

CHROMATIC and SEMI-CHROMATIC HARMONIZATION and APPROACH CHORDS STUDIES

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Comb	Bm7/11	Bb7+	A7+	B7	Bb7	A7/6	Ab13b9
BbA7	A7sus4	Ab7	G9	BbA7/6 (no 3) (chrom)	D/5 (no 9)	Ab7/6	G13
A7	Ab7b5	GΔ7	F#7#9	A7	Ab7b5	G7+	F#7#9+
D	G7	F#7/6	F7/6	G	F#+	F7	F#7+
G	F#+	Em11	Fb13sus2	G	F#+	F11	Fb13
F6	F9	Fb9#11 no3	D9	FbA7	D7	C#7+	C7/6
D7	C#7sus4	C7/6	B13b9	C#7b9 no3	C7b5	B7	Bb9
C9no3	B7	Em7/11b5	A13#9	C9no3	B7	BbA7/6	A7#9
B7#9	Bb7+	A7/6	Ab7/6				

① FILL IN THE MISSING NOTES WHERE APPLICABLE
 ② PLAY EACH EX. MANY TIMES, THINKING OF THE CHORD NAMES, SWITCHING OF THE CHORD FUNCTIONS, LISTENING TO THE DIFFERENT COLORS AND FEELINGS THEIR EFFECT ON YOU.

RARELY USED ACTING IN DOM.

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① CHROMATIC + SEMI-CHROMATIC HARMONIZATION and ② APPROACH CHORDS STUDIES

① $Bb7$ $Eb/9$ $F\#m7/11$ $Fm7/11$ $Bb7$ $Eb\Delta7$ $Ebm\Delta9$ $Fm7/11$

② $Bb7$ $Eb6/9$ $F11$ $E7\#9\#11$ Fb $Ebm\Delta7$ $F7sus4$ $E\phi7$

③ $Ebm\Delta7$ Bb $Fm7/11$ $Eb9$ $Bbsus$ $F7sus4$ $Eb9sus4$ $Ebm9$

④ $Gb+$ F $Fb7$ $D7\#9+$ $Fsus4$ $F7sus4$ $Eb9sus4$ $D7\#9+$

⑤ $E7$ $Eb9$ $D7$ $D7/6$ $E7$ $Eb9$ $D9$ $D7b13$

G $C9no3$ $B7sus2$ $Bb7/6sus4$ G $C9m3$ $B11$ $Bb11/13 (13sus4)$

G $C9m3$ $B11$ $Bb13m3$ G $C9m3$ $B7sus2$ $Bb7/6sus4$

$Bb5$ $Eb\Delta7$ $D7\#9$ $D7b13$ $Bb5$ $F7sus4$ $D7m7$ $D7b13sus2$

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 WOULD GET USED.

- 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.

⑥

6	5	9	8		4	5	9	8	
6	10	9	8		4	8	7	6	
4	3	7	6		5	4	3	6	

⑦

4	3	4	4		8	7	6	5	5

⑧

8	6	5	4		1	6	5	4	
7	6	5	4		6	5	4	3	

⑨

6	5	4	3		5	4	3	2	

⑩

6	4	3	2		5	4	3	2	

Additional notes and diagrams:

- AGAIN, THE SOUND IS SWEET
- AGAIN, THE SOUND IS SWEET
- more soulful
- THOUGH IT'S BUT WORTH IT
- DISSONANT
- HIGHLY DISSONANT
- opt.

CHROMATIC + SEMI-CHROM. HARMONIZ. } APPROACH CHORDS STUDIES

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				⑫			
				⑬ REVISITED w/ EXPANDED RANGE Key of A A/9			
Key of C				Key of Eb			
				Key of G			
				Key of Bb			
11	10	9	13	16	15	14	13
16	15	14	13	13			

"SLOWLY IS THE BEST MOST OF US CAN
HOPE FOR HERE BUT WHAT
A SOUND THAT
LAST CHORD HAS!"

STRIKE TRANSFERRENCE

Highly
WANT!
F#m7

← 6+12 →

① More

Key of Bb Ab9#11 no3	G7sus4	Gb11b9	F7sus4	Ab Lines	G7sus4	Gb11b9	F7sus4
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Ab6/9#11	Gm7/11	F#m7/11b9	Fm7/11	Ab6/9#11	Gm7/11	F#m7/11b9	Fm7/11
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Key of A G11	F#7sus4	F Lines	E7sus4	G11	F#7sus4	F Lines	E7sus4
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G11	F#11	F Lines	E11	G11	F#11	F Lines	E7sus4
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Key of Ab Gb11	F11	A/9#11	Eb7/6sus4	Gb9no3	F9no3	EΔ13no3	Eb11
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Key of G F7b5no3	F7no3	Eb13b9no3	D7/6sus4	F7b5no3	F7no3	Eb7b9no3	D7/6sus4
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F7b5	E7	Eb13b9	D7/6/11	Key of Gb F9no3	Eb7	Abm7/11b5	D7/6/11
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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 \flat /5 – E11 \flat 9 – E \flat 7#9#11 – E \flat 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 $^{\circ}$ Δ 7 F7 \flat 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 \flat ”

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 \flat "

Page 6, 1985-09-04

Same melodies....

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

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

Line 3, chord 5: "Key of B \flat "

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."