

**PRACTICAL HARMONY: A
COMPREHENSIVE SYSTEM OF MUSICAL
THEORY ON A FRENCH BASIS. PART I.
CONSONANCE; PART II. DISSONANCE;
PART III. KEY TO HARMONY**

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Practical Harmony: A Comprehensive System of Musical Theory on a French Basis. Part I. Consonance; Part II. Dissonance; Part III. Key to Harmony by Homer A. Norris

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HOMER A. NORRIS

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A COMPREHENSIVE SYSTEM OF MUSICAL THEORY
ON A FRENCH BASIS

BY

HOMER A. NORRIS

PART I. CONSONANCE

PART II. DISSONANCE

PART III. KEY TO HARMONY

UNIV. OF
CALIFORNIA

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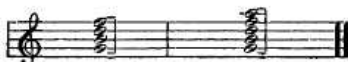
PRACTICAL HARMONY.

PART II.

DISSONANCE.

All chords formed of more than three notes are called dissonant chords. Their names are derived from the interval to be found between the extreme notes when the chord is arranged in a series of thirds. If the interval between these notes is a seventh, the chord is named a chord of the seventh; if the interval between these notes is a ninth, the chord is named a chord of the ninth:

Chord of the seventh. Chord of the ninth.



The chief characteristic of dissonance is incompleteness; by it the mind is carried on in anticipation of something which must follow. This nervous striving for resolution gives to dissonance a life, an impulse and a spirit foreign to consonance.

Dissonant chords are divided into two principal groups. The first group is formed of those chords which emphasize, or make more definite, a tonality;—these need no preparation.

The second group is formed of those which are the result of a prolongation of a preceding consonant interval;—dissonances of this second order should be prepared.

TO VINU ABROGLIAO

PRACTICAL HARMONY.

DISSONANCE OF THE FIRST ORDER.

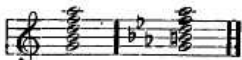
All dissonant chords having for their generator the dominant of either mode, require no preparation. The following is a complete list of these chords:

Chord of the dominant seventh in C major or C minor.



Chord of the dominant ninth.
(Extension of the dominant seventh chord.)

C major. c minor.



Chord of the leading-tone seventh.
(Dominant ninth without root.)



Chords of the tonic eleventh, and the tonic thirteenth.
(Chords of the dominant seventh, the dominant ninth, or the leading-tone seventh, placed on a tonic.)

C major.

c minor.



Note. These chords of the tonic eleventh and tonic thirteenth include those combinations so often puzzling to the student, which apparently contain parts of two chords.

CHAPTER I.

CHORD OF THE DOMINANT SEVENTH.

The chord of the dominant seventh is formed by adding another third to a dominant triad:

Dominant triad. Dominant seventh chord.

a. *b.*

Ex. 1.

It is of the utmost importance that the pupil shall understand that a dominant seventh chord is always formed of the intervals of a major third, a perfect fifth, and a minor seventh.

This chord is the same in either the major or the minor mode. When heard *alone*, i. e.; with no other chord preceding or succeeding it, it determines a tonality. The chord in example 1, *b*, can belong to no tonality other than that of C major or c minor. The F natural precludes the possibility of its belonging to any key with sharps, and the B natural precludes the possibility of its belonging to any key with flats.

The characteristic which this chord has, of absolutely defining a tonality, gives great prominence to the degree of the scale upon which it is placed. For this reason, it is much employed in cadences. It gives a precision or definiteness to a key which it is impossible to gain by the use of consonant chords. This is because any single consonant chord may belong to several tonalities. (See Part I, Chapter IX, examples 133 to 136 inclusive.)

Note. The dominant seventh chord is so powerful a factor in modulation, that some text-books on harmony do not treat the subject of modulation in any form until this chord is introduced. A few theorists claim, that, as a consonant chord forms a satisfactory point of repose, i. e.; that no resolution is necessary, no definite modulation can take place with the use of consonant chords only. Modulation is certainly much more clearly defined with the aid of dissonant chords, but we can argue that the moment chords are introduced *foreign* to a tonality, we *leave* that tonality. At this point a fine