

P.I CHROMATIC and SEMI-CHROMATIC HARMONIZATION and APPROACH CHORDS STUDIES

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① *Chord* Cm6 3m7/11 3b7+ A7+ B7 3b7 A7/6 Ab13b9

① FILL IN THE MISSING NOTES WHERE APPROPRIATE  
② PLAY EACH EX. MANY TIMES.  
THINKING OF THE CHORD NAMES, SWITCING MENTAL GEARS & THINKING OF THE CHORD FUNCTIONS, LISTENING TO THE DIFFERENT COLOURS AND FEELINGS THEIR EFFECT ON YOU.

3bA7 A7sus4 Ab7 G9 2 3bA7/6<sup>mo3</sup> D5 (Ab9) Ab7/6 G13

A7 Ab7bs GΔ7 F#7#9 A7 Ab7bs G7+ E#7#9+

2 G7 F#7/6 ② G F#+ F7 II dom. E7#9+

G F#+ Em11 Fb13sus4 G F#+ F11 Eb13

F6 F9 Fb9sus4 3b9 D7 D7 C#7+ C7/6

D7 C#7sus4 C7/6 3b13b9 C#7b9<sup>mo3</sup> C7bs B7 3b9

C9<sup>mo3</sup> B7 Em7/11b5 A13#9 C9<sup>mo3</sup> B7 3bA7/6 A7#9

B7#9 B7+ A7/6 Ab7/6

## CHROMATIC and SEMI-CHROMATIC HARMONIZATION and APPROACH CHORDS STUDIES

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John Williams

① Chromatic

1) Fill in the missing notes where applicable.

2) Play each example many times, thinking of the chord names, switching mental gears and thinking of the chord functions, listening to the different colors, and feeling their effect on you.

## ① CHROMATIC & SEMI-CHROMATIC HARMONIZATION and ② APPROACH CHORDS STUDIES

④ 9-3-85  
Jed

- ① Bb7 8 F#m7/11 6 F#m7/11 8 Bb7 8 F#m7/11 6 F#m7/11

② Bb7 11 F#6/9 10 F#11 8 F#7#9#11 7 Bb 8 F#m7 8 F#7sus4 7 F#9 8 F#9

③ Ebm7 8 Bb 6 F#m7/11 7 F#9 6 Bb5sus 8 F#sus 7 F#sus 6 Eb9sus 6 Ebm9 7 Eb9sus 7 Bb11/13

④ Gb+ 9 F 8 F#7 6 D7#9+ 5 F#sus 8 F#sus 7 F#sus 6 Eb9sus 5 D7#9+ 5 F#sus

⑤ E7 7 F#9 6 D7 5 D7#9 4 F#sus and sus in Bb too  
G 5 C9m3 3 B7sus 2 Bb11/6sus 1 G 3 C9m3 3 B11 2 Bb11/13 (13sus)

G 5 C9m3 8 B11 7 Bb13m 6 B7sus 10 Bb11/6sus 6 Bb11/6sus 10 Bb11/6sus

Bb5 6 F#7 5 D7#9 4 Bb13 8 F#sus 7 Bb5 8 F#sus 7 Dm7 9 Bb13sus 8 F#sus

Try to understand why each sound was chosen and why certain "more logical" ones were left out.

② Study the voice motion - this is at least half of the harmonic story here.

③ Memorize some of your favorites.

SWITCHING  
KEYS TO  
PUT THE  
TARGET  
CHORDS  
IN A  
MORE  
FAVORABLE  
REGISTER.  
SOMETIMES 5  
3 FRETS  
OF DIFFERENCE  
ADDS A LOT  
OF WARMTH  
TO A CHORD  
ALSO THE  
NEW KEY CAN  
USE SO THE  
EAR WORKS  
GOT JADE.

① Try to understand why each sound was chosen and why certain "more logical" sounds were omitted.

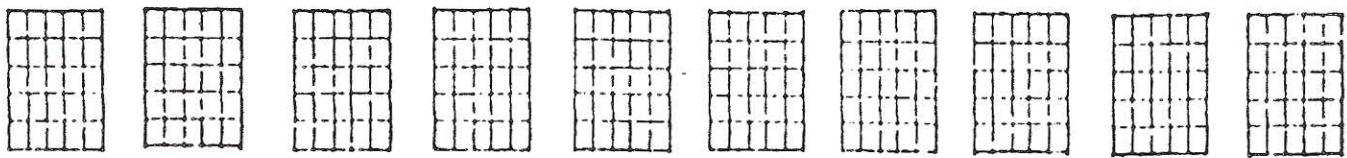
② Study the voice motions - this is at least half of the harmonic story here  
③ Memorize some of your favorites

③ Memorize some of your favorites

⑥

⑦

⑧



(1)  $\text{Ab7}$        $\text{G7+}$        $\text{GbA7}$        $\text{F7\#9}$        $\text{Ab7}$        $\text{G7+}$        $\text{Gb13\#9}$        $\text{F13\#9}$

$\text{Ab7m9}$        $\text{G7sus4}$        $\text{Gb7/6}$        $\text{F7\#9+}$  (12)  $\text{G7sus4}$        $\text{Gb7/6}$        $\text{F7/6}$        $\text{E7/6}$

$\text{Ab7m9}$        $\text{Gb7b5}$        $\text{F7}$        $\text{E7/6}$  (1)  $\text{REVISED w/ EXPANDED RANGE}$   
Key of A9  
 $\text{F\#m7}$        $\text{Fm7b9}$        $\text{Em7/11}$

$\text{B7b5}$        $\text{C7}$        $\text{B7b9}$        $\text{B7sus4}$        $\text{B7b5}$        $\text{C7b5}$        $\text{B7b9+}$        $\text{B7sus4}$

$\text{B7b5}$        $\text{C7}$        $\text{B7b9}$        $\text{B7sus4}$       Key of G9  
Key of F9\#11  
 $\text{E9m3}$        $\text{Eb lines}$        $\text{D11}$

$\text{F9\#11m3}$        $\text{E9m3}$        $\text{Eb lines}$        $\text{D13/11}$       Key of Ab9m3  
 $\text{Ab9m3}$        $\text{G9m3}$        $\text{Gb lines}$        $\text{G9m3}$        $\text{Gb lines}$        $\text{F11}$

"SLOWLY IS THE BEST MOST OF US CAN  
HOLD ON HERE TELL WHAT  
A SOUND  
THAT  
LAST 13  
LAST CHORD HAS!"

STRINGS TRANSPOSED

$\text{Ab6/9}$        $\text{G6}$        $\text{GbA7/6}$        $\text{F11 or F7sus4}$

(1) More ....

Key of Bb Ab9#11<sub>no3</sub> G7sus4 Gb11b9 F7sus4 | Ab Lines G7sus4 Gb11b9 F7sus4

16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1 12 11 10 9 8 7 6 5 4 3 2 1 13 12 11 10 9 8 7 6 5 4 3 2 1

(STR. TRANSFERRED)

Ab6/9#11 Gm7/11 F#m7/11b9 Fm7/11 | Ab6/9#11 Gm7/11 F#m7/11b9 Fm7/11

16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 13 12 11 10 9 8 7 6 5 4 3 2 1

(STR. TRANS.)

Key of A G11 F#7sus4 F Lines E7sus4 | G11 F#7sus4 F Lines E7sus4

15 14 13 12 11 10 9 8 7 6 5 4 3 2 1 15 14 13 12 11 10 9 8 7 6 5 4 3 2 10 9 8 7 6 5 4 3 2 1 12 11 10 9 8 7 6 5 4 3 2 1

(over 1/4 change)

STR. TRANS.

G11 F#11 F linear E11 | G11 F#11 F linear E11

15 14 13 12 11 10 9 8 7 6 5 4 3 2 1 15 14 13 12 11 10 9 8 7 6 5 4 3 2 10 9 8 7 6 5 4 3 2 1 12 11 10 9 8 7 6 5 4 3 2 1

STR. TRANS.

Key of Bb Gb11 F11 A1/9#11 Eb7/6sus | Gb9mg F9mg EΔ13mg Eb11

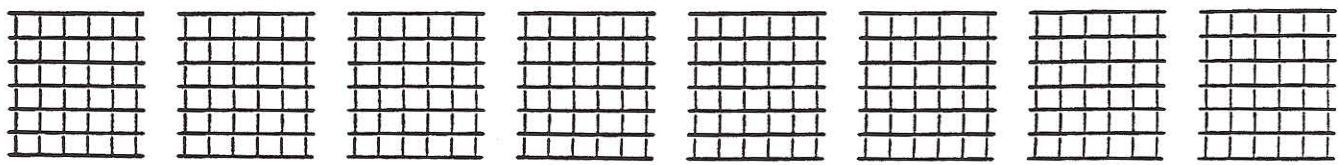
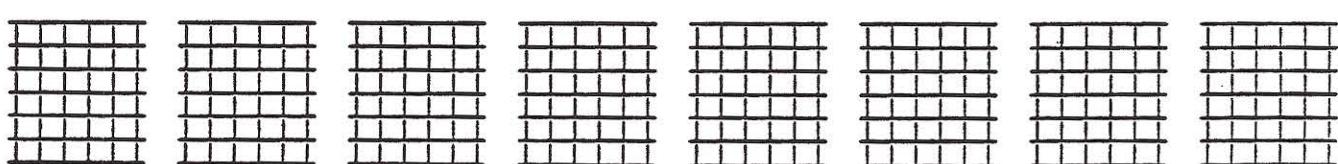
14 13 12 11 10 9 8 7 6 5 4 3 2 1 14 13 12 11 10 9 8 7 6 5 4 3 2 13 12 11 10 9 8 7 6 5 4 3 2 1 12 11 10 9 8 7 6 5 4 3 2 1

Key of G F7b5<sub>no3</sub> E7<sub>no3</sub> Eb13b9<sub>no3</sub> D7/6sus | F7b5<sub>no3</sub> E7<sub>no3</sub> Eb7b9<sub>no3</sub> D7/6sus

13 12 11 10 9 8 7 6 5 4 3 2 1 13 12 11 10 9 8 7 6 5 4 3 2 11 10 9 8 7 6 5 4 3 2 1 10 9 8 7 6 5 4 3 2 1

F7b5 E7 Eb13b9 D7/6/11 | Key of Gb E9mg Eb7 Eb7b9<sub>no3</sub> Abm7/11b5 D7b7/6/11

13 12 11 10 9 8 7 6 5 4 3 2 1 13 12 11 10 9 8 7 6 5 4 3 2 12 11 10 9 8 7 6 5 4 3 2 11 10 9 8 7 6 5 4 3 2 10 9 8 7 6 5 4 3 2 1





## **Chromatic and Semi-Chromatic Harmonization and Approach Chords Studies**

Ted Greene, 1985-09-02, 3, and 4

(Text only)

### **Page 1, 1985-09-02**

- 1) Fill in the missing notes where applicable.
- 2) Play each example many times, thinking of the chord names, switching mental gears and thinking of the chord functions, listening to the different colors, and feeling their effect on you.

Line 3, chord 7: “Rare use of altered IV dominant.

### **Page 2, 1985-09-03**

End of line 3: “Also try B♭/5 – E11♭9 – E♭7#9#11 – E♭m7”

Line 5, chord 3: “Or Dm7/11”

Line 5, chord 4: “And try same sus in D7 too”

Switching keys to put the target chords in a more favorable register. Sometimes 3 frets of difference adds a lot of warmth to a chord. Also, the new key was used so the ear wouldn’t get jaded.

- 1) Try to understand why each sound was chosen and why certain “more logical” ones weren’t.
- 2) Study the voice motions – this is at least half of the harmonic story here.
- 3) Memorize some of your favorites.

Same with cycle of 4ths harmony: 1) root in bass, 2) inversions.

### **Page 3, 1985-09-03**

Same melodies as page 2.

Line 1, chords 7-8: “Tough, but worth it”

Line 2, chord 4: “Again, the going’s tough, but the sound is sweet”

Line 3, chords 5-6: “More unusual”

Line 3, chord 7: C°Δ7 F7♭9#11no3

Line 6, chord 1: “Dissonant”

Line 6, chord 4: “Highly consonant”

### **Page 4, 1985-09-04**

Same melodies as page 2.

Line 3, chord 5: “Revisited with Expanded Range. 1) Key of A”

Line 4, chord 5: “Key of E♭”

Line 6, chord 5: “Key of G”

Line 7, chords 1-2: “‘Slowly’ is the best most of us can hope for here, but what a sound that last chord has!”

Line 7, chord 7: “Highly dissonant, but....”

Line 8, chords 1-2: “String Transference.”

## Page 5, 1985-09-04

Same melodies....

Line 1, 3, 4 and 5, chords 5-6: "String Transference."

Line 3: "Key of A." Chord 3, "Give it a chance"

Line 6: "Key of G"

Line 7, chord 5: "Key of G♭"

## Page 6, 1985-09-04

Same melodies....

Line 1: "2) Revisited with Expanded Range. Key of G♭"

Line 2: "Key of G" and at chord 5: "Key of A♭"

Line 3, chord 5: "Key of B♭"

Line 4, chord 5: "Key of A", and at chord 8: Huge stretch, but worth it. Now try flattening the 13th in the last 2 chords"

Line 5, chords 3-4: "Now try flattening the 13th in the last 2 chords again."