



THE PRACTICE ACCELERATOR PROGRAM

WITH

**SCOTT
DEVINE**

SBL Program Workbook **MODULE 7**



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MODULE 7: DIATONIC HARMONY AND HARMONIC ANALYSIS

In this module we are going to be looking at one of the most important thing you're ever going to work on: diatonic harmony and harmonic analysis. It will help you develop a deep understanding of what you're doing when you play a song.

We will talk about the numbers system, key signatures, scales and analyze a couple of pop and jazz songs.

LESSON 1 - MODULE 7

THE NUMBER SYSTEM

The numbers system is one of the most effective ways of understanding diatonic harmony. It's based on the intervallic relationship between the chords derived from the major scale. The chords constructed from the major scale are called diatonic chords. These are the notes and chords from the key of C major:

C	D	E	F	G	A	B
Maj7	m7	m7	Maj7	Dom7	m7	m7(b5)

The number system assigns a roman numeral to each chord. This allows us to talk about a chords in a general way.

Cmaj7	Dm7	Em7	Fmaj7	G7	Am7	Bm7(b5)
I	II	III	IV	V	VI	VII

For example, if someone wants to play a II-V-I chord sequence in C major you can reference the diatonic chords of C major:

Dm7	G7	Cmaj7
II	V	I

If you want to play a II-V-I chord sequence in Eb you can reference the diatonic chords of Eb major:

Ebmaj7	Fm7	Gm7	Abmaj7	Bb7	Cm7	Dm7(b5)
I	II	III	IV	V	VI	VII
		Fm7	Bb7	Ebmaj7		
		II	V	I		



LESSON 1 - MODULE 7

Another very common chord sequence is the I-VI-II-V. If you want to play it in the key of Eb it will look like this:

Ebmaj7 Cmin7 Fmin7 Bb7

I VI II V

It's very useful to memorize common chord sequences because it gives us the ability to label them, memorize them and also apply them in all key signatures.



LESSON 2 - MODULE 7

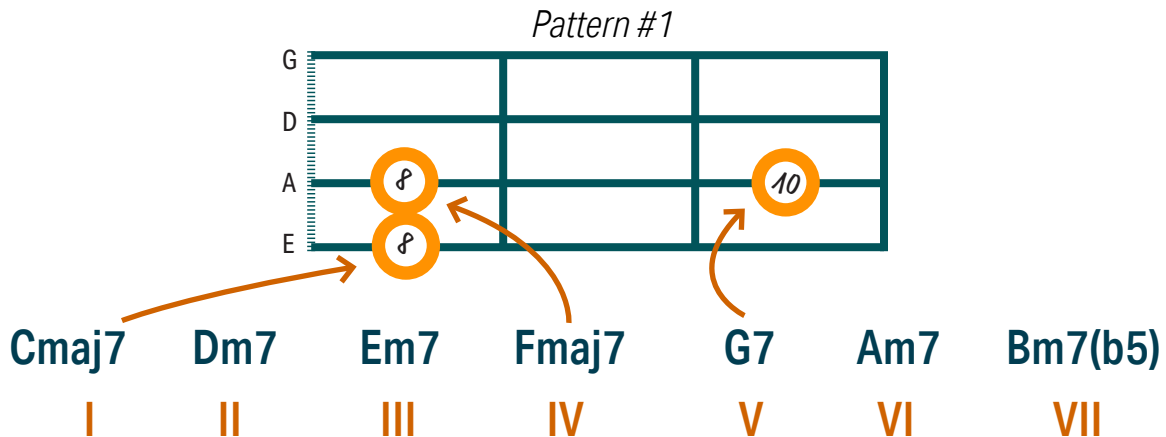
THE NUMBER SYSTEM HACK

The number system hack uses patterns to identify the minor and major chords within the diatonic chord sequence of any key signature.

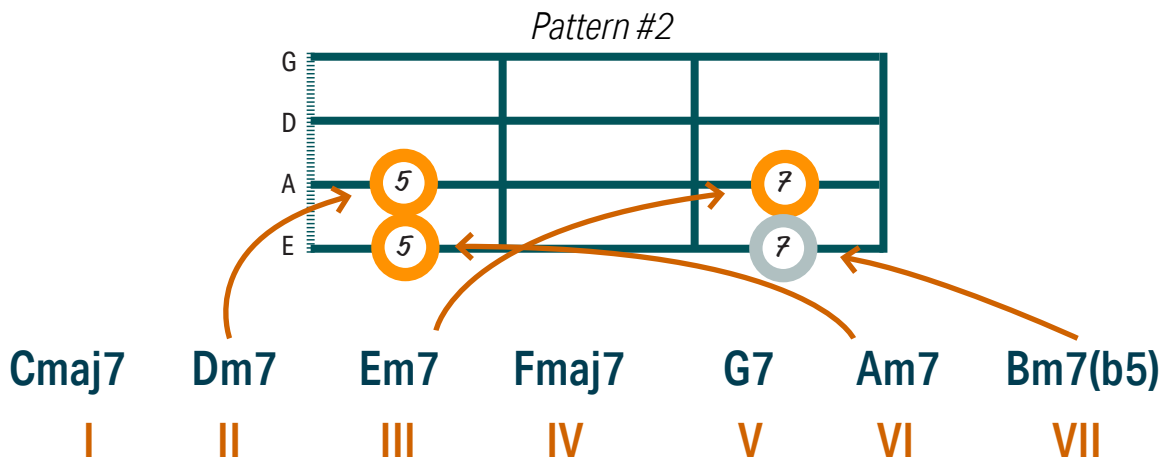
BASS NOTATION LEGEND



The first pattern will help you identify all the major triads of the diatonic chord sequence:



The second pattern will help you identify all the minor triads of the diatonic chord sequence. You can also find the min7(b5) with this pattern:



LESSON 3 - MODULE 7

KEY SIGNATURE GIVEAWAYS

In this lesson I'm going to show you a way of determining the key of a song using the patterns from Lesson 2. It's through these shapes that you can figure out the key of a song.

- If you find two minor chords a tone apart they are usually chords II and III.
- If you encounter two major chords one tone apart they are usually chords IV and V.
- Two minor chords a fourth apart are generally chords VI and II.
- Two major chords a fourth apart will usually be chords I and IV.
- A minor chord followed by a dominant chord (a fourth apart) which resolves to a major chord is one of the most common patterns in jazz and popular music: II V I.
- In a minor key, a minor7(b5) moving to a dominant chord (a fourth apart) which resolves to a minor chord is known as a minor II V I.



LESSON 4 - MODULE 7

SONG ANALYSIS - POP

In this lesson we'll be analyzing two pop songs. I'll be taking you through the process of how I analyze songs. The first song we will be looking at is "Someone Like You" by Adele.

1. The first thing I do is actively listen to the chordal movement.
2. Then I grab my bass and start looking for the notes and also patterns that will help me determine the key center.
3. Once I have the key center I start assigning chords to the bass notes. They can be diatonic, chord inversions or a substitute chord.
4. You can use triads and arpeggios to compare with the recording and determine the chord quality.
5. Also use the melody as a way of helping you determine the chord type.

SOMEONE LIKE YOU (First four bars)

ADELE / WILSON



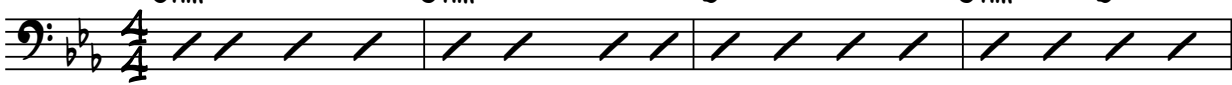
LESSON 4 - MODULE 7

ROLLING IN THE DEEP

ADELE / EPWORTH


C MINOR **I** **V** **VII** **V** **VII**

A **C_{MIN}** **G_{MIN}** **B^b** **G_{MIN}** **B^b**



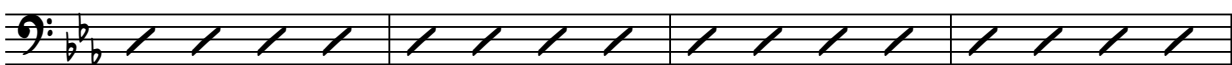
EB MAJOR **IV** **V** **III** **IV**

B **A^b** **B^b** **G_{MIN}** **A^b**



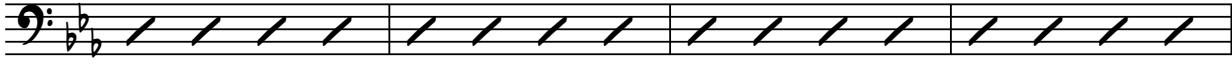
IV **V** **III** **IV (V7 OF CMIN)**

A^b **B^b** **G_{MIN}** **G⁷**



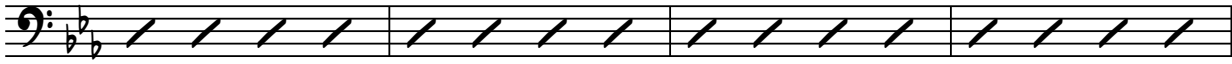
C MINOR **I** **VII** **VI** **VII**

C **C_{MIN}** **B^b** **A^b** **A^b** **B^b**



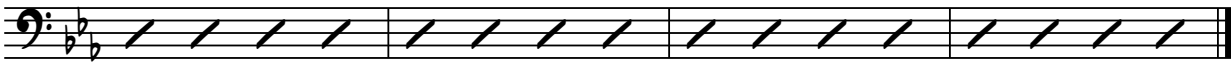
VI **VII** **I** **VII**

A^b **B^b** **C_{MIN}** **B^b**



VI **VII**

A^b **B^b**



LESSON 5 - MODULE 7

SONG ANALYSIS - JAZZ

TUNE UP

MILES DAVIS

D MAJOR

II V I

E_{MIN}^7 A^7 D_{MAJ}^7

A musical staff in bass clef with a 4/4 time signature. It contains four measures of music, each represented by a single diagonal slash. Above the staff, Roman numerals II, V, and I are placed above the first, second, and third measures respectively. Below the staff, the chord names E_{MIN}^7 , A^7 , and D_{MAJ}^7 are written under the first, second, and third measures.

C MAJOR

II V I

D_{MIN}^7 G^7 C_{MAJ}^7

A musical staff in bass clef with a 4/4 time signature. It contains four measures of music, each represented by a single diagonal slash. Above the staff, Roman numerals II, V, and I are placed above the first, second, and third measures respectively. Below the staff, the chord names D_{MIN}^7 , G^7 , and C_{MAJ}^7 are written under the first, second, and third measures.

B \flat MAJOR

II V I VI7

C_{MIN}^7 F^7 $B^{\flat}_{MAJ}^7$ G^7

A musical staff in bass clef with a 4/4 time signature. It contains four measures of music, each represented by a single diagonal slash. Above the staff, Roman numerals II, V, I, and VI7 are placed above the first, second, third, and fourth measures respectively. Below the staff, the chord names C_{MIN}^7 , F^7 , $B^{\flat}_{MAJ}^7$, and G^7 are written under the first, second, third, and fourth measures.

1.

II V I

E_{MIN}^7 C_{MIN}^7 F^7 $B^{\flat}_{MAJ}^7$ A^7

A musical staff in bass clef with a 4/4 time signature. It contains five measures of music, each represented by a single diagonal slash. Above the staff, Roman numerals II, V, and I are placed above the second, third, and fourth measures respectively. Below the staff, the chord names E_{MIN}^7 , C_{MIN}^7 , F^7 , $B^{\flat}_{MAJ}^7$, and A^7 are written under the first, second, third, fourth, and fifth measures. The A^7 chord in the fifth measure is circled in red.

D MAJOR

2.

II V I

E_{MIN}^7 A^7 D_{MAJ}^7

A musical staff in bass clef with a 4/4 time signature. It contains four measures of music, each represented by a single diagonal slash. Above the staff, Roman numerals II, V, and I are placed above the first, second, and third measures respectively. Below the staff, the chord names E_{MIN}^7 , A^7 , and D_{MAJ}^7 are written under the first, second, and third measures.

LESSON 5 - MODULE 7

SONG ANALYSIS - JAZZ

AUTUMN LEAVES

(SEGMENT)

BB MAJOR

JOHNNY MERCER

II C^{MIN}7 V F⁷ I B^bMAJ⁷ IV E^bMAJ⁷

G MINOR

II A^{MIN}7(b5) V D⁷ALT I G^{MIN}7 (V7 TO C MINOR) G⁷

G MINOR

II A^{MIN}7(b5) V D⁷ALT I G^{MIN}7 (V7 TO C MINOR) G⁷

C^{MIN}7 F⁷

LESSON 5 - MODULE 7

SONG ANALYSIS - JAZZ

ALL THE THINGS YOU ARE (SEGMENT)

AB MAJOR

HAMMERSTEIN & KERN

The image displays two systems of musical notation for the song "All the Things You Are". Each system consists of a bass clef staff with a 4/4 time signature, filled with diagonal lines representing a walking bass line. Above the staves, Roman numerals and chord symbols are provided for each measure.

System 1:

- Measure 1: VI (F^{MIN7})
- Measure 2: II (B^bMIN⁷)
- Measure 3: V (E^{b7})
- Measure 4: I (A^bMAJ⁷)

System 2:

- Measure 1: IV (D^bMAJ⁷)
- Measure 2: II (D^{MIN7})
- Measure 3: V (G⁷)
- Measure 4: I (C^{MAJ7})

The key signature is AB Major, and the time signature is 4/4. The notation is in bass clef.