

Block Harmonization Notes



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I. Introduction Four Part Block Harmonization

1. Melodic Considerations
 - a. Possibilities in harmonizing a given melody
 - i. Melodic chord tones
 - ii. Melodic non-chord tones
 - As approach techniques
 - As tensions
 - b. Approach Techniques
 - i. Applied to non-chord creates in the under voices when the melody is ACTIVE
 - ii. Important to have the under voices move in the SAME manner as the melody
2. Chord Construction
 - a. 6 Basic chords for harmonization

Maj6	Min6	Dom7	Min7	Aug7	Dim7
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- i. The Maj 7th interval is treated as a dissonance
- b. Must be spelled with correct letter name of scale on full score
 - i. Dim 7th chord is an exception which should be spelled enharmonically to avoid double flats on score
 - ii. Parts can be spelled enharmonically for ease of reading for players

II. Approach to harmonization

1. Introduce various possibilities in harmonizing a given melody
2. Melodic chord tones are easily understood
3. Non-chord tones
 - a. Use a Approach Tensions
 - b. Use as Approach Techniques
 - i. Create motion in the under voices when melody is active
 - ii. Important to have the under voices move in the same manner as the melody
 - Due to phrasing
 - Due to articulation

4. Cautions in notation
 - a. #’s and b’s are used to raise or lower notes from their natural appearance in the scale of the full score
 - b. Diminished chords should be spelled enharmonically to avoid double flats in the full score
 - c. Parts may be spelled enharmonically for convenience of the player

III. Rhythmic notation and Anticipation

1. Every time signature has its own subdivision of the beat
 - a. Cannot write across the half bar subdivision
 - b. Beams and dotted notes must respect this imaginary division
2. Anticipation
 - a. Two basic types
 - i. Use of tied notes
 - ii. Off beat eighth notes followed by a rest
 - b. Tied notes
 - i. Rhythmic device which forces an “on the beat” note to be attacked prematurely by a by a half beat
 - Results in melodic and harmonic syncopation
 - ii. Any beat may be anticipated
 - iii. In 4/4 time normally occurs before 1st and 3rd beats
 - iv. If the melody anticipates the harmony must anticipate
 - c. Off beat eighth followed by a rest (last eighth note)
 - i. Precedes the chord change
 - ii. If melody anticipates the harmony must anticipate

IV. Closed Score/Block Harmonization (simple 4 way Melodic Harmonization)

1. Chord tone
 - a. Harmonize chord tones with notes from the chord built directly below the melody

C	Melody
A G E	Harmonization
C6	Chord

2. Non-chord tones

- a. Harmonize non-chord tones with notes from chord built directly beneath the melody
 - i. Omit the nearest chord tone that would normally appear beneath the non-chord tone melody note

D	Melody
(C)	Replaced
A G E	Harmonization
C6	Chord

3. Basic closed score principle

- a. One chord per bar carries for the entire bar
- b. Two chords per bar
 - i. Two beats per chord
 - ii. Sometimes split 3 and 1
- c. Accidentals carry through bar in the same voice part
 - i. Accidentals appearing in more than same voice part must be written again to avoid confusion i.e. C1# - C3#
 - Accidentals do not carry through the octave
 - Must be entered again
- d. Use Bass Clef for convenience to avoid ledger lines
 - i. Stems up in treble
 - ii. Stems down in bass
- e. Harmony must always coincide with the melody
 - i. Melody tied then parts tied
 - ii. Melody dotted then parts dotted
 - iii. All parts same rhythmic duration
 - iv. If long melody note tied to a short note do not change part harmony until next attack

V. Approach Techniques

1. A non-chord tone that approaches a chord tone by whole or half steps
 - a. Duration is usually 1/8 note or less but sometimes a 1/4 note
 - b. Most 1/4 notes will be approach notes if non-chord tone
 - c. Must have “forward motion” to chord tone
 - i. If have 2 or more repeated notes, the last repeated note cannot be an approach note
 - Once a chord sound has been established on repeated notes, it must remain a chord sound
 - ii. An anticipation cannot be an approach note

2. Spelling
 - a. When harmonizing approach notes use enharmonic spelling
 - b. Harmonize the chord tone being approached (target note) then spell the approach chord
 - c. Spell in relation to the direction of movement
 - i. Sharps to ascend
 - ii. Flats to descend
 - d. Do not mix accidentals
3. Chromatic Approach Technique
 - a. Chromatic approach note is a tone that approaches chord or non-chord tone by 1/2 step above or below
 - i. 1/8 note or less – sometimes a 1/4 note
 - b. Harmonize the chord tone or non-chord tone being approached (target note) first
 - i. Then harmonize the approach note in the same direction as the approach to target note by same step interval
4. Diminished Approach Technique
 - a. An approach note that is 2nd / 4th / Maj7th of the Major scale of the chord you are approaching
 - b. Must approach a chord tone
 - c. Cannot approach another diminished chord
 - d. Harmonize by building a diminished chord from melody note
5. Chromatic and Diminished Approach
 - a. May be occasions when non-chord tone may be both a chromatic and diminished approach tone
 - i. Chromatic approaches are normally out of key notes
 - ii. Diminished notes are normally scale notes of the chord being approached
 - b. Exception is leading tone of chord moving up which is normally a chromatic approach
 - i. Takes diminished harmonization from chord scale

NB:

- **Melodic sequence always gets harmonic sequence**
- **Use © to label chromatic approach notes**
- **Use $o^2 / o^4 / o^7$ to label degree plus diminished approach**
- **Use nc for non-harmonic tone**
- **Use > for anticipation**
- **Watch the 6th / Maj 7th on the Major Chord**
- **Harmonize the 6th as diminished approach sometimes**
- **Maj 7th harmonized with 6th if melody note is not Maj 7th**

VI. Summary of 3 Melodic Functions

1. Chord tones
 - a. Melody is a contained note of the overlying chord
2. Approach Notes
 - a. Chromatic
 - i. Non-Chord Tone
 - ii. Approaches anything (chord or non-chord tone) by a 1/2 step above or below
 - iii. 1/8 note or less sometimes a 1/4 note
 - iv. Ascending leading tone of chord is usually chromatic
 - b. Diminished
 - i. 2/4/M7 step of the Major scale of the target chord
 - ii. Must approach a chord tone
 - iii. Cannot approach a diminished chord
 - iv. Diminished chord is built from the melody note

There are instances where the Approach note chord can be both chromatic and diminished

VII. Extended Tensions

0. Non-chord tones identified as specific unresolved tensions (occur only in the melody)
1. Non-chord tones now must be identified as a specific tension
 - a. Non-chord tone replaces related chord tone directly below
 - b. Technique same as harmonization of non-chord tones

Tension Chart			
Major 6 th	9 for 1 7 for 6	Minor 6 th	9 for 1 7 for 6
Dominant 7 th	13 for 5 #11 for 3 11 for 3 9 for 1	Minor 7 th	11 for b3 9 for 1
	Support: b13 with b9 #9 with b13 (except on substitute x7 chords)	Spell #9 enharmonically due to key relationship	
Augmented 7 th	#11 for 3 9 for 1	Diminished 7 th	Any scale note whole step above a chord tone
Half diminished 7th	11 or b3 9 for 1 (in a major key only – no 9 th in a minor key)		

2. Technique
 - a. Chord tone always gets chord sound
 - b. Non-chord approach note is chromatic or diminished
 - c. Non-chord tone not an approach note is a tension
 - i. Tension is always last choice
 - d. Melodic sequence always gets harmonic sequence

Labels		
Chromatic approach	C	
Diminished approach	o ² o ⁴ o ⁷	
Tension	T (identify w/number from chord)	n.c. term is replaced w/specific identifier
Anticipation	>	

3. Chord progression
 - a. Chord progression must always be compatible with the melody
 - b. Basic construction
 - i. Any I chord may be preceded by its V chord
 - ii. Any V chord may be preceded by its ii-7 chord

VIII Additions to Four Way Chord (Block) Harmonization

1. Substitute 9 for 1 in all dominant 7th chords
 - a. Except when 1 is in the melody
 - b. Aug 7th functions as a dominant chord and takes the same 9 for 1 substitution
2. Introduce the b9 on the last rhythmic attack of the x7th chord or V of I progressions
 - a. Do not introduce b7 into an approach technique not going directly to the I chord
 - b. In ø7 to Vx7 progression the related x7th chord always gets b9
 - c. Must accommodate major and minor key w/b9
 - d. Do not return to natural 9 after b9 is introduced
 - e. May introduce b9 on a V7 → I when melody interrupted by a rest
 - f. Support b13 with b9; #9 with w/b13 except on substitute x7th chords
3. When 1 or 9 is in the melody of a x7th chord
 - a. Introduce #5 on the last rhythmic attack
 - b. Do not introduce as an approach tone – must go directly to the I chord
 - c. Can be eight, quarter, or dotted quarter note (but no more)
 - d. If 4th beat of the bar is involved, must change chord symbol to Aug (+)
4. When #5 is in the melody and is last rhythmic attack on a V7 → I progression
 - a. Treat #5 as a chord tone not a chromatic approach
 - b. Support with the b9

5. When 9 is in the melody of Maj6/min6 chord
 - a. May substitute Maj7th in place of 6th in the 2nd voice
 - b. Major 7th interval on a minor chord (minMaj7) is very harsh – use sparingly

IX Additional Approach Techniques

1. Double Chromatic approach
 - a. Two non-chord tones that approach a chord tone chromatically
 - i. May approach across the bar line
 - ii. From same direction
 - iii. Duration is 1/8 or 1/4 note
 - b. Approach same as a single chromatic approach – label is still [c]
2. Delayed Resolution
 - a. Two non-chord tones that approach a chord tone
 - i. From opposite directions
 - ii. By whole or half step
 - iii. Duration is 1/8 sometimes 1/4
 - b. Harmonized as
 - i. Diminished → diminished
 - ii. Chromatic → chromatic
 - iii. Diminished → chromatic
 - iv. Chromatic → diminished (weak, last choice)
 - c. Diminished chords follow diminished approach
 - i. 2/4/M7 of major scale of chord being approached
3. Dominant Approach
 - a. Is the V7 of the chord you are approaching (i.e. D7 → G7)
 - i. Duration is eight or sometime quarter note
 - ii. Dominant approach must appear in altered form
 - iii. In covering the 13th the target chord will always be +7

G13	→	D+7
(G) B (D) F A E	→	(D) F# A# C E
B F A E	→	F# A# C E
With note substituted by extension from x7		

- iv. Always works in following melodic context
 - 13 → 5
 - 13 approached from below
 - 5 → 13

v. Label DA

X Summary

1. Labels

> Anticipation	c Chromatic approach
T Tension identified by chord step	o2/o4/o7 Diminished approach in scale of target chord
DA Dominant approach	

2. Substitute 9 for all Dominant chords with exception of chord root in melody
3. V7 → I Progression
 - a. When 1 or 9 is in the melody of the x7 chord introduce #5 on the last rhythmic attack
 - i. Must go directly to I chord
 - b. When #5 is in the melody and is last rhythmic attack treat as a chord tone
4. 9 in melody of M6 or M7 chord
 - a. Can substitute M7 in place of 6th in 2nd voice
 - i. If M7 is in melody harmonize as M7 chord but revert to 6th after
 - ii. Caution on MajMin7th chords due to harshness

XI Alternate voicings

1. Several types of alternate voicings
 - a. Basic purpose is to create better voice leading
 - b. Voice leading should always be a primary concern
2. b5 Alternate voicing
 - a. When #11 is in the lead voice of a x7 and moves up, sustains, or repeats to become a natural 5
 - i. By treating #11 as b5, the voice leading in under voices becomes smoother

- b. May treat #11 as b5 when
 - i. 5 may be of the same chord
 - ii. 5 may be of a new chord
 - iii. 5 may occur within the bar
 - iv. 5 may occur over the bar line into new chord (may become a new function)
- c. Voice leading always determines the use of b5 alternate voicing
- d. Voicing

b5	Can re-label b5 to #11 and vice versa
3	#11 replaces 3 rd
9	b5 remains as a 5 th
b7	

3. Altered -7 / x7 voicing

- a. Use when natural 11th is in the melody of min7th chord and sustains, repeats, or moves up to become 1 or any form of 9 in the melody of the x7th chord

X7 th		-7 th	
Melody	1	Natural 11	Melody
	5	b3	Natural 1
	3	1	replaces 5 th
b9 replaces 7	b9	b7	

- i. If x7th chord is not V of I, always use altered min7th voicing with conventional x7th voicing
- ii. If x7th chord is V of I use altered x7th voicing with conventional -7th voicing
- b. Voice leading on all V7 of V / V7 of II / ii-7 → V7 progressions 7 goes to 3 and 3 goes to 7

Choice of which altered voicing to use depends always upon the function of the x7th chord

4. Summary

- a. If x7th is not V7 of I
 - i. Do not use altered dominant voicing but use altered -7th voicing
 - ii. Altered x7th uses b9 and should be introduced on the last rhythmic attack in V7 → I progression

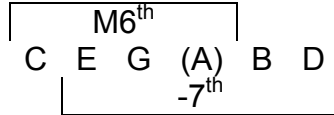
- b. If $x7^{\text{th}}$ is a V7 of I
 - i. Altered $x7^{\text{th}}$ voicing must be on the last rhythmic attack of the V7 \rightarrow I
 - ii. Altered $x7^{\text{th}}$ voicing cannot be used in a 'melodic' forward moving passage
- c. Label 'A' altered 'C' conventional
- d. Three questions to determine use
 - i. Is $x7^{\text{th}}$ a V7 \rightarrow I [yes]
 - ii. Is melody note on the last rhythmic attack [yes]
 - iii. Is there melodic forward motion [no]
- e. There are no altered voicing on Aug 7^{th} chords
- f. If the natural 11^{th} of a minor 7^{th} chord sustains/repeats/move up to become 1 or 9 of an augmented chord then minor 7^{th} chord will always be altered voicing
- g. Altered $x7^{\text{th}}$ voicing may be used without natural 11^{th} on the minor 7^{th} chord preceding it for climax
- h. When natural 11^{th} is in melody of $-7b5$ chord and sustains/repeats/moves up to become 1 in melody of the $x7^{\text{th}}$ chord always use altered $x7^{\text{th}}$ voicing and conventional -7^{th} voicing (regardless of placement within the bar)
- i. Altered $x7^{\text{th}}$ voicing may be used when $b3$ is in melody of -7^{th} chord
 - i. Natural 11^{th} is used to replace $b3$ \rightarrow so $b3^{\text{rd}}$ treated similar to natural 11^{th}
 - ii. 1 in lead of $x7^{\text{th}}$ that is
 - Is V7 of I
 - The last rhythmic attack of V7 \rightarrow I
 - No melodic forward motion

Voice leading determines the use of all alternate voicings

XII Continuation of Chord Progressions

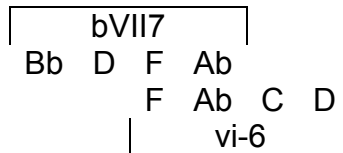
- 2. Substitute Chords
 - a. Are coloration harmonies
 - b. May be used internally in chord progressions
 - c. Relationship to original chord based upon common tones and internal tensions
- 3. Iii-7 chord
 - a. Substitute for I chord
 - i. I with 9 substituting for 1 and $M7^{\text{th}}$ for $M6^{\text{th}}$ the upper structure is a Iii-7 chord

- b. Essentially an extension of the M6th chord with 7th and 9th added



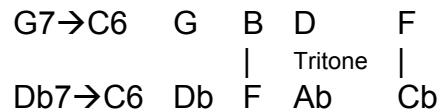
4. bVII7 chord

- a. Substitute for the IV-6 chord
- i. Same common tones (with exception of root)
 - ii. Interchangeable tensions



5. bII7 chord

- a. Substitute for 'any' V7 chord which functions as a dominant
- b. Root of bII7 chord is always 1/2 step above chord you are approaching (#4 above the V7 of the approach chord)
- c. May be used as a substitute for any x7th as have the same tritones



Six Possible Directions for the V7 Chord						
1	D-7 ii-7	G7 V7	C6 I6		Watch Keys	
2	D-7 ii7	G7 V7/V	C7 V7 (in F)	→	Key of F vi-7 II7 V7	
3	D-7 ii-7	G7 V7	C-7 i-7/ii-7 (in Bb)	→	Key of Bb iii-7 VI7 ii-7	
4	Ab-7 ii-7	G7 bII7	Gb6 I			
5	Ab-7 ii-7	G7 bII7	Gb7 V7	→	Key of Cb bvi-7 bVI7 V7	
6	Ab-7 ii-7	G7 bII-7	Gb-7 i-7/ii-7 (in Fb)	→	Key of Fb iii-7 biii-7 ii-7	

XIII Diatonic Approaches

1. Only two functions that are used in Diatonic Approach
 - a. Tonic
 - b. Subdominant
2. Tonic
 - a. Chords
 - i. IMaj7 and iii-7
 - ii. The vi-7 is not used
 - iii. ii-7
 - b. Use on Major chords
 - i. With following 3 note melodic fragments
 - Ascending 5/6/7 or 7/8/9
 - Descending 7/6/5 or 9/8/7
 - c. Duration
 - i. Is eight note or less sometimes quarter note
 - ii. 3rd note may be tied to a longer note
 - iii. NOT on an anticipation of another chord
 - d. Use on the Tonic
 - i. Tonic is primary tonality

		Ascending		
Chord step on CMaj over the complete 3 note melodic fragment	IMaj7 →	ii-7 →	iii-7	
	5	6	7	
	G	A	B	
	CMaj7 →	D-7 →	E-7	
	Tonic	Sub-Dom	Tonic	
		Descending		
	iii-7 →	ii-7 →	IMaj7	
	7	6	5	
	B	A	G	
	E-7 →	D-7 →	CMaj7	
	Tonic	Sub-Dom	Tonic	

- ii. When melody ascends, always start with the lowest function of the tonic → IMaj7
- iii. When melody descends, always start with the highest function of the tonic → iii-7

3. Subdominant

a. Chords

- i. IVMaj7 and ii-7
- ii. Iv-7 is not used
- iii. Iii-7

b. Use with following on min7th chords

- i. With following 3 note fragments
 - Ascending 5/6/7 or 7/8/9
 - Descending 7/6/5 or 9/8/7

c. Duration is eight note or less, sometimes quarter note

- i. 3rd note may be tied to note of longer duration
- ii. NOT on anticipation of another chord

d. Use on Subdominant

- i. Subdominant is primary tonality

		Ascending			
Chord step on D-7 over the complete 3 note melodic fragment	ii-7 →	iii-7 →	IVMaj7		
	5	6	7		
	A	B	C		
	D-7 →	E-7 →	FMaj7		
	Sub-Dom	Tonic	Sub-Dom		
			Descending		
	IVMaj7 →	iii-7 →	ii-7		
	7	6	5		
	C	B	A		
	FMaj7 →	E-7 →	D-7		
Sub-Dom	Tonic	Sub-Dom			

- ii. When melody ascends, always start with lowest function of the subdominant → ii-7
- iii. When melody descends, always start highest function of the subdominant → IVMaj7

- e. Always assume the min7th chord is the ii-7 of a key
 i. The diatonic 7th chords must come from that key, NOT the name of the chord

FMaj7	Bb-7	A-7	D7	G-7	C7	FMaj7
Key of F	Key of Ab Diatonic approach derived from key of Ab	Key of G			Key of F	