Ted Greene, 1975, July 31, August 11 & 22 - Parts 1, 2, 3

Set up home key first if you have trouble hearing the way everything fits together. Try doing all examples in other keys too. Try resolving all V’s to I; also try contrapuntal isolation of different voices. Analyze all examples.

Part 1: “More Variations on iii - vi (VI) - ii - V”

Key of G

Likewise - down chromatically ..........

As before.....
Part 2: I (or iii) - VI - ii - V – Variations Stemming from Different Types of VI’s (II)

Key of Db

Try this in a higher key if necessary at first
Sometimes it is interesting to play the top 4 strings in full chords for a similar effect.

Key of E:
- E/9
- C♯9
- F♯m7
- B7/6
- Eb/9
- C9
- Fm7/11
- Bb7/6

Key of G:
- Eb/9
- C9
- Fm7/11
- Bb13♭9
- E13
- Eb♭9
- G♭9
- E9
- A7sus
- D7/6

Key of G♭:
- G♭7
- E♭9
- Am♭7/11
- D♭13♭9
- G♭7/11
- E♭♭11(9)
- Ab♭7/11
- Ab♭m♭9
- D♭13♭9

Key of A:
- A♭7
- F♭7/6
- B♭7/11
- Fm6
- A♭7
- F♭9
- B♭m11
- E♭♭7♭9

Key of Eb:
- Db♭9
- B♭7
- Eb♭7/6
- F♭m7/11
- Am♭7/11
- Db♭7/6
- G♭m7/11
- Ab♭m11
- Db♭9
Investigate the science of **Register** (on different chords)

**Key of Ab**

- $A_{9}$
- $F_{#13}$
- $B_{m7/11}$
- $F_{m6}$

**Key of Db**

- $D_{b9}$
- $B_{13}$
- $E_{b7/11}$
- $A_{b13/9}$

**Key of F**

- $F_{A7}$
- $D_{13}$
- $G_{m7/11}$
- $C_{13/9}$

**Key of E**

- $E_{9}$
- $C_{#13}$
- $F_{m7/11}$
- $B_{13/9}$

**Key of G**

- $G_{A7}$
- $E_{9}$
- $A_{m7}$
- $D_{7/6}$
- $D_{9}$
- $G_{A9}$
- $E_{13}$
- $A_{m11}$
- $D_{7/9+}$

**Key of Eb**

- $E_{bA7}$
- $C_{13}$
- $F_{m11}$
- $B_{b7/9}$
- $E_{bA9}$
- $C_{13}$
- $F_{m11}$
- $E_{9/5}$
- $E_{9}$

**Key of B**

- $B_{9}$
- $G_{#7/6}$
- $C_{#m7/11}$
- $B_{m6}$
- $E_{b9}$
- $C_{11}$
- $F_{m7/11}$
- $B_{b13}$
- $C_{13}$
Part 3: I (or iii) - VI - ii - V

Key of G

Optional:

Key of B

Key of G