

Cambridge University Press

978-1-108-06487-3 - Six Lectures on Harmony: Delivered at the Royal Institution of Great Britain, before Easter 1867

G.A. Macfarren

Frontmatter

[More information](#)

## CAMBRIDGE LIBRARY COLLECTION

*Books of enduring scholarly value*

### Music

The systematic academic study of music gave rise to works of description, analysis and criticism, by composers and performers, philosophers and anthropologists, historians and teachers, and by a new kind of scholar - the musicologist. This series makes available a range of significant works encompassing all aspects of the developing discipline.

### Six Lectures on Harmony

One of the most prolific composers of the nineteenth century, Sir George Alexander Macfarren (1813–87) produced operas, symphonies, and instrumental and choral works, and is remembered today for the overture *Chevy Chace*. Son of the London impresario George Macfarren, he studied composition with Cipriani Potter at the Royal Academy of Music, becoming a professor there in 1837. Despite encroaching blindness, which became total in 1860, he remained at the centre of British musical life, continuing to compose, lecture, write and teach. Following the death of William Sterndale Bennett in 1875, he became professor of music at Cambridge and principal of the Royal Academy of Music. Reissued here is the 1882 third edition of a series of lectures on harmony delivered at the Royal Institution in 1867, intended to enhance the amateur listener's musical appreciation. They are based on Alfred Day's controversial *Treatise on Harmony* (also reissued in this series).

Cambridge University Press

978-1-108-06487-3 - Six Lectures on Harmony: Delivered at the Royal Institution of Great Britain, before Easter 1867

G.A. Macfarren

Frontmatter

[More information](#)

---

Cambridge University Press has long been a pioneer in the reissuing of out-of-print titles from its own backlist, producing digital reprints of books that are still sought after by scholars and students but could not be reprinted economically using traditional technology. The Cambridge Library Collection extends this activity to a wider range of books which are still of importance to researchers and professionals, either for the source material they contain, or as landmarks in the history of their academic discipline.

Drawing from the world-renowned collections in the Cambridge University Library and other partner libraries, and guided by the advice of experts in each subject area, Cambridge University Press is using state-of-the-art scanning machines in its own Printing House to capture the content of each book selected for inclusion. The files are processed to give a consistently clear, crisp image, and the books finished to the high quality standard for which the Press is recognised around the world. The latest print-on-demand technology ensures that the books will remain available indefinitely, and that orders for single or multiple copies can quickly be supplied.

The Cambridge Library Collection brings back to life books of enduring scholarly value (including out-of-copyright works originally issued by other publishers) across a wide range of disciplines in the humanities and social sciences and in science and technology.

Cambridge University Press

978-1-108-06487-3 - Six Lectures on Harmony: Delivered at the Royal Institution of Great Britain, before Easter 1867

G.A. Macfarren

Frontmatter

[More information](#)

---

# Six Lectures on Harmony

*Delivered at the Royal Institution  
of Great Britain, before Easter 1867*

G. A. MACFARREN



CAMBRIDGE  
UNIVERSITY PRESS

Cambridge University Press

978-1-108-06487-3 - Six Lectures on Harmony: Delivered at the Royal Institution of Great Britain, before Easter 1867

G.A. Macfarren

Frontmatter

[More information](#)

---

CAMBRIDGE UNIVERSITY PRESS

Cambridge, New York, Melbourne, Madrid, Cape Town,  
Singapore, São Paulo, Delhi, Mexico City

Published in the United States of America by Cambridge University Press, New York

[www.cambridge.org](http://www.cambridge.org)

Information on this title: [www.cambridge.org/9781108064873](http://www.cambridge.org/9781108064873)

© in this compilation Cambridge University Press 2013

This edition first published 1882

This digitally printed version 2013

ISBN 978-1-108-06487-3 Paperback

This book reproduces the text of the original edition. The content and language reflect the beliefs, practices and terminology of their time, and have not been updated.

Cambridge University Press wishes to make clear that the book, unless originally published by Cambridge, is not being republished by, in association or collaboration with, or with the endorsement or approval of, the original publisher or its successors in title.

Cambridge University Press

978-1-108-06487-3 - Six Lectures on Harmony: Delivered at the Royal Institution of  
Great Britain, before Easter 1867

G.A. Macfarren

Frontmatter

[More information](#)

---

SIX LECTURES ON HARMONY.

Cambridge University Press

978-1-108-06487-3 - Six Lectures on Harmony: Delivered at the Royal Institution of  
Great Britain, before Easter 1867

G.A. Macfarren

Frontmatter

[More information](#)

---

*Ballantyne Press*

BALLANTYNE, HANSON AND CO., EDINBURGH  
CHANDOS STREET, LONDON

Cambridge University Press

978-1-108-06487-3 - Six Lectures on Harmony: Delivered at the Royal Institution of Great Britain, before Easter 1867

G.A. Macfarren

Frontmatter

[More information](#)

# SIX LECTURES

ON

# HARMONY.

DELIVERED AT

THE ROYAL INSTITUTION OF GREAT BRITAIN,

*Before Easter, 1867.*

BY

G. A. MACFARREN.

*THIRD EDITION.*

LONDON:

LONGMANS, GREEN, & CO.

1882

Cambridge University Press

978-1-108-06487-3 - Six Lectures on Harmony: Delivered at the Royal Institution of  
Great Britain, before Easter 1867

G.A. Macfarren

Frontmatter

[More information](#)

---



Cambridge University Press

978-1-108-06487-3 - Six Lectures on Harmony: Delivered at the Royal Institution of  
Great Britain, before Easter 1867

G.A. Macfarren

Frontmatter

[More information](#)

TO

MY EARLY FRIEND

G. A. OSBORNE,

THIS BOOK

*Is Dedicated*

IN

ACKNOWLEDGMENT OF MANY BONDS OF PERSONAL ATTACHMENT,

NOT THE LEAST OF WHICH IS

THAT THE DELIVERY OF THESE LECTURES WAS MAINLY

DUE TO HIM,

G. A. M.

Cambridge University Press

978-1-108-06487-3 - Six Lectures on Harmony: Delivered at the Royal Institution of  
Great Britain, before Easter 1867

G.A. Macfarren

Frontmatter

[More information](#)

---

Cambridge University Press

978-1-108-06487-3 - Six Lectures on Harmony: Delivered at the Royal Institution of Great Britain, before Easter 1867

G.A. Macfarren

Frontmatter

[More information](#)

## PREFACE

TO

### THE FIRST EDITION.

---

HE that hears music without the ability to discriminate its constituents, resembles one who witnesses a dramatic performance in an unknown foreign language, who may be charmed by the gestures and the elocution of the actors, and even interested in the course of the action, but, understanding not the words that are spoken, must be dead to the poetry of the work. The purpose of these Lectures is to stimulate such persons, if may be, to investigate the elements of a work of musical art, as a means of quickening their perception of its beauties.

The Course is a statement of the lecturer's convictions, which are authorized by the practice of the greatest masters, and are confirmed by his practical experience. They point to the very broad, but not universally recognised, distinctions between the ancient, contrapuntal, artificial style of harmony, comprised in what may be called archaic art in music; and the modern, fundamental, natural style of harmony, comprised in the living art of our own times.

The application of the terms strict and free to these two styles of harmony, throughout the Lectures must not be confounded with other frequent technical

Cambridge University Press

978-1-108-06487-3 - Six Lectures on Harmony: Delivered at the Royal Institution of Great Britain, before Easter 1867

G.A. Macfarren

Frontmatter

[More information](#)

uses of the same words. A strict canon, for instance, is one in which the notes of the original part or parts are repeated, either on the same or on other degrees of the scale, note for note, interval for interval, semitone by semitone; whereas, a free canon is one in which minor intervals are occasionally substituted in the answer, for major intervals in the original part, and in like manner tones for semitones. Again, a strict Fugue is one wherein all the stringent laws for its construction are scrupulously fulfilled; whereas, a free Fugue, to which class belong the very great majority of pieces in the fugue form that are now before the public, may supply the general requirements as to the development of a subject, but present very wide exceptions from the accepted prescriptions for fugal composition. On the other hand, the strict and the free styles of harmony are alike available for either a free or strict Canon or Fugue.

The different degrees of musicianship in the audience, and, still more, the inexorable clock of the Royal Institution, compelled a very incomplete treatment of the subject. Readers who may wish to examine more deeply the principles enunciated in these Lectures than was compatible with the occasion of their delivery, are referred to "A Treatise on Harmony," by Alfred Day. Any who may be willing to study practically the theory of music from the point of view herein set forth, may find exercises in the author's "Rudiments of Harmony."

May, 1867.

Cambridge University Press

978-1-108-06487-3 - Six Lectures on Harmony: Delivered at the Royal Institution of Great Britain, before Easter 1867

G.A. Macfarren

Frontmatter

[More information](#)

## PREFACE

TO

### THE SECOND EDITION.

---

SINCE the delivery of these Lectures, and the issue of their first edition, the author has learned the fallacy of the tradition therein stated as to the origin of the artificial scales or modes of the Roman Church, which it is the aim of some zealous and well-meaning persons to introduce into the standard use of the Church of England. Not to give even the trifling support of these pages to the perpetuation of that error, the passages are now omitted which identified the Greek with the Ecclesiastical musical system, and which ascribed to St. Ambrose and St. Gregory successive participation in the adoption in the Western Church of the musical scales that were devised subsequent to the later of those two prelates. The passages are here replaced by an account of the discrepancy between the two systems and of the date when the Roman Church scales first obtained acceptance. The author owes his present conviction to Mr. William Chappell's "History of Music," and to conversations with him on the purport of the yet unpublished volume of that work, with ample references to the high authorities for all its novel statements.

Cambridge University Press

978-1-108-06487-3 - Six Lectures on Harmony: Delivered at the Royal Institution of Great Britain, before Easter 1867

G.A. Macfarren

Frontmatter

[More information](#)

x *PREFACE TO THE SECOND EDITION.*

---

In other respects the present is a reprint of the first edition, the views in which have wider exemplification than this volume could contain, in “Eighty Musical Sentences to Illustrate Chromatic Chords,” by the author, published since that edition appeared.

*November, 1876.*

Cambridge University Press

978-1-108-06487-3 - Six Lectures on Harmony: Delivered at the Royal Institution of Great Britain, before Easter 1867

G.A. Macfarren

Frontmatter

[More information](#)

## PREFACE

TO

### THE THIRD EDITION.

---

THE present differs only from the second edition in some small, but not slight, typographical corrections and in the addition of a few historical and technical particulars. For very far more ample treatment of the subject of the Second Lecture, the reader is referred to “Counterpoint: a Course of Practical Study,” by the author, which has appeared since the issue of the second edition of this book.

*January, 1882.*

Cambridge University Press

978-1-108-06487-3 - Six Lectures on Harmony: Delivered at the Royal Institution of  
Great Britain, before Easter 1867

G.A. Macfarren

Frontmatter

[More information](#)

---



Cambridge University Press

978-1-108-06487-3 - Six Lectures on Harmony: Delivered at the Royal Institution of Great Britain, before Easter 1867

G.A. Macfarren

Frontmatter

[More information](#)

## CONTENTS.

### LECTURE I.

#### INTRODUCTORY.

Day's theory. Distinction between harmony and melody. Harmony unknown to the Greeks. Diatonic genus. Chromatic genus. Enharmonic genus. Greek modes—Authentic and Plagal. Ecclesiastical modes—Difference of Ecclesiastical from Greek modes—Dorian, Phrygian, Lydian, Hyper- or Mixolydian. Roman Church modes inapt to the Church of England. B flat. Harmony originated by the Northern Laity. Key—Major, Minor. Names of the seven notes of a key. Close, cadence or fall. Full close. Half close. Interrupted close. Distinction between concord and discord . . . . pp. 1—35

### LECTURE II.

#### THE ANCIENT STRICT OR DIATONIC STYLE.

Distinction between the ancient and modern styles. Diatonic concords. Common chords. Tritone. Triad of the leading-note. Triad of the mediant. Common chords in major keys. Triads of supertonic and mediant in minor keys. Common chords in minor keys. Dominant and submediant in minor keys. Tonic major chord in minor keys. Inversion of concords. Inversion of the diminished triad. Inversion of concords in minor keys. Inversion on minor 7th. Pedals. Sequences. Diatonic discord. Passing notes. Arbitrary alterations of minor scale. Double passing notes. Leap of 3rd. Suspension. Suspended 9th. Suspended 4th. Suspended 5th. Double suspension. Florid figures of melody. Suspension of complete chords. Essential discords. Essential 5th of mediant. Essential 7th. Essential 5th of supertonic. Essential 9th. Relative keys . . . . . pp. 36—82

Cambridge University Press

978-1-108-06487-3 - Six Lectures on Harmony: Delivered at the Royal Institution of Great Britain, before Easter 1867

G.A. Macfarren

Frontmatter

[More information](#)

## LECTURE III.

## THE MODERN FREE OR CHROMATIC STYLE.

Exceptional treatment of tonic, dominant and subdominant. Consecutive 5ths and 8ths. Leading-note. Second inversion of concords—Tonic, Subdominant, Dominant. Distinction between suspended 4th and inverted 5th. Harmonics. Fundamental chords. Exceptional treatment of dominant, supertonic and tonic. Chord of the dominant 7th. Chromatic scale. Chromatic concords—Minor 2nd, Supertonic, Minor chord of Subdominant, Inversion (on subdominant) of diminished triad, Minor 6th. Free passing notes—Appoggiatura pp. 83—121

## LECTURE IV.

THE MODERN STYLE—*continued.*

Chromatic chord of the supertonic 7th. Chromatic chord of the tonic 7th. Parallel between supertonic and tonic Chromatic discords. Chord of the dominant minor 9th—resolved on a note of the same chord—resolved on a note of another chord. Chord of the supertonic minor 9th. Chord of the tonic minor 9th. False notation. Enharmonic changes. Modulation into twenty-four keys by enharmonic alterations of the inversions of a chord of the minor 9th . . . . . pp. 122—154

## LECTURE V.

THE MODERN STYLE—*continued.*

Chord of the dominant major 9th—resolved on a note of the same chord—resolved on a note of another chord. Chord of the supertonic major 9th. Chord of the tonic major 9th. Chord of the dominant 11th—resolved on a note of the same chord—resolved on a note of another chord. Modulation by the chord of the 11th. Chord of the dominant minor 13th—resolved on a note of the same chord—resolved on a note of another chord.

Cambridge University Press

978-1-108-06487-3 - Six Lectures on Harmony: Delivered at the Royal Institution of Great Britain, before Easter 1867

G.A. Macfarren

Frontmatter

[More information](#)

## CONTENTS.

xv

---

False notation of minor 13th. Distinction between augmented 5th and minor 13th. Enharmonic changes of minor 13th. Chord of supertonic minor 13th. Chord of the tonic minor 13th. Modulation into eighteen keys by enharmonic changes of a chord of the minor 13th . . . . . pp. 155—190

## LECTURE VI.

THE MODERN STYLE—*concluded.*

Chord of the dominant major 13th—resolved on a note of the same chord. Chord of the supertonic major 13th. Chord of the tonic major 13th—resolved on a note of another chord. Chords of the augmented 6th on minor 6th. Inversion of the augmented 6th. Augmented 6th on minor 2nd. Pedals in the free style. Sub-median a root of fundamental chords. Inverted pedals. Extended relationship of keys. Unity of Day's theory. Discrepancies in notation. Conclusion.  
pp. 191—225