THE MELODIC USE OF THE
AUGMENTED SECOND IN
THE EIGHTEENTH CENTURY

THESIS

Presented to the Graduate Council of the
North Texas State College in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

by

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PREFAE

Any element of compositional resource in harmony should merit a place of importance in accordance with the frequency of usage of the particular element in the styles or periods on which the study of harmony is based. The subject of this problem was selected because the author felt that the subject had been unnecessarily omitted by many of those treatises and textbooks of theory and counterpoint which were based on the stylistic elements, features, and devices used in traditional harmony; that is, for the purpose of this study, the music of the eighteenth century. This study does not pretend to cover every possible aspect concerning the problem in the Baroque and Classical styles of music composition. The underlying purpose of this research study is to determine whether or not the subject of the problem should be given a more important place in the study of music theory and counterpoint based on the fundamental principles of the music of the eighteenth century.
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CHAPTER I

INTRODUCTION

The Problem

When a particular phase of music theory is omitted from the contents of a treatise or textbook on that subject, the omission can usually be ascribed to one of two causes. Either the omitted phase is of little importance or it is not used in the music of the period on which the treatise or textbook is based. It is the purpose of this research study to discuss a particular phase of music theory that has been omitted or avoided by numerous counterpoint and theory textbook authors. The material in the contents of this work is based on a discussion of the melodic use of the augmented second in the music of the eighteenth century.

Method of Treatment

An examination of sixty-three counterpoint and theory textbooks and treatises based primarily on the styles and techniques of music composed in the eighteenth and nineteenth centuries revealed that only eighteen of these books even mentioned the augmented second. The remaining fifty-two books omitted mention of the interval entirely.

Generally, a music theory or counterpoint textbook will discuss in detail all the intervals that occur in the music
of the period or periods on which the text is based. The major and minor thirds, the perfect fourth and perfect fifth, the major and minor sixths, the major and minor seconds, and the major and minor sevenths are all given careful explanation as to their importance and frequency of appearance in the music the author is using for the basic fundamental foundation of his work. Generally speaking, the pedagogy of traditional harmony is deep-rooted in the contrapuntal harmonic styles of the eighteenth century.

For generations pedagogues of music theory have warned their students of the incorrectness of a melodic interval of an augmented second; meaning specifically, two adjacent scale steps, normally in their unaltered function a whole step apart, one of which has been altered by raising the upper note a semi-tone or lowering the lower note a semi-tone; for example, the interval between the sixth and seventh scale steps in the harmonic form of the minor scale. Should a thorough explanation be given as to exactly why this interval is incorrect in the music of the eighteenth century, students could confidently avoid the interval with no further thought. However, twelve of the sixty-three books examined, stated specifically that the interval was to be avoided because it was not only difficult to sing but further, that it was not in the style
of the music composed in the eighteenth century.¹

Since the interval is fairly common in both vocal and instrumental music of the eighteenth century, a discussion has been prepared from carefully selected illustrations from the music of Johann Sebastian Bach (1685-1750), Georg Friedrich Händel (1685-1759), Wolfgang Amadeus Mozart (1756-1791), Giovanni Battista Pergolesi (1710-1736), and Antonio Vivaldi (1675?-1743).

It is not the purpose of this study to enumerate the appearances of the melodic usages of the augmented second in the music of the composers represented herein by showing

¹Johann Georg Albrechtsberger, Thorough-Bass, Harmony, and Composition.
Joseph Humfrey Anger, A Treatise on Harmony
Lawrence Abbott, The Listeners' Book on Harmony
George C. Gow, The Structure of Music
Arthur Eaglefield Hull, Modern Harmony
Robert Gomer Jones, Harmony and Its Contrapuntal Treatment
Leo Rich Lewis, Do and Don't in Harmony
William John Mitchell, Elementary Harmony
Thorvald Otterstrom, Manual of Harmony
Nicholas Rimski-Korsakoff, Practical Manual of Harmony
Arnold Schönberg, Theory of Harmony
Arthur W. Foote and Walter R. Spalding, Modern Harmony

These books are discussed in Chapter II.
countless examples with no explanation, but to illustrate how the interval was used. The illustrated examples are those of a constant consistent usage. Infrequent usages will be dealt with briefly to show that, as with any other phase of music theory, there are always exceptions to the general rule.

Due to the absence of reference material on the subject the major part of the research is taken from the music itself. Opinions and quotations of counterpoint and theory textbook authors are used to illustrate what the several authors consider to be the correct or incorrect use of the interval in question. All the theory and counterpoint texts listed in the bibliography are based on the traditional styles and techniques of the seventeenth, eighteenth, and nineteenth centuries.

No attempt has been made to set up a series of rigid rules for the use of the interval in the styles dealt with herein. There are, however, as in the case of any melodic interval in music, several occurrences where the use of the interval is most commonly employed. The use of the interval in a melodic passage has been classified under five separate headings. The frequency of usage will be determined by the number of examples listed under each classification. Both vocal and instrumental usages have been considered inasmuch as several theory and counterpoint textbook authors state

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2 This information is discussed in Chapter III.
specifically that the interval must be avoided because of vocal difficulties.\textsuperscript{3}

By bringing to light several aspects concerning the melodic use of the augmented second in the music of the eighteenth century, the student of music will have a solid plan of reasoning at his disposal when he finds himself confronted with a negative approach concerning the interval, formulated not on fact but on traditional assumptions.

\textsuperscript{3}For instance: Thorvald Otterstrom, \textit{Manual of Harmony}, p. 11.
CHAPTER II

A Discussion of the Interval

In examining the various available theory and counterpoint books to find directions or rules for the melodic use of the augmented second, the most significant discovery was that most of the textbooks contained no reference to the subject. There follows a list of theory textbooks and treatises which contain no reference to the use of the augmented second.¹

Carrie Adelaide Alchin, Applied Harmony
A. Olaf Anderson, First Forty Lessons in Harmony
Sir Edward Cuthbert Bairstow, Counterpoint and Harmony
Ralph Lyman Baldwin, and Arthur F. H. Witte, Harmony Simplified
Abramo Basevi, Introduzione ad Nuovo Sistema d'Armonia
Carleton Bullis, Harmony Forms
Ludwig Bussler, Elementary Harmony
George Whitefield Chadwick, Harmony
Stanley Chapple, Language of Harmony
Hugh Archibald Clarke, A System of Harmony
George Sherman Dickinson, The Growth and Use of Harmony
Thuswelde Petzer, Lehrgang zur Bildung des Klangbewusstseins
Percy Goetschius, The Theory and Practice of Tone-relations
Sir John Goss, An Introduction to Harmony and Thoroughbass
Arthur Edward Heacox, Lessons in Harmony
Paul Hindemith, A Concentrated Course in Traditional Harmony
Salomon Jadassohn, A Manual of Harmony
Charles Herbert Kitson, The Evolution of Harmony
George Arthur Leighton, Harmony, Analytical and Applied

¹A complete bibliographical entry for each one of these books is listed in the Bibliography.
Further examination revealed that several theory textbooks and treatises did contain reference material concerning the use of the augmented second. The following paragraphs are devoted to a discussion of the various ideas and methods of treatment concerning the interval in question, as stated by several books which devoted material to the subject.

J. H. Anger\(^2\) states that the leap of an augmented second presents vocal difficulties and should therefore be avoided. He further states that although the use of the interval is not altogether objectionable it should never appear in the treble voice or be used in a melodic line.\(^3\) The following rule is quoted for the use of a leap of an augmented second.

The skip of an augmented second is least objectionable when it occurs in a short scale passage in an inner part, as at (n) and (o):\(^4\)

\(^3\)Ibid., p. 58.
\(^4\)Ibid., p. 83.
Further evidence of the vocal problems involved, concerning the interval, is discussed by Thorvald Otterstrom where he states: "In a melodic progression, augmented seconds have been forbidden because of their vocal difficulties." Otterstrom relegates his discussion of the interval to the short preceding statement. No illustrative material is presented to show exactly why the interval is difficult when it is used in a vocal medium.

Johann Georg Albrechtsberger states that the augmented second is defective in the music composition because it is unmelodious. The following quotation is taken from his book on thorough-bass and harmony.

Every skip to an augmented interval is unmelodious, and therefore defective; for instance, to the augmented second, from f to g; to the augmented fourth, from c to f; to the augmented fifth, from c to g:

Ex. 169

\[ \text{Augmented 2nd, Augmented 4th, Augmented 5th} \]


It is infinitely preferable to use the inversions of these intervals - that is, the same notes, but in a different position; for instance - the diminished seventh instead of the augmented second; the diminished fifth instead of the augmented fourth; the diminished fourth instead of the augmented fifth:

Ex. 170

The French theorist, Koechlin, refers to the interval when he discusses melodic writing. According to Koechlin, it is permissible to use the augmented second, ascending or descending, in a melodic line; however, he warns the student to be able to avoid the interval. He states:

...et dans une partie intermédiaire; mois il vaut mieux savoir l'éviter. 7

(et même en descendant)

George C. Gow 8 presents the following rules for the avoidance of the interval:

4. While there are cases in which the augmented second may appear with good effect, it should usually be avoided as unmelodious.

6. Rule X. If a melody in seeking the nearest note would be an augmented second let it move to the nearest note in the opposite direction; and let the other four parts likewise change their direction so far as is necessary in order to avoid other faults and to preserve a good arrangement of the chord.


8George Coleman Gow, The Structure of Music, p. 83.
These rules are adequate for the purpose of avoiding the use of the augmented second but Gow presented no illustrative material to exemplify just exactly how the first rule was to be utilized, when and how the interval could be used, and why it is considered to be unmelodious. The second rule is based firmly on the principles of the first rule; however, the first rule is bound, as in other instances, by a traditional avoidance of the use of the interval, meaning specifically, that there are vocal difficulties which supposedly occur when the interval is employed in a melodic passage. Gow's book is based on the principles of the Baroque, Classical, and Romantic traditions of harmonic treatment. His examples dealing with all other techniques and devices of traditional harmony are numerous. Why, then, after setting such a precedent, would he avoid an example of the augmented second used melodically? Stating that the interval is unmelodious is obviously based more on a personal opinion than on theoretical principles forbidding the use of the interval (because it was unmelodious) in a melodic passage.

9Ibid.
According to William J. Mitchell\textsuperscript{10} the augmented second appears only in mixed scales\textsuperscript{11} and in only one position there. "It represents a complex, contrived situation rather than an indigenous one."\textsuperscript{12}

Mitchell continues, stating that the augmented second will present a strong key defining value due to the leap from the sub-mediant to the leading tone of the scale, thus forming the interval. It is almost undoubtedly the outgrowth of the combined elements of the major and minor scales.\textsuperscript{13}

Following the same line of reasoning Arnold Schönberg states: "As a model for the skip of an augmented second I suggest the so-called 'harmonic minor scale' in which I recognize the true melodic minor scale."\textsuperscript{14}

In a discussion of the interval, Robert G. Jones\textsuperscript{15} states the interval should appear between the sixth and seventh scale steps of the harmonic form of the minor scale when it is used; however, he further states that the interval


\textsuperscript{11}No explanation is made as to what the author means by "mixed scales."

\textsuperscript{12}Ibid., p. 28. \textsuperscript{13}Ibid., p. 28.

\textsuperscript{14}Arnold Schönberg, \textit{Theory of Harmony}, p. 183.

\textsuperscript{15}Robert Gomer Jones, \textit{Harmony and Its Contrapuntal Treatment}, p. 21.
should be avoided in vocal music. The following illustration appears in Jones' discussion of the interval with reference to its use in the minor scale.

Fig. 1.--Robert G. Jones, example of an augmented second

According to Jones, the augmented second can be avoided in a minor scale passage by using the melodic form of the scale. He presents the following rule and illustration: "5. To avoid the augmented second in the melodic progression of a part, the sixth degree of the scale is raised chromatically. In this, the observing student will recognize the melodic form of the minor scale."

Ex. V

16 Ibid., p. 21.  
17 Ibid., p. 21.
Jones presents an excellent account of how the use of the interval can be avoided but, as in previous instances, there is no reason stating specifically why the interval should be avoided in the first place, vocally or instrumentally.

During the Baroque and Classical periods composers were in constant search of new melodic and harmonic devices to add color and a distinctive flavor to their music. As early as the time of J. S. Bach the exotic musical characteristics of the East had seeped their way into Europe. According to Lawrence Abbott¹⁸ this color could be achieved in many instances by the use of augmented intervals. In his discussion of augmented and diminished intervals, Abbott warns that the use of an augmented second should be strictly avoided unless an exotic color or flavor is desired.¹⁹

Abbott continues his discussion of the augmented second with reference to its place in the harmonic form of the minor scale. He states:

...The truth is that the minor scale has several forms, each one being in the nature of a compromise. The scale already illustrated²⁰ is the best one to use in forming chords, but it has one serious defect: An awkward interval of an augmented second between the sixth and seventh notes of the scale (between A-flat and B-natural in the scale of C minor). To avoid this

¹⁸Lawrence Abbott, The Listener's Book on Harmony, p. 29.
¹⁹Ibid., p. 81.
²⁰Abbott refers to the harmonic minor scale.
uncouth interval musicians have devised another scale to use in forming minor melodies....This revised scale is called the MELODIC MINOR SCALE to distinguish it from the minor scale already quoted, which is called the HARMONIC MINOR SCALE....21

With reference to the augmented second and its place in Oriental music Abbott says:

...One striking characteristic of Oriental melodies, however, is worth knowing about: their frequent use of the augmented second. In ordinary music this uncouth interval is shunned as being awkward and queer. So insistent have European musicians been on avoiding it that they have gone to great lengths of using two extra scales in the minor mode - the ascending and descending melodic scales - just to avoid the skip of an augmented second which occurs between the sixth and seventh tones of the harmonic minor scale (see page 39). Consequently this interval has become a trademark of Oriental music, at least in the eyes of European and American musicians. Let us suppose that a Hollywood composer wishes to create the exotic atmosphere of Bagdad. He need not go to the trouble of searching out an authentic melody of that section of Asia; all he has to do is write his own tune, plentifully sprinkled with augmented seconds. This is what he might turn out.

Here is an original melody which does not pretend to be of musical importance. But it proves its point, that the augmented seconds provide an unmistakable Eastern flavor. The X's are placed between each pair of notes which forms the interval of an augmented second.22


\[\text{\textcopyright Ibid., pp. 226-227.}\]
Arthur Foote and Walter R. Spalding regard the augmented second as a marked feature of the harmonic minor scale. They explain that although the interval can be used melodically with great effect, it is better to avoid it in the inner voices of chord progressions.

...Much more latitude is allowed on this point in instrumental music than would be advisable in unaccompanied music for voices, for the augmented second is somewhat difficult to sing in tune.

60. In writing exercises in the minor mode the chief new points to be observed are these: First, the introduction and the resolution of the three dissonant triads (II\(^0\), III\(^4\), VII\(^0\)); Second, that no voice may move over the interval of an augmented second or fourth. The diminished triad (II\(^0\)) may be connected with the triads VI and IV, and almost always resolves to the dominant.

...Observe the unvocal progression below the augmented second, and the good and vocal interval of the diminished fifth.

An interesting point is that Foote and Spalding state that the use of the augmented second melodically or in an


\(^{24}\) Ibid., p. 39.
inner voice is permissible if the leap of the interval is by step from the sub-mediant to the leading tone or vice versa, (this leap forming the augmented second), thereby making the interval more natural to sing.  

![Music notation](image)

Fig. 2.--Example of how the augmented second can be used, according to Foote and Spalding.

In the remaining texts which mention the interval, the authors relegate their discussion of the problem to a mere sentence or two.

According to Arthur Eaglefield Hull\textsuperscript{26} the augmented second appeared in melodic form long before the minor ninth and the augmented sixth chords came into harmony.

Leo Rich Lewis\textsuperscript{27} states that in Medieval music all augmented intervals were so objectionable that they were regarded as unmusical. He further states that even in modern vocal music augmented skips are questionable.

\textsuperscript{25}Ibid., p. 121.

\textsuperscript{26}Arthur Eaglefield Hull, \textit{Modern Harmony}, p. 163.

\textsuperscript{27}Leo Rich Lewis, \textit{Do and Don't in Harmony}, p. 208.
Nicholas Rimski-Korsakoff\textsuperscript{28} refers to the augmented second and all other augmented intervals as being strictly forbidden in the study of harmony. Consequently, the augmented second cannot be used in either major or minor harmonic modes.

Opinions of Counterpoint Textbook Authors

An examination of several counterpoint texts revealed that the majority of textbooks and treatises on this subject also omitted mention of the augmented second. There follows a list of counterpoint books which contain no reference to the interval.\textsuperscript{29}

Théodore Dubois, \textit{Traité de Contrepoint et de Fugue}
Johann Joseph Fux, \textit{Gradus ad Parnassum}
Charles Herbert Kitson, \textit{The Art of Counterpoint}
Walter Piston, \textit{Counterpoint}
Alfred Madeley Richardson, \textit{Fundamental Counterpoint}
Ernst Friedrich Eduard Richter, \textit{Manual of Simple and Double Counterpoint}
Bernhard Ziehn, \textit{Canonische Studien}

Further examination revealed that several counterpoint books do make reference to the augmented second. The following paragraphs are devoted to a discussion of various opinions and ideas, concerning the interval, of several counterpoint treatise and textbook authors.


\textsuperscript{29}A complete bibliographical entry for each of these books is listed in the Bibliography.
According to G. G. Bernardi\textsuperscript{30} the augmented second was not rare in the music of the seventeenth and eighteenth centuries. He states:

Further, as an immediate result of melodrama (XVII Century) composers, even in polyphony, began to conform their music to the text; so that, a few intervals repudiated by theorists, were used in actual practice because they expressed musically the idea conveyed by the works.\textsuperscript{(1)}

\textsuperscript{(1)} I need only cite the name of Benedetto Marcello, in whose Psalms examples abound. The following instance, among numerous others, will suffice:

The interval of an augmented second at the words "il grande eccesso" (lit., "the great transgression").

\(\begin{align*}
\text{IL GRANDE} & \quad \text{ECCES} \quad \text{SO}
\end{align*}\)

...And be it noted that Benedetto Marcello was brought up in the school of Palestrina. In fact, he studied with Francesco Gasperini da Luca, who had been a pupil of Arcangelo Corelli who, in his turn, had studied with that Matteo Simonelli, a disciple of Gregorio Allegri, who was known as the Palestrina of the XVII Century.

...Finally, the fixing of the new tonalities (major and minor) and the development of a rational theory of harmony by virtue of which every melody must rest upon an harmonic basis, rendered regularly acceptable certain intervals which had been heretofore proscribed.\textsuperscript{(1)}

\textsuperscript{(1)} Such are the leap of a diminished 5th, that of an augmented second, of a diminished 7th or of a diminished 4th, fruits of the harmonic minor scale;...\textsuperscript{31}

\textsuperscript{30}G. G. Bernardi, Counterpoint, pp. 21-22.

\textsuperscript{31}Ibid., p. 22.
In opposition to Bernardi, Charles W. Pearce makes the following deductions concerning the interval:

\[ \text{Augmented second} \]

69. For melodic purposes, this gap of an augmented second has to be smoothed over by chromatically raising the sixth degree; so that the minor scale, both ascending and descending takes this "melodic" form;

\[ \text{Melodic form of the minor scale} \]

i.e., its upper tetrachord is to all intents and purposes chromatic (see Fig. 20).

...The following intervals, all of which lie between various degrees of the minor scale formula are strictly forbidden in the composition of any contrapuntal melody.

\[ \text{Forbidden intervals} \]

---


According to Gustave Soderlundaugmented and diminished intervals are forbidden in the contrapuntal styles of the sixteenth, seventeenth and eighteenth centuries except when the interval is used as a "dead interval"; that is, an interval relationship between the end of one phrase and the beginning of the next.

Percy Goetschius discusses the possibilities of using the augmented second in the following manner.

C. The mildly dissonant intervals, permitted to dominate occasional Essential tones, are:

- the diminished 5th; in V7
- the augmented 4th;
- the diminished 7th; in V9 incomplete (Dim. 7th Chord)
- the augmented 2nd;

And those minor 7ths and major 2nds which represent good chords of the seventh.

The diminished and augmented intervals are by no means infrequent;...

In his discussion, Goetschius does not make reference to any rules or actual illustrations which govern the use of the augmented second in a melodic passage.

Victor Vaughn Lytle states that, where melody is concerned, all augmented leaps are forbidden. The following information is presented under the heading of "Preliminary Statements" in Lytle's book on counterpoint.

\[^{34}\text{Gustave Fredric Soderlund, Direct Approach to Counterpoint, p. 9.}\]
\[^{35}\text{Percy Goetschius, Counterpoint Applied, p. 21.}\]
\[^{36}\text{Victor Vaughn Lytle, The Theory and Practice of Strict Counterpoint, p. 3.}\]
PROHIBITED

LEAPS

All augmented leaps at any time. 6th, major. Some theorists permit its use but older authorities condemn it. 7ths, all kinds. One, or two, leaps exceeding an octave. Any two leaps forming a major 7th. Two major thirds forming an augmented 5th.

A similar but more definite restriction of the use of the interval is made by R. O. Morris.\textsuperscript{37}

4. Leaps of an augmented interval are to be avoided, except possibly between the 6th and 7th degrees of the harmonic minor scale. And in such a situation it is preferable (and usually feasible) to use the melodic minor form instead.

Evolution of the Interval

Although there are no available illustrations to uphold the fact, there is a great possibility that augmented and diminished intervals used melodically had their origin in the various permutations of the medieval modes:\textsuperscript{38} the melodic leap of the interval evolving from harmonic intervallic combinations of voices as illustrated in the following example.

![Diagram of an augmented second]

\textbf{Fig. 3.--Int... an augmented second.}

\textsuperscript{37}R. O. Morris, \textit{Introduction to Counterpoint}, p. 11.

\textsuperscript{38}A. M. Richardson, \textit{The Medieval Modes}, p. 14.
It was the custom in medieval music\textsuperscript{39} not to write in the accidentals, thereby leaving the permutation to the personal discretion of the performer. The various permutations of the modes were so strongly recognized and understood that the insertion of accidentals was a matter of choice. However, although it has already been assumed that the sources of augmented and diminished intervals possibly stem from modal sources, there were certain rules regarding those intervals that were realized as stylistic of the music: the melodic leaps of diminished and augmented intervals were forbidden.\textsuperscript{40} The question then arises as to how these intervals have their source in a school of musical thought where they were forbidden. There follows a possible explanation.

The harmonic form of the minor scale is one of the major resources of examples of the leap of an augmented second in the music of the eighteenth century. The authentic form of the Aeolian mode very nearly approaches the harmonic minor scale, the specific difference being the seventh scale step and whether or not it is altered by raising it one semitone. There is a possibility that, while the seventh tone of the Aeolian mode was raised a semitone, 

\textsuperscript{39}This term concerns itself with those periods of music which flourished from approximately the ninth to the beginning of the fifteenth century.

\textsuperscript{40}Ibid., p. 14.
the sixth tone could also have been raised in the same manner, thus forming the melodic form of the minor scale.\footnote{Ibid., p. 14.}

There is no certainty as to the exact date of the first appearance of the augmented second in a melodic passage. The information divulged in the preceding paragraphs cannot be considered final, authentic, or absolute inasmuch as the assumptions are based on possibilities of the evolution of the interval and not on actual illustrative material showing the presence of the interval in an authentic music example.

The minor scale and its forms did not find their way into music as a compositional resource until after the beginning of the seventeenth century. At this time the modes fell into disuse.\footnote{Willi Apel, "Major and Minor," Harvard Dictionary of Music, pp. 421-422.} The minor scale and its forms presented themselves for composers' disposal in the seventeenth century, consequently bringing about the first principal resource of the augmented second; i.e., the leap between the sixth and seventh scale steps of the harmonic minor scale. Exact dates and references to a composition in which the first form of the harmonic minor scale appears are unknown.
CHAPTER III

HOW THE INTERVAL WAS USED IN THE
MUSIC OF THE EIGHTEENTH CENTURY

The Illustrations

The illustrations in this chapter serve a dual purpose. First, and most important, the illustrations serve as an authentic source for a comparative study of the various melodic usages of the augmented second in the music of the eighteenth century; and second, the illustrations have been selected from actual musical works of outstanding composers of the eighteenth century, thus revealing authentic proof that the augmented second was an element of compositional resource in the late Baroque and Classical periods. Since there is a very similar, almost identical, correlation between the vocal treatment and instrumental treatment of the interval, vocal and instrumental examples are listed under the same classification. In many instances, fragments are taken from the same musical work. This method of treatment was formulated to exemplify how a melodic motive (which has an augmented second) that is introduced early in the composition, is developed and the changes, if any, that take place in the course of its development.
The number of illustrations cited under each classification\(^1\) is governed largely by how common the interval is, (in that particular classification), in the composer's works. For example, the bulk of illustrative fragments are taken from the music of J. S. Bach. This is done for two reasons: (1) Bach used the interval more often and in more of his works than did his contemporaries; and (2) the great majority of the theory and counterpoint texts examined in the research study of this problem used Bach's music as a source for their illustrative materials.

In many instances there are only one or two mediums of composition represented for several composers. These fragments, in such instances, have been selected from the type of work or medium in which the augmented second most frequently occurred in that particular composer's music. Naturally, it would be an almost impossible and futile attempt to make a catalog of every instance in every work of the composers represented herein. Each example was chosen to be illustrated in this chapter after a careful comparative examination had been made of scores of examples duplicating the particular case in which the interval was used.

The composers represented in this chapter were selected because their music is generally considered to be the ultimate representative of the styles of late Baroque and Classical

---

\(^1\) Each classification is discussed in detail.
Those examples taken from the music of J. S. Bach were selected from more than one thousand examples tabulated from the complete works of the composer. This accounts for the abundance of Bach illustrations listed in this chapter. An examination of the music of G. F. Händel revealed that the augmented second rarely appeared in his music. A study of all the available music of Händel revealed that he did not use the interval vocally. Naturally, there are possibilities of existing vocal music, which has been lost, in which Händel did employ the interval.

The fundamental purpose of the illustrations shown in the following pages is to prove: (1) the augmented second was used melodically in the music of the eighteenth century; and (2) it was used in both vocal and instrumental forms of composition.

Classification of the Usages of the Interval

The classification of the different ways the interval was used was derived from the following method of treatment. Every available work of the composers represented herein was closely examined to see whether or not the interval was used. When an example was found, the following information was noted: (a) medium of composition, (b) what precedes the interval, (c) the interval, (d) what follows the interval, and (e) the texture of the work in which the interval
appears. This process was applied to hundreds of instances and in every case the results were tabulated under a specific classification.

From a comparative analytic study of the tabulated examples, it was found that the interval was used largely in the same manner by every composer whose works were examined. Further examination revealed that the interval was employed in three specific instances. They are as follows:

1. in an ascending or descending harmonic minor scale passage;
2. in an ascending or descending pattern which outlines a diminished triad;
3. as an appoggiatura; and,
4. examples were also found which contain combinations of the preceding usages.2

The following pages are devoted to illustrations of these four classifications in which the interval was employed.

Classification One: the augmented second used melodically in an ascending or descending harmonic minor scale passage.

In Figure 4 the interval is used in the melodic line which outlines a short sequential pattern between the first and second violins.

2The various combinations of usages will be discussed later in this chapter.
Fig. 4.--Vivaldi, *Concerto in E minor* for Bassoon, Orchestra, and Cembalo, Allegro, meas. 9-11.

Fig. 5.--Vivaldi, *Concerto Grosso* in G major, Largo e Cantabile, meas. 164-166.

Figures 5, 6 and 7 are all examples which illustrate the consistency with which Vivaldi used the interval in this classification. In each instance the formation of the harmonic minor scale outline is dependent on the placement of the augmented second.
Fig. 6.--Vivaldi, Concerto in D minor for Bassoon and Orchestra, Allegro, meas. 52-55.

Fig. 7.--Vivaldi, Concerto in D minor for Violin and Orchestra, Andante Molto (2), meas. 9-11.
Fig. 8.—Bach, Praeludium und Fuge in G-moll für Orgel, Fuge, meas. 30-33.

In Fig. 9, Bach uses the interval twice in the same measure, repeating it in a melodic sequence, thereby making the interval more emphatic. The passage in which the interval occurs is taken by the solo instrument. The texture, as in Fig. 8, is thin. Attention is directed to the melodic line where Bach incorporates the interval in repeated motives.

A melodic figure similar to the one illustrated in Fig. 9 is used in Fig. 10 in the bass line of the solo instrument as a contrapuntal counterpart to the melodic line which is
played in unison by the first and second violins. It is feasible to assume that the passage which contains the augmented second merits a considerable degree of importance owing to the fact that it is a descending line in counterpoint to the ascending melody.

Fig. 9.—Bach, Clavier-Concert in D-minor, Allegro, meas. 95-97.
Fig. 10.—Bach, *Clavier-Concert in D-moll*, Allegro, meas. 108-110.

Figures 11 and 12 are in contrast to this method of treatment, whereas Fig. 13 is an example of the interval treated similarly to Fig. 10 in a smaller medium.
Fig. 11.--Bach, *Suite II in A-moll für Clavier*, Prelude, meas. 53-55.

Fig. 12.--Bach, *Sonate für zwei Claviere und Pedal in C-moll*, Largo, meas. 21-23.

Fig. 13.--Bach, *Sonate in H-moll für Clavier und Flöte*, fourth movement, meas. 30-32.
The illustration shown in Fig. 14 was selected not only

Fig. 14.—Bach, Mass in B minor, Gloria, meas. 135-137
because it is an excellent example of Bach's use of the interval in a vocal medium, but also because the illustration is taken from one of the composer's greatest choral works. In this instance the augmented second is used in the vocal bass line which is coupled with the basso continuo. As in preceding illustrations the interval appears in a moving contrapuntal passage.

In contrast to Fig. 14, Fig. 15 is an example of Bach's placement of the interval in the vocal soprano line which, in this case, is a slow descending passage. The high

Fig. 15.--Bach, Cantate, Ach, Gott, vom Himmel sien' darein, meas. 95-97.

tessitura of the soprano line at this point will add to the
intensity of the interval. In this instance the pitch and the tempo determine the degree of importance Bach attached to the interval.

Haydn's method of treating the interval is comparable to that of Bach in that the interval is placed in an outer voice in a moving part.

Figures 16 and 17 illustrate how Haydn introduces the interval in an ascending scale passage. In the course of

---

Fig. 16.—Haydn, Symphony No. 103 in Eb major, Andante piu tosto allegretto, meas. 60-62.
the thematic development, the scale passage is inverted.

Fig. 17.—Haydn, Symphony No. 103 in Eb major, Andante più tosto allegretto, meas. 71-73.

In Fig. 18 a rhythmic, melodic, and semi-sequential motive is taken by the first violins. It is this motive which contains the augmented second.
Fig. 18.--Haydn, Symphony No. 99, Adagio, meas. 45-47
Johann Stamitz uses the interval twice in the same measure: first in the accompanying voice and again in the melodic line. His use of the interval is consistent with and conforms strictly to the preceding illustrations of his contemporaries. Fig. 19 is also an interesting illustration from the standpoint of the solo medium.

![Image of music notation]

Fig. 19.--Stamitz, Divertimento in --
Violin, Allegro, meas. 21-22.

In the following example, which is taken from a string quartet, Mozart uses the interval in a scale passage which is taken by the first violins. The interval is in an outer voice which, in this instance, is the only moving part.

![Image of music notation]

Fig. 20.--Mozart, String Quartet in F major, K. 590,
Andante, meas. 12.
Fig. 21.—Mozart, String Quartet in A major, K. 464, Allegro, meas. 124-126.

Classification Two: The augmented second used as a part of an ascending or descending melodic passage which outlines a diminished triad.

In Fig. 22 Vivaldi uses the augmented second in the solo violin part. The diminished triad is outlined in measure nineteen with the ascending progression of eighth notes beginning on the third beat of the measure; i.e., G, Bb, C#. The interval is used in a melodic, moving part.
Fig. 22.--Vivaldi, Concerto in Sol minore, Violin, Archi, Cembalo, Allegro, meas. 18-20.

In the following examples, which were taken from a Bach Cantata, the interval is used early in the course of the composition and then in the course of development the interval is used again in a similar figure, this time in a sequential pattern. In Fig. 23 the diminished triad is outlined in the first violin part with an ascending progression of eighth notes, A, C, D#. Fig. 24 illustrates the same pattern in sequential form, the diminished triad being outlined by a similar ascending progression of eighth notes, G, Bb, C#, and A, C$, D#.
Fig. 23.--Bach, Cantata, Liebster Jesu, mein Verlangen, Aria, Adagio, meas. 2-4.
Fig. 24.—Bach, Cantata, Liebster Jesu, mein Verlangen, Aria, Adagio, meas. 30-32.

The method of treatment in Figures 25 and 27 is similar to that of the two preceding illustrations, the specific difference being the medium of composition.
Fig. 25.—Bach, Sonata No. 1, Flauto Traverso e' Cembalo, Allegro, meas. 57-59.

Fig. 26.—Bach, Cantate, Es ist dir gesagt, Mensch, was gut ist, Arioso (Second part), meas. 54-56.
Fig. 27.—Bach, Sonata IV, Violino e Cembalo, Largo, meas. 9-11.

In Fig. 28 Bach uses the interval in a solo medium and in two instances, consistently developing two sequential motives.

Figures 29, 30, 31 and 32 add to an account of Bach's method of treating the interval in the solo medium.
Fig. 29.—Bach, Partita II in D minor for Solo Violin, Chaconne, meas. 81-83.

Fig. 30.—Bach, Sonata II in A minor for Solo Violin, Fugue, meas. 97-99.

Fig. 31.—Bach, Suite II in D minor for Solo Violoncello, Prelude, meas. 13-15.

Fig. 32.—Bach, Sonata in E minor for Violin and Continuo, Adagio, meas. 6-8.
The augmented second appears frequently in the vocal recitative. In Fig. 33 the interval is used in the vocal line which is the only moving part. The diminished triad is outlined by the descending progression, B, G#, F#, and D. The prominence of the interval, in this particular case, will depend largely on the performance.

Fig. 33.—Pergolesi, L'Addio, Cantata for Solo Soprano and Orchestra, Recitative, meas. 11-13.

In Fig. 34 Haydn uses the interval in six instances within two measures. Figures 35 and 36 give an account of Haydn's usage of the interval in a melodic line. These methods of treatment compare consistently with those of Bach and Vivaldi.
Fig. 34.—Haydn, *Symphony No. 92 in Eb major*, Vivace Assai, meas. 104-106.
Fig. 35.—Haydn, Symphony No. 104 in D major, Finale: Spiritoso, meas. 137-139.
Fig. 36.—Haydn, Symphony No. 103 Eb major, Allegro con Spirito, meas. 193-195.
Mozart generally places the interval in an outer voice of a melodic passage. However, the composer did not limit his use of the interval in other methods of treatment. In Fig. 37 the interval is incorporated with a contrapuntal motive which is taken by the second violin. Fig. 38 is an example of Mozart's more frequent usage of the interval in an outer voice of a melodic line.

Fig. 37.--Mozart, String Quartet in D major, K. 499, Allegretto, meas. 211-213.
Fig. 38.---Mozart, String Quartet in Eb major, K. 428, Allegro non troppo, meas. 76-78.

Fig. 39.---Mozart, Serenade No. 7, K. 250, VIII, Allegro Assai, meas. 321-323.
Mozart uses the augmented second frequently in his arias. The interval appears often in the solo voice as illustrated in Fig. 40.

Fig. 40.—Mozart, The Magic Flute, K. 620, Aria, The Queen of the Night.

Classification Three: The augmented second used as an appoggiatura.

Due to various contradicting conceptions of theoretical terminology, an appoggiatura, for the purpose of this study, will mean specifically a non-harmonic tone which leaves the chord tone by leap and resolves by leap. In this case, the first note of the augmented second is the chord tone and the second note of the interval is the non-harmonic tone. Although the augmented second is theoretically classified by adjacent scalewise terminology (and therefore considered a scale step), the interval can be considered a leap for the purpose of this study.
In Fig. 41 the appoggiatura is formed by the descending progression, G# to F, on the second and third beats of the measure.

Fig. 41.--Handel, Concerto Grosso, Op. 6, No. 3, Andante, meas. 21-22.

The descending progression, E-Db-C, in Fig. 42 would at first appear to be an outline of a diminished triad. However, careful examination will disclose that the leap from Db to C is actually an appoggiatura figure. The rhythmic construction of the figure completely destroys any audible conception of a diminished triad. The Db is closely allied with the following c which is more conclusive evidence of this example being an appoggiatura.
Fig. 42.--Mozart, *String Quartet in Eb major*, K. 428, Allegro non troppo, meas. 53-55.

In Fig. 43 the appoggiatura evolves from the leap of the augmented second; i.e., from F to G#. In this instance the

Fig. 43.--Mozart, *String Quartet in G major*, K. 387, Minuetto (Trio), meas. 114-116.
G# also completes the formation of an augmented sixth chord.

In Fig. 44 the appoggiatura is made by the ascending progression of eighth notes, e-natural, f-double-sharp, g-sharp.

Fig. 44.—Mozart, Serenade No. 7, K. 250, VI, Andante, meas. 64-66.

Classification Four: the augmented second used in
combination of the preceding usages.

In Fig. 45 the diminished triad is formed in the ascending pattern F, D, B♭, and Ab while simultaneously the augmented second from B♭ to Ab serves as an appoggiatura to the g-major triad.

Fig. 45.--Bach, Sonata IV for Violin and Cembalo, Siciliano, meas. 4-6.

Fig. 46 is also a combination of Classifications Two and

Fig. 46.--Pergolesi, Lontananza, Cantata for Soprano Solo and Cembalo, Recitative No. 1, meas. 13-15.

Three.
The following illustration is an example of one of several miscellaneous usages of the interval. These usages conform to none of the preceding classifications and are rare in the music of the eighteenth century.

Fig. 47.—Händel, Concerto Grosso Op. 6, No. 3, Andante, meas. 1 and 2.

An examination of Händel's music revealed that he used the augmented second rarely. Further examination revealed that in no instance did Händel use the interval in a vocal medium of composition.
CHAPTER IV

SUMMARY AND CONCLUSION

The purpose of this study was to determine from authentic sources whether or not the augmented second was used melodically in music composed in the eighteenth century. The method of treating the problem was to examine the music of the composers represented in the preceding chapters to see whether or not these particular composers used the interval. When a melodic example of the interval was discovered, the following information was noted: how the interval was employed, the conditions which occurred when the interval was used, and the medium of performance in which the interval appeared.

The information presented in the preceding chapters should be conclusive evidence that the augmented second was a melodic element of compositional resource in the music of the Baroque and Classical periods. The use of the interval was not restricted to an instrumental medium of performance by all the composers of these periods. From a study of the vocal works of J. S. Bach, W. A. Mozart, and G. B. Pergolesi it was discovered that these composers put no restrictions on the use of the interval in a vocal medium.

Although there are possibilities of other existing
methods of use, it was discovered that the interval was employed in four instances:

(1) in an ascending or descending harmonic minor scale passage;

(2) in an ascending or descending pattern which outlines a diminished triad;

(3) as an appoggiatura; and,

(4) combinations of the preceding usages.

The following table illustrates the classifications of the interval as used by the composers dealt with in this study.

Table 1

CLASSIFICATIONAL USAGES OF THE INTERVAL

<table>
<thead>
<tr>
<th>Composer</th>
<th>I</th>
<th>II</th>
<th>III</th>
<th>IV</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bach</td>
<td>Yes</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Händel</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Haydn</td>
<td>Yes</td>
<td>Yes</td>
<td>No</td>
<td>No</td>
</tr>
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<td>Mozart</td>
<td>Yes</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Pergolesi</td>
<td>No</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Stamitz</td>
<td>Yes</td>
<td>No</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>Vivaldi</td>
<td>Yes</td>
<td>Yes</td>
<td>No</td>
<td>No</td>
</tr>
</tbody>
</table>

An analytic study of the music of the composers represented herein revealed that some composers used the interval frequently in all forms, whereas other composers restricted the use of the interval to an instrumental form and in some cases even examples of this type were found to be rare.
Table 2

MEDIUMS OF FORM IN WHICH THE AUGMENTED SECOND WAS USED IN THE EIGHTEENTH CENTURY

<table>
<thead>
<tr>
<th>Composer</th>
<th>Medium of Form</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Vocal</td>
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<tr>
<td>Bach</td>
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<tr>
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<td>No</td>
<td></td>
</tr>
<tr>
<td>Haydn</td>
<td>No</td>
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</tr>
<tr>
<td>Mozart</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>Pergolesi</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>Stamitz</td>
<td>Vocal works of this composer are not available</td>
<td>Yes</td>
</tr>
<tr>
<td>Vivaldi</td>
<td>No</td>
<td>Yes</td>
</tr>
</tbody>
</table>

It is the desire of the author that the information divulged in this study will prove to be an asset to the student of music theory and counterpoint when he is confronted with the interval in connection with the stylistic trends of traditional harmony. However, when such a problem arises, in any course of musical study, the student is strongly recommended to examine the music itself, using this as the final authentic source of information.
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