

DIATONIC $\frac{5}{4}$ '4th Chords' w/ ALTERNATING DELAY in TOP 2 VOICES

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Jed Brown

Key of F

for change of color

①

②

③

④

OPTIONAL EXTRA NOTE

You probably notice that the melodic play is the opposite of the preceding page. So before, watch the stop bars and think of the name that best in broad general terms from this note (you know, "one" chord, or "seven" chord, etc...)

And you may want to transpose... it's up to you here.

OPTIONAL: if you have the time, consider a rhythmic displacement by starting on "four and" instead of on "one".

INTEGRATING $\frac{3}{4}$ DIAT. 4th CHORDS into OTHER SETTINGS

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Key of Bb
①

②

③

④

Left hand
game
workout

- ① Learn the sounds as given. Try to understand the 'why' of each chord choice
- ② Please do your own ear a favor and transpose all 4 progression into the key of A, then into Ab. There 3 keys (counting Bb too) sound the most favorable for this material if seemed.
- ③ Make it SING, these are primarily WARM, beautiful colors here.

Diatonic 4/3/4/4 “4th Chords”

Ted Greene, 1988, October 2-3

Text for Notes

Page 1

Diatonic 4/3/4/4 “4th Chords” with Alternating Delay in Top 2 Voices, p.1

Notes:

1) Study each example carefully, mainly memorizing “by shape” from the soprano down. Notice how the melody bounces back and forth among the top 2 strings – no big deal, but not without a little charm instead of always just playing the chords as solid blocks.

If you want to give these chords names, once again, do it from the 1st string soprano view, that is, call the soprano tone the root. You could do it from the bass note instead but using the soprano gives about equal results as far as the “logic” of the names goes, and it will keep your attention upstairs where the “melody” is jumping back and forth.

2) Please transpose all 4 examples to the keys of E and Eb. See below for adjustments.

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Diatonic 4/3/4/4 “4th Chords” with Alternating Delay in Top 2 Voices, p.2

Notes:

You probably notice that the melodic play is the opposite of the preceding page. As before, watch the soprano and think of the name, at least in broad general terms from this note (you know, “one” chord, or “seven” chord, or....)

And you may wish to transpose....it’s up to you here.

Optional: If you have the time, consider rhythmic displacement by starting on “four and” instead of on “one.”

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Integrating 4/3/4/4 Diatonic 4th Chords into Other Settings

1) Learn the sounds as given. Try to understand the “whys” of each chord choice.

2) Please do your ears a favor and transpose all progressions into the key of A, then into Ab. These 3 keys (counting Bb too) sound the most favorable for this material it seems.

3) Make it SING. These are primarily WARM, beautiful colors here.