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.
CHROMATIC & SEMI-CHROMATIC HARMONIZATION
and APPROACH CHORDS STUDIES

Switching keys to put the target chords in a more favorable register. Sometimes a crypt of reference and a bit of warmth to a chord.

1. Try to understand why each sound was chosen and why certain "more logical" ones weren't.
2. Study the notice column; this will lead half of the harmonic story here.

Some of these chords are from favorites.
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 Bb5 – E11b9 – Eb7#9#11 – Ebm7”
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^7 F7b9#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 Eb”
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 flatting the 13th in the last 2 chords”
Line 5, chords 3-4: “Now try flatting the 13th in the last 2 chords again.”