

# NON-DIATONIC SPICY APPROACH CHORDS (many of which are 4th-oriented) "CONSTANT SOPRANO" GROUPINGS

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Ted Brown

Key of F<sup>b</sup>

①

②

③

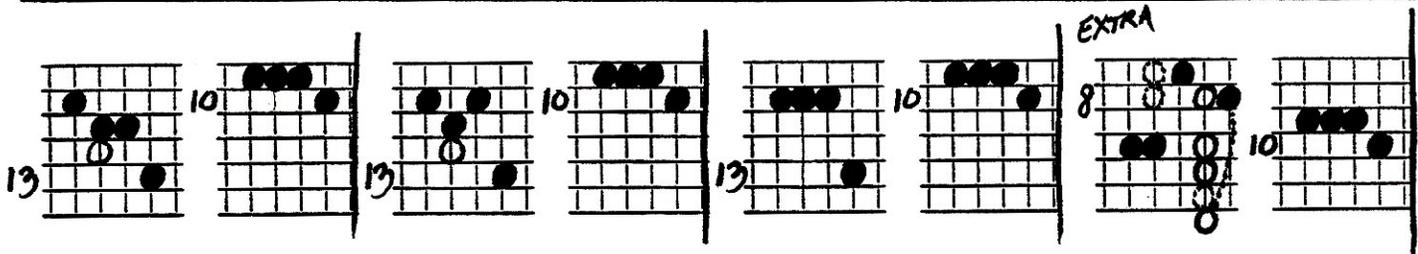
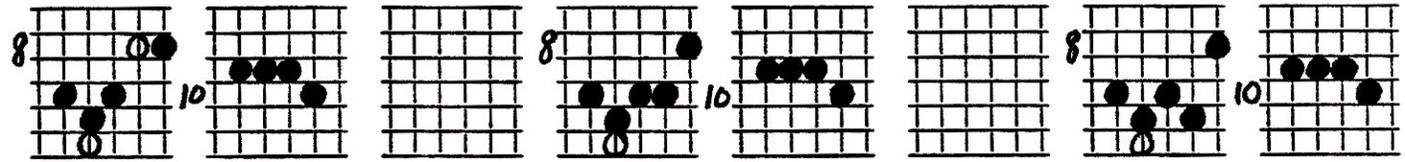
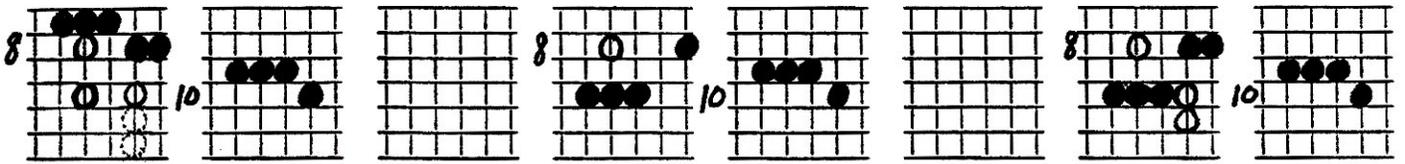
④

ASSIGNMENT: Try all the examples, comparing the subtle differences. Please also don't forget the optional tones. Check all the stuff out from a variety of angles - suggestions: ① \*Chord names ② MELODY relation: <sup>shape</sup> ③ INNER VOICE motion ④ CONTRARY MOTION ASPECT(S) ⑤ VARIOUS FINGERINGS ⑥ MOST IMPORTANTLY, the OVERALL EFFECT on the ear via each example's unique color (although certain examples overlap in this regard).

\* = all the chord progressions on this page are forms of V7 I or V7 I

Memorize your favorites at least and transpose to the Key of G<sup>b</sup> and maybe the Key of A (high) too.

Key of D



**ASSIGNMENT:** As before, make friends with the subtle differences in color. Remember, these are all "five-one" progressions when you write in the chord names.  
 Also as before, the overall effect or color, the particular flavor of each of the approach chords is what it's all about as far as your central focus. Many repetitions of the examples, one after the other, with clear concentration, are the keys to developing a discerning and sophisticated ear. It's all waiting for you. Don't expect miracles, but do expect results of a substantial nature if you work patiently and diligently.

Transpose to the key of G<sup>major</sup> (when you are ready!) and then also practice in descending chromatic keys (F, E, E<sup>b</sup>, D, D<sup>b</sup>, C, B + B<sup>b</sup>).

# NON-DIATONIC APPROACH CHORDS - CONSTANT SOPRANO ORGANIZATION

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Key of D

ASSIGNMENT: Take the ones you love the most thru the following keys:  
 Start in high A<sup>b</sup> and desc. chromatically till you reach the key of A.

# NON-DIATONIC APPROACH CHORDS - CONSTANT SOPRANO LAYOUT

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Jed Brown

Key of  
F

ASSIGNMENT: Add the chord names to all these "five-one" progressions but as usual, it's not the names that are so important, rather the colors, the spicy flavors of these  $I_7$  (or  $V_7$ )  $I$ 's. Take at least your favorite through the following keys:  $G^b$ , F, E,  $E^b$ , D,  $D^b$ , C, B and  $B^b$

# NON-DIATONIC APPROACH CHORDS - CONSTANT SEPRANO VIEW

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Ed Thorne

Key of F

ASSIGNMENT: Take at least your favorites, thru the keys of A<sup>b</sup>, G, G<sup>b</sup>, F, E etc. down to the Key of A.

# *Non-Diatonic Approach Chords, Constant Soprano*

Ted Greene, 1986, January 24-25

Text for Assignments

## Page 1

Assignment: Try all the examples, comparing the subtle differences. Please also don't forget the optional tones. Check all the stuff out from a variety of angles.

Suggestions: 1) \* Chord tones, 2) Melodic relationships, 3) Inner voice motion, 4) Contrary motion aspect(s), 5) Various fingerings, 6) Most importantly, the *overall effect* on the ear via each example's unique color (although certain examples overlap in this regard).

\* All the chord progressions on this page are forms of  $v7 - I$  or  $V7 - I$ .

Memorize your favorites at least, and transpose to the key of Gb and maybe the key of A (high) too.

## Page 2

Assignment: As before, make friends with the subtle differences in color. Remember these are all "five-one" progressions when you write in the chord names.

Also as before, the overall effect or color, the particular *flavor* of each of the approach chords is where it's at as far as your central focus. Many repetitions of the examples, one after the other, with clear concentration, are the keys to developing a discerning and sophisticated ear. It's all waiting for you. Don't expect miracles, but do expect results of a substantial nature if you work patiently and diligently.

Transpose to the key of (high) Gb (when you are ready!) and then also practice in descending chromatic keys (F, E, Eb, D, Db, C, B and Bb).

## Page 3

Assignment: Take the ones you love the most through the following keys: Start in high Ab and descend chromatically till you reach the key of A.

## Page 4

Assignment: Add the chord names to all these "five-one" progressions, but as usual, it's not the names that are so important, rather the colors, the spicy flavors of these  $V7$  (or  $v7$ ) I's.

Take at least your favorites through the following keys: Gb, F, E, Eb, D, Db, C, B and Bb.

## Page 5

Assignment: Take, at least your favorites, through the following keys: Ab, G, Gb, F, E, etc., down to the key of A.