

Duration = 0'31"

Harmonic Transition Preferences

Applied to 3-Part Harmonies of 7-note Diatonic Modes

- Rules:
- (1) the fourth part (bass) always plays the root
 - (2) the triad chords are always based on the 1, 4 and 5 of the respective mode, allowing for a 7th chord on the 5th scale degree
 - (3) 7th chords only use the root in the melody, otherwise omitting the 5th of the 7th chord, since the bass always plays the root of the chord
 - (4) the 7th chord on the 5th of the lydian mode is not played, since it is not naturally a dominant 7th (i.e. it is a major 7th)
 - (5) the use of the true dominant 7th chords rooted on the 5th of each mode is optional

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Ionian Mode

Dorian Mode

C G7 C G7 C F G7 C Dm Am7 Dm Am7 Dm G Am7 Dm

I V7 I V7 I IV V7 I ii vi7 ii vi7 ii V vi ii

Phrygian Mode

Lydian Mode

5 Em Bm7(b5) Em Am Em Am Bm7(b5) Em F C F Bm(b5) F Bm(b5) C F

iii vii7(b5) iii vii iii vi vii7(b5) iii IV I IV vii(b5) IV vii(b5) I IV

Harmonic Transition Preferences

Mixolydian Mode

Aolian Mode

Locrian Mode

NOTE: in this *method* the 4th part (bass) always plays the root of the root of the chord.

These preferences/rules can be applied to any 7-part scale/mode, and/or transposed to any key.

The strongest harmonic progressions are root movements involving only the 4th and 5th scale degrees of the mode. For true four part 7th chord based harmonies, the 2nd root (of the mode) is the next strongest root.

In general, the STRONGEST root movements forward and backward can be said to use the diatonic Circle of Fifths. In other words, applied to the ROOT C, would be FBEADG <= C => FBEADG.

The most generally pleasing results will be produced with appropriate *back-cycling* based on a final resolution to the TONIC/ROOT chord.

Benjamin Robert Tubb, *Finale Engraver*
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