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

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
3. INNER VOICE motion
4. CONTRARY MOTION aspects
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 IV7-I

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

Like as before, the second figured number is the particular flavor of each of your choices. The one in the far side is your last step. Many repetitions of the examples, one after the other, with clear concentration, are the key to developing a discerning and sophisticated ear. It’s all waiting for you. Don’t expect progress, but do expect results if you work patiently and diligently.

Proceed to the key of G (when you are ready) and then also practice in descending chromatic keys (F, E, E♭, D♭, C, B♭, B♭).
NON-DIATONIC APPROACH CHORDS - CONSTANT SOPRANO ORGANIZATION

ASSIGNMENT: Take the ones you love the most thru the following keys:
Start in high Ab and descend chromatically till you reach the key of A.
ASSIGNMENT: Add the chord names to all these "pizz-mia" progressions. But as usual, it's not the names that are so important; rather, the colors, the spicy flavors of these F7(b9)V7 I's. Take at least your favorite ten through the following keys: G, F, C, E°, D, A, C, B, and Bb.
ASSIGNMENT: Take at least your favorite, then the keys of Ab, G, Gb, F, E etc. down to the key of A.
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.

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).

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.

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.

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