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

1. Key: F
   - Figure: F F F F
   - Chord: F
   - Diagram: Guitar fingerboard diagram

2. Key: Bb
   - Figure: Bb Bb Bb Bb
   - Chord: Ab
   - Diagram: Guitar fingerboard diagram

3. Key: E
   - Figure: E E E Bb
   - Chord: Bb
   - Diagram: Guitar fingerboard diagram

4. Key: Eb
   - Figure: Eb Eb Eb Eb
   - Chord: Eb
   - Diagram: Guitar fingerboard diagram

5. Key: C
   - Figure: C C C C
   - Chord: C
   - Diagram: Guitar fingerboard diagram

6. Key: Am
   - Figure: Am Am Am Am
   - Chord: Am
   - Diagram: Guitar fingerboard diagram

7. Key: Fm
   - Figure: Fm Fm Fm Fm
   - Chord: Fm
   - Diagram: Guitar fingerboard diagram

8. Key: Em
   - Figure: Em Em Em Em
   - Chord: Em
   - Diagram: Guitar fingerboard diagram

9. Key: Gm
   - Figure: Gm Gm Gm Gm
   - Chord: Gm
   - Diagram: Guitar fingerboard diagram

10. Key: Db
    - Figure: Db Db Db Db
    - Chord: Db
    - Diagram: Guitar fingerboard diagram

11. Key: Ab
    - Figure: Ab Ab Ab Ab
    - Chord: Ab
    - Diagram: Guitar fingerboard diagram

12. Key: Eb
    - Figure: Eb Eb Eb Eb
    - Chord: Eb
    - Diagram: Guitar fingerboard diagram

13. Key: Gb
    - Figure: Gb Gb Gb Gb
    - Chord: Gb
    - Diagram: Guitar fingerboard diagram

14. Key: Bb
    - Figure: Bb Bb Bb Bb
    - Chord: Bb
    - Diagram: Guitar fingerboard diagram

15. Key: Eb
    - Figure: Eb Eb Eb Eb
    - Chord: Eb
    - Diagram: Guitar fingerboard diagram

16. Key: Gb
    - Figure: Gb Gb Gb Gb
    - Chord: Gb
    - Diagram: Guitar fingerboard diagram

17. Key: Bb
    - Figure: Bb Bb Bb Bb
    - Chord: Bb
    - Diagram: Guitar fingerboard diagram

18. Key: Ab
    - Figure: Ab Ab Ab Ab
    - Chord: Ab
    - Diagram: Guitar fingerboard diagram

19. Key: Eb
    - Figure: Eb Eb Eb Eb
    - Chord: Eb
    - Diagram: Guitar fingerboard diagram

20. Key: Gb
    - Figure: Gb Gb Gb Gb
    - Chord: Gb
    - Diagram: Guitar fingerboard diagram

ELECTRIC PLAYERS: Adjust tone for string balance.
HARMONIZATION of SCALES step i win the IV chord

Key C:
C F C
D G D

Key Ab:
Ab Db Ab
C G C

Key F:
F Bb F
C G C

Now go back & do each one in the cycle of five.
Please:
a) All keys:
b) Major & G minor

Comparison Exercise:

Play this many times in other keys.

C:
C F C
D G D

F:
F Bb F
C G C

Bb:
Bb Eb Bb
D G D

Ab:
Ab Eb Ab
C G C

Eb:
Eb Bb Eb
D G D

Db:
Db Gb Db
E G D

Optional:

Comparision Exercise 2
C

Try this one in Gb, Bb, D, high E, and in Ab.

Try this in Eb and F as well. Other modes of similar ex. y using the other stacked forms.

Give through this.
HARMONIZATION: USING I for the 2nd degree

CHORDS:

C  C  G  A♭  A♭  E♭  I  C  E  B  I

12  12  10  8  8  6  8  4  2  1  1

OPTIONAL VARIANTS:

Note there:

16  16  16  16  16  16  16  16  16  16  16

and play next:

6  6  6  6  6  6  6  6  6  6  6

and end this:

7  7  7  7  7  7  7  7  7  7  7

PART 2: COUNTERPLAY

Horn Stabs

KEY D

PLAY THIS MAIN TIMES & STOP ON CORD

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

This could be fingered in a whole bunch of other places too, but not necessarily from this one.

Notes will be more exciting with fingerings, longer chains, etc. But could also be repeated in their entirety.
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 contrapunatal sounds and devices…..stuff like that).