

Harmonic Vocabulary - Major Key

Part 3 - Diatonic Major

Ted Greene 1984-07-06

Chord progressions are, of course, not always played as “blocks,” but rather, are often decorated by the use of *Embellishing Tones* in one or more of the voices, creating motion and liveliness.

Contrapuntal development (will be discussed later)

Now some examples using V:

Notice the doubled root voicing to help smooth out the voice motion.

Doubled root again

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7 pickup 5 D 5 A 7 D 9 A 10 D 12 D 12 A

doubled root or G

↶
Now play the soprano by itself; then all the voices together again; now just the bass voice; then all together again.

6/8

7 pickup 6 A 2 A 1 D 2 A 2 A 5 D 7 D 7 D 7 A 7 D

opt. or open

6/8

8 F 12 F 5 F 8 C 8 C 10 F 7 F 8 C 8 F 10

or on next set of strings or 8ve

Now with some modulation or "V of's":

4/4

1 Db 3 Db 4 Ab 6 Db 4 B 7 B 7 E 8 Eb 8 Ab 4 Ab 3 Eb 4 Ab 6 G 7 D 10 G 10 D 9 Bb 8 F 6

or high A

Notice that all the motion is in a "2 to 1" feeling on this page.
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Assignment: Analyze the reasoning between each pair of successive chords above. This *is* time consuming, but benefits of various types result from such work. Then take your favorite little chord connections (or whole passages) and play them in other keys, *thinking* about what you are doing. It is not crucial for you to write your own examples here, but soon it will be again.

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CONTRAPUNTAL DEVELOPMENT (will be discussed later)

NOW SOME EXAMPLES using V:

NOTICE THE DOUBLED ROOT VOICING TO HELP SMOOTH OUT THE VOICE MOTION

NOW PLAY THE SOPRANO BY ITSELF; THEN ALL THE VOICES TOGETHER AGAIN; NOW JUST THE BASS VOICE; THEN ALL TOGETHER AGAIN

Now try some MODULATIONS of I:

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