Augener's Edition
No. 10100

MOZART

PRACTICAL

ELEMENTS OF THOROUGH-BASS.
Mozart's
Practical Elements of Thorough Bass,
with many Observations & Examples on
Harmony & Counterpoint,
exceedingly well calculated to establish a Pure Classical Style of
Musical Composition.

Translated from the Vienna Edition and by Permission
very respectfully inscribed to
Thomas Attwood, Esq.
Organist to His Majesty; St. Paul's Cathedral, &c.
Pupil of Mozart,
by
Samuel Gödde.

London
Messrs. Robert Cocks &c., New Burlington Street.
# INDEX

## Section 1st
Of the Theory of Intervals and Chords ........................................... 2
  - Classification of Chords...................................................... 2
  - Perfect Chords Major and Minor.......................................... 2
  - Imperfect Chords of the 6th................................................. 2
    - of the 6th......................................................................... 2
  - Dissonances ........................................................................ 2

## Section 2nd
Table of Intervals ....................................................................... 4

## Section 3rd
Of the operation of the Accidentals upon Intervals ......................... 5
  - Accompaniment of the 1st..................................................... 5
    - 2nds ................................................................................ 5
    - 3rds................................................................................ 5
    - 4ths .............................................................................. 6
    - 5ths .............................................................................. 7
    - 6ths .............................................................................. 8
    - 7ths .............................................................................. 8
    - 8ths .............................................................................. 8
    - 9ths .............................................................................. 8
  - circumstances which require certain consonant intervals to be treated as
dissonances ............................................................................. 19
  - Of the Accompaniment of the 10th........................................... 19

## Section 4th
Of the three Motions................................................................... 20
  - Similar Motion ....................................................................... 20
  - Contrary Motion ..................................................................... 20
  - Oblique Motion ...................................................................... 20
  - when hidden consecutive fifths and octaves are allowed in the similar
    motion ................................................................................ 20
  - Of the three Positions ........................................................... 22

## Section 5th
Of reducing the parts ................................................................... 23
  - dashes over notes .................................................................. 23
  - dashes through figures ........................................................... 24
  - curved lines over figures ....................................................... 24
  - \( \wedge \) over figures ............................................................... 24

## Section 6th
Table of chords in three parts ..................................................... 25
  - four parts ............................................................................. 25
  - Of when chords must be accompanied in five parts ................ 26
    - the relative position of the two hands ................................ 26
    - Progressing by the greater &c. intervals, bad .................... 26

## Section 7th
Of the six dangerous Progressions ............................................. 28
  - first dangerous Progression ................................................... 28
  - second D\(^7\) ....................................................................... 28
  - third D\(^7\) ....................................................................... 28
  - fourth D\(^7\) ..................................................................... 28
  - fifth D\(^7\) ....................................................................... 28
  - sixth D\(^7\) ..................................................................... 28
TRANSLATOR'S PREFACE.

Had all books on Music originated in the same pure motives that incited the highly gifted Mozart to compose this little Treatise, and had they all been executed with equal competency, perhaps their number would not reach half that of the following pages.

For instinct with all the exalted feelings of his art, this rare child of sensibility and genius appears to have drawn the work entirely from the rich stores of his own observations & experience; unalloyed by the mercenary desire of enlarging the book to increase his pay, or of rendering it subservient to his vanity by extraneous matter; complex arrangement, & jejune theories.

Hence it is a genuine, practical work; original in its style, abounding in original and profound remarks, and copiously illustrated by the most beautiful examples ever published.

Equally valuable as an elementary work for the beginner, and as a manual for the practised composer, what Dr. Johnson says of Watts' Logic, by a conversion of terms is applicable to this; "That whoever is entrusted with the superintendence of musical education may be justly accused of a dereliction of duty if he fail in introducing it to his pupils."

It is concise because it contains nothing but what is necessary; simple because it is true; perspicuous because the author understood the subject and meant to be understood by his readers; and because it is Mozart's — inestimable.

Proud of being the first to clothe in an English dress this delightful production which for so many years has been the admiration of Germany and Italy, I feel that I am thereby advancing the beautiful art of which I am a professor; & hope that, as in the fable the Mouse assisted the Lion, I may by this very humble means add a few to the millions who already do homage to the immortal memory of Mozart. Samuel Gödde.
SECTION 1.

Musical intervals are signified in Thorough Bass by the first ten figures. Each figure represents the interval to which it gives its numerical name. Thus 1 represents the Unison or First, 2 represents the Second, and so on up to the Tenth, which is only a repetition of the Third.

Three notes (3rd, 5th, and 8th) being played together with a root note, constitute a chord in four parts; two notes being played with a root note, constitute a chord in three parts.

Chords are classed into Perfect, Imperfect & Dissonant.

The first named class contains only two chords. Of these, one is called the perfect common chord minor, and consists of a minor third, perfect fifth, and perfect octave: (see Ex: 1) and the other is called the perfect common chord major, and consists of a major third, perfect fifth, and perfect octave. (see Ex: 2.)

\[
\begin{align*}
\text{Ex. 1.} & \quad \text{C Minor.} \quad \text{D Minor.} \\
\text{Ex. 2.} & \quad \text{C Major.} \quad \text{D Major.}
\end{align*}
\]

Observation. In general, when the perfect chord \( \frac{5}{4} \) is to be played, only one of these three figures, or only a \( b, \# \) or \( \natural \), is placed over the bass note; and occasionally all are omitted. But when two particular intervals in this chord are to succeed two others, these particular intervals are signified by two figures. Ex: \( \frac{15}{14}, \frac{9}{8} \).

The Imperfect Chords are the \( \frac{8}{3} \), called the chord of the sixth, and the \( \frac{5}{4} \), called the chord of the fourth and sixth.

The first of these chords consists of a minor third, minor sixth, and perfect octave; of a minor third, major sixth, and perfect octave; or of a major third, major sixth, and perfect octave. (see Ex: 3.)

Any other variety of this chord belongs to the dissonant chords. (see Ex: 4.)
The chord of the fourth and sixth has only two varieties which can be used as Imperfect Chords. These varieties have a perfect fourth and a perfect octave in common, and are distinguished from each other by the quality of their sixth which is minor in one variety, and major in the other. (see Ex: 5.) If the fourth be either augmented or diminished, as in Ex: 6, the chord belongs to the dissonant chords.

The dissonances are the three seconds, the diminished third, the diminished and augmented fourths, the perfect fourth when accompanied by the $\frac{8}{5}$ and $\frac{8}{5}$, the diminished and augmented fifths, the perfect fifth when employed with the sixth, as $\frac{6}{3}$ or $\frac{6}{3}$, the diminished and augmented sixths, the three sevenths, the diminished octave, the augmented unison, (which some composers mistake for the augmented octave,) the two ninths, and the diminished tenth.
SECTION 2.

That the learner may rightly understand the preceding and following sections, the author here gives the annexed table of intervals without accompaniments, in which they are all calculated from one fundamental note - C. And the master should often inform the pupil that the perfect unison, the minor and major thirds, the perfect fifth, the minor and major sixths, the perfect octave, and the minor and major tenths, are consonant intervals; and that the augmented unison, the minor, major, and augmented seconds, the diminished third, the diminished, perfect and augmented fourths, the diminished and augmented fifths, the diminished and augmented sixths, the diminished, minor, and augmented sevenths, the diminished octave, the minor and major ninths, and the diminished tenth are dissonant intervals, as pointed out in the table of intervals by the letters C for consonant and D for dissonant. See next page.

Observation. When two proximate intervals, each, or only one of which is consonant, when taken separately, are set one over the other thus, $\frac{4}{5}$, $\frac{6}{7}$, $\frac{5}{6}$, $\frac{8}{9}$, the lower one is treated as a dissonance. (see Ex: 7.)
Table of Intervals.

Unisons, or Firsts |Seconds |Thirds |Fourths* |Fifths
---|---|---|---|---
D |D |D |D |D
1 |#1 |b2 |#2 |b3
Aug |Min |maj |Aug |Dim

Sixths.

Sixths.

D |C |D |D |D |C
b6 |b6 |b6 |b7 |b7 |b8
Aug |Min |maj |Aug |Dim |Per

SECTIO 3.

Intervals are sometimes changed in their qualities so as to become diminished, minor, major or augmented, & are sometimes restored to their original state by the five accidental signs ♭ ♯ ♭♭ x.

Now it is necessary to know the different ways in which each interval may be lowered or raised, and by what other intervals it may be accompanied. This latter will be shewn both in three & in four parts, by means of figures (which must be learned by heart) in Sec: 6.

There are two different kinds of unisons or firsts. They are respectively named perfect (1) and augmented (♯1).
The perfect unison is formed by the coalescence of two sounds equal to each other in pitch, as CC, C♯ C♯ &c. The augmented unison is the minor semitone; as C and C♯, D and D♯ &c. It only occurs as a passing note and in four parts is more often & better used an octave higher. In general also the perfect unison represents the octave. (see Ex: 8.)

Ex: 8.

* A minor semitone is formed by raising or lowering the same note as C C♯ or C C♯.
A major semitone is on the next degree as C D ♩ or C ♩.

The second is of three kinds, namely minor (♭2) major (♯2) and augmented (#2) (see Ex: 9.)

Ex: 9.

The minor second is the major semitone; the major second contains a whole tone; and the augmented second contains a whole tone and a minor semitone. Each second is accompanied by the fourth and sixth according to the scale.

Observation. When the major second is used as a passing note it may be accompanied by the major seventh, or perfect octave, and the perfect fourth; when it is not so used, but occurs upon an accented part of the bar, or upon an accented note, in common with the other kinds of the second it is generally used upon a note connected by a bind to one of the same sort immediately preceding it, so as to prepare it, and is resolved by the bass descending a semitone or a whole tone into the third. In counterpoint the fifth is often superadded to the second, thus ♩: this chord, when in four parts, has either the fifth or the second doubled. The following example relates to all the different treatments which have been here described.

11766
The Third is of three kinds, namely: diminished $\hat{3}$, minor($\flat3$) and major ($3$). The diminished third contains two major semitones; the minor third contains a whole tone and a major semitone; and the major third contains two whole tones. (see Ex:11.)

The diminished third, which is seldom used, is generally signified by a curved line $\sim$ over the figure, & accompanied by the diminished fifth & diminished seventh. The minor & major thirds occur very often, and are accompanied by the fifth & the octave or unison, which may be omitted in playing.
Observation. An accidental standing alone over a bass note, always signifies the third; and, consequently, as the third is always accompanied by the fifth — the entire perfect chord, either minor or major. Sometimes, to avoid the progression of the augmented second, the third in a major chord is doubled; this is especially the case after a dominant seventh, (see Ex: 12) or after another major common chord having for its third the leading note which must always ascend a semitone, (see Ex: 13)

Ex: 12.

In a succession of several thirds or tenths, the first and last chords are played in four parts, and the others only in three parts, or even only in two parts; which latter mode, in a quick movement, is always preferable. (see Ex: 14 and 15.)

Ex: 14.

Ex: 15.

Allegro
The fourth is of three kinds. They are named diminished (♭4 or ♭4) perfect (♮4) and augmented (♯4). The diminished fourth contains two major semitones and a whole tone; the perfect fourth contains two whole tones and a major semitone; and the augmented fourth or tritone, contains three whole tones. (see Ex: 16.)

The diminished fourth is generally accompanied by the minor sixth, which in four parts, is usually doubled as in Ex:17. This sixth is also used as a fourth part, when the diminished fifth stands over the fourth. (see Ex:18.) If the diminished seventh be required in this chord it must be indicated by its figure (see Ex: 19.)

The sixth accompanying the perfect fourth may also be doubled in four parts, provided it is followed by the diminished fifth. (see Ex: 20.)
In strict counterpoint the perfect fourth is accompanied by the perfect fifth and perfect octave; but in the free style the sixth is often employed instead of the fifth. This sixth good authors always indicate by its figure. (see Ex: 21.)

The augmented fourth, when not prepared by the preceding note, is accompanied by the major second and major sixth: (see Ex: 22, a, b, & c.) For this second, in minor keys, the minor third may be substituted; but it must be signified by its figure as at (c.), except when it may be inferred from the bass making at the same time a minor third progression, as at (d).

When the augmented fourth is not prepared, the bass descends a semitone while the fourth rises as in Ex: 22(a\/b), or a tone as at cd, &c. so as to form a sixth with it; but when the fourth is prepared, it descends into the third. (see Ex: 23.)

The fifth is of three kinds. They are respectively named diminished, ($\text{b}5$ or $\text{♭}5$) perfect, ($5$) and augmented ($\text{♯}5$).

The diminished fifth contains two whole tones and two
major semitones; the perfect fifth contains three whole tones and a major semitone; & the augmented fifth contains four whole tones. (see Ex: 24.)

Ex:

The imperfect, or as it is sometimes called false fifth, is accompanied by a minor third and minor sixth when its bass is treated as the leading note; (see Ex:25(a) and at NB ) but when its bass is not so treated, it is accompanied by a minor third and perfect octave, and can be employed only upon the second of the scale in a minor key, (see Ex:25(b) and upon the seventh of the scale in a major key. (see Ex:26(c))

Ex: 25.

Ex: 26.

The perfect and augmented fifths are generally accompanied by the third and octave; (see Ex: 27.) but in some cases, they are accompanied by the doubled third. (see Ex: 28.)

Ex: 27.

Ex: 28.
There are four different kinds of sixths. They are respectively named diminished, minor, major, and augmented; and are signified by $6^6$, $6$, and $6^#$. (see Ex: 29.) The diminished sixth contains three major semitones and two whole tones; (see Ex: 30) the minor sixth contains three whole tones and two major semitones; (see Ex: 31.) the major sixth contains four whole tones and one major semitone; (see Ex: 32.) and the augmented sixth contains five whole tones. (see Ex: 33.)

Ex: 29.

Ex: 30.

Ex: 31.

Ex: 32.

Ex: 33.

The diminished sixth, which in general only suspends the false fifth in the chord of the diminished seventh, is accompanied by the minor third, and either the diminished seventh, (as at Ex: 34.) or the diminished octave (as at Ex: 35.) which only
suspends the diminished seventh. Ex: 35.

Both the minor and the major sixths are accompanied by the third according to the scale, and the octave; (see Ex: 36) but instead of the latter interval, either the third or the sixth, provided it be not the leading note, can, and often must be doubled. (see the NB in Ex: 36.)

Observation. When the major sixth is used upon the second of the scale, — no matter whether the mood be major or minor, the perfect fourth is substituted, in the accompaniment, for the octave; but the third is retained. Thus the major sixth over D in the scale of C, signifies 3/4 F. (see Ex: 36(a))

In the accompaniment to the augmented sixth, the octave of the third, (see Ex: 37) the augmented fourth, (see Ex: 38) or the perfect fifth, is generally substituted for the octave of the bass. (see Ex: 39)
**Observation.** When the augmented sixth is followed by a full common chord, or by the prepared fourth accompanied by \( \frac{5}{6} \), it is not advisable to accompany it by the fifth, unless that interval is made to descend into the third, as at \( A \) in Ex: 40, on account of its producing consecutive fifths.

![Ex: 40](image1)

A succession of several sixths is generally played in three parts, (the octave being suppressed) especially in a quick movement. (see Ex: 41.)

![Ex: 41](image2)

**Observation.** An accidental major sixth, third, or tenth, is generally the leading note. This note must not be doubled, especially when it is in the highest part. (see Ex: 42 and 43)

![Ex: 42](image3)

![Ex: 43](image4)
In the foregoing examples the progression of the parts at A, although involving consecutive fifths, is good; for the second fifth, being diminished, is allowable. But at B, in consequence of the second fifth being perfect, the progression is bad; for a perfect fifth ought never to follow another fifth of any sort.

There are three kinds of sevenths. They are named diminished (7 or ♭7) minor (7) and major (♯7). The diminished seventh contains three whole tones and three major semitones; (see Ex: 44(a)) the minor seventh contains four whole tones and two major semitones; (see Ex: 44(b)) and the major seventh contains five whole tones and one major semitone. (see Ex: 44(c))

Each seventh, whether prepared, unprepared, or used only as a passing note, is accompanied by a third and fifth according to the scale. For this fifth, the perfect octave, or the doubled third, is sometimes substituted. (see Ex: 45, on the following page)
Observation. The minor and major thirds, the minor and major sixths, the perfect fourth, the perfect fifth, and the major second, except when they severally constitute the leading note, are allowed to be doubled, and, with the before-mentioned exception, generally are doubled in the following chords, thus: the third in the chords of the fifth and sixth, and of the seventh; the sixth in the chords of the 6, and of the 6; the perfect fifth in the chord of the fifth; the perfect fourth, in the chord of the 6; and the major second in the chord of the 5.

As will be more particularly exemplified in the six dangerous progressions, these intervals are thus doubled, to avoid the consequence, in the direct motion, of two fifths or two octaves.

The sevenths are prepared by a bind, and are resolved by descending a semitone or a whole tone. The major, and, sometimes, the minor seventh when not prepared, are accompanied by the major second, (which is generally indicated by its figure) and by the perfect fourth; and, then, is resolved into the perfect octave, and consequently, into the perfect chord. (See Ex: 47.(a)

Ex: 45.

Diminished seventh with $\frac{5}{3}$

Minor seventh with $\frac{5}{3}$

with the 8\textsuperscript{ve}

with the 3\textsuperscript{rd} doubled.

Ex: 46.

Key of D Minor. Key of C Major.

Dominant Dom! Dom! Dom!
Observation. The dominant seventh is, in all keys, that which is placed upon the dominant; which dominant is always the fifth note in the scale, and is accompanied by the major third, and perfect fifth or octave. (See Ex: 46.)

Ex: 47.

Unprepared major seventh.

Unprepared minor seventh accompanied by 3

Transient sevenths.

There are only two kinds of octaves: namely the diminished (♯8 or ♭8) and the perfect. (8) The diminished octave is generally accompanied by the minor sixth, played below it, to which, in four parts is added the minor third. The perfect octave when used by itself, or after a ninth, or a seventh, is accompanied, in three parts, by a third, and in four parts, by a third and perfect fifth. (see Ex: 48.)

Ex: 48.
There are only two kinds of ninths. They are respectively named minor and major. Both the ninths are accompanied by the third and fifth, of which intervals the former is sometimes doubled, and are alike prepared in the treble, by the preceding note, and resolved by descending a semitone or a whole tone. (See Ex: 49.)

Observation. The minor ninth is the next major semitone above the octave, (a) & the major ninth is the next whole tone above it. (b) When the major ninth occurs as a passing note, the major seventh may be added to the accompaniment as a fourth part; or that and the ninth may be played together with the bass in three parts. (c) It is not unusual to see an augmented ninth, accompanied by \( \frac{7}{5} \), which ought to be expressed as an augmented second. (d)

Some composers commit a similar mistake in their treatment of the augmented unison, by erroneously substituting for it the augmented octave.
Observation. The following consonances, namely the fifth accompanied by the sixth ($\frac{6}{5}$), the sixth accompanied by the seventh ($\frac{7}{6}$), and the octave accompanied by the ninth ($\frac{9}{8}$), when used on Pedal notes (Tasto solo) frequently produce the effect of dissonances, and, as such, require preparation and resolution. (see Ex:50.)

Observation. A Tasto solo seldom has any figures marked over it, and unless it has, no chord should be played to it.

There are three different kinds of tenths. They are respectively named diminished, minor and major; but as a tenth is nothing more than a third compounded with an octave, whatever has been said of the third, is applicable to the tenth.
SECTION 4.

The progression of one chord to another, or of part of one chord to part of another, is called a motion.

There are three different motions; namely the direct or similar motion, (Ex: 51.) which is the worst, on account of its tendency to involve prohibited consecutive fifths or octaves, and which takes place when the hands move in the same direction; the contrary motion (Ex: 52.) which is better, and takes place when the hands move in opposite directions; and the oblique motion, (see Ex: 53) which is the best, and takes place when one hand remains stationary while the other moves.

Ex: 51.

This motion is good in progressions of the perfect fourth ascending or descending, and in those of the minor and major sixths ascending.

Ex: 52.

This is almost always good.

Ex: 53.

Observation. For the sake of obtaining a good melody, or preparing a discord, hidden consecutive fifths, and hidden consecutive octaves, are allowed in the direct motion when either the
upper part progresses by a third, or the bass progresses by an octave. See the following example, 54 A.B.

A. Ex: 54.

B. The bass progressing by an 8ve.
Every chord in four parts, without including either divided harmony, which signifies that the parts are equally divided between the two hands, or when the left hand plays three parts and the right hand only one, can be played by the right hand alone in three different positions. (see Ex: 55.)

These chords, the three first of which are in F major, and the others in F minor, will serve as examples for all other perfect chords. The imperfect chords and discords have also three positions each: for the sixth is placed above, below, or in the middle. and so on for the other intervals.

The right hand, especially in Fugues, must be nearly stationary; but must necessarily change its place when it is either too near the left hand or too far from it. The right hand may also change place at long bass notes, or after a pause or rest. (see Ex: 56.)
SECTION 5.

In an accompaniment of four parts, if the bass ascends to the usual place of the tenor, or to avoid consecutive octaves, the number of parts may be reduced to three. (see Ex: 57.)

Ex: 57.

A figured bass, when in the usual place of the Tenor, is almost always accompanied only in three parts; and when in the usual place of the CounterTenor, the accompaniment is reduced to two parts.

Dashes ‘‘‘‘ placed over notes, signify that those notes are to be played with one hand, and without accompaniment: in the forte part of Choruses, tutti passages, and Sinfonias, however, octaves may be played with them. (see Ex: 58 & 59)

Ex: 58.

Ex: 59.

11768
A dash through a figure always increases the interval to major or to augmented, and consequently represents, sometimes a sharp, and by contradicting a flat, sometimes a natural. The addition to a figure of a flat, or (if used to contradict a sharp,) of a natural, renders the interval either minor or diminished.

Observation. Accidentalas are not placed before notes which have been prepared, because such notes are to be played in the same state as those which prepared them. A horizontal line, placed after a figure signifies that the chord, or some particular part of it, is to be kept down in the right hand, until other figures take place, or the notes under it are played. An oblique line inclining from left to right signifies that the note over which it is placed is an irregular passing note, with which the chord belonging to the following note is played. (see Ex: 60.)

![Ex: 60](image1)

A curved line placed over a figure or set of figures signifies that the accompaniment is to be in three parts. (see Ex:61.) This mark placed over a $\frac{3}{2}$, $\frac{5}{2}$, or $\frac{5}{2}$, signifies that a diminished fifth, accompanied by the third and octave, so as to constitute 4 parts, is to be played; the same mark placed over $\frac{6}{2}$ signifies that the third is to be omitted in the accompaniment, which is to be only in three parts. (see Ex: 63.)

![Ex: 62](image2)  
![Ex: 63](image3)

Ex: 61.

11766
SECTION 6.

Before the pupil can go any further, he must learn by heart the following tables, which point out what intervals may accompany any given figure both in three, & in four parts: on this subject the master should often examine him. **Observation.** The line between the figures is here used only to separate the accompanying intervals from the interval which implies them. The upper row consists of the figures which are placed over bass notes, and in the under row are indicated by means of figures the intervals that must accompany them in three parts.

**Table of the intervals of chords in three parts.**

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>#4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>4</td>
<td>5</td>
<td>5</td>
<td>2</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td></td>
<td>or 8</td>
<td></td>
<td></td>
<td></td>
<td>or 6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>or 8</td>
<td>or 5</td>
</tr>
</tbody>
</table>

**Table of the intervals of chords in four parts.**

The figures in the top row signify chords, and those underneath, signify the intervals that constitute those chords in four parts.

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>#4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>4</td>
<td>5</td>
<td>5</td>
<td>2</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>8</td>
<td>8</td>
<td>6</td>
<td>8</td>
<td>8</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td></td>
</tr>
</tbody>
</table>

**Observation.** When two figures stand one above the other, over the bass note, the additional figure which they imply must be known by heart, to enable the performer to play in four parts. For instance

<table>
<thead>
<tr>
<th>4</th>
<th>5</th>
<th>7</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>2</td>
<td>2</td>
<td>5</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>#4</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>6</th>
<th>5</th>
<th>4</th>
<th>8</th>
<th>8</th>
<th>8</th>
<th>5</th>
<th>5</th>
<th>5</th>
<th>8</th>
<th>8</th>
<th>5</th>
<th>5</th>
<th>5</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>or 2</td>
<td></td>
<td>or 3</td>
<td></td>
<td>or 3</td>
<td></td>
<td>or 6</td>
<td></td>
<td>or 8</td>
<td></td>
<td>or 3</td>
<td></td>
<td>or 5</td>
<td>6</td>
</tr>
</tbody>
</table>
Observation. Sometimes a chord must be accompanied in five parts in order to prepare the following chord; and for the same reason, a chord whose bass note is in the usual place of the tenor, is sometimes accompanied in four parts. (see the following Example.)

Ex: 64.

The Bass is here in the usual place of the Tenor.

A beginner ought to avoid having the hands too closely together, or too much separated: the right hand should not exceed the bounds of these two G's.

Progressing by the greater intervals and by those that are dissonant must also be avoided: with respect to the smaller progressions, that of the augmented second is bad if the second descends, and tolerably good if it ascends. (see Ex: 65.)
SECTION 7.

Of the six dangerous progressions.

First dangerous Progression. When the second is placed below in the right hand.

Ex: 66.

NB. The octave good. In divided harmony. The third good.

In the last example the consecutive fifths are not faulty because the second fifth is imperfect, and therefore allowed to follow a perfect fifth. Either of the two previous positions is, however, preferable.

Second dangerous Progression. When the augmented fourth is in the middle part in the right hand.

Ex: 67.

The other two positions are good both ascending and descending. 11766
Good both ascending and descending in the chord of the 5th.

Minor.

Third dangerous progression. When the fifth follows the sixth, or the sixth follows the fifth, both in contrary motion and otherwise.

Ex: 68.

Allowed (see note to Ex. 66.)

11766
Fourth dangerous progression. A succession of two or more sixths in the direct motion.

Ex: 69.

A succession of all $6^{\text{th}}$ disagreeable when accompanied by $\frac{8}{3}$ as at B.

Better.

Good.

Fifth dangerous progression. When the three sevenths are in the upper part accompanied by the third and fifth.

Ex: 70.

The other two positions are good in descending.


or Divided harmony

Bad  5  5  Corrected

Good.

Bad.  Corrected.

41768

86387
Sixth dangerous Progression. When either of the two ninths, being in the middle or upper part, is followed by the 9, the bass descending a third.

Ex: 71.


Corrected. Good. Bad.

Corrected. Good position.

Observation. In these examples of the ninth when it is in either of the difficult progressions above described, the imperfect fifth is suppressed in minor keys, and the minor third doubled in its stead. But in major keys the fifth may be played, if the ninth has been prepared, and the following $\frac{6}{5}$ be successively played in quick notes.

These six progressions are called dangerous from the liability to commit consecutive fifths and octaves. Such faults must be invariably avoided in all keys, either by doubling an interval, omitting it, or by contrary motion.
Ebenezer Prout's Theoretical Works.

Demy 8vo.

Harmony: Its Theory and Practice.
By Ebenezer Prout, B.A., Lond.,
Hon. Mus.Doc, Trin. Coll. Dublin and Edinburgh, and Professor of Music in the University
of Dublin.

Key to "Harmony: Its Theory and Practice."
Fifth Edition.

Additional Exercises to "Harmony: Its Theory and Practice."
Third Edition.

Key to the Additional Exercises to "Harmony: Its Theory and Practice."

Counterpoint: Strict and Free.

Additional Exercises to "Counterpoint: Strict and Free," with Melodies and Unfigured Basses for Harmonizing.

Double Counterpoint and Canon
Fourth Edition, with Analytical Index.

Fugue.

Fourth Edition, with Analytical Index.

Fugal Analysis: a Companion to "Fugue." being a Collection of Fugues put into Score and Analyzed.

Musical Form.
Third Edition, with Analytical Index.

Applied Forms: a Sequel to "Musical Form."

The Orchestra: Vol. I.—"The Technique of the Instruments."

The Orchestra: Vol. II.—"Orchestral Combination."

Augener & Co., 199 Regent Street, London, W.
and Robert Cocks & Co., 6 New Burlington Street, W.