## VLADIMIR SCOLNIC

## TONALITY THE SCHOOL OF FUNCTIONS

## VOLUME 2

### 5.3 MAJOR 9TH- MINOR 7 TH-MAJOR CHORD AS DOMINANT NINTH CHORD <br> 59

6. DIATONIC MODULATION ..... 61
6.1 FOUR VOICES: MODULATION USING MINOR CHORDS ..... 61
(in major and minor harmonic variant tonalities)Duration relations:Rhythmic patterns resulted fromternary division of a beatand replacement of their elements with rests
6.2 MODULATION USING MINOR
CHORDS RESULTING FROM MIXTURE ..... 65
(in major harmonic , minor natural and melodic variant tonalities)
6.3 MODULATION USING MINOR-SEVENTH- MINOR CHORDS ..... 68
(in all major and minor tonality variants)
Duration relations:Rhythmic patterns resulted fromfusion and replacement of their elements with restsin the frame of ternary divided beats
```
6.4 MODULATION USING MAJOR SEVENTHMINOR CHORDS(in major harmonic, minor harmonicand melodic variant tonalities)
```

6.5 MODULATION USING MAJOR CHORDS ..... 73 RESULTING FROM MIXTURE

```\{in all major and minor tonality variants)
```

Duration relations
Rhythmic patterns in the frame of compound meters resulting from:
-adjoining of three equal ternary meters: $9 / 8$ -fusion between ternary divided beats in binary meters72
6.6 MODULATION USING MAJOR SEVENTH- ..... 77 MINOR CHORDS
\{in all major and minor tonality variants)
6.7 MODULATION USING MAJOR SEVENTH-MAJOR CHORDS ..... 78
(in major, harmonic major, natural minor and harmonic minor tonalities)
6.8 MODULATION USING DIMINISHED TRIAD CHORDS ..... 79
(in all major and minor tonality variants)
6.9 MODULATION USING HALF DIMINISHED SEVENTH CHORDS ..... 81
(in all major and minor tonality variants)
7. CHROMATIC MODULATION ..... 82
7.1 CHROMATIC NON CHORD SOUNDS ..... 82
(within tonality)
Duration relations
Rhythmic patterns resulting from binary or ternary division or fusion inside the beats and/or between beats.
7.2 MAJOR CHORDS RESULTING FROM CHROMATIZATION ..... 87

- within tonality
- in chromatic modulation
7.3 MAJORIZATION OF MINOR CHORDS RESULTING FROM CHROMATIZATION ..... 90 (- within tonality - in chromatic modulation)
7.4 MAJORIZATION OF DIMINISHED CHORDS RESULTING FROM CHROMATIZATION ..... 94
(-The Neapolitan sixth-)
Duration relations
Rhythmic patterns in the frame of compound metersresulting from adjoining of four equalternary meters: $\mathbf{1 2 / 8}$
7.5 DIMINISHED SEVENTH CHORD RESULTING FROM CHROMATIZATION ..... 97
(- within tonality
- in chromatic modulation)
Duration relations
Rhythmic patterns resulting from:-second level of ternary division of a beat(subdivision in six)
-fusion in the frame of ternary subdivided beats
7.6 AUGMENTED CHORDS RESULTING FROM CHROMATIZATION ..... 102
7.7 MINOR CHORDS RESULTING FROM CHROMATIZATION ..... 103
7.8 ABSOLUTELY ALTERED CHROMATIC CHORDS ..... 104

8. ENHARMONIC MODULATION ..... 108
8.1 ENHARMONIC MODULATION USING MAJOR, MINOR, AUGMENTED AND DIMINISHED SEVENTH CHORDS ..... 108
Duration relations
Rhythmic patterns resulting from division of a beator compound beat in five, seven, two andfour equal durations in binary and ternary meters
8.2 ENHARMONIC MODULATION USING ABSOLUTELY ALTERED CHROMATIC CHORDS ..... 112
ANNEX:
HARMONIC PATTERNS
