

# Harmony Glossary for Japanese Students

## Cadences:

Authentic (AC) = phrase ends with a V or V7 to I, both chords in root position.

完全終止

PAC (Perfect Authentic Cadence) = authentic cadence with soprano on 1 above bass 1.

完全終止で、最後のIの和音が基本形で、ソプラノが1のもの。

IAC (Imperfect Authentic Cadence) = authentic cadence with soprano 3 or 5 above bass I.

完全終止で、(最後のIの和音が基本形で、ソプラノが3又は5のもの。)

Deceptive Cadence = V goes to vi instead of I (V-vi in major or V-VI in minor).

偽終止

Half Cadence = phrase ends on root position V.

半終止

Phrygian = Baroque half cadence in minor mode, where bass falls by half step to V: iv<sup>6</sup>-V.

半終止の一種で、短調のみに使われ、iv<sup>6</sup>-Vのカデンツ

Plagal = IV-I cadence; this is a weaker cadence than the authentic, often occurring after an authentic cadence.

変終止 (IV-I, iv-i)

## Chromaticism

Applied chords = also called secondary dominants, a chord other than I is approached by its dominant: V of V to V or V of IV to IV.

I以外の和音が、その和音のドミナントによって到達される。

Enharmonic = two notes that have two different spellings and two different meanings but sound the same: e.g., F# and Gb, C# and Db.

異名同音一呼び方や機能が違うが同じ音程を持つ二つの音。

Enharmonic equivalence = two enharmonic pitches that have different spellings, meanings, or functions but are understood as the same pitch.

呼び方や機能が違うが同じ音としてみなされる二つの音。

Enharmonic pivot = certain chords that sound the same but function differently, based on enharmonic spellings: C-Eb-Gb-A (=vii<sup>o7</sup> of Db) becomes C-D#-F#-A (=vii<sup>o7</sup> of E).

異名同音によって同じに聞こえるが、違った機能を持つ和音

Modal mixture = borrowing chords from the opposite mode; mostly used in the major mode, where the minor iv, ii<sup>o</sup> or VI chords are used in the major mode.

平行調から和音を借りる事。たいてい長調の場合に用いられる。

Secondary dominant = same as applied chords (see above).

"Applied chords" と一緒。(他調の和音で、ドミナントの機能のもの。)

## Harmonic Progression

Augmented dominant = altered V chords that have raised 5th, e.g., C-E-G#

V の和音の第 5 音が半音上昇された形。

Augmented sixth chords = chords built on scale degree  $b_6$  and contain an augmented 6th above as in Ab-F# (F# is #4); three types of these chords (Italian, French, German) are described below.

音階の第 6 音を半音下げたものをもとにして作られた和音で、増 6 度の音程が含まれるもの。

Cadential 6/4 = the most common use of a 6/4 chord where the bass arrives on V but upper voices have pitches from the tonic chord. This chord is V in function and must resolve to a V chord. The I6/4 (or V6/4) must occur on a strong beat.

もっともよく使われる第 2 転回形の和音で、バスが V に到着するが、上声部が I の和音に含まれる音を持つもの。ドミナントの機能を持ち、必ず V の和音に解決する。

Circle of fifths = the most effective root movement in a progression is down a P5; a series of chords moving by descending 5th create a circle of fifths.

もっとも効果的な基本形どうしの進行は、バスが完全 5 度下行するもの。完全 5 度ずつ下行する基本形どうしの和音の連鎖をサークル オブ フィフスと呼ぶ。

Common chord modulation = a chord that has two meanings in a modulation, one in the first key and the other in the next key (e.g., in modulation C to G, the a minor chord is both vi in C and ii in G): also called pivot chord modulation.

転調のさいに、転調する前と 転調した後の両方の調に機能を持つ和音。

Common tone modulation = a single pitch has two meanings in a modulation (e.g., in a modulation C to G, the pitch C is heard as scale degree 1 in C and 4 in G).

転調のさいに、転調前と転調後の両方において機能を持つ音。

Common tone diminished seventh = a diminished 7th chord that functions not as a  $vii^{o7}$  going to I but as a neighboring chord that resolves to a chord having one pitch that is the same in both chords.

I の和音に解決しない減七。刺繍和音として使われ、両方の和音に共通する音を含む。

Diminished seventh = interval that spans a d7th is a semitone smaller than a minor 7th. This interval occurs most frequently in a  $vii^{o7}$  chord.

短七の和音より半音狭い音程。

この音程は減七の和音としてもっともよく用いられる。

Dominant sub 6 = altered V chord that has root, third, and 6th above the root instead of fifth above.

ドミナントの機能を持つ和音で、第 5 音がバスの音から 6 度上の音によって置き換えられたもの。

French augmented sixth = PD chord built on  $b_6$  that includes a Augmented 6th interval above the bass (#4 in the key); above  $b_6$  is a major 3rd and Aug 4th (e.g., Ab-C-D-F# in key of C).

フレンチシックス = PD の機能を持つ和音で、バスに音階の第 6 音を半音下げた音を持つ。上声部には、バスの音より長 3 度、そして増 4 度上の音が含まれる。

Function = how a chord or key works in a given musical place.

#### 機能

German augmented 6th= PD chord built on  $b_6$  that includes a Augmented 6th interval above the bass (#4 in the key); above  $b_6$  is a major 3rd and P5th (e.g., Ab-C-Eb-F# in key of C).

ジャーマンシックス=PDの機能を持つ和音で、バスに音階の第6音を半音下げた音を持つ。上声部には、バスの音より長3度、そして完全5度上の音が含まれる。

Italian augmented 6th= PD chord built on  $b_6$  that includes a Augmented 6th interval above the bass (#4 in the key); above  $b_6$  is a major 3rd only (e.g., Ab-C-F# in key of C).

イタリアンシックス=PDの機能を持つ和音で、バスに音階の第6音を半音下げた音を持つ。上声部には、バスの音より長3度上の音が含まれる。

Leading tone 7th= diminished 7th chord built on scale degree 7; it resolves to I or i.

導音を根音に持つ減七の和。I 又は i の和音に解決する。

Modulation = change of key where new key lasts for a period of time; usually the change involves a pivot chord (chord that has meaning in both the old key and the new key).

#### 転調

Neapolitan ( $b_2$ ) = chord build on scale degree  $b_2$ ; the chord is major and occurs most in the minor mode (e.g., in c minor,  $b_2$  is Db-F-Ab).

ナポリの和音=音階の第2音を半音さげた音を根音に持つ長三和音。短調の場合にもっともよく使われる。

Norm = a common usage of chords or phrase lengths; in classical music, the phrase "norm" is 4 measures.

もっとも頻繁に用いられる和声進行又はフレーズのながさ。

Passing 6/4= a chord in second inversion that occurs on a weak beat and connects two more important chords (e.g., IV6-I6/4-IV in root position).

第2転回形の和音で、弱拍にあらわれるもの。重要な二つの和音をつなぐ為に用いられる。

Pedal6/4= chord in second inversion that resolves to a root position chord with the same bass note; P6/4 often is heard as a N chord.

第2転回形の和音で、その和音のバスの音と同じ音を根音に持つ基本形の和音に解決する。

Picardy third = ending a minor mode piece with a major tonic. (Common practice in the Baroque period.)

ピカルディの三度 ( $^+I$ ) = 短調の曲を長三和音で終わらせる事。

Pivot = a chord that has two meanings in a modulation, one in first key and the other in the next key (e.g., in modulation C to G, the a minor chord is both vi in C and ii in G).

転調前と転調後それぞれの調において意味を持つ和音。

Predominant (PD or dominant preparation) = basic function of chords that move to V, such as IV-V, ii6-V, vi-V.

ドミナントに解決する機能を持つ和音。

Prolongation = a way that the same chord continues (e.g., I-I6 means I continues in first Inversion; I-viio6-I6 means I continues).

vi in C and ii in G).

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同じ和音を持続させる方法。例えば、I-I<sup>6</sup> という進行は、I の和音が持続されたもの。

**Sequence** = repetition of a musical idea at different pitch level; this can be melodic or harmonic.

和声的又は旋律的なモチーフの反復。

**Substitution (harmonic)** = instead of expected chord, composer uses another chord; for example, when V goes to vi instead of I, the vi is a substitute for I.

予想された和音に行く代わりに、その和音と一つ又は二つの共通音をもつ和音によって置き換える事。

**Tonicization** = temporary change of key; similar to modulation but for much shorter time.

一時的に他の調へ移動する事。

**Typical progression** = a progression that occurs often in a particular musical period.

特定の時代に頻繁に用いられた和声進行。

## Form

**Antecedent/consequent** = two phrases are heard as a unit: the first phrase ends on half cadence (HC) while second phrase ends with an authentic cadence (AC).

主題と応答＝二つのフレーズあわせて一つのものとして聞こえる。初めのフレーズは半終止でおわり、次のフレーズは完全終止で終わる。

**Binary** = two-part form; a piece has two distinct sections of similar length: AB.

二部形式＝二つの等しい長さの部分を持つ曲。

**Continuous binary** = two-part work where first part ends on V and second part ends on I.

初めの部分が V で終わり、次の部分が I で終わる二部形式。

**Rounded binary** = a two-part form that ends with a return of the opening material: ABA<sup>∂</sup>.

二部形式で、第2部の終わりに、第一部がまた部分的に現れるもの。

**Sectional binary** = a two-part work where each section concludes with an authentic cadence

二部形式で、それぞれの部分が完全終止で終わるもの。

**Period** = another term for the antecedent/consequent pair of phrases.

主題と応答の別な呼び方。

**Double period** = four phrases where the end of phrase 2 is less stable (ends on V or IAC) than the end of phrase 4 (ends on I or PAC).

四つのフレーズをあわせたものを指し、二つ目のフレーズの終わりが四つ目のフレーズの終わりよりも不安定なもの。

**Phrase** = a single musical motion that ends in some kind of cadence.

カデンツで終わる音楽的な動作。

**Phrase group** = several phrases that form a musical section

音楽的な部分を形成するいくつかのフレーズ。

**Reprise** = the return of opening material near the end of a work.

再現部＝曲の終わり近くに部分的に現れる提示部。

**Rondo** = a work that has an opening section that recurs after one or more contrasting section

ロンド形式=曲の始めの部分が、それと対称的な部分の後に再び用いられる形式。  
(例：ABACA)

Coda = an ending section attached to a piece that contains additional cadences and sometimes develops material from the piece.

コーダ = カデンツを含む曲の最後に加えられる部分を指し、その曲に用いられたモチーフを発展したものが含まれる場合もある。

Sonata =1) a type of work for instruments as in piano sonatas; (2) a musical form that involves 3 main sections called Exposition, Development, Recapitulation. The form usually uses two main keys and several important themes.

ソナタ形式=ピアノ ソナタなど器楽曲に頻繁に用いられる形式。三つの部分(提示部、展開部、そして再現部)から成る。

Ternary = three part form where the middle section contrasts with the first and last: ABA or ABA<sup>∂</sup>.

三部形式で、第2部が他の部分と対称的なもの。

Transition = a musical phrase or phrases that moves from one section to another.

推移=ある部分から次の部分へ移動するフレーズ。

## Meter

Anacrusis (or pick up, upbeat) = a short rhythmic figure of one or more notes occurring on a weak beat that leads to a note or notes on a stronger beat, often the downbeat.

アウフタクト

Downbeat = in any meter, that part of the measure that has the strongest accent.

強拍

Hemiola = a temporary change of meter within a given meter that creates an increase in tension toward a cadence; in 2/4, the meter would switch to 3/4 or in 3/4 the meter would switch to 2/4.

ヘミオレ=一時的な拍子の変化。カデンツに向けて緊迫感を与える。

Syncopation = a shift in the normal stresses of a given meter; e.g., in 3/4, a stress on beat two.

シンコペーション

## Non-chord tones (NCT's)

Accented neighbor (AN) = a neighbor tone (N) that occurs on a strong part of a beat or measure

強拍部に現れる刺繍音。

Neighbor tone (N) = a non-chord tone (NCT) that embellishes a given pitch by moving up or down by step; e.g., C-B-C over C chord or E-F-E over C chord.

刺繍音=非和声音で、元音の上又は下へ動いて元音に戻るもの。

Incomplete neighbor (IN) = a non-chord tone (NCT) where part of a N figure occurs; e.g., both the échappée and the appoggiatura are incomplete neighbors: the échappée (ET) begins a N that does not resolve; the appoggiatura (APP) ends a N gesture that never began as a N.

倚音=元音の前、又は後にくる非和声音。

Appoggiatura (APP) = an accented dissonance caused by a leap to a non-chord tone (NCT) on a strong beat or part of the measure; also called accented incomplete neighbor (AIN).

アポジャトゥーラ=倚音の一種。跳躍して到達し、順次進行解決する

非和声音。

Escape tone (échappée or ET) = an incomplete neighbor (IN) that occurs on a weak part of a beat or measure.

エスケープトーン=倚音の一種。順次進行して到達し、跳躍して解決する非和声音。

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Anticipation (ant) = non-chord tone (NCT) that moves before the next chord occurs. This motion usually occurs by a voice going to 7 prior to arriving on V or to 8 prior to going to I.

先取音=一つの和音から次の和音に進む前に、始めの和音には含まれないが次の和音に含まれる音を弾く。

Passing tone (P) = a non-chord tone (NCT) that connects two pitches by stepwise movement; e.g., above a C chord, the "F" connects the third G to E: G-F-E.

経過音=二つの和声音の間に挟まれた非和声音。二つの和声音を順次進行する事によって連結する。

Accented passing tone (APT) = a passing tone that occurs on a strong beat or part of the measure.

強拍に現れる経過音。

Diatonic = containing only pitches or chords from a given key.

ダイアトニック=与えられた調に属する音、又は和音。

Chromatic = containing pitches or chords outside a given key: in C major, F#.

クロマティック=与えられた調に属さない音、又は和音。

Embellishing = a pitch or chord that is heard to resolve to a more stable pitch or chord; e.g., above a I chord in C, the pitch A is heard as a N to G.

装飾=その音、又は和音よりも安定した音、又は和音に解決しようとする音、又は和音。

Pedal point = a bass continues to play the same note even though harmonies change above it; usually pedals prolong the tonic or dominant note.

保続音=和音が変わっても同じバスを保つ。一般的には、主音又は属音を保つ場合が多い。

Structural = pitches from a given chord or key are more important than embellishing pitches such as N, P, etc.

倚音や経過音のように装飾の為に用いられる非和声音よりも、与えられた和音又は調に属する音のほうが重要である。

Suspension = a dissonance that occurs on the strong part of a beat or measure; the suspension usually begins as a consonance above a given chord and turns dissonant when the chord changes on a stronger beat or part of the beat. The suspension then resolves, usually down, by step.

掛留音=強拍に起こる不協音。

Retardation = term used by some texts to refer to a 7-8 suspension. When scale degree 7 occurs over a V chord and is held over the change of chord to I, it becomes a dissonance needing to resolve up to 8.

上昇解決をする掛留音。

## Rudiments

Arpeggiation = leaping up or down through chord tones.

和声音を用いたアルペジオ。

**Augmented** = (1) when a diatonic interval in a key is enlarged by a semitone to be more unstable; e.g., a major 2nd becomes an augmented 2nd or a major 6th becomes an augmented 6th; (2) one augmented interval naturally occurs in every major key: the augmented 4th occurs as the interval between scale degrees 4 and 7. In harmonic minor, the same aug 4th occurs between 4 and 7 and another aug 4th occurs between scale degrees 2 and 6. The augmented 4th is also called a tritone.

増音程 = (1) 長音程、短音程、又は完全音程が半音広がる事によって不安定になった音程。(2) 各調において必ず音階の第4音と第7音の間の音程が増4度である。不協音程とも呼ばれる。

**Diminished** = a common diatonic interval is made smaller by a semitone, e.g., a minor 3rd becomes a diminished 3rd or a minor 7th becomes a dim 7th.

減音程 = 長音程、短音程又は完全音程が半音狭くなる事によってできる音程。

**Figured bass** = a notation of numbers below a given bass line that indicates the chord or voice leading. This system was used by keyboard performers in the Baroque period who improvised melodies and chords above the bass with figures. Similar figures accompany Roman numerals (RNs) in harmonic analysis; the numbers indicate inversions of chords and use of suspensions.

通奏低音 = バスの下に数字を書いて和音を指示する記譜法。バロック時代に用いられた。

**Interval** = size of the distance between two pitches; three types of intervals are Perfect (4ths, 5ths, 8ves), consonant (3rds and 6ths), or dissonant (2nds, 7ths and tritones).

音程 = 二つの音の間の距離。

**Inversion** = both intervals and chords may occur in different forms depending on what note in is the bass. (1) intervals result with a change in number and type of interval: a major 3rd inverts to a minor 6th or a minor 2nd inverts to a major 7th. (2) chord inversions involve having different pitches of a chord in the bass. Usually the more stable sound is root position chords with the least stable sound being a 6/4 chord where the 5th is in the bass

転回形 = 音程のバスの音を変えたり、和音のバスの音を異なる和声音に変える事によって、その音程や和音に含まれる他の音の配置をも変える事。

**Key signature** = a key is indicated by the number of sharps or flats occurring on the staves after the clef indications. The key signature can indicate either a major key or its relative minor

調号 = シャープやフラットの数によって調が定められる。

**Leading Tone (LT)** = scale degree 7 in major or raised 7 in minor. This is the most unstable pitch in tonality and needs to resolve to the tonic, scale degree 8.

導音 = 音階の第7音。

**Mode (major, minor)** = any key can occur in two modes, major or minor. Each mode has a unique set of pitches; in the minor mode scale degrees 3, 6, and 7 are lowered by a half step.

長調、短調

**Scale degree** = in a given key, the pitches of the scale are called scale degrees. In C major, scale degree 1 is C, scale degree 2 is D, etc. Scale degrees are notated with carets above the numbers (7) instead of Roman numeral (vii<sup>o</sup> or VII) or numbers showing inversions: V<sup>7</sup>.

音階の各音に付けた度数

**Seventh chord** = triads in a key can have an added 7th; any 7th chord needs resolution, where the 7th of the chord resolves down by step in the resolution chord: F is 7th of V<sup>7</sup> in C; V<sup>7</sup> resolves to I and the 7th, F, resolves to E within the tonic chord.

七和音 = 七和音の第7音は、2度下がる事によって解決する。

Time signature = numbers on the staff after the key signature that indicate the meter of the piece.

拍子記号

Triad = chords in a tonal work.

三和音

Tritone = the key defining interval in any key; in major, scale degrees 4 and 7 create the tritone (TT), which resolves to pitches of the tonic triad. This tritone is part of the V7, which resolves to I.

増4度、減5度。

## Voice Leading

Common tone = when moving from one chord to the next, keep pitches that occur in both chords.

一つの和音から次の和音に進む時に、両方の和音に共通する音。共通音は同じ声部に保つと良い。

Dissonance = an unstable pitch or interval or chord that needs to resolve: tritone (TT), 7th of V7 or any 7th of any chord, etc.

不協音 (程)

Doubling = when moving from chord to chord in part writing with four voices, observe specific rules of which chord tones to double in the fourth voice. (1) In general, it is good to double roots of major and minor triads unless other voice leading issues require other doublings. (2) The most important doubling rules are what NOT to double: never double the leading tone (LT) or a 7th of a 7th chord, etc.

重複 = 四声体において、どの和声音を重複するかに注意をする事。一般的には、長三和音、短三和音においては、根音を重複すると良い。導音は決して重複してはいけない。

Hidden 5th, 8ve (direct) = some texts prohibit approaching a P5 or P8 in the same direction by leaps.

並達5度、8度 = 同方向に跳躍して完全5度、又は完全8度に到達してはいけない場合がある。

Incomplete (chord) = sometimes when voice leading rules are followed a chord occurs that is not complete. The only note that can be left out is the 5th of a chord.

不完全和音 = 他の和声音を重複する事によって、和音の第5音を抜かしても良い場合がある。

Parallel 5th, 8ve = because of the stability of P 5th and P8ves, it is important to avoid moving from one P5 or P8 to another in the same voices.

平行5度、8度 = 連続して完全5度、又は完全8度を使用してはいけない。(安定感が強すぎる為。)

Resolve, resolution = because dissonances are unstable, they require motions to a more stable place, called a resolution. The tritone (TT) and 7th chords all require such resolutions, such as V7 to I.

解決 = 不協音程は不安定な為もっと安定した所へ解決する必要がある。

Spacing = in part writing, the voices sound best when there is no more than an 8ve between soprano and alto and alto and tenor. More space can occur between tenor and bass.



和音に含まれる音の配置。ソプラノとアルト、そしてテノールとバスの中の音程が一オクターブ以内のほうが良い。