

Diatonic triad melody harmonization & progressions

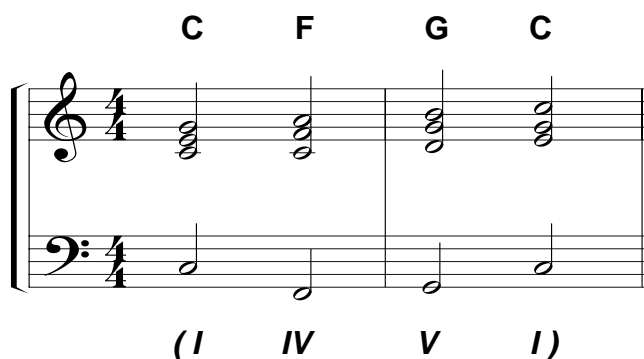
1. Theory and Notation

1.1. In the last chapter we introduced the D major scale, and constructed the interval resolutions which occur in the key of D major. Now we will begin to incorporate the key of D within the interval recognition drills (Major 3rds/Minor 3rds/Major 6ths/Minor 6ths) discussed so far. Refer as necessary to the Chapter 2 & 3 texts concerning the derivation of these intervals.

1.2. In this chapter we will also further develop the subject of diatonic triads. In the last chapter we began to identify individual **I**, **IV** or **V** triads within a key. Now we will begin to identify which of the **I**, **IV** or **V** triads have been used to harmonize a melody. Consider the following melody example, in the key of C:-



The drill at this point will consist of hearing melodies such as this one, harmonized with either the **I**, **IV** or **V** triad of the key. In each case the diatonic triad is inverted to accommodate the given melody note as the top voice, with a root additionally supplied in the bass register. The previous example could have been harmonized as follows:



1.3. For each melody note being harmonized, we will need to do the following:-

- establish which of the **I**, **IV** or **V** triads has been used to harmonize the melody note, and write the remaining notes of that triad below the melody note in the treble clef staff (bearing in mind that the triad may frequently be inverted)
- add a bass note (the root of the diatonic triad used) in the bass clef staff
- add a chord symbol for each diatonic triad, above the treble clef staff.