



Diagram 1: Eb (11), Bb7 (10), Eb (11), Bb (8) with fret 13 indicated.

Diagram 2: Eb (1), Bb7 (3), Ab/9 (1), Bb7 (6).

Musical notation: Treble clef, key signature of two flats (Eb), 4/4 time. Chords are played on the 11th, 10th, 11th, and 8th frets.

Diagram 3: Ab (1), Bb (7), Ab (8), Bb (10).

Diagram 4: C (3), D (7), C (8), D (10).

Key of G

Musical notation: Treble clef, key signature of two flats (Eb), 4/4 time. Chords are played on the 1st, 7th, 8th, and 10th frets. A key signature change to one sharp (G) is indicated by a sharp sign on the G line.

Now try this example  
transposed to key of G...  
Notice the *tone* difference.

Diagram 5: C (8), D (10), C (12), D (14).

Diagram 6: F (5), C7 (3), F (5), C7 (3).

Key of F #2

Musical notation: Treble clef, key signature of one flat (F), 4/4 time. Chords are played on the 8th, 10th, 12th, and 14th frets. A key signature change to two flats (Bb) is indicated by a flat sign on the B line.

Diagram 7: D (7), A/D (5), GΔ7 (7), A7 (3), A9 (3).

Diagram 8: Bb/9 (6), Eb (5), F (8), Bb (8).

Key of D #1

Key of Bb

Musical notation: Treble clef, key signature of two sharps (D), 4/4 time. Chords are played on the 7th, 5th, 7th, 3rd, and 3rd frets. A key signature change to two flats (Bb) is indicated by a flat sign on the B line.

\* For deeper musicianship, *sing* the sopranos, basses, and certain prominent inner voices. When you can do this accurately, the next and important step (few take it – you be one of those) is to sing, think, and visualize at least your favorite sounds above, *away* from the guitar; no need for perfect pitch here, any imagined key will do at first – later, the perfect pitch will gradually speak to you, in dreams (no fooling!), and in lucid, awake moments.

The *main* thing though is hearing the tones of a key and the chords that love them. It's a beautiful thing, and it can be yours, but most of us have to earn this one. Stay with it, even if it takes years. It's time well spent. Make yourself into a Musician.

P22 EX. TR. + HARMONIZATION: The Primary Colors - Major Key (ONE, FOUR + FIVE)

4.6.91  
Ted Green

ASSIGNMENT: ① Alternate between thinking  
 a) the soprano notes in relation to key supported by chord function.  
 EX: In ① at left, it's I<sup>TR</sup> V<sup>TR</sup> I<sup>TR</sup> V<sup>TR</sup>  
 b) The soprano in relation to chord tones + of course, chord function.  
 c) Periodically, isolate one or more moving lines + REALLY LISTEN to them. Please.

①  
 the first notes  
 connect  
 back to  
 the  
 MELODY  
 notes

Which is the strongest  
 chord on the page so far?  
 Why?  
 Which is the brightest  
 or most 'masculine'? Why?

①  
 Key of F  
 MORE  
 DIFFICULT, BUT  
 WORTHWHILE  
 FINGERING

Key of G

Key of D

Now try this  
 Example  
 transposed to  
 Key of G  
 notice the TONE  
 DIFFERENCE

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 The MAIN thing though is hearing the tones of a key and the chords that love them. It's a beautiful thing and it can be yours, but most you have to earn this one. Stay with it, even if it takes years. It's time well spent. Make yourself into a Musician.