

Harmonic Vocabulary - Major Key

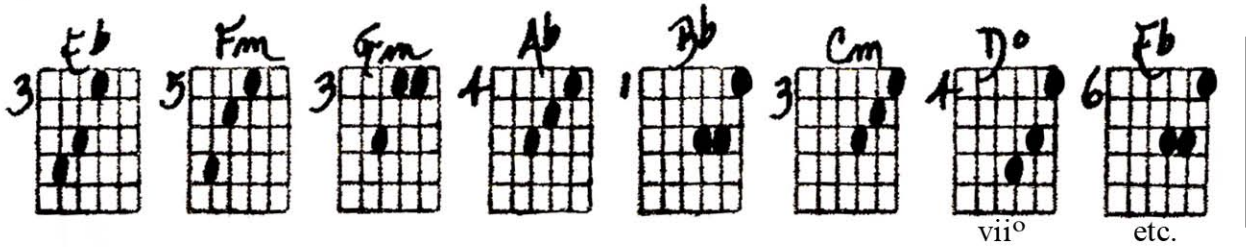
Part 7 - Diatonic Major

Ted Greene 1984-09-08

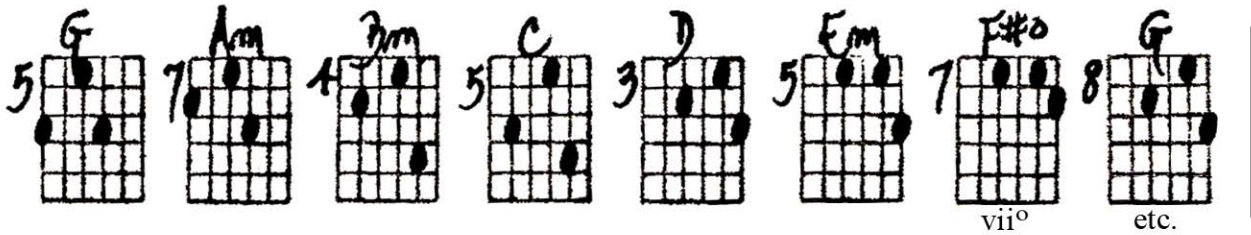
The only diatonic triad (of the major scale) we have not discussed yet is the vii° ("seven-diminished"), the most unusual beast in the bunch. Its most common *usage* is of a type that must be reserved for our ventures into the realm of dominant 7th chords. But another very common usage is in what is called the *Sequence*. A sequence may be defined as "the repetition of an idea at a different pitch level." We've been using abbreviated forms of them already throughout these pages but now we'll delve deeper -- but first let's look at the *Harmonized Scale in Parallel Triads*.

Examples:

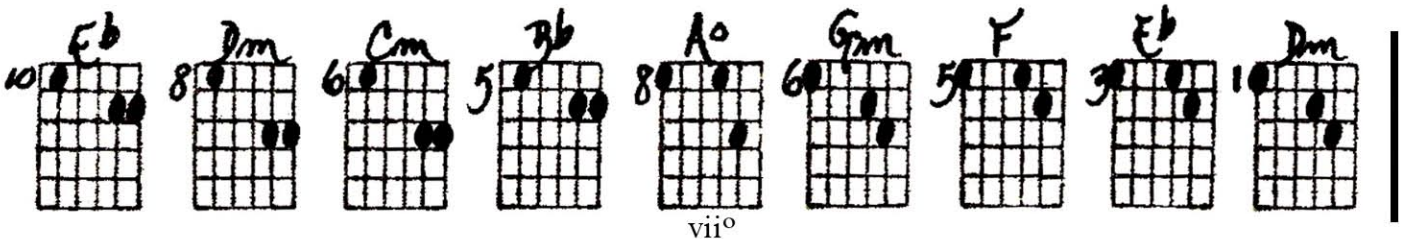
1)



2)

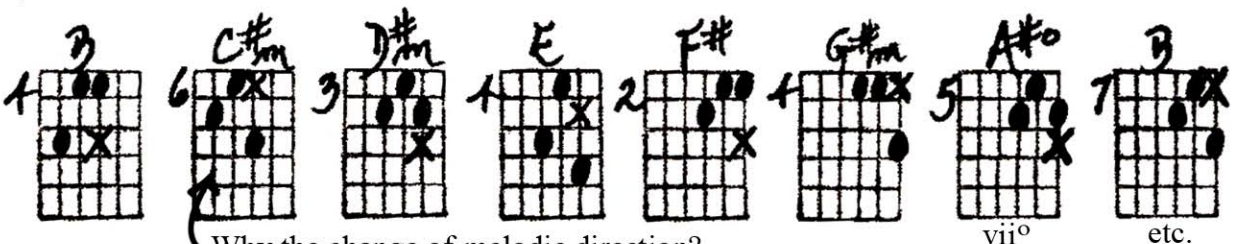


3) Key of Bb starting from IV and descending



The vii° appears in these diatonic chord scales as an essential ingredient, one of a "club of seven." Here are some more chord scales but now with decoration:

4)

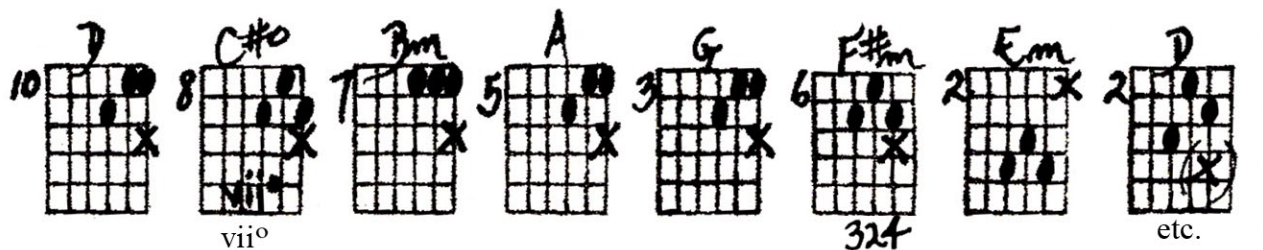


Why the change of melodic direction?

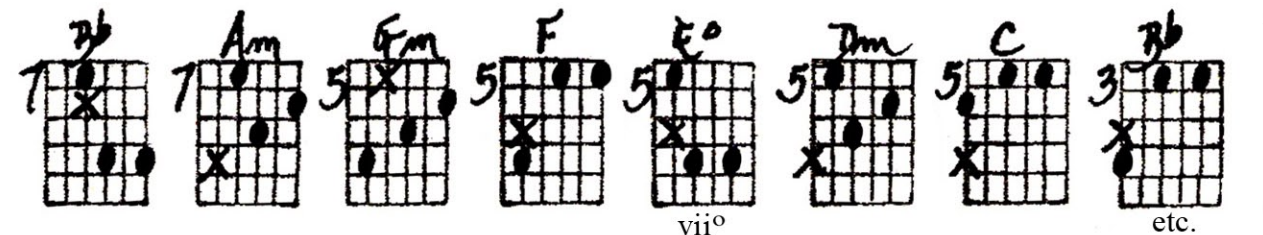
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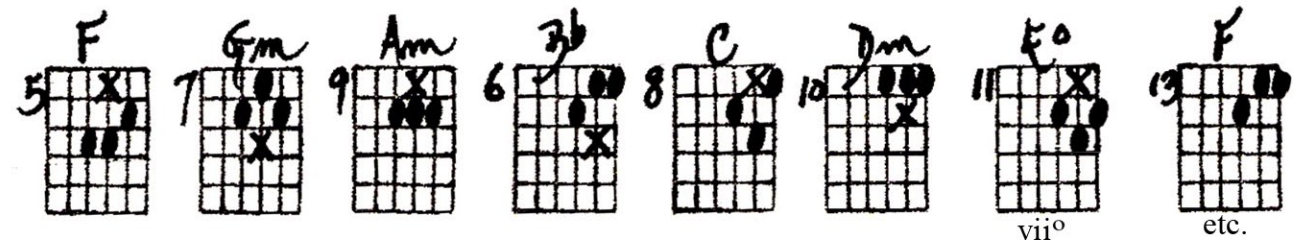
5)



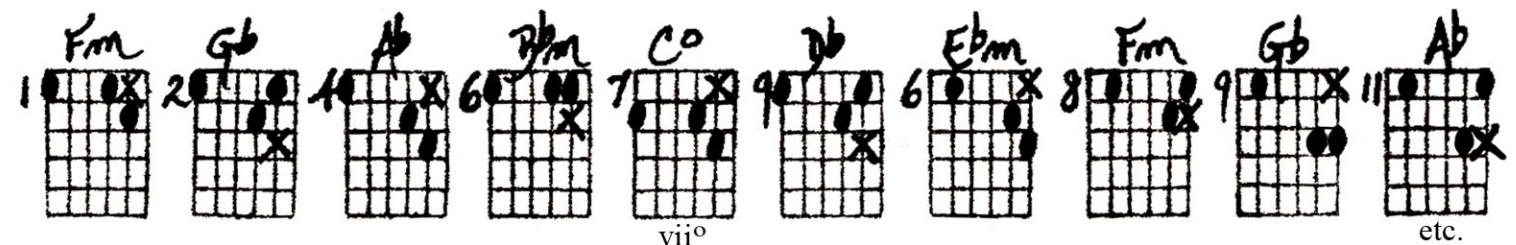
6)



7)



8)



Assignment:

Be able to play all these chord scales smoothly by the next lesson. And please try to think of the chord names while playing (maybe the Roman Numerals too). For increased enjoyment, assume them to be in 4/4 and 3/4 (try in *both* feels). All this makes your hearing grow besides breaking up the monotony which the unavoidable repetition can sometimes bring.

By the way, go back now and re-read the bit about sequences and then consider how each of the eight examples was, in its own way, some sort of just that.

For those of you with extra time and motivation, take the last five examples into all keys.

The only diatonic triad (of the major scale) we have not discussed yet is the VII^o ("seven-diminished"), the most unusual beast in the bunch.

The most common usage is of a type that must be reserved for our ventures into the realm of dominant 7th chords. But another very common usage is in what is called the SEQUENCE. A sequence may be defined as "the repetition of an idea at a different pitch level." We've been using abbreviated forms of them already throughout these pages but now we'll delve deeper — but first let's look at the HARMONIZED SCALE in PARALLEL TRIADS. Ex:

①

②

③ *Key of Eb starting from III and descending*

The VII^o appears in these diatonic chord scales as an essential ingredient, one of a "club of seven". Here are some more chord scales but now with decoration:

④

⑤

⑥

⑦

⑧

ASSIGNMENT: Be able to play all these chord scales smoothly by the next lesson. And please try to think of the chord names while playing (maybe the Roman Numerals too). For increased enjoyment, assume them to be in 4/4 and 3/4 (try in both feels), and then assume the 1st chord in each example to be a pickup. All this makes your hearing grow besides breaking up the monotony which the unavoidable repetition can sometimes bring.

By the way, go back now & reread the bit about sequences and then consider how each of the 8 examples was, in its own way, some sort of just that. For those of you with extra time & motivation, take the last 5 examples into all keys.