

Some Tools for “UNDERSTANDING” HARMONY

by © Stephen Melillo IGNA 1977

Later in your studies, you will learn “**Rules**” of Harmony. When you do, it will not be Harmony. It will be HISTORY. For now, use personal judgement and taste. Of all the books to study from, I recommend: **FUNDAMENTAL HARMONY** by Hugo Norden

Tonic Harmonies like to go to Subdominant, which likes to go to Dominant, which likes to go to Tonic.
WHY?



There are 3 Kinds of Harmonic Motion

CLASS 1 Progression Up a 4th or Down a 5th CLASS 1 has ONE Common Tone	CLASS 1 Regression Down a 4th or Up a 5th CLASS 1 has ONE Common Tone	CLASS 2 Progression Up a 6th or Down a 3rd CLASS 2 has TWO Common Tones	CLASS 2 Regression Down a 6th or Up a 3rd CLASS 2 has TWO Common Tones	CLASS 3 Progression Up a 2nd or Down a 7th CLASS 3 has NO Common Tones	CLASS 3 Regression Down a 2nd or Up a 7th CLASS 3 has NO Common Tones
I-IV	I-V	I-vi	I-iii	I-ii	i-vii ⁰
ii-V	ii-vi	ii-vii ⁰	ii-IV	ii-iii	ii-I
iii-vi	iii-vii ⁰	iii-I	iii-V	iii-IV	iii-ii
IV-vii ⁰	IV-I	IV-ii	IV-vi	IV-V	IV-iii
V-I	V-ii	V-iii	V-vii ⁰	V-vi	V-IV
vi-ii	vi-iii	vi-IV	vi-I	vi-vii ⁰	vi-V
vii ⁰ -iii	vii ⁰ -IV	vii ⁰ -V	vii ⁰ -ii	vii ⁰ -I	vii ⁰ -vi

There are 6 ways to arrange a 3-note Chord, with the Root in the Bass

	1	2	3	4	5	6
Soprano	5th	3rd	5th	Root	Root	3rd
Alto	3rd	Root	Root	5th	3rd	5th
Tenor	Root	5th	3rd	3rd	5th	Root

1. When the interval between the Tenor and Soprano is **LESS** than 1 octave, this is called **CLOSED** Position. When the interval between the Tenor and Soprano is **GREATER** than 1 octave, this is **OPENED** Position.
2. Keep common tones in the Same Voice.
3. Move Closest to Closest, being aware of the “**FUNCTION**” and of the “**OVERTONE**” Series.

This is **VOICE LEADING**. Now add inharmonic devices.

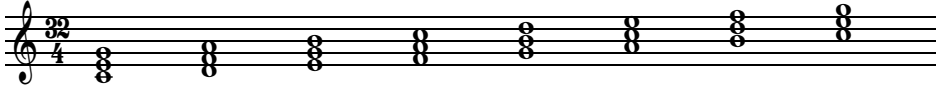
EXTENDED TONALITY

Part One... or How to Push the Envelope

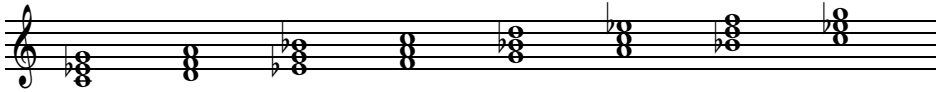
Append this to **THE ELLIPSE IN MUSIC... "The Clock"**

There are **5 Tonal Modes**: 1) Ionian 2) Dorian 3) Phrygian 5) Mixo-Lydian 6) Aeolian **WHY?**
 There are **19 Chords** in the **KEY** of **C!** Here is how we derive them from the Tonal Modes.

Ionian



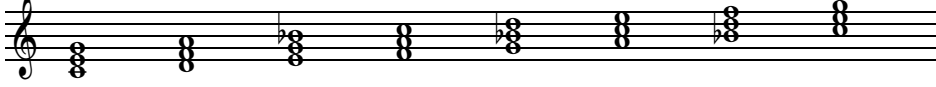
Dorian (w/Bb key signature)



Phrygian (w/Ab key signature)



Mixo-Lydian (w/F key signature)



Aeolian (w/Eb key signature)



Do these exercises, then experiment with new sounds. What are the available chords? **ii** chords in **G?** **iii** chords in **A?** **IV** chords in **D?** **V** chords in **E?** **vi** chords in **B?** **vii** chords in **A?** **I** chords in **F?**

Write the **FIVE TONAL MODES** with correct key signature in **A, D, E, B, E^b**. Play the **I** Chord (major) to **ALL OF THE OTHER CHORDS** in **C** at the piano. Pick the ones you like best!

Thrown into ONE pot, you get...

I M D P A I M D P A I M D P A I M D P A
 I i ii ii^{b5} ^bii iii iii^{b5} ^biii
 1 2 3
 I M D P I M D P I M D P I M D P
 IV iv^m V V^m V⁰ vi vi^{b5} ^bvi vii ^bvii ^bvii^{b3}
 4 5 6 7

EXTENDED TONALITY... more! TONICIZATION

by Stephen Melillo IGNA 1984

Statement: Pushing **BOUNDARIES** is an **IMPOSSIBILITY** if there are no **BOUNDARIES** to push. Boundaries and understanding them are as much a part of the ART as the **PUSHING** beyond those boundaries. Being “outside” is a function of knowing “inside”. Also consider that the some of the **GREATEST** Music written utilizes the same vocabulary as the weakest Music!... **I-IV-V** for example. It is **NOT** the vocabulary, but the wise and artistic utilization of the tools at our disposal that allows certain Musics to stand the test of Time.

We can extend a Key’s **BOUNDARIES** by introducing harmonic and melodic material from its related and **MODALLY** related Keys... as well as unrelated Keys. If you take a **CHORD** in a **KEY** and treat it like a **CADENCE**, you are employing **TONICIZATION**. You are giving the “destination” chord a **TONIC QUALITY**.

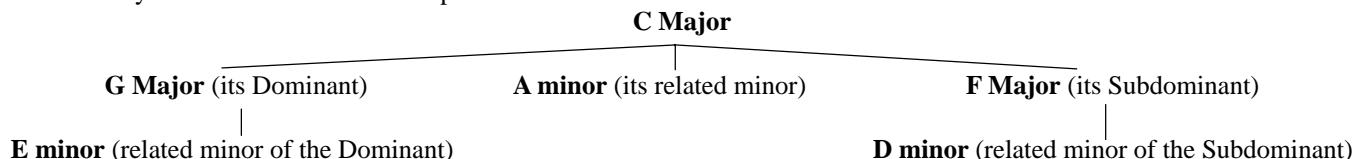
Example: **C-A7-D minor**... or **I- V of ii - ii**.

ANY MAJOR or **MINOR** chord can be **TONICIZED**, but tonicization usually happens in **RELATED KEYS**.

ALL keys are related, but the term “**RELATED**” normally refers to keys which have their **TONIC CHORDS** in the diatonic scale, plus in **MAJOR**, the key of the minor subdominant! (*The**STORM**Chord!*)

RELATED CHORDS in “C”: **D m (ii) E m (iii) F M (IV) G M (V) A m (vi) F m (iv)**

Another way to illustrate this relationship:



The **MAIN TONICIZING CHORD** is “**V**”, usually **V7**. The tonicizing chords are called **SECONDARY DOMINANTS**. **HERE are the diatonic chords in “C” with their SECONDARY DOMINANTS.**

FUNCTIONS	I	ii	iii	IV & iv	V	vi	vii
CHORD SYMBOL	C	Dm	Em	F & Fm	G	Am	B dim
SECONDARY DOMINANT		A or A7	B or B7	C7	D or D7	E or E7	(none)
TERMINOLOGY		V of ii	V of iii	V of IV	V of V	V of vi	

TONICIZATION of the **DESTINATION** Chord, just like the Dominant & Subdominant chords , **strengthens** TONALITY because of the “stress” it places on these important “**KEY**” chords. Example:

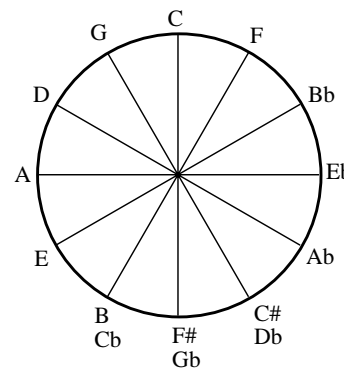
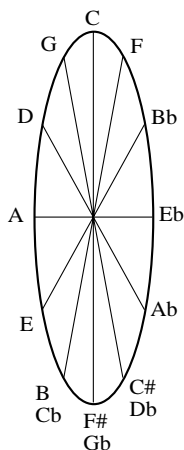
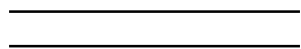
C **F** **G** **C** = **STRONG**
C **C7** **F** **D7** **G** **G7** **C** = **STRONGER**
I **V/IV** **IV** **V/V** **V** **V/V** **I**

Also TRY: C-Dm-G-C vs. C-A7-Dm-G-C. Then try tonicizing vi & iii. Examine next page as an exercise.

THE ELLIPSE in MUSIC... "The Clock"

An Abstract Model of Harmonic Progression in Tonal Music by © Stephen Melillo IGNA 15 March 1984

	#	b
1	G	F
2	D	Bb
3	A	Eb
4	E	Ab
5	B	Db
6	F#	Gb
7	C#	Cb



I, IV, V = Major or minor
 ii = minor or diminished
 iii, VI = diminished, minor, Major or augmented
 vii = major or diminished

b's = B E A D G C F

#'s = F C G D A E B Key of "C" = no sharps or flats

Learn to Play & HEAR this piece at the Keyboard. Make observance of the pattern. UP a 4th, Down a 5th.

A MOZART Example

The Secondary Dominant is now the X7. Look, study & play this to get the feel of Voice-Leading at the Keyboard

We'll harmonize this together: