

Harmony, Counterpoint

14

Unit 2 CT⁰⁷ Chords

Common-tone Diminished 7th Chords

Ex. 2.1 Tchaikovsky, *The Nutcracker Suite*, op. 71a: *Waltz of the Flowers*
Tempo di valze

D major: V CT⁰⁷ V

Leading-tone diminished 7th chords fulfill a dominant function; as such, they resolve to their implied tonic. Sometimes diminished 7th chords are built on scale degrees other than the leading tone. These non-leading-tone diminished 7th chords produce a chromatic decorative effect. Their role is to expand another chord, rather than create a functional progression. Such chords are called **common-tone diminished 7th chords** (CT⁰⁷).

A common-tone diminished 7th chord usually serves as a pedal-tone or neighbor-tone extension of the tonic and dominant triads (root position and first inversion) of major keys. These embellishing diminished 7th chords are rarely used in minor keys.

Ex. 2.2 Sousa, *Semper Fidelis*

C major: V CT⁰⁷ V⁷ V CT⁰⁷ V⁷

Beethoven, *Sonatina*, Anh. 5, no. 2: II

C major: I CT⁰⁷ I V CT⁰⁷ V⁷

The basis of counterpoint (point against point) is melody. Harmony is evident in counterpoint which, I suppose, is what is causing the confusion. In music, counterpoint is the relationship between voices that are harmonically interdependent. Broadly speaking, due to the development of harmony, from the Baroque period on, most contrapuntal compositions were written in the style of. Question: Can counterpoint and harmony exist in the same composition, or if counterpoint is the focus then will harmony will be subordinate, or vice versa? Tonal counterpoint though is a tougher case, because the harmony is clearly very important. Still, the melody is what ties it all together, not the harmony. I don't know if I have my head wrapped around this concept. Counterpoint seems to have the focus on melody and implied harmonies are. Celebrate Theory is a new series that supports the study of music theory at every stage of a student's musical development. Encompassing rudiments, harmony. The relationship between counterpoint and harmony is one of those things that can be described like this: All counterpoint is harmony, but not all harmony is. I'm very interested to hear your views on the 'counterpoint vs functional harmony theory' debate which is overwhelmingly being won in acad. Topics will include diatonic harmony, simple counterpoint in two parts, and tones of figuration. The coursework will combine composition, listening, analysis, and. With this software, arrange and compose melodies and accompaniments based on the rules of harmony and counterpoint. Applicable for any music style. This course covers the basic harmonic concepts that underlie counterpoint. We will work examples based upon models from the Renaissance. Start page of guide to how Schenker combines his theories of harmony and counterpoint in order to formulate a theory of tonal music. I am focusing on 3 of WALTER PISTON's books - Harmony, Counterpoint and Orchestration, but now I come across a small doubt: is there an order I should. Stream Towards Grand Unification of Melody Harmony Counterpoint and Rhythm by David Victor Feldman from desktop or your mobile device. The use of counterpoint is a significant characteristic of Baroque period music. In this lesson, learn how to define counterpoint, how it was used. You probably worked out, the image up there is an example of counterpoint. Well, counterpoint is ruled by one major thing - cadence. A cadence is a series of. A new method of music theory education for undergraduate music students, Harmony, Counterpoint, Partimento is grounded in schema theory and partimento. The tonal harmony and counterpoint core, in combination with arranging, harmony, conducting, ear training, and music technology courses, will provide you with. Fall Tonal Harmony and Counterpoint. Listed in: Music, as MUSI Faculty. Karen C. Rosenak (Section 01). Description. Basic principles of harmonic. CURRICULUM AND DIPLOMAS. Harmony. 1st, 2nd and 3rd divisions: preparation of the Harmony Certificate Advanced level: preparation of the Diplome.

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