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GERMAN HARMONIELEHREN 1800-1854,
AN ANNOTATED BIBLIOGRAPHY
WITH DISCUSSION OF THE SOCIETAL AND TECHNOLOGICAL FACTORS
IN THEIR DEVELOPMENT AND PUBLICATION

by
Julie Kay McGinnis

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A Dissertation Submitted to the Faculty of the
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GRADUATE COLLEGE

As members of the Final Examination Committee, we certify that we have read the dissertation prepared by Julie Kay McGinnis entitled German Harmonielehren 1800-1854, An Annotated Bibliography with Discussion of the Societal and Technological Factors in Their Development and Publication and recommend that it be accepted as fulfilling the dissertation requirement for the Degree of Doctor of Philosophy/Music Theory.

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SIGNED: ____________________________

Julie Kay McNamara
DEDICATION

To my wonderful father who spent many hours proofreading and was a great source of inspiration. For my mother who fed and encouraged me, and, to my sister Rachel who supported my efforts every step of the way. Thank you all.
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ABSTRACT

As a result of the French Revolution and its aftermath, the early nineteenth century saw substantial social changes in Germany which fueled unprecedented activity in the field of music theory. The more progressive democratic spirit introduced to Germany by early Napoleonic reforms was a major factor in the solidifying of a real class consciousness among the bourgeoisie and, perhaps more importantly, a strong sense of pride in this newly defined identity. This fact helps to explain the increased public interest in the more sophisticated aspects of music such as music theory, the founding of music institutes to satisfy these new public demands. The ability of musicians to pursue teaching as a profession, coupled with technological innovations in the printing and publishing industries, enabled music theorists to publish their pedagogical methods and theoretical notions. These publications, collectively referred to as the German Harmonielehren, contain important innovations in music theory pedagogy. During the fifty year period, between 1800-1854, music theorists explored different approaches to music theory pedagogy, including the use of musical example to clarify concepts presented, different labeling systems, and different styles of the presentation of musical concepts. These authors, generally forgotten or unacknowledged today, provide the groundwork for the unified system of labeling and terminology available to and used by today's musicians and students of music.

This work includes an annotated bibliography of one hundred eighty-seven Harmonielehren. The purpose of the bibliography is to identify the main historical contributors to this field, and, to highlight their individual innovations and most important works. The books are briefly summarized according to content and purpose, stylistic approach, use of musical examples, chord labeling systems and library location.
LEGACY OF RAMEAU AND KIRNBERGER

In the 18th century two important figures established new theoretical concepts beyond figured bass and became strong influences in the debate about theoretical practices in music. Jean-Philippe Rameau, French theorist, composer, organist and clavecinist developed a new system of theory which became the basis for all subsequent concepts of tonal harmony. Using mathematics and acoustics to derive his concepts, he separated linear aspects from vertical and built his theory to support his belief that melody was a result of harmonic progression. Johann Philipp Kirnberger, continuing in the steps of his teacher, J. S. Bach, distinguished between harmonic and linear factors to support his belief that melody generates harmony. Although Kirnberger based much of his theory on the theories of Rameau, it was the differences between their two approaches that galvanized subsequent developments in musical theory.

In 1722 Jean-Philippe Rameau published his book, *Traite de l'harmonie*, revolutionizing harmony in the early eighteenth century and profoundly affecting all consequent musical theory. His theory can be summarized in three essential elements:

1. chord building by thirds;
2. the classification of a chord and its inversion as the same chord; and
3. the fundamental bass, consisting of an imaginary bass line made up of the roots of the chords.

Rameau presented the first concept in the following manner:

The fifth and thirds not only divide all the principal chords, but also create them, either by their squares or by their addition. . . . To form the perfect chord, we must add one third to the other; to form all dissonant chords, we must add three or four thirds to one another. The differences among these dissonant chords arise only from the different positions of the thirds.

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1Kirnberger was a student of J. S. Bach from 1739 to 1741.
In addition to believing that chords were built by thirds, Rameau believed that there were only two fundamental harmonies— the perfect triad which could be major or minor, and the dissonant seventh chord, which could be derived from the triad by adding either a major or minor third: "[t]here are only two chords in harmony which are original: the perfect and the seventh."*^4

The important element in Rameau's theory lay in his definition of a chord and its inversions as the same chord. His concept of inversion was particularly interesting, as earlier theorists had developed a catalogue of vertical combinations numbering in the hundreds. (For a 19th century throwback to that era, see Justin Heinrich Knecht, Bibliography #022.) Rameau developed his concept of the principle of inversion by identifying the octave with the fundamental sound and based his theories of inversion and sound on the theories of Zarlino. Zarlino used the numbers 1 through 6 as determinants for intervallic relationships; for Rameau they also established the character of the tonic triad, wherein the ratio 3:1 generated the fifth and 5:1 generated the third. Rameau used a monochord to provide the empirical test for his assertions:

The order of origin and perfection of these consonances is determined by the order of the numbers. Thus, the octave between 1 and 2, which is generated first, is more perfect than the fifth between 2 and 3. Less perfect again is the fourth between 3 and 4, etc., always following the natural progression of the numbers and admitting the sixths only last. . . . Thus, the sounds which these divided strings produce are generated by the first sound, which is consequently their source and their fundamental. From the different distances found between this fundamental sound and those it generates by its division, different intervals are formed. The fundamental sound is consequently the source of these intervals. Finally, from the union of these different intervals, different consonances are formed. The harmony of these consonances can be perfect only if the first sound is found below them, serving as their base and fundamental. . . . Thus, the

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^4Rameau, Bk. 1:53
first sound remains the source of these consonances and of the harmony they form.\(^5\)

Having established his ideas of chord building by thirds and chord classification, Rameau went on to develop his concept of a fundamental bass. The concept of a fundamental bass had two purposes for Rameau: one was to demonstrate his principles of harmony; the other was to explain the laws which governed harmonic succession.

The entire progression of the fundamental bass should involve only these consonances (the fifth and its inversion, the fourth; the third and its inversion, the sixth). Dissonance may sometimes oblige us to make the bass ascend only a tone or a semi-tone. In addition to the fact that this arises from a license introduced by the deceptive cadence, of which we shall speak later, we may note that this ascending (but not descending) tone or semitone is the inversion of the seventh heard between the two sounds forming the tone or semitone.\(^6\)

These three concepts, then, represent Rameau's primary contribution to music theoretical thinking and influenced all theorists who succeeded him. References to Rameau, direct and implied, occur with regularity in theoretical writings throughout the 19th century.

Kirnberger, German theorist and composer, published two principal theoretical works, *Die Kunst des reinen Satzes in der Musik* [The Art of Strict Musical Composition] (1774-79) and *Die wahren Grundsätze zum Gebrauch der Harmonie* [The True Principles for the Practice of Harmony] (1773). In these works, Kirnberger is indebted to Rameau for his theories of chord inversion and fundamental bass. Like Rameau, he also related all chords to two fundamental harmonies:

" 'The whole of harmony,' [Kirnberger] remarks, 'consists of two chords only, in which all other chords have their origin.' 'These are the consonant triad, which may be Major,

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\(^{5}\)Rameau, Bk. I:6-8  
\(^{6}\)Rameau, Bk. II:60-61
Minor or diminished (the addition of the diminished is a change from Rameau) and the dissonant, essential chord of the Seventh.' 7

Kimberger's distinctive contribution lies in the distinctions he makes between essential and non-essential dissonance. An essential dissonance is a seventh of a chord or any interval which represents the seventh in the inversion of that chord; its resolution occurs with a change of harmony:

The essential dissonance . . . is not dissonant because it takes the place of a consonance, but because, being added to the consonant intervals, it destroys the consonant harmony of the triad, or at least renders it very imperfect. Therefore it cannot resolve on the same bass note, for it does not represent another tone belonging to the harmony of this note, but makes absolutely necessary the succession of another harmony for its resolution. 8

A non-essential dissonance is a dissonance which takes the place of a consonance and the resolution of which takes place before the change of harmony (e.g. a suspension).

All other dissonant combinations are accidental or non-essential; more strictly, all other dissonant chords arise by means of the retardation of the real or essential harmonic notes of the chord, which retardations take the place of real harmony notes. Such an unreal dissonant note is most dissonant against that note in the place of which it stands, and it finds its complete resolution in the ground chord itself. 9

These two passages define the essence of Kimberger's theory of essential and non-essential dissonance. By distinguishing between an essential and non-essential dissonance he acknowledged the relationship between linear and vertical motion.

Despite the obvious similarities of their theories, there are some important differences between Rameau and Kimberger regarding dissonance and method. These
differences are perhaps best illustrated in their contrasting approaches to a fundamental bass. For the most part Rameau used the fundamental bass as a literal reduction of the roots of chords found in the music. "The fundamental bass, as originally conceived by Rameau, cannot contain more than what is contained in the original example." In addition, his analyses did not take into account the context of the notes, but rather, depended on numerical ratios (mathematical and acoustical validation) which were used to rationalize the elementary relationships of the chords. His analyses rest on the assumption that the acoustical validation of each chord explains musical grammar.

Rameau's disregard for the linear as a complement to the vertical aspects of music strongly limited his musical analyses. Indeed, his analyses appear to focus less on the music than on proving his theories. Despite the limitations of Rameau's fundamental bass, his doctrines regarding the inversion and succession of chord have remained a focal point of theoretical inquiry. His interest in acoustical explanations is mirrored in the numerous works of Abbé Vogler and F. W. Opelt. Indeed, Vogler's *Handbuch zur Harmonielehre und für den Generalbaß, nach den Grundsätzen der Mannheimer Tonschule* [Handbook on Harmony and Thoroughbass, Based on the Principles of the Mannheimer School] (1802) exhibits an indebtedness to Rameau in more than just a shared interest in the acoustical aspects of music. It is clear that, in Vogler's analyses in the accompanying musical example book, there is a direct application of Rameau's fundamental bass.

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In contrast to Rameau's, Kirberger's fundamental bass analyses reflect both the linear and the vertical aspects of music. His concern for musical context can be seen in his treatment of non-essential dissonance in which the resolution takes place over the same fundamental bass, Rameau would have changed the fundamental bass note, unaware of (or unable to validate) the linear connection. Kirberger's contribution to the fundamental bass analysis is summed up well in Damschroder's, *The History of Music Theory from Zarlino to Schenker: A Bibliography and Guide*, where the author writes:

Countering the prevailing preoccupation with mathematical and acoustical speculations, Kirberger based his theoretical perspective upon contextual associations of chords. . . . Kirberger was inclined to consider dissonances within their compositional environments and therefore to note the diverse ways in which they occur. Some, such as the seventh of the 7/5/3 chord, he regarded as "essential": they resolve only when the bass moves. Others, such as suspensions, were "non-essential" or "incidental": they resolve within the existing harmony rather than by change of harmony.\(^{13}\)

Kirberger's fundamental bass was more complex than Rameau's perspective required, and had the effect of establishing the process of distinguishing between harmonic and linear factors.\(^{14}\) "On occasion Kirberger interpolated an extra bass note within his analysis of a progression. . . . He also incorporated progressive conceptions of melody, phrase structure and texture."\(^{15}\) Kirberger's concepts of music and music theory are often quoted and widely recognized by theoretical writers of the early 19th century.

Rameau's principles of inversion and fundamental bass created a new theoretical paradigm. Although some 19th century theorists, such as J. H. Knecht, remained entrenched in thoroughbass concepts others, like Abbé Vogler, based their ideas on


\(^{14}\)Damschroder 142.

\(^{15}\)Damschroder 142.
Rameau's theories which, though often modified, had gained acceptance over time.

Kimberger's innovations became an important point of departure for 19th century theorists such as Daniel Gottlieb Türk and Gottfried Weber, in whose works the most significant of Kimberger's innovations were to be duplicated and developed. Indeed, the 19th century Harmonielehren documented in the Bibliography often contain a 'foreword' in which the author explicitly writes of his indebtedness to Kimberger. Such is the case with August Kollman (Bibliography #012, 1800), M. A. Bauck (Bibliography #029, 1814), Türk (Bibliography #033, 1816), F. W. Schneider (Bibliography #044, 1820) and J. P. Engler (Bibliography #057, 1825). Even lacking such direct mention of his influence, it is apparent from the content of the large number remaining works of the Bibliography, that they were similarly inspired by Kimberger's innovations. One cannot underestimate the importance of these two theoretical figures of the 18th century and their influence on 19th century theoretical writings.
NAPOLEONIC ERA

In 1789 the French Revolution began, following on the heels of the Enlightenment in Germany. The Revolution's emphasis on the democratic concepts of rationality, equality, individualism, and anti-authoritarianism were embraced by many Germans, especially intellectuals and artists. When the French entered Germany, therefore, they were generally welcomed by all except the aristocracy. The new French leaders introduced reforms such as equal rights for Jews, the abolition of serfdom, and civil liberties (in particular, reforms in the justice system) for all Germans.

As Napoleon's leadership turned to tyranny in the early 1800s the French presence was considered an insult and a burden by those Germans who had been so profoundly moved by the original tenets of the Revolution. The German sense of injury led to national pride—a problematic development since there was no established German nation at the time. After Napoleon's defeat in 1815, German intelligentsia, scholars, and students continued to discuss the concepts of the Revolution. Many German universities were reestablished at this time, and most of the students and professors came from the bourgeoisie (middle class). The university became the site of intense discussion on constitutional government and national unity.¹¹

Economically and politically, the bourgeoisie lacked influence. The industrial revolution in Germany went into its main phase only after 1815; thus no strong entrepreneurial class had yet developed, leaving the middle class with no economic base from which to draw power. It was through its cultural accomplishments that the middle class would develop its identity. It should be remembered that before and even during the Enlightenment, German artists were mainly court musicians and court poets, each with

his own feudal "sponsor," without whom existence as an artist was an impossibility.

Now, however, there were "free" writers and musicians who wrote for themselves and the wider public. One of the results of this development was that a significant number of bourgeoisie singing societies developed which hired or commissioned musicians, composers, and conductors. As these grew in popularity, private and public performances developed out of these gatherings which drew their own kind of audience. Eventually the singing society performances competed quite successfully with the feudal "Hofoper" (court opera). Audiences no longer had to look to the aristocracy for leadership in cultural matters. Symphonies of Beethoven and his contemporaries, for example, were written largely for the bourgeoisie concert hall, a fact which further supported the increasing cultural influence of that social class.

A major trend in the early 1800s, again because of the resented French presence, was the search by scholars for authentic and traditional German themes. The Grimm fairy tales (1812) are a good example of the attempt, starting in the 1820s, to define the historical Germanic "Volk" (Nation) and its characteristics. Despite the splintered regionalism and principalities in the German lands, there existed a movement toward discovering something that would define a commonalty to all Germany. That commonalty was to be found in the language itself. The Grimm brothers suggested that unity lay within the common language and that in fact the identity of the Volk was contained in its language.12

After Napoleon's fall, the Deutsches Bund (German Confederation) was formed which, in effect, loosely held together all the German lands but allowed each region to retain its own prince or king as the governing power. The establishment of the Deutsches

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Bund was viewed as being a positive step towards developing a more unified German identity. However, it also had some negative repercussions as the Confederation was rather aggressive about reinforcing their laws, and placed many restrictions on civil liberties. In Prussia and other German states, measures were taken to stamp out any revolutionary spirit. These measures were primarily aimed at universities and the press. One of the Carlsbad Decrees (1819)\textsuperscript{13} tightened censorship, preventing the German press from writing about domestic conditions.\textsuperscript{14} Every printed work, except for books of more than twenty sheets, had to be submitted to the censor before publication. Furthermore, the central governing body, the Bundestag, was empowered to ban publications for specific reasons, and a central committee of investigation was set up in Mainz to oversee investigations.\textsuperscript{15}

Despite censorship, however, previous educational reforms led to a greatly expanded readership in the general public beginning in the 1820s and was accompanied by a substantial increase in the publication of books, newspapers, and journals. One of the first national markets to develop in Germany was the book trade, centered in Leipzig, and, in 1825, the Society of Book Dealers was established. The stringent rules of censorship forced liberals to read French and English papers in the reading rooms which had sprung up in many German towns and were open to anyone who could pay the price of admission. There were some writers who, by their literary skill, eluded the severity of the censorship, and in some places, such as Bavaria, censorship was not overly strict.\textsuperscript{16}

\textsuperscript{15}Hertz 100.
Authors used the historical theme of the Greeks' fight for independence from Turkish oppression in their writing as an analogy to German freedom. There were, for example, a large number of Greek songs published during the 1820s. One author, Wilhelm Müller (1794-1927), wrote Lieder der Griechen [Songs of the Greeks] which were published between 1821-26 as a series of volumes. One of the volumes, entitled Hymnen der Freiheit [Hymns of Freedom], was forbidden by the censors as it was too obviously about freedom in Germany.\(^\text{17}\) Writings in philosophy, music and poetry continued to thrive due, however, not only to political and social changes but to technological developments as well.

\(^{17}\text{Wawrzyn 176-77.}\)
TECHNOLOGICAL DEVELOPMENTS

A series of events took place around 1800 in England, France, and Germany, which profoundly revolutionized communications. Three technological innovations—a fast printing press, a paper machine and the development of lithography—created an environment in which the mass production of literature became possible. These inventions made printing less time consuming and more economical. All three advancements were introduced to Germany in the 1820s, resulting in a proliferation in the publishing of both literary and musical texts.  

In the late eighteenth century printing presses were constructed of wood. Although wooden presses had been used successfully for years, the power of the wooden press was limited. It took a great amount of force, and two pulls of a bar or lever, to press the platen upon an area of type in order to print one page onto a sheet of paper. Some efforts were made to improve upon the wooden presses during the latter part of the eighteenth century, including the substitution of metal parts for wood and the development of an improved method of running the carriage, the horizontally moving part of the press, in and out. Despite these changes, the real improvement—the printing of an entire sheet of paper at one pull—was ultimately hindered by the fact that the main construction of the press was wood.

In response to the need to produce printed materials more quickly and cheaply, a new generation of presses was introduced in England in the early 1800s. The Stanhope Press, created by Earl Stanhope (1735-1816), was built of iron. The iron press saved on both labor and time. In addition to being built of a new material (iron rather than wood), Stanhope's invention utilized a system of power-multiplying levers which required less power than the old press when printing and printed twice as large a surface as the old

18Hughes 72.
wooden presses. It also required only one pull of a lever instead of two. The Stanhope press was introduced to Germany in 1815 when A. Koenig sent one to Georg Decker in Berlin at Decker’s request. In 1819 another one was sent to Brönner, of Frankfurt, and in 1825 the first iron press was built in Berlin by the firm of Scheggenburger.\textsuperscript{19}

Although the technical innovations in printing presses greatly enhanced the speed of production of printed materials, they also created new problems. At the turn of the century paper was still handmade, using rag as raw material. It was a slow process, all done by hand, and rag was not always in great supply. The new printing press created a demand for paper that could not be met by the current paper making process. A more efficient method of producing paper was required.

In 1798, Nicholas Louis Robert developed a machine in Paris which made paper in continuous wheels. This machine was built in England in 1803 by Henry and Sealy Fourdrinier. The result was a machine which could make paper faster and produce it in larger sizes than previously possible.\textsuperscript{20} At the same time a search for new raw materials from which to make paper was underway. Up until the latter part of the eighteenth century, cotton, linen rags or hemp had been the sole source of paper making materials in Europe; however, these materials were not always available and had become expensive. At the turn of the century people began to try making paper with different materials, such as straw, corn husks and even pine cones. In 1800 Matthias Koops became the first man to make paper commercially out of straw, waste paper and wood pulp. Although his mill, located in London, went bankrupt four years later, the process he had discovered


prompted the search for raw materials that continued throughout the nineteenth century, during the course of which many different substances were used.\textsuperscript{21}

New paper machines and printing presses were not the only advancements made in the printing industry at the turn of the nineteenth century: new methods were also developed for the printing of music. In the early eighteenth century copper plate engraving was used in music printing. It was a long and costly method of publishing music. The process of engraving involved cutting the musical notation into a flat metal surface, usually a copper plate. The plate was then inked, and the surface of the plate was wiped clean. Paper and the plate were then placed together in the press, and, when removed, the engraving was transferred to the paper.\textsuperscript{22} The actual engraving of the plates took a great deal of time and planning. For example, estimates of space of notes, staves, ranges, clefs, key and time signatures, and titles had to be made in order to determine how much space a movement would take. The process of engraving was somewhat simplified by the development of punches around 1710 by John Walsh.\textsuperscript{23} This method did not become common until the middle of the eighteenth century, however. Punching involved five basic steps: (1) cutting the staff lines on a metal plate, (2) translating the music from the manuscript onto a spaced plate, (3) striking punches (music or lettering) into the plate, (4) cutting a slur, (5) and pulling a proof. Using copper plate was found to be expensive, especially because copper wore out quickly, within 100 impressions. It was replaced by pewter which was cheaper to use and lasted much longer. The method of punching on pewter plates had replaced the engraved plate by the late eighteenth century due mainly to the fact that the former was less expensive and facilitated corrections more

\textsuperscript{21} Schlossner 2-19.
\textsuperscript{23} Toledo Museum of Art, The Printed Note, 500 Years of Music Printing and Engraving, (1957): 121.
easily. Despite these advancements, music printing was still an expensive and lengthy process. The search for better methods continued.

Alois Senefelder began developing the art of lithography in Germany around 1796. The first few stages were rather laborious; however, Senefelder eventually developed a special ink which made it possible to write on paper in a normal fashion, to press the face of the paper downward on a stone coated with a mixture of gum arabic, acid and water, and thereby create a reverse impression for printing. This process was known as lithographic transfer. In 1805 Senefelder replaced the stone with metal plates. By 1810 lithography had attracted much attention and began to be used by several publishing houses. Senefelder operated an establishment in Munich with his brothers, Theobald and Johann Georg. The André brothers of Offenbach, who published several of the nineteenth century Harmonielehren, also used lithography.

The technological advancements at the turn of the nineteenth century--a new printing press, the paper machine, and the development of lithography--coupled with the social changes which took place, as outlined in the previous chapter, led to large growth in the area of publication. The increase in literacy in the early 1800s, due partly to educational reforms, developed a reading public that demanded new books. The technological innovations during this period made it possible to produce books faster, and more cheaply than ever before. In addition, the development of at least 15 new music publishing houses between 1800 and 1850 played an active role in the publication and proliferation of musical theory treatises.
EDUCATIONAL REFORMS

The civil reforms of the new confederation and the call for national pride led to other reforms in the 1800s—more specifically in the area of education. It is during this period that the modern school system in Germany was developed, a system that remains relatively unchanged to this day. The need for reforms was recognized by men such as Rousseau, Pestalozzi, and Hegel, whose concepts exerted a great deal of influence on the changes which took place. Hegel felt that the modern educational system should be dominated by the State (which, for Hegel, represented the highest ethical order) which ought to provide all members of the nation with the necessary facilities for their intellectual and moral training:24

In its character as a universal family, civil society has the right and duty of superintending and influencing education, inasmuch as education bears upon the child's capacity to become a member of society. . . . To the same end, society must provide public educational facilities so far as is practicable. (Philosophy of Right, Paragraph 239)

General adoption of this idea galvanized public interest and enterprise in an astonishing increase in the provisions made for educational purposes. Along with Hegel, W. von Humboldt, Süvern, F. A. Wolf, and Schleiermacher were highly influential in the restructuring of the educational system. Their goal of "all round education"25 was achieved through three significant measures in educational reforms.

The first of the measures required putting into place new regulations concerning the education of "higher"26 teachers. These new teachers were required to take an exam:

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25Paulson 199.
26In Germany, teachers who teach at the Gymnasium level must study longer and undergo much more stringent testing procedures than teachers who teach at the elementary or trade schools. For this reason, they are referred to as "higher" teachers in the German language.
the *examen pro facultate docendi* (1810). This requirement effected the raising of secondary school teachers in Prussia to the rank of an independent professional. Until then, teachers in classical schools had been clergymen; now any man could assume a teaching position, in essence creating a new professional goal for those who desired to attain it. The opportunity to have a job as a teacher, or any other type of official government position, was no longer the privilege of birth, but rather of education.

The second measure in the reformation of education dealt with the new curriculum. The curriculum, drawn up by Süvern, substantially increased literary and linguistic studies, by cultivating instruction in Latin and Greek as well as in German, the latter study reflecting the new nationalistic spirit. The institution of this curricular change laid the foundation for the modern Gymnasium.

The third measure was the reforming of the final exam, the idea of which led to today's "Abitur." The exam was given in the final year of school and was much more exhaustive than it had ever been before, requiring, among other things, demonstration of a complete mastery of classical languages, the ability to write effectively in German, as well as competence in all other areas of study. Although a large percentage of those who received this education were nobles by birth, the majority of those who benefited from this system were members of the bourgeoisie.

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28Although there was an expansion in educational opportunities for girls, their education still ended at the age of 15 or 16 and was primarily directed toward developing domestic skills. Their courses did not include Latin, Greek, mathematics or the sciences taught to boys. For more information on women's education during this period see James C. Albisetti, *Schooling German Girls and Women*. (Princeton, N.J.: Princeton University Press, 1988)
29Kraul 38.
30The "Abitur" is a final exam given in the thirteenth grade at the Gymnasium.
31Kraul 38.
MUSIC AND MUSIC EDUCATION

The call for "Freedom-Equality-Brotherhood" rang throughout Europe around 1800, and great multitudes where inspired by it. Franz Herre called it the Triad of 1789. Germany was in the midst of an unemployment crisis around 1800, and music and musicians suffered as well. Professional musicians were no longer supported by the aristocracy, and, without this traditional infrastructure, their employment was always in question. Yet the interest in musical performance and education continued to grow, as the cry for a national identity and national culture led the bourgeoisie to fill in the artistic gaps in their culture. The bourgeoisie was struggling to establish their own identity during this period, and the development of their cultural accomplishments was one of the primary vehicles they chose. The middle class dilettante was not dependent upon music for his livelihood; instead he could play music for his own enjoyment. The music amateur played for the love of playing. The interest in music and, more specifically, in singing led to the establishment of "singing societies" (e.g. 1801-Akademische Chor Würzburg, 1802-Singakademia Leipzig, 1804-Singverein Münster, 1806-Singverein Erlangen, Dresden and Kassel, etc.). The groups grew in number over time; almost every town had some kind of singing group. Not all people sang in the societies: some would gather at a friend's house for an evening of musical enjoyment. As the groups' abilities improved, they sought opportunities to perform. For example, at Goethe's house in the years from 1808-1811, people would get together on Thursdays to practice, and on Sunday mornings they would perform. In 1818 the "Cäcilienverein" was established in Frankfurt. It was the first city supported "Singgemeinschaft." (Singing Society)

musical groups performed more and more until they eventually drew a larger public to their performances.

As singing societies developed, so did instrumental groups. These were often led by a few professional musicians who would guide the groups' artistic endeavors. Step by step the development accelerated; members of the groups paid a membership fee for their inclusion in them and this commitment in turn led to a stronger feeling of responsibility on the part of leading musicians for the musical development of the groups' members. Conductors and active members became concerned with proper musical execution. Lectures and speeches on music and music theory began to make their appearance, created either by private initiative or as a result of developmental plans that had been written into the statutes of the singing societies. No choral or orchestral school missed the opportunity to build theoretical teaching into its lesson plans, and all efforts were fueled by the flame of national pride and national consciousness.34

In 1810 every citizen was given the right to freely choose his profession as long as he picked up a "work permit" at the local police station. With this legal permission, which essentially guaranteed free trade, the road to "free professions" was opened. Music teachers became a part of a group of free and independent professionals who received legal permission to practice their art. There was a sudden growth of private music teaching. An actual market for musical education began to develop under the influence of the "law of supply and demand."

Ernst Wagner led the movement for the development of music institutes arguing that "art educates government, no matter how much the latter struggles against it from time to time."35 The years around 1800 became an epoch of reform in music instruction

34Sowa 23-24.
35Sowa 265.
just as in general education. The importance of music in the educational development of
the child was a topic of heated debate. F. W. Lindner was one of the leading pedagogues
who felt that music lessons should be laid out in a methodical logical manner, so that a
student would progress through a series of pre-determined steps. Friedrich Rochlitz
(founder of the Allgemeine Musikalische Zeitung—hereafter referred to as AMZ) was
intrigued by Lindner's concepts and encouraged him to share his ideas with other AMZ
readers. A theology professor in Heidelberg, F. H. C. Schwarz, although not a musician
himself, also believed in the importance of music in education, demonstrating it when he
published his work about general educational methods in which several chapters were
dedicated to music instruction.36

The open debate of these issues, combined with the new accessibility of the
teaching profession, the guarantee of education for all, the growth in national pride, and
formation of the singing societies led to the formation of a new type of music school.
Leading musicians of the day, such as Johann Bernhard Logier, J. C. Lobe, A. B. Marx as
well as many others, each developed and submitted their own plans and ideas about the
development of music institutes, curriculum and teaching methods.37 This concern and
active development, combined with the rapid growth in publication, especially that of
music journals like AMZ, created an environment which promoted a prolific output in
Harmonielehren during the first half of the nineteenth century.38 Indeed, by the end of
the 1820s, D. G. Wehner observed that there were as many teaching methods as teachers
and that each one felt that his method was the best.39 There were plenty of publishers

37For more detailed information concerning this development consult the following source: Georg Sowa,
38It is interesting to note that almost every person who proposed a specific system for music education also
published his own Harmonielehre - Logier, Lobe and F. Schneider to name only a few.
39Sowa 41.
available to these authors with the development of at least fifteen new music publishing houses between 1800-1850. In an article published in AMZ, an author commented that "just a short time ago almost every bookseller wanted his own ABC and children's books, now, it seems, that every music publisher wants to have his own textbooks."^40

As a result of the French Revolution and its aftermath, the early nineteenth century saw substantial social changes in Germany which fueled unprecedented activity in the field of music theory. The more progressive democratic spirit introduced to Germany by early Napoleonic reforms was a major factor in the solidifying of a real class consciousness among the bourgeoisie and, perhaps more importantly, a strong sense of pride in this newly defined identity. Middle class self-awareness and pride, as well as a higher general level of education among the members of this class, were accompanied by strong cultural ambitions, the desire of the class to distinguish itself as the primary advocates and indeed the mainstay of German cultural life. This fact helps to explain the increased public interest in and the new public demand for knowledge about the more sophisticated aspects of music, i.e., music theory and its study at the new music institutes.

The ability of musicians to pursue teaching as a profession, coupled with technological innovations in the printing and publishing industries, enabled these music theorists to publish in copious quantities their pedagogical methods and theoretical notions inspired by the theoretical innovations of Rameau and Kirnberger, creating an historically unique situation. The following chapters will examine these publications, collectively referred to as the German Harmonielehren, their innovations and continuing importance in contemporary music theory and notation.

^40"Wie vor einiger Zeit fast jeder Buchhändler seine eigenen A-B-C- und Kinderbücher haben wollte, so will jetzt, scheint es jeder Musikalienverleger seine eigenen Lehrbücher haben." AMZ 12 April 1824, 295. Translation mine.
THE GERMAN HARMONIELEHREN OF 1800-1854

Cultural life in Germany had always been decentralized, particularly in the days when Germany consisted of a multitude of small sovereign states, each with its own center of culture. However, this situation may be assessed from a political point of view, it produced most beneficial results in all fields of intellectual and artistic life, leading to proliferation and dissemination for which there is no parallel in any other country.36

In Germany there was a great surge in publication of music theory books in the early nineteenth century, as music gained importance among the bourgeoisie and was considered a source of national pride. There seemed to be a thirst for knowledge, and musicians, non-musicians and scholars alike responded with the publication of numerous "practical" Harmonielehren. These are books on music theory, primarily written to provide young musicians/composers and amateur musicians with greater knowledge of music. Most of them contain fundamentals of music and diatonic harmony. Some further include chromatic harmony and modulation. Individual authors such as Anton André also discuss counterpoint in their texts. Several books based on previous theoretical traditions dealt with figured bass realization; after the 1820s these became less frequent.

Reading audiences also became fascinated with music aesthetics during this period and many of the authors attempted to explain the aesthetic properties of music, music's purpose and the beauty in music. The primary points of view on music aesthetics can be seen in the following quotations from two music theorists of the day. For example, Gottfried Weber wrote that: "Composition is the art, of expressing feelings

through tones." However, S. W. Dehn felt that: "Music does not exist to express feelings, but rather to arouse emotions."

In general, the half century between 1800 and 1854 produced a standardization of musical terminology, a search for labeling systems, and an attempt to present ideas of music, harmony, and composition in a practical manner. It is therefore useful to categorize the Harmonielehren based on their material and pedagogical attributes. The attributes chosen for this general study include: content and purpose, stylistic approaches, types of musical examples, and labeling systems. The political and educational environment encouraged a wide audience for musical training. Variety within the Harmonielehren indicates the variety within their reading public.

Contents and Purpose

The titles of the Harmonielehren are often indicative of both their content and purpose. (They are also sometimes misleading.) Most authors began their books with an introduction which was frequently a statement of purpose and method. There seem to have been several types of readers the authors were trying to reach. Some of the books, such as those by André and W. Bimbach, were a complete series of works designed to specifically train a young composer. In the bibliography these are referred to as being compositional in nature, indicating a prescriptive work where the intent is to teach the reader how to compose. Others, like the work by G. W. Fink, Musikalische Grammatik [Grammar Book of Music], deal more with the vocabulary of music. These works were intended to teach basic fundamentals of music in order to enhance performance and

38 "Musik habe nicht Gefühle auszudrücken, sondern Empfindungen anzuregen." Marx 71, translation mine.
listening. They are referred to as being pedagogical in nature in the Bibliography, indicating an intent on the part of the author to teach something about music (fundamentals, harmony, counterpoint, etc.). One notable pedagogical book, J. F. Fuch's work (1843), *Harmonielehre für Damen* [Harmony Instruction for Ladies], was intended to help young ladies improve their knowledge of music and thus improve their individual performances. Still others seem directly applicable to keyboardists (organists) and are involved in such concerns as figured bass realization and the creation of modulatory transitions. Some books display both pedagogical and compositional elements. From both of these two groups, pedagogical and compositional, there are books which discuss music aesthetics.

Stylistic Approaches

In their efforts to present their musical ideas completely and coherently, music theorists usually adopted one of three basic formats: Socratic dialogue, extended narrative, or a practical narrative supplemented by a separate workbook. The first of these three basic formats, Socratic dialogue, is a method wherein the author, as student, asks a question about music and the teacher responds. Matthias A. Bauck used this method in his work, *Anleitung zur Kenntniss der Harmonie in Fragen und Antworten* (1814) [An Introduction to Knowledge of Harmony in Questions and Answers]. G. Weber's well-known work, *Versuch einer geordneten Theorie der Tonsetzkunst* (1817) [Towards an Ordered Theory of Musical Composition], is an outstanding example of an extended narrative style, the second type of format used in these books. The third method

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39 This purpose probably stems from the lectures and speeches which took place in the singing societies of the early 1800s.

40 A true Socratic dialogue is one in which the teacher poses the question and the student searches for the answer.
of presentation can be seen in the work by Johann Leopold Fuchs. His treatise, *Praktische Anleitung zur Komposition* (1830) [Practical Introduction to Composition], comes with a textbook, an exercise book, and an answer key. The inclusion of an answer key is unusual, although many other theorists of the time included practice exercises or self-tests in their works (e.g., Ett Caspar and Ludwig Gebhardt). This particular format was usually aimed at self-instruction.

### Musical Examples

In the period from 1800 through 1810 the Harmonielehren are dominated by text, with occasional musical examples in chorale style by the author. There are exceptions, such as those by Abbé Vogler, theorist and composer, who composed and used his compositions as examples within his own theoretical books. During the 1820s there was a greater use of original musical examples; however, they are used principally to demonstrate melodic concepts, such as how rhythm can create motion as well as melodic structure. Harmony and proper voice leading were demonstrated primarily through chorale style writing. This type of musical example was placed in different areas within the books. Some authors used separate example books which could be referred to as the reader went along. Others put all of the musical examples in the back of the books and still others would put them with the text, immediately following the explanation of the harmonic concept or principle presented. There is no apparent pattern about placement of musical examples within the texts throughout the first half of the nineteenth century.

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41Vogler's compositions were used for illustration by other authors throughout the first half of the 19th century.

42For example, G. Weber discusses this at length in the third volume of his *Geordnete Theorie der Tonsetzkunst* (1817-21), as does G. F. Ebbhardt in his work *Die höhern Lehrzweige der Tonsetzkunst* (1824).
In the 1830s, authors consistently used chorale style examples, although the quantity of examples used in proportion to text increased dramatically in comparison to the previous years. It is not until 1844, in Lobe's *Composition Lehre* [Manual of Composition], that an author consistently uses entire movements of musical examples to demonstrate harmonic and melodic ideas (e.g., Beethoven Trio, Opus 97). He is the first known author to do so. (Others had previously used short excerpts of various works.) By the 1840s, the use of author-composed chorale style examples was pervasive, but there was greater use of excerpts from musical literature as well.

With the exception of the works which dealt primarily with figured bass realization, the Harmonielehren served as textbooks on harmony and part-writing in which acceptable harmonic progressions were prescribed. In 1846, W. C. Horák became one of the first to use a combination of author-composed chorale style musical examples and examples from music literature in a progressive manner by discussing typical harmonic progressions and then immediately showing how the same progressions could be found in the works of Mozart, Beethoven and others.

In general, chorale style musical examples are the primary means for illustrating voice leading in the German Harmonielehren during the first half of the nineteenth century and actually dominates the period. During this period the use of examples from musical literature grew and went through two stages. During the 1820-30s it was used primarily to demonstrate melodic concepts; in the 1840s it began to be used more consistently to enhance instruction in both melody and harmony. (Weber, Schneider, Lobe, Horák and others.)
Labeling Systems

Although the main purpose of the development of the Harmonielehren seemed to be more a search for a simple, practical approach to teaching harmony and composition than the development of new theories of music, the efforts of the nineteenth century theorist led to the creation of a labeling system which is still used today in modern theory pedagogy. Many of the theorists developed their own labeling systems until one system in particular, the use of roman numerals to show function and quality, gained widespread acceptance.

In 1802, Vogler published his treatise, *Handbuch zur Harmonielehre* [Manual for Harmony Instruction], in which he first introduced his application of roman numerals as a labeling system. In 1811, he published his *System für den Fugenbau als Einleitung zur harmonischen Gesang-Verbindungs-Lehre*, [System for the Composition of Fugues as an Introduction to the Instruction of Harmonic Voice-Leading], in which he more clearly defines his use of roman numerals to show both function and quality of a chord. He appears to be the first theorist to develop this system. However, it is G. Weber who was to reintroduce Vogler's concept and essentially standardize it in his work *Versuch einer geordneten Theorie der Tonsetzkunst* (1817-1821) [Towards an Ordered Theory of Musical Composition]. Weber's work was to influence many other theorists of his time.\(^\text{43}\)

It should be mentioned that Weber does not introduce roman numerals until Book III (of four), which deals with modulation. Up until that point he uses only letter-chord symbols (e.g., $D^\gamma$, $e$, $a^\flat$), also a "first" in these treatises.

Although Weber's work was influential and helped to begin standardization of the use of roman numerals as a labeling system, many authors still used only figured bass.

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\(^{43}\)F. Schneider recognized Weber's work as being highly advanced and even borrowed many of his ideas in his own work. Weber commented, somewhat resentfully, on this in the foreword to his second volume of *Versuch.*
symbols in their books. It was not until Johann Georg Meister published his book in 1834 that an author tried to standardize a method in which both figured bass and roman numerals could be used together. In his book, *Vollständige Harmonie- und Generalsbasslehre und Einleitung zur Composition*, [Complete Instruction in Harmony and Thoroughbass and Introduction to Composition], Meister presented a method combining both roman numerals and figured bass symbols to indicate function and inversion of chords at the same time. Although it received a very negative review in *Allgemeine Musikalische Zeitung* at the time, his labeling system was undeniably a valuable new contribution. Like Weber he introduced the use of roman numerals late in the work—he felt that letter-symbols should be used until the student was sufficiently familiar with the rules of modulation. Unlike Weber, he combines roman numerals with figured bass symbols to indicate inversion. An example of his symbols would be: $I, 6\, 7\, 5\, 2\, 1, V$. Inversions are indicated either to the left of the roman numerals or above the roman numerals if there is only one number needed. Five years later (1839) Johann Gries used almost the same method in his work *Die erste Unterricht in der Harmonie Lehre* [The First Lessons in Harmony Instruction].

Immanuel Faisst, a music theory teacher and one of the founders of the Stuttgart Conservatory, had a different approach to inversion, one which his student Percy Goetschius was to adopt and bring to the United States. Faisst, though less known, had a great impact on American theory through Goetschius. The former used a combination of arabic and roman numerals to show inversion. However, instead of using figured bass

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44AMZ 17 December 1834, 864-65.
46See the introduction, written by Dr. Faisst, to Percy Goetschius's *A System of Harmony Designed originally for use in the English Harmony Classes of the Conservatory of Music at Stuttgart*, (N.Y.: Schirmer; 1889, 1895, 1913). Goetschius was a professor at Eastman Conservatory in Rochester.
combinations, he would, for example, write a first inversion dominant triad by writing a $V_1$. $V_2$ was his symbol for a second inversion dominant triad. If a seventh chord (or larger) were to be identified he would use the same method but would place a small arabic '7' above the roman numeral to indicate its quality—$V_2^7$ = a second inversion dominant seventh chord.

Although Vogler’s use of roman numerals became widely accepted during the course of the nineteenth century, not all theorists adopted it and instead attempted to develop their own systems. In his work, *Lehrbuch der Tonsetzkunst*, [Textbook of Composition](1832) Johann Anton André created a completely different system of labeling, one which he used consistently throughout his books. His was a system of geometric symbols (such as triangles for triads and rectangles for seventh chords) which he would combine with lines and arabic numerals placed inside the triangles or rectangles in order to indicate quality and inversion. For example, the triangle pictured with the number 1 in it indicates a major triad in root position: $\Delta$. The same figure with a number 2 in it would indicate a minor triad in root position. The number 3 indicates a diminished triad and a number 4 indicates an augmented triad. André used the numbers within the triangles consistently to indicate the quality. By adding a single vertical line to the base of the triangle he could also indicate first inversion: $\Delta'$. A double vertical line would indicate a second inversion triad. André used a similar approach with seventh chords. Here he used rectangles to represent a seventh chord and then used a line within the rectangle to indicate the type of seventh (major, minor or diminished). The one pictured here is a major triad (indicated by the number 1) with a major seventh, indicated by the bisecting line within the rectangle which starts in the lower left-hand corner and goes to the upper right-hand corner: $\boxed{1}$. A similar line starting in the upper left-hand corner and descending to the lower right-hand corner indicates a minor seventh. A
horizontal line which bisects the middle of the triangle would indicate a diminished seventh. André used a similar system of geometric figures to label chords up through thirteenths. Although he used his system throughout the several volumes of his work, it did not appear to interest his fellow theorists, perhaps because his system failed to define the function of the chord within a key.

Although Vogler and Weber were instrumental in developing the labeling system we use today, they failed to develop the idea of showing inversion or to recognize secondary dominants and develop a system for labeling them. However, other theorists of their times attempted to do just that. Among the theorists who adopted the roman numeral system there is one, C. A. Scheidler, who appears to be the first to develop a labeling system which shows secondary dominant function. By combining key names with roman numerals (e.g., "C\(V^7\)" indicates a \(V^7\) in the key of C-major or an "a\(V^9\)" would indicate a \(V^9\) in a-minor) he is able to correctly show a connection of a chromatic chord to a related key area. Scheidler published his work in 1850.

In spite of varied and innovative use of roman numerals after 1820, some authors, such as S. W. Dehn, clung to figured bass as the labeling system of choice. Dehn's first book was published in 1840 and went through a second edition in 1860 and contains no roman numerals. In general, however, Dehn must be considered an exception to the rule.

As the first half of the nineteenth century progressed, theoretical approaches differed in the sort of pedagogical techniques favored as well as in the musical examples employed. But the vast majority of the Harmonielehren from this time period addressed a common problem. Despite stylistic and pedagogical features, the authors all aimed to provide a more coherent, practical, and universally applicable system of musical labeling and instruction. These authors, generally forgotten or unacknowledged today, provided the groundwork for the unified system of labeling and terminology available to, and used
by, today's musicians and students. The following bibliography of Harmonielehren attempts to identify the main historical contributors to this field, highlights their individual innovations and most important works, and seeks to return to them the recognition they are due in the history of music theory. Finally, the bibliography is meant to provide a resource to future researchers interested in more intensive study of individual authors or works.
ABOUT THE ANNOTATED BIBLIOGRAPHY

This bibliography is an uncritical, annotated compilation of one hundred eighty-seven theoretical works written by German authors between 1800-1854. Listed works were compiled using music encyclopedias of the 19th and 20th centuries, music dictionaries, contemporary records of publications, dissertations, and verbal reports of librarians throughout Europe. The main source for these works were the systematic catalogues of various European and United States libraries. (For a complete listing of libraries searched refer to Appendix A.) These works were verified by research in major libraries in Germany, Austria, Czechoslovakia, and Russia, sponsored by a grant from the Fulbright Commission.

The bibliography is organized chronologically, by the date of the initial publication. Other known editions and translations are included under the original entry. Each entry has three parts. Part one contains basic bibliographic information which includes: the authors name, title, and subtitle of the work. Relatively few of the books have been translated into the English language. For the purposes of this document, an English translation of the titles has been provided because the titles often indicate the content of the work. Entries continue with the place of publication, publisher’s name, date of publication and total number of pages.

The second part of an entry contains annotations based on attributes listed in the previous chapter. These are brief, uncritical statements about the type of printing (German fraktur, handwritten, or modern), and whether the musical examples are author-composed or taken from actual musical examples. It will be indicated whether the purpose of the book is pedagogical or compositional in nature. This is followed by statements about labeling systems used and the general contents—whether the work includes chapters on fundamentals, harmony, modulation, counterpoint and/or
thoroughbass. The final comments will indicate if the author is concerned with music aesthetics and any other special features the work may contain.

The third part of the entry lists a known location of the work. The call number at that location is included to help facilitate future researchers. If more than one location has been confirmed, the second location will be listed directly below the first. The indicated library is not necessarily the only location in existence of each work.

Although this study focuses on the time period of 1800-54, the first ten entries in the Bibliography predate these boundaries. They have been included for one of two reasons. If an author’s works continued to be published in the 1800s, I have included those works of his which were published prior to 1800 (Abbé Vogler, Justin Knecht and Georg Grosheim). Some of the texts were included as the authors continued to be influential well into the 19th century and were often cited by later writers. Such is the case with Heinrich Koch, Johann Daube, J. G. Portmann and F. G. Drewis. Future researchers should find the inclusion of these ten texts helpful when trying to follow the content of the works in a progressive manner.

The bibliography is served by two appendices: (1) an alphabetical listing by author with content (fundamentals, thoroughbass, harmony, counterpoint, aesthetics, musical examples from the literature, and author-composed examples in chorale-style, labeling systems) and (2) a chronological listing which also indicates content. It is hoped that this work will open opportunities for further research in this area, for example, to trace in depth the development of theories of modulation during this period, or lead to critical translations of long-forgotten works.
ANNOTATED BIBLIOGRAPHY

This book is printed in German fraktur and contains author-composed musical examples. The book is compositional in nature and there is a brief use of roman numerals. The author teaches fundamentals and diatonic and chromatic harmony.
Bayerische Staatsbibliothek
Mus Th 3496

This book is printed in German fraktur and comes with an accompanying musical example book (96p.), containing author-composed examples. It is both pedagogical and compositional in nature. The author uses figured bass numbers as the labeling system in this book. He teaches fundamentals and provides instructions on how to play piano, how to accompany, and how to train a voice correctly.
Bayerische Staatsbibliothek
Mus Th 3495 : Harmonielehre
Mus Th 2526 : Accompanying example book

This three volume work is printed in German fraktur. It contains author-composed musical examples and is compositional in nature. Figured bass numbers are the only symbols used. The author teaches music fundamentals, diatonic harmony, and discusses
music aesthetic topics as well. This work was republished in 1969 by the Georg Olms Verlag in Hildesheim.

University of California, Santa Barbara, Arts Library
MT40.K722513 : Reprint


This book is printed in German fraktur. The musical examples are author-composed and come in a supplemental volume (under the same call number): "Notentafeln zum Knecht's Elementarwerke der Harmonie und des Generalbasses." [Music Book for Knecht's Elementary Studies of Harmony and Thoroughbass] The text is pedagogical in nature: primarily for the purpose of thoroughbass realization. The book contains music fundamentals and diatonic and chromatic harmony.

Bayerische Staatsbibliothek
Mus Th 1742


This book is printed in German fraktur and contains some author-composed musical examples in chorale style as well as examples from Mozart. The book is compositional in nature and figured bass numbers are the only symbols used. The author skips music fundamentals and concentrates on concepts of melody, rhythm, and harmony, while
paying particular attention to the rules of voice-leading. A unique feature is a chapter on text setting or painting. The author also discusses music aesthetics.

Bayerische Staatsbibliothek
Mus Th 875


007. Daube, Johann Friedrich. Anleitung zum Selbstunterricht in der Musikalen Komposition sowohl für die Instrumental=als-Voka=Musik. [Introduction to Self-Instruction in Musical Composition of Both Instrumental and Vocal Music] Vienna: Schaumberg; 1798; 68p. This book is printed in German fraktur and contains many musical examples, both author-composed and from other composers. It is compositional in nature and there are no labeling systems used. The author teaches diatonic and chromatic harmony and counterpoint; however, the instruction is rather superficial. The author also discusses aesthetic topics. The book is intended as a "do it yourself " guide to composition. Staatsbibliothek zu Berlin Gd 71

This book is printed in German fraktur. The author uses letter names instead of musical notation for his examples although, there are a few chorale style examples as well. It is pedagogical in nature and there are no labeling systems used. The work briefly introduces music fundamentals, the principles of thoroughbass, and provides a table of the various triads and 7th chords. The author teaches diatonic harmony through 13th chords, counterpoint, and also discusses music aesthetics. The stated purpose of the author is to supplement other music theory works rather than present a complete independent musical treatise.
Bayerische Staatsbibliothek
Mus Th 2650

This book is printed in modern type and contains some musical examples, including works from J. S. Bach. It is compositional in nature and stresses musical form. Figured bass numbers are the only symbols used. Previous knowledge of Kollman's harmony book (#012) is essential to use this book. The book includes a section on counterpoint and the author provides the reader with musical examples to analyze. This book went through at least two editions with no title change, the second edition was published in 1812.
Staatsbibliothek zu Berlin
Gk 346

This book is printed in German fraktur and contains both author-composed chorale style musical examples and examples from composers such as Clementi, Dittersdorf, Mozart, and Haydn. The examples of harmony are in chorale style and other musical examples demonstrate compositional techniques using melody and harmony. The book is both pedagogical and compositional in nature and figured bass numbers are the only symbols used. The author teaches fundamentals, diatonic and chromatic harmony in a pedagogical manner and then proceeds to demonstrate their application in actual composition. He also presents thoroughbass realization. The explanations are well-supported with many musical examples. There is also a brief section on music aesthetics.

Sächsische Landesbibliothek, Musikabteilung

MB 8° 393


This book is printed in German fraktur. The musical examples are author-composed chorale style and the book is pedagogical in nature. Figured bass numbers are the only symbols used. The author includes music fundamentals, including church modes, and diatonic harmony. In addition, he writes about what a school teacher should know in
order to teach effectively. This includes being able to sing, play the organ, and possess rudimentary skills at the violin, viola, cello, and double bass. The author also writes on music aesthetics. The book ends with a list of definitions of Italian musical terms. The book is listed in the AMZ where it had an excellent review in the August 1801 edition (Pg.778-81).

Yale Music Library
Rare MT6 K58

This book is printed in modern type and contains 81 pages of text and 36 pages of musical examples. It is both pedagogical and compositional in nature and figured bass numbers are the only symbols used. The book includes fundamentals, including church modes, diatonic and chromatic harmony, counterpoint, and different forms. A second edition of this work was printed in 1806 with a slight change in the title: *A New Theory of Harmony, according to a complete and natural System of that Science*.

Staatsbibliothek zu Berlin
Gk 350

This book is printed in modern type and contains musical examples from Tartini, Händel, Bach as well as author-composed examples. It is pedagogical in nature and figured bass
numbers are the only symbols used. The book is written in column form with German on one side and English on the other. The author teaches thoroughbass realization only. The second edition of this book was published in 1807 with no significant changes. (See #022)

Staatsbibliothek zu Berlin
Gk 348.4°


This book is printed in German fraktur. The musical examples are author-composed and come in an accompanying example book: Notenbeispiele zum Musikalischen Vorlesungsbuch. [Music Example Book for the Musical Lecture Book] The book is pedagogical in nature and roman numerals and figured bass numbers are the symbols used. Roman numerals are used to show function and quality (Major/minor), figured bass numbers are used to show inversion; however, they are never used in direct combination. The author teaches fundamentals, diatonic and chromatic harmony, and thoroughbass. The book is written in a clear and systematic manner.

Bayerische Staatsbibliothek
Mus Th 3493 : Harmonielehre
Mus Th 2°527 : Accompanying example book.

This book is printed in German fraktur and contains author-composed chorale style musical examples. It is pedagogical in nature. The author uses roman numerals for cadence points, and there is also some occasional use of figured bass numbers. He teaches music fundamentals, including triads and inversions. This book went through several editions. The second edition was printed in 1808 and the fourth edition was printed in 1816. There are no discernable differences between editions. Both the second and the fourth edition are available at the library indicated below. The location of the third edition is unknown.

Staatsbibliothek zu Berlin

Gk 275

Gk 275 2 : Second edition

Gk 275 4 : Fourth edition


The location of this work is unknown. It is listed in the systematic catalogue in the Music Library at the University of California, Santa Barbara.

017. *Versuch einer erleichterten Anweisung in den Grundsätzen der Harmonie für Anfänger des Generalbasses und der Komposition.* [Towards A Simplified Instruction in

This book is printed in German fraktur and contains no author's name. The musical examples consist of some figured bass lines and some chorale style writing, all apparently author-composed. The book is pedagogical in nature and figured bass numbers are the only symbols used. The author skips music fundamentals and concentrates on thoroughbass concepts and part-writing rules. The book was reviewed and recommended in the Allgemeine Musikalische Zeitung in the January edition 1804 on page 625. Library of Congress. MT50.V37 case


This is published as three volumes bound together under one cover and is printed in German fraktur. The musical examples are author-composed chorale style. The book is pedagogical in nature and figured bass numbers are the only symbols used. The author begins with music fundamentals and goes through diatonic and chromatic harmony. He also teaches the student how to realize figured bass numbers. The book contains exercises to practice at the piano.

*This book is listed at the Library of Congress as author unknown, however; a book with the same exact title is listed at the library at Eastman School of Music under the author Gottlieb Rohleder (1745-1804).

This is a two volume work and both volumes are printed in modern type. The musical examples are author-composed. The first volume is pedagogical in nature and figured bass numbers are the only symbols used. The work assumes knowledge of music fundamentals and diatonic harmony and introduces thoroughbass realization. The second book, published a year later, is compositional in nature and teaches voice-leading as well as typical harmonic progressions.

Bayerische Staatsbibliothek

4°Mus Th 1600 a and b


This book is printed in modern type and contains chorale style musical examples composed by the author. It is both pedagogical and compositional in nature and figured bass numbers are the only symbols used. The book begins with music fundamentals and
continues through diatonic and chromatic harmony, modulation, and counterpoint. The book ends with a self-test.

Sächsische Landesbibliothek, Musikabteilung

MB 8° 219


This book is printed in modern type and is a condensed version of the authors original 1801 publication. (#013) The author uses the same musical examples and labeling systems (figured bass numbers) as the 1801 publication. The book is a pedagogical review, covering briefly all aspects of thoroughbass realization.

Staatsbibliothek zu Berlin

Gk 349.4°

022. Knecht, Justin Heinrich. *Theoretisch praktische Generalbaßschule welche in neunzig Notentafeln Nebst allen Intervallen, alle mögliche Bewegungs Arten der Töne. Uebungen aller vorkommenden Akkorde, die verschiedenen Uebergänge und das Ineinanderweben der Töne durch alle gebrächlichen Dur und Moll Tonarten enthält. [Theoretical and Practical Thoroughbass Text Which in 90 Examples, Contains All Intervals, All Voice-Leading Possibilities of Tones, Exercises in All Possible Chords and Modulation Types, as well as the Weaving of Tones Through All Major and Minor Keys]* Freiburg: Herder'schen Kunst und Buchhandlung; (1810); 152p.

This book is printed in German fraktur and contains 60 pages of text and 92 pages of author-composed musical examples. It is pedagogical in nature and figured bass numbers
are the only symbols used. The author teaches music fundamentals and chord types for
the purpose of thoroughbass realization. Knecht identifies exactly 3,600 different chords.

Bayerische Staatsbibliothek
4° Mus Th 801

023. Litzius, C. J. Anleitung den Generalbass praktisch spielen zu lernen. [Introduction
to Learning How to Play Thoroughbass] Mainz: B. Schott Söhne; [1810]; 21p.
This book is printed in German fraktur and contains no musical examples. It is
pedagogical in nature and figured bass numbers are the only symbols used. The author
skips music fundamentals and basic harmony, and concentrates on thoroughbass
realization.
Staatsbibliothek zu Berlin
Gl 297

This book is printed in German fraktur and the musical examples are author-composed.
It is compositional in nature and figured bass numbers are the only symbols used. The
author skips music fundamentals and concentrates on diatonic and chromatic harmony.
The book also includes a section on counterpoint.
Bayerische Staatsbibliothek
Mus Th 1761m

This book is printed in modern type and the musical examples are author-composed, and come in a separate volume. The book is pedagogical in nature and roman numerals are the only symbols used. The book contains music fundamentals and diatonic harmony, as well as a section on how fugues are composed. The author also writes about music aesthetics.

Bayerische Staatsbibliothek
Mus Th 3497 (1 und 2)


This book is printed in modern type and contains many musical examples, apparently author-composed. It is pedagogical in nature and figured bass numbers are the only symbols used. The book contains brief explanations of music fundamentals and diatonic harmony. The author teaches passing and neighbor notes before introducing triads.

Staatsbibliothek zu Berlin
Gs 196.4°

General Music Instruction. With a Foreword by J. J. Rosseau and One Copper Plate Engraving. Gotha: Streubel; 1812; 115p.
This book is printed in German fraktur and the musical examples include works from Haydn and Reichardt. The book is pedagogical in nature and there are no chord labeling systems used. The author skips music fundamentals and harmony, and concentrates on the presentation of a new method of writing music. The new system is based on 12 semitones (0-11). Without staff lines the author uses a system of numbers, dots and dashes to represent notes, rhythm, repeats, and even phrase- and bow markings.
Bayerische Staatsbibliothek
4° Mus Th 1725

This book is printed in German fraktur and contains author-composed musical examples. It is pedagogical in nature and figured bass numbers are the only symbols used. The author skips music fundamentals and harmony, and concentrates on thoroughbass concepts, after which he discusses the subject of modulation. The author provides the reader with many figured examples to realize. It is a "learn by doing book" and there are few or no explanations of each topic.
Staatsbibliothek zu Berlin
Gw 315

This book is printed in German fraktur and contains no musical examples. It is pedagogical in nature. The author briefly demonstrates figured bass numbers, using letter names of notes. Based on Kirnberger, the book is designed to provide general musical knowledge only, and, is written in a Socratic dialogue form.

Staatsbibliothek zu Berlin
Gb 111


This book is printed in German fraktur. The musical examples are author-composed in chorale style and come in a supplemental volume: "*Notentafeln zu Knechts-Elementarwerk der Harmonie*" [Music Example Book to Knecht's - Elementary Instruction in Harmony] which must be ordered at the same time as the text. The book is both pedagogical and compositional in nature. Knecht uses roman numerals to mark scale steps and sporadically identify modulations. He also uses figured bass numbers.

The book begins with music fundamentals and continues through diatonic and chromatic harmony. This book is most likely the second edition of Knecht's *Gemeinnützliches Elementarwerk der Harmonie und des Generalbasses* which was first published in 1792 (#004).
Bayerische Staatsbibliothek

4° Mus Th 800a : Harmonielehre

2° Mus Th 273 : Accompanying example book

This book is printed in German fraktur and the musical examples are apparently author-composed in chorale style. It is pedagogical in nature and figured bass numbers are the only symbols used. The author presents music fundamentals, including triads, and then concentrates on thoroughbass realization.
Staatsbibliothek zu Berlin, West
261546

This book is printed in German fraktur and contains no musical examples, instead, letter names are used to represent notes. The book is pedagogical and compositional in nature and figured bass numbers are the only symbols used. The author concentrates on thoroughbass realization, counterpoint, canon and fugue. This book went through a second edition in 1828.
Musikbibliothek in der Leipziger Stadtbibliothek
P2213
Bayerische Staatsbibliothek
Mus Th 1353 : Second edition

This book is printed in German fraktur and the musical examples include works by Mozart, some are also author-composed. The book is pedagogical in nature and figured bass numbers are the only symbols used. It is a book on thoroughbass realization which, begins with music fundamentals, and goes through diatonic harmony. This book went through numerous editions well into the nineteenth century. The first edition was published in 1791 under a slightly different title: **Kurze Anweisung zum Generalbaßspielen**. [Brief Instructions On Playing Thoroughbass]
Staatsbibliothek zu Berlin, West
N. mus. ant. theor. 91

This book is printed in German fraktur and is printed as three volumes bound together. The only musical examples are by Graun, along with one handwritten example by the author which includes explanatory remarks. It is pedagogical in nature and there are no symbols used. In this book, the author takes three separate looks at harmony. The first
approach is presented in a Socratic dialogue and contains no music fundamentals but does discuss harmony. The second section is a historical presentation of the concepts of harmony, and the third is a discussion of harmony and its relationship to philosophy, including discussions on music aesthetics. It is not a practical work from which to learn harmony.

Bayerische Staatsbibliothek
4° Mus Th 534


The location of this work is unknown. It is cited in Die Musik in Geschichte und Gegenwart. Allgemeine Enzyklopädie der Musik unter Mitarbeit zahlreicher Musikforscher des In- und Auslandes herausgegeben. (Ed. Friedrich Blume. Kassel u. Basel: Bärenreiter Verlag; 1949-67, vol.5, pg. 948.) Grosheim was also a music historian and biographer.


Leipzig: Baumgärtnerschen; 1818; 64p.

This book is printed in German fraktur and contains author-composed musical examples in chorale style. It is pedagogical in nature and figured bass numbers are the only symbols used. The author defines some Italian musical terms, provides instruction in
music fundamentals, and touches briefly on the concept of triads. He also categorizes various types of musical compositions, such as a symphony or a sonate.

Staatsbibliothek zu Berlin
Gm 370


The location of this work is unknown. It is cited in Hofmeister's Musikalisch-literatischer Monatsbericht neues Musikalien, musikalischer Schriften und Abbildung mit Anzeige der Verleger und Preise. Handbuch der Musikalischen Literatur. (Leipzig: Hofmeister; 1818, Supplemental Vol.1, pg.69)


This book is handwritten but legible. The musical examples are author-composed and consist of scales, intervals, and some chorale style writing. It is pedagogical in nature and figured bass numbers and letter chord symbols are the only symbols used. The book only contains music fundamentals.

This book is printed in modern type and the musical examples are all author-composed chorale style examples. It is compositional in nature and figured bass numbers are the only symbols used. The book is only concerned with how to modulate using diminished 7th chords.

Bayerische Staatsbibliothek
°2 Mus Th 223


This book is printed in German fraktur and the musical examples are author-composed in chorale style. In addition to the examples provided, the author recommends using Bach's, Hiller's, or Kittel's chorale books to practice analysing chords. It is pedagogical and compositional in nature. Although Werner does not use roman numerals to label his chords, he does use arabic numerals in manner similar to G. Weber's use of roman
numerals. Like Weber, Werner's labeling system does not indicate inversions. The book contains music fundamentals, diatonic and chromatic harmony, and also explains thoroughbass realization. Werner is particularly clear about key relationships and potential modulation schemes. A section on melody writing is included. The author considers his work to be a preparatory one to G. Weber's Versuch, with which he is familiar.

Bayerische Staatsbibliothek

4° Mus Th 1729


This book is printed in modern type. The musical examples are apparently author-composed and are to be played on the Zither. The book is pedagogical in nature and the author uses Arabic numerals instead of Roman numerals in order to label scale degree chord function. The author also provides figured bass numbers between the staves of a grand staff. The book contains basic training in diatonic and chromatic harmony beginning with music fundamentals. The author includes examples to harmonize and transpose.

New York Public Library

*MI

This book is printed in German fraktur and contains no musical examples. The book is pedagogical in nature and there are no symbols used. Using a Socratic dialogue format, the author explains basic music fundamentals including key signatures, scales, rhythm, and intervals.

Staatsbibliothek zu Berlin
Gg 742

043. Gläser, E. W. *Neue praktische Klavierschule, oder Anleitung auf eine leichte und sichere Art Klavierspieler und Harmonisten zu bilden.* [New and Practical School of Piano, or Introduction to a Simple and Sure Method to Develop Pianists and Harmonists] Barmon: Autor; 1820.

The location of this book is unknown. It is considered a war-loss at the Staatsbibliothek zu Berlin were it is still listed in the systematic catalogue.


This book is printed in modern type and the musical examples are both author-composed and by composers such as Mozart, Schulz and Haydn. The book is both pedagogical and compositional in nature and roman numerals are the only symbols used. The book begins with a brief chapter on music fundamentals and then continues with diatonic and chromatic harmony. The author closes with a section on instruments and their ranges.

This book was translated to English in 1828 with the title *The Elements of Musical*
Harmony and Composition, Intended as a Compendium for Tuition, and a Guide for Self Instruction. (London: S. Chappell; 1828)

Staatsbibliothek zu Berlin
Gs 287
Bayerische Staatsbibliothek
4° Mus Th 1399 z
New York Public Library
*MI: English translation


The location of this work is unknown. It was cited in Hofmeister's Musikalisch-literatischer Monatsbericht neues Musikalien, musikalischer Schriften und Abbildung mit Anzeige der Verleger und Preise. Handbuch der Musikalischen Literatur. (Leipzig: Hofmeister; 1845, pg. 211)


This book is printed in German fraktur and contains musical examples which are apparently author-composed. It is pedagogical in nature and figured bass numbers are the only symbols used. The book reviews music fundamentals and diatonic and chromatic harmony. It is principally an organist's handbook to teach thoroughbass realization, rather than a harmony book.
Musikbibliothek in der Leipziger Stadtbibliothek
Mus Gs 432


The musical examples are both author-composed and from composers such as Mozart, Haydn, Beethoven, C. J. Wagner, Vogler and Cherubini. The work in compositional in nature. The author uses roman numerals for his labeling system but, does not indicate inversions as we do today. He first introduces roman numerals in the modulation book (III) in order to demonstrate more clearly what the key relationships are, demonstrating that tonic is I and so on. In addition, he shows the minor, major or diminished quality of a chord by using a small version of the I (it is an upper case roman numeral, printed smaller, e.g. I)\(^a\) to show minor and a large capital to show major. Weber also uses letter chord symbols which he introduces well-before he ever uses roman numerals. The book begins with music fundamentals and works through diatonic and chromatic harmony and modulation. It is a complete course in musical composition, filled with many musical examples.

\(^a\)This practice was misrepresented in David Beach's article, "The Origins of Harmonic Analysis," *Journal of Music Theory,* (1974; pg.300-01) In that article the musical example from Weber was printed using upper and lower case roman numerals; however, in the actual volume cited (Vol.2) of Weber's *Versuch,* the author never used lower case roman numerals.

Bayerische Staatsbibliothek

Mus Th 3588 : Original German Publication

New York Public Library

*MI : English Translation

048. Fröhlich, Joseph Dr. *Systematischer Unterricht zum Erlernen und Behandeln der Singkunst überhaupt, so wie des Gesanges in öffentlichen Schulen und der vorzüglichsten Orchester-Instrumente; nebst einer Anleitung zum Studium der Harmonielehre und zur Direktion eines Orchesters und Singchores.* [Systematic Instruction to the Learning and Treatment of The Art of Singing, as well as Vocalising in Public Schools and of the Principal Orchestral Instruments; Along with an Introduction to the Study of Harmony and Conducting Techniques for Orchestras and Choirs] Würzburg: Dorbath; 1822; 416p.

This book is printed in German fraktur and comes with a separate book of musical examples. The musical examples include works of Mozart, Schubert, and Beethoven. The book is pedagogical in nature and no symbols are used. The author does not teach music theory, rather he is concerned with performance practices. He presents his material using an extended and effusive narrative and is also concerned with music aesthetics.

Bayerische Staatsbibliothek

4°Mus Th 510d

This book is printed in German fraktur and contains author-composed musical examples along with a few examples from Mozart as well. It is compositional in nature and there are no symbols used. The author teaches music fundamentals, diatonic and chromatic harmony, as well as counterpoint and fugue. This book went through a second edition in 1834 the location of which is unknown.

Bayerische Staatsbibliothek
4° Mus Th 1435 z


This book is printed in German fraktur and contains musical examples by Mozart, Haydn, Graun, Händel, Pergolesi, as well as some by the author. The book is pedagogical in nature and there are no symbols used. The author presents music fundamentals including musical terms, concepts of tone, rhythm and meter, as well as providing an introduction to triads. In his presentation of rhythm, Weber is particularly concerned with how different rhythms can reflect different emotions. This work has been translated: "*General Music Teacher: Adapted to Self-Instruction, Both for Teachers and Learners; embracing also an Extensive dictionary of musical terms.*" Translated from the 3rd German edition by James F. Warner. Boston: Wilkins and Carter; 1842.

Staatsbibliothek zu Berlin, West
261560 : Original German
This manuscript is handwritten and is extremely difficult to read. There are many author-composed chorale style musical examples. The book is pedagogical in nature. There is a brief use of figured bass numbers in the beginning of the book, but in the second half of the book, the author uses letter chord symbols to label chords. The book contains music fundamentals and diatonic and chromatic harmony.

Sächsische Landesbibliothek, Musikabteilung

MB 8° 379

This book is printed in German fraktur and contains author-composed chorale style musical examples. The book is pedagogical in nature. The author primarily uses figured bass numbers as symbols; however, there are a few times when he uses roman numerals to label cadence points. Lahmeyer teaches music fundamentals, terminology, diatonic harmony, and voice leading. In addition, he includes a section on the correct tuning of a piano and the tuning of organ pipes. The author supplies an appendix containing musical examples which the reader should practice transposing. There was a review of this book in the July 12, 1826 edition of the AMZ. The article indicated that the book was
moderately good—based heavily on Weber, including his use of symbols. The review ended by indicating that work was acceptable, but that there was much missing.

Yale Music Library
Rare MT50 L183

053. Ebhardt, G. F. *Schule der Tonsetzkunst in systematischer Form, mit deutlichen Definitionen und den Hauptartikeln beigefügten catechetischen Unterredungen zwischen Lehrer und Schüler, nebst Exempelbuch bestehend aus 55 Notentafeln.* [A Systematic School of Composition, Containing Concise Definitions and Pedagogical Dialogues on the Primary Matters Between Teacher and Student, as well as a 55-page Example Book of Sample Charts] Leipzig: Hofmeister; 1824; 252p.

This book is printed in German fraktur and contains chorale style musical examples which are apparently author-composed. It is both pedagogical and compositional in nature. The only symbols used are figured bass numbers which the author uses during the lessons on modulation only. This is the first volume of a two-volume publication. (See #075 for information on the second volume.) In later editions the two parts are bound together under one cover. The book is accompanied by *Schule der Tonsetzkunst-Exemplebuch.* [School of Composition - Example Book] This particular volume covers music fundamentals, partwriting rules, non-chord tones, seventh chords, and some chromatic chords. The author discusses basic melody writing and teaches church modes in addition to major and minor scales. The work also contains a section on music aesthetics.

Staatsbibliothek zu Berlin
Ge 16 4°

This book is printed in German fraktur and contains chorale style musical examples, apparently author-composed. It is pedagogical in nature and there are no symbols used. The author begins with music fundamentals and continues with diatonic and chromatic harmony. There is also a section on music aesthetics.

Bayerische Staatsbibliothek
Mus Th 3510
Library of Congress
Mt6.U82


This book is printed in German fraktur and contains author-composed musical examples in chorale style. The book is pedagogical in nature and figured bass numbers are the only symbols used. The author teaches music fundamentals and diatonic and chromatic harmony. Burkhard shows influence of Knecht's works in that he recognizes many different chords. The primary focus of the book is on thoroughbass realization.

Sächsische Landesbibliothek, Musikabteilung
1 MB 8° 2610

This book is handwritten, but legible, and contains three parts, as indicated in the title. There are many author-composed musical examples, located in the first two parts only—all written out by hand. The book is compositional in nature and contains both figured bass numbers and letter chord symbols. The author touches briefly on music fundamentals and then quickly moves on to diatonic and chromatic harmony. Harbordt was a student of Portmann and his book is based on Portmann's theories.

Library of Congress
MT50. H255 case

057. Engeler, J. B. (also known as Engler, Philipp J.) *Handbuch der Harmonie, oder theoretisch-praktische Präjudirschule für Alle, die sich oder Andere in der Tonsetzkunst unterrichten oder zu Organisten bilden wollen*. [Handbook of Harmony, or Theoretical-Practical School of Preludes for All Who Wish to Learn or Instruct Others in Composition, or to Become Organists] Berlin: Trautwein; 1825; 100p.

This book is printed in modern type and contains musical examples which are limited to organ music only, mostly chorale style or fugal, and involve considerable modulation. The book is pedagogical in nature. The author uses roman numerals to analyze the many musical works, as well as some figured bass numbers; however, they are never used in direct combination. The book is a basic harmony text which skips music fundamentals and concentrates on improving the understanding of music and performance in general, including music aesthetic considerations. In the foreword, Engeler acknowledges his
debt to Vogler, Schicht and Weber. Although the author does not teach major and minor scales, he does include a section on church modes.

Staatsbibliothek zu Berlin
Gg 119

This book is printed in modern type and contains many piano pieces to practice but does not indicate the composer. The book is pedagogical in nature and figured bass numbers are the only symbols used. It is a keyboard harmony book which introduces music fundamentals as well as diatonic harmony.
Bayerische Staatsbibliothek
2° Mus Th 498

This book is printed in German fraktur and contains musical examples which consist of scales and intervals. The book is pedagogical in nature and there are no symbols used. The author covers music fundamentals, including triads. He also discusses the correct performance methods of varying types of ornamentation.
Staatsbibliothek zu Berlin
Gk 15

This book is printed in modern type and contains chorale style musical examples, apparently author-composed. It is pedagogical in nature and figured bass numbers are the only symbols used. The book contains music fundamentals, four-part diatonic harmony, and basic voice-leading. The author divides each page in half with text on the left side of each page and the musical examples on the right half of the same page. He also provides the reader with exercises to transpose and complete.

Bayerische Staatsbibliothek
4° Mus Th 654


This book is printed in German fraktur and contains musical examples which are primarily author-composed; however, there are some menuets and melodies from other composers as well. The book is both pedagogical and compositional in nature and figured bass numbers are the only symbols used. The book covers music fundamentals, as well as music terminology, and diatonic and chromatic harmony. Each section ends with several questions based on what had just been presented. The materials in the book are presented in a fast-paced and direct manner.

Library of Congress
MT6. N33

This book is printed in German fraktur and contains no musical examples. It is neither pedagogical nor compositional in nature. The author uses roman numerals to explain chord relations in a key. Intervals are explained, however there is no actual harmony instruction. It is a philosophy book about music and the aesthetics of music (based on Hegel).

Münchner Stadtbibliothek am Gasteig
948252000


This book is printed in German fraktur and contains author-composed musical examples. The book is compositional in nature and figured bass numbers are the only symbols used. The author begins with music fundamentals and moves quickly through diatonic and chromatic harmony. There is also a brief chapter on counterpoint.

Bayerische Staatsbibliothek
4° Mus Th 908

This book is printed in modern type and contains author-composed musical examples. It is compositional in nature and figured bass numbers are the only symbols used. The author teaches music fundamentals and diatonic and chromatic harmony. In addition, Logier provides exercises for the student to work on. This book was reprinted in 1976 by Da Capo Press. It has gone through several editions and has been translated into French and German. This is the English translation of #065.

Bayerische Staatsbibliothek
4° Mus Th 2019 P : Reprint

065. Logier, Johann Bernhard. System der Musik-Wissenschaft und der praktischen Composition mit inbegriff dessen was gewöhnlich unter dem Ausdruck General-Bass verstanden wird. [System of Music Theory and Practical Composition, Including What is Generally Referred to as Thoroughbass] Berlin: Logier; 1827; 189p.

This book is printed in modern type and the musical examples are author-composed. The book is compositional in nature and figured bass numbers are the only symbols used. The author presents the rules of thoroughbass as well as the fundamentals of music. He also discusses triads, but does not teach voice-leading or harmony. This book went through several editions and has been translated to several different languages including French and English (#064).

Bayerische Staatsbibliothek
4° Mus Th 907

066. Gebhardi, Ludwig Ernst. Generalbaßschule, oder vollständiger Unterricht in der Harmonie und Tonsetzlehre, ein Leitfaden für Lehrer beim Unterricht, ein Hilfsbuch zur Wiederholung und zum Selbststudium der musikalischen Komposition. [Thoroughbass

This is a four-volume work printed in German fraktur. The musical examples are apparently author-composed in chorale style. The book is both pedagogical and compositional in nature and figured bass numbers are the only symbols used. Vol. 1 teaches music fundamentals and diatonic and chromatic harmony. (191p.) Vol. 2 contains species counterpoint (186p.). Vol. 3 provides further instruction in counterpoint and imitation, and Vol. 4 deals with form, instrumentation and contains a subject index in the back (299p.). The books are a complete course in composition which the author has set up in a practical style, including many exercises. The author also discusses music aesthetics. These volumes went through three editions by 1846.

Staatsbibliothek zu Berlin
Gg 119
Gg 119 2: Second Edition
Gg 119 3: Third Edition


The location of this book is unknown. It is cited in Hofmeister's Handbuch der musikalischen Literatur. (Leipzig: Hofmeister; 1828-29, p.1140.)

The location of this book is unknown; however, according to the April 1829 AMZ article it is a short work. The article made no other mention of the work.


This book is printed in German fraktur and contains musical examples in chorale style which are apparently author-composed. The book is both pedagogical and compositional in nature and figured bass numbers are the only symbols used. The author begins with music fundamentals and continues through diatonic and chromatic harmony. The book also contains music aesthetics and is based heavily on Logier. The materials are presented in a Socratic dialogue format.

Musikkbibliothek in der Leipziger Stadtbibliothek

18°88

[Condensed and Concise Harmony Instruction Including a Special Introduction to Thoroughbass Realization. Intended for School Candidates] Würzburg: Stracker; 1828. The location of this work is unknown. It is cited in Wagner's *Die Harmonielehren*. (Regensburg: Bosse Verlag; 1924, pg. 183).

071. Weber, Friedrich Dionys. *Allgemeine theoretisch-praktische Vorschule der Musik, oder: Inbegriff alles dessen, was dem angehenden Musiker zum Verstehen der Tonschrift und zum Vortrage eines Tonstückes zu wissen unentbehrlich ist*. [General Theoretical-Practical Introduction to Music, or, An Example of Everything a Musician Needs to Know About Composition and Performance of a Given Work] Prag: Berra; 1828; 170p. This book is printed in German fraktur and includes twentyseven fold-out pages of musical examples. The musical examples are apparently author-composed, some demonstrating notation, others the concept of Alberti bass and yet others the correct performance of ornamentation such as trills. There are no musical examples explaining harmony. The book is pedagogical in nature and there are no symbols used. The author teaches music fundamentals and then proceeds to give short descriptions of music theory topics which were not covered in this particular text. It is a preparatory work to a harmony course and is intended for self-instruction. The author also introduces church modes to the student.

New York Public Library

*MHD

072. Fröhlich, Joseph Dr. *Systematischer Unterricht in den vorzüglichsten Orchester-Instrumenten mit einer Anleitung zum Studium der Harmonielehre, sowie zur Direktion eines Orchesters und Singchores*. [Systematic Lessons in the Finest Orchestral
Instruments With an Introduction to Harmony Instruction as well as Orchestral and Choral Conducting Techniques] Würzburg: Franz Bauer; 1829, 598p. This book is printed in German fraktur and comes with a supplemental volume containing musical examples from Kreuzer, Marcello, Palestrina and Mozart. The book is pedagogical in nature and figured bass numbers are the only symbols used. The skips music fundamentals and concentrates on music aesthetics and rules of performance practice. It is not a harmony book but rather a book on how to play orchestral instruments.

Bayerische Staatsbibliothek
°4 Mus Th 510d

073. Schneider, Friedrich. Vorschule der Musik. [Introduction to Music] Leipzig: Karl Tauchnitz; [1830?]; 46p. This book is printed in modern type and contains author-composed chorale style musical examples. The book is pedagogical in nature and there is a brief use of figured bass numbers as symbols. The author presents music fundamentals and diatonic harmony in a well-organized fashion.

Bayerische Staatsbibliothek
°4 Mus Th 1402

This book is printed in modern type and contains author-composed chorale style musical examples, as well as some examples from Palestrina, J. S. Bach, and Vittoria. It is compositional in nature, giving the student the opportunity to practice chords and typical progressions. The labeling systems include figured bass numbers and some letter-chord symbols. The author teaches music fundamentals and diatonic and chromatic harmony. The explanations are very brief and they consist mostly of practical examples. The book is not intended to replace the Harmonielehre, rather to enhance it through examples and exercises.

New York Public Library

*MI

This book is printed in German fraktur and is the second volume of what is published in later editions as two volumes bound together under one main title: Schule der Tonsetzkunst. [School of Composition] (The first volume is listed under #053.) The musical examples are author-composed chorale style examples and come in a supplemental musical example book: Schule der Tonsetzkunst-Exemplebuch. [School of Composition - Example Book] The text is both pedagogical and compositional in nature. Figured bass numbers are the only symbols used. The author skips music fundamentals and concentrates on modulation, counterpoint, and rhythm. In addition to major and minor scales the author teaches the church modes and discusses music aesthetics.

Staatsbibliothek zu Berlin
Ge 16 4°


This work was published in three volumes. The first one is the textbook, the second the exercise book (43 pages) and the third the answer book (46 pages). All three volumes are printed in German fraktur and contain musical examples that are apparently author-composed. The work is both pedagogical and compositional in nature. Figured bass numbers are the only symbols used. The author begins with music fundamentals and
teaches diatonic and chromatic harmony. The exercise volume contains melodies to realizing using figured bass numbers. Chromatically complex melodies are printed which the reader should harmonize. The answer volume contains the authors' solutions to the harmonization of the melodies he provided.

Musikbibliothek in der Leipziger Stadtbibliothek
P2312

This is a handwritten manuscript which is nearly impossible to read, but contains some chorale style musical examples and some melodies, apparently provided for harmonizing. It is compositional in nature and the author uses roman numerals and figured bass numbers as his labeling system; however, they are never used in direct combination. The text teaches music fundamentals, diatonic and chromatic harmony, as well as counterpoint and forms such as Rondo, Fantasie, and Sonata. The work ends with definitions of musical terms.
Musikwissenschaftliches Institut der Universität Köln.
Th 353

This book is printed in modern type and contains many author-composed musical examples which are primarily in chorale style. The book is both pedagogical and compositional in nature. Figured bass numbers are the only symbols used. The author
teaches music fundamentals, as well as diatonic and chromatic harmony, and modulation. An unusual feature of this book is a lack of any information on rhythm.

Staatsbibliothek zu Berlin
GI 399

This two volume work is printed in German fraktur and contains musical examples which appear to be author-composed. The book is both pedagogical and compositional in nature. Figured bass numbers are the only symbols used. Volume one begins with intervals, assuming prior knowledge of other music fundamentals such as scales, and continues through diatonic harmony. Volume two begins with 13th chords and moves through chromatic harmony, non-chord tones, and modulation. Both volumes include instruction on thoroughbass realization.

Bayerische Staatsbibliothek
Mus Th 3583c (1 u. 2)

This book is printed in German fraktur and contains musical examples by composers such as Mozart, Händel, Palestrina, and Marcello. The book is pedagogical in nature and figured bass numbers are the only symbols used. The author concentrates primarily on the use of voice in music. He teaches fixed Do-solmization as well as music
fundamentals. Mainzer also touches briefly on diatonic harmony, thoroughbass realization, and counterpoint.

Bayerische Staatsbibliothek
Mus Th 2105

Offenbach a/M.: Johann Andre; 1832 -1843; 380p.
This four volume work is a systematic look at music theory and is printed in modern type.
The author uses musical examples from many different composers, including Vogler, Agricola, Praetorius and J. S. Bach. There are author-composed musical examples as well. The volumes are compositional in nature. André uses no roman numerals, instead he develops his own system of chord labeling, one which identifies chord type (Major/minor) but not function within a key area. His was a system of geometric symbols (triangles for triads, rectangles for seventh chords, and variations of both for ninths, elevenths and thirteenths) which he would combine with lines and numbers, placed inside the figures, in order to indicate quality and inversion. For example, a triangle containing a number one indicates a major triad in root position: \( \triangle \). The number two in the same triangle would indicate a minor triad, a three indicates a diminished triad, and a four an augmented triad. By adding a single vertical line to the base of the triangle André could indicate a first inversion triad: \( \triangle \uparrow \). A double vertical line would indicate a second inversion triad. André used a similar system for seventh chords. Here he used rectangles to represent a seventh chord and then used a line, bisecting the rectangle in a particular manner, to indicate the type of seventh. (major, minor, or diminished) As with the triangles, the numbers one through four, placed within the rectangle, indicated the type of triad. (major, minor, diminished or augmented) The
one pictured here: is indicating a major triad (the number one) with a major seventh (indicated by the bisecting line within the rectangle which starts in the lower left-hand corner and goes to the upper right-hand corner. As with triangles, André added small vertical lines to the bass of the rectangles to indicate the inversion of the seventh chord. André used his labeling system consistently throughout all four volumes of his work. Volume 1 (1832) covers music fundamentals through diatonic and chromatic harmony, Volume 2 (1835) species counterpoint, Volume 3 (1838) canons and Volume 4 (1843) fugues.

Bayerische Staatsbibliothek
Mus Th 158


This book is printed in German fraktur and contains many chorale style musical examples, apparently author-composed. It is compositional in nature and figured bass numbers are the only symbols used. The book contains music fundamentals, diatonic and chromatic harmony, thoroughbass realization, counterpoint, and forms. In addition, Göroldt also introduces church modes, instrumentation, and discusses music aesthetics.

Sächsische Landesbibliothek, Musikabteilung

MB 8° 216

The location of this book is unknown. It is cited in Hofmeister, *Handbuch der Musikalischen Literatur.* (Supplemental Vol.1. Leipzig: Hofmeister; 1845, p.224.)


The book is printed in German fraktur and is not a book to learn theory from, rather it evaluates, in the authors opinion, the current system. The author investigates music of Mozart, Haydn and Beethoven in order to discuss their melodic value. The author also discusses music aesthetics.

Bayerische Staatsbibliothek
Mus Th 3706


This book is printed in modern type and contains numerous musical examples, including excerpts from works by Beethoven and Rossini. There are also some author-composed musical examples. The book is pedagogical in nature. An unusual feature of Jelensperger's theory is that he labels chords using arabic numerals in the same manner that we use roman numerals today. The author begins with music fundamentals,
including church modes, and continues with diatonic and chromatic harmony. Each chapter ends with a series of exercises. The author also provides bass lines to be harmonized, indicating with arabic numerals the harmony to be filled in. The book is divided into two parts, the first part is theoretical—the "mechanics of harmony" as used in the 50 years previous to this publication—the second part is practical—containing many exercises. A short explanation of thoroughbass and church modes concludes the book.

Bayerische Staatsbibliothek
4° Mus Th 717


This book is printed in German fraktur and contains author-composed musical examples as well as melodic lines from works by Mozart, Haydn and Czerny. The book is pedagogical in nature and the author uses letter chord symbols and figured bass numbers for his labeling system; however, they are not used in direct combination. Wachter attempts to write a book which explains enough about music for a layman to achieve a better understanding of music in general. He begins with music fundamentals, including church modes, and continues through diatonic and chromatic harmony, ending with
modulation. A chapter about instruments is included and the book ends with definitions of musical terms.

Bayerische Staatsbibliothek
Mus Th 3519

This book is printed in German fraktur and contains musical examples which include works by Bach, Türk, Kirnberger, and Koch. The book is pedagogical in nature and figured bass numbers are the only symbols used. The author skips music fundamentals and harmony, and concentrates on the meaning and application of figured bass numbers.
Staatsbibliothek zu Berlin, West
261559

This is a handwritten manuscript and it contains chorale style musical examples, apparently author-composed. The approach is pedagogical and the labeling systems used include both figured bass numbers and roman numerals. The author begins with music fundamentals, including church modes, and then concentrates on thoroughbass. The second part of the book focuses on modulation, harmonizing given melodies, voice leading and cadence types. The author includes practical exercises.
Bayerische Staatsbibliothek
Mus Mss 4297

Weimar: Voigt; 1834; 132p.

This work is printed in modern type and contains numerous chorale style musical examples, several from J. S. Bach, the rest are apparently author-composed. The book is both compositional and pedagogical in nature. The author introduces both roman numerals, figured bass numbers, and letter chord symbols for analysis purposes. Sometimes the letter chord symbols are alone as the author feels that the student should not use roman numerals until he is very familiar with the necessary rules of modulation. The work begins with music fundamentals and moves on to diatonic and chromatic harmony, counterpoint, and includes church modes. Meister also discusses simple melodic generation and form. It appears to be a practical book, easy to follow, with plenty of exercises which are to be completed according to the analysis below the given example. One of the more interesting additions to his labeling system is that his roman numeral analysis also indicates inversions. For example he shows the following: $I, \overset{6}{\overset{7}{\overset{5}{VII}},}$ $I, \overset{7}{V}$. The inversions are indicated either in the upper left hand corner of the roman numeral or, if there is only one number to indicate, then it is placed above the roman numeral. The author also teaches thoroughbass realization.
091. Schneider, F. Wilhelm. *Das Moduliren oder leicht fassliche Anweisung, durch einen einzigen Accord schnell und natürlich in die nahen und entfernten Tonarten auszuweichen.* [Modulation or Easily Comprehensible Instruction on Using a Pivot Chord to Modulate Quickly and Easily to Related and Distant Key Areas] Leipzig: Friese; 1834; 31 p.

This book is printed in German fraktur and contains author-composed musical examples in chorale style. It is pedagogical and compositional in nature and figured bass numbers are the only symbols used. The work assumes prior knowledge of music fundamentals and harmony, and concentrates primarily on modulation. Some of the musical examples are for realization at the keyboard.

Musikbibliothek in der Leipziger Stadtbibliothek
18°197


This book is printed in German fraktur and contains both author-composed chorale style musical examples as well as examples from Mozart and Schicht. It is both pedagogical and compositional in nature. The author uses both figured bass numbers and roman numerals for his labeling system; however, the two are never directly combined and
roman numerals are not introduced until after modulation has been discussed. The author skips music fundamentals and concentrates on diatonic and chromatic harmony, and counterpoint. He also provides exercises to be completed.

Staatsbibliothek zu Berlin
Mus Th 3070 h

This is a handwritten unpublished manuscript. The musical examples are author-composed and are in chorale style. The book is pedagogical and compositional in nature and the labeling systems used include figured bass numbers and roman numerals. The roman numerals are only used at cadence points. The book contains music fundamentals, diatonic and chromatic harmony, and begins with the overtone series. There are also chapters on thoroughbass realization and modulation. The section on music fundamentals includes church modes. Ett includes examples for practice.

Bayerische Staatsbibliothek
Mus Mss 7041

Levels. For Teachers and Self-Study, Particularly for Seminars and Preparatory Schools
Dresden: Arnold; 1835; 384p.

This book is printed in German fraktur and is supplemented by a separate musical example book of 60 pages in length. The example book is entitled: "Beispielbuch zur dritten Auflage des Praktisch-Theoretischen Lehrbuchs der Musikalischen Composition sowie zu der Kleinen Compositionslehre." [Example Book for the Third Edition of the Practical-Theoretical Manual of Composition as well as the Condensed Composition Manual] Only the third edition of the example book is available out of all the libraries researched and it contains musical examples of Mozart, Reicha, Bach and Pergolesi, as well as author-composed examples. The book is pedagogical in nature and the author uses figured bass numbers, roman numerals (sporadically) and letter chord symbols. He begins with music fundamentals and continues through diatonic and chromatic harmony and modulation. The second edition of this book has a different title: Praktisch-theoretisches Lehrbuch der musikalischen Composition. Nach pädagogischen Grundsätzen abgefasst. Für Lehrer und zum Selbstunterrichte, insbesondere für Seminarien, Präparanden-Schulen. [Practical-Theoretical Manual of Musical Composition. Based on Pedagogical Principles. For Teachers and for Self-Instruction, Particularly for Seminars and Preparatory Schools.] (2nd Ed. Dresden: Arnold; 1841; 399p.) The second edition contains counterpoint, not found in the first and is more compositional in nature. This work went through several editions.

Staatsbibliothek zu Berlin
Gs 431 : Harmonielehre
Gs 431.4° : Accompanying example book
Gs 431.2 : Harmonielehre - Second Edition
Gs 4312 4° : Accompanying example book - Second Edition

This book is printed in modern type and contains author-composed musical examples in chorale style. The book is pedagogical in nature and figured bass numbers are the only symbols used. The author presents music fundamentals as well as diatonic and chromatic harmony. The stated purpose of the book is to teach some music theory so that a person may have more pleasure in music. It is well-organized and easy to follow.

Staatsbibliothek zu Berlin
Gf 70


The location of this work is unknown. It is cited in Hofmeister's Handbuch der musikalischen Literatur. (Supplemental Vol.1. Leipzig: Hofmeister; 1845, p. 220.)


This book is printed in German fraktur and should be accompanied by a volume of musical examples. The music example book (48 pages) is missing at the Berlin location; however, it can be seen at the library in Dresden. It contains numerous musical examples from various composers, including Mozart, Beethoven, Czerny, J. S. Bach, Clementi, and Vogler. The text is pedagogical in nature and directed mainly towards keyboardists. The author uses roman numerals for chorale style examples and letter chord symbols for examples from music literature. The book begins with music fundamentals and continues through diatonic and chromatic harmony. The author mentions influences of Weber and Logier. This book went through several editions.

Staatsbibliothek zu Berlin
Mus Gs 432 : Harmonielehre

Sächsische Landesbibliothek, Musikabteilung
MB 4° 1432 : Accompanying example book


This work is printed in German fraktur contains no musical examples. The book is pedagogical in nature and the author uses roman numerals and letter chord symbols to label cadences and progressions. The book begins with music fundamentals and continues through diatonic and chromatic harmony. The work contains sections from the
authors primary work (*Praktisch-theoretisches Lehrbuch der musikalischen Composition*) (Practical-Theoretical Manual of Musical Composition) (#094) and is intended as a review to that book. It ends with a section of questions and exercises.

Sächsische Landesbibliothek, Musikabteilung

MB 8° 228


This book is printed in modern type and contains a few musical examples which are apparently author-composed. The book is pedagogical in nature and there are no symbols used. The author provides information about music fundamentals and instructions on how to practice a work of music. Basic instruction in rhythm, different musical signs, and some definitions of Italian musical terms are also included.

Staatsbibliothek zu Berlin

Gs 815

von C. G. Hering. [Correspondence Between a Young and an Old School Master About All Things Musical. Published After the Authors Death as a Useful Handbook for Young Cantors, Organists and Music Students, Including a Description of the Deceased Authors Life by C. G. Hering] Zittau: Birn; 1838.

The location of this work is unknown. It was at the Staatsbibliothek zu Berlin at one time under the call number Gb223. However, it is now considered a war-loss.


This book is printed in modern type and contains no musical examples. It is compositional in nature. The author uses roman numerals to indicate major triads and arabic numbers to indicate minor and diminished triads. The book is a guide to his one-page "system," an elaborate "circle of fifths" chart which displays all keys, intervals, triads and modulation possibilities. The chart is found looseleaf in the back of the book.

Library of Congress
MT40. M42

This 'book' consists of one typed page. It is printed in modern type and contains two handwritten scales. The book is pedagogical in nature and uses Roman numerals. The page introduces scales, intervals, and triads in briefest possible manner. At the top of the page there is a saying: "Streben nach Vereinfachung ist das zeichen der Entwicklung!" (The quest for simplification is a sign of development.) It appears to be almost a joke, a comment on the prolific theoretical treatises of the times.

Bayerische Staatsbibliothek

4°Mus Th 504


This book is printed in German fraktur and contains musical examples which consist of many folk tunes as well as some author-composed examples. It is pedagogical in nature and there are no symbols used. The author begins with music fundamentals and explains what a triad is. He is also concerned with good diction in singing.

Bayerische Staatsbibliothek

Mus Th 1672

This book is printed in modern type and contains no musical examples. It is pedagogical in nature and there are no symbols used. The first 36 pages are concentrate on music aesthetics. The second section (pgs. 37-72) discusses music fundamentals and what thoroughbass is. The third section (pgs.73-172) is about triads and contains extensive mathematics dealing with acoustics as well.

Staatsbibliothek zu Berlin
Gk 390


This book is printed in German fraktur and contains many musical examples in chorale style, including author-composed musical examples. It is pedagogical in nature and figured bass numbers are the only symbols used. The author skips music fundamentals and concentrates on diatonic harmony and voice-leading. There is also a brief section on music aesthetics.

Staatsbibliothek zu Berlin
Gk 497

This book is printed in German fraktur and contains chorale style musical examples which are located in the back of the book, apparently author-composed. The book is compositional in nature and there are no symbols used. The author does not teach music fundamentals or harmony, instead, he explores the different harmonic possibilities within transitions.

Musikbibliothek in der Leipziger Stadtbibliothek
P 4288


The location of this work is unknown. It is cited in Hofmeister's *Handbuch der musikalischen Literatur*. (Supplemental Vol.1. Leipzig: Hofmeister; 1845, p. 220)


This book is printed in modern type and contains chorale style musical examples, all apparently author-composed. It is pedagogical in nature and contains both roman numerals and figured bass numbers. This is a well-organized work which begins with music fundamentals and takes the reader through diatonic harmony. The book is intended to bring theory and piano training together for children. It contains exercises or questions to be written out by children. An interesting feature of this work is the manner in which the author combines roman numerals and figured bass numbers to show function and
the author combines roman numerals and figured bass numbers to show function and
inversion at the same time—he is one of the first authors to do so.

Musikbibliothek in der Leipziger Stadtbibliothek

P9255

[Music Theory Manual for Friends of Choral Singing, Teachers and Pupils] Zurich:
Schulthess; 1839.
The location of this work is unknown. It is cited in Hofmeister's *Handbuch der
musikalischen Literatur.* (Supplemental Vol.1. Leipzig: Hofmeister; 1845, p. 222.)

110. Kulenkamp, Georg Carl. *Über Modulation, besonders zum Gebrauch für
Pianofortespieler.* [On Modulation, Intended Particularly for Pianists] Leipzig:
Klinkhardt; 1839; 36p.
This book is printed in German fraktur and contains chorale style musical examples by
the author, as well as musical examples from Chopin, Hummel, and Beethoven. It is
pedagogical in nature and there are no symbols used. It is a book on modulation in which
the author assumes that the reader has prior knowledge of diatonic and chromatic
harmony. The musical examples are used to demonstrate how different composers
modulated.

Musikbibliothek in der Leipziger Stadtbibliothek
I 4° 245

111. Rieger, Gottfried. *Theoretisch-praktische Anleitung die Generalbass-und
Harmonielehre in Sechs Monathen gründlich und leicht zu erlernen.* [A Theoretical-
Practical Introduction to Thoroughbass and Harmony Instruction to Learn Completely and Easily Within Six Months] Brünn: Seidel und Comp; 1839.

The location of this work is unknown. It is cited in Hofmeister's *Handbuch der musikalischen Literatur.* (Supplemental Vol.1. Leipzig: Hofmeister; 1845, p.226.)


This book is printed in modern type and contains author-composed musical examples. The book is pedagogical in style and figured bass numbers are the only symbols used. The author presents the concepts of thoroughbass realization, music fundamentals, and diatonic and chromatic harmony. This book went through several editions.

Bayerische Staatsbibliothek
Mus Th 2981 z


This book is printed in German fraktur and contains author-composed chorale style musical examples, as well as an Adagio from a Haydn quartet. It is both pedagogical and compositional in style and figured bass numbers are the only symbols used. Schilling skips music fundamentals and concentrates on diatonic and chromatic harmony. There is a section on thoroughbass and the author discusses music aesthetics as well. The author
expresses his familiarity with works of Weber, André, Marx, and highly praises Logier's pedagogical skills.

Bayerische Staatsbibliothek
Mus Th 2987

This book is printed in modern type and contains many musical examples from Albrechtsberger, Czerny, and Catel. It is pedagogical in nature with some compositional applications. Figured bass numbers are the only symbols used. The book contains music fundamentals, diatonic and chromatic harmony, and concludes with modulation. There are many examples with short explanations which are followed by exercises for practice.
Staatsbibliothek zu Berlin
Mus Gh 130

This book is printed in modern type and contains 310 pages of text and 48 additional pages of music. The musical examples include many composers, such as Mozart and Beethoven, as well as author-composed musical examples in chorale style. The book is both pedagogical and compositional in nature and figured bass numbers are the only
symbols used. The author teaches music fundamentals, diatonic and chromatic harmony, and thoroughbass realization. A second edition was published in 1860 containing little or no change; it is available at the same library.

Bayerische Staatsbibliothek
Mus Th 812 : First Edition
Mus Th 813 : Second Edition

116. Lindner, Friedrich Wilhelm. Das Nothwendigste und Wissenswertheste aus dem Gesammtgebiete der Tonkunst. Ein Handbuch für den Unterricht und die Selbstbelehrung. [The Most Important and Valuable Information About The Entire Area Composition. A Handbook for Instruction and Self-Study] Leipzig: Vogel; 1840; 394p. This book, printed in German fraktur, is not a harmony book and it contains no musical examples. It is a reference book of the times, in which the author lists what he feels to be the significant works. The author traces a history of music theory which includes Marx, Weber, and Schilling. Lindner lists what he feels to be significant vocal music, instrumental music, forms, and discusses styles and sounds of music as well. He was an admirer of Logier and the manner in which he presented his information. Lindner believed that music aesthetics belong in music theory. He also provides a short history of important composers.

Musikbibliothek in der Leipziger Stadtbibliothek
P 1423

and free Fantasien Klavier- and angehende Orgel Spieler, Schulpräparanden und Lehrer
derselben. [Theoretical-Practical Introduction to Modulation to All Closely and Distantly
Related Major and Minor Keys, Presented in a Concise Manner, Based on the Rules of
Thoroughbass, For the Development of Preludes and Free Fantasies, for Pianists and
Organists, Preparatory Students and Teachers] Second ed. Bayreuth: Höreth'schen
Steindruckerei; [1840]; 132p.
This book is handwritten and is extremely difficult to read. All musical examples are
author-composed and the book is pedagogical in nature. The author provides an
introduction to modulation, based upon the rules of thoroughbass, assuming a prior
knowledge of music fundamentals and diatonic and chromatic harmony.
Bayerische Staatsbibliothek
4°Mus Th 1224

118. Schilling, Gustav. Lehrbuch der allgemeinen Musikwissenschaft oder dessen, was
Jeder, der Musik treibt oder lernen will, nothwendig wissen muß. Nach einer neuen
Methode, zum Selbstunterricht, und als Leitfaden bei allen Arten von praktischem wie
theoretischem Musikunterricht. [General Music Theory Instruction or, Everything, A
Person Who Makes or Studies Music, Should Know. Based on a New Method, for Self-
Instruction, and as a Guide to All Manners of Practical and Theoretical Music Instruction]
Karlsruhe: Groos; 1840; 797p.
This book is printed in German fraktur and contains almost no musical examples, with
the exception of a few author-composed chords. It is pedagogical in nature and there are
no symbols used. The contents include a discussion on concert instruments and the
importance of music education. The author also concentrates on correct performance
methods and musical forms. The book contains a section on music terminology, music
fundamentals, and diatonic and chromatic harmony. There is also a chapter on music aesthetics.

Bayerische Staatsbibliothek
Mus Th 2990 c


This book is printed in modern type and contains musical examples from Mozart, as well as author-composed examples. It is pedagogical in nature and figured bass numbers are the only symbols used. The author teaches music fundamentals, diatonic and chromatic harmony, forms of instrumental and vocal music, as well as some music aesthetics. All explanations are brief and concise. The stated purpose of the text is to improve general knowledge of music. This book was translated into English in 1854 with the title: General Musical Instruction, by George Macirone. Musical portion revised by Jonah Pittman. London: Novello; 1854.

Bayerische Staatsbibliothek
Mus Th 2200: German publication

New York Public Library

*MHD: English translation


This book is printed in German fraktur and comes with a separate musical example book which contains examples from Mozart, Reicha, and Bach, as well as author composed examples. The book is pedagogical in nature and the author uses roman numerals, letter chord symbols and figured bass numbers. The author begins with music fundamentals and quickly moves to diatonic and chromatic harmony. It is a repeat, in condensed form, of the authors Compositions Lehre (#094), and is intended as a review.

Staatsbibliothek zu Berlin
Gs 433 2


This book is printed in German fraktur and comes with a musical example book. The musical examples include works from Beethoven and Mozart, as well as author-composed examples. The book is pedagogical in nature. The author uses letter chord symbols, roman numerals and figured bass numbers. The book presents music fundamentals, diatonic and chromatic harmony, and continues through modulation.

Staatsbibliothek zu Berlin
Gs 431 4

This three volume work is printed in German fraktur and contains a prolific number of musical examples which are apparently author-composed. The book is pedagogical in nature and figured bass numbers are the only symbols used. The first volume concentrates on music fundamentals and explains figured bass numbers and triads. The second volume begins with seventh chords and the third volume considers chromatic chords. Both volumes two and three deal with thoroughbass realization. It is interesting to note that the author does not recognize augmented chords as such, he categorizes them as doubly diminished (doppel verminderten).

Bayerische Staatsbibliothek
Mus Th 3583 b

123. Fink, G. W. *System der musikalischen Harmonielehre, mit Rücksicht auf praktische Anwendbarkeit für Vorlesungen auf Universitäten, Gymnasien, Seminarien und allen höheren Schulen, so wie zum Selbstunterrichte für Gebildete*. [System of Musical Harmony Instruction, With Regard to Practical Applications for Lectures at Universities, High Schools, Seminars and all Higher Schools, as well as for Self-Instruction for the Learned] Leipzig: Mayer und Wigand; 1842; 203p.

This book is printed in modern type and the single musical example consists of a figured bass example which has been realized. The book is pedagogical in nature and figured bass numbers are the only symbols used. The author skips music fundamentals and concentrates on defining concepts of thoroughbass and diatonic harmony; however, he does not actually teach anything in depth. The title of the book is misleading, it is not a
book to learn or practice harmony by, rather, it is a philosophy of music theory and music aesthetics.

Bayerische Staatsbibliothek
Mus Th 1093

The location of this book is unknown. It is cited in the systematic card catalogue in Berlin, Germany where it is considered a war loss.

This book is printed in German fraktur and the musical examples are author-composed, consisting of random notes. It is pedagogical in nature and there are no symbols used. The purpose of the book is to help children learn to read notes and recognize key signatures through the use of pictures.
Staatsbibliothek zu Berlin
Gl 455

126. Schilling, Gustav. Leitfaden zum Unterrichte und zur eigenen Unterweisung in der Harmonielehre, insbesondere nach des Verfassers System derselben (Polyphonomos). In katechetischer Form bearbeitet. [Directions for Lessons and the Study of Harmony,
Based on the Authors System (Polyphonemos). Written in Catechistic Form] Stuttgart: Weise und Stoppani; 1842; 170p.

This book is printed in German fraktur and contains no musical examples. It is pedagogical in nature and there are no symbols used. The purpose of the work is to give an overview of the authors book "Polyphonemos." It is not a text for learning harmony, rather, it is a guide intended to explain the questions that may develop while studying Polyphonemos. Using a Socratic dialogue format, the author defines the term harmony, and then discusses concepts of thoroughbass and music fundamentals.

Musikbibliothek in der Leipziger Stadtbibliothek
P 2364
New York Public Library
*MI


This book is printed in German fraktur and is published as two volumes bound under one cover. The musical examples are apparently author-composed. The book is pedagogical in nature and there are no symbols used. Although the title indicates a book about composition in general, the author skips harmony and concentrates on counterpoint. The first volume covers counterpoint from cantus firmus to double counterpoint at the octave. The second volume begins with three-voice counterpoint and goes on to discuss canons and then fugues.

Library of Congress
MT40.W37

This book is printed in modern type and contains musical examples which are apparently author-composed. The book is pedagogical in nature and figured bass numbers are the only symbols used. The author teaches music fundamentals, diatonic harmony, thoroughbass, and some composition. The book is directed towards general knowledge of music and better performance skills.

Staatsbibliothek zu Berlin
Gf 207


This work is printed in German fraktur and the musical examples include excerpts from works by Mozart and J. S. Bach. There are also author-composed chorale style musical examples used. The book is compositional in nature and figured bass numbers are the only symbols used. Instruction begins with music fundamentals and continues through
diatonic harmony. The harmony does not include inversions and no seventh chords are taught. The author includes a brief section on counterpoint, the correct execution of ornamentation, and discusses music aesthetics as well. All of the descriptions are brief. The author believes that the teaching of theory includes three parts—Acoustics, Grammar (chords), and Aesthetics.

Musikbibliothek in der Leipziger Stadtbibliothek
P7548


This book is printed in German fraktur and contains no musical examples, although the author frequently refers to particular chorale numbers from the Reindhardt-Fernsensche Choralbuch, which should apparently be used in conjunction with his Harmonielehre. The book is pedagogical in nature and roman numerals are the labeling system used. The author skips music fundamentals and concentrates on diatonic and chromatic harmony. He was familiar with the works of Marx and Dehn.

Staatsbibliothek zu Berlin
Gk 25
131. Becker, Constantin Julius. Kleine Harmonielehre für Dilettanten oder Anweisung zur leichten Erlermung der Kunst, eine Melodie mit Pianoforte, Guitarre, Harfe oder mehren verschiedenen Instrumenten zu accompagniren. [Small Harmony Manual for Diletants or Simple Instruction By Which to Learn the Art of Accompanying a Melody with Piano, Guitar, Harp or Other Instruments] Leipzig: Friedlein und Hirsch; 1844; 39p. This book is printed in modern type and contains author-composed chorale style musical examples. It is compositional in nature. Figured bass numbers are the primary symbols used; however, the author also uses arabic numerals to identify the chords instead of roman numerals. The author skips music fundamentals and concentrates on seventh chords, modulation, cadences, and non-chord tones.

Münchner Stadtbibliothek am Gasteig
9401722000


Bayerische Staatsbibliothek
Mus Th 1855d.
Weimar: Voigt; 1844; 278p.
This book is printed in modern type and contains numerous musical examples by composers such as Beethoven, Mendelssohn Bartholdy, C. M. von Weber, Hummel, Haydn, and Mozart. An unusual feature of the musical examples is that the author uses entire movements of the works in question. The book is pedagogical and compositional in nature and there are no symbols used. The author teaches composition through analysis of other composers' works; however, he teaches no actual harmony. He looks at phrases, motives, and forms of successful composers. This book was reprinted in 1988 by Georg Olms Verlag.
University of California, Santa Barbara, Arts Library
Mt40. L598 : Reprint

This book is printed in modern type and contains musical examples which include Bach chorales, as well as author-composed chorale style examples. There are also bass melodies included with figured bass numbers for realization. The book is pedagogical in nature and figured bass numbers are the only symbols used. The author begins with music fundamentals, including the church modes, and continues with diatonic and
chromatic harmony, ending with modulation. The book was intended as an introduction to harmony for lovers of music and is easy to read and follow. The author was familiar with the works of André, Fink, Marx and G. Weber.

Bayerische Staatsbibliothek
Mus Th 3693


This book is printed in modern type and is the musical example book to the author's Harmonielehre (#136), which was never published. The musical examples appear to be author-composed and are in chorale style. Bass lines are also provided for harmonization. The author uses roman numerals and arabic numerals in direct combination. The most interesting aspect of this book is Faisst's use of arabic numbers along with the roman numerals to show inversions. Instead of using figured bass combinations, Faisst used a single arabic number to indicate a first or second inversion triad. Thus a $V_2$ indicates a second inversion triad on the dominant. Faisst used the same system on seventh chords: $V_7$ would indicate a dominant 7th chord in second inversion. The book appears to be a workbook with explanations missing (presumably in his Harmonielehre).

Staatsbibliothek zu Berlin
Gf 7

The location of this work is unknown. It is cited in *Die Musik in Geschichte und Gegenwart. Allgemeine Enzyklopädie der Musik unter Mitarbeit zahlreicher Musikforscher des In- und Auslandes herausgegeben*. Ed. by Friedrich Blume (Kassel und Basel: Barenreiter; 1956, vol. 3, pg.1735)


This book is printed in modern type and contains chorale style musical examples which are author-composed, along with some examples by other composers. The book is both compositional and pedagogical in nature. Figured bass numbers are the only symbols used. Formatted like a workbook, the book contains music fundamentals, diatonic and chromatic harmony, and a chapter on instrumentation. The book is easy to read, clear in intent, and contains many practical exercises.

Musikbibliothek in der Leipziger Stadtbibliothek
P1400

This book is printed in German fraktur and contains musical examples which include works from Mozart, Bach (for figured bass numbers), and Beethoven, as well as author-composed examples. The book is pedagogical in approach and figured bass numbers and roman numerals are the symbols used. Although the title indicates a thoroughbass emphasis, the actual writing deals much more with roman numerals and four-part harmony. The author begins with music fundamentals, including church modes, and continues with diatonic and chromatic harmony, part-writing, and modulation. The second volume to this work was not located. It is entitled: *Instrumentierung, Formenlehre, Contrapunkt, Fuge und Canon.* [Instrumentation, Form Manual, Counterpoint, Fugue and Canon] (Schubert referred to the second work in the foreword of his first volume.)

New York Public Library

Drexel 3165


This book is printed in German fraktur and contains author-composed chorale style musical examples. The book is pedagogical in nature and uses roman numerals and figured bass numbers, both sparsely. The author concentrates on music fundamentals and diatonic harmony. He presents the material in a Socratic dialogue format.

Staatsbibliothek zu Berlin

Gs 800

140. Töpfer, Johann Gottlob. *Theoretisch-praktische Organisten-Schule. Enthaltend die vollständige Harmonielehre nebst ihrer Anwendung auf die Composition der*
gebräuchlichsten Orgelstücke. Ein Handbuch für Alle, die sich oder Andere in der
Tonsetzkunst unterweisen oder zu Organisten bilden wollen, insbesondere aber für
Präparanden, Seminaristen, Organisten, Musikstudierende und alle Freunde und Verehrer
des Orgelspiels. [Theoretical-Practical Organist Manual. Containing Complete
Instruction in Harmony and Its Application to Compositions of the Most Useful Organ
Works. A Handbook for All Those Wishing to Become Composers or Organists.
Particularly for Preparatory Students, Seminarists, Organists, Music Students and All

This book is printed in German fraktur and contains some Bach chorales, as well as other
chorale style musical examples which appear to be author-composed. The book is
pedagogical in nature. The author primarily uses letter chord symbols to introduce chords
and the concept of modulation, he eventually adds roman numerals to his labeling system.
There are no figured bass numbers. The author begins with music fundamentals and
continues through church modes, diatonic and chromatic harmony, and modulation. The
book also includes counterpoint. It is primarily a harmony book with a misleading title.
The book is divided into two parts, theoretical and practical. The author recommends
exercises for practice in the second half of the book.

Staatsbibliothek zu Berlin, West
N. Mus 0. 1879

Staatsbibliothek zu Berlin
F°56.4°

141. Waldmann, Joseph. Harmonik oder vollständige heuristische Darstellung der
Harmonielehre und des Generalbasses. Durch 504 Notenbeispiele erläutert und sowohl
für zu ertheilenden Unterricht als auch für selbständige Ausbildung eingerichtet.
Harmony or Complete Heuristic Presentation of Harmony and Thoroughbass Instruction. Illuminated by 504 Musical Examples for Classroom Lessons as well as Self-Study. Freiburg im Breisgau: Herder'sche Verlagsbuchhandlung; 1845; 283p.

This book is printed in German fraktur and contains 176 pages of text and 107 pages of musical examples which are located in the back of the book. All the musical examples are apparently author-composed chorale style examples. The book is pedagogical in nature and the author uses roman numerals, letter chord symbols and figured bass numbers. The letter chord symbols are the preferred analysis symbol. The author teaches music fundamentals, diatonic and chromatic harmony, and modulation. He also includes a section on thoroughbass realization.

Bayerische Staatsbibliothek

Mus Th 3547


This book is printed in German fraktur and was originally printed in two separate volumes but, has since been bound under one cover. Part I: Generalbass and Part II: Harmonielehre. There are many musical examples by composers such as Beethoven, as well as author-composed examples. Both books are compositional and pedagogical in nature. Figured bass numbers are the only symbols used in both books. The author
teaches music fundamentals, diatonic and chromatic harmony, thoroughbass realization and counterpoint. The books also contain recommended exercises.

Münchner Stadtbibliothek am Gasteig

9481031


This book was originally printed separately, but is now bound under one cover. Each book within the larger volume has retained its own title: Vol.1 Generalbau oder Harmonielehre als erste Anleitung zum Phantasiren und Componiren in besonderen Notentabellen mit Beispielen und Uebungen versehen. Zum Selbstunterricht für Anfänger und Geübtere (330p.) [Vol. 1. Thoroughbass or Harmony Manual as First Instruction in Fantasies and Composition in Special Music Ligature with Examples and Exercises. For Self-Study for Beginners and Educated.] Vol.2: Versuch einer geordneten Lehre der Melodie, des einfachen und doppelten Contrapunktes, des Canons und der Fuge nebst einem Anhang über Formen der modulatorischen Einrichtung und Bearbeitung der Tonstücke (429p). [Vol 2. Towards an Ordered Manual of Melody, Simple and Double Counterpoint, the Canon and the Fugue, Including an Appendix on Forms of Modulation and Working on Setting Up A Composition] Both parts of this volume are printed in German fraktur. There is a supplemental musical example book which contains 178 pages of musical examples involving various composers, including Haydn and Mozart. The books are compositional in nature and figured bass numbers are the only symbols used. This book, which consists of both Volumes I and II, contains music fundamentals,
diatonic and chromatic harmony, and counterpoint. In addition to minor and major scales, Bimbach also teaches church modes.

Staatsbibliothek zu Berlin
Gb 309 8° und 4°

This book is printed in German fraktur and the musical examples are apparently author-composed. In addition, there is one canon by Reichardt. The book is pedagogical in nature and contains some figured bass numbers and melodies to be realized. The author teaches music fundamentals, diatonic and chromatic harmony, and discusses music aesthetics. It is a keyboard harmony book and there are exercises included to practice at the piano.
Münchner Stadtbibliothek am Gasteig
9482541

The location of this book is unknown. It is cited in Hofmeister's *Handbuch der musikalischen Literatur*. (Supplemental Vol. I. Leipzig: Hofmeister; 1845, p. 373.)


This book is printed in German fraktur and contains author-composed chorale style musical examples. The book is compositional in nature and the author uses both roman numerals and figured bass numbers as symbols; however, they are never used in direct combination. The book contains music fundamentals, diatonic and chromatic harmony, modulation, and ends with definitions of Italian musical terms. It is set up in a well-organised manner and includes many examples and exercises. The author was familiar with the works of Weber, Marx, Schilling, and Silcher. This book went through many editions including a second edition in 1851 and a fifth edition in 1876.

Münchner Stadtbibliothek am Gasteig
948280600105000


This book is printed in German fraktur and contains author-composed musical examples. The book is compositional in nature and roman numerals are the symbols used, although there are some figured bass numbers as well. The author skips music fundamentals and
concentrates on diatonic and chromatic harmony. He is particularly interested in the harmonization of melodies.

Staatsbibliothek zu Berlin

Gh 372 2


This book is printed in German fraktur and contains musical excerpts from works by Beethoven, Spohr, Mozart and others. There are also author-composed chorale style musical examples. The book is both pedagogical and compositional in nature and roman numerals are the only symbols used. The author skips music fundamentals and concentrates on diatonic and chromatic harmony. He describes his book as a supplement to other harmony books.

Bayerische Staatsbibliothek

Mus Th 1618


The location of this book is unknown. It is cited in Hofmeister's *Handbuch der musikalischen Literatur.* (Supplemental Vol. II. Leipzig: Hofmeister; 1852, p. 375.)

This two volume work is printed in German fraktur. The first volume was published in 1837 and the second in 1846. Both volumes contain musical examples of Mozart, Haydn, Händel and others, as well as author-composed musical examples. The books are both pedagogical and compositional in nature and figured bass numbers are the only symbols used. The first volume concentrates on music fundamentals and diatonic and chromatic harmony. The second volume has 296 pages and contains instruction on composing a melody, harmonizing a melody, and a variety of musical forms.

Staatsbibliothek zu Berlin
Gs 123


The location of this work is unknown. It is cited in Hofmeister’s *Handbuch der musikalischen Literatur.* (Supplemental Vol. II. Leipzig: Hofmeister; 1852, p. 375)

152. Fink, G. W. *Musikalische Kompositionslehre mit Rücksicht auf praktische Anwendbarkeit für Vorlesungen auf Universitäten, Gymnasien, Seminarien und allen höheren Schulen, so wie zum Selbstunterrichte für Gebildete.* [Musical Composition
Manual with Regard to Practical Applications for Lectures at Universities, High Schools, Seminars, and All Higher Schools, as well as for Self-Instruction of the Educated
Leipzig: Peters; 1847; 130p.
This book is printed in modern type and contains musical examples by different composers as well as some by the author. The author also recommends using additional musical examples by Mozart, Beethoven, and Bach for further study and analysis. The book is compositional in nature and there are no symbols used. The author does not include instruction in music fundamentals or harmony, instead he concerned with the character of the musical works and with music aesthetics.
Münchner Stadtbibliothek am Gasteig
9482363

The location of this book is unknown. It is cited in Hofmeister's Handbuch der musikalischen Literatur. (Supplemental Vol. II. Leipzig: Hofmeister; 1852, p.372)

The location of this work is unknown. It is cited in Hofmeister's *Handbuch der musikalischen Literatur*. (Supplemental Vol. II. Leipzig: Hofmeister; 1852, p. 372.)


This comprehensive four-volume work is printed in modern type and contains numerous musical examples from Bach (chorales), Vogler, Beethoven, Mozart, Haydn, and the author. It is compositional in nature and there are no symbols used. Book I presents harmony, beginning with music fundamentals (445p.); Book II is on counterpoint (403p.); Book III is about form (591p.); and Book IV is about instrumentation (590p.). This text went through several editions. All four volumes are under the same call number at the library indicated below.

* Bayerische Staatsbibliothek
  Mus Th 2195

The location of this book is unknown. It is cited in Hofmeister’s *Handbuch der musikalischen Literatur*. (Supplemental Vol. II. Leipzig: Hofmeister; 1852, p. 375.)


The location of this book is unknown. It was once a holding at the Staatsbibliothek zu Berlin but is now considered a war-loss. It is still listed in the card catalogue there.


The location of this book is unknown. It is cited in Hofmeister’s *Handbuch der musikalischen Literatur*. (Supplemental Vol. II. Leipzig: Hofmeister; 1852, p. 376.)


This book is printed in German fraktur and contains musical examples which consist of scales and a few chords, but no actual progressions. The book is pedagogical in nature and there are no symbols used. The author teaches music fundamentals and introduces triads. He includes some Italian musical terminology as well as information on correct performance practice. All the information is clearly and simply presented in a Socratic dialogue format.
The location of this book is unknown. It is cited in Hofmeister's Handbuch der musikalischen Literatur. (Supplemental Vol. II. Leipzig: Hofmeister; 1852, p. 373.)

The location of this book is unknown. It is cited in Hofmeister's Handbuch der musikalischen Literatur. (Supplemental Vol. II. Leipzig: Hofmeister; 1852, p. 373.)

This book is printed in German fraktur and contains both author-composed musical examples and excerpts from works by Mozart. The book is pedagogical in nature. Figured bass numbers are explained however, no symbols are used in the musical examples. The author teaches music fundamentals, including church modes, and diatonic and chromatic harmony. There is a brief section about canons and fugues.
Staatsbibliothek zu Berlin

Gw 292 2


This book is printed in modern type and contains author-composed chorale style musical examples, as well as examples from Haydn. It is pedagogical in nature. The symbols used are figured bass numbers with sporadic application of roman numerals. The author covers music fundamentals, diatonic harmony, and discusses thoroughbass concepts. He also introduces non-chord tones. The reader is provided with some melodies to accompany and figured bass to realize.

Staatsbibliothek zu Berlin

Gr 442.4


Directed mainly towards organists, this book is handwritten and is extremely difficult to read. All the musical examples are author-composed. It is compositional in nature and there are no symbols used. The author is concerned with improvisation of free preludes. The book is a practical keyboard harmony which omits music fundamentals and
concentrates on diatonic and chromatic harmony. The author also discusses
improvisation techniques.

Bayerische Staatsbibliothek
°4 Mus Th 75

Wallishausser; 1850; 123p.
This book is printed in German fraktur and contains no musical examples beyond scales
and intervals. It is pedagogical in nature and there are no symbols used. The author is
only concerned with music fundamentals. Triads are presented but only as a concept,
voice-leading and diatonic harmony are not included. There is a section on the correct
execution of ornamentation.
Bayerische Staatsbibliothek
Mus Th 1036

166. Lobe, J. C. Lehrbuch der musikalischen Komposition. [Manual of Musical
Composition] Leipzig: Breitkopf und Härtel; 1850; 460p.
This book is printed in modern type and contains both author-composed chorale style
musical examples and excerpts from the works of various well-known composers, such as
Beethoven. The book is pedagogical and compositional in nature. The author uses arabic
numerals in the same manner in which G. Weber used roman numerals. The book
contains music fundamentals, diatonic and chromatic harmony, and instructions for
composing string quartets and small piano works. The author analyzes works by other
composers in order to develop a better understanding of why the works were successful.
He also expresses his ideas on music aesthetics. This book went through a second edition in 1858.

Sächsische Landesbibliothek, Musikabteilung
P 4518

167. Scheidler, C. A. Theoretisch-practische Anleitung zum Studium der Harmonie für Dilettanten und angehende Componisten. [Theoretical-Practical Introduction to the Study of Harmony for Diletants and Aspiring Composers] Marburg: Elwert; 1850; 200p. This book is printed in German fraktur and contains numerous musical examples of Beethoven, von Weber, Mendelssohn, Mozart, Chopin, and others. There are also author-composed chorale style examples. It is pedagogical in nature and the author uses roman numerals for his labeling system. The book begins with music fundamentals and continues through diatonic and chromatic harmony. An unusual feature of this work is the authors' use of roman numerals. When a chord does not fit in the key, he combines roman numerals with letter names such as CV (V of the key of C) in order to show secondary dominant function. Diatonic passages have no letter names before the roman numerals. He appears to be the first to develop a labeling system that shows secondary dominant function.

Bayerische Staatsbibliothek
Mus Th 2941


This book is printed in German fraktur. The musical examples are apparently author-composed and include both chorale style as well as works entitled Allegretto and Fughetto. The book is pedagogical in nature and the author uses roman numerals and figured bass numbers for his labeling system; however, they are never used in direct combination. The author begins with music fundamentals and continues through diatonic and chromatic harmony. Extensive practice in modulation at the keyboard is included, as well as exercises at the end of every chapter for realization at the keyboard.

Bayerische Staatsbibliothek
Mus Th 3070 h


This book is printed in German fraktur and contains musical examples from literature; however, the author does not identify the sources. The book is compositional in nature and figured bass numbers are the only symbols used. The author concentrates on music fundamentals and diatonic and chromatic harmony. He also discusses music aesthetics.

Münchner Stadtbibliothek am Gasteig
948238100005005

This book is printed in German fraktur. The musical examples are apparently author-composed and consist of chorale style writing or melodies. It is both pedagogical and compositional in nature and figured bass numbers are the only symbols used. The author covers music fundamentals, diatonic and chromatic harmony, non-chord tones, modulation, and counterpoint. In addition, the author answers questions about instruments and different performance genres. Lobe also discusses artistic performance and music aesthetics. During this section the author provides the reader with musical examples from Beethoven. The materials are presented in a Socratic dialogue format. The book is directed towards all who love music, but also for use by musicians as a reference. This book went through 14 different editions by 1912.
Bayerische Staatsbibliothek
8° Mus Th 2405 adr/1


This book is printed in German fraktur and contains no musical examples. The book is pedagogical in nature and there are no symbols used. It is a book about music pedagogy-how to awaken interest and love of learning about music. The author discusses the purpose of teaching music as well as the methods of self- and private teaching.

This book is printed in modern type and contains author-composed chorale style musical examples. It is pedagogical in nature and figured bass numbers are the only symbols used. The author briefly explains chords and then provides examples to fill in while stressing the importance of listening to the results—a type of ear-training. He takes the student from the music fundamentals through diatonic and chromatic harmony, and simple modulation.

New York Public Library
Drexel 3198


Tübingen: Laupp; 1851; 200p.

This book is printed in German fraktur and contains musical examples from Mendelssohn, von Weber, J. S. Bach, Haydn, Vogler, and Händel. There are also author-composed musical examples. The book is pedagogical and compositional in nature and figured bass numbers are the only symbols used. The author begins with music fundamentals and continues through diatonic and chromatic harmony, modulation, and counterpoint. Silcher declares that the time of the so-called thoroughbass is gone.

Münchner Stadtbibliothek am Gasteig
9482382
This book is printed in modern type and contains many musical examples from literature; however, the composers are not identified. It is both pedagogical and compositional in nature and figured bass numbers are the only symbols used. The author teaches music fundamentals and diatonic and chromatic harmony. Kocher provides the reader with many practical exercises.
Staatsbibliothek zu Berlin
Gk 295

This book is printed in modern type and is intended as a preview to the authors upcoming harmony, counterpoint and composition book. The musical examples are author-composed chorale style. It is both pedagogical and compositional in nature. The author almost exclusively uses letter chord symbols as his labeling system and only occasionally uses roman numerals. Kraushaar skips music fundamentals and concentrates on diatonic harmony.
Bayerische Staatsbibliothek
Fiche Mus Th 1812

176. Opelt, F. W. Allgemeine Theorie der Musik auf den Rhythmus der Klangwellenpulse gegründet und durch neue Versinnlichungsmittel erläutert. Ein
Lehrbuch für höhere Bildungsanstalten, so wie zum Selbstunterricht für Freunde der
Akustik und Tonkunst. [General Theory of Music Based on the Rhythm of Sound Waves
and Clarified with New Methods of Representation. An Instruction Book for Higher
Educational Institutions, as well as Self-Instruction for Friends of Acoustics and
Composition] Leipzig: Barth; 1852; 80p.

This book is printed in modern type. Letter names are used to represent notes, there are
no real musical examples. It is pedagogical in nature and there are no symbols used. The
author is concerned with the physics of music, although, he does teach scales, intervals,
triads, and the concepts of rhythm and meter. His mathematical approach is similar to
that of Vogler. The book is not a "Harmonielehre," rather, the book is an explanation of
the acoustical principles of music.
Bayerische Staatsbibliothek
4°Mus Th 1176

177. Paupie, L. Anfänggründe der Theorie der Musik, kurz und fasslich dargestellt.
[The Origins of Music Theory, Presented in a Concise and Comprehensible Fashion]
Leipzig: Hübner; 1852.

The location of this work is unknown. It is cited in Hofmeister's Handbuch der
musikalischen Literatur. (Supplemental Vol.II. Leipzig: Hofmeister; 1860, p. 459.)

178. Richter, E. F. Die Grundzüge der musikalischen Formen und ihre Analyse als
Leitfaden beim Studium derselben und für den praktischen Unterricht. [The Basics of
Musical Form and its Analysis as a Basis for its Study and for Practical Teaching]
Ebend.; n.p.; 1852, 52p.
This book is printed in modern type and the musical examples are author-composed in chorale style. There are also musical examples from works by Beethoven and Mendelssohn. It is compositional in nature and figured bass numbers are used as the primary symbol; however, there are some Roman numerals used at cadence points. The book is intended for students of composition who already possess knowledge of harmony. The author discusses different forms used in composition, often using the symphonic works of Beethoven as an example. No harmony is taught.

New England Conservatory of Music - Spaulding Library
Vault MTS8 R5 G7

This book is printed in modern type and the musical examples consist of scales and intervals. The book is pedagogical in nature and there are no symbols used. The author concentrates on music fundamentals, including examples of scales, intervals, keys, and rhythm; however, he omits triads.
Staatsbibliothek zu Berlin
Gr 184

This book is printed in modern type and contains no musical examples. Instead, the author uses letter names for notes when he is explaining a concept. The book is pedagogical in nature and Roman numerals are the labeling system used. Hauptmann's
theories represent a complete change in thought, grounded in philosophical reasoning, rather than on mathematics and acoustics. His approach is based on Hegelian dialectic. Hauptmann’s book is divided into two parts - Harmonic and Metric, in which he attempts to explain all harmonic and metric phenomena on the basis of a single principle of unity. This book has gone through several editions and has been translated into English: *The Nature of Harmony and Meter*. Trans. and ed. by W. E. Heathcote. N.Y.: Novello, Ewer & Co.; 1888.

Bayerische Staatsbibliothek
Mus Th 1515: Original German Publication
New York Public Library
*MI: English Translation


This book is printed in German fraktur and contains author-composed chorale style musical examples. It is pedagogical in nature and figured bass numbers are the only symbols used. The book contains music fundamentals as well as diatonic and chromatic harmony. It is very brief, created for a reader who would like some basic information about music, but is not interested in studying a more comprehensive work.

Staatsbibliothek zu Berlin
Gh 339

The first edition of this book included only the above title later editions; however, are three volumes bound together and include a book on counterpoint (*Lehrbuch des einfachen und doppelten Contrapunkts*) [Manual of Simple and Double Counterpoint] (2nd ed., 1875) and one on composing fugues (*Lehrbuch der Fuge. Anleitung zur Composition derselben und zu den sie vorbereitenden Studien in den Nachahmungen und in dem Canon*) [Manual of Fugues. Introduction to Their Composition as well as Preparatory Studies in Imitation and Canon] (4th ed., 1880). This first edition book is printed in modern type and contains author-composed chorale style musical examples, along with a few Beethoven examples. The book is compositional in nature and the author uses letter chord symbols, roman numerals and figured bass numbers. The author teaches music fundamentals, diatonic and chromatic harmony, and includes a section on the development of a melody. There are many exercises at the end of each chapter for the student to work on and the book contains an index in the back. There is a translation of this work: *Richter's Manual of Harmony: A Practical Guide to its Study prepared especially for the Conservatory of Leipzig.* Translated from the sixth German edition by John P. Morgan. 6th ed. NY: Schirmer; 1867. The other volumes, mentioned above, where not published until 1860. The 12th edition, which contains all three volumes bound together under one cover, is available at the library indicated below.

Staatsbibliothek zu Berlin
Gr191 : Original German Publication

New York Public Library
7*MI : English Translation
Münchner Stadtbibliothek am Gasteig
9481127: 12th Edition

The location of this work is unknown. It is cited in Hofmeister's *Handbuch der musikalischen Literatur*. (Supplemental Vol. II. Leipzig: Hofmeister; 1860, p. 461.)

This book is printed in modern type and contains author-composed chorale style musical examples. It is pedagogical in nature and there are no symbols used. The author skips music fundamentals and general harmony instruction in order to concentrate on various uses of the augmented triad.
Bayerische Staatsbibliothek
Mus Th 4° 1679

This book is printed in modern type and contains no musical examples beyond a few scales. It is pedagogical and compositional in nature and there are no symbols used. The author presents music fundamentals and diatonic and chromatic harmony.
University of California, Santa Barbara, Arts Library.
MT40.W665
This book is printed in modern type and contains author-composed musical examples in chorale style. It is pedagogical in nature and figured bass numbers are the only symbols used. The author only concentrates on the fully diminished 7th chord. He tries to present as many different uses and resolutions of this chord as he can.
Musikbibliothek in der Leipziger Stadtbibliothek
P5485

This book is printed in German fraktur and 100 chorale melodies are provided in the back for harmonization. The book is compositional in nature and no symbols are used. The author teaches music fundamentals, diatonic and chromatic harmony, discusses modulation, and includes a section on instrumentation and church modes. Each chapter ends with practical exercises. Postel felt that Türk, Marx, Logier and Schütze all missed the point in their works as they failed to provide practical training in the concepts they presented. Postel provides this training with his chorales. This work went through a second edition in 1858.
Musikbibliothek in der Leipziger Stadtbibliothek
P11504
SUMMARY OF RESEARCH APPROACH AND RESULTS

Research for this project required locating an author or book by searching systematic indices in libraries in the USA and abroad. (See Appendix A for a listing of the libraries researched.) Publishing house catalogues from the early nineteenth century, such as Hofmeister, were also used. Identified sources then led to other treatises in some cases. Once a new book had been discovered it was necessary to determine whether or not the author of the work was German by cross-referencing with music encyclopedias of the period, such as Gassner's *Universal Lexikon der Tonkunst*, or consulting old maps to locate the authors birth place and corresponding with educational institutions where the author taught in order to collect more information. Once nationality had been established, it was necessary to locate the work itself. This was accomplished by writing letters to all the major libraries in Europe and in the USA, as well as to music conservatories and publishing houses. Once a book was located, it was necessary to travel to the library to examine the book and confirm its applicability to this project. The extensive travel necessary to complete the research was made possible through a Grant from the Fulbright Commission.

This research resulted in the classification of one hundred eighty-seven Harmonielehren which have been placed in chronological order in the bibliography. These works have been classified by content including: Print type, subject areas, labeling systems, types of musical examples, and approach. In addition, at least one know
location has been provided for all books that were found in order to facilitate future research.

Appendices B and C provide a chronological (B) and alphabetical (C) listings of the Harmonielehren and their content. A description of the print type has been included in order to indicate the legibility of the work in question. Six handwritten manuscripts were located during the search for these books. One, by Gratz, was listed in Manfred Wagner's *Die Harmonielehren der ersten Hälfte des 19. Jahrhunderts.* The others ((#051) Karl Konrad Hering—Akkord-Lehre; (#056) Gottfried Harbordt—Lehrbuch der Harmonie, Melodie und des doppelten Contrapuncts; (#089) Kaspar Ett—Harmonie-Lehre; (#093) Caspar Ett—Harmonie-Lehre. *Nach den Vogler'schen Simplifications Sistem geordnet, erläutert und verbessert;* (#117) J. Pflug—Theoretisch-praktische Anleitung zu Modulationen in alle nahe verwandte sowohl, als auch entfernte Dur- und Moll-Tonarten, auf eine kurze und sehr vielfache Weise, nach dem Regeln des Generalbasses, Hauptmittel zur Erzeugung einer Präludium und freier Fantasien Klavier- und angehende Orgel Spieler, Schulprüfandten und Lehrer derselben) were found in the course of this research. The handwritten works can be extremely difficult to decipher as older, cursive style writing was still in use at the time in Germany. Fraktur is the type of gothic print which was frequently used in Germany during the nineteenth century. There is no apparent trend to be found in the chosen typeface used in printed books in the bibliography.

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In consideration of subject areas, tendencies can be seen in thoroughbass instruction. At the beginning of the nineteenth century music theorists still included instruction in thoroughbass realization, in addition to harmony. However, this baroque practice was essentially abandoned in theory texts after 1843. Two notable exceptions are Rotter (#163) and Zeheter (#142). Silcher’s statement, located in the foreword of his text in 1851 that “the time of the so-called thoroughbass is gone,” is a further indication of the declining interest of music theorists for thoroughbass concepts.

The Harmonielehren can be divided into two basic groups: those intended for music amateurs and those for serious music students and professionals. Subject areas included in these books can be an indication of their intended audience. Twenty of the books begin with music fundamentals but only contain instruction through diatonic harmony (22 books)(indicated by “D” under the harmony heading in the appendices). These books are generally intended for the music dilettante. The Harmonielehren which contain chromatic harmony (7 books)(indicated by “C” under the harmony heading in the appendices), without the addition of fundamentals of music or, in some cases, even diatonic harmony, are primarily intended for serious students of music. The comprehensive works which contain all three elements (113 books) could be for either of the two groups, although several of these are again intended for the professional musician. As a general rule, the title of the book usually indicates the level of musical instruction and type of student for which it is intended.
Books that prescribe an entire method of composition usually included a section, however brief, on counterpoint. The appearance of music aesthetics in these books have no apparent pattern which can be traced without further research.

The authors of the Harmonielehren developed several labeling systems for chords and chord function during the first half of the nineteenth century. Although the presence of figured bass numbers remained fairly consistent throughout the period, roman numerals became popular, often used separately from figured bass, after G. Weber reintroduced them in 1817. During this period, authors applied figured bass numerals less as performance indicators (i.e., intervals above the bass line) and more as inversion indicators for music analysis. By the end of the first half of the century it is quite apparent that roman numerals (sometimes replaced with Arabic numerals) were the preferred labeling system. Sporadic use of letter chord symbols also appeared with the work of G. Weber. There is no apparent trend to be found in the application of letter chord symbols and their usage all but disappears in the investigated German music theory texts after 1845 (with two exceptions).

The chronological listing of these works in Appendix B reflects a trend in the use of musical examples in the teaching of theoretical concepts. Although chorale style musical examples were the primary means for illustrating voice leading in the Harmonielehren from 1800-1854, the use of musical examples from literature grew during this period. From 1820-30 musical examples from literature were primarily used
to demonstrate melodic concepts however, in the 1840s they appeared more consistently to illustrate both melodic and harmonic ideas.

The authors of the Harmonielehren presented their materials for one of two distinctive purposes: (1) Pedagogical, which implies teaching the vocabulary of music in ways which enhance musical understanding and performance, and (2) Compositional, which directs its instruction to the training of composers. Many books addressed both purposes at the same time. The majority of the books, eighty-nine, are pedagogical in nature, thirty-one are compositional, and thirty-five contain components of both. The pedagogical nature of most of these texts reflects the social and educational change taking place in Germany at this time.
CONCLUSION

Rameau revolutionized harmony in the early eighteenth century when he introduced concepts of chord generation, inversion, and fundamental bass, effectively establishing a new theoretical paradigm. Half a century later, Kirnberger, based his theories on those of Rameau, adding important concepts such as essential and non-essential dissonance. Giving more importance to melodic functions, Kirnberger united the study of counterpoint with harmony, demonstrating the role of counterpoint and voice leading within harmonic structure. The theories of Rameau and Kirnberger became an influential and important point of departure for nineteenth century music theorists.

The French Revolution's emphasis on the democratic concepts of rationality, equality, and freedom profoundly effected German society at the turn of the nineteenth century, inspiring a period of civil and educational reforms. As a result, a strong sense of pride and class consciousness developed among the bourgeoisie, developed through cultural accomplishments. An interest in musical performance and education led to an increased public demand for instruction in more sophisticated aspects of music such as music theory. This demand also led to the founding of singing societies and music institutes. Reforms in the educational system, including musical instruction, created a greatly expanded readership in the general public which, in turn, led to a substantial increase in the publication of books, newspapers, and journals.

The increased demand for printed materials necessitated technological innovations in printing and publishing industries. New technologies included a fast printing press, a
paper machine, and the development of lithography, all of which were introduced to Germany in the 1820s. These innovations made the mass production of literature possible and resulted in a proliferation of literary and musical texts.

In the first half of the nineteenth century a copious quantity of musical theory texts were published. These "Harmonielehren," inspired by the innovations of Rameau and Kirnberger, have been largely forgotten or misplaced over time. It is important to note that these texts provided the basis of a unified system of musical terminology, labeling systems, and pedagogical concepts which are still used today to educate musicians in the USA. For example, the copious use of musical example in the teaching of music theory and composition was first introduced by Immanuel Faisst in 1844. His system became codified and wide spread in the USA in the books of his student, Percy Goetschius, who taught at Juilliard, New England Conservatory, and in Syracuse, NY, in the early twentieth century. The development of music education in the American secondary school system was modeled after German standards. The musical texts of C. Hohmann were translated in 1860 and used as a model of musical instruction in the public school system late in the nineteenth century. These are just a few examples of the direct influence the German Harmonielehren had on music pedagogy in the USA beginning in the middle of the nineteenth century.
The majority of research in early nineteenth century German music theory has been accomplished primarily by German scholars.\textsuperscript{50} However, the period of musical development from 1800-1854 was, and continues to be, an important influence on American music theory pedagogy. Because of this, these influential Harmonielehren deserve further research. Future work in this area might, for example, include critical translations of these books, comparisons of established theory sources to newly found works, and the development and standardization of harmonic labeling systems. German music theorists of the period became increasingly concerned with concepts of modulation during the first half of the century. It could be illuminating to trace the development of modulation theories through these texts.

Rediscovering these books and evaluating their pedagogical attributes could lead to a re-evaluation of the methods we use today in music theory instruction. It is hoped that this annotated bibliography will provide an important source of information about the German Harmonielehren 1800-1854, and open many new areas of research.

\textsuperscript{50} To illustrate this point, the article in the New Grove Dictionary of Music and Musicians—\textit{Education in music}—lists a source bibliography on page 53 containing only German authors for the discussion on the rise of German music education.
APPENDIX A:
LIBRARIES RESEARCHED

AUSTRIA
Vienna
Österreichische Nationalbibliothek

GERMANY
Berlin
Staatsbibliothek zu Berlin (located in two houses)--Unter den Linden (East) and Potsdamerstrasse (West)
Dresden
Sächsische Landesbibliothek, Musikabteilung
Frankfurt
Stadt- und Universitätsbibliothek
Senckenbergische Bibliothek
Göttingen
Niedersächsische Staatsbibliothek- und Universitätsbibliothek
Wuppertal Stadtbibliothek
Musikwissenschaftliches Institut Bibliothek- und Universitätsbibliothek
Heidelberg
Universitätsbibliothek
Universität Heidelberg Musikwissenschaftliches Seminar-Bibliothek
Köln
Musikwissenschaftliches Institute der Universität
Leipzig
Musikbibliothek in der Leipziger Stadtbibliothek
Lübeck
   Stadtbibliothek

Mainz
   Musikwissenschaftliches Institute-Johannes Gutenberg Universität

München
   Bayerische Staatsbibliothek, Musikabteilung
   Münchner Stadtbibliothek am Gasteig

Regensburg
   Bischofliche Zentralbibliothek

Tübingen
   Wilhelmstift Tübingen-Musikbibliothek

Wiesbaden
   Breitkopf & Härtel--Buch- und Musikverlag Archive

UNITED STATES

Arizona
   University of Arizona, Music Library

California
   California State University of Northridge-Oviat Library
   University of California, Los Angeles, Music Library
   University of California, Santa Barbara, Arts Library
   University of California, Berkeley, Music Library

Connecticut
   Yale University Music Library

Illinois
   Chicago Public Library
Massachusetts

   Boston Public Library
   Harvard University, Music Library
   New England Conservatory of Music, Spaulding Library

New York

   New York Public Library, Lincoln Center
   Eastman School of Music, Sibley Library

Rhode Island

   Brown University, Music Library

Washington D. C.

   Library of Congress
GUIDE TO APPENDICES B & C FOR ABBREVIATIONS

# - Annotated bibliography entry number

Print Type - There are three kinds of print type indicated by:

   F: Fraktur
   M: Modern
   H: Handwritten

Subject Areas:

   TB - Thoroughbass
   FN - Fundamentals
   HM - Harmony (The letter D in this category indicates diatonic harmony
    and the letter C indicates chromatic harmony.)

CPT - Counterpoint
   AES - Aesthetics

Labeling Systems:

   FB - Figured bass numbers
   LC - Letter chord symbols
   RN - Roman numerals (The letter A in this category indicates that the
    author uses arabic numerals rather than roman numerals to indicate scale
    step and function)

Music Example Categories:

   LIT - Musical examples from the music literature
   CRL - Author-composed examples in chorale style

Approach to the Musical Material

   P/C - Pedagogical or Compositional (Indicated by P for pedagogical and C
    for compositional)
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