Ear Training and Harmonizing Melodies

Using the last phrase of "There Will Never Be Another You" by Harry Warren

Practice isolating the outer voices; also any other duo or group.
The first few examples are notated in piano pitch (move 1 octave higher for guitar)

[Chord diagrams are editorial additions]

Given melody:

1) Very (very) basic harmonization:

2) Using more diatonic chords, but A7 sounds too ordinary and is arrived at too soon, and the D chords are kind of weak too:

3) Better (more diatonic chords):

4) Using some Secondary Dominants with an ascending bass:

5) Using some 1/2-step movement and more colorful chords:
6) More of the same:

Very active versions (slower tempo):

7) Lots of Back-Cycling (using "consonant" chords):
7a) Variation with slightly more modern "4th" chord voicings (mostly diatonic though):

8) Mainly small close harmony voicings:

9) Diatonic cycle of 4ths:
10) Using 4th intervals (mostly diatonic):

11) More 4th voicings (back-cycling) then "classical" voicings and progressions:

[Student example (Robb Navrides)]
12) More of same, but nice breakup of harmonic rhythm:

Assignment: Using the same melody we have use all page, but in the key of F, try back-cycling, starting from every diatonic degree using: 1) root in the bass voicings, 2) modern 3rd in the bass voicings, and 3) modern b7th in the bass voicings.

(only some of these will work effectively)