

CHAPTER 18

Additional Harmonizations

Harmonic supply may be increased by working backwards between original terminal points—the basic chords of the tune that the composer intended. Using the melody as a controller, take V7 of the chord being approached or its substitute dominant. The melody note must be a chord tone or tension.

The musical score for "Theme for John" is presented in 4/4 time. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat). The score is divided into two systems. The first system shows the melody starting with a whole note G4, followed by a half note F4, and then a quarter note E4. The accompaniment consists of chords: F-7 (F2, A2, C3, E3), Cb7 (Bb2, D3, F3, Ab3), Fb7 (Eb2, Gb2, Bb2, Db3), and Eb-7 (Eb2, Gb2, Bb2, Db3). The second system shows the melody with a half note D4, a quarter note C4, and a quarter note B3. The accompaniment chords are: A♭7 (Ab2, C3, Eb3, Gb3), Db6/9 (Db2, F3, Ab3, Cb4, Eb4), A♭7b9 (Ab2, C3, Eb3, Gb3, Bb3), and Db (Db2, F3, Ab3, Cb4).

Fig. 18.1. "Theme for John" Harmonized with Dominant 7 Chords

SUBSTITUTE DOMINANT 7 CHORDS

If you have a dominant 7 chord approaching its tonic chord, you can reharmonize that dominant 7 chord with a *substitute dominant 7 chord*. A substitute dominant 7 chord (subV7) is a dominant chord with a root a $\flat 5$ interval from the root of the original dominant 7 chord. Both contain the same tritone.

For example, in the key of C, the dominant 7 chord is G7, and the substitute dominant 7 chord of G7 is D \flat 7. The tritone of B/C \flat and F occurs in both.

The musical score shows two chords in 4/4 time. The first chord is G7 (G2, B2, D3, F3) and the second chord is C (C2, E2, G2, C3). The bass line is empty for both chords.

Fig. 18.2. V7 to I in C Major

The musical score shows two chords in 4/4 time. The first chord is D \flat 7 (Db2, F3, Ab3, Cb4) and the second chord is C (C2, E2, G2, C3). The bass line is empty for both chords.

Fig. 18.3. SubV7 to I in C Major

REPLACING DOMINANT 7 CHORDS WITH MINOR 7 CHORDS

You may convert any dominant 7th into a sus4 chord, which in turn becomes a minor 7th chord. D7sus4 becomes A-7. F7 becomes C-7. Any dominant 7 can be preceded by its own related II-7 chord. Any minor 7 can be preceded by its related V7.

Fig. 18.4. *Sus4 Replaces the 3rd*

SPECIAL VOICINGS

Try these special voicings, either for harmonizing a melody or for left-hand support. For borderline assessments, use your ear.

Chord	Special Voicing
Dominant 7 chord with any notes in the symmetric diminished scale	1, 5, 3, $\flat 9$
Nondiatonic dominant 7th chords II7, \flat II7, \flat III7, IV7, \flat VI7, \flat VII7	$\sharp 9$, $\sharp 13$, 3, 7 -or- $\flat 5$, $\sharp 13$, 3, 7 -or- $\flat 5$, $\sharp 13$, 3, 7
Dominant 7 chord with $\flat 5$ in the melody	$\flat 5$, 3, 1, $\flat 7$
Minor 7 or Minor 7 $\flat 5$ chords with 11 in the melody	11, $\flat 3$, 1, $\flat 7$

Here's an example of 1-5-3- $\flat 9$ voicing used with melody notes found in the symmetrical diminished scale.

Fig. 18.5. 1-5-3- $\flat 9$ Voicing with Symmetrical Diminished Scale in "Perry's Parasol"

PRACTICE

Practice this exercise to see how dominant 7th chords can be used to create forward motion in a progression.

Exercise 18.1. Directional Configuration of Dominant Structures

The two rows of chord symbols below are interchangeable; you can build a progression using any combination from either row.

The bottom row of chord symbols shows the original V7 of V relationships. The top row is the substitute dominants, a diminished above the roots of the originals. Both must contain the same tritone, which is why they are interchangeable. The third and root of the chord are stable. The seventh adds instability and requires resolution.

The original dominant may be preceded by its original V7 or by its substitute dominant. This results in descending chromatic root motion.

Practice this in every key choosing different cadential points from each line (as shown in bar 1).

C7	F7	B \flat 7	E \flat 7	A \flat 7	D \flat 7	C6
F \sharp 7	B7	E7	A7	D7	G7	C $\text{Maj}7$

Exercise 18.2. Related II-7

Any dominant 7th may be preceded by its related II-7 or the related II-7 of its substitute dominant. Find the tonic of the dominant and take the II-7 in that key. Again, the two lines of chords are interchangeable. For example, in the first measure, the D-7 is the related II-7 of the original V7 of C-7, which is G7. Therefore, the D-7 can go to D \flat 7 to C-7, resulting in chromatic root motion.

Exercise 18.2 shows two systems. The bottom system draws from possibilities in the top system.

Db-7 Gb7 F\#-7 B7 B-7 E7 E-7 A7 A-7 D7 D-7 G7 C6/9Maj7 C6
 D-7 Db7 C-7 F7 F-7 Bb7 Bb-7 Eb7 Eb-7 Ab7 Ab-7 Db7 GbMaj7

D-7 Db7 C-7 F7 F-7 Bb7 E-7 Eb7 A-7 Ab7 D-7 Db7 C6/9Maj7

Practice this by finding terminal points in the lead sheets in appendix A, and trying these different possibilities, using the melody as a controller. For example, try measures 22–23 of “Like, Blues.” In bar 23, the terminal point is F7, with B \flat in the melody. Take V7 of F7 (C7), then find the substitute dominant of that (G \flat 7). The G \flat 7 moves nicely to F7.

Eb Bo7 C-6 F7

Exercise 18.3. Combining V of V, V of II, Substitute Dominants, and Their Related II–7ths

The bottom system shows a melody that is used as a controller for the above progression. Choose your own chords to apply these relationships to the given lead line.

C-7 F7 Bb-7 Eb7 Ab-7 Db7 F\#-7 B7 E-7 A7 D-7 G7 C6/9 C
 F\#-7 B7 E-7 A7 D-7 G7 C-7 F7 Bb-7 Eb7 Ab-7 Db7 C

F\#-7 F7 Bb-7 A7 Ab-7 G7 C-7 B7 E-7 A7 Ab-7 G7 C