

Developing *Inner* Harmonization Hearing

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Targeting the Root of a Major Scale as the Soprano

Playing order: ● × □ △
○ = opt.

Key of G

Remember to try transposing if you feel the need.

1)

If you hear the iii7+ as an inverted I, that's OK.

2)

3)

etc. ← Meaning, it doesn't usually rest too long on iii.

4)

etc. etc.

5)

etc.

Am⁹ D¹¹ Am⁷ D⁷sus⁴ G^b E^bm

Key of G^b

6)

Detailed description: This section shows six guitar chord diagrams. From left to right: Am⁹ (5th fret, 5th string), D¹¹ (5th fret, 5th string), Am⁷ (7th fret, 5th string), D⁷sus⁴ (7th fret, 5th string), G^b (4th fret, 5th string), and E^bm (11th fret, 5th string). Below the diagrams is a musical staff in G major with a key signature of one sharp (F#). The staff contains a sequence of chords corresponding to the diagrams above, with a double bar line and a key change to G minor (three flats) after the D⁷sus⁴ chord. The number '6)' is written above the staff.

C^bΔ⁹ E^bm A^bm⁹ E^bm⁷

Also try a B^b note in the bass instead of the E^b.

Detailed description: This section shows four guitar chord diagrams. From left to right: C^bΔ⁹ (7th fret, 5th string), E^bm (6th fret, 5th string), A^bm⁹ (1st fret, 5th string), and E^bm⁷ (6th fret, 5th string). An arrow points from the text 'Also try a B^b note in the bass instead of the E^b.' to the 6th fret of the E^bm diagram. Below the diagrams is a musical staff in E^b major (three flats). The staff contains a sequence of chords corresponding to the diagrams above, with a double bar line.

Use full barre if sustaining the F#.

Key of D

D B^m/⁹ B^m⁷ D/[#]¹¹ G[#]m^bs⁹ G¹³

Key of A

7)

Less common but has its own dark charm.

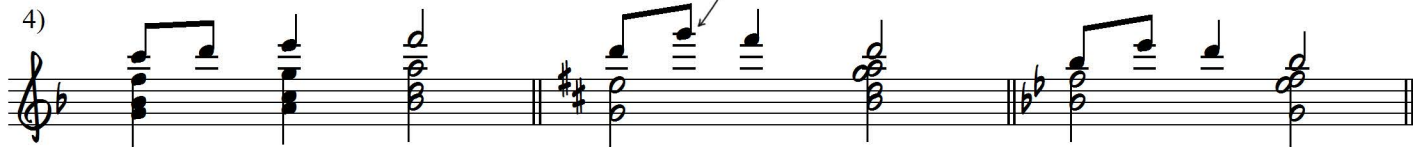
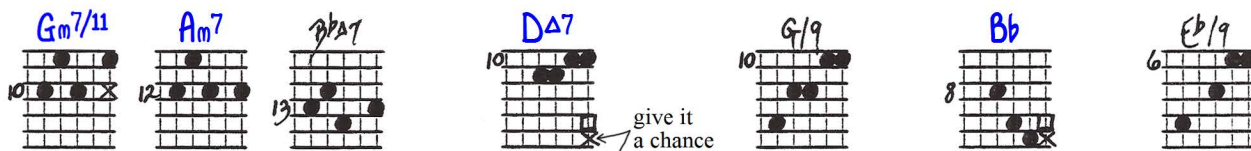
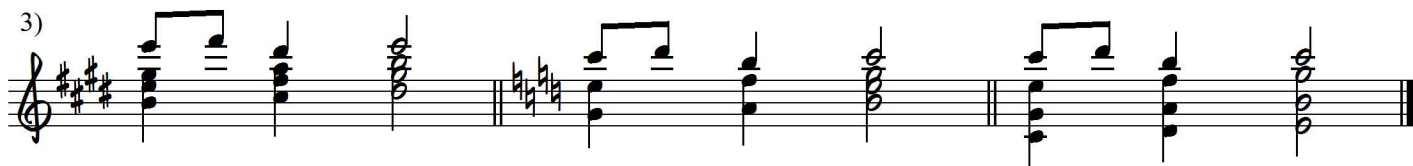
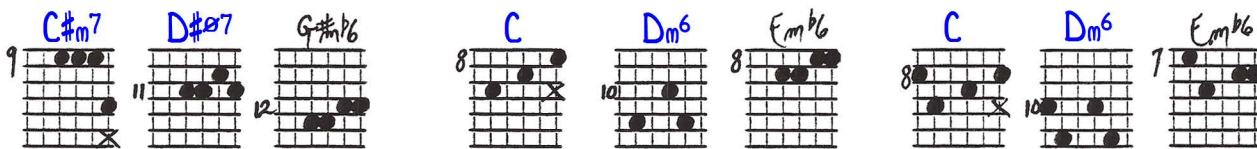
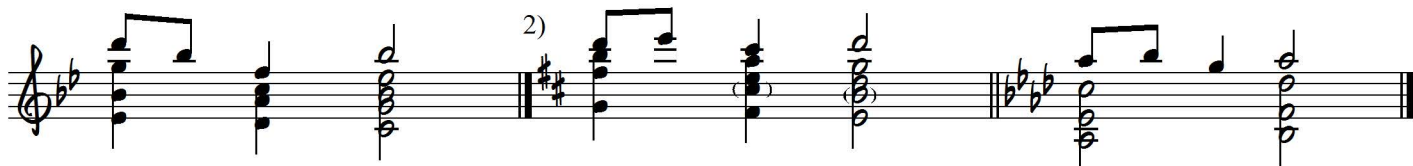
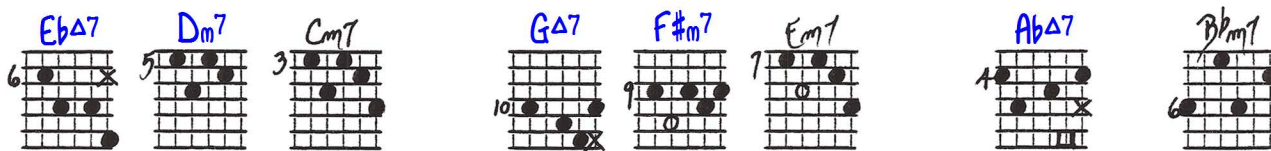
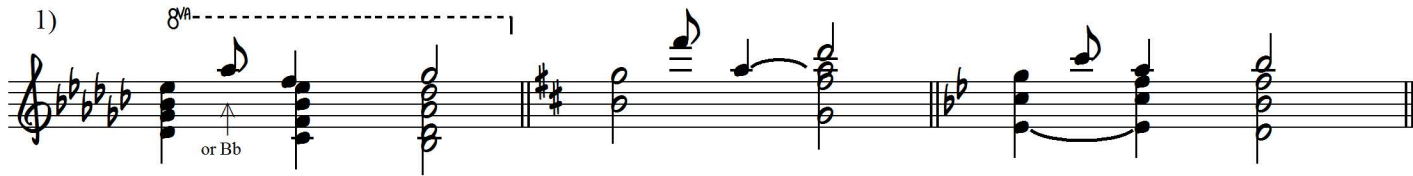
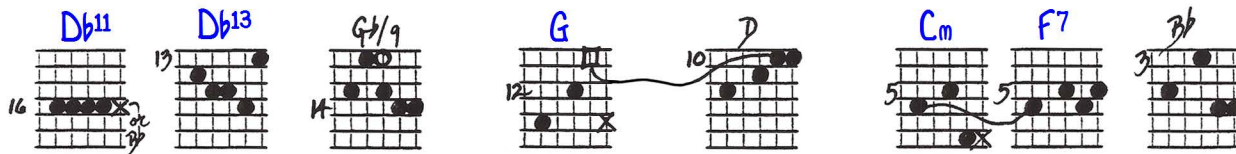
etc.

Detailed description: This section shows six guitar chord diagrams. From left to right: D (10th fret, 5th string), B^m/⁹ (7th fret, 5th string), B^m⁷ (7th fret, 5th string), D/[#]¹¹ (5th fret, 5th string), G[#]m^bs⁹ (1st fret, 5th string), and G¹³ (3rd fret, 5th string). A double bar line is between the B^m/⁹ and B^m⁷ diagrams. Below the diagrams is a musical staff in D major (two sharps). The staff contains a sequence of chords corresponding to the diagrams above, with a key change to A major (three sharps) after the B^m⁷ chord. The number '7)' is written above the staff. The text 'etc.' is at the end of the staff.

In case you haven't noticed, one of the hidden purposes of this page (and this whole series) is to help you in recognizing each of the 7 diatonic chords (and their extensions) in a major key. If you're persistent, just as with people, their unique beauties will remain in your mind.

-- Part 2 --

Various keys



or (for transposing) Start on either beat 4 or 1

Compare the color

And to I:

 More 2)

Try playing just the lower three voices on this line, then add the soprano; you'll really hear the IV iii ii (and the I).

More 3) and 2):

DEVELOPING INNER HARMONIZATION HEARING: Targeting the Root of a MAJ. SCALE as the SEPPANO

① Key of G

5 3 G6 } 7 5 G } 10 8 G

Remember to try transposing if you feel the need.

②

10 7 Am7 } 10 7 Am7 } 8 7 Bmp6 } 8 7 Bmp6

③
If you can't hear the III as an inverted I, that's O.K.
MEANING: IT DOESN'T USE A BARRE REST TOO LONG ON III

8 7 Bmp6 } 8 7 Bmp6 } 2 3 C9 } 2 3 C9

7 7 C9 or C9 } 5 3 C } 5 5 D11 } 5 5 D11

5 5 D11 } 7 7 D7sust } 11 11 Fbm } 7 6 Fbm

Also try a Fb note in the bass instead of the Eb

4 6 Fbm7 } 10 7 Bm/9 } 7 7 Key of A } 5 4 G#m7b9

Less rotation but has its own dark charm etc.

Even now you haven't noticed one of the hidden purposes of this page (and this whole series) is to help you in recognizing each of the 7 diatonic chords (and their variations) in a major key. If you're persistent, just as with people, their unique beauty will remain in your mind!

