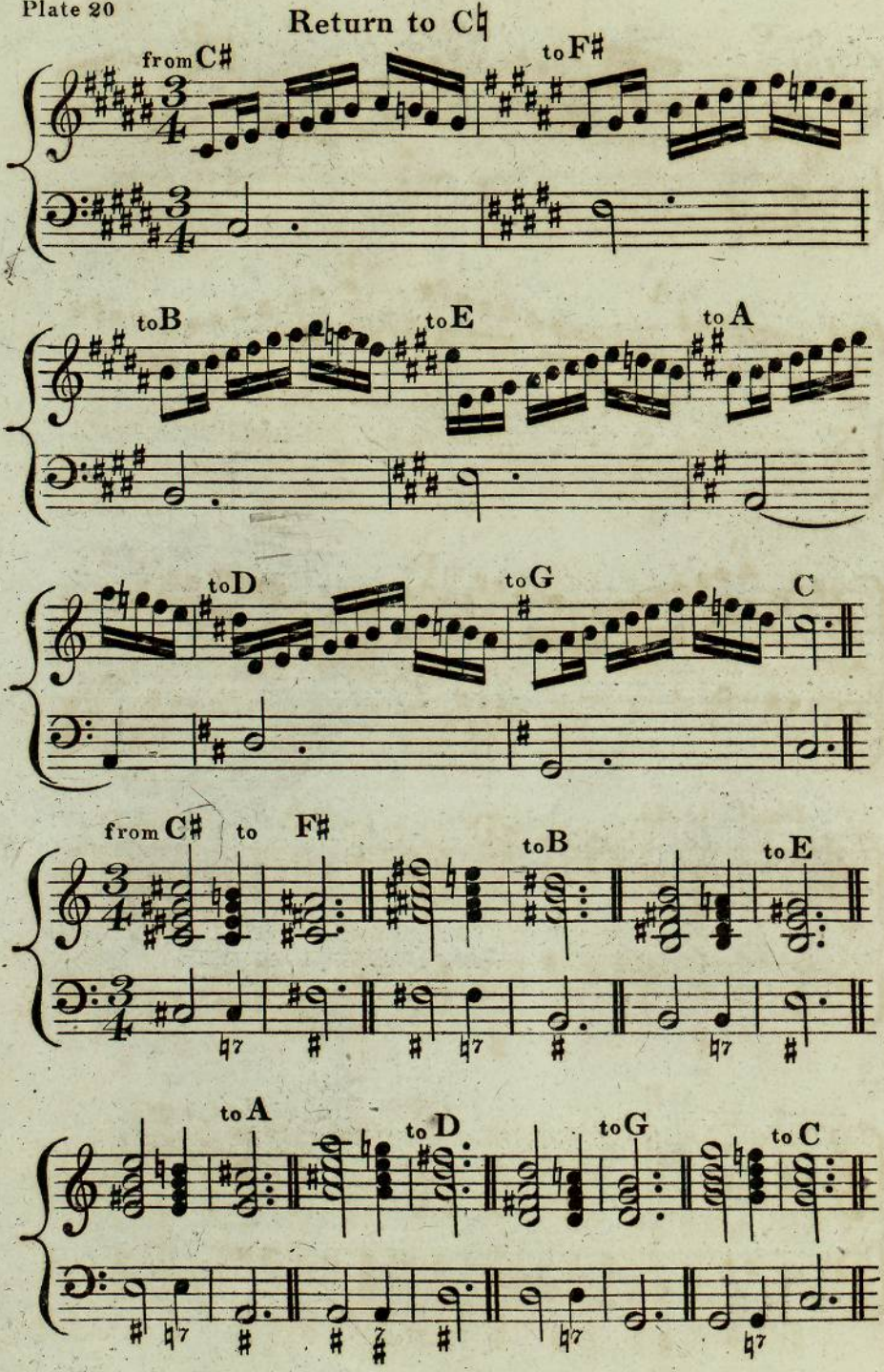

from C
to G
to D
to A
to E
to B
to F♯
to C♯
from C
to G
to D
to A
to E
to B
to F♯
to C♯

Plate 20


Return to C♮
from C♯
to F♯
to B
to E
to A
to D
to G
C
from C♯
to F♯
to B
to E
to A
to D
to G
to C

## PROBLEM XXI.—(*Plate* XX.)

To return from C♯ to C♮.

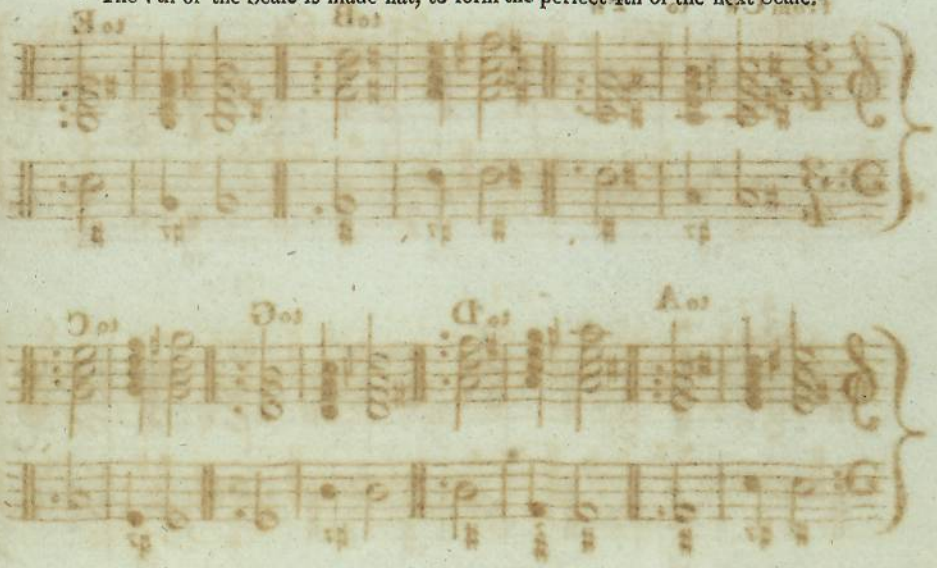
*Solution.*—Flatten the 7th of the Scale, and erase the Sharps one by one, beginning from B♯*.

*Example.*

To modulate: From C♯ to F♯, take B♮.
F♯ to B, take E♮.
B to E, take A♮.
E to A, take D♮.
A to D, take G♮.
D to G, take C♮.
G to C, take F♮.

The reason why, in this Problem and the foregoing, the 4th or 7th of the Scale are only affected, is, that in the formation of the Gamut, they must be made to be distant only half a tone from the 3d and 8th; whilst all the other Notes are a full tone distant from each other.

* The 7th of the Scale is made flat, to form the perfect 4th of the next Scale.



## PROBLEM XXII.—(*Plate* XXI.)

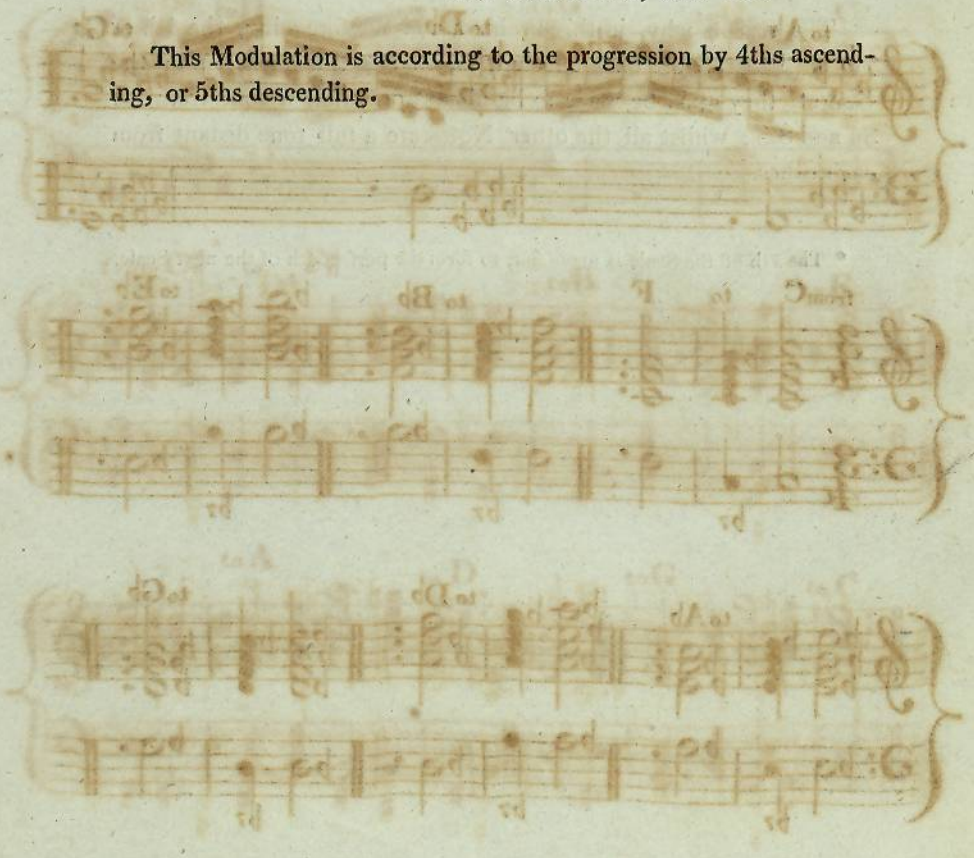
To modulate from C Natural, through the Circle of Major Keys, with Flats of the Signature.

*Solution.*—Flatten the 7th of the present Scale: this Note made flat, will form the 4th, or Subdominant of the next Scale.

*Example.*

To modulate: From C Major to F, take B♭.
F ditto to B♭, take E♭.
B♭ ditto to E♭, take A♭.
E♭ ditto to A♭, take D♭.
A♭ ditto to D♭, take G♭.
D♭ ditto to G♭, take C♭.

This Modulation is according to the progression by 4ths ascending, or 5ths descending.



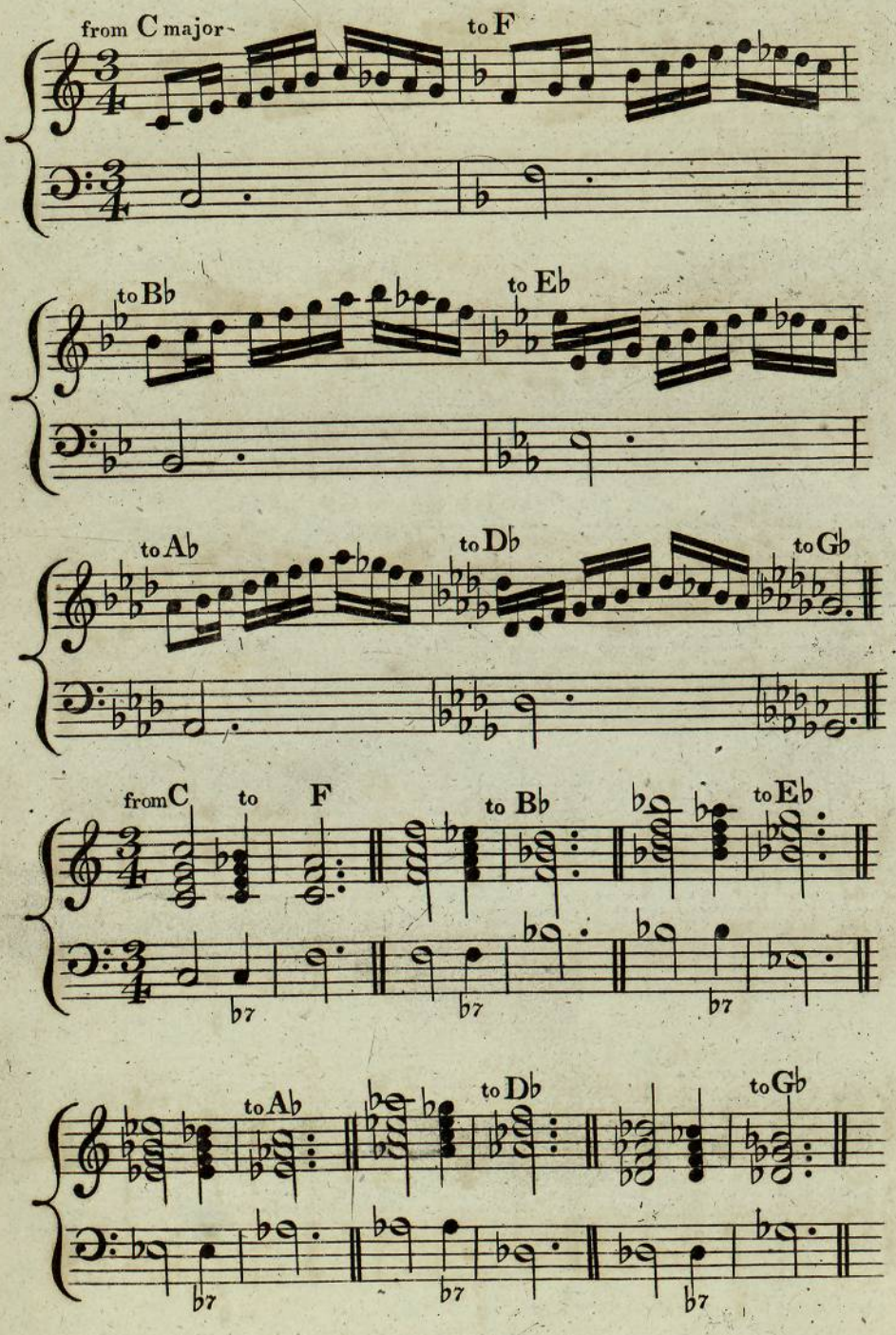
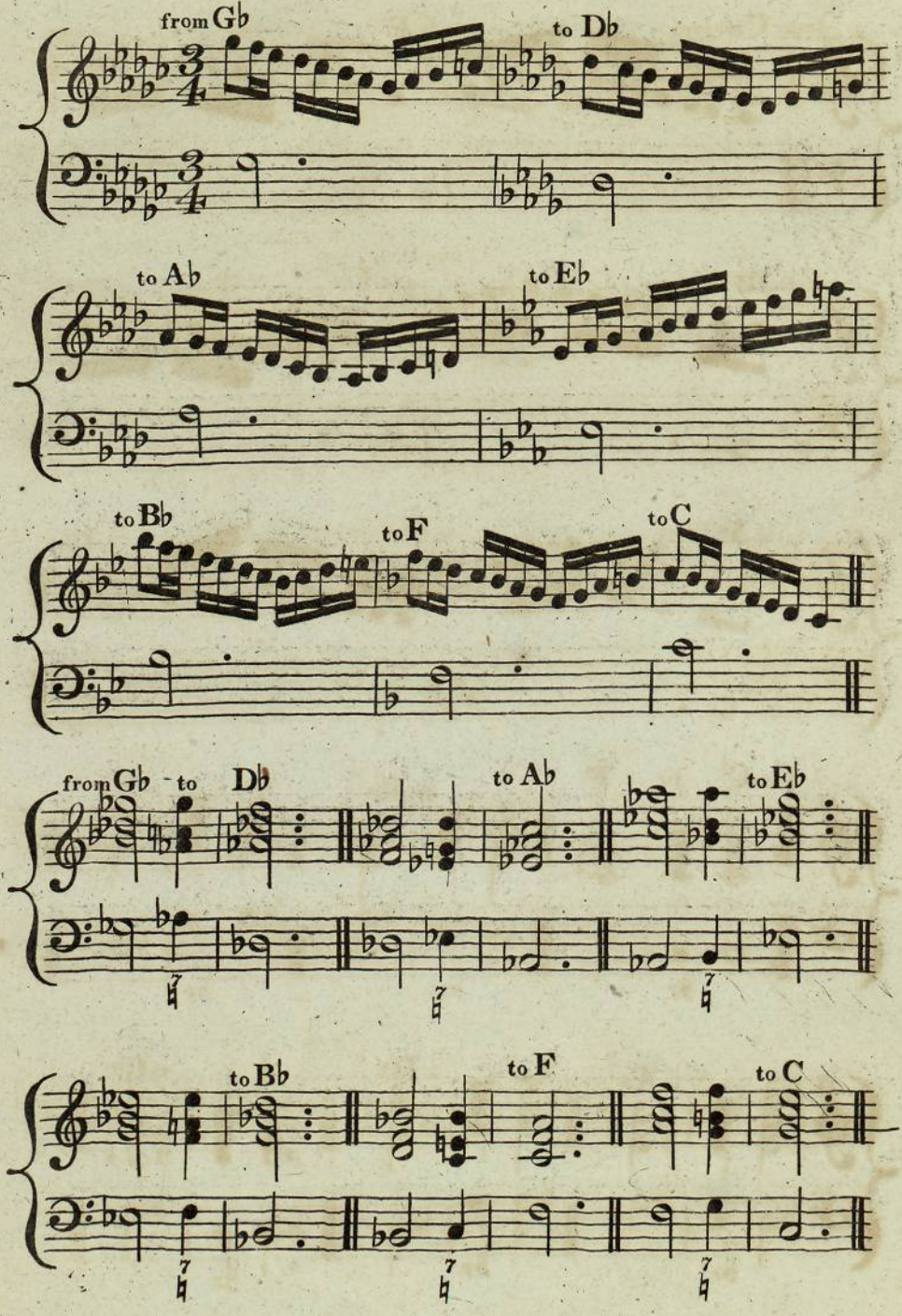

from C major
to F
to Bb
to Eb
to Ab
to Db
to Gb
from C
to F
to Bb
to Eb
to Ab
to Db
to Gb

Plate 22



## PROBLEM XXIII.—(*Plate* XXII.)

To return from G♭ to C♮.

*Solution.*—Sharpen the 4th of the present Scale, erasing the Flats one by one, beginning by D♭.

*Example.*

To modulate: From G♭ to D♭, take C♮, erasing C♭.
D♭ to A♭, take G♮, erasing G♭.
A♭ to E♭, take D♮, erasing D♭.
E♭ to B♭, take A♮, erasing A♭.
B♭ to F, take E♮, erasing E♭.
F to C, take B♮, erasing B♭.

N. B. A Natural, in Keys with Flats, is to be considered as a Sharp, and *vice versa*;—a Natural, in a Key with Sharps, must be considered as a Flat.

## PROBLEM XXIV.—(*Plate* XXIII.)

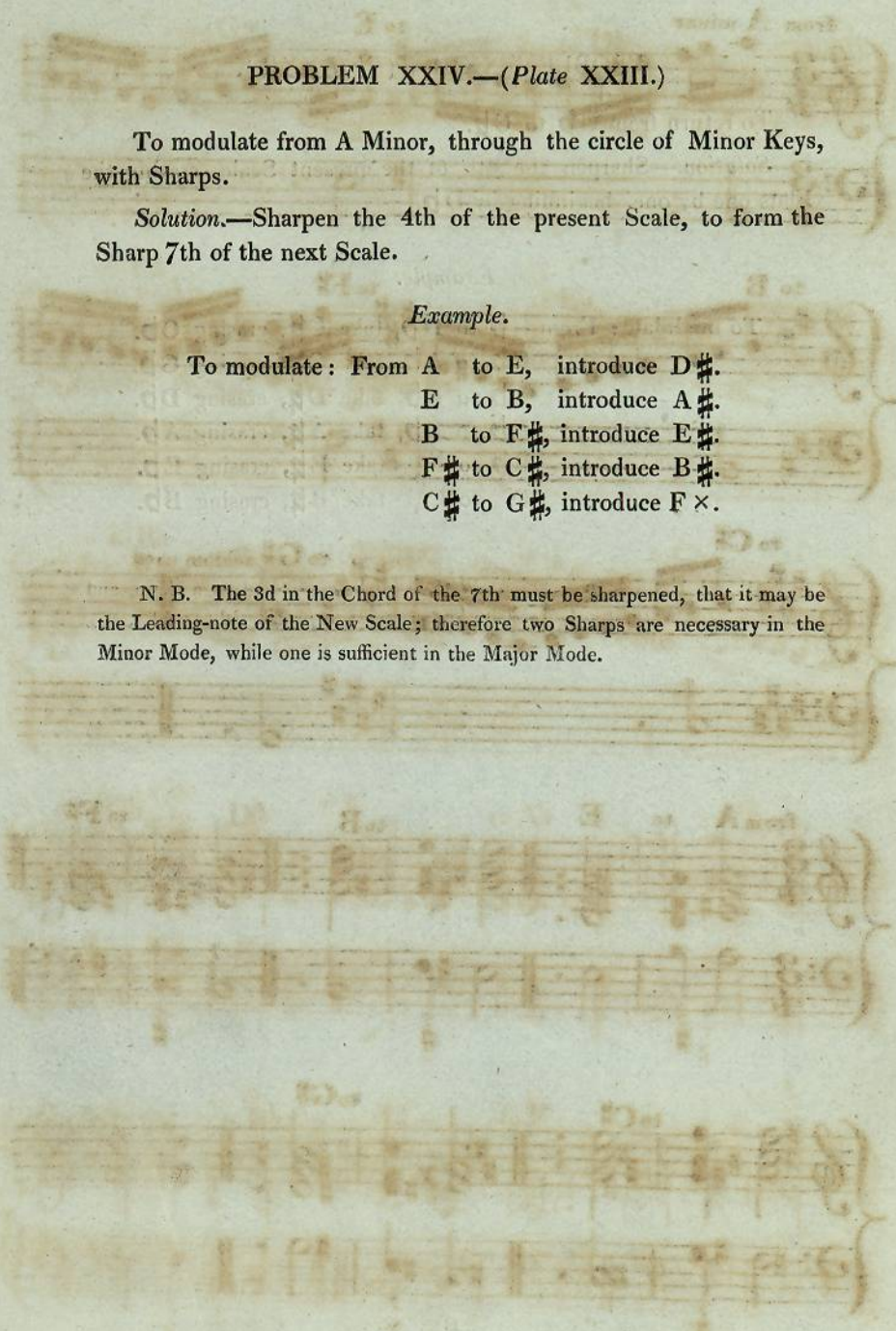
To modulate from A Minor, through the circle of Minor Keys, with Sharps.

*Solution.*—Sharpen the 4th of the present Scale, to form the Sharp 7th of the next Scale.

*Example.*

To modulate: From A to E, introduce D♯.
E to B, introduce A♯.
B to F♯, introduce E♯.
F♯ to C♯, introduce B♯.
C♯ to G♯, introduce F×.

N. B. The 3d in the Chord of the 7th must be sharpened, that it may be the Leading-note of the New Scale; therefore two Sharps are necessary in the Minor Mode, while one is sufficient in the Major Mode.



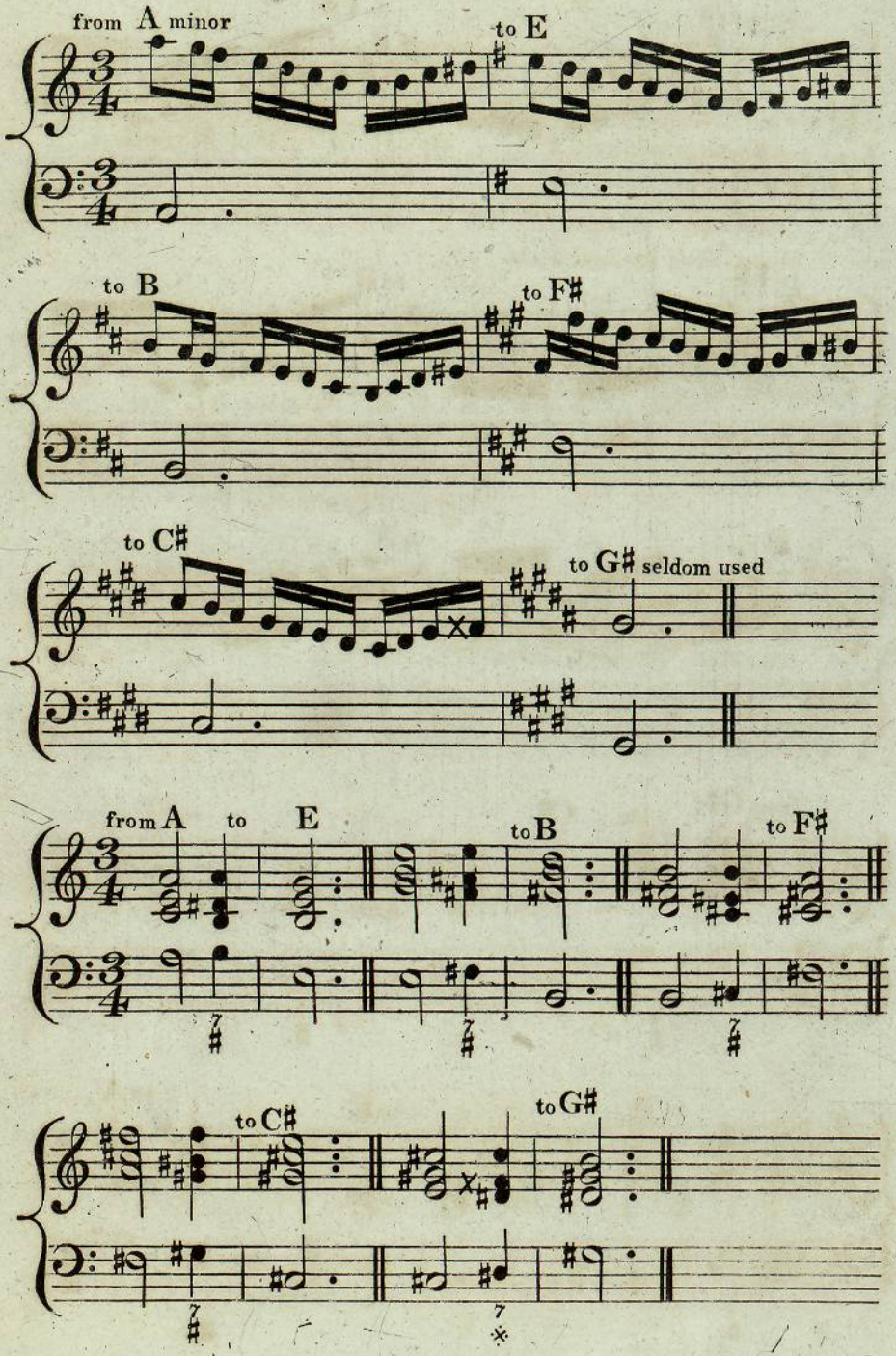
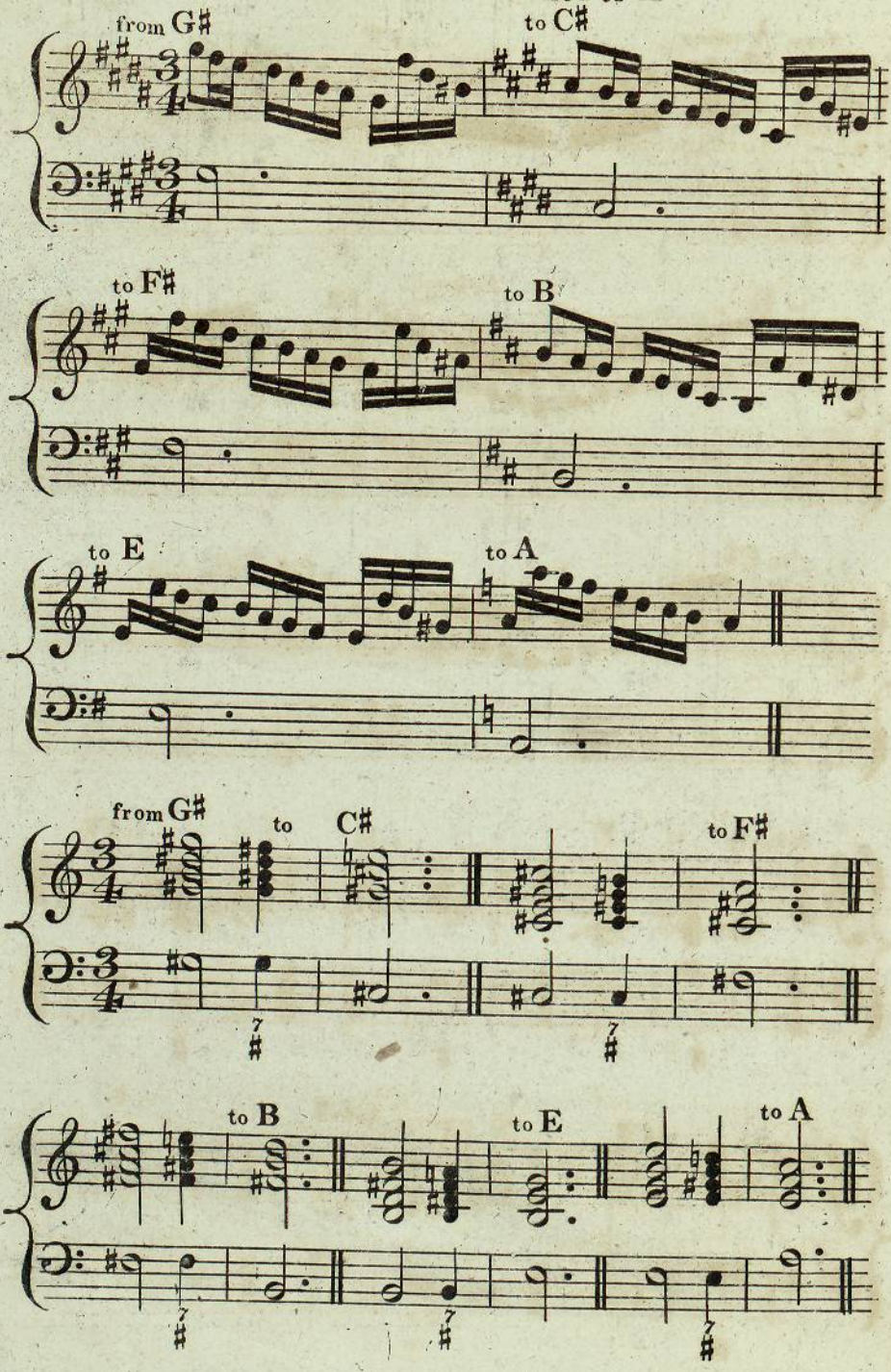

from A minor
to E
to B
to F♯
to C♯
to G♯ seldom used
from A
to
E
to B
to F♯
to C♯
to G♯

Plate 24

## Return from G♯ minor to A



## PROBLEM XXV.—(*Plate* XXIV.)

To return from G♯ Minor into A♮ Minor.

*Solution.*—Sharpen the 3d of the present Scale, adding the Minor 7th.

*Example.*

From G♯ to C♯, take B♯ and F♯.
C♯ to F♯, take E♯ and B♮.
F♯ to B, take A♯ and E♮.
B to E, take D♯ and A♮.
E to A, take G♯ and D♮.

## PROBLEM XXVI.—(*Plate* XXV.)

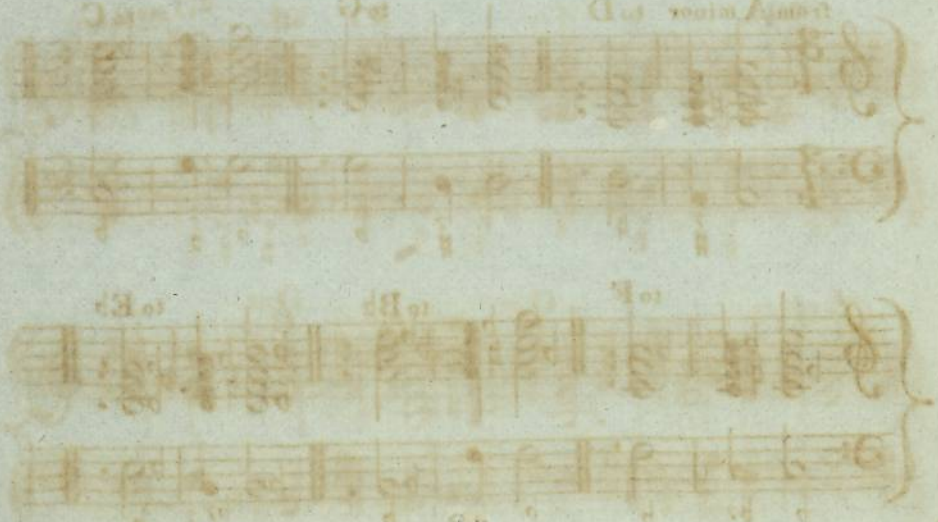
To modulate from A Minor, through the circle of Minor Keys, with Flats at the Signature.

*Solution.*—Sharpen the 3d of the present Scale, which Note made Sharp, will become the Leading-note of the next Key.

*Example.*

To modulate: From A to D Minor, take C♯.
D to G ditto, take F♯.
G to C ditto, take B♮.
C to F ditto, take E♮.
F to B♭ ditto, take A♮.
B♭ to E♭ ditto, take D♮.

This Modulation is according to the progression by 4ths ascending, or 5ths descending.



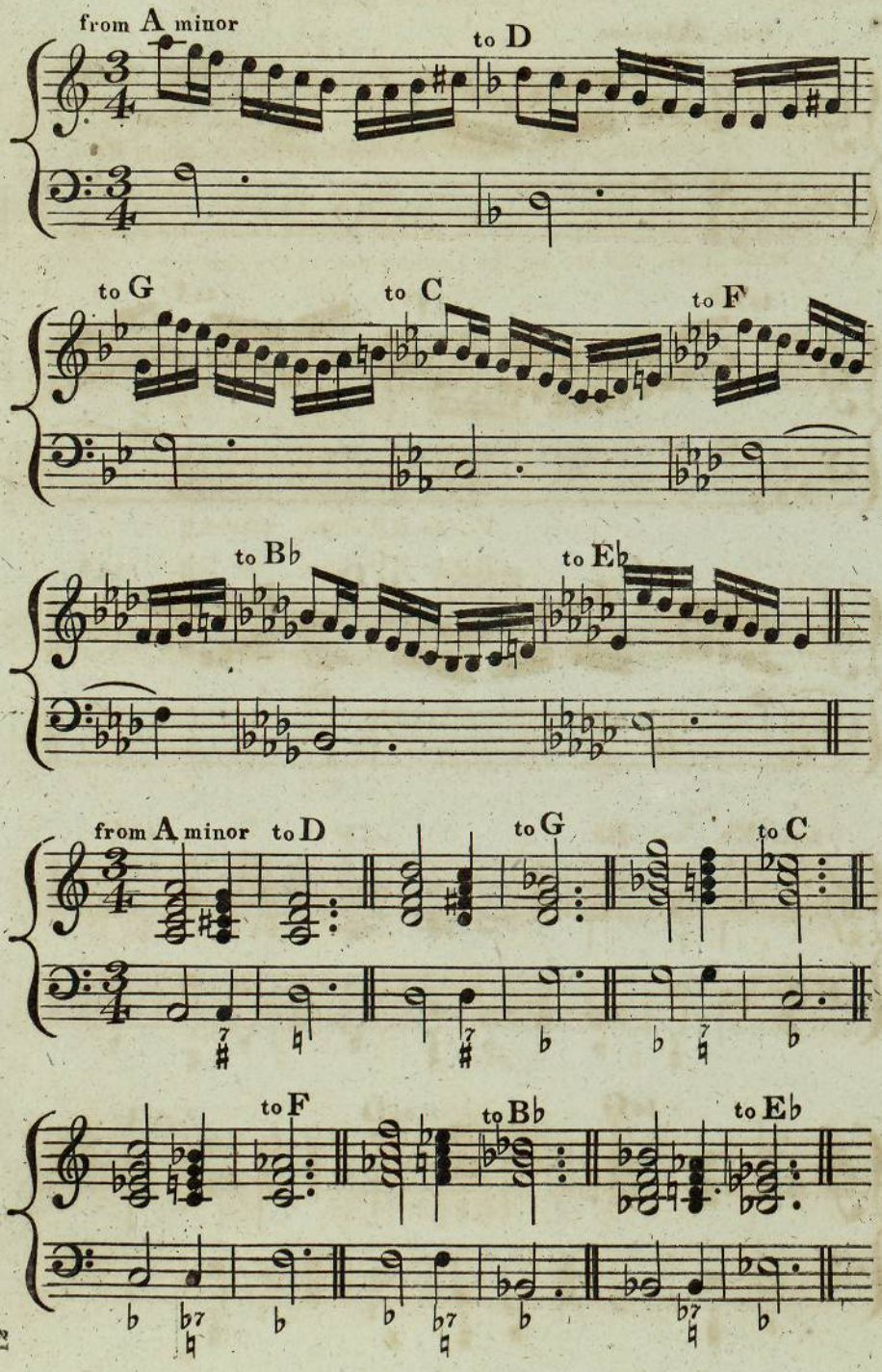
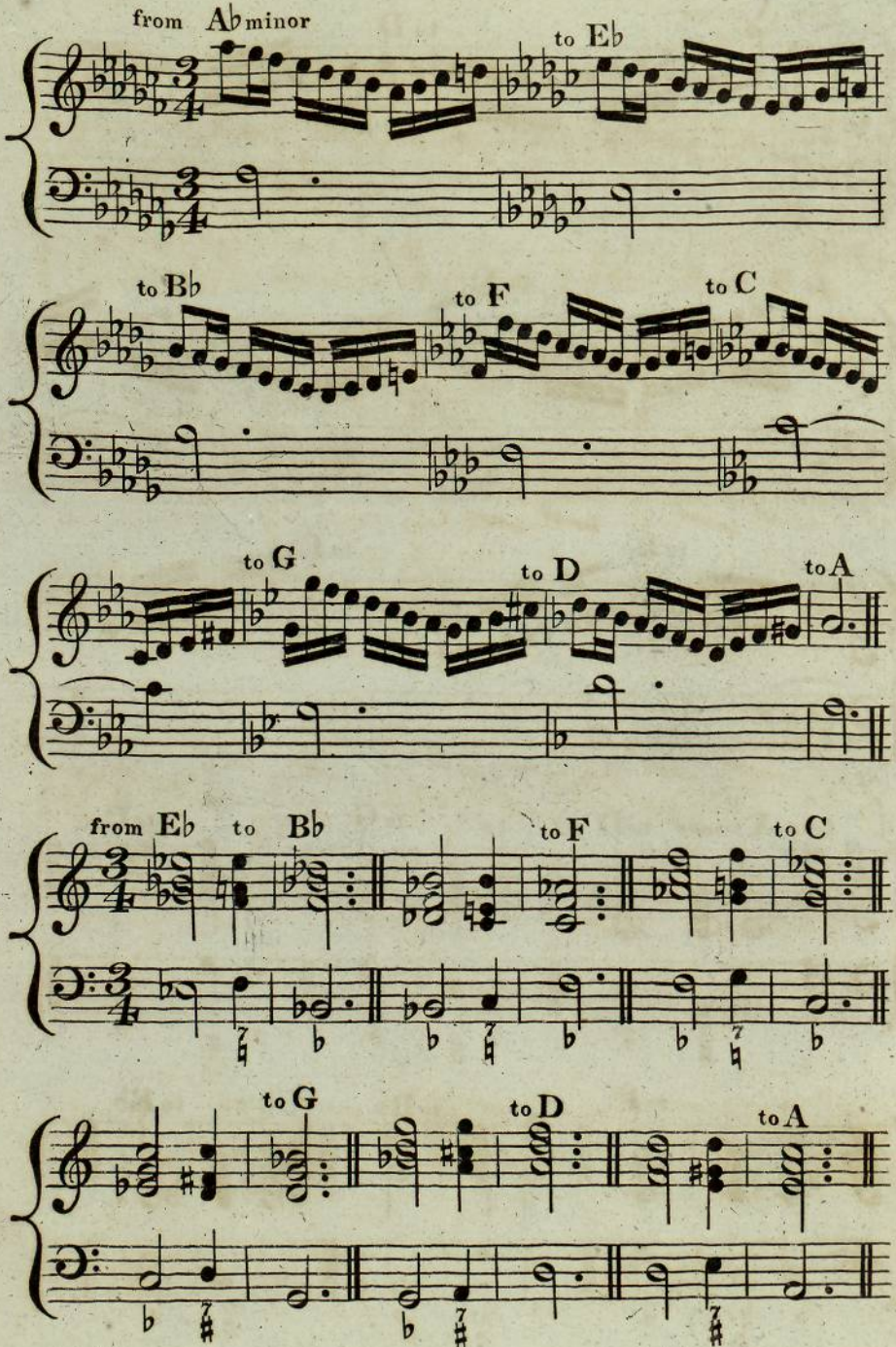

from A minor
to D
to G
to C
to F
to B♭
to E♭
from A minor
to D
to G
to C
to F
to B♭
to E♭

Plate 26


from Ab minor
to Eb
to Bb
to F
to C
to G
to D
to A
from Eb to Bb
to F
to C
to G
to D
to A

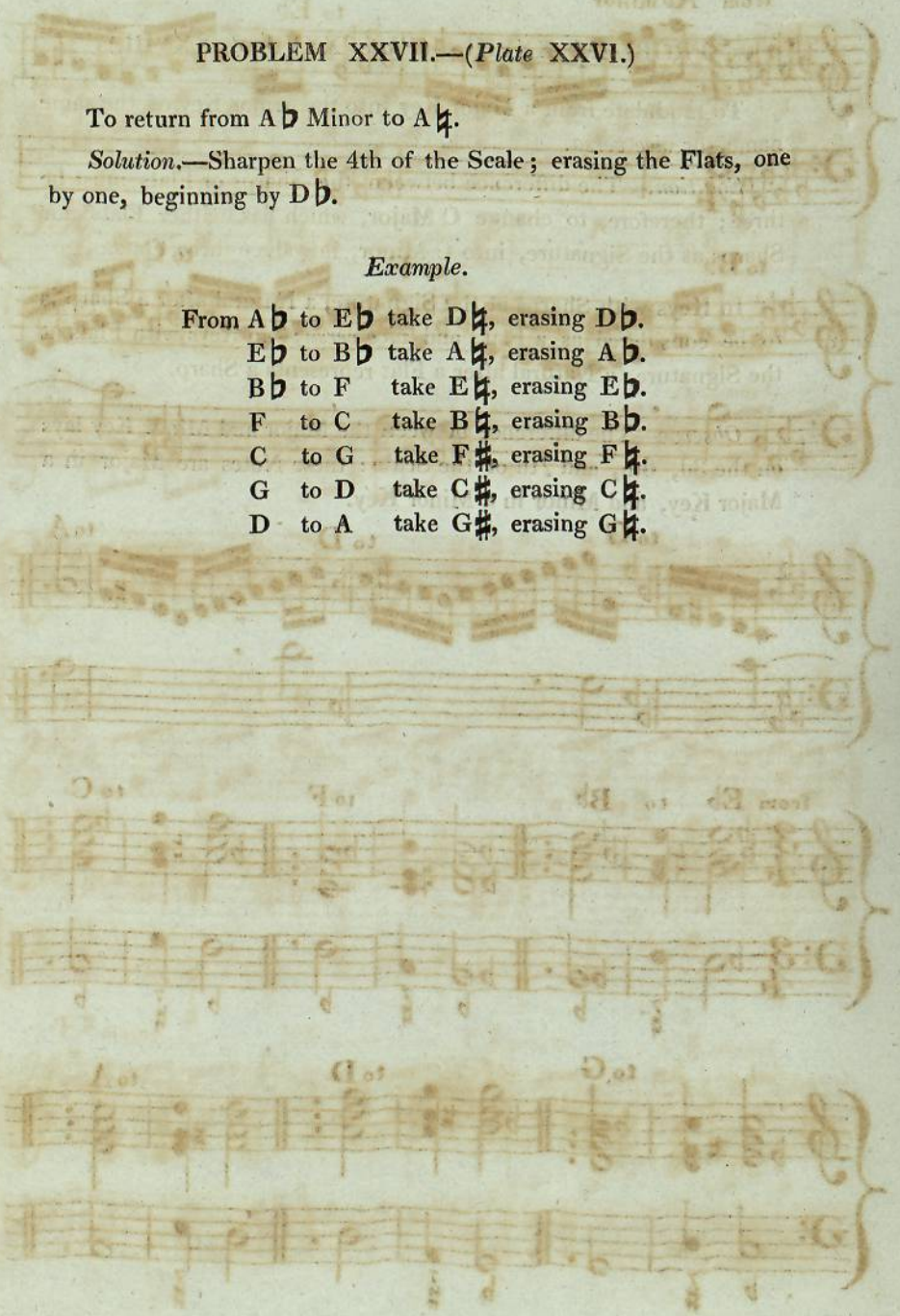
## PROBLEM XXVII.—(*Plate* XXVI.)

To return from A♭ Minor to A♮.

*Solution.*—Sharpen the 4th of the Scale; erasing the Flats, one by one, beginning by D♭.

*Example.*

From A♭ to E♭ take D♮, erasing D♭.
E♭ to B♭ take A♮, erasing A♭.
B♭ to F take E♮, erasing E♭.
F to C take B♮, erasing B♭.
C to G take F♯, erasing F♮.
G to D take C♯, erasing C♮.
D to A take G♯, erasing G♮.



## PROBLEM XXVIII.—(*Plate* XXVII. & XXVIII.)

To modulate from a Major Key into the Minor Key of the same name, or *vice versa*.

*Solution*.—The difference between the Sharps or Flats must be three; therefore, to change C Major, which has neither Flats nor Sharps at the Signature, into C Minor, introduce three Flats.

In Keys with Sharps at the Signature, a Natural after a Sharp is to be considered as a Flat, and *vice versa;*—in Keys with Flats at the Signature, a Natural after a Flat represents a Sharp.

*Observe*—The difference between the Major and Minor Key lays on the 3d, 6th, and 7th of the Scale: these Notes are Major in a Major Key, and Minor in a Minor Key.

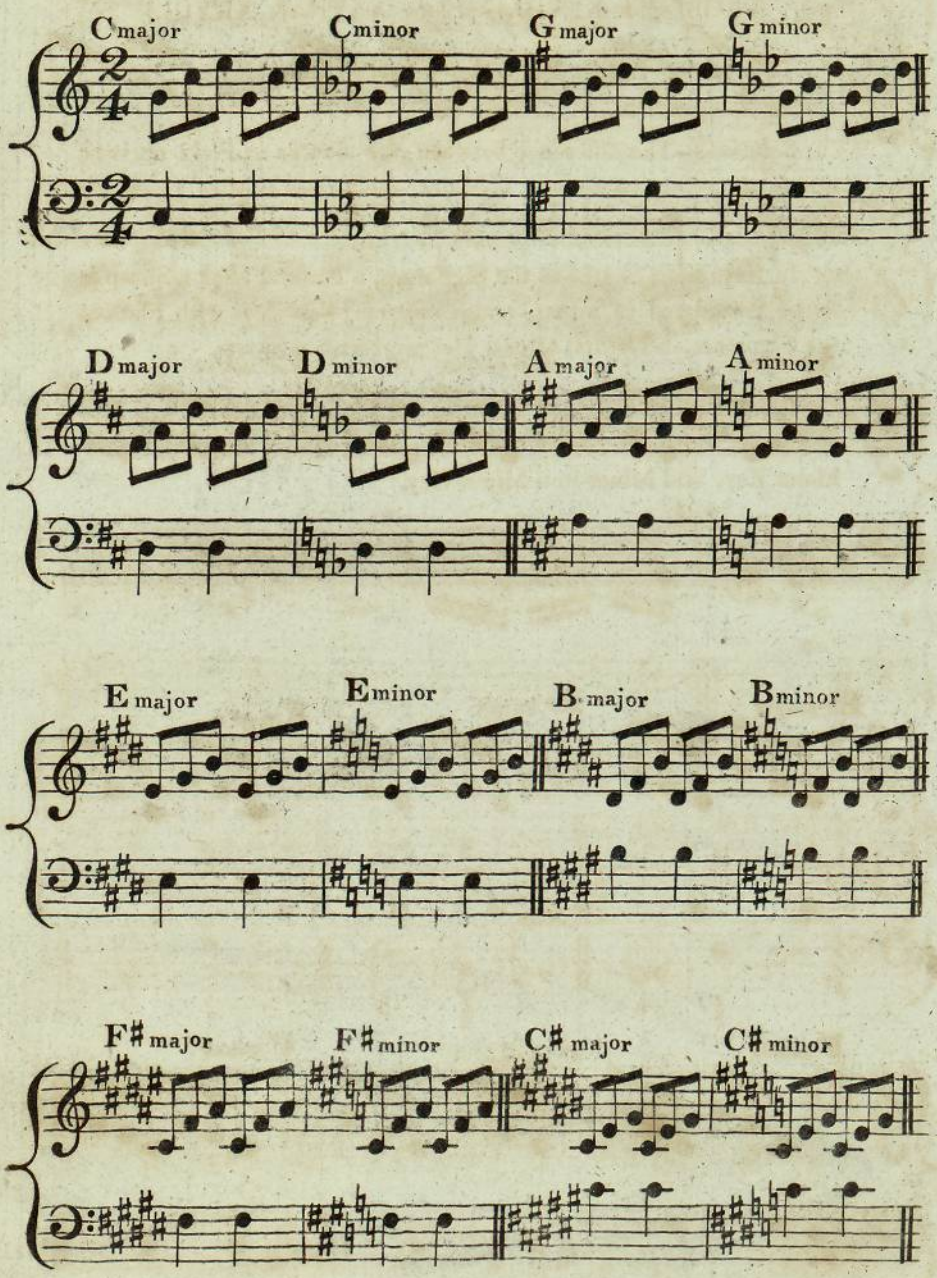
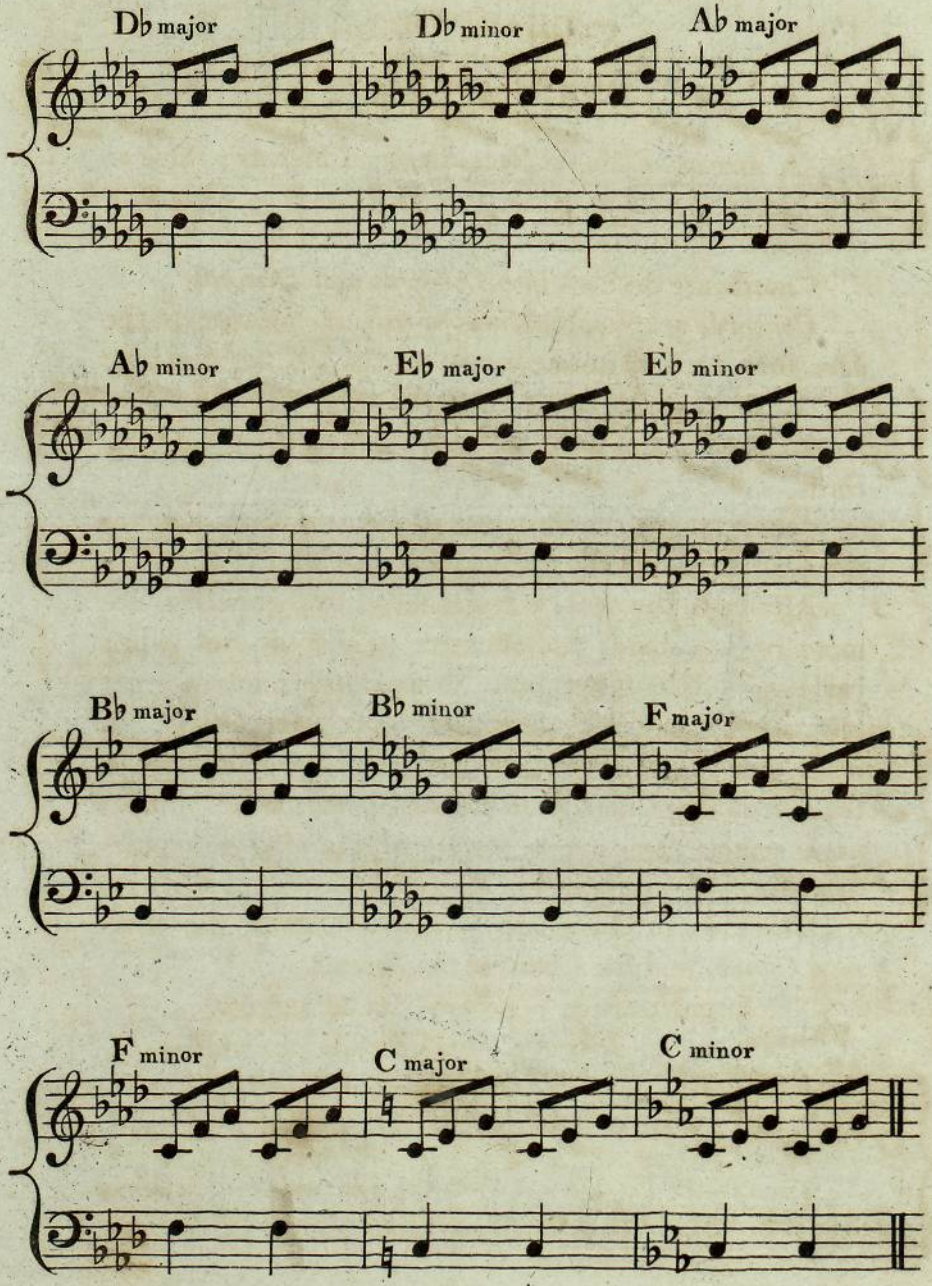

C major
C minor
G major
G minor
D major
D minor
A major
A minor
E major
E minor
B major
B minor
F♯ major
F♯ minor
C♯ major
C♯ minor

Plate 28


D♭ major
D♭ minor
A♭ major
A♭ minor
E♭ major
E♭ minor
B♭ major
B♭ minor
F major
F minor
C major
C minor

## CHAP. VII.

### ON HARMONY.

A SERIES of single Notes forms a Melody; three or four Notes struck together, form a *Chord;* a succession of Chords constitute *Harmony.*

Chords are divided into *Concords* and *Discords.*

*Concords* are combinations of Sounds pleasing to the ear: they are four in number—the 8th, 5th, 3d, and 6th; the two first, whose Intervals do not vary, are called *Perfect* in both modes: the 3d and 6th are *imperfect* Concords.

*Discords* are combinations of Sounds displeasing to the ear: these are the 2d, 4th, 7th, and 9th.

Although Discords, when sounded by themselves, are more or less harsh and offensive to the ear, yet, when judiciously introduced into Music, they produce great effects. Their principal use is to connect Chords, to make the Cadences more full and striking, and to render the succeeding Chord more pleasing by means of contrast, as a serene day after a stormy night, always appears brighter.

There are in Music two principal Chords, the *Common Chord,* and the Chord of the *Seventh.*

The former consists of a Note, its 3d and 5th.

The latter consists of a Note, its 3d, 5th, and 7th.

From these two fundamental Chords all others are derived, by *Inversion, Retardation, Anticipation,* &c.

*Observe*—On the Musical Staff, the common Chord is always formed by three Lines or three Spaces; the Chord of the Seventh, by four Lines or four Spaces.

## PROBLEM XXIX.—(See *Plate* XXIX.)

To compose a Bass to any Air or Melody.

*Solution.*—Having ascertained the Key in which the Air is composed, see what degree of the Scale each Note forms, and reduce it to one of the three following combinations, viz.

1, 3, 5, 8 = 2, 7 = 4, 6.

To 1, 3, 5, 8, give the Tonic for Bass.
To 2, or 7, give the 5th above the Tonic, or the 4th below.
To 4, or 6, give the 4th above the Tonic, or the 5th below*.

N. B. When the Melody descends, to make a close on the 5th Degree, or goes from the 5th Degree to the Tonic, to make a perfect Cadence, the 5th Degree requires its common Chord.

*Observe*—1. When an accidental Sharp occurs, the Bass is the Major 3d below.

2. Should an accidental Flat be introduced, the Bass will be the Note a Major 2d above, or Minor 7th below.

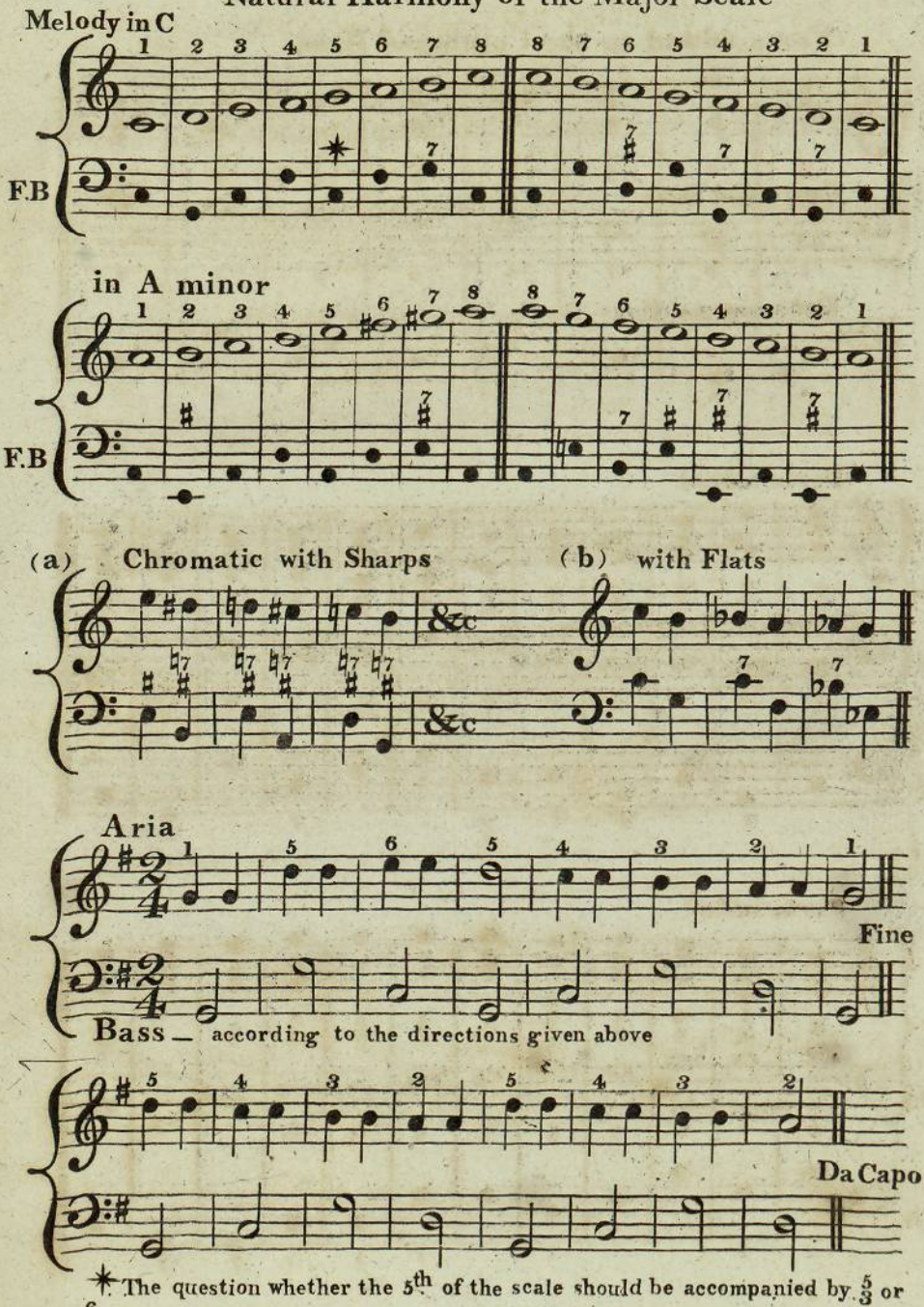
N. B. A Natural after a Sharp is to be considered as a Flat, and the Note above to be taken for Bass;—a Natural after a Flat represents a Sharp.

3. The Bass produced by this process is called *Fundamental*, and differs from the *continued Bass*, in which, besides fundamental Sounds, transient Notes are introduced.

* The reason for this is, that the Scale is formed from the Chords of these three principal Notes, the Tonic, the Dominant, and the Subdominant.

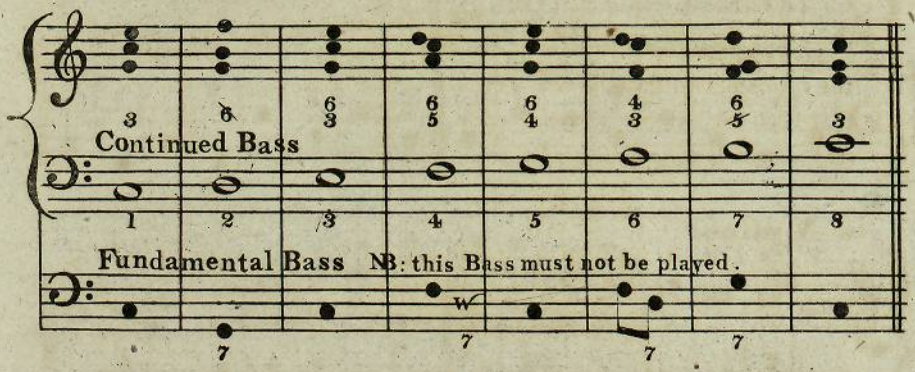
The first carries its common Chord.
The second carries its common Chord, to which the 6th may be added.
The 3d carries its common Chord, to which the 7th may be added.

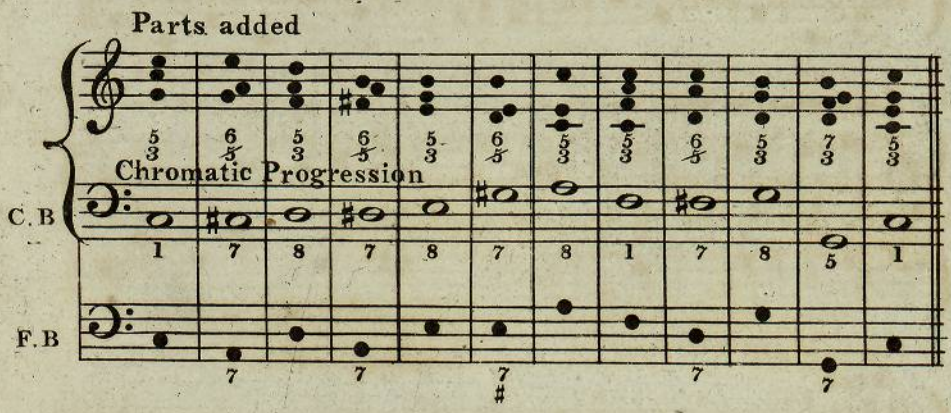
## Natural Harmony of the Major Scale

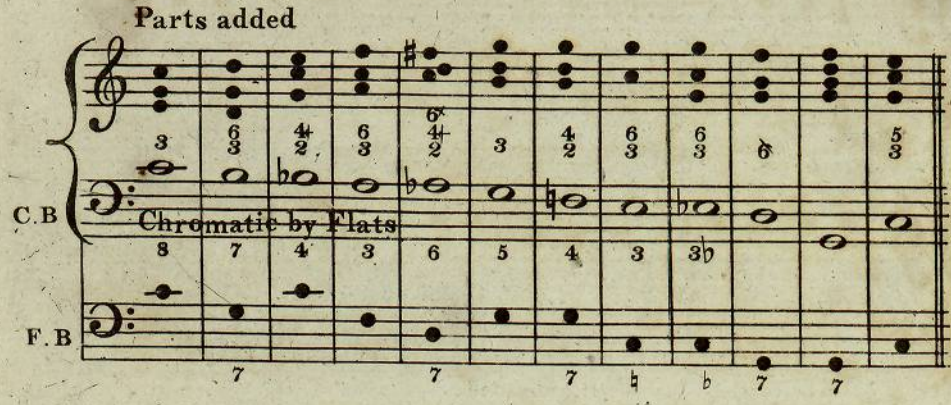



* The question whether the 5th of the scale should be accompanied by $\frac{5}{3}$ or $\frac{6}{4}$ has not yet been authentically decided.

## Parts added to the Continued Bass.



## PROBLEM XXX.—(*Plate* XXX.)

To compose upper parts to a given Bass.

*Solution.*—Consider the given Bass as a Melody, and find out the fundamental Bass to that Melody by the preceding Problem;—that is to say, ascertain what rank in the Scale each Note bears, and reduce it to one of the following combinations, viz.

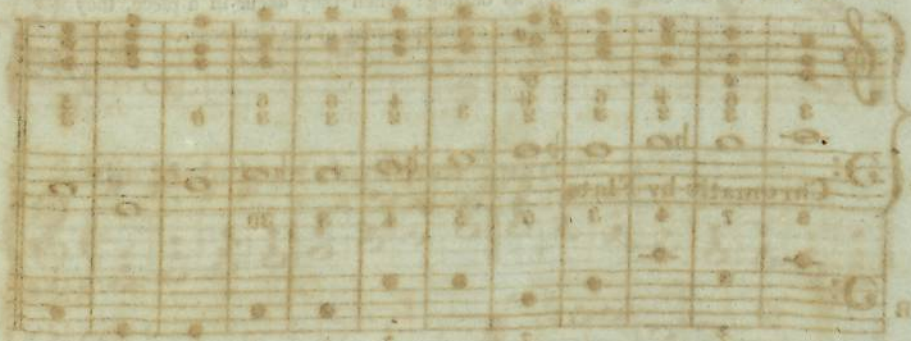
1, 3, 5, 8, 2, 7, or 4, 6.

To 1, 3, 5, or 8, give the Tonic for Bass.
To 2, or 7, give the 5th above the Tonic.
To 4, or 6, give the 4th above the Tonic.

When the fundamental Bass is found, the upper parts will be easily added, as they are only the Harmonics or Complements of each Chord.

Thus, when the fundamental Bass carries a common Chord, the parts to be added above the *given, or continued Bass,* will consist of the Intervals 3, 5, 8, reckoned from the fundamental Bass; and when the fundamental Bass carries a 7th, the parts to be added above the continued Bass, will consist of the Intervals 3, 5, 7, 8, also reckoned from the fundamental Bass.

*Observe,* The Figures under the continued Bass do not mark the Chords, but the Degrees of the Scale.



## PROBLEM XXXI.—(*Plate* XXXI.)

How to harmonize any Melody.

*Solution.*—Accompany each Note of the Melody with the 3d or 6th below, sometimes by the 4th, seldom with the 5th*.

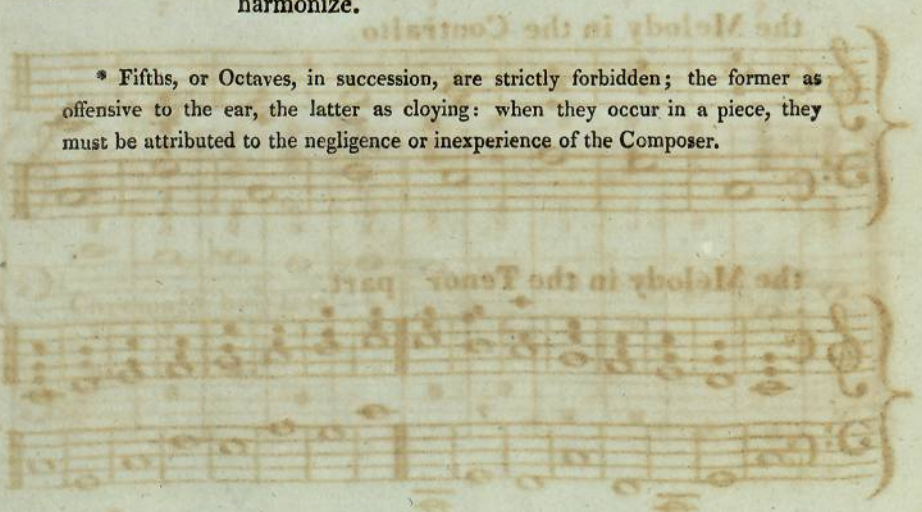
N. B. Those Intervals are not counted from the Bass, but from the Notes of the Melody. Thus, the 3d to C, is A, not E; the 6th to C, is E, not A, &c.

*Observe*—1. Every Degree of the Scale may have a common Chord, 1, 3, 5, except the 7th Degree of the Major and the 2d Degree in the Minor Mode, their 5ths being flat.

In any Key, the common Chords of the 1st, 4th, or 5th Note are similar; Major in the Major Mode, and Minor in the Minor Mode. The Chords of the 2d, 3d, and 6th are Minor in the Major Mode.

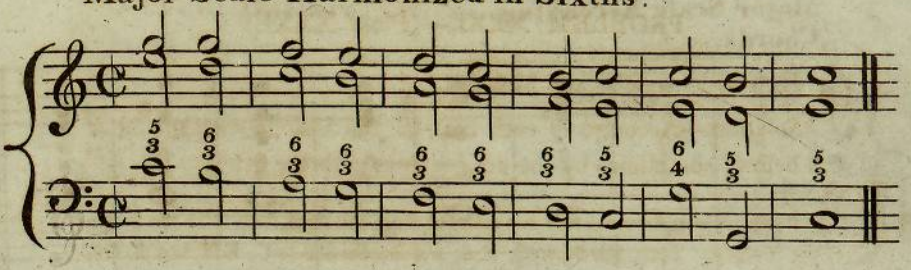
2. The old method of harmonizing by common Chords only, is become obsolete, being not only monotonous, but liable to many incorrect progressions: the Moderns prefer the mode of harmonizing with Concords and Discords. (See *Plate* XXXII.)

3. In the following Examples the White Notes shew the Melody; the Black Notes shew the Notes added, to harmonize.

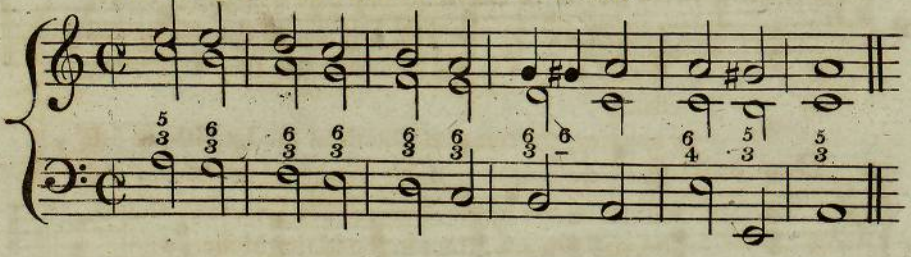


* Fifths, or Octaves, in succession, are strictly forbidden; the former as offensive to the ear, the latter as cloying: when they occur in a piece, they must be attributed to the negligence or inexperience of the Composer.

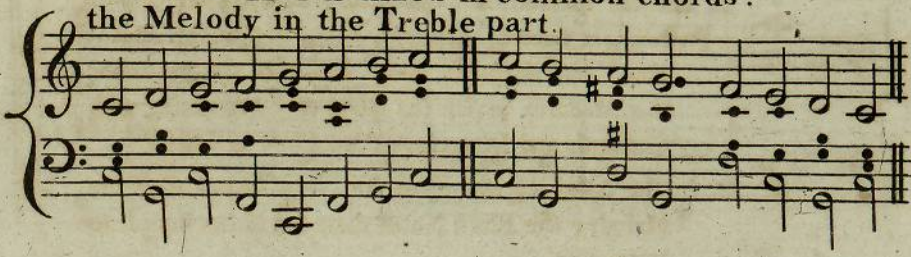
Major Scale Harmonized in Sixths.



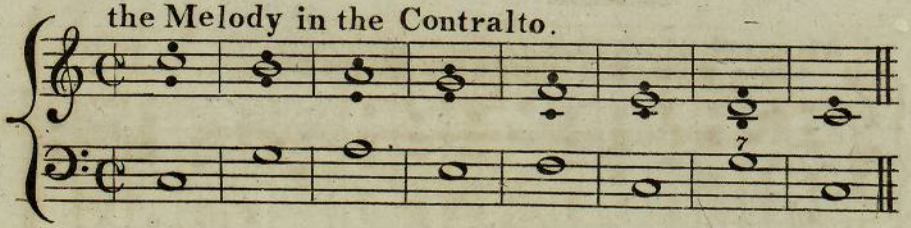
Minor Scale Harmonized in Sixths.



the Scale Harmonized in common chords.
the Melody in the Treble part.



the Melody in the Contralto.



the Melody in the Tenor part.

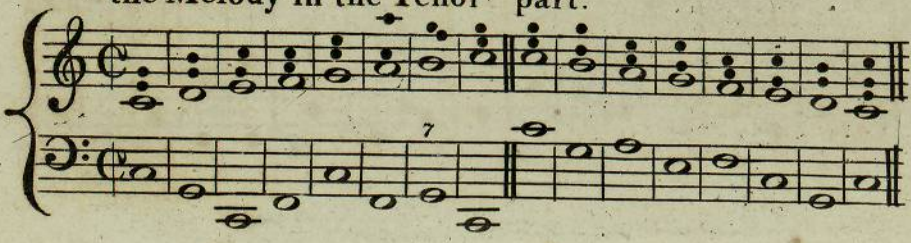
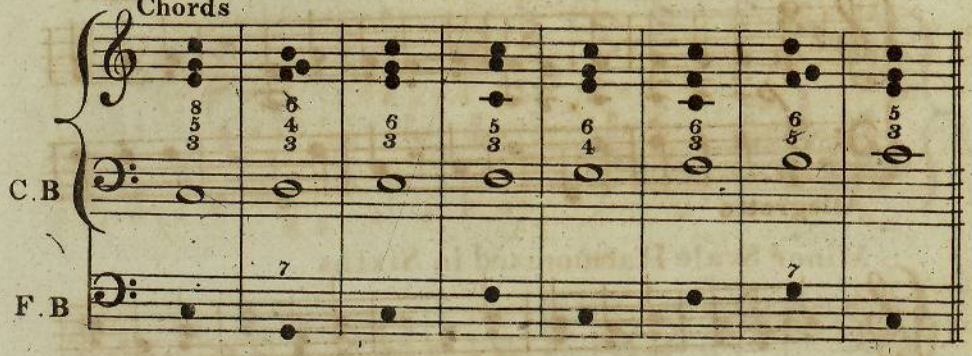


Plate 32

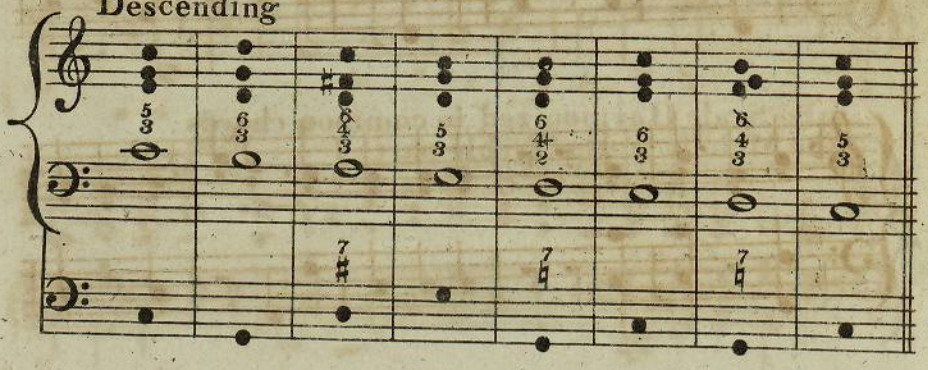
# Modern way of Harmonizing the Scale by Concords and Discords.

## Major Scale Ascending.

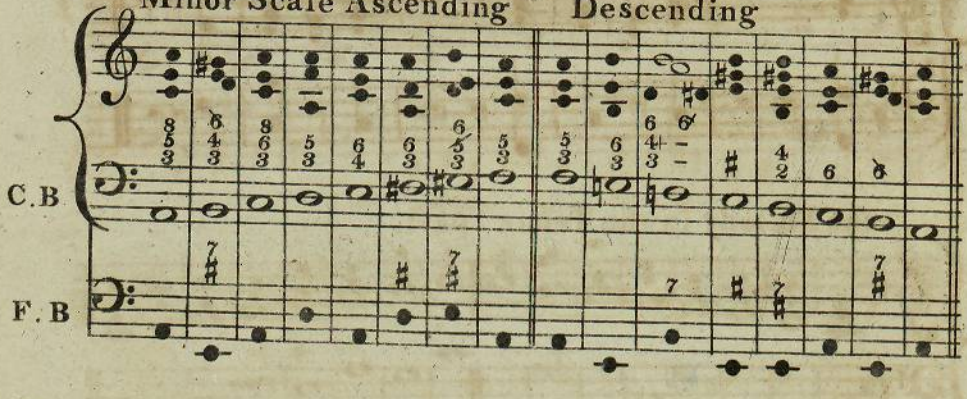
Chords



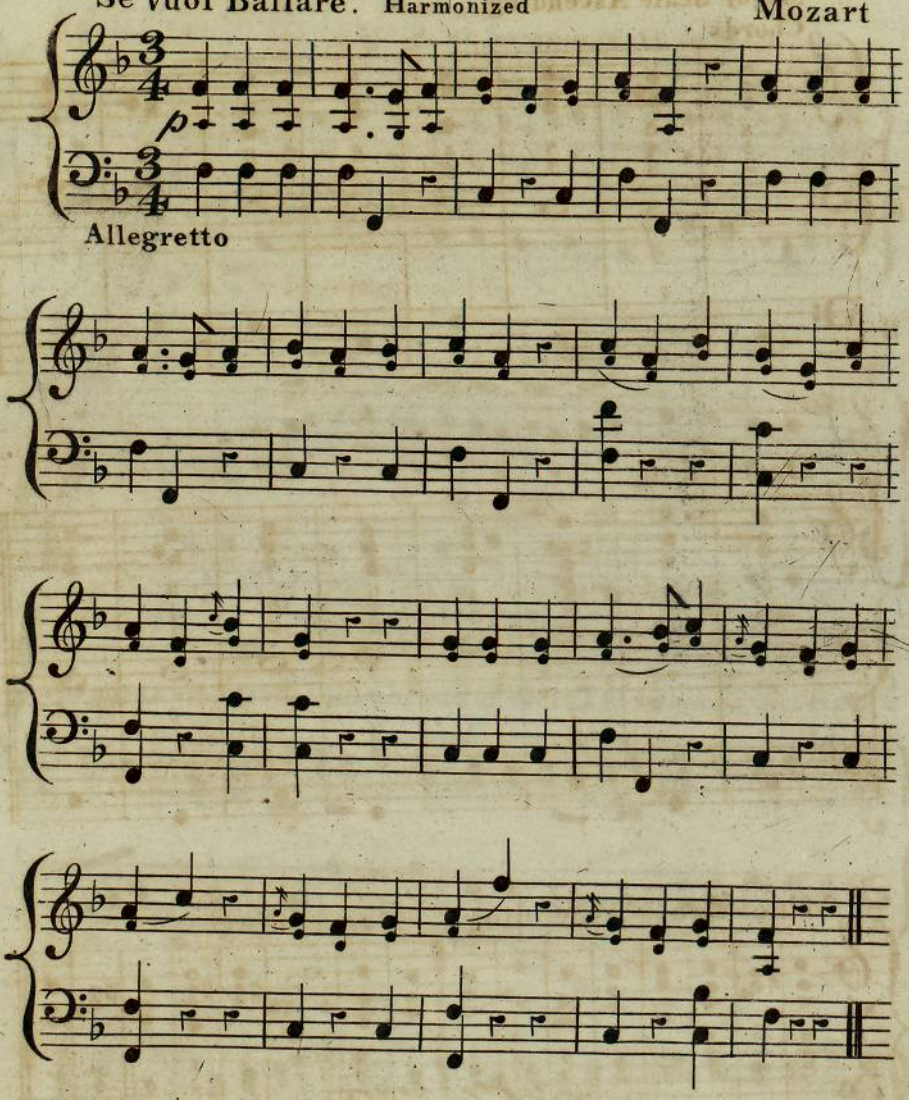

## Descending



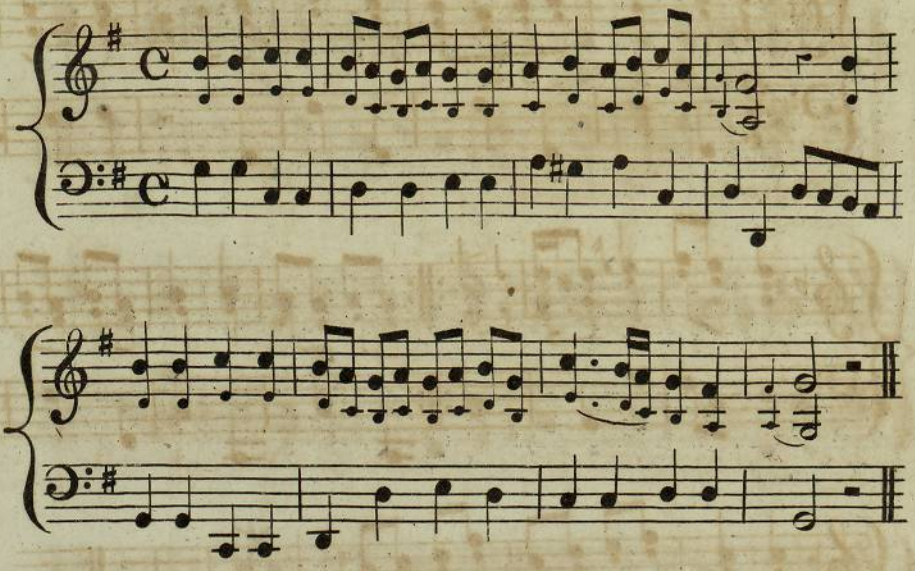
## Minor Scale Ascending Descending



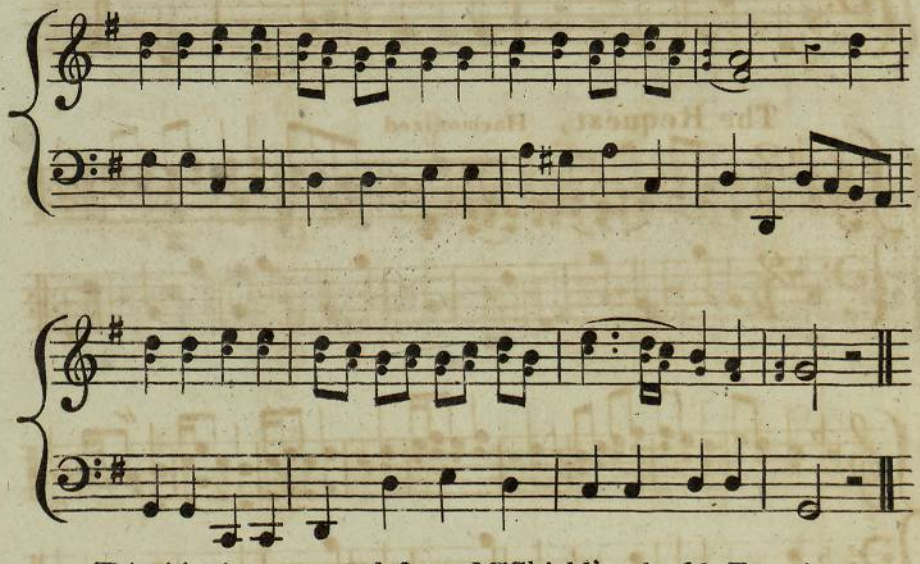
Se vuol Ballare. Harmonized Mozart



1st Part Harmonized in Sixths.

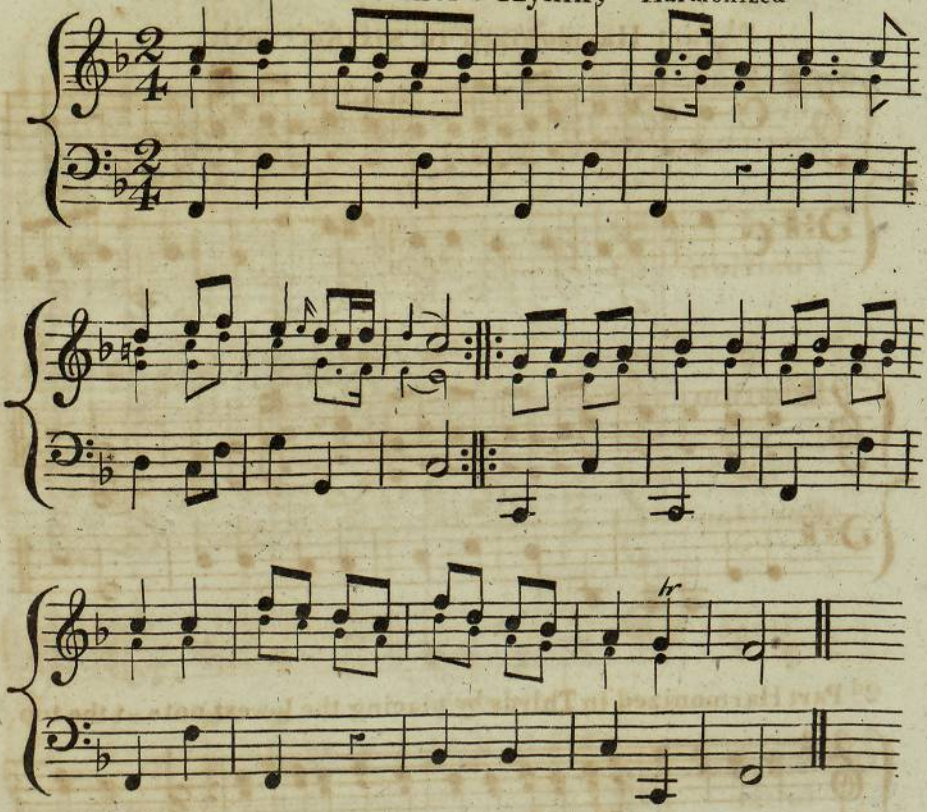


2d Part Harmonized in Thirds by placing the lowest note at the top.



This Air is extracted from Mr Shield's valuable Treatise on Harmony, with the author's permission.

## The Sicilian Mariner's Hymn, Harmonized



## The Request, Harmonized

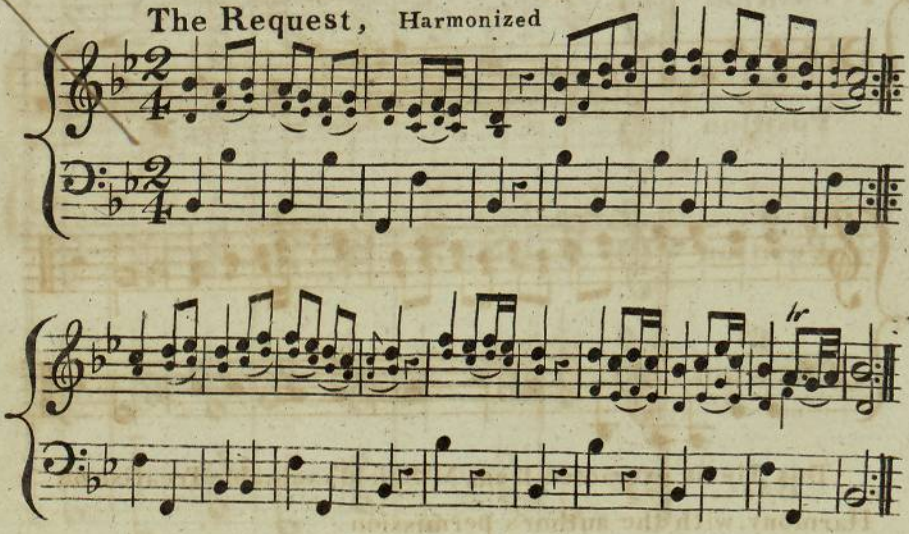
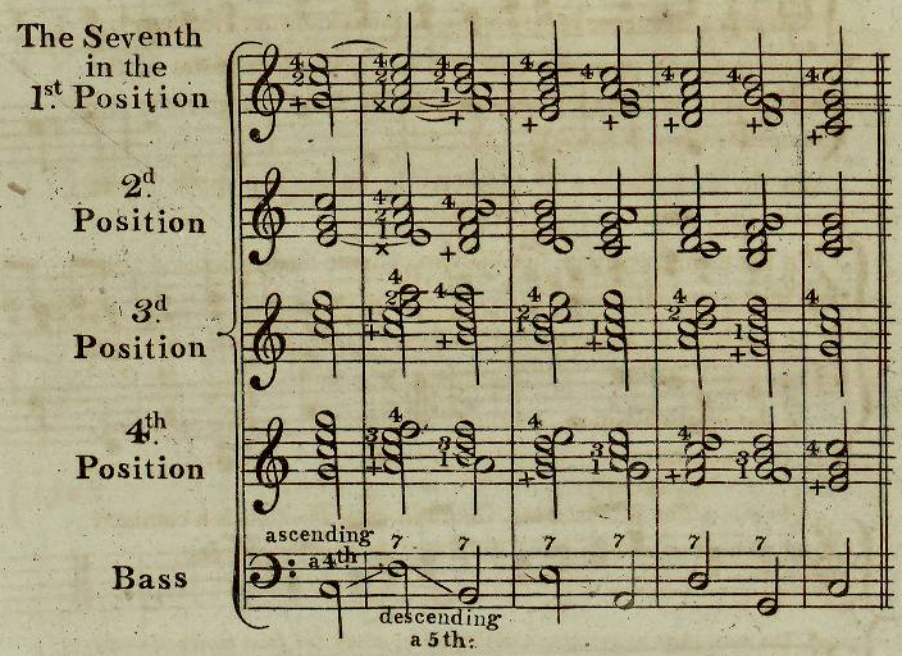
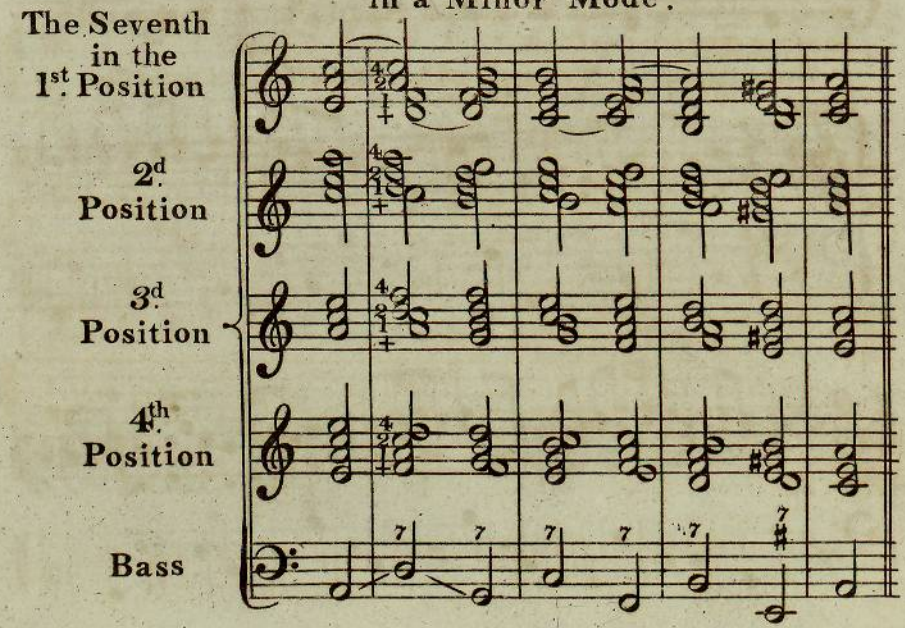


Plate 36

## a Sequence of Sevenths.




## in a Minor Mode.



## PROBLEM XXXII.—(*Plate* XXXV.)

To play a Sequence of Sevenths, without knowing Harmony*.

*Solution.*—Dispose your four fingers on the four Notes of the Seventh, and let them fall according to the directions given in the Example, (*Plate* XXXV.)

In the first Position of the Seventh, let the two upper fingers descend first, then the two lower ones.

In the second Position, let the two extreme fingers descend first, then the two middle ones.

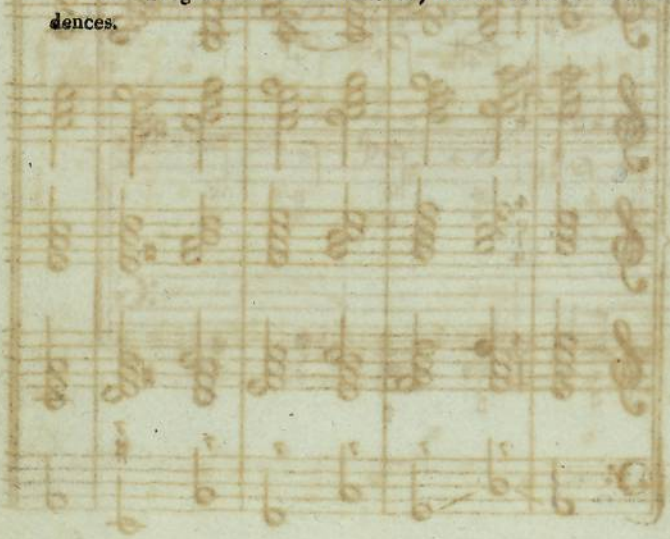
In the third Position, let the two lower fingers descend first, then the two upper ones.

In the fourth Position, let the two middle fingers descend first, then the two extreme.

*Observe*—The first and last Chord in each Position is a common Chord, which must begin and end every regular Progression.

* The most pleasing succession of Chords is, when the Bass moves upwards or downwards by the skip of a perfect 4th or a perfect 5th; or, in other words, when the fundamental Note of the succeeding Chord is a 4th or a 5th above or below that of the preceding Chord.

These Progressions are fundamental, and form a series of evitated perfect Cadences.



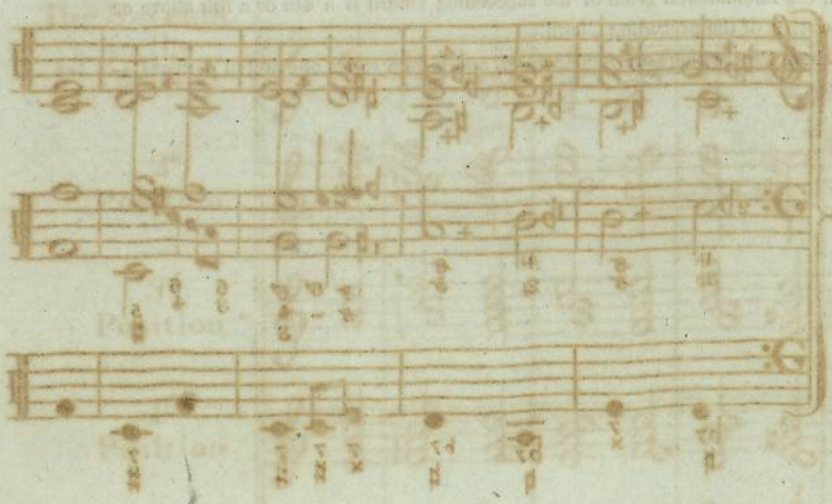
## PROBLEM XXXIII.—(*Plate* XXXVI.)

To accompany with Chords the Chromatic Scale descending, by mere mechanical means.

*Solution.*—Dispose four fingers of the right hand at equal intervals on the Piano-forte, so as to leave two Keys between each finger, and preserving the same distance, let the hand descend gradually, a Key or a Semitone each time throughout the Scale. The reason for this is, that the diminished 7th and Inversions always consist of four equal Intervals;—therefore, as the Scale on the Piano-forte is divided into equal Semitones, by taking four Keys at equal distances, Minor 3ds, (parted by two Keys), a series of diminished Sevenths or Inverisons is formed.

N. B. This succession forms a series of evitated Cadences, all the parts descending by a Semitone. Every diminished Seventh represents a Dominant 7th, as may be seen by the fundamental Bass.

THE END.

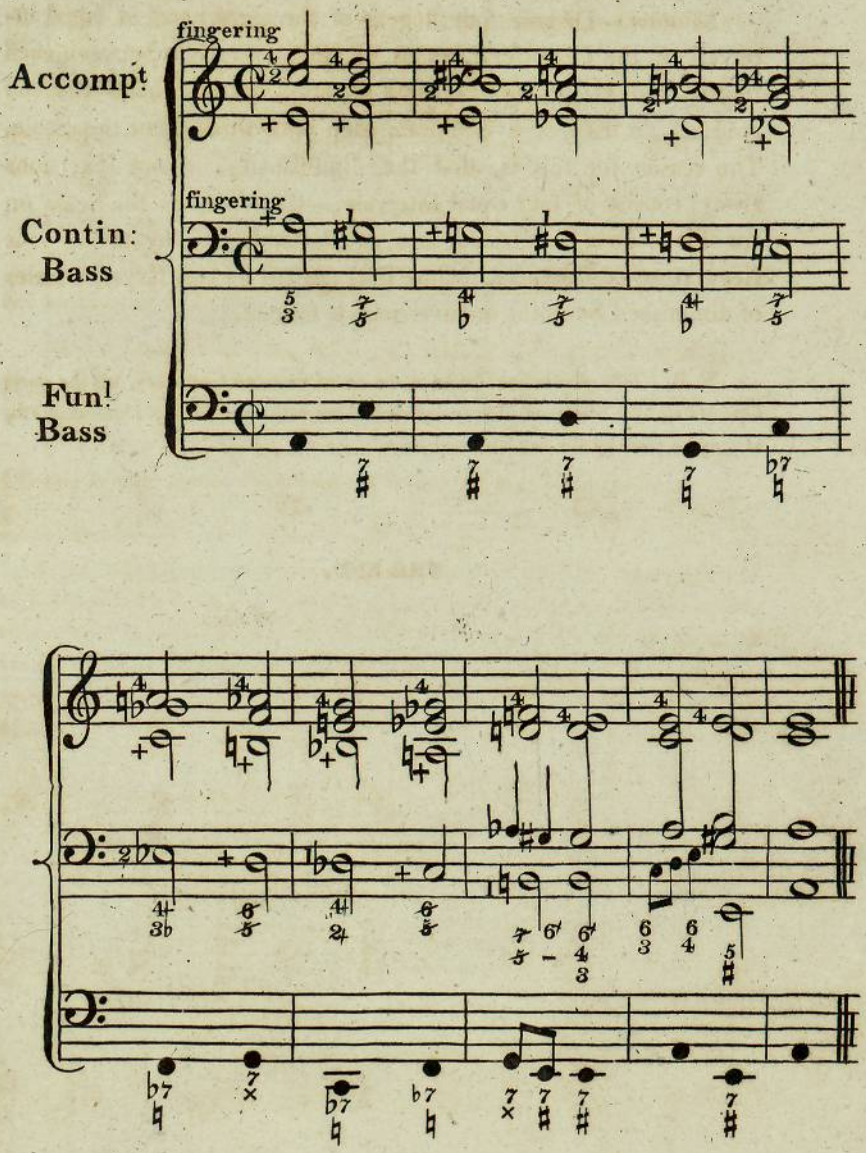


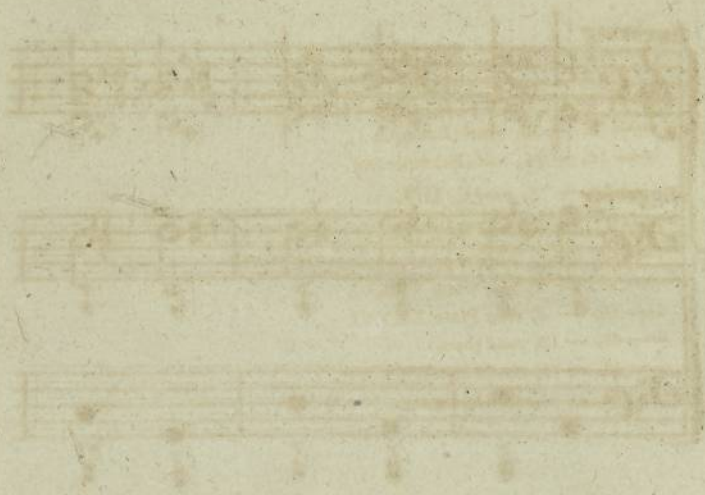
London: Printed by B. McMillan, Bow-Street, Covent-Garden.

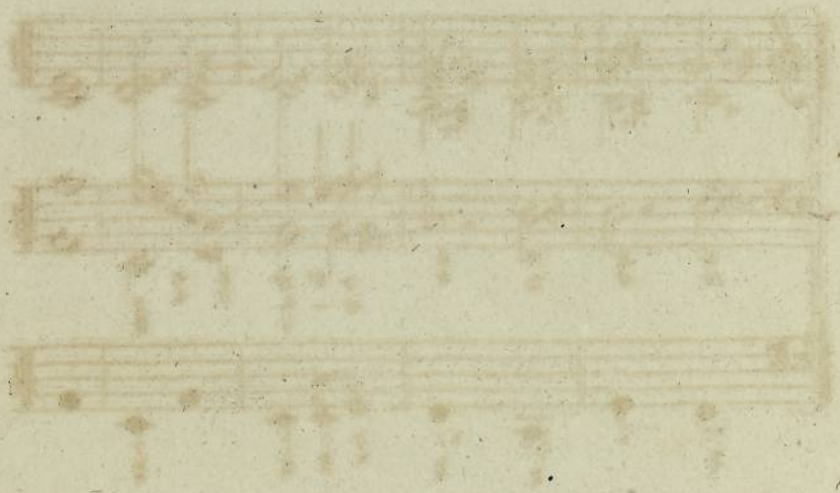
a Sequence of Diminished 7th and Inversions.

which gives

a Chromatic Scale Descending.

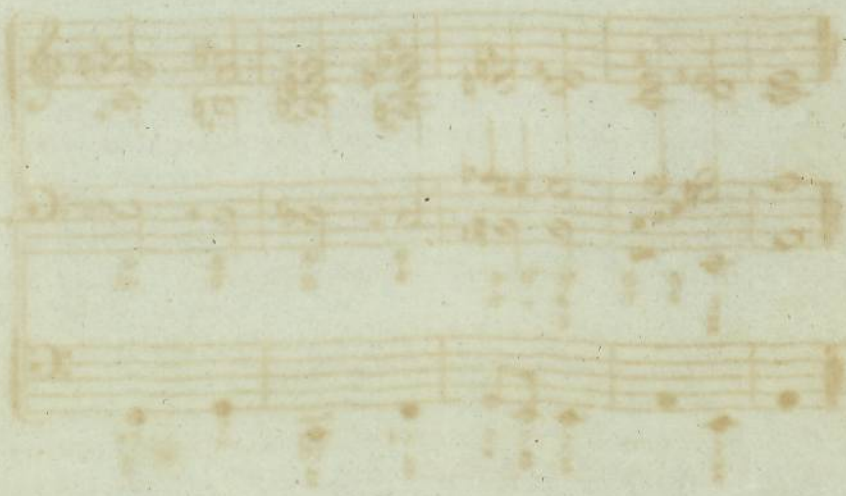






## ERRATA.

Page 9, line 18, *read* (Example 2).
—— 9, — 20, *read* (Example 3).
—— 14, — 24, *add* (Example 30).
—— 16, — 9, *read* C, D ♭.
—— 17, — 6, *read* C, B ♯.
—— 42, — 11, *instead of* or, *read* and.
—— 43, — 1, *read* Plate XXXVI.
—— 43, — 5, *read* Plate XXXVI.
—— 43, — 13, *read* then.
—— 44, — 1, *read* Plate XXXVII.
—— 44, — 12, *read* Inversions.



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| 3. | And has she then failed in her truth? | 3 | 0 |
| 4. | Sigh not for Love | 3 | 0 |
| 5. | The Thorn | 3 | 0 |
| 6. | Sul margine d'un rio | 3 | 0 |
| 7. | Sure the Rose is like a Sigh | 3 | 0 |
| 8. | My Lodging is on the cold ground | 3 | 0 |
| 9. | Each coming Day | 3 | 0 |
| 10. | Said a Smile to a Tear | 3 | 0 |
| 11. | The Yellow-hair'd Laddie | 3 | 0 |
| 12. | Love has Eyes | 3 | 0 |