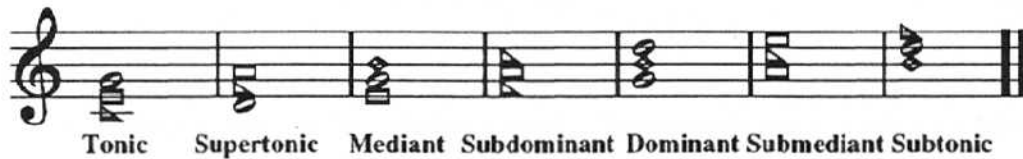


the soprano, so that it will stand out. The other parts provide unobtrusive harmonic support.

6. A **dyad** is a combination of two notes not related as unisons or octaves. A **triad** is a similar combination of three notes. For the present purposes, both are considered to be **chords**. The fundamental note of a chord is called its **root**, and a chord is in its **root position** when the root is the note of lowest pitch.

Triads are used in tertian harmony, including conventional harmony. A conventional triad consists of the root plus the third and fifth scale degrees above it. The name of the triad is the same as the **harmonic name** of its root.



Triads of minor scales are named analogously.

Dyads, especially fourths and fifths, are the fundamental chords of quartal harmony.

7. In *Sacred Harp* (polyphonic) harmony, quartal or tertian, the chord changes frequently, often with every successive note. Thus, the harmony is **dispersed** or **freely moving**. In conventional harmony, the same chord is often used for several successive notes, or even measures.

8. Harmony is based on ideas of **concord** (consonance) and **discord** (dissonance), of **tension** and **resolution**, and of **progression**. Some intervals are classified as concords and others as discords. A concord is a pleasing, stable-sounding harmonic interval. A discord is a displeasing, unstable-sounding one. A discord provides tension (you wish it would go away), and the progression from a discord to a concord resolves that tension. Harmony consists of an interesting progression through a series of discords and concords.

9. In the quartal harmony of the *Sacred Harp*, the concords are unison, perfect fourth, perfect fifth, and octave. All other intervals are discords. Sometimes the third is treated as if it were a concord.

A fifth is the **inversion** of a fourth, and *vice versa*. For example, Fa(1)-Fa(4) is a perfect fourth in root position. If Fa(4) is transposed an octave lower, the resulting **inverted fourth** is a perfect fifth, Fa(4b)-Fa(1). Root-position and inverted chords use the same degrees of the scale, some in different octaves.

10. In conventional tertian harmony, the concords are unison, major and minor thirds, perfect fifth, major and minor sixths, and octave. All other intervals, including the perfect fourth, are discords. Triads are built of successive concords, although some

interesting effects can be achieved by blending a concord with a mild discord.

Triads can be used in the root position, the **first inversion**, where the root is transposed an octave higher, leaving the middle note of the root position as the lowest of the inverted chord, or the **second inversion**, where the root and middle notes are transposed octaves higher, leaving the highest note of the root position as the lowest of the inverted chord.

11. The discrepancies between the lists of concords and discords for quartal and tertian harmony show that the sense of consonance and dissonance is conditioned (learned). In composing, one should explore the harmonic possibilities and evaluate each case by its sound in its own context. It is best not to be a slave to a preconceived list of concords and discords.

12. One rule of conventional harmony that is frequently violated in the *Sacred Harp* states that chords should be complete triads (or triads augmented with another note). In fact, most of the chords in 19th-century compositions are dyads. Even when alto parts were supplied in the 20th century, many of the chords were left as dyads by having the alto double a note in the existing harmony. This is especially true of minor pieces.

13. Another rule of conventional harmony prohibits the motion of parts in parallel (or consecutive) fifths and octaves, where two voices maintain a constant interval over several notes. Parallel octaves are built into *Sacred Harp* singing when men and women sing the same part. In addition, parallel fifths between parts are a natural part of quartal harmony, and they abound in the *Sacred Harp*.

The parallel fifths between the bass and tenor parts in measures 6-7 of *WONDROUS LOVE* (159) are especially interesting because they suggest that the composer intended the Dorian mode (which is sung in practice), not the natural minor (which is written).



In this passage, all of the printed intervals are perfect fifths except the one marked with an "x", which is a diminished fifth. When *WONDROUS LOVE* is sung in Dorian mode, all of the intervals in question are perfect fifths.

14. Parallel fifths result when two parts have the same sequence of intervals in the upper and lower **tetrachords** of the major or Dorian scale. The lower tetrachord consists of degrees 1-4 and the upper tetrachord of degrees 5-8. For the major scale, the interval sequence within each tetrachord is w-w-h, and for the Dorian mode, it is w-h-w. For the natural minor scale, however, the interval sequences differ in the lower (w-h-w) and upper (h-w-w) tetrachords.