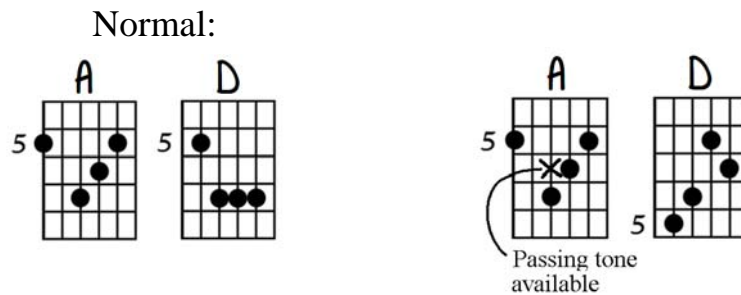


“Non-Voice Leading” Exercises on Important Progressions (4-Part Triads)

Ted Greene, 1974-11-15

To add variety, voice-leading is sometimes abandoned. One common instance of this (when working with 4-note triads whose top 3 notes are in close position) is to move the top 3 notes to the position *opposite* the normal direction. This opens up the possibility of passing tones.

Example: A to D

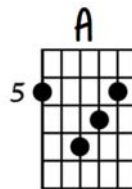


When connecting chords whose roots go *down in 3rds*, take the next *higher* position than normal. When connecting chords whose roots go *up in 3rds*, take the next *lower* position than normal.

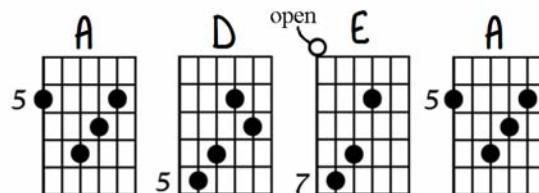
Following is a list of progressions with the places to change position circled; once you change direction, continue chord connecting procedures as usual (from wherever you are now).

Example: given: I - IV - V - I

Using as a starting place →



...you would get *two* changes of position, because D to E is a chord progression by 2nds, and as you have learned, these *normally* are played with a change of position to avoid parallelism.



The goal of these exercises (as with most) is not to have each one memorized by a separate title (like “I-IV-I-V-I with a change of position on I”) but rather, to get you familiar with the neck of the guitar so you will feel free to move in different directions instead of one fixed pattern.

This is not to say, however, that you shouldn’t know what you are playing, that is, the names of the chords. These should always be present – you just don’t need all the ultra-specifics to be uppermost in your mind when playing a simple progression.

For instance, no matter how you play a I-IV-I it is still I-IV-I — the main thing is to know lots of nice I-IV-I patterns all over the neck, not to clutter up the brain with too many specifics. The human mind can only think of so much at once — the names of the chords, the particular inversions, and the Roman numerals will be plenty.

[○ = place to change position]

Try to add passing tones where possible in all examples.

1) I - IV - ○ | I - ○ - I | I - ○ - ○ |

2) I - V - ○ | I - ○ - I | I - ○ - ○ |

3) I - IV - ○ V I | I - IV - I ○ - I |

4) I - ii - ○ I | I - ii - V - ○ |

5) I - ○ - V I | I - vi - V - ○ |

6) I - ○ - ii V I | I - vi - ○ - V - I | I - vi - ii - ○ - I |

I - ○ - ○ V ○ | I - vi - ○ - ○ - I | I - ○ - ii - ○ - I |

7) I - ○ - IV V I |

8) iii - ○ - ii ○ I | iii - ○ - ii V I | iii - vi - ○ V ○ | iii - vi - ○ V I |

9) I - ○ - IV V I |

10) vi - ○ - IV ○ | vi - ○ - IV I |

11) ii - ○ - IV I |

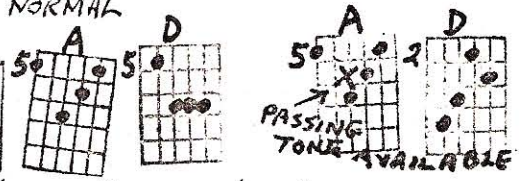
Important Progressions in Minor Keys (with and without voice-leading)

- 1) i - iv - i | i - **iv** - i | i - iv - **i** |
- 2) i - V - i | i - **V** - i | i - V - **i** |
- 3) i - iv - V - i | i - iv - V - **i** | i - **iv** - V - i |
- 4) i - iv - **i** - V - i | i - iv - i - **V** - i | i - iv - i - V - i |
- 5) i - VI - V - i |
- 6) i - VI - ii^o - **V** - i | i - **VI** - ii^o - V - i |
- 7) i - VI - iv - V - i | i - **VI** - iv - V - i |
- 8) III - VI - ii^o - **V** - i | III - **VI** - ii^o - **V** - i |
- 9) i - III - iv - V - i | i - III - IV - V - i |
- 10) VI - III - iv - i | VI - **III** - iv - i |

(4 PART TRIADS) "NON-VOICE LEADING" EXERCISES ON IMPORTANT PROGRESSIONS

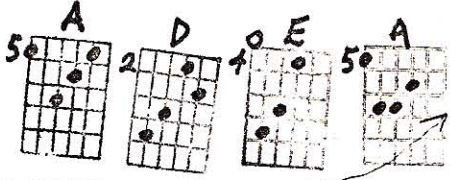
To add variety, voice leading is sometimes abandoned. One common instance of this (when working with 4 NOTE TRIADS whose top 3 NOTES are in close position) is to move the top 3 NOTES to the position opposite the normal direction. EXAMPLE: A to D
 This opens up the possibility of passing tones.

When connecting chords whose roots go down in 3rds, take the next higher position than normal.
 When connecting chords whose roots go up in 3rds, take the next lower position than normal.



Following is a list of progressions with the places to change position circled; Once you change directions, continue chord connecting procedures as usual (from wherever you are now). EXAMPLE: given I (IV) V I using 5^o as a starting place you

would get 2 changes of position



because D to E is a chord progression by 2nds, and as you have learned, these normally are played with a change of position to avoid parallelism.

Try and add passing tones where possible in all exercises.

- ① I (IV) (I) | I (IV) I | I (IV) (I)
- ② I (V) (I) | I (V) I | I (V) (I)
- ③ I (IV) (I) (V) I | I (IV) I (V) I |
- ④ I (ii) (V) I | I (ii) (V) I |
- ⑤ I (vi) (V) I | I (vi) (V) I |
- ⑥ I (vi) (ii) (V) I | I (vi) (ii) (V) I | I (vi) (ii) (V) I |
- I (vi) (ii) (V) I | I (vi) (ii) (V) I | I (vi) (ii) (V) I |
- ⑦ I (vi) (IV) (V) I |
- ⑧ iii (vi) (ii) (V) I | iii (vi) (ii) (V) I | iii (vi) (ii) (V) I | iii (vi) (ii) (V) I |
- ⑨ I (iii) (IV) (V) I |
- ⑩ vi (iii) (IV) (V) I | vi (iii) (IV) (V) I |
- ⑪ ii (vi) (IV) I |

IMPORTANT PROGRESSIONS IN MINOR KEYS (WITH + WITHOUT VOICE LEADING)

- ① i iv i | i (IV) i | i iv i |
- ② i V i | i (V) i | i V i |
- ③ i iv V i | i iv V i | i (IV) V i |
- ④ i iv (i) V i | i iv i (V) i | i V i iv i |
- ⑤ i V V i |
- ⑥ i (VI) (ii) (V) i | i (VI) (ii) (V) i |
- ⑦ i V iv V i | i (VI) iv V i |
- ⑧ III V (ii) (V) i | III (VI) (ii) (V) i |
- ⑨ i III iv V i | i III iv V i |
- ⑩ VI III iv i | VI (III) iv i |

The goal of these exercises (as with most) is not to have each one memorized by a separate title (like "I IV I VI with a change of position on I") but rather to get you familiar with the neck of the guitar so you will feel free to move in different directions instead of a fixed pattern. This is not to say, however, that you shouldn't know what you are playing, that is the names of the chords. These should always be present; you just don't need all the ultra-specifics to be uppermost in your mind when playing a simple progression. For instance, no matter how you play a I IV I it is still I IV I - the main thing is to know lots of nice I IV I patterns all over the neck, not to clutter up the brain with too many specifics. The human mind can only think of so much at once - the names of the chords, the particular inversions, and the ROMAN NUMERALS will be plenty.