

THEORY AND HARMONY EXAM

HARMONY LEVEL I

- Access those assigned to the 1st level is direct to this level of instrument or vocal courses and that do not have the minimum knowledge of musical theory.

HARMONY LEVEL II

The Tempered System:

- Fundamental and constituent elements of sound: height, intensity, timbre, distribution of sounds in the octave
- Semitone and whole tone intervals
- Natural sounds and symbols of alteration symbols
- The harmony and the homophonic sounds
- The chromatic scale and the selection of the symbols of alteration in the chromatic passages ascending and descending
- The Anglo-Saxon notation system

The major scale:

- The structure of intervals and the tetrachord system
- Relative keys and names, intervals on the major scale (diatonic)
- Tone and Mode from a conceptual and acoustic point of view, the circle of fifths, and key signatures
- Construction of scales in every key with the interval system and tetrachords

The natural minor scale:

- The structure of intervals and the comparison to the major scale
- The relationship with the major scale (relative)
- Intervals of the natural minor scale
- Pitch and relative keys

The other minor scales:

- The harmonic minor scale
- Consonance or inversions between the notes of the scales (major and minor) and the Tonic; resolute movement of the pitch in tension;
- The “Harmonics” the intervals of the natural minor scale
- Key signature and relative names

HARMONY
LEVEL II

Triads and other intervals:

- Intervals, inversions, qualitative categories
- The triads in a root position (major, minor, augmented and diminished)
- Other 3-note chords (sus4, sus2, major flat 5)
- The inversions of the triads
- The open chords of the triads and inversions
- The “harmonic bond” technique for the concatenation of the common notes
- Symmetrical progressions for jumps of 3rd, 4th and 5th with narrow and wide triads root position and inverted
- Construction of the triads on the degrees of the major scale
- The main “harmonic functions”: Tonic, Subdominant, and Dominant

The main (common) harmonic sequences:

- I IV V I
- II V I
- Harmonic turn (Turn Around) in the 2 formulas (I VI II V and II V I VI)

Construction of the triads on the degrees of the natural and harmonic minor scale:

- Comparison of the chords of the two scales
- Basic harmonic characteristics of the minor key
- The melodic minor scale
- Dominant seventh chords: construction, features, and tonal prerogatives
- Pentatonic scales (major and minor) and the Blues scale
- Other scales: hexatonic; major harmonic; Neapolitan minor
- Hints of the borrowed notes, “Blue Notes”
- The modes of the major scale: construction techniques and known characteristics
- The other dominant sevenths and their relationship

The main harmonic functions:

- Tonic, subdominant, dominant
- Traceability of the other chords to one or more of the 3 main functions
- Other specific functions (III VI)

Harmonic connections:

- Characteristics of links based on the chord function and the distance between their roots (notes of analogy and dynamism)

HARMONY
LEVEL II

Chords of the 4-part triads:

- Duplication the sounds
- Omission of sounds
- The distance between the parts
- The motion of the parts: straight, opposite, reverse
- Conduct of voicing: vertical (harmonic) and horizontal (melodic) aspects of the harmonic connections

The rules of classical harmony (quick overview):

- The number of chords
- The motions of the parts: allowed or prohibited
- Melodic jumps: allowed or prohibited
- The mandatory resolutions
- The harmonization of a bass (choral) in the classic 4-part style with chords in root position
- Use of the 1st inversion
- Use of the 2nd inversion
- The seventh chords of the first (dominant) species in root position and inverted: resolution of the seventh of the chord in the various positions
- The cadences (perfect, composed consonant and dissonant, double, plagal, imperfect and avoided)
- Modulations to neighboring tones
- Construction of the seventh chords on the notes of the major scales
- Construction of the seventh chords on the notes of the natural and harmonic minor scale
- The seventh-second species (minor seventh): preparation, resolution, and principal use
- The seventh third species (half-diminished): preparation, resolution, and its main use
- The rules of the harmonic scale
- The motion of the parts in contemporary musical styles (popular, rock, and jazz): similarities and differences of a general nature with respect to classical harmony
- Exercises on the connection of the chords (triads and sevenths) in the context of some contemporary popular styles
- The seventh sus4 chords
- “Turn Around” and other major tone sequences with seventh chords
- Overview of “Modal Exchanges”
- Other scales: Whole tone, Neapolitan minor, major, and harmonic

HARMONY
LEVEL II

- The “Blues” and the blues scale: structural, harmonic, melodic characteristics;
pronunciation, and expressive characteristics.
- Modes that can be traced back to the major scale (construction techniques and known characteristics)
- Harmonic analysis in major key

HARMONY
LEVEL III

- Recap of the 3 main harmonic functions (tonic, subdominant, and dominant):
 - Traceability of some other chords (II and VII) to one or more of the 3 functions
 - Other specific functions (III and VI)
- Harmonic connections:
 - Characteristics of the links according to the function of the chords and to the distance between their roots (notes of analogy and dynamism)

CLASSIC HARMONY

- 4-part triad chord:
Doubling and omitting sounds
The distance between the parts
Numerical of the triads and of the inversions compared with the modern charts
- The motion of the parts:
Perfect, oblique, opposite (possible exercise on the concatenation of 2 chords on whole harmonic sequences in order to achieve mastery of motions of the parts)
- Conduct of voices: vertical (harmonic) and horizontal (melodic) aspects of the connections:
The motions of the parties: allowed or prohibited
Melodic jumps: allowed or prohibited
The resolved resolutions (sensitive)
- The harmonization of a bass (choral) with triads in root position
- Use of the 1st inversion
- Use of the 2nd inversion
- The seventh chord of the 1st (dominant) species in root position and inversions

HARMONY
LEVEL III

Resolution of the seventh of the chords in the various positions

- The Cadences: perfect; plagal; compound, consonant, and dissonant; Double; imperfect; avoided and deceived
- Modulations to neighboring tones
- Construction of the seventh chords on the degrees of major scales (species of classical music)
- Construction of the seventh chords on the grades of the natural and harmonic minor scales (the classical music species)
- The seventh of the 2nd species: preparation, resolution, and main use
- The seventh of the 3rd species: preparation, resolution, and main use
- The rules of the “Harmonized Scale”
- Possible: progressions and delays

Bibliography

- B. Mazzotta, “Appunti per le lezioni di Armonia”
- J. Napoli, “Bassi per Armonia Complementare”
- W. Piston, “Armonia”
- Lecture notes or alternative texts are at the discretion of the professor

HARMONY
IN JAZZ I

HARMONIC PROGRESSIONS

Chords with a 9th (major, minor, and augmented): the possibility and the methods of use in relation to the quality of the chord, its harmonic function and the key of voicings of the add9 to 4-part chords: distances between the parts, omissions, positioning extension. The chords with an 11th (perfect and augmented): possibility and modality of use based on the quality of the chord, its harmonic function, and tonality

- Voicings of the chords from add11 to 4 parts

The chords with a 13th (major and minor): possibility and mode of use based on the quality of the chord, its harmonic function, and tonality

- Voicings of the chords with a 13th to 4 parts
- Main harmonic sequences in a higher key with the use of chords extended (9th, 11th, 13th): II V I; Turn Around; other successions.
- Criteria for the application or renunciation of the harmonic link
- Voicings of chords based on chord names with “Top Note” obligatory

HARMONY
IN JAZZ I

The harmonic substitutions:

- Diatonic substitutions (similarities)
- Replacement of a Tritone and extensions related to this function

Modulation:

- Direct modulation
- Modulation with the joint chord (a single)
- Secondary dominants and extensions compatible with the relevant chords.

There substitution of tritone applied to secondary dominants

- Elaboration of chord progressions with the application of the techniques studied (sub. diatonic; secondary dominants; tritone substitutions)
- Melody harmonization techniques based on chord charts and key signatures (4 parts total)

The relationship between the keys of the major scale and the relative chords:

- Compatible extensions [A brief recap]
- The “Avoid Notes”
- Construction of the seventh chords on the degrees of the melodic minor scale
- Minority: comparison of the seventh chords of all minor scales and considerations on their use
- The chord progressions in a minor key

Harmonic-melodic patterns common in minor key

- Chromatic movements of the seventh and fifth on the I and IV chords
- Harmonic analysis of the major and minor key pieces
- Criteria for the selection and use of extensions (add9, add11, add13) for the chords of a minor key
- Other harmonic sequences with extended 4-part chords in a minor key
- Blues: more elaborate harmonic structures through the use of techniques harmonics studied
- Extensions in the Blue chords
- Translation of the major scale modes on the natural minor scale
- Modes of the harmonic minor scale (construction techniques)
- The modes of the melodic minor scale (construction techniques)
- Harmonic analysis in major keys