

**HARMONY** is...created through chords in music.

**CONSONANT HARMONY:**

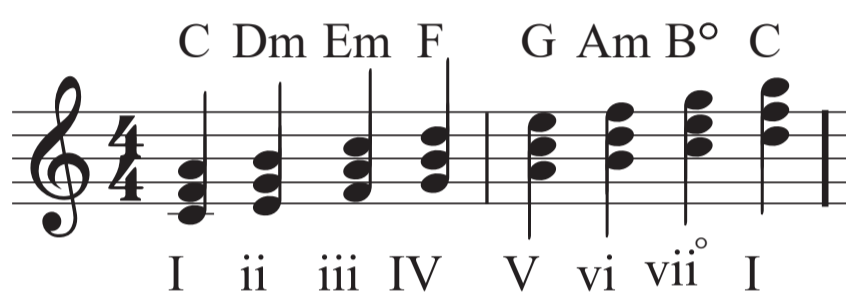
when the notes sound 'good' together.

**DISSONANT HARMONY:**

when the notes 'clash'.

**DIATONIC HARMONY**

is based on the major / minor scale system - triads are built on every note of the scale:



**CHROMATIC HARMONY**

Chromatic harmony is far more complex and includes accidentals not belonging to the home key.

**Every one of the 7 notes, (or DEGREES) of the scale is given a name:**

7<sup>th</sup> note: **LEADING NOTE**

6<sup>th</sup> note: **SUBMEDIANT**

5<sup>th</sup> note: **DOMINANT**

4<sup>th</sup> note: **SUBDOMINANT**

3<sup>rd</sup> note: **MEDIANT**

2<sup>nd</sup> note: **SUPERTONIC**

1<sup>st</sup> note: **TONIC**

A **CADENCE** is a progression of two chords, found at the end of a musical phrase.

**PERFECT CADENCE:** Uses chords **V → I**

Sounds complete and always stops on the tonic chord. Both chords are major.

**IMPERFECT CADENCE:** Lands on chord **V**, e.g. **I → V; ii → V; IV → V; vi → V**

Sounds incomplete. The 2<sup>nd</sup> chord is always chord **V** of the key, which is major.

The chord before may be major or minor.

**PLAGAL CADENCE:** Uses chords **IV → I**

Sounds complete and finishes on chord **I**. Both chords are major.

It is sometimes known as the 'Amen' cadence because it is often found at the end of a hymn.

**INTERRUPTED CADENCE:** Uses chords **V → vi**

Sounds incomplete. In a major key, it involves a major chord moving to a minor chord. It is sometimes known as a 'surprise' cadence, because it seems as if chord **V** will resolve to chord **I**, but it does not - stopping instead on a minor chord.