

OCEAN PARADE/ ISABEL'S THEME

DIATONIC SCALE: The melody and harmony are created from the diatonic scale as shown below. I call it a roadmap.

C Dm Em F G Am B^{dim} C⁷

I ii iii IV V vi vii^{dim} I⁷

TONIC: Music will generally begin and end with the tonic, which is the first scale degree.

In the *introduction* of *Ocean Parade*, we begin with F, the IV scale degree; then go to a minor iv outside of the diatonic scale, and then to the tonic. From there we go back and forth from IV to V the entire score with the exception of two altered chords (7ths). The repetition from IV to V and back again, is much like watching waves come in from the shore.

ALTERED CHORDS: There is a unique chord in measure 2. It is the minor iv referenced to in the introduction. Fm6 is a chord outside of the diatonic scale. The root of the chord (F) has been placed in the BASS. The 6th (D) is played with the left THUMB. The 3rd and 5th (C and Ab) are played in the right hand.

Measure 2

Fm6 iv6

In measure 7, the phrase ends with a V7 chord (G7). The root of the chord G is in the BASS, the 7th is played with the left THUMB. The 3rd and 5th (B and D) are played in the right hand.

Measure 7

G7 V7

The F7 in measure 46 signals a change ...

Measure 46



mf

F7 IV7

as well as the added 9th in measure 47.

Measure 47



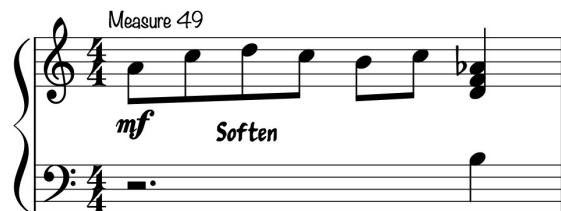
mf

G V added 9th

CADENCES: The concluding cadence vii^o- I7- iv- I- I, like the tide is a drawn out affair.

Leading up to the cadence is an ascending run that lands on vii^o. The vii^o substitutes for the V chord ...

Measure 49



mf Soften

B^{dim} b7 vii^o

and leads to the I7 (C7) chord- this would be called an imperfect authentic cadence. (vii^o - I7)

Measure 50



mf

C7 I7

The previous C7 leads to a minor iv reminiscent of the minor iv played in the introduction. Altered chords like C7 are useful because they can resolve to minor chords.

Measure 51

Fm iv

In the next measure, we return to I from a minor iv. This is a plagal cadence. (iv - I)

Measure 52

C I

PASSING TONES: A passing tone is a note that moves towards a note that resolves. The passing tone is not a chord tone. In this example, C I doesn't resolve because there is an *accented passing tone* (D) played with the chord C I (1st arrow) that resolves with an upward E in the next measure. To resolve upward is called *retardation*.

On the same staff, in measure 53, the next D is a *neighbor tone* because it sits between two notes that are the same (2nd arrow). The next D between E and C is called a *passing tone*. (3rd arrow)

Measure 7

G7 V7

QUESTION: Can you find the *accented passing tone* and the *neighbor tone* in measure seven? Hint: they are non-chord tones.