



PAPER

PROBLEMS OF HARMONIZING MUSICAL EXAMPLES

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Abstract

This scientific article analyzes the process of harmonizing musical examples in harmony from an analytical and methodological perspective. Problems observed during harmonization are considered, including errors in determining tonality, misinterpretation of the functional purpose of chords, discrepancies in the movement of voices, and insufficient expression of the harmonic ending. Practical solutions that serve to eliminate these problems are also proposed.

Key words: harmonization, the science of harmony, musical analysis, chord function, voice movement, tonality.

In the science of harmony, working with musical examples is one of the main means of consolidating theoretical knowledge. In the process of harmonizing a melody or tune, the student learns to deeply analyze the musical material, understand its inner logic, and consciously choose a harmonic solution. Therefore, the harmonization process is considered an important pedagogical tool for the development of musical thinking.

The experience of practical classes conducted in higher educational institutions shows that errors arising during harmonization are mainly associated with a lack of an analytical approach.

Harmonization is the process of selecting

appropriate chords for the melody and arranging them based on harmonic logic. In this process, melodic development, rhythmic structure, and expressive stresses are taken into account. Chords should serve the melody, reveal its content. Enriches the melodic structure through chords.

This gives the music a sense of stability and movement. It creates an emotional impact on the listener. That is, this is not just the addition of chords, but the art of revealing the meaning of the melody. Harmonic decisions are often based on functional relationships. However, in practice, the mechanical application of these relations can weaken musical expressiveness.

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Main problems encountered in harmonization. Uncertainties in determining tonality. Random alterations or sequence elements found in the composition of the melody sometimes make it difficult to determine the main tonality. As a result, the harmonic solution does not correspond to the character of the melody. Each harmonization is carried out within a certain tonality, i.e., when harmonizing a musical work or melody, it relies on a specific tonality (for example, C-dur, a-moll, etc.). The tonality is the main supporting point of the work, and all its chords, their sequence, and interconnection are subject to the laws of tonality.

Chords used in the harmonization process are usually formed from the degrees of the chosen tonality. This ensures that the music is logical, stable, and understandable to the listener. Deviations from tonality (for example, modulation or temporal deviations) are also based on certain rules and are still carried out in connection with the main tonality.

Therefore, harmonization is inconceivable without tonality: tonality determines the color, character, and means of expression of music and ensures the integrity of the harmonic structure.

If students accept the function of chords only as a formal rule, that is, without a deep understanding of their inner content, melodic tension, and interconnection, the sequence of chords deviates from the natural musical logic. In this case, harmony becomes not a living musical process, but the result of mechanical observance of rules.

In reality, each chord performs a specific function: it provides tonic stability, dominant tension, and subdominant movement and development. These tasks are logically interconnected, through which musical thought develops. If these relationships are not taken into account, the sense of tension and unwinding between the chords disappears, and the harmonic development becomes sluggish, undefined, and artificial.

Therefore, students should understand chords not only by their name or function, but also by their perceived influence, role in musical movement, and mutual attraction. Only then is the sequence of chords natural. When students formally perceive the function of chords, their sequence contradicts musical logic. This condition weakens harmonic development. In four-part notation,

parallel intervals, intersections of voices, and unjustified jumps negatively affect the quality of the musical structure. Voices should move smoothly and logically. Avoid sharp jumps. Avoid parallel fifths and octaves.

The vague or weak resolution of cadences leads to the impression of incomplete musical thought.

Methodological recommendations for problem elimination. Strengthening the analytical approach. Before harmonization, the melodic parts should be separated, and the supporting tones and stresses should be determined. This approach allows for a reasonable choice of harmonic solutions.

Development of functional thinking. To understand the function of chords, it is recommended to work with simple cadences and analyze classical musical examples.

Each voice should be considered as an independent melodic direction, and the distance between the voices and the smoothness of movement should be controlled. Working with various types of cadences ensures a stable and logical musical ending.

A scientifically based approach to the harmonization process develops students' skills in musical analysis, connects theoretical knowledge with practical activity, and forms the ability to make independent creative decisions, that is, harmonization exercises form musical thinking in students.

Understanding the relationship between melody and chords leads to the systematic development of musical thinking.

In the process of harmonization, the student learns to distinguish harmony and dissonance between sounds, sense the melodic color of chords, and analyze musical intonation.

This contributes to the active development of hearing. Harmonization is a creative process that allows the student to make independent musical decisions. The search for various harmonic solutions stimulates creative thinking.

Harmony is inextricably linked with other sciences. It is taught in close connection with such subjects as listening and intonation with solfeggio, voice movement with polyphony, compositional structure with musical form, and creative approach with composition.

Such integration ensures the integrity of the

educational process. Today, practical exercises based on the keyboard, audio and MIDI technologies, computer programs (note editors), assignments based on projects and improvisation are widely used in teaching harmony. These methods increase student activity and effectively organize the learning process.

Today, a systematic analysis of the educational and upbringing potential of the subject of harmony has been conducted, the pedagogical significance of the integration of theory and practice has been substantiated, and modern approaches to teaching harmony have been recommended.

The problems arising in the process of harmonizing musical examples are mainly due to the insufficiency of an analytical approach and the superficial assimilation of harmonic relations. These shortcomings can be eliminated through methodologically correctly organized classes. This serves to increase the effectiveness of teaching the subject of harmony.

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