

HARMONIZATION STUDIES: USING I and iii TO CATCH THE 5th DEGREE OF THE KEY

① Key of F

5 F 5 F 8 F 5 F } 5 F 5 F 8 F 8 C 5 F }

and these two too

5 F 5 F 8 C 5 F } 5 F 5 F 8 Am F (also 10)

Key of D \flat

6 D \flat 6 D \flat 8 A \flat } 6 D \flat 6 D \flat 9 Fm D \flat

Key of E

4 E 9 E 4 E 4 B } 4 E 9 E 9 E 4 G \sharp m

Key of E \flat

8 E \flat 8 E \flat 8 E \flat 8 B \flat } 8 E \flat 12 E \flat 8 E \flat 8 Gm

Key of G \flat

8 E \flat 3 B \flat 5 E \flat 1 E \flat } 6 G \flat 6 D \flat 3 G \flat 4 G \flat } 6 G \flat 5 F

Key of D

7 B \flat 3 B \flat } 7 D 7 A 4 D 2 D

②

9 D \flat 13 D \flat 9 D \flat 8 A \flat } 9 D \flat 13 D \flat 9 D \flat 9 Fm

3/4 or RUBATS

Key of E

4 E 9 E 4 E 4 B } 4 E 9 E 9 E 4 G \sharp m

Key of E \flat

8 E \flat 8 E \flat 8 E \flat 8 B \flat } 8 E \flat 12 E \flat 8 E \flat 8 Gm

Key of G \flat

8 E \flat 3 B \flat 5 E \flat 1 E \flat } 6 G \flat 6 D \flat 3 G \flat 4 G \flat } 6 G \flat 5 F

Key of D

7 B \flat 3 B \flat } 7 D 7 A 4 D 2 D

OPTIONAL "SET-UP" CHORDS for next line.

COMPARISON

COMPARISON

adjust the A \flat chord in the top set of strings

and play the end of the previous ex. too.

add by putting the 7 \flat and 9 on the next lower string set.

⊙
ELECTRIC
PLAYERS:
Adjust tone
for string
balance

HARMONIZATION OF SCALE STEP 1 via the IV chord

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Jed Greene

P. 2
OTHER TR'S
(for VCI)

1 Key of C: C, F, C | Key of Ab: Ab, Db, Ab | F, Bb

Do this in the keys of Eb and G (+ make high B) | Try this one in Ab, B, Eb + high G | Do this one in F, A + D | and back to the F chord.

Now GO BACK & DO EACH ONE IN THE CYCLE OF 5ths PLEASE!
a) all 3 sounds
b) w/out last I

2 Key of F: F, Bb, F | Key of C: C, F, C

COMPARISON EXERCISE

PLAY THIS MANY TIMES + in OTHER KEYS

8VA

Do this ex. in:
a) C, Ab + E
b) Db, A + F
c) G, Bb + Gb
d) Eb, B + G

Key of Eb: Eb, Ab, Eb | Key of A: A, D, *A | Ab, Db

Do this in:
a) Eb, G + B
b) Eb, G or Gb, Bb + opt. high D

also try this instead of the 1st chord. and vice versa.

Try this ex. in:
a) A, C, E + high Ab
b) A, Db, F + high A
c) Bb, D, Gb + high Bb
d) C, Eb and G

* Consider using this form as the last chord.

Do this one in Ab, C, E at least. Maybe connect it to one of the others for a longer chain of sound.

OPTIONAL: COMPARISON EXERCISE

Key of Gb: Gb, Cb, Gb | Key of C: C, C, C, F

Try this one in Gb, Bb, D, high F then cross over and in A

Try this in Eb + G as well. Also make up similar ex.'s using the other strings set forms given throughout this ex. ②

Blank guitar fretboard diagrams for practice.

HARMONIZATION: USING V for the 2nd degree

①

OPTIONAL VARIANTS:
any
or
all

Now
this:

and on
next
string set

More:

② 2 PART COUNTERPARTS: "HORN STAS"

Key of
Db

PLAY THIS MANY TIMES + STUDY VERY CAREFULLY

now add this
at the end
and at
the end
of the
piece
diagram each
passing each
finger on the last
sound.

Key of D

Key of Eb

MAYBE THE FOLLOWING WILL MAKE MORE SENSE TO YOUR EARS + BRAIN BECAUSE OF HAVING DONE THE HORN STAS:

There will
be more
on this
later with
fingerings,
longer chains,
integration with
other contrapuntal
sounds and
devices and
stuff like
that.

③

This could be fingered in a whole bunch of
other places too but you don't necessarily
have to for now.

also
used the
cont'd
used for 12
the A chord in this ex.

Harmonization Studies

1986-09-30 and 1986-10-01
Text for Ted's handwritten parts

Harmonization Studies: Using V and iii to Catch the 5th Degree of the Key

Ted Greene, 1986-09-30

Page 1, Other triads for \K5 [K5, means the key's 5th note or degree. The slash indicates that the K5 is in the soprano voice]

Line 2: "and these two too" "Try also --- [F triad on strings 4,3,2] and try this at the end of the previous example too.

Line 3: Also try the Ab chord on the top set of strings.
Also try putting the Db at the end here on the next lower string set.

Line 4: 3/4 or rubato → Optional "set-up" chord for next line.

Line 7: Electric players: adjust tone and/or string balance.

Harmonization of Scale Step 1 via the IV Chord

Ted Greene, 1986-10-01

Page 2, Other Tr's [triads] (for \K1) [K1 means the key's 1 or Root. The slash indicates that this 1 or Root is in the soprano voice]

Line 1: Key of C. Do this in the keys of Eb and G (and maybe high B too).
Key of Ab. Try this one in Ab, B, Eb, and high G.
Key of F. And back to the F chord. Do this one in F, A, and Db.
Now go back and do each one in the cycle of 5ths please! a) all 3 sounds, b) without last I.

Line 2: Key of F. Comparison Exercise. Play this many times and in other keys.
Key of C. Do this example in

- a) C, Ab, and E
- b) Db, A, and F
- c) D, Bb, and Gb
- d) Eb, B, and G

Line 3: Key of Eb. Do this in a) Eb, G, and B; b) Eb, G or Gb, Bb, and optional high D
Also try this [Eb chord on strings 4,3,2] instead of the 1st chord, and vice versa.
Key of A. Try this example in

- a) A, C, E, and high Ab
- b) A, Db, F, and high A
- c) Bb, D, Gb, and high Bb
- d) C, Eb, and G

Consider using this ("lower string set") form as the last chord

And back to the Ab chord.

Do this one in Ab, C, and E at least. Maybe connect it to one of the others for a longer chain of sound.

Line 4: Key of Gb. Try this on in Gb, Bb, D, high F, then crossover and end in A.
Key of C. Optional Comparison Exercise.

Try this in Eb and G as well. Also make up similar examples using the other string sets form given throughout this example 2).

Harmonization: Using V for the 2nd Degree

Ted Greene, 1986-10-01

Page 3, Other Tr's [triads] (V\K1) [K1 means the key's 1 or Root. The slash indicates that this 1 or Root is in the soprano voice of the V chord]

Line 2: Optional variants: Try any or all.

Line 3: Now this:

Line 4: And on next string set. And on next string set. More:

Line 6: 2) 2-part counterpoint: "Horn 5ths"

Key of Db. Play this many times, and study very carefully.

Now add this at the end. Pause and repeat the last 2 diagrams twice, pausing each time on the last sound. Key of D

Line 7: Key of E. Key of Eb

Line 8: Maybe the following will make more sense to your ears and brain because of having done the Horn 5ths:

3) Key of C. Also, this could be used for the 4th chord in this example.

This could be fingered in a whole bunch of other places too, but you don't necessarily have to for now.

There will be more on this later (better fingerings, longer chains, integration with other contrapuntal sounds and devices....stuff like that).