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SIDE II Band 1: GENERAL RULES OF HARMONIZATION Band 2: NINTH CHORDS Band 3: NON-CHORD NOTES Band 4: CHROMATICISM Band 5: NON-KEY DOMINANTS Band 6: MODULATION Band 7: ORGAN POINT DESCRIPTIVE NOTES ARE INSIDE POCKET UNY SCHOLASTIC ST

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TRADITIONAL HARMONY prepared by Vaclav Nelhybel

Musical Examples Played By Chamber Orchestra

Narrator: WILLIAM GEIB

SIDE ONE

Band 1:

Harmony, generally speaking, is the vertical organization of music. It is concerned with:

- 1) the simultaneity of two or more musical sounds, called chords;
- 2) the relationship between chords;
- 3) the progression of chords related to their tonal center, the tonic.

Chords

Chords are constructed by superimposing the interval of a third above the root or fundamental tone.

The triad:

two superimposed thirds. Music 1

HUSIC 1 & +00 1

The seventh chord:

a seventh between the root and the top note, three superimposed thirds. Music 2

MUSIC 2 6 .000

The ninth chord:



The eleventh chord:



The thirteenth chord:

MUSIC 5 \$ _

a ninth between the root and the top note, four superimposed thirds. Music 3 an eleventh between the root and the top note, five superimposed thirds. Music 4 a thirteenth between the root and the top note, six superimposed thirds. Music 5

Description of chords

Next, we are going to play the most important chords used in functional harmony.

First we will hear the four kinds of triad.

TRIAD:

Major (a major and a minor third) Music 6 Minor (a minor and a major third) Music 7 MUSIC 7 & Diminished (two minor thirds) Music 8 MUSIC 8 & M Augmented (two major thirds)

Music 9 MUSIC 9 & toto 1

SEVENTH CHORD:

Major (a major triad plus a major third) Music 10

Dominant (a major triad plus a minor third) Music ll

MUSIC 110,0000 1

Minor (a minor triad plus a minor third) Music 12

Diminished (a diminished triad plus a minor third) Music 13

MUSIC 13 & tobo to

Augmented (an augmented triad plus a minor third) Music 14

MUSIC 14 6 to #0 0

NINTH CHORD:

Major (a dominant seventh chord plus a major third) Music 15

MUSIC 156

Minor (a dominant seventh chord plus a minor third) Music 16

MUSIC 166 _ obobo

BAND TWO

Close and open harmony

Now we are going to explain and illustrate close and open harmony. Music 17

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Those were three C major triads. The difference between them is due to the different number of parts involved. BAND T

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The first chord is a three-part triad. The second version uses eight parts; it is a powerful, pianistic stylization obtained by doubling the individual parts in octaves. The third version has four parts; the fourth note in this triad is the root note doubled in the octave. Those three versions of the same chord can be divided into two categories:

First: close harmony (chords one and two). Second: open harmony (chord three). A chord is in close harmony if there is no chordal note omitted in the vertical chord structure.

If the notes are dispersed in such a way that they create at least one chordal note-gap between two or more parts of the chord, open harmony is the result.

The following three chords demonstrate the close and open harmony versions of the same triad. Music 18



The first chord is in perfect close harmony. The second has one chordal note-gap (between the tenor and bass).

The third is in perfect open harmony with chordal note-gaps between all voices.

In our demonstrations we shall call the second type close harmony because the soprano, alto and tenor contain all three chord notes in close harmony.

The practical application of open and close harmony will be discussed later.

BAND THREE

Relationship between chords

There are three types of relationship between two chords. The degree of closeness varies with the number of their common notes. We start with the relationship based on two common notes. Music 19



Both pairs of chords have two common notes. The interval in which the root notes progress is a third up (in the first pair) and a third down (in the second pair).

Next, we shall discuss the relationship of two chords based on one common note. Music 20

MUSIC 20 6 a La 18 TS 1

The root notes progress a fourth up or a fifth down in the first part, and a fourth down or a fifth up in the second part of the example. The third relationship is that of two chords with no common notes. Music 21

MUSIC 216 8 9 18 19 1

The interval of the roots is a second up or down.

Evaluation of the three chordal relationships

Now we begin the evaluation of the relationships between two chords.

The progression of two chords with two common notes has a static character. The only "changing" note is perceived by the ear as an alternating note within one chordal function. Music 22



Here is a more vigorous example in four-part harmony. Music 23



There are two types of progression of two chords with one common note:

1) The dominant progression, in which the root notes create the interval of a fifth down or a fourth up. Music 24



2) The subdominant progression, in which the root notes create the interval of a fifth up or a fourth down. Music 25



The dominant progression has a strong uplifting character, so to speak. The third in the first chord is the so-called leading tone (B in the key of C) and therefore must be led into its adjoining upper second (C). It is for this reason that the second chord, in a dominant progression of two chords, represents the resolution of tensions contained in the first chord.

The subdominant progression has what we might call a downpulling character, caused by its root tone (in the key of C, the tone F), which has the tendency to go down to its adjoining second (E) or to its tonic (C).

The succession of two chords without any common note is a liaison by force: deliberate, surprising or deceptive. To avoid parallel motion in fifths and octaves, the soprano and bass have

demon of th to wo



If the third of the first chord is a leading tone which has to be resolved into its adjoining upper second, and if the bass progresses in the same direction, we avoid parallel motion in fifths and octaves by leading the alto and tenor in motion contrary to the bass. This is the so-called deceptive cadence in which the dominant it not resolved into its tonic, but into the chord built on the sixth step. Music 27

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The next example demonstrates how any two chords with their roots in the interval of a second can be treated as a deceptive cadence. Music 28



BAND FOUR

Classical cadence

The classical cadence is a succession of four chords:

The tonic on the first step, the subdominant on the fourth step, the dominant on the fifth step, and again the tonic.

This is the most certain way of identifying tonality. Music 29



The tonic is the beginning and the end of any tonal composition. All other chords are related to the tonic.

The dominant is the so-called uplifting, the subdominant the down-pulling force. Both seek resolution in the tonic. The chords built on the second, third, sixth and seventh steps are related either to the dominant or the subdominant and, therefore, have a secondary dominant or subdominant relation to the tonic.



BAND FIVE

Harmonization of a melody with triads only (root form)

Now we turn to the harmonization of a simple melody and use triads in root form only.

We have to use the chords in such a way that we obtain a satisfactory melodic line in the bass. The bass must avoid parallel motion with the soprano. In measures 3, 4, and 8 of the music we are going to hear in a moment the soprano and bass are led in parallel octaves on the first and third beats. This practice should be avoided.

Because of the slow tempo and the harmonic interruptions on the second beat, we permit it here for the sake of an illustration. Thus, we can demonstrate the improvements in the construction of the bass line later when we have more material to work with. Music 31



That example was set in close harmony. To obtain open harmony we transpose the alto line one octave lower. If it falls under the bass line we have to keep the close harmony. The next example is a repetition of the preceding musical number, set, where possible, in open harmony. Music 32



BAND SIX

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Inversions of triads

A triad can be used in root form or in an inverted form. There are two inversions of a triad:

The first inversion is called the chord of the sixth. We obtain this inversion form by transposing the root one octave higher.

ic 35 \$ 0 0 0 0 0 1

The third of the original chord is now in the bass. In the four parts of a chord of the sixth we double, if possible, the root note or the original fifth. We avoid doubling of the original third, which is the bass note of the inversion. Music 34

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The first inversion of a triad is called the chord of the sixth because of the interval of a sixth between the bass note and the root note of the original triad (E-C).

The first inversion is employed wherever the full power of a triad is not necessary. The use of chords of the sixth in the next example demonstrates increasing freedom in the construction of the bass line. Music 35



We repeat music example number 31. By using the inversions we loosen somewhat the bass line which was stiff in the original. Music 36



The second inversion of a triad is the six-four chord. The sixth indicates the interval between the bass note and the third of the original triad, the four indicates the interval between the bass note and the third of the original triad, the four indicates the interval between the bass note and the root. We obtain the second inversion by transposing the bass note of a chord of the sixth one octave higher. Music 37



The six-four chord is used, for the most part, as a retardation of the preceding chord. Music 38

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We double the bass note only. The best use of the six-four chord is in that case where it produces the retarded entrance of a dominant chord (the first two bears in the second measure and the second and third beats in the fourth measure of the following music example).

We go back to number 31 and play the first half of it, using the six-four chord three times. Music 39



BAND SEVEN

Seventh chords

Seventh chords are all dissonant chords, that is, chords which contain some notes requiring resolution.

The seventh must be led to its lower second, and the third of the chord must be led to its upper second. For this reason, these two notes are never double (to avoid parallel octaves).

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We may omit the fifth, and double the root tone in a four-part seventh chord. A complete seventh chord is resolved in an incomplete chord and vice versa. Music 40



Due to their dissonant character, all seventh chords are stronger than triads. For this reason, we use seventh chords wherever we want to establish a strong connection between two chords, that is, the relation of the accumulated tension and its resolution. This is especially the case at the end of a perfect cadence. (Dominant-Tonic). Music 41



The seventh chord can be built on all steps of the scale. Music 42

This means that any of the seven steps of a scale can become the seventh, fifth, third or the root of a seventh chord.

Now, we hear the tone E as the root, third, fifth and seventh in different seventh chords. Music 43

6



The different harmonic interpretations of one tone are demonstrated in the next example which is again music number 31, using inversions of triads, and seventh chords without inversions. Music 44



BAND EIGHT

ever

Inversions of seventh chords

There are three inversion forms of a seventh chord.

The first inversion, the so-called six-five chord, has the third in the bass. The six indicates the interval between the bass and the root, the five indicates the interval between the bass and the seventh of the original (seventh) chord. Music 45



The second inversion is called the four-three chord. The fifth is in the bass. The two numerical symbols again indicate the intervals between the bass and the root (the four) and between the bass and the seventh (the three). Music 46



The third inversion has the seventh in the bass. The numerical symbol is 2, indicating the interval between the bass and the root. Music 47



The inversions of seventh chords increase the possibilities of harmonic interpretation of a note. To complete the list of different interpretations of the tone E as domonstrated in number 43, we will now hear the situations where the inversions of seventh chords are involved. Music 48



SIDE II

Band 1:

General rules of harmonization

Before we proceed to ninth chords we shall point out the general rules of harmonization.

First, we have to establish the proper cadencing in the melody. If the melody is written in a regular period we shall try to end the first phrase with an imperfect cadence (in which the dominant follows the tonic), introduce the beginning of the second phrase by a deceptive cadence (where the dominant is followed by the chord on the sixth step), and at the very end we must establish the progression of the classical cadence (tonic-subdominant-dominanttonic) In the middle parts of the two phrases, the choice of harmonic functions has to be deduced from the latent tendencies of the melody:

A) If a melody contains a long sustained note, it can be harmonically interpreted by using inversions of the same chord or we may interpret it by chords with two common notes. Both methods maintain the feeling of one harmonic function and still result in a variety of chords.

B) If one note in the melody moves to its adjoining upper or lower second, we interpret it as the third or the seventh in the respective seventh chord. In this case the relationship of two chords with the common note is involved.

C) If the melody takes a sudden, surprising turn, we try to apply the third type of chordal relationship, the forceful chord progression with no common notes.

Harmonic construction of the period Now, we shall examine more closely the harmonic construction of the period.

The next musical example is a simple period of eight measures. The melodic flow is kept to a minimum. Music 49

(See Page 9)

The first measure consists of the tonic in triad form, which increases in density at the fourth beat by adding the major seventh. The tonic function of this chord is thus transformed into the dominant function.

The second measure starts with the major seventh chord built on the fourth step. This chord represents the resolution of the tension from the last beat in the first measure and at the same time has the tendency to be resolved into its respective tonic. This actually happens in the second half of the measure. The third measure repeats the sequence of chords (from the second measure) which enter as the resolution of the accumulated tension of the preceding chord. These chords, being themselves seventh chords, seek resolution of their dissonant tension in their following chord. TOH

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The fourth measure has the same harmonic pattern. However, in the first chord an inversion instead of a root form of the chord is used. The last chord of the first phrase is the G-seventh chord, the dominant of C major, creating the imperfect cadence required at the end of the first phrase of the period.

The fifth measure (the first measure in the second phrase) is introduced by the deceptive cadence (fifth-sixth step). The triad in the first half of the measure is followed by the third inversion of the seventh chord of the same root (A).

The next measure (six) does not bring the resolution of the dominant tension of the chord, but introduces the major seventh chord on F. This is a chord progression of the second relationship with two common notes. This (major) F-seventh chord actually retains three notes from the preceeding chord: E-A-C. This results in a relatively static harmonic progression. The second half of the sixth measure again retains three notes from the first chord in the measure. The change of the five-six to fourthree inversions on the third and fourth beats introduces some rhythmical motion. In both the fifth and the sixth measures the harmonies were changed very carefully, using their common notes as the tie between them. This is in complete contrast to the whole first phrase which is a chain of strong dominant-tonic chord progressions.

The harmonic function of the seventh measure is the dominant, which is resolved into its tonic in the eighth measure. From the second half of the sixth measure to the seventh measure the chord progression is the dominant-tonic type. The six-four chord in the first half of the seventh measure retards the entrance of the actual G-chord. which is the resolving chord of the D six-five, and D fourthree in the second half of the sixth measure. The triad on G increases in density on the last beat in the seventh measure by the addition of the minor seventh, thus creating the dominant seventh chord which leads into the final tonic (perfect cadence).

As we can see, all three types of chordal relationships are employed: The type based on two common notes is used in the first two measures of the second phrase in order to establish a smoothly-changing chain of chords. The relationship based on one common note, used throughout the first phrase, results in a chord propression of strong tensions and their resolutions. At the turning point of the period, between the fourth and fifth measure: the connection of two chords without any common note is employed. thus stressing the entrance of the second phrase of the period.

Now, we will repeat the music we have been analyzing (number 49 in the score). Music 49 Music 50

Band 2:

R

Ninth Chords

The ninth chord is actually a seventh chord augmented at the top by a third. This new tone is a dissonance which has to be led to its adjoining lower second. For the most part, the ninth chord is used on the dominant. The major ninth chord has a major third added to the dominant seventh chord; the minor ninth chord has a minor third as the augmenting note to the dominant seventh chord. Music 51 e e e obe



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Inversions of ninth chords are seldom used because of the accumulation of intervals of three or four seconds. Music 52 MUSIC 57 6.000

The ninth chord is used as the strongest form of the dominant. Here is an example of the succession of two ninth chords: the first on the second step and the second on the fifth step in C major. All three chords of the next example could have been used in example number 49 as chords numbers 12. 13 and 14. The first half note of the next example is identical with chord number 12 in example 49. Music 53 MUSIC 53

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Band 3:

Non-chord notes

So far we have used triads, seventh and ninth chords, and their inversions. To make the melodic lines more fluent, we may use notes which do not belong to the actual chord.

Passing notes

A passing note is a note which does not belong to the chord, but connects two notes belonging to the same, or a different, chord. The connecting, passing note can be either diatonic or chromatic. The first part of the next example demonstrates one diatonic passing note (F) connecting two notes (E and G) of the same chord (C major triad). The second part uses two chromatic passing notesx(F sharp and E flat) connecting notes belonging to two different chords (F sharp and E flat) connecting notes belonging to two different chords (chords on F and G). Music 54



Alternating notes

One chordal note can be varied by an interruption through its adjoining second above or below. The interruptiong note is called alternating note. Here is an example showing one and two diatonic alternating notes. Music 55



In the next example we hear one and two chromatic alternating notes. Music 56



Retardation

The retention of one or more notes in a chord from the preceding chord is called retardation. The resolution of the retarded note must be in ascent. Music 57



Suspension

Suspension is a retardation in descent. Music 58



Anticipation

In the succession of two chords one note of the first chord moves into its respective position in the second chord, in advance of the other notes of the chord. The advancing note anticipaties the second chord. The procedure is called anticipation. Music 59



To demonstrate the importance of notes fibrreign to the chord, we shall play a short musical passage, first in its basic form, and then varied by passing and alternating notes, anticipations, etc. Music 60-61

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Band 4:

Chromaticism

There are certain chromatic patterns which belong to a key, as its standard parts, without dissolving its integrity. In the major key both the major and minor subdominants are used. Music 62

MUSIC 62	6	2	8 1	8	Ŧ
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The dominant in the major key has two altered forms: the dominant with the raised fifth: Music 63

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		112 4	

or with the lowered fifth: Music 64



The root and the third of the seventh chord on the second step in the major key are very often raised. Music 65



A triad built on the lowered second step in major or minor key, in C the triad on D flat, used in its first inversion, can precede the dominant in final stage of a composition. It is called the Neapolitan chord of the sixth. Music 66



Now, we shall repeat the melody from example 31 and make a chromatic version of it. Music 67



By employing the technique of diatonic (non-chord) and chromatic notes foreign to the key (non-key), and by using the established chromaticism within a key, we can create a harmonic background with astonishing, chromatically-floating effect, without raising any doubts about the harmonic functional content of the diatonic melody.

Band 5:

Non-Key dominants

Another way of introducing chromaticism if to use the key-foreign dominants. We shall play a succession of eight chords, each of them being in the dominant relationship to its following chord. Music 68

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We will try to strengthen the dominant character of the chords by introducing minor sevenths and major thirds chromatically into those chords which do not have those two intervals which are typical for the dominant seventh chords. Music 69



In the third and sixth chords, where the melody contains the third of the respective chord, we did not make any chromatic changes, our purpose was to preserve the melodic line. The seventh chord (G seventh did not need any changes, since it was already a dominant seventh.

Band 6:

Modulation

Chromaticism introduced into a key in a certain way can weaken the gravitational force of the tonic and can shift the focal point to a different note, thus creating a new gravitational center, a new tonic. This procedure is called modulation.

When modulating from key one to key two, we have to find one chord in the first key which also exists in the second key - of course, in a different harmonic function. From this chord on, we begin to treat all following chords in relation to the tonic of the second key. Here is a modulation from C to G. The chord which will be used as the bridge between C and G major is the triad on C, on the first beat of the second measure. This C triad is approached as the tonic in C major and is reevaluated as the subdominant in G major. Music 70



Now we come to the same modulation employing a different chord as the bridge for both keys. The chord is the minor triad on A, the sixth step in C major, approached by a deceptive chord progression and reevaluated as the chord on the second step in G major. Music 71



When modulating into a more remote key, as, for example, from C to B (major), it is not quite obvious which chord is common to those two keys. In this particular case, it is the first inversion of the tonic triad in C major which is identical with the Neapolitan sixth chord in B major. Music 72

Diatonic chromatic and enharmonic-chromatic modulation

There are three types of modulations: diatonic, chromatic and enharmonic-chromatic. In diatonic modulation, the bridge-chord has to be a diatonic chord. Chromatic modulation uses a chromaticallyaltered chord as bridge. Here is such a chromatic modulation from C to D major. The critical chord is the seventh chord on the second step in C major, which is altered twice and which becomes a seventh chord on the first step in D major, then altered three times (D sharp, F sharp and C natural) Music 73





In modulating from C to F sharp major, we use the seventh chord (three times altered) on the second step in C major in its second inversion and make the enharmonic change by spelling the notes D sharp, F sharp, A flat and C as a D sharp, F sharp, G sharp and B sharp, respectively. In this spelling we obtain the key-foreign dominant seventh chord on the second step in F sharp major. You will hear an enharmonic-chromatic modulation from C into F sharp major. Major 74



All the modulations were done in a form condensed to the utmost; in an actual composition it is up to the composer to aim slowly at the bridge chord and from there to penetrate carefully into the territory of the new key.

Band 7:

Organ point

We conclude our discussion of the basic principles of functional harmony by demonstrating organ point.

The name "organ point" as one might suspect, is derived from its origin in organ music. Toward the end of a composition the organ pedal reaches the tonic and holds it for several measures. Meanwhile, there are very complex diatonic or chromatic, homophonic or polyphonic developments on the keyboard. Despite the complexity of the vertical structures above the pedal-tone, the tonic note in the bass retains its harmonic function, and the composition ends on the tonic triad.

The last musical example demonstrates two organ points; the first is diatonic, the second uses great many chromaticisms. Music 75.



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VACLAV NELHYBEL, Biography

Vaclav Nelhybel, composer-conductor-organist, was born in Polanka, Czechoslovakia. Besides obtaining a thorough musical education under the guidance of outstanding European musicians he also studied musicology, acoustics and philosophy at different Universities in Europe. He has conducted such well known orchestras as the Czech Philharmonic Orchestra of Prague, the Vienna Symphony Orchestra and the Munich Philharmonic. As lecturer, he has given extensive courses in musical forms, composition and orchestration. Prior to coming to the U.S. for permanent residence in 1957, he was Music Director of RADIO FREE EUROPE in Munich for seven years. His many compositions include operas, ballets, symphonic works, chamber music and countless scores for radio and films.

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