

Minor D

(4 voices)

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medium swing

A Dm_i^7 Dm_i^7 $E m_i^7$ Dm_i^9 $E m_i^7$ $D7alt. (V7/IV)$ *(Chromatic parallelism)*
 $C\#7+(b9)$ $D7+(b9)$
A *Diatonic parallelism* - All four voices move parallel in the scale of the chord (D dorian)

A1 Dm_i^7 A_9 Dm_i^7 A_9 $C\#7(b13)$ $D7(b13)$
A1 *Tonicization* - The 'chord of the moment' is treated as tonic. V7 (A9) is used on the passing tone B \flat .

B Dm_i^7 $C\#m_i^9$ Dm_i^9 $E m_i^7$ $E b^7(b5)$ $D7alt.$ *subV7/I*
B *Chromatic parallelism* - When the melody moves by half step (B \flat to C \sharp), all voices then move by half step. However the descending B \flat is harmonized with diatonic parallelism resolves down a whole step.

C Dm_i^9 $E m_i^9$ Dm_i^9 $E m_i^9$ Dm_i^9 $D7(b9b13)$
C *Exact parallelism* - The harmony moves the exact same interval as the melody. The melody from A \sharp to B \flat is harmonized using Dm $_i^9$ to E m $_i^9$.

D Dm_i^9 $D7alt.$?
D *Linear approach* - This version uses the same pitches as in example C however in an open position and using a linear concept. The bottom 3 voices now have a more melodic/contrapuntal approach and become easier to hear in this open position.

*The chord with the '?' is on a strong beat and yet it cannot be explained theoretically. However, all voices resolve by step. It is the resolution that our ears hear, "tension - release".

Minor D

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A

Gmi⁷ Dmi⁷

Gmi⁹ Ami⁷ Gmi⁷Ami⁷ Gmi⁹ Dmi⁹ Emi⁷ Ebmi⁷ Dmi⁷

A Diatonic Parallelism

A1

Gmi⁷ D7(b9) Gmi⁷D7(b9) Gmi⁷ Dmi⁹ E7 Eb7 Dmin⁹

A1 Tonicization - Gmi (IVmi) is treated as tonic. D7(b9) is the V7 chord.

B

Gmi⁶ Abdim7 D7(b9) Gmi⁶ F#dim7 F#dim7 Gmi⁶ C#dim(MA7) Ebdim7 Ddim7 Ddim7A7(b9) Dmi⁶

B Chromatic parallelism - Bottom 3 voices form a diminished triad move chromatically against the melody.

C

Gmi⁹ Fmi⁹ Gmi⁹Fmi⁹ Gmi⁹ Dmi⁹ Dbmi⁹ Cmi⁹ Dmi⁹

C Exact parallelism - The harmony may move parallel away from the 'target' chord or may move parallel to the 'target' chord.

D

Gmi7(11) CMA7 Gmi⁹ Gmi7(11) Dmi⁹ ? Dmi⁹

D Linear approach - This version uses modal interchange and chromatic approach. In the 3rd bar, the bottom voice is separate from the top 3 and moves down chromatically to G then approaches the last note indirectly from the F#.

A

A Diatonic parallelism - Bar 9 uses inversions of Bb7. Bar 10 uses a subV7 approach to A7 (also chromatic approach). Bar 11 uses diatonic parallelism. bar 12 uses IIImi7(b5) - V7alt - Imi7

A1

A1 Tonicization - Bar 9 - F13(#11) is V7 of Bb7. Bar 10 Bb7(b5) is the sub V7 of A7(b5) (also 1/2 step approach). Bar 11 - Exact planing of the Dmi6 chord followed by IIImi7(b5) - V7 - Imi6.

B

B Chromatic parallelism - Bar 10 - Bottom three voices move chromatically down to the target chord A7(#5). Bar 11 - Chromatic approach to target chord C#dim7 which is the approach chord to Dmi6.

C

C Exact parallelism - Bar 11 - CMA7 is approached by exact planing by DbMa7 (1/2 step) which then approaches Dmi6 by diatonic planing. Bar 9 - Inversions of Bb7.

D

D Linear approach - Bar 9 uses inversions of Bb7 with contrary motion in the bottom voice. The Eb in the bottom voice (bar 10) can be thought of as an Eb7 (subV7) with the upper structures in the top 3 voices. The triadic structures in the upper three voices help to make this version sound full. The '?' chord is approached by 1/2 step in the bottom three voices which is finally resolved 2 chords later.