

Harmonic Vocabulary

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Progression Study: I - ii

[Multi-Style Harmony Course]

Example: 1) Classical, 2) R&B(Pop), 3) Jazz, 4) Blues, 5) Film Cues

with 7ths with "delays" with melodized top end

1)

To Bm7

with moving inner voice with moving bass voice with inner pedal tone with soprano pedal with bass pedal

1st Inversions

Use for V-2 chord scale sheet(s)

2)

Sounds more like V11

Optional: feel as R&B with answering bass: Bb-C-Eb (Eb)

2nd
Inversions

Use for V-2 chord scales

3)

To Bm

"Chain"

4)

Harmonic Vocabulary: Progression Study: I - iii and I - iii - ii

[Rewrite by Top Pitches or Explain to Students]

1)

Does this chord want to keep moving?

to Amaj7^F

with moving top into inner voice

with inner pedal

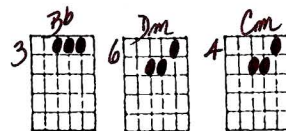
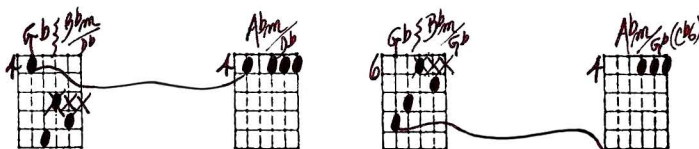
with soprano pedal

or Eb in first chord
release for X

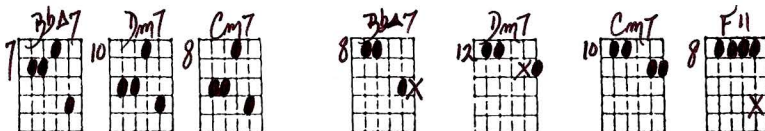
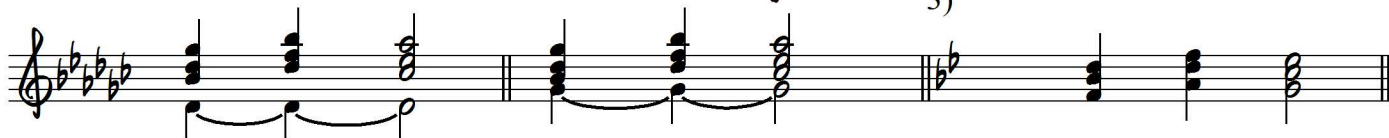
1st Inversions

2)

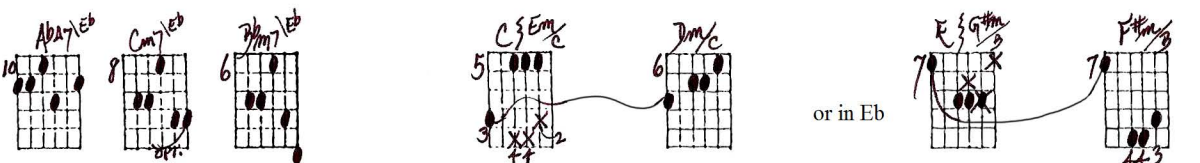
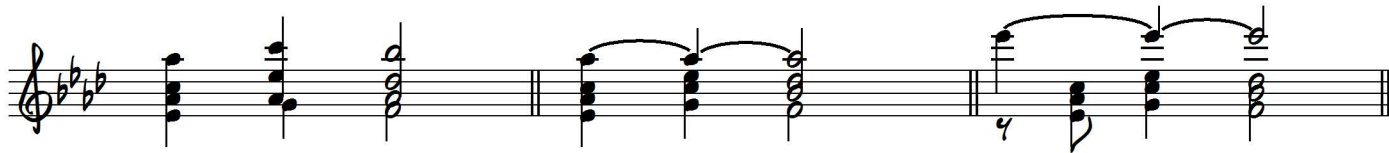
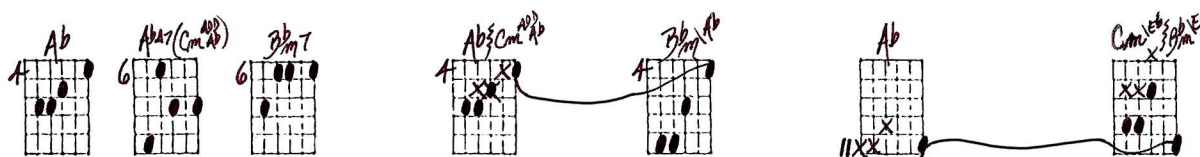
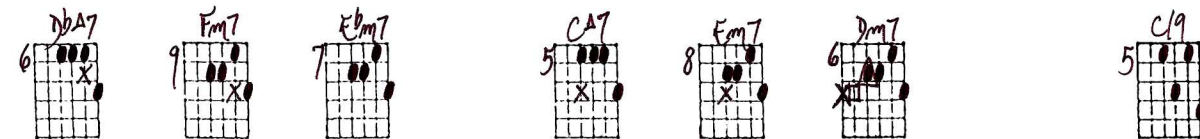
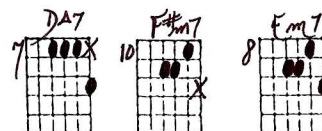
2nd Inversions



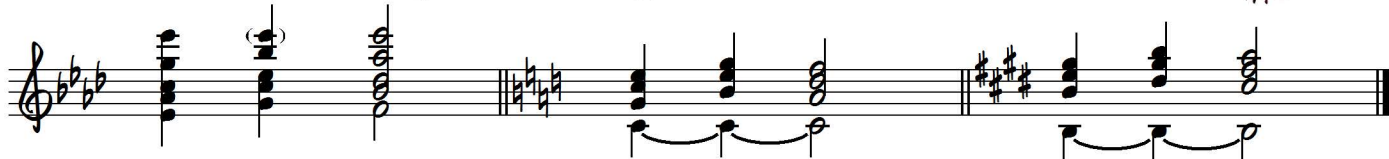
3)



to BbA7¹⁰



or in Eb



HARMONIC VOCABULARY: PROGRESSION STUDY: I iii and I iii ii

5 A 4 C#m AA7 4 C#m7 5 AA7 4 C#m7 5 AA7 4 C#m7 7 Bm7 OPEN E11

WITH MOVING TOP INTO INNER VOICE WITH INNER PEDAL WITH SOPRANO PEDAL

5 A 4 C#m(7) Bm7 Eb Gm7(ADD Eb) Fm(7) EbA7 Gm7(7b9) Fm7 Bb11

5 EbA7 3 Gm7 Fm7/11 Bb7sus Eb Gm7 Fm7(11) Bb9 DA7 F#m7/A Em7/A

2 D# F#m Em D 2 D# F#m Em D 2 D# F#m Em D 6 Fm Ebm D#A7 Fm7 Ebm7 D# F#m(ADD Eb) Ebm(7)

② 1ST INVERSIONS

5 C 8 Em C 7 Dm C Eb Gm Gb Fm Gb Gb3 9/bm Abm D# Gb3 Bbm Gb Abm Gb (Cb)

3 Bb Dm Cm BbA7 Dm7 Cm7 BbA7 Dm7 Cm7 F11

③ 2ND INVERSIONS

7 DA7 F#m7 Em7 D#A7 Fm7 Ebm7 CA7 Em7 Dm7 C19

4 Ab AbA7(Cm ADD Ab) Bbm Ab Cm ADD Ab Bbm Ab Ab Cm Eb3 9/bm Eb AbA7 Eb Cm7 Eb Bbm7 Eb

5 C Em C Dm C E G#m F#m

REWRITING TOP PITCHES HARMONIC VOCABULARY: PROGRESSION STUDY: I iii and I iii ii

PLAIN TO STUDENTS

5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4

A C#m C#m A7 C#m7 A7 C#m7 Bm7 OPEN E11

WITH MOVING TOP INTO INNER VOICE

WITH INNER PEDAL

WITH SOPRANO PEDAL

5 4 2 8 8 11 10 8 6

A C#m(7) Bm7 Eb Gm7(ADD Eb) Fm(7) EDA7 Gm7 Eb Fm7 Bb11

5 3 6 6 6 6 4 3 1 1 2

EDA7 Gm7 Fm7/11 Bb7sus EbDA7 Gm7 Fm7(11) Bb9 DA7 F#m7/A Ecm7/A

1ST INVERSIONS

2 2 2 6 4 2 6 4 2 6 4 8 8

D#F#m Eb Em D# Fm Ebm D#A7 Fm7 Ebm7 D# F#m(ADD Bb) Ebm(7)

2ND INVERSIONS

5 8 7 3 6 5 4 4 4 6 4 6 3 1 1

C Fm C Dm C Eb Gm Bb Fm Gb Bb Abm Gb Bb Abm Gb Abm Gb

3 6 4 7 10 8 8 8 12 10 8 8

Bb Dm Cm BbA7 Dm7 Cm7 BbA7 Dm7 Cm7 F11

7 10 8 6 9 7 5 8 6 5 8 5

DA7 F#m7 Fm7(11) D#A7 Fm7 Ebm7 CA7 Fm7 Dm7 C19

4 6 6 4 4 4 11 10 8 6

Ab A7(Cm ADD) Bb7 Ab C#m(ADD Ab) Bb7 Ab Cm(ADD Bb) Ab A7 Eb Cm7 Eb Bb7 Eb

5 6 7 7 7 7 7 7 7 7 7 7 7 7 7 7

C Em Dm/c E G#m F#m