

CHAPTER II

PRINCIPLES OF HARMONY  
(A Brief Recapitulation)

HARMONY teaches:

Firstly, the constitution of chords, that is, which tones and how many of them can be sounded simultaneously in order to produce consonances and the traditional dissonances: triads, seventh chords, ninth chords, etc., and their inversions.

Secondly, the manner in which chords should be used in succession: to accompany melodies and themes; to control the relation between main and subordinate voices; to establish a tonality at the beginning and at the end (cadence); or, on the other hand, to abandon a tonality (modulation and remodulation).

Whether the chords built on the seven tones of the major scale appear as triads, seventh chords, ninth chords, etc., or as their inversions, they will always be referred to according to their root, i.e., as first degree (I), second degree (II), third degree (III), etc.

5. a) Triads of C-major      b) Seventh Chords

Degrees: I II III IV V VI VII      I<sub>7</sub> II<sub>7</sub> III<sub>7</sub> IV<sub>7</sub> V<sub>7</sub> VI<sub>7</sub> VII<sub>7</sub>

c) Ninth Chords

I<sub>9</sub> II<sub>9</sub> III<sub>9</sub> IV<sub>9</sub> V<sub>9</sub> VI<sub>9</sub> VII<sub>9</sub>

PART LEADING

When connecting chords it is advisable that each of the four voices (soprano, alto, tenor and bass, generally used to present harmonic successions) should move no more than necessary.<sup>1</sup> Accordingly large leaps are avoided, and if two chords have a tone in common it should, if possible, be held over in the same voice.

<sup>1</sup> "Sie gehorchen dem Gesetz des nächsten Weges" (They obey the law of the shortest way), Anton Bruckner taught his class at the Vienna University.

ONLY GET TO STUDENT off the ground in this area. After that, FORGET IT.

the importance of a melodic soprano. In what of ALTERNATE voice leading?

for GUITAR: and/or Harmonize

to change tonality: ROMANTIC (KEY: F#m) to change key to change both

PRINCIPLES OF HARMONY

This advice is sufficient to avoid the greatest mistakes in part leading, though special precautions are necessary to avoid open or hidden parallel octaves or fifths. Contrary parallel motion is recommended when chord roots are a 2nd apart.

While consonances such as simple triads, if faulty parallels are avoided, can be connected unrestrictedly, dissonances require special treatment. In a seventh chord the dissonance usually descends one step to become the third or fifth of the following harmony, or is held over to become its octave.

Treatment of Dissonances

6. a) b) c)

If ninth chords are used, a similar treatment of both seventh and ninth is necessary.

OUTER VOICES

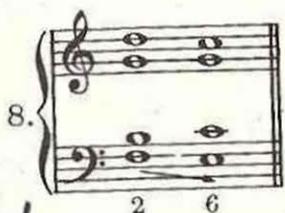
Of greatest importance is the construction of the two outer voices, soprano and bass. Leaps and successions of leaps which tradition calls unmelodic should be avoided; both voices need not become melodies, but should possess as much variety as possible without violating the rules of part-leading. In the bass, which one might rightfully call the "second melody", triads,  $\frac{6}{4}$ -chords,  $\frac{6}{5}$ -chords,  $\frac{4}{3}$ -chords and 2-chords should frequently be used in place of root positions of triads and seventh chords. But the  $\frac{6}{4}$ -chord, when not a mere passing harmony, should be reserved for the  $\frac{6}{4}$ -chord of the cadence.

Passing  $\frac{7}{4}$ -Chords       $\frac{6}{4}$ -Chord of the Cadence

Remember: in a 2-chord the dissonance is in the bass, and must accordingly descend to a  $\frac{6}{5}$ -chord.

So says C.P.E. Bach & Mr. Schenker... we agree... but there are cases... many cases... unprepared strong effect of those wonderful '5 in the bass'...

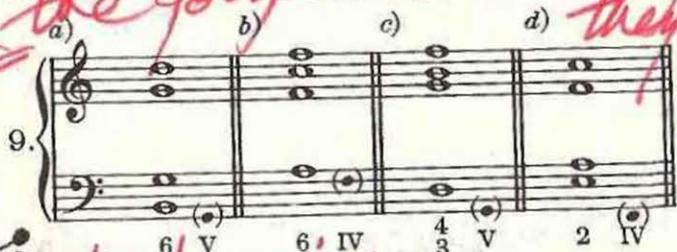
*Handwritten notes:*  
 HIDDEN PARALLELISM ARE NOT UNUSUALLY PROHIBITING. They sound fine & don't sound unharmonious to anything other than a genius ear.  
 THIS ADVICE IS SUFFICIENT TO AVOID THE GREATEST MISTAKES IN PART LEADING, THOUGH SPECIAL PRECAUTIONS ARE NECESSARY TO AVOID OPEN OR HIDDEN PARALLEL OCTAVES OR FIFTHS. CONTRARY PARALLEL MOTION IS RECOMMENDED WHEN CHORD ROOTS ARE A 2ND APART.  
 WHILE CONSONANCES SUCH AS SIMPLE TRIADS, IF FAULTY PARALLELS ARE AVOIDED, CAN BE CONNECTED UNRESTRICTEDLY, DISSONANCES REQUIRE SPECIAL TREATMENT. IN A SEVENTH CHORD THE DISSONANCE USUALLY DESCENDS ONE STEP TO BECOME THE THIRD OR FIFTH OF THE FOLLOWING HARMONY, OR IS HELD OVER TO BECOME ITS OCTAVE.  
 INTERESTING OBSERVATION: In a seventh chord the dissonance usually descends one step to become the third or fifth of the following harmony, or is held over to become its octave. III true?  
 Treatment of Dissonances: a) or 9th, or 11th (4th), or both. b) 7th chords. c) 6 = 3 bars.  
 If ninth chords are used, a similar treatment of both seventh and ninth is necessary.  
 OUTER VOICES: IN ALMOST ALL CASES, OF GREATEST IMPORTANCE IS THE CONSTRUCTION OF THE TWO OUTER VOICES, SOPRANO AND BASS. LEAPS AND SUCCESSIONS OF LEAPS WHICH TRADITION CALLS UNMELODIC SHOULD BE AVOIDED; BOTH VOICES NEED NOT BECOME MELODIES, BUT SHOULD POSSESS AS MUCH VARIETY AS POSSIBLE WITHOUT VIOLATING THE RULES OF PART-LEADING. IN THE BASS, WHICH ONE MIGHT RIGHTFULLY CALL THE "SECOND MELODY", TRIADS, 6/4-CHORDS, 6/5-CHORDS, 4/3-CHORDS AND 2-CHORDS SHOULD FREQUENTLY BE USED IN PLACE OF ROOT POSITIONS OF TRIADS AND SEVENTH CHORDS. BUT THE 6/4-CHORD, WHEN NOT A MERE PASSING HARMONY, SHOULD BE RESERVED FOR THE 6/4-CHORD OF THE CADENCE.  
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'OUT OF ORDER':

ROOT PROGRESSIONS

Note: there is a difference between the bass of a chord and its root. In a 6-chord the third is in the bass; in a 3-chord the fifth is in the bass, etc.



Still I like my work

This should be 2 pages earlier (for the young student) and the gorgeous shading differences they can provide.

The structural meaning of a harmony depends exclusively upon the degree of the scale. The appearance of the third, fifth or seventh in the bass serves only for greater variety in the "second melody". Structural functions are exerted by root progressions.

There are three kinds of root progressions:

(1) Strong or ascending progressions:<sup>1</sup>

(a) A fourth up, identical with a fifth down:

Ascending Progressions: 4<sup>th</sup> Up



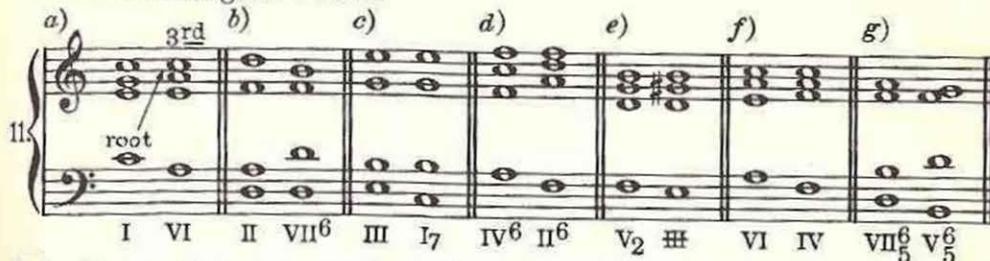
RIDICULOUS

<sup>1</sup> The term strong is used because great changes in the constitution of the chord are produced. When the root progresses a fourth up the root note of the first chord is degraded, becoming only the fifth of the second chord. In the case of the root progression a third down, the root note of the first chord is degraded even further, becoming the third of the second chord. The term ascending is used in order to avoid the term weak progressions in contrast to strong. Weak qualities have no place in an artistic structure. This is why the second category of root progressions is not called weak but descending. For more on this subject see Arnold Schoenberg: Harmonielehre, p. 140. Theory of Harmony, p. 69 ff.

This works well as a survival tool for many of us

(b) A third down:

Ascending: 3<sup>rd</sup> Down



(2) Descending progressions:<sup>1</sup>

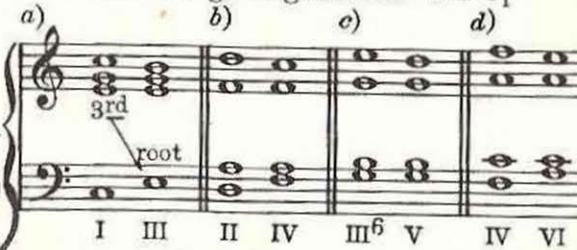
(a) A fourth down:

Descending Progressions: 5<sup>th</sup> Up



(b) A third up:

Descending Progressions: 3<sup>rd</sup> Up

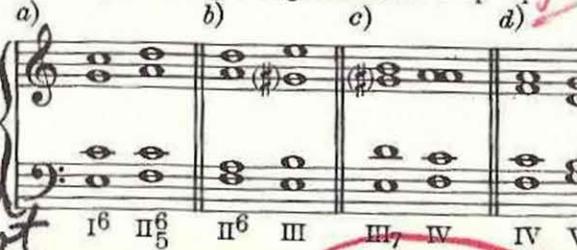


The iii is the softest, "weakest" chord color in a major key (unless in 2nd inv!)

(3) Superstrong progressions:<sup>2</sup>

(a) One step up:

Superstrong Progressions: Step Up



So I iii is 'weak' - BUT say ii IV is STRONG enough to certainly not

<sup>1</sup> They do not possess the conquering power of the ascending progressions. On the contrary, they promote the advancement of inferior tones. In I-V, II-VI, III-VII, etc., the fifth of the first chord always advances to become the root of the second. And in I-III, II-IV, III-V, etc., a tone of inferior importance, the third, advances to become the root.

<sup>2</sup> In both cases all the tones of the first chord are "conquered", i.e. eliminated entirely.

weaker category ASC. And it sounds like how can he possibly say

than Bb F! the crazy descending that have a lot to do with

SORRY but this is PATHETICALLY out of pity with the human ear. The whole thing is wrong. SAD... the part of his looks for me due to my extreme disagreement in many ways.

SO UNTRUE. WHAT IS MORE HEROIC in the key of Dm