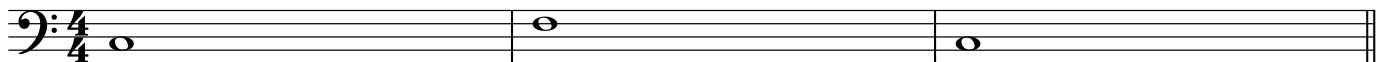


## Modification of a chord progression:


Achieved by adding, removing, or changing chords of similar function

1) To improve a given chord progression (increase harmonic activity and interest (kleur))

T Cmaj7 I maj7	SD Fmaj7 IV maj7	T Cmaj7 I maj7
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T Cmaj7 I maj7	SD Fmaj7 IV maj7	SD Dm7 II m7	T Cmaj7 I maj7
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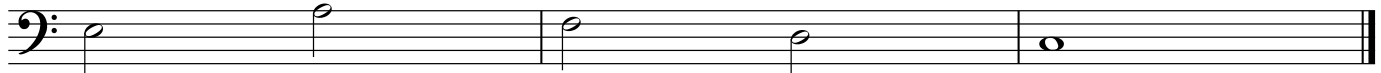
2) To discover an equally effective alternative

T Cmaj7	SD Fmaj7	T Cmaj7
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Modified:

T Em7 III m7	T Am7 VI m7	SD Fmaj7 IV maj7	SD Dm7 II m7	T Cmaj7 I maj7
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## Modification for its own sake can be ineffective

C F C G<sup>7</sup> C G<sup>7</sup> C

C<sup>6</sup> C<sup>maj7</sup> D<sup>m7</sup> E<sup>m7</sup> B<sup>m7(b5)</sup> E<sup>m7</sup> B<sup>m7(b5)</sup> A<sup>m</sup>

## Method of diatonic modification:

1) Adding chord of **similar function**

**Why?** 1) more harmonic activity  
2) harmonic rhythm is more interesting

F<sup>maj7</sup> B<sup>b</sup>maj<sup>7</sup> C<sup>7</sup>

F<sup>maj7</sup> D<sup>m7</sup> B<sup>b</sup>maj<sup>7</sup> G<sup>m7</sup> C<sup>7</sup>

## 2) Exchanging chords of similar function

Exercise 2 illustrates chord exchanges of similar function. The first staff shows the original progression: Fmaj7, Bbmaj7, and C7. The second staff shows the modified progression: Am7, Dm7, Gm7, and C7. The melodic line is identical in both, but the chords are replaced by their relative minor counterparts.

## 3) Removing chords of similar function (Exchanging two chords of similar function by a single chord of the same function)

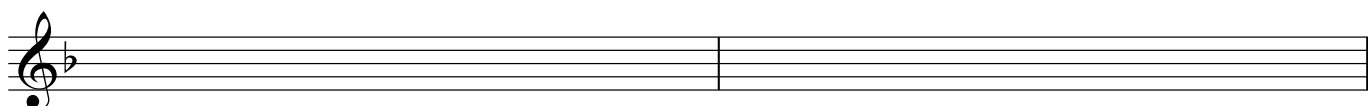
Exercise 3 illustrates removing chords of similar function. The first staff shows the original progression: Am7, Dm7, Gm7, and Bbmaj7. The second staff shows the modified progression: Fmaj7 and Bb6. The melodic line is identical in both, but the first three chords are replaced by a single Fmaj7 chord, and the final chord is replaced by Bb6.

**Effect: Modification affects other musical considerations:**

**A) Harmonic Rhythm ( the pattern, the rate of change, that you feel in time by a chord priogression)**

*Subtle* **pattern** of change

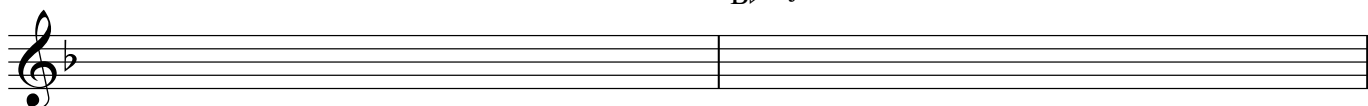
T                      T                      T  
 B $\flat$ maj7              Gm $^7$                       B $\flat$ maj7



*More abrupt* **pattern** of change

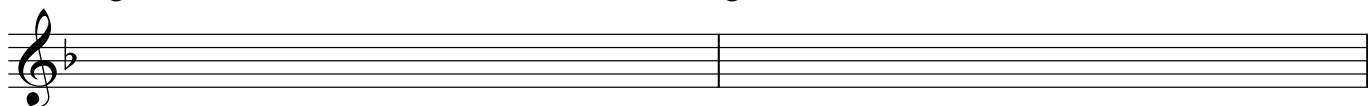
Greater change by using the 4th degree (subdominant)

T                      SD                      T  
 B $\flat$ maj7              E $\flat$ maj7                      B $\flat$ maj7



**Rate** of change (the amount of beats of every chord)

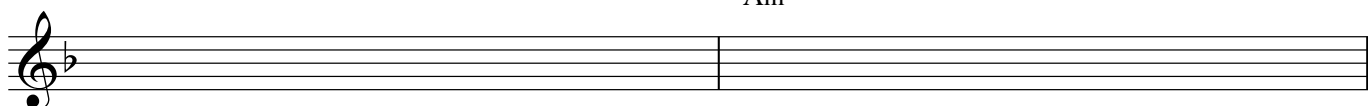
Cmaj7    Cmaj7



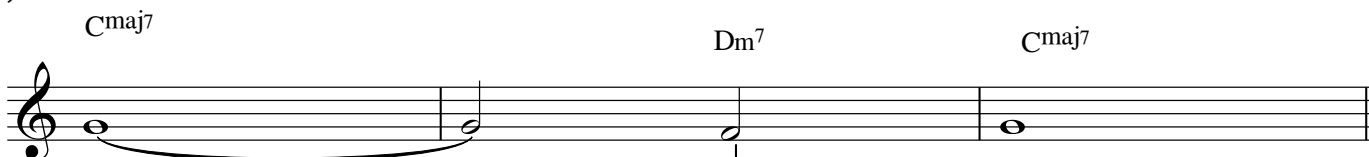
Cmaj7    Am $^7$     Am $^7$




Cmaj7                      Em $^7$     Am $^7$

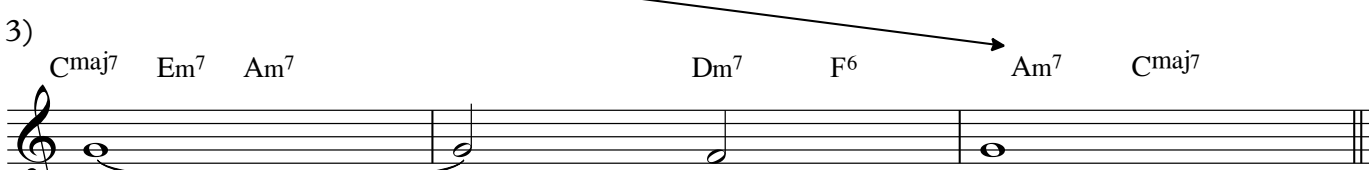


**A technical correct modification can result in a weird harmonic rhythm when it conflicts, within a phrase, with the natural feel of movement.**

1)    
 De SD cadense works well here!

1)    
 An arrow points from the text above to the Dm7 chord in this example.

3) technically correct modification, too much activity in the SD area and a weak Tonic chord on a strong part of the beat

3)    
 An arrow points from the text above to the Am7 chord in this example.

**B) Root motion**

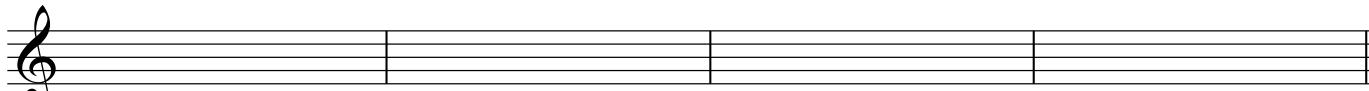
Perfect 4th or 5th higher ----- most clearly defined (strongest resolution)

Major or minor 3rd ----- smoother, less defined

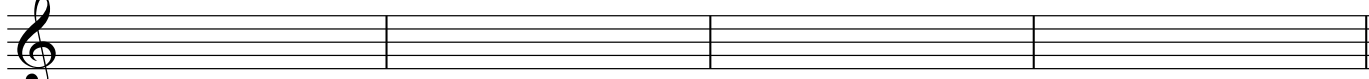
Major or minor 2nd ----- smoothest, least defined

SD     D                     T     T                     SD     D                     T

Dm<sup>7</sup>   Bm<sup>7(b5)</sup>                     C<sup>6</sup>     Am<sup>7</sup>                     F<sup>6</sup>     G<sup>7</sup>                     Cmaj<sup>7</sup>



Dm<sup>7</sup>     G<sup>7</sup>                     Em<sup>7</sup>     Am<sup>7</sup>                     Dm<sup>7</sup>     G<sup>7</sup>                     Cmaj<sup>7</sup>



C) Melody-Harmony relationship:

the tension between the important melody notes and the chord of the moment.  
(the tonic is the weakest melody note)

1) acceptable

Musical score for '1) acceptable' in 3/4 time, key of D major. The melody line consists of four measures: D4 (quarter), E4 (quarter), F#4 (quarter), and G4 (quarter). The piano accompaniment features chords: Em7 (E2, G2, B2, D3), Am7 (A2, C3, E3, G3), D+7 (D2, F#2, A2, C3, E3, G3), and Gmaj7 (G2, B2, D3, E3). The bass line consists of four measures: D2 (quarter), E2 (quarter), F#2 (quarter), and G2 (quarter).

2) unacceptable

Musical score for '2) unacceptable' in 3/4 time, key of D major. The melody line consists of four measures: D4 (quarter), E4 (quarter), F#4 (quarter), and G4 (quarter). The piano accompaniment features chords: Bm7 (B2, D3, F#3, A3), Cmaj7 (C3, E3, G3, B3), F#m7(b5) (F#3, A3, C4, E4), and Bm7 (B2, D3, F#3, A3). The bass line consists of four measures: D2 (quarter), E2 (quarter), F#2 (quarter), and G2 (quarter). The label 'b9' is placed below the piano part in each measure, indicating a dissonance between the melody and the harmony.

Analyse the progression (Roman numerals) and modify the progression  
(write voicings and watch the voiceleading)

Piano

$E\flat^6$   $A\flat^6$   $E\flat^{maj7}$

Pno.

$B\flat^7$   $E\flat^{maj7}$   $A\flat^{maj7}$

Pno.

$E\flat^{maj7}$   $B\flat^7$   $E\flat^{maj7}$