

Harmonic Vocabulary - Major Key

Part 5 - Diatonic Major

Ted Greene 1984-07-18

Tied or *sustained* notes can be exciting to work with, although they do require considerable patience at first. Play all four examples on this page [and page 2] very carefully many times until the voices sing.

Key of A

4/4

Two rows of guitar fretboard diagrams for the key of A in 4/4 time. The first row contains seven diagrams: A (10th fret), D (10th fret), E (9th fret), A (10th fret), D (7th fret), E (5th fret), and A (5th fret). The second row contains five diagrams: D (3rd fret), A (2nd fret), E sus4 (2nd fret), E (2nd fret), and A (2nd fret). A vertical bar is at the end of the second row.

Key of D

“prepared
9th”

Two rows of guitar fretboard diagrams for the key of D. The first row contains eight diagrams: A (10th fret), D (10th fret), D (7th fret), G (8th fret), G (5th fret), A/9 (6th fret), D (3rd fret), and D (2nd fret). The second row contains five diagrams: A (2nd fret), D (3rd fret), D (2nd fret), G (3rd fret), and A sus4 (1st fret). A vertical bar is at the end of the second row. The word "optional" is written next to the 2nd fret D diagram in the first row and the 1st fret A sus4 diagram in the second row.

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This next example uses a lot of Broken Chords ("Delays") as a means of decoration:

Key of B

Notice the incomplete triad

opt.

Dominant 7ths will be discussed soon.

Here is another example using the broken-chord texture:

Key of A

Notice the thickened voicing and the sparse voicing

As usual, you will get so much more out of the examples if you tear them apart, looking for *reasons*, on both the micro and macro levels. The I IV and V chords are a huge network, a huge blanket, if you will, that covers the entire fingerboard, with connections galore. Have you noticed!?!?

HARMONIC VOCABULARY - MAJOR KEY

Tied or sustained notes can be exciting to work with although they do require considerable patience at first. Play all 4 examples on this page very carefully many times until the voices sing.

Key of A $\frac{4}{4}$

Key of D

This next example uses a lot of BROKEN CHORDS as a means of decoration: ("DELAYS")

Key of B

Notice the INCOMPLETE TONES

Here is another example using the broken-chord texture:

Key of A

As usual, you will get so much more out of the examples if you tear them apart, looking for patterns, on both the micro and macro levels. The I, II, and III chords are a huge network, a huge blanket, if you will, that covers the entire fingerboard, with connections galore. Have you noticed?!?

Notice the THICKENED VOICINGS & THE SPARSE VOICINGS

DOMINANT THIS WILL BE DISCUSSED SOON