

Ear Training and Harmonizing Melodies

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Using the last phrase of "There Will Never Be Another You" by Harry Warren

Playing order: ● × □ △
○ = opt.

Practice isolating the outer voices; also any other duo or group.
The first few examples are notated in piano pitch (move 1 octave higher for guitar)

[Chord diagrams are editorial additions]

Given melody:

1) Very (very) basic harmonization:

D G/9 A D



2) Using more diatonic chords, but A7 sounds too ordinary and is arrived at too soon, and the D chords are kind of weak too:

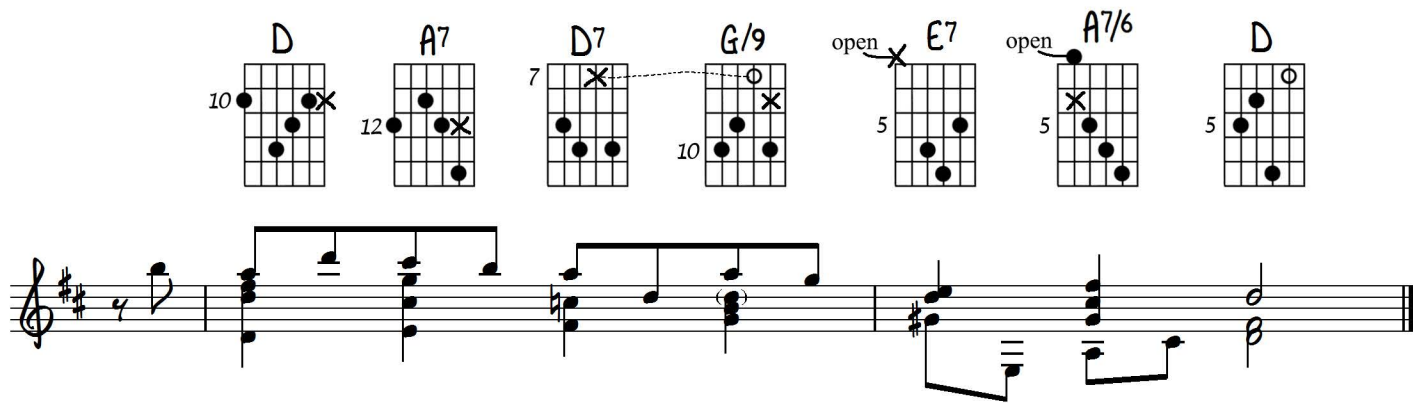
3) Better (more diatonic chords):

D Bm⁹ G/9 E_m7/11 A7 D D F#m7 G/9 Bm7 E_m7 A7 D⁽⁶⁾



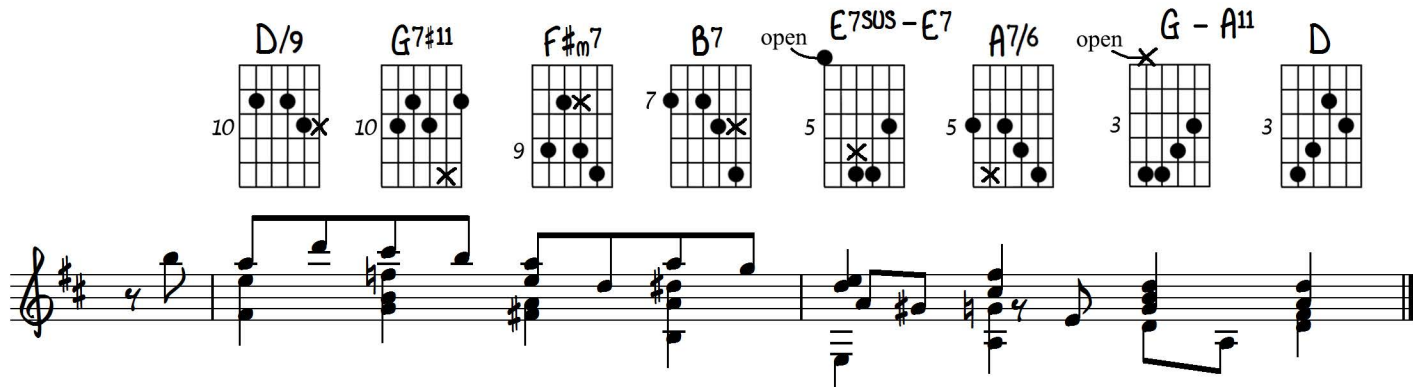
4) Using some Secondary Dominants with an ascending bass:

D A7 D7 G/9 open E7 open A7/6 D



5) Using some 1/2-step movement and more colorful chords:

D/9 G7#11 F#m7 B7 open E7sus-E7 A7/6 open G-A11 D



Very active versions (slower tempo):

6) More of the same:

A9+ DΔ9 A^b13#11 G13#11 G7 F#m7 C⁹no3 B7 F9

Bm7/11 B^b7#11 A7/6 G D

7) Lots of Back-Cycling (using "consonant" chords):

G7 F#m7 Bm7 E7/6 open A9 DΔ7 A^b7#11 GΔ9 C11

Bm7/11 open E7 A7/6 open A11 D

7a) Variation with slightly more modern "4th" chord voicings (mostly diatonic though):

Chord diagrams for exercise 7a:

- G7/11: 10
- F#m7/11: 9
- Bm7: 7
- Em7/13: 7
- A13: 5
- DΔ9: 5

Musical notation: Treble clef, key signature of two sharps. Includes the instruction "Etc. as before" and "or use B13#9 here" with an arrow pointing to the Bm7 chord.

8) Mainly small close harmony voicings:

Chord diagrams for exercise 8:

- G7: 10
- D/9: 5
- D: 12
- DΔ9 no3: 12
- D7/6: 10
- G/9: 5
- C13#11: 5
- GmΔ9: 5
- C9: 3
- Gm6: 3

Musical notation: Treble clef, key signature of two sharps. Includes a slur over the final two chords.

Chord diagrams for exercise 8 continuation:

- Bm7/11 - E7: 7
- open A7/6: 5
- (Series of D chords with various voicings)

Musical notation: Treble clef, key signature of two sharps. Includes a long slur over the final four chords.

9) Diatonic cycle of 4ths:

Chord diagrams for exercise 9:

- GΔ9: 10
- C#m7b5: 9
- F#m7: 9
- Bm7: 7
- Em7: 7
- A7/6: 5
- D6 or D6: 5, 10

Musical notation: Treble clef, key signature of two sharps. Includes a slur over the first four chords.

10) Using 4th intervals (mostly diatonic):

11 9 7 5 4 5 5 C11

2341 2234

11) More 4th voicings (back-cycling) then "classical" voicings and progressions:

F#m7/11 B13#9 E13#9 A13 D9 D7 G/9 Gm7

E - E+ A7/6 F# Bm (G) Bb7#11 D

open to Tag...

[Student example (Robb Navrides)]

12) More of same, but nice breakup of harmonic rhythm:

F#7#9 B7/6 EΔ13 A7/6 G#7#9+ C#7#9+ F#7/6 B13 E7/6

or delay this chord till 4th beat.

Assignment: Using the same melody we have use all page, but in the key of F, try back-cycling, starting from every diatonic degree using: 1) root in the bass voicings, 2) modern 3rd in the bass voicings, and 3) modern b7th in the bass voicings.

(only some of these will work effectively)

EAR TRAINING AND HARMONIZING MELODIES (USING THE LAST PHRASE OF "THERE WILL NEVER BE ANOTHER YOU" BY HARRY WARREN)

THE 1ST FEW EXAMPLES ARE NOTATED IN PIANO PITCH (MOVE 1 OCTAVE HIGHER FOR GUITAR)

PRACTICE ISOLATING THE OUTER VOICES; ALSO ANY OTHER DUO OR GROUP

GIVEN MELODY:

① VERY (VERY) BASIC HARMONIZ. ② USING MORE DIATONIC CHORDS BUT A7 SOUNDS TOO ORDINARY AND IS ARRIVED AT TOO SOON. AND THE CHORDS ARE KIND OF WEAR TOO.

D G9 A D D Bm7 G9 Em7/11 A7

③ BETTER (MORE DIATONIC CHORDS)

④ USING SOME SECONDARY DOMINANTS w/AN ASC. ⑤ USING SOME ± STEP MOVEMENT AND MORE COLORFUL CHORDS

D F#m7 G9 Bm7 Em7 A7/6 (6) A7 D7 G9 E7 A7/6 BASS D9 G7 F#m7 B7 E7 sus G/11

⑥ MORE OF THE SAME

VERY ACTIVE VERSIONS: (SLOWER TEMPO)

A9+ (F#m7) DA9 Ab13#11 G13#11 G7 F#m7 C9 B7 F9 Bm7/11 Bb7#11 A7/6

⑦ LOTS OF BACK-CYCLING (USING "CONSONANT" CHORDS)

⑦a VARIATION WITH SLIGHTLY MORE MODERN "4th" CHORD VOICINGS (MOSTLY DIATONIC THOUGH)

MAINLY SMALL, CLOSE HARMONY VOICINGS

⑧ CLOSE HARMONY VOICINGS

G7 D9 D DA9 D7/6 G9 Gm9 Gmb Bm7/11 E7 A7/6

(C13#11 C9) (9)

or use B13#9 here

⑨ DIATONIC CYCLE OF 4THS

⑩ USING 4th INTERVALS (MOSTLY DIATONIC)

⑪ MORE 4th VOICINGS (BACK CYCLING)

THEN "CLASSICAL" VOICINGS w/ PROG.

USING THE SAME MELODY WE HAVE USED

ASSIGNMENT: ALL PAGE, BUT IN THE KEY OF F,

TRY BACK-CYCLING, STARTING FROM EVERY DIATONIC DEGREE

USING: ① Root in the bass voicings

② modern 3rd in the bass voicings

③ " b7th " " " "

only some of these will work effectively

[STUDENT EXAMPLE (ROBB NAVRIDES)]

⑫ MORE OF SAME, BUT NICE BREAKUP OF HARMONIC RHYTHM:

F#m7 B7 Eb13 A7/6 G7#11 C#m7+9 F#7/6 B13 E7/6

OR DELAY THIS CHORD TILL 4th BEAT