

Tables of prototype elements with losses of some chord sounds, with the synthesis of polyphonic circuits of a musical image

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Abstract: the article reveals a chord consisting of 3 sounds arranged in thirds. The sounds that make up a triad have their own names: the lower sound is prima or base, the middle is third or end sound, the upper is fifth or fifth sound. If the sounds of a triad are arranged in thirds, this is the main type of triad. A seventh chord is a chord consisting of four sounds that are or can be arranged in thirds. The interval between the two extreme sounds of a seventh chord is equal to a seventh, hence its name. When treating chords, composers did not specifically use thirds or fifths in order to diversify their music.

Key words: *fifth or fifth sound/ third or fifth/ end sound/ triad/ seventh chord.*

Таблицы элементов прототипов со потерями некоторых звуков аккорда, с синтезом полифонических цепей музыкального образа

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Аннотация: в статье раскрывается аккорд, состоящий из 3 звуков, расположенных по терциям. Звуки, входящие в состав трезвучия имеют свои названия: нижний звук – прима или основание, средний – терция или торцовый звук, верхний – квинта или квинтовый звук. Если звуки трезвучия расположены по терциям – это основной вид трезвучия. А септаккорд — аккорд, состоящий из четырёх звуков, которые расположены или могут быть расположены по терциям. Интервал между двумя крайними звуками септаккорда равен септимере, отсюда его название. При обращении, аккорда композиторы специально не использовали терцию или квинту, чтобы разнообразить свою музыку.

Ключевые слова: *квинта или квинтовый звук/ терция или квинта/ торцовый звук/ трезвучие/ квинта или квинтовый звук/ септаккорд.*

A triad (53) is a chord consisting of 3 sounds arranged in thirds. The sounds that make up a triad have their own names: the lower sound is prima or base, the middle is third or end sound, the upper is fifth or fifth sound. If the sounds of a triad are arranged in thirds, this is the main type of triad. A seventh chord is a chord consisting of four sounds that are or can be arranged in thirds. The interval between the two extreme sounds of a seventh chord is equal to a seventh, hence its name. The lower sound of a chord in the root position is called the fundamental tone (from German Grundton), the remaining sounds are named by the interval by which they are distant from the fundamental tone (third, fifth, seventh, none, undecimal).

The major triad (B5₃) consists of two thirds: one major (D and F sharp), the second minor (F sharp and A). The main types of chords: triad (of 3 different sounds), seventh chord (of 4), non-chord (of 5), undecimal chord (of 6). There are 4 types of triads: major (major and minor thirds), minor (minor and major thirds), diminished (2 minor thirds), augmented (2 major thirds). A chord containing 5 notes is called a non-chord.

Conclusion - of the more than 5000 chords that exist in music theory, not all chords are truly used - but only a part. In practice, of all the known chords, the most used number of chords will be about 20% of the total 5000. A chord is a simultaneous combination of three or more sounds that are (or can be) arranged in thirds. A chord consisting of three sounds arranged in

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thirds is called a triad. The chord (in its original form) is built from the bottom sound upward. A chord is a combination of three or more notes! So, first, let's look at the two main triads - minor and major. This means that a chord is a triad, that is, a combination of three notes. One of these notes is the tonic, which sets the main harmonic meaning of the chord. This note always appears in the name of the triad. Harmonics studies intervals and multi-various monodic modes, school harmony studies (tertian) chords and their regular connections based mainly on only two polyphonic modes - major and minor.

A degree (German: Stufe, Italian: grado, English: scale degree) in music theory is a characteristic of the relative height of a musical sound according to its location in the scale. The introductory seventh chord (VII⁷) is a seventh chord that is built on the VII degree of the mode and includes all unstable degrees. There are 2 types of VII⁷: 1) small reduced (M Um VII⁷), 2) reduced (Um VII⁷). M Mind VII⁷ is formed in the natural form of major. Mind VII⁷ is formed in the harmonic form of major and minor.

Abbreviated as a sixth chord, it is denoted by a letter indicating the type of chord or its fret position, and the number 6, indicating the sixth interval. For example, the tonic sixth chord is designated T₆.

Chord progressions are sets of triads or seventh chords that replace each other. One short chain can be closed and repeated throughout the entire song. A piece can also consist of several combinations: one for the verse, another for the prechorus, and a third for the chorus. The dominant seventh chord (D₇) is a seventh chord (a chord of 4 sounds arranged in thirds), which is built on the V degree of the scale. Interval composition (structure) D₇: b3+ m3+ m3 (in appearance it is minor major - MB₇). In the key of D₇, it is built in major and harmonic minor. Suspended chords or sus chords (from the English suspended "suspended") are chords in which the third degree is replaced by a second (sus2) or fourth (sus4). If these chords don't have a third degree, is it major or minor? Neither one nor the other: without the third tone, from cannot be classified as either a major or a minor. The number next to the chord letter indicates the scale degree that is present in the chord: 7 means the seventh scale degree, 5 means the fifth scale degree, etc.

A note is a generally accepted designation for the olfactory unit that makes up a composition. The collection of notes is called aroma. Harmonious combinations of notes are called chords, but a note can also be synonymous with a chord. Since the end of the 19th century, repeated attempts have been made to use chords of the net hertz structure as a compositional basis (and not just as a coloristic means), outside the major-minor tonal context. The most famous example of such experiments is "Prometheus" (1910) by A. N. Scriabin. By the way, we will meet with them more than once (and you remembered them for good reason). The main two-note chord is already familiar to you - it is a power chord (or a fifth chord): a chord of two notes that are located a fifth apart from each other.

Introduction in music is a type of musical section, the initial section that directly introduces any vocal or instrumental work, play, painting or musical theater performance. The final part of the song. It can be the same as the intro or be its complete opposite, be several repetitions of the chorus with a gradual decrease in volume (fade out), or be completely unique and not similar to other parts of the song. Chord inversions can be used to select notes for a smoother bass line or simply to add variety to the accompaniment.

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A quint chord is a chord built in fifths (pure or pure and diminished). Fifth chords also include chords with a predominance of fifths (for example, c-g-d'-f'-c2-g2). Quintocces's are widely used in 20th century harmony. In the classical teaching of harmony, a chord is understood as a combination of sounds that are spaced from each other by a third or can be arranged along thirds by rearrangements and transfers by an octave. G. L. Catoire (1924), with reference to J. F. Rameau, gives the following "axiom" (author's expression): "every combination of tones that can be arranged in the form of a series of thirds forms a chord. Any other set of tones will be a random combination." Yu. N. Tyulenni (1937, 1939 et passim) defines a chord as "a simultaneous combination consisting of at least three tones arranged in thirds." Before this understanding of the chord was established (the French term *accords* - from the end of the 15th century), as well as in many works on harmony in the 20th century. "chord" meant any combination of three (or more) tones of different pitches.

Chords are named according to the number of different-pitch (without octave duplication) sounds included in the chord, spaced from each other by a third:

- 3 - triad (combination of two thirds);
- 4 - seventh chord (three thirds);
- 5 - non-chord (four);
- 6 - undecimal chord (five thirds; rare);
- 7 - termiticidal chord (six thirds; very rare).

The lower sound of a chord in the root position is called the fundamental tone (from German *Grundton*), the remaining sounds are named by the interval by which they are distant from the fundamental tone (third, fifth, seventh, none, undecima). Any chord sound can be moved an octave or duplicated in other octaves, while the chord retains its name. A form of (tertian) chord in which the root note is not the lowest tessitura is called an inversion of the chord.

In contrast to concords (interval complexes of three or more sounds of different pitches, with possible octave duplications), which dominated the polyphonic music of the Middle Ages and the Renaissance, a chord is an integral unit of the vertical pitch, perceived, according to the definition of K. Dalhousie, as an "immediate given" (German: *unmittelbar gegebene Einheit*).

The solidity of the chord is supported by the interaction and interdependence of its multifunctional constituent elements. This, one might say, is the intra-chord functionality of tones that have different semantic (logical) meanings. The combination and interaction of various intra-chord functions give inner life to the chord and form the basis for the richness of its harmonic expression. In the chords of classical-romantic harmony, the following intra-chord functions are distinguishable:

- fundamental tone - the "root" of the chord;
- chord consonances - fifth and third from the main tone;
- chord dissonances - including alterations;
- secondary tones - (also organ points, pedals, etc.).

For a chord, non-chord sounds (linear disturbances) are essential, as well as alterations related to chromatic passing ones. Not being part of the chord, they do not acquire intra-chord functions, but, in relation to the chord, they can provide extra-chord functions (detentions, passing and other linear discontinuities; in the ancient theory they were called, in a word, "transits").

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