Harmony Improvisator - New Version - PC MAC

these ideas of progression and turnarounds, which are endemic to jazz harmony, are rooted in the harmonic 'rules' of triads. the triad is formed by the union of three notes on the diatonic scale. the second note of the triad is the first tone of the next triad and the third note the first of the third triad. so the triad is a type of harmonic dyad and it sounds the same no matter what inversion you place on the notes of the chord. a rootless, seventh chord in, say, minor key, may be characterized by the relationship of the iii and iv with the v of the chord. d major is d-e-g: i- iii - v. any of the relationships could be reversed. major keys are sometimes called 'based on triads '; the one just cited is 'based on the minor'. in actual fact, there are dozens of 'rules' of harmony, the most famous of which is ', the dominant seventh.' the dominant seventh chord is made of the notes, i - iii - v. to make the relationship its chord name implies, it may have a quality of tension or anxiety, since this is the relationship of the v to the i of the third triad which can sound threatening. so we have a chord and as a rule of thumb chords are referred to as major or minor and seventh chords are called such because of their relationship to the root of the chord. major is the third harmonic relationship of the chord with the exception of the seventh. this is the chord where the the third, the major third, moves to the subdominant of the next triad. for example, a v i - iii - v i - v i is a major chord.

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there are several minor chords - the minor triad - plus two dissonant chords - the diminished and augmented triads, both a minor third and a minor second apart. these are called minor because they fall out of the tonic, or first, triad. the primary example is a i v i - iii - v i - vii (the flattened seventh) but it happens that these form the chord of the authentic cadence, the main method of transition from one chord to another. for example, having reached a v i chord, you may continue by moving to a vi (or viii) i, leading to the tonic. zplane's vielklang 3 cm is a totally exclusive, cm-branded edition of their vielklang 3 instant harmony harmoniser plugin. take a monophonic audio (or midi part), automatically detect what key it's in, and generate up to three harmonies to go with it, based on the detected key and scale. the harmony improvisator plug-in is a completely new composition tool that makes the world of harmonic functions transparent to its users. according to jonathan, the concept is way ahead of other chorder plugins, as knowledge of musical composition and harmonic theory, centuries old, is the foundation of its voicing and its database. it supports the musician in composing, improvising and creatively exploring harmony. it is also possible to explore the possibilities of the various chord spaces. you can use chromatic harmony to create music in (the) diatonic mode.

another example is the use of the major-minor form of a scale, also called a modal harmony. a typical example is the so called "augmented-diminished-minor-minor harmony." another example is the so called "authentic-minor" chord. 5ec8ef588b

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