

3 NOTE CHORD HEARTS and CHORD FRAGMENTS : ^{"SMALL-VOICED"} Minor 7th types in SEMI-CHORD STREAMS

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Jed Johnson

① Key of Cm7

3 6 8 10 and pass back down

Now add at the top of the last example

② 6 8 10 13 and pass back down

Now add as above

③ 8 10 13 15 and pass back down

And now add

④ Key of Fm7

3 6 8 11 and pass back down

And now add

⑤ 6 8 13 13 and pass back down

And now add

Please take all this slowly and really lock the chord shapes (& 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 dealing on one set of strings. Count the job well done if you can handle any & all of the above in all keys with allowances for the physical limits. I could have just written the 5 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.... such 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.

3-Note Chord Hearts and Chord Fragments

“Small-voiced” Minor 7th Types in Semi-Chord Streams

Ted Greene — 1987, September 20

Text for handwritten parts

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.

VARIATIONS on P.1 of 3 NOTE ^{SALLY VOICED BY} M/T TYPE CHORD HEARTS + FRAGMENTS

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① Key of Dm7

2 4 7 9 12 2 5

Now begin on this and descend (and optionally ascend back up)

PLEASE SING the low B while you play this / ex.!

7 9 12

Now begin on this and descend (and optionally ascend back up).
Don't be surprised if you want to think of G chord at the end instead of a 'D'...

But G over a B bass to the ear is not a D color anymore usually, but rather, G so....

② Key of Bbm7

3 6 8 10 13 6 6

ascend from this form now, as before, or optional

Are you hearing these colors as they relate to Bbm7 (not A or D major) (i.e. not) sing that low Bb.

③ Key of Am7

5 7 10 12 4 5 7

Start here now... you know the routine

10 12 4 10 13 13

And now w/ this

Now desc. from these and opt. asc. as before

④ Key of Fm7

3 6 8 10 13 13

⑤ Still Fm7

6 8 10 13 15

Now add this form

and

6 8 13 13 15

Now add this one

STRING CROSSING with 3 NOTE m7 type "SMALL-VOICED" CHORD HEARTS + FRAGMENTS

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Jed Johnson

I.

① Key of Gm7

② Key of Fm7

③ Key of Dm7

④ Key of Cm7

⑤ Key of Am7

II.

① Key of Gm7

3-Note Chord Hearts and Chord Fragments

“Small-voiced” Minor 7th Types – 3rd Set

Ted Greene — 1987, September 20

Text for handwritten parts

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.