

g. 304.a

A. F. C. KOLLMANN'S .  
Vindication of a Passage in his Practical Guide to Thorough-Bass,  
against an Advertisement of M<sup>r</sup>. M.P. KING .

London 1801. Printed for the Author, Friary S<sup>t</sup>. James's Palace, and to be had of Him,  
and at all the Music Shops. Price 1<sup>s</sup>. 6<sup>d</sup>.

§ 1. I have been astonished to see a severe Advertisement, dated April 18<sup>th</sup> 1801 which M<sup>r</sup>. M.P. King has published, and added to his General Treatise of Music, in opposition to some Remarks, made by me at § 5 of the Preface to my Practical Guide to Thorough Bass .

§ 2. The said remarks are as follows: " I should have deemed it unnecessary to make the above observations, ( Viz: on the system on which that work depends, ) had not two Musical Authors recently revived the most confused and obsolete Systems, without even so much attention to the Public, as to mention, whether they are acquainted with the described System, or have a single argument to oppose to it . One of these Authors I am sorry to add, has taken great parts of his General Treatise, from my essay on Harmony, without doing me the justice of acknowledging it as is usual; but it appears that he did not perfectly comprehend what he borrowed, as he has most faithfully transcribed a Term, and a whole Period, which ought to have been mentioned in a Table of Errata to the quoted Essay . "

§ 3. Concerning the above Passage, M<sup>r</sup>. King says in the Advertisement, that one of the two Authors alluded to is unquestionably himself, because he thinks his General Treatise to be one of the two only works on the subject of harmony, published by Englishmen, for a great length of time. How correct he is in the latter I will not examine; but since he will have it so I readily admit the former, viz: that he is one of the two Authors in question, and in particular that Author, of whom I speak towards the end of the remarks .

§ 4. The Advertisement itself begins with mentioning " the very flattering manner in which M<sup>r</sup>. King's work has been received" . This I do not envy him .

§ 5. M<sup>r</sup>. King then notices, " the very FALSE and ILLIBERAL assertions which a M<sup>r</sup>. Kollmann has lately thrown out against the established principles of the highest authorities, adopted both here and on the continent, and which have formed the first harmonists in Europe; " and quotes the remarks shewn above at § 2. He next proceeds: " these principles which have never yet ceased to be followed, and which will still be the doctrine of the greatest masters, after his (Kollmann's) Cobweb system is consign'd to oblivion, are absurdly and ignorantly called obsolete; and that which has never been disused is with equal correctness said to be revived. " And toward the end of the Advertisement he says: that my innovating system " not only annihilates all the higher branches of harmony, but compared with the received principles, which I arrogantly attempt to overthrow and supplant, that the crude notions I would substitute in their place, are at once puerile, fallacious, and incomplete. " The merits of such argument, and of such language, I leave the Reader to determine, without offering a word in confutation of them .

§ 6. But when M<sup>r</sup> King proceeds to answer the charge of his having taken great parts of his General Treatise from my Essay on Harmony, he calls it a MALICIOUS and UNFOUNDED assertion, and adds: „when a charge of this nature, if true, could have been so easily substantiated by quotation, why did he (Kollmann) not do it? He could not. &c.„ Such accusations, added to those pointed out above at the beginning of §5, are of too serious a nature to be passed by unnoticed. I therefore beg leave to lay before the Reader something in my own defence, and begin with the following abstracts from my work as found in M<sup>r</sup> Kings Treatise, and opposite to them the original passages as they stand in my Essay .

Abstracts from Kollmann's Essay on Musical Harmony .

See King's General Treatise of Music.

See Kollmann's Essay on Musical Harmony.

Chapter XXIX. Of SUSPENSION.

Chapter VII. §3. Of SUSPENSIONS.

1. A chord is suspended, when one or more parts of a preceding chord are introduced on the Bass of one succeeding .

Suspensions arise: when one or more notes of a preceding chord, are carried into a succeeding one, to which they do not belong.

2. Suspensions take place on the accented part of a Bar, and are resolved on the unaccented part of the same .

(Line 8) They always take place on the accented note or part of a note, and are resolved on the unaccented part or répétition of the same.

CHORDS by SUSPENSION

EXAMPLES .

The musical examples are arranged in four rows, each with two staves (treble and bass clef).  
 Row 1: Examples a, b, c, d. Example a shows a partial suspension. Example b shows an entire suspension. Examples c and d show other suspension types. Source: Plate 7 N<sup>o</sup> 17 a, b; N<sup>o</sup> 21 a, b.  
 Row 2: Examples e, f, g, h. Example e shows a suspension in the bass. Examples f, g, h show other suspension types. Source: Plate 7 N<sup>o</sup> 26, d; Pl. 8 N<sup>o</sup> 4, a; N<sup>o</sup> 8, a; N<sup>o</sup> 16, a.  
 Row 3: Examples i, k, l, m, n. Example i shows a suspension in the bass. Examples k, l, m, n show other suspension types. Source: Pl. 9 N<sup>o</sup> 1, a; N<sup>o</sup> 4, a; Pl. 7 N<sup>o</sup> 20; Pl. 8 N<sup>o</sup> 1; N<sup>o</sup> 4, f.  
 Row 4: Examples o, p, q, r. Examples o, p, q, r show various suspension types. Source: Pl. 8 N<sup>o</sup> 8, f; N<sup>o</sup> 16, d; Pl. 9 N<sup>o</sup> 1, g; N<sup>o</sup> 4, e.

See

King's general Treatise on Music .

§2 OF ANTICIPATION .

1. A chord is anticipated, when one or more parts of a succeeding chord, are introduced on the bass of one preceding .
2. Anticipations take place on the accented part of a bar, and their resolution on the un-accented part of the same .

CHORDS by ANTICIPATION .

3. had not the second chord on each bass been anticipated by the notes at h, i, k, l, the above progression would have ran thus :

4. A succession of sixths in gradual progression, can only be admitted on the principle of anticipation .

5. For if the sixths at m, n, o, p, q, were reduced to their fundamental bass, as at r, s, t, v, w, the disallowed fundamental progression immediately appears .

6. Therefore the principle of Sixths in progression is this: that every sixth is a supposed anticipation of the next which would properly follow if an intervening chord took place .

See

Kollman's Essay on Musical Harmony .

Page 49 . §13 . OF ANTICIPATIONS .

Anticipations are: when one or more notes of a succeeding chord are introduced in the preceding one .

(Line 3) They always appear on the accented part of the bar or note, and are resolved on the unaccented part of the same fundamental bass .

EXAMPLES

NB. these notes M<sup>r</sup> King only repeated on the same Bass, instead of making a conclusion .

Plate 10. N<sup>o</sup> 2, a .

Explanation of this example, with the fundamental bass underneath . (Page 50 line 8.)

NB. the same as above, only M<sup>r</sup> King has not understood his example, as the omission of the fundamental bass shows .

(Page 49, and 13, line 8.) See a series of chords of the Sixth on a bass ascending by gradation, as at c:

NB. M<sup>r</sup> King seems not to comprehend why I set the Bass so high

(Page 49, § 13, line 9.) if the fundamental basses are set to these chords as at d, the progression contains disallowed fifths and octaves in every chord .

(Page 49, § 13, line 13.) This progression therefore must be understood as at e, where it appears, that every chord at c consists of two essential chords drawn into one, by anticipating in every first, the Treble of the second chord .

4 See  
King's general Treatise on Music.

Musical notation for King's general Treatise on Music. The treble staff shows a sequence of notes with fingerings 6, 5, 6, 5, 6, 5, 6, and an &c. The bass staff shows notes with labels x, y, z, hh, kk, ll, mm, nn, oo.

7. Thus the above progression m,n,o,p,q, really means the one at x,y,z,hh, the proper fundamental bass of which, is, not that at r,s,t,v,w, but that at kk,ll,mm,nn,oo.

§ 3. OF TRANSITION.

1, If in passing from any chord to another, one or more intermediate notes are introduced, which do not belong to the fundamental Harmony, such introduced notes are called transitions.

2, Transition is either unaccented or accented.

3 UNACCENTED TRANSITION takes place on the unaccented part of the Bar or bass to which it belongs.

Musical notation for unaccented transition. The treble staff shows notes with labels a, b, o, p, q, r. The bass staff shows notes with labels h, i, k, l, m, n and fingerings 6, 6, and &c.

The unaccented transient notes are those at h, i, k, l, m, n, o, p, q, r.

4. More than one, and even all the upper parts of a chord may be transient, as at v, w, and x, y.

Musical notation for transient notes in upper parts. The treble staff shows notes with labels v, w, x, y. The bass staff shows notes with labels z and fingerings 9, 8, 7, 6, 5, 4, 3, 2, 1.

See  
Kollmann's Essay on Musical Harmony.

Musical notation for Kollmann's Essay on Musical Harmony. The treble staff shows notes with fingerings 6, 6, 6, and &c. The bass staff shows notes with a note 'c' and the text 'NB see the remark at c above'.

(Page 49, §13, line 17.) That this is the true explanation of the progression by chords of the sixth at c, appears at f, where the fundamental basses are added to every progression.

Page 50 §14. OF TRANSITIONS.

Transient chords arise: when in passing from one chord to another, some intermediate notes are introduced which do not belong to the fundamental Harmony.

(Line 7) There are two sorts of transition to be distinguished in Composition, viz: regular and irregular ones. The former are those in which the UNACCENTED notes are transient, & the latter those in which the ACCENTED notes are transient.

(NB this has been said just now.)

Musical notation for transient chords. The treble staff shows notes with labels a, b. The bass staff shows notes with label 6 and fingerings 6, 6, and &c.

(Page 50, § 15, line 4, & 10.) At a the last of every two notes is transient in the bass, and at b in the treble.

(Line 12.) Regular transitions in two parts see at c; (Page 51, line 5.) and those in three parts at d, e:

Musical notation for regular transitions in two and three parts. The treble staff shows notes with labels c, d, e. The bass staff shows notes with labels 7, 8, 7, 5, 5, 6, 4, 3, 4.

Plate 10. N.º 5. N.º 7 a. N.º 7 b.

See

King's general Treatise on Music .

5. If all the chords in the example x, y, are lengthened as at 2, then the chords themselves become transient .

6. ACCENTED TRANSITION, takes place on the accented part of the bar or bass to which it belongs; and differs from Suspension in not being prepared .



7. The single accented transitions are those at h, i, k, l, The double accented transitions those at m, n, &c. And the transient chords those at q, r.

8. CONCLUSION. From what has been said of unaccented, and accented transitions, it must be obvious in such a passage as this :



that the notes marked thus l are transient, and those marked thus || or thus ||| are mixtures of unaccented, and accented transitions .

9 Unaccented transitions have the preeminence over those which are accented, because the former are most natural, and most frequently used in composition .

See

Kollman's Essay on Musical Harmony .

(Page 51, Line 1.) When this sort of transition is used with notes of greater length, it produces transient Chords, as at e .

(Page 50, § 14, line 9.) the latter are those in which the accented note is transient . (Line 4,) they are different from suspensions in this particular: that the notes of which they consist, need not always be contained in the preceding chord .



(Page 51, § 16.) Irregular transitions in one part of the harmony, see at a; and in two parts at b. The same examples with augmented notes see at c, &c.

(Page 26, line 4.) In composition the above two sorts of transitions are commonly used intermixed, as in the following example :



here the notes marked with r are regular transitions, and those marked with i irregular transitions .

(N.B. this is nothing more than saying that unaccented transitions are REGULAR, and accented transitions IRREGULAR ones, as I have called them.)

§ 7. The above quotations will as I hope convince the Reader, that at least one whole chapter of M<sup>r</sup> King's work, (being there no less than four pages in folio,) is entirely taken from my work. And in a similar manner great parts of other chapters appear to be transcribed from my work, which I also could have shewn by quotations had I thought the Reader would desire it. I therefore may now proceed to that passage in my remarks, where I say: it appears that he did not perfectly COMPREHEND what he borrowed, as he has faithfully transcribed a Term and a whole Period, which ought to have been mentioned in a Table of Errata to the quoted Essay (on Harmony),,

§ 8. The wrong TERM alluded to is TRANSITION. Concerning this a respectable Reviewer justly remarked that „English musical writers do not use it in the sense in which I had taken it, but generally make it synonymous with modulation, or passing from one Key to another.,, (See Monthly Review for September 1796, Page 29.) M<sup>r</sup> King therefore as an Englishman, who even lays hold of what he thinks an improper Term of mine —, indulged,, — (though he is also mistaken in it,) would not have adopted a Term for which I as a foreigner had been publicly censured, had he clearly comprehended what he borrowed.

The wrong PERIOD which he also transcribed, is that of his Chap: 29, § 2, N<sup>o</sup> 2, „ Anticipations take place on the ACCENTED part of a bar, and their resolution on the UNACCENTED.,, This period, (which is nothing but a repetition of what I had said of Suspensions,) has escaped me by oversight; and it should be exactly the opposite to what it is. Nothing can therefore be more striking, than that M<sup>r</sup> King, (who even ventured to alter a few words in this period, and consequently gave it some consideration,) did not find the whole to be wrong.

§ 9. But M<sup>r</sup> King endeavours to insinuate in the Advertisement, that my whole charge against him, may at last be found dwindled into the above Term and Period, I think it therefore necessary to shew how he misunderstood at least his whole quoted chapter 29<sup>th</sup>. This appears first, from almost all the little alterations he has ventured to make in the transcribed doctrines or examples, as follows:

At his § 1, N<sup>o</sup> 1, the alteration, that suspensions are introduced ON THE BASS does not include those IN THE BASS, and yet in the examples at l, m, n, o, p, q, r, he faithfully transcribes my Bass Suspensions, which contradict the alteration he has made in the quoted words.

At his § 1, N<sup>o</sup> 2, the alteration, which confines Suspensions to the accented part of a Bar, precludes those on the unaccented part, or those in the second third or fourth part of a bar, which is a gross error.

At his § 2, N<sup>o</sup> 1, 2, it is as bad as in the above quoted places. (See also the above § 8.)

At his § 1, Examp: g, h, i, k, o, p, q, r, he removes the essential discord to the accented part of the bar, which is contrary to the nature of the principal chord of the Seventh. (See my Essay on Harmony Chap: 6, § 5,)

At his § 2, N<sup>o</sup> 3, 4, 6, in the examples, see the remarks in my original examples, opposite to them .

At his § 3, N<sup>o</sup> 8, Ex: b, c, he points out the essential Seventh as well as the Octave, as TRANSIENT in the harmony of the chord of the Seventh. That this great error is no misprint, appears from his explanation; that „those notes marked thus ' ' or thus ' ' ' are mixtures of accented and unaccented transitions,, for the only place where he has pointed out three transitions together, contains the error .

At his § 1, Ex: c, d, k, l, m, n, o, p, q, r, see how shockingly his alterations have spoiled the Signatures over the bass .

And at his § 1, EX: c, d, he does even not know what is entire suspension, for he considers every tied note as suspended, though in both cases the G on the second line is not suspended but an essential note .

Secondly M<sup>r</sup> King's not perfectly understanding the whole chapter in question, appears from comparing it with his doctrine of chords by Supposition, from chapter 21 to chapter 26 .

For at the conclusion of his chapter 26<sup>th</sup> he says: „Here end all the material chords in harmony . Others certainly exist, but they are generally very extraneous, and arise from the suspension, anticipation, or transition, of the regular chords, as will be shewn., And where does he shew this ? in the quoted chapter 29<sup>th</sup> There his OTHER chords are the VERY SAME ones he has given as Suppositions; instead of EXTRANEOUS ones he exhibits the most NATURAL ones; and what he means by his MATERIAL and REGULAR chords, he does not shew at all .

But it is more strange than all the above, that M<sup>r</sup> King does not perceive the chapter in question to be a striking confutation of his whole doctrine of chords by Supposition, and a clear proof in favour of what he terms my „Cobwed System,, which, as he predicts, shall be consign'd to oblivion, when his „established principles,, (which he himself confutes), will still be the doctrine of the greatest Masters ., Can there be any greater proofs than all the above, of his not perfectly comprehending what he borrowed ?

§ 10, I believe, the numerous provocations in the advertisement in question, would now fully justify me, to shew also, that M<sup>r</sup> King seems to comprehend almost all the others parts of his General Treatise, as imperfectly as the quoted chapter 29; particularly his doctrine of chords by Supposition, and his Analysis of Composition . But my only intention is to vindicate the Remarks quoted above at § 2, and I flatter myself, that what I have stated will be sufficient, to convince the discerning Reader, that the said remarks contain nothing but just complaints, which it was my duty, to the Public as well as myself, to make; and that they have been set down with as much moderation, as doing justice to my own cause would permit .

I therefore conclude this Vindication, with appealing to the Public, to decide: whether the Remarks in question, as far as they allude to M<sup>r</sup> King, are censurable or not? and whether the bitter invectives thrown out by him in the Advertisement, are applicable to me, or to himself?

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