Using 3-Note Chord Fragments and Chord Hearts in Common Progressions
Ted Greene, 1987-09-28

1) Key of Db

And continue as before

2) Key of C

or use Db

More for linear ear training than the actual chord color itself... likewise the last chord in this example.

3) Key of Eb

4) Key of D

7 Key of D

7 to D6/9 or D6

Assignment and General Notes (You remember the General, don’t you?...he and his friends won the last “Battle of the Bands” at Dive Bomb U...I think...) “Sorry”

1) Memorize* the examples in the order given.

2) The different keys are given to keep the ears interested, and also to help you keep the different examples from all getting mixed up in your mind at first.

3) You may find it helpful later to put all the examples into one key for comparison. Of course a little lack of freshness to the ear may result from this, but as a \textit{learning device}.... Optional: do in many keys.

4) The first 3 examples were conceived of in a “swing” groove...the rest are all rubato. Make them \textit{all} sing, or these are just dots on a page.

* Visual roots are the key to memorization (as usual...).
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# ASSIGNMENT and GENERAL NOTES:
- You remember the General told you... he and the band won the rest battle of the bands with these moves? Well this is the same.
- The different keys are given, to keep the ear interested, and you should try to keep the different examples from getting muddled up in your mind at first.
- You may find it helpful to put the examples in the order of the key for comparison. Of course a little lack of fragments to the ear may result from this, but as a learning device...
- The first 3 chords are woven consecutively, a saving grace... the rest are all optional. Make them all.

# Visual Roots are the key to Memorization (as usual...).