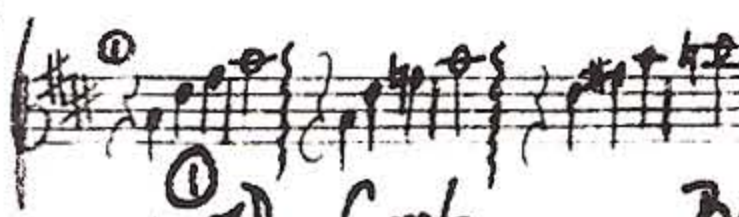


CHROMATIC and SEMI-CHROMATIC HARMONIZATION and APPROACH CHORDS STUDIES

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J. Williams



①

Comb	Bm7/11	Bb7+	A7+	B7	Bb7	A7/b6	Ab13b9
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① FILL IN THE MISSING NOTES WHERE APPLICABLE
 ② PLAY EACH EX. MANY TIMES, THINKING OF THE CHORD NAMES, SWITCHING MENTAL GEARS & THINKING OF THE CHORD FUNCTIONS, LISTENING TO THE DIFFERENT COLORS, AND FEELING THEIR EFFECT ON YOU.

BbA7	A7sus4	Ab7	G9	BbA7/b6 no 3 (E#11)	D/b5 (Ab sus+)	Ab7/b6	G13
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A7	Ab7b5	GΔ7	F#7#9	A7	Ab7b5	G7+	F#7#9+
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D	G7	F#7/b6	F7/b6	G	F#+	F7	F#7#9+
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G	F#+	Em11	Fb13sus4	G	F#+	F11	Fb13
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F6	F9	Fb9#11 no 3	D9	FbA7	D7	C#7+	C7/b6
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D7	C#7sus4	C7/b6	B13b9	C#7/b9 no 3	C7b5	B7	Bb9
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C9no3	B7	Em7/11b5	A13#9	C9no3	B7	BbA7/b6	A7#9
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B7#9	Bb7+	A7/b6	Ab7/b6				
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RARE USE OF ACTING IV Dom.

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

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Jed Brown

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

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

③ $Ebm\Delta7$ Bb $Fm7/11$ $Eb9$ $Bbsus$ $E7sus4$ $Eb9sus4$ $Ebm9$

④ $Gb+$ F $Eb7$ $D7\#9+$ $Fsus$ $E7sus4$ $Eb9sus4$ $D7\#9+$

⑤ $E7$ $Eb9$ $D7$ $D7\#1/6$ $E7$ $Eb9$ $D9$ $Db13$

G $C9no3$ $B7sus$ $Bb7/6sus$ G $C9no3$ $B11$ $Bb11/13 (13sus+)$

G $C9no3$ $B11$ $Bb13no3$ G $C9no3$ $B7sus$ $Bb9/6sus$

$Bb5$ $Eb\Delta7$ $D7\#9$ $D7b13$ $Bb5$ $E7sus4$ $D7m7$ $D7b13sus4$

SWITCHING KEYS TO PUT THE TARGET CHORDS IN A MORE FAVORABLE REGISTER. SOMETIMES 5 3 FRETS OF DIFFERENCE AND A LOT OF WARMTH TO A CHORD. ALSO THE NEW KEY WAS USED SO THE EAR WOULDN'T GET JAZZED.

- 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.

Some of cycle of 4ths & root in bass named.

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⑩

DISSONANT

HIGHLY CONSONANT

AGAIN, THE SOUND IS TOUGH BUT THE SOUND IS SWEET

TOUGH BUT WORTH IT

more consonant

opt.

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

Handwritten guitar chord diagrams for chromatic and semi-chromatic harmonization. The diagrams are organized into two main sections, 11 and 12, separated by a vertical line. Each diagram shows a guitar fretboard with dots indicating finger positions and numbers 1-5 indicating which finger to use. The chords are written above each diagram.

Section 11 (Left side):

- Row 1: Ab7, G7+, GbA7, F7#9
- Row 2: Ab7no3, G7sus4, Gb7/6, F7#9+
- Row 3: Ab7no3, Gb7b5, F7, E7/6
- Row 4: Key of C: Bb9no3, Am7, Abm6A7, G7m7/11
- Row 5: Db7b5, C7, B7b9, Bb7sus4
- Row 6: Db7b5, C7, B7b9, Bb7/6sus4
- Row 7: F9#11no3, E9no3, Eb lines, D13/11
- Row 8: Ab9no3, G9no3, Gb lines, Fm7/11
- Row 9: Ab6/9, G6, GbA7/6, F11

Section 12 (Right side):

- Row 1: Ab7, G7+, Gb13b9, F13#9
- Row 2: G7sus4, Gb7/6, F7/6, E7/6
- Row 3: REVISITED w/ EXPANDED RANGE: Key of A: A/9, F#m7, Fm7b9, Em7/11
- Row 4: Key of Eb: Bb9#11no3, Cm7, B7m7b9, Bb7m7/11
- Row 5: Db7b5, C7b5, B7b9+, Bb7sus4
- Row 6: Key of G: F9#11no3, E9no3, Eb lines, D11
- Row 7: Key of Ab: Ab9no3, G9no3, Gb lines, F11
- Row 8: Ab6/9no3, G6/9no3, GbA13no3, F11
- Row 9: Ab6/9, G6, GbA7/6, F11 or F7sus4

Annotations:

- ① "SLOWLY IS THE BEST MOST OF US CAN HOPE FOR. HERE BUT WHAT A SOUND THAT LAST CHORD HAS!"
- ② "STRINGS TRANSFERRED"
- ③ "HIGHER THAN I WANT!"
- ④ "6+12"

① More

Key of Bb Ab9#11 no3	G7sus4	Gb11b9	F7sus4	Ab Lines	G7sus4	Gb11b9	F7sus4	
16	15	14	13	11	10	14	13	
Ab6/9#11	Gm7/11	F#m7/11b9	Fm7/11	Ab6/9#11	Gm7/11	F#m7/11b9	Fm7/11	
16	15	14	13	11	10	14	13	
Key of A	G11	F#7sus4	F Lines	E7sus4	G11	F#7sus4	F Lines	E7sus4
15	14	13	12	10	9	8	12	
G11	F#11	F Lines	E11	G11	F#11	F Lines	E7sus4	
15	14	13	12	10	9	8	12	
Key of Ab	Gb11	F11	A/9#11	Eb7/6sus4	Gb9no3	F9no3	EAb3no3	Eb11
14	13	12	11	14	13	12	11	
Key of G	F7b5no3	F7no3	Eb13b9no3	D7/6sus4	F7b5no3	F7no3	Eb7b9no3	D7/6sus4
13	12	11	10	8	7	11	10	
F7b5	E7	Eb13b9	D7/6/11	Key of Gb Eb9no3	Eb7	Abm7/11b5	D7/6/11	
13	12	11	10	12	11	10	9	

Additional notes: STR. TRANSFERRED, STR. TRANS., 9over 11 change, STR. TRANS.

② REVISITED w/ EXPANDED RANGE

Key of G ^b Eb7	Abm7/11b5	D ^b 13	C7/6#11	E7b5	Abm11	D ^b 13	C7/6#11
Key of G Em7	E ^b 7+	D7/6	C#7/6#11	Key of Ab Fm7	E7+	E ^b 7	D7#11
FmΔ7	EΔ7	E ^b 9	D7#11	Key of B ^b Gm7	G ^b 9+no3	F9no3	E9#11no3
Gm7	G ^b lines	F9no3	E9#11no3	Key of A F#m7	Flines	E13no3	E ^b 13#11no3
F#m7	F9+no3	E13no3	E ^b 13#11no3	Key of Ab Fm7	FmΔ7	E ^b 9+	D7#5b5
F7#9	E7+	E ^b 7+	D7#5b5	F7#9	Flines	E ^b 7#9#9	Dm7/11b5
F7#9	E7#9+	E ^b 7#9	Dm7/11b5	Key of G Em7	E ^b mΔ7	Dm9	C#m7b5
Key of G ^b Eb7	Dm7+	Dm7+	Cm7b5				

6+12 →
6+12 →
6+12 →
6+12 →

How to stretch BUT NOT FLATTEN IN THE LAST 2 CHORDS