

Seven Steps to Harmonizing a Simple Melody

Amazing Grace

I. Common Version in C Major

9

II. Common Version in G Major

18

27

APPLICATION-First play in G, then play in C, and then play in G one octave higher.

III. Common Version in G Major Up an Octave

35

44

IV. Chord Substitutions-iii and vi (Up a Third, Down a Third)

52

C Am Em Am F Dm7 C Em Am C Em Fadd2 Dm(sus) G

61

C Em Am F Dm C Am7 Am C Em Am G C

APPLICATION-First harmonize the melody with the top chords, then harmonize with the lower chords. Next experiment with the combinations and pick the chords you like the best. Then, do the same in the key of G.

69

G Em Bm Em C Am7 G Bm Em Bm Cadd2 Am(sus) D

78

G Bm Em C Am G Em7 Em G Bm Em D Bm7 G Em

V. The Dominant Factor-Adding Sevenths and Their Extensions

Any chord can be written as a dominant chord except the I chord and the IV chord which are the anchor chords. The exception is when the I chord is moving to the IV chord, it too can then be dominant. Extensions are added to accommodate the melody notes. Most chords may be preceded by their V7 chord.

86

G7 C G13 C7 FMaj7 G9 C G7 C Am7 D7 G7 G13

95

CMaj7 G7 C7 F G7 C G7 C Am7 D9 G7 C

APPLICATION-Circle each V7 and the chord that follows. Notice that chords tend to move in intervals of fourths or fifths.

APPLICATION-Before playing in the key of G, fill in the dominant seventh chords a fifth above the chord it follows.

103

112

VI. The Dominant Factor-Any Dominant can become a iim7

120

129

APPLICATION-Play the bottom chord of each pair as you harmonize the melody.

APPLICATION-Before playing in the key of G, fill in the iim7 chords one whole step above the chord that follows.

137

146

VII. The Tritone Swap-Any dominant chord may be substituted with a dominant chord a tritone away.
Use this substitution to create chromatic bass lines.

154

G7 C G13 Gb7 Gb7(#5) FMaj7 Dm7 C G7 C Am7 Ab7(#5) Ab7(b5) G7 Db7(b5) G13

163

CMaj7 Db7(b5) Gb7(b5) F G7 C G7 C Am7 Ab7(#5) G7 C

APPLICATION-Perform these chords in the key of G.

171

D7 G D13 Db7 Db7(#5) CMaj7 Am7 G D7 G Em7 Eb7(#5) Eb7(b5) D7 Ab7(b5) D13

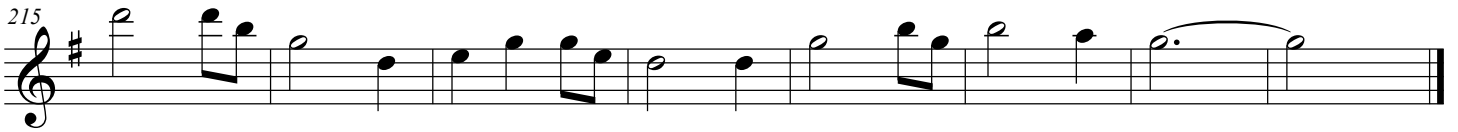
180

GMaj7 Ab7(b5) Db7(b5) C D7 G D7 G Em7 Eb7(#5) D7 G

APPLICATION-After experimenting with chords, place the chords you prefer into the melody in both keys.

189

198



Amazing Grace

Traditional

Adagio

The musical score is written in 3/4 time and consists of 15 measures. It includes guitar-specific notation such as fret numbers (0-4), fingerings (1-4), and circled numbers (3, 4, 5) indicating specific fret positions. Chord diagrams are provided above the staff, including C, C7, F, G, Am, A#dim, Bm, G13, D7, Gm7, and G7. The score is divided into two systems: measures 1-12 and measures 13-15. The first system includes measures 1-12, and the second system includes measures 13-15. The score concludes with a double bar line and a repeat sign.

Chord progression: C, C7, F, C, Em7/B, Am, D7, G, Am, A#dim, Bm, G13, C, Gm7, F, C, Am, Ab7Aug, Dm7, G7.

Measure 15 includes first and second endings: 1. F, C and 2. C, C.

Permutations

Daily Warm-up Exercise

1234	2134	3124	4123
1243	2143	3142	4132
1324	2314	3214	4213
1342	2341	3241	4231
1423	2413	3412	4312
1432	2431	3421	4321

Objective:

S.W.B.A.T. (Students will be able to)

- 1) Develop strength and independence in each finger

Stage 1: Straight Up and Straight Down

Using alternate picking, play each note as an eighth note, starting in First or Fifth Position, playing on the first string, then second, then third, etc. and work up to the sixth string and back down. When the fingers return to the first string, start the next pattern.

- Stage 2:**
- a) Up a String, Up a Fret
 - b) Straight Down (at 6th fret)
 - c) Up a String, Back a Fret
 - d) Straight Down (at 1st fret)

- Stage 3:**
- a) Up a String, Up a Fret
 - b) Down a String, Up a Fret
 - c) Straight Down (at 11th fret)
 - d) Up a String, Back a Fret
 - e) Down a String, Back a Fret
 - f) Straight Down (at 1st fret)