

# The Technique Of Modern Harmony A Laboratory Plan For Advanced Study

A Simple Method of Modern Harmony, Vol. 1 of 2 Foundations of Modern Harmony Modern Harmony Modern Harmony in Its Theory and Practice A Study of Modern Harmony Fundamentals of Modern Harmony Fundamentals of Modern Harmony A Study of Modern Harmony (Etude Sur L'harmonie Moderne) A Simple Method of Modern Harmony, Part 1 and 2 (1900) An Essay on the Key-extension of Modern Harmony Modern Harmony Simplified Modern Harmony A Simple Method of Modern Harmony A Study of Modern Harmony A Simple Method of Modern Harmony, Vol. 1 of 2 (Classic Reprint) A Study of Modern Harmony The Trend of Modern Harmony and Its Evolution Thinking Musicians' Application of Modern Harmony A Key to the 501 Exercises in Modern Harmony in Its Theory and Practice Modern Harmony in the Theory and Practice Carl William Grimm Karel Jane ek A. Eaglefield Hull Arthur Foote Rene Lenormand Dick Grove Ren® Lenormand Carl William Grimm Carl William Grimm David Son Arthur Eaglefield Hull Grimm Carl William 1863-1952 Rene Le Normand Carl William Grimm Ren® Lenormand Randy Sauls Arthur Foote Arthur Foote

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excerpt from a simple method of modern harmony vol 1 of 2 1 rhythm melody and harmony are three essential factors of music rhythm is the change but systematic grouping of tones of various duration if tones of different pitch are heard one after another in logical order we get what is called melody if tones of different pitch are heard together we get harmony a chord in its widest sense harmony means the science of chords their relationship and connection it is the laws

of harmony that we shall explain in this book but it will be seen as we proceed that the question of rhythm or melody is often so closely connected with that of harmony that it is impossible to treat of one without also paying some attention to the other 2 intervals an interval is the distance and difference between two tones heard one after the other or at the same moment intervals have numerical names these names depend on the number of letters which are included from one key of the key board to another or from one line of the staff to another intervals are measured by means of half steps half tones or semi tones and whole steps a half step is the term of measurement for the smallest distance it is the distance between any one note and the nearest note to it above or below it is evident that two half steps together will make a whole step the nomenclature of intervals especially the modified ones is unfortunately in a somewhat confused state and not uniform in all textbooks the classification adopted here will recommend itself for its simplicity because the intervals are arranged into only three classes normal enlarged and narrowed first of all we will learn the accurate size of the normal intervals and then the modifications augmentation and contraction of them the word prime means an interval of one degree it also means the starting note the one from which the other notes are counted about the publisher forgotten books publishes hundreds of thousands of rare and classic books find more at [forgottenbooks.com](http://forgottenbooks.com) this book is a reproduction of an important historical work forgotten books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy in rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition we do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works

translated into english for the first time foundations of modern harmony by composer and music theorist karel janec ek addresses the analysis and composition of music not based on the tonal harmony that was common language until the early 20th century discussing this newer music requires a vocabulary in which all combinations of notes or chords can be named janec ek developed his theory of modern harmony over many years in this book he classifies chords according to their intervallic structure their possible arrangements and then based on their consonance and dissonance his focus on what we hear leads to a discussion of imaginary pitches those that are still heard after they are no longer sounding dealing with such issues as harmonizing a melody resolving dissonant chords and the formation and extinction of a sense of the tonic jane ek s work is an exciting complement to the theories of schoenberg and hindemith his discussion of harmonic motion leads to the consideration of harmonic function of establishing the tonic of modulation of atonal composition and of static and kinetic conceptions of harmony first published in 1965 jane ek s concerns are of continuing importance to music theorists and composers

an excerpt from the introduction the swift current of modern musical art during the last ten or fifteen years seems at first glance to have ruthlessly swept away the whole of the theories of the past the earnest student may well be excused if he is bewildered completely on rising up fresh from his theoretical treatises to plunge

into the music of actual life of the twentieth century opera houses concert halls and music rooms the sincere mind can hardly be satisfied by the offhand opinions of hide bound time servers who curtly dismiss these modern composers with a deprecatory wave of the hand the whole of musical history the initial rejection and later triumph of monteverde and gluck of bach and beethoven wagner and strauss warns one against the too easy acceptance of the neatly turned epithets of persons who are too indolent to understand or too indifferent to appreciate a new kind of music which claims at once wide sympathies and considerable powers of concentration music which causes people to hiss and boo must contain at any rate some vitality and is preferable consequently to that which speedily reduces the audience to a somnolent passivity even on short acquaintance these modern musicians have too much method in their so called modernity to be dismissed thus cursorily ex nihilo nihil and the more deeply our interest is roused the more we feel convinced that the methods of the leaders of these many modern styles or schools or whatever we please to call them are well founded on the rock bed principles from which all the many secondary laws of art are drawn it is the greatest possible mistake to view these modern schools as things separate from the art of the past indeed most of the new traits are legitimate growths out of the art technique of the acknowledged great masters moreover it does seem as if there were nothing new under the sun just as the principles of the twentieth century cubism in painting were well known some 400 years ago so the modern methods of part writing and chord building all find their prototypes time after time in the pages of the great masters of the past

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elementary guide of modern harmony with examples and solved exercises learn and apply modern harmony by following this step by step method through these 10 lessons you will know the application and origin of the great majority of chords present in your favorite compositions of jazz rock and other contemporary genres and you can also put it into practice in your own arrangements the compendium includes chord formation harmonization of major and minor scales dominants tritone secondary progressions use of tensions modal interchanges and modulations all explained in a progressive and simple way

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excerpt from a simple method of modern harmony vol 1 of 2 an octave 8 is an interval of eight degrees it includes eight letters it is always the distance from one tone to the next 5 about the publisher forgotten books publishes hundreds of thousands of rare and classic books find more at [forgottenbooks.com](http://forgottenbooks.com) this book is a reproduction of an important historical work forgotten books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy in rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition we do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works

in this influential treatise on music theory ren® lenormand expounds on the principles of modern harmony he discusses chord progressions harmonic tension and the role of dissonance in music this book is a must read for any serious student of music theory or composition this work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it this work is in the public domain in the united states of america and possibly other nations within the united states you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public we appreciate your

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excerpt from modern harmony in the theory and practice the title of this work indicates the aim of the authors not a few statements and rules have been current in text books that from the point of view of composers and of the best teachers to day are unnecessary and sometimes even incorrect when we find a rule constantly broken by one great composer after another it is probable that the rule ought to be modified or given up and not that the composers are wrong it is the intention that statements and rules in this book shall be expressed with exact truth and explained when real explanation is possible it has also been remembered that better work is secured by directions as to what may be done than by laying too much stress upon what is forbidden about some matters there is a marked difference of opinion among theorists such things cannot be considered as settled for good and all and no definite statement should be made excluding other well grounded points of view e g the chords of the 11th and 13th the chord of the 6th has been treated with more detail than usual an attempt having been made to analyze and classify the features that make this chord so difficult for the student while the old strict rules as to secondary 7ths are given fully the modern theory and use of these chords have received just consideration the chord of the 9th has been discussed as a largely independent chord it was also obvious that the growing feeling about chords of the 11th and 13th ought to be recognized although the opinion of the authors as explained in the chapter on that subject is that these latter can seldom be classified as independent chords it is believed that the treatment of chromatic alterations in chords and of the augmented 6th 6 5 and 6 4 3 chords is in accordance with present thought and that this is also the case as regards suspension the chapter on the old modes is necessarily brief but it is hoped that it may lead the student to further investigation of an important and interesting question about the publisher forgotten books publishes hundreds of thousands of rare and classic books find more at [forgottenbooks.com](http://forgottenbooks.com) this book is a reproduction of an important historical work forgotten books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy in rare cases an imperfection

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