

Observations

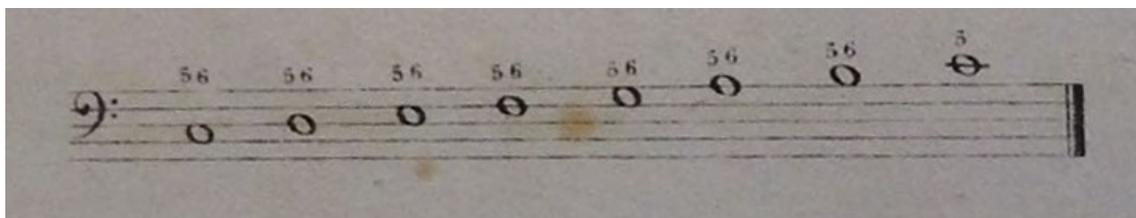
translated from pp. 138–139 of Cherubini's *Marches harmoniques* (Paris, 1851)

By carefully examining these sets of realizations, you will see that each of them is produced by a simple and regular succession of *Consonant* $5/3$ or $6/3$ chords built upon various series of uniformly progressing tones placed in the lowest voice, and that from these two kinds of chords result a series of *Dissonances*.

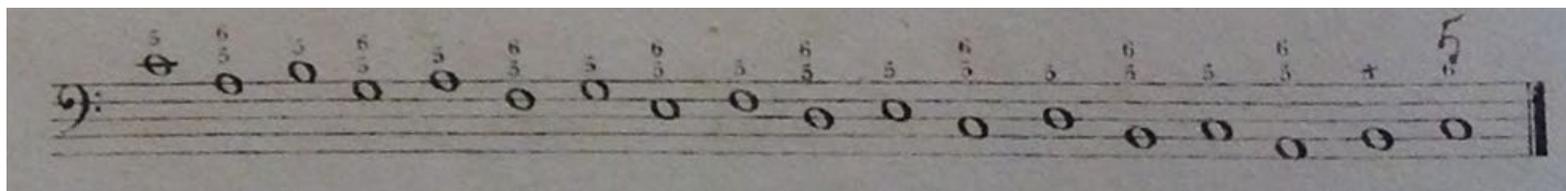
You should also ensure that in all of the parts, each of them observes, relative to the melody, a uniformity of motif and design, whether we express the melody with simple forms, or that we want to make the melodic design more complicated by means of variations brought about through florid counterpoint.

You will see by this examination that there are only sequences of consonant $5/3$ chords; consonant $6/3$ chords; and dissonances such as those of seconds $[6/4/2]$; fourths and sixths $6/4$; fifths and sixths $6/5$; fourths and fifths $5/4$; sevenths 7 ; and ninths 9 . These sequences of dissonances, whatever they are, always alternate, either with $5/3$ chords, or with $6/3$ chords, and the latter also alternate in their turn.

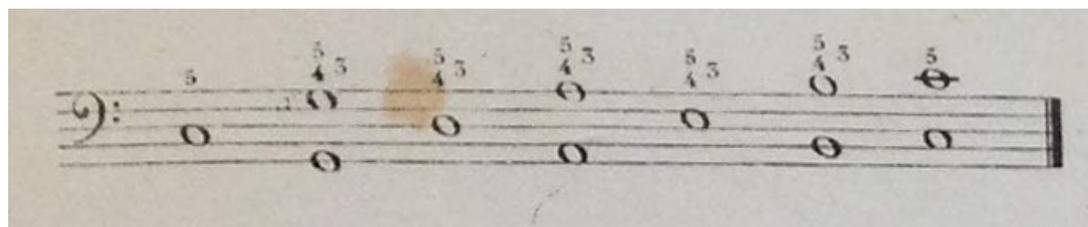
The sequences which we have just enumerated should be termed “basic,” because they serve as models for those which consist of more complex groupings in the same series, as we have seen in the examples of this collection.



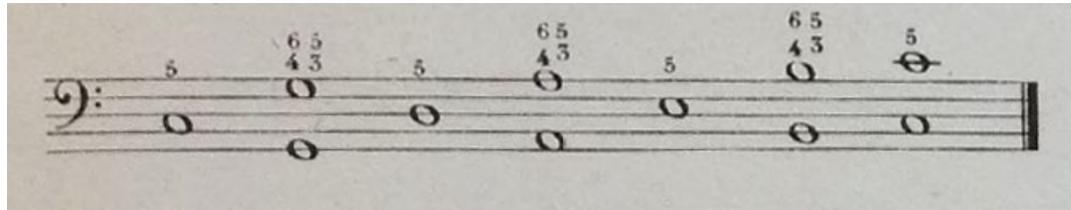
A series of simultaneous fifths and sixths can only be made over a sequence descending by thirds and then rising by steps, in this way:



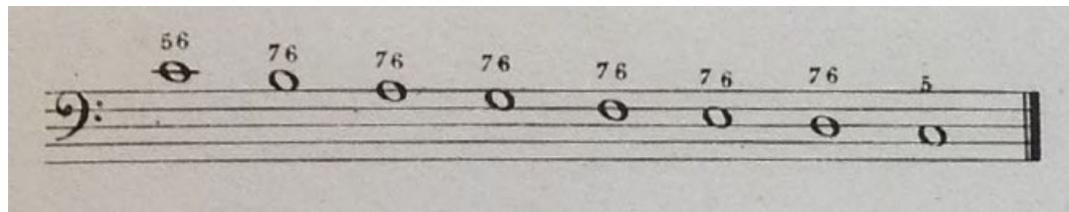
A series of simultaneous fourths and fifths can only be made over a sequence of rising fifths and falling fourths, or vice versa:



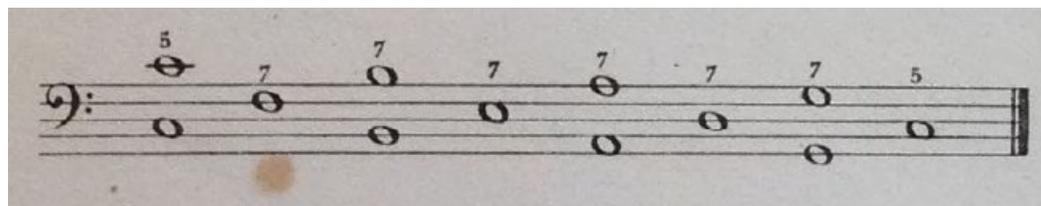
A series of simultaneous fourths and sixths occurs over the same sequence as the previous example:



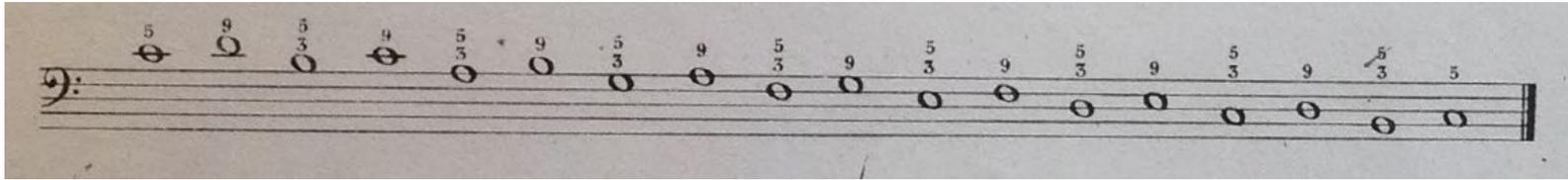
A series of sevenths is characteristically made over a sequence that descends by step, like the sequence of sixes from which it derives:



A series of sevenths which arise from the suspension (*prolongation*) of the third of a chord into the following chord, can only take place over a series rising by fourths and falling by fifths, or alternatively, falling by fifths and rising by fourths:



Finally, a series of ninths can only be made over a sequence rising by steps and falling by thirds:



In continuing to examine closely all the sequences practiced in the examples of this collection, you will see which sequences are suitable for introducing several patterns of various kinds together by associating them, either in alternation, or by making them progress simultaneously.

Before ending these observations, it is essential to make one more, in order to preserve young composers from the excesses they could commit in the use of these sequences.

We cannot therefore recommend sufficiently to young composers that when introducing these sequences into their compositions, they should not extend their duration to the extent we did in the examples of this collection. Most of them are presented here only in an elementary manner and in the form of lessons; it would not be a technical error to treat them the same way in pieces of music, but a fault of taste which would give these compositions a monotonous, scholastic, and pedantic style, and would make one presume that the composer had only just left a school bench. Consequently, in using these sequences, take only fragments, and know when to stop in time. This precaution, dictated by taste, must be observed not only in sacred music, but especially in theatrical compositions.

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