The only diatonic triad (of the major scale) we have not discussed yet is the vii° ("seven-diminished"), the most unusual beast in the bunch. Its most common usage is of a type that must be reserved for our ventures into the realm of dominant 7th chords. But another very common usage is in what is called the Sequence. A sequence may be defined as "the repetition of an idea at a different pitch level." We’ve been using abbreviated forms of them already throughout these pages but now we’ll delve deeper -- but first let’s look at the Harmonized Scale in Parallel Triads.

Examples:

1)
Assignment:

Be able to play all these chord scales smoothly by the next lesson. And please try to think of the chord names while playing (maybe the Roman Numerals too). For increased enjoyment, assume them to be in 4/4 and 3/4 (try in both feels). All this makes your hearing grow besides breaking up the monotony which the unavoidable repetition can sometimes bring.

By the way, go back now and re-read the bit about sequences and then consider how each of the eight examples was, in its own way, some sort of just that.

For those of you with extra time and motivation, take the last five examples into all keys.
The only diatonic triad (of the major scale) we have not discussed yet is the viii ("seven diminished"), the most unusual chord in the bunch.

It's most common usage is as a type that must be avoided for our ventures into the realm of dominant 11th chords. But another very common usage is in what is called the SEQUENCE. Sequence may be defined as "the repetition of an idea at a different pitch level."

We've been using abbreviated forms of all already throughout these pages, but now we'll delve deeper—but first this look at the HARMONIZED SCALE in PARALLEL TRIADS. Ex:

1. Fb Fm Gm Ab Bb Cm Dm Eb

2. F G Am Bm C D E

The viii appears in these diatonic chord scales as an essential ingredient, one of a "club of seven". Here are some more chord scales.

But now with decoration:

3. F C# Am Dm Eb Gf A C

4. Fb Am Gm F Eb Dm C

5. Fm Gb Ab Dm C

6. F Am Gm Fb C Dm E

7. F Gm Am Bb C Dm E

8. Fm Gb Ab Dm C

ASSIGNMENT: Be able to play all these chord scales smoothly by the next lesson. And please try to think of the chord names while playing (maybe the Roman numerals too). For increased enjoyment, assume them to be in the and (try it in both feels), and then assume the 1st chord in each example to be a pickup. All this makes your hearing grow beside breaking up the monotony which the unavoidable repetition can sometimes bring.

By the way, go back and reread the bit about sequences, and then consider how each of the 8 examples was in its own way a sort of just one thing for those of you with extra time motivation, take the last 3 examples to all by