

△ = Major Seventh
▽ = Minor Seventh
74 = Dominant with sus 4

# The Architectonics of Six Shades of Green

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ASCAP

Bass Rhythmic Figure

Piano Ornamentation

Introduction D▽

G9

D▽ 11

G9

Trumpet  
Harmon Mute

D▽ G74

Alto Saxes  
Tenor

II Dorian Mode V7

F▽ Bb74

Schoenberg Regions

Note the *nondiatonic* b5's altering effect on the dominant

b mvSM

C▽ F74

b MD

B▽ E9

P4

SM

Eb▽ Ab74

b mvM

D <sup>b</sup> △	E <sup>b</sup> ▽	B <sup>b</sup> ▽	G <sup>b</sup> △	Diatonic Triadic Voicing	F▽	G <sup>b</sup> △	D <sup>b</sup> △	B <sup>b</sup> ▽
I	II	VI	IV	Triads Position in Scale	III	IV	I	VI

In my **Deltadiatonic Method**, inspired by Schoenberg's *Theory of Harmony* and *Structural Functions of Harmony*, the current two tier major-minor system becomes one. The emergence of the **Iolydian #5 Mode** parallels the amalgamation of our major and minor systems from the **Seven Greek Ecclesiastic Modes**. It was through the vocalists use of substitute tones (music ficta, thirteenth-century) that the natural minor scale evolved into the melodic and harmonic minor. Likewise the twentieth-century composers and improvisers, using the same substitute tones, have caused the scale to be altered once again. The realization of the Deltadiatonic Iolydian #5 (ascending) #4 (descending) scale, integrates the major and minor diatonic systems. Below are the tetrad qualities found in this scale, along with triads, interval classifications and Deltadiatonic symbols. All tetrads are built on the common root 'C'.

Tonic			Dominant					Additional Triads of Deltadiatonics						
Major Seventh		Minor-Major Seventh		Half-Diminished Seventh		Augmented Major Seventh		Dominant with 4th (sus)						
$\triangle$	$\nabla$	$\otimes$	7	$\emptyset$	$\circ$	$\triangle_+$	$\triangle_T$	74	25	45	4T	T5	1T	T4
	Minor Seventh		Dominant Seventh		Diminished Seventh		Tritone Major Seventh		Three note Four Chords with inversions				Chameleon Chord	
<b>Interval Classifications</b>			7 is <i>only</i> used for the Dominant. + = Augmented											
T=Tritone			1= $\nabla$ 2	2= $\triangle$ 2	$\triangle$ = $\triangle$ 3	$\nabla$ = $\nabla$ 3	4 = Perfect fourth	5 = Perfect fifth.						

When I teach theory and harmony I encourage the student to seek multiple ways of looking at the components of music. Incorporating **Schoenberg's Regions** provides us with a unique way to view *tonal centers* or keys. Exploring **Schoenberg's principle of monotonicity** can provide a totatally different perspective of the **Tonic**. Deltadiatonics uses **RIS** (Rhythmic Intervalllic Sequencing), and **COP** (Chord Outlining Pattern), to assist in the analysis of the melodic line. The Region and letters in italics will be used to identify each melodic component.

The overall form of **Six Shades of Green** can be viewed as a form with only an **A** section, or as a form containing six four measured sections, each represented by a different region, and each with its corresponding **Dorian mode**. *One* overall harmonic view demonstrates a contiguous II-V7 progression.

**T, Tonic Region.** Melodically at *a* we find a COP which, when isolated, forms an  $E\nabla$ . Another view is to look at the intervals from the root D. Rhythmically we find a quadruplet figure (four against three) that forms the unifying rhythmic motive of the piece. At *b* we find this figure starts with a  $\nabla 2$ , which will be used four times in the composition. Look for this **RIS** repeated at *e*, *f*, and *l*. (In trumpet and Tenor Sax)

In the  $b$ **M region (flat mediant major)** at *c* we find a COP which forms an  $A^b\triangle$ , this COP will be repeated at *i* ( $D\triangle$ ). At *d* we form an  $A^b\triangle 9$ , this COP will repeated at *J* ( $D\triangle 9$ ).

In the  $b$ **mvSM region (flat mediant minor's five mediant major)** we find at *e* and *f* that the quadruplet's start with the original  $\nabla 2$  interval from *b*. When we use a COP we find that these intervals form a  $G^b\triangle$ . (3 =third inversion)

In the  $b$ **MD (flat mediant major's dominant)** the quadruplet at *g* starts with a  $\triangle 2$  interval than leaps a  $\triangle 7$ . ( $\triangle 9$  from root) The  $\triangle 2$  is repeated at *h*, this time with a with a leap of a  $\#11$ .(13th from root)

In the **SM region (submediant major)** at *i* we find the COP from *c* repeated and at *j* we find the COP from *d* repeated. Notice the same intervalllic numerals in *c* and *i* and at *d* and *j*. This technique is called **TD**, or Transpositional Device.

In the  $b$ **mvM region (flat mediant minor's five mediant major)** we find the quadruplet voiced with the regions diatonic triads. Notice the the interchagerability of major and minor. At *k* we find a  $\triangle 2$  with a leap of a P5 ( perfect fifth) in the trumpet and at *l* we find a  $\nabla 2$  with a leap of P5.