

This historic book may have numerous typos and missing text. Purchasers can download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1832 Excerpt: ... the chord of sixth, No. 4, a, b. 131. The third inversion of the subdominant seventh on 6 the second of the scale, viz. the 4 on the key note is pretty 2 frequently to be met with. The discord, which is the bass, is prepared in the common chord of the key, and it resolves on the dominant No. 1, a, b. We have now got acquainted with three species of chords of the seventh--the dominant on the fifth of the scale, much the most important of all; in which the minor 7th is added to the major common chord--the chord of seventh on the second of the scale major mode, being the minor 7th added to the minor common chord, and the chord of seventh on the second of the scale, minor mode, being the minor 7th added to the imperfect common chord. These two last we have ventured to call subdominant sevenths; though of less importance than the dominant and its derivatives, they are of much value, and sometimes produce admirable effects. Of both, the first derivative is more frequently to be met with than the fundamental chord of 7th. The dominant seventh is to be found only on one part of the diatonic scale, viz. the fifth, and the subdominant seventh of the minor mode is to be found only on one note, the second; but we may find chords of the seventh exactly resembling that on the second of the major mode, on two other notes of the scale, viz. the third and sixth of the major mode; or the key-note and fifth of die minor mode, No. 2, a, b. These chords are used chiefly in a sequence of sevenths. 132. There is yet another species of chord of the 7th to be found in the diatonic scale, viz. the major seventh added to the major common chord; which chord has its place on the key-note, and fourth of the major mode; or on the third and sixth of the minor; No. 1, a. b. The seventh in...

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