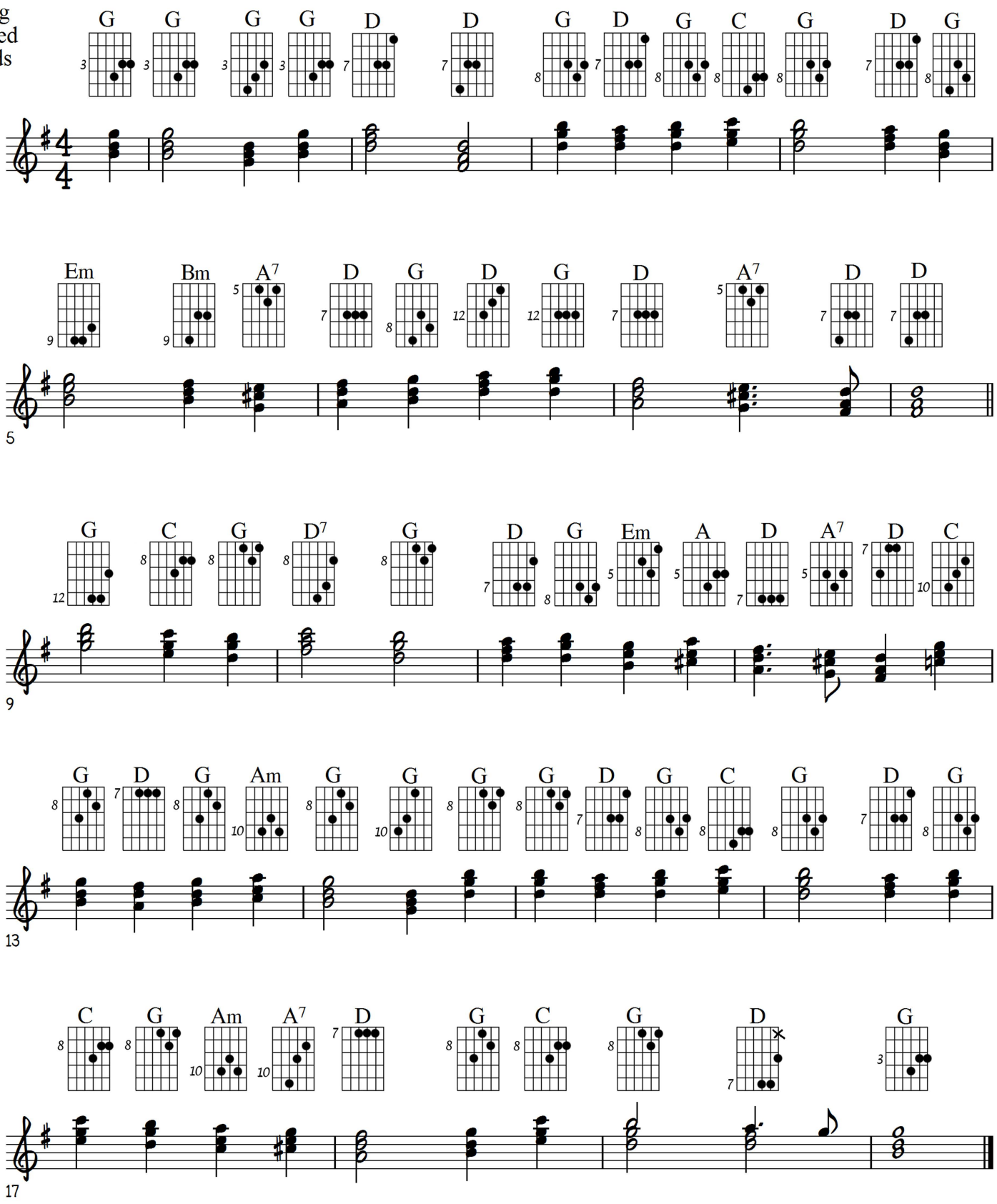
Music notation by Ted
Suggested chord diagram
by Paul Vachon

O Come All Ye Faithful

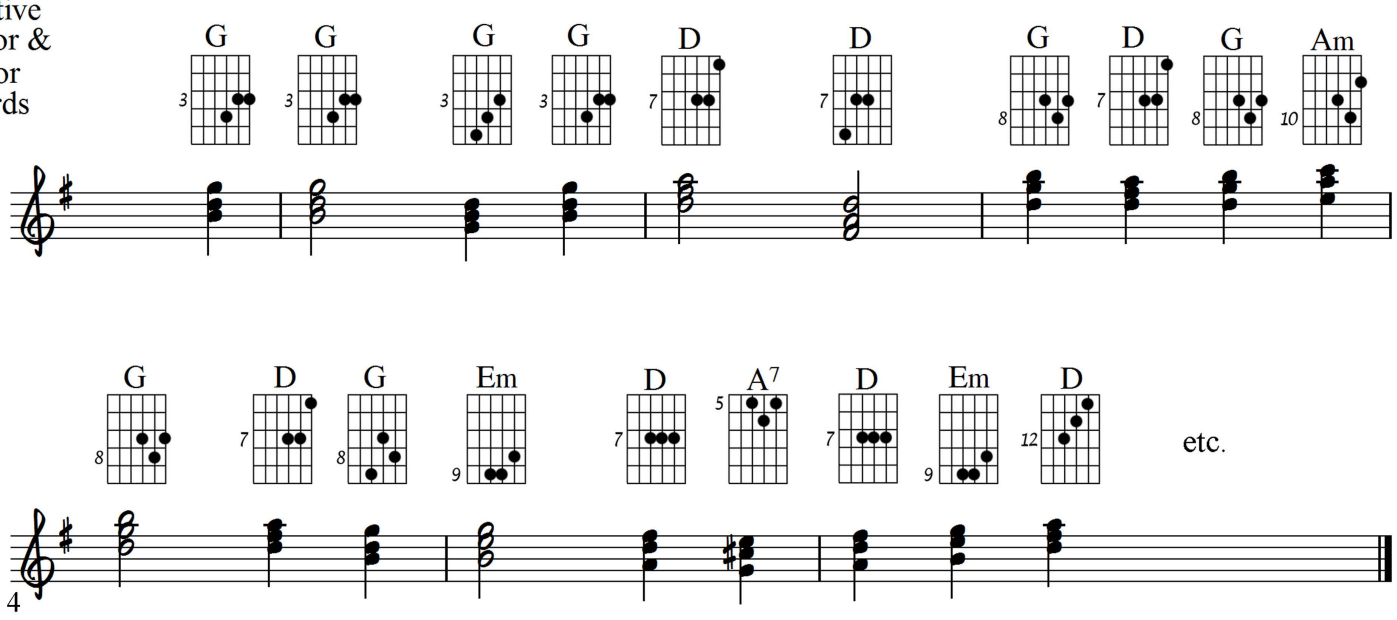
Four Examples from *Chord Chemistry*

Ted Greene

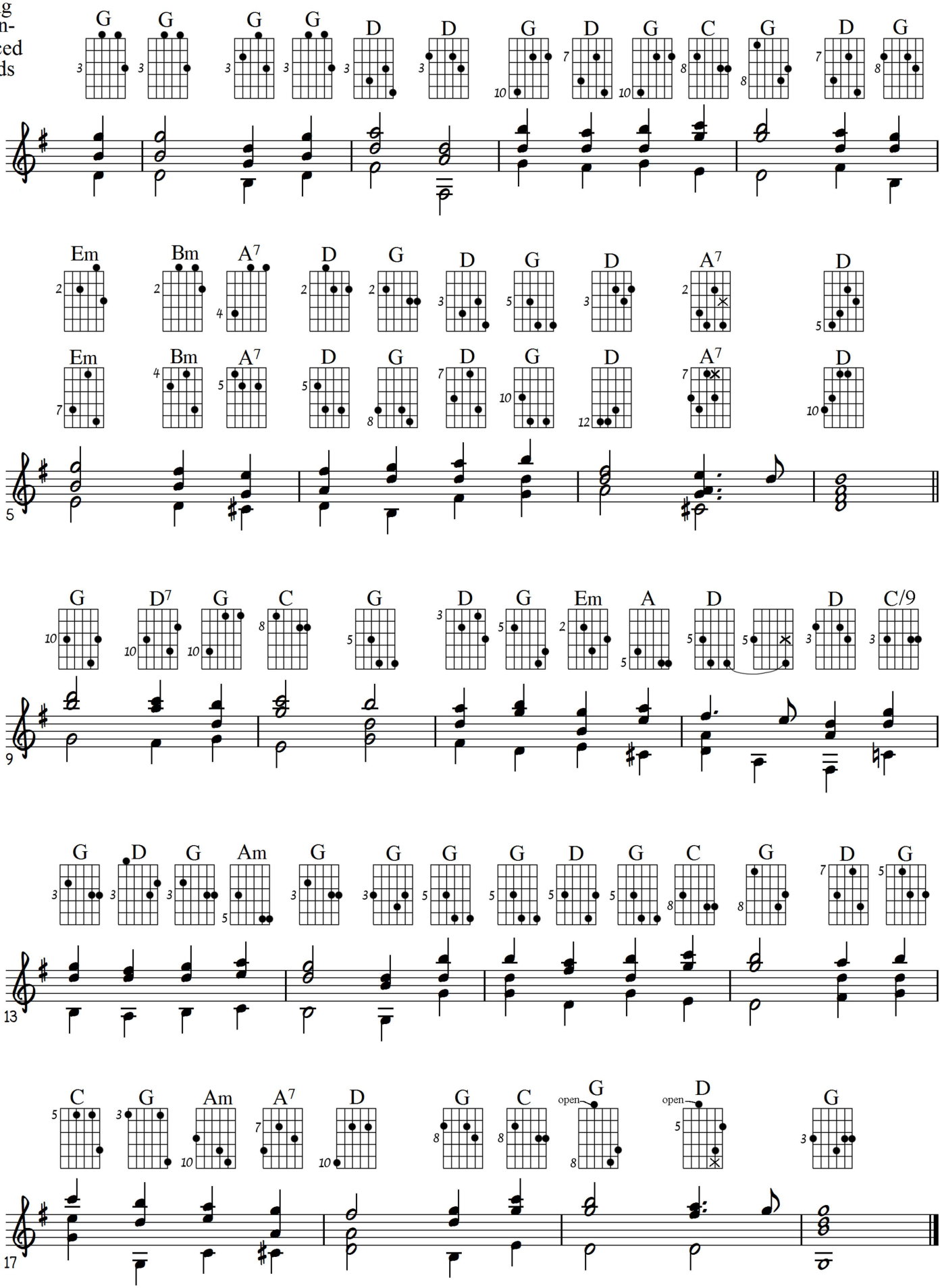
1) using closed triads



2) using the relative major & minor chords

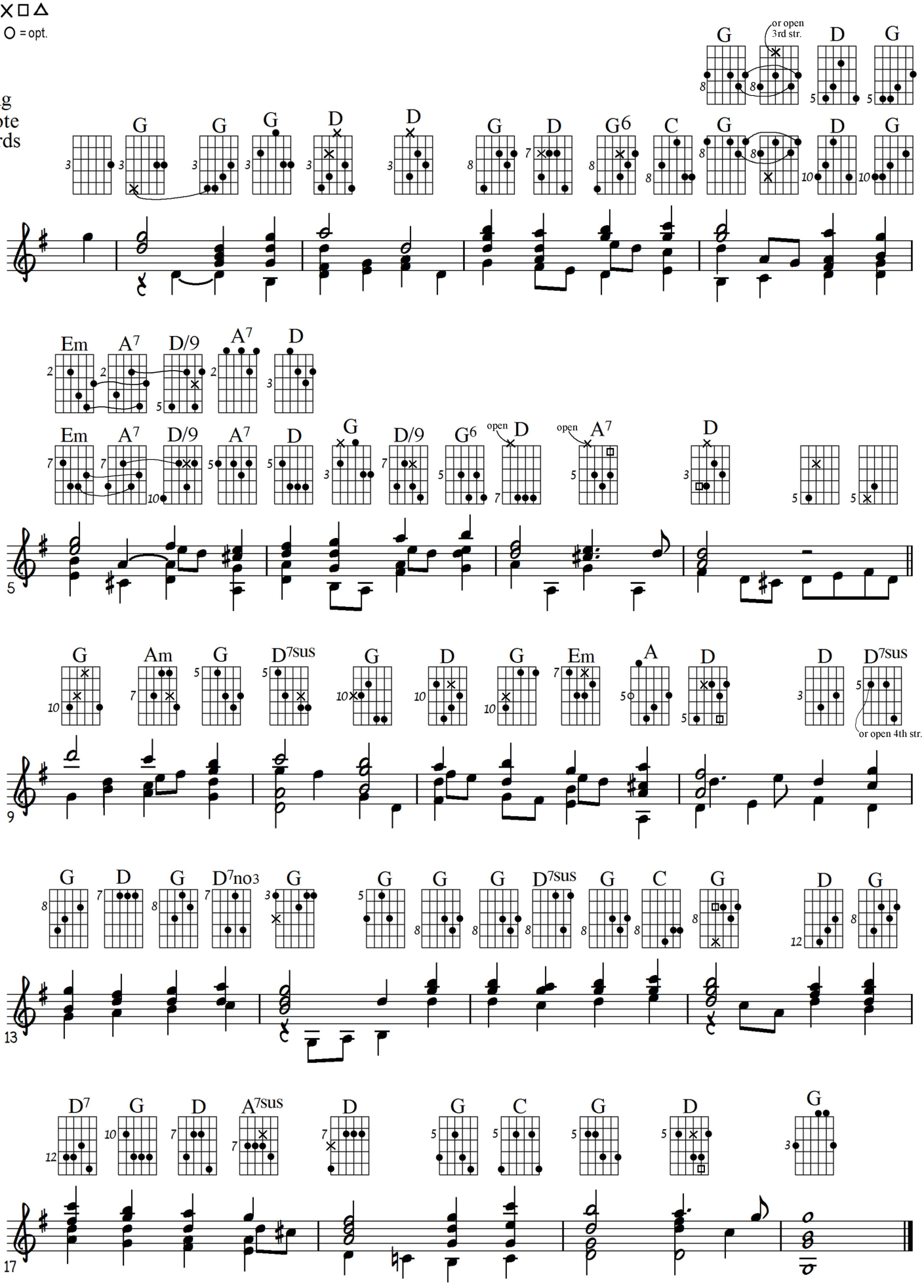


3) using open-voiced triads



Playing order: ● ✕ □ △ ○ = opt.

4) using 4-note chords



O Come All Ye Faithful

Four Ted Greene Arrangements from *Chord Chemistry*

Ted's Comments

Example #1 (Using Closed Triads)

Measure #7, beat 4: This melody note could be left unharmonized (like the one in the 2nd to the last measure), due to the speed with which the next chord must be played.

Example #2 (Using the Relative Minor and Major Chords)

Compare the changes made with the 1st arrangement….The technique of substituting the relative minor is often used on the IV chord of a key; so in [this] example Am replaces C, which is the IV chord of the key of the song, G. However, the Em in measure #6 doesn't seem to be replacing the IV chord; it would seem that it is replacing the I chord, G. This is only true from one viewpoint, which actually is not the wisest one in this case. Notice that in [measure #5] the chord A7 appears after D. This A7 has a note which is not in the key of G (C#), and actually the key has temporarily switched to D, which has the C# in it. Think of the A7 as the V7 chord of the new key, and for the next 3 measures you are in the key of D.

Example #3 (Using Open-Voiced Triads)

Measure #7, beat 1: This chord is kept in close voicing because the bass line then can continue *upward* as the melody comes *down* (this is called *contrary motion*), which is a pleasing effect to most ears.

Measures #7-8, beat 3 and beat 1: The A7 and D chords here have 4 voices. The D chord is the last chord in the phrase, and *when using open triads, the root is usually put in the bass for the last chord in a phrase*: since the melody is also the root, in order to have all three tones of the major chord in the chord, you would have 4 tones — two roots, the 5th, and 3rd. If you wanted a triad, you could leave out the 5th and keep the two roots and 3rd. The A7 chord has 4 voices because it leads smoothly to the 4-note D chord; this is not necessary, but more a matter of taste.

Measure #12, beat 4: Cadd9(no 3rd) for the C chord.

Measure #12, beat 2: The E melody note, instead of being harmonized, is left alone, and one of the most important notes of the chord that would be there normally (A7) is used in the bass preceding it.

Example #4 (Using 4-Note Chords)

Measure #2, beat 2: These two notes (G + E) are used as passing notes between the notes in the two D chords. Note that there are three 3rd intervals in a row.

Measure #5, beat 2: This partial A chord is used as a passing chord between Em and D; this will work nicely here because it makes the ii (Em) - I (D) progression into a ii-V-I progression, which you should know by now, is a common sound.

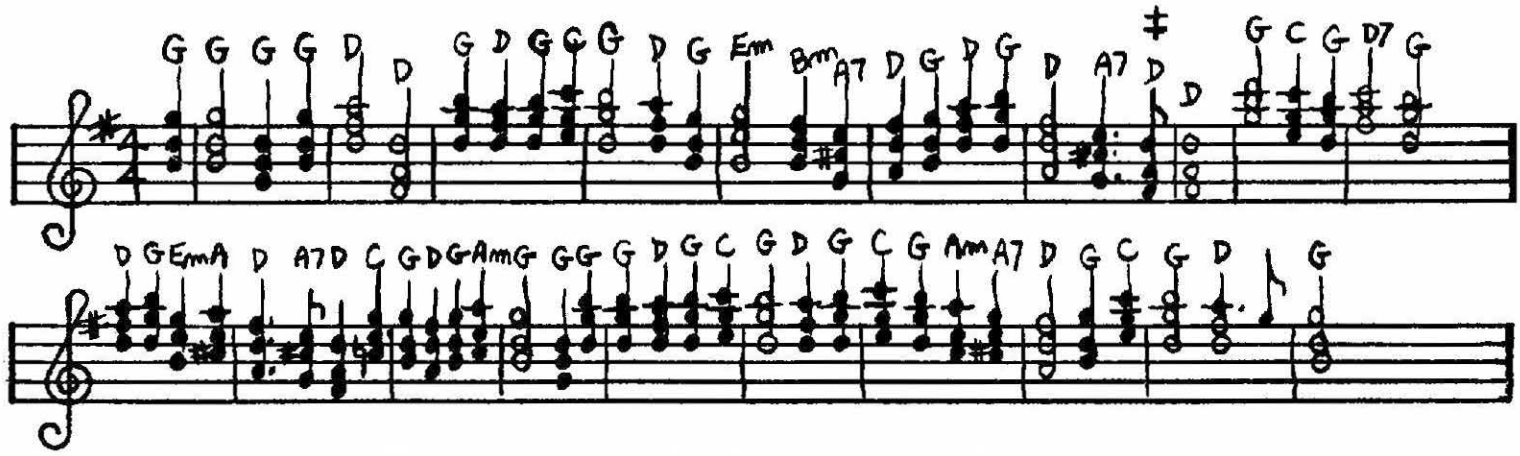
Measure #6, beat 4: G6 instead of G.

Measure #8, beats 2-4: This run just uses notes of the scale of the chord (D major).

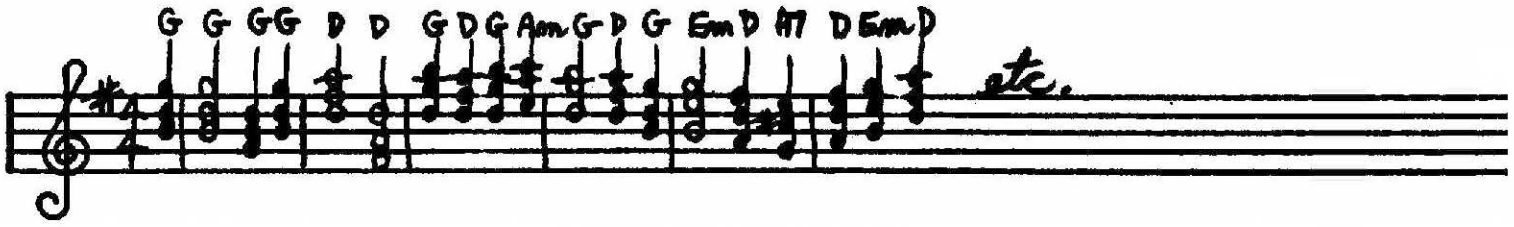
Measure #12, beat 4: D7sus instead of C or Cadd9 is just an ear thing — no real rules, possibly that the D is V and C is IV, and they are closely related, but that is really hunting for a reason.

Measure #16, beat 1: D7 instead of C — again no real rule — just putting in the V7 for the IV chord where it sounds good.

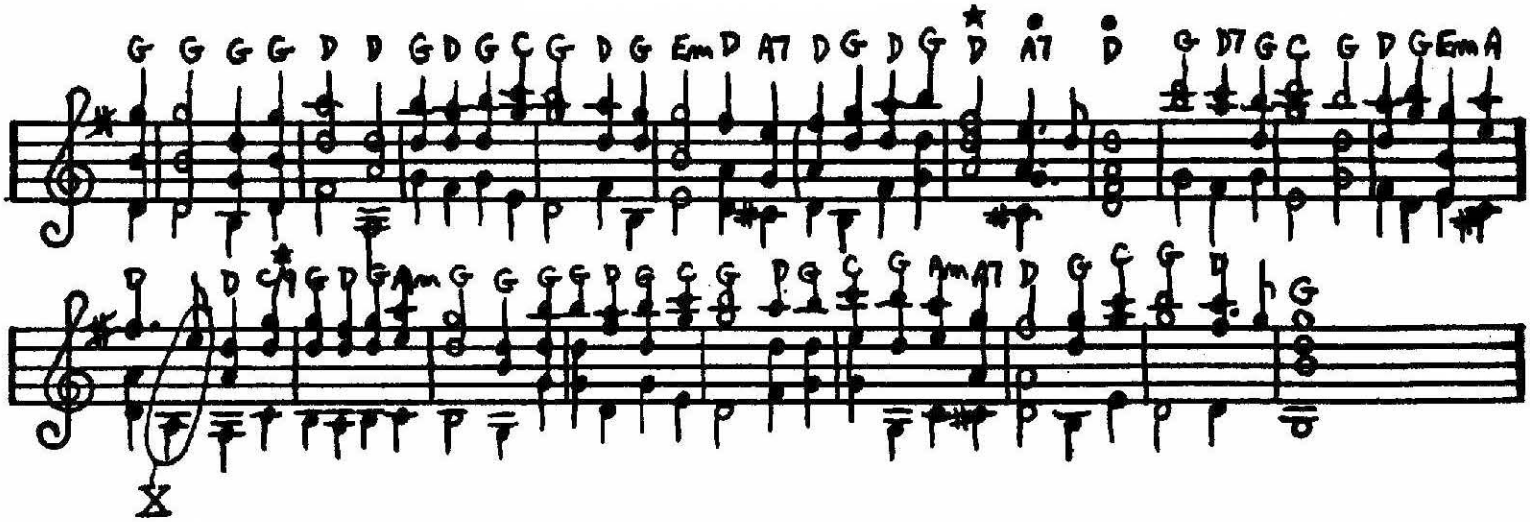
O COME ALL YE FAITHFUL



Using the Relative Minor & Major Chords



Open Voiced Triads



So here is the same tune with quite a few 4 note chords and some other goodies: