TRUMPET DIATONICS

a poetic training in Music Literacy

Music Theory

JC HEISLER

Music Theory

Trumpet Diatonics ©

By JC Heisler

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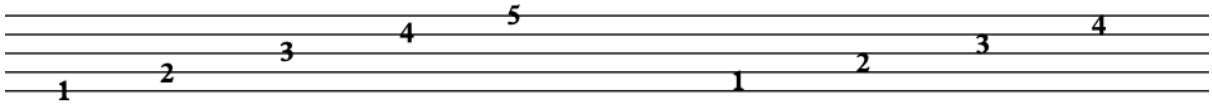
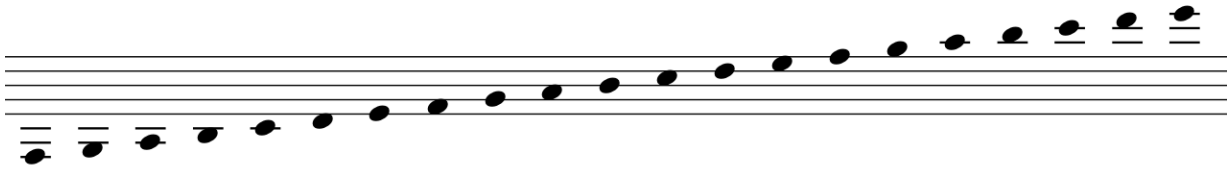
Music Theory

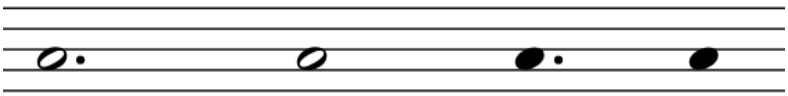
This is the staff. It is made up of 5 lines and 4 spaces. These together represent a sequence of pitches or frequencies.



The note heads are placed on the staff to signify the sounding pitches or specific frequencies intended to be heard. Notes are to be read from left to right. The higher the note head placement on the staff, the higher the pitch frequency in the mind's ear. Ledger lines are added to extend the staff higher and lower, thus furthering the range of pitches available for expression on the staff.



There are four different note head styles to apply to the staff.

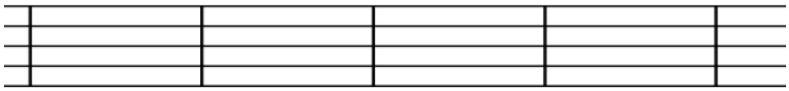


There are two main clefs that are commonly applied to the staff. The Treble Clef and the Bass Clef. The pitch of the note heads positioned on the staff are determined by the addition of the clef written on the staff. The addition of the clef specifies exact frequencies of the lines and spaces that make up the staff. Thus the staff begins to resonate with the addition of the clef.

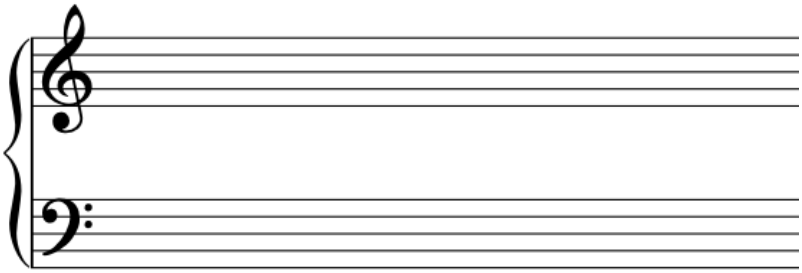
Treble Clef: G Clef

Bass Clef: F Clef

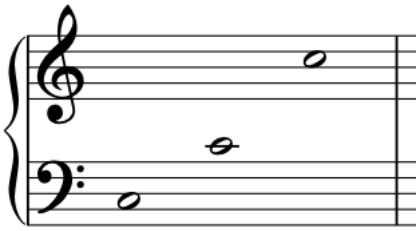
Further more, the staff is measured by the addition of bar lines signifying an interval and pace of time lapsed. This interval of time is referred to as the meter. The horizontal spaces between the vertical bar lines on the staff are called measures.

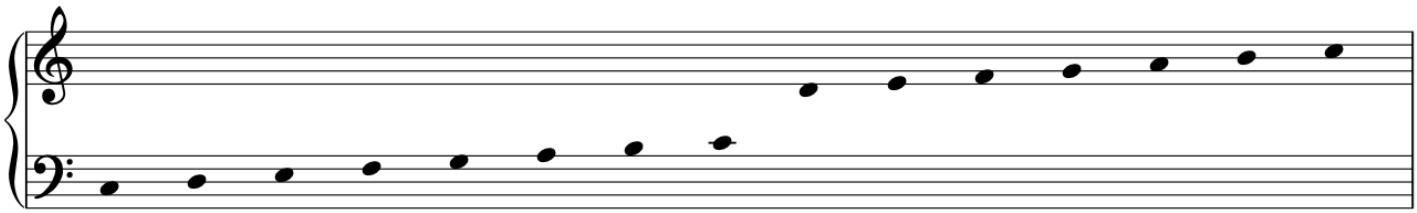


This is the Grand Staff.



The Three C's





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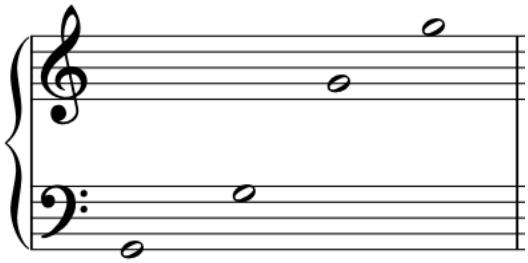
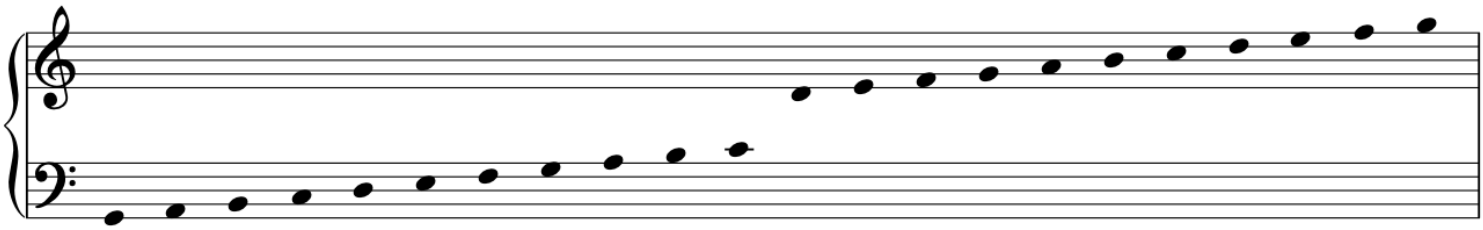
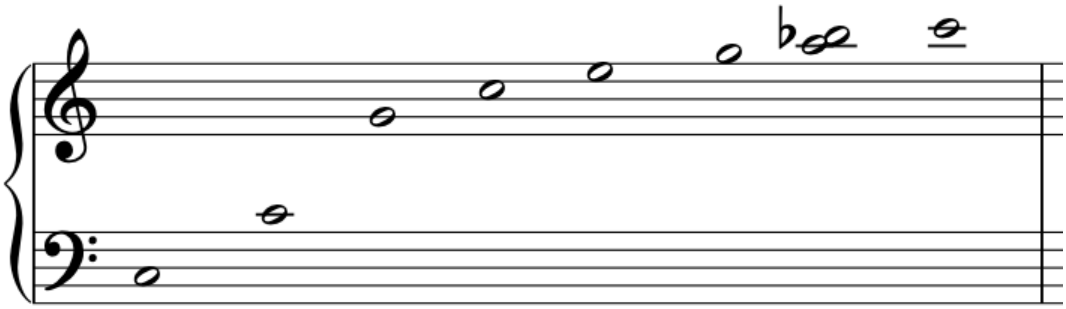
The Four G's

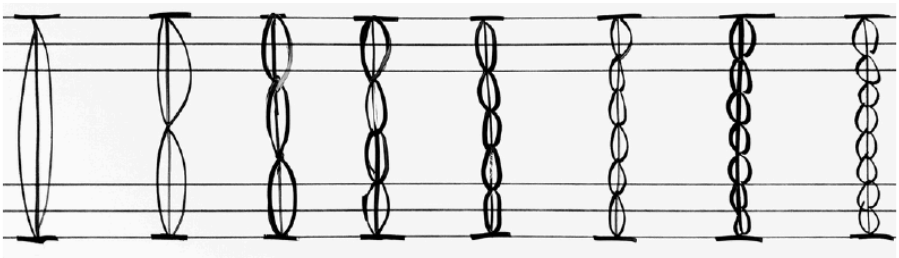




The Harmonic Series First 8 Ratios



1:1 2:1 3:1 4:1 5:1 6:1 7:1 8:1



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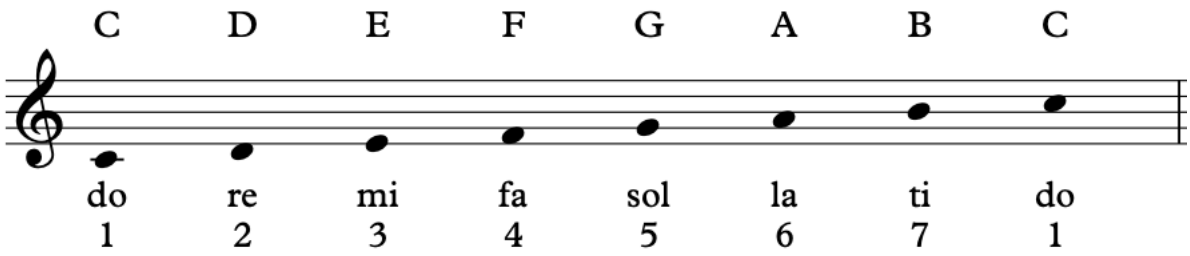
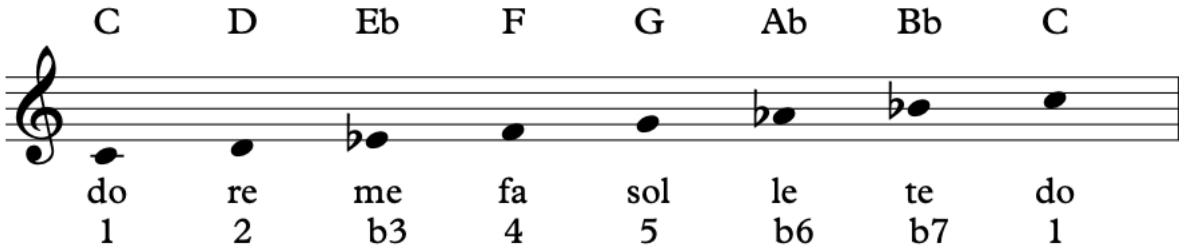
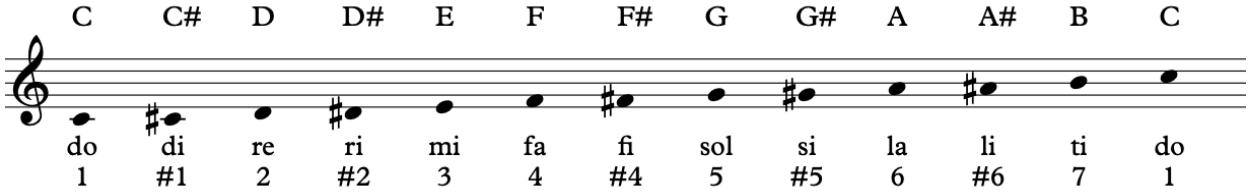
C Major Scale

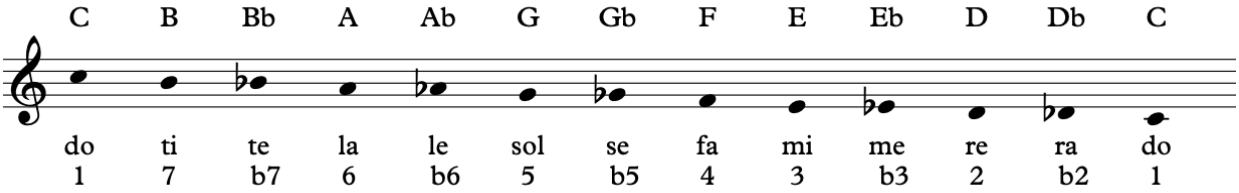


C Minor Scale



C Chromatic Scale





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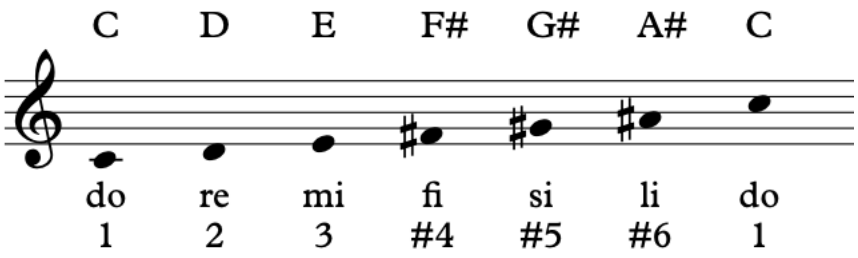
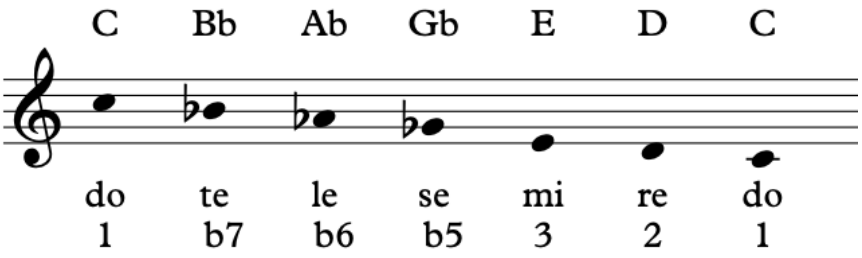
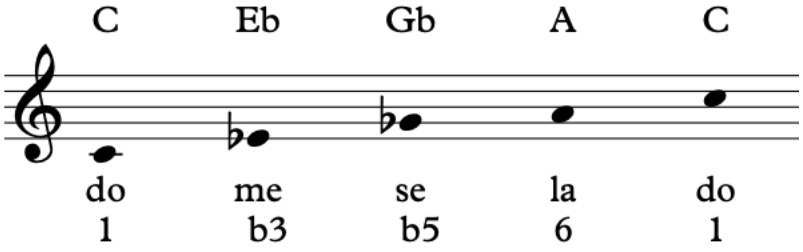
Octave split every 2 half steps: C Whole Tone Scale

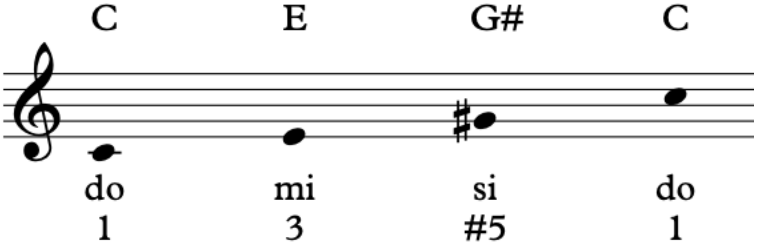




Octave split every 3 half steps: C Diminished



Octave split every 4 half steps: C Augmented



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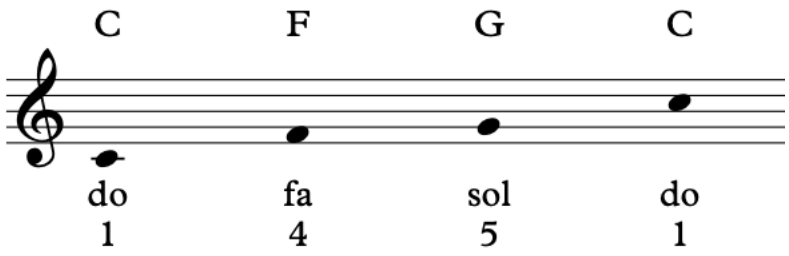
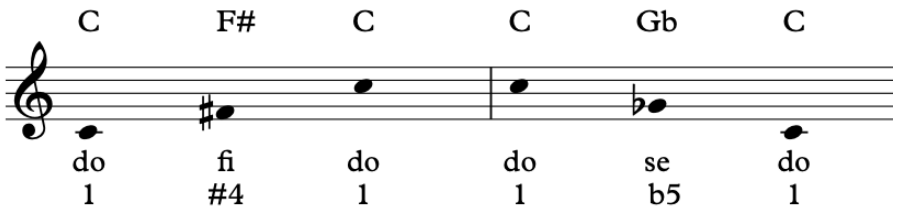
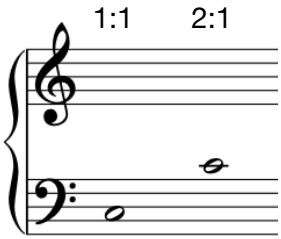
Octave split at mirrored 5 half steps: P4



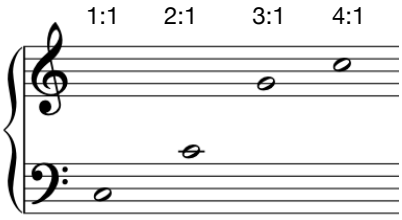
Octave split every 6 half steps: Tritone



Tonic defined by the Fundamental and 2nd Ratio of the Harmonic Series.



Dominant Defined by the 3rd Ratio of the Harmonic Series.



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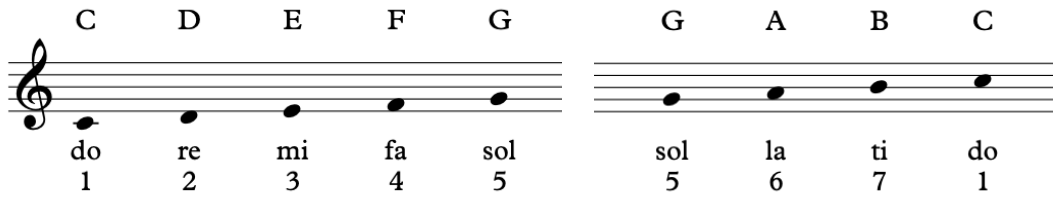
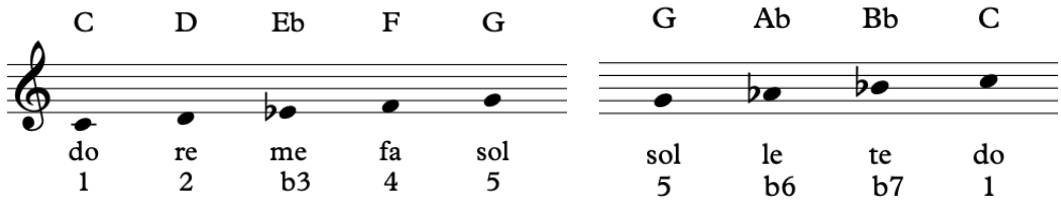
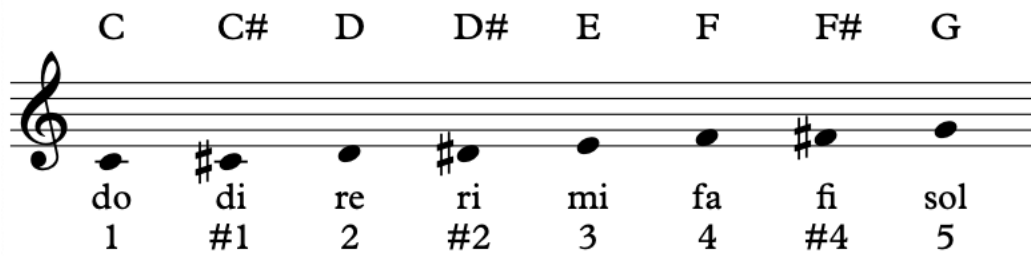
Dominant defined as 5th Scale Degree of Major Tonality. P5 or P4



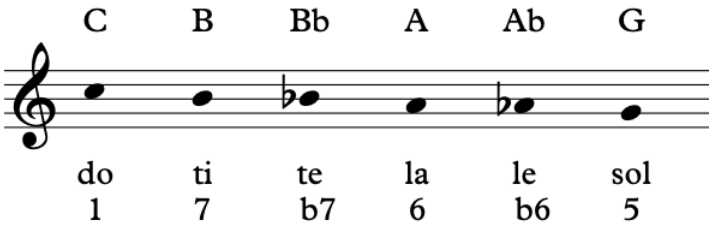
Dominant defined as 5th Scale Degree of Minor Tonality. P5 or P4



Dominant defined as 7 half steps



Dominant defined as 5 half steps



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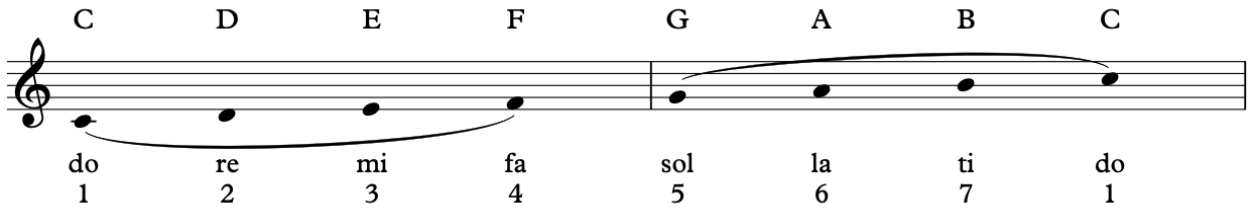
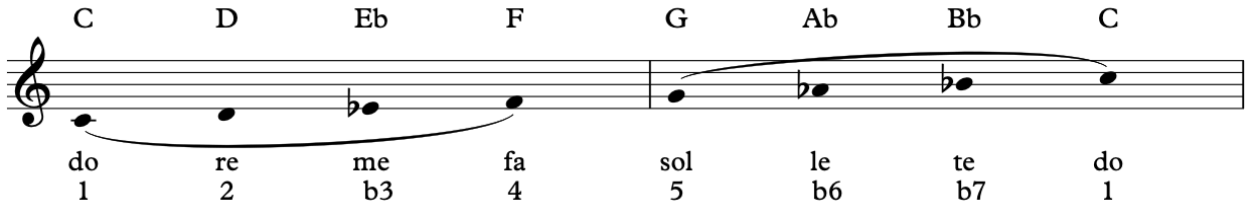
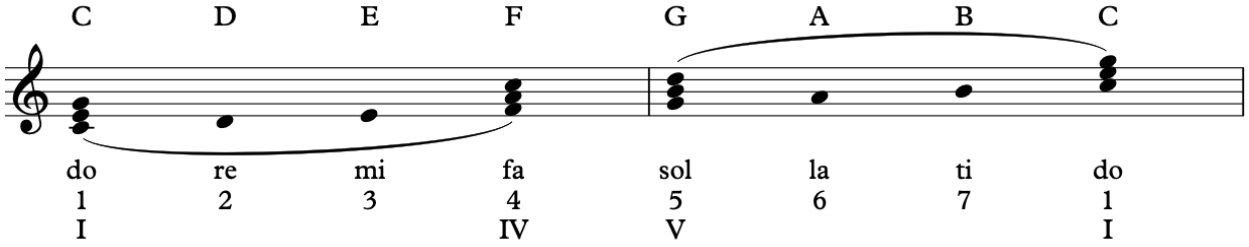
Melodic Tetra Chordal Cadences in C Major



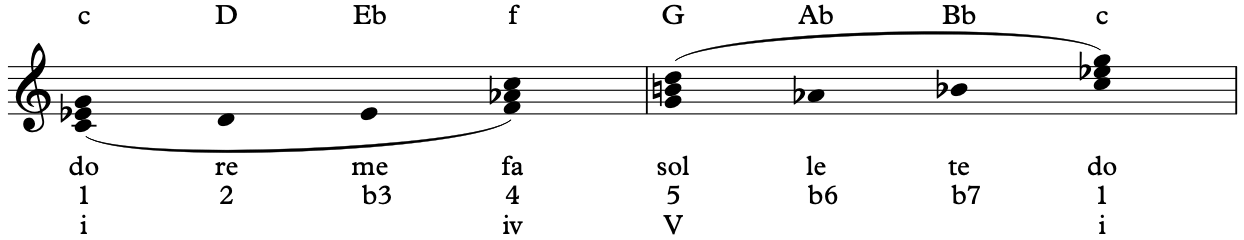
Melodic Tetra Chordal Cadences in C Minor



Harmonic Tetra Chordal Cadences in C Major



Harmonic Tetra Chordal Cadences in C Minor



Keyboard

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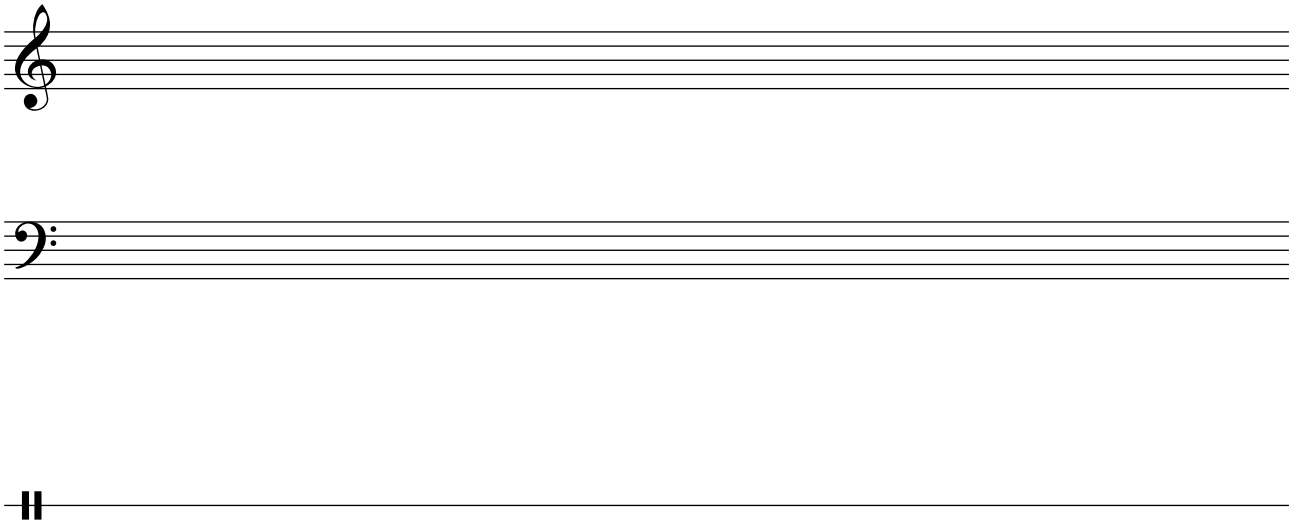

Chromatic

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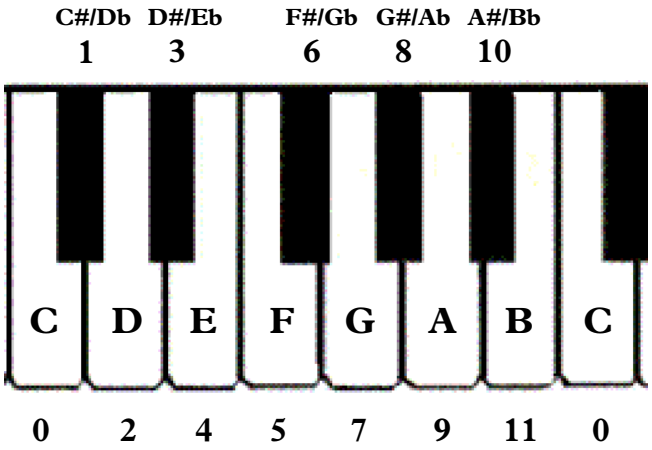

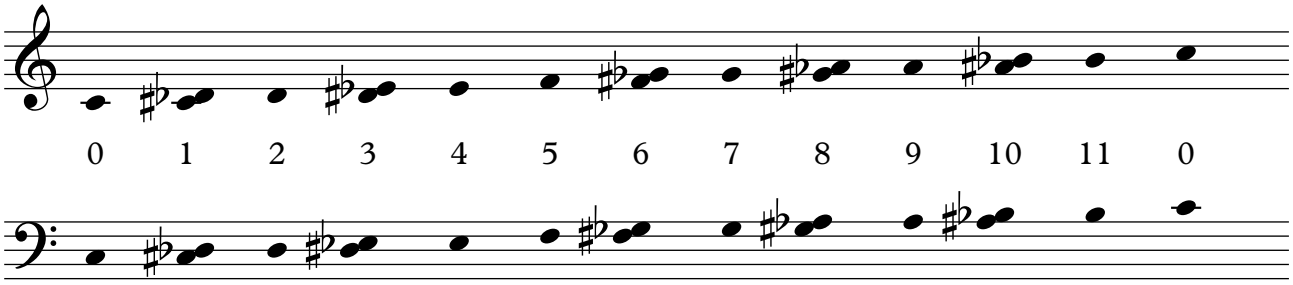

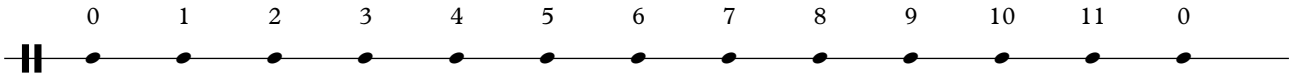

Whole Tone

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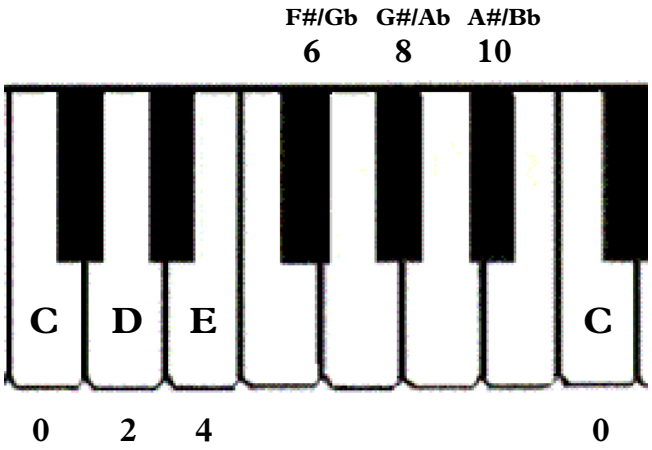

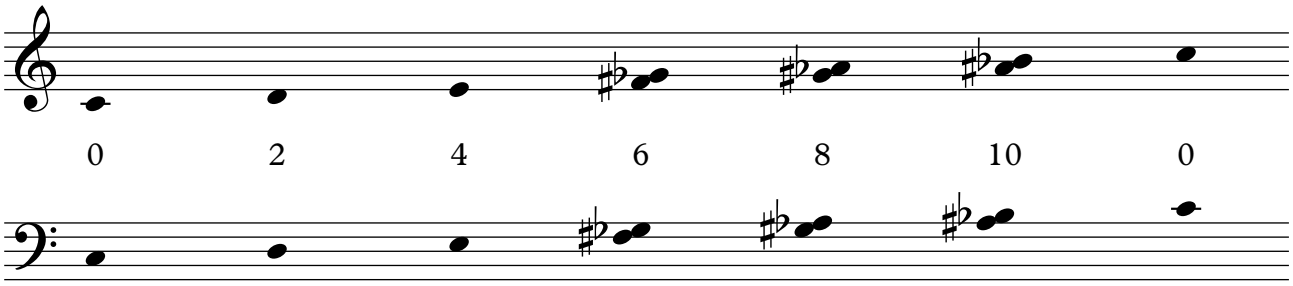

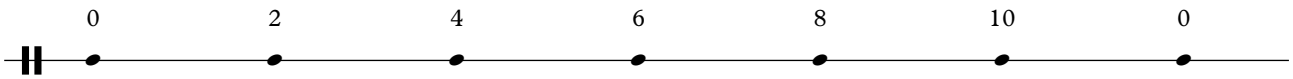

Diminished

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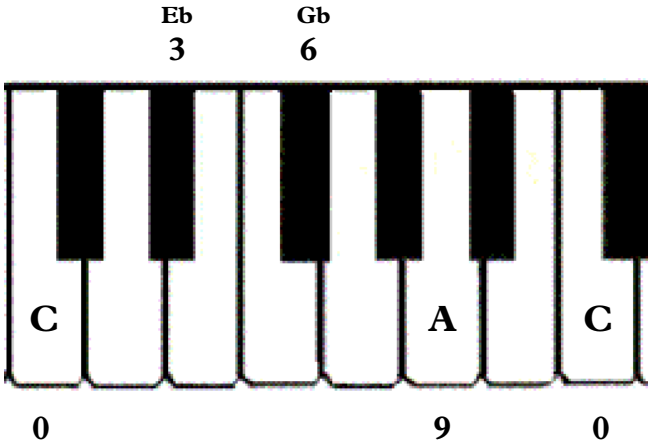

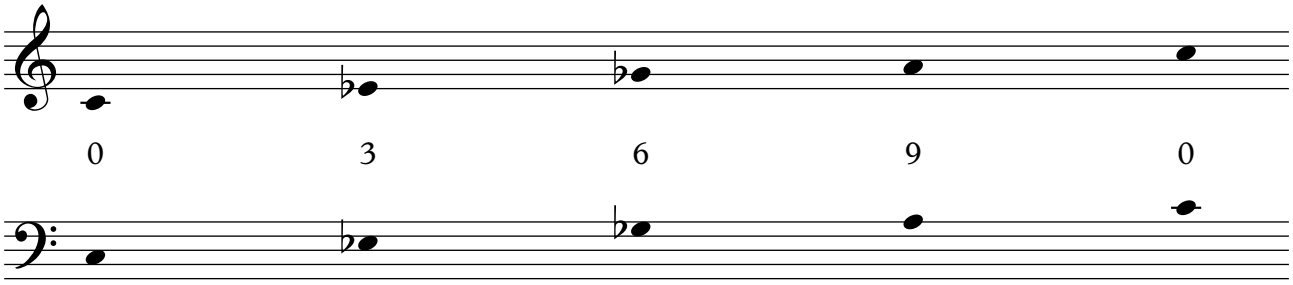

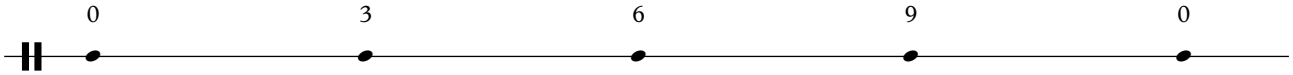

Augmented

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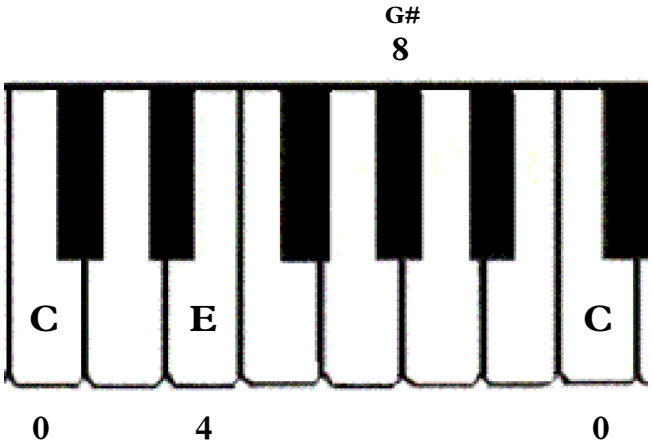

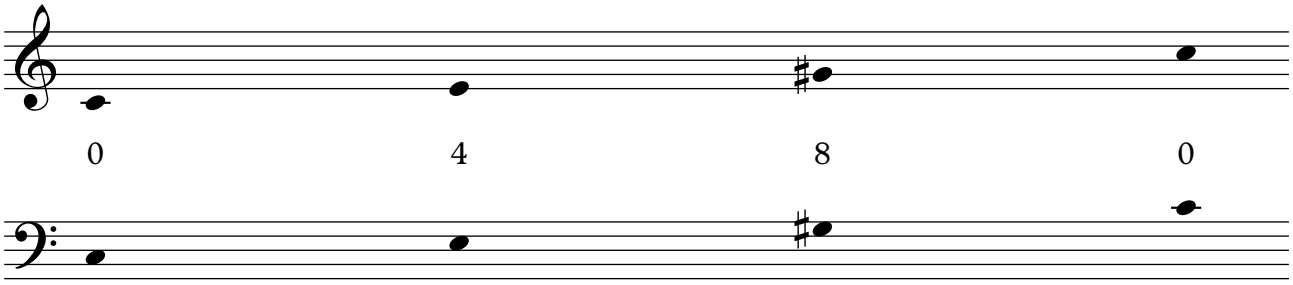

Major

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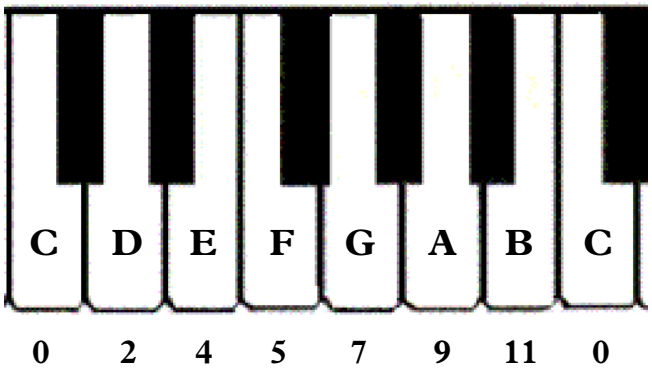

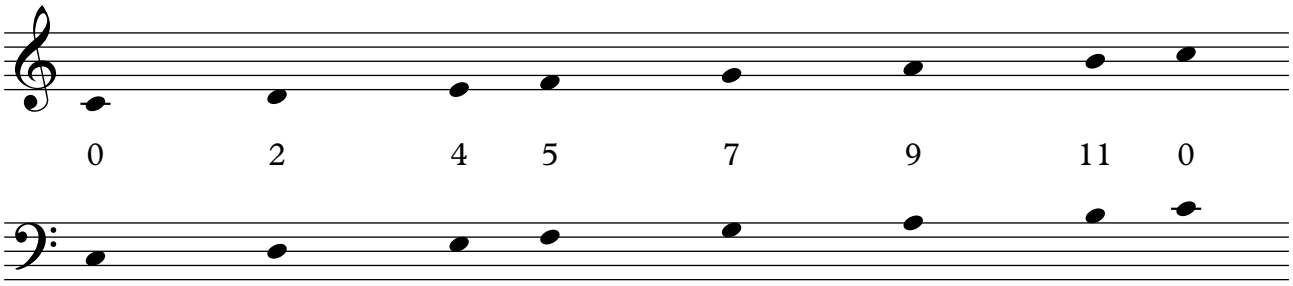

Natural Minor

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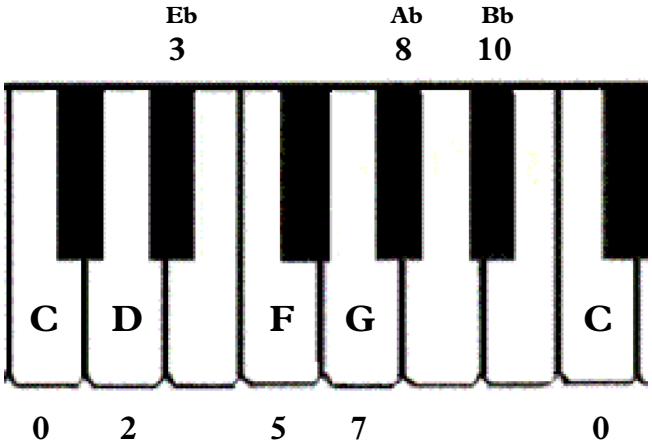

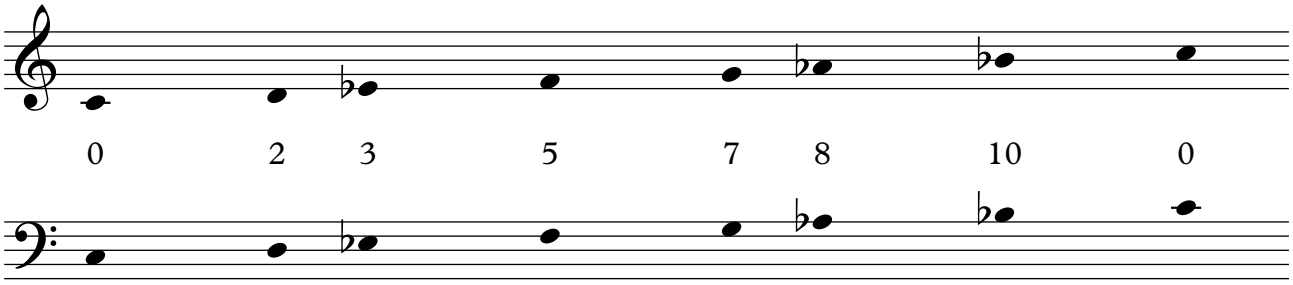

Harmonic Minor

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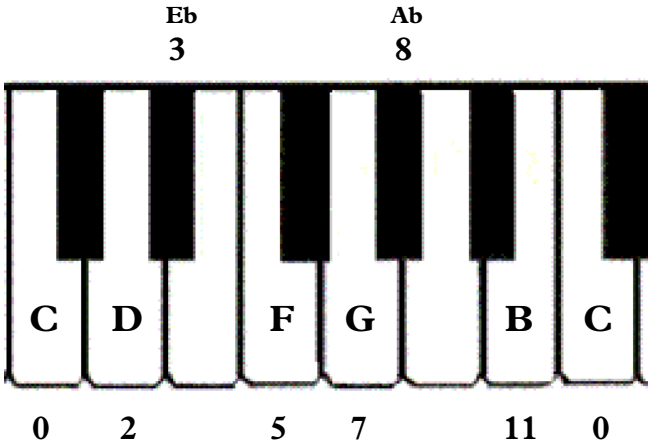

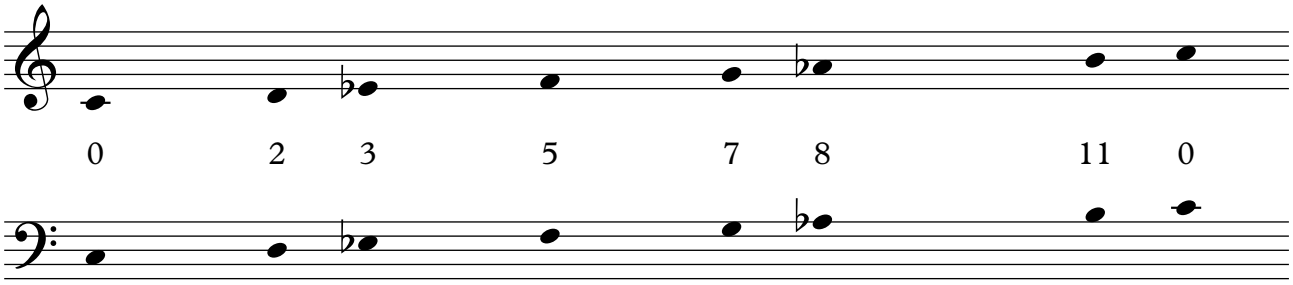

Melodic Minor

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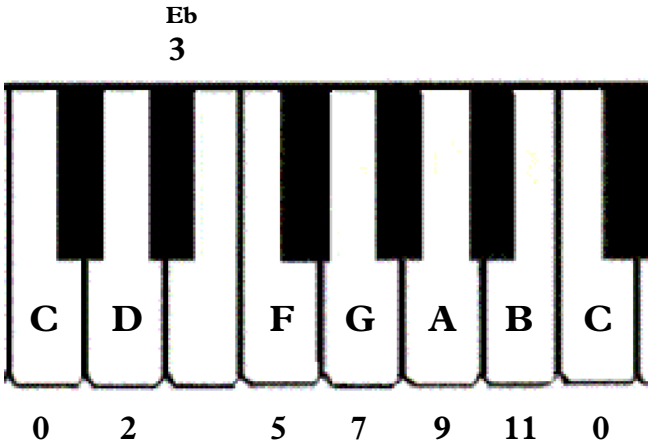
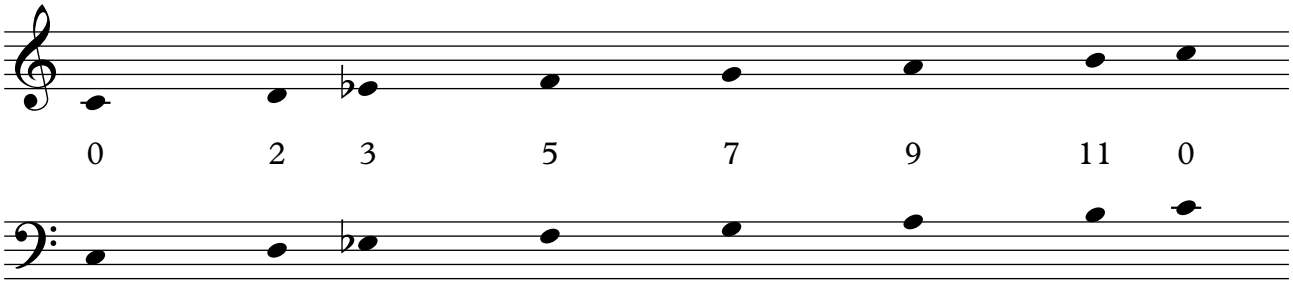
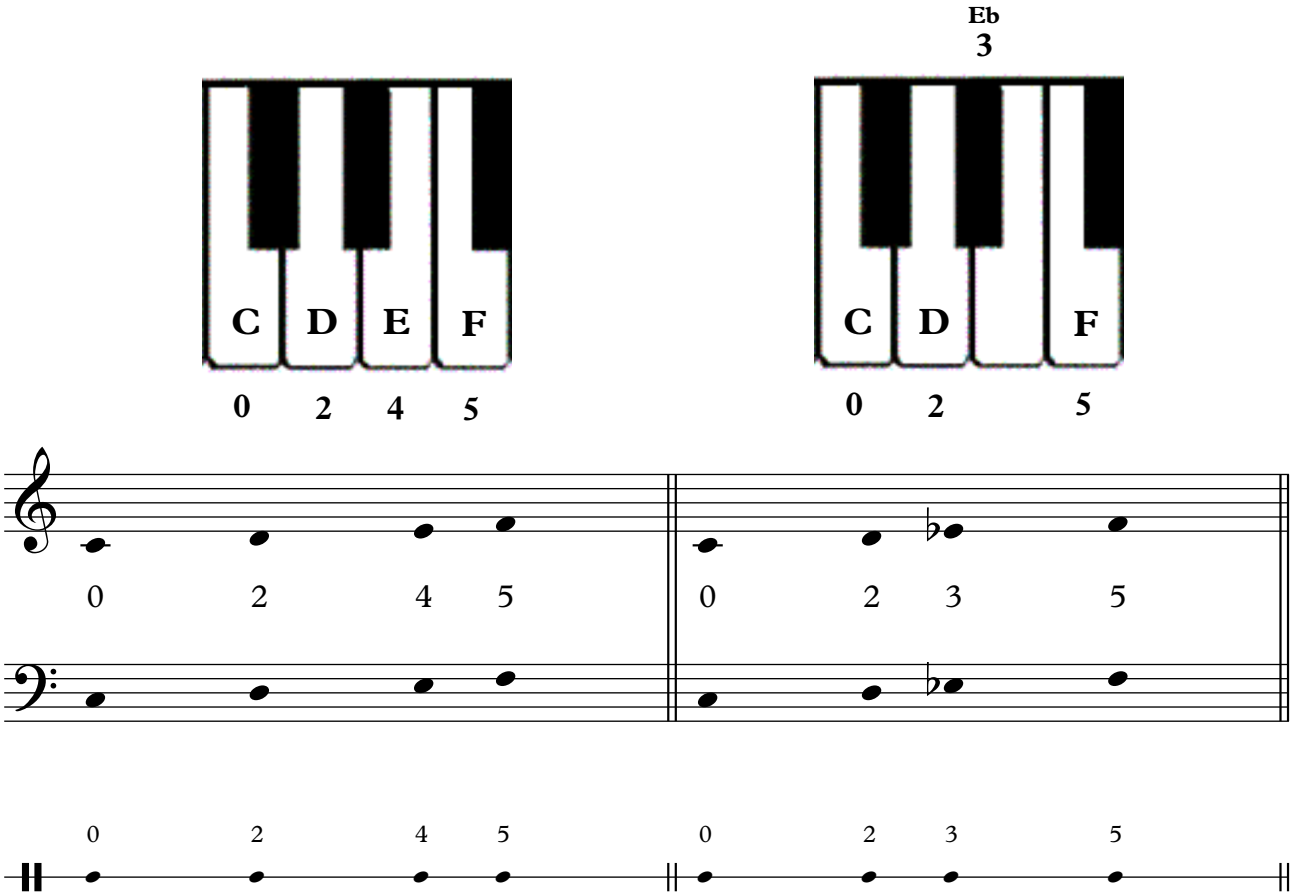
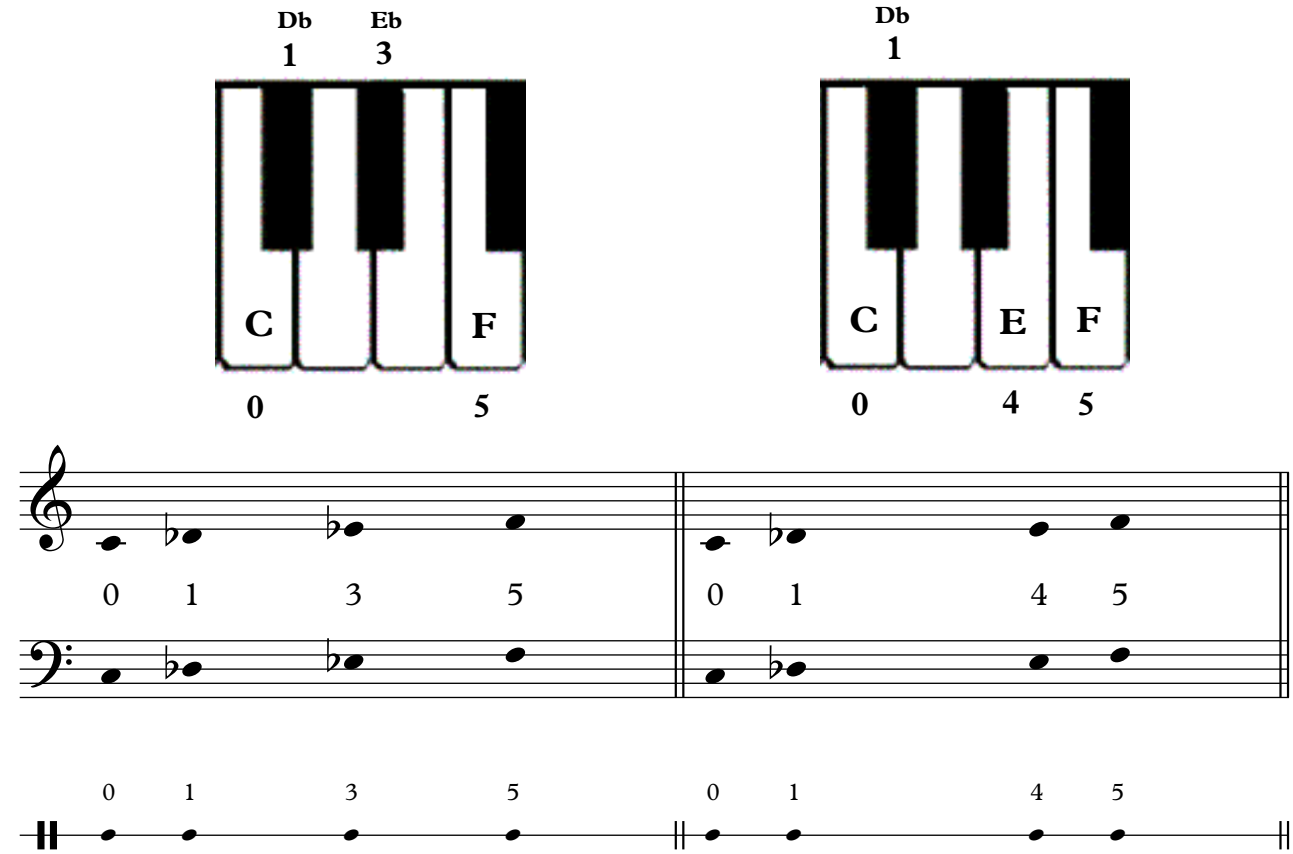


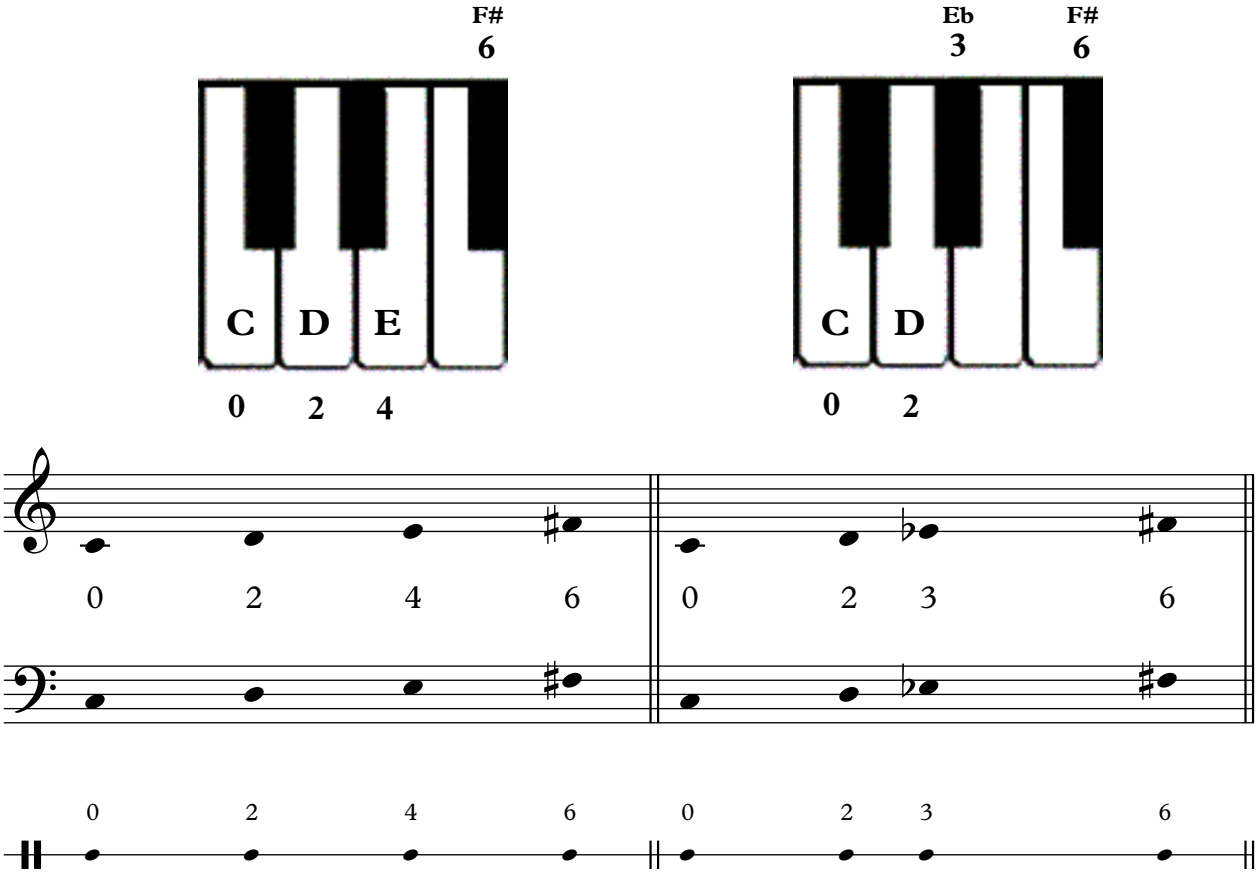


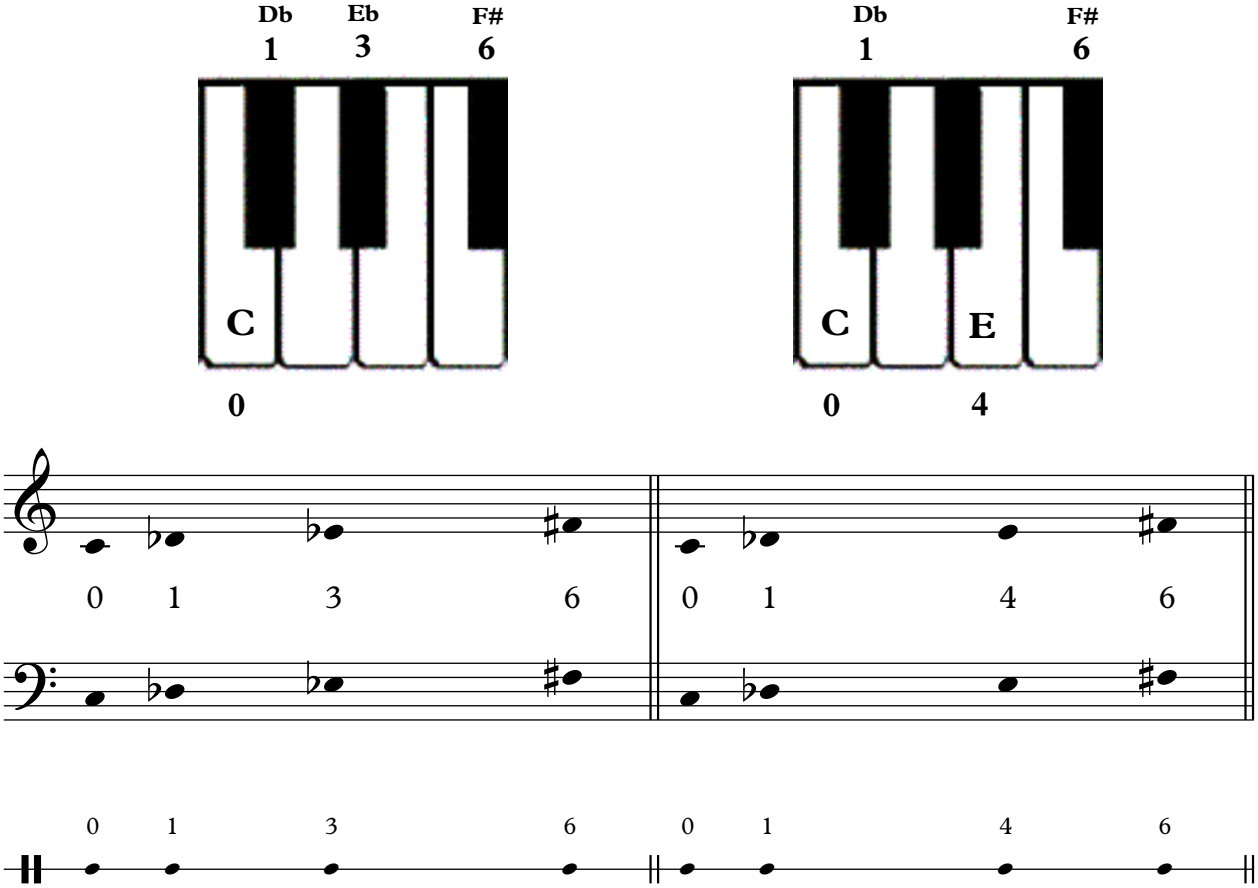
Tetra-Chord

JC Heisler






F#
6
C D E
0 2 4
Eb
3
F#
6
C D
0 2
0 2 4 6
0 2 3 6
0 2 4 6
0 2 3 6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1
Eb
3
F#
6
C
0
Db
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F#
6
C E
0 4
0 1 3 6
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0 1 3 6
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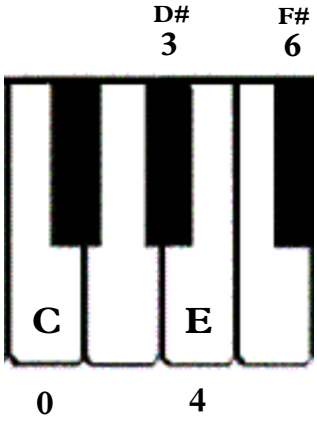
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E
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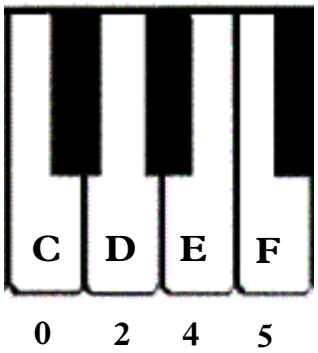
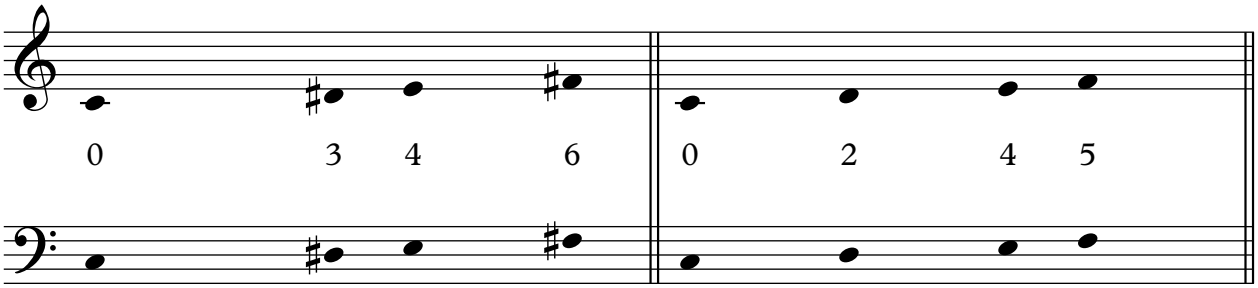
4


C
D
E
F
0
2
4
5


0
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4
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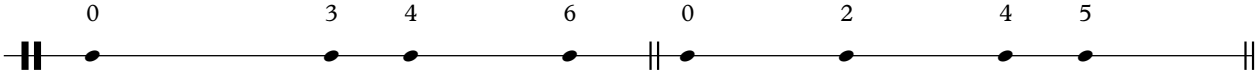
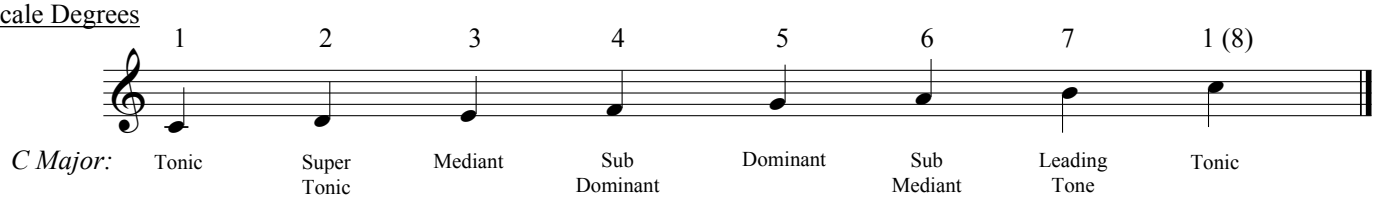

0
3
4
6
0
2
4
5

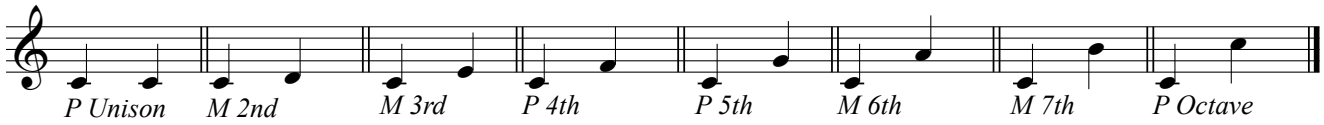
Theory

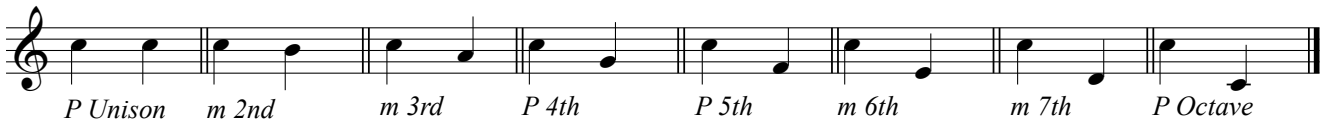
JC Heisler

Scale Degrees

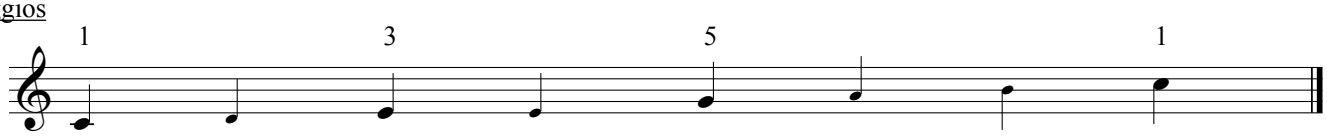


Diatonic Intervals



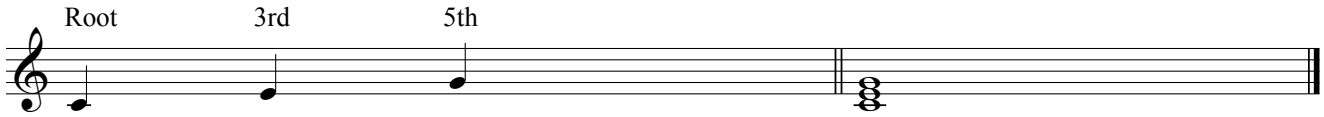


Arpeggios



C Major Arpeggio

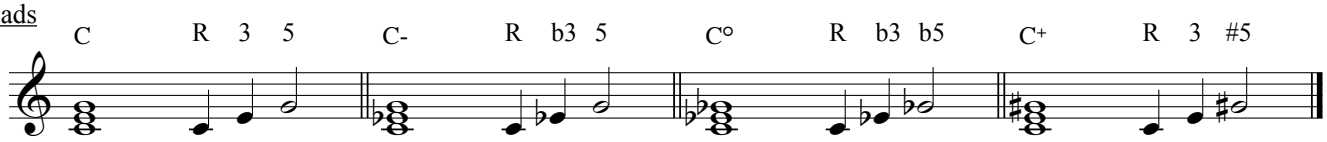
Triad



C Major:Arpeggio, Broken Chord, Melodic Triad

C Major:Chord, Harmonic Triad

4 Qualities of Triads



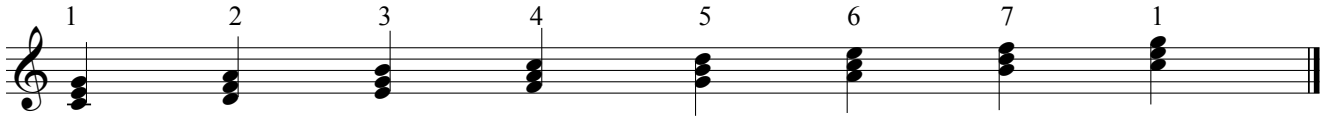
C Major Chord & Triad

C Minor Chord & Triad

C Diminished Chord & Triad

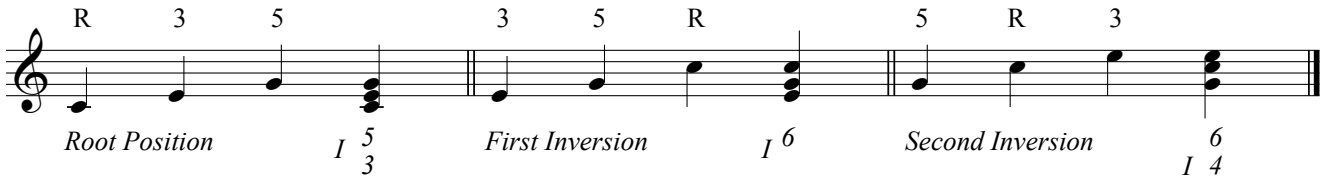
C Augmented Chord & Triad

Diatonic Triads



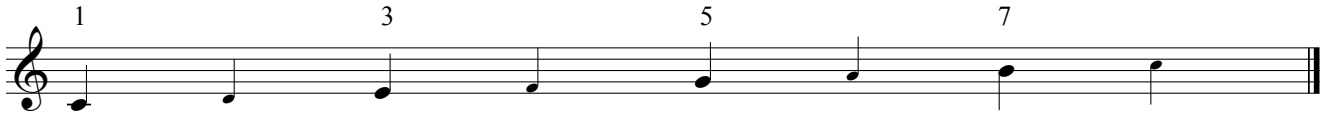
I	*ii*	*iii*	*IV*	*V*	*vi*	*vii°*	*I*
C	d	e	F	G	a	b°	C

Triad Inversions

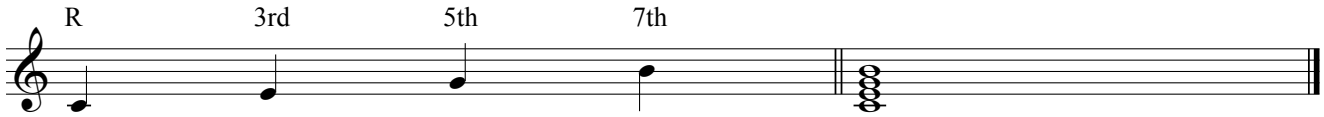


Root Position *I* $^{5}_{3}$ *First Inversion* *I* ^{6} *Second Inversion* $^{6}_{4}$ *I*

Seventh Chords

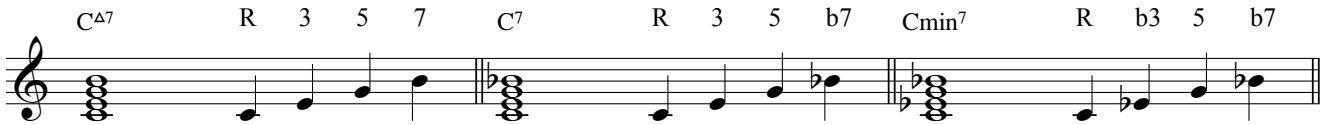


C Major Seventh Arpeggio

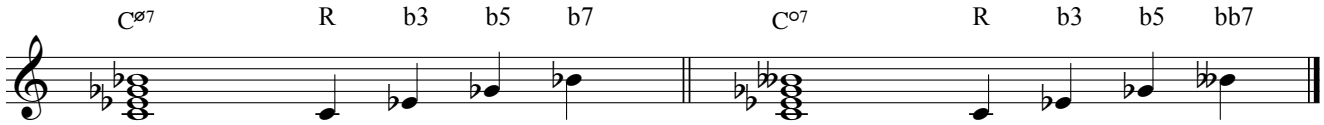


C Major Seventh: Arpeggio, Broken Chord, Melodic Seventh *C Major Seventh: Chord, Harmonic Seventh*

5 Common Qualities of Seventh Chords

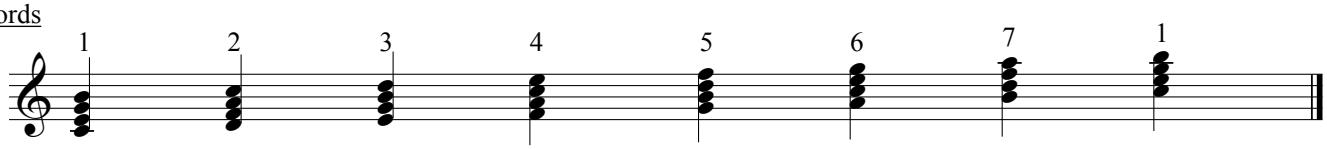


C Major Seven *C Dominant Seven* *C Minor Seven*



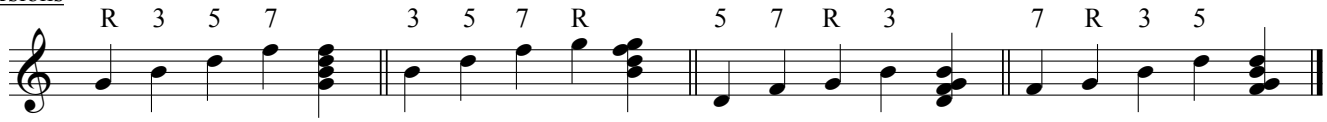
C Half Diminshed Seven *C Fully Diminished Seven*

Diatonic Seventh Chords



I Maj7	*ii-7*	*iii-7*	*IV Maj7*	*V7*	*vi-7*	*vii-7(b5)*	*I Maj7*
CMaj7	dm7	em7	FMaj7	G7	am7	bØ7	CMaj7

Seventh Chord Inversions



Root Position *V7* *First Inversion* *V* $^{6}_{5}$ *Second Inversion* *V* $^{4}_{3}$ *Third Inversion* *V* $^{4}_{2}$

Tonality

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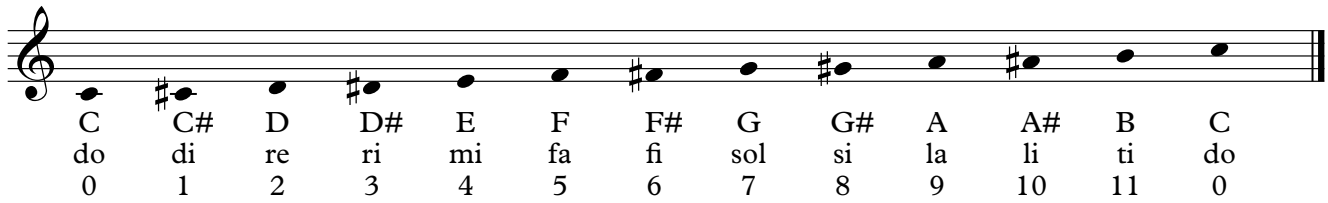
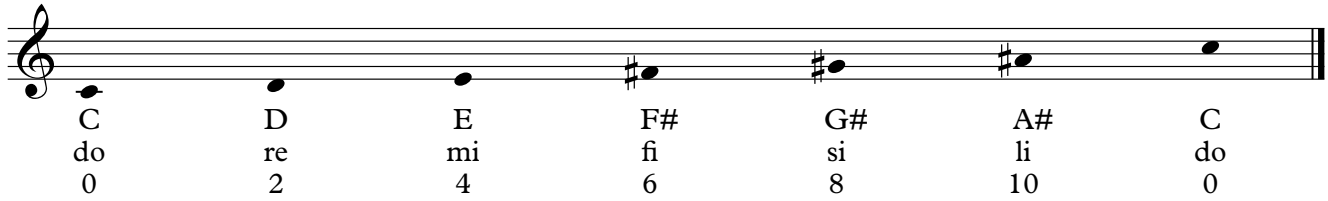
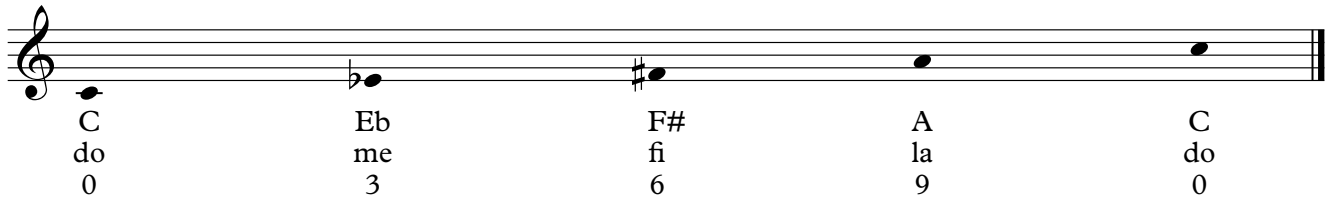
Chromatic



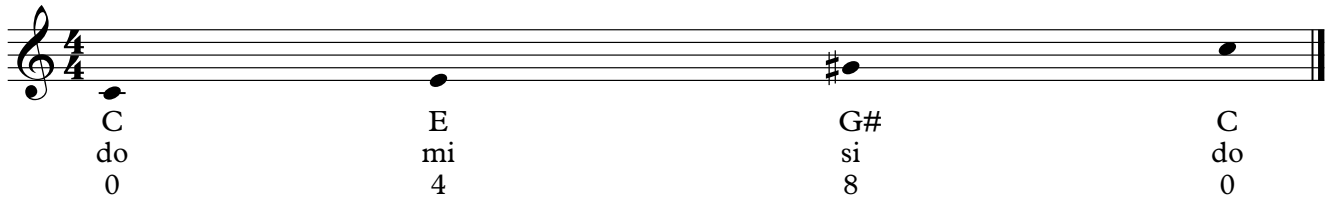
Whloe Tone



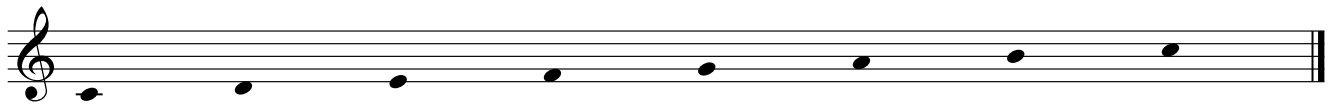
Diminished



Augmented

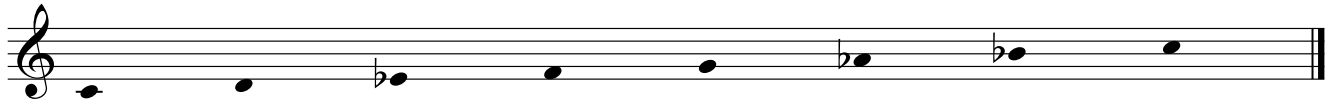


Major



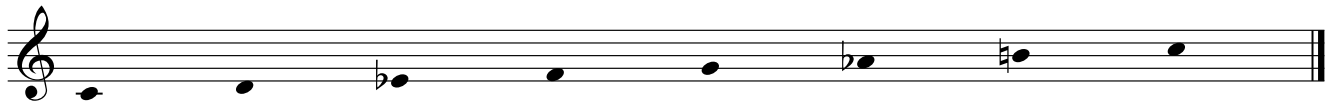
	C	D	E	F	G	A	B	C
Solfege:	do	re	mi	fa	sol	la	ti	do
Scale Degrees:	1	2	3	4	5	6	7	1
Tonal Function:	Tonic	Super Tonic	Mediant	Sub Dominant	Dominant	Sub Mediant	Leading Tone	Tonic

Natural Minor



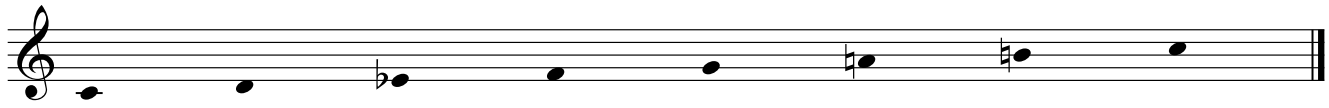
C	D	Eb	F	G	Ab	Bb	C
do	re	me	fa	sol	le	te	do
1	2	3	4	5	6	7	1

Harmonic Minor



C	D	Eb	F	G	Ab	B	C
do	re	me	fa	sol	le	ti	do
1	2	3	4	5	6	^7	1

Melodic Minor

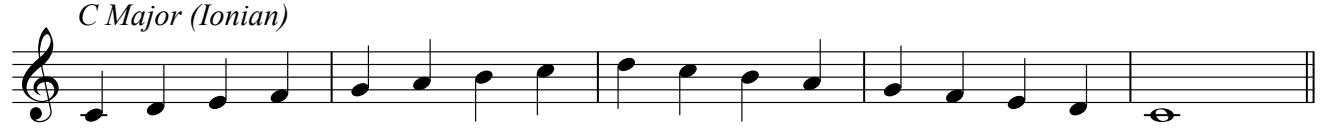


C	D	Eb	F	G	A	B	C
do	re	me	fa	sol	la	ti	do
1	2	3	4	5	^6	^7	1

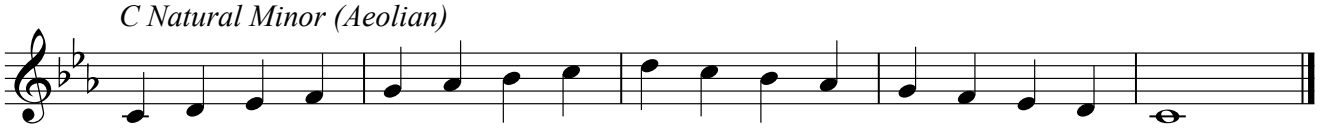
Scale Reference

JC Heisler

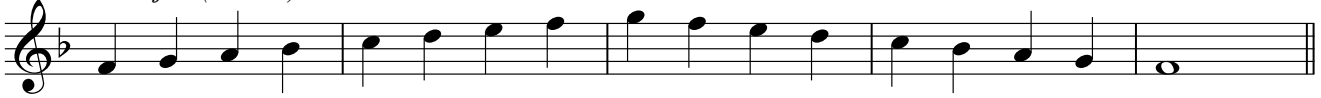
C Major (Ionian)



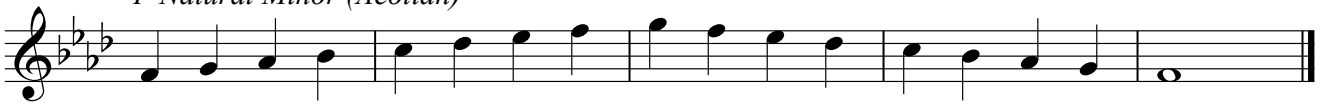
C Natural Minor (Aeolian)



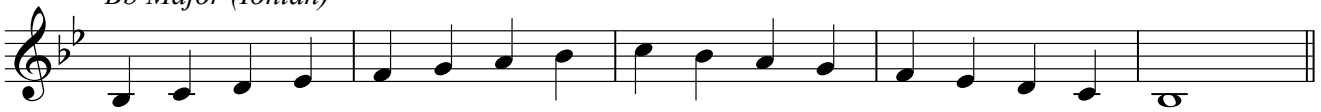
F Major (Ionian)



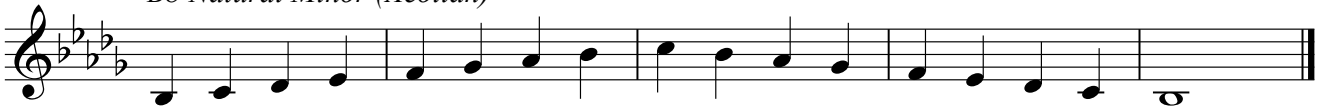
F Natural Minor (Aeolian)



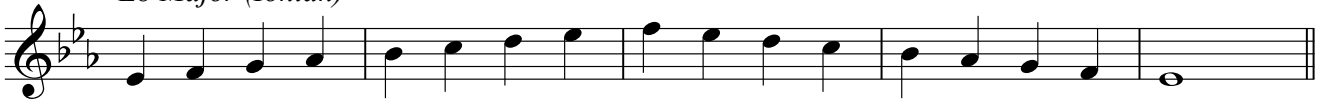
Bb Major (Ionian)



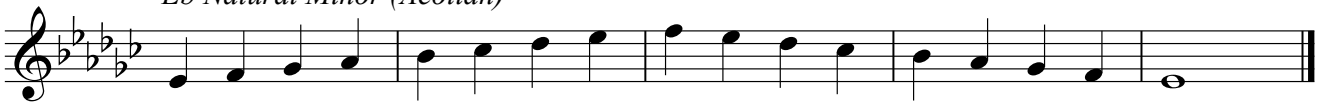
Bb Natural Minor (Aeolian)



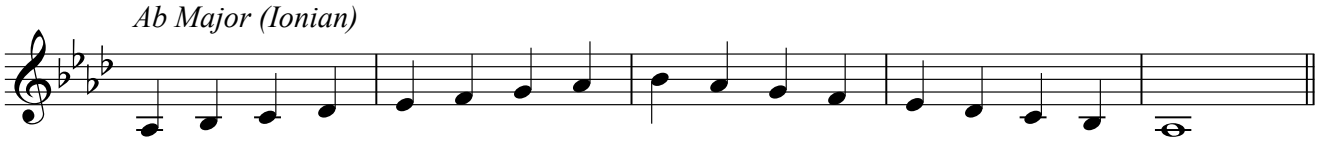
Eb Major (Ionian)



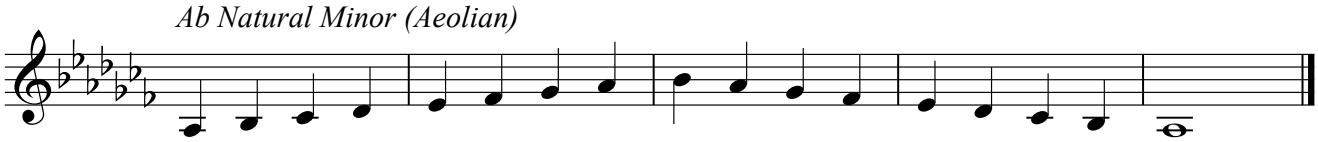
Eb Natural Minor (Aeolian)



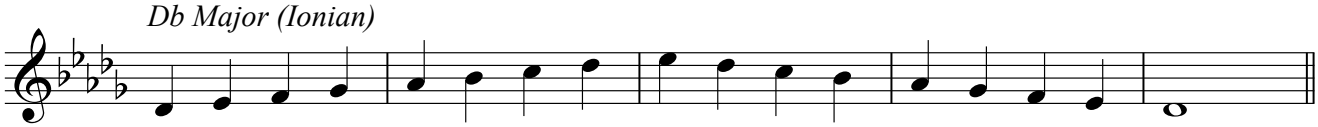
Ab Major (Ionian)



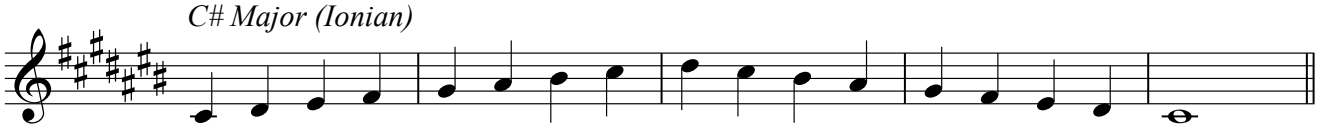
Ab Natural Minor (Aeolian)



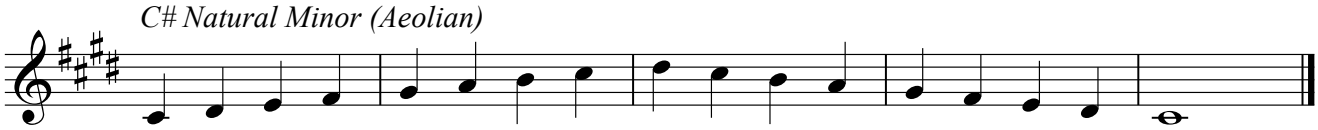
Db Major (Ionian)



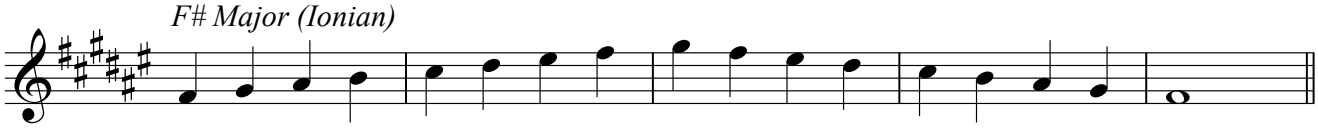
C# Major (Ionian)



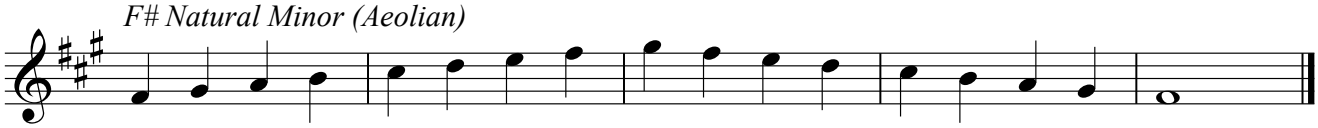
C# Natural Minor (Aeolian)



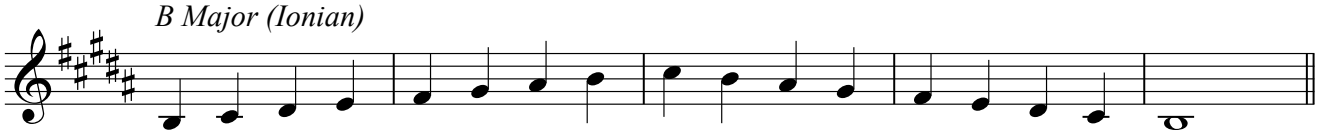
F# Major (Ionian)



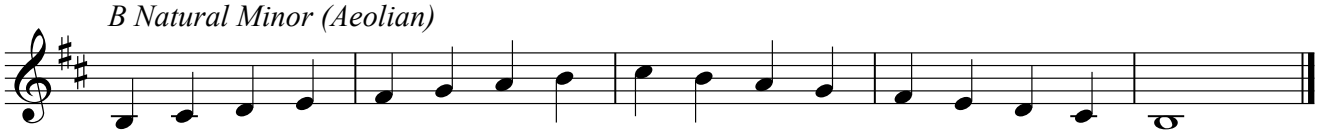
F# Natural Minor (Aeolian)



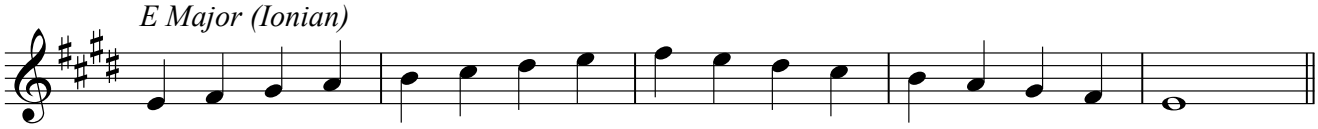
B Major (Ionian)



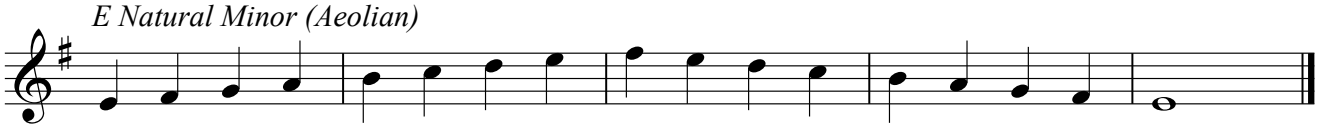
B Natural Minor (Aeolian)



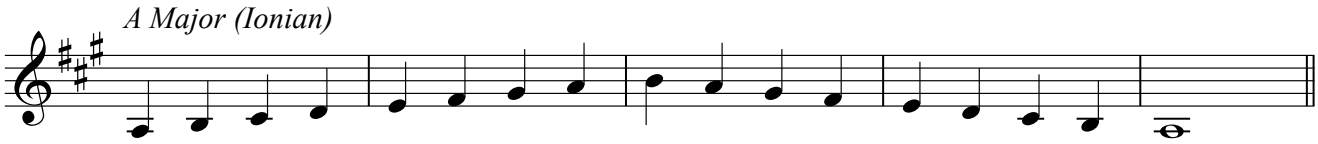
E Major (Ionian)



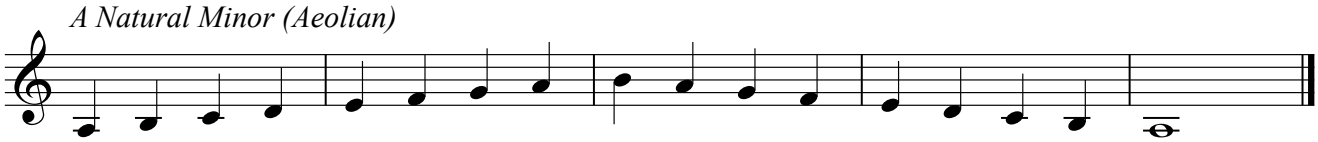
E Natural Minor (Aeolian)



A Major (Ionian)



A Natural Minor (Aeolian)



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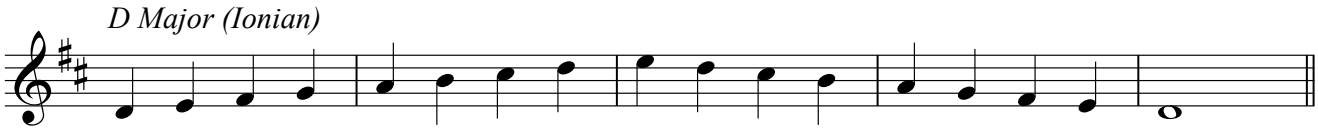

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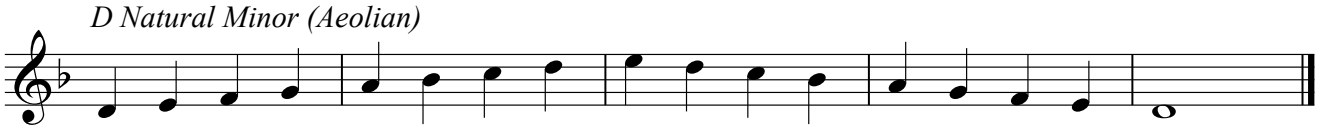

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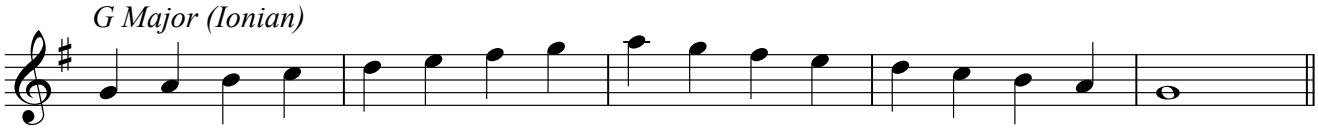

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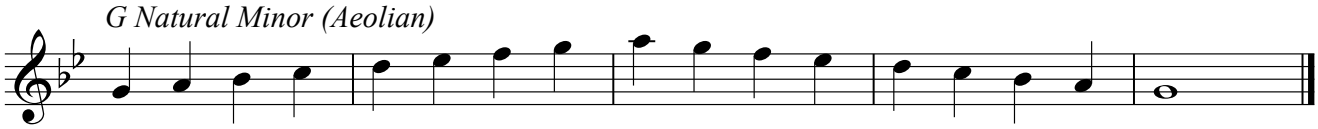
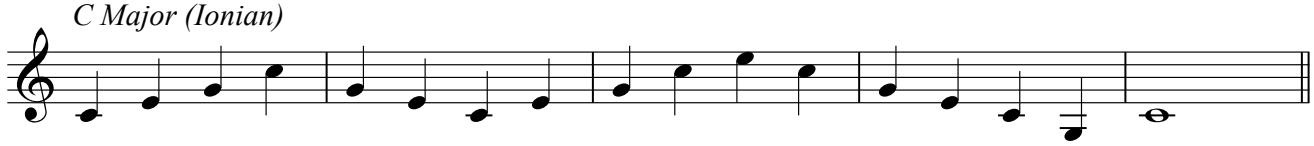


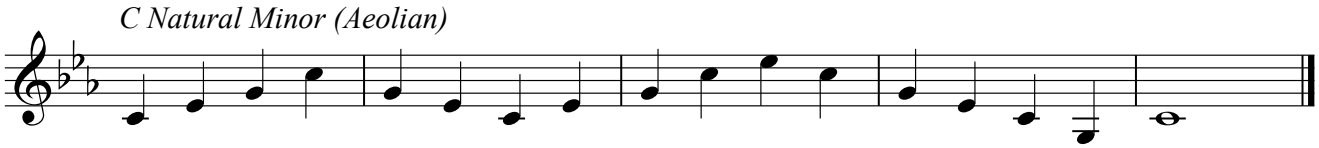
Arpeggio Reference

JC Heisler

C Major (Ionian)



C Natural Minor (Aeolian)



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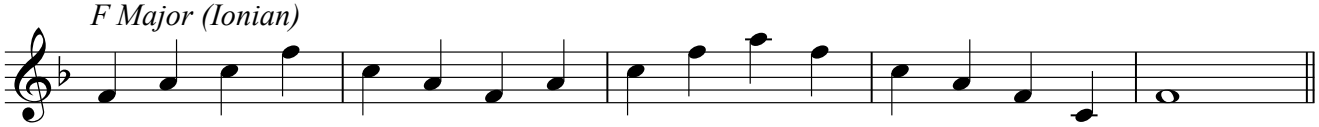

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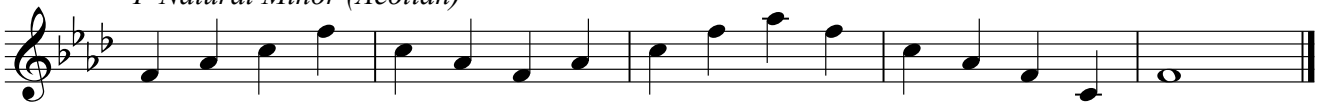

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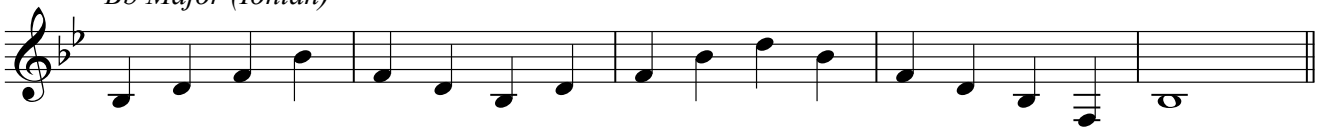

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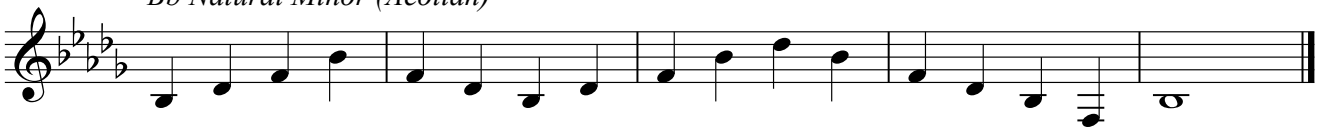

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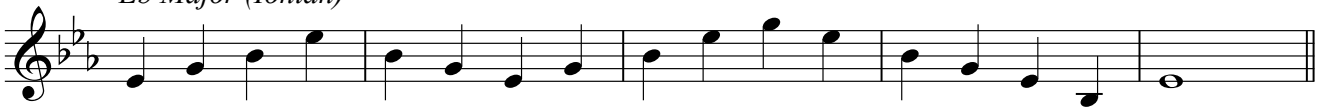

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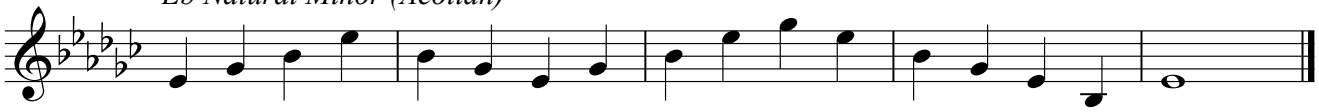

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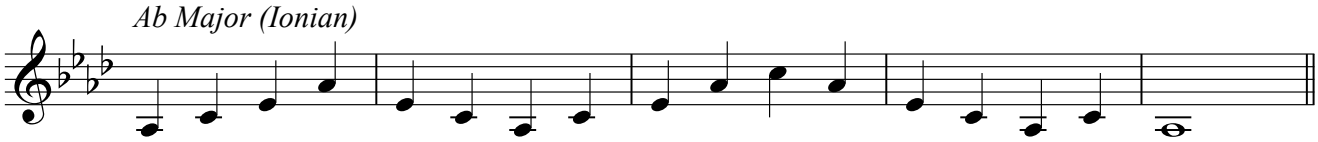

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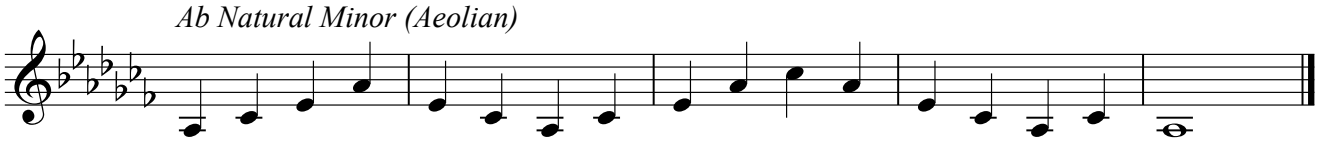

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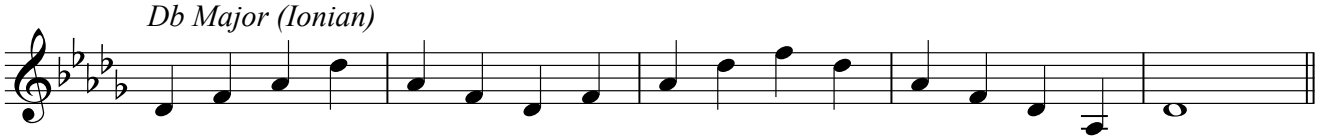

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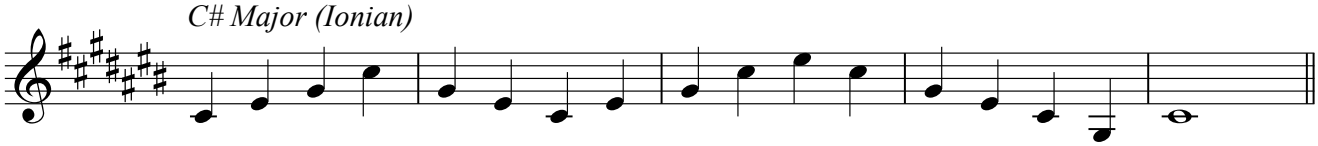

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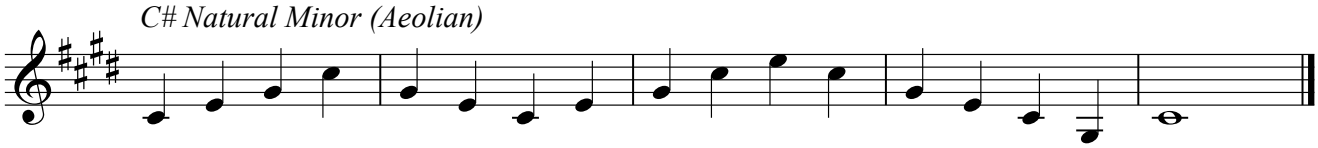

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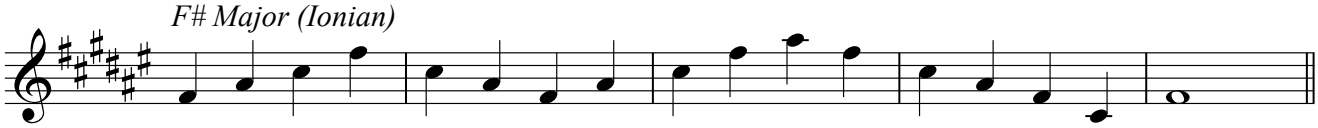

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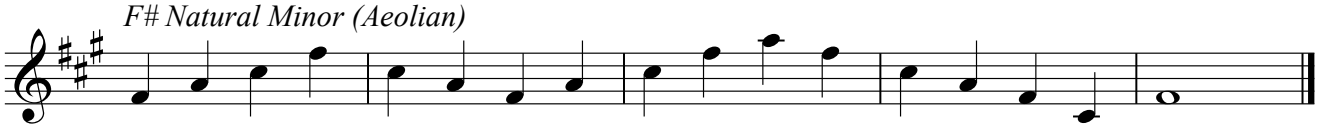

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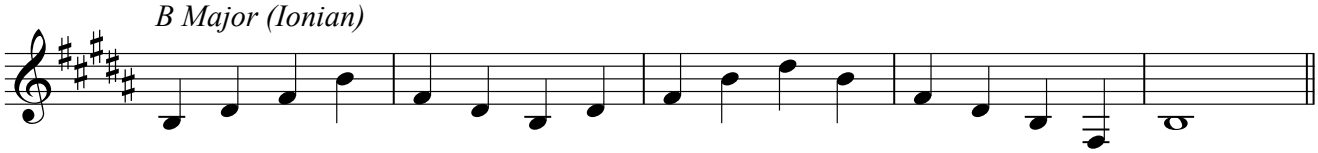

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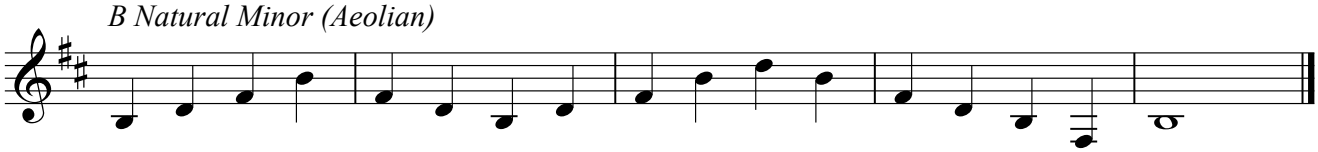
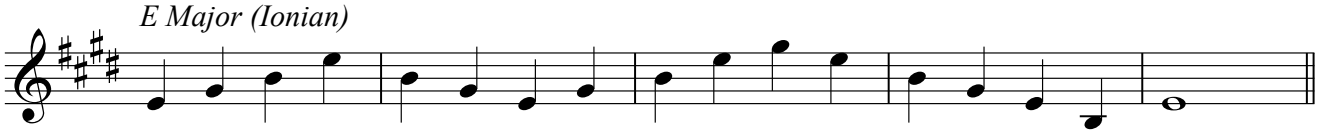


E Major (Ionian)



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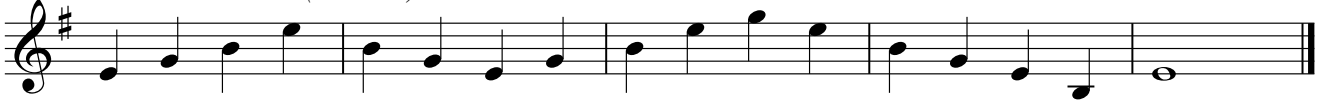
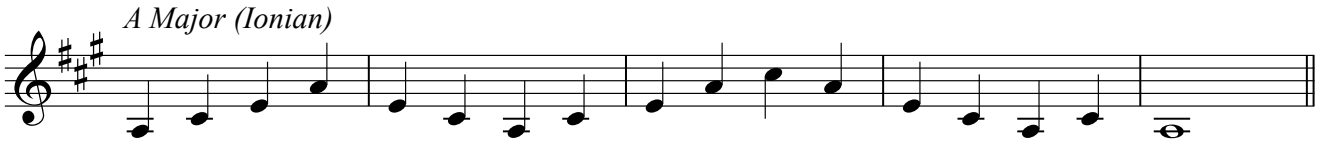


A Major (Ionian)



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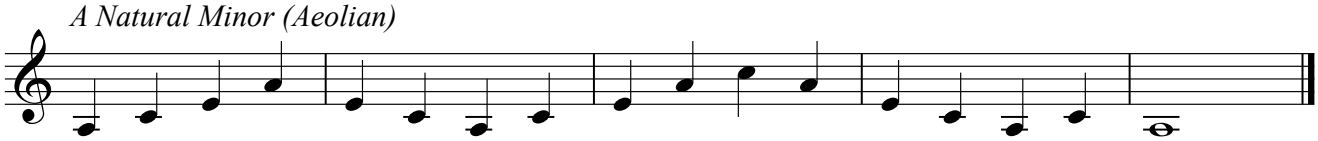

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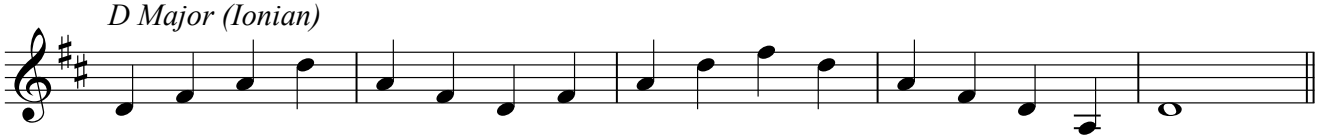

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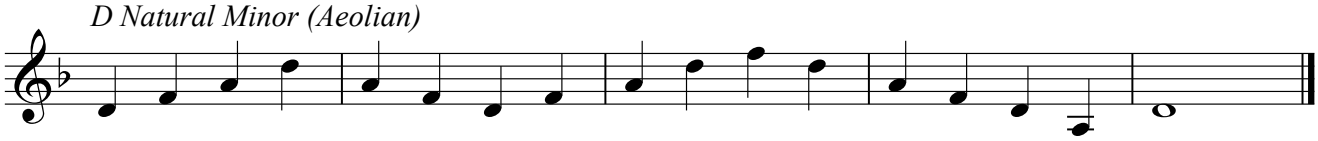
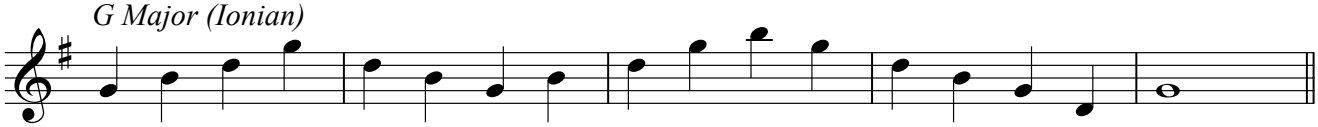


G Major (Ionian)



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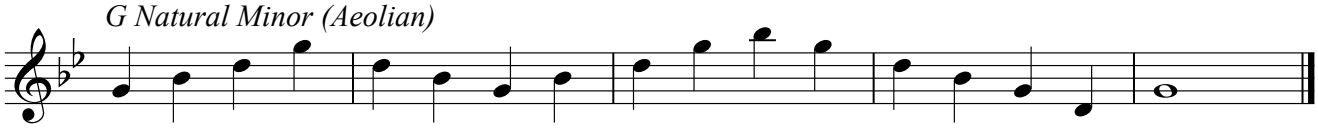
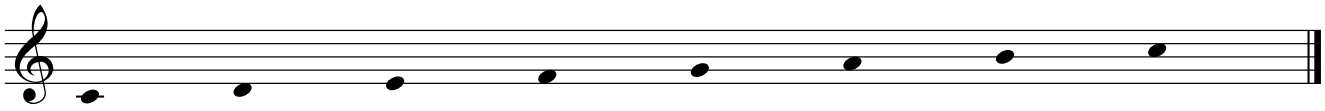


Major & Minor Relationships

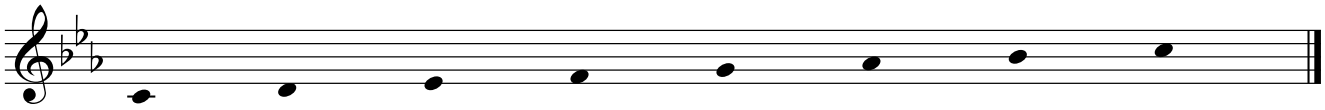
JC Heisler

C Major



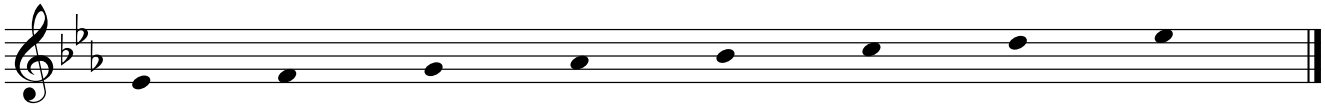
	C	D	E	F	G	A	B	C
Solfege:	do	re	mi	fa	sol	la	ti	do
Scale Degrees:	1	2	3	4	5	6	7	1
Tonal Function:	Tonic	Super Tonic	Mediant	Sub Dominant	Dominant	Sub Mediant	Leading Tone	Tonic

C Natural Minor: Parallel of C Major



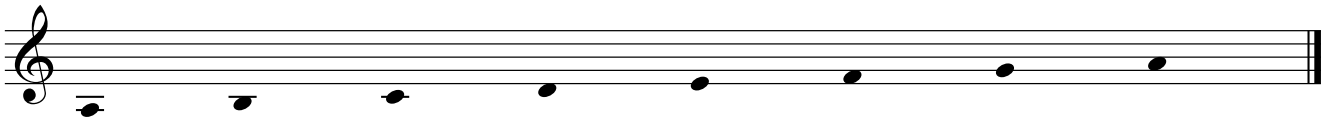
C	D	Eb	F	G	Ab	Bb	C
do	re	me	fa	sol	le	te	do
1	2	3	4	5	6	7	1

Eb Major: Relative Major of C Minor



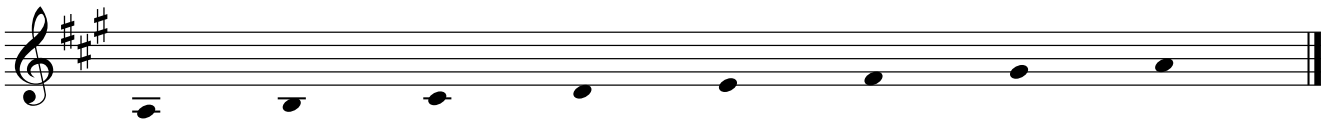
Eb	F	G	Ab	Bb	C	D	Eb
do	re	mi	fa	sol	la	ti	do
1	2	3	4	5	6	7	1

A Natural Minor: Relative of C Major



A	B	C	D	E	F	G	A
do	re	me	fa	sol	le	te	do
1	2	3	4	5	6	7	1

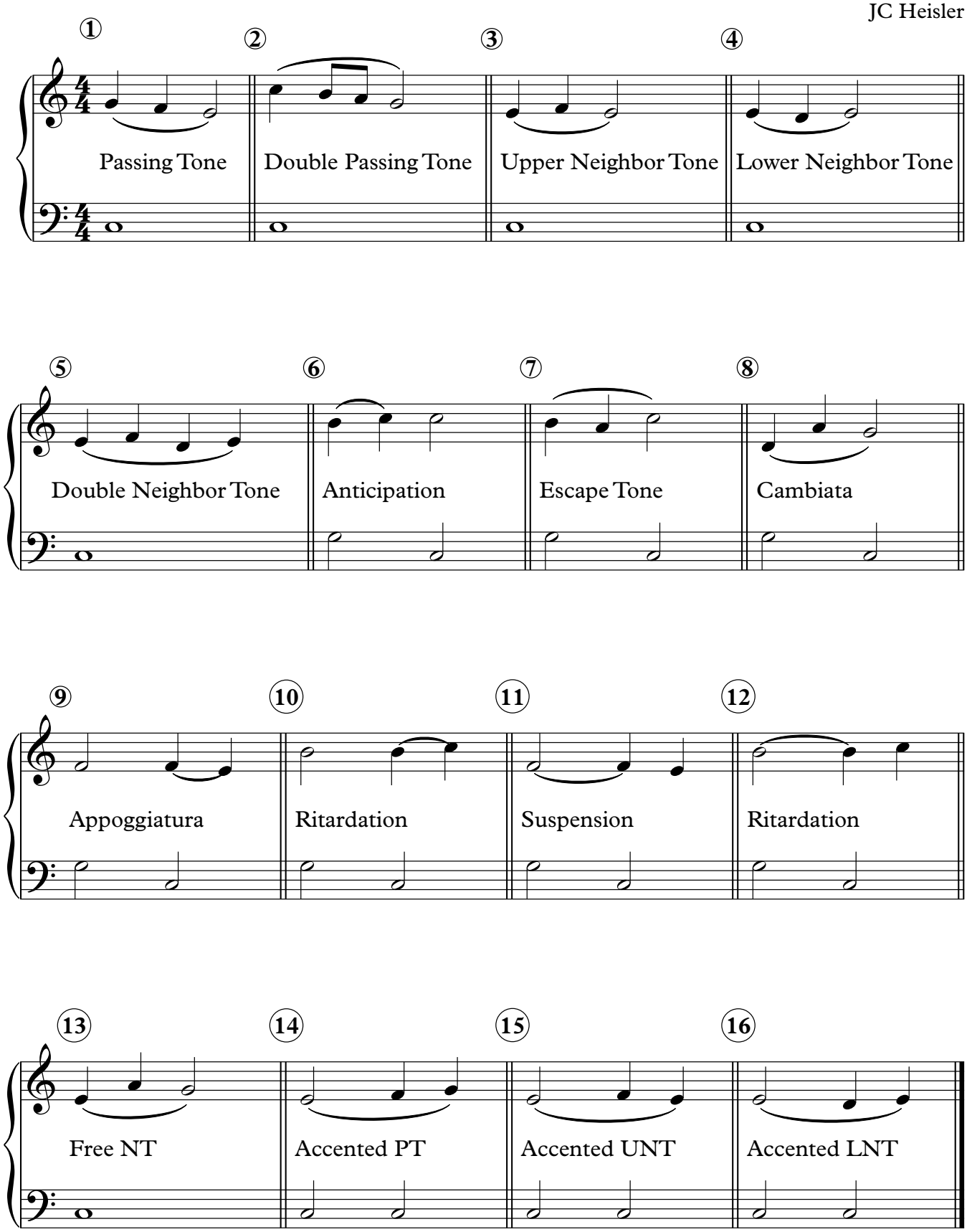
A Major: Parallel Major of A Natural Minor



A	B	C#	D	E	F#	G#	A
do	re	mi	fa	sol	la	ti	do
1	2	3	4	5	6	7	1

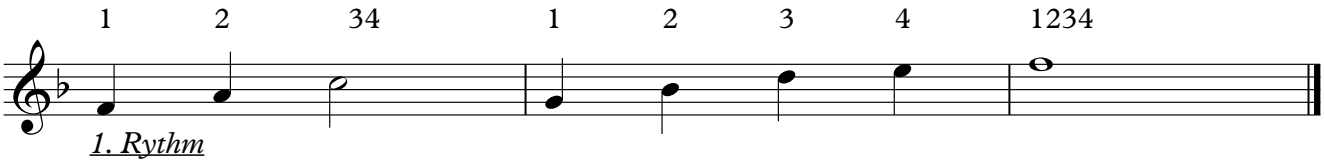
Melodic Choreography
Non Harmonic Tones

JC Heisler

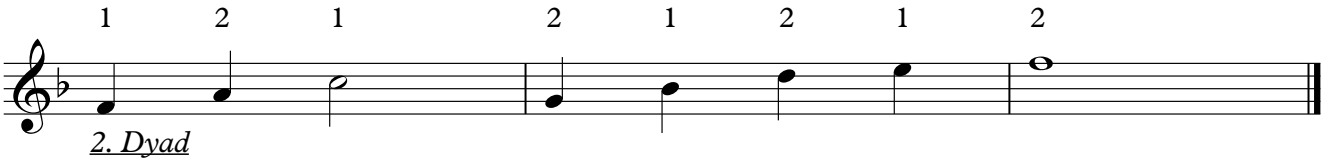


Trumpet Diatonics
Twelve Views to Mastery

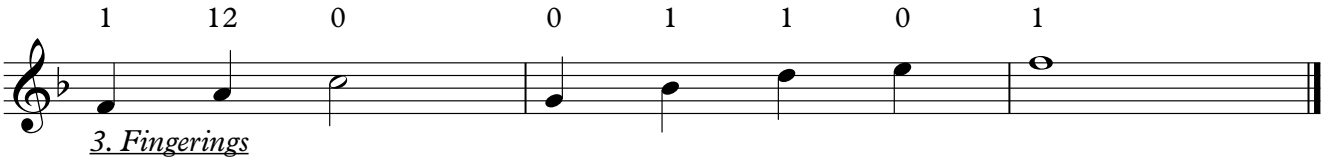
JC Heisler



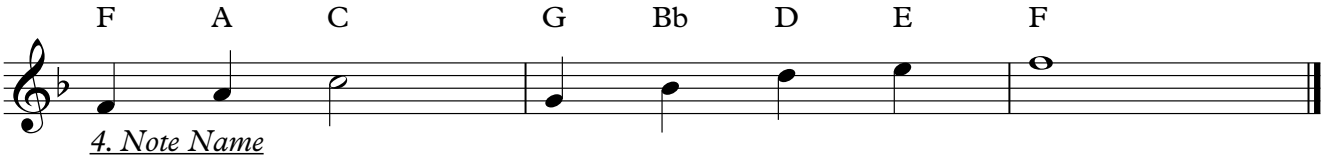
1. Rythm



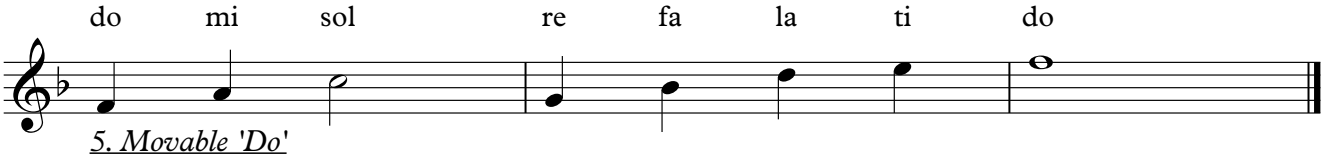
2. Dyad



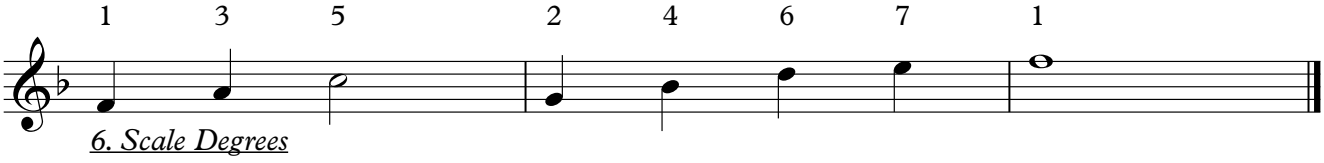
3. Fingerings



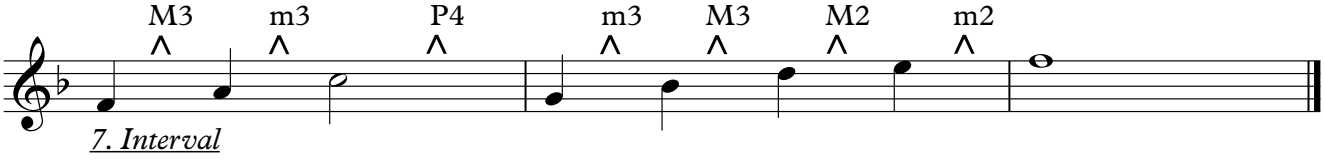
4. Note Name



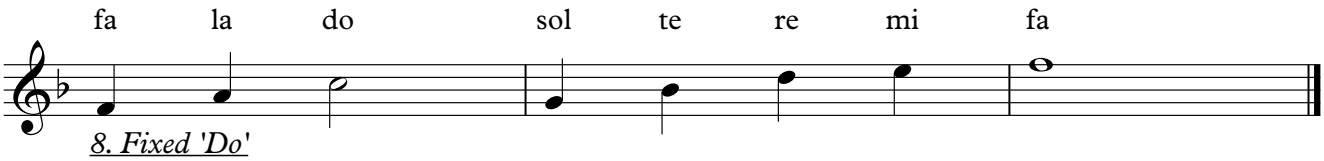
5. Movable 'Do'



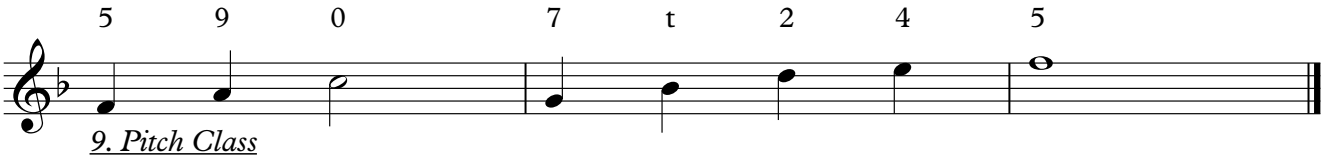
6. Scale Degrees



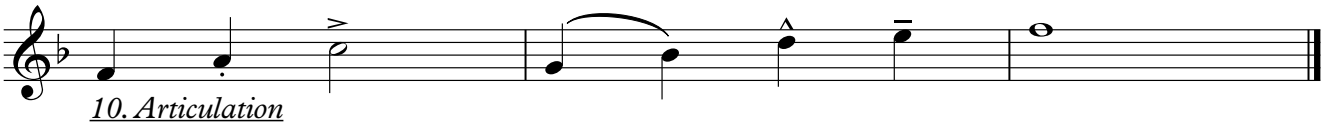
7. Interval



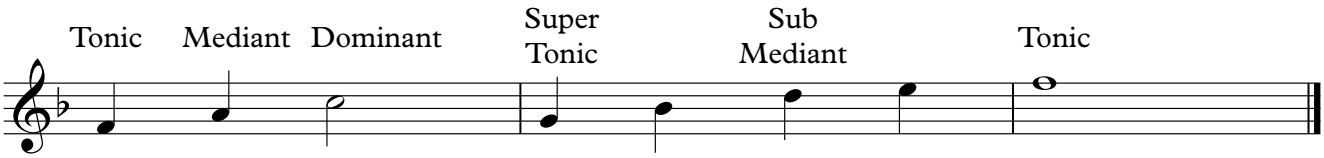
8. Fixed 'Do'



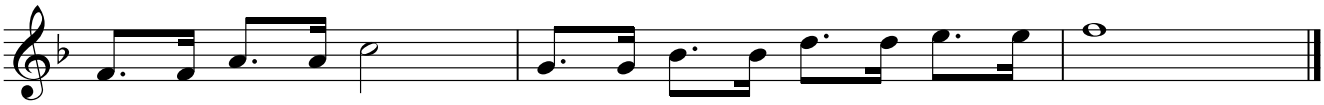
9. Pitch Class



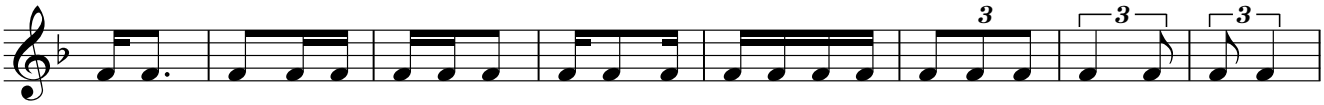
10. Articulation



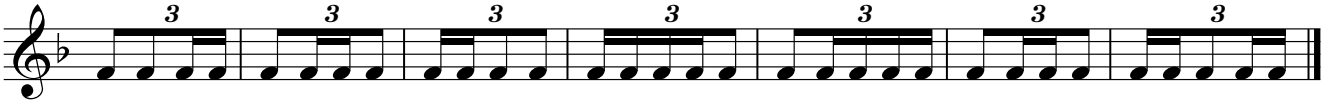
11. Scale Degree Function



12. Rhythmic Variations

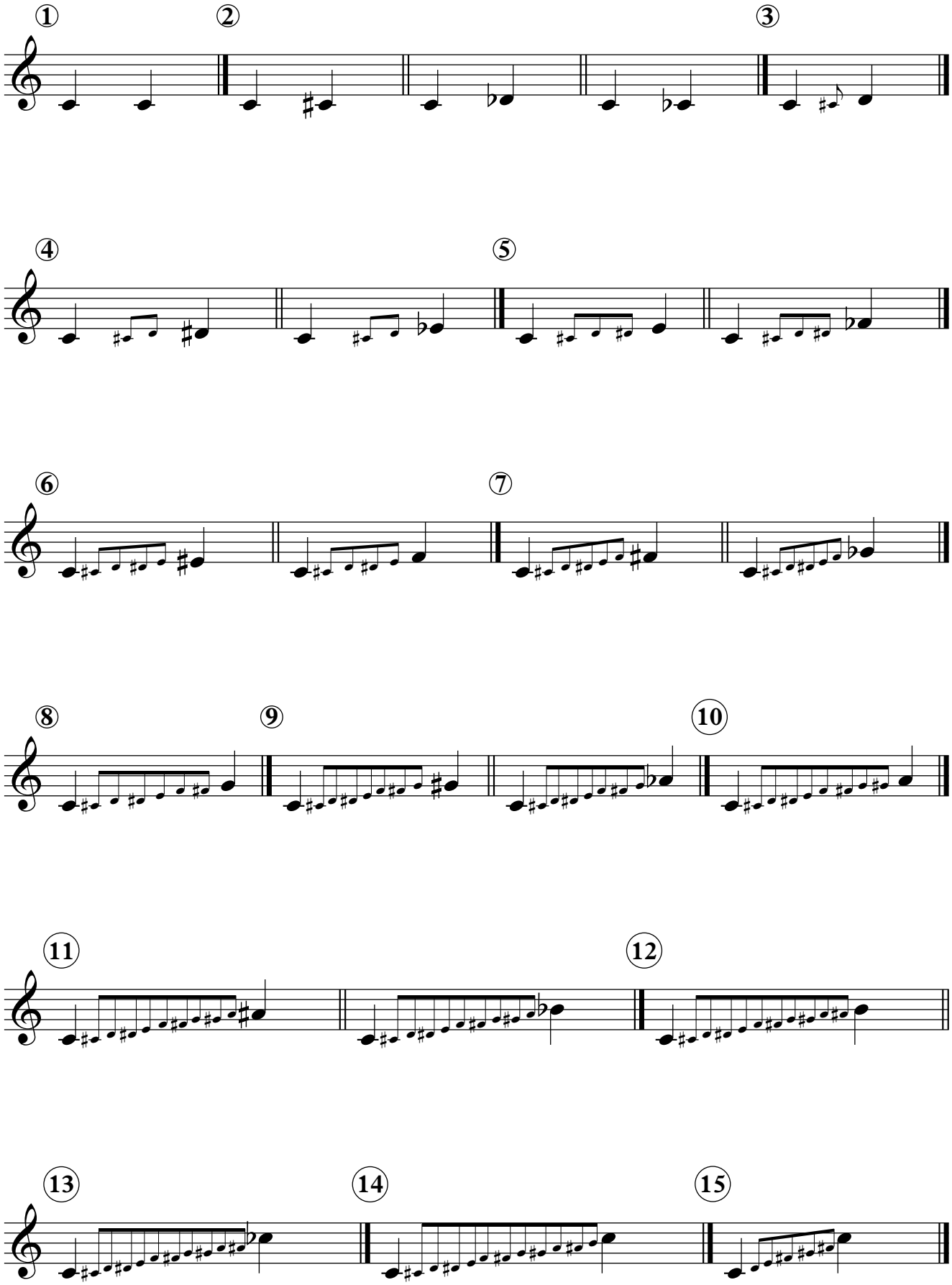


Additional Rhythmic Variations



Chromatic Intervals

JC Heisler



Diatonic Intervalic Analysis

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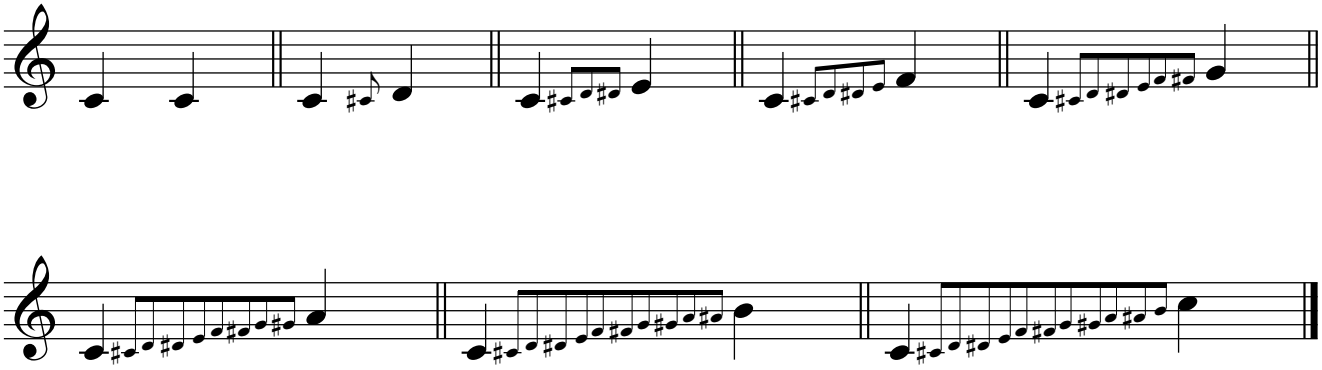

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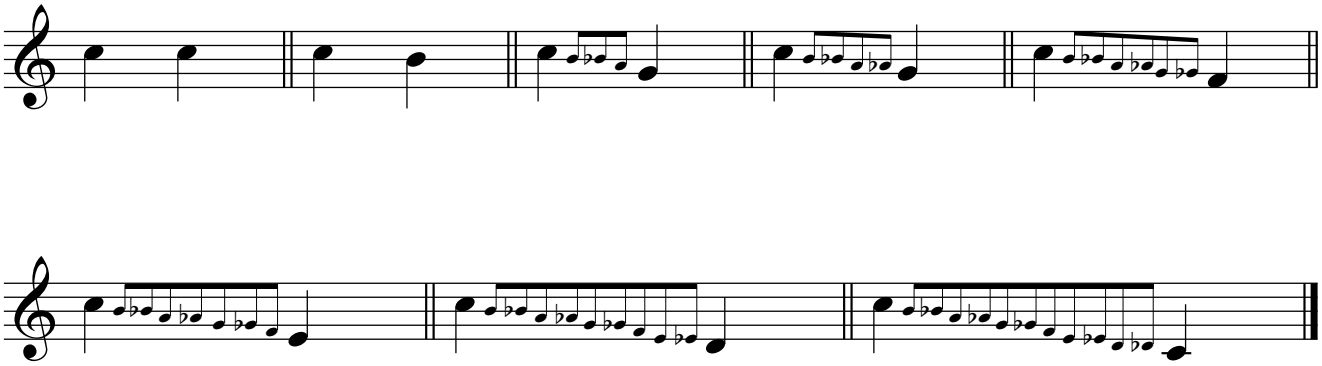

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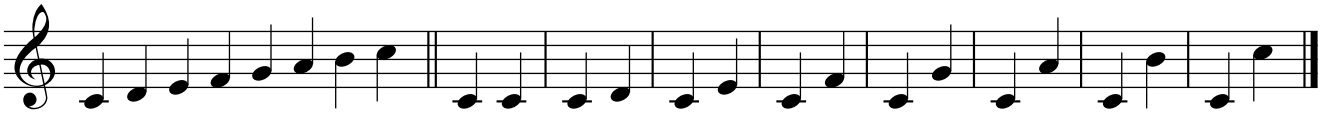

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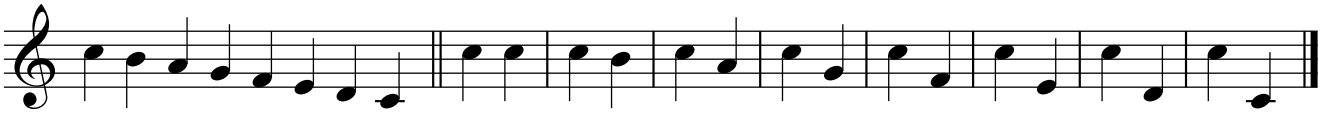

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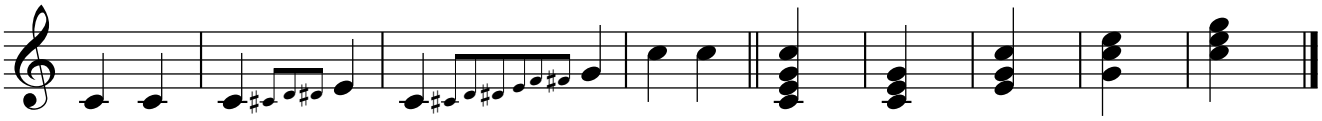

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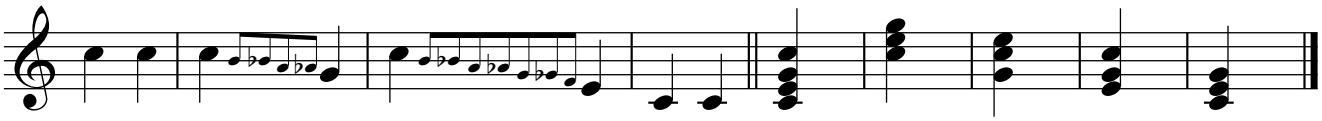
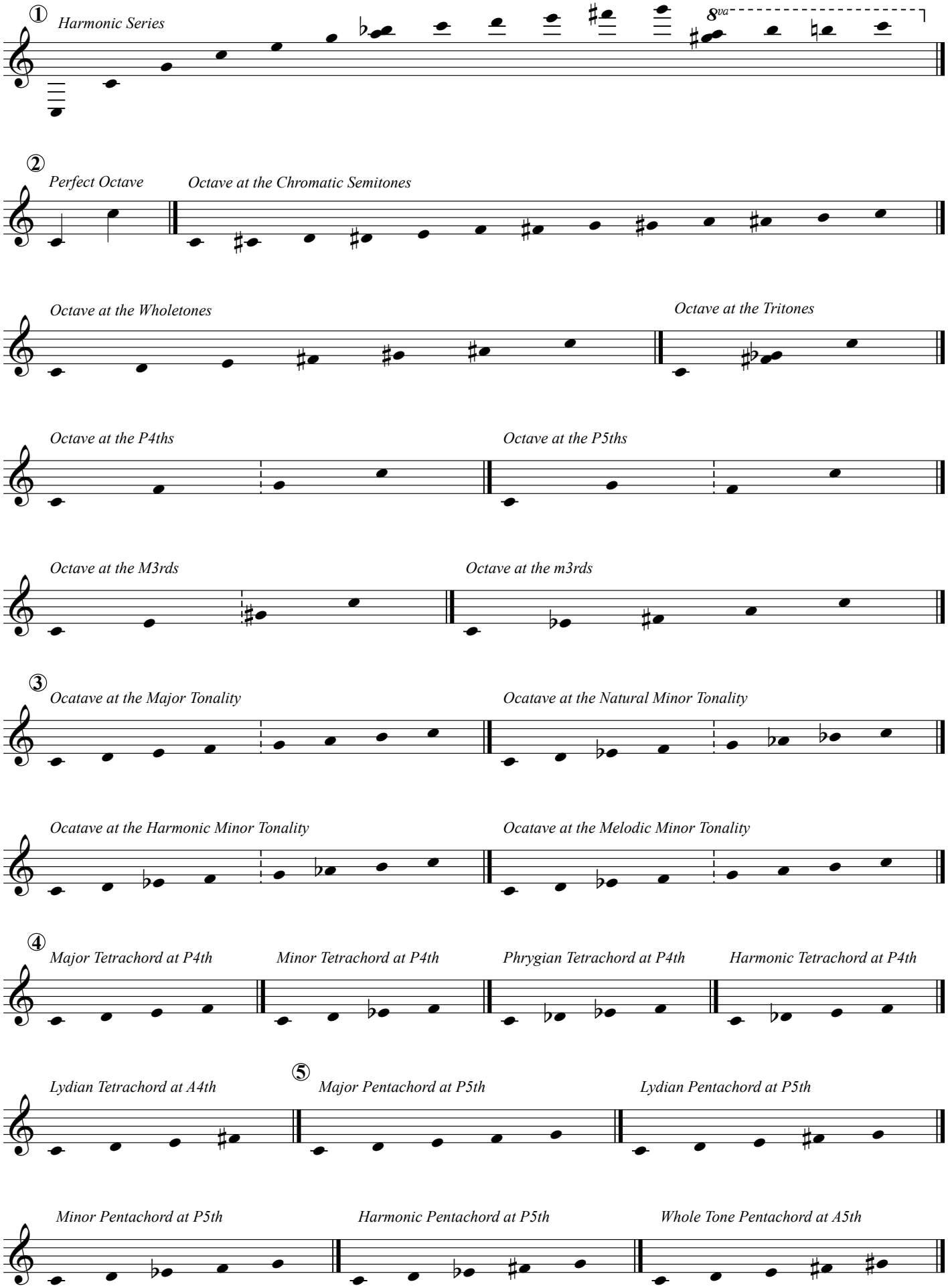


Thesis on Melodic Cadences

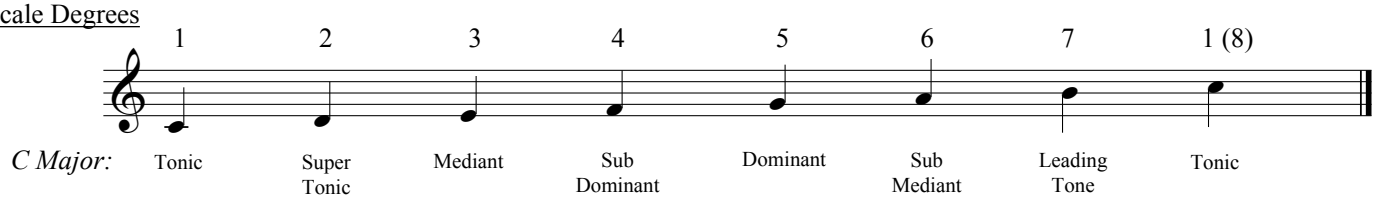
JC Heisler



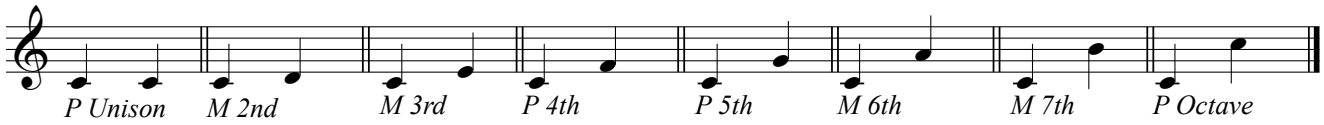
Theory

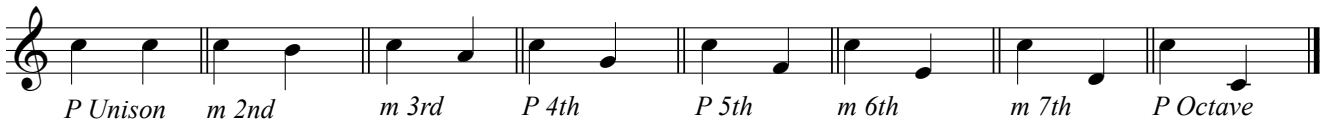
JC Heisler

Scale Degrees

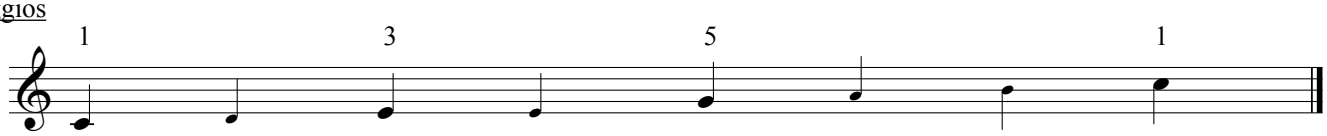


Diatonic Intervals



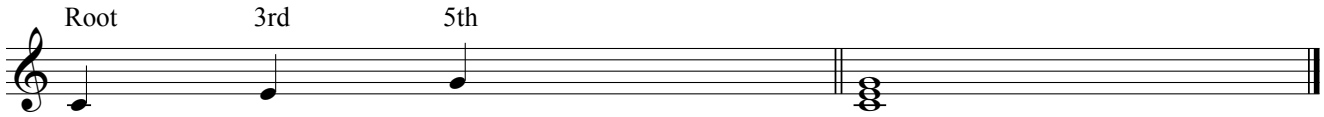


Arpeggios



C Major Arpeggio

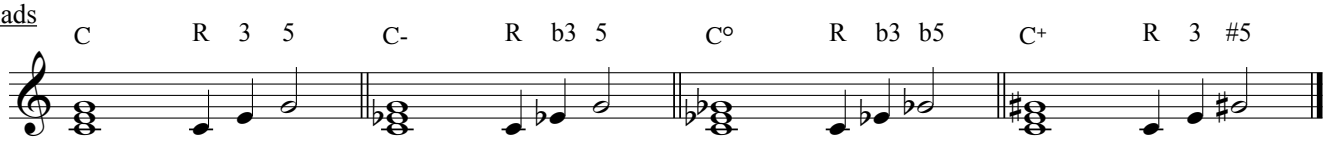
Triad



C Major:Arpeggio, Broken Chord, Melodic Triad

C Major:Chord, Harmonic Triad

4 Qualities of Triads



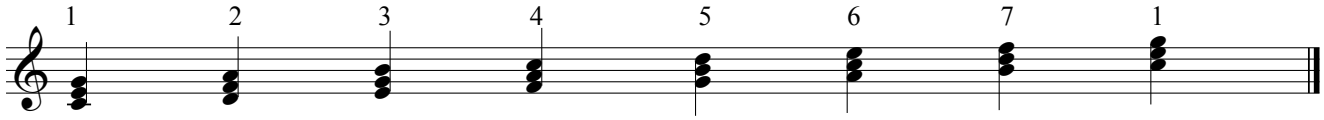
C Major Chord & Triad

C Minor Chord & Triad

C Diminished Chord & Triad

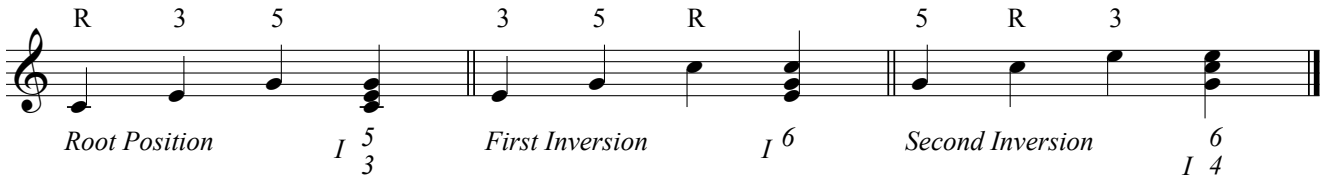
C Augmented Chord & Triad

Diatonic Triads



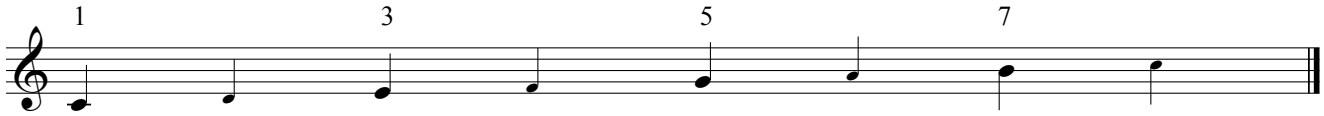
I	*ii*	*iii*	*IV*	*V*	*vi*	*vii°*	*I*
C	d	e	F	G	a	b°	C

Triad Inversions

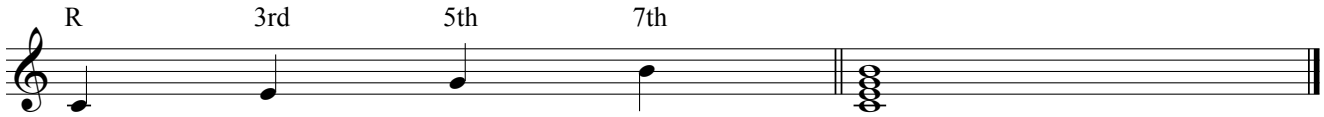


Root Position *I* $^{5}_{3}$ *First Inversion* *I* ^{6} *Second Inversion* $^{6}_{4}$ *I*

Seventh Chords

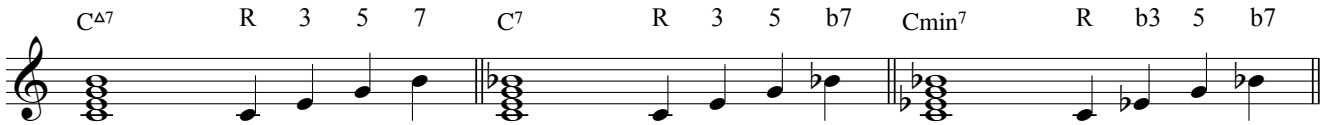


C Major Seventh Arpeggio

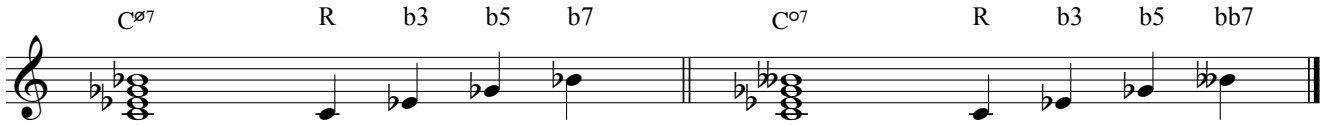


C Major Seventh: Arpeggio, Broken Chord, Melodic Seventh *C Major Seventh: Chord, Harmonic Seventh*

5 Common Qualities of Seventh Chords

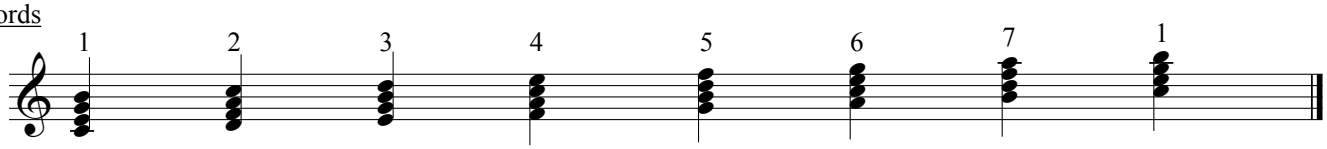


C Major Seven *C Dominant Seven* *C Minor Seven*



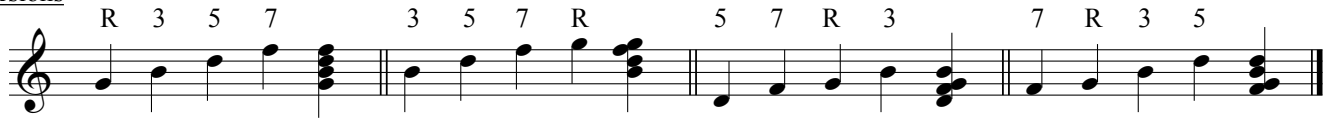
C Half Diminshed Seven *C Fully Diminished Seven*

Diatonic Seventh Chords



I Maj7	*ii-7*	*iii-7*	*IV Maj7*	*V7*	*vi-7*	*vii-7(b5)*	*I Maj7*
CMaj7	dm7	em7	FMaj7	G7	am7	bØ7	CMaj7

Seventh Chord Inversions

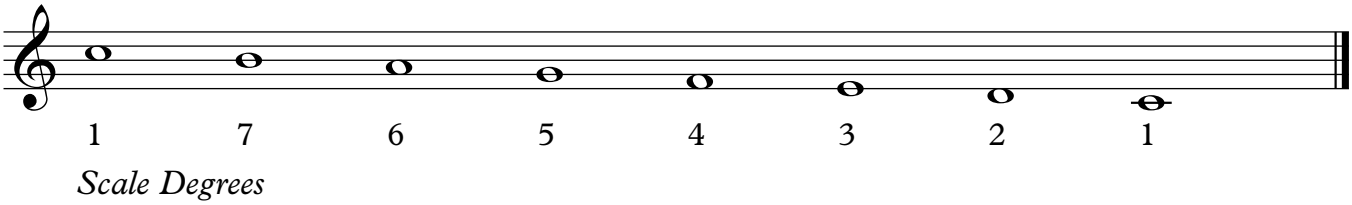


Root Position *V7* *First Inversion* *V* $^{6}_{5}$ *Second Inversion* *V* $^{4}_{3}$ *Third Inversion* *V* $^{4}_{2}$

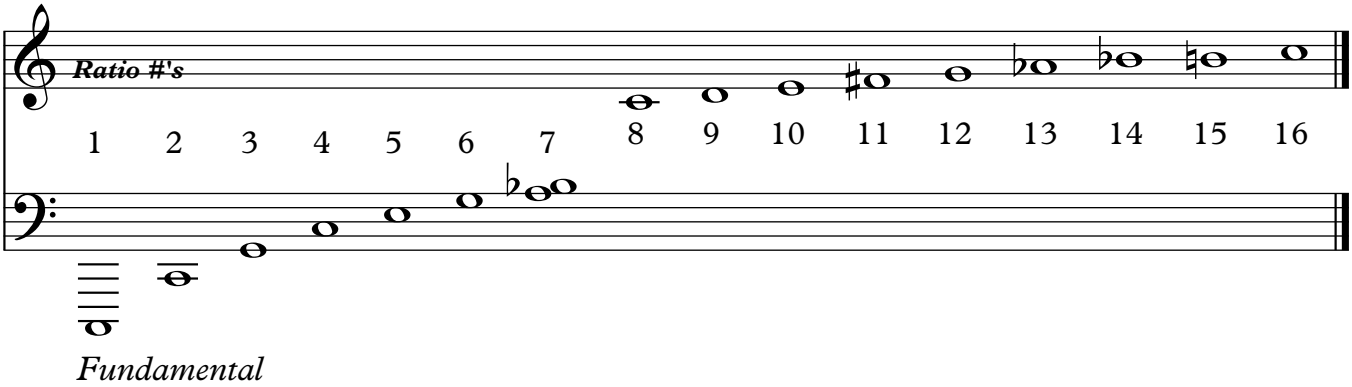
Melody to Harmony

JC Heisler

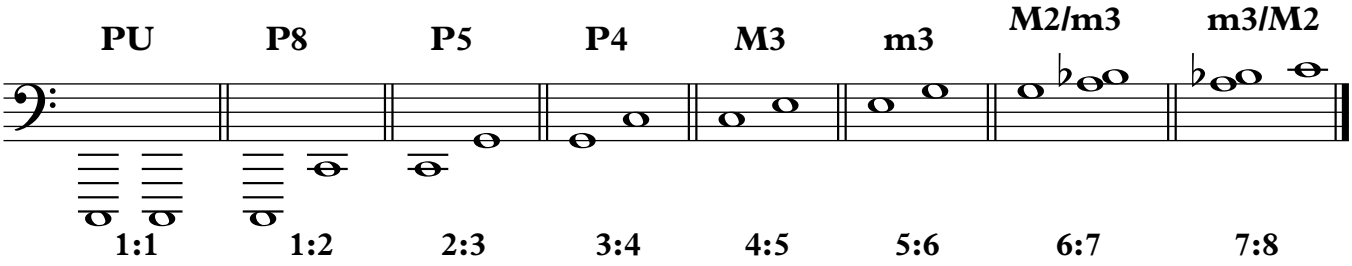
C Major Tonality



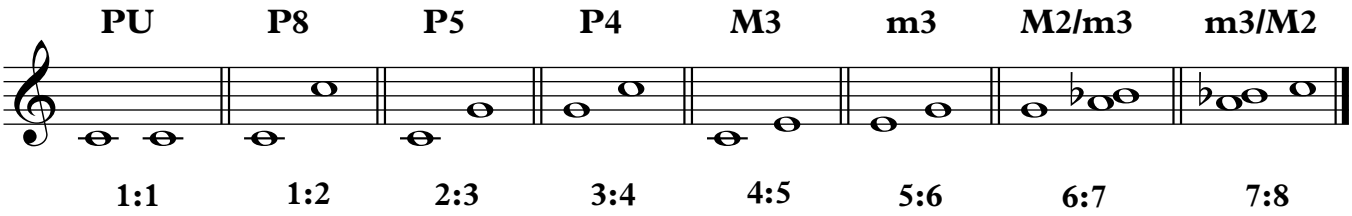
Harmonic Series



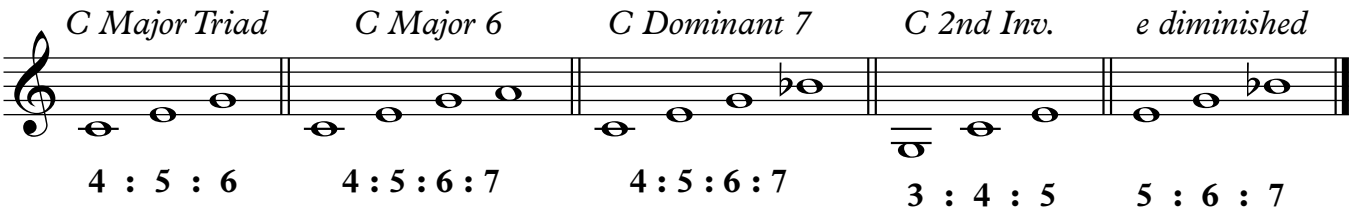
Tonality Defined by the Harmonic Series Intervals



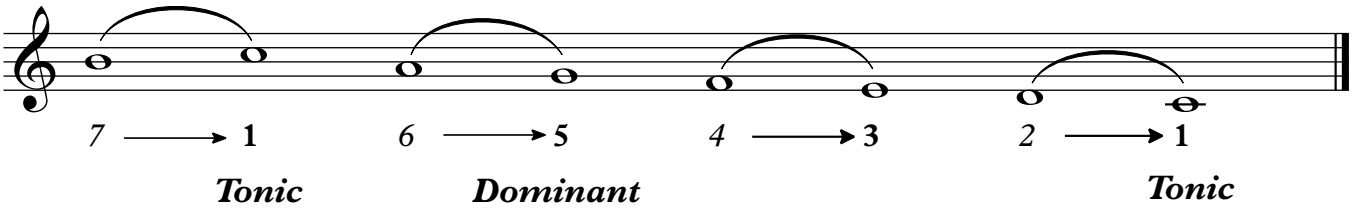
C Major Tonality Defined by the Harmonic Series Intervals



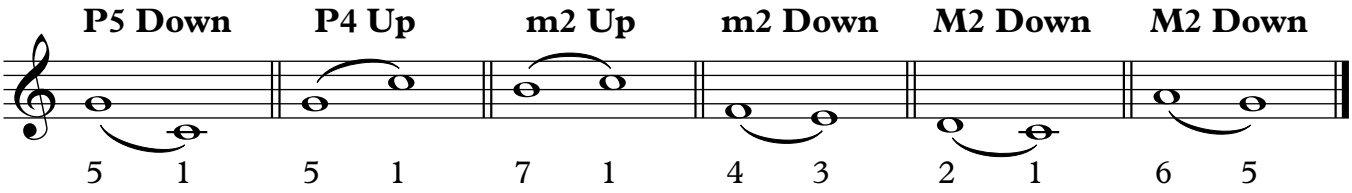
Tonal Harmonic Patterns found in the Harmonic Series Ratios 3 - 7



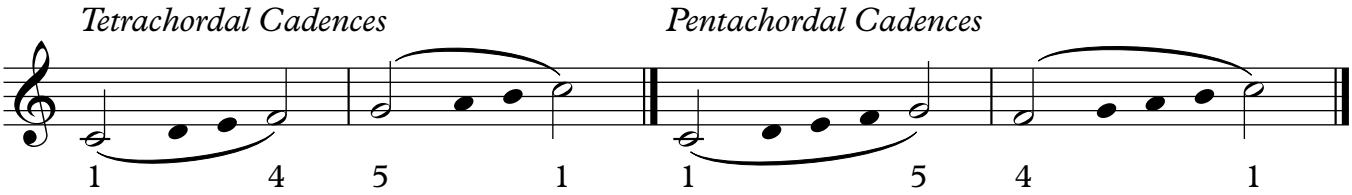
Melodic Cadences found in the C Major Tonality



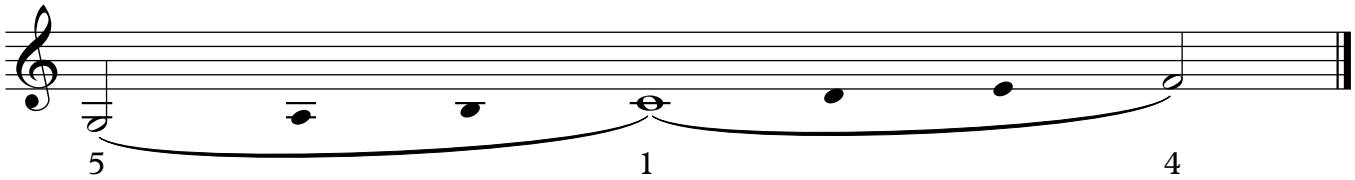
Fundamental Dominant - Tonic Melodic Cadencing in C Major



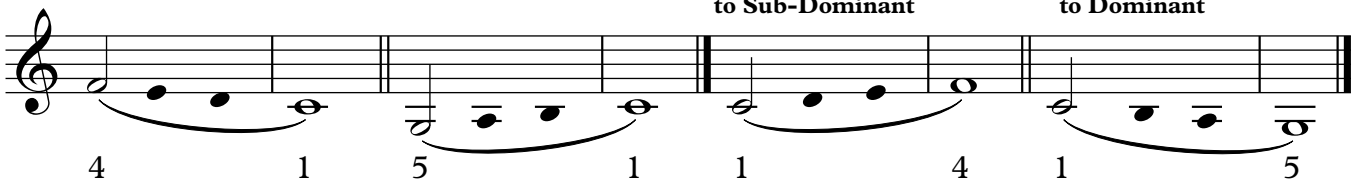
Fundamental Choreography of Tonal Cadencing



Tetrachordal Cadencing



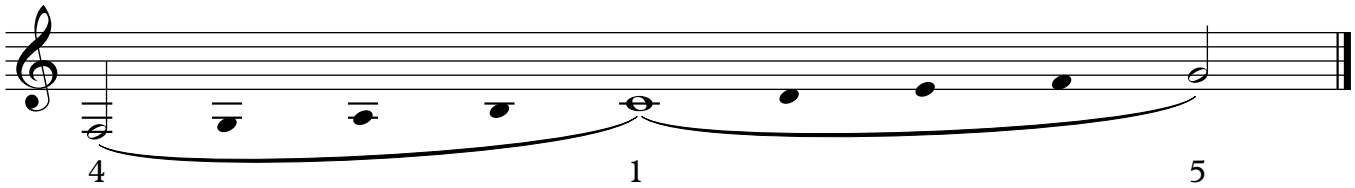
Fundamental Choreography of Diatonic Cadencing to Tonic



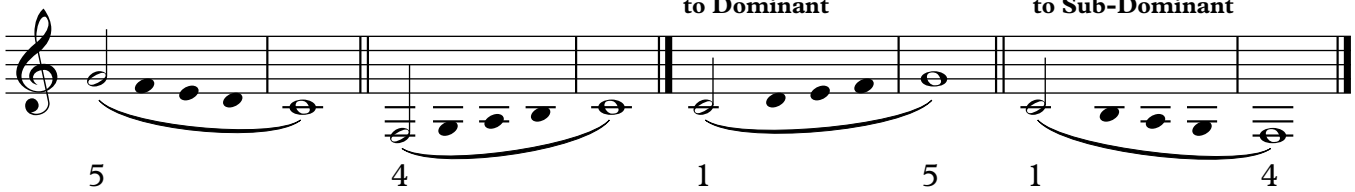
Fundamental Choreography of Diatonic Cadencing to Sub-Dominant

Fundamental Choreography of Diatonic Cadencing to Dominant

Pentachordal Cadencing



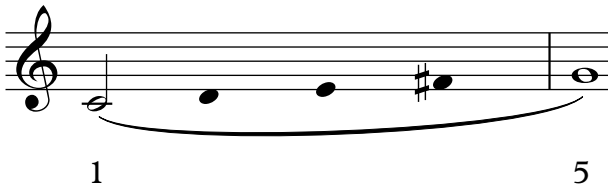
Fundamental Choreography of Diatonic Cadencing to Tonic



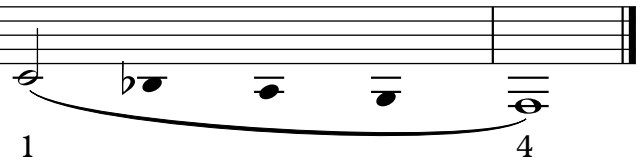
Fundamental Choreography of Diatonic Cadencing to Dominant

Fundamental Choreography of Diatonic Cadencing to Sub-Dominant

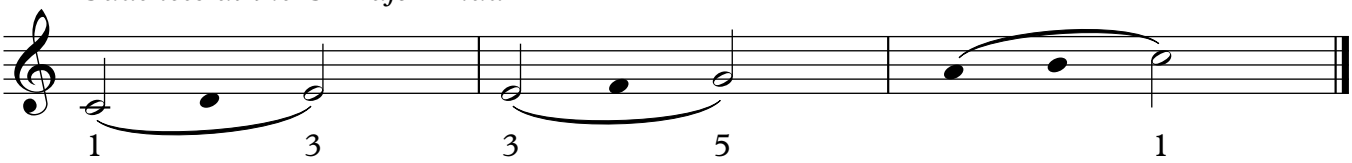
Fundamental Choreography of Cadencing to Tonicize Dominant



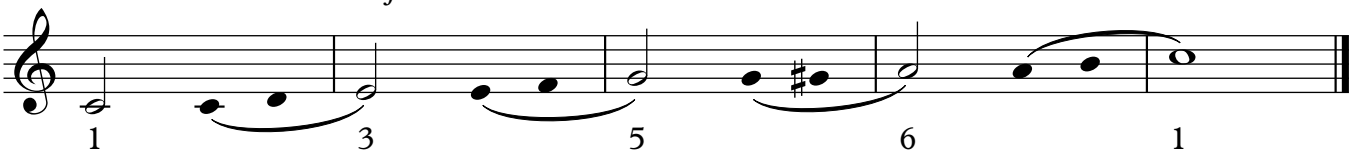
Fundamental Choreography of Cadencing to Tonicize Sub-Dominant



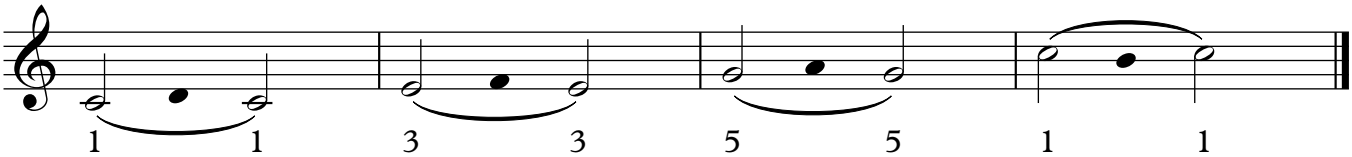
Cadences at the C Major Triad

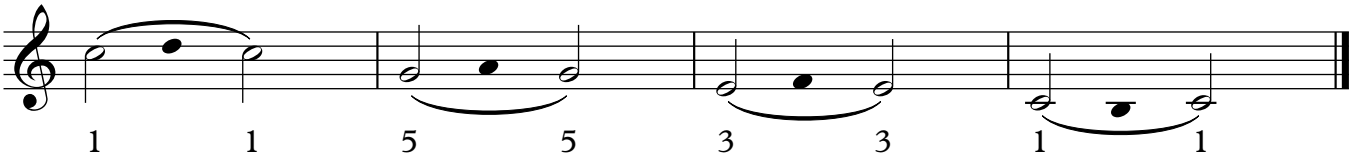


Cadences at the C Major 6 Chord

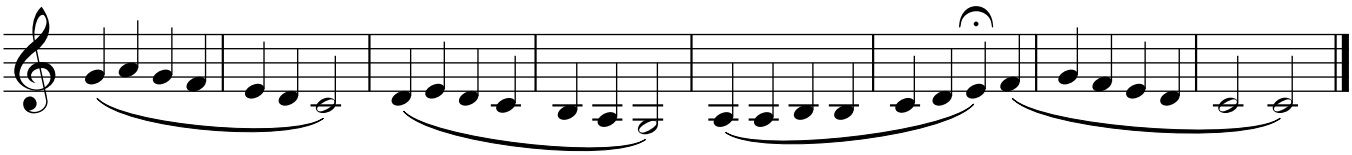


Tonic to Dominant Cadences within the C Major Scale

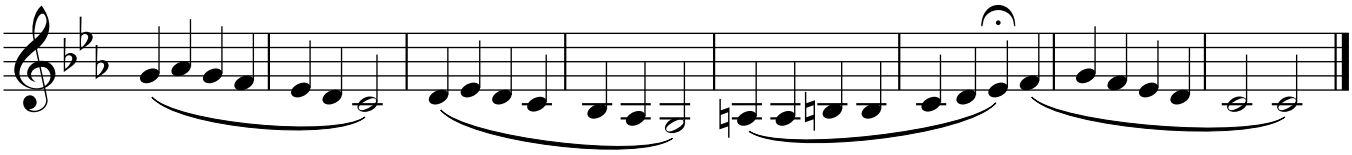




Major

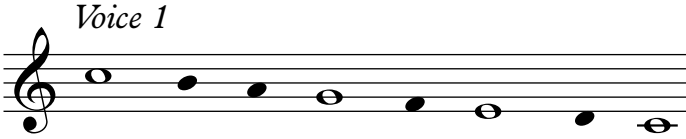


Minor



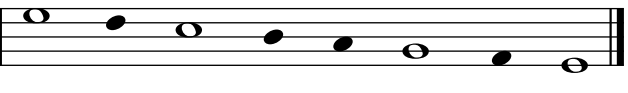
Tonal Melodic Voice Leading Sources

Voice 1



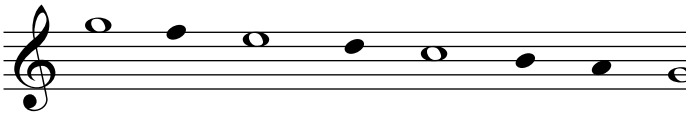
1 5 3 1

Voice 2



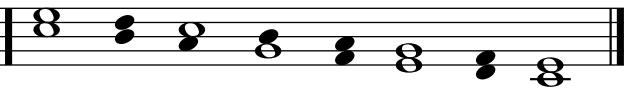
3 1 5 3

Voice 3



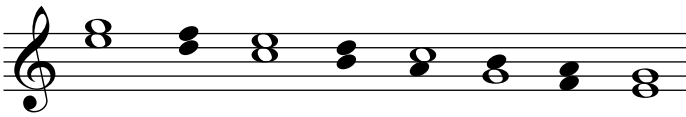
5 3 1 5

Voices 1 and 2



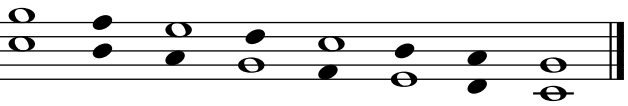
3 1 5 5 3
1 3 1

Voices 2 and 3



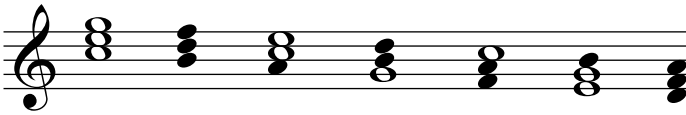
5 3 1 5 5
3 1 3

Voices 1 and 3



5 3 5 1 3 5
1 1

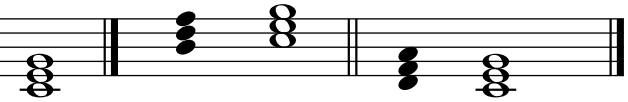
Voices 1, 2, and 3



5 3 5 1 5 5
3 1 3 3
1 1

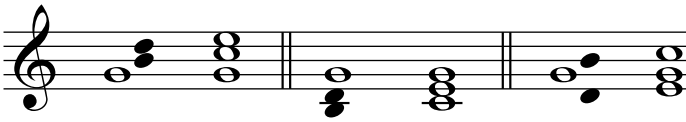
Harmonic Voice Leading Cadences

3 Notes Move to Resolve to Tonic (No Common Tones)



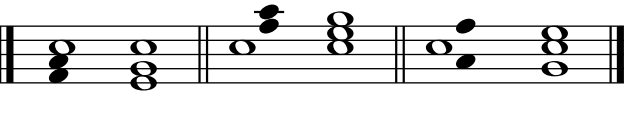
4 → 5 6 → 5
2 → 3 4 → 3
7 → 1 2 → 1

2 Notes Move Up to Resolve to Tonic (1 Common Tone)



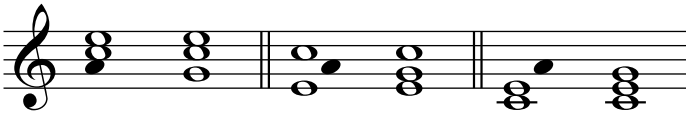
2 → 3 5 5 7 → 1
7 → 1 2 → 3 5 5
5 5 7 → 1 2 → 3

2 Notes Move Down to Resolve to Tonic (1 Common Tone)



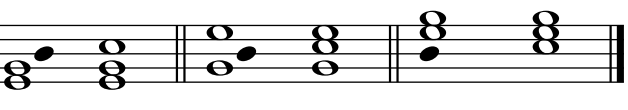
1 1 6 → 5 4 → 3
6 → 5 4 → 3 1 1
4 → 3 1 1 6 → 5

1 Note Moves Down to Resolve to Tonic (2 Common Tones)

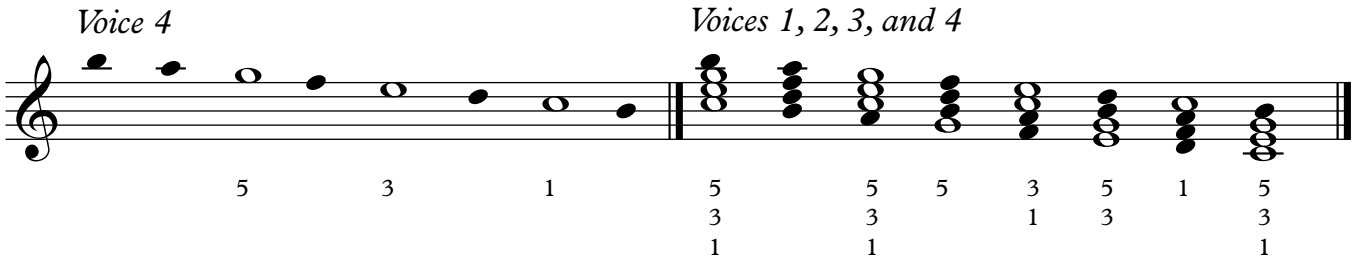


3 3 1 1 6 → 5
1 1 6 → 5 3 3
6 → 5 3 3 1 1

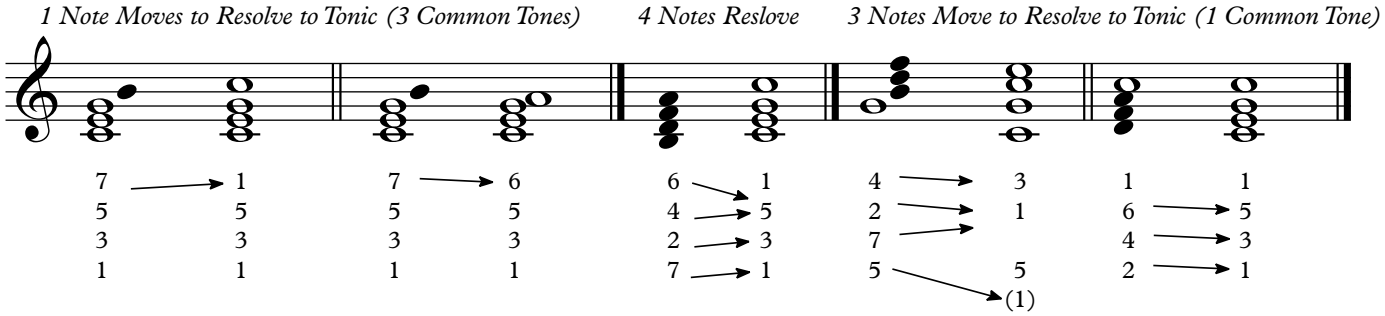
1 Note Moves Up to Resolve to Tonic (2 Common Tones)

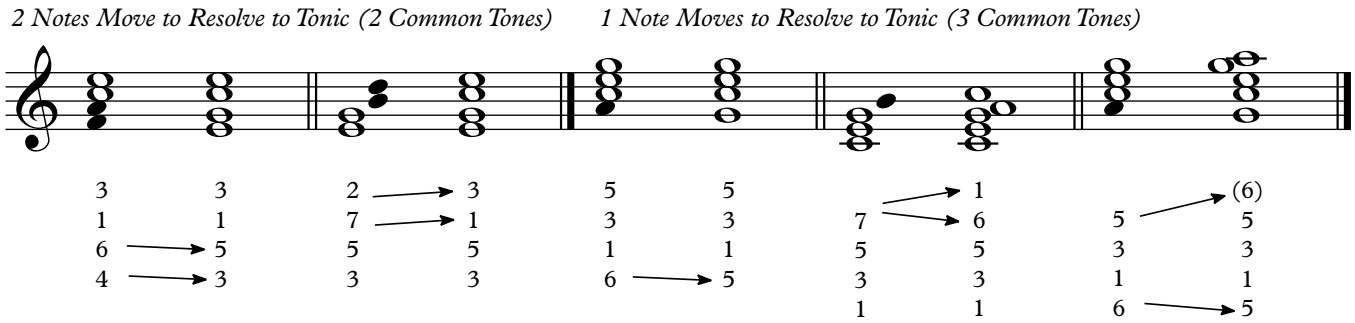


7 → 1 3 3 5 5
5 5 7 → 1 3 3
3 3 5 5 7 → 1



Harmonic Voice Leading Cadences

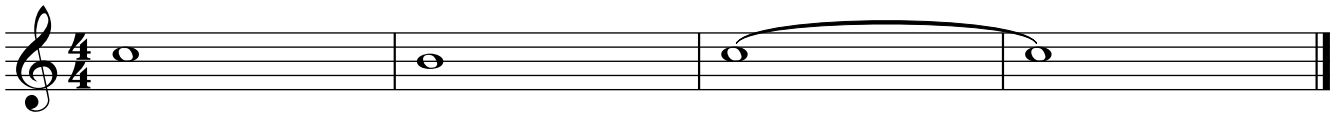




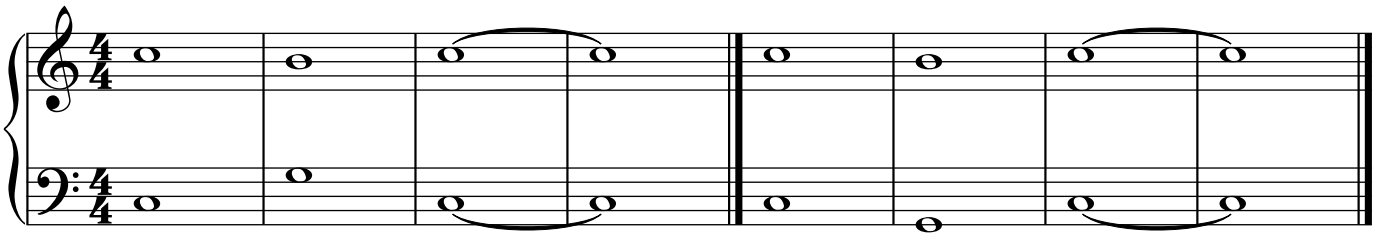
Bass Movements

JC Heisler

The Fundamental Theme of Tonal Resolution: Tonic - Dominant - Tonic



① Bass Movements

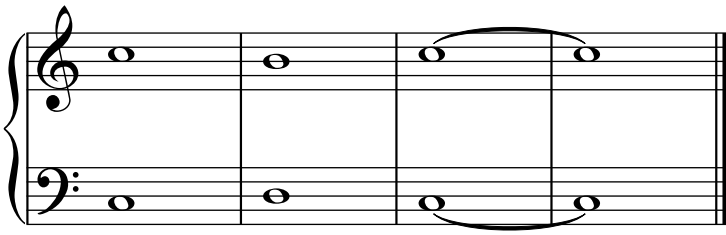


Set 1

②

Set 2

③



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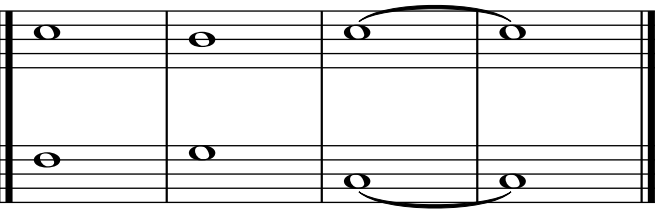

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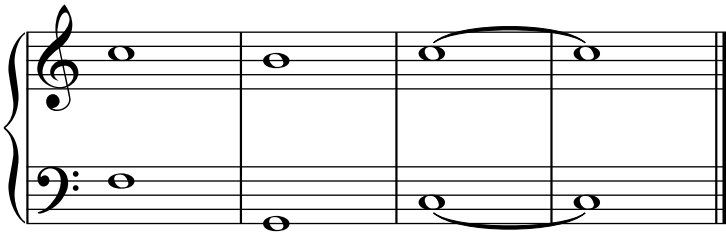

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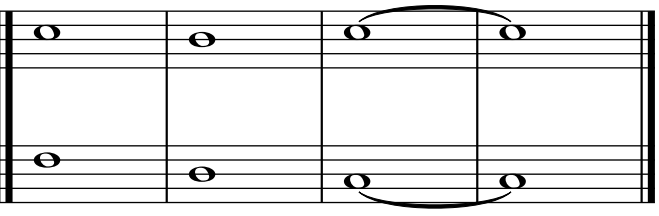

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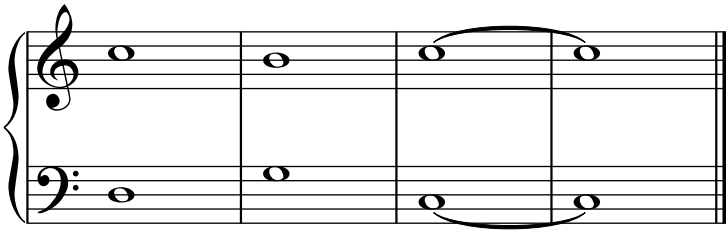

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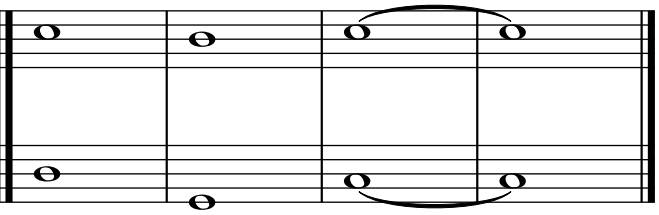

Set 8

4 Melodic Suspensions - Delayed/Anticipated Resolutions

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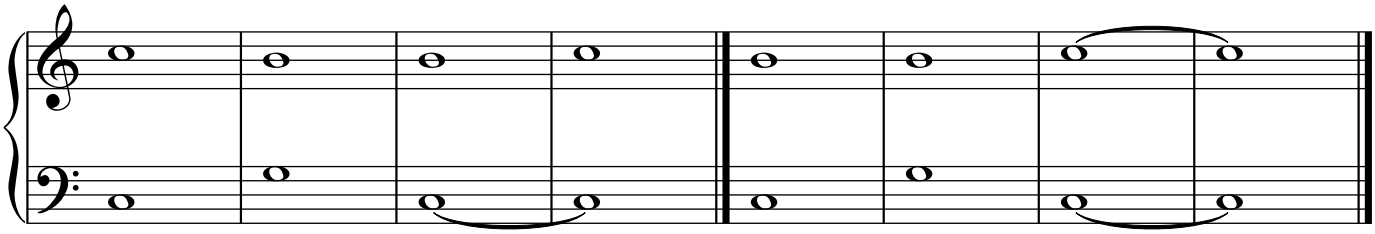

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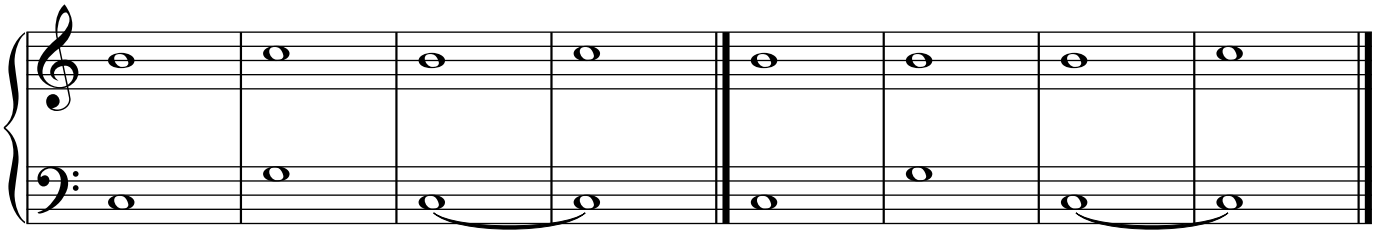

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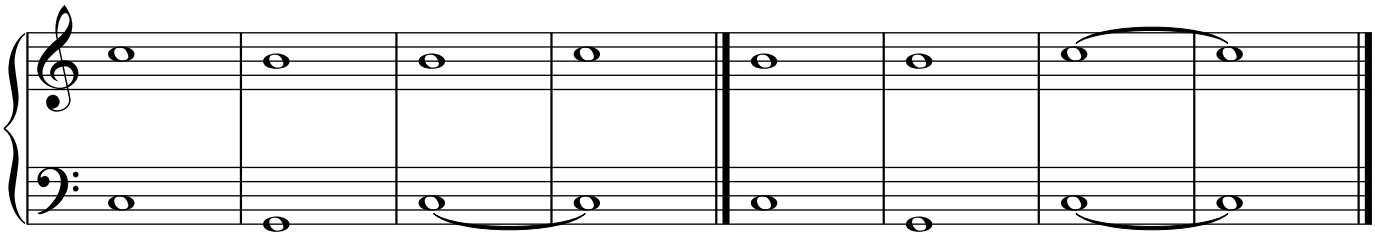

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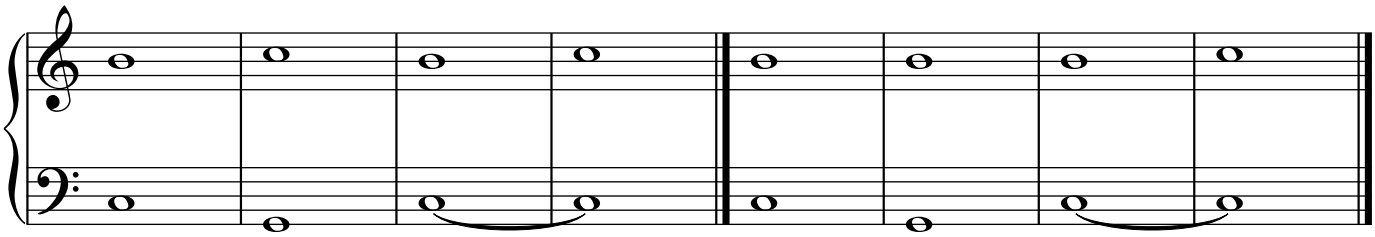

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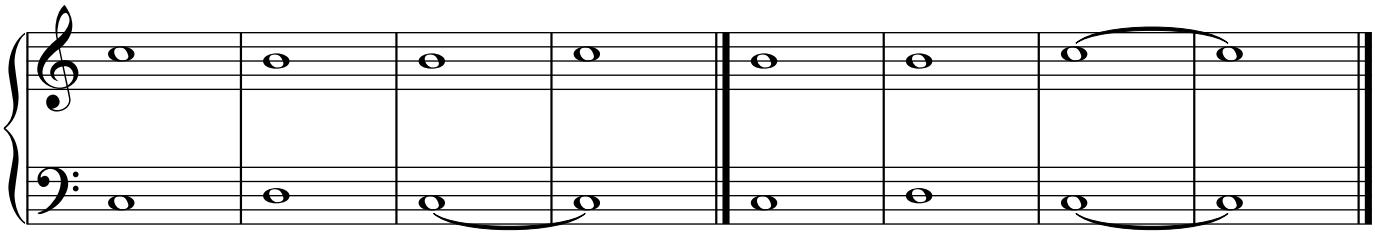

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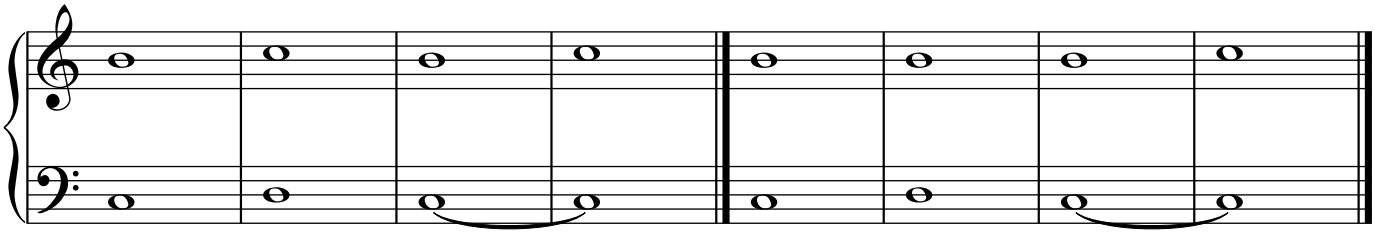

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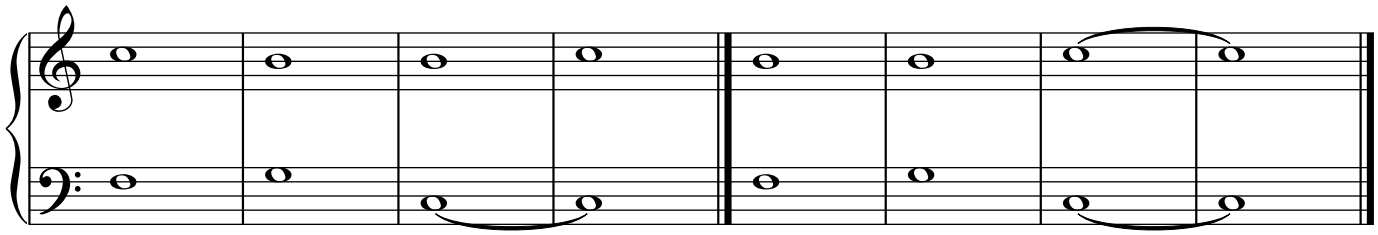

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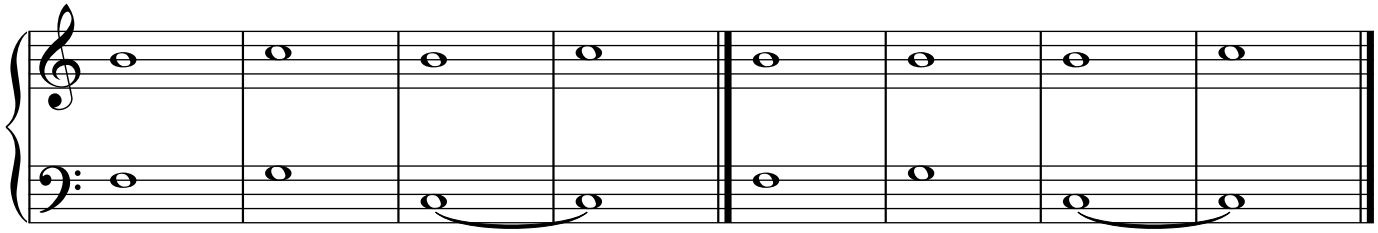

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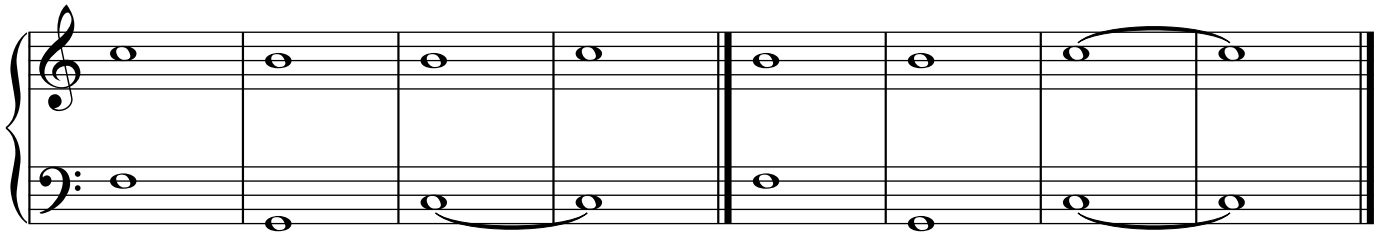

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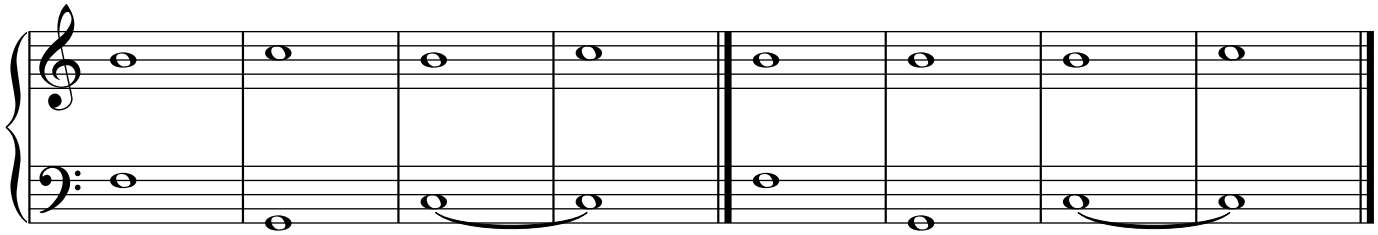

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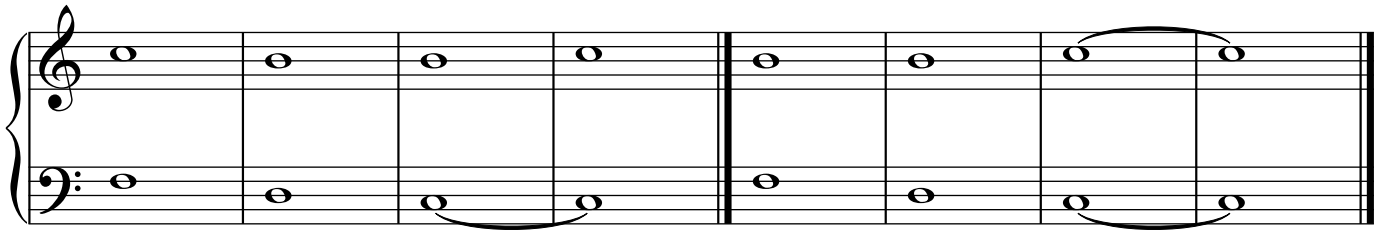

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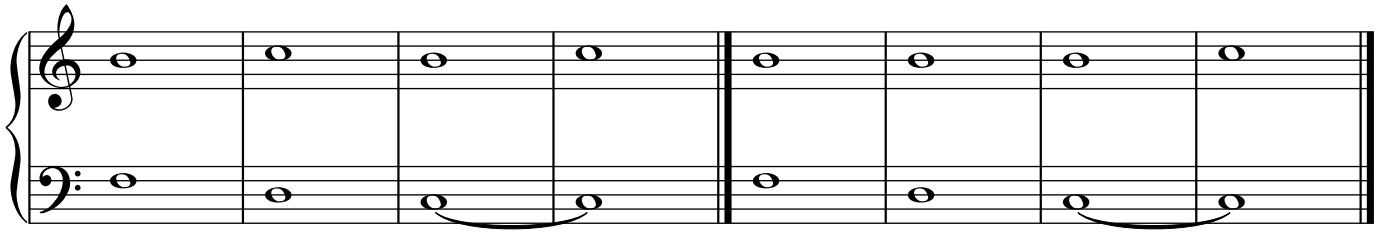

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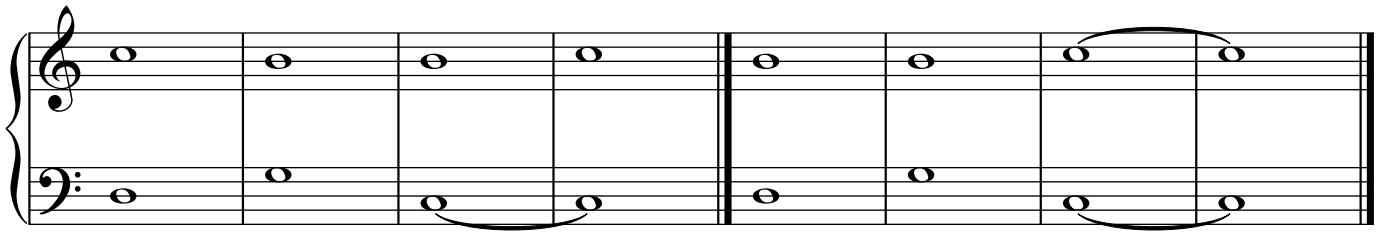

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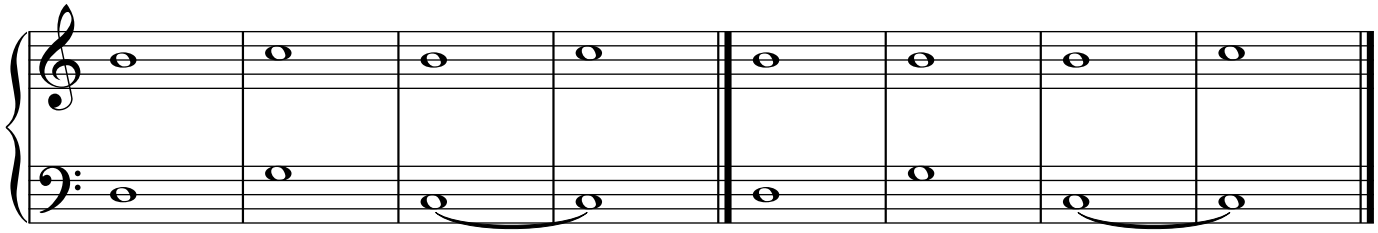

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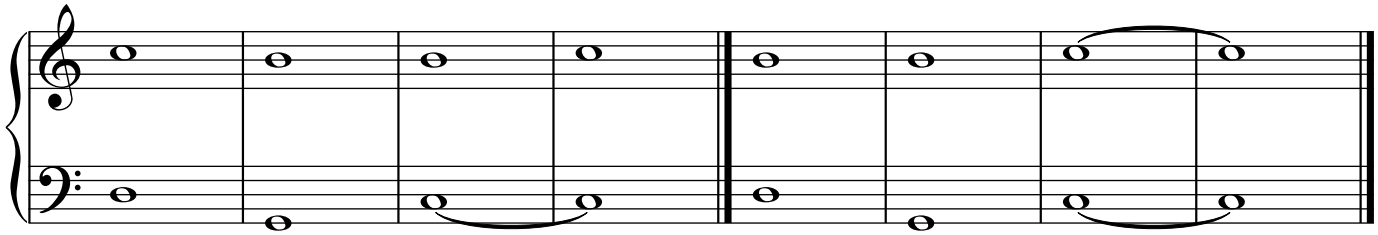

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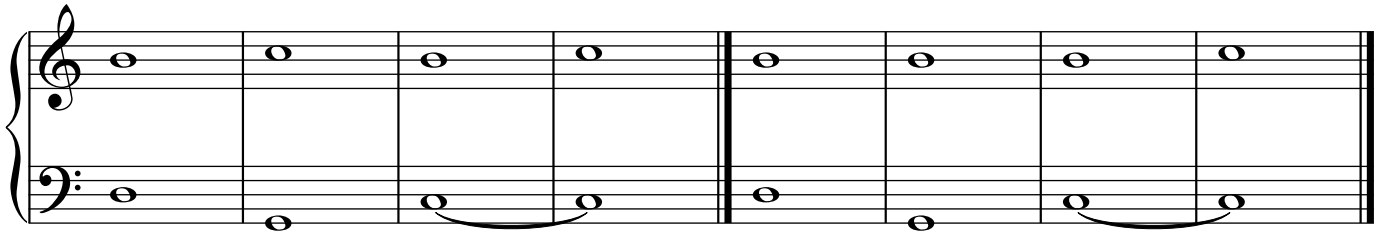
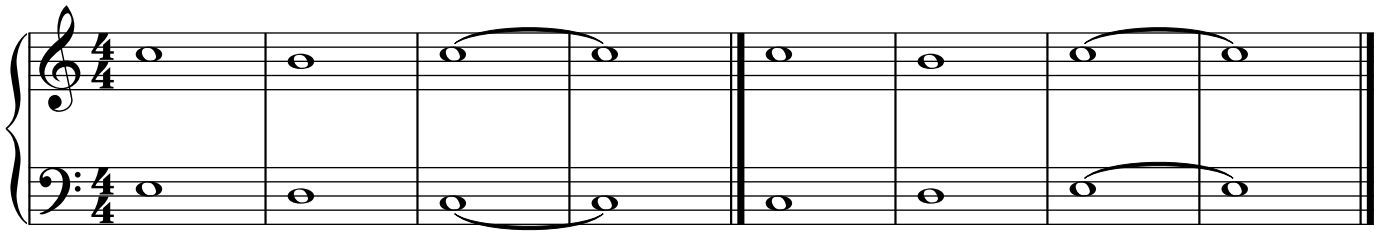


Other Bass Movements

①



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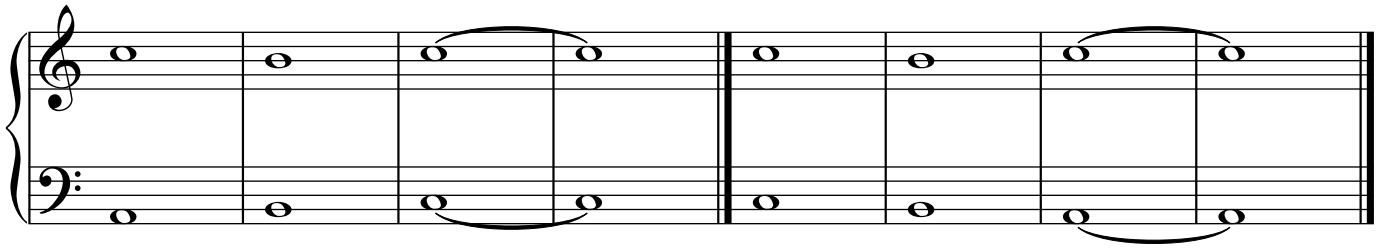

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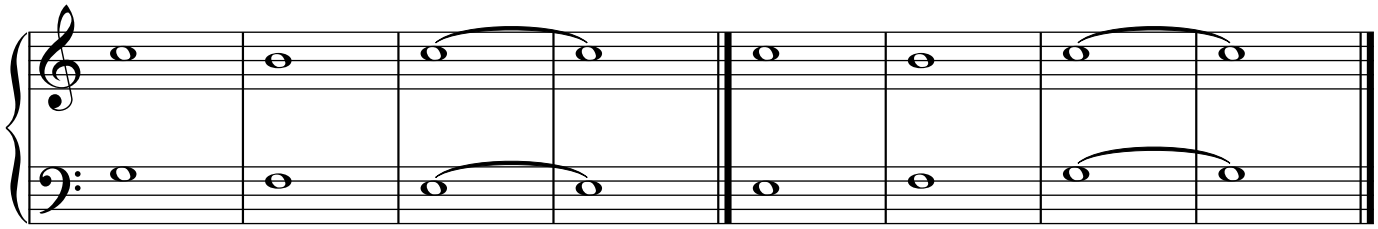

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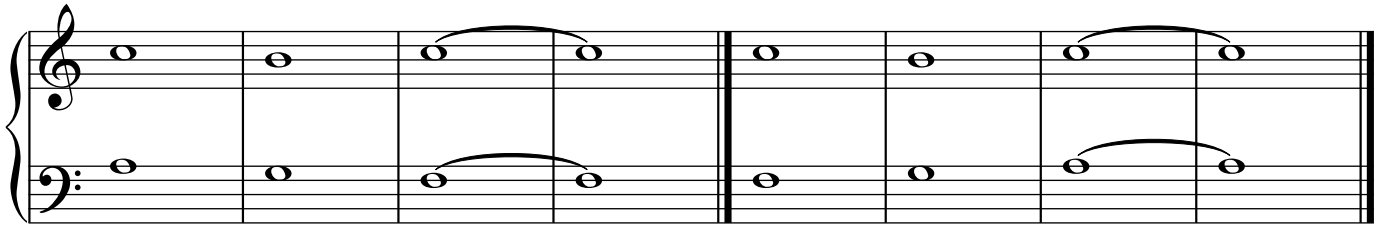

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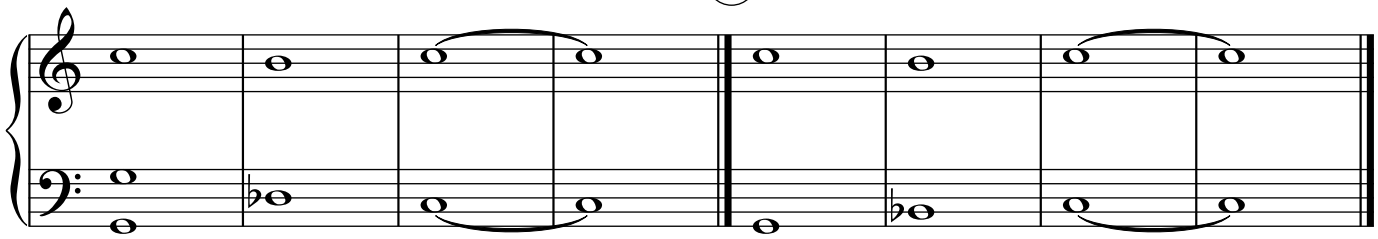

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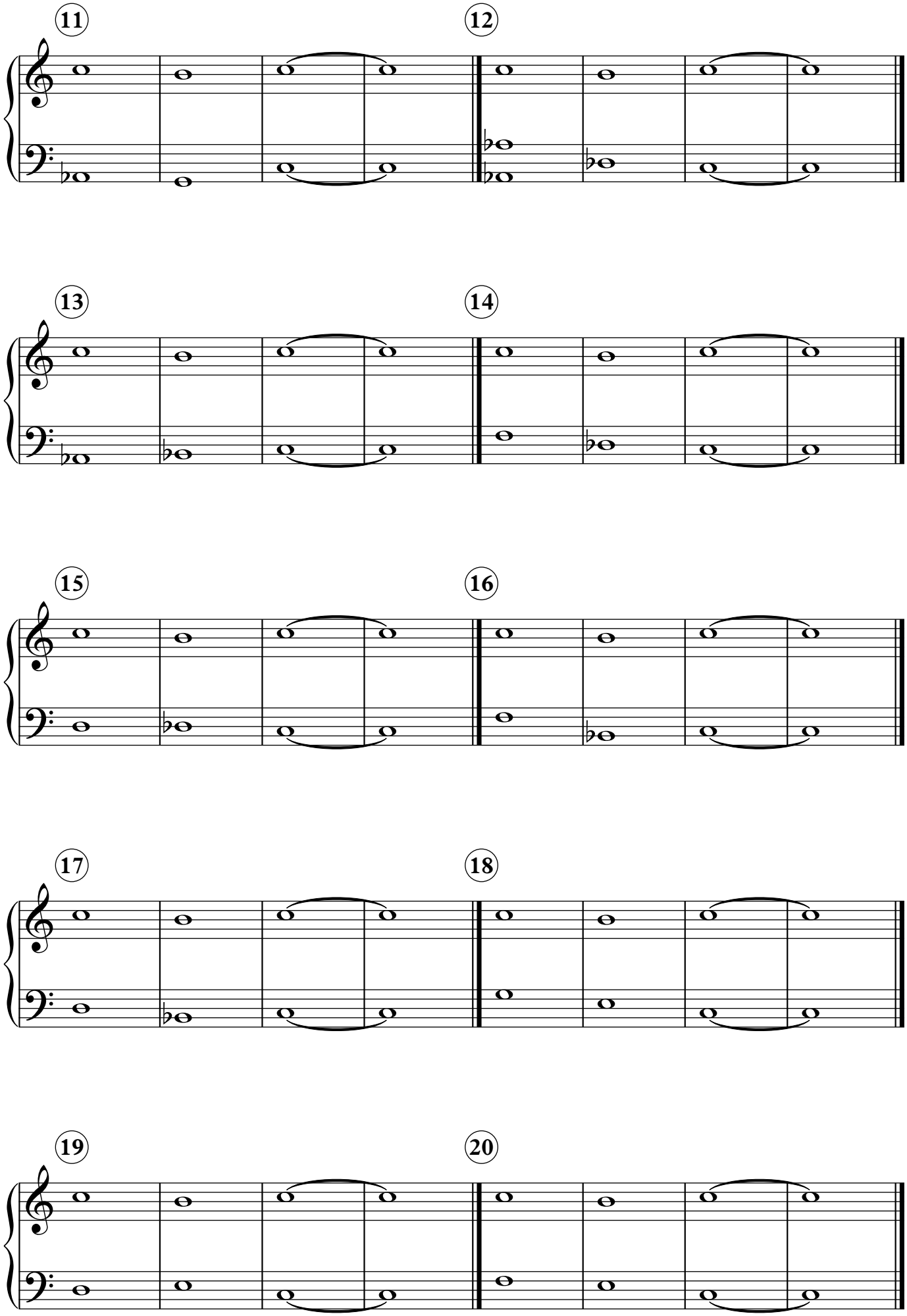
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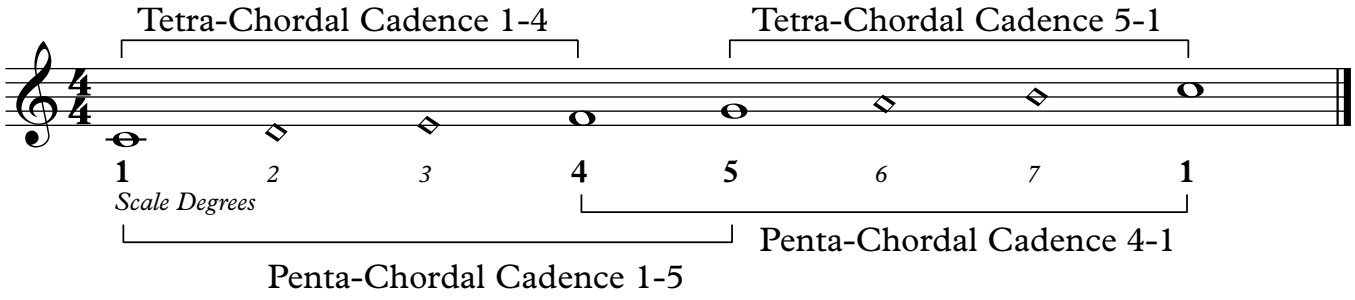
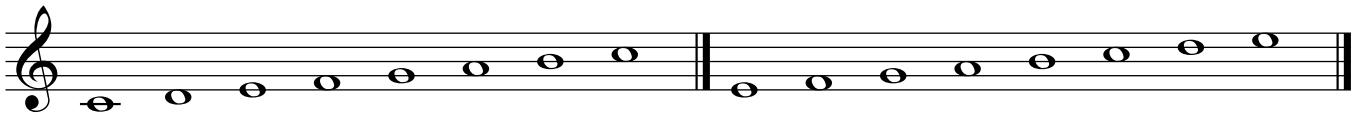
Diatonic Major and Minor 3rds

JC Heisler

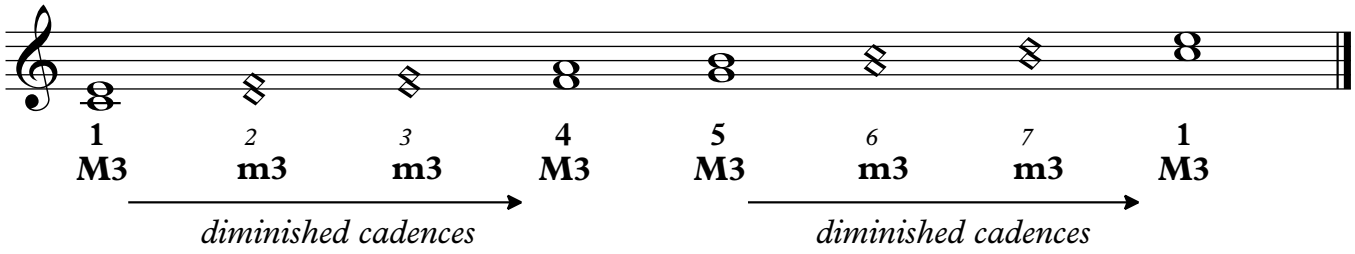
C Major Scale



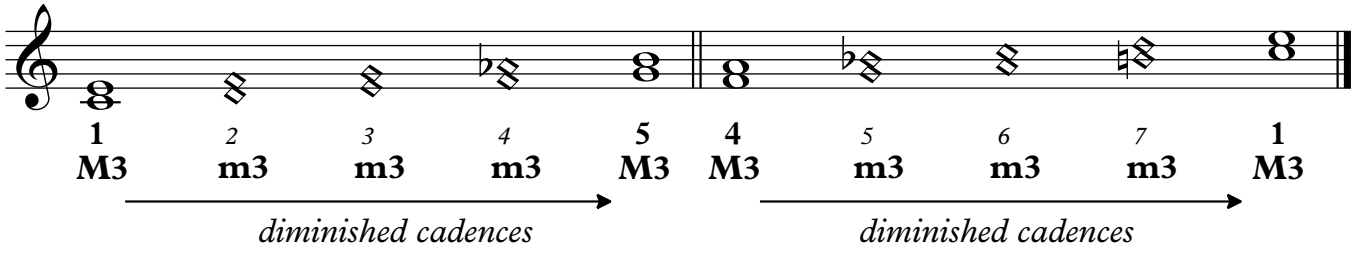
Voice 1 **Voice 2**



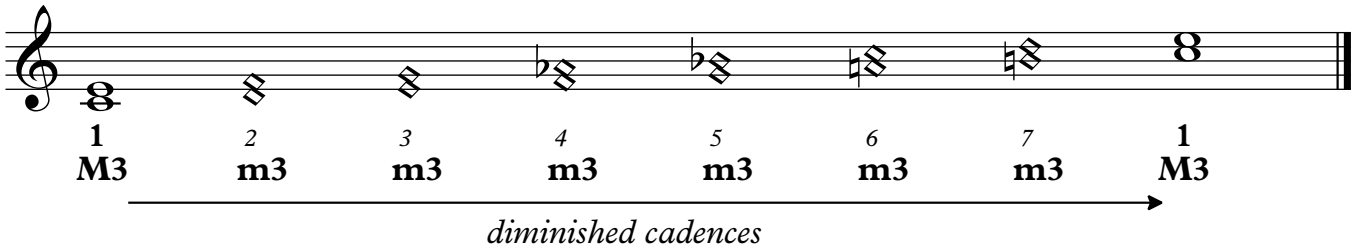
Voice 1 and 2 Tetra-Chordal Cadences to M3rds: 1-4 | 5-1



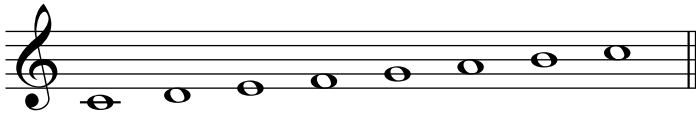
Voice 1 and 2 Penta-Chordal Cadences to M3rds: 1-5 | 4-1



Voice 1 and 2 Octave Cadences to M3rds

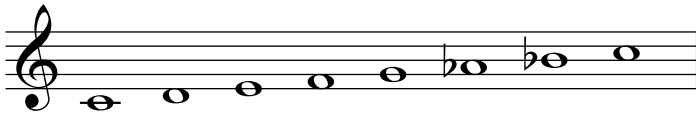


Voice 1

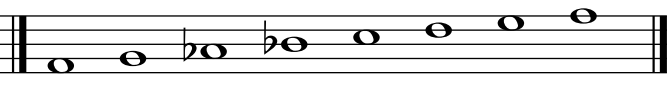


Voice 2

Voice 2 from Tonic (C Major/C Minor)



Voice 2 from F (F Melodic Minor)

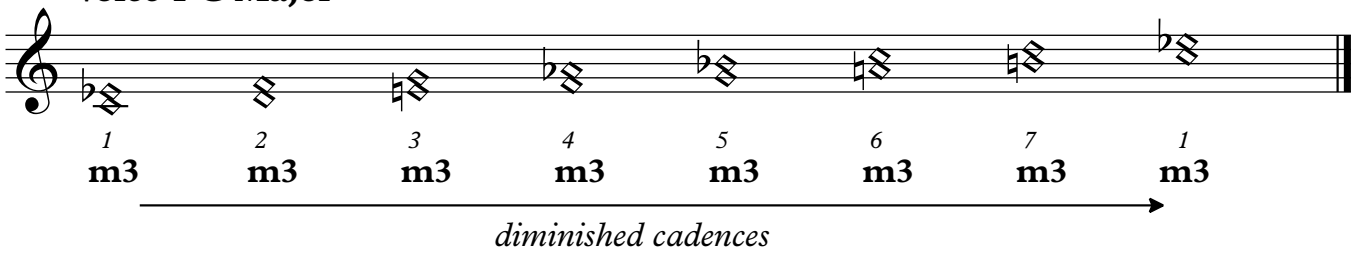


Voice 1 and 2 Combined

Voice 1 and 2 Octave of All m3rds: Two Tonalities

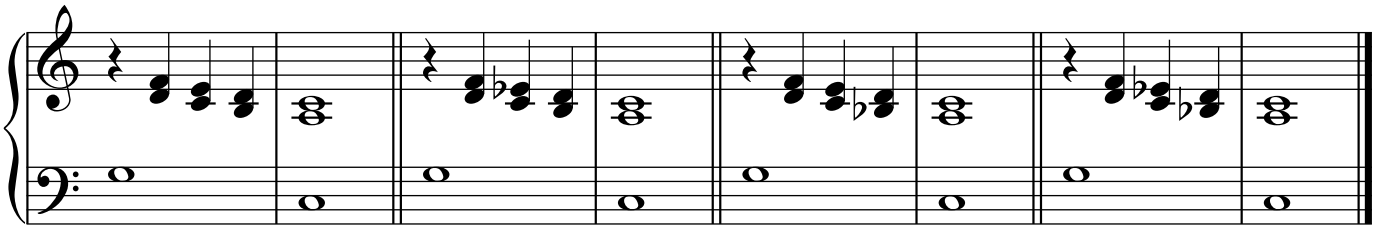
Voice 2 Eb Major (C Minor)

Voice 1 C Major



Melodic Cadences with M3 and m3 Resolutions

① **At Piano:** Switch Hands/Swap, Mix and Match



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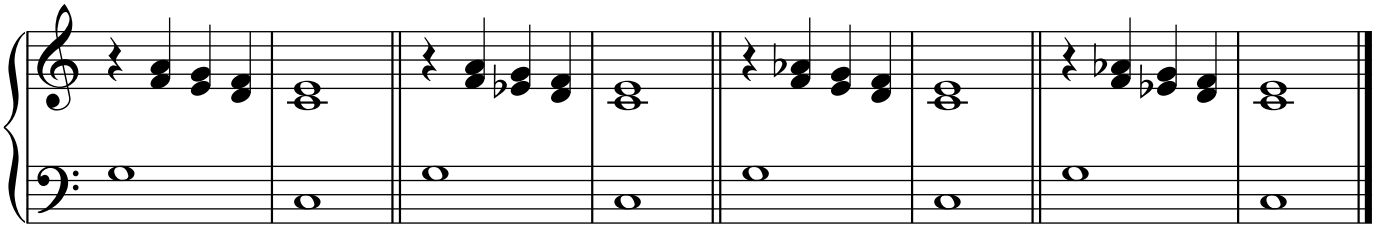

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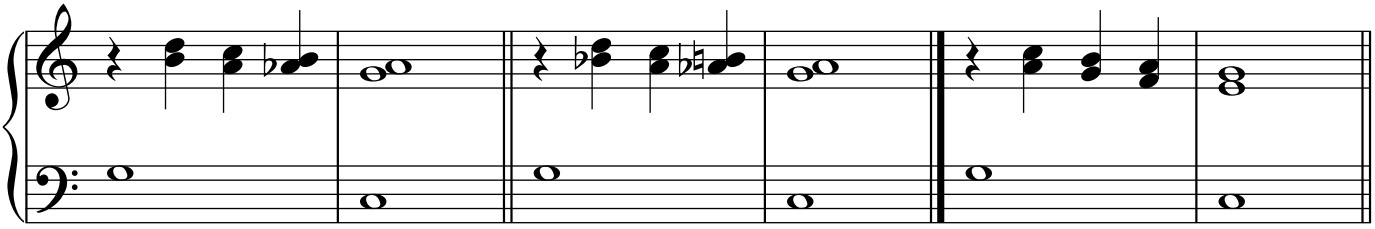

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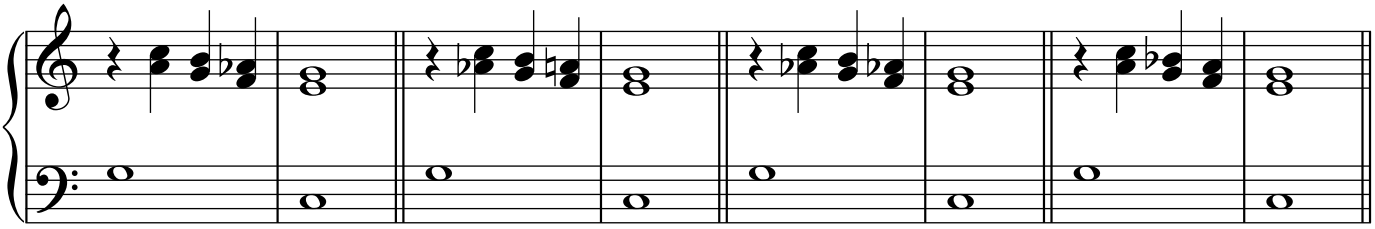

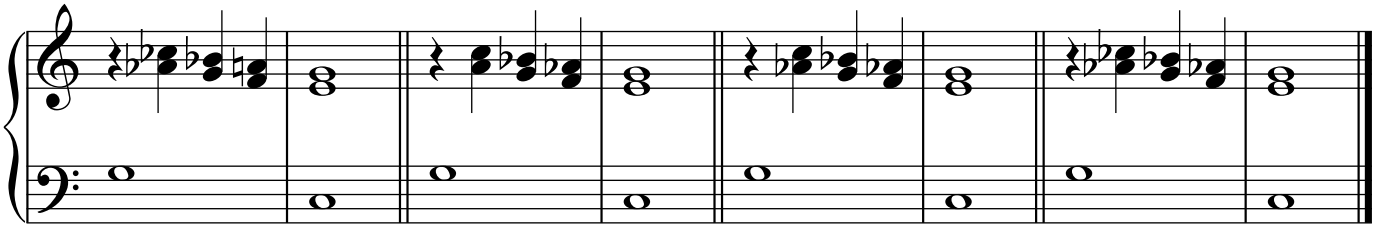

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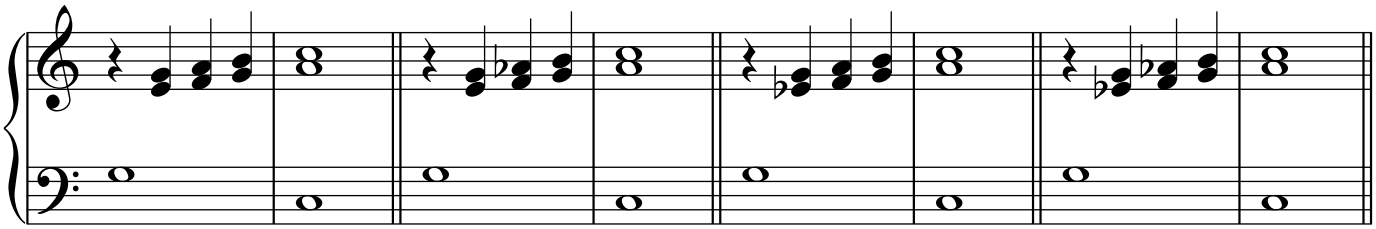

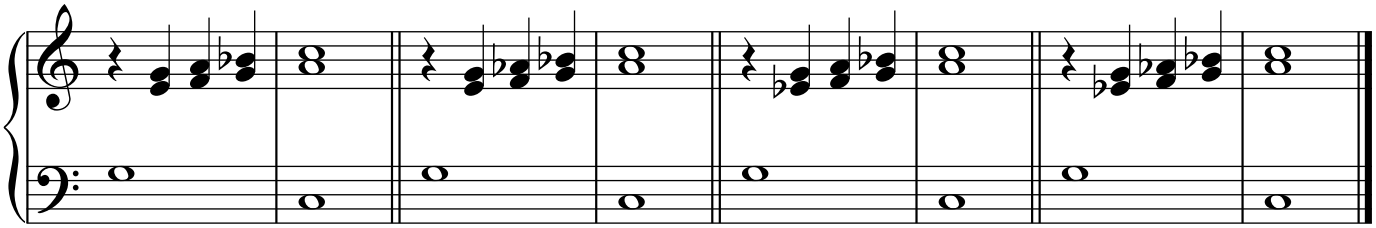

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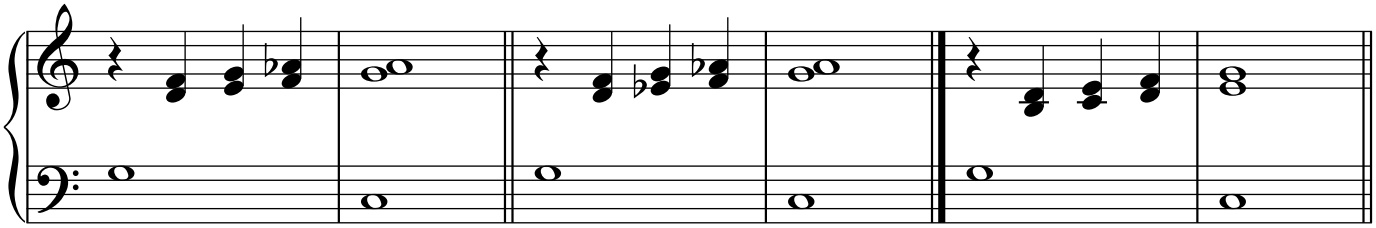

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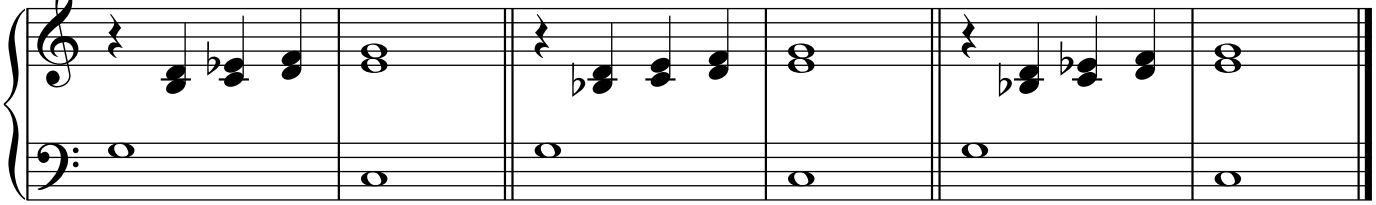

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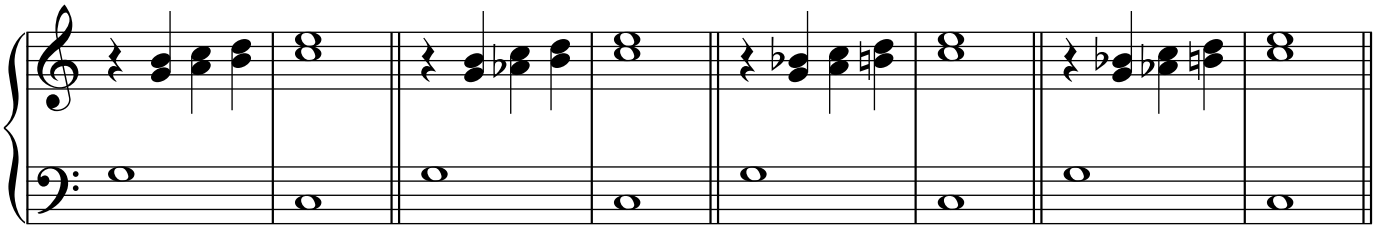
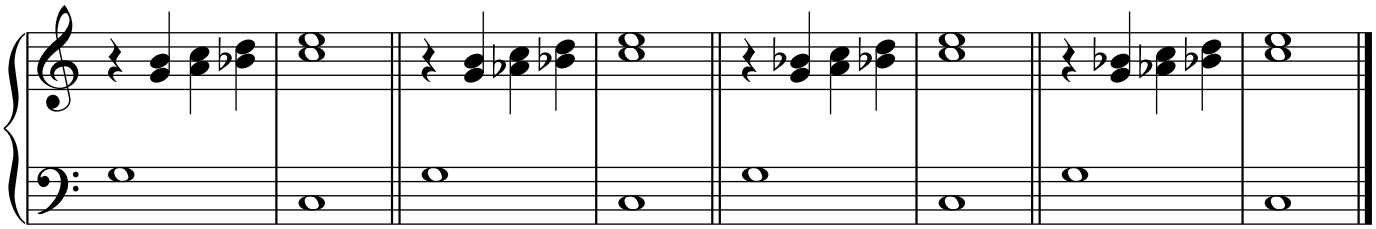
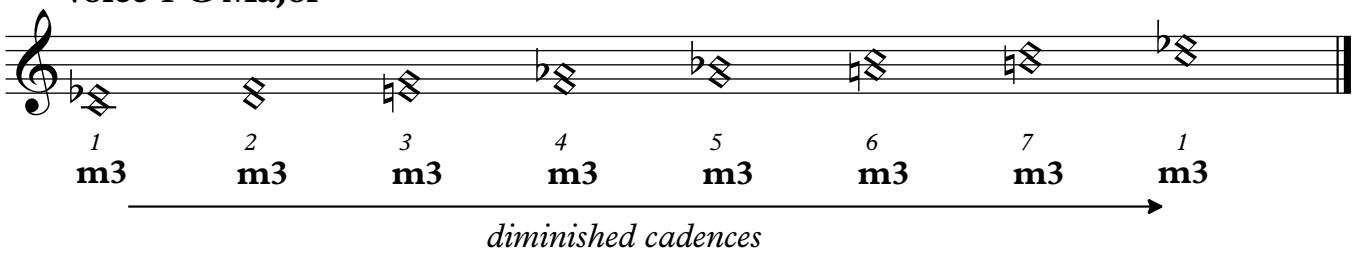




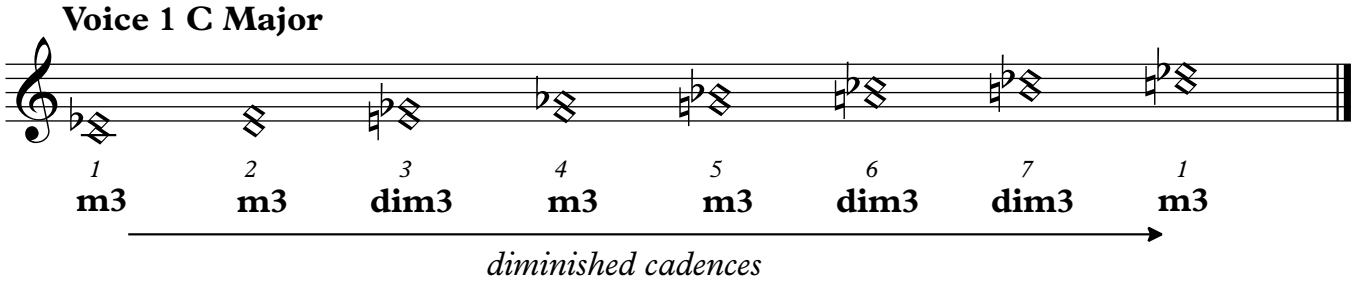
Voice 1 and 2 Octave of All m3rds: Two Tonalities

Voice 2 Eb Major (C Minor)
Voice 1 C Major



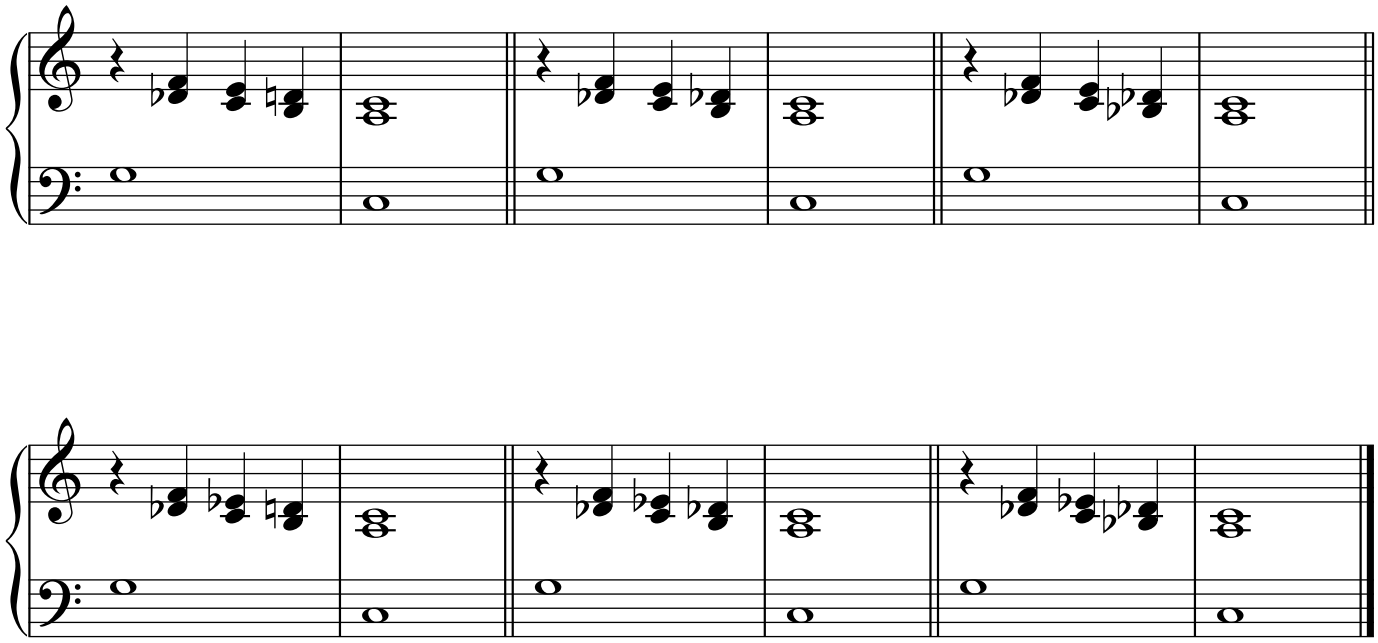
Voice 1 and 2 Octave of Minor and Diminished 3rds: Two Tonalities

Voice 2 Eb Minor (Gb Major)
Voice 1 C Major



Melodic Cadences with M3, m,3 and dim3 Resolutions

① **At Piano:** Switch Hands/Swap, Mix and Match



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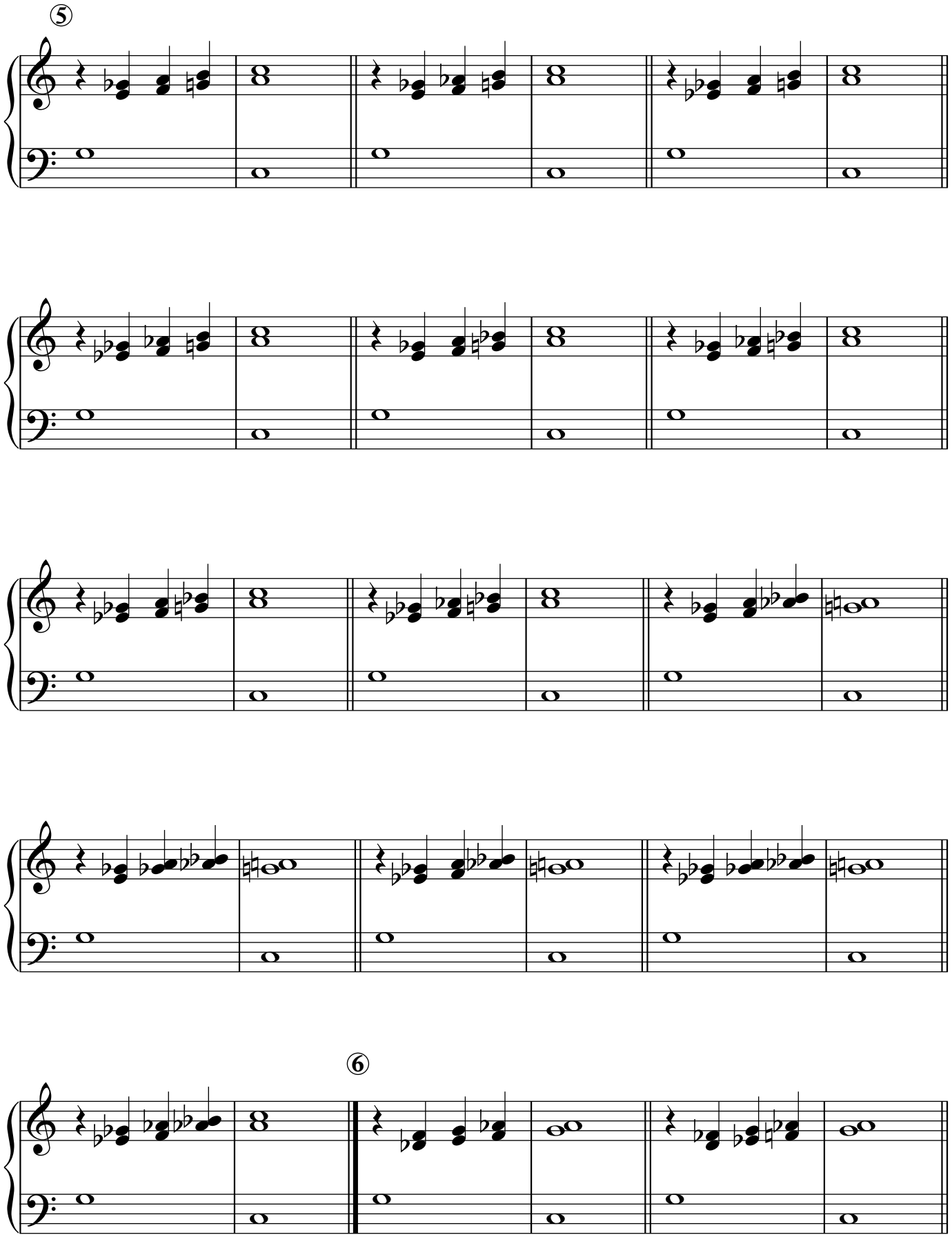
④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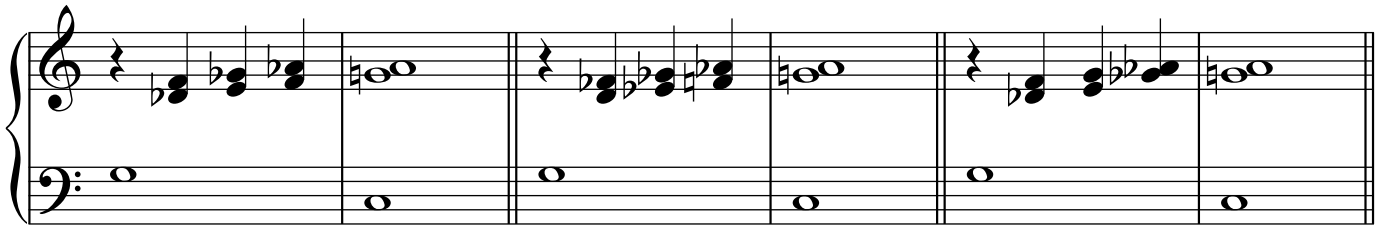

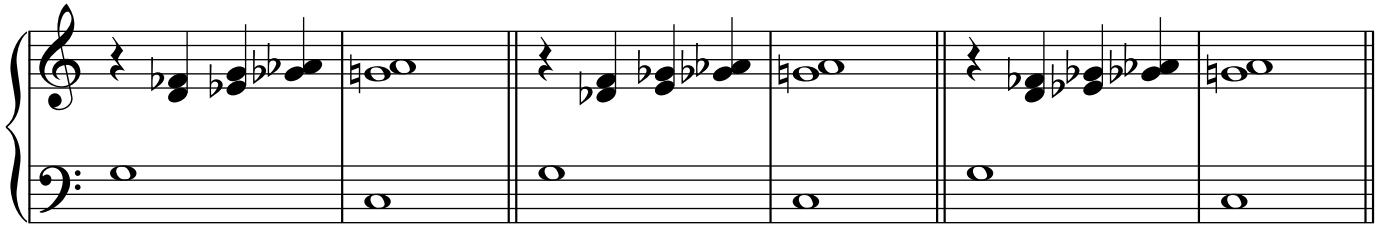

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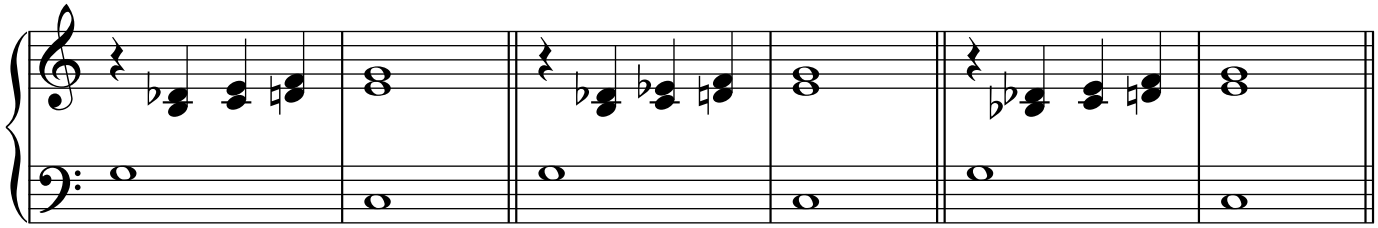

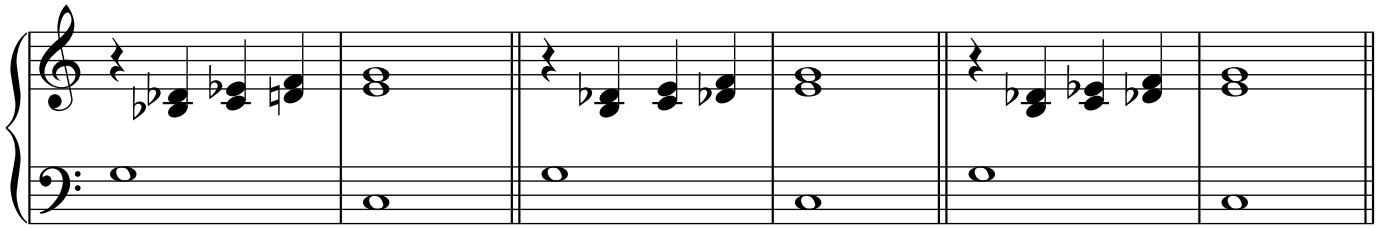

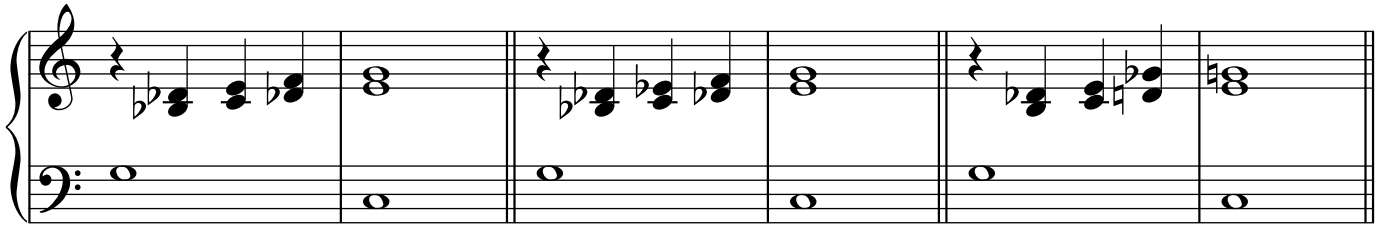

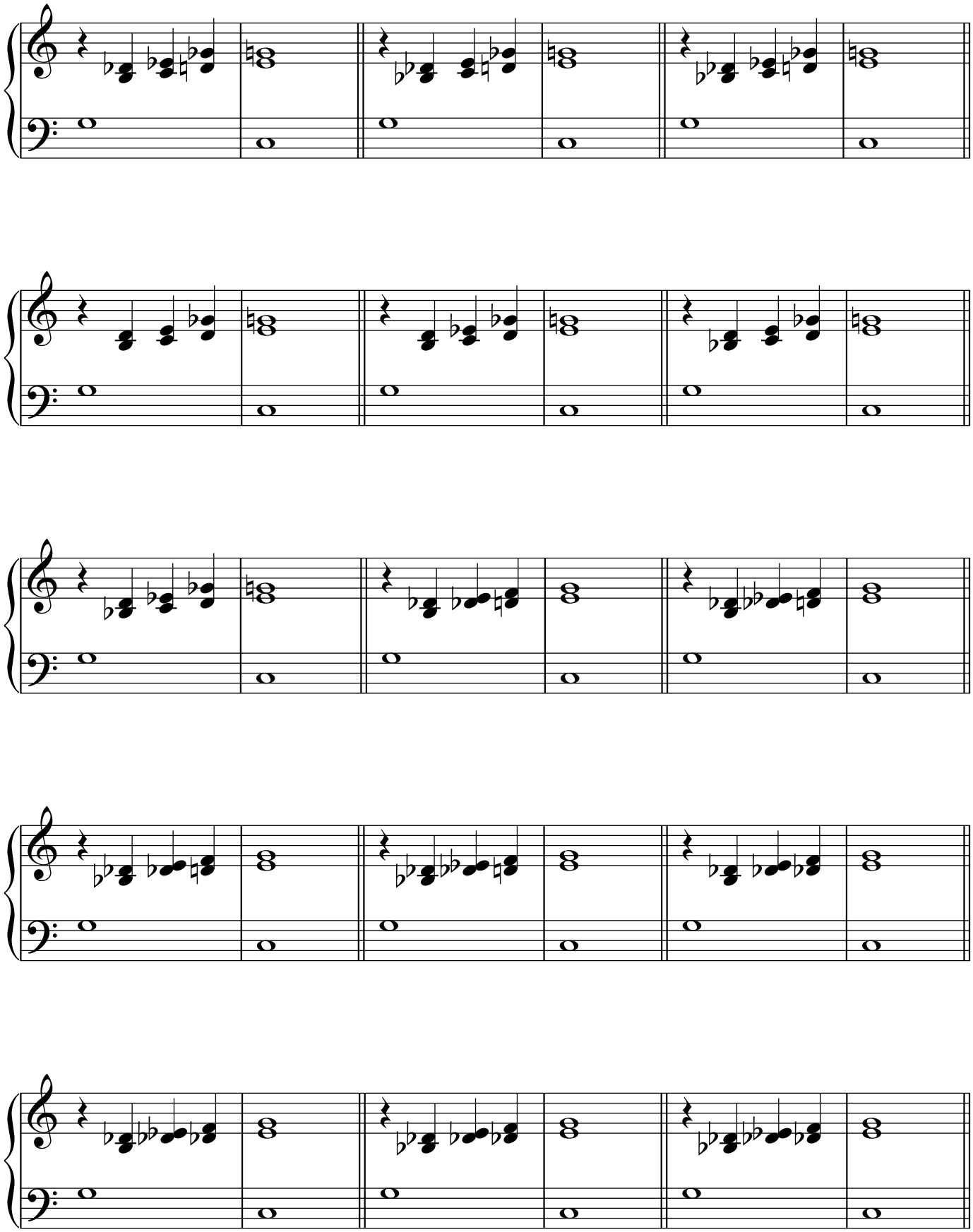

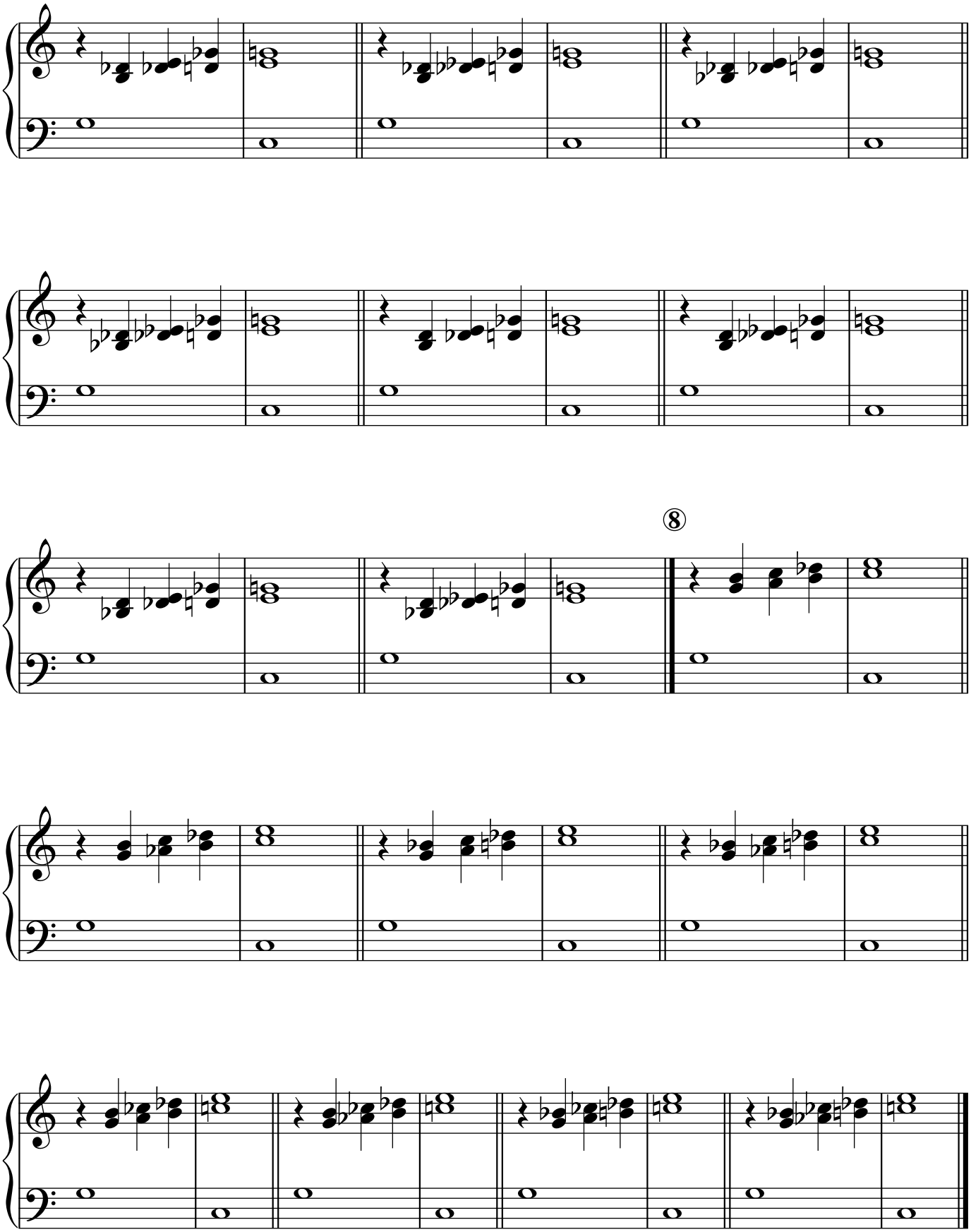
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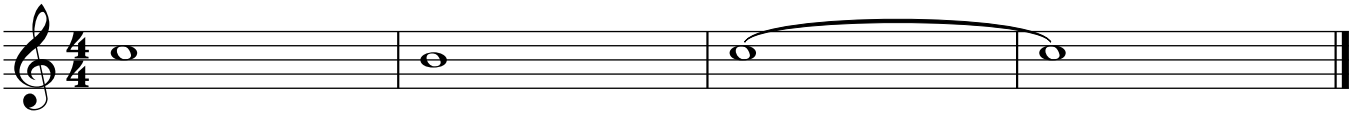
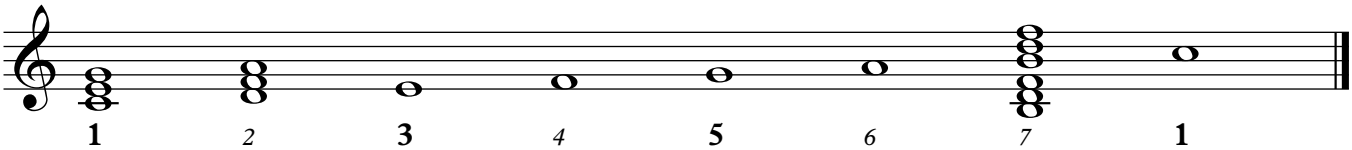
Cadencing 3rds & Diatonic Triads

JC Heisler

The Fundamental Theme of Tonal Resolution: Tonic - Dominant - Tonic

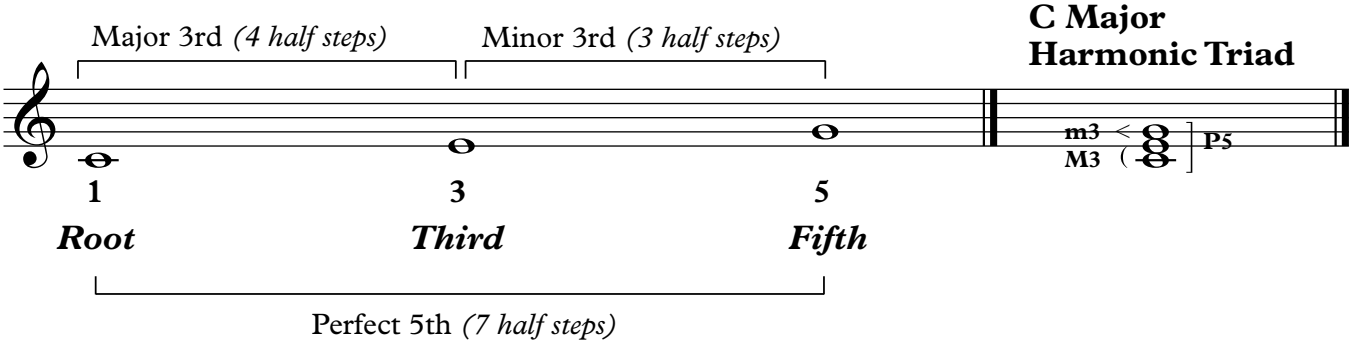


C Major Scale

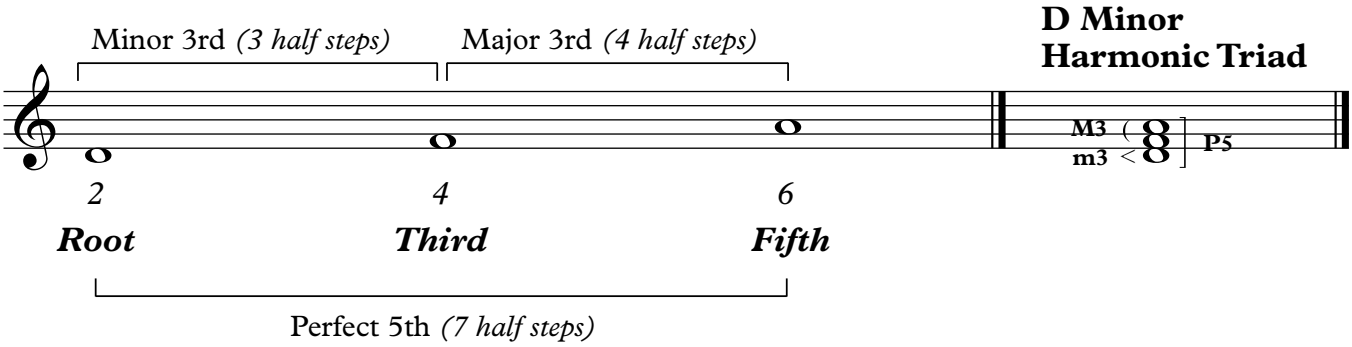


Scale Degrees

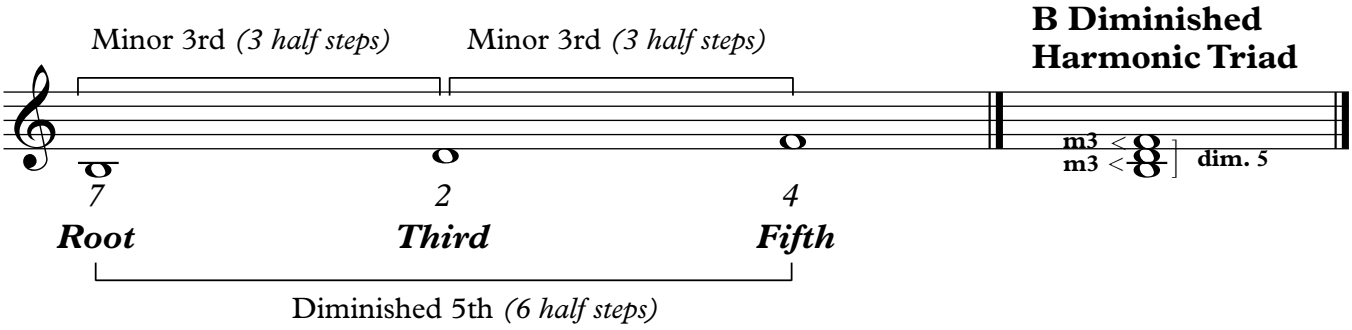
C Major Melodic Triad



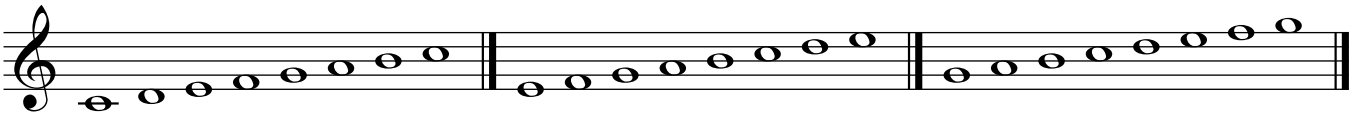
D Minor Melodic Triad



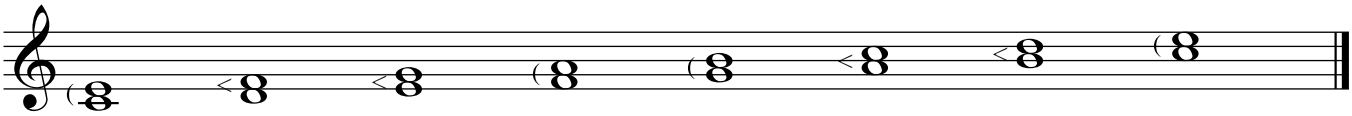
B Diminished Melodic Triad



Voice 1 **Voice 2** **Voice 3**

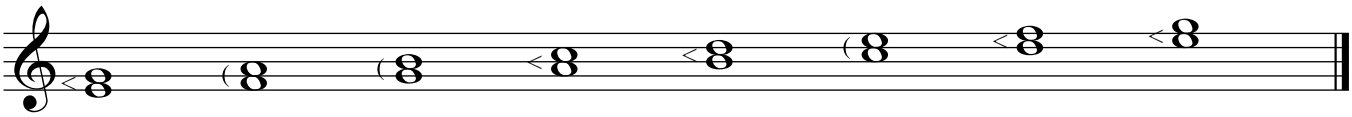


Voices 1 and 2



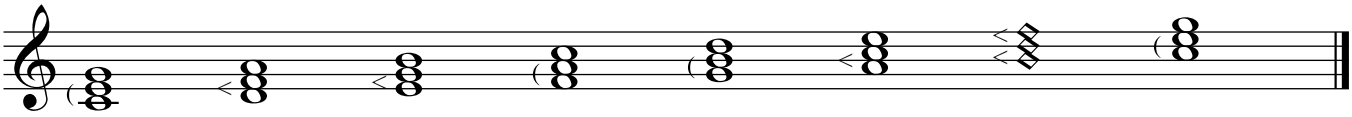
1	2	3	4	5	6	7	1
M3	m3	m3	M3	M3	m3	m3	M3

Voices 2 and 3



1	2	3	4	5	6	7	1
m3	M3	M3	m3	m3	M3	m3	m3

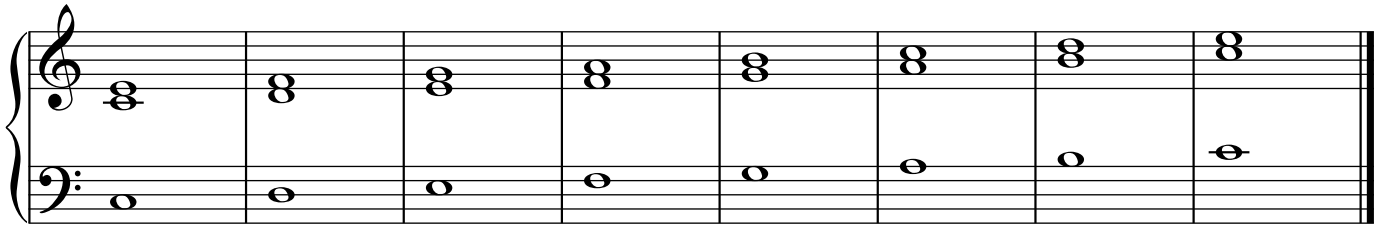
Voices 1, 2, and 3



1	2	3	4	5	6	7	1
MTriad	mTriad	mTriad	MTriad	MTriad	mTriad	dimTriad	MTriad

Add Interval Symbols

①



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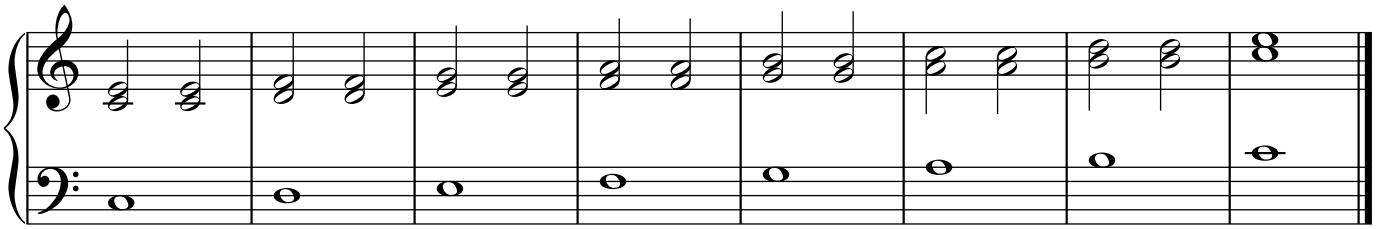

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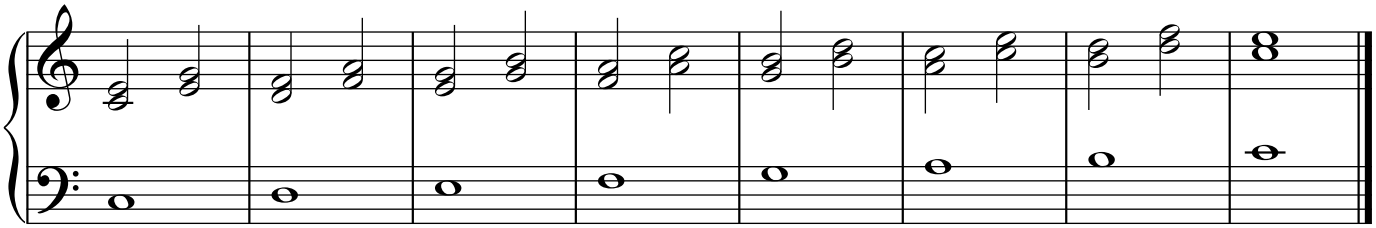
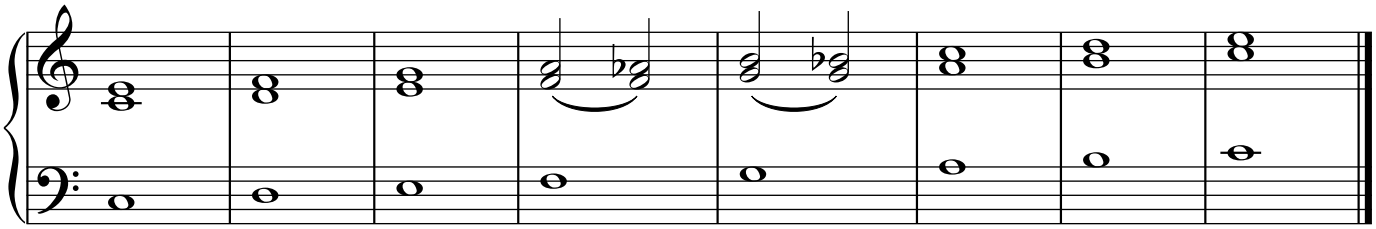


④ **Collapse to Minor 3rds**



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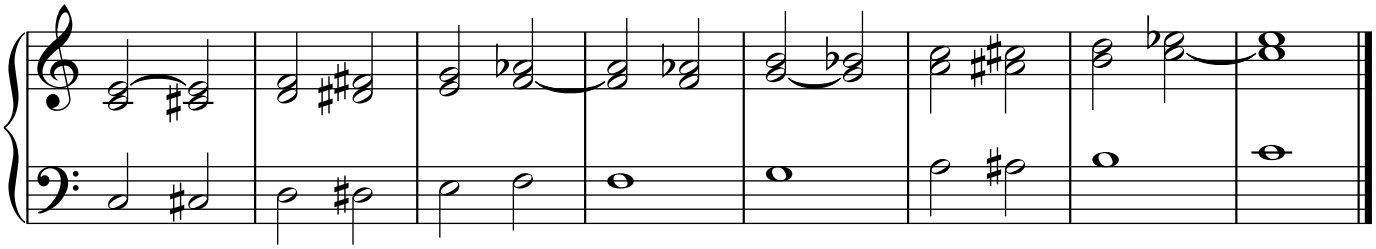

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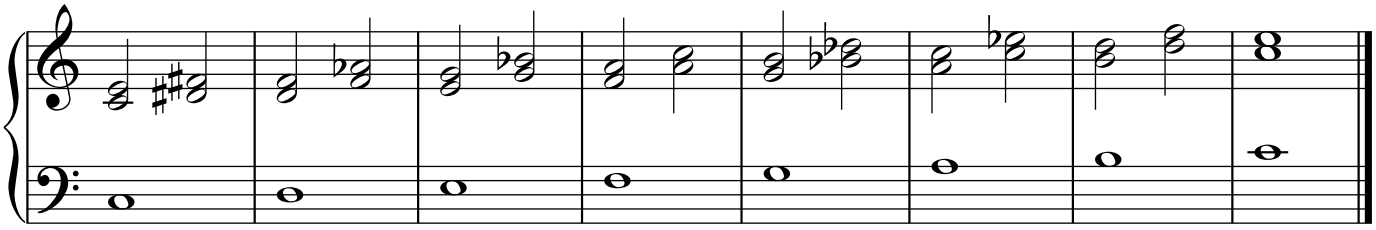

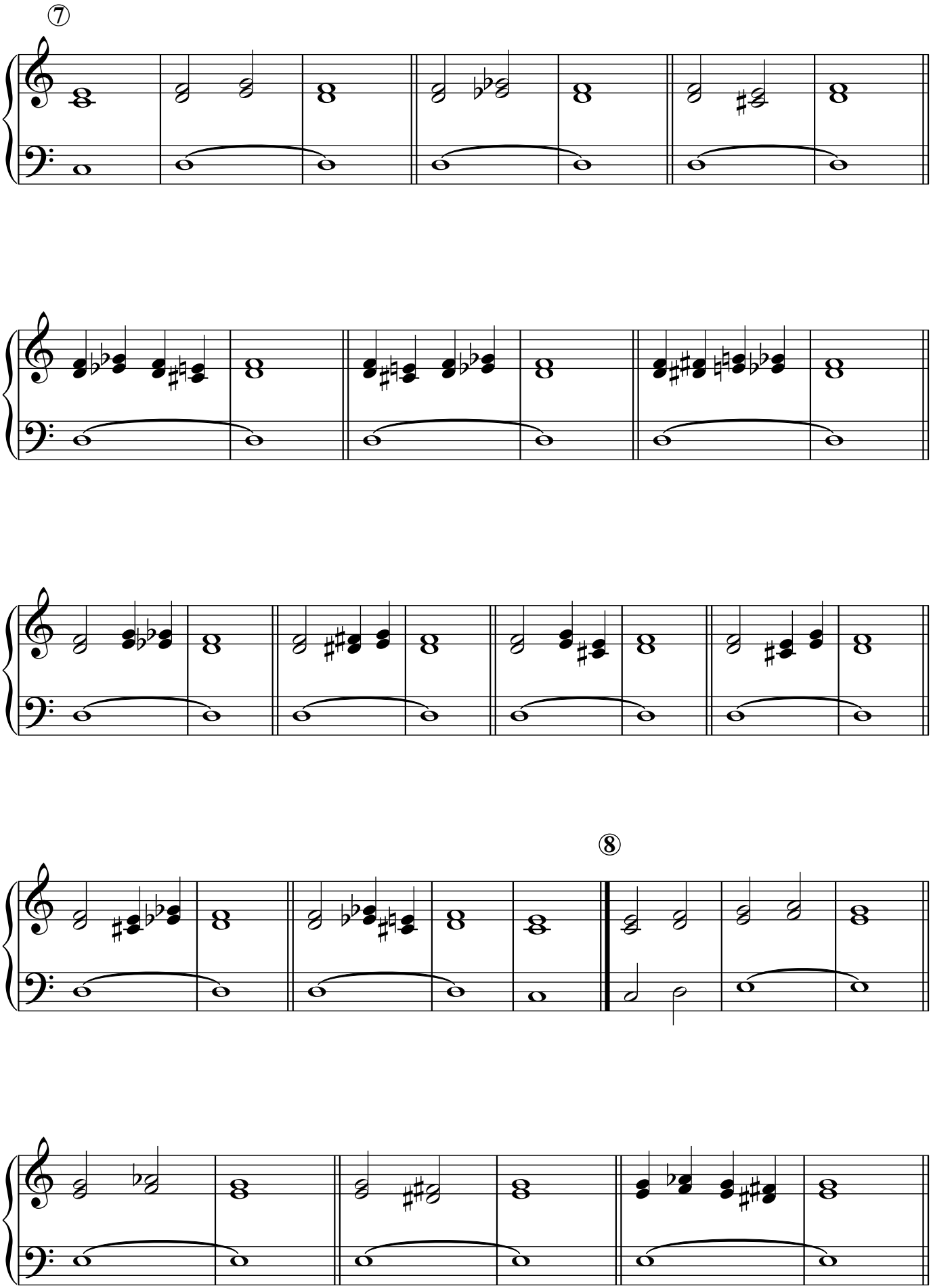
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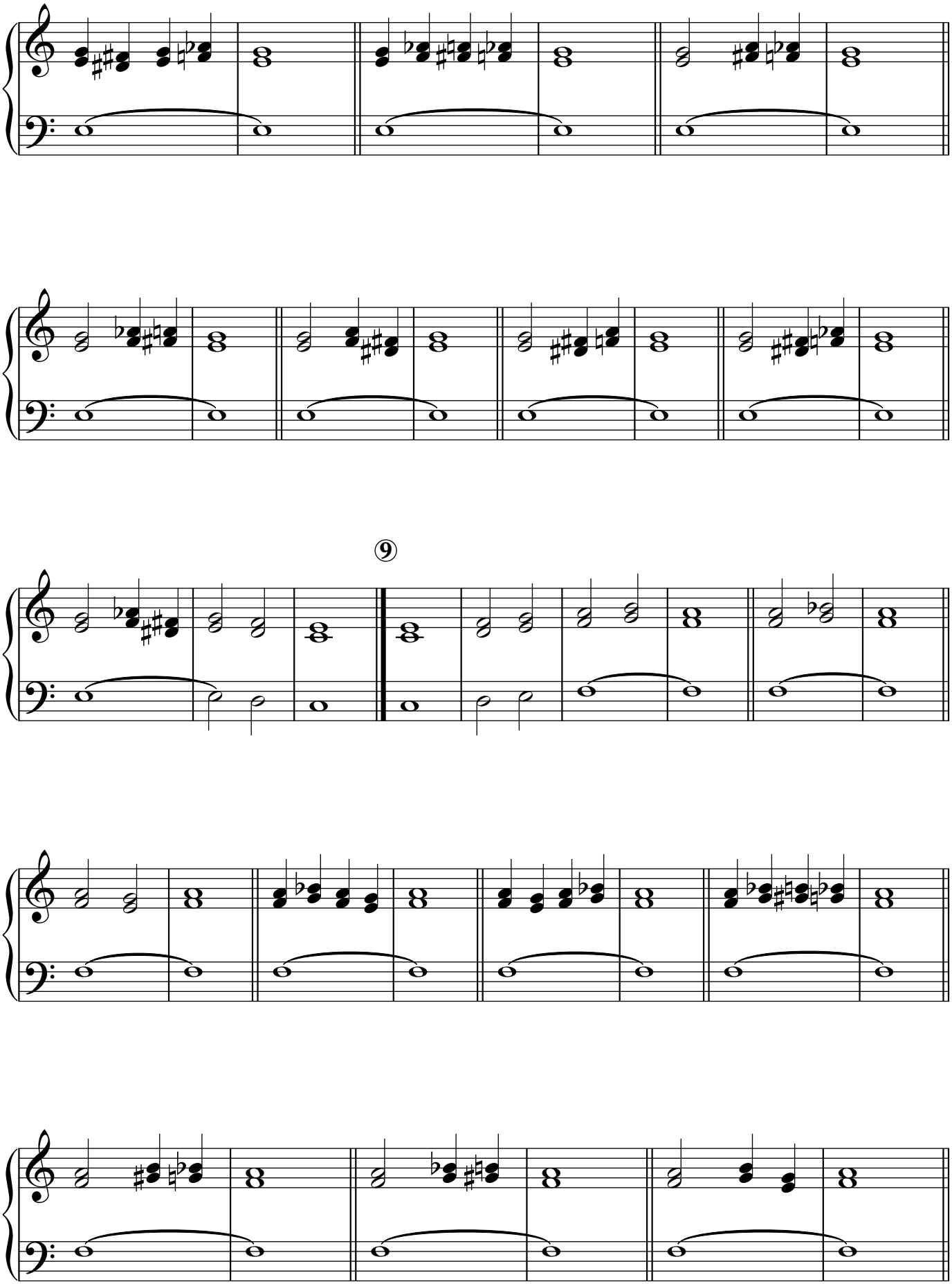
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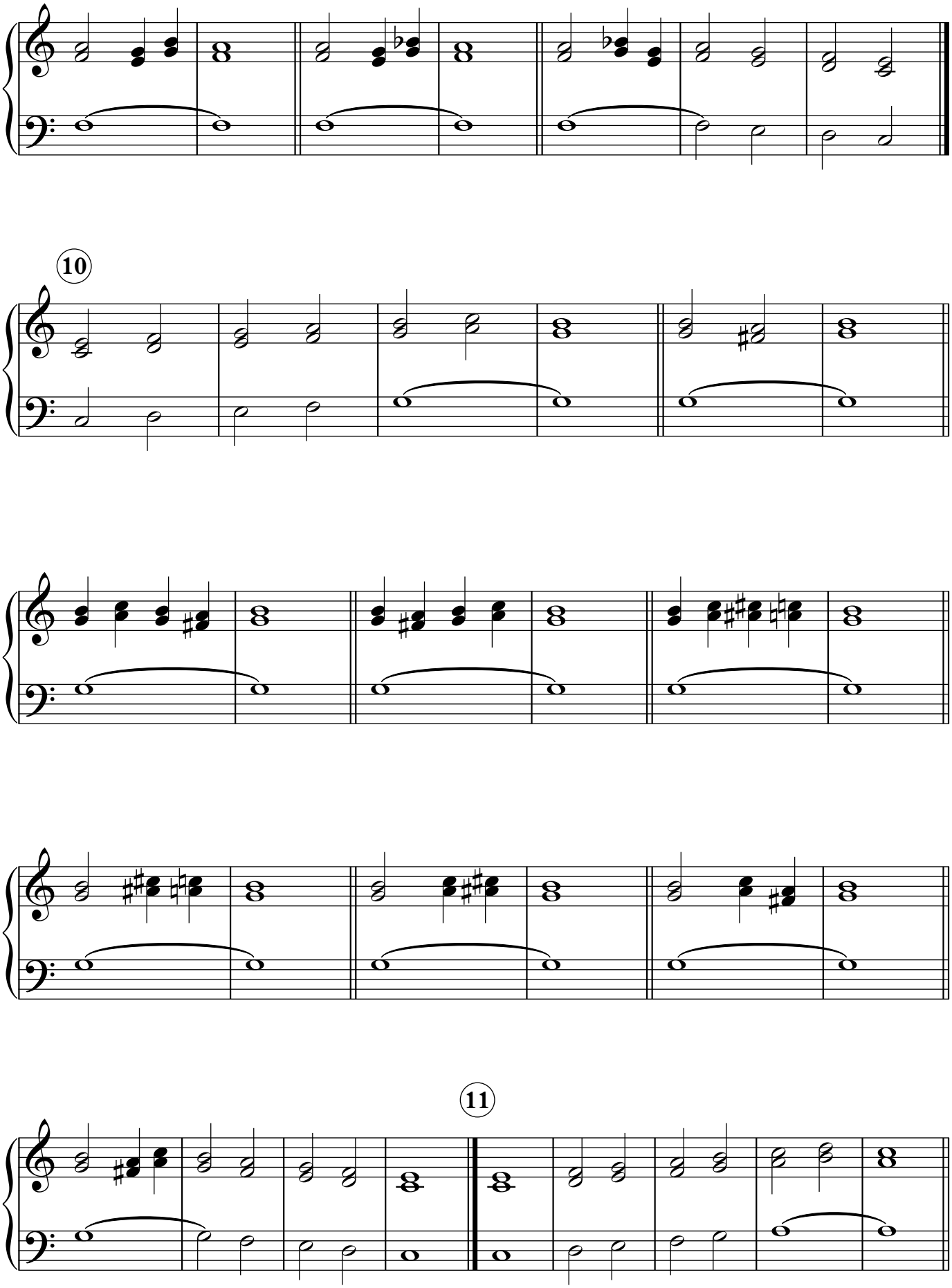
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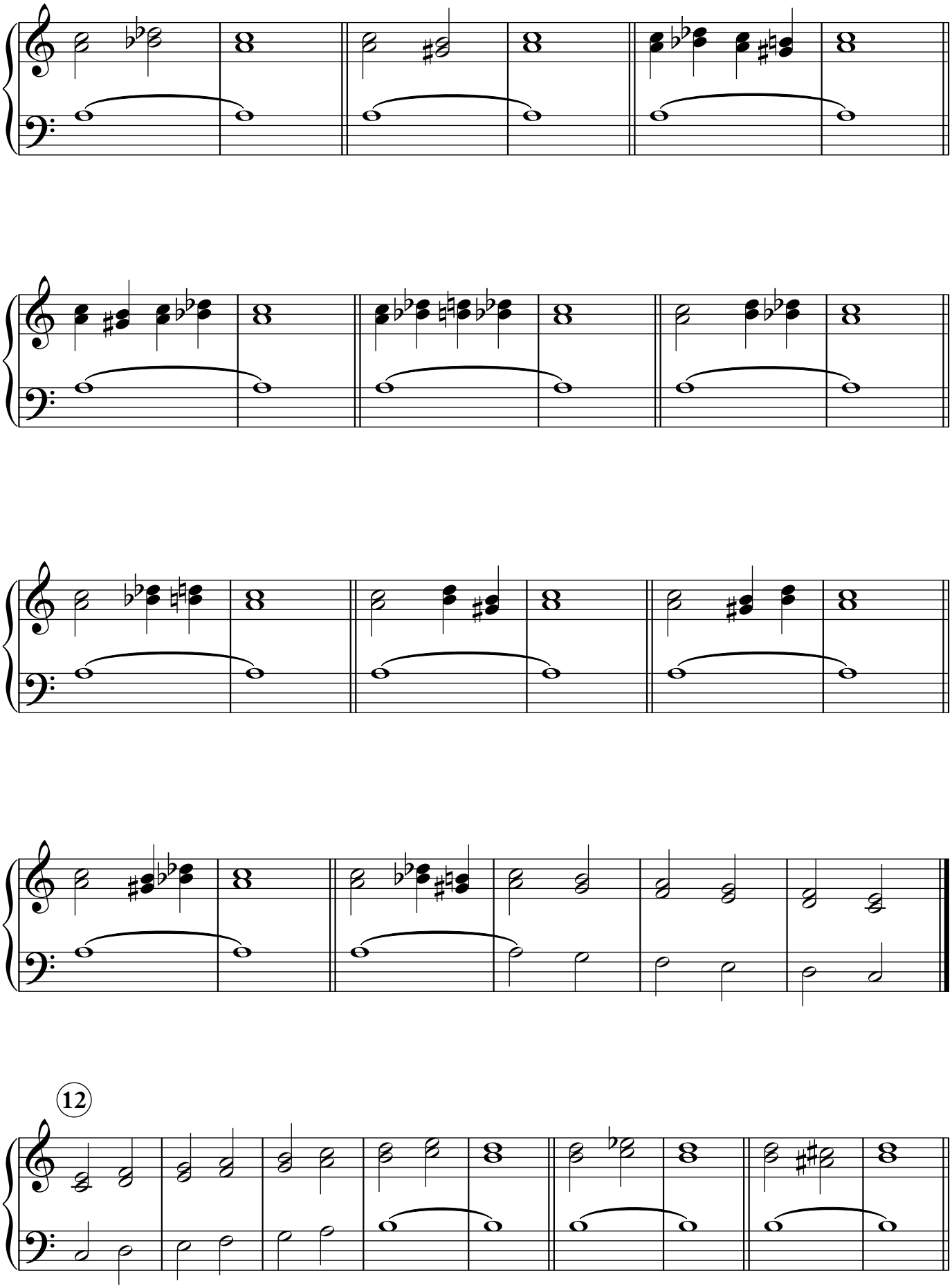
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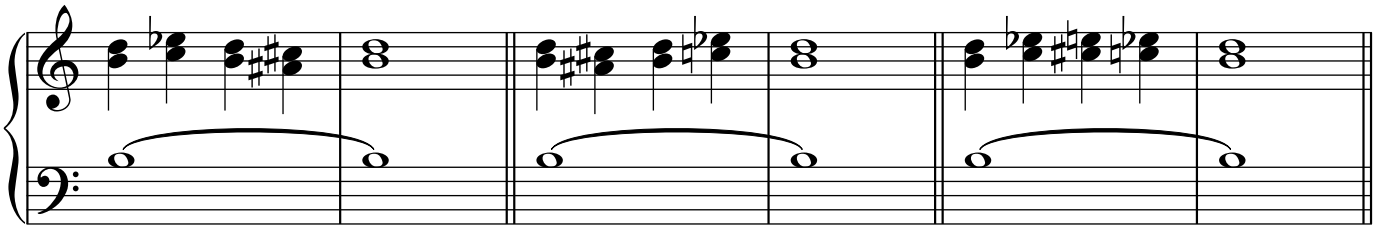
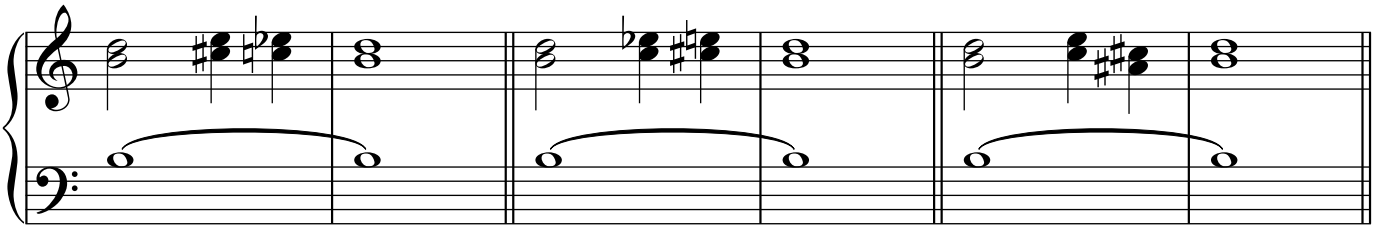
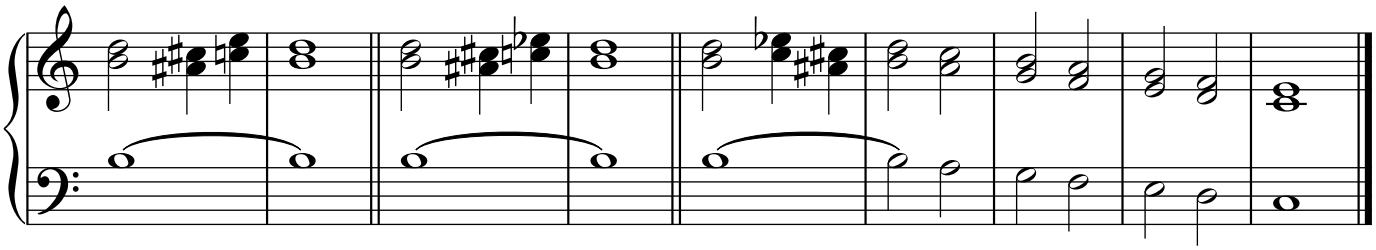
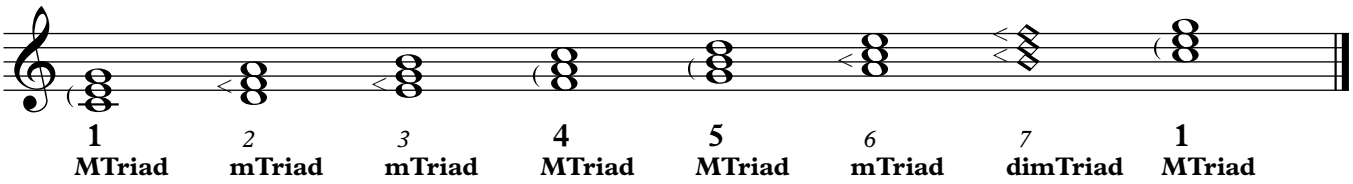






Voices 1, 2, and 3



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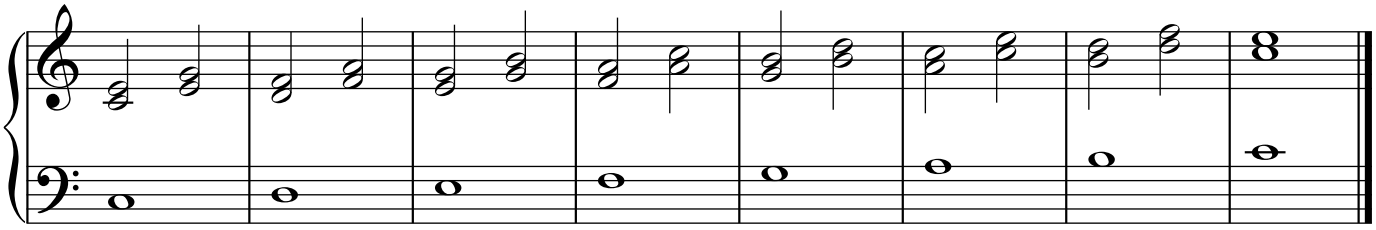

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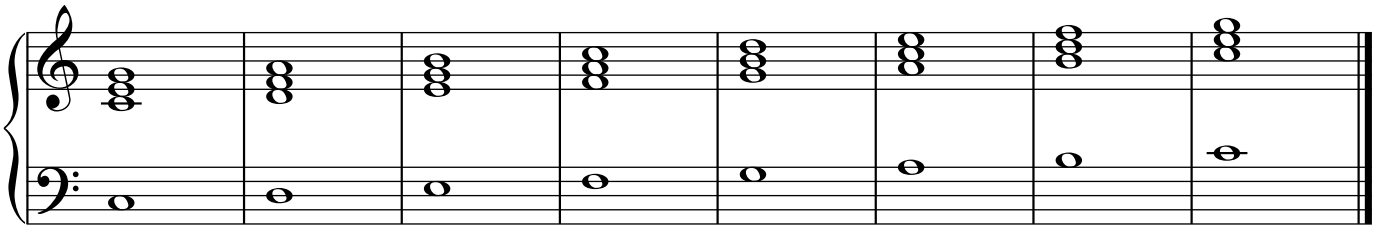
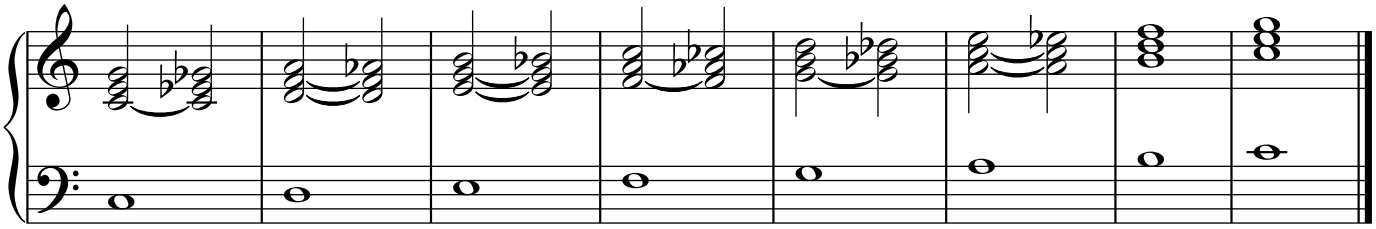


③ **Collapse to Diminished**



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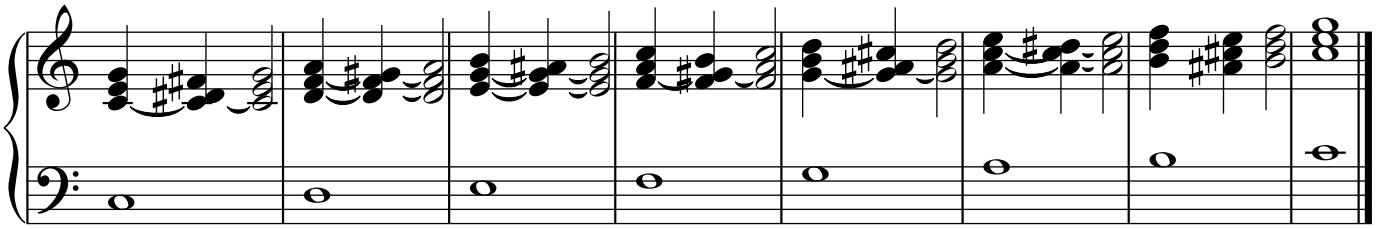

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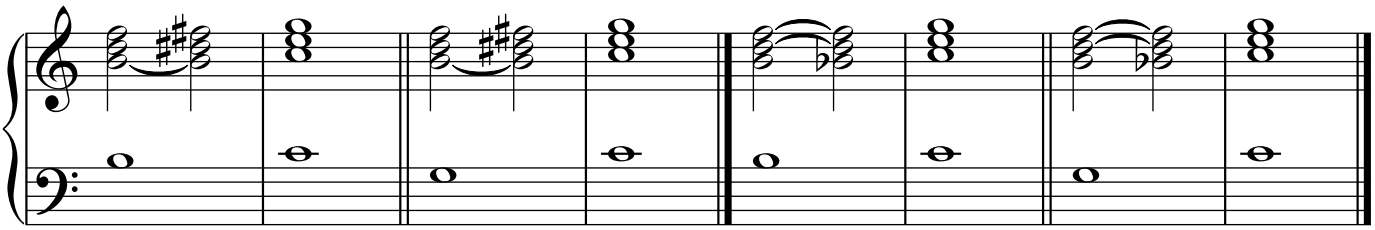

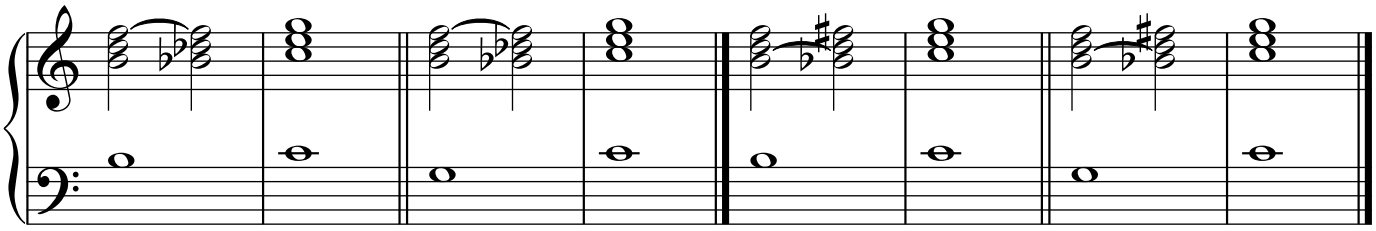

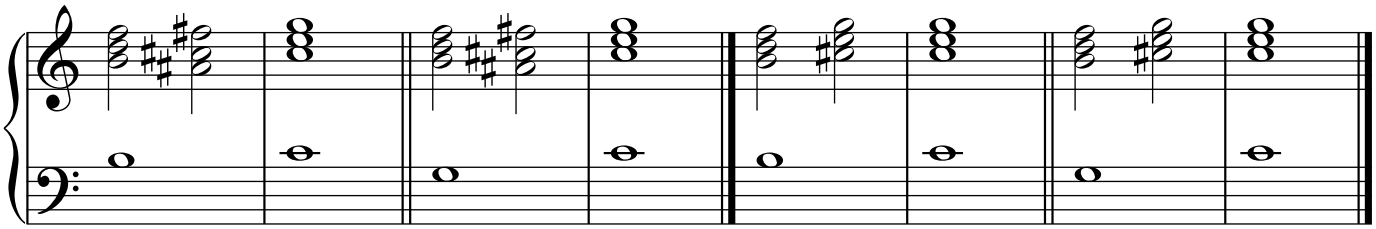

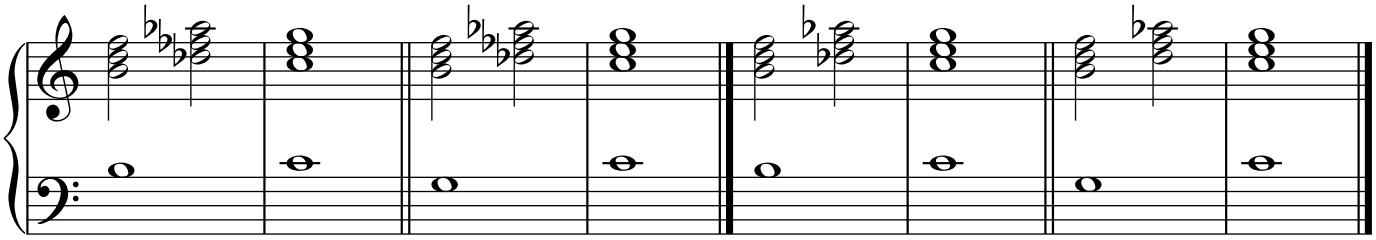

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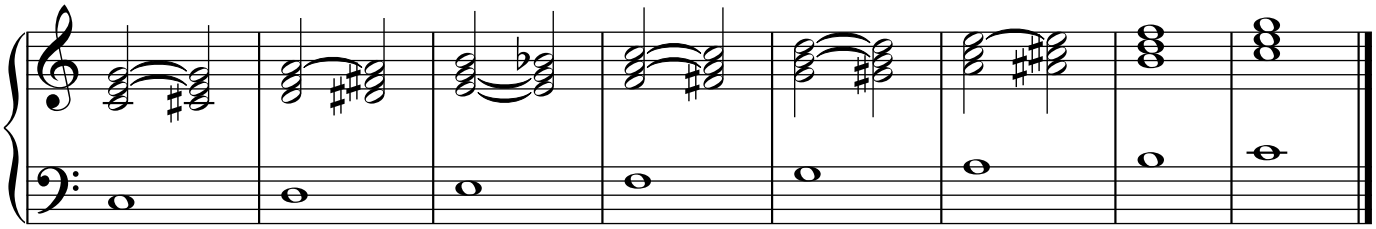

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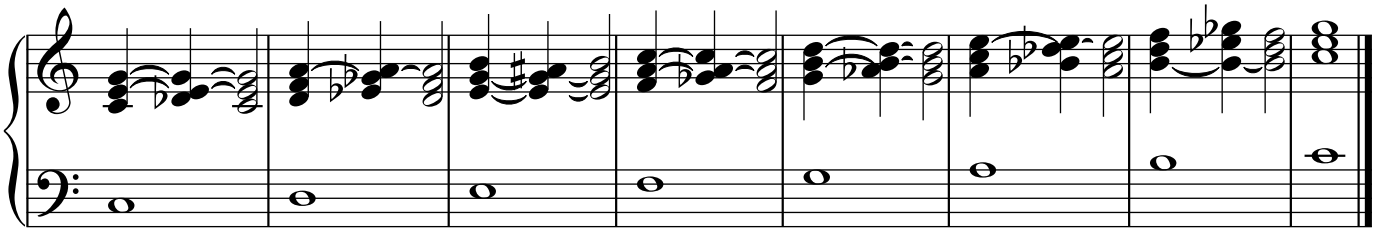

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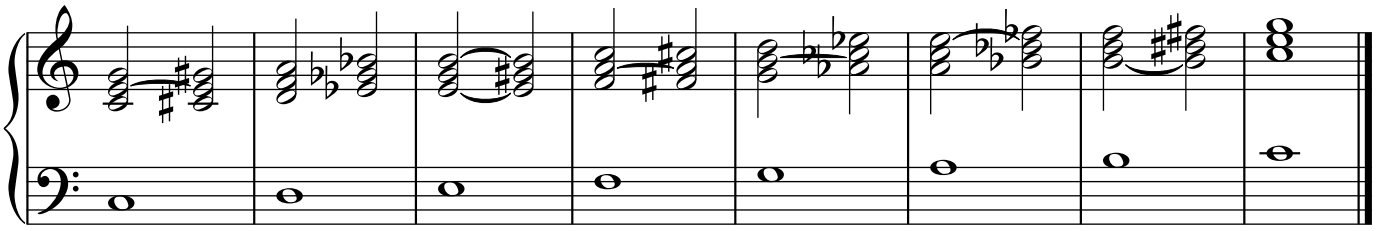
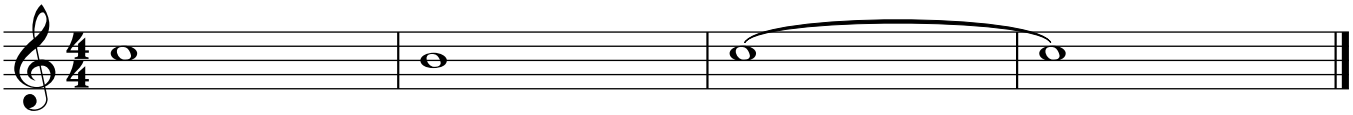


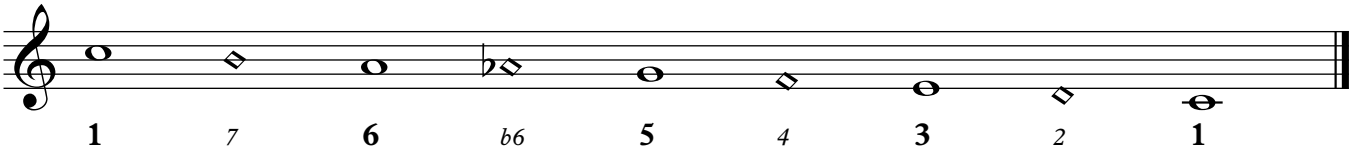
C6 and the Diminishes

JC Heisler

The Fundamental Theme of Tonal Resolution: Tonic - Dominant - Tonic

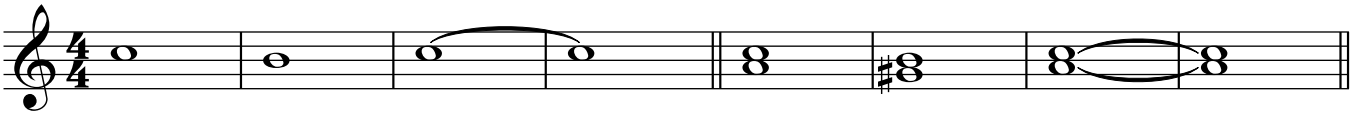


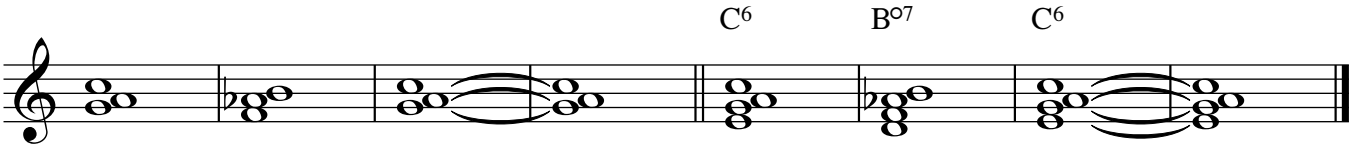
C6 Diminished Scale



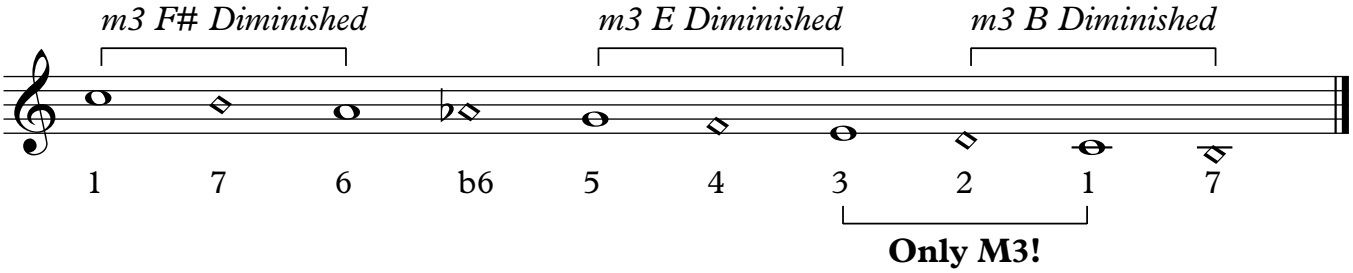
Scale Degrees

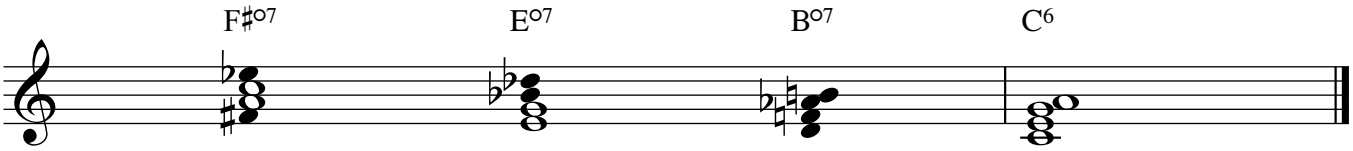
The Fundamental Theme of Tonal Resolution: Tonic - Dominant - Tonic



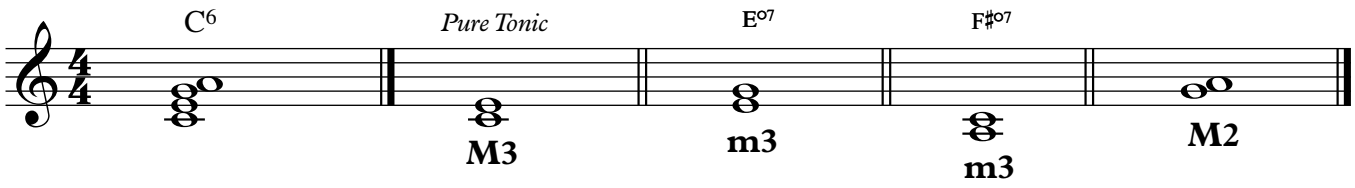


3 Diminished Chords in C6 Diminished Scale



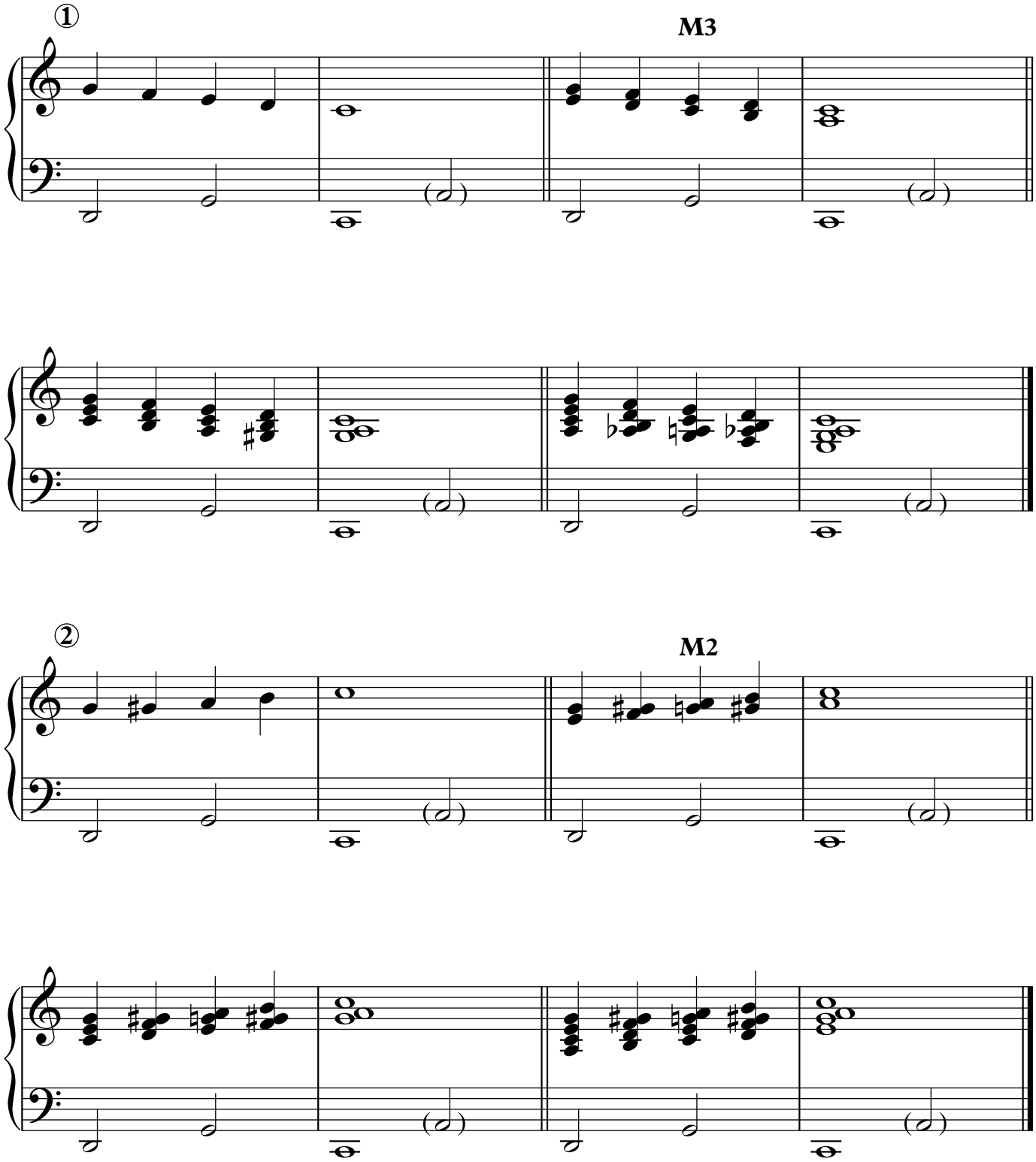


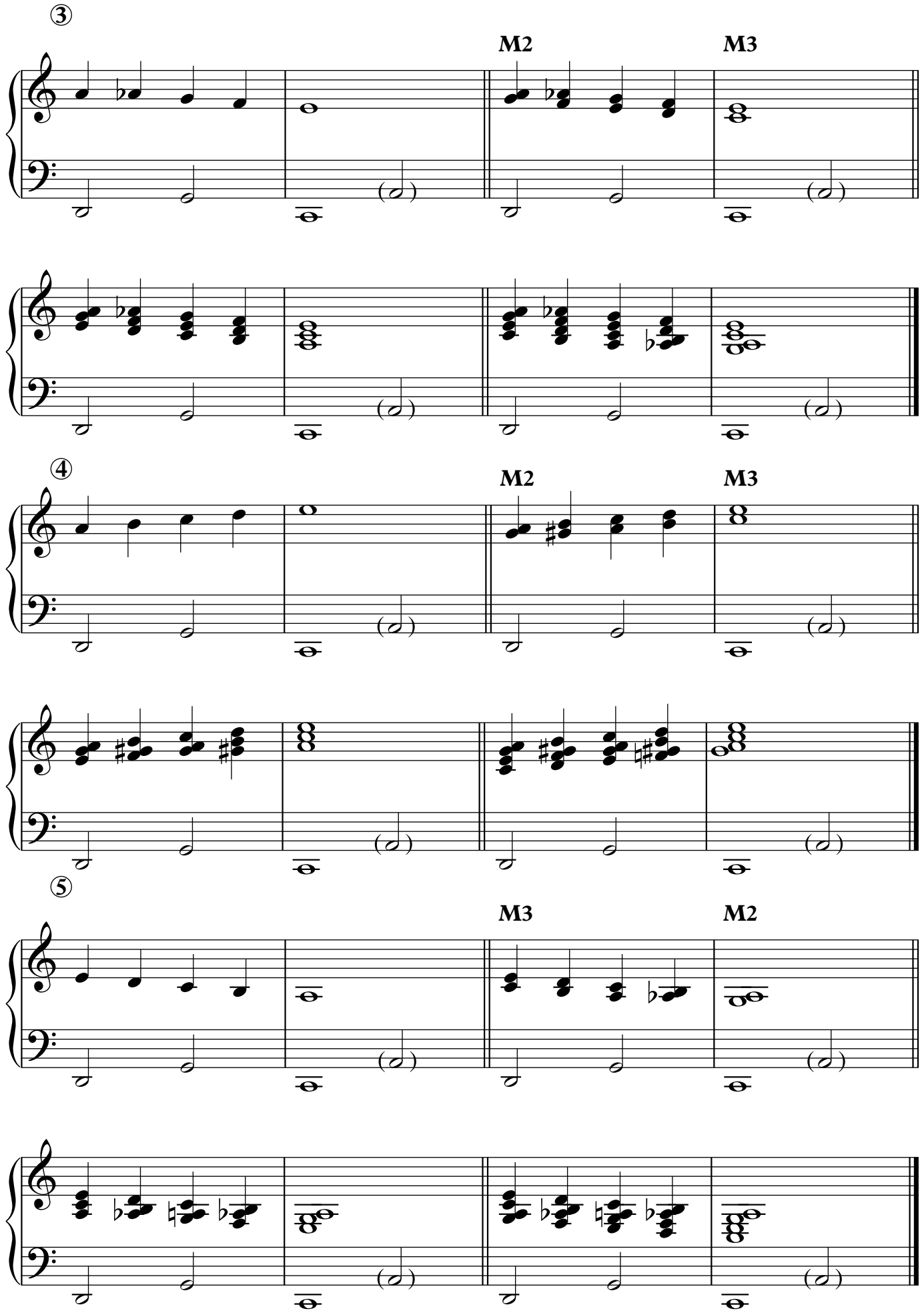
Resolutions to these Tonic Function Intervals from C6



C6 Diminished Scale Resolutions

At Piano: Switch Hands/Swap, Mix and Match

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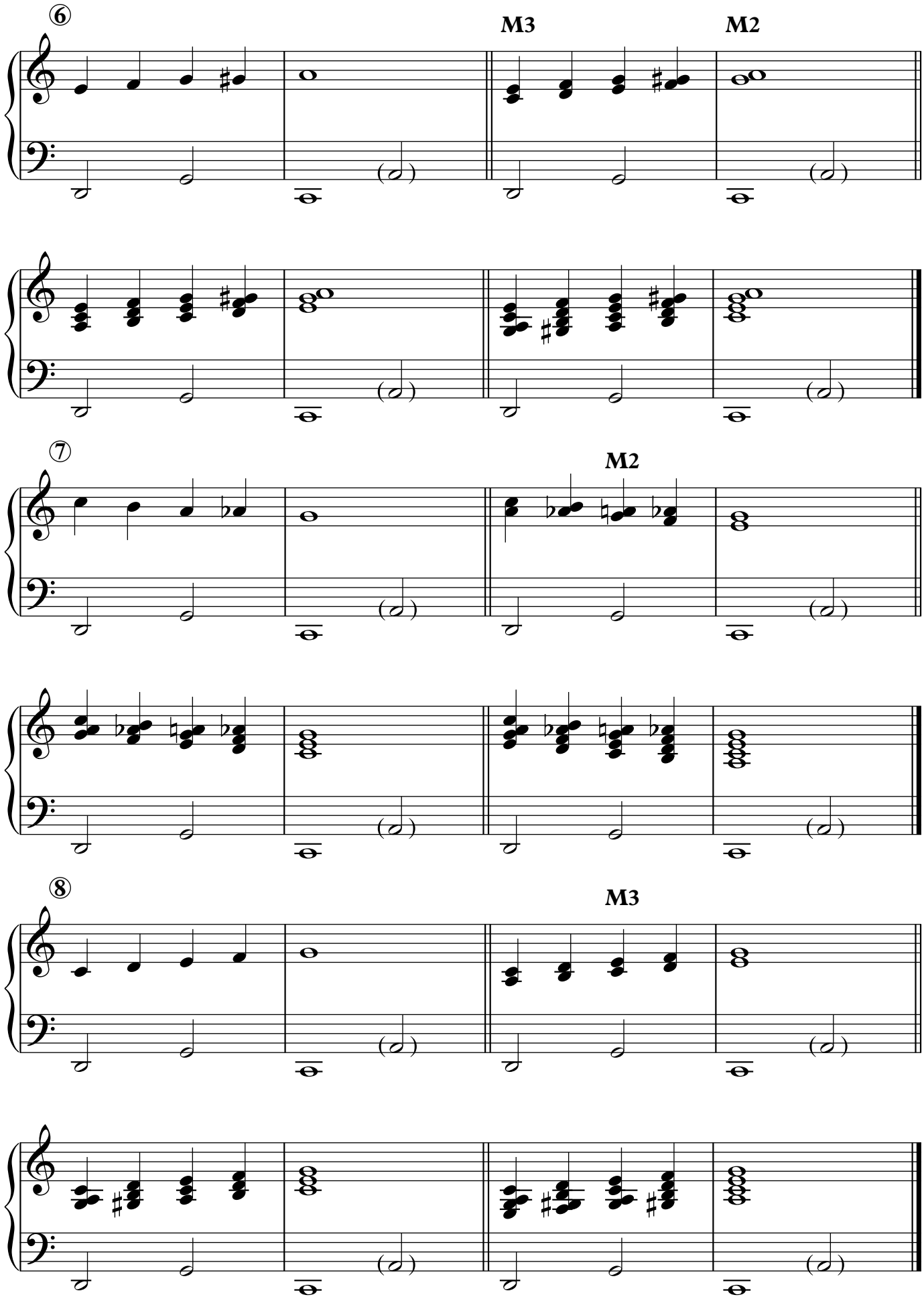
M2
M3
④
M2
M3
⑤
M3
M2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M3
M2
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M2
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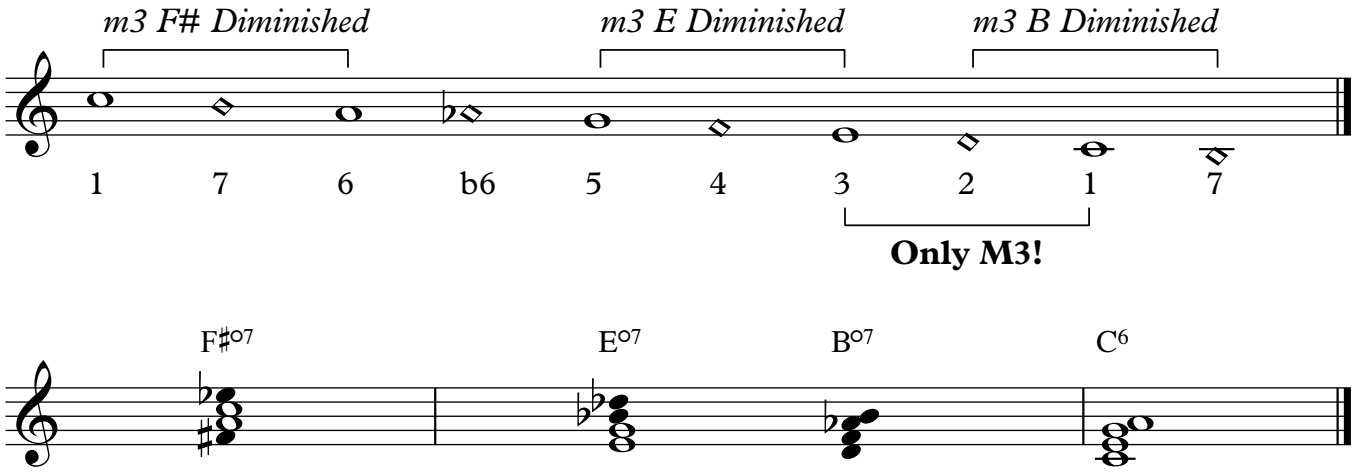
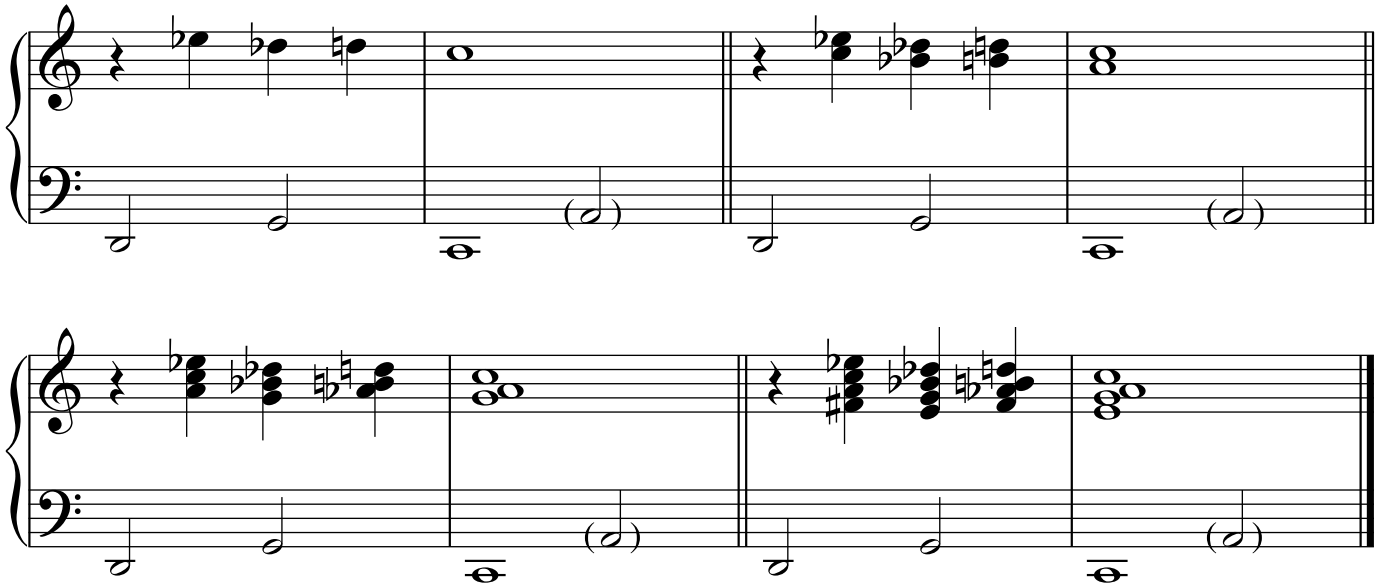
M3

3 Diminished Chords in C6 Diminished Scale



① Diminished Melody Resolutions



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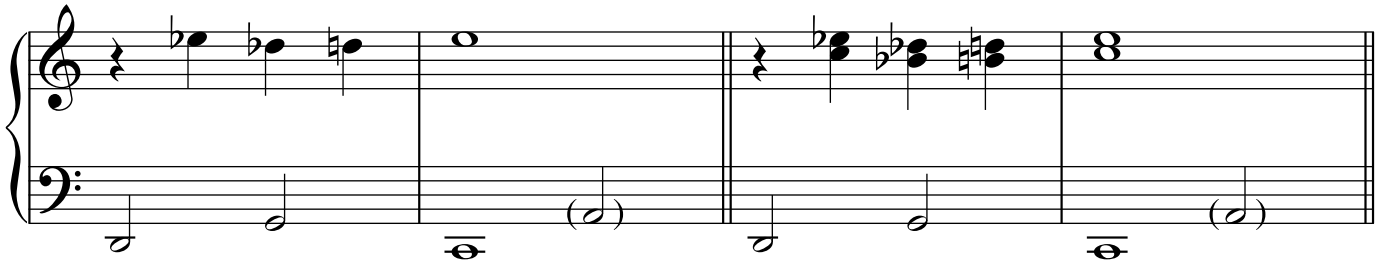

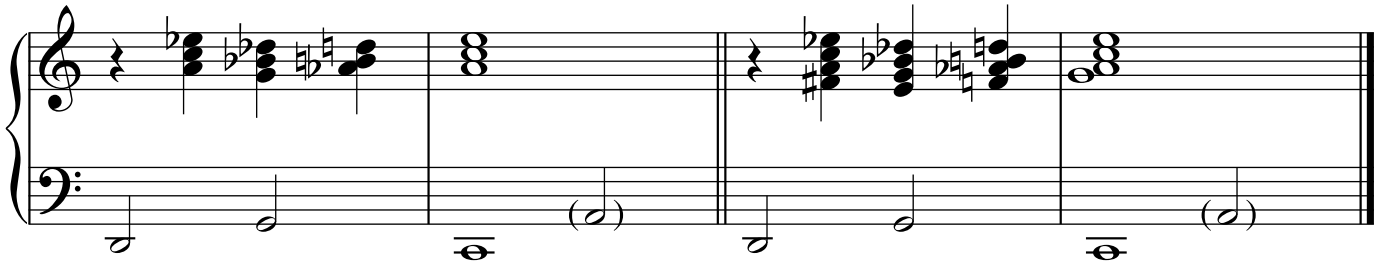

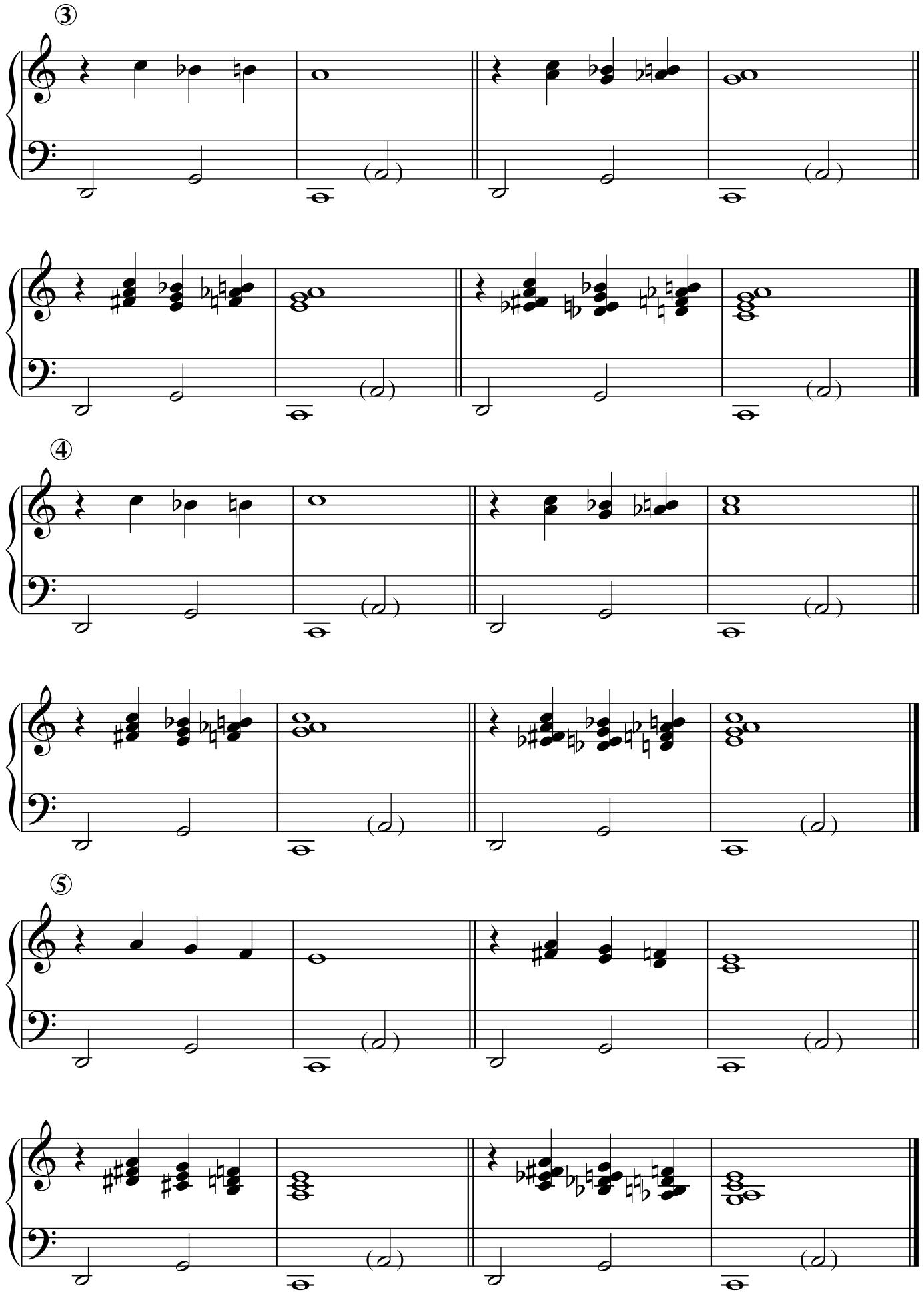
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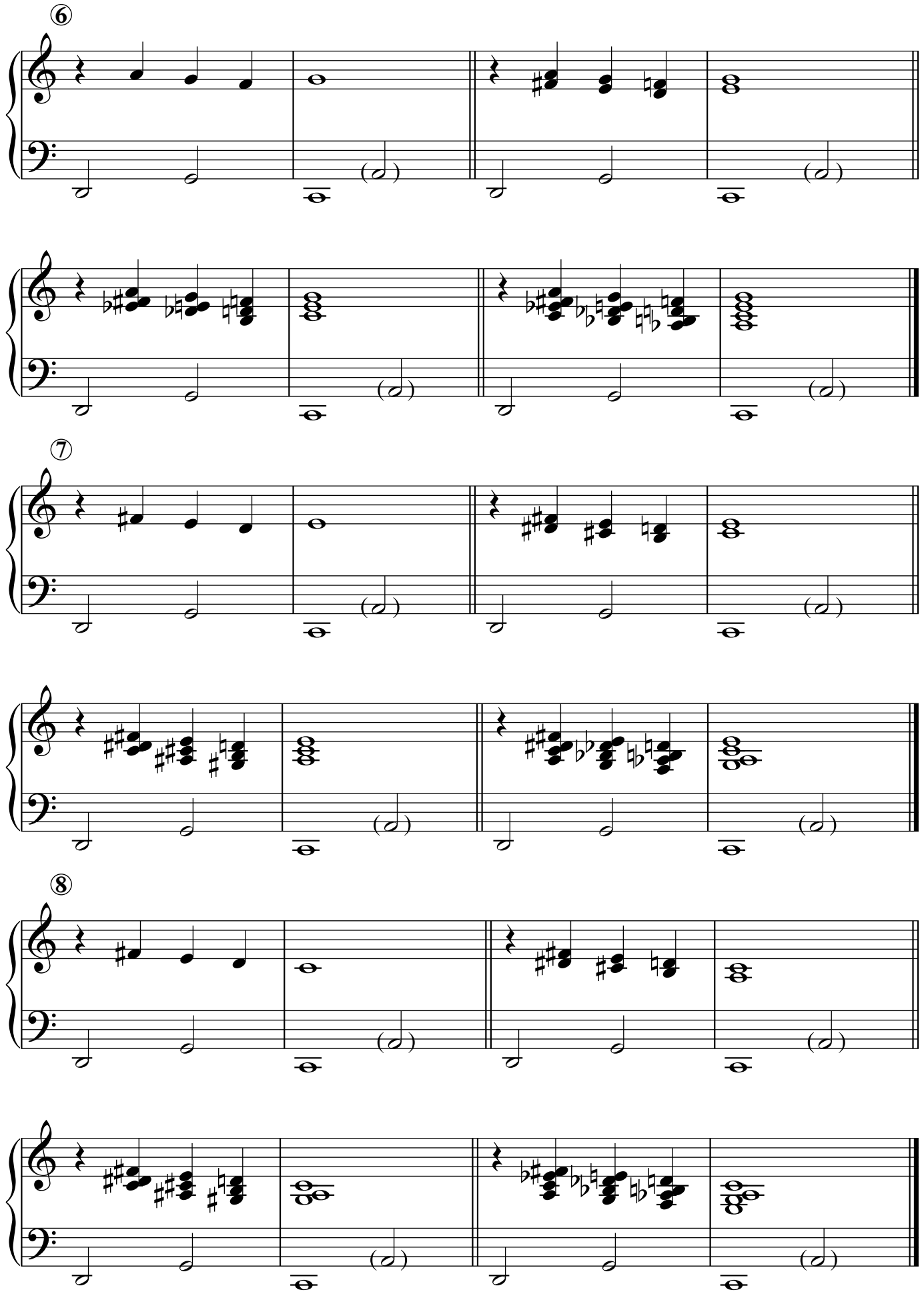
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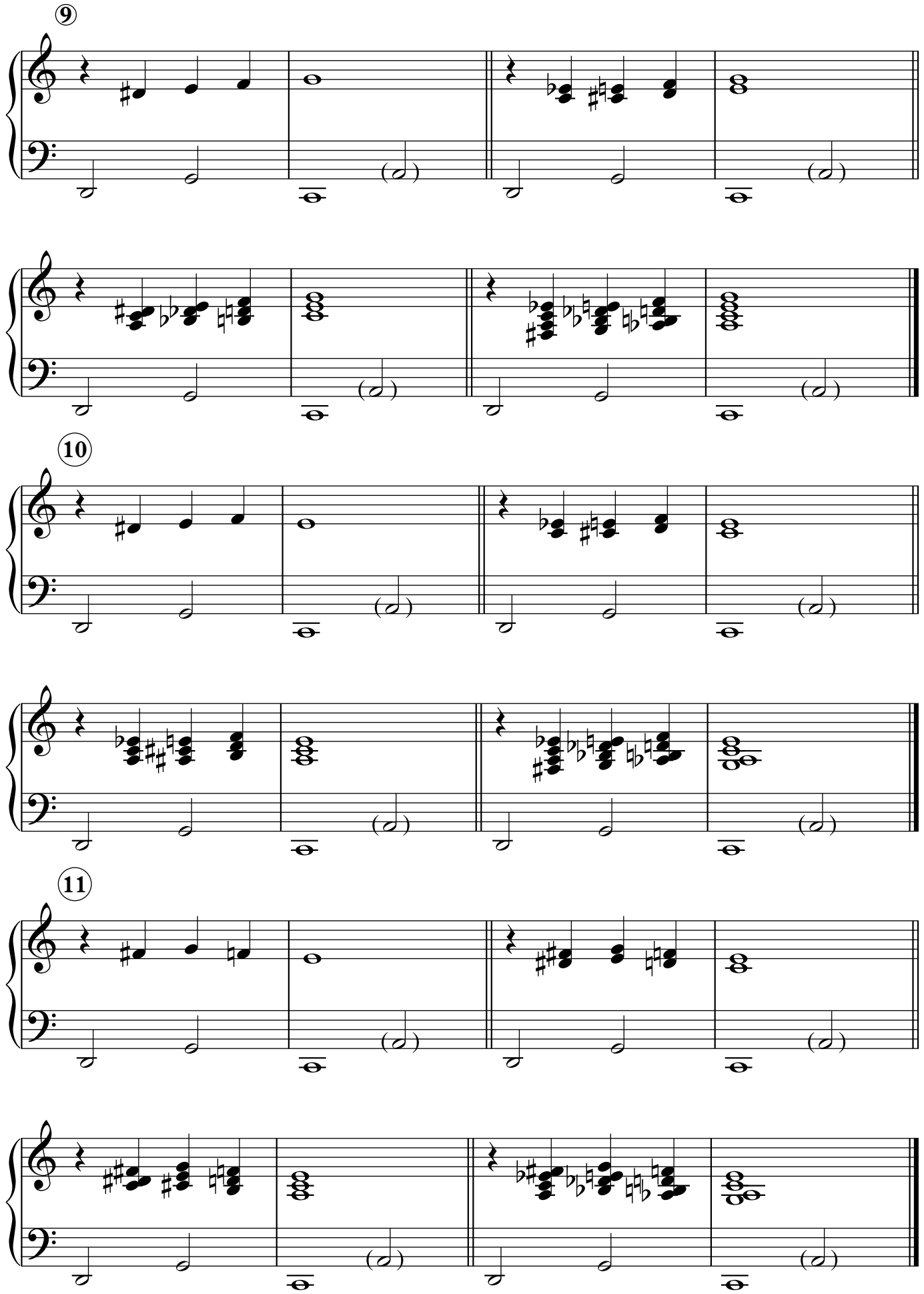
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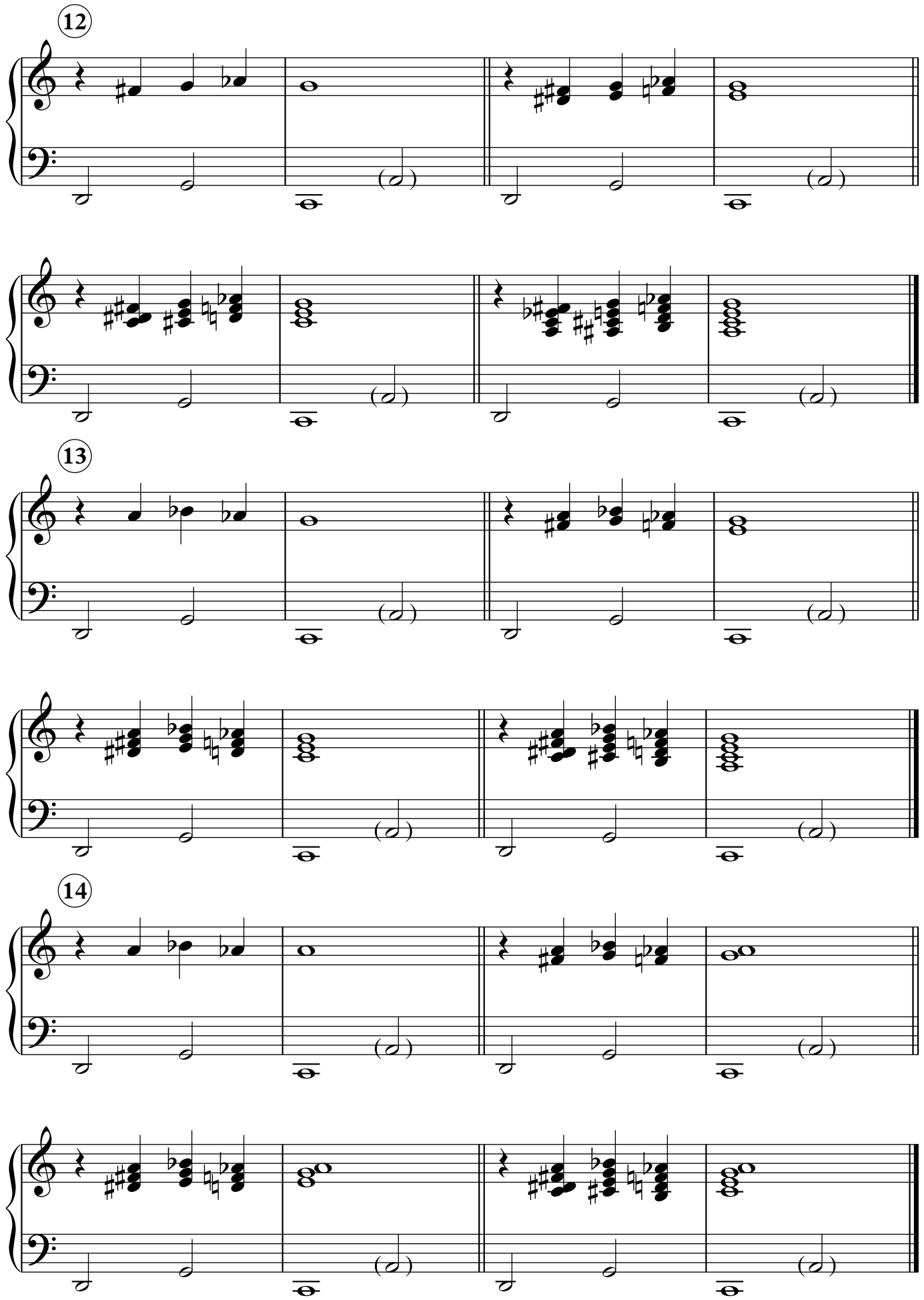
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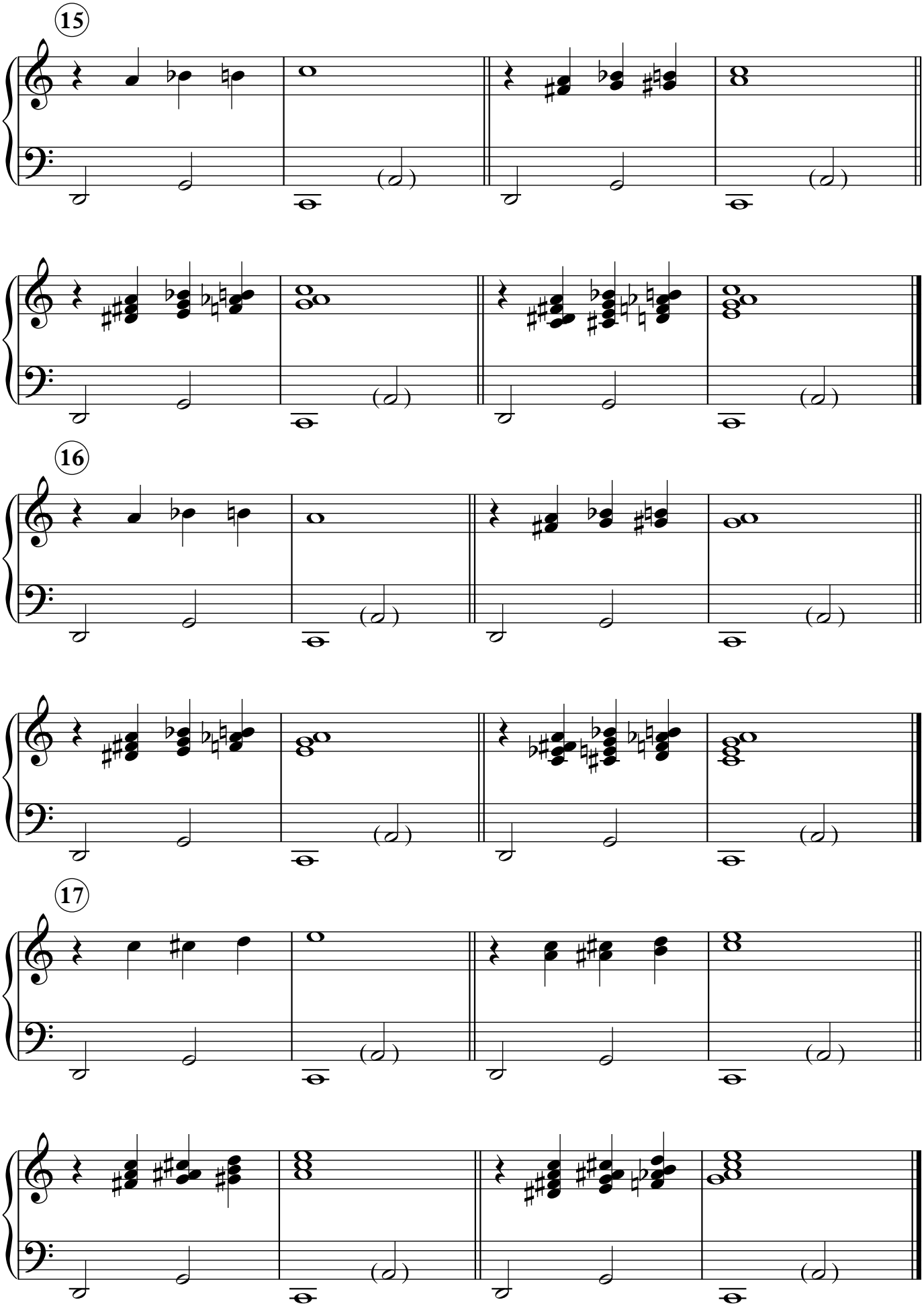
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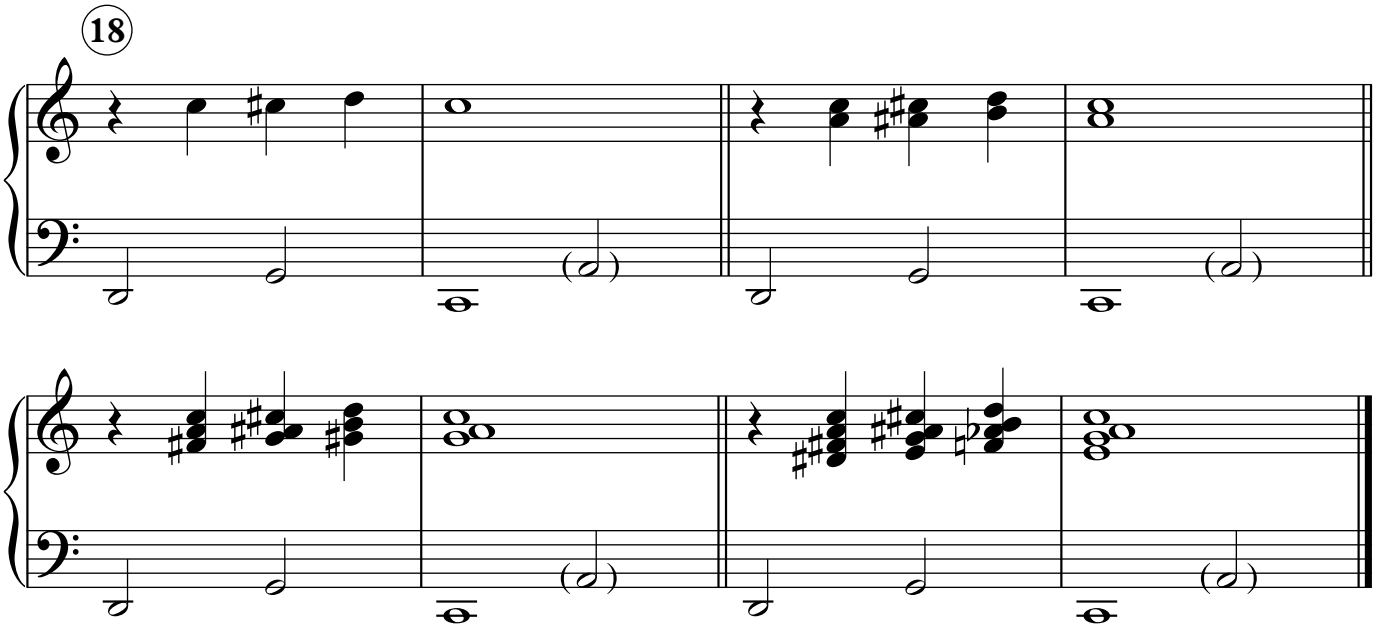
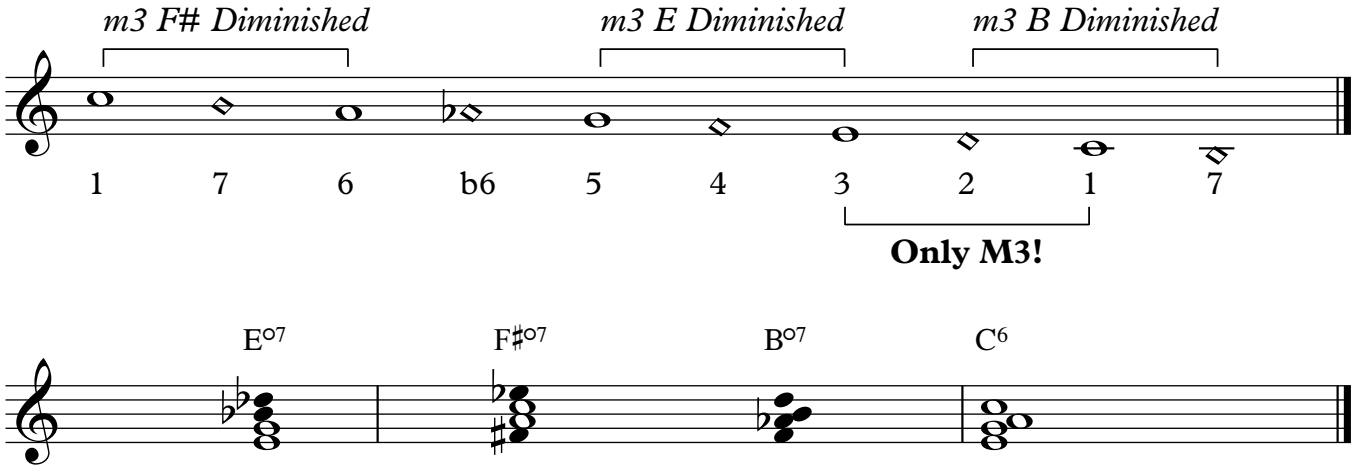
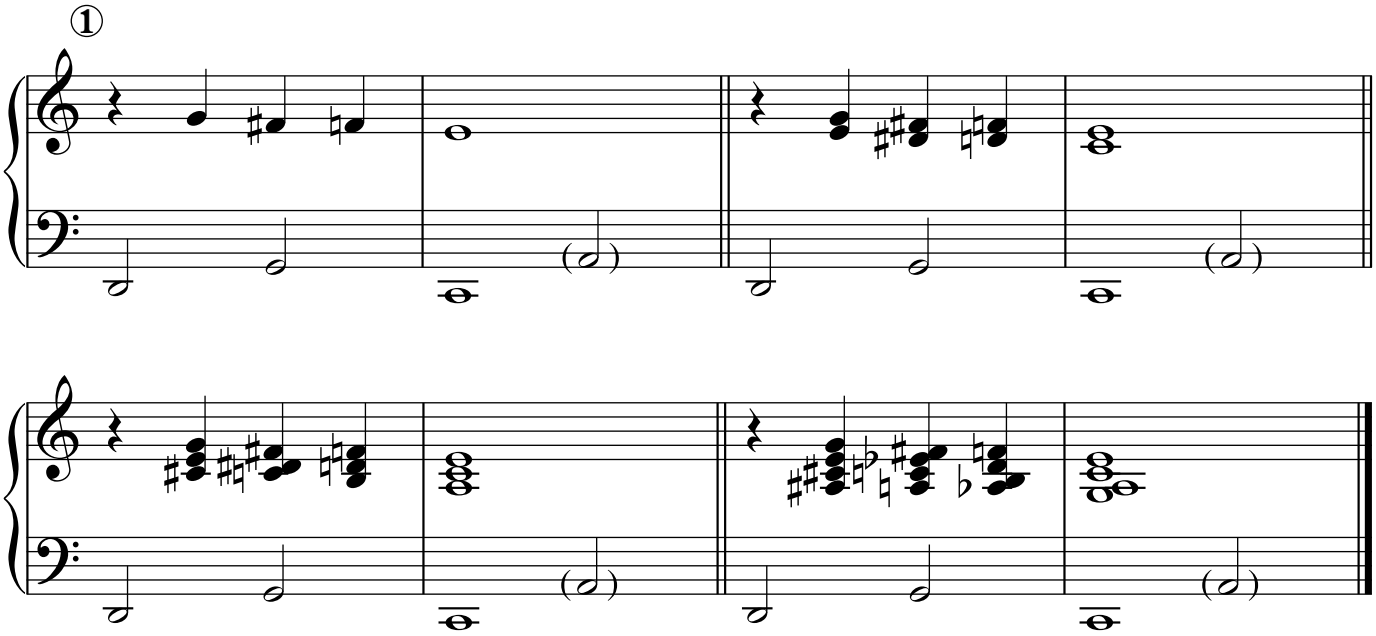


3 Diminished Chords in C6 Diminished Scale





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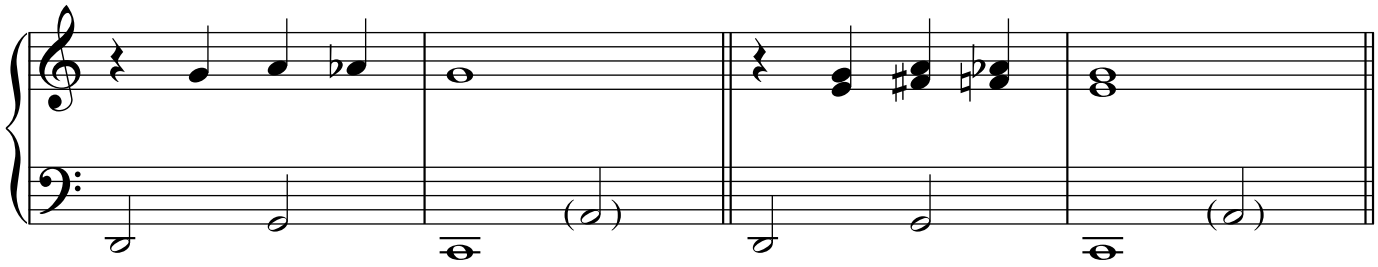

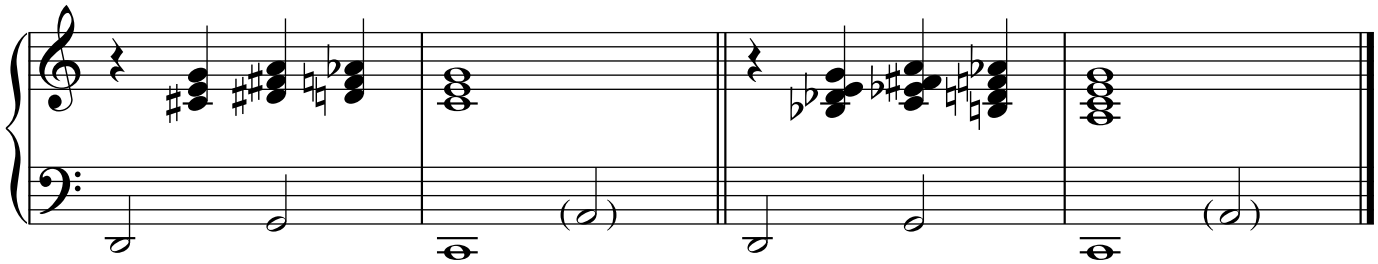

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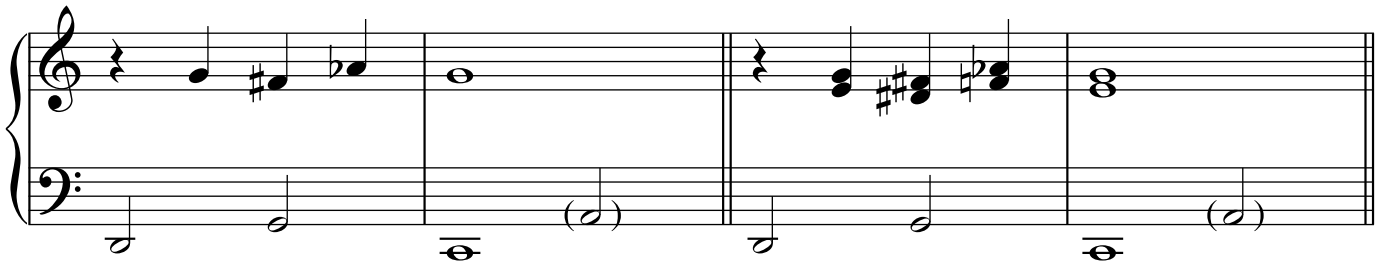

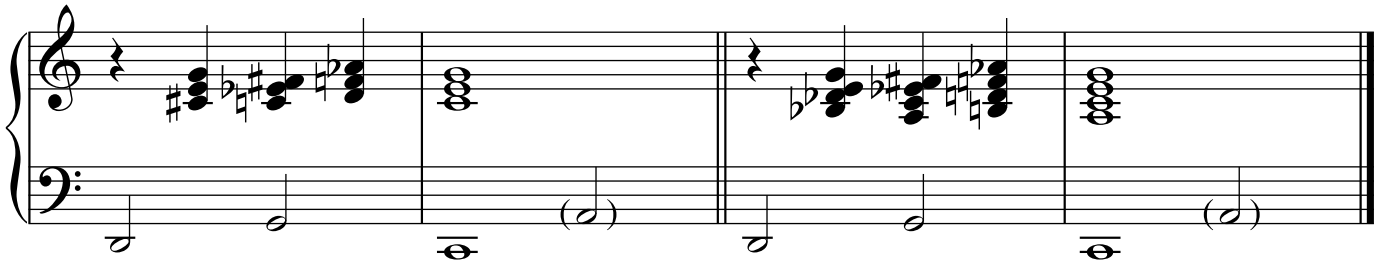

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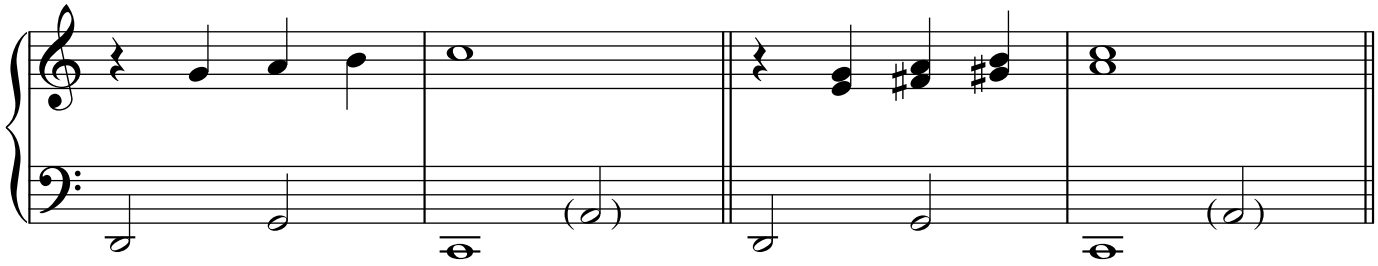

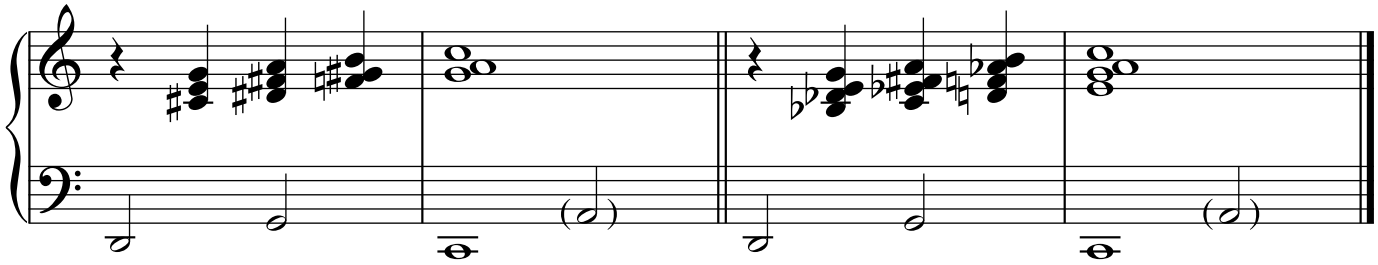

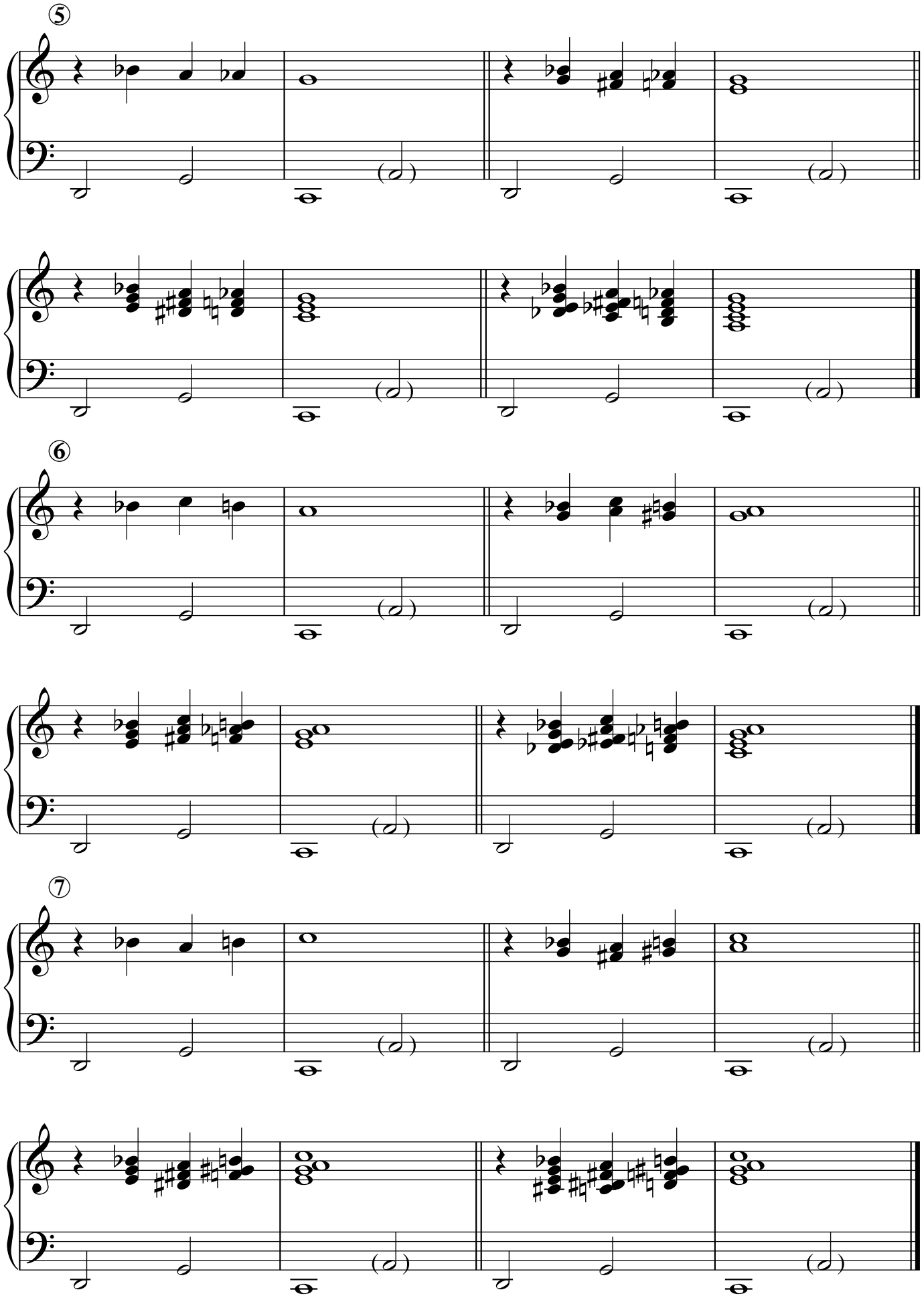
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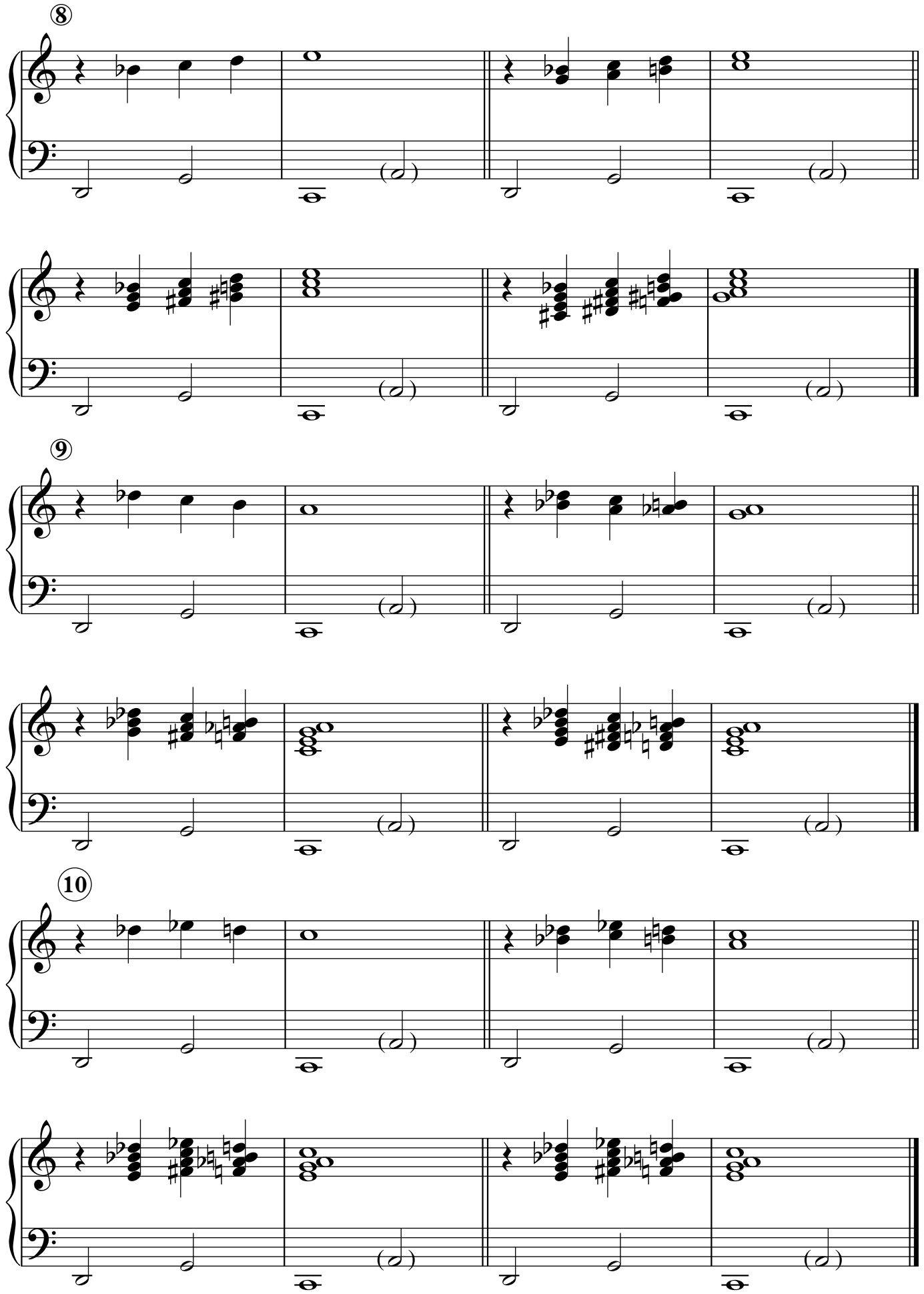
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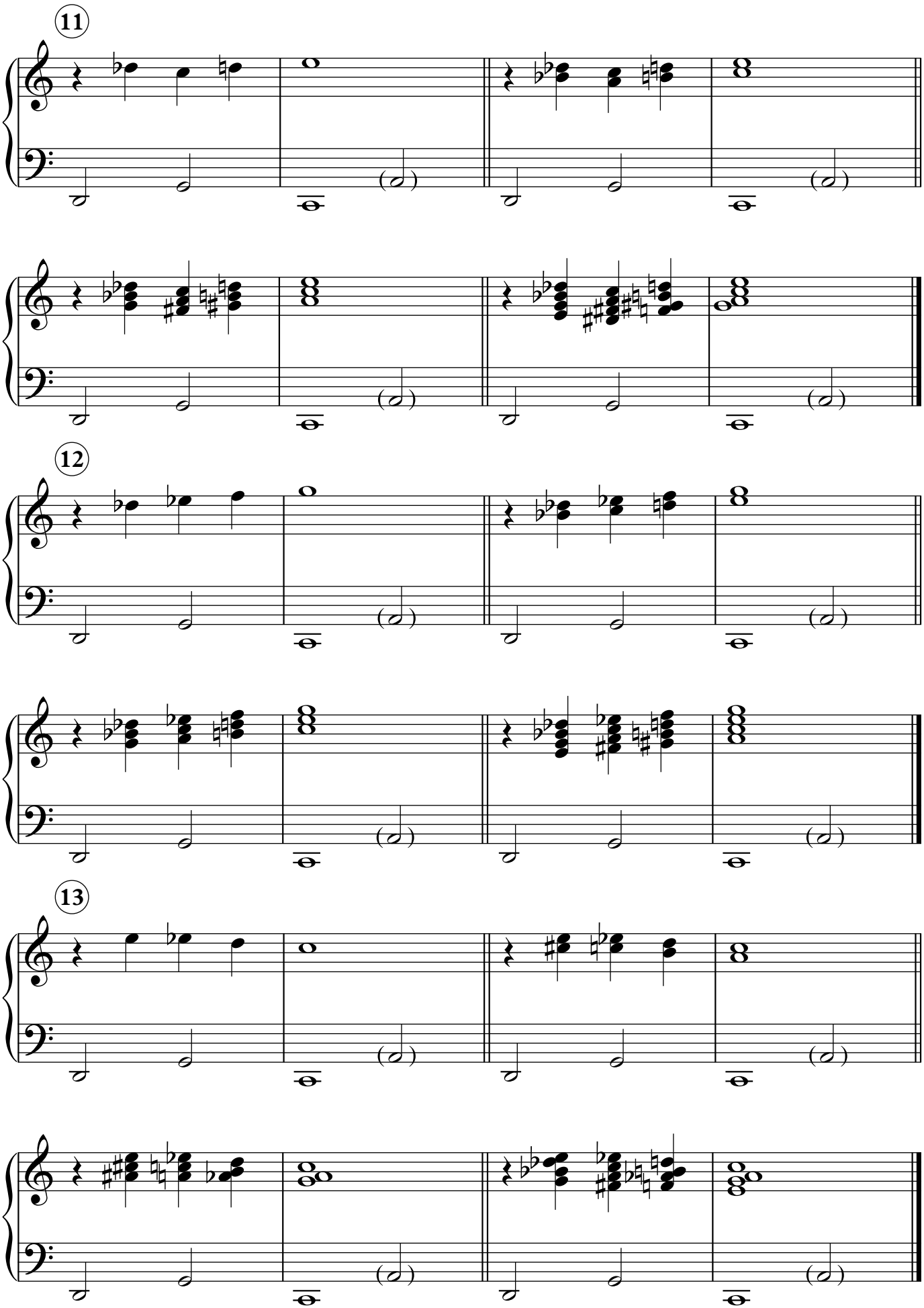
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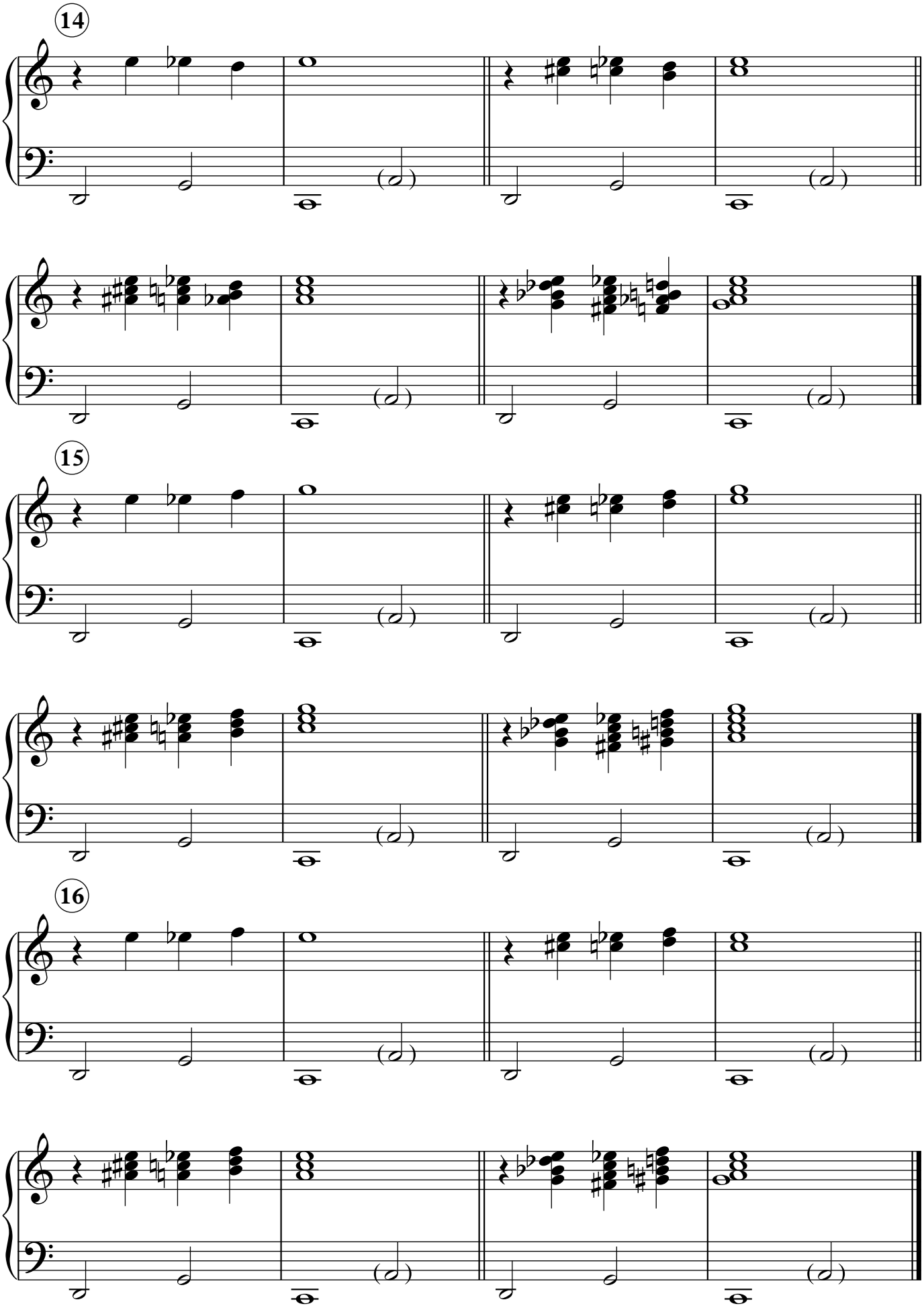
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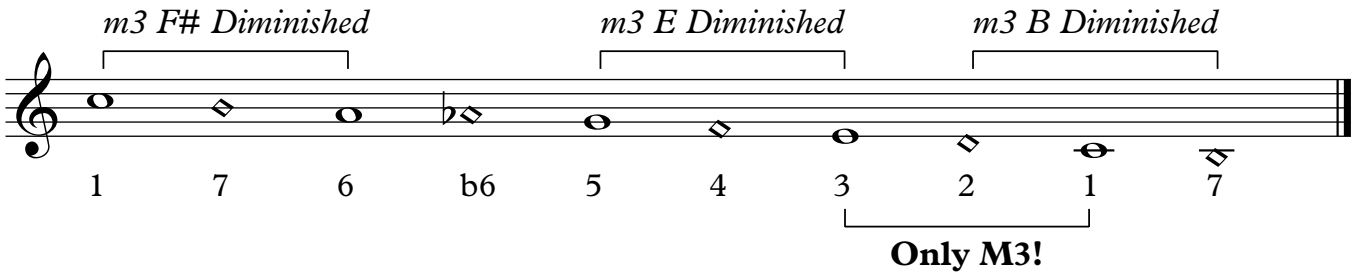
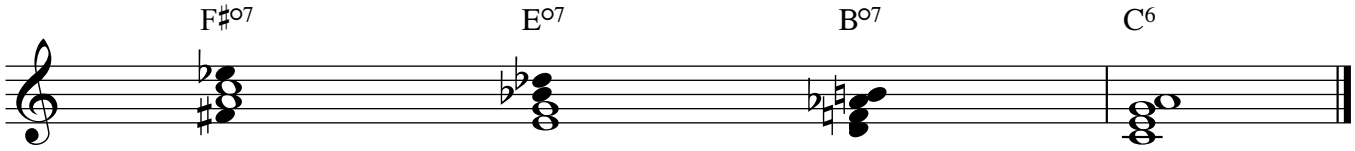
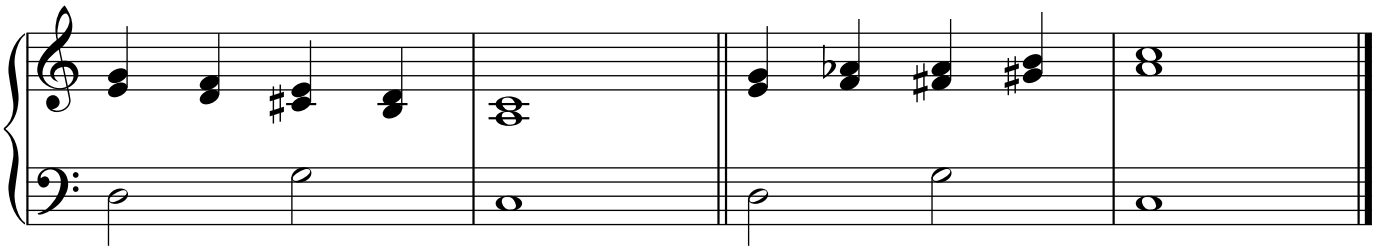
3 Diminished Chords in C6 Diminished Scale





① **At Piano:** Switch Hands/Swap, Mix and Match



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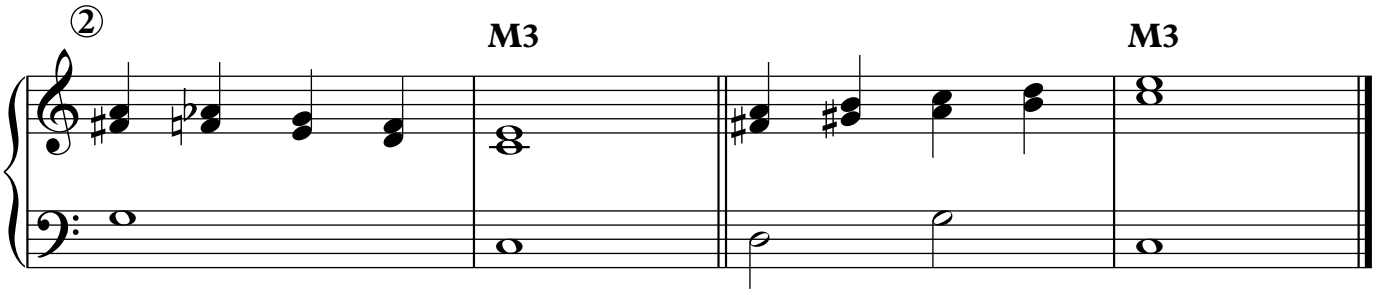

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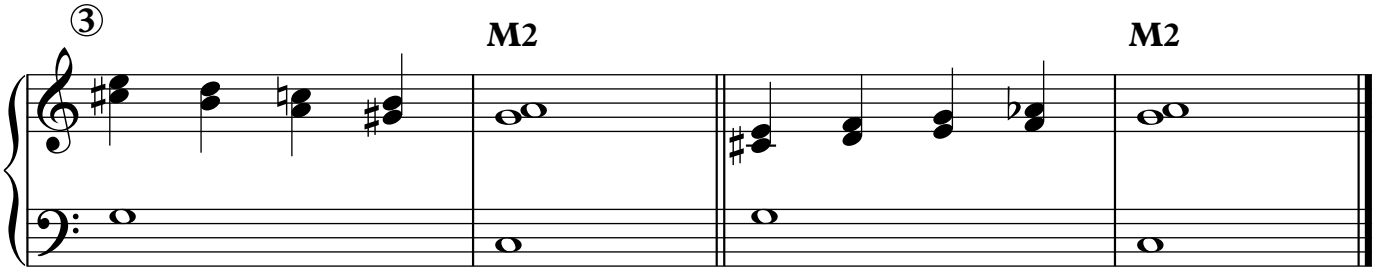

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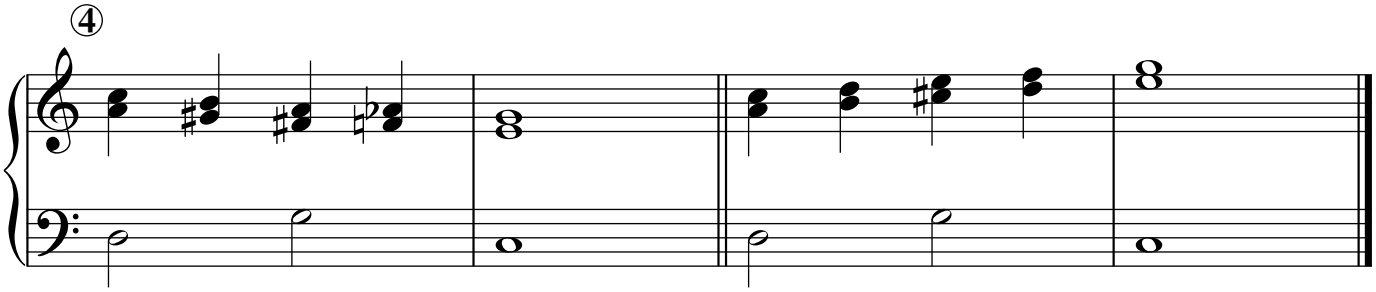

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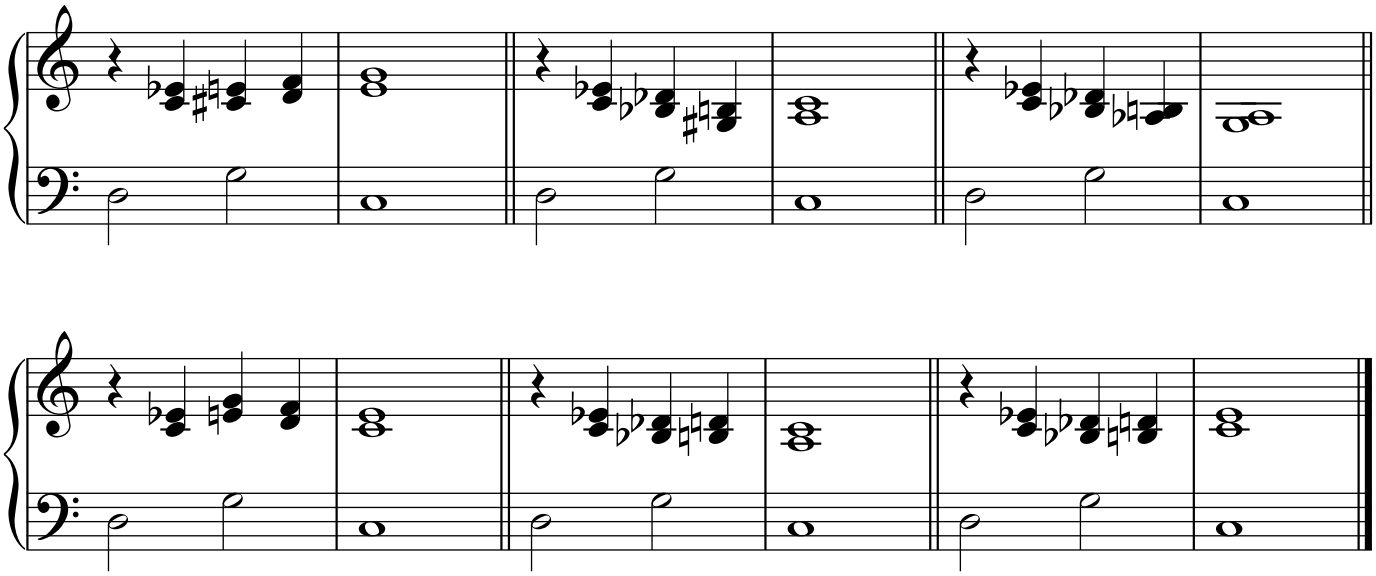

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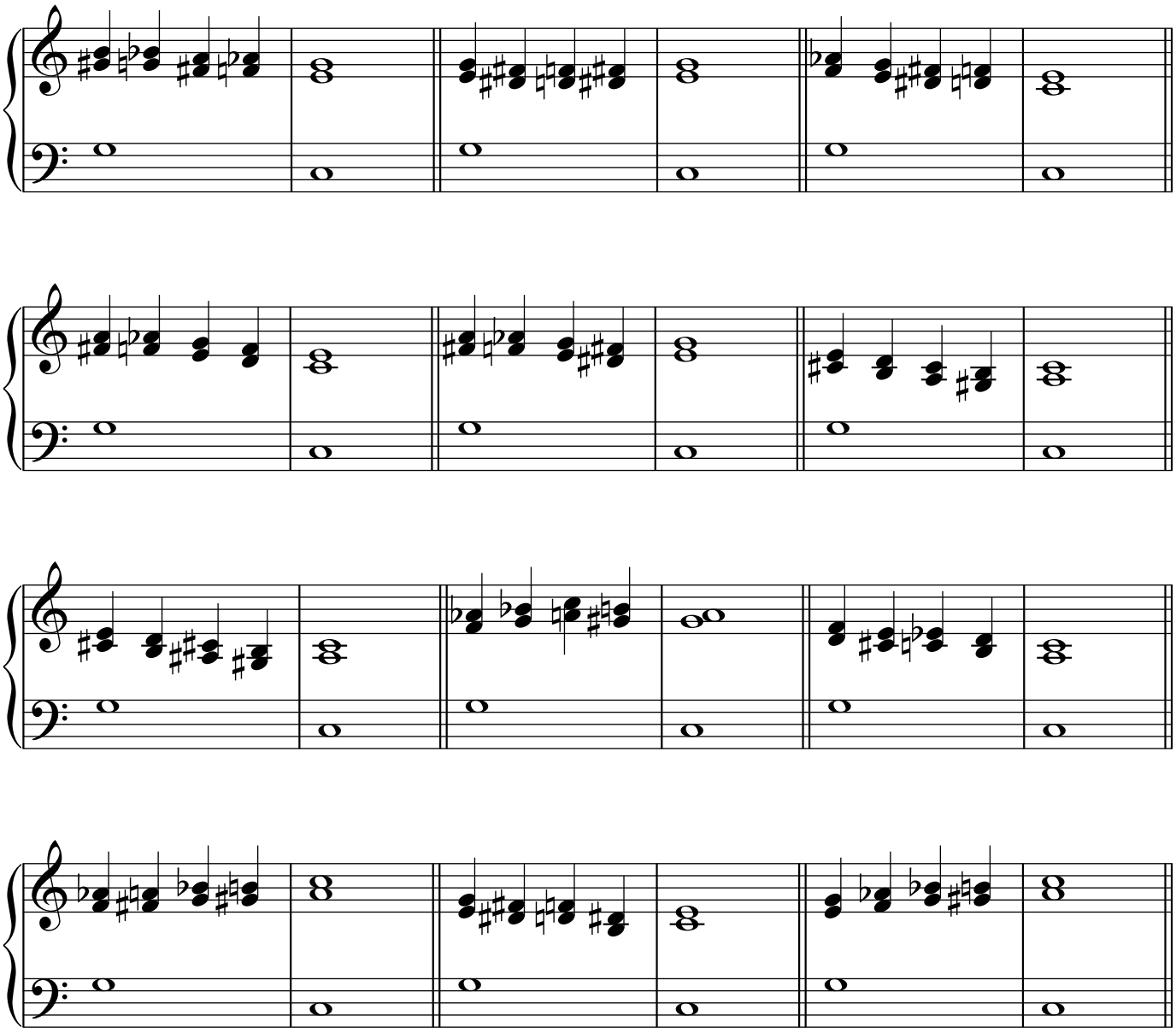
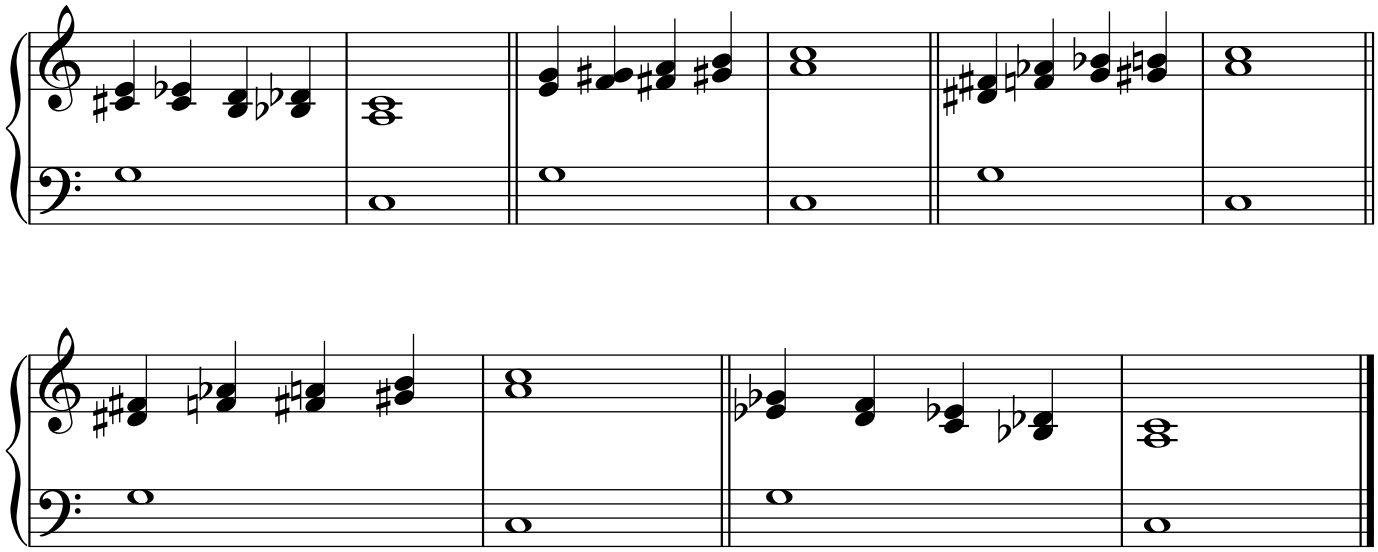
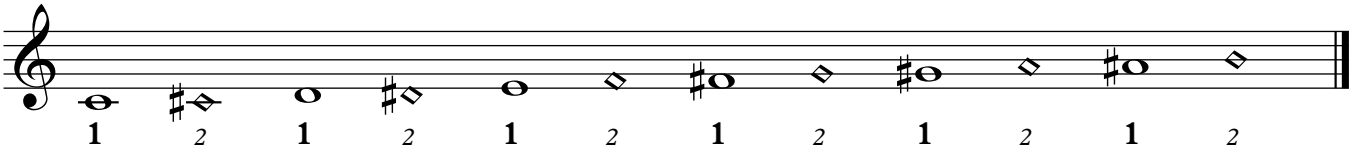




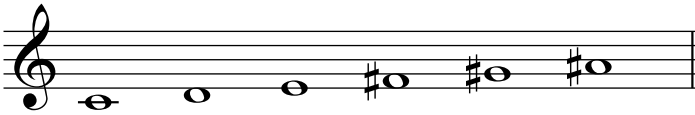
Chromatic Whole Tones

JC Heisler

Chromatic Scale: 12 Notes Cadencing in Half Steps with Binary Relationship

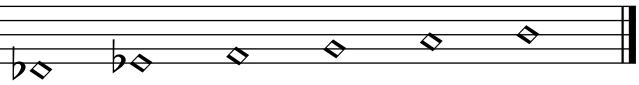


Whole Tone Scale 1: Six Notes



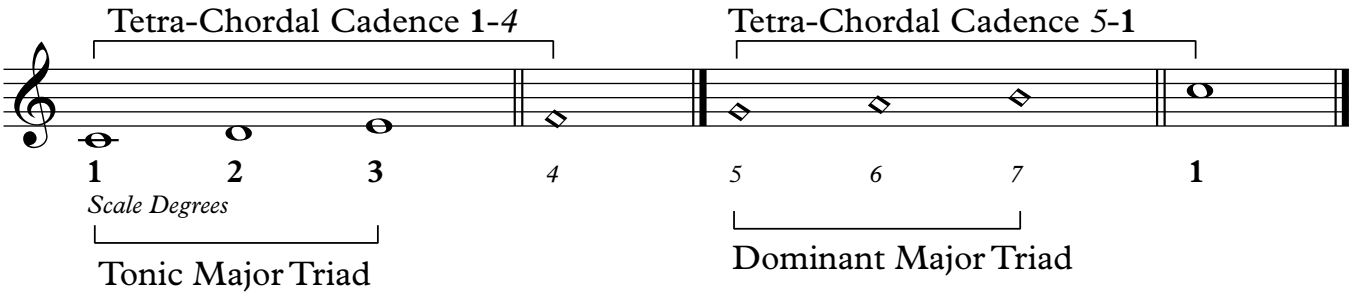
All May Function as Tonic or Dominant

Whole Tone Scale 2: Six Notes

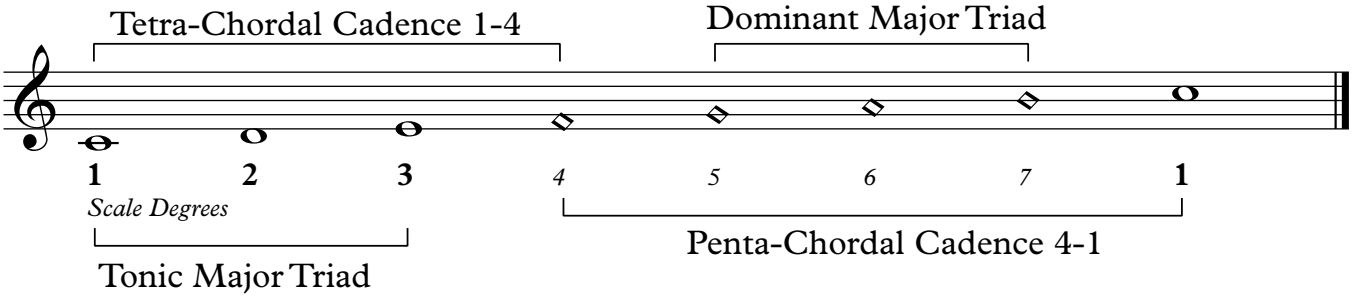


All May Function as Tonic or Dominant

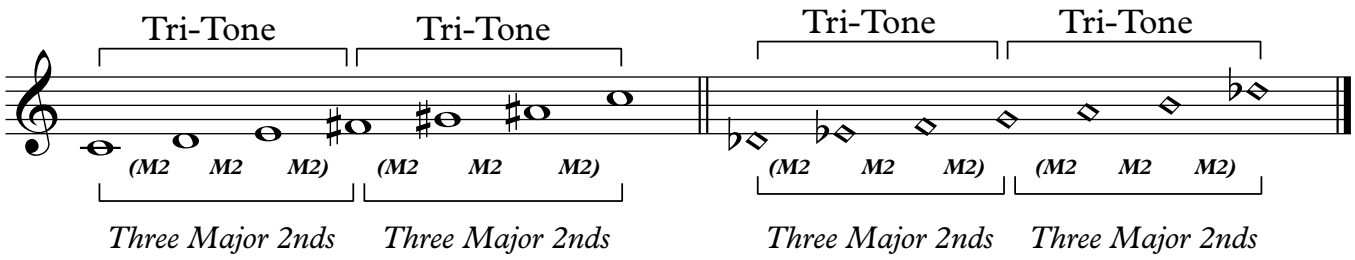
C Major Scale Cadencing at the Tetra Chord in Half Steps (double barline) from One Whole Tone Scale, Back to the Other.



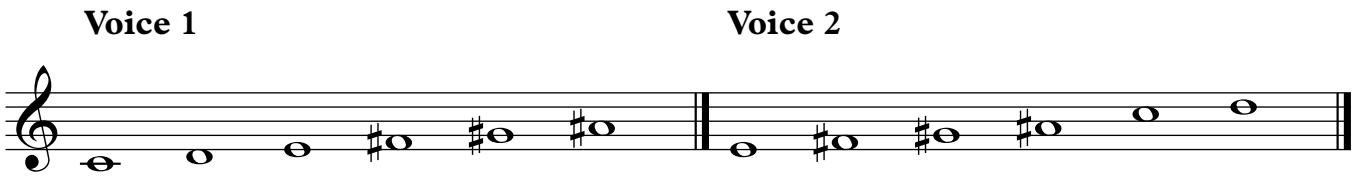
C Major Scale Cadencing at the Tetra Chord and the Penta Chord



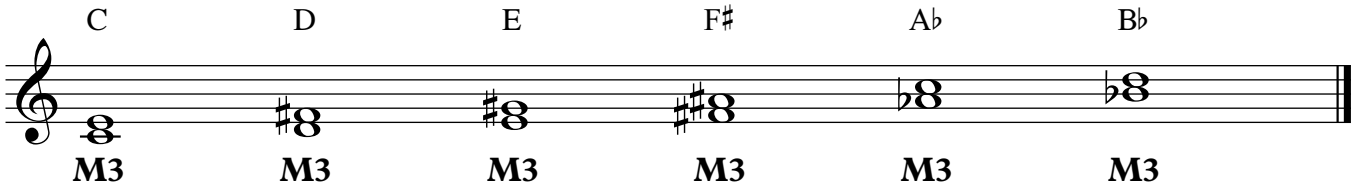
Whole Tone Scale: The Symetry of the Octave in Tri-Tones

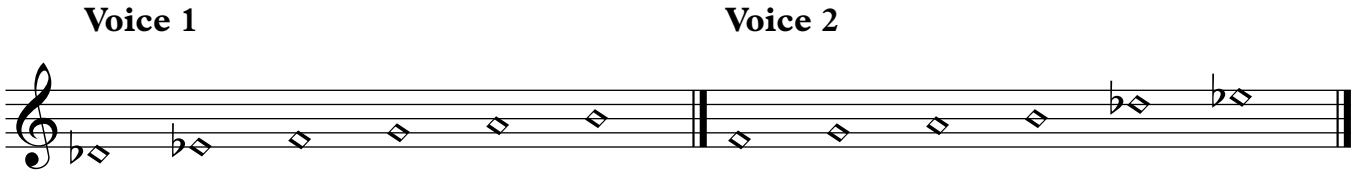


Intervals of Harmonic Major 3rds in the Whole Tone Scales

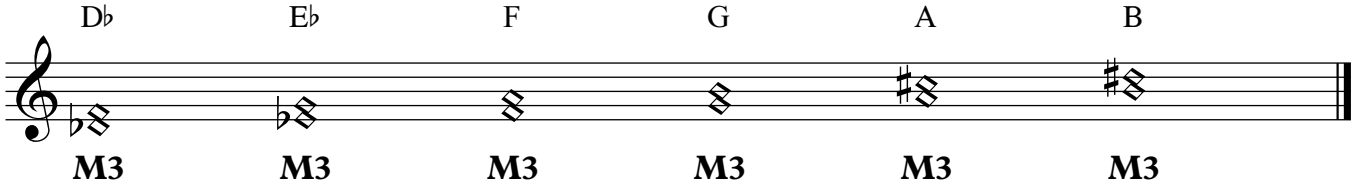


Voice 1 and Voice 2: Six Major Tonalities Functioning as I or V

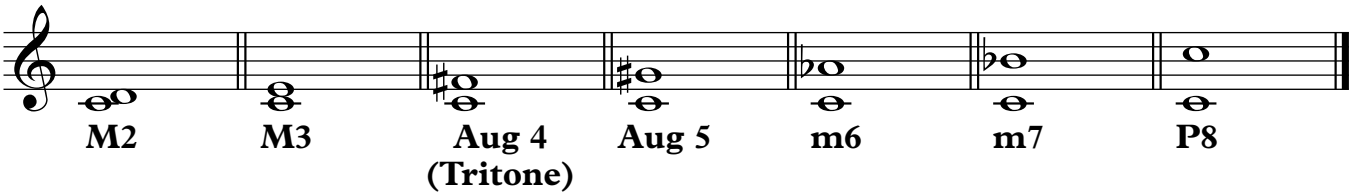


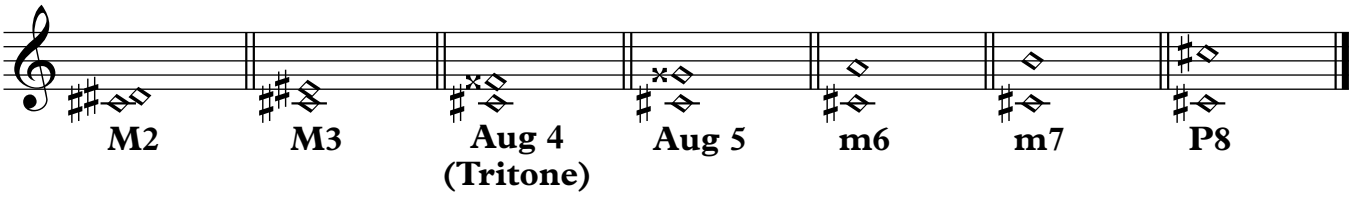


Voice 1 and Voice 2: Six Major Tonalities Functioning as I or V

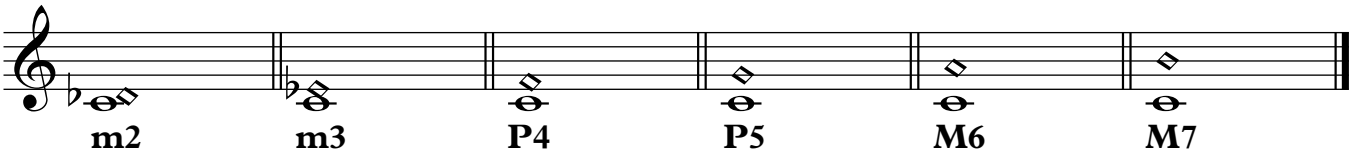


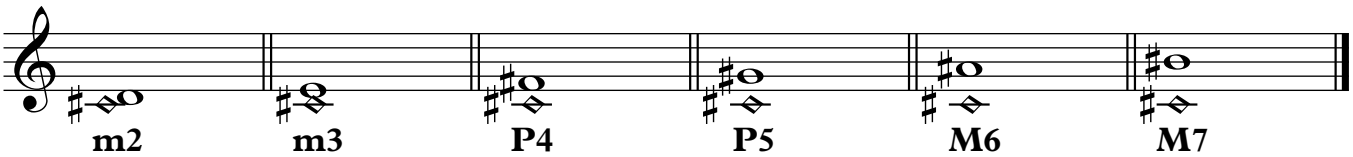
Harmonic Intervals Made from One Whole Tone Scale





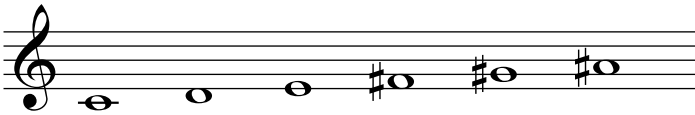
Harmonic Intervals Made from Two Whole Tone Scales





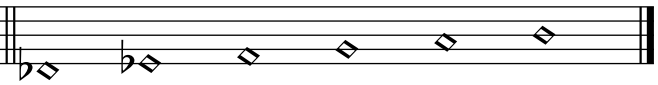
Whole Tone Scales' Relationship to Diatonic Harmonic Funtion

Whole Tone Scale 1: Six Notes



As Tonic: all may be Scale Degrees 1, 2, 3

Whole Tone Scale 2: Six Notes

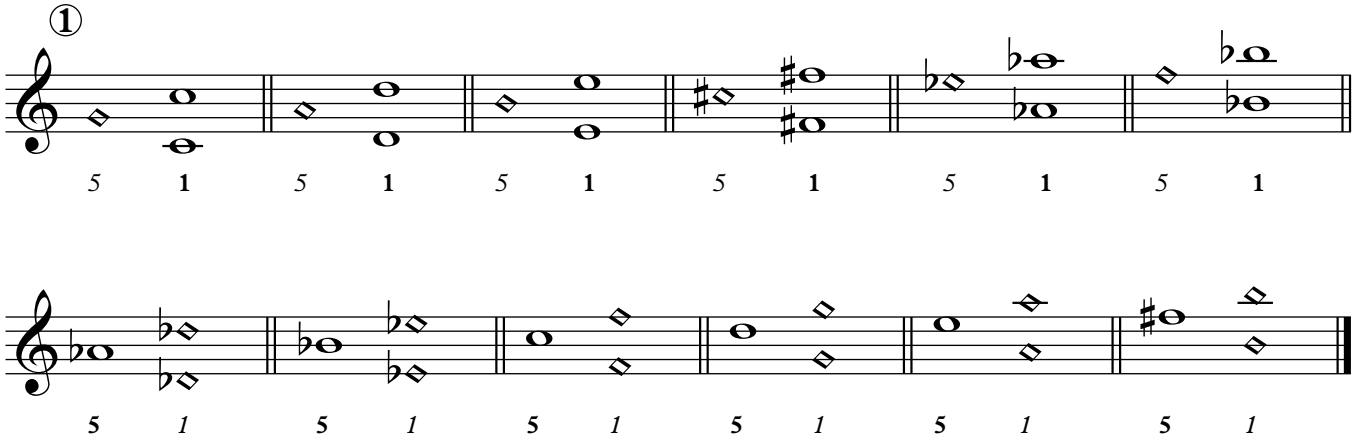


As Dominant: all may be Scale Degrees 4, 5, 6, 7

(Due to the Symetry: Vice Versa)

Melodic Intervals that Cadence from One WT Scale to the Other WT Scale
Perfect 5th Down / Perfect Fourth Up

①



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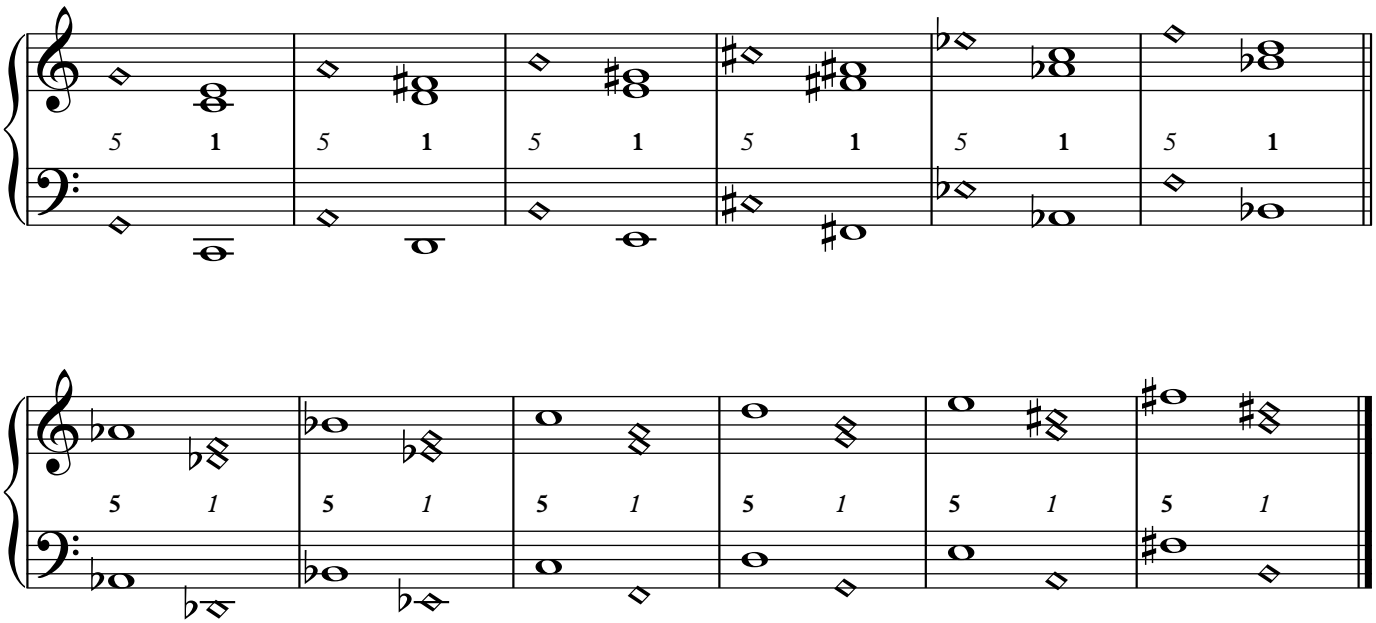

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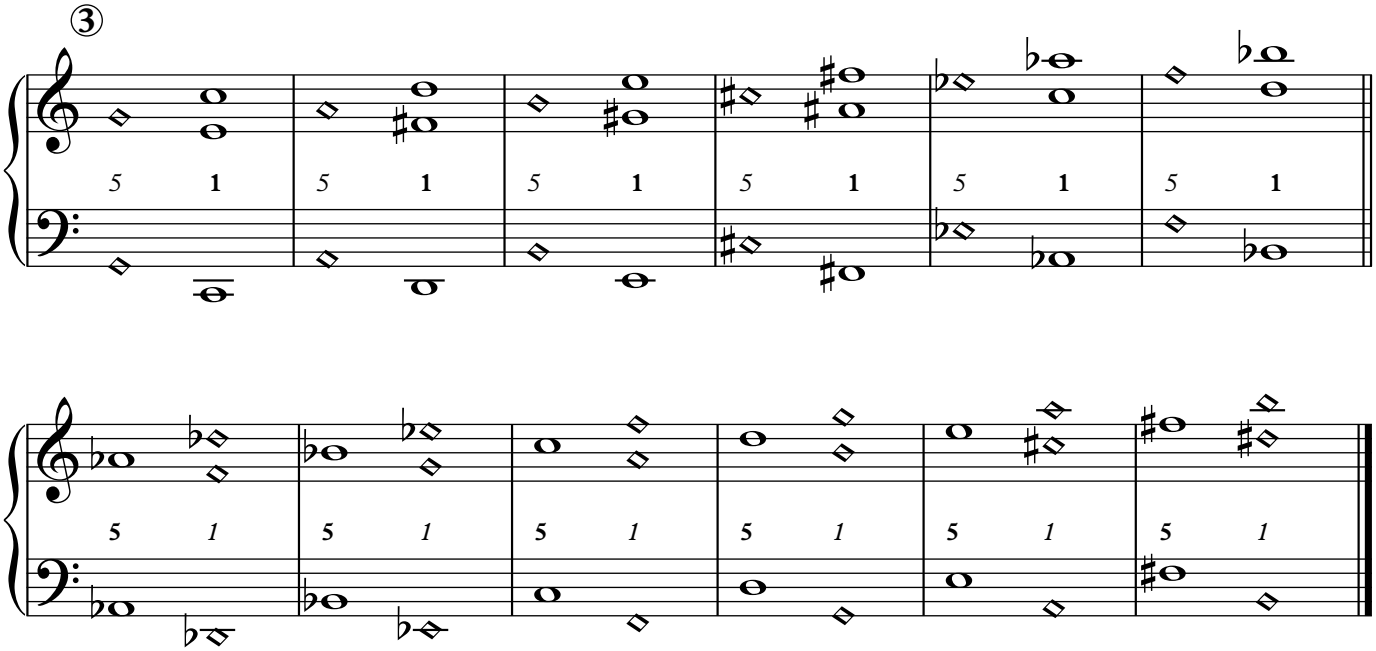
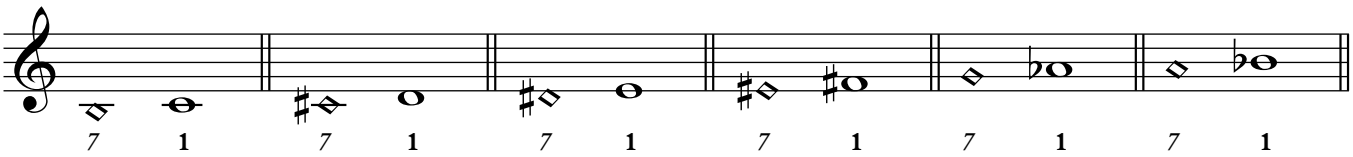
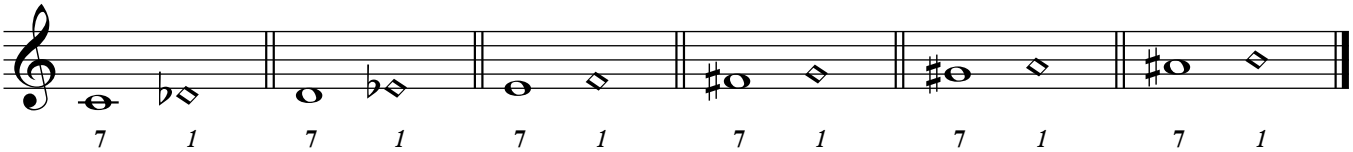


Diatonic Half Steps Up to Tonic.
Could also be (3-4) depending on Bass Movement

①





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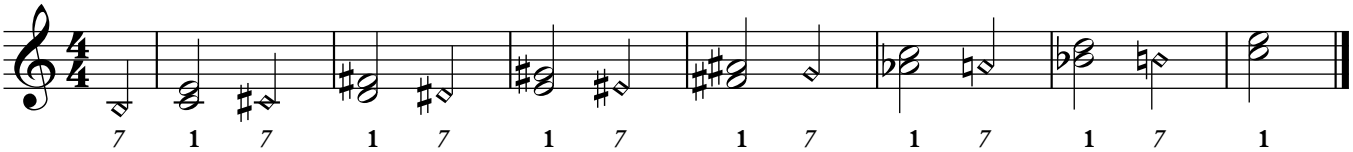

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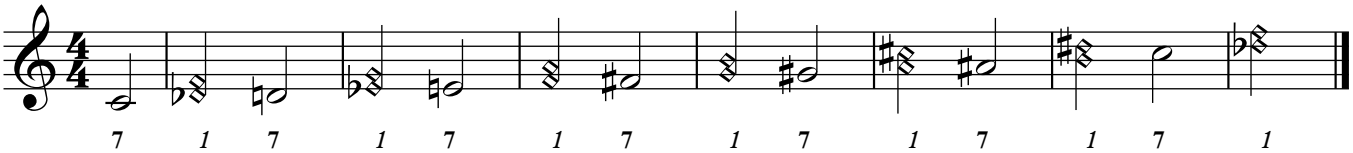

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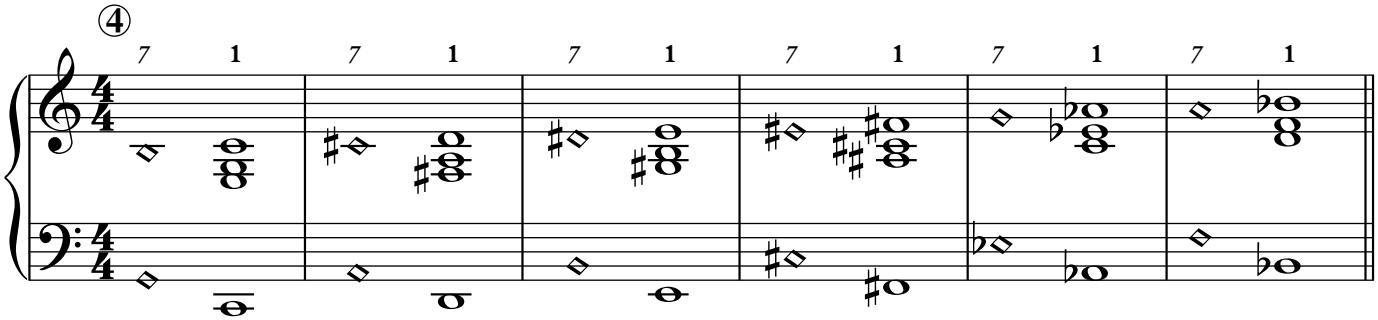
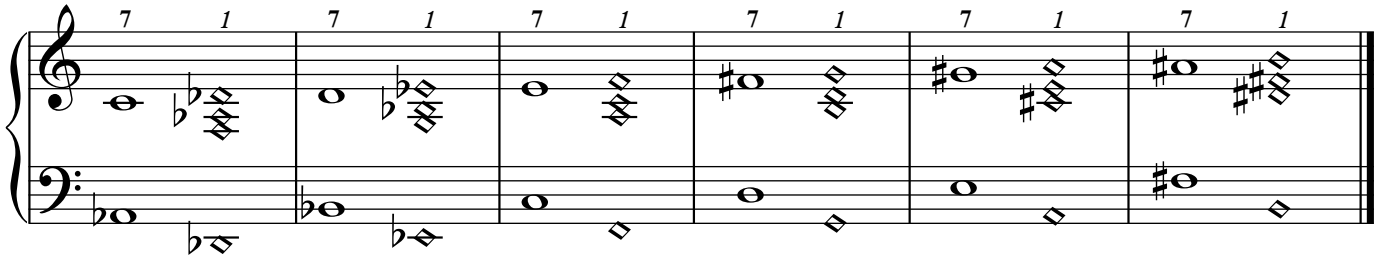
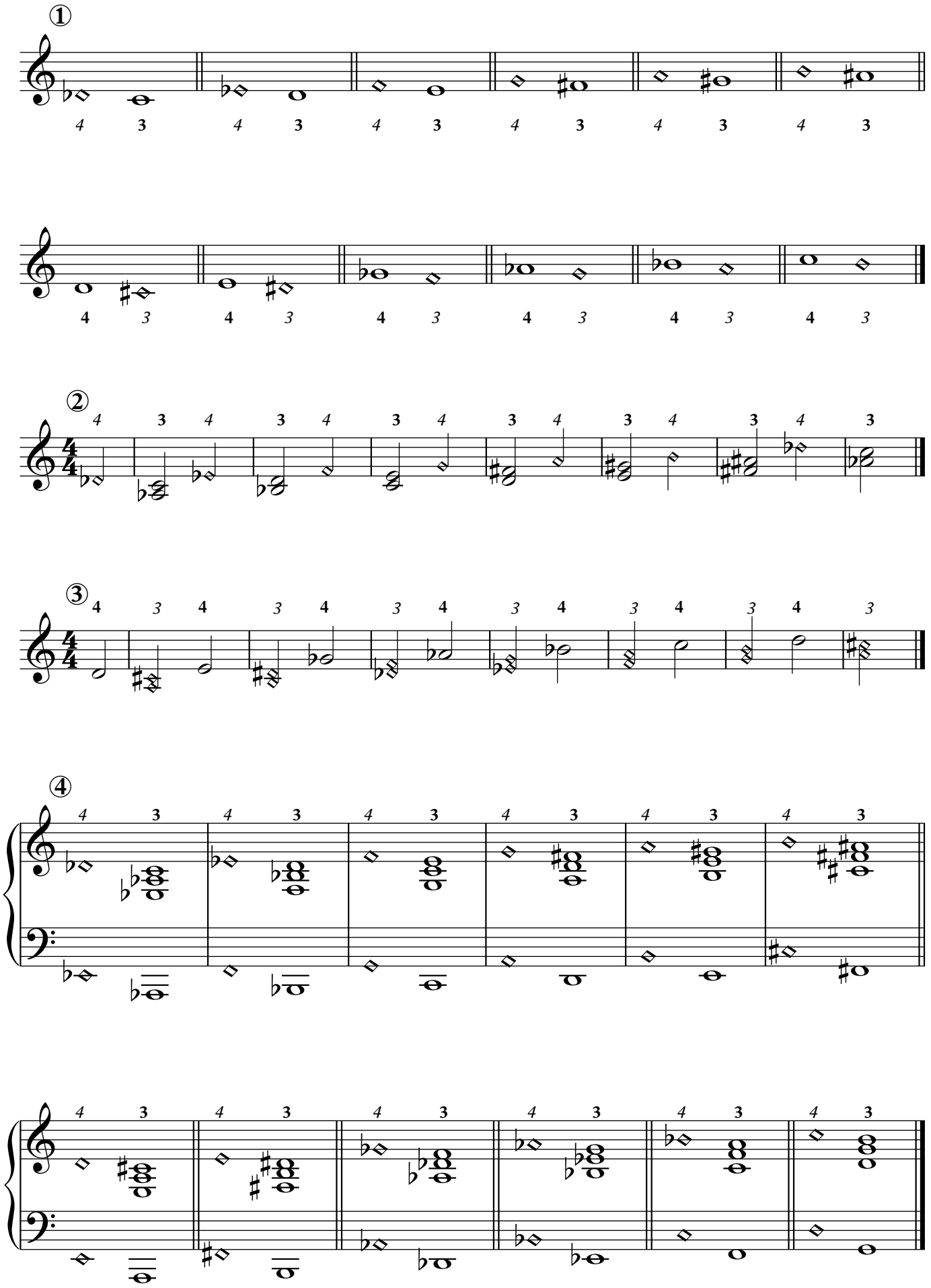




Diatonic Half Steps Down Sub-Dominant to Mediant
Could also be (b2-1) or (b6-5) depending on Bass Movement



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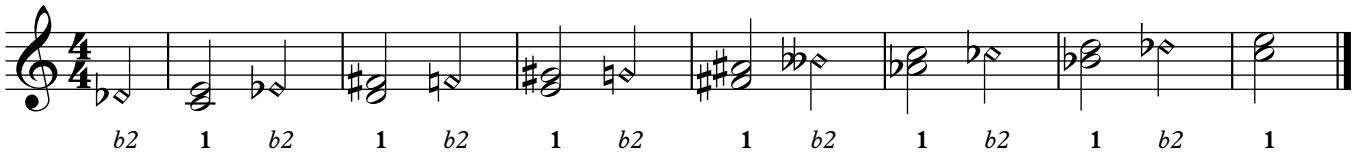
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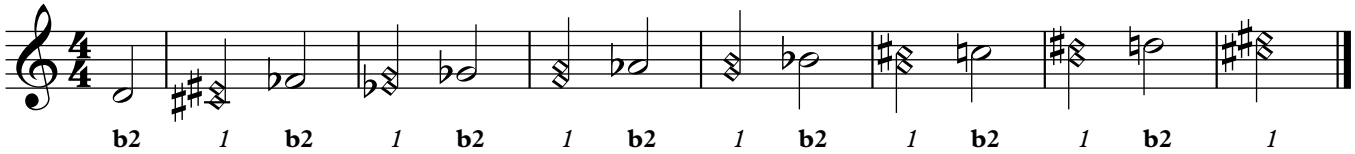
⑥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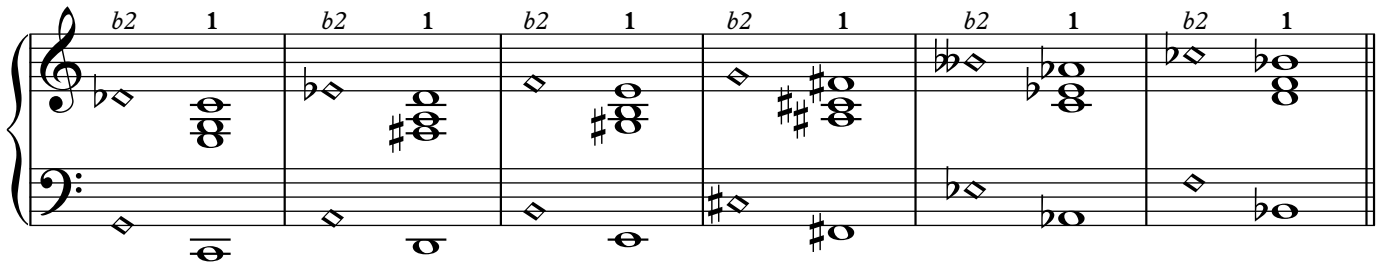
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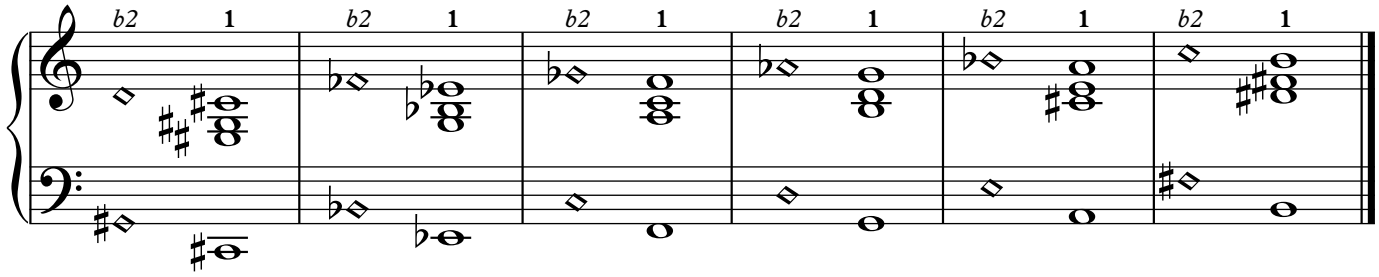
b2 1 b2 1 b2 1 b2 1 b2 1 b2 1

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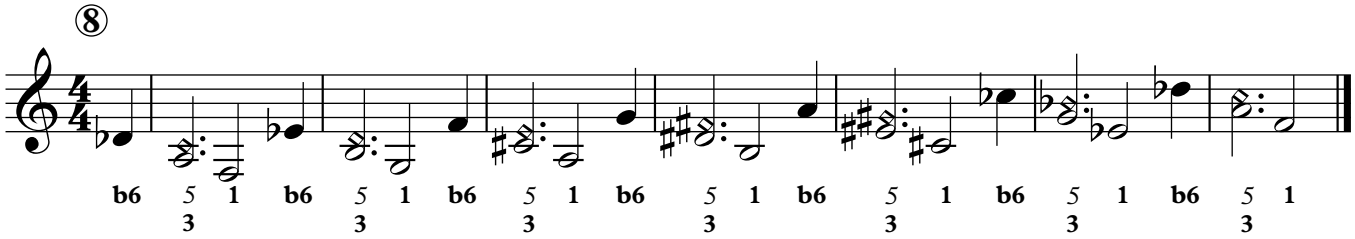
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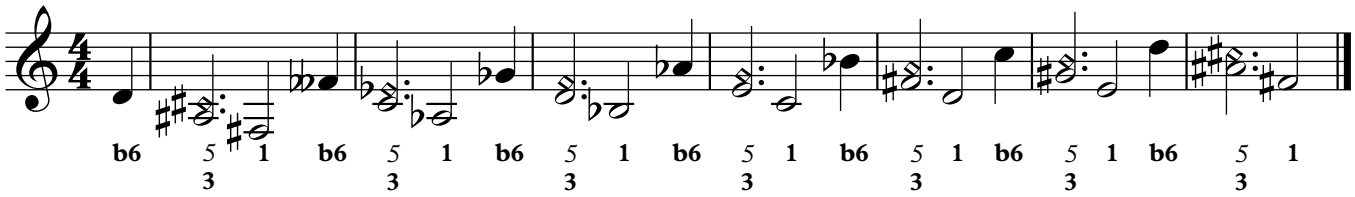
3 3 3 3 3 3 3

⑨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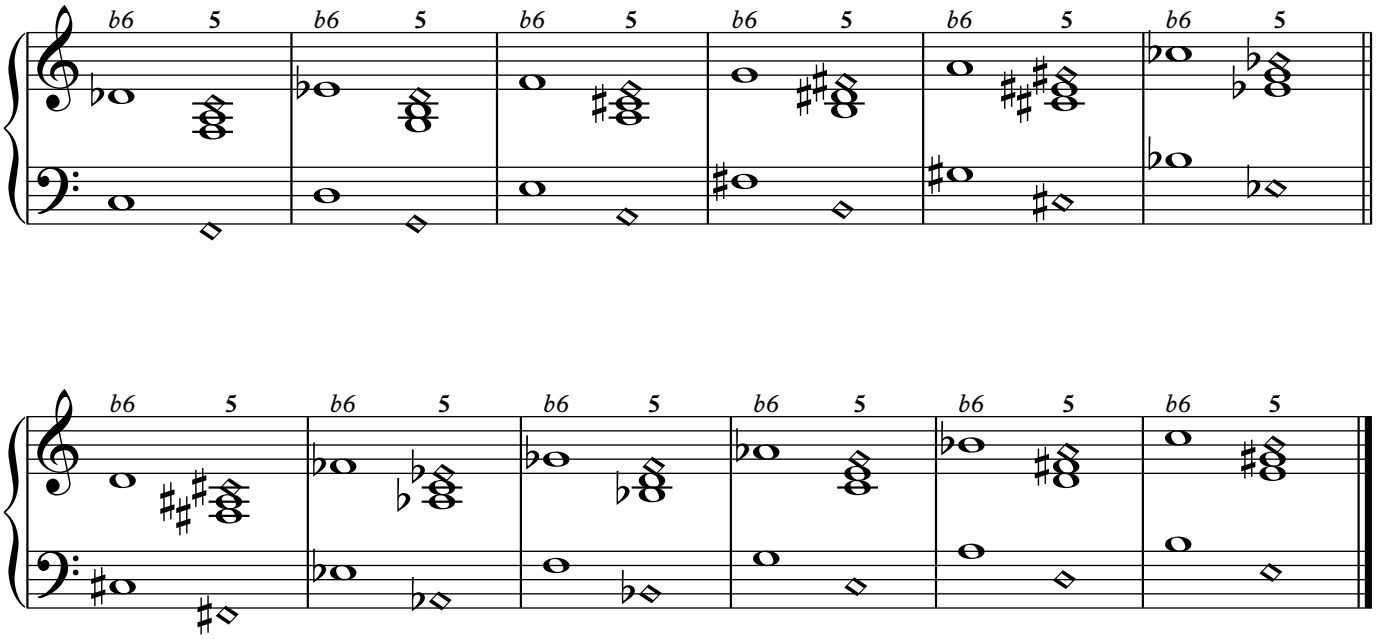
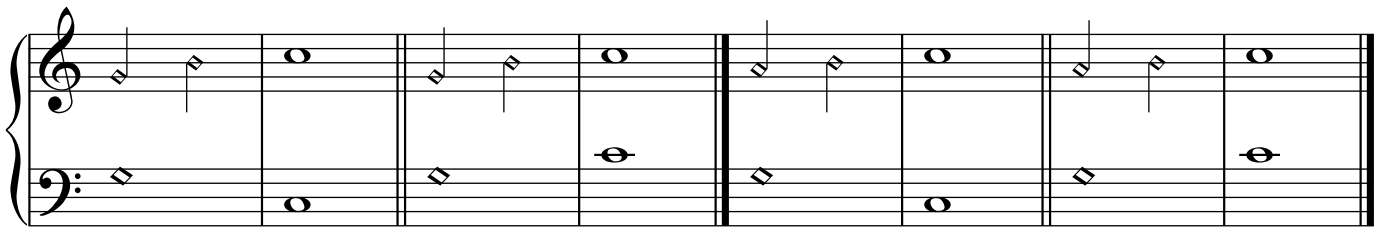
3 3 3 3 3 3 3

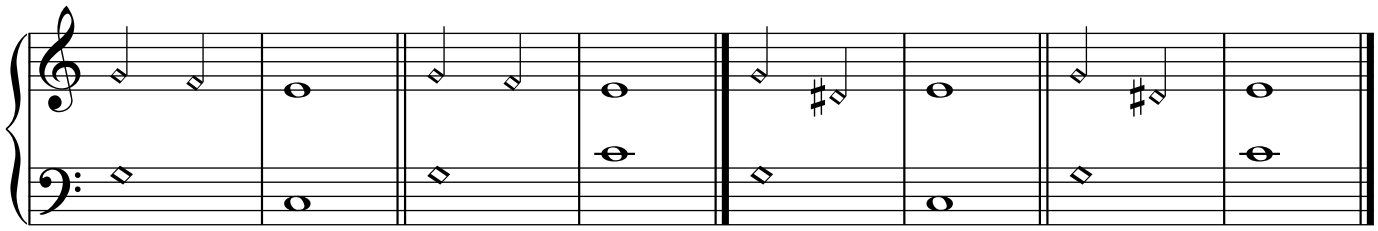

b6 5
b6 5
b6 5
b6 5
b6 5
b6 5

b6 5
b6 5
b6 5
b6 5
b6 5
b6 5

Diatonic Melodic Cadences
from One WT Scale *(V)* to the Other WT Scale *(I)*
in C Major

①





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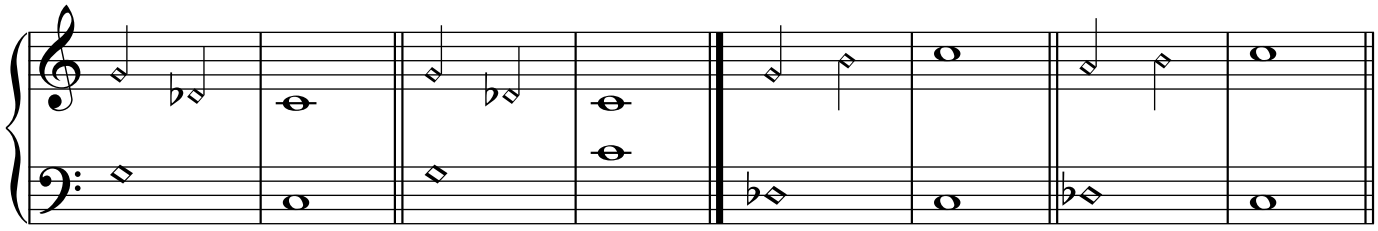
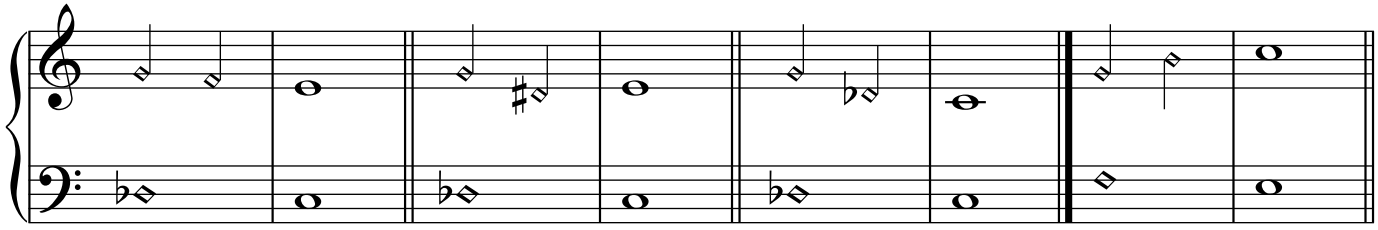
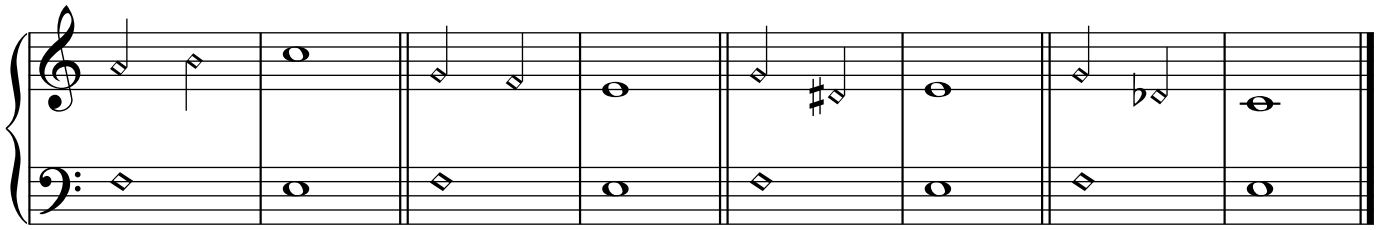


V I *V* I

③



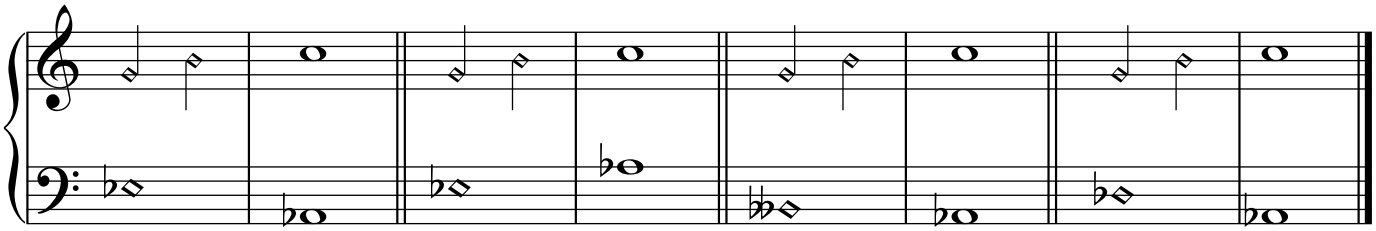
V I *V* *V* I *V* I



V I *V* I *V* I *V* I

Diatonic Melodic Cadences
from One WT Scale *(V)* to the Other WT Scale *(I)*

①



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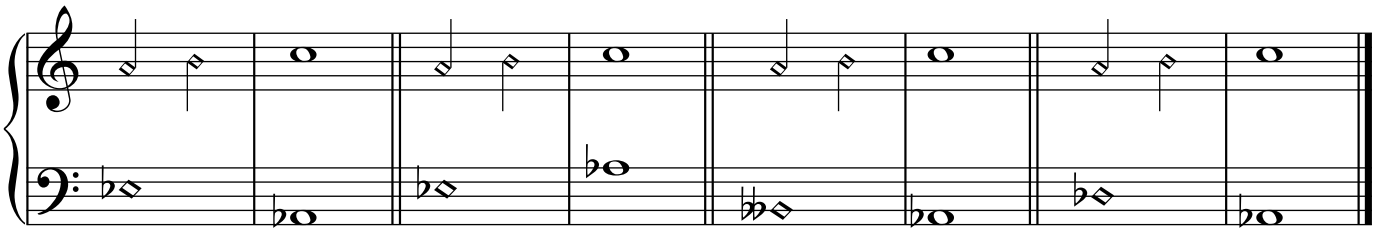

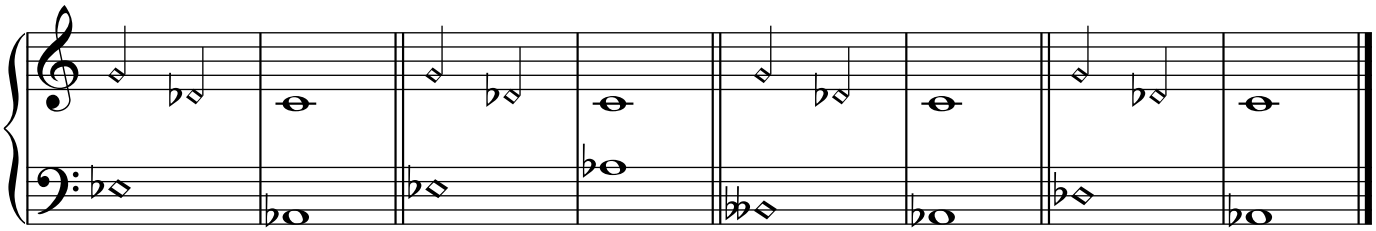

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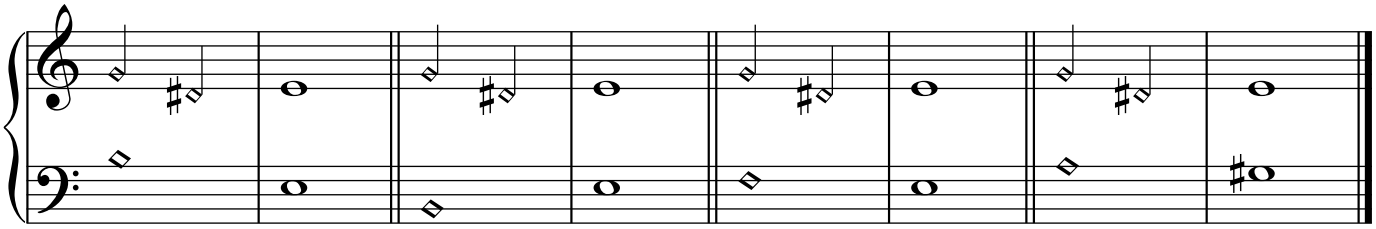

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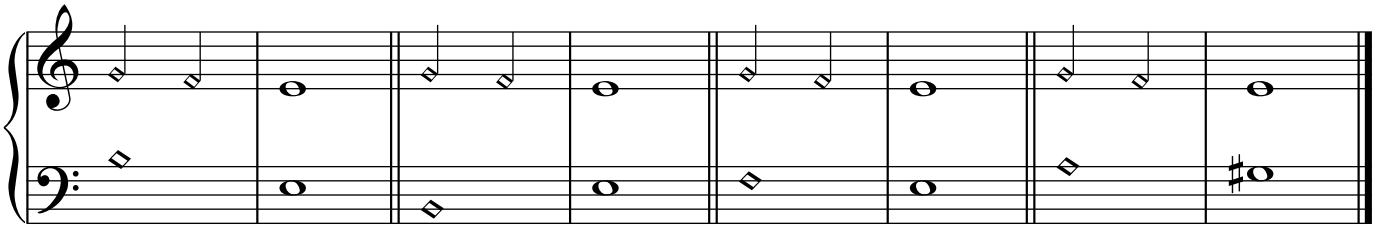

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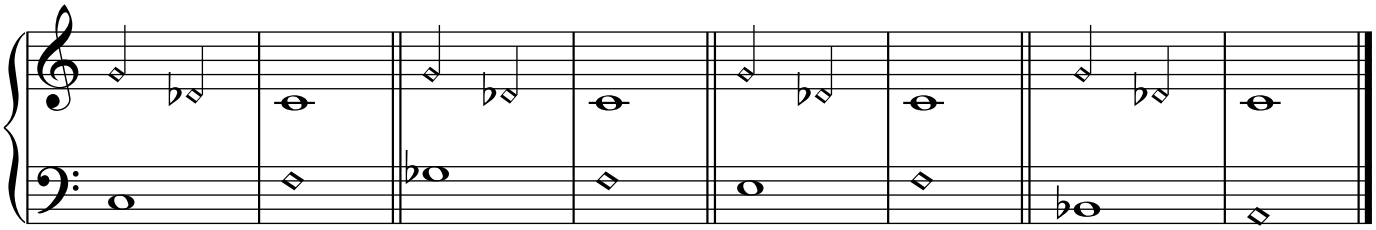
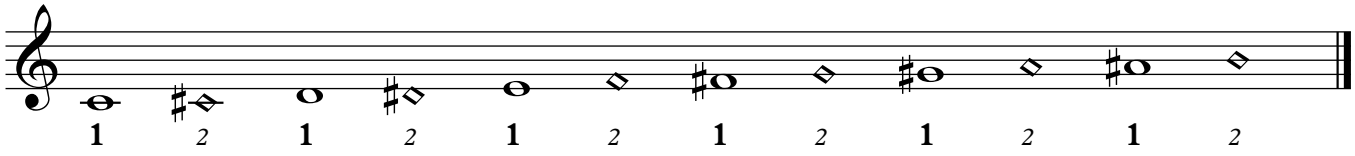


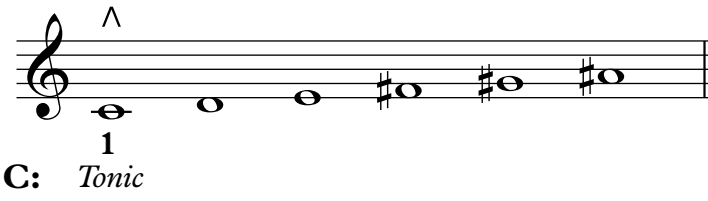
Whole Tones and Running the Tonics

JC Heisler

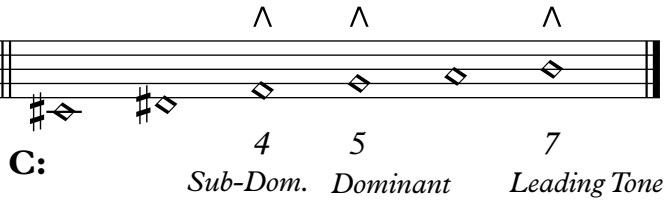
Chromatic Scale: 12 Notes Cadencing in Half Steps with Binary Relationship



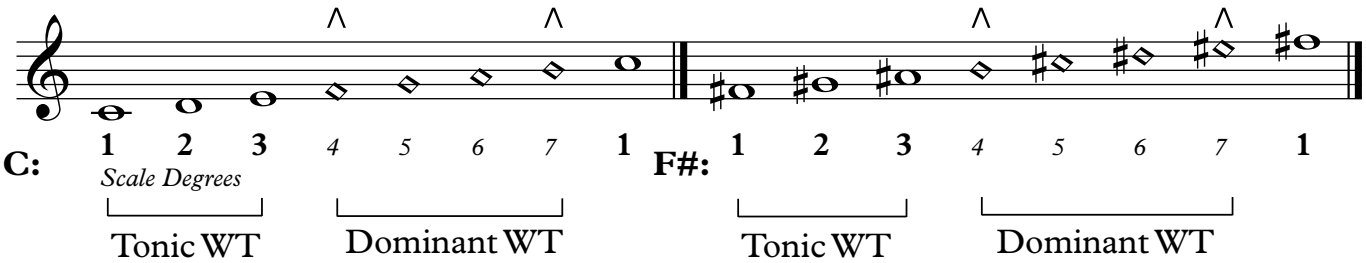
Tonic Whole Tone Scale



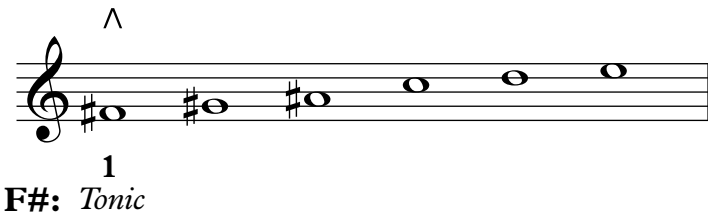
Dominant Whole Tone Scale



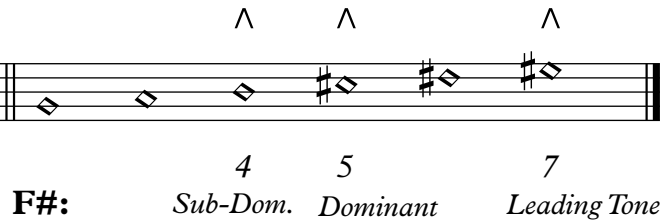
C Major and F# Major Share the Same 4th and 7th Scale Degrees, Inversely



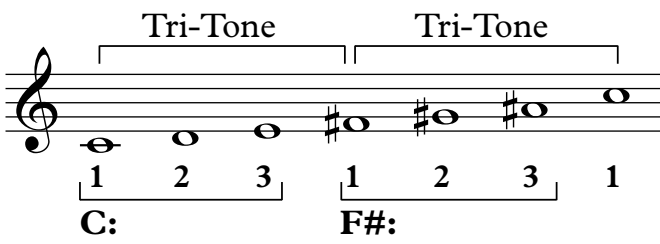
Tonic Whole Tone Scale



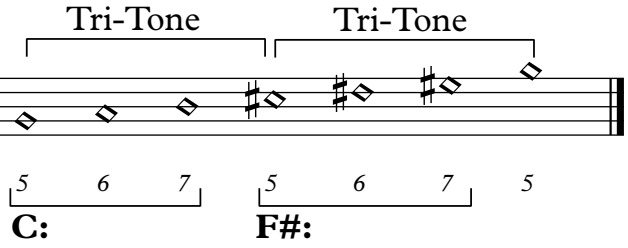
Dominant Whole Tone Scale



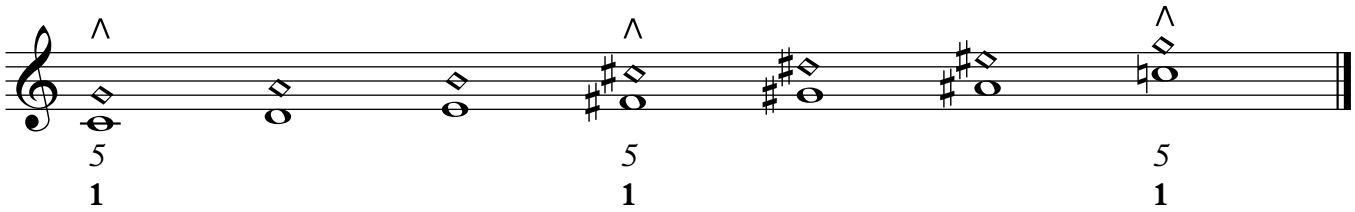
Voice 1



Voice 2



Voice 1 and Voice 2



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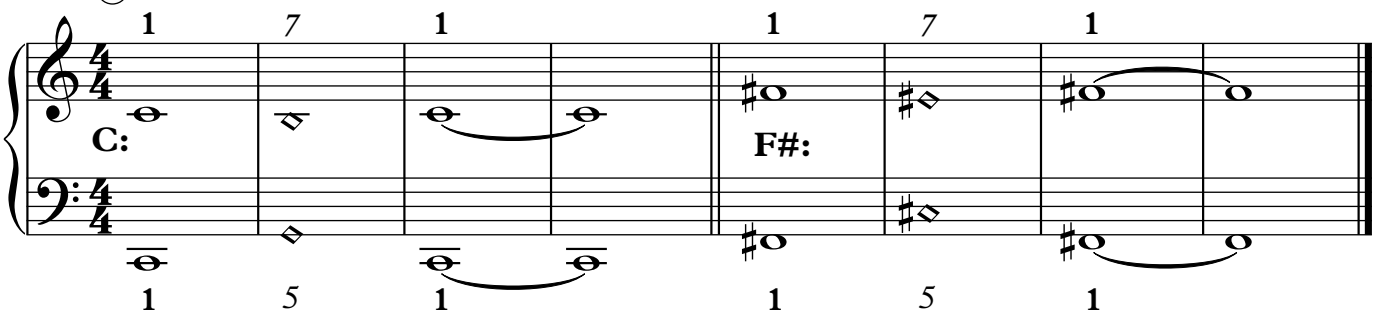

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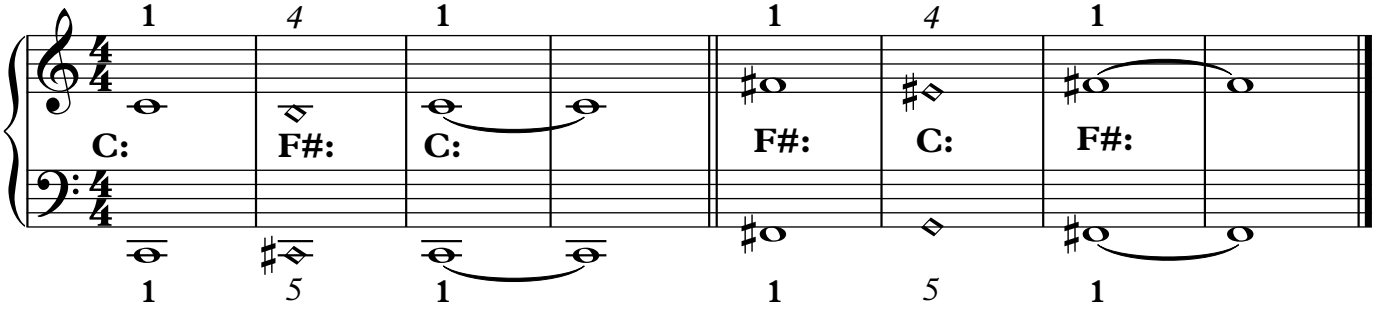

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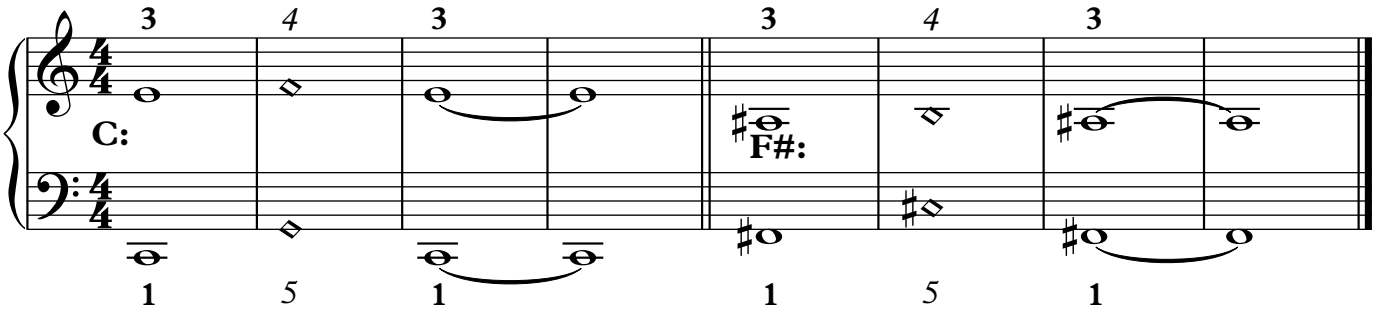

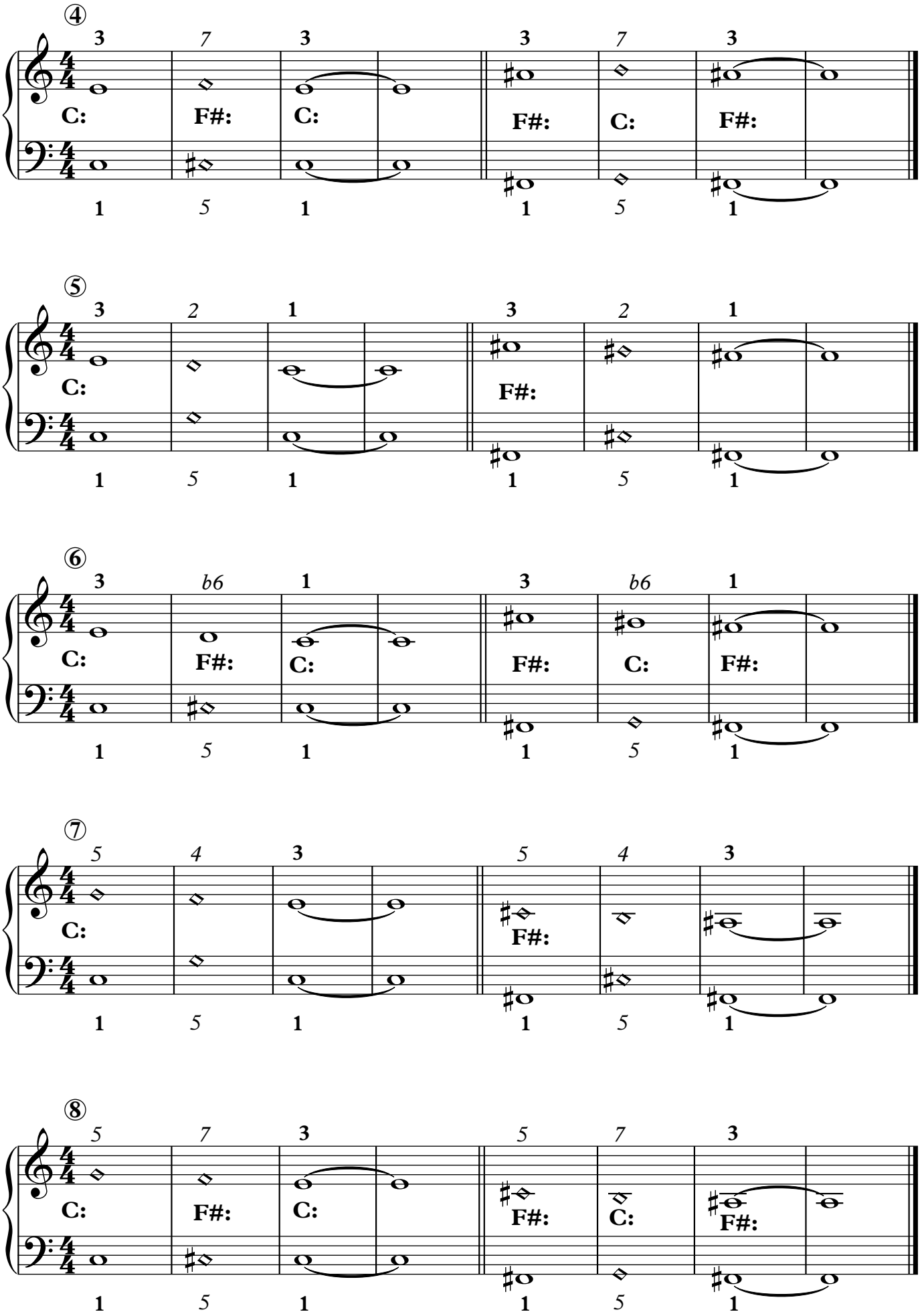
④
3 7 3 3 7 3
C: F#: C: F#: C: F#:
1 5 1 1 5 1
⑤
3 2 1 3 2 1
C: F#:
1 5 1 1 5 1
⑥
3 b6 1 3 b6 1
C: F#: C: F#: C: F#:
1 5 1 1 5 1
⑦
5 4 3 5 4 3
C: F#:
1 5 1 1 5 1
⑧
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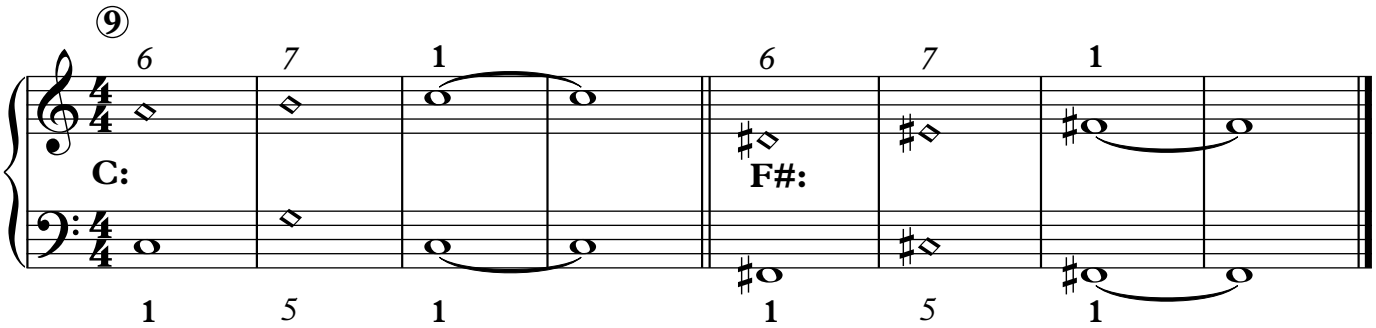
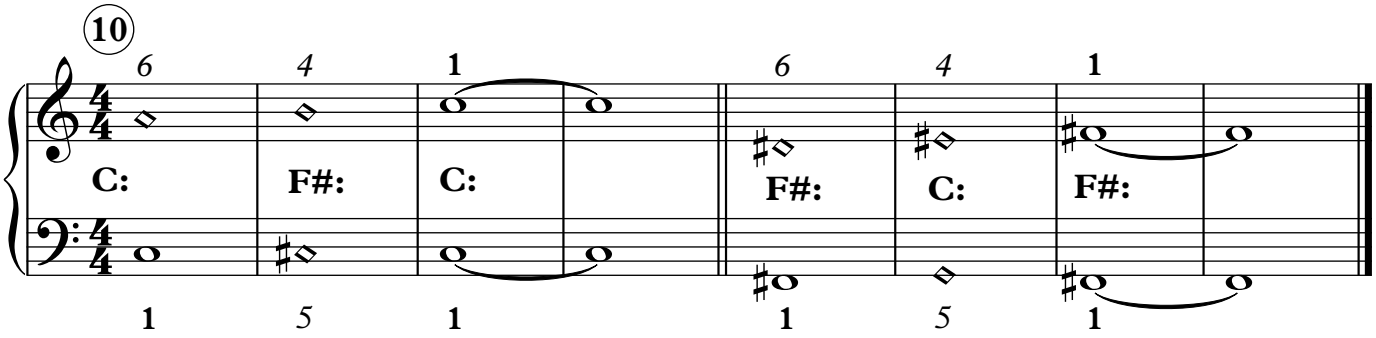
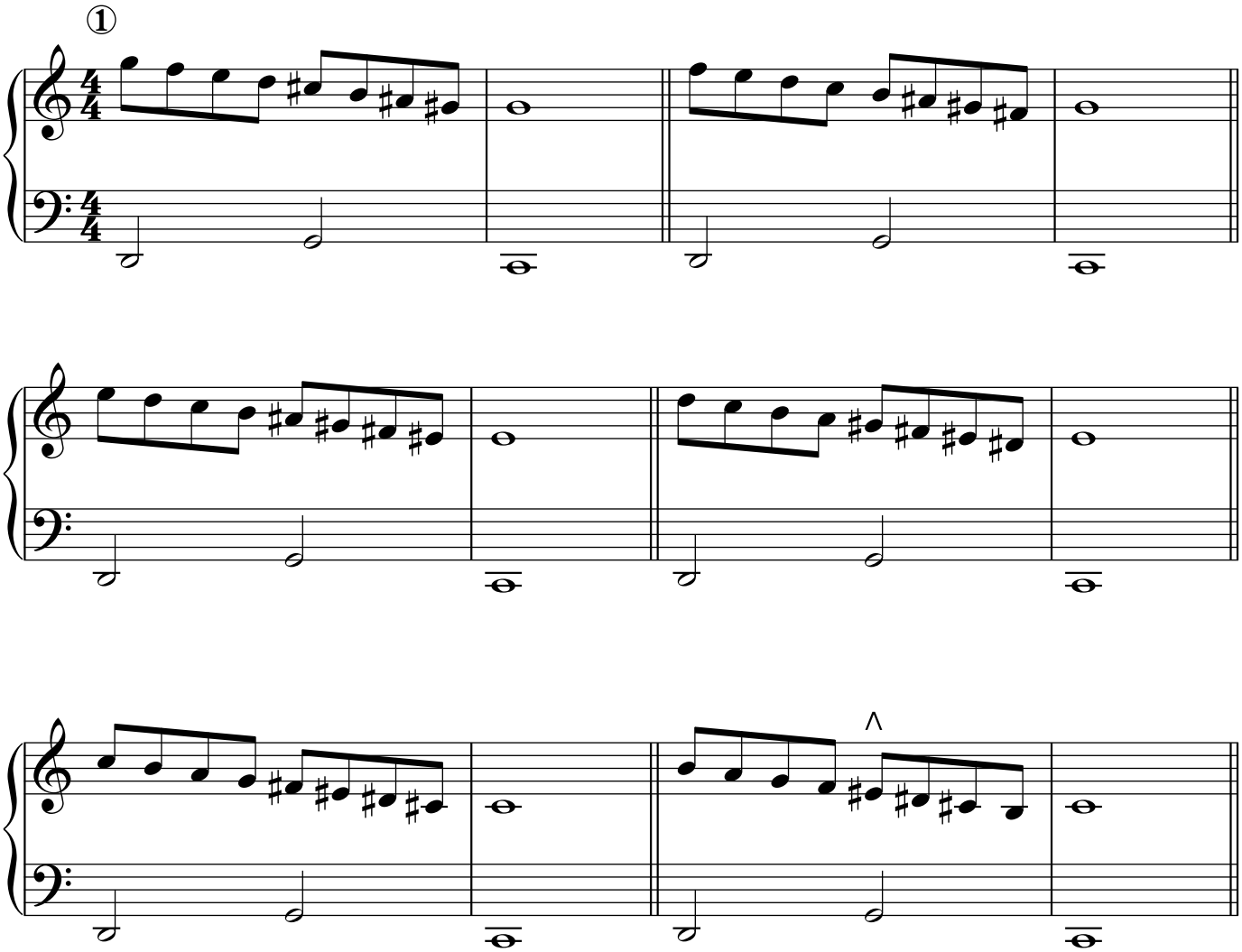
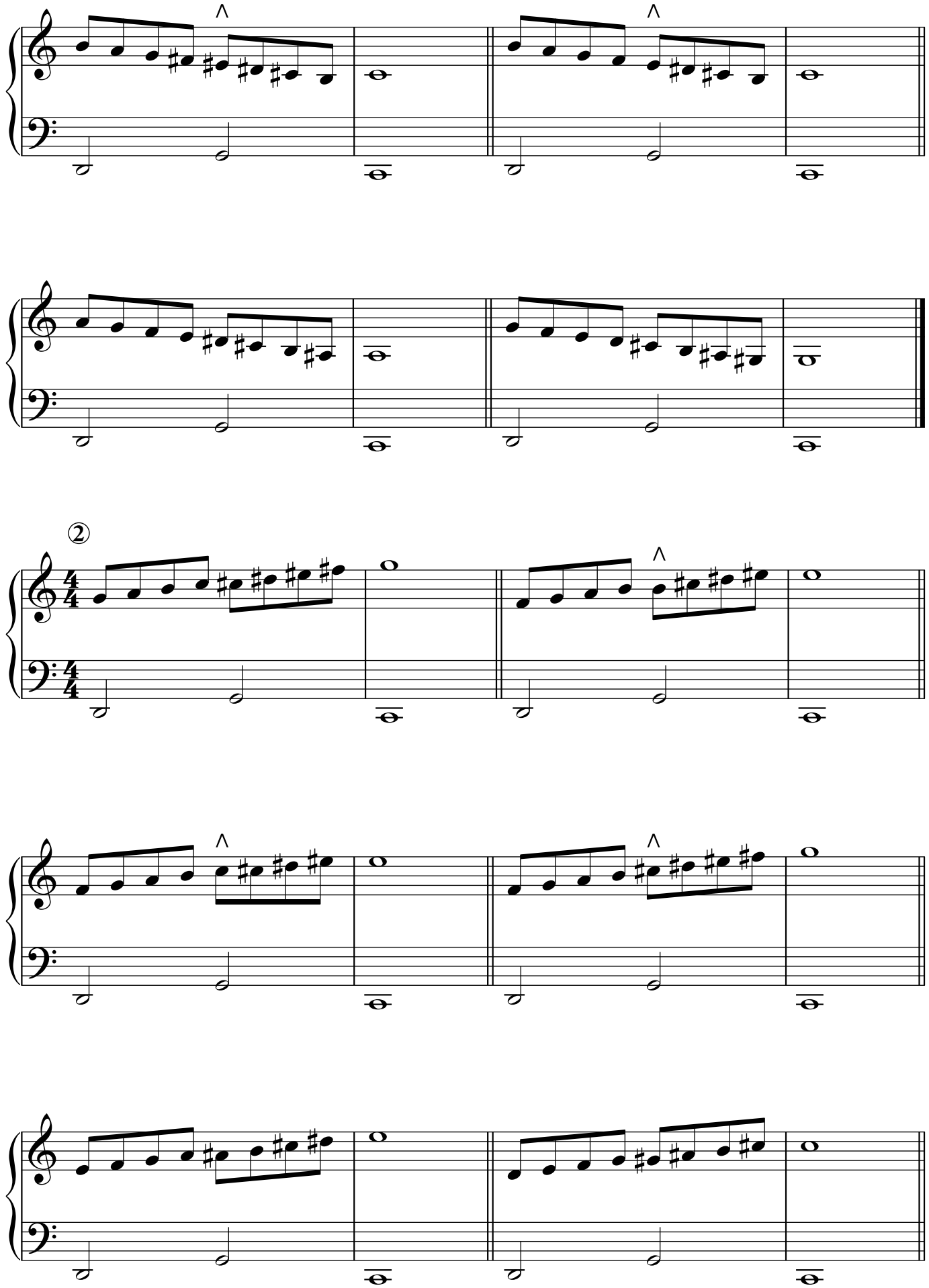
C: F#: C: F#: C: F#:
1 5 1 1 5 1





Running the Tonics

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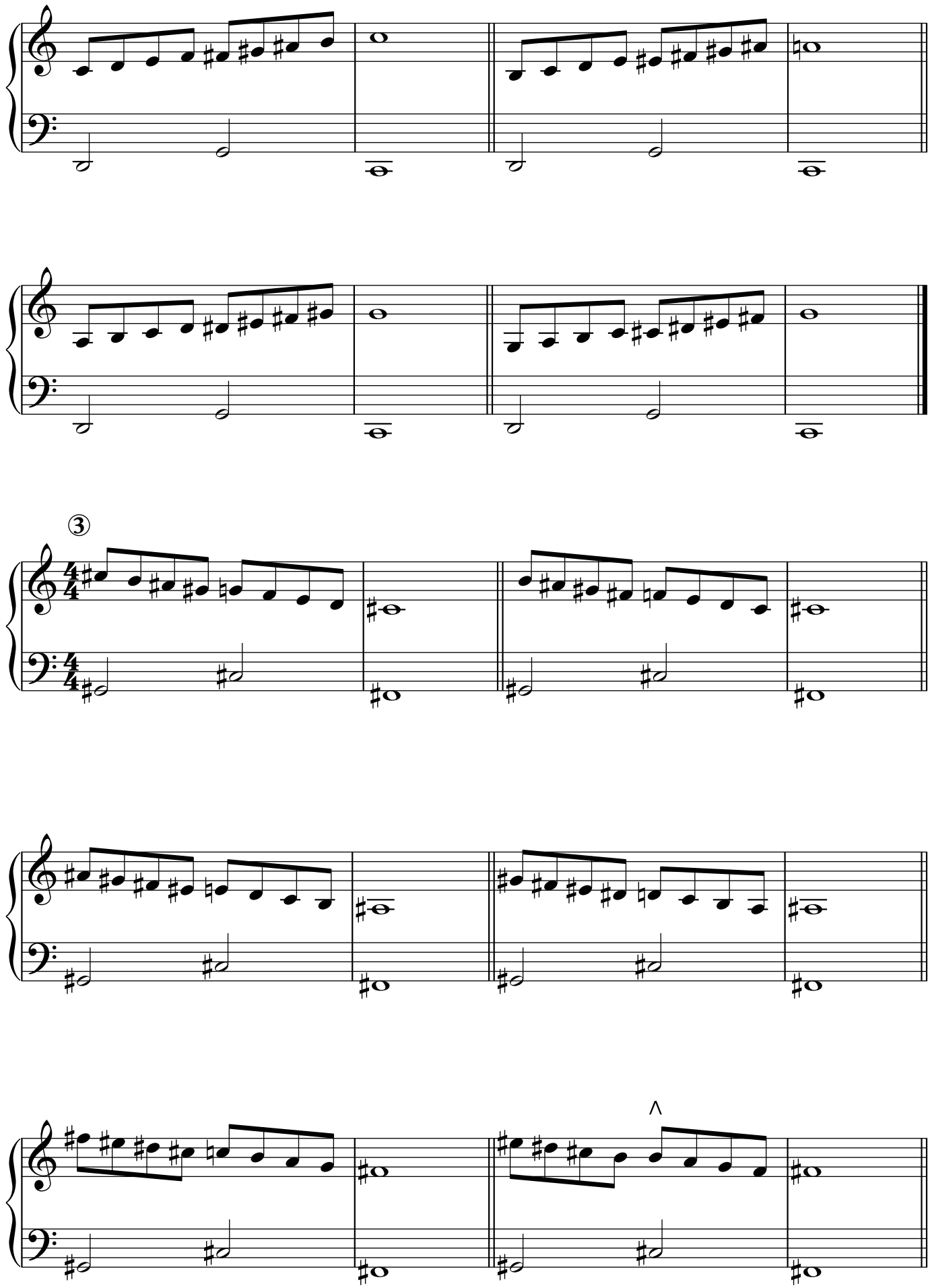
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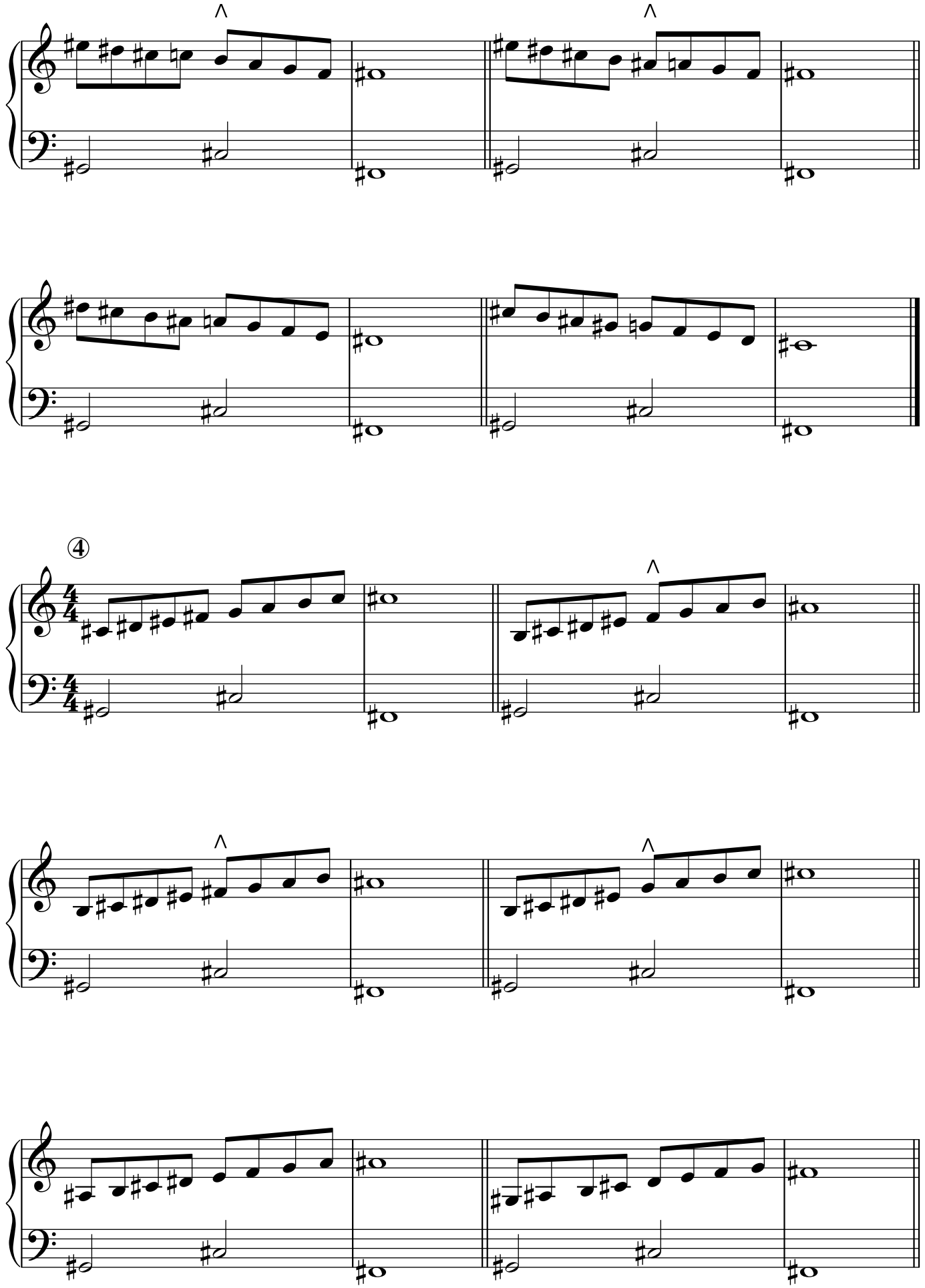
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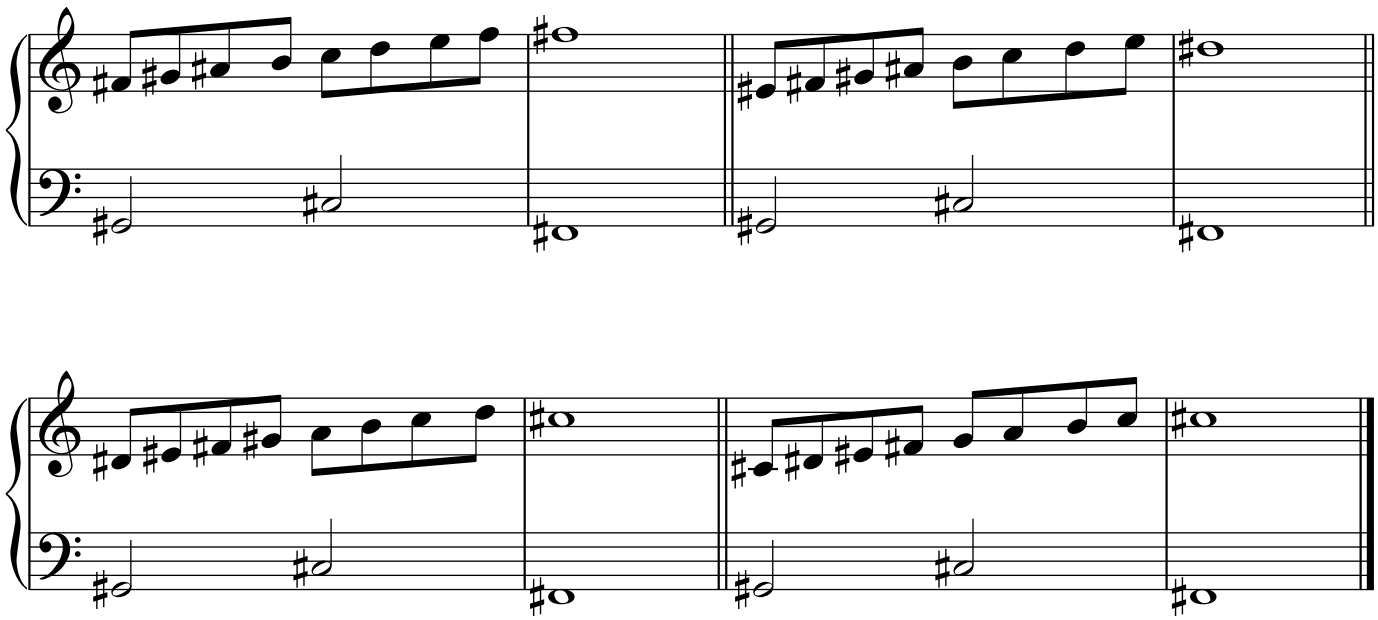
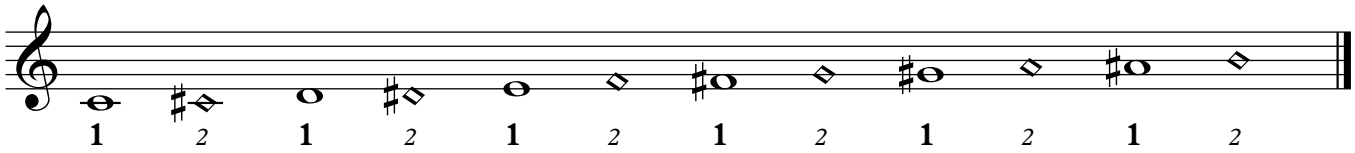


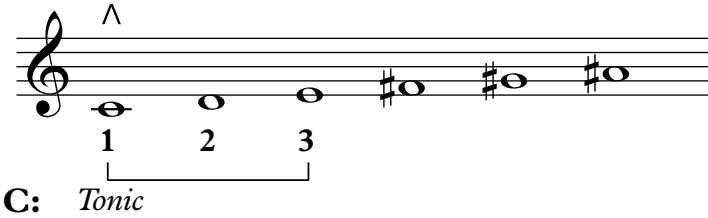
Diatonic Relationship of the Diminished Chords

Barry Harris
arr. JC Heisler

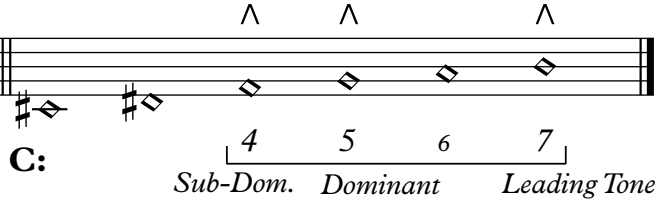
Chromatic Scale: 12 Notes Cadencing in Half Steps with Binary Relationship



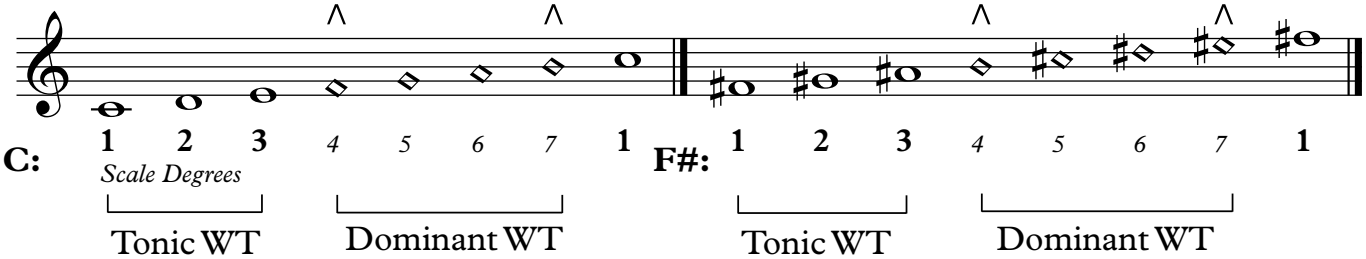
Tonic Whole Tone Scale



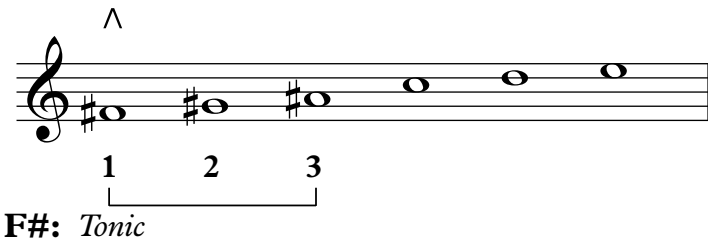
Dominant Whole Tone Scale



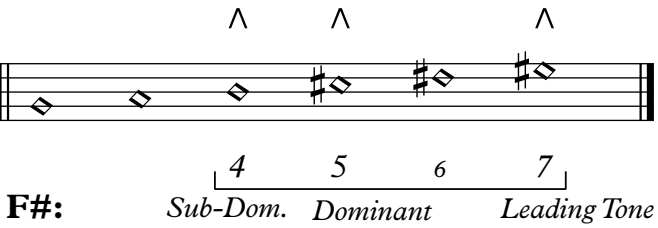
C Major and F# Major Share the Same 4th and 7th Scale Degrees, Inversely

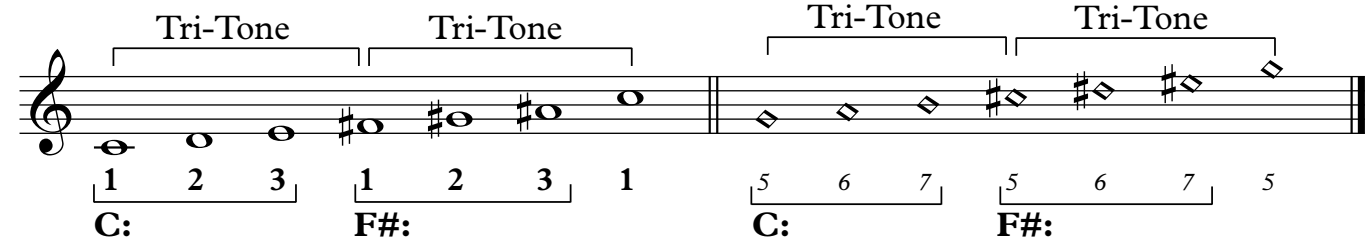


Tonic Whole Tone Scale

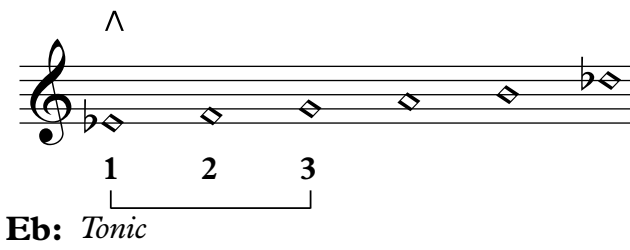


Dominant Whole Tone Scale

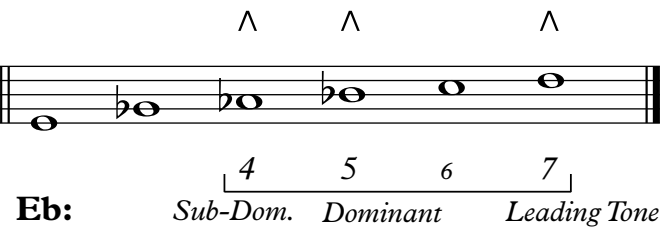




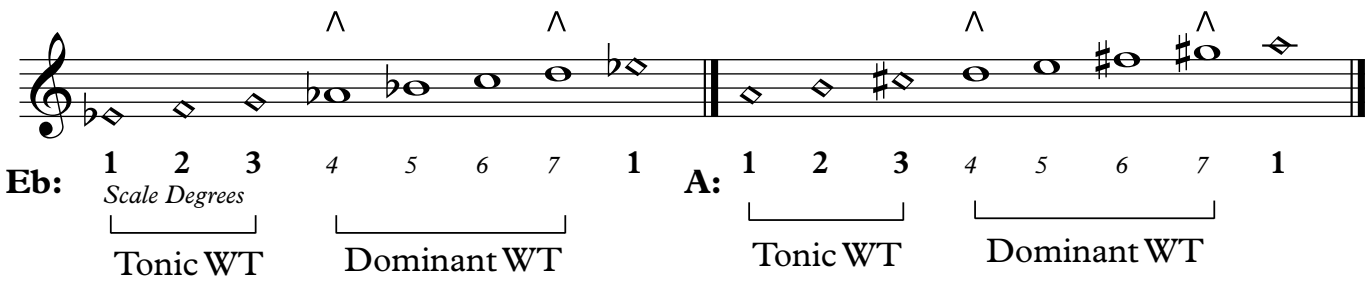
Tonic Whole Tone Scale



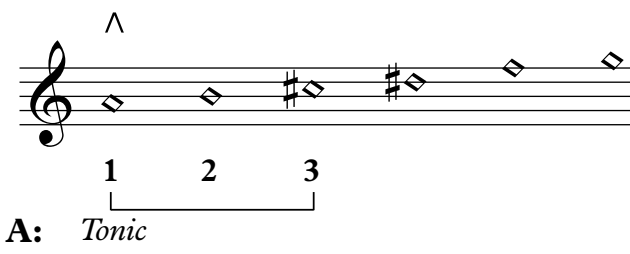
Dominant Whole Tone Scale



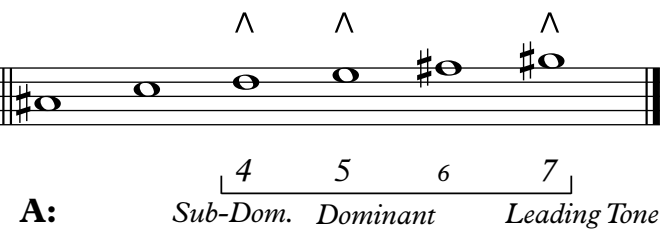
Eb Major and A Major Share the Same 4th and 7th Scale Degrees, Inversely

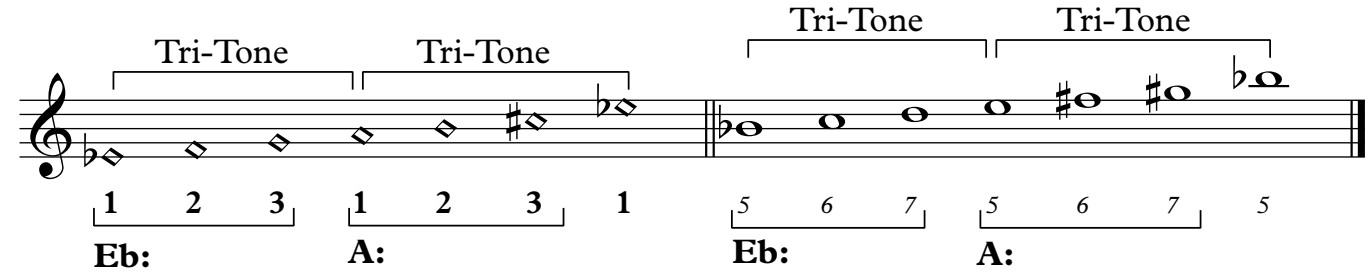


Tonic Whole Tone Scale

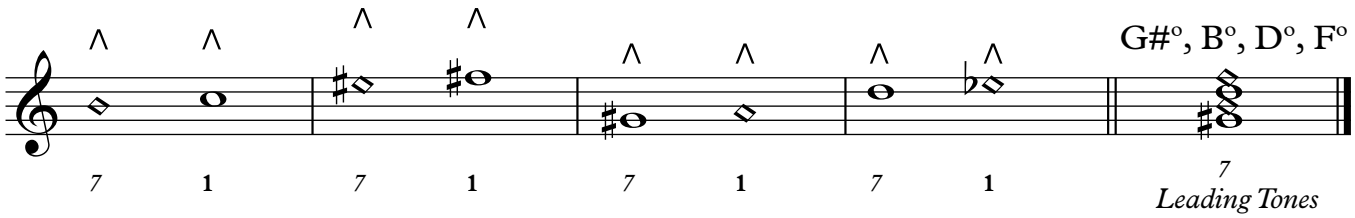


Dominant Whole Tone Scale

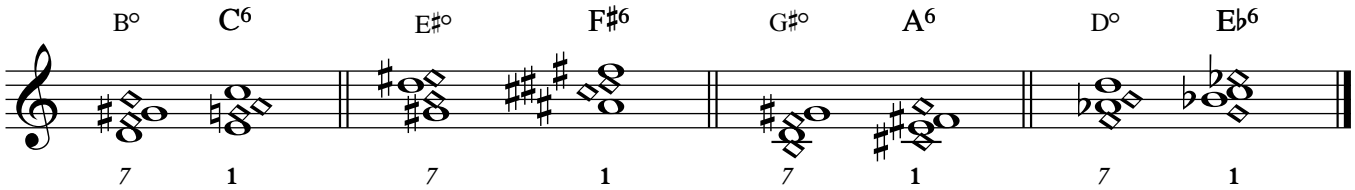




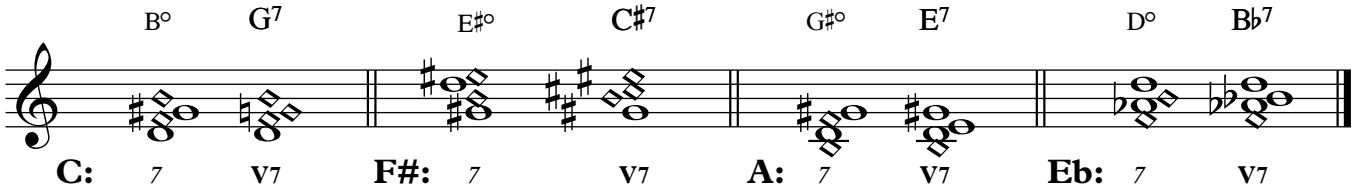
Leading Tones of C, F#, Eb, and Ab
Create a Diminished Chord



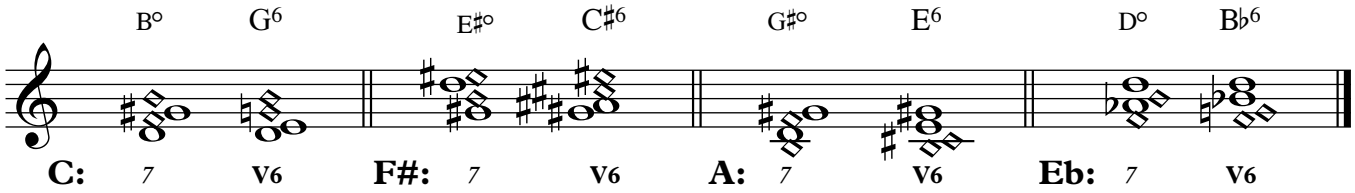
One Diminished Chord *(Dominant Function)*
for a Full Cadence to the Four Tonic 6 Chords



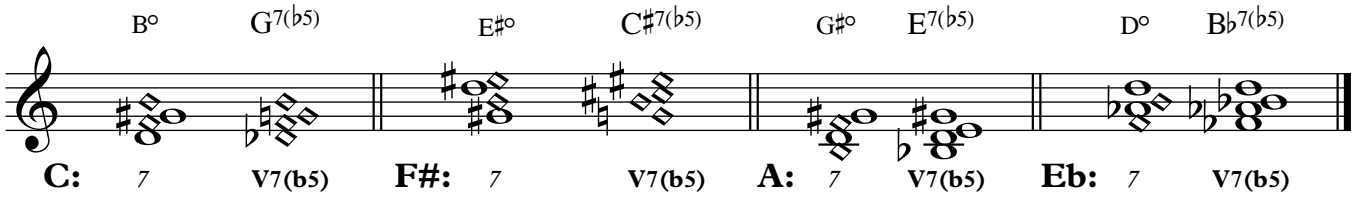
Lower One Voice of the Diminished Chord a Half Step to
Spell the Four Dominant 7 Chords of the Preceding Tonic 6 Chords.



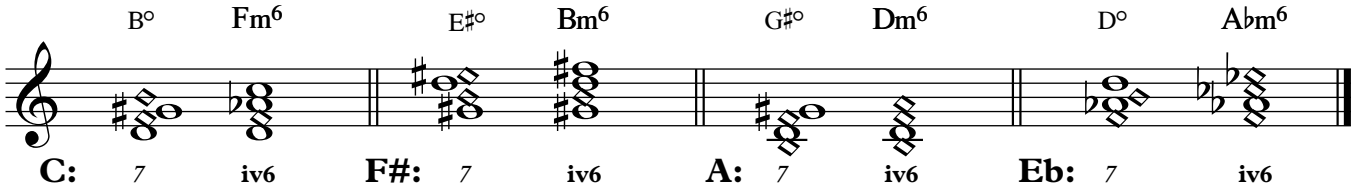
Lower Two Consecutive Voices of the Diminished Chord a Half Step to
Spell the Four V6 Chords of the Preceding Tonic 6 Chords.



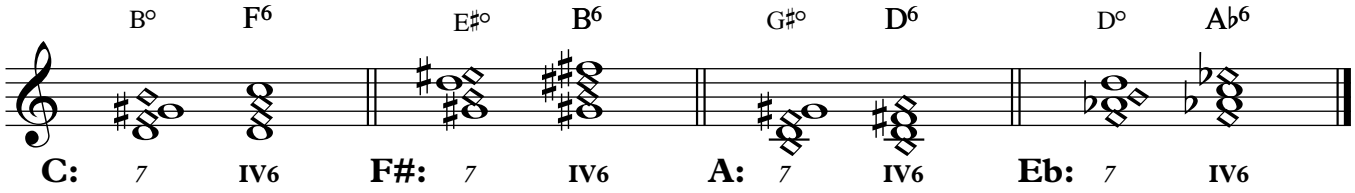
Lower Two Non-Consecutive Voices of the Diminished Chord a Half Step to
Spell the Four *(Two)* Dominant 7(b5) Chords of the Preceding Tonic 6 Chords.



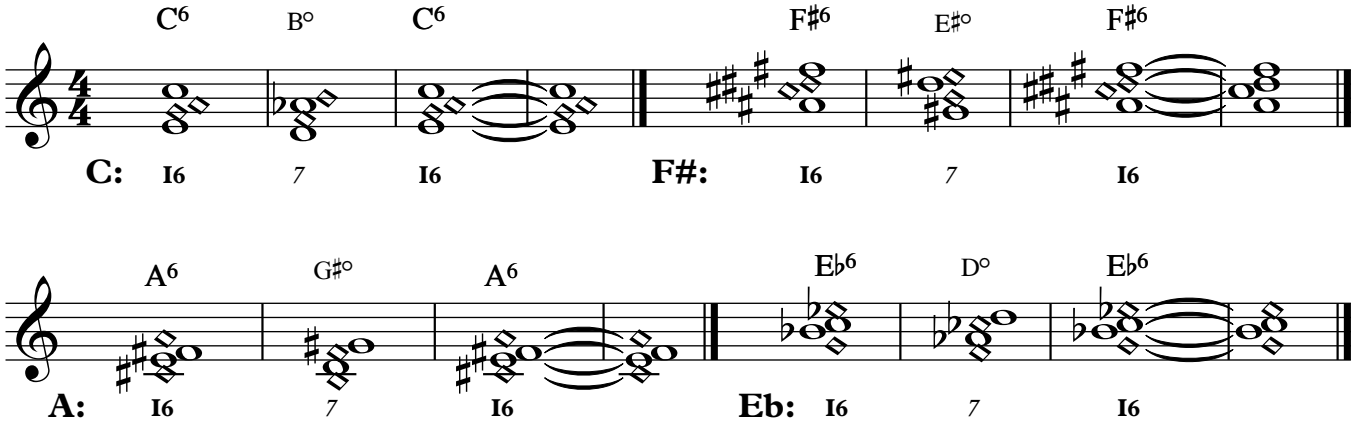
Raise One Voice of the Diminished Chord a Half Step to Spell a Minor 6 Chord (iv6) of the Preceding Tonic 6 Chords.



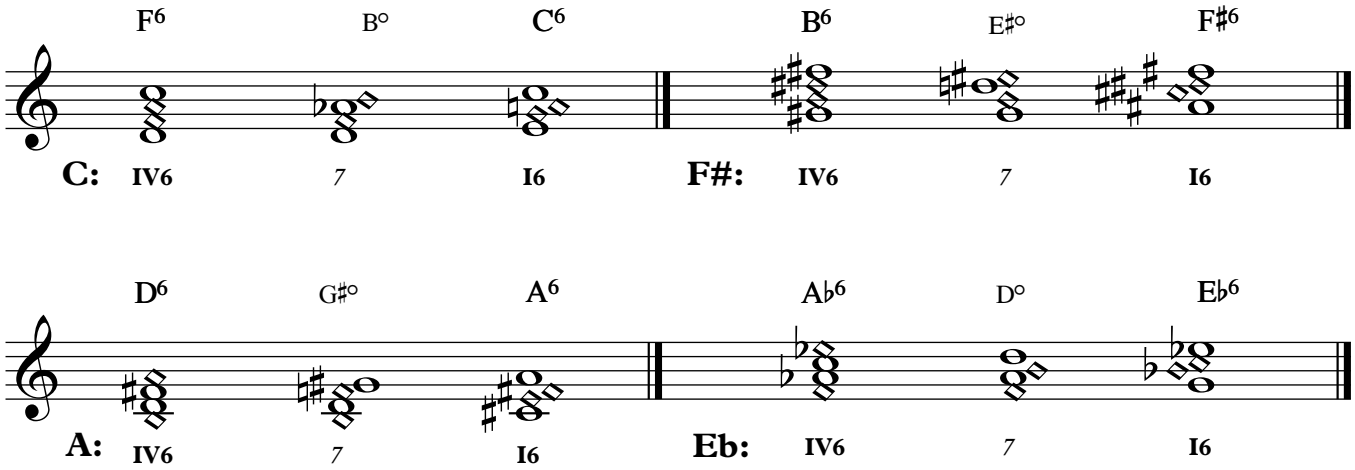
Raise Two Voices of the Diminished Chord a Half Step to Spell a Major 6 Chord (IV6) of the Preceding Tonic 6 Chords.



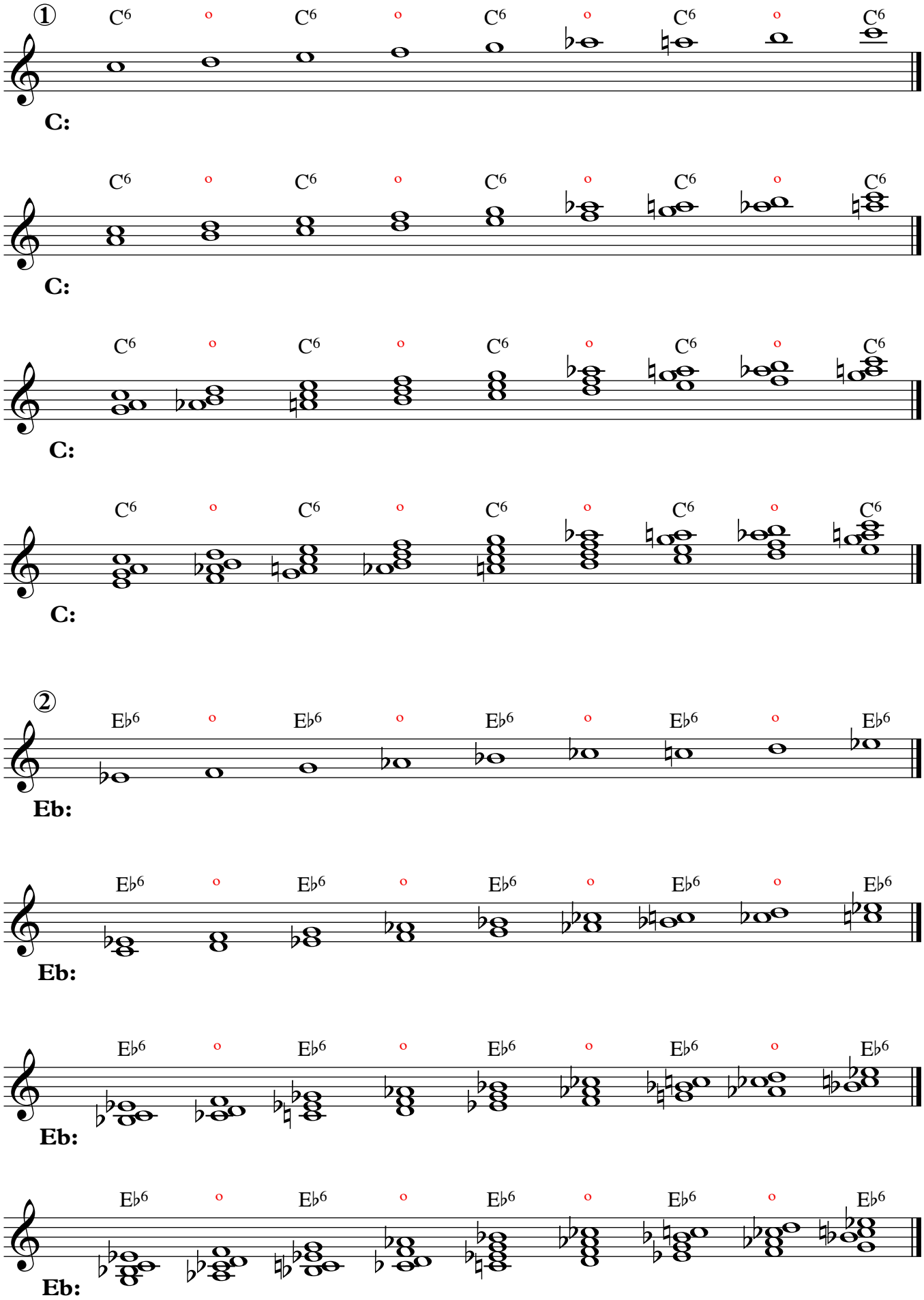
The Fundamental Theme of Tonal Resolution: Tonic - Dominant - Tonic



Voice Leading of IV6 - º - I6



Four Tonics that Share the Same Leading Tone Diminished Chord



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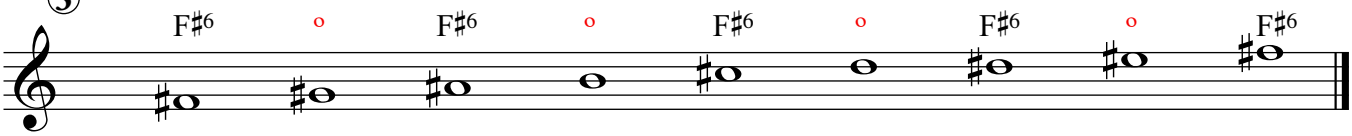
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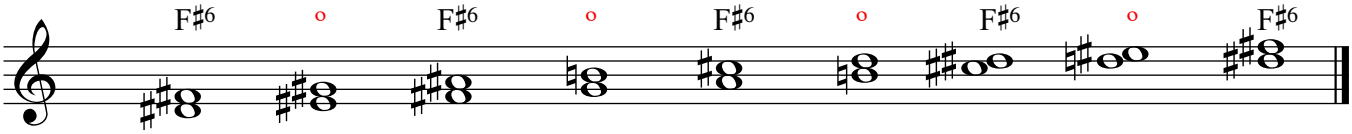
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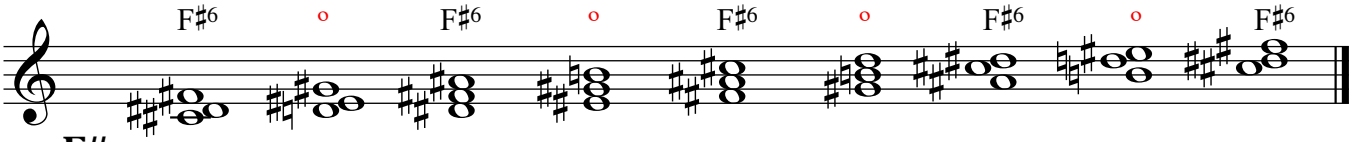
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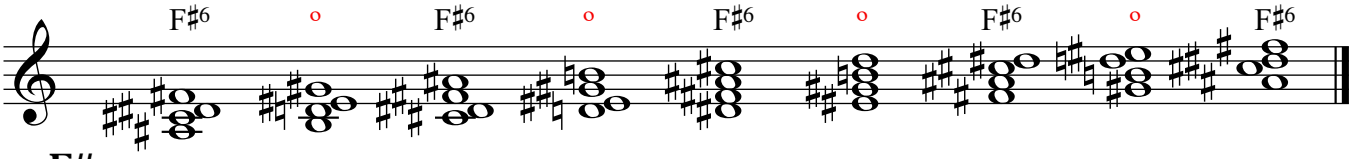
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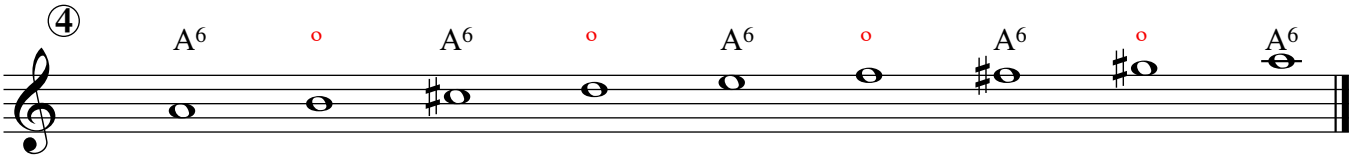
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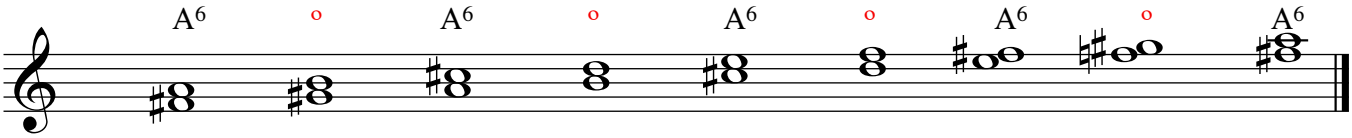
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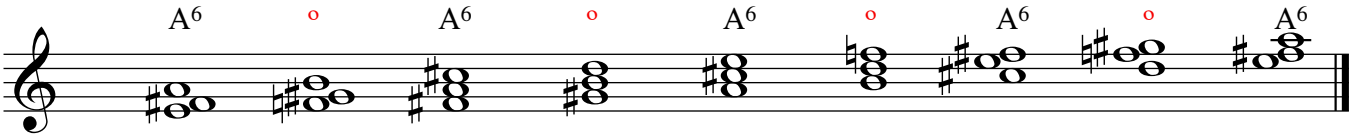
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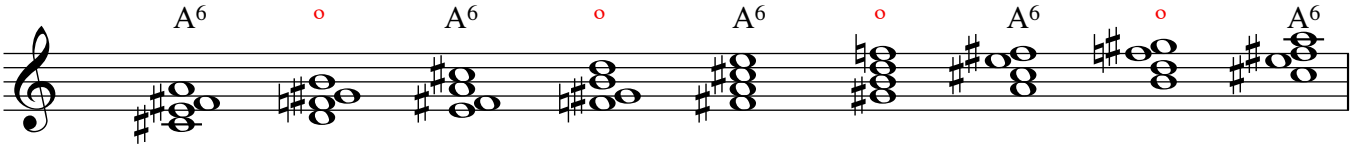
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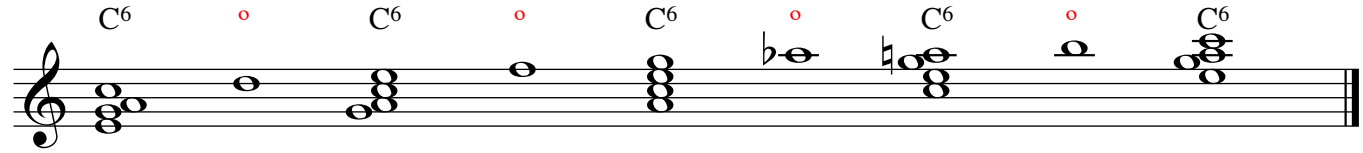
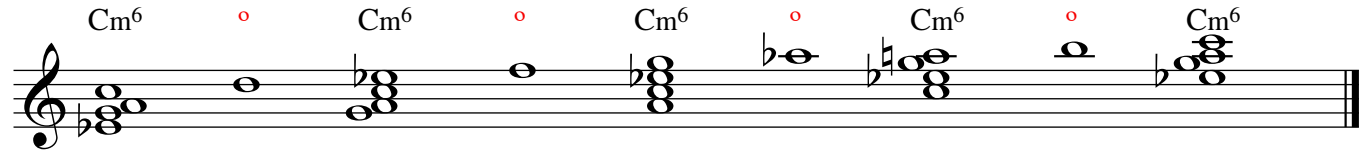
Four 8 Note Scales that Share the Same Diminished

① C Major 6 Diminished



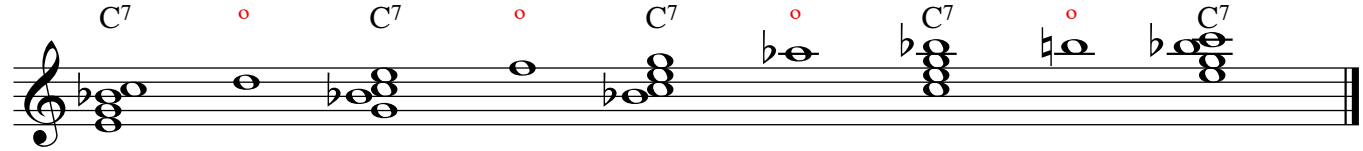
C:

② C Minor 6 Diminished



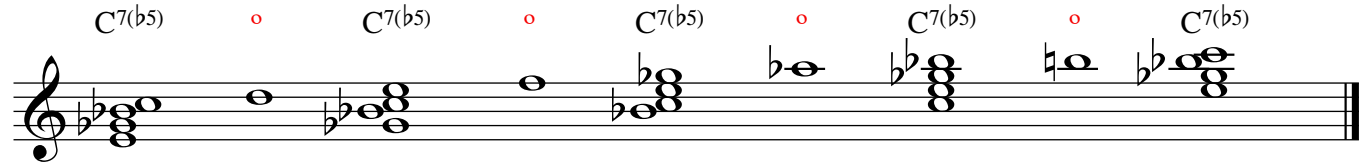
C:

③ C Dominant 7 Diminished



F:

④ C Dominant 7 (b5) Diminished

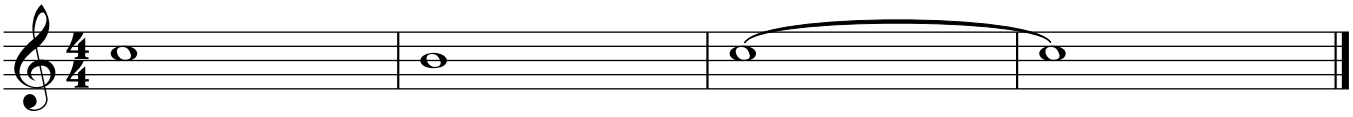


F:

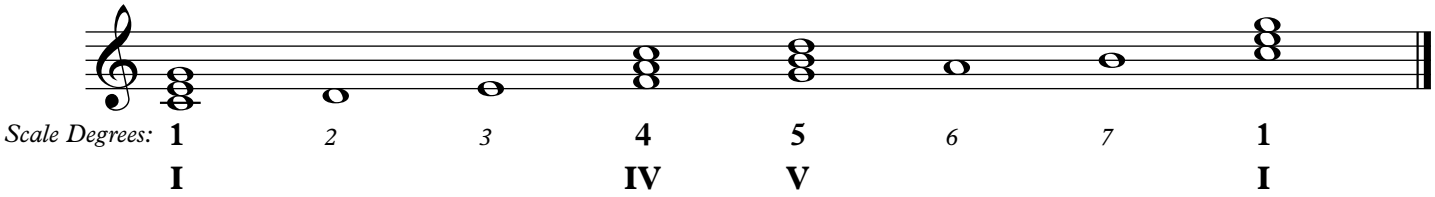
IV/V - I

JC Heisler

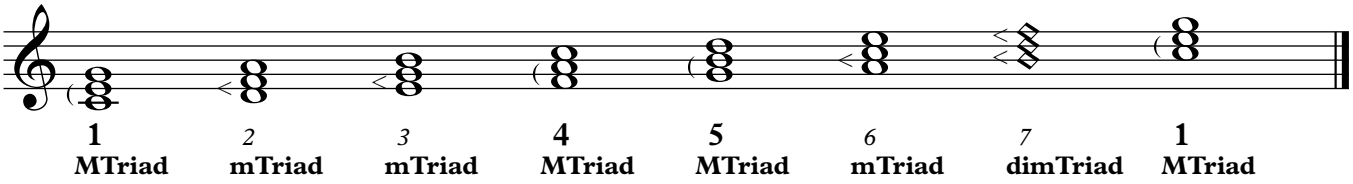
The Fundamental Theme of Tonal Resolution: Tonic - Dominant - Tonic



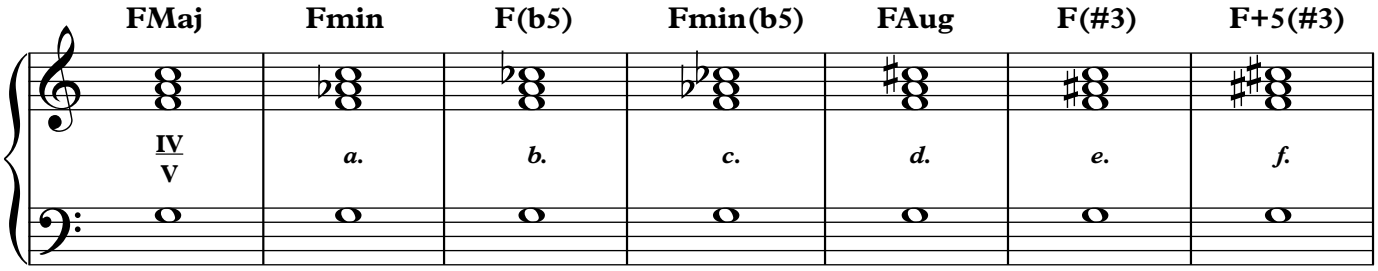
C Major Scale

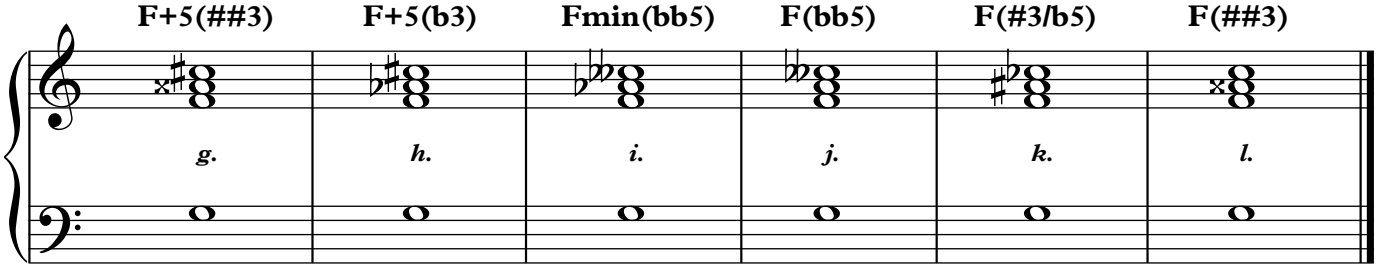


C Major Scale Diatonic Triads



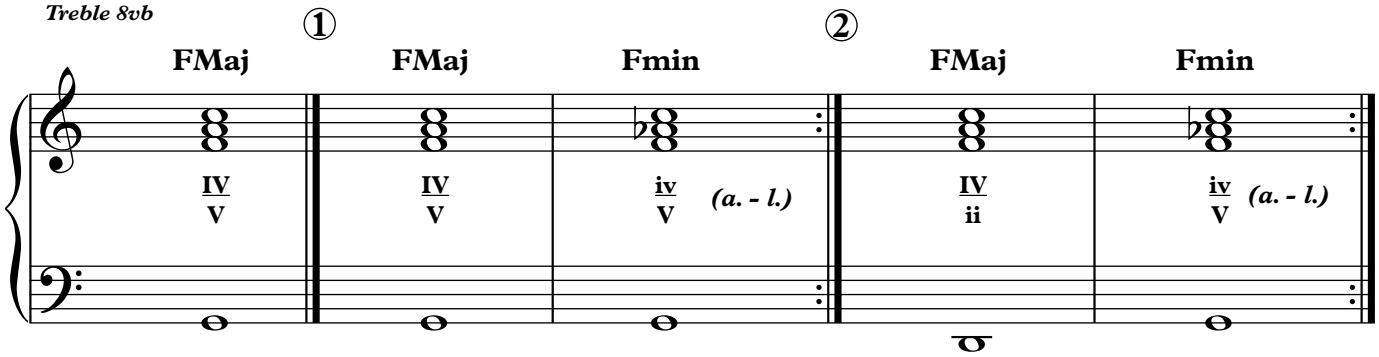
IV/V

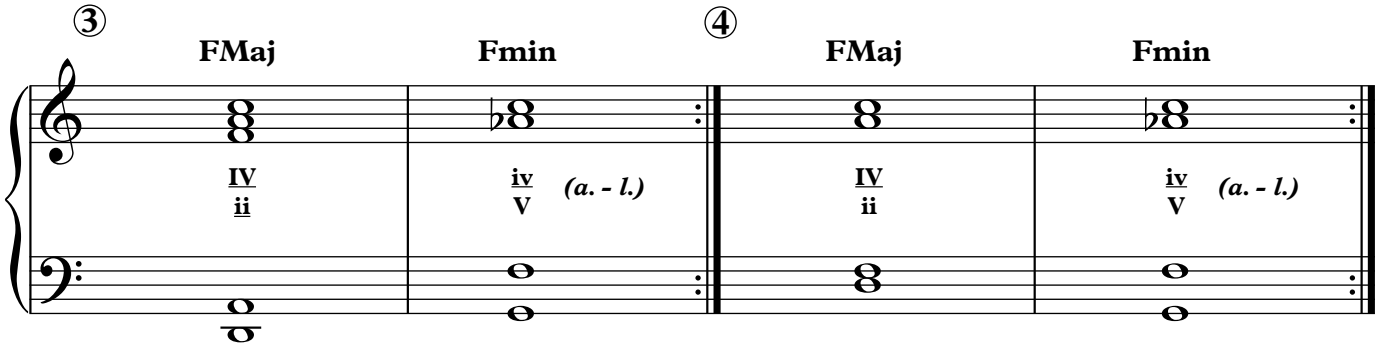




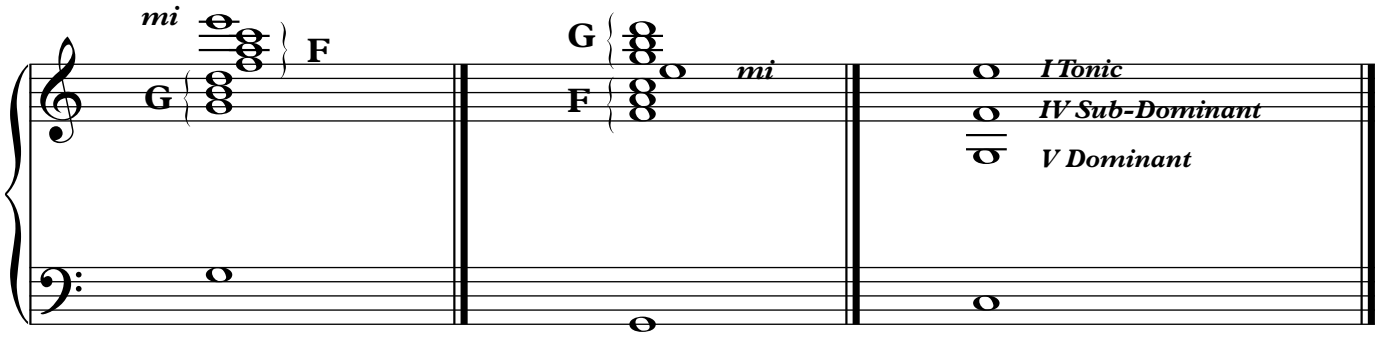
Lesson 1

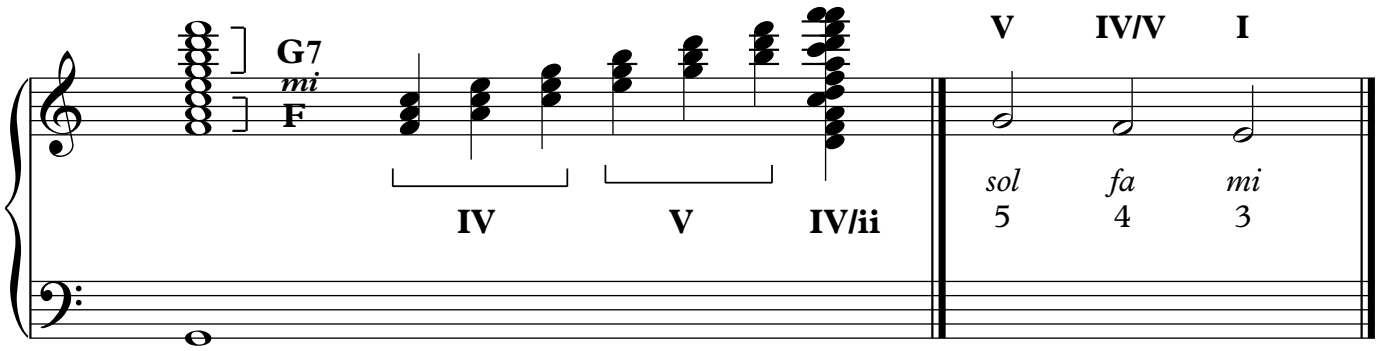
Treble 8vb





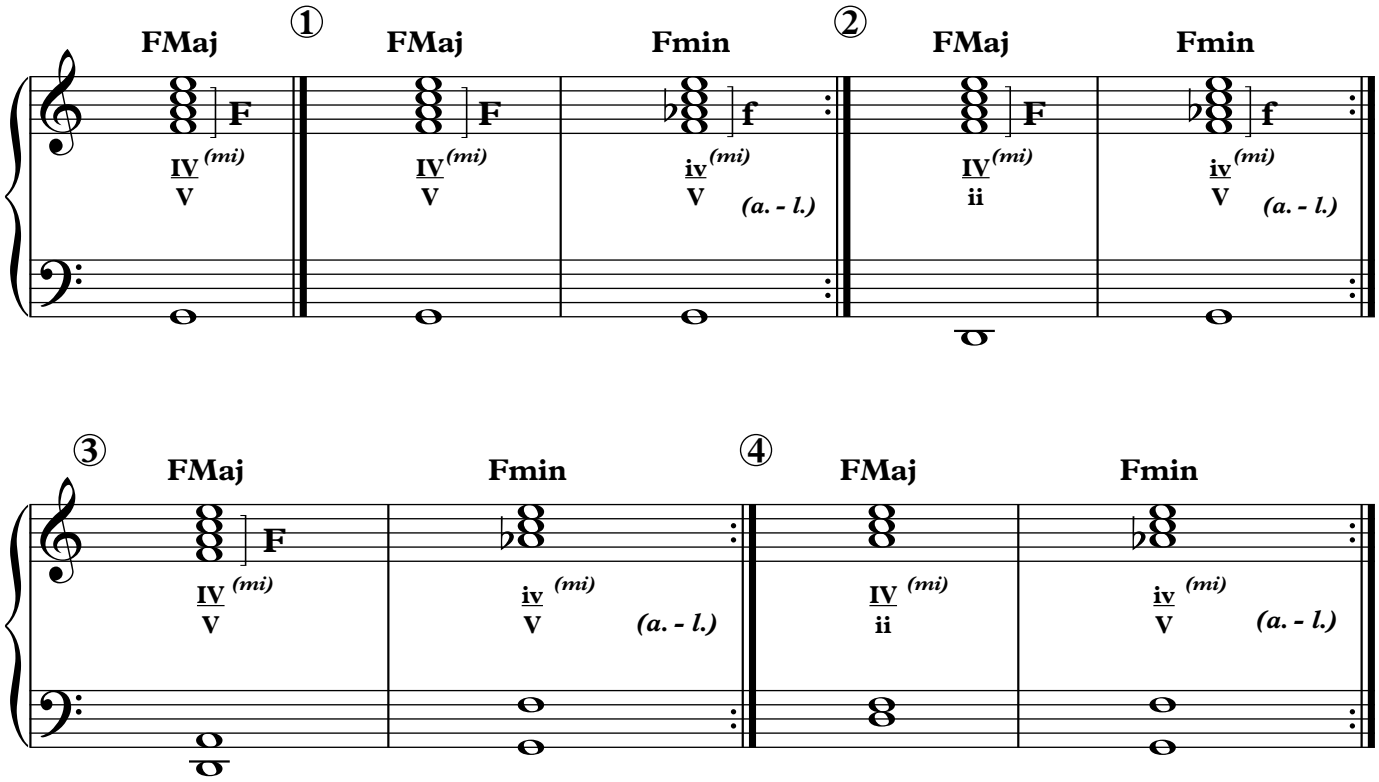
Adding Mi to IV/V





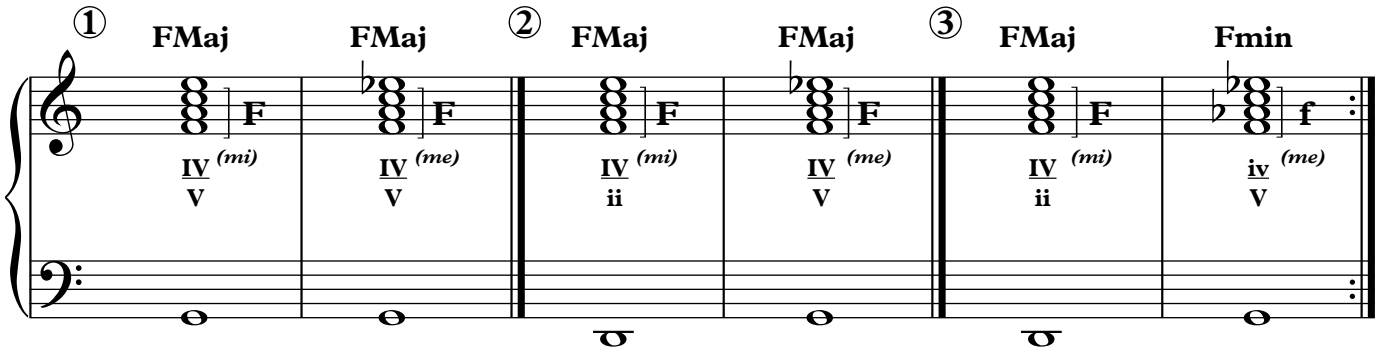
Lesson 2

Treble 8vb

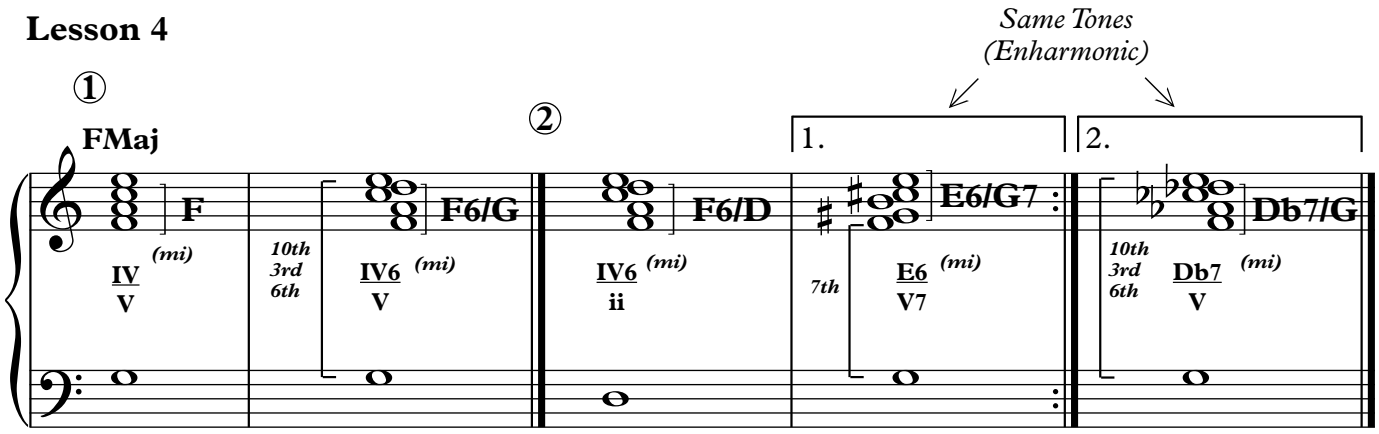


Lesson 3

Treble 8vb



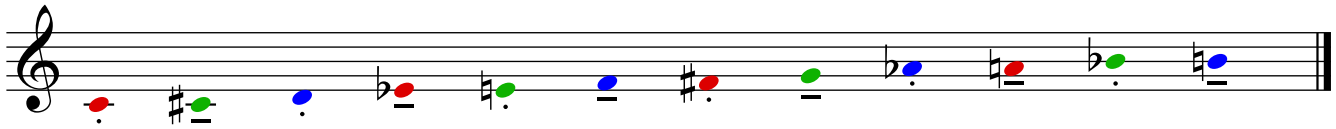
Lesson 4



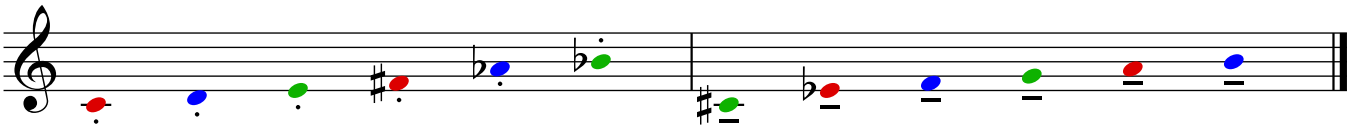
Diminished Theory

Barry Harris
arr. JC Heisler

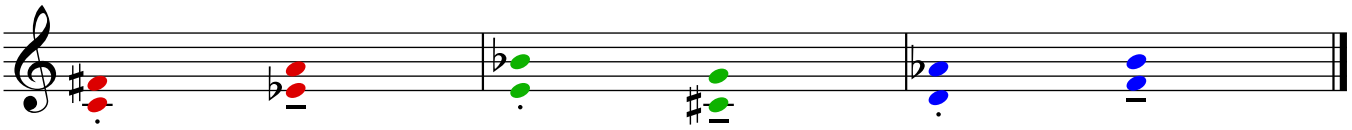
① *Chromatic*



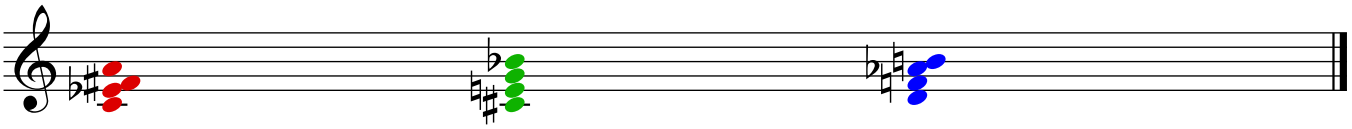
② *Two Whole Tone Scales: . & -*



③ *Tritone Dominants from the Whole Tone Scales: Leading Tone (ti) and/or Sub-Dominant (fa)*



④ *All Three Diminished Chords in Realtion to Four Tonics*

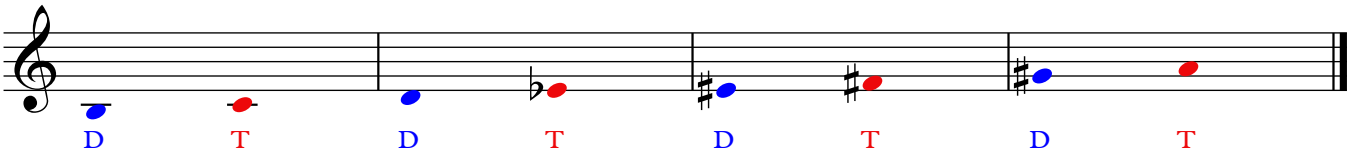


Tonic
(Four Tonics. Also, Leading Tone Diminished to Bass Functions. Also, Suspension of Tonic and Sub-Dominant 6 Chords as the "Pivot Diminished")

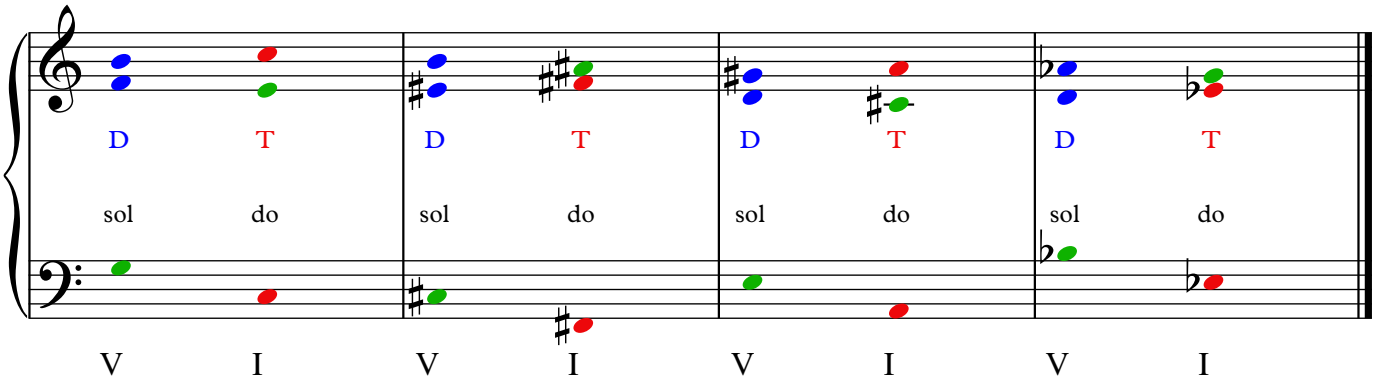
Bass
(Leading Tone Diminished to the Sub-Dominant Suspensions of Leading Tone Diminished to Tonic Chord)

Dominant
(Leading Tone Diminished to Tonic Function. Soucrce for Sub-Dominant Suspensions)

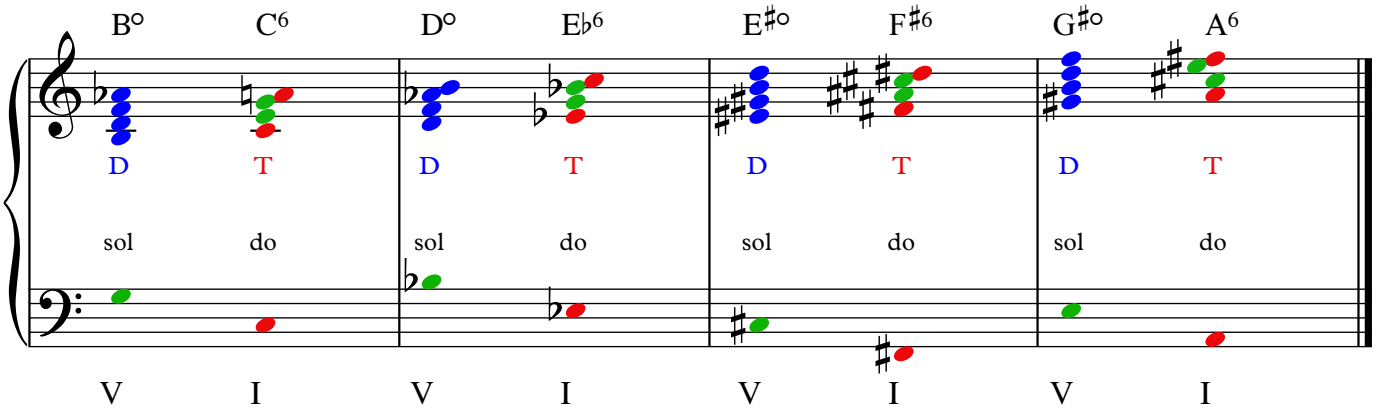
⑤ *Leading Tone Diminished to Four Different Tonics*



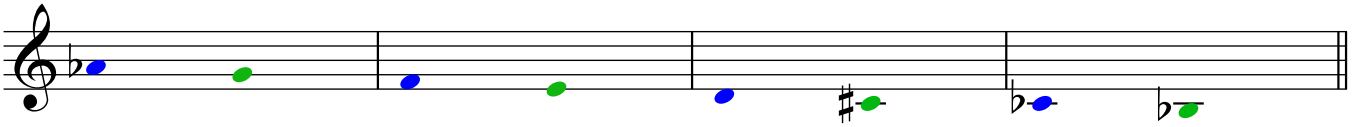
⑥ *Voice Leading to Four Different Tonics: Leading Tone (ti) and/or Sub-Dominant (fa)*



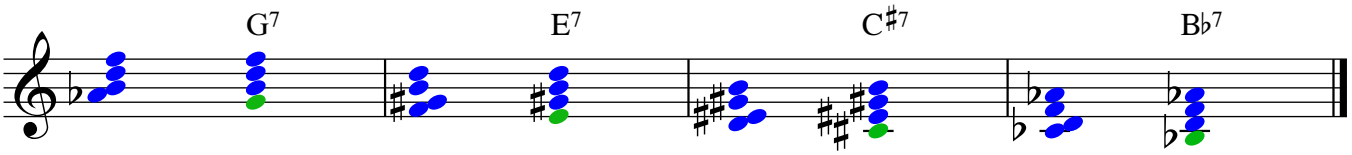
⑦ *Leading Tone Diminished to Four Different Tonics where the Bass Movement may be Transitive. ie: Bo/C# - C6 or Bo/Bb - C6 etc.*



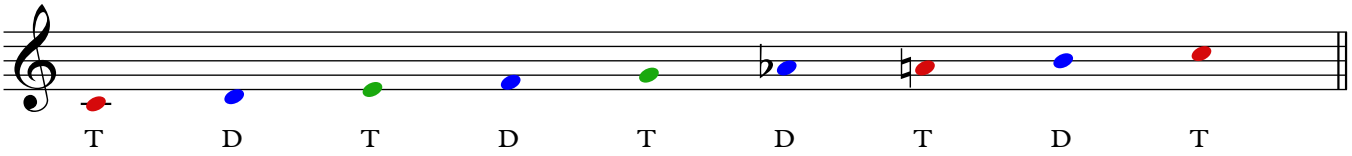
⑧ *Origin of Dominant Chords (also Dominant Bass Movement)*

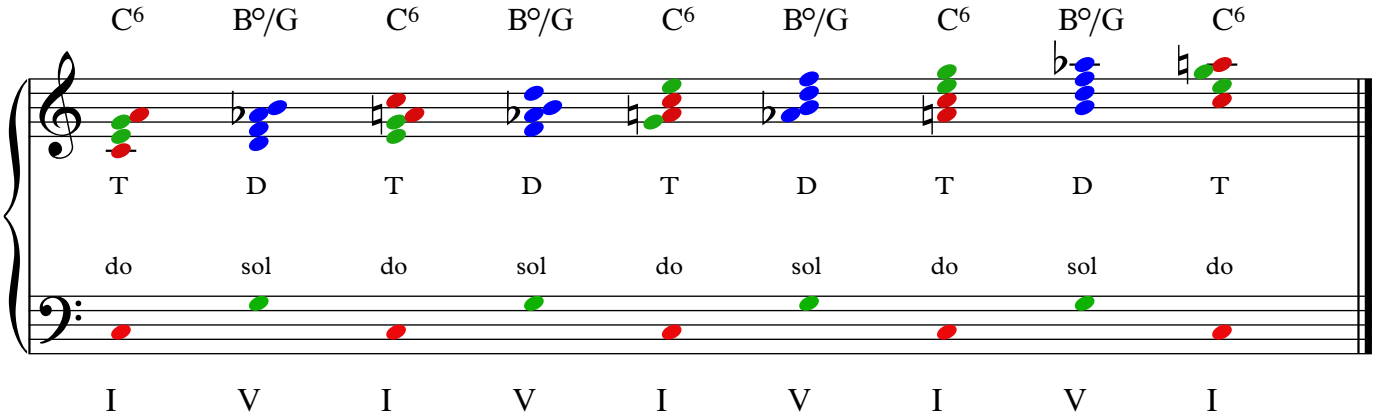


All of these Dominant Chords Share the Same Transitive Function (V7) and are Interchangable because they Originate from Suspending the same Leading Tone Diminished to Tonic Chord down by One Note. ie: C#7/G - C6 or Bb7/C# - C6 etc.

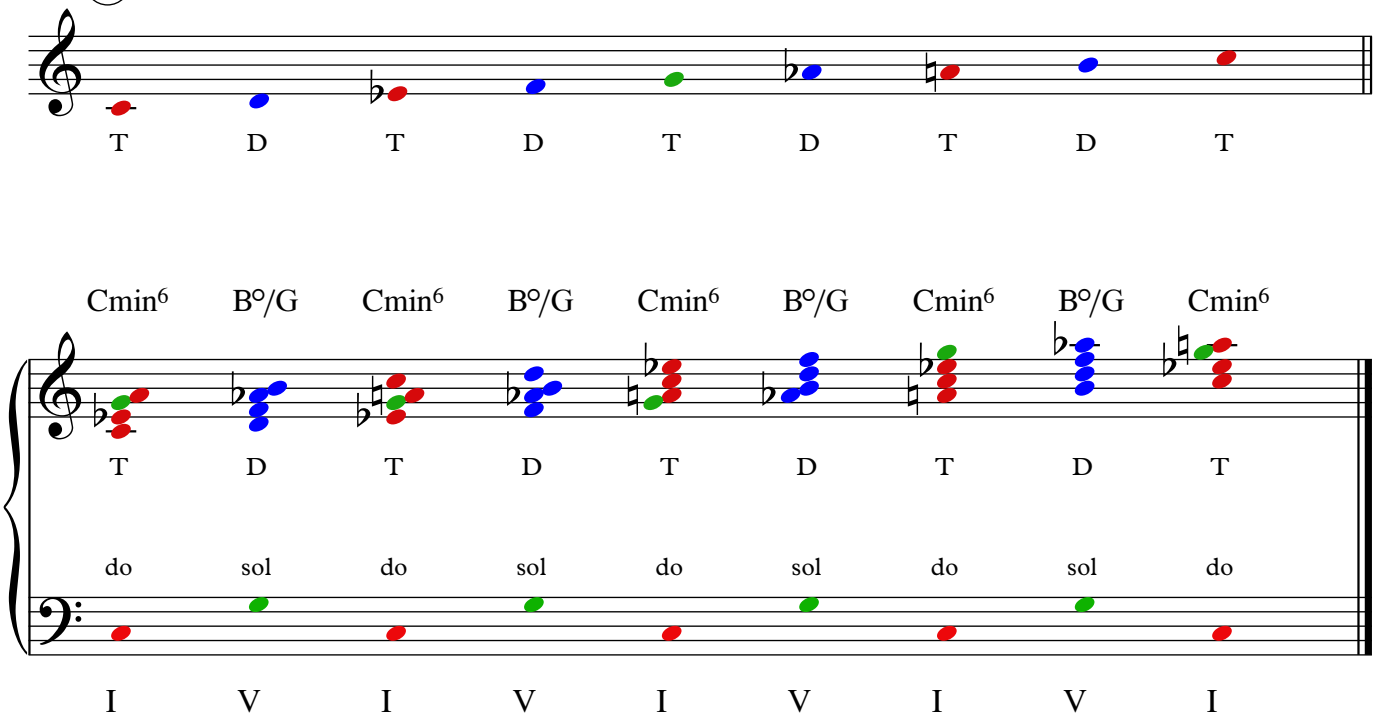


⑨ *C6 Diminished Scale*

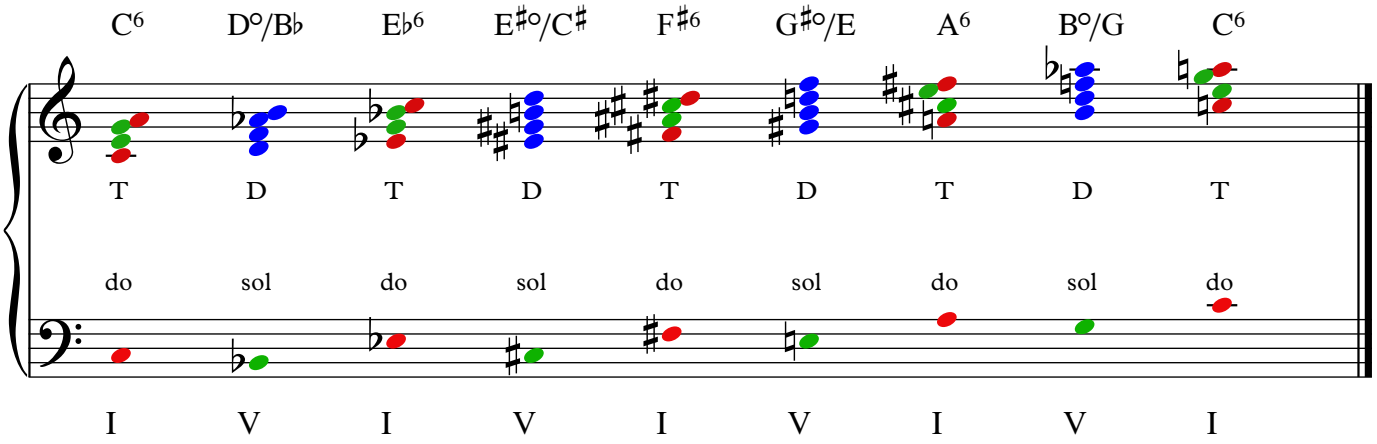




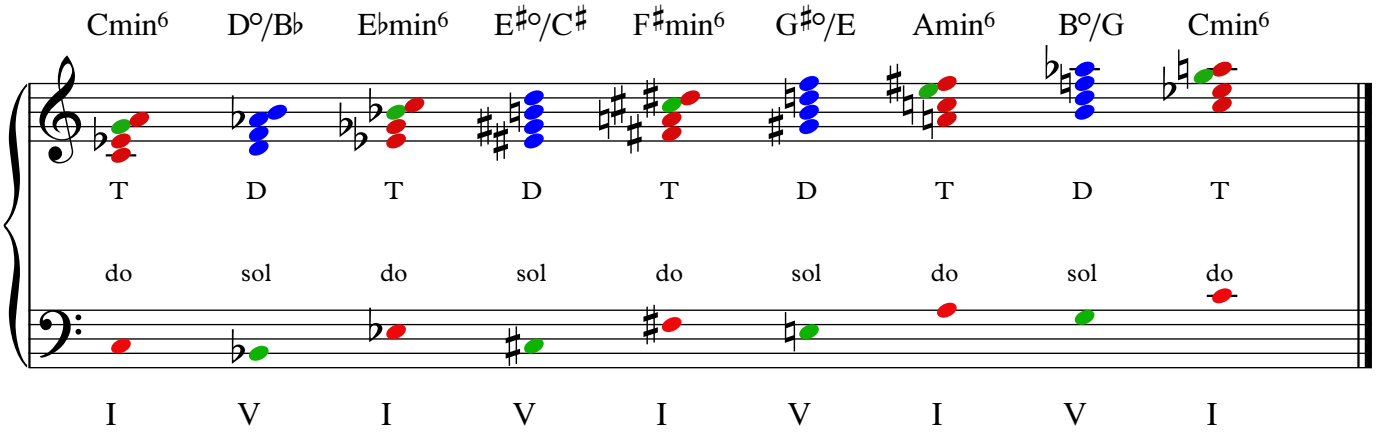
10 *Cmin6 Diminished Scale*



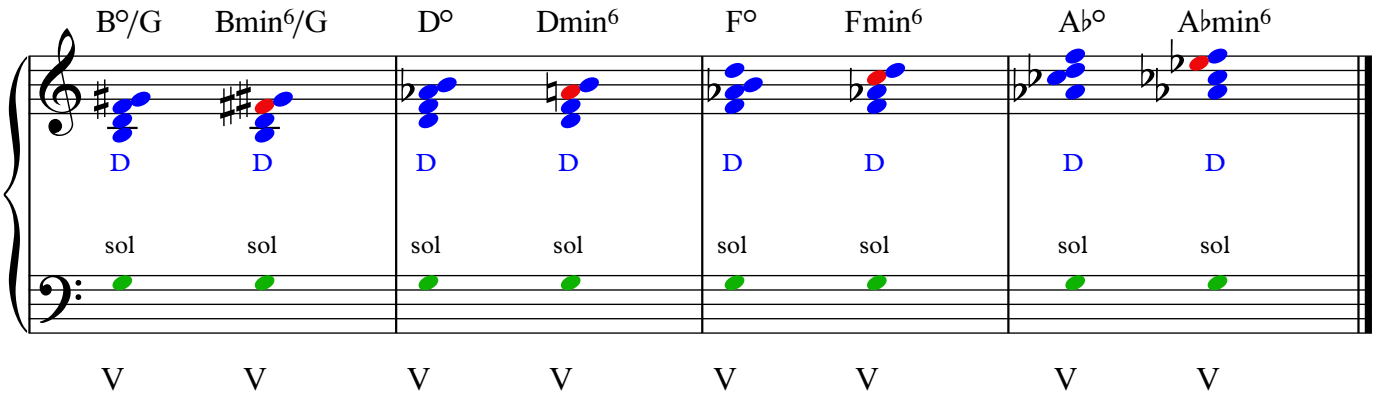
11 *Leading Tone Diminished to Four Different Major6 Tonics C, Eb, F#, and A.*



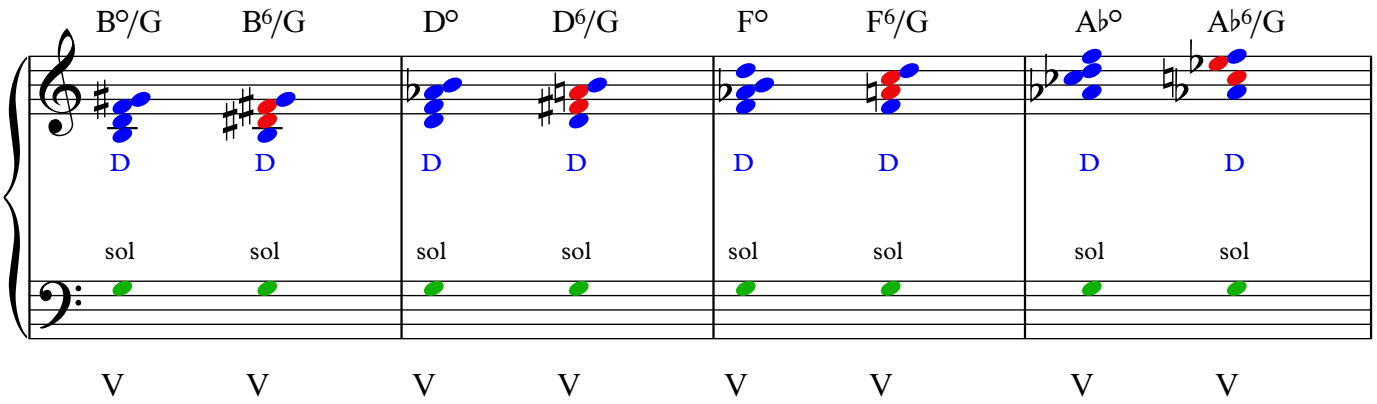
Leading Tone Diminished to Four Different Minor6 Tonics C, Eb, F#, and A.



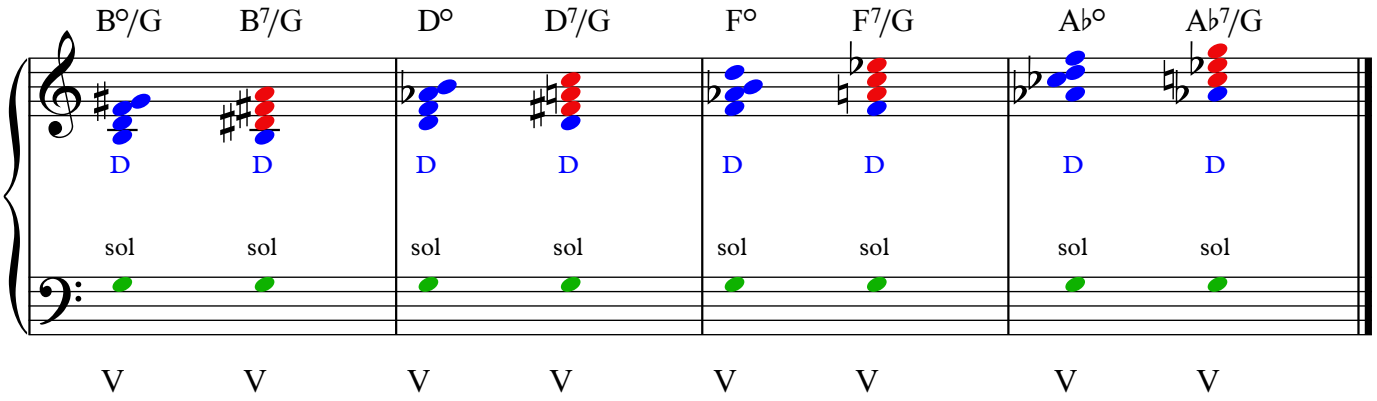
(12) *Four Different Transitive, Sub-Dominant, 1 Note Suspensions of the Leading Tone Diminished Chord.*



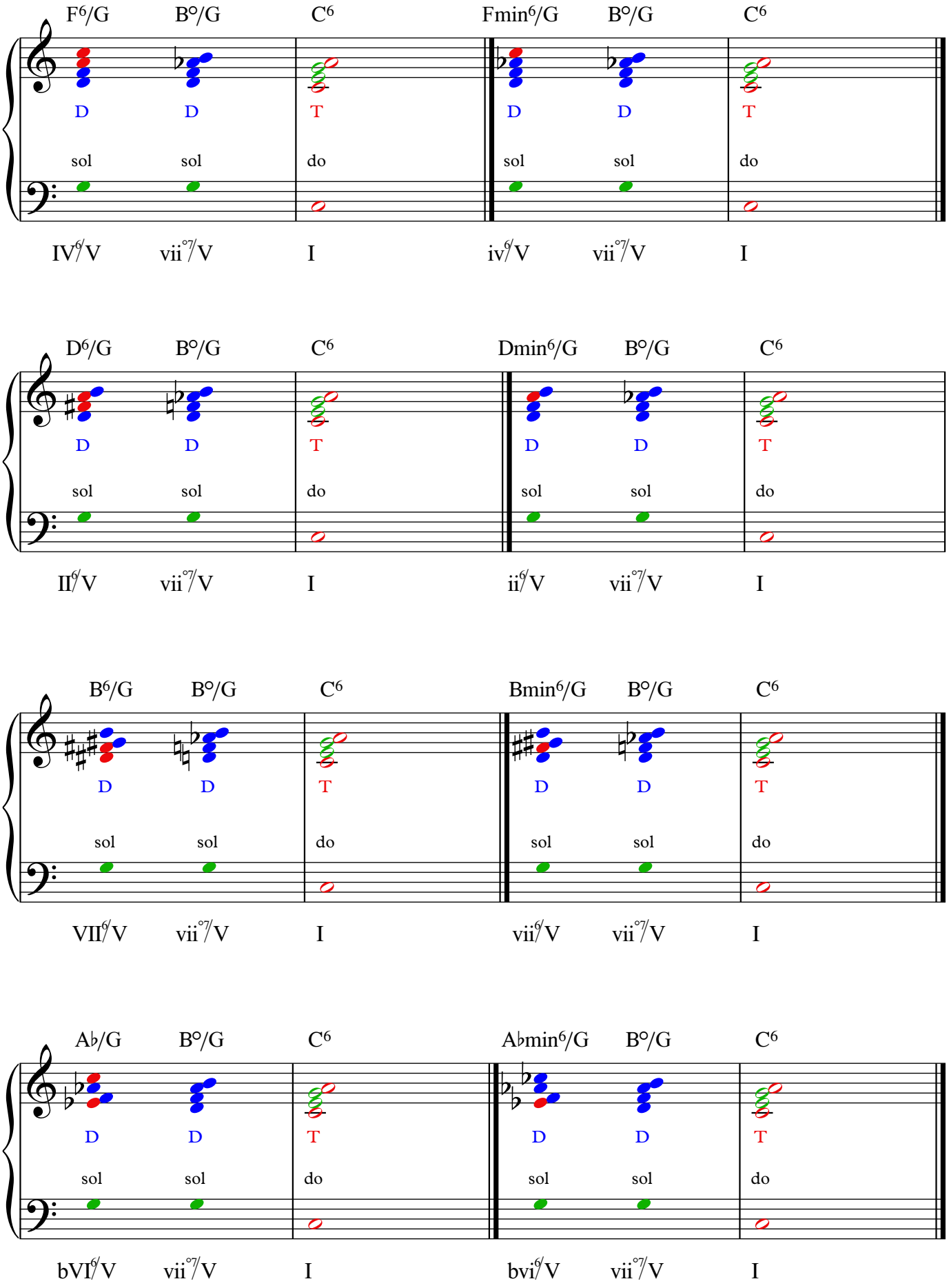
(13) *Four Different Transitive, Sub-Dominant, 2 Note Suspensions of the Leading Tone Diminished Chord.*



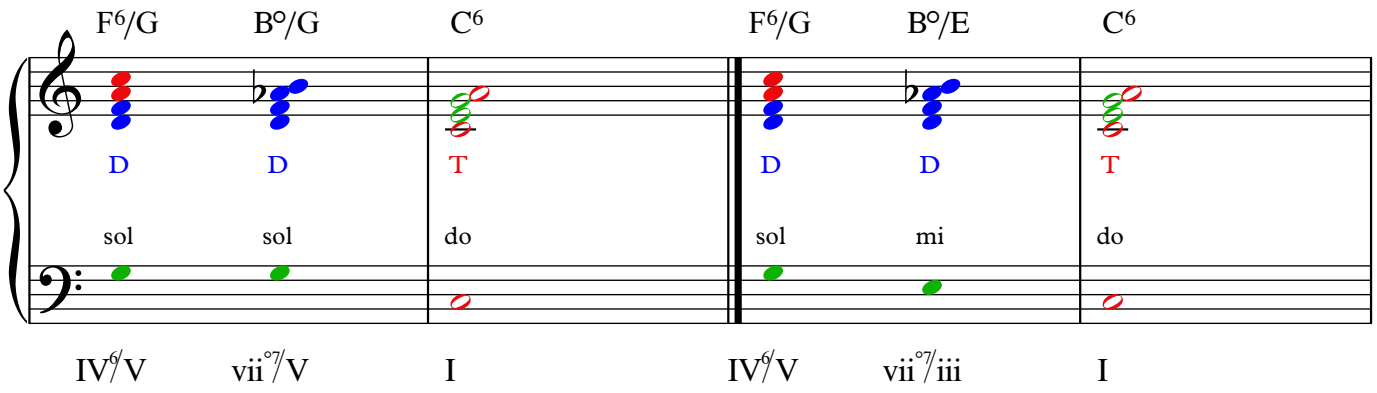
(14) *Four Different Transitive, Sub-Dominant, 3 Note Suspensions of the Leading Tone Diminished Chord.*

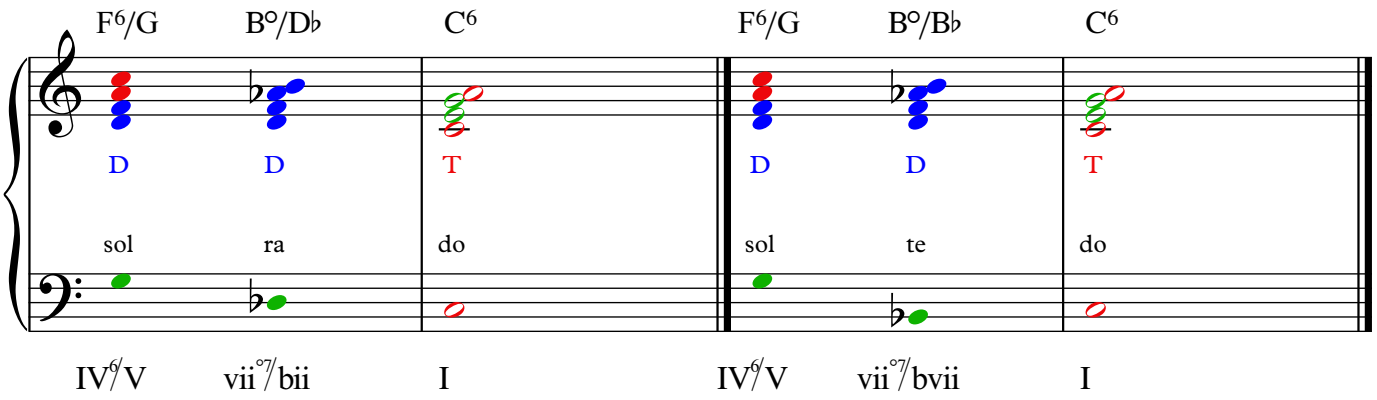


(15) *Eight Different Transitive, Sub-Dominant Suspensions of the Leading Tone Diminished Chord Cadencing to Tonic.*



16 *Four Different Transitive, Dominant Bass Movements Accompanying the Transitive, Sub-Dominant Suspensions of the Leading Tone Diminished Chord.*

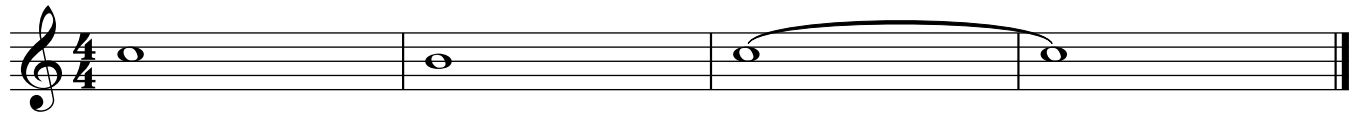




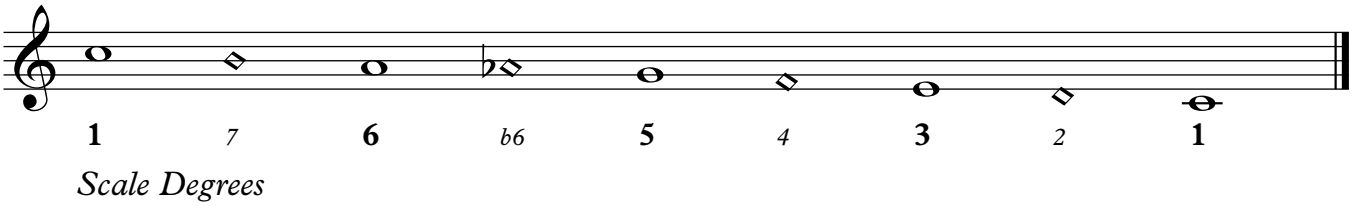
C6 Diminished

arr. JC Heisler

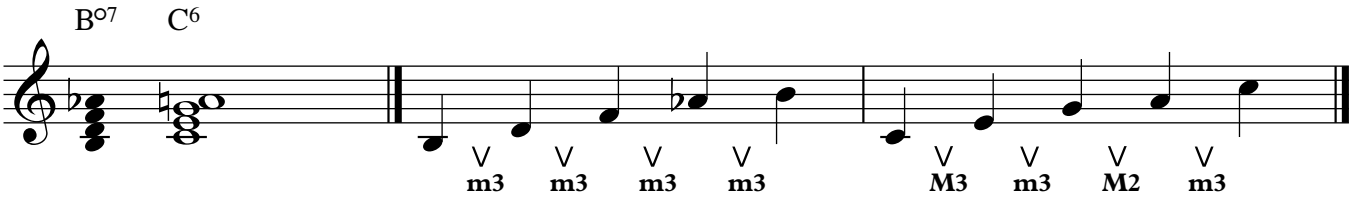
The Fundamental Theme of Tonal Resolution: Tonic - Dominant - Tonic



C6 Diminished Scale



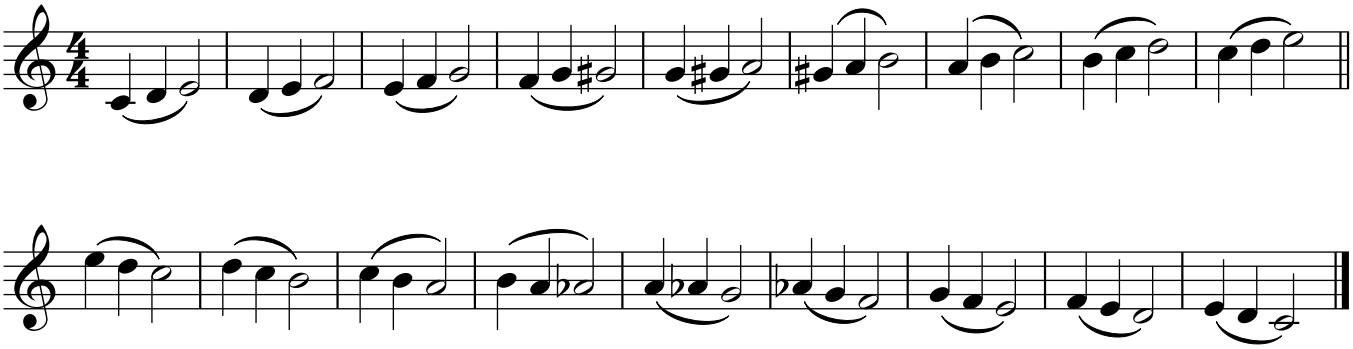
Harmonies on Every Other Scale Degree and Intervalic Analysis



Melodic Movements through C6 Diminished Scale

At Piano: Parallel & Contrary Motions - 2 Note, 3 Note, 4 Note Voicings
- 3rds, 5ths, 6ths, 10ths - Left & Right Hands

①



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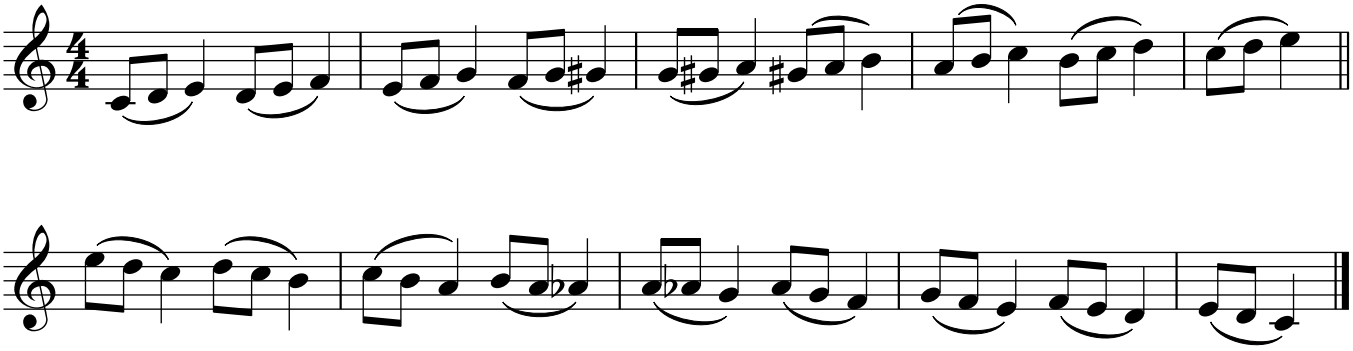

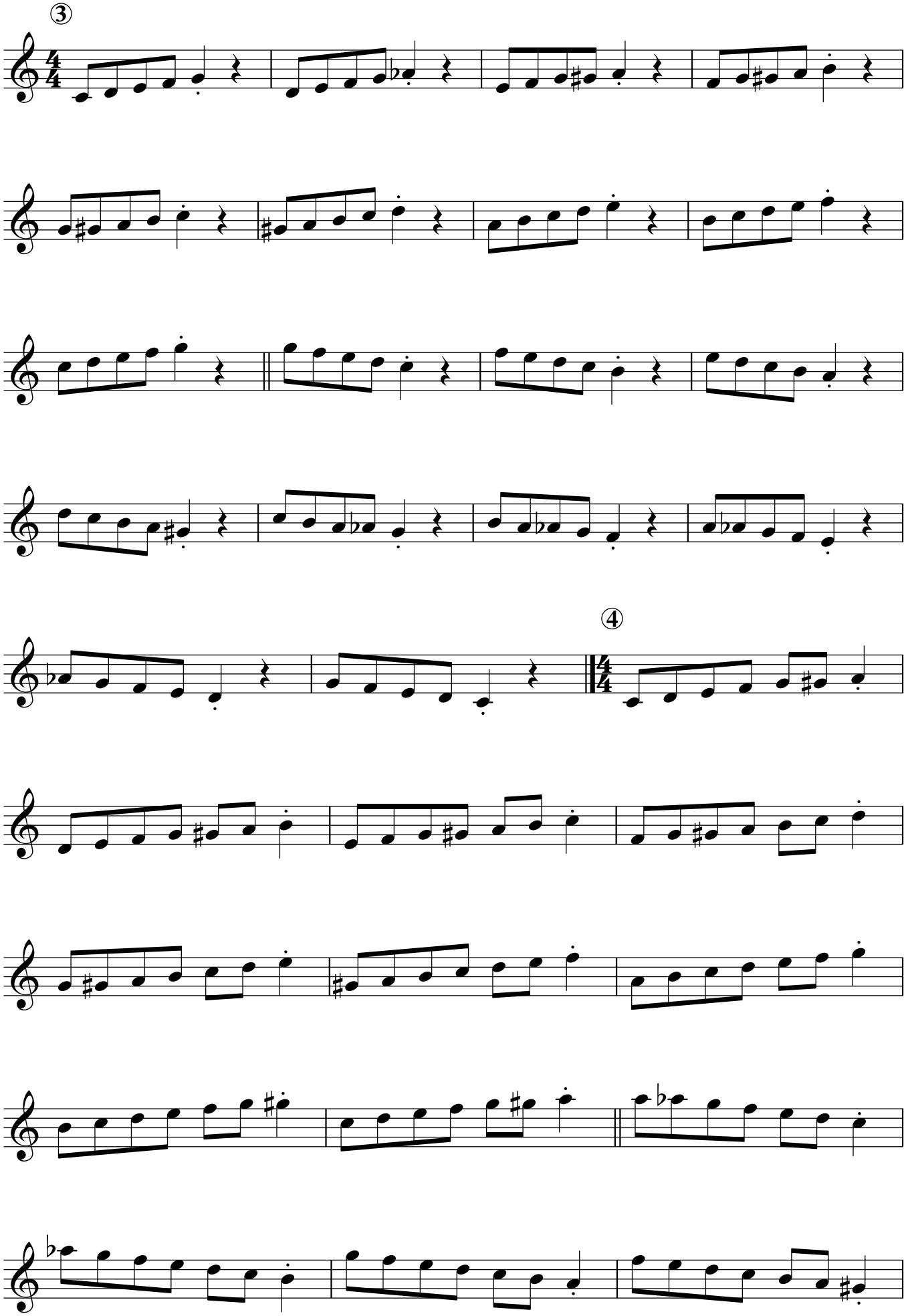
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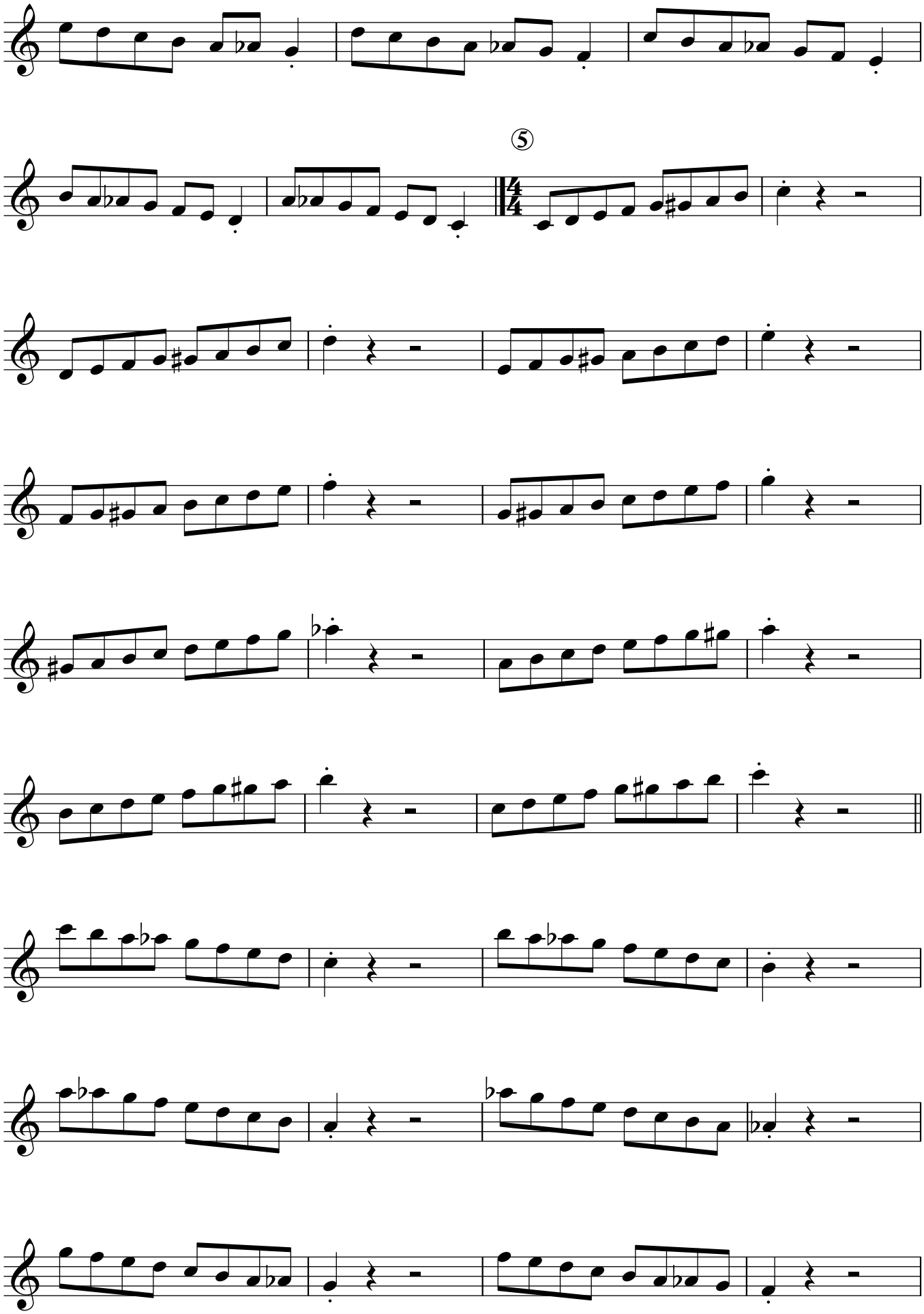
④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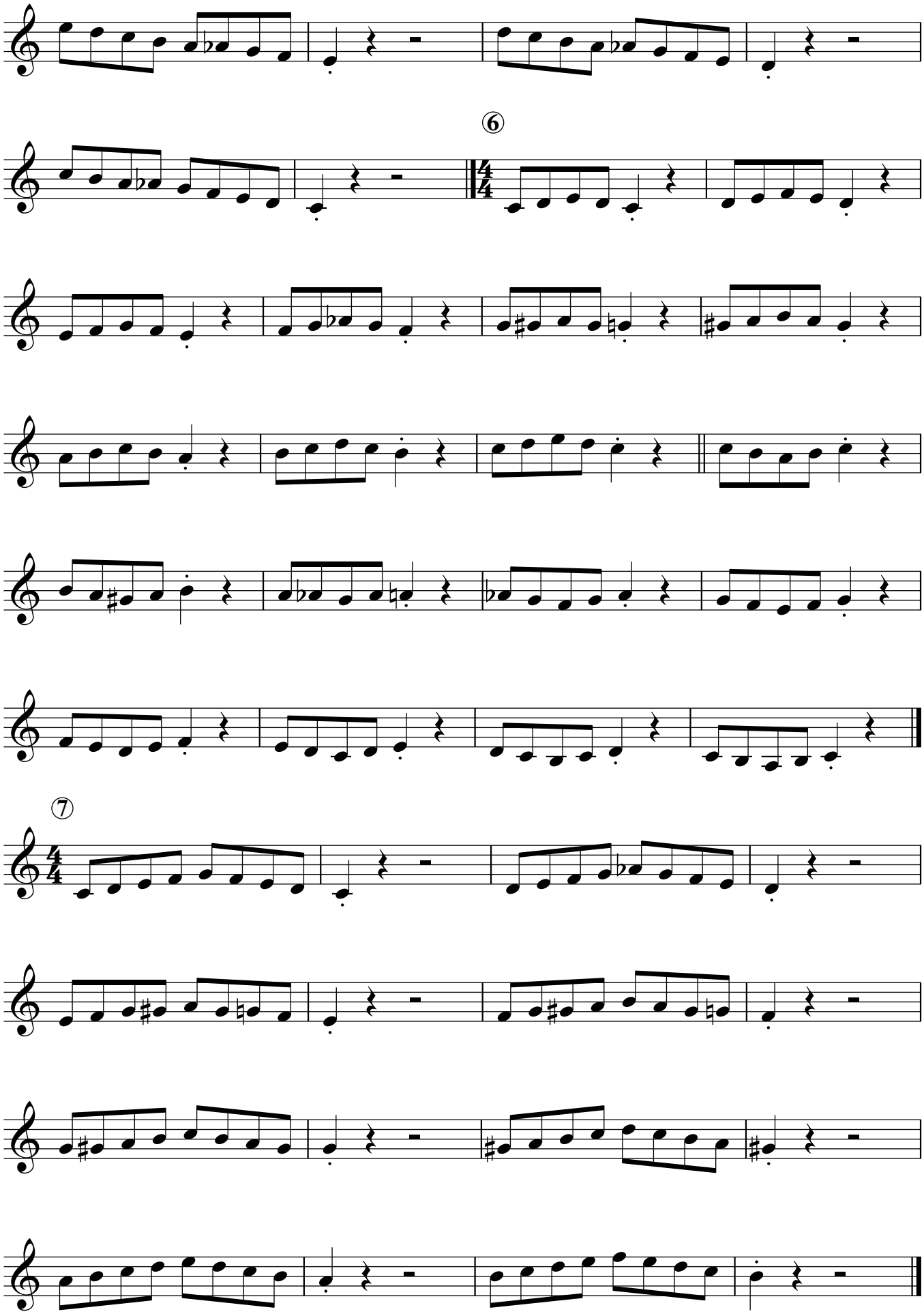
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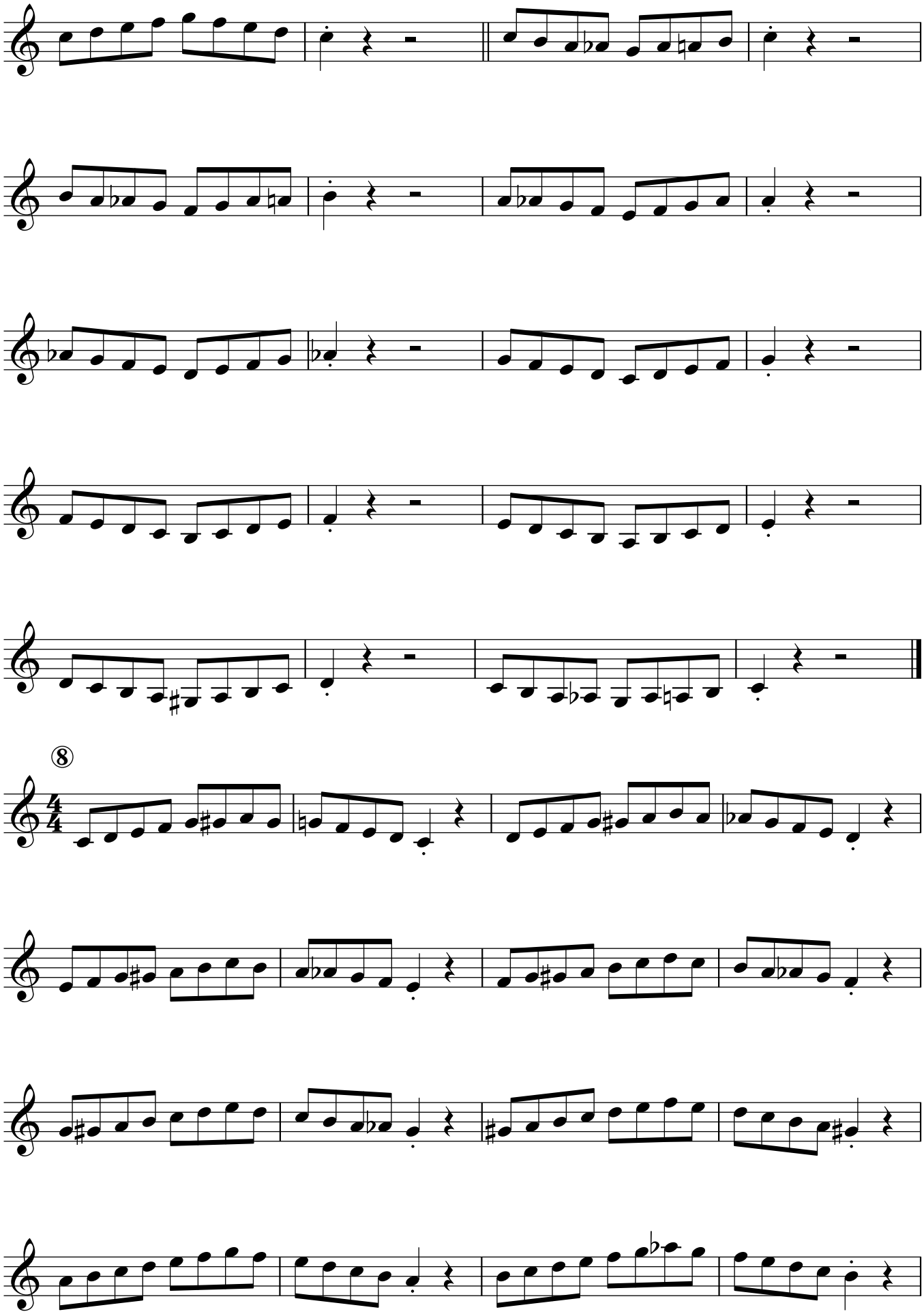
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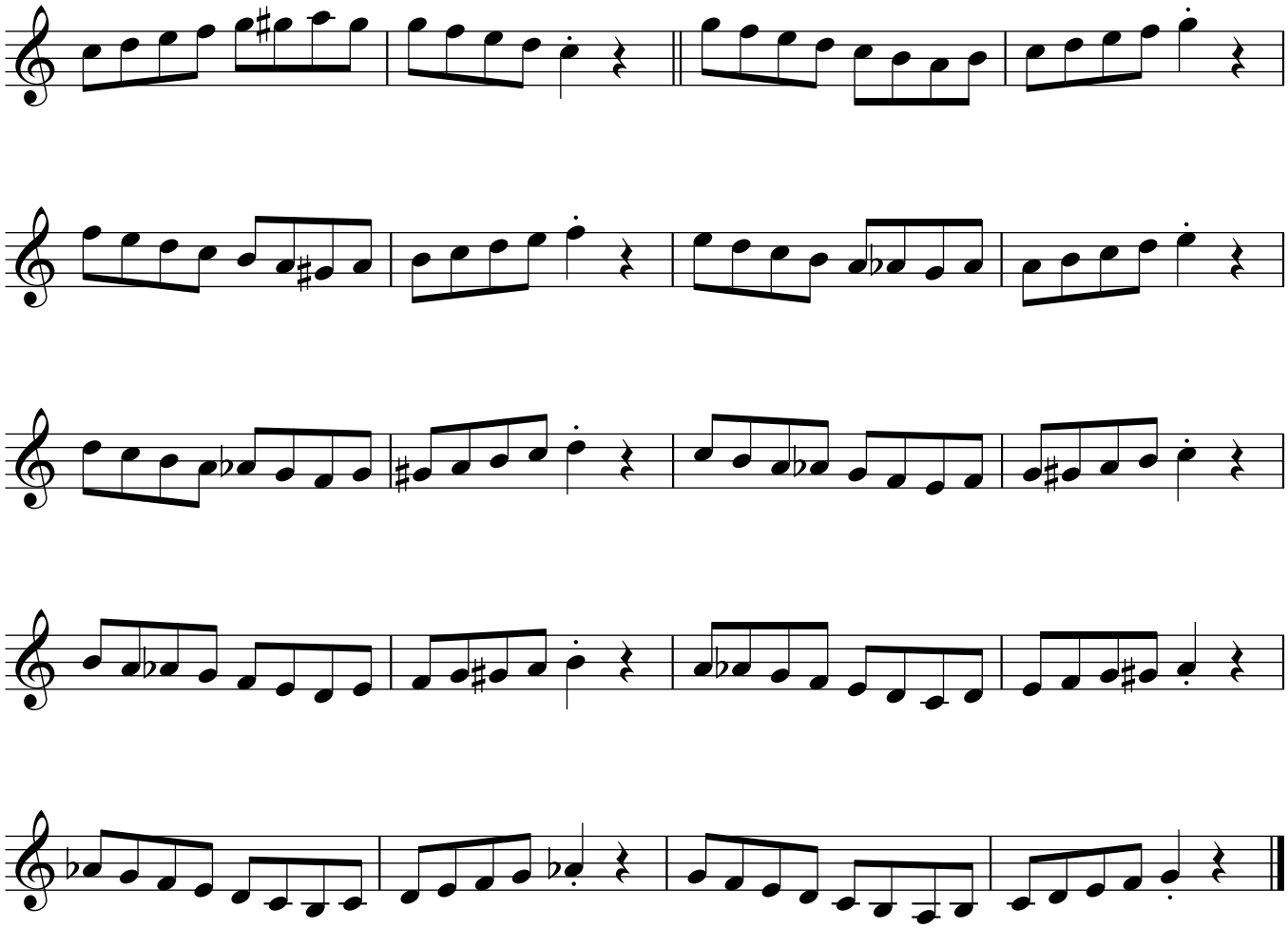
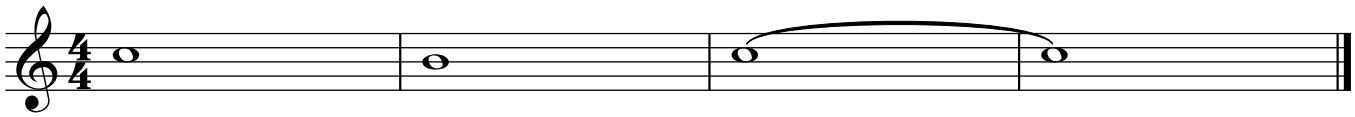
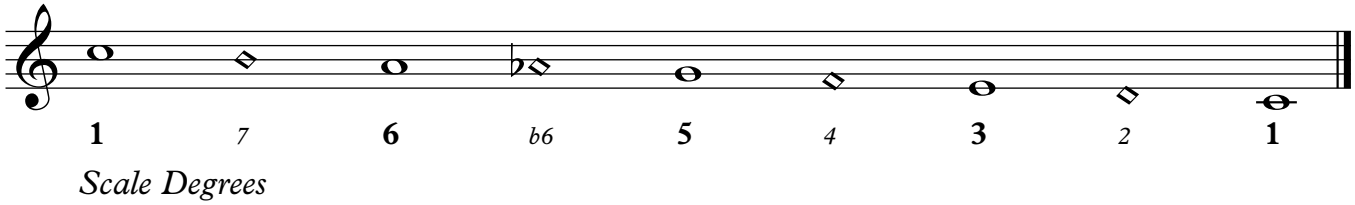


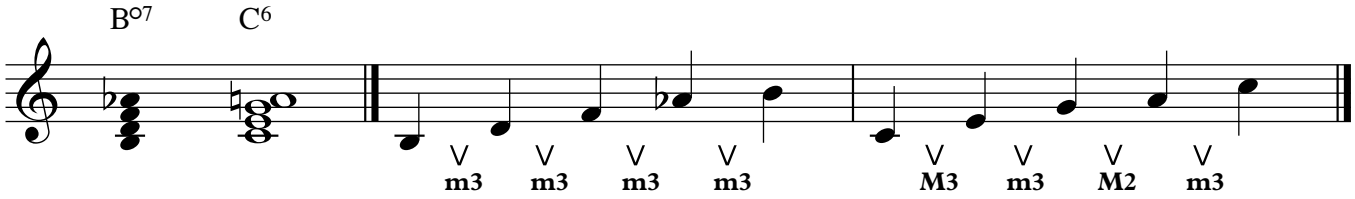
The Fundamental Theme of Tonal Resolution: Tonic - Dominant - Tonic



C6 Diminished Scale

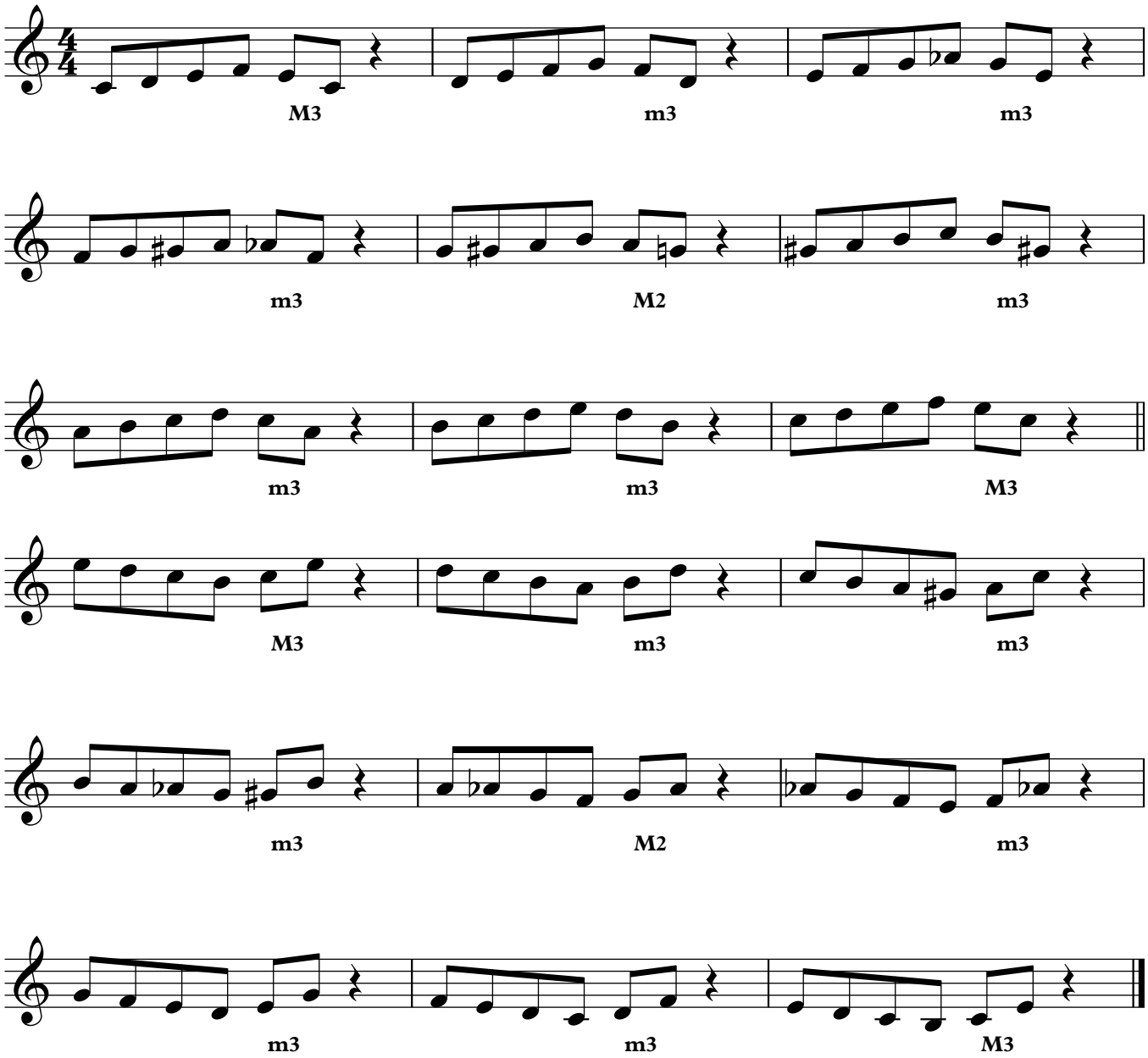


Harmonies on Every Other Scale Degree and Intervalic Analysis



At Piano: Parallel & Contrary Motions - 2 Note, 3 Note, 4 Note Voicings
- 3rds, 5ths, 6ths, 10ths - Left & Right Hands

①



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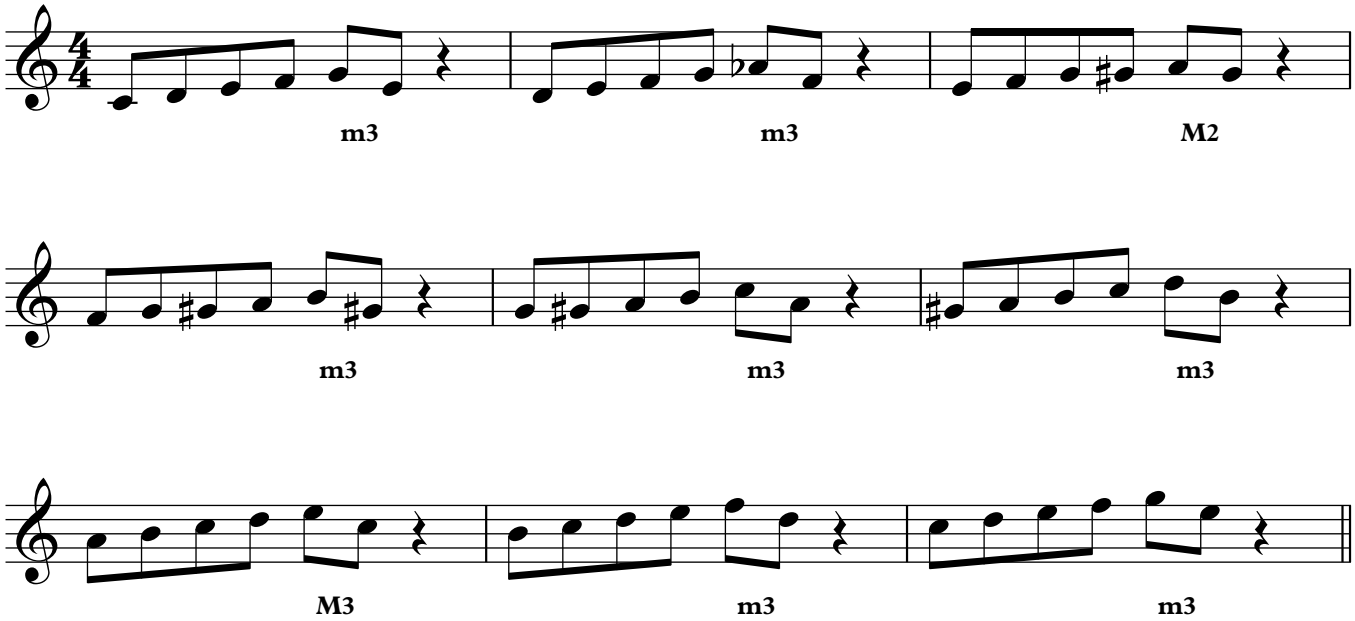

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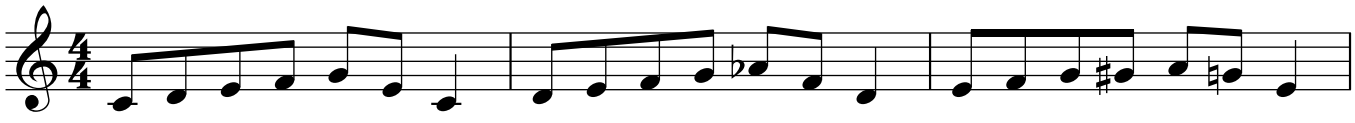
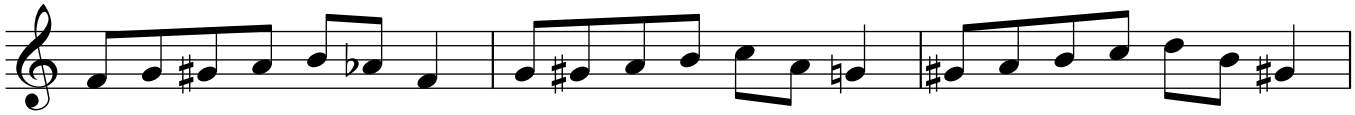
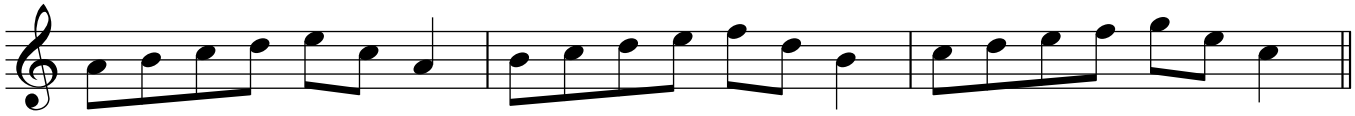


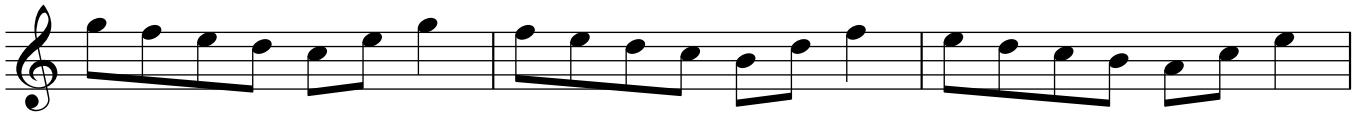
m3 M3 m3 m3 M2 m3



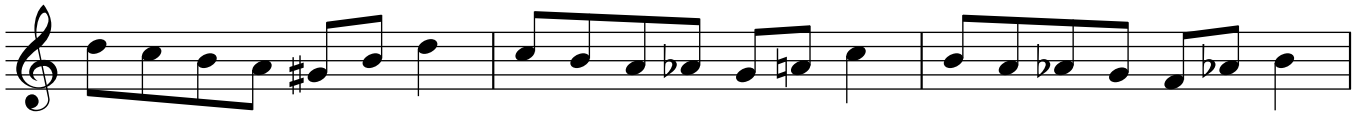
m3 m3 m3 M2 m3 m3



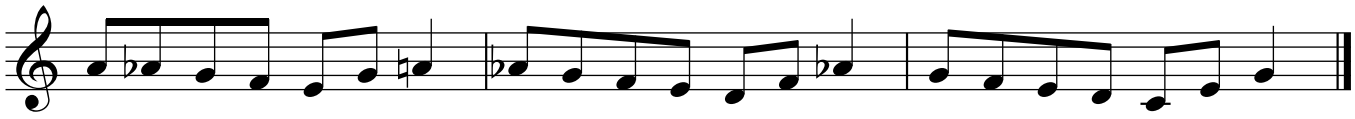
M3 m3 m3 m3 m3 M3



M3 m3 m3 m3 m3 M3

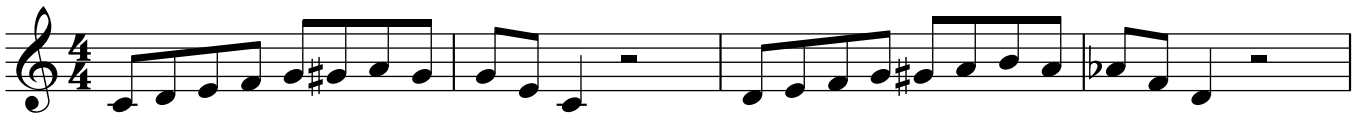


m3 m3 M2 m3 m3 m3

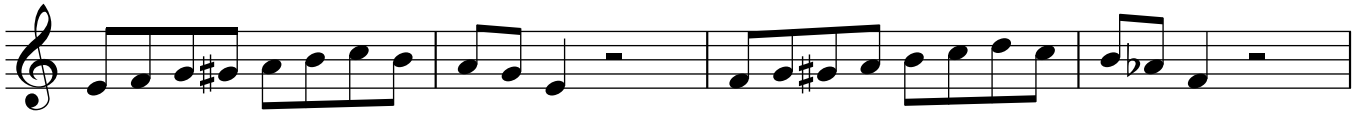


m3 M2 m3 m3 M3 m3

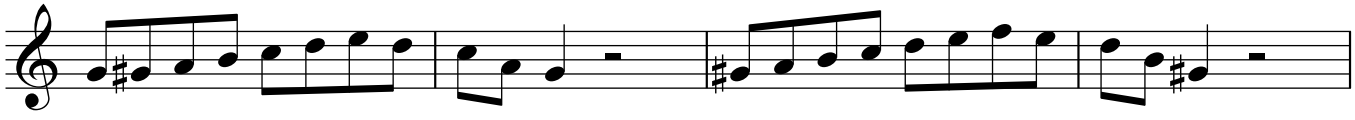
④



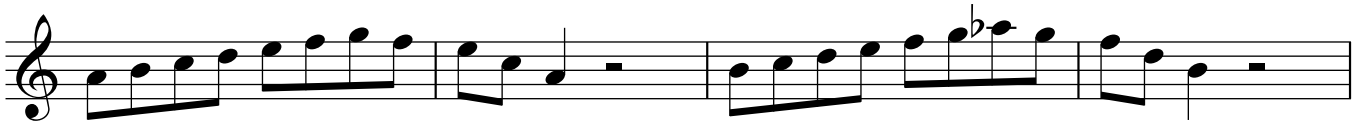
m3 M3 m3 m3



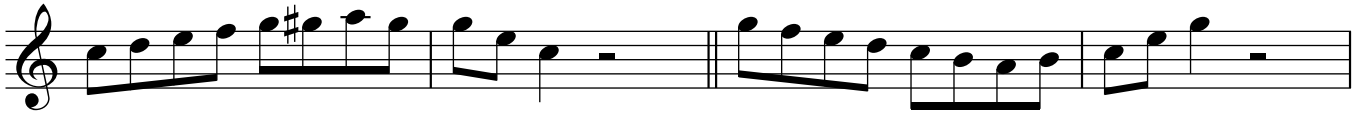
M2 m3 m3 m3



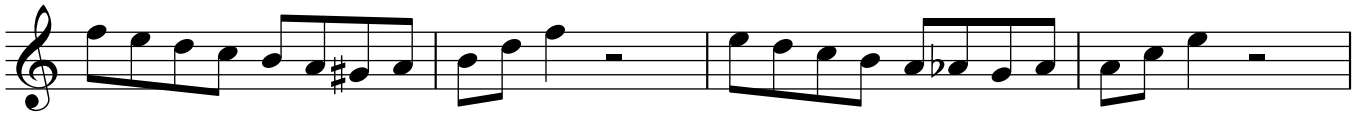
m3 M2 m3 m3



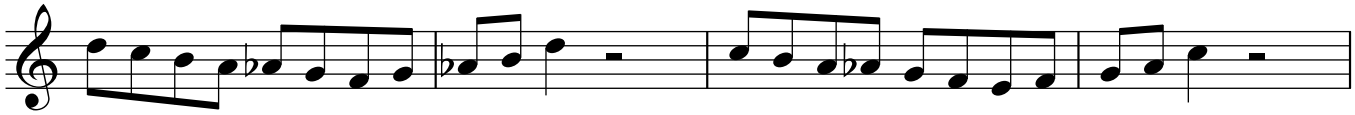
M3 m3 m3 m3



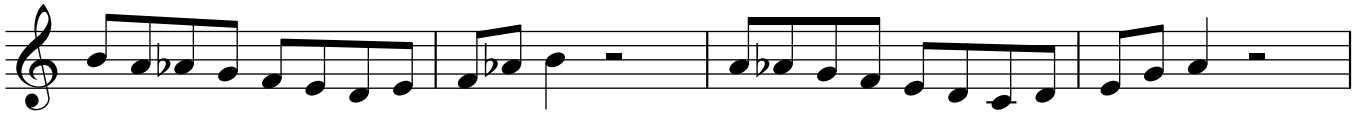
m3 M3 M3 m3



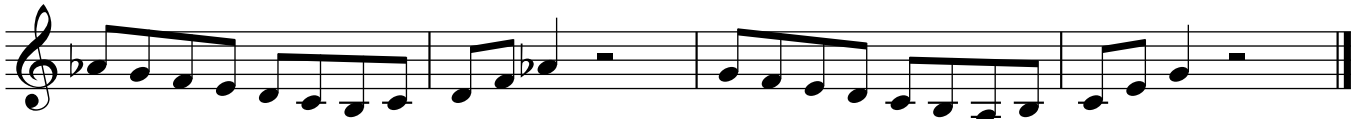
m3 m3 m3 M3



m3 m3 M2 m3

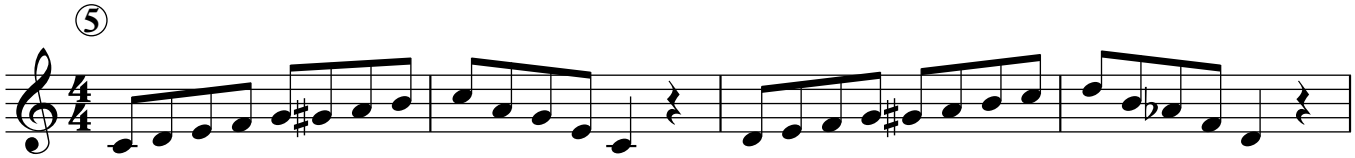


m3 m3 m3 M2



m3 m3 M3 m3

⑤



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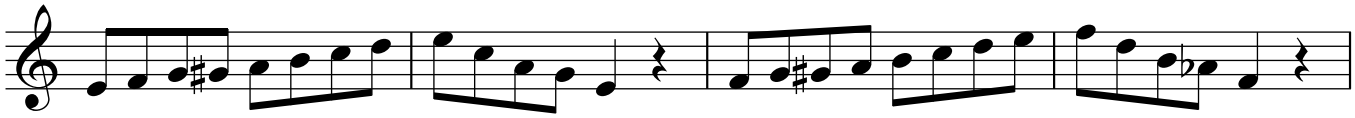

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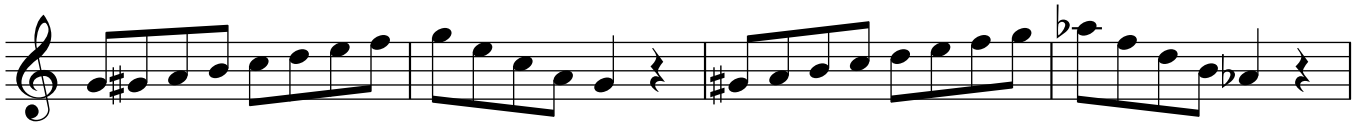

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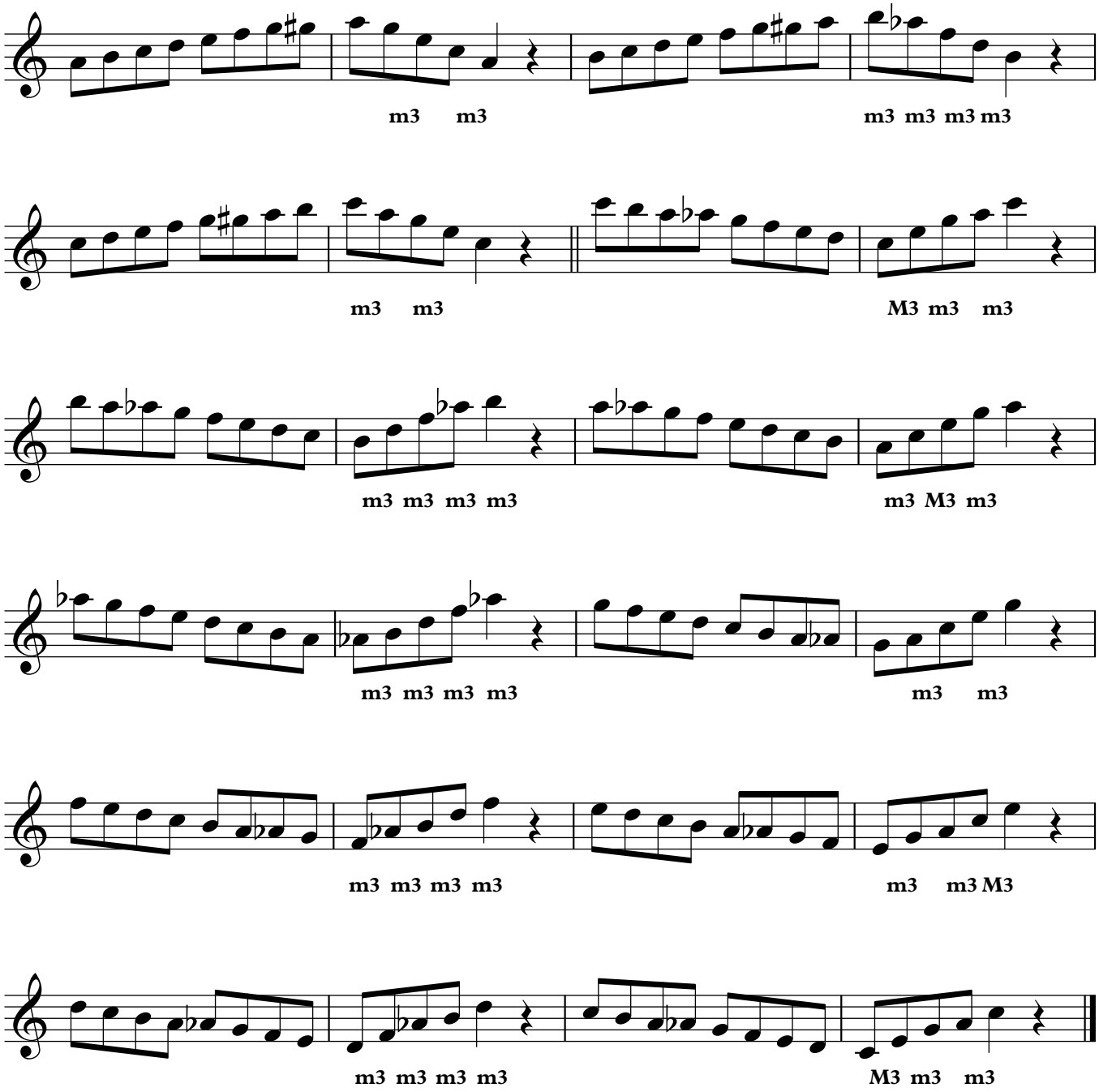
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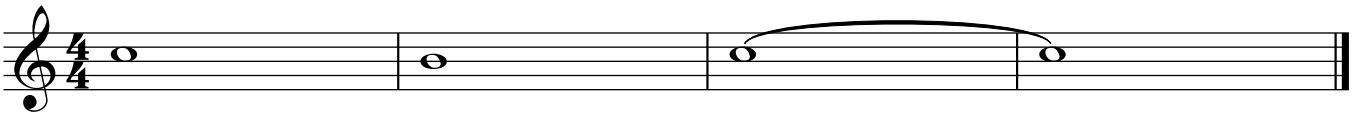
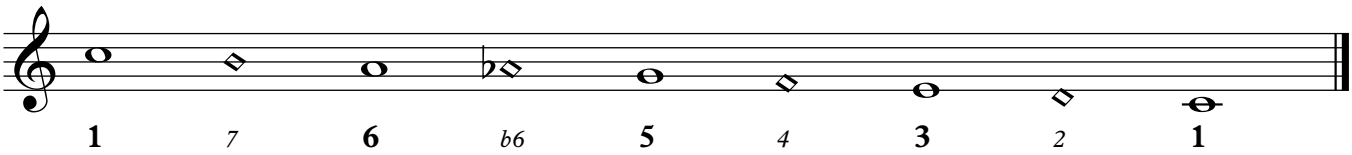
The Fundamental Theme of Tonal Resolution: Tonic - Dominant - Tonic

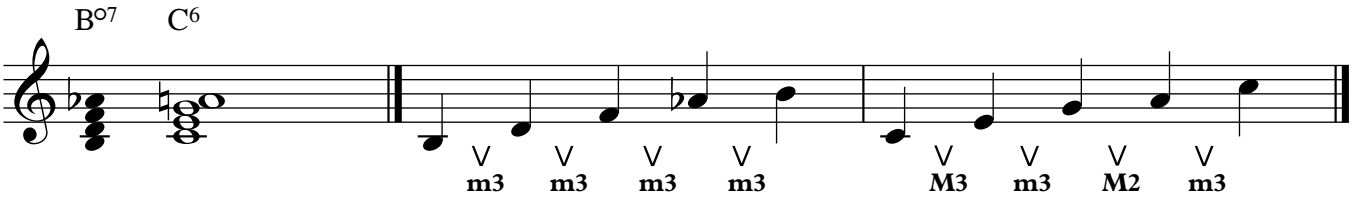


C6 Diminished Scale

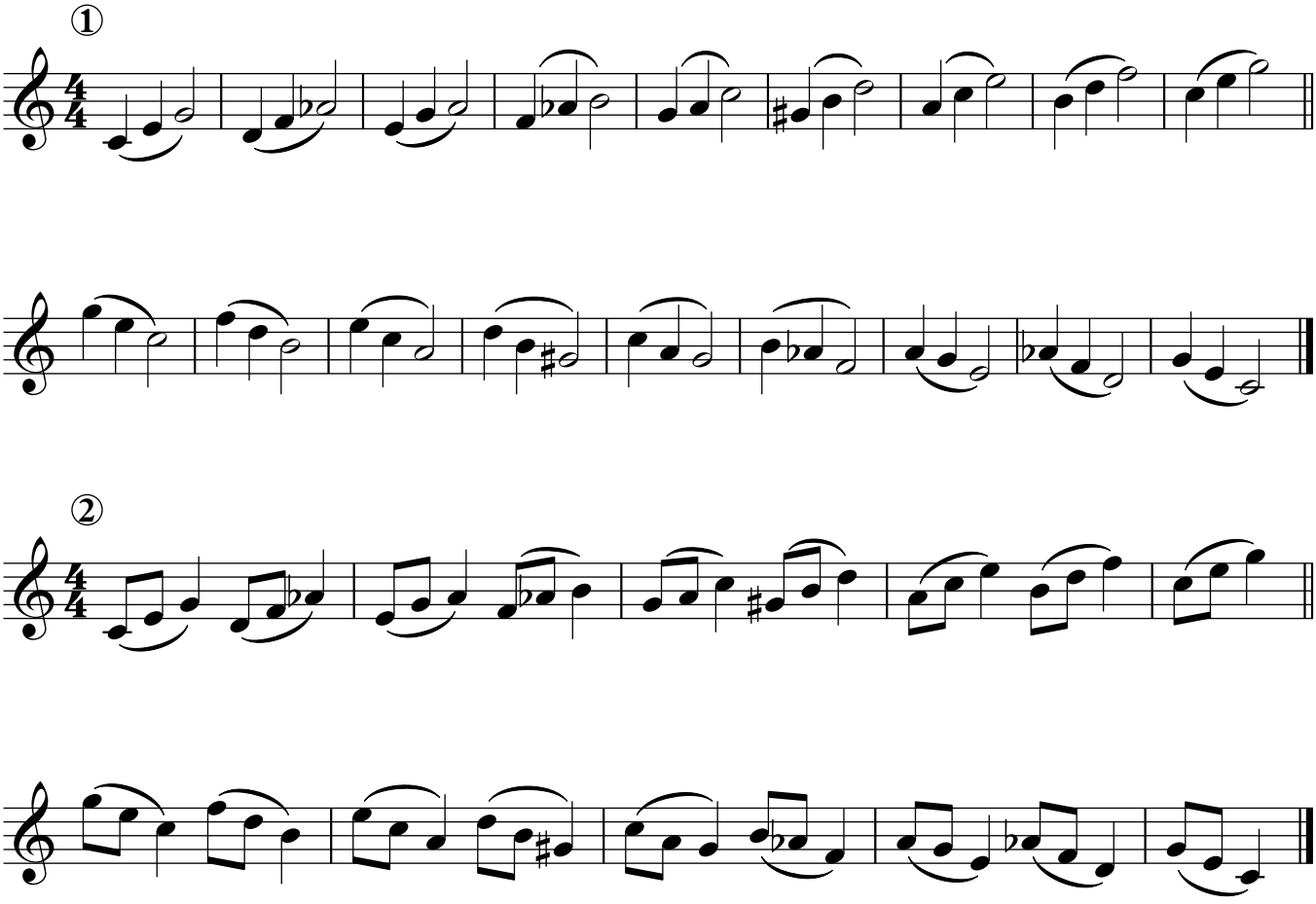


Scale Degrees

Harmonies on Every Other Scale Degree and Intervalic Analysis



Harmonic Movements through C6 Diminished Scale



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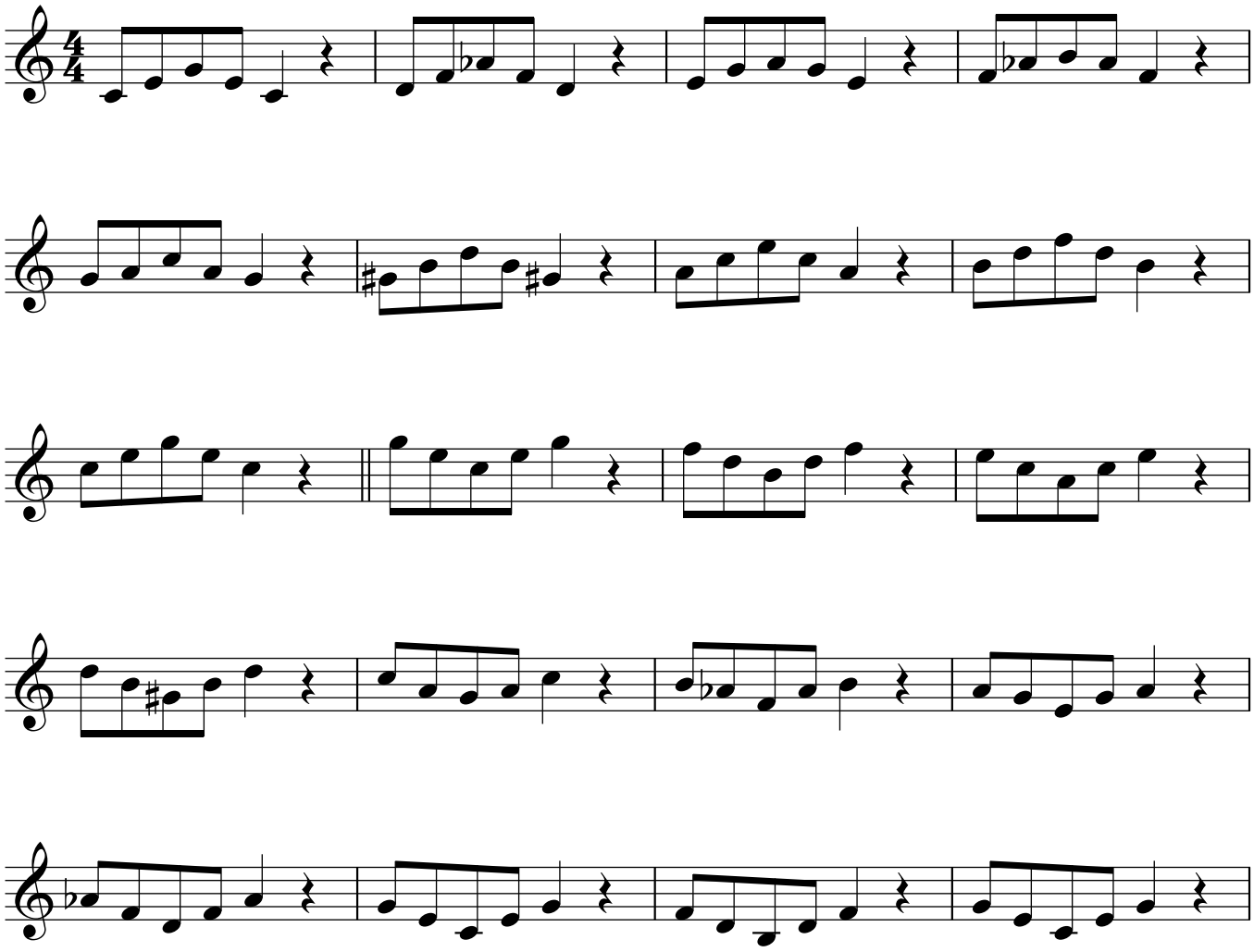

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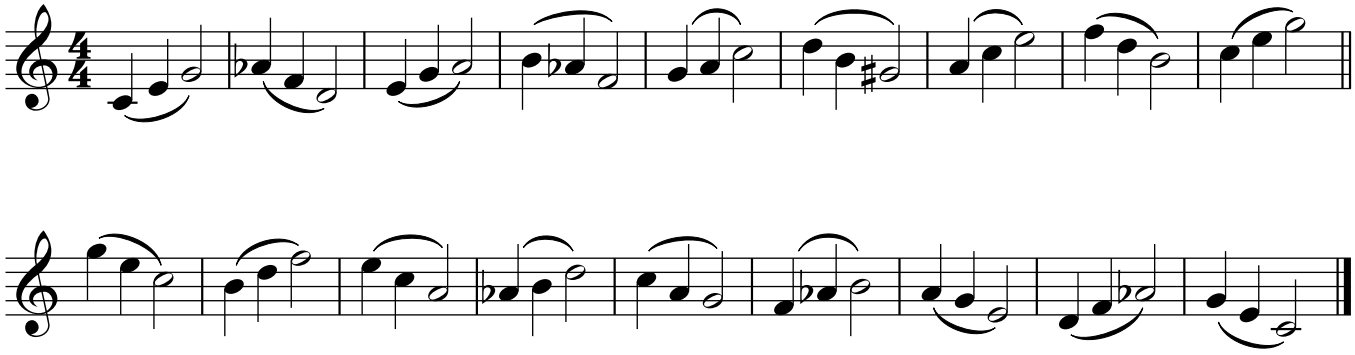

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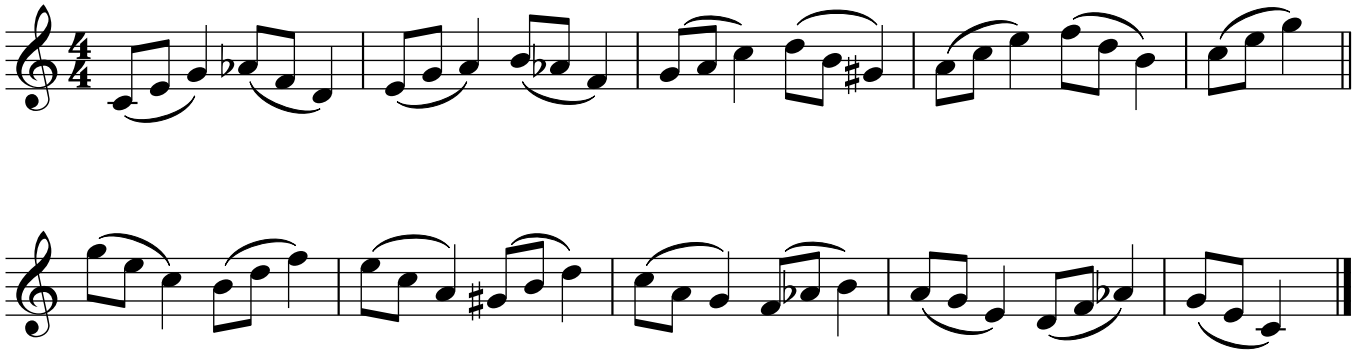

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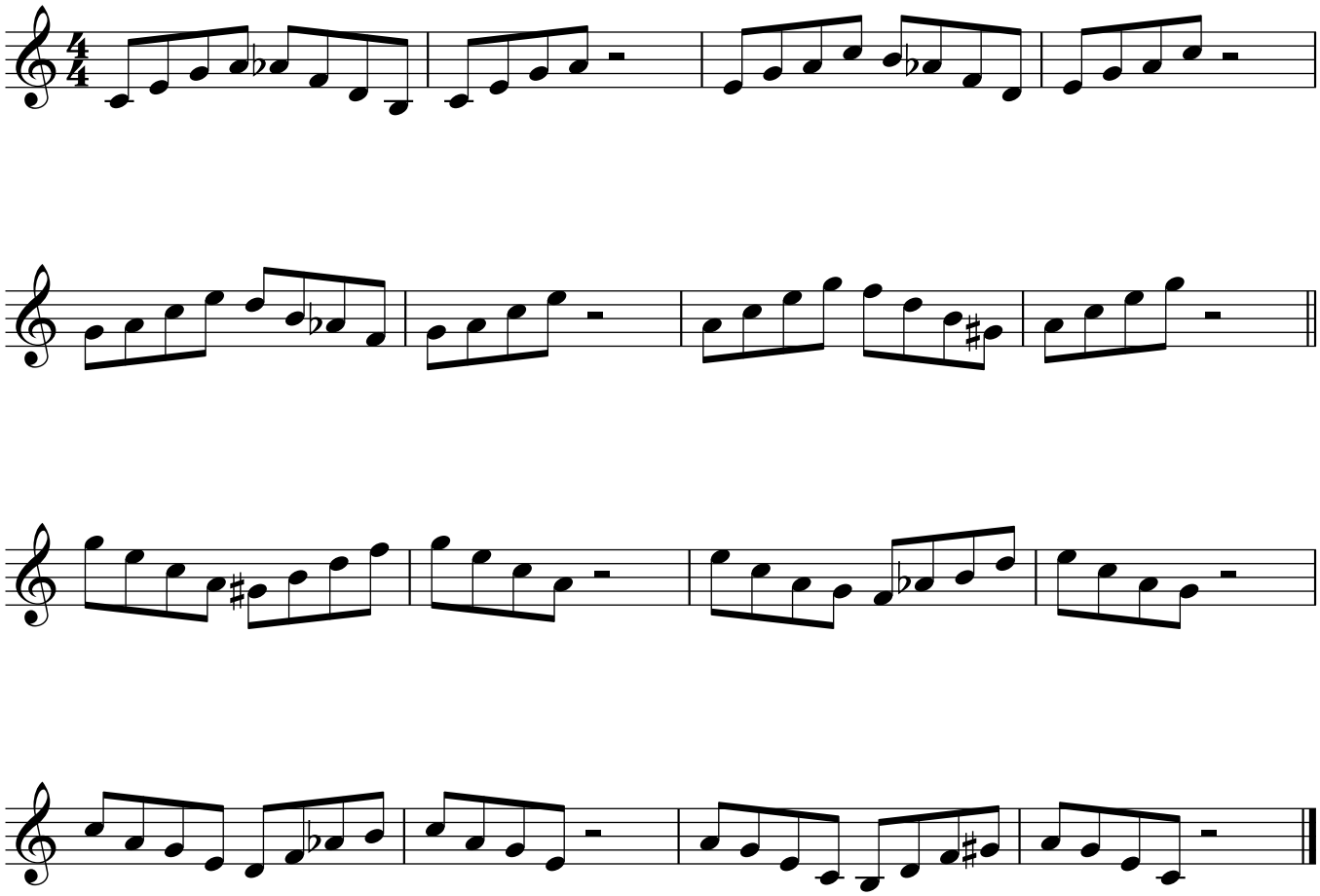

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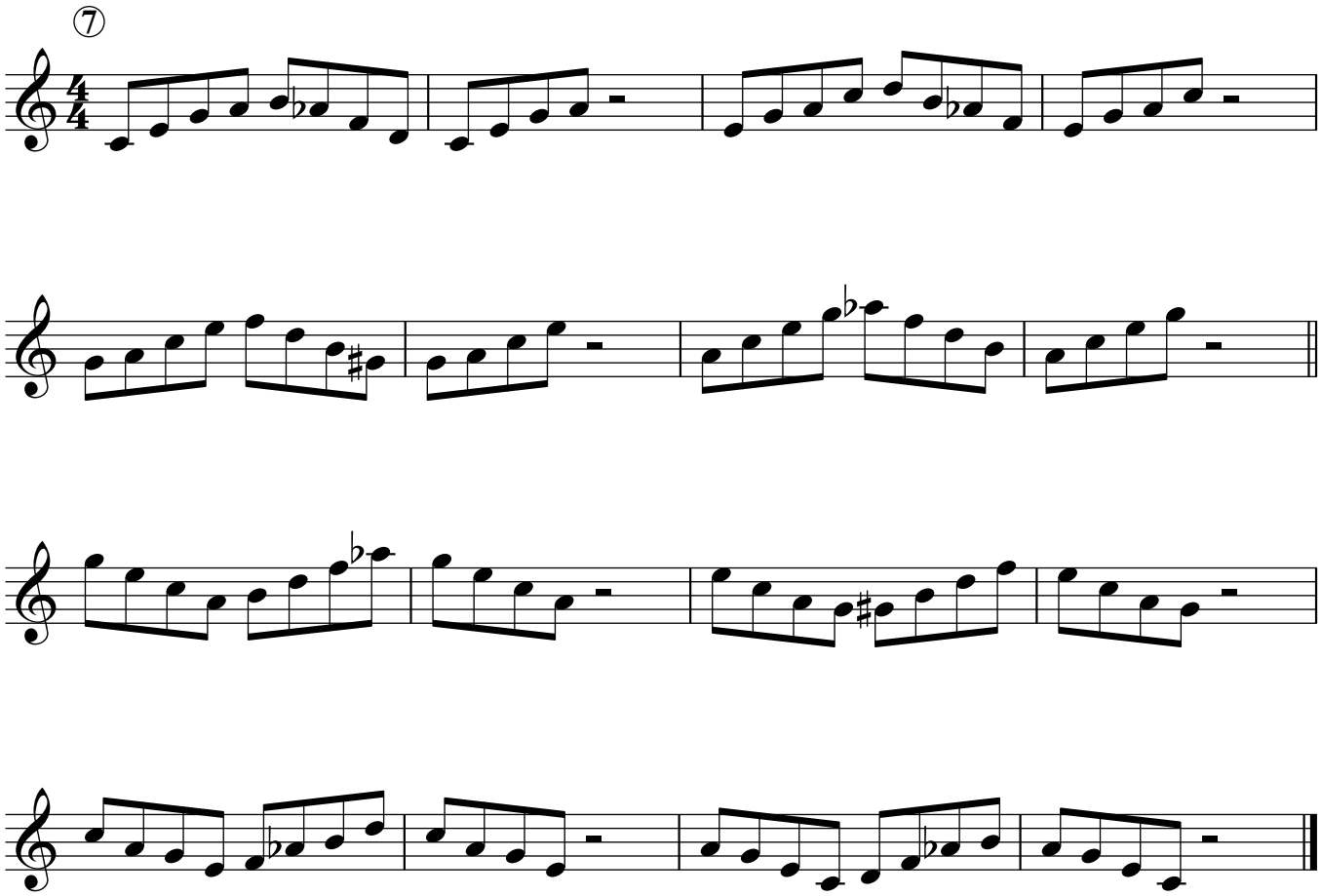

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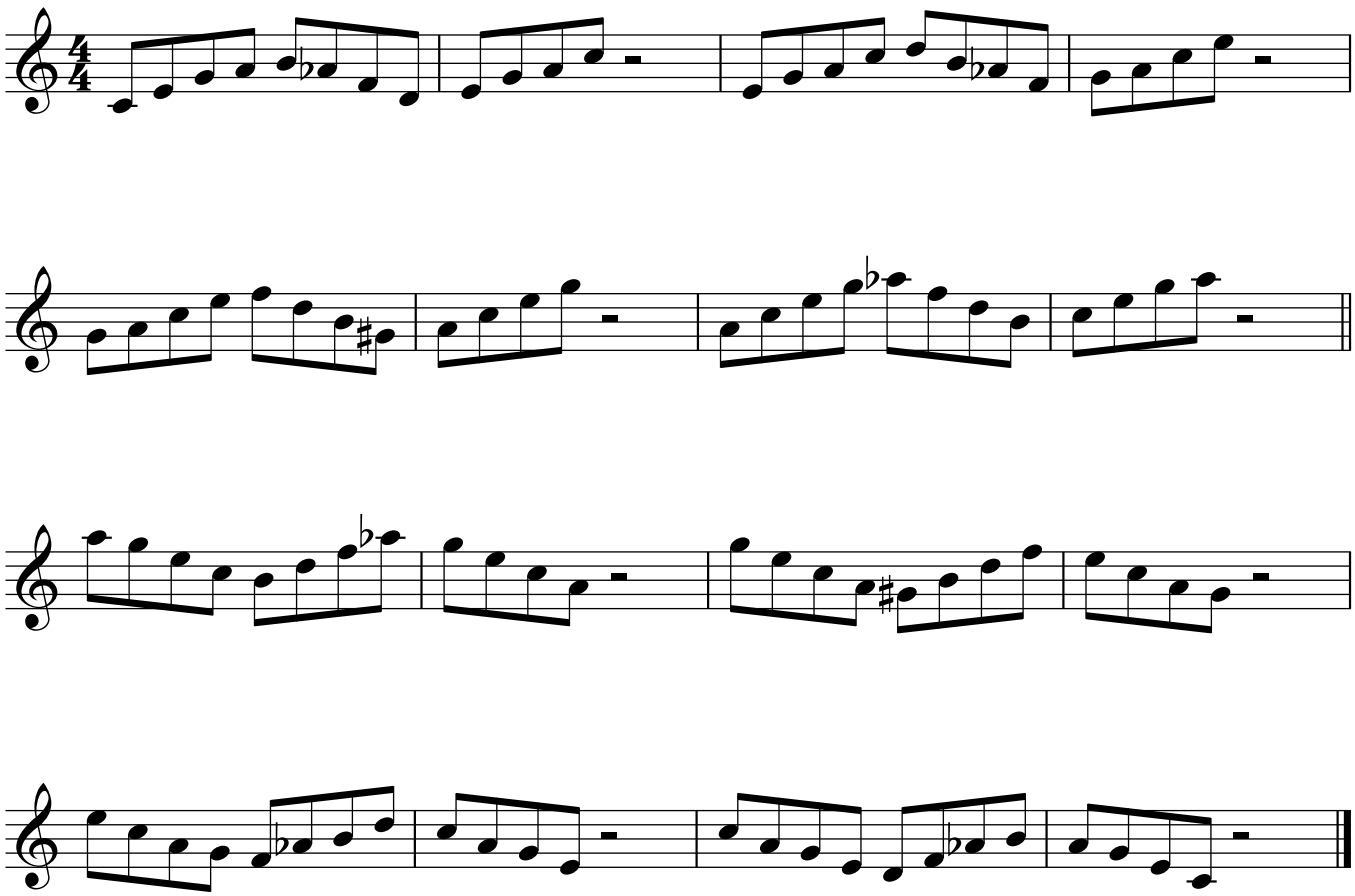

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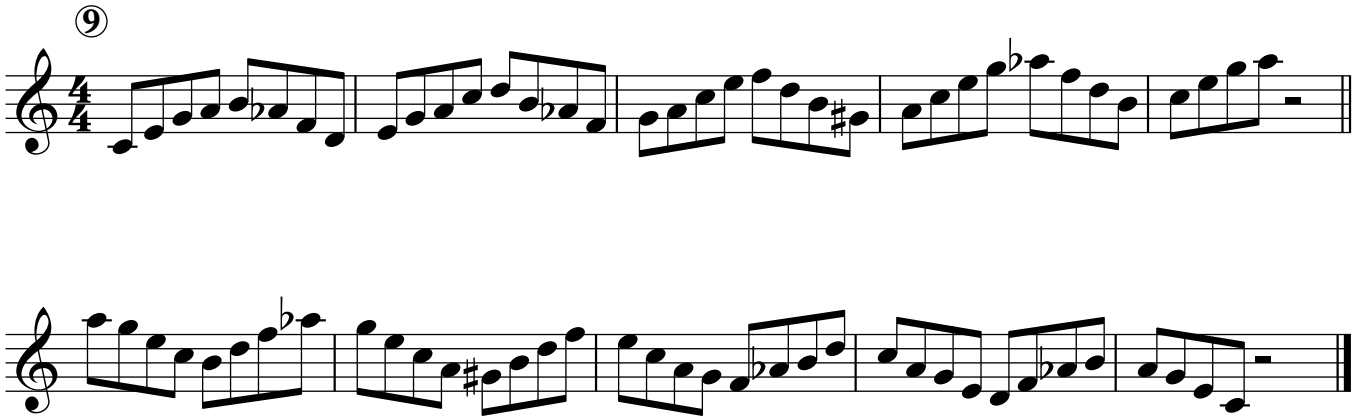

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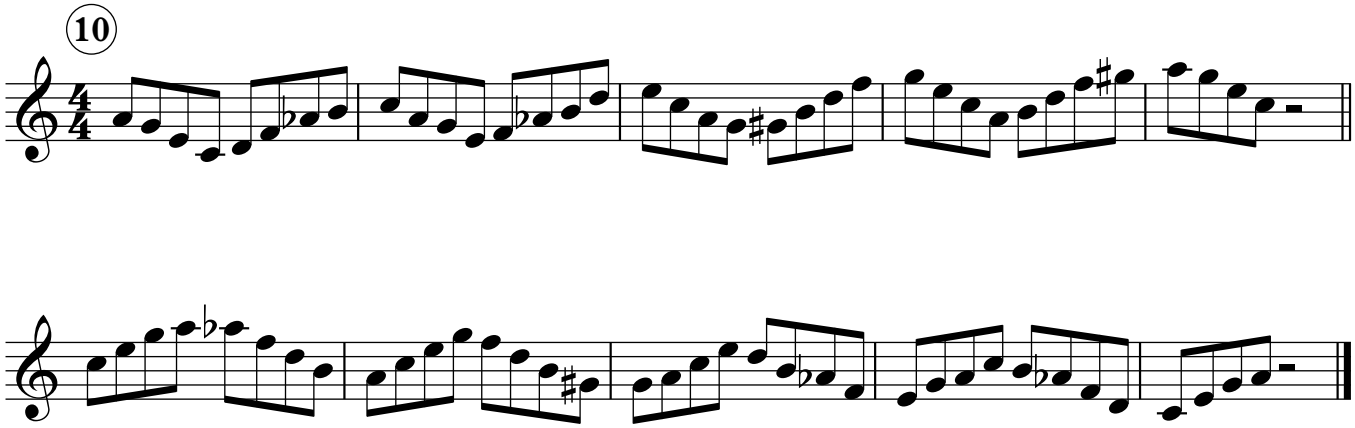
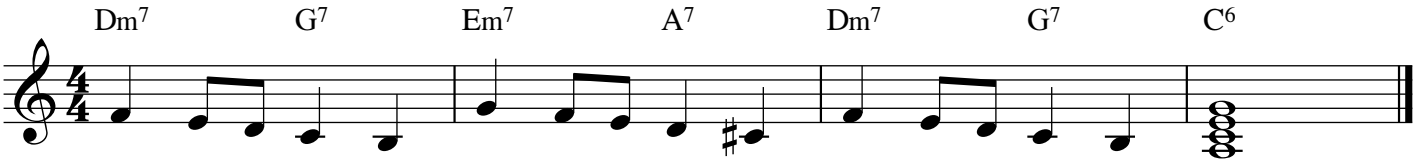


Jazz Melodic Movements Descending

JC Heisler

①



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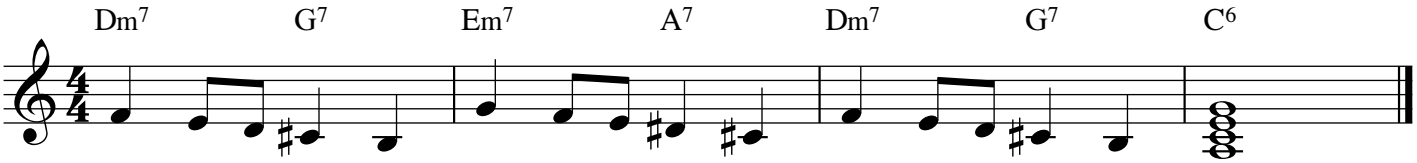

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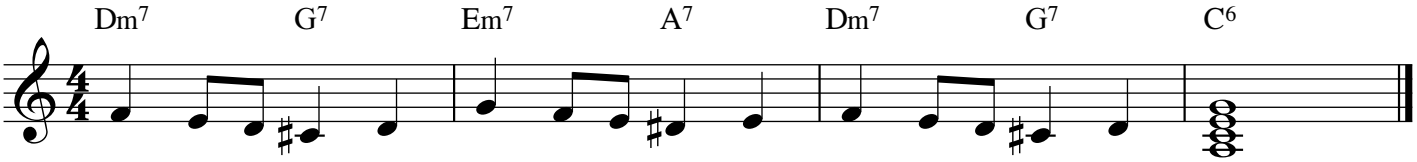

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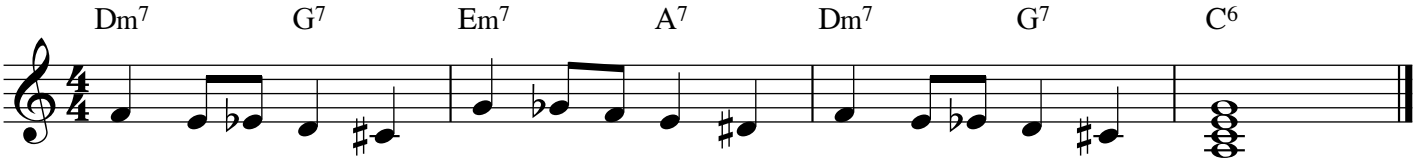

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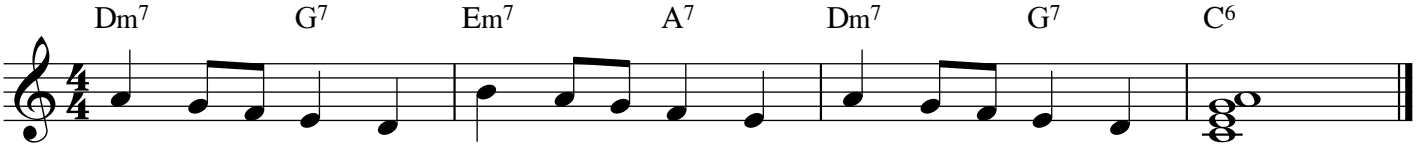

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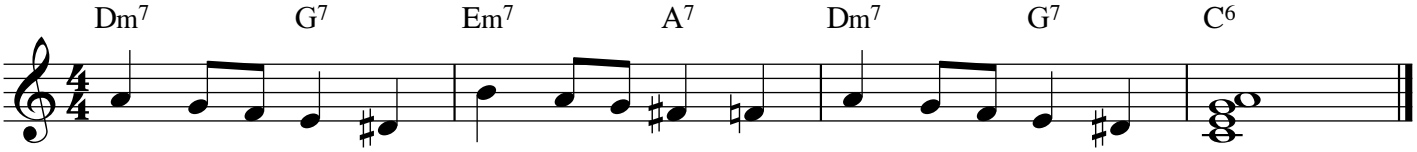

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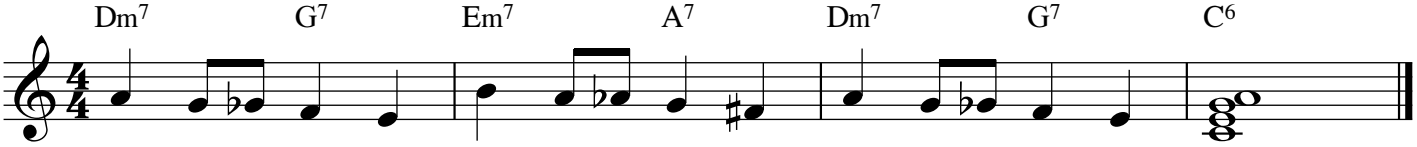

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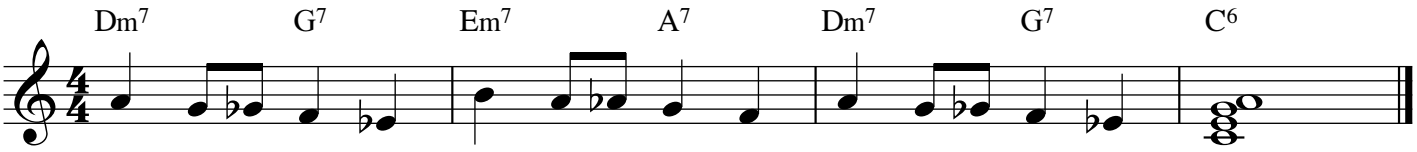
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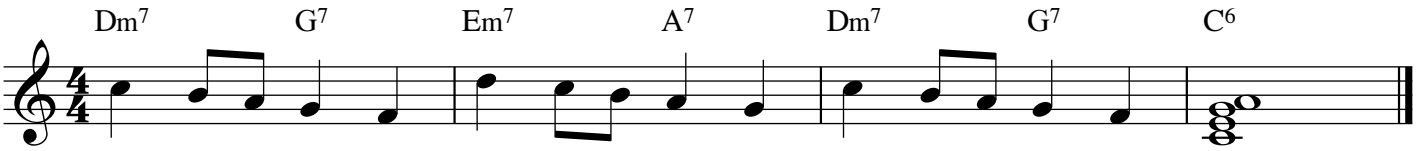
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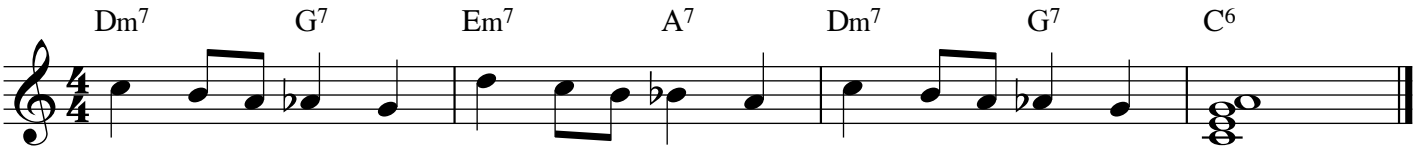
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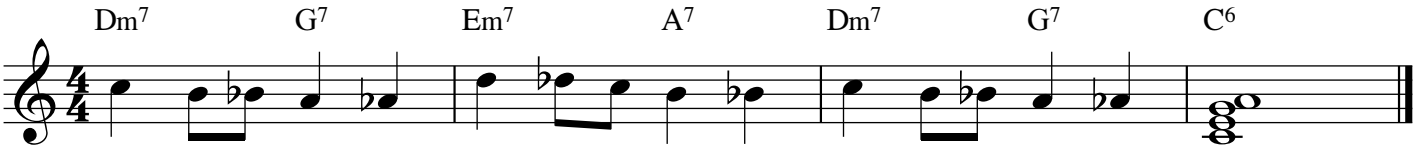
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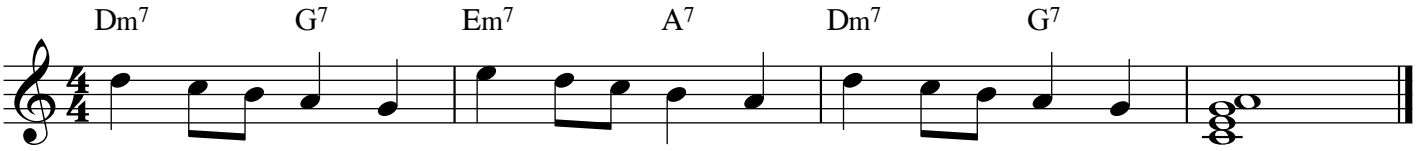
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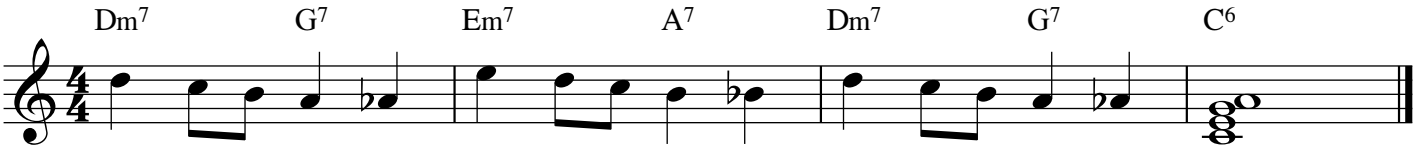
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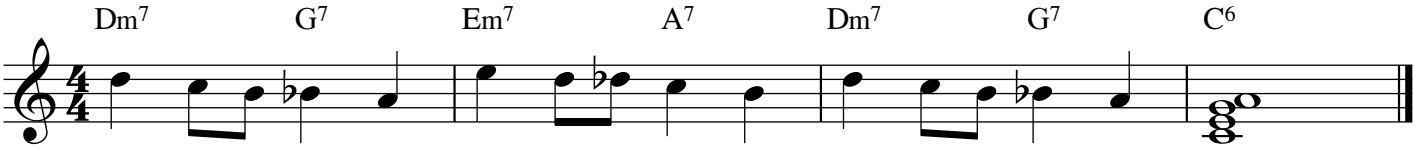
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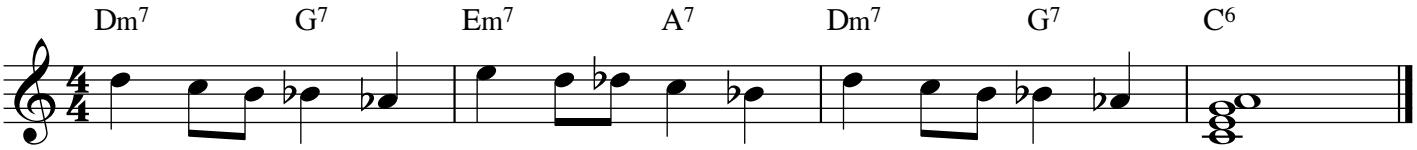
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C6

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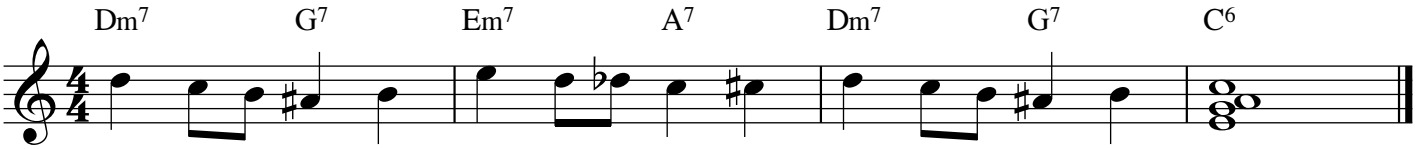
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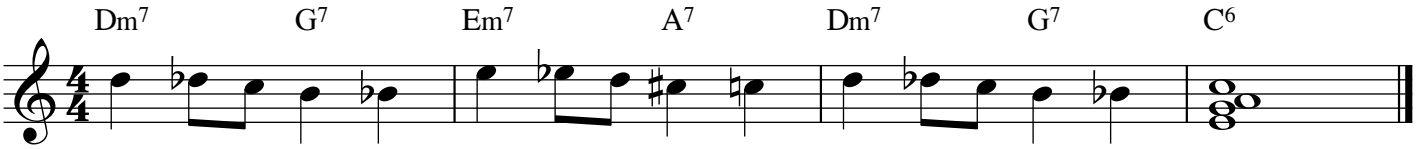
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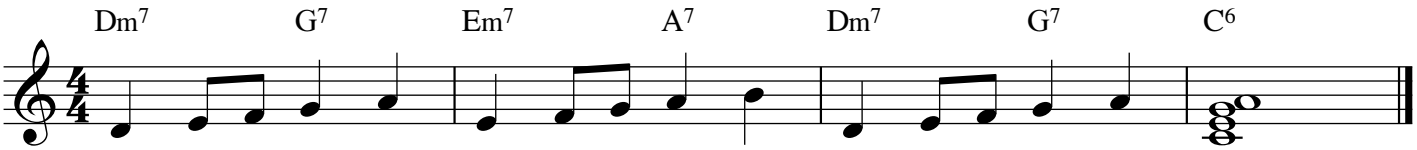
G7
C6

Jazz Melodic Movements Ascending

JC Heisler

①



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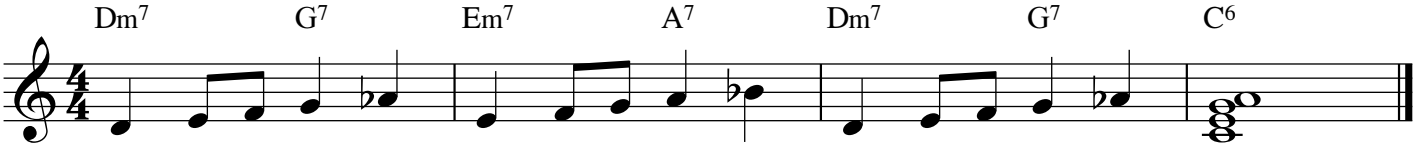

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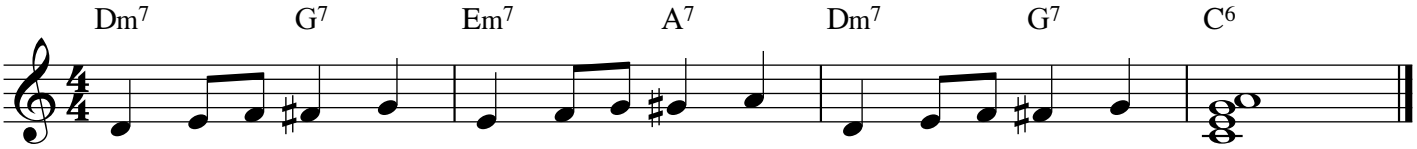

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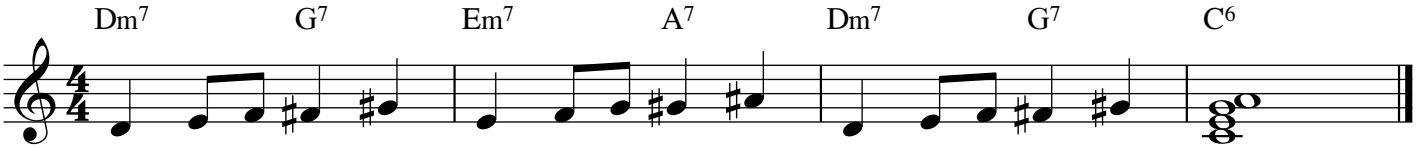

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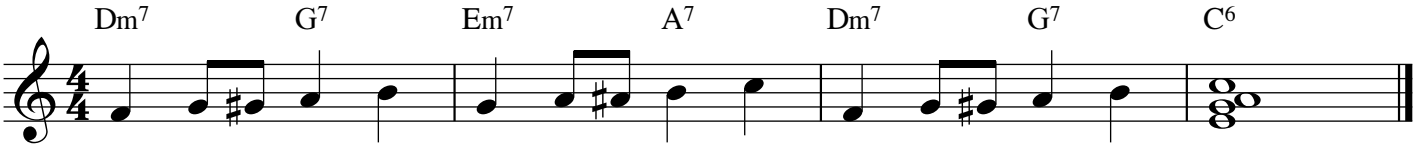

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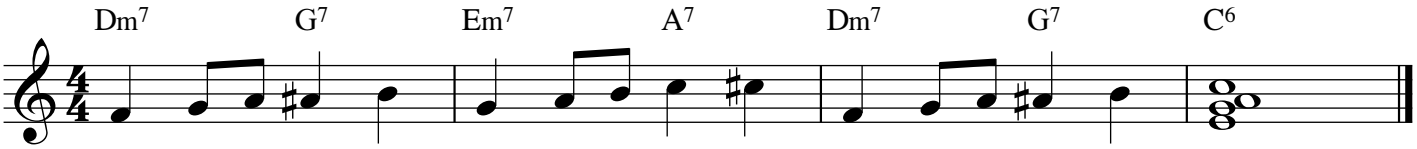

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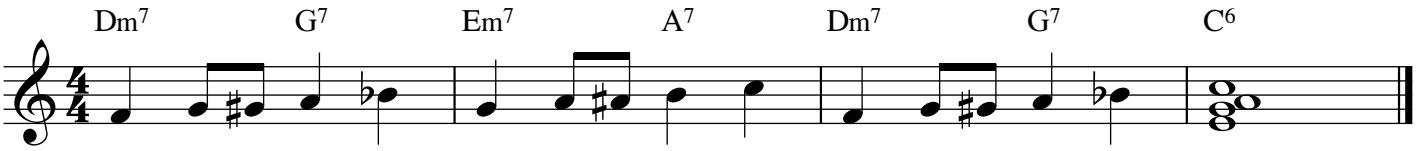

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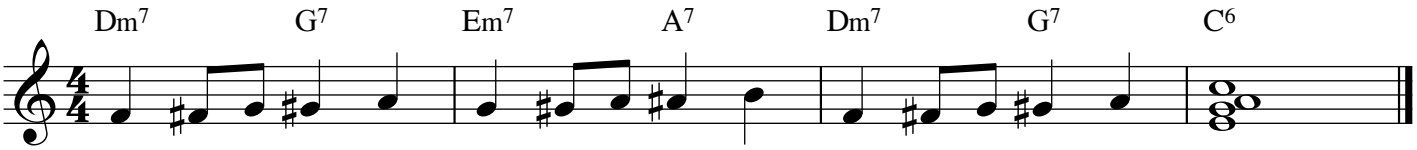
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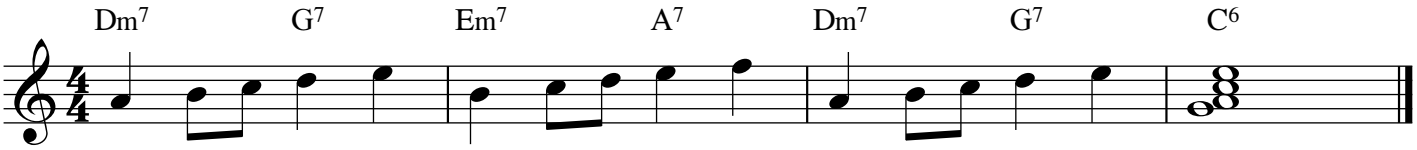
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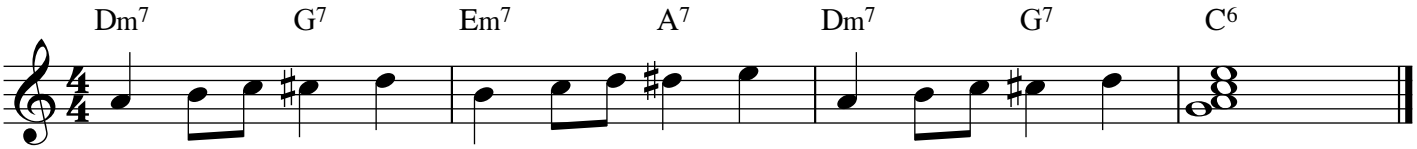
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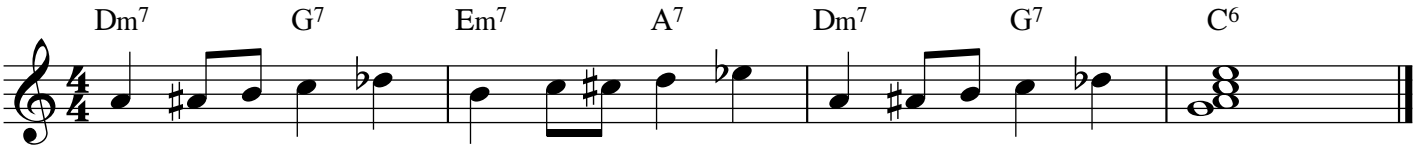
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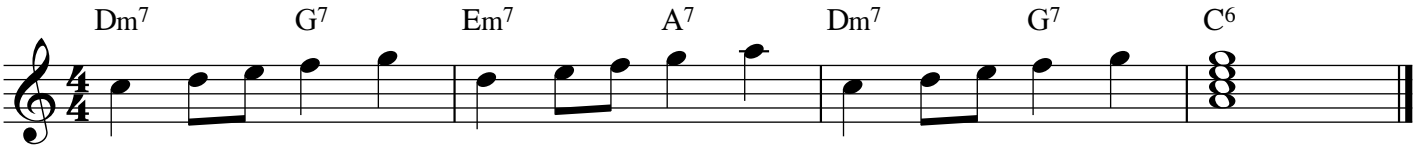
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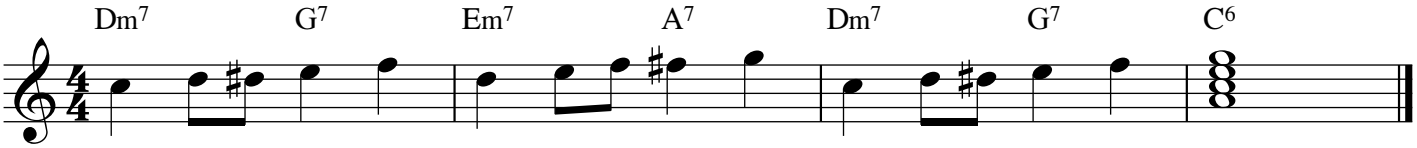
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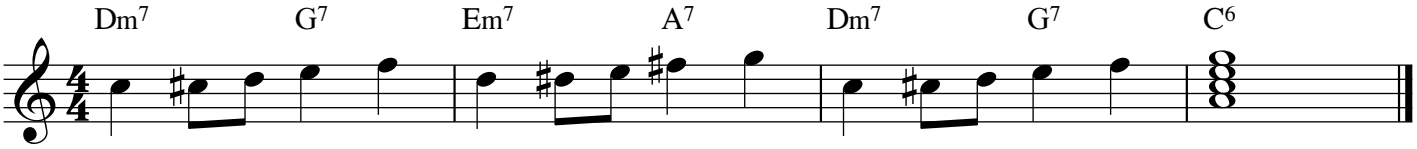
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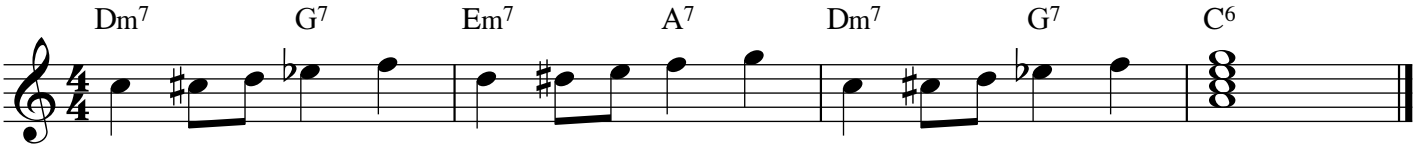
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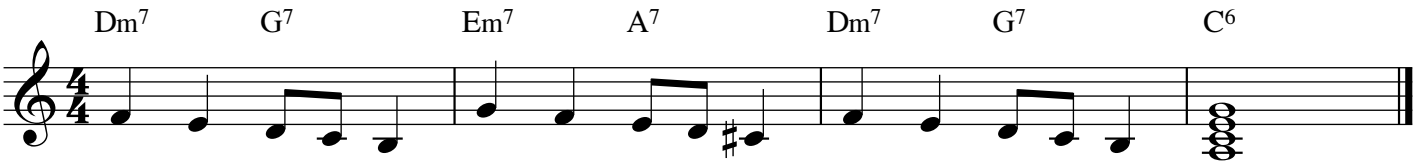
Jazz Melodic Movements Descending

JC Heisler

①



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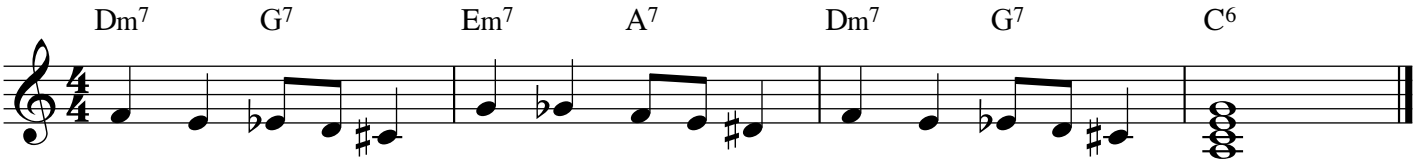

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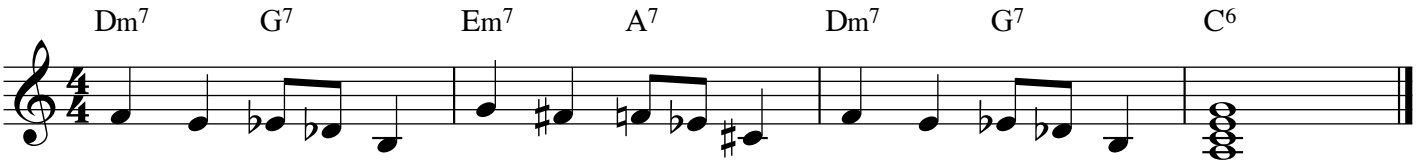

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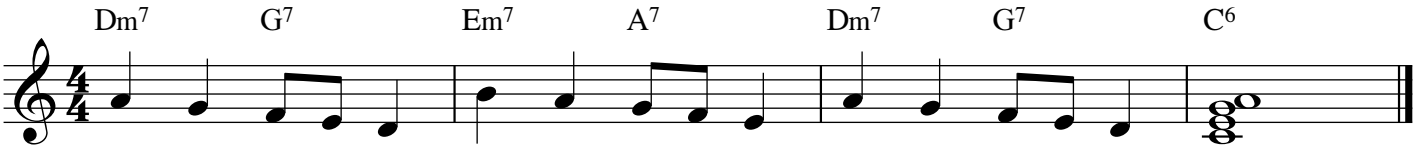

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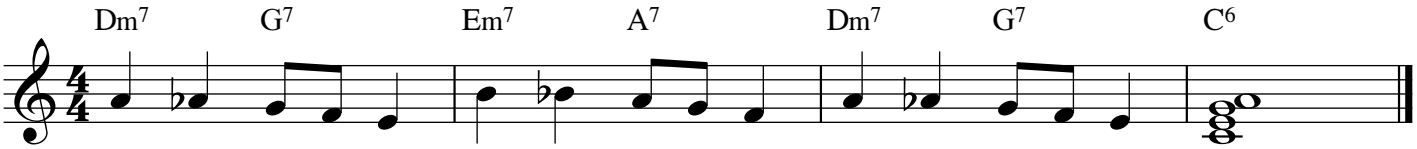

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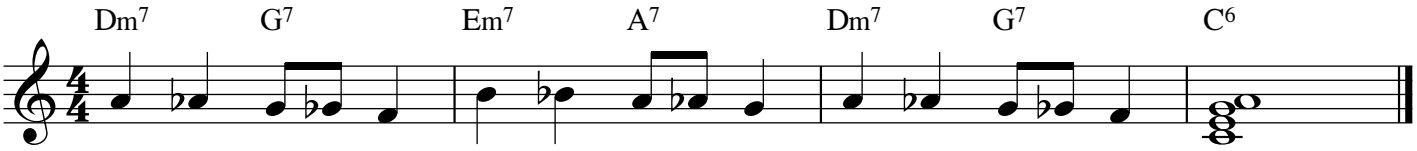

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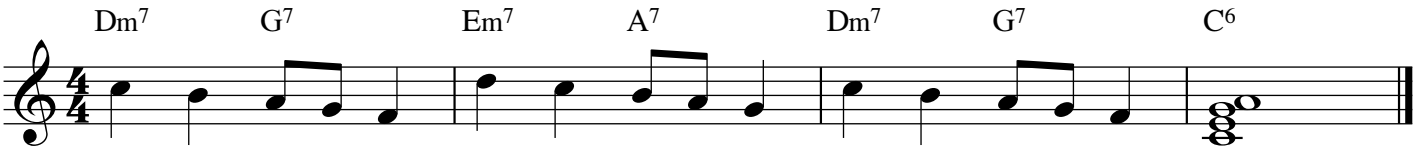

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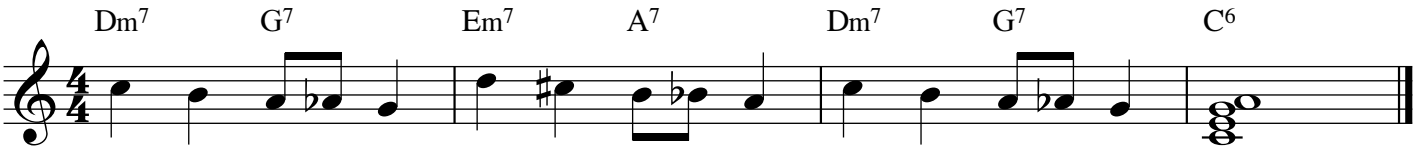
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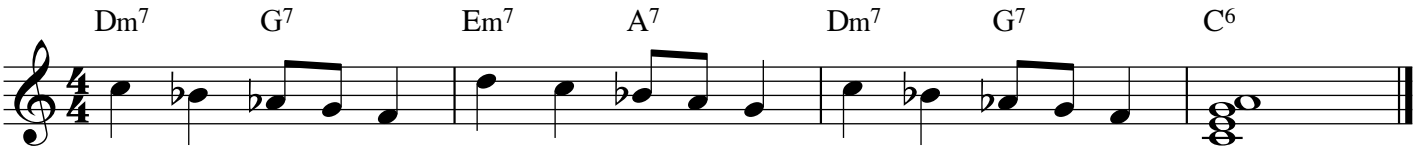
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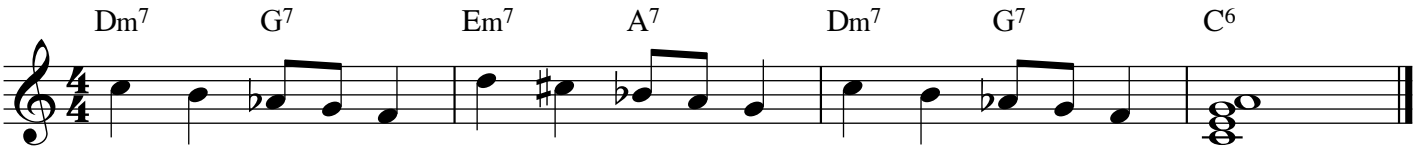
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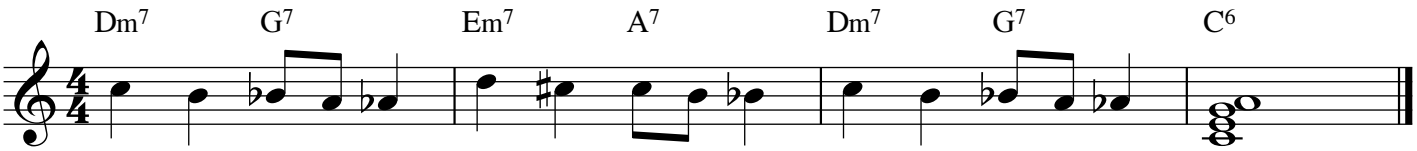
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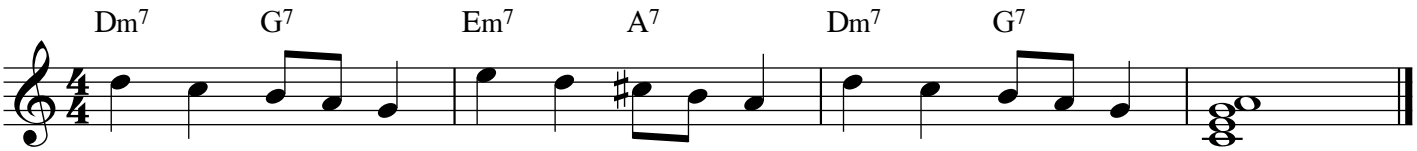
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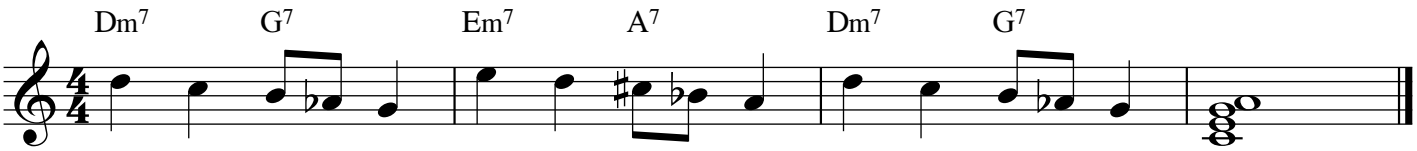
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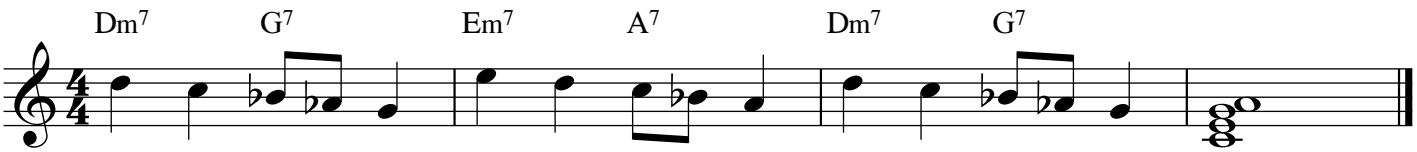
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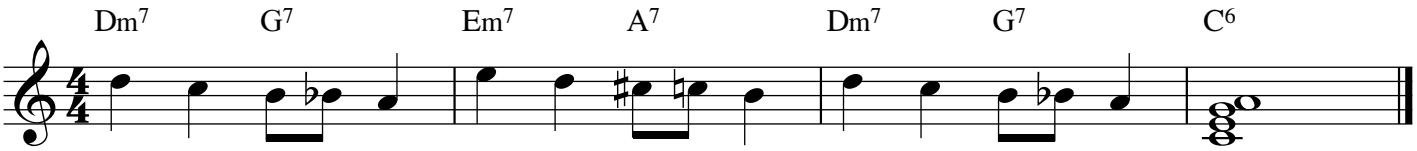

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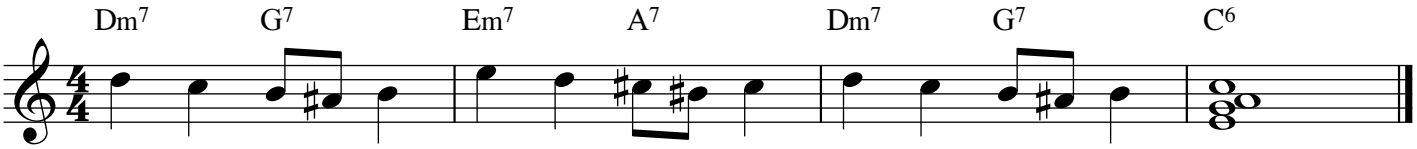
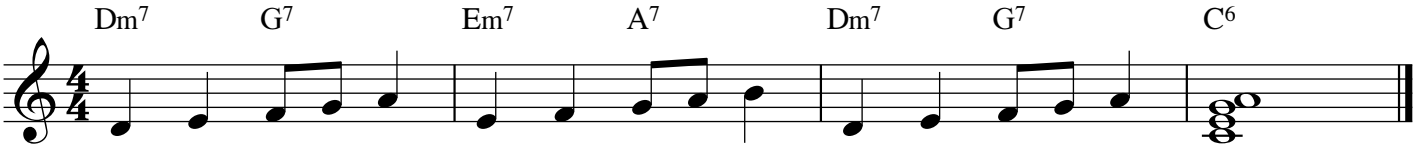


Jazz Melodic Movements Ascending

JC Heisler

①



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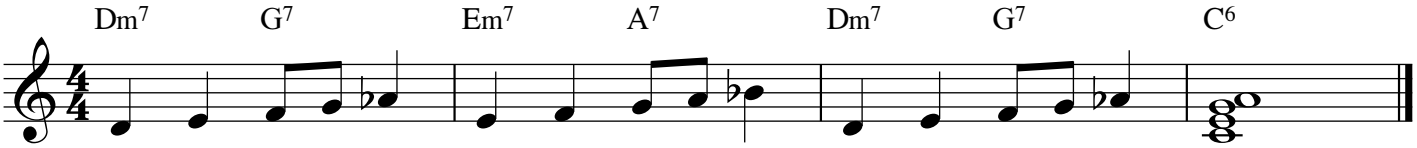

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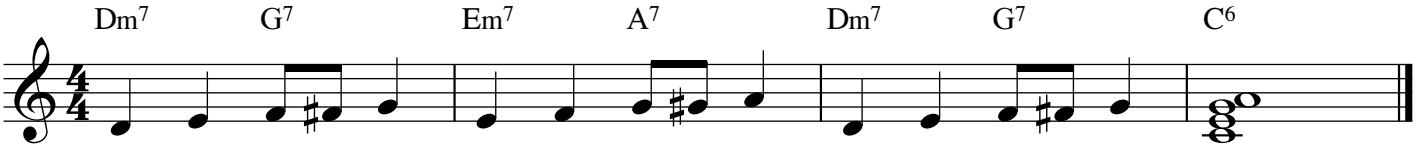

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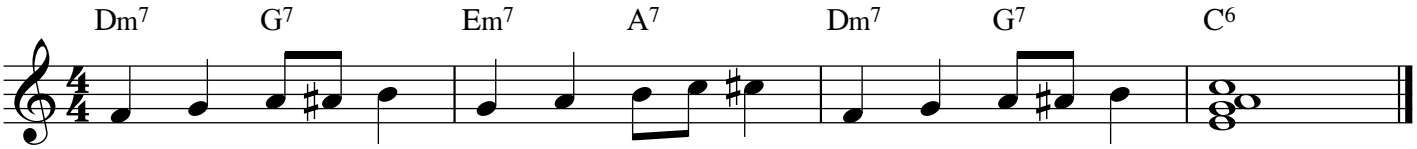

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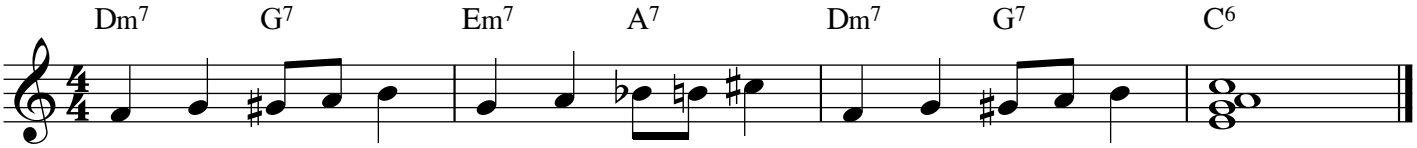

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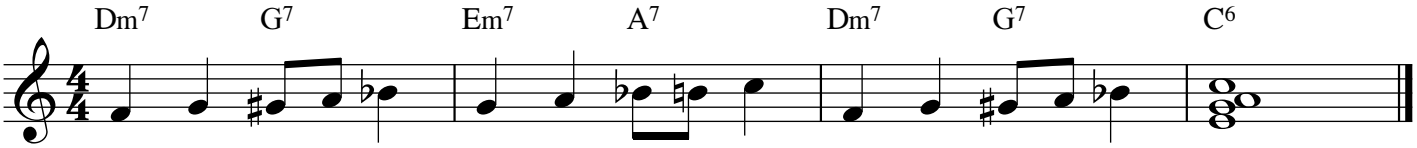

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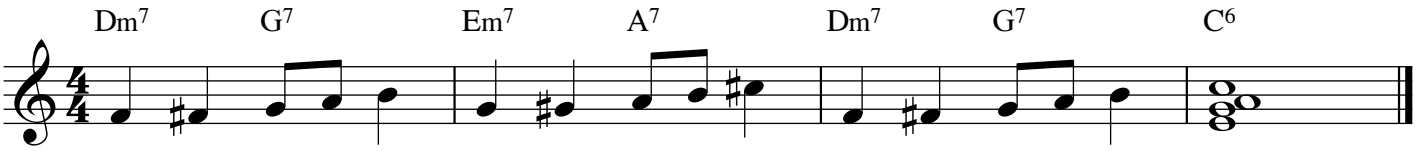

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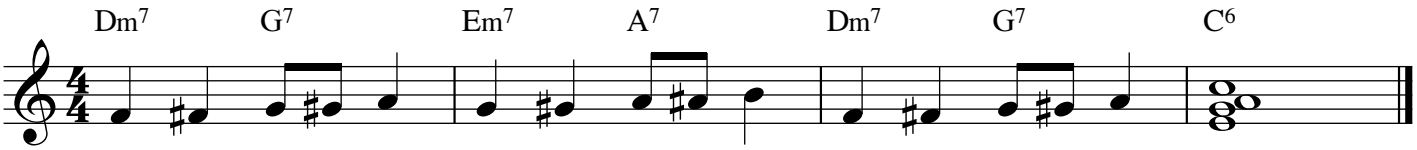
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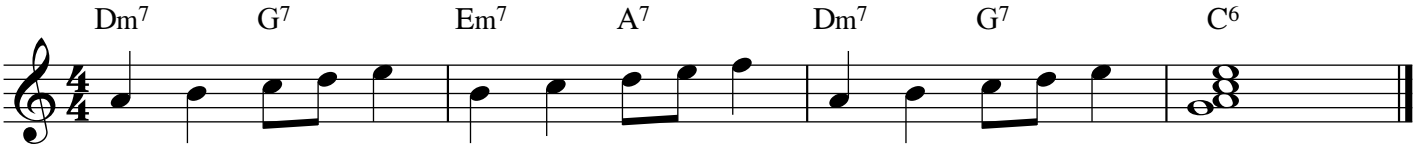
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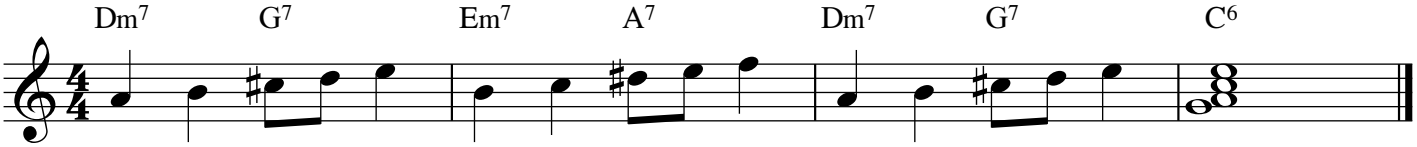
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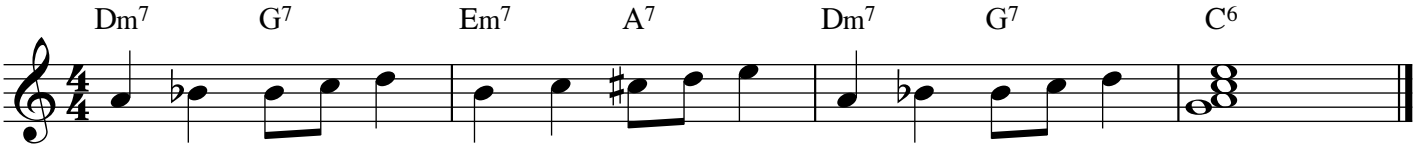
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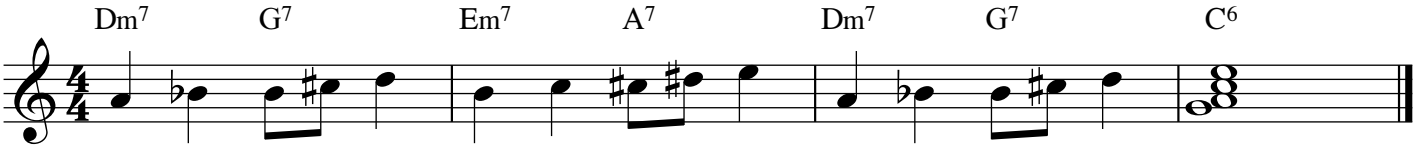
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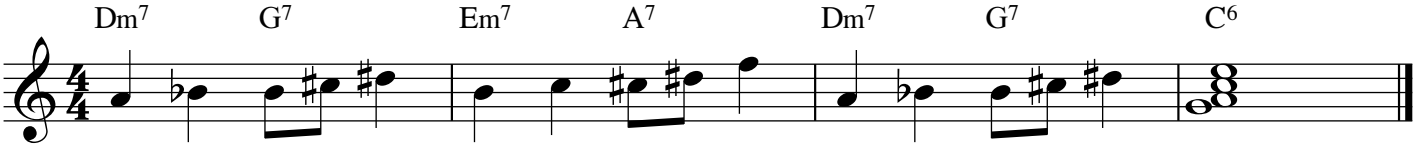
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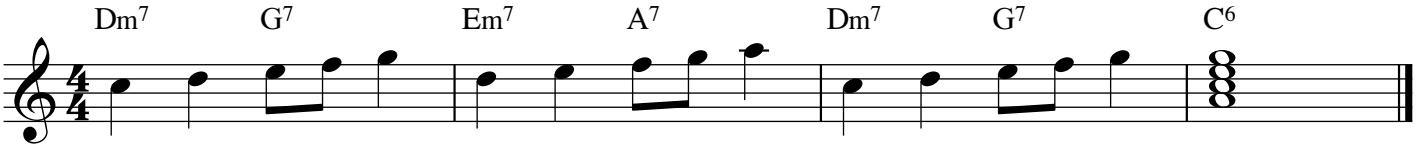
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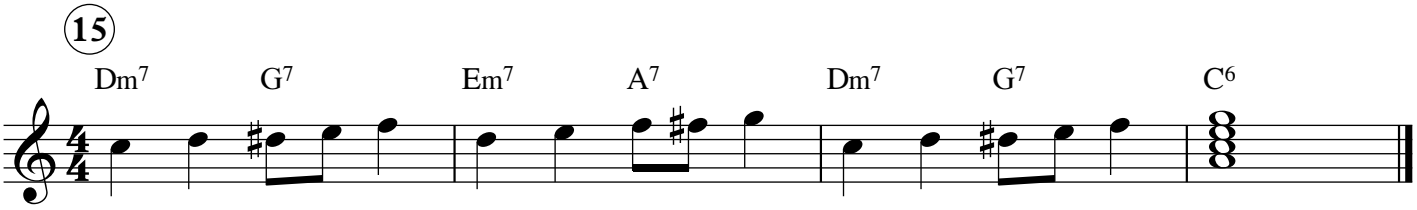
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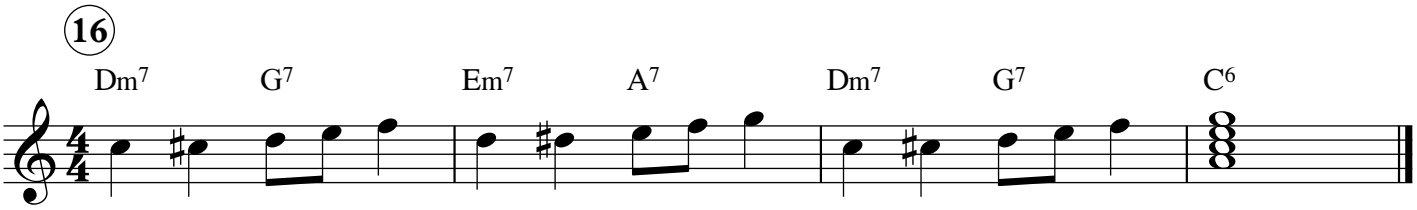
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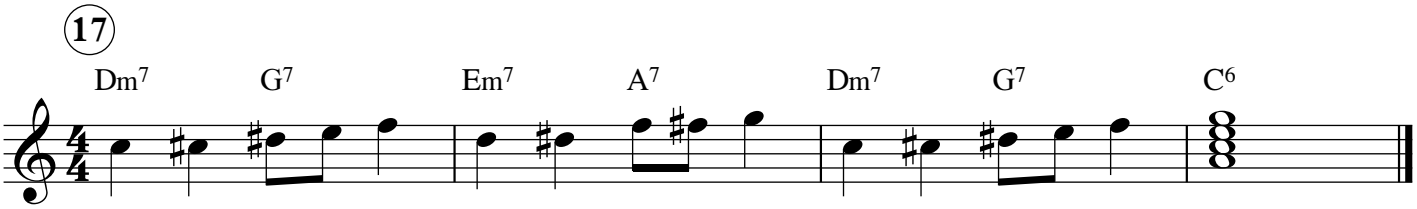
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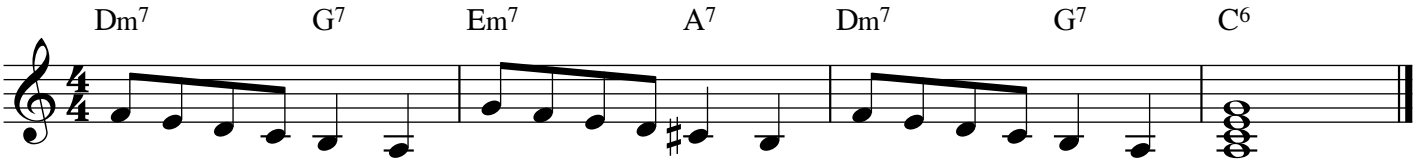
Jazz Melodic Movements Descending

JC Heisler

①



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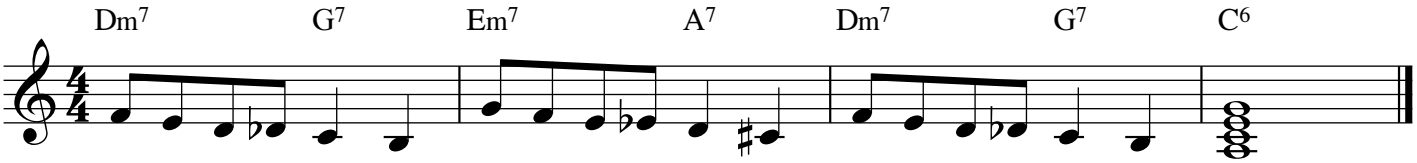

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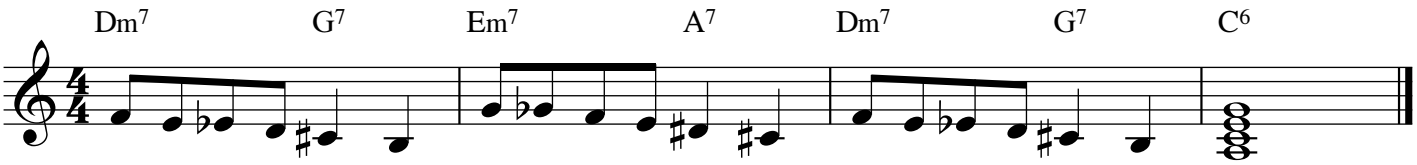

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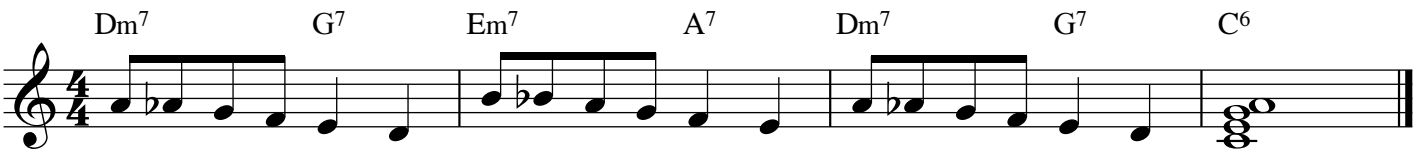

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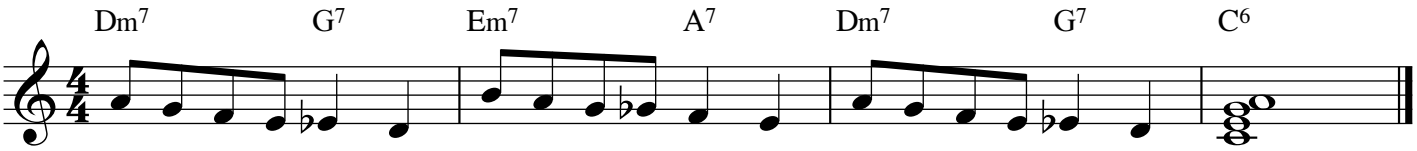

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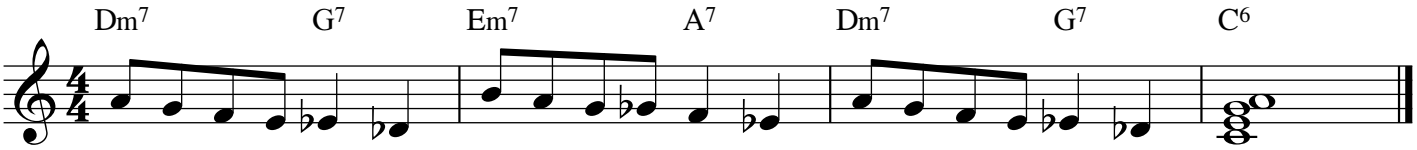

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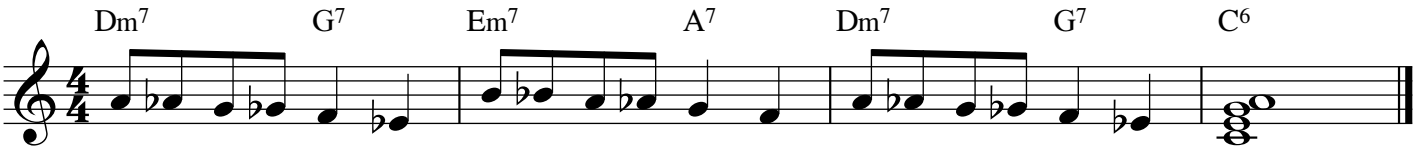

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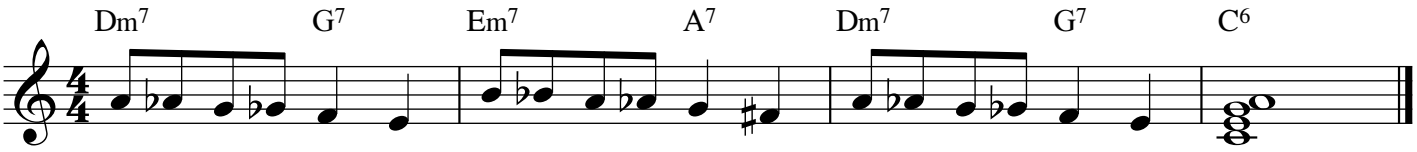
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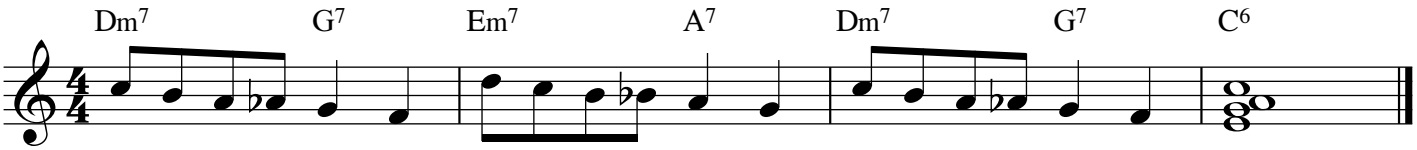
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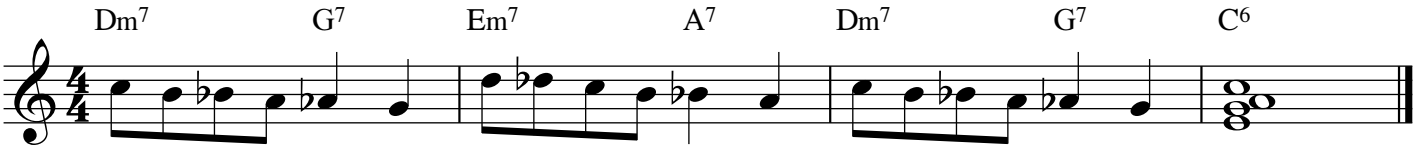
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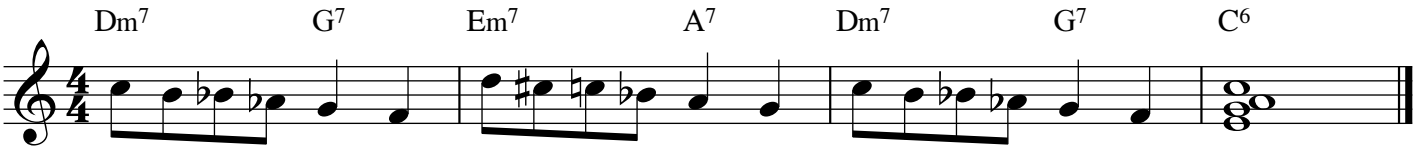
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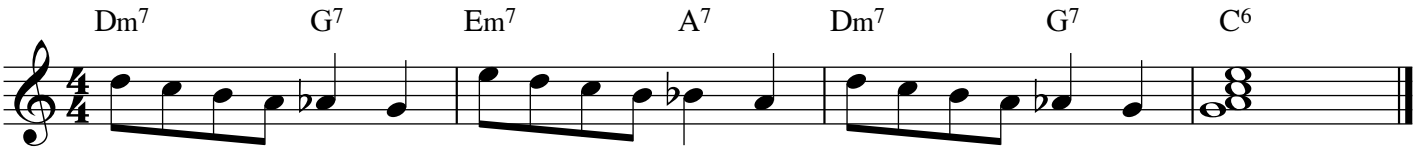
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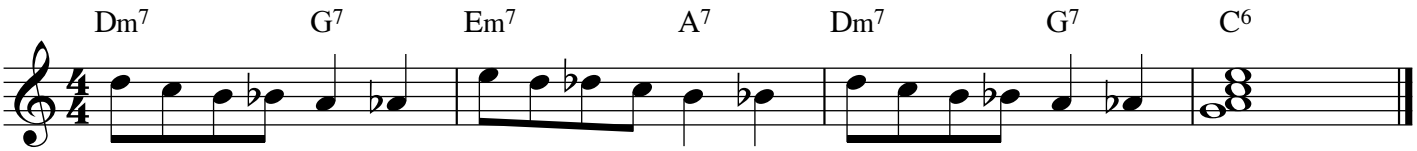
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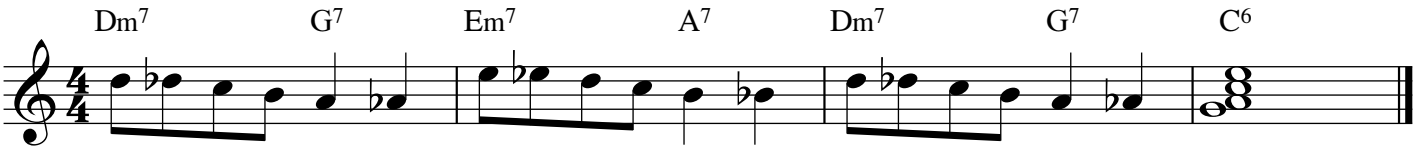
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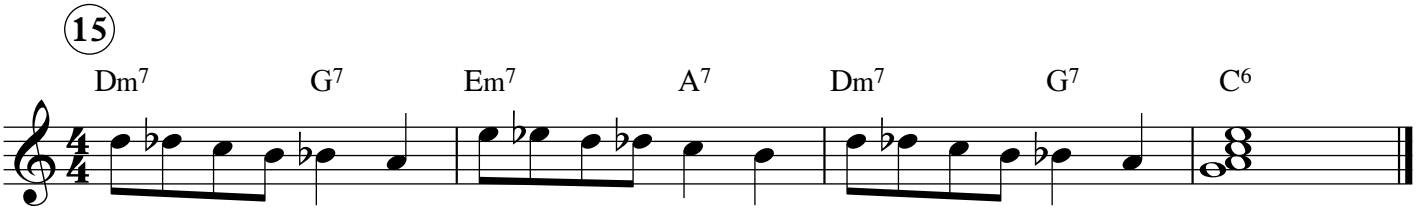
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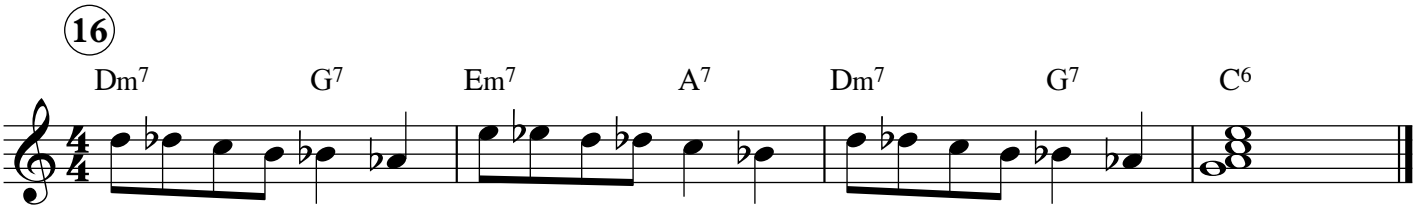
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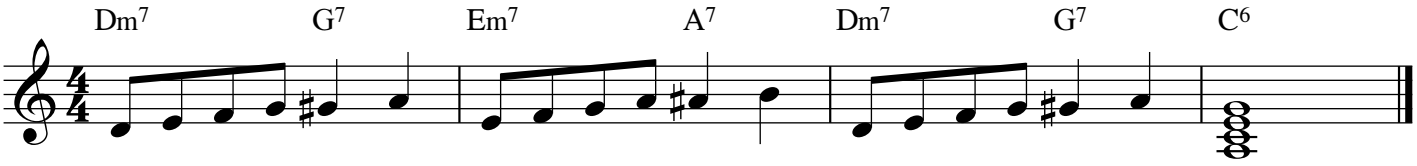
C6

Jazz Melodic Movements Ascending

JC Heisler

①



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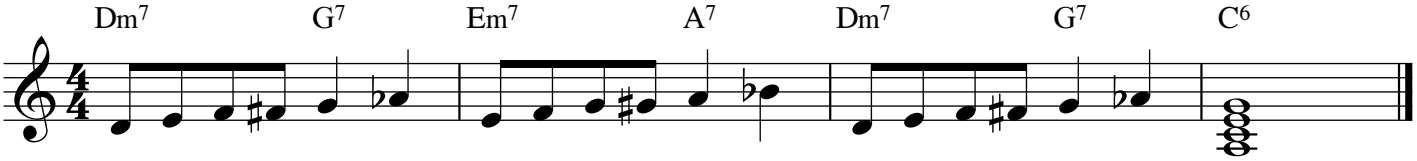

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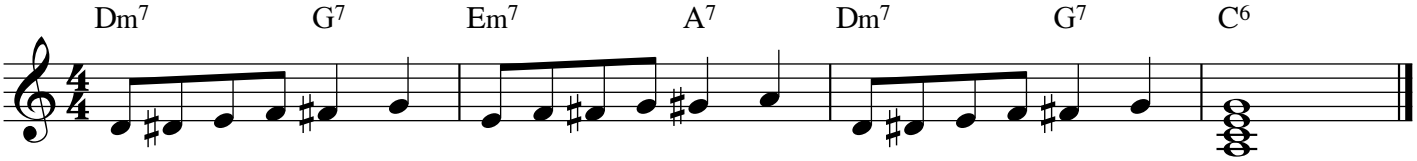

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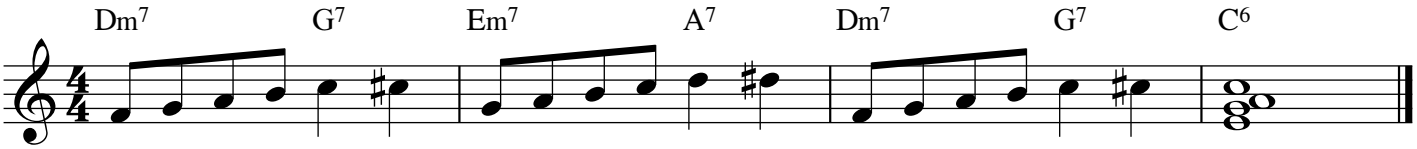

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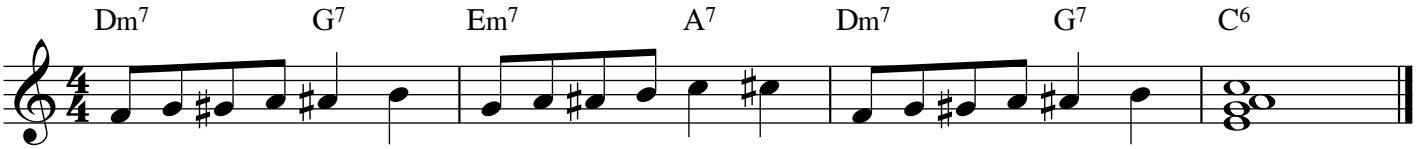

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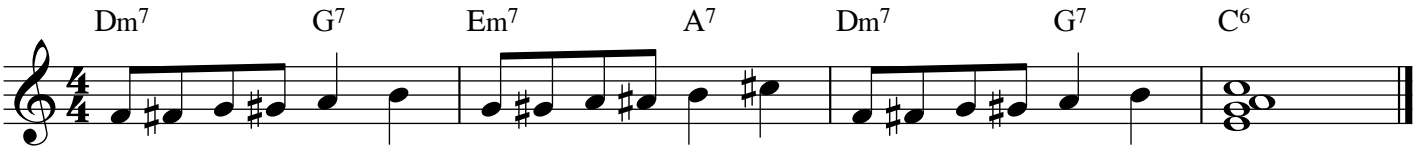

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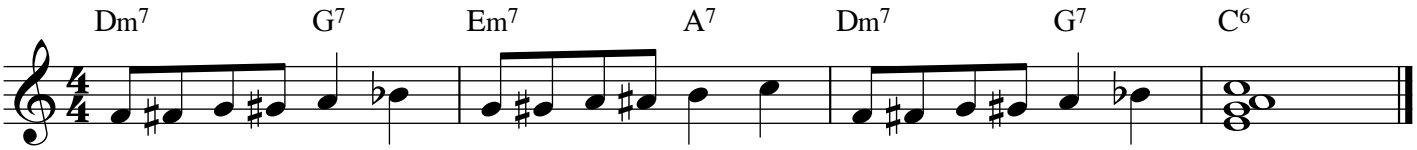
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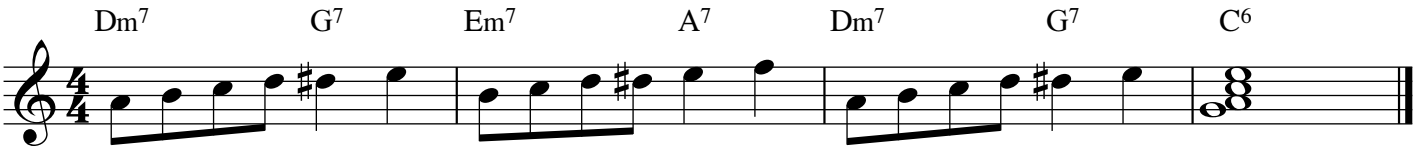
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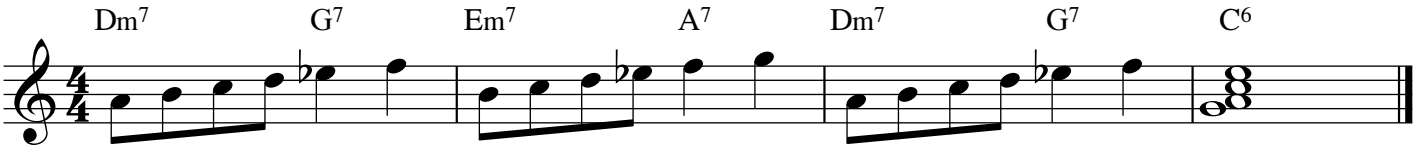
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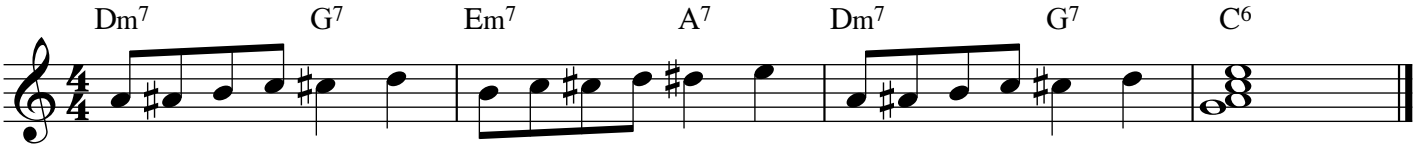
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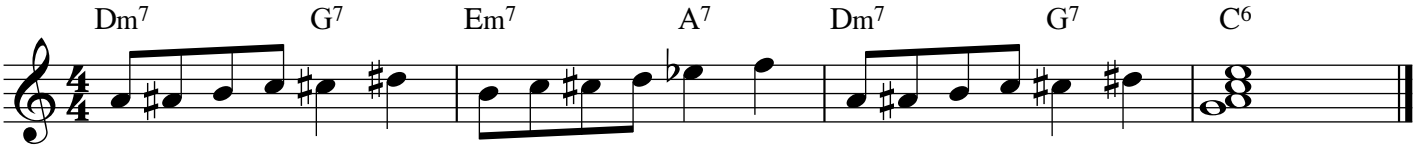
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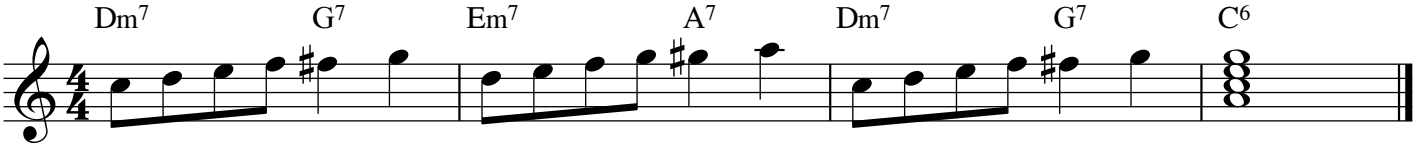
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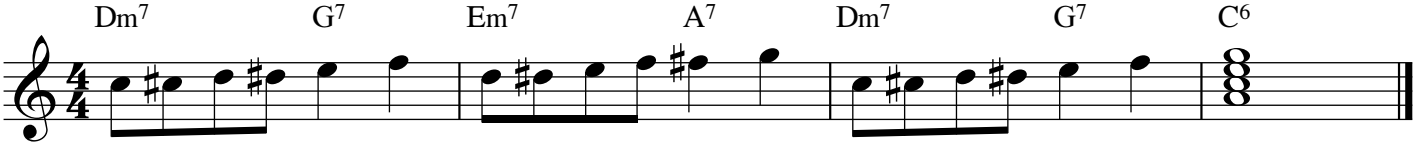
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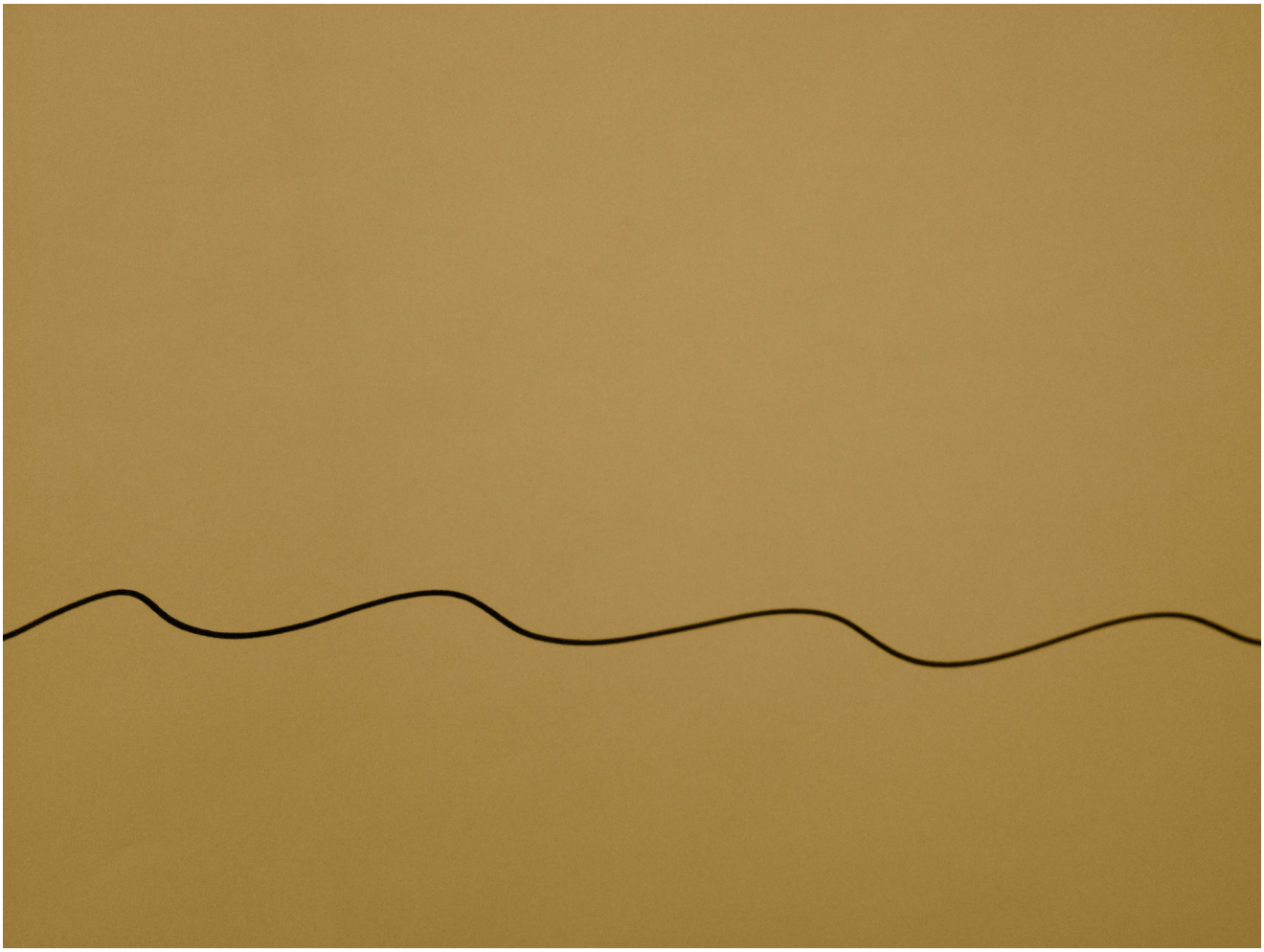
TRUMPET DIATONICS



JC HEISLER