

Harmony Revision: Tonality of Chords

Before filling in this grid, get ready to play some chords on the piano, or ask someone else to play them for you.

Play or listen to a major scale in triads and decide on the tonality of each chord - major, minor, diminished or augmented. Then do the same for the natural minor scale (i.e. no raised 7th) and the harmonic minor scale.

Chord No.	Major Scale	Natural Minor Scale	Harmonic Minor Scale
I*	major	minor	minor
II	minor	diminished	diminished
III	minor	major	augmented
IV*	major	minor	minor
V*	major	minor	major
VI	minor	major	major
VII	diminished	major	diminished

*Primary Chords



Harmony Revision: 4-Part Writing

It may have been a while since you completed an example in 4-part vocal style. You should probably revise the following things with your teacher before going on:

- ★ Rules for writing in vocal style: vocal ranges and spacing of voices
- ★ Guidelines for which note to double
- ★ Basic cadence rules

(Incidentally, 'The Blitz Book of Harmony Rules' tells you everything you need to know about 4-part harmony!)

Complete the following example in 4-part vocal style. It's quite short... about Grade 4 standard in fact, so try to remember all the things you learnt in Grade 4, especially:

1. Do the cadences FIRST (i.e. last two notes of each phrase)
2. Choose a good bass line for the rest of the melody
3. Add the alto and tenor parts to the rest after the bass line is in

Repeat: Do NOT just start harmonising each note from the beginning!

CHECKLIST:

- Cadences done first
- Bass line added next
- Passing notes NOT harmonised
- Contrary motion used as much as possible between soprano and bass
- Inner parts added last
- Consecutive 5ths and 8ves avoided



Reasons for Completing the Grid

- ★ We are about to start the harmony section in this book
- ★ It's important to know the tonality of chords when deciding which note to double
- ★ It's handy to see how chord III works in the table even though we won't be using it just now

Quick Questions:

- ★ Why is chord V major in minor keys (except for the natural minor)? *leading note is raised.*
- ★ Why do we have to be careful when using chords II and VII? *They may be diminished*
- ★ Compare the primary chords in a major scale to those in a minor scale. What do you notice? *They are major in the major scale and minor in the natural minor scale.*

Choose bass notes for each of the following melody notes. Each bass note should represent a different chord/inversion of a chord, and you must write the correct chord number underneath the bass note. Use only root position and first inversion chords on this worksheet, and remember to write the figure '6' for first inversion chords. (Also, don't use chord III)

All of the following examples are in major keys, and the given melody note is not always the tonic!

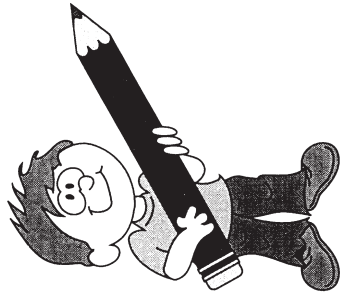
A musical staff with five notes. Below each note is a chord symbol: I, I⁶, iv, iv⁶, vi, vi⁶.

A musical staff with five notes. Below each note is a chord symbol: I, I⁶, V, V⁶.

A musical staff with five notes. Below each note is a chord symbol: ii, ii⁶, iv, iv⁶.

A musical staff with five notes. Below each note is a chord symbol: I, vi⁶, vi⁶. An arrow points to the second vi⁶ with the text: "You can't use chord I^b here... why not? Because you can't double a major 3rd."

A musical staff with five notes. Below each note is a chord symbol: ii, ii⁶, V, V⁶.



Chord I⁴ (or Ic)

This is a very special chord as it is in 2nd inversion, which means the 5th of the chord is on the bottom.

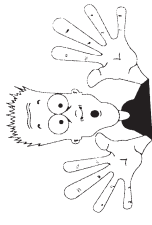
A diagram showing the intervals of a chord I⁴. From bottom to top: 3rd, 4th, 6th, 6th, and bottom note. A callout asks: "See? A 2nd inversion chord is indicated by the numbers '6', because of the intervals above the bottom note"

Write a C major chord in 4-part vocal style in the following positions:

A musical staff with four positions of a C major chord. Below each position is a label: I (double the root), I⁶ (double the root), I⁴ (double the root), and I⁴ (double the root) which is the bass note.

Interestingly, chord I⁴ is not actually supposed to exist on its own at all! It is known as the 'Cadential 4' because the main function of chord I⁴ is to lead to chord V, forming an imperfect cadence. This sounds great because chord I⁴ and chord V have the same bass note! Play this cadence or get someone to play it for you:

A musical staff showing a cadence from chord I⁴ to chord V. The bass note is the same for both chords.



Notice how chord I⁴ sounds like it 'needs' to go to chord V... as though it's creating suspense by having the same bass note but delaying the sound of the dominant chord. For this reason, chord I⁴ MUST fall on a strong beat (or at least a stronger beat than chord V), to give a sense of leaning towards chord V.

Other Things to Notice

- ★ In chord I⁴ above, the 5th is doubled, but in chord V the root is doubled.
- ★ In the tenor part, the tonic is going to the leading note (as usual)
- ★ The alto part is doubling the bass part, but since both parts are staying on the same note this is NOT regarded as consecutive octaves.

Here's another example of the 'Cadential 4' progression. The bass notes here are an octave apart - this sounds REALLY good...

- ★ Which note is doubled in chord I⁴? 5th
- ★ Which note is doubled in chord V? root
- ★ There are two 'parts' staying on F in each chord. Is this OK? Yes.
- ★ Is the tonic going to the leading note? Yes
- ★ Does chord I⁴ fall on a strong beat? Yes



OK, now it's time for you to add chord I in the last bar, to make a perfect cadence

WARNING: The top part has 'super-tonic-tonic', so be very careful! (revise your grade 4 stuff)

Write I⁴ - V cadences in vocal style under these melody notes (all major except no.1):

Work out whether the following cadential 4 progressions are for major or minor keys (also in vocal style):

DID YOU KNOW... There are other functions for chord I⁴ - that's right! But for now we're only using it at cadence points i.e. when following it with chord V!

Cadential 4 Checklist

- ★ 'Cadential' means at a cadence point.
- ★ A chord with '4' after it is in root position/first inversion/second inversion (circle the correct answer/).
- ★ I⁴ **MUST** be followed by chord VII V II⁶ (circle correct answer/).
- ★ The 5th of the chord must be doubled, not the root
- ★ Draw chord I⁴ of C major here (in bar 2).

- ★ Chord I⁴ must fall on a stronger/weaker beat than chord V (circle correct answer/).
- ★ The Tonic must go the leading note.
- ★ True or False (circle correct answer/):

1. One of the upper parts will double the bass part True/False.
2. This doubling creates consecutive octaves True/False.

- ★ Now draw chord V immediately after chord I⁴ above, then chord I at the end.
- ★ I⁴ sounds great when approached by step in the bass. This could be done with chords ii⁶, iv, IV or VI, but it's actually chord II⁶ that sounds the best. Now draw chord II⁶ in the first bar (before chord I⁴) - be sure to avoid consecutive 5ths and 8ves.

- ★ You should now have the chord progression ii⁶ - I⁴ - V - I. Imagine this is the 'best' chord progression in the world' and use it whenever you can. You could also have chord VI on the end instead of chord I, forming an interrupted cadence. Try this here in F major.



Let's Practise



In the following two examples there are opportunities to use $I^4 - V$ at the cadence points, indicated by brackets. Harmonise the notes under the brackets in four parts. Handy Hint I: at the middle cadence, you will probably use $II^6 - I^4 - V$ or $I^4 - V - VI$. Handy Hint II: the final cadence will usually be $I^4 - V - I$ but watch out for a 'supertonic-tonic' ending!

1.

2.

Now, just for fun, harmonise the rest of each example. Don't forget that if there is an anacrusis, you will often need to harmonise it with chord V or V^6 - check the melody note!

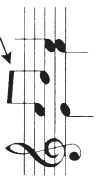


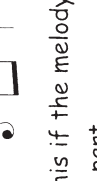
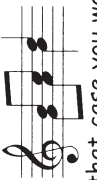


These melodies MAY or MAY NOT have opportunities for $I^4 - V$. You will need to analyse the melody notes and decide which chords will sound good. And remember... you can't use chord I^4 on a weak beat.

1.




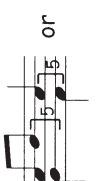

2.

3.

Passing Notes

- ★ These add interest when there is a leap of a 3rd from one note of a chord to another, e.g. 
- ★ Avoid an augmented 2nd if using a passing note between scale degrees 5-7 in a minor key (use the melodic form of the scale) e.g. 
- ★ Add passing notes after you have completed the main chord structure, and don't harmonise passing notes in a given melody
- ★ If a passing note creates an interval of a 2nd with another voice, make sure those two parts then move in contrary motion e.g. 
- ★ Alternatively, give the second voice a passing note too, e.g. fix this  by doing this . Of course you can't actually do this if the melody is given, so in that case you would avoid a passing note in the alto part.
- ★ Passing notes **CANNOT** get rid of consecutive 5ths or 8ves, i.e.  will not work!
- ★ Passing notes can sometimes create problems, especially with consecutive 5ths, so be very careful to avoid this: 

Auxiliary Notes

- ★ These are also called 'neighbour' notes 
- ★ Auxiliary notes add interest to a part that has repeated notes or a long note. They are the perfect way to make the alto and tenor parts more interesting to sing. 
- ★ Choose carefully between an upper or lower auxiliary note - watch the other parts. A lower auxiliary note should generally be raised a semitone, especially if the main note is the root of the chord in use, or if it is the dominant note of the key. 
- ★ Auxiliary notes can sometimes create consecutive 5ths, e.g.  or 

Voice Exchange (use of VII⁶)

In the harmony question, the given part often ascends or descends by step - for instance, a treble line may begin with scale degrees 1-2-3. This is a great opportunity to use 'voice exchange'. Voice exchange is the fancy term for two parts mirroring each other, like this:



(In 4-part harmony the 'mirroring' sounds especially good between bass and soprano)

The best way to harmonise this passage is with I⁶-VII⁶-I. Normally we would make sure the fifth of a diminished chord falls, but in voice exchange we can suspend this rule for the sake of smooth part writing...

The image shows a musical passage with two staves. The top staff is labeled 'C major' and the bottom staff is labeled 'A minor'. The chords are I⁶, VII⁶, and I. The notes are: C major (F4, C5, G4) and A minor (A3, E4, B3). The passage shows the two parts mirroring each other.

Always follow this pattern:
 One part goes UP →
 One part goes DOWN →
 Two parts go DOWN then UP →

The diagram shows a cartoon character with a speech bubble containing the text above. Arrows indicate the direction of the notes: one part goes up, one part goes down, and then both parts go down then up.



(P.S. You may be thinking there are consecutive 5ths between alto and tenor in those examples, but there aren't! Consecutive 5ths only apply to PERFECT 5ths... a diminished 5th next to a perfect 5th is OK.)

Now you can harmonise all of these examples using either I⁶-VII⁶-I or I-VII⁶-I⁶! The first three are major, the next three are minor. (Hint: What will you have to remember to do in the minor ones?)

The image shows six musical examples of voice exchange. The first three are in major keys (C major, G major, D major) and the last three are in minor keys (A minor, E minor, B minor). Each example shows two staves of music with notes and stems.

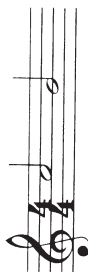
Harmony Hints

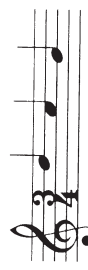
- ★ When using chord II in minor keys, you need to take special care because it is a diminished chord. If following it with chord V make sure you avoid that awkward interval of an augmented 2nd. The 5th of chord II **MUST FALL** to the root of chord V e.g.


NOT  BUT 

Aug 2nd, yuk!

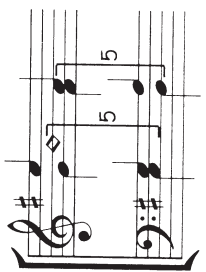
- ★ Avoid using the same type of chord from a weak beat to a strong beat, and always change the harmony over a bar line.
- ★ Keep the tenor and bass parts well apart, especially if the bass part is low.
- ★ Chord I₄ is new on the syllabus and the aim is to show how clever you are at using it, but **ONLY** if you can follow it with chord V!
- ★ Think carefully before choosing I-V or Ib-V ... if you are using these chord progressions you might be missing an opportunity to use Ic - V.
- ★ Don't forget: you must use chord Ic on a stronger beat than chord V:

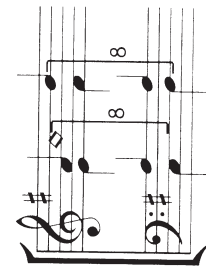
Ic V  Correct

I Ib Ic V  Correct

IV Ic V  Incorrect!

- ★ Hidden/exposed consecutives occur when the outer parts approach an interval of a 5th or 8ve **by leap and in similar motion**, e.g.

 5 5

 8 8

Play or listen to these examples. The consecutive 5ths and 8ves are 'hidden' from the eye, but they are 'exposed' to the ear!

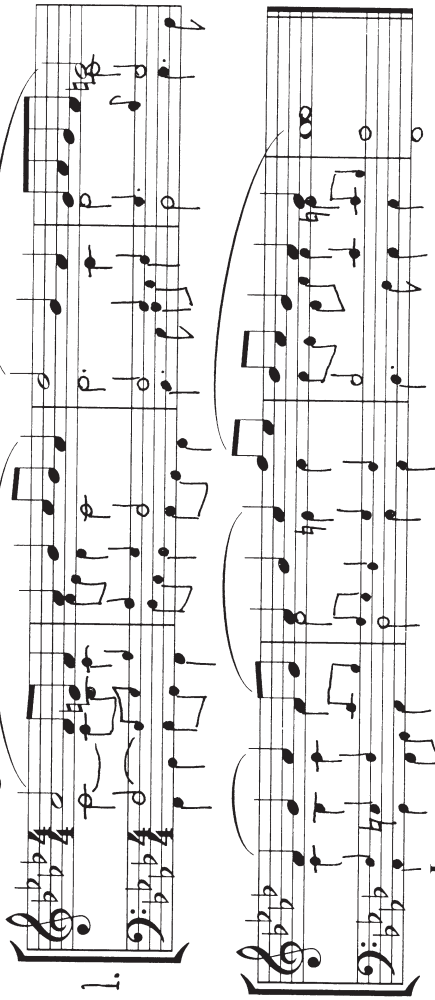
- ★ To avoid consecutives, try not to have more than 2 parts moving in similar motion.
- ★ Be patient and use a 'trial and error' approach - sometimes your initial choice of chords will not work so well and you'll have to change it.
- ★ Passing notes and auxiliary notes are also called 'unessential' notes. Circle the correct answers to these questions:

1. They must fall on a strong weak/medium beat
2. They should be added before/after during the main harmonisation
3. They can sometimes create/get rid of consecutive fifths and octaves.

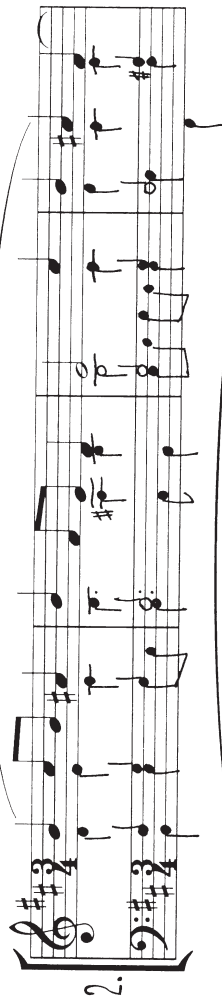
Harmony Examples

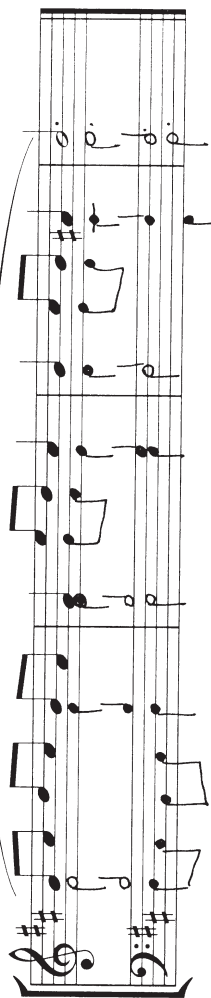


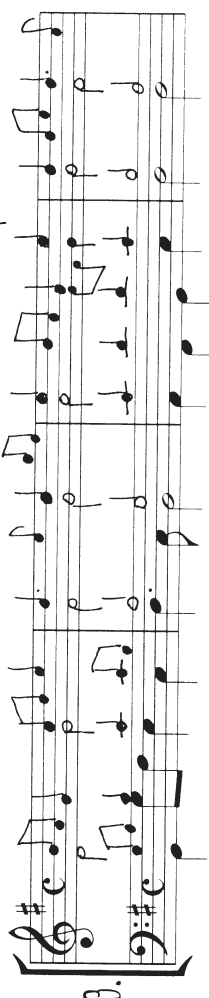
Adagio

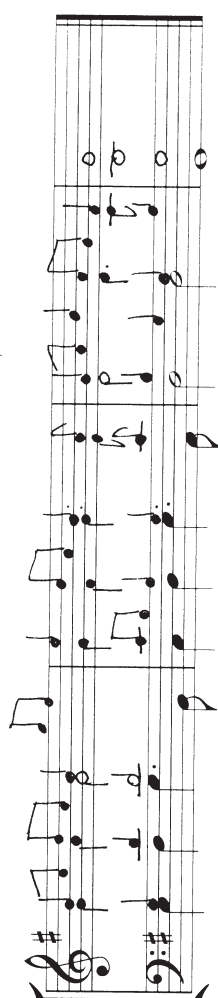
1. 

Largo

2. 

3. 

3. 

3. 

4.

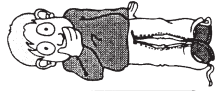


5.

6.

Allegretto

See if you can pick the mistakes in these...



L.N. must go to tonic

spacing

L.N. must be raised

Don't double L.N.

Breaks nearly all rules for interrupted cadence!

spacing

3rd Missing

14 opportunity missed

Good work! And now for another typical harmony example for you to complete:



Revision of Things We've Done So Far

1. The following melody has two modulations before returning to the tonic key...

Tonic key: G major
 1st Modulation: D major Relationship: Dominant
 2nd Modulation: A minor Relationship: Relative of subdominant

- 2. Write an F sharp major scale
- ★ Use accidentals
- ★ Use crotchets
- ★ For two octaves going down
- ★ Mark the tones

3. Write three different types of cadences in vocal style, using I⁴ wherever possible (either for the approach chord or the cadence).

Key: B minor Key: A minor Key: D major (major)
 Cadence: Interrupted Cadence: Perfect Cadence: Imperfect

4. Write the following intervals either above or below the notes as directed:

Major 2nd above
 Augmented 4th below
 Compound min 3rd above

Now invert those three intervals and rename them:

Minor 7th
 Diminished 5th
 Major 6th

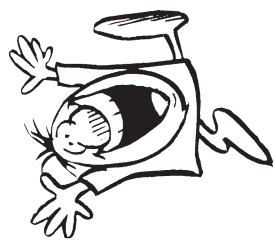
5. Harmonise the following example in four-part vocal style

Allegretto

6. Name the two keys represented by these key signatures:

1. B major
 2. G# minor

1. C^b major
 2. A^b minor



Harmonising Cadences

Compared to all the harmony you've just been doing, this stuff will seem like a cinch! First of all, let's revise the four principal cadences:

Name of Cadence	Chords Used
1. <i>Perfect</i>	<i>IV - I</i>
2. <i>Imperfect</i>	<i>anything - IV</i>
3. <i>Plagal</i>	<i>iv - I</i>
4. <i>Interrupted</i>	<i>IV - vi</i>

In the following exercise in 4-part vocal style, see if you can use one of each of the four cadences. The whole example is in A major.

Now do the same with this example in G minor, but use pianoforte style. Remember, don't use the same cadence twice!

Here's something a bit trickier... this one starts in C major, but then it modulates to related keys! (oh dear - you'll need to use accidentals for the cadences in different keys!)

Harmonising Cadences...that Modulate!

In this question there will be a given melody or bass line consisting of four 2-bar phrases. Each phrase will have brackets indicating the cadence points. You will be asked to use **one** example of each of the four cadences (we practised this on the previous page), as well as write a suitable chord to precede each cadence (an 'approach' chord). But here's the catch... not all of the phrases are in the tonic key! Have a look at this pianoforte style example:

Quick questions:

- ★ How many notes are under each bracket? 3
- ★ Which two notes will form the cadence? The last 2
- ★ Which note will be the 'approach chord?' The first



Step 1: Work out the tonic key, and on some spare paper draw a family tree based on that key (see p.19). This will cover all possibilities for modulations.

Step 2: Work out the key of each 2-bar phrase, and write the key above the cadence. (Hint: The first and last phrases are likely to be in the tonic key) Make a note that you may need to include **extra accidentals** for cadences in related keys

Step 3: Decide which cadences are indicated by the notes under the brackets. Be very careful to remember which key the phrase is in, and remember that you may only use each type of cadence once! (Another hint: The final cadence can only be Perfect or Plagal)

Step 4: Decide on the approach chord for each cadence - if you can't use I⁴, remember that first inversion chords work really well before cadences.