

I ii IV iii I in CLOSE TRADS

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Jef Johnson

① Key of D^b

IMITATION:
Key of F

Key of A

② Key of E^b

Key of G

Key of B

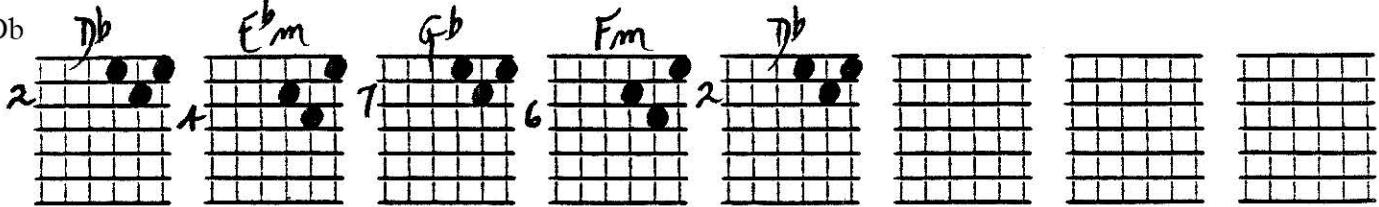
ASSIGNMENT:

- ① FILL IN THE MISSING CHORDS
- ② STUDY and MEMORIZE AS GIVEN, GOING SLOW ENOUGH TO THINK
of the CHORD NAMES WHILE YOU ARE PLAYING. THE HANDS will TRY TO TAKE
OVER ... THEY'LL WANT TO GO FASTER THAN YOU CAN THINK AT FIRST. BY SLOWING DOWN, YOU
CAN Bring THE MIND ALONG FOR THE RIDE (later, the mind will be able to keep up
even at a faster speed if you have learned to do so).
- ③ Note that Ex. 2 is one whole step above Ex. 1. Continue
this logic by also beginning on F, G, A, & B. In other words,
you're going to play the ~~first~~ idea, which is given in Ex. 1, 6 times.
The order of keys, in case you're curious will be D^b F A, E G B, F A D, G B E D, A D F and D E B G.
- ④ After you've completed this work, there's one more task left on
this page before we can move on: TRANPOSE THE WHOLE PAGE UP ONE
HALF STEP. The new key orders will be: D^b G B, E A B C, G B G H, A B C E, B D G and C E A B.

*I ii IV iii I in Close Triads*Ted Greene
1987-01-07

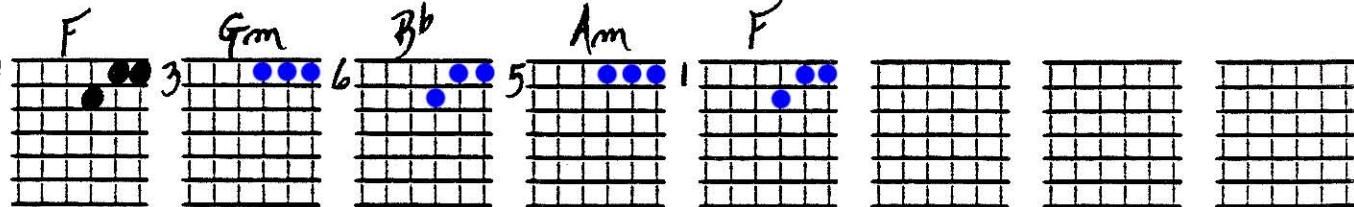
①

Key of Db

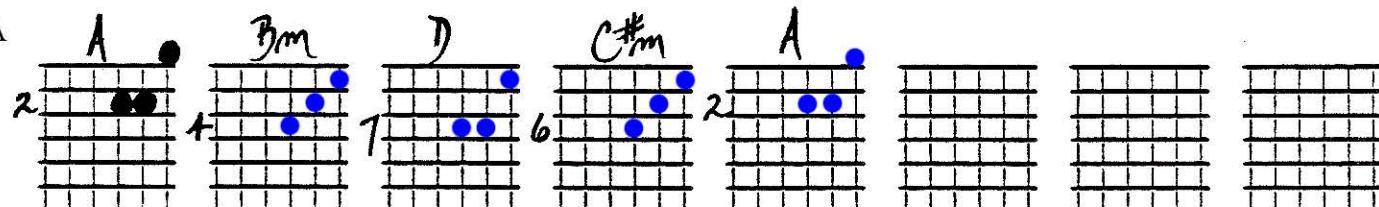


Imitation:

Key of F

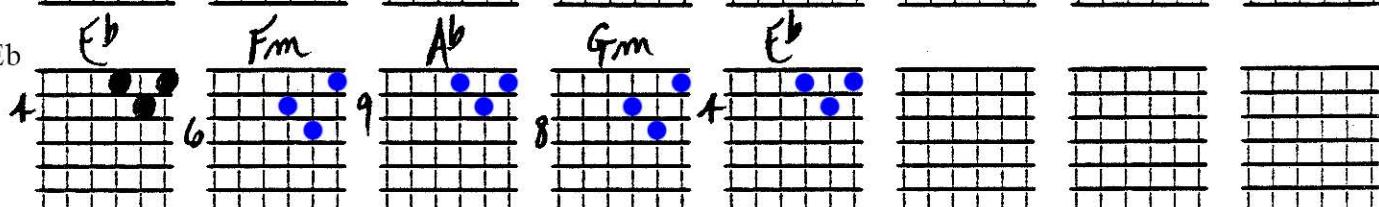


Key of A

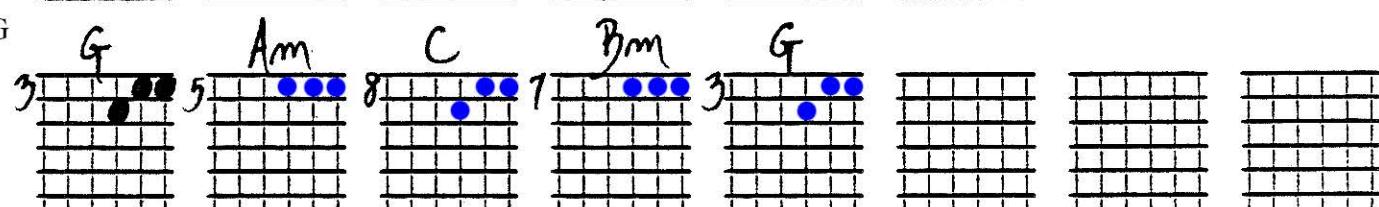


②

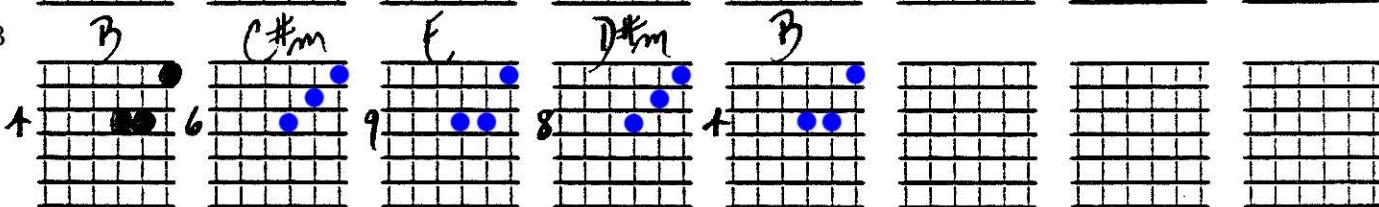
Key of Eb



Key of G



Key of B

**Assignment:**

- 1) Fill in the missing chords.
- 2) Study and memorize as given, going slow enough to think of the chord names while you are playing. The hands will try to take over...they'll want to go faster than you can think at first. By slowing down, you can bring the mind along for the ride (later the mind will be able to keep up even at a faster clip if you've done this).
- 3) Notice that example 2 is one whole step above example 1. Continue this logic by also beginning on F, G, A, and B. In other words, you're going to play the basic idea, which is given in example 1, six times. The order of keys, in case you're curious, will be: Db F A, Eb G B, F A Db, G B Eb, A Db F, and B Eb G.
- 4) After you've completed this work, there's one more task left on this page before we can move on: transpose the whole page up one half-step.
The new key orders will be: D Gb Bb, E Ab C, Gb Bb D, Ab C E, Bb D Gb, and C E Ab.

I ii III iii I in CHORD TRIADS

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J. H. Johnson

① Key of Bb

② Key of F

③ Key of A

The diagrams show 12 sets of guitar chord shapes, each set consisting of two identical diagrams. The first diagram in each set shows the chord in its standard form, while the second shows it in an inverted form. The sets are arranged in three vertical columns corresponding to the three keys: Bb, F, and A. Each set includes a label indicating the key and the specific chord type (e.g., Bb major, F major, A major). The diagrams use dots to represent fingers on the fretboard.

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①

Key of Db

Chord progression grid for Key of Db:

- Row 1: Bb, Ebm, Gb, Fm, Bb, Db, Ebm, Gb, Fm, Bb
- Row 2: Bb, Ebm, Gb, Fm, Bb, Db, Ebm, Gb, Fm, Bb
- Row 3: F, Gm, Bb, Am, F, Gm, Bb, Am, F
- Row 4: F, Gm, Bb, Am, F, Gm, Bb, Am, F
- Row 5: A, Bm, D, C#m, A, Bm, D, C#m, A
- Row 6: A, Bm, D, C#m, A, Bm, D, C#m, A

②

Key of F

Chord progression grid for Key of F:

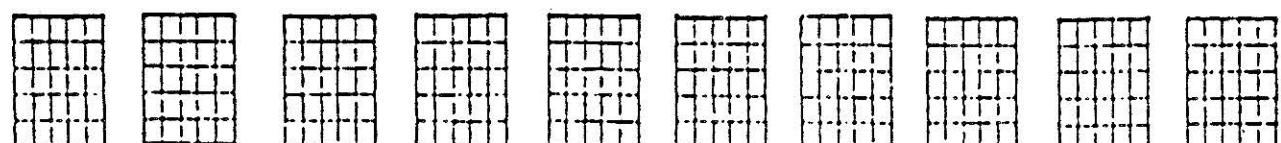
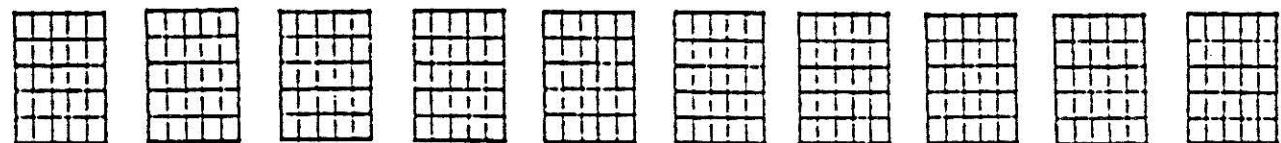
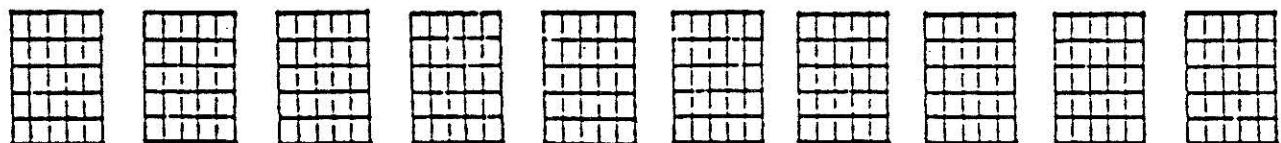
- Row 1: F, Gm, Bb, Am, F, Gm, Bb, Am, F
- Row 2: F, Gm, Bb, Am, F, Gm, Bb, Am, F
- Row 3: A, Bm, D, C#m, A, Bm, D, C#m, A
- Row 4: A, Bm, D, C#m, A, Bm, D, C#m, A

③

Key of A

Chord progression grid for Key of A:

- Row 1: A, Bm, D, C#m, A, Bm, D, C#m, A
- Row 2: A, Bm, D, C#m, A, Bm, D, C#m, A



I ii IV iii I in CLOSE TRIADS

Key of F

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Jed Gleason

- ①**

F	Gm	B ^b	Am	F	F	Gm	B ^b	Am	F
1	3	6	5	1	3	6	3	6	1
F	Gm	B ^b	Am	F	F	Gm	B ^b	Am	F
3	6	1	5	1	3	6	3	6	1

②

F	Gm	B ^b	Am	F	F	Gm	B ^b	Am	F
6	1	3	5	1	3	6	3	6	1
F	Gm	B ^b	Am	F	F	Gm	B ^b	Am	F
8	6	3	5	1	3	6	3	6	1

③

F	Gm	B ^b	Am	F	F	Gm	B ^b	Am	F
8	1	3	5	1	3	6	3	6	1
F	Gm	B ^b	Am	F	F	Gm	B ^b	Am	F
10	6	3	5	1	3	6	3	6	1

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Key of F

①

②

③

Below the main diagrams are three rows of 10 blank chord boxes each, intended for practice.