3-Note Chord Hearts and Chord Fragments
"Small-Voiced" Minor 7th Types in Semi-Chord Streams

Part 1

Key of Cm7
1) And descend back down. Now add at the "top" of the last example.

Key of Fm7
4) And descend. And now add...
Please take all this slowly and really lock the chord shapes (and sounds) in. Transpose to quite a few other keys...you'll hit some snags...use good sense...our instrument is a gorgeous thing, but it does have its range limits, especially when drilling on one set of strings. Count the job well done if you can handle any and all of the above in all keys with allowances for the physical limits.

I could have just written the five forms down in one key and said, "Learn in all keys," but cumulative drills such as the above have proven to have certain advantages, so stay with them. We'll get to other string sets with their quirks soon enough...not to mention other chord types...one thing at a time...each learned well...a solid foundation. With this, you'll find yourself naturally running the forms from one end of the neck to the other...i.e., you'll really know them.

Part 2 (variations on part 1)

Please sing the low B while you play this example.

Now begin on this and descend (and optionally ascend). Don't be surprised if you want to hear a G chord at the end instead of a D. But G over a B bass to the ear is not Bm color anymore usually, but rahter, G....so....
2) Key of Bbm7

and descend. Descend from this from now; ascend back as before is optional.

and descend. Now descend from this form and optionally ascend.

Are you hearing these colors as they relate to Bbm7 (not Ab and Db major)? If not, sing that low Bb.

3) Key of Am7

and descend. Start here now...you know the routine.

and descend. And now with this....
Key of Fm7

4) and descend. Now descend from these and optionally ascend as before.

5) and descend. Now add this form.

and descend. Now add one.

Part 3

Key of Ebm7

1) and descend. Now add...either begin on it or add at the "top" of the exercise.
2) and descend. Now add...

3) and descend. And add...

Key of Abm7

4) and descend. And add...

5) and descend. And add...
Part 4 (on 3rd set of strings)

Key of F#m7

1) and descend. Now add (either start on this form or add at the end).

and descend. Now add as before.

and descend. Now add...

Key of Bm7

4) and descend. And add...
This page is tougher than it looks, not physically but mentally….especially when you start transposing. I mention this so
  1) you know that I know….
  2) you won’t talk trash to yourself (“What’s wrong with me?”….Nothing….the material’s just hard, that’s all).

Suggestion: If you’re having trouble “seeing” any of this material, slow down everything WAAAYYY down and work on small bites, then these bites in many keys, then add on another chord form and repeat the process….and so on. This will do it..
3 NOTE CHORD HEARTS and CHORD FRAGMENTS: *SMALL VOICE*

"Minor 7th Types in Semi-Chord Streams"

Please take all this slowly and really look the chord shapes a lot at first. It's going to come to quite a few other keys... you'll hit some snags... like hard changes... so, instrument is a good one thing but I fear how the range limits... especially when doubling on one set of strings. Count the frets... well done if you can handle any and all of the above in all keys with allowance for the physical limits.

I could have just written the 7 forms down in key and just them in the hands but I'm taking it all slow as the above have proven to have certain advantages to stay with them... we'll get to the other string sets with their forms on enough... not to mention other chord types... or things like that... lick them well...

A solid foundation... with this you'll find yourself naturally playing the forms, taking one end to the next to the best... e.g. you'll really know them.
VARIATIONS on P. 1 of 3 NOTE ANY THREE CHORD HEARTS & FRAGMENTS

Key of D

Key of G

Key of A

Key of F

Key of F

Key of Bb

Start here...

Now down from here and opt. add as before

Now add from here and opt. add as before

And now with this

Now down from here and opt. add as before

Now add from here and opt. add as before

Now add from here and opt. add as before

Now add from here and opt. add as before

Now add from here and opt. add as before

And now with this

Now down from here and opt. add as before

Now add from here and opt. add as before

Now add from here and opt. add as before
3 NOTE 7TH TYPE CHORD HEARTS and CHORD FRAGMENTS: "SMALL-VOICED"

1. [Diagram of chord positions]

2. [Diagram of chord positions]

3. [Diagram of chord positions]

4. [Diagram of chord positions]

5. [Diagram of chord positions]
3 NOTE CHORD HEARTS + CHORD FRAGMENTS: "MY WAY"

- This page is tougher than it looks, not physically but mentally... especially when you start transposing.
- I mention this so you know that it's not...
- you won't talk trash to yourself! (What is wrong with me?) .... NOTHING .... the material's just hard, that's all!
- Sometimes if you're having trouble seeing any of this material, then don't worry about it. Just read and work on small bits, then these bits in many ways, then add on another chord form and repeat the process ... and on.
- This will do it!