

## ***A Brief Key to the HARMONIC MARKINGS*** *as used and developed by Kate Reese Hurd*

- < or > before or after solfège numbers in the melody or chords (Roman numerals) indicate that the next-lower or next-higher non-scale neighbor of a scale member is serving; e.g., <7 or 4> <VII or iv>°.
- I ii iii IV V vi vii°** are the triads that belong to the steps of the major scale. Upper case indicates major, lower case is minor and lower case with ° after it is diminished. <sup>7</sup> (superscript) after adds 7th.
- i ii° III iv v VI VII** are the triads that belong to the steps or degrees of the natural minor scale.
- <sup>1 2</sup> or <sup>3</sup> (superscript) before a Roman numeral show the inversion.
- <sup>7</sup> (superscript) in the music shows when a seventh is added to a triad to sound a seventh chord, e.g., the V<sup>7</sup> chord.
- <sub>2 3 4</sub> etc. (subscript) after a V or IV shows Circle of Fifths relationship; e.g., V<sub>2</sub> = V/V; IV<sub>3</sub> = IV/IV/IV.
- LT** – leading tone, 7th scale-step that leads to the prime.
- PT** – passing tone    **NH** – non-harmonic tone
- sus.** – suspension, a tone that holds over and delays moving to complete a chord that is already sounding.
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### In the analysis of harmonic movements:

The **Tonic** (I) is the home key of any given piece. The Roman numeral analysis for tonal movement in the **Dominant** direction (V) away from this home key is placed in the line *above* the analysis for the Tonic. Analysis for tonal movement in the **Subdominant** direction (IV) is placed *below* the Tonic. **Minor** is placed *below* the major to which it relates. Resolutions in any given key are shown in **purple** to highlight both new and momentary ‘homes.’ **Deceptive cadences** to the **relative minor** (vi) are in **blue**.

Going in the **Dominant** direction away from its home key, the Tonic, the piece can **modulate** (change key) to the Dominant (V) of the home key. And going *further*, the piece can modulate to the Dominant of the Dominant (V/V, V<sub>2</sub>) of its home key, and *yet further* to the Dominant of the Dominant-of-the-Dominant (V/V/V, V<sub>3</sub>) of the home key, *and so on* around the **Circle of Fifths** that belongs to the home key.

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For further discussion, see in the BASICS section in PART I of the *Singing and Jumping Opens the Way* music eurythmy report posted at the EANA website in the artistic category: “PART I: The Archetypal Scale and Its Disappearance – a Memoir,” which concerns the formative structure of music as it relates to the handling of the angle-gestures in professional eurythmy.

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