

A CERTAIN SMILE

Example of a tune using 1) Moving inner voices, 2) Pedal bass, 3) Baroque and Romantic voicings, 4) Contrary motion progressions, 5) Deceptive resolutions

Basic chords on sheet music:

Chords: F_6 , Bb_2^7 , Eb_6 , Fm^7 , Eb

Chords: Fm^7 , Bb^7 , Eb

Detailed description: This system shows the first five measures of the piano accompaniment. The right hand features a melodic line with moving inner voices. The left hand provides a steady bass line with some chromatic movement. Chord symbols are placed above and below the staff to indicate the harmonic structure.

Chords: Ab_4^6 , Ab_6 , Bb^7SUS , $Bb^7/6$, $Eb^{\Delta}7$, Bb^7SUS , $Eb^{\Delta}7$, $Eb^7/3$

Chords: Fm , Bb^7 , Eb

Detailed description: This system continues the piano accompaniment for measures 6-12. The right hand has a more active melodic line. The left hand continues with a bass line that includes some chromaticism. Chord symbols are placed above and below the staff.

Chords: $Dm^7/11^4/3$, G^9 , G^9 , G^7_2 , $C^{\Delta}7^6/5$, Cm_6 , $Cm^{\Delta}7$, $Cm^7/3$, F^9

Chords: Dm^7 , G^7 , Cm , F^7

or Ab

Detailed description: This system covers measures 13-19. The right hand features a melodic line with a long note in the first measure. The left hand has a bass line with some chromatic movement. Chord symbols are placed above and below the staff. A note in the right hand is marked 'or Ab'.

Chords: $Bb^{\Delta}9$, Gm^7 , Cm^7 , F^7 , Cb^7 , $Fm^7/11$, $Bb^7/6 SUS$

Chords: Bb , Cm , F^7 , Fm^7 , Bb^7

Detailed description: This system covers the final measures of the piece (measures 20-25). The right hand has a melodic line that concludes the piece. The left hand has a bass line that ends with a final chord. Chord symbols are placed above and below the staff.

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$Fm7b5^4_3$ $F7^4_3$ $Bb7^6_3$ Eb $Eb7_2$ Ab_6 $Cb7_2$ Eb^6_4

$Fm7$ $Bb7$ Eb Eb

21

$Db7$ Fm^6_4 $Db7_2$ $Bb7$ G_6 $Cm/9$ $Eb7_2$ $Eb7sus$

$Fm7$ $Bb7$ Eb Eb b b

25

$Ab7^{\#9}$ $Ab\Delta7$ $Ab\Delta9$ $Ab\Delta7^4_3$ $Gm7/11^4_3$ $C13b9$ $Fm7$ Fm^9_2 $Fm7^4_3$ Abm^6_2 Abm^6_5 $Cb7+$ Abm^6_5

G Ab $C7$ $Fm7$ Abm^6 $G+$ Abm^6

or

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Eb^6_4 G^6_4 Cm $Cm7_2$ $Ab/9$ $Fm7$ $Bb11$ Bb^9 Eb $Eb7^6_5$ $Cm^6^4_3$ Abm^6 Eb $E^{\flat}9^{\#}11$ $Eb^{\flat}9^{\#}11$

Eb^6 Cm $Fm7$ $Bb7$ Eb

or Eb

or Cb

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12-18-75

Example of a tune
using moving inner voices

- ② Partial Bass
- ③ Baroque
- Romantic Voicings
- ④ Contrary motion progressions
- ⑤ Deceptive resolutions

Chord progressions: F_c $Bb7_2$ Eb_6 $Fm7$ Eb Ab_7^6 Ab_8 $Bb7sus$ $Bb7/6$

Chord progressions: $Eb7$ $Bb7sus$ $Eb7$ $Eb7_3^4$ $Dm7/11_3^4$ $G9$ $G9$ $G7_2$ Ab $C7_6$ Cm $Cm7$ $Cm7_3^+$ $F7$ $Bb7$ $Gm7$ $Cm7$ $F7$ $Cb7$

Chord progressions: $Fm7/11$ $Bb7/6sus$ $Fm7_3^4$ $F7_3$ $Bb7_5$ Eb Eb_2 Ab_6 $Cb7_2$ Eb_4 $Db7$ $Fm7_2$ $Db7_2$ $Bb7$ G_6 $Cm/9$

Chord progressions: $Eb7_2$ $Eb7sus$ $Ab7_9$ $F7_3$ $Gm7/11_3^4$ $C/B9$ $Fm7$ $Fm7_2$ $Fm7_3$ Ab Ab_6 Ab_6^6 $Cb7^+$ Ab_6^6 E_6 G_6 Cm $Ab/9$ $Fm7$ $Bb11$ $Bb9$ Eb Eb_5 $Cm6^+$ Ab_6 $E6/11$ $Bb/11$