

HARMONIZATION of the 1st and 5th DEGREES of the MAJOR SCALE via I

①

ASSIGNMENT:

① Fill in the missing notes on the staff beneath EXERCISES ②, ④ & ⑥

② Fill in the missing black dots for the chord diagrams of EXERCISES ③ & 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. We are gate trained faster by such identification. Practice carefully, and with patient practice, results will follow.

★ PLAY THESE NOTES 1st, THEN THE ABOVE CHORDS. FOLLOW THIS PROCEDURE THROUGHOUT THIS PAGE (SEE THE ASSIGNMENT though for further clarification).

7th POSITION

③

7th pos.

④

⑤

⑤

⑥

⑥

⑦

HARMONIZATION of the 1st and 5th DEGREES of the MAJOR SCALE via I



Play these notes 1st, then the above chords. Follow this procedure throughout this page (see the assignment though for further clarification).

①

7th position

③

7th pos.

④

⑤

⑥

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 **G^b**

②

③ Now add this chord to the end of ②

④

⑤

ASSIGNMENT: ① Fill in the missing stuff as before.

② Practice each exercise in the CYCLE of 5ths. Start on G^b or C^b 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.

① **D^b**

ASSIGNMENT:
① Fill in the missing information.

Play these notes first, then the above chords

②

② Practice each exercise in the cycle of 5ths...
three F# for the 1st two;
F three Bb (with an enharmonic shift on Gb) for the 3rd ex.;
and Eb three Ab for ex. 4

③ **F**

④ **E^b**

④

HARMONIZATION of the 1st, 3rd and 5th DEGREES of the MAJOR SCALE via I

① **C**

feel as PICKUP CHORDS (STARTS ON BEAT 4 of 2)

Take this 2nd. third the cycle of 5ths from C thru F (use Gb in the middle)

② Now add these 10 to EX. ①

③ **A^b**

feel in 3/4

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

④ Add these 3 (or at least the first 2) chords now at the end of ex. ③

you'll run out of neck occasionally but do the best you can

⑤ **E**

1/4 again PICKUP CHORDS

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

⑥ And now add these 2 to EX. ⑤

HARMONIZATION of the 1st, 3rd and 5th DEGREES of the MAJOR SCALE via I

© 9-28-86
Ted Williams

① C

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

②

Now add these to example 1)

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

③ Ab

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

④

Feel in 3/4

⑤ E

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

⑥

4/4 again

Pickup chord

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

© 9-21-86
Jed Houser

Actually these are more like triad workout studies, but you can use them to further your harmonization knowledge of the neck, and your skills of translating sound into action.

① **E^b**

PICKUP CHORD

or on next string set

② Now add these

OPTIONAL: Use the same voicing as the final chord in this ex. right here

③ **B**

PICKUP CHORD

④ Add these to EX. ③

⑤ **G**

PICKUP CHORD

⑥ OPT.: Add these to ⑤

(“logical” but not quite as satisfying as the other ex. ⑤)

or on other set (bar)

ASSIGNMENT: After getting acquainted with the above, DO EXERCISES ① and ② first in D, E, G and A, then in Eb, F, G and A.

② DO EXERCISES ③ and ④ first in B, C and D, then in G, Db and Eb.

③ DO EXERCISES ⑤ and ⑥ where possible, if you feel like it) first in Eb, F, G and maybe A, then in E, G, Ab and maybe Bb.

HARMONIZATION of the 1st, 3rd + 5th degrees via the I

© 1977-86
Jed Johnson

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.

① E^b
Pickup chord

Or on next string set

② Now add these:

Optional: Use the same voicing as the final chord in this example right here.

③ B ← Pickup chord

④ Add these to example 3)

⑤ G
Pickup chord

Or on other set (low)

⑥

Optional: Add these to 5)

("Logical" but not quite as satisfying as the other examples)

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.