Harmony

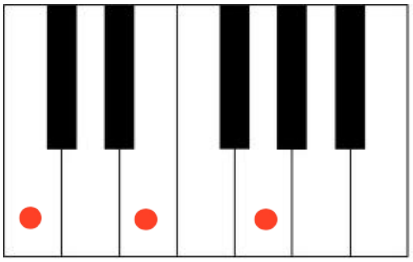
By Rachel Hartanto

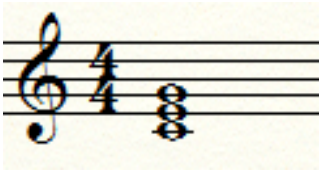
DEFINITIONS

(note: all examples are in the key of C)

1. Definition for **major chord**:

Web definitions: In music theory, a major chord is a chord having a root, a major third, and a perfect fifth.

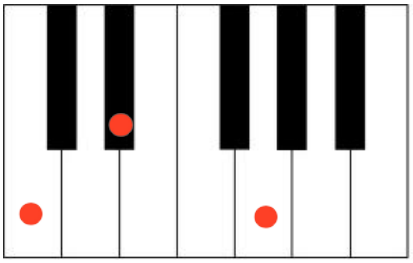


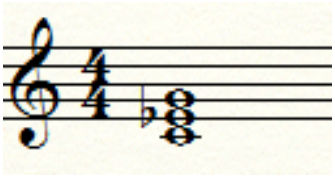


C Maj

2. Definition for **minor chord**:

Web definitions: In music theory, a minor chord is a chord having a root, a minor third, and a perfect fifth

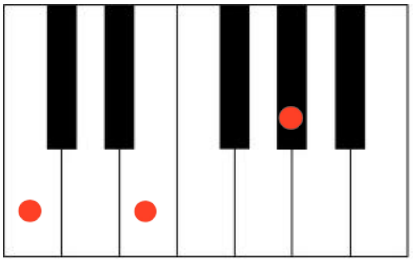


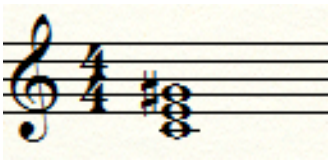


C min

3. Definition for **augmented chord**:

Web definitions: In general, an augmented chord is any chord that contains an augmented interval.

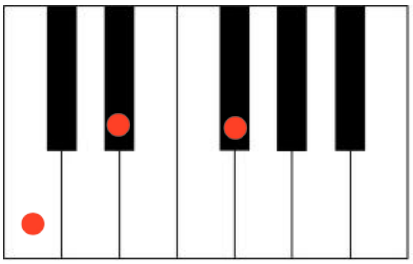


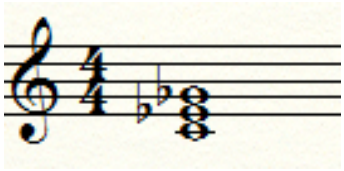


C +

4. Definition for **diminished chord**:

Web definitions: A diminished triad chord is a triad consisting of a minor third and a diminished fifth above the root

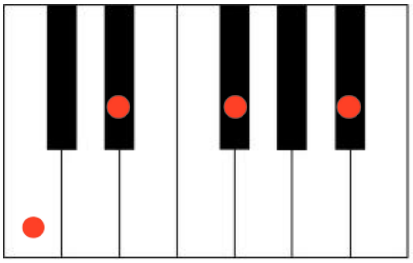


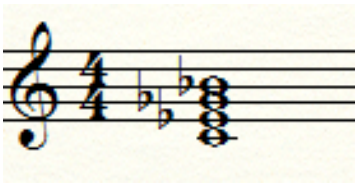


Co

5. Definition for **half diminished chord**:

Web definitions: A diminished triad with a minor seventh interval added





CΦ

SYMBOLS

	INTERVAL QUALITY	SYMBOLS
1.	Major	Maj, M, Δ
2.	Minor	min, m, -
3.	Augmented	Aug +
4.	Diminished	Dim ○
5.	Half- diminished	Φ
6.	Dominant	Dom

Chords are labelled with chord names, and has corresponding symbols to compose them and are generally composed of these parts:

1. The **root note**
2. The **chord quality**
3. The **number of an interval**
4. The **altered fifth**
5. An additional interval number (e.g. add 13 or add13), **in added tone chords**.

The terms used to describe intervals are as follows:

- **r** = root of the chord
- **♭2** = minor second = 1 semitone above root
- **2** = major second = 2 semitones above root
- **♯2** = augmented second = 3 semitones above the root
- **♭3** = minor third = 3 semitones above the root
- **3** = major third = 4 semitones above the root
- **4** = perfect fourth = 5 semitones above the root
- **♯4** = augmented fourth (tritone) = 6 semitones above the root
- **♭5** = diminished fifth (tritone) = 6 semitones above the root
- **5** = perfect fifth = 7 semitones above the root
- **♯5** = augmented fifth = 8 semitones above the root
- **♭6** = minor sixth = 8 semitones above the root
- **6** = major sixth = 9 semitones above the root
- **7** = minor seventh = 10 semitones above the root
- **M7** = major seventh = 11 semitones above the root

JAZZ

Jazz in music, broke the rules which “chords” must have and shouldn’t have.

HISTORY: A type of American music both vocal and instrumental, this was introduced in the early 20C. The principle source of this genre was “negro work songs”.

Features include:

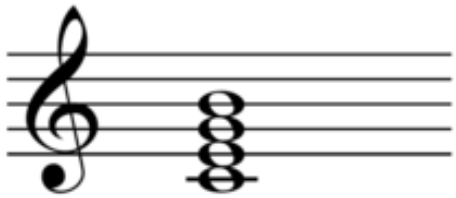
- Frequent harmonisation with 7th chords
- Interesting scales are used (e.g. pentatonic scale, hexatonic etc.)
- Often in Rondo form (ABACA)
- Improvisation (optional)
- “Riffs” are used (passing short figures) or short melodic ostinatos
- Also “compound intervals” are added to their chords

Compound intervals

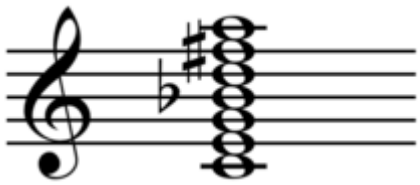
Compound intervals are those intervals greater than an octave. They can also be described as an octave plus a simple interval. Note that this is not a complete list of compound intervals but only those that are commonly used in Jazz chords.

- **♭9** = compound minor second (minor ninth) = 1 semitone + an octave = 13 semitones above the root
- **9** = compound major second (ninth) = 2 semitones + an octave = 14 semitones above the root
- **♯9/♭10** = compound augmented second/minor third (augmented ninth/minor tenth) = 3 semitones + an octave = 15 semitones above the root.
- **10** = compound major third (tenth) = 4 semitones + an octave = 16 semitones above the root
- **11** = compound perfect fourth (eleventh) = 5 semitones + an octave = 17 semitones above the root
- **♯11** = compound augmented fourth (augmented eleventh) = 6 semitones + an octave = 18 semitones above the root
- **♭13** = compound minor sixth (minor thirteenth) = 8 semitones + an octave = 20 semitones above the root
- **13** = compound major sixth (thirteenth) = 9 semitones + an octave = 21 semitones above the root

e.g.



CΔ7

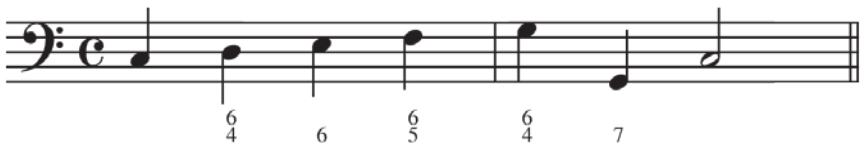


$C^{13(\sharp 11)}$

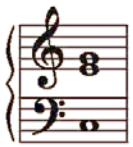
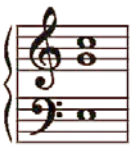
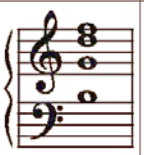
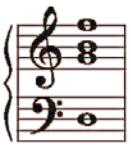
FIGURED BASS

In the seventeenth century there was a great demand for new music that led to a system of musical shorthand, called figured bass that enabled composers to avoid writing out complete keyboard parts. An improvised part, shown is the chordal inversions in relation to the music. These are displayed under the “basso continuo” in the form of numbers in a vertical line.

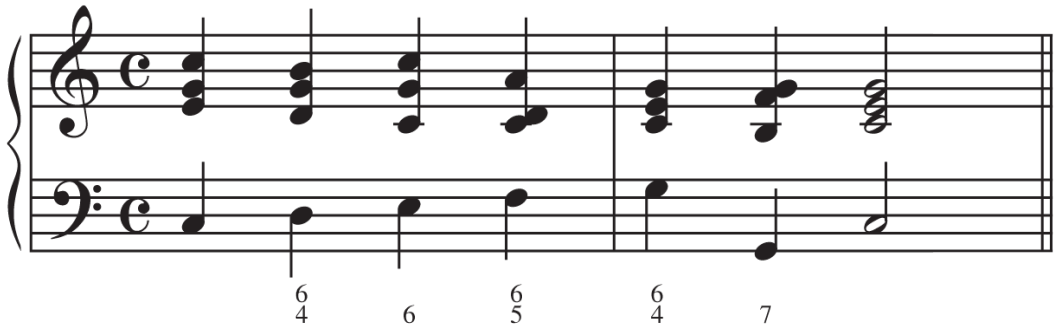
e.g.



Figured Bass Symbols

	Triads			Seventh Chords			
	Root Pos.	1st Inv.	2nd Inv.	Root Pos.	1st Inv.	2nd Inv.	3rd Inv.
Realization Bass							
Figured Bass	5 3	6 3	6 4	7 5 3	6 5 3	6 4 3	6 4 2
Abbreviation		6	6 4	7	6 5	4 3	4 2

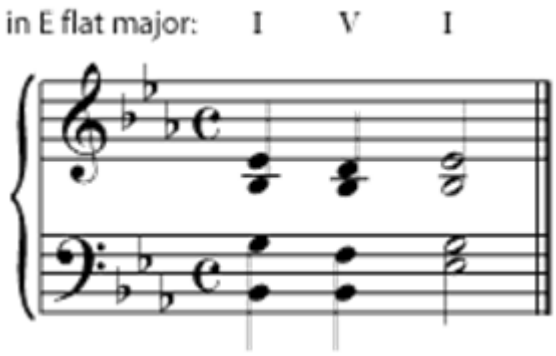
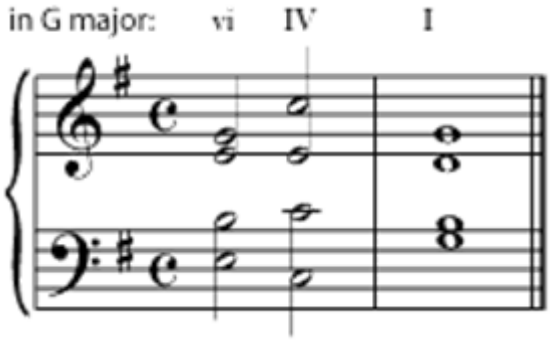
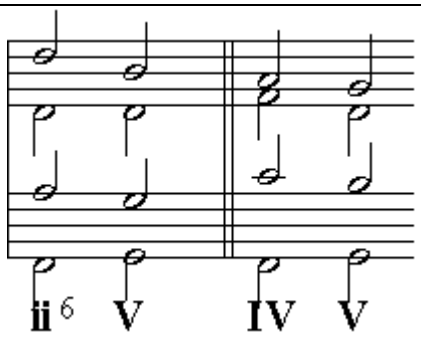
When the performer played the figured bass, or if it is notated as below, it is called a ***realization***:

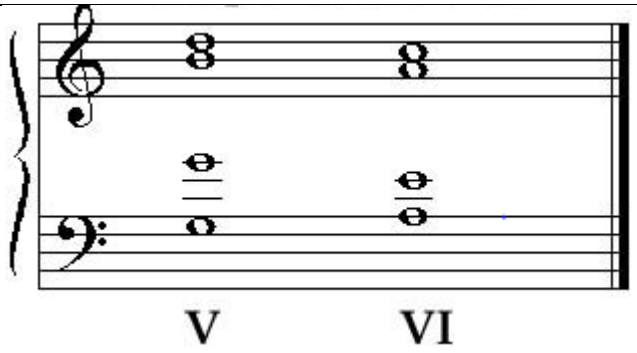


CADENCES

A *cadence* is any place in a piece of music that has the feel of an ending point. This can be either a strong, definite stopping point - the end of the piece, for example, or the end of a movement or a verse - but it also refers to the "temporary-resting-place" pauses that round off the ends of musical ideas within each larger section.

Common cadences are the following (all are in the key of C):

Cadence	e.g.	Description
Perfect (V-I)		This is the most final sounding cadence and is often used at the end of a piece of music. **It moves from chord V to chord I.**
Plagal (IV-I)		This also has a final feel, but not as final as the perfect cadence. It is sometimes referred to as the 'Amen' cadence because it is used for the Amen at the end of prayers within a mass. **It moves from chord IV to chord I.**
Imperfect (I-V)		This cadence sounds incomplete because it does not finish on the tonic.There is a stong unfinished urge and a desire to move to the tonic chord after an imperfect cadence. **It moves from any chord to chord V.**

Interrupted (V-vi)		This is also known as the 'surprise' cadence. It sounds incomplete and often ends on a minor chord instead of major. **It moves from chord V to any other.**