

Contrary Motion with Lots of 4th Chords

Ted Greene, 1977-07-22

For some (or all?) things, look at the 4th chords from the view of what's on top (i.e., harmonize the melodies - that's what the ear is listening for) consider the advantages vs. disadvantages of this method of visualizing.

1) First do in all tonal scales or mixed scale types in key of E.

Do contrary 4ths in *all* tonalities.

Try chromatic 4-note 4th chords over pedals (or 4ths with a 3rd interval on top).

Key of Eb

11 12 15 13 11 15 13 12 11 8 11

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VI7 C⁹/E bVI7 C^{b9}/Eb V Bb/D OR I Eb

suggested resolution:

Key of C

12 12 10 14 12 15 13 12

Key of C [variation]

12 12 10 14 12 15 14 13 12

Com 1 1/3 F13

Detailed description of the image content: The image is a page of musical notation for guitar, titled 'Contrary Motion with Lots of 4th Chords'. It is divided into three sections, each for a different key: Eb, C, and C [variation]. Each section consists of a row of guitar chord diagrams (fingerings) and a corresponding musical staff. The Eb section includes a 'suggested resolution' with red text and diagrams for chords VI7 (C9/E), bVI7 (Cb9/Eb), V (Bb/D), and I (Eb). The C section shows a sequence of chords with fingerings 12, 12, 10, 14, 12, 15, 13, 12. The C [variation] section shows a sequence of chords with fingerings 12, 12, 10, 14, 12, 15, 14, 13, 12, and includes annotations 'Com 1 1/3' and 'F13' above the last two diagrams. The musical staves show the chords as vertical lines of notes on a treble clef staff, with some notes in red in the Eb section to indicate resolution.

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Key of Eb

13 15 13 11 10

Key of G

8 12 10 10 12

Key of G [variation]

8 12 10 12 10

Key of B

11 11 11 11

ii7 V7 iii7 VI7
C#m7 F#7 D#m7 G#7

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14 13 12 etc.

I
AbΔ9/G

III
C13#11/Bb

UNUSUAL USE of III 13#11 after I

Key of D

Key of Ab

Dim11 10 TIMING →

D7#9 9 2

G7/6 8 4 3

G9+ 8 4

Em7/11 7 DELAY LITTLE ↓

Em7/11 12

E7#9+ 11 2

A13#9 10 ↓

Better

Key of B elaboration

ii C#m9 9

VI7 G#13#9 9

III7 C#13#9 8

V F#13 7

I B9 6

bVII7 A13 10

VI G#13 9

VI7 G#7#5 9

II C#13 8

VI7 G#7#9#5#9 15

ii7 C#m11/B 13

V F#13b9 12

-----Mood to develop -----

CONTRARY MOTION WITH LOTS OF 4th CHORDS (DO CONTRARY 4ths in ALL TONALITIES)

For some (or all?) things, look at 4th chords from the view of what is on top (i.e. HARMONIZE THE MELODIES - that's what the ear is listening for), consider the advantages & disadvantages of this method of VISUALIZING.

① But do in ALL TONAL Scales or MIXED SCALE TYPES in KEY of E

Inclusion of 4th chords over PEDALS (or 4ths w/a 3rd interval on top)

Key of Eb

11 12 15 13 11 15 13 12 11

Key of C

12 12 10 14 12 15 13 12 14 13 12

Key of Eb

13 15 13 11 10 8 12 10 10 12

Key of G

10 8 12 10 10 12

Key of B

11 11 11 11

Key of D

14 13 12

Key of Ab UNUSUAL USE of III 13#11 after I

10 Dm11 9 D7#9 8 G7/b6 8 G9+ 7 Em7/11 12 Em7/11 11 E7#9+ 10 A13#9

BETTER

↓ key of B elaboration

9 9 8 7 6 10 9 9 8 15 13 12

Moved to DEVELOP