

Chapter 7

A Shorter Catechism of Elementary Harmony

- ① When sounds of different pitch are properly combined and heard together, the resulting sound is called **HARMONY**.
- ② When single sounds follow one after the other, the progression is called **MELODY**. (See examples)

HARMONY



MELODY



In the above example of Harmony there are four parts. The *top and bottom* parts are called the *Extreme or Outside* parts and the two parts between are called the *Inner* parts.

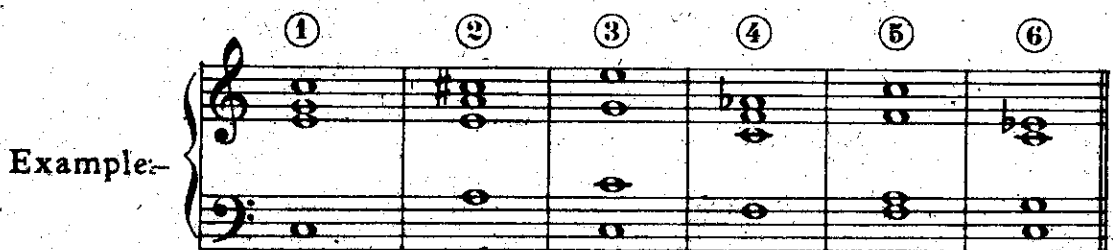
In choral music the different parts (i.e., Treble, Soprano, Mezzo-Soprano, Alto, etc.,) are usually written each upon a separate staff and placed one below the other. This is called writing in **OPEN SCORE**. In ordinary hymn-tunes, for instance, three or four parts are placed on two staves only. (e.g., the above example of Harmony). This is called **SHORT SCORE**. Notice how the stems of the notes of each part are all turned either upward or downward, in order to distinguish one part from the other.

Intervals

A **Consonant Interval** (or **Consonance**) is an interval which is complete in itself, is pleasant to listen to, and does not require any other special interval before it or after it.



A **Consonant Chord** (or **Concord**) is a chord in which *all the notes make consonant intervals with one another*.



If the student plays each of the above examples separately he will find that each by itself produces a *satisfactory effect*.

A Dissonant Interval (or Dissonance) is a combination of two notes which, when played together, produce an incomplete effect. A Dissonance requires some other special interval to follow.

Examples of Dissonant Intervals:-

If the student plays each of the above pairs of notes he will find that the effect is most unsatisfactory and incomplete.

But, if a Dissonant Interval is followed by a Consonant Interval the result is definitely satisfactory and complete.

For instance, the above examples of Dissonant Intervals might be made to appear thus:-

This function in Harmony is called a *Resolution*, and the Consonance which follows the Dissonance is called the *Resolution of the Dissonance*.

A Dissonant Chord (or Discord) is a chord which contains at least one dissonance among the intervals made between its various notes. That is to say, it is a chord in which two or more notes form Dissonant Intervals with each other, and which requires some special chord to follow it.

Examples of Discords:-

But, as before, if each of the above Dissonant Chords is resolved by a Consonant Chord, the result is decidedly satisfying to the ear.


viz.

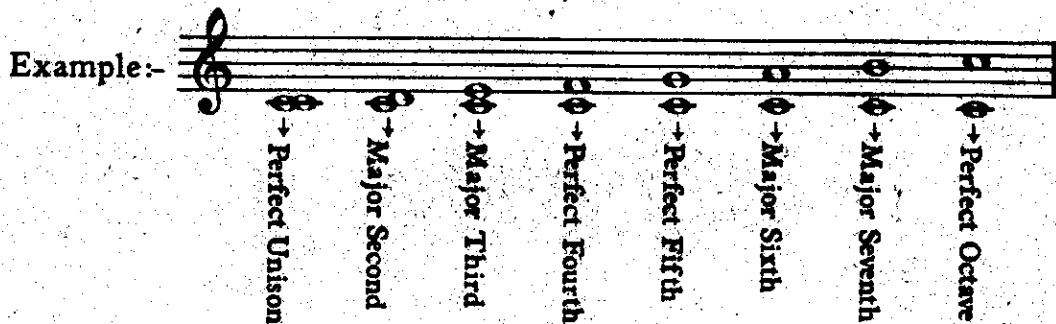
Intervals are always reckoned upwards from the "name note." For instance, the "third of C," means the third *above* C, the name note being always counted as the first note of the Interval. Thus C to E is called a third because it contains *three degrees of the scale of C immediately following one another, namely C, D and E.*

When an interval is intended to be reckoned *below* the "name note" it is always stated so. Thus C to A immediately below is a third, and G to D immediately below is a fourth.

Similarly a 9th is a Compound 2nd
 an 11th " " " 4th
 a 12th " " " 5th
 a 13th " " " 6th
 and a 14th " " " 7th


The next interval is called a "Double Octave," *not*, as one would imagine, a "Compound octave." But, to obtain greater accuracy, intervals are described by certain adjectives, namely:- Perfect, Major, Minor, Augmented and Diminished.


The unison (i.e., ) , the 4th, 5th, and 8th intervals are called "PERFECT," and the 2nd, 3rd, 6th and 7th "MAJOR"



and, an interval which is a chromatic semitone *less* than a Major Interval is called a *Minor Interval*. The

same adjectives are utilised to describe Compound Intervals. For instance  , is called a



Major 10th, and  , is called a Minor 13th, and so on.

An Augmented Interval is a chromatic semitone larger (as the name suggests) than a Perfect or a Major Interval. e.g.,  is an Augmented 4th.

A Diminished Interval is a chromatic semitone less than a Perfect or a Minor Interval, those more frequently used being the *diminished* 3rds, 4ths, 5ths and 7ths, especially the latter.

Inversions

When the relative position of two notes is changed by placing one of them an octave lower or higher than before, so that the *lower* one becomes the *upper*, and the *upper* one becomes the *lower*, the interval thus formed is said to be **INVERTED**.

Example  , is a Perfect 5th, but, by placing the C above G thus:-  and forming the *inversion*, the interval becomes a Perfect 4th.

The *number* of the inversion of an interval is to be found by subtracting the number of the *interval itself* from nine. In the above example (9 - 5 = 4).

Rule:- Perfect intervals remain *perfect* when inverted.


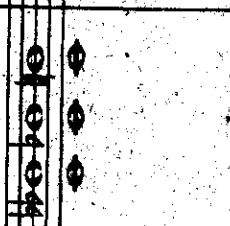
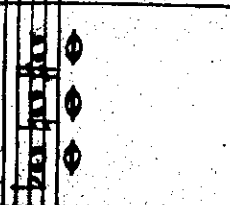
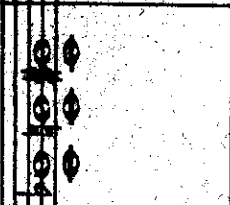
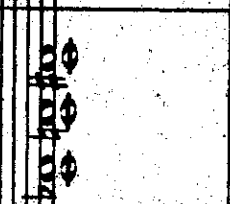
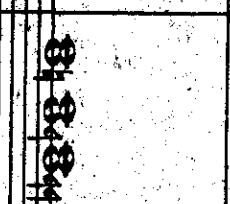


Major intervals become *minor* when inverted.

Minor intervals become *major* when inverted.

Augmented intervals become *diminished* when inverted.

Diminished intervals become *augmented* when inverted.

Diagram showing Intervals and their respective Inversions

OCTAVE	PERFECT		PERFECT	UNISON
SEVENTHS	MAJOR MINOR DIMINISHED		MINOR MAJOR AUGMENTED	SECONDS
SIXTHS	AUGMENTED MAJOR MINOR		DIMINISHED MINOR MAJOR	THIRDS
FIFTHS	AUGMENTED PERFECT DIMINISHED		DIMINISHED PERFECT AUGMENTED	FOURTHS
FOURTHS	AUGMENTED PERFECT DIMINISHED		DIMINISHED PERFECT AUGMENTED	FIFTHS
THIRDS	MAJOR MINOR DIMINISHED		MINOR MAJOR AUGMENTED	SIXTHS
SECONDS	AUGMENTED MAJOR MINOR		DIMINISHED MINOR MAJOR	SEVENTHS
UNISONS	AUGMENTED PERFECT		DIMINISHED PERFECT	OCTAVES

INTERVALS

INVERSIONS

Chords

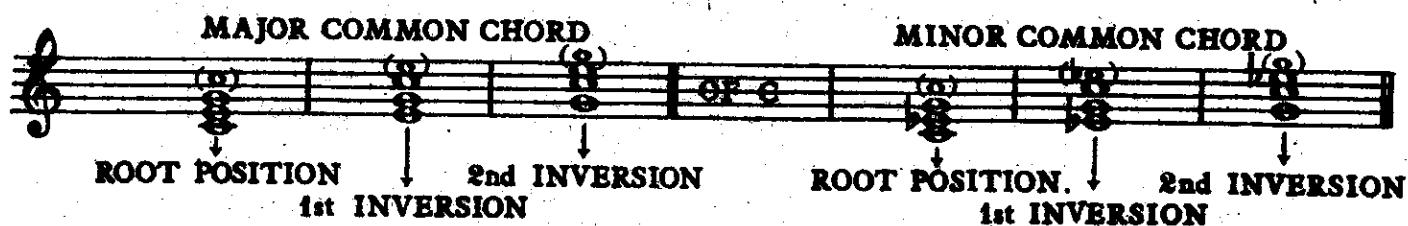
A chord is a combination of not fewer than three notes, and that chord which is most frequently used is called the *Common Chord*.

The Common Chord is composed of:-

"THE ROOT" = { the lowest note upon which the chord is built
(or the note from which the chord takes its name) }
+ a *major or minor third* above the *Root*.
+ a *perfect fifth* above the *Root*.



Inversions of the above examples would be:-



There are *five Common Chords* which are generally used in the *Major Key* and these are; the chords of the **TONIC, SUPERTONIC, SUBDOMINANT, DOMINANT** and **SUBMEDIANT**.

THE MAJOR COMMON CHORDS ARE

Chords of the { TONIC
DOMINANT
and
SUBDOMINANT }

THE MINOR COMMON CHORDS ARE

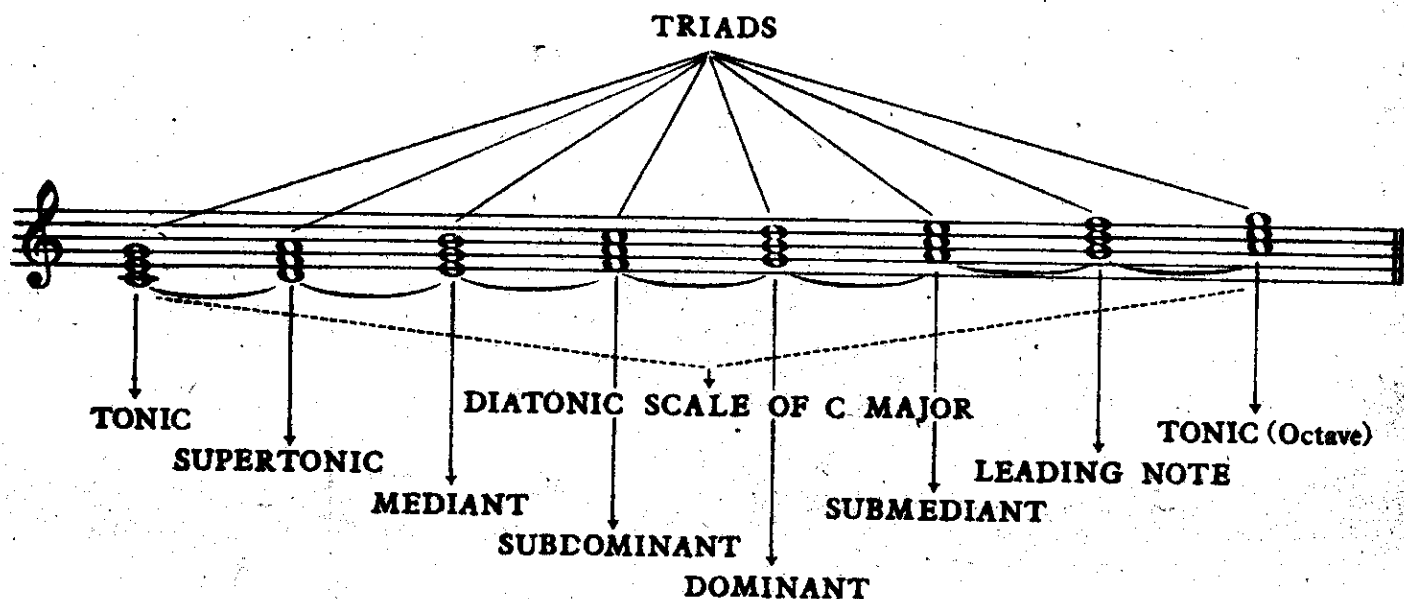
Chords of the { SUPERTONIC
and
SUBMEDIANT }

A chord containing only *three notes* is called a TRIAD.

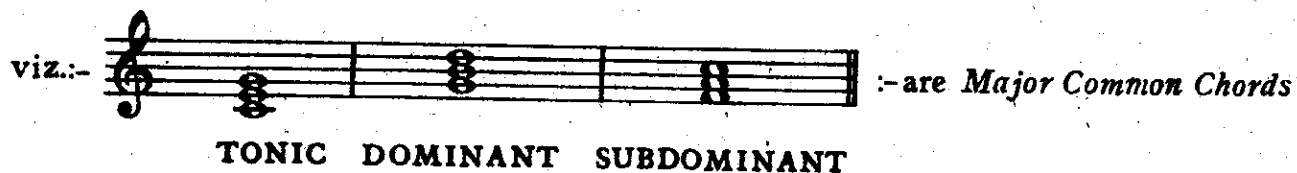


Every common chord, therefore, is a TRIAD.

Taking the ordinary diatonic scale of C MAJOR and forming above each note of the scale a TRIAD, using only diatonic notes we get the result:-



and so prove that the *Common Chords* of the TONIC, DOMINANT and SUBDOMINANT



and the *Common Chords* of the SUPERTONIC and SUBMEDIANT



Principal Chords used in the Average Composition for the Piano Accordion

	MAJOR COMMON CHORDS	MINOR COMMON CHORDS	CHORDS of the DOMINANT 7th	CHORDS of the DIMINISHED 7th	AUGMENTED CHORDS
KEY C					
KEY G					
KEY D					
KEY A					
KEY E					
KEY B					
KEY F#					
KEY C#					

MAJOR COMMON CHORDS	MINOR COMMON CHORDS	CHORDS of the DOMINANT 7th	CHORDS of the DIMINISHED 7th	AUGMENTED CHORDS
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KEY	MAJOR COMMON CHORDS	MINOR COMMON CHORDS	CHORDS of the DOMINANT 7th	CHORDS of the DIMINISHED 7th	AUGMENTED CHORDS
KEY C _b					
KEY G _b					
KEY D _b					
KEY A _b					
KEY E _b					
KEY B _b					
KEY F					