

# ESTABLISHING A MAJOR TONALITY : DIATONIC COLORS I IV

*06-14-88  
Ted Greene*

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## PART ONE:

Key of F

① Fmaj7 Bb/9 | Fmaj7 Bb/9

② Fmaj7 Bb/9 | Am6 Bb/9

Key of Ab

③ Abmaj7 Db/9 | Abmaj7 Db/9

④ Abmaj7 Db | Abmaj7 Db/9

## ASSIGNMENT

1. Learn 2 or 4 (or 1 if necessary) chords at a time.... Master the *mechanics*, just being able to go from chord to chord smoothly at first.
2. When you feel you're ready, try adding *rhythmic life* and maybe *textural variety*.
3. Listen to the *overall* effect the most.... strive for a beautiful tone (you could always raunch it up later) ....but also listen to the *soprano* lines.... and then the *bass* notes.... Nothing that profound here but this type of study does pay nice dividends musically and self-esteem wise.
4. Please do yourself another favor and practice transposition to new keys. Try the cycle of 4ths...

Example: F Bb Eb Ab Db Gb B E A D G C F

## PART TWO:

⑤ Ab Db/9 | Ab Dbmaj9

⑥ Ab Dbmaj7 | Ab Db/9

⑦ Abmaj7 Db/9 | Ab Db/9

Some melodic connections reverse motion:

ALTERNATES: for Db/9 above

or A7 use 1/5 above

## ASSIGNMENT

As in part one...For the transpositions, try starting in the key of Bb and descending chromatically (keys of Bb A Ab, G) from the key of E.

ALTERNATES: for Db/9 above

or A7 use 1/5 above

Dbmaj7 or Dbmaj7 or Dbmaj9



# ESTABLISHING A MAJOR TONALITY : DIATONIC COLORS ..... I IV

06-11-88  
Japheth

PART ONE:  
①  
Key of F

## ASSIGNMENT:

- ① Learn 2 or 4 (or 1 if necessary) chords at a time.... master the mechanics just being able to go from chord to chord smoothly at first.
- ② When you feel you're ready, try adding rhythmic life and musical textural variety.
- ③ Listen to the overall effect: the most... strive for a beautiful tone. (You can always punch it to the soprano lines... and then the bass notes... nothing that profound here, but this type of study does pay nice dividends musically and self-esteem wise)
- ④ Please do yourself another favor and practice TRANSPOSITION to new keys. Try the cycle of 11ths... ex: F D G A B C E A D G C F.

PART TWO:

⑥  
Some melodic connections, reverse motion:

## ASSIGNMENT: As in part one....

for the transpositions, try starting in the key of Bb and descending chromatically (keys of Bb, A, Ab, G) or starting in the key of E and ascending chromatically (keys of E, F, F#, G, G#, A, Ab, Bb, B, C, C#, D, D#, Eb, E, F#) or use 1/5 above

ALTERNATES:  
for D7A9 above