

Chapter 8 - Quartal Harmony and Secundal Harmony

QUARTAL HARMONY DEMONSTRATED

Play Ex. 8-1, the first three measures of Bronislau Kaper's "Invitation." This is the sound of quartal harmony (harmony built from 4th intervals). The melody is harmonized with three-note modal fourth chords. This portion of the melody is pure dorian mode, which lends itself to diatonic parallel quartal voicings.

Ex. 8-1

Ex. 8-2 is an alternate harmonization of the first three of "Invitation." It's still quartal harmony because it's derived from 4ths, but uses a mixture of the other two inversions of three-note fourth chords.

Ex. 8-2

SECUNDAL HARMONY DEMONSTRATED

Ex. 8-3 shows another alternate harmonization of the same phrase. This is the sound of secundal harmony (harmony derived from 2nd intervals). Root-position secundal triads are frequently impractical on guitar, so this example uses a mixture of the two inversions.

Ex. 8-3

If either or both of these last two examples seem too difficult for you right now, please come back and try them again after you've worked through this chapter.