

Fig.2a: the unique relationship between P5's implies that any given tonic "controls" the harmonic of a P5th above & is controlled by the subharmonic a P5th below

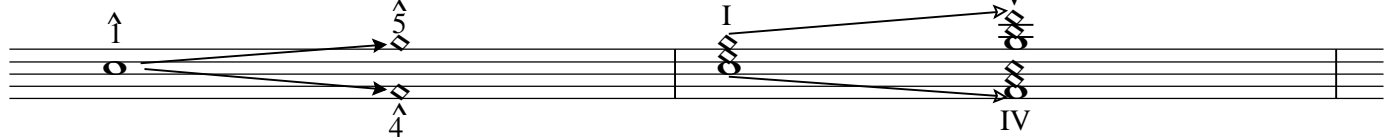


Fig.3a: the pitch content derived from the primary triads displayed as a horizontal, singable, conjunct pattern known more commonly as the "major scale"; the numbers with carots are a method of designating scale degrees

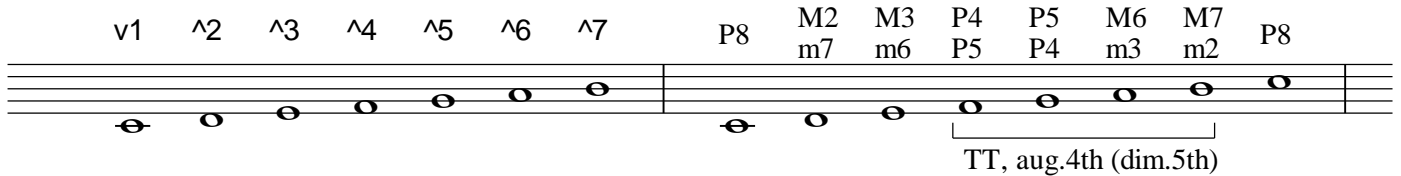
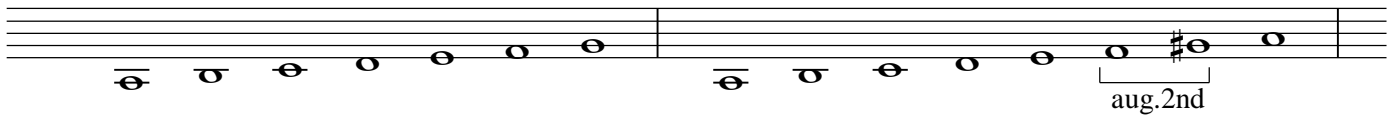


Fig.3b: the diatonic intervals as derived from the relationship of both the upper and lower tonic with each scale degree. The numbers on the top line above the staff represent the ascending intervals, the lower line the descending; note that the most dissonant interval, the tritone, is not directly related to the tonic but derived from the relationship of scale degrees 4 & 7

Fig.4: the three basic scales of the minor "mode" as derived from relationships in modal theory (see page 6 in the Merryman book for more on church modes)

a) "natural minor": the literal "relative" of its corresponding major mode

b) "harmonic minor": the raised seventh mirrors the function of natural seven in the major mode & gives us a "new" chromatic interval: the augmented second



c) "melodic minor": the most fully-realized version of an independent minor mode; we will note the myriad of harmonic options that the "ascending" & "descending" versions of the "scale" allow for when we deal with this mode in terms of its chord schemata. Even, melodically, however, the new chromatic possibilities are apparent



May be integrated as a single chromatic approach to (6-#6-7-#7-1) or away from (1-#7-7-#6-6) the tonic

Fig.5: the pattern of the triad transferred to the remaining (modal) scale degrees, and using only diatonic pitch content, yields the remaining diatonic chords. Since we are now fairly far removed from the sonic prototype of the fundamental, the transference of the chord of nature to these more remote scale degrees yields no major triads, three minor triads and one diminished triad

The diatonic roman numerals, designating the grammatical function of each chord, is given below; the letters above the staff, defined below, designate more global functions relating to harmonic phrases/periods  
 T = tonic (stasis)  
 P = predominant (harmonic material that drives motion to the dominant)  
 D = dominant (harmonic tension that drives a return to "I")

Fig.6: the harmonic possibilities opened up by the minor mode. The global harmonic functions remain the same as the major mode. The paranthetical accidentals refer to less common note choices for the given triads and the second line of roman numerals beneath the staff give the chords resulting from use of these less common pitches. Note that the G# used on the third scale degree give us our first instance of an *augmented* triad. The paranthetical chord next to "VII" indicates a more common function of this chord that will be dealt with later

Fig.7: triad inversions given in both closed and open positions; the arabic numerals in root position are never required and only the "6" in 1st inversion triads is required

Fig.8: basic outline of the diatonic seventh chords for both major and minor modes; black noteheads designate "weak" sevenths with non-standard methods of resolution

a) major-mode seventh chords; predicated on COF progs, hence the weak 7ths on I & IV; both chords on the seventh degree are quite common

b) minor-mode seventh chords; less COF oriented, more dissonant options

Fig.9: closed & open seventh chords; no arabics required for root position, no "3" in 1st and no "6" in 2nd or 3rd

a) closed-position seventh chords

b) open-position seventh chords