

# EK: Harmony: Tonicization. LP1

(Energizing a note with preceding 2-5 Progressions.)

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1. The 2-5 (ii-V) harmonization comprises one of the strongest Progressions in Harmony. It is a standard cadence in many styles and genres. It is formed by selecting three chords in sequence leading to a "target chord" or a "Key center." The Target chord/note represents where the progression is going, and the 2-5 chords represent how to get there. There are 24 sets of these (major and minor). Let's begin with a simple 2-5 in C major that shows where these chords live in the "wild." First, the major scale positions and then the close shapes derived from them.

Musical notation for a 2-5 progression in C major. The first system shows the major scale positions: Dm7 (1), G7 (2), Cmaj7 (3), Dm7 (4), G7 (5), Cmaj7 (6). The second system shows the close shapes: Dm7 (2m7), G7 (57), Cmaj7 (1maj7). The notation is in 4/4 time, with the treble and bass staves.

## 2. Standard "close position" voicing.

Musical notation for standard "close position" voicing. The first system shows the chords: Dm7(2), G7(5), Cmaj7(1). The second system shows the voicing: IIm7th, 5Dom.7th, TargetChord(Major7th). The notation is in 4/4 time, with the treble and bass staves.

(Root movement is down a 2 Perfect 5th.)

## 3. Standard Non-root jazz voicing with an added 9th extension.

Musical notation for standard Non-root jazz voicing with an added 9th extension. The first system shows the chords: Dm9, G13, Cmaj9. The second system shows the voicing: Dm9, G13, Cmaj9. The notation is in 4/4 time, with the treble and bass staves.

## 3a. Non-root voicing in L.H. with melodic material on top.

Musical notation for non-root voicing in L.H. with melodic material on top. The first system shows the chords: Dm9, G13, Cmaj9. The second system shows the voicing: Dm9, G13, Cmaj9. The notation is in 4/4 time, with the treble and bass staves.

13

Gm7 C7 Fmaj7 Gm7 C7 Fmaj7

1 2 3 4 5 6 7 1 2m7 57 1maj7

#### 4. Standard "close position" voicing.

16

Gm7(2) C7(5) Fmaj7(1)

IIIm7th 5Dom.7th TargetChord(Major7th)

(Root movement is down a  $\bar{\Theta}$  Perfect 5th.)

2 5 1

#### 5. Standard Non-root jazz voicing with an added 9th extension.

19

Gm C7 Fmaj7

Gm C7 Fmaj7

#### 5a. Non-root voicing in L.H. with melodic material on top.

22

Gm7 C7 Fmaj7

Gm7 C7 Fmaj7

#### 6. The major key 2-5s are normally played with Dorian and Mixolydian scales.

25

D Dorian G Mixolydian

D Dorian G Mixolydian

28

GDorian CMixolydian F

GDorian CMixolydian F

## Minor Key 2-5 Progressions.

3

31 7. C Minor . Dm7b5 G7 Dm7b5 G7 Cm

1 2 3 4 5 6 7 1/8

\* This B natural requires some explaining. Soon!? Promise.

34 8. Standard "close position" voicing. Dm7b5 G7 Cm7

37 9. Standard Non-root jazz voicing with an added 9th extension.. Dm7b5 G13 Cm9

40 9a. Non-root voicing in L.H. with melodic material on top. Dm7b5 G13 Cm9

10. In Minor the scales are different. The two most commonly used are the "Phrygian Dominant" and the "Altered Dominant scales". The 2 minor chords are m7b5 chords. They take a Locrian scale.

43 D.Locrian G.Phrygian Dominant Cminor9th

46 D Locrian G AlteredDominant Cm9th