HARMONY THRU MELODY COURSE

HARMONIZATION OF THE 1ST AND 5TH DEGREES OF THE MAJOR SCALE

Assignment:
1. Fill in the missing notes on the staff beneath exercises 2, 4, and 6.
2. Fill in the missing block at the bottom of the chord diagrams of exercises 3 and 5.
3. Practice all 6 exercises in all 12 keys. Use the cycle of 5ths key order and begin in the key of C. Finish in C.
4. Say "one-two-three," etc., as you practice to indicate the top pitches of the chord as you go. The letter names are not the issue here—just whether the top pitches are roots or 5ths. The voice leading factor is indicated by such identification.

Foster careful and patient practice, success will follow.

Play these notes:

1st position

Practice all 6 exercises in all 12 keys. Use the cycle of 5ths key order and begin in the key of C. Finish in C. Say "one-two-three," etc., as you practice to indicate the top pitches of the chord as you go. The letter names are not the issue here—just whether the top pitches are roots or 5ths. The voice leading factor is indicated by such identification.

Foster careful and patient practice, success will follow.
Assignment:
1) Fill in the missing notes on the staff beneath exercises 2), 4), and 6).

2) Fill in the missing black dots in the chord diagrams of exercises 3) and 5).

3) Practice all 6 exercises in all 12 (15) keys. Use the cycle of 4ths key order and begin in the key of C# (end in Cb).

Say "one-eight" or "one-five-five-one" etc. as you practice to indicate the top pitches of the chords as you go. The letter names are not the issue here - just whether the top pitches are roots or 5ths. The ear gets trained faster by such identification. Listen carefully, and with patient practice, results will follow.
HARMONIZATION of 1,5 in MAJOR SCALE via I

1. Gb

 ASSIGNMENT:

1. Fill in the missing stuff as before.
2. Practice each exercise in the CYCLE of 5THS. Start on
   for G and progress all the way to C#
3. As before, think of what tone is on top of each chord and
   listen carefully as you play.
Assignment:
1) Fill in the missing stuff as before.
2) Practice each exercise in the Cycle of 5ths.
   Start on Gb or Cb and progress all the way to C#.
3) As before, think of what tone is on top of each chord and listen carefully as you play.
HARMONIZATION of the 1st, 3rd and 5th DEGREES of the MAJOR SCALE via I

Assignment:
1. Fill in the missing information.
2. Practice each exercise in the cycle of 5ths.
   - Eb (first two 5ths) with harmonic support on the 3rd and 6th.
   - F (third 5th).
   - A (fourth 5th)
Assignment:
1) Fill in the missing information.
2) Practice each exercise in the cycle of 5ths....
   Db thru F# for the first two;
   F thru Bb (with an enharmonic shift on Gb) for the third exercise,
   and Eb thru A# for exercise 4)
HARMONIZATION of the 1st, 3rd and 5th DEGREES of the MAJOR SCALE via I

1. C
   - Play the chord (starts on beat 1)
   - Note placement

2. F
   - Move between C and F
   - Directions for playing

3. A
   - Play the chord (starts on beat 1)
   - Directions for playing

4. E
   - Play the chord (starts on beat 1)
   - Directions for playing

5. D
   - Play the chord (starts on beat 1)
   - Directions for playing
HARMONIZATION of the 1st, 3rd and 5th DEGREES of the MAJOR SCALE via I

Feel as Pickup Chord (starts on beat 4 or 2)

Take this example thru the cycle of 5ths from C thru F (use Gb in the middle)

Now add these to example 1)

Feel in 3/4

Do in the cycle of 5ths from Ab thru Db (use Gb or F#).

4/4 again

Pickup chord

Again, do in the cycle of 5ths from E thru A (with Gb or F#)

And now add these to ex. 5):

* Add these 3 (or at least the first 2) chords now at the end of example 3). You'll run out of neck occasionally, but do the best you can.
HARMONIZATION of the 1st, 3rd & 5th Degrees via the I

Actually these are more like trial work-out studies, but you can use them to further your harmonic knowledge of the neck, and your skills of translating sound into action.

1. E♭
2. Now add these
3. B
4. Add these to Ex. 3
5. G
6. Opt: Add these
7. Place:
8. Chords
9. Assignment:
   1. Do Exercises 1 and 2 first in E♭, F, G and B♭.
   2. Then in C and D♭.
   3. Then in B♭, C and F, then in G, D♭ and E♭.
   4. Then in F, G and C.
   5. Then in F, G, C and B♭.
   6. Finally, as time permits, if you feel like it, first in E♭, F, G and B♭, then in E, F, G and C.
Actually, these are more like triad workout studies, but you can use them to further:
1) your harmonization knowledge of the neck, and 2) your skills at translating sound into action.

Assignment:
After getting acquainted with the above,
1) Do exercises 1) and 2) first in D, E, Gb, and Ab, then in Eb, F, G, and A.
2) Do exercises 3) and 4) first in Bb, C, and D, then in B, Db, and Eb.
3) Do exercise 5 [and 6] where possible if you feel like it] first in Eb, F, G, and maybe A, then in E, Gb, Ab, and maybe Bb.