

SYLLABUS

RCM Level 9 Harmony - Basic Harmony

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Level Nine Harmony class initiates the lengthy exploration of voice leading principles and their typical function in classical music. "Voice Leading" is the action a note takes when maneuvering from one triad to the next, and is the process by which harmonies are combined to form convincing chord progressions. The most consistently effective voice leading principles are found in the music J.S. Bach, and thus, we prioritize the study his music. Students must have a complete understanding of triads, chord qualities and chord symbols before entering a harmony class.

Course Calendar

- Lesson 1: Four Part Writing Explained*
- Lesson 2: Voice Leading*
- Lesson 3: Cadences*
- Lesson 4: The V7 Chord*
- Lesson 5: The Cadential 6/4*
- Lesson 6: First Inversion Chords*
- Lesson 7: Inversions of V7*
- Lesson 8: 6/4 Chords*
- Lesson 9: The vii Chord*
- Lesson 10: The Supertonic Seventh Chord*
- Lesson 11: The vi Chord*
- Lesson 12: The iii Chord*
- Lesson 13: Bach's Phone Number*
- Lesson 14: Applied Dominants*
- Lesson 15: Pivot Chords*
- Lesson 16: Chorale Harmonization*
- Lesson 17: Two Part Counterpoint*
- Lesson 18: Harmonic Analysis*
- Lesson 19: Baroque Dance*
- Lesson 20: Inventions*

Topic Summary

Lesson 1: Four Part Writing Explained

- The Root is Doubled
- Stem Direction
- No Voice Crossing

- Chord Spacing
- What is a Bach Chorale?

Lesson 2: Voice Leading

- I & IV, V & ii
- Parallel Rules
- Common Tones
- What should I think?
- Contrary Motion

Lesson 3: Cadences

- Perfect Authentic Cadences
- Imperfect Authentic Cadences
- Half Cadences

Lesson 4: The V7 Chord

- V7 Resolutions
- Incomplete Chords
- Outer Part Leading Tones

Lesson 5: The Cadential 6/4

- Common Soprano Line
- Figured Bass
- Doubled Root
- Added 8-7 Suspension

Lesson 6: First Inversion Chords

- Voice Exchange
- Harmonic prolongation
- doubling variability in ii6
- Introduction to ii06 in minor keys

Lesson 7: Inversions of V7

- Inversions
- Tonic Prolonging with V6/5
- V 4/2 to I 6
- Beware augmented 2nds

Lesson 8: 6/4 Chords

- Cadential
- Neighbour
- Passing
- Arpeggio
- Tonic and Dominant Pedals

Lesson 9: The vii Chord

- Passing vii06
- neighbour vii06

Lesson 10: The Supertonic Seventh Chord

- Common Tone preparation
- Back to back seventh chords

- Seventh suspended through the I chord

Lesson 11: The vi Chord

- Deceptive cadences
- Double Do
- vi6 isn't a thing
- Descending 3rds progression

Lesson 12: The iii Chord

- Falling Leading Tones Major Keys
- Criminal III and his partners v and VII (minor)
- Special IV6/5 (minor keys)
- Terice de picari

Lesson 13: Bach's Phone Number

- Descending Fifth Sequence
- Every other chord in inversion
- Root position diminished triads

Lesson 14: Applied Dominants

- V / V, V / III, vii / V or III
- Two Types of accidentals
- Artificial LT or Flat 7?

Lesson 15: Pivot Chords

- Modulation
- Tonicization

Lesson 16: Chorale Harmonization

- Scale Degree 6 harmonized with IV
- Cadences at fermatas

Lesson 17: Two Part Invention

- Interval attention
- No more than three 3rds or 6ths
- No direct octaves
- P4th as resolving dissonance

Lesson 18: Harmonic Analysis

- Non chord tones
- Harmonic Rhythm

Lesson 19: Baroque Dance

- Dance types
- Cadences
- Repeat Signs
- Binary
- Rounded Binary
- Phrase Marks

Lesson 20: Inventions

- Subject & Counter Subject
- Harmonic inversion

- Melodic inversion