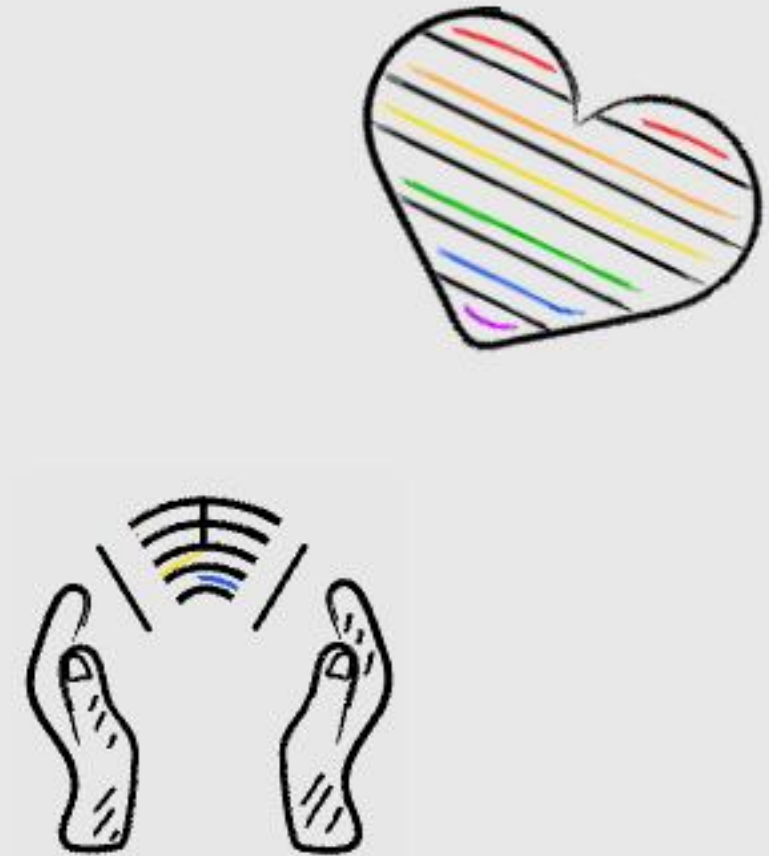


VIDEOTUTORIAL 4.- HARMONIC ACCOMPANIMENT



How we organize the notes in our song with harmony?



STEP 1.- TONALITY (KEY)

TONALITY

- Systematic organization of pitch & chords in a song with hierarchy relation.

- Scale - Tonic note- Chords.

- EXAMPLE: G MAJOR SCALE.

- DEGREE: THE POSITION OF A NOTE ON A SCALE.

- TONIC NOTE: I DEGREE.

- KEY SIGNATURE: SET OF FLAT(b) OR SHARP (#).

TONALIDADE: SOL MAIOR
ACORDES

Grado	Nota	Acorde	Função
I	SOL	Tónica	Acorde fundamental: Tónica (I)
II	LA	Supertónica	
III	SI	Mediante	
IV	DO	Subdominante	
V	RE	Dominante	
VI	MI	Superdominante	
VII	FA	Sensível	

■ Acorde fundamental: Tónica (I)

TRIADIC CHORD

- Set of three notes vertically in thirds & sound together.

TONALIDADE: SOL MAIOR
ACORDES

The diagram shows a musical staff with a key signature of one sharp (F#). Seven triadic chords are shown, each with its Roman numeral, name, and constituent notes:

Chord	Notes	Quality
I	SOL (G), SI (B), RE (D)	Tónica
II	LA (A), SI (B), DO (C)	Supertónica
III	SI (B), DO (C), MI (E)	Mediante
IV	DO (C), RE (D), MI (E)	Subdominante
V	RE (D), MI (E), FA# (F#)	Dominante
VI	MI (E), FA# (F#), SOL (G)	Superdominante
VII	FA# (F#), SOL (G), LA (A)	Sensible

Acorde fundamental: Tónica (I)

- EACH DEGREE HAS A TRIADIC CHORD.
- G TRIAD = SOL(G, root)-SI(B, third)-RE(D, fifth).
- MAIN TRIADS: I - V - IV.

TONALIDADE: SOL MAIOR

ACORDES

I II III IV V VI VII

SOL Tónica LA Supertónica SI Mediante DO Subdominante RE Dominante MI Superdominante FA Sensible



Acorde fundamental: Tónica (I)

CADENCE

- Harmonic progression that creates a sense of resolution.

TYPES:

- CONCLUSIVES: THE END OF SECTION/SONG.
- SUSPENSIVES: THEY CALL FOR CONTINUATION.

CADENCIAS SOL MAIOR

CONCLUSIVAS ■ Remata sección/canción

Auténtica Perfecta **Plagal**

SUSPENSIVAS ■ Repousa e continúa

Semicadencia **Rota**

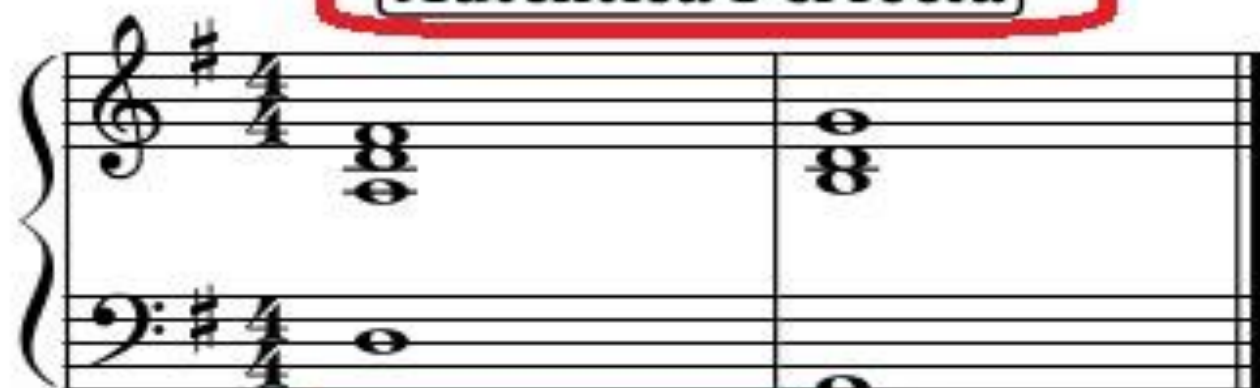
IV I IV I IV V V VI

CADENCIAS SOL MAIOR

CONCLUSIVAS

■ Remata sección/canción

Auténtica Perfecta



V

I

Plagal



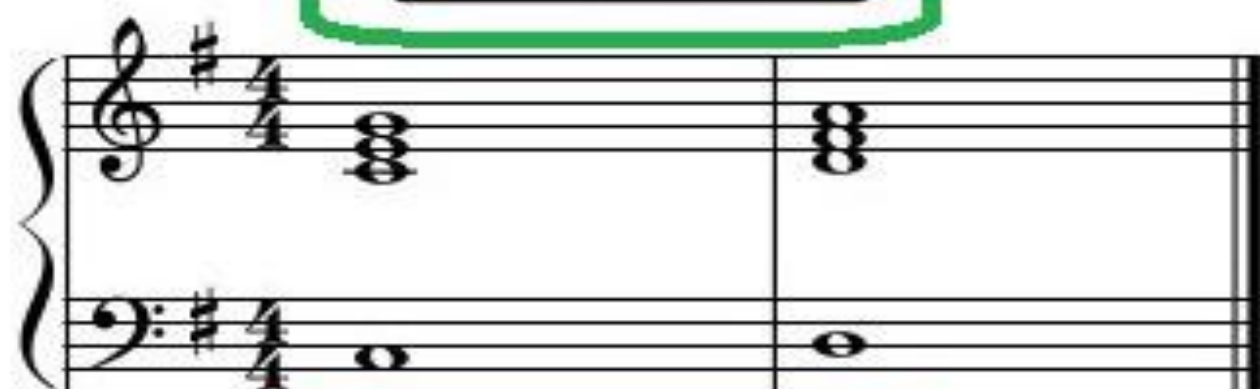
IV

I

SUSPENSIVAS

■ Repousa e continúa

Semicadencia



IV

V

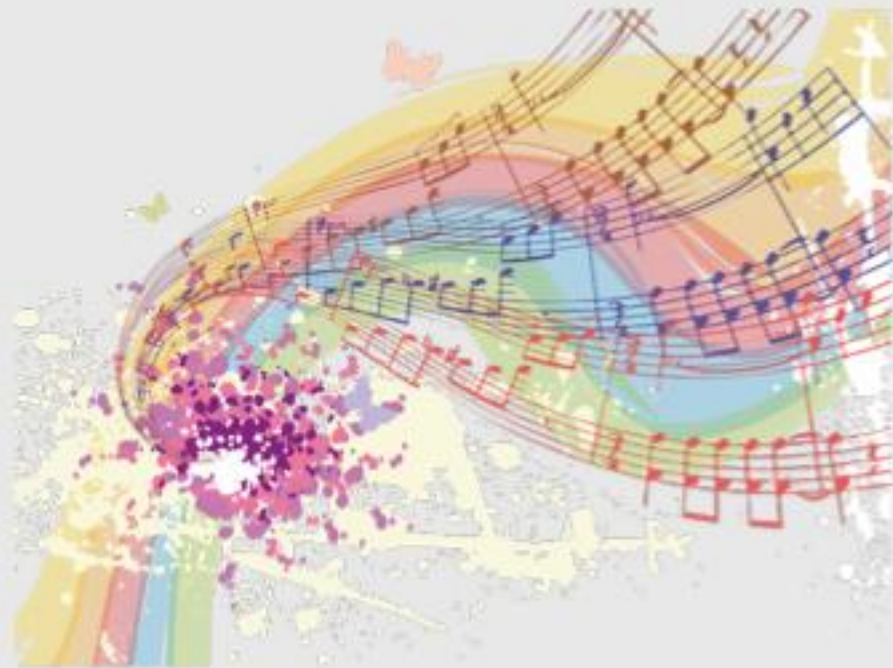
Rota



V

VI

A very useful harmonic
progression for our songs...



STEP 2.- TWELVE-BARS BLUES

12-BAR BLUES

- 12 bars with 4 beats.

- Blues, Rock&Roll, Pop...

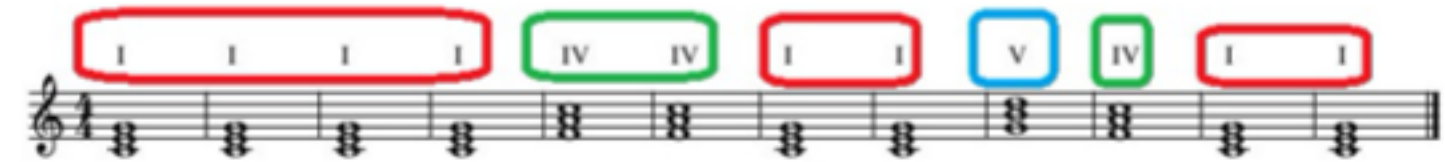
- EXAMPLE: C MAJOR SCALE.

- I - I - I - I (C CHORD).

- IV - IV - I - I (F CHORD - C CHORD).

- V - IV - I - I (G CHORD - F CHORD - C CHORD).

RODA DE BLUES 12 COMPASES EN DO MAIOR



I - I - I - I

IV - IV - I - I

V - IV - I - I

We develop a harmonic
accompaniment...



STEP 3.- BASIC HARMONIZATION

ROOT NOTES

- First note in chord.
- Line in bass.
- Root in harmony.

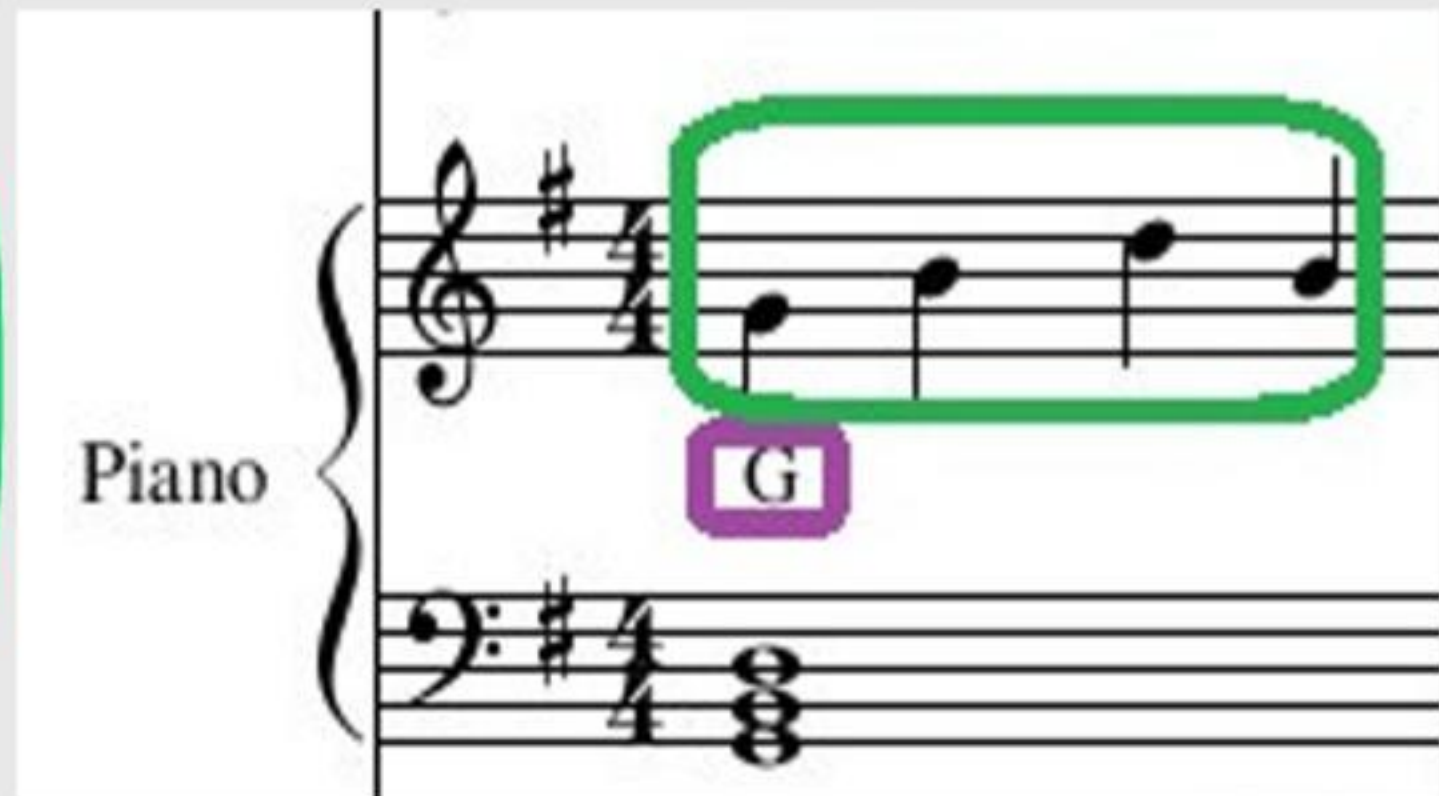
- EXAMPLE G CHORD=SOL (G)-SI (B)-RE (D).
- ROOT NOTE IN THE BASS: SOL (G).
- OCTAVES: SOL-SOL.

Piano

Baixo

ARPEGGIO

- Broken chord into a sequence of notes from low to high.



1°-3° INTERVALS

- Thirds intervals.
- From 1° to 3°.
- From 3° to 5°.

EXAMPLE

- G CHORD: SOL(1°)-SI (3°).
- C CHORD: DO(1°)-SOL(3°).

