

Warm Harmonization of Diatonic Major Scale Melodies or 2) Approach Chords Studies

1) Diatonic harmonization: ascending SWB (scale-wise bass) heading for IV.

Key of D

D/9 Em⁹ F#m7^{b6} / DΔ7/F# G/9

2) Expanded diatonicism via bVII.

3) Chromatic line passing thru II9 to V_{sus} dominant.

D/9 C/9#11 no3 Em⁷ D F#⁷ Bm⁷ E⁹ A7^{SUS}

4) Heavy chromaticism heading for bluesy warm IV dominant.

5) Softer chromaticism with warm #iv⁹7 - iv⁷

B^b7#11 A7/6 G#7^{b5} G⁹ B/9/11 Am7/6 G#⁹ Gm⁹

6) Again, towards the very soft iii⁷.

Key of Eb

7) Airy, non-angular (due to diatonic notes) 4th chords.

A⁹no3 G#m⁷ Gm⁷ F#m⁷ Dm7/11 C7^{SUS} B^b7^{SUS} B^b7/6

8) Same, but more restful ending due to tonic feel.

Key of F

9) Expanded diatonicism again for the next 4 examples.

or Bb/9/5
or BbΔ9/5

Chord diagrams for example 8: C7sus (15), Bb7/6sus (13), Bb7/6/11 (11), Gm7/11 (15).
 Chord diagrams for example 9: F9 (1), BbΔ9 (1), Eb/9 (3), F (5).

Musical notation for examples 8 and 9, showing a melodic line in F major with a dotted line indicating an 8th note.

10)

11)

Chord diagrams for example 10: F/9 (5), Eb/9#11 no3 (6), Bb/9 (5), F/9 (9).
 Chord diagrams for example 11: F/9 (2), BbΔ9 (1), Eb/9 (3), Bbm9 (6).

Musical notation for examples 10 and 11, showing a melodic line in F major.

12)

13) Close harmony diatonic flowing into the warm primary colors of IV- I (thru the avoidance of certain tones in the bass)

Chord diagrams for example 12: F/9 (2), BbΔ7 (3), Eb9 (5), Bbm9 (6).
 Chord diagrams for example 13: Am7 (12), Gm9 (10), Bb/9 (10), F/9 (8).

Musical notation for examples 12 and 13, showing a melodic line in F major.

Key of C

14) I for iii7, ascending to "darker" warmth of vi.

Generally, the page has 3 or 4 large areas of harmonization:
 1) Diatonic, 2) Diatonic 4th chords, 3) Expanded diatonic, and
 4) Warm chromatic colors at least at the end of the passages.

Chord diagrams for example 14: C/9 (3), FΔ7 (1), G11 (3), Am9 (1).

Musical notation for example 14, showing a melodic line in C major.

Try with all your heart and soul to absorb the various subtle colors of music so that you can draw on them when the right opportunities present themselves. There are many ways to study all this. Let's discuss it. The "Approach chord" view is a whole other angle on things. It was actually used to derive many of the above sounds. Any questions?



① WARM HARMONIZATION of DIATONIC MAJOR SCALE MELODIES or ② APPROACH CHORDS STUDIES

09-1-85
J. Johnson

Key of D

2 2 3 3 3 0

DIAT. HARMONIZ. : ASC. SUBB leading for IV

3 3 2 3 3 3

EXPANDED DIATONICISM via bVII

2 2 1 3

CHROM. LINE PASSIVE Warm II-IV to V EUS DOM

6 5 1 3 3 0

HEAVY CHROMATICISM leading for BLUESY WARM IV DOM.

7 5 4 3

SOFTER CHROMATICISM Warm #IV7 / IV7

5 4 3 2

AGAIN, TOWARDS the VERY SOFT III7

Key of E

15 13 16

AIRY, NON-ANGULAR (DUO PA DIAT. NOTES) 4th CHORDS

15 13 11 15

SAME, BUT MORE RESTFUL ENDING 0 by the TONIC FEEL

Key of F

1 1 3 5

EXP. DIAT. again for the next 4 EXAMPLES

5 6 5 8 0

2 1 3 6

2 3 5 6

12 10 10 8

CLOSE HARMONY DIAT. Flowing INTO THE WARM PRIMARY COLORS of IV I (through the avoidance of certain tones in the hand)

3 1 3 1

I for III7, and to the "DARKER WARMTH" of VI

Generally, this page has 7 or 8 large areas of HARMONIZATION: ① DIATONIC ② DIAT 4th CHORDS ③ EXPANDED DIATONIC and ④ WARM CHROMATIC colors at least at the end of the passages

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