

Common Chord Progressions for Taping, Ear-Training, and More

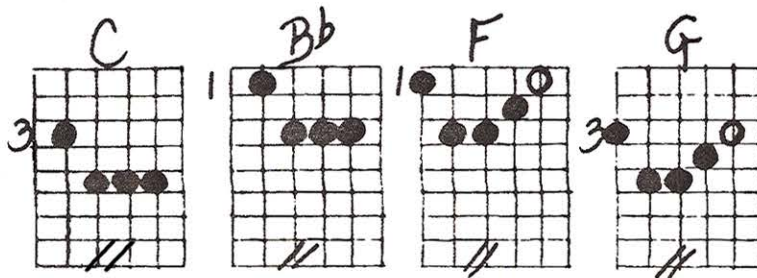
Part 1: Using *b*VII to Expand the Sense of Key

Ted Greene, 1991-04-30

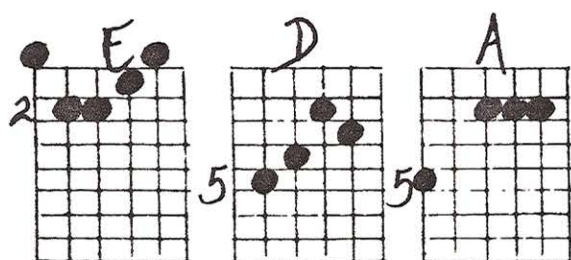
Try all these with various strumming rhythms, meters, tempos, and feels.
Don't limit yourself here. Also, try the more gentle fingerstyle plucking textures.

1)
Key of C

Time:
// = 2 beats
per chord

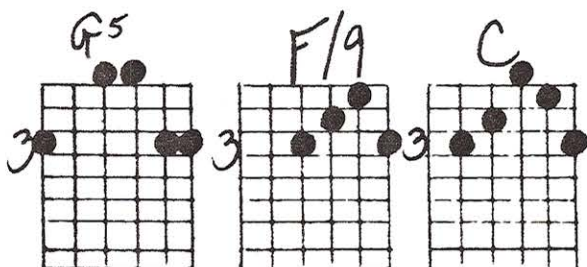


2)
Key of E



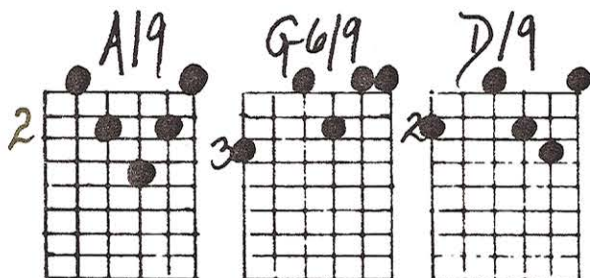
Add a
Curtis Mayfield -
Jimi Hendrix type
fill here.

3)
Key of G



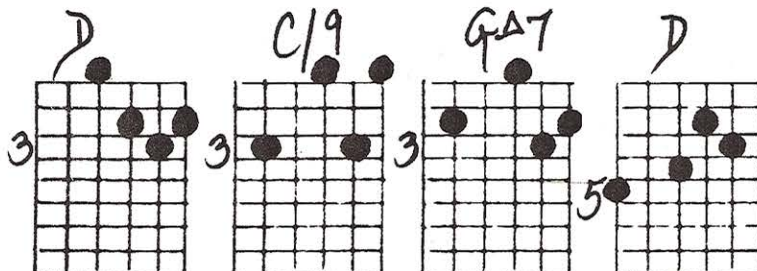
Optional
run here.

4)
Key of A



As above.

5)
Key of D



Notice please how the chordal “extensions” are so naturally added even in such simple progressions as these. 1960's groups, especially the Beatles* changed the frontiers of pop music making such sounds common place now.

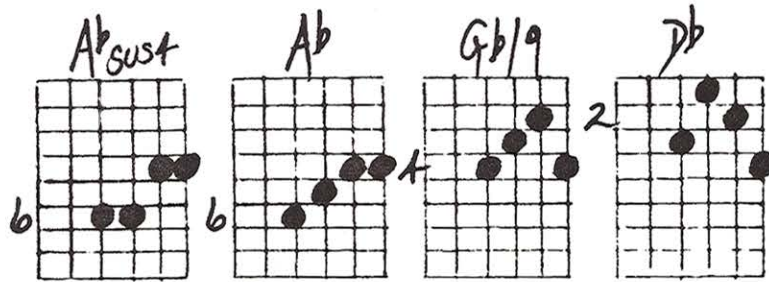
*And: Brian Wilson, Holland-Dozier-Holland, Teddy Randazzo, Burt Bacharach played a huge part too, to name a few of the main writers who extended the harmony of pop music.

Common Progressions for Taping and Ear-Training

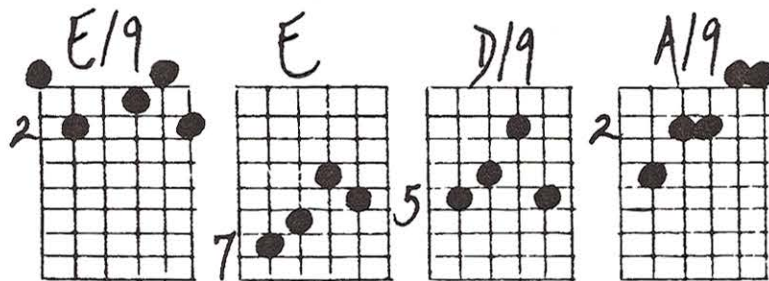
Part II: More Use of bVII (and bVII Dominant now too)

Ted Greene, 1991-05-02

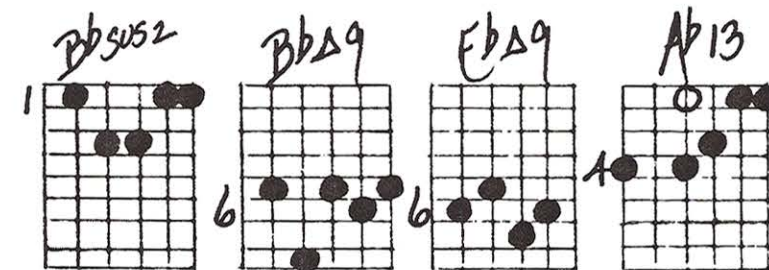
1)
Key of Ab



2)
Key of E

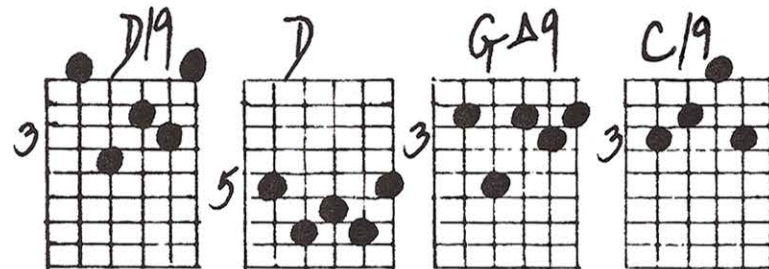


3)
Key of Bb

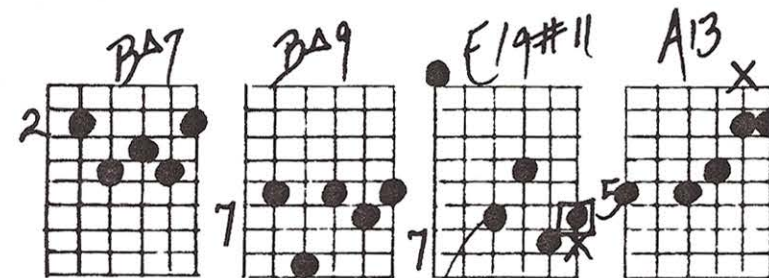


Also try Ab13 with the 13th on top here.

4)
Key of D



5)
Key of B



Kind of a variation on 3)

Let your 2nd finger touch the 5th string sideways if strumming this chord.

Remember, strummed rhythmic grooves in lots of feels, tempos (and also *plucked* open hand) are what bring these things to life.

Common Progressions for Taping, Ear-Training, and More

Part III: Using bIII as Friend of iii

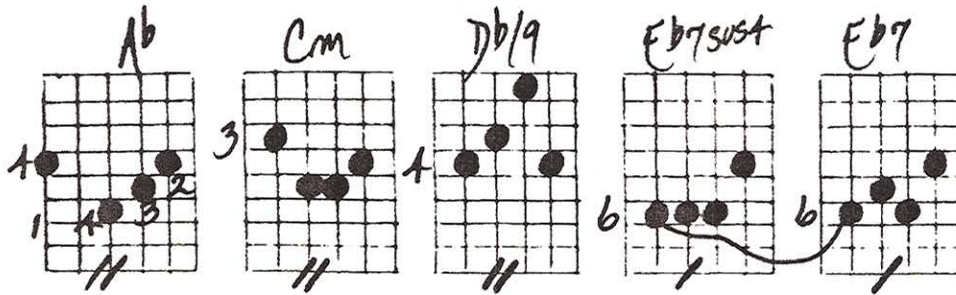
Ted Greene, 1991-05-05

We're going to use a piano-type rhythmic thing here: on each chord that gets 2 beats do the following:

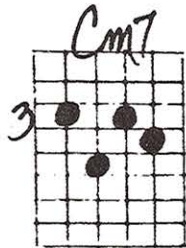
- on beat one pluck everything with your right hand thumb and fingers.
- on beat two, let the lowest (bass) note keep ringing, and pluck all the remaining notes again.
- later, if you want more groove, go back and add James Jamerson type bass fills *in between* the chords. Think slow 16th type of groove (or shuffle 8ths, or swing 16ths).

Later, try strumming feels also.

- 1)
Key of Ab

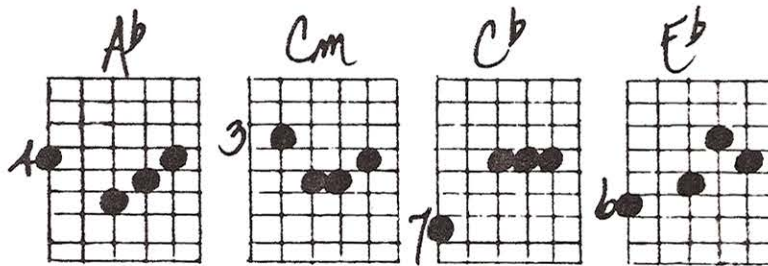


- 2)
As above,
but use Cm7
for Cm



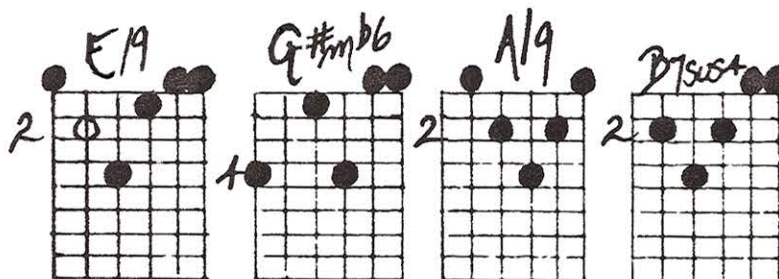
- 3)
As above, but
one beat of Cm
and one beat of
Cm7

- 4)
Now with
a bIII:

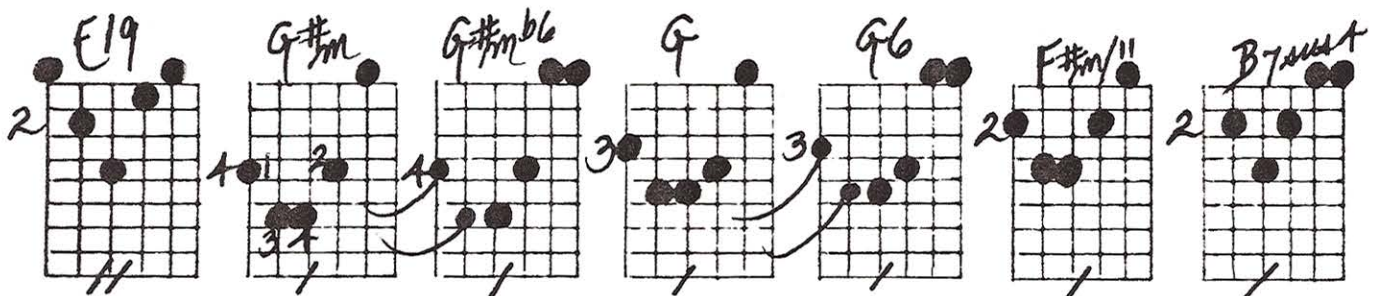


Also try Eb7/5 here.

- 5)
Key of E



- 6)



COMMON CHORD PROG. for TAPING & more : USING D VII to EXPAND THE SENSE OF KEY

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① Key of C

2 BEATS TIME PER CHORD

② Key of E

Chord diagrams for C, Bb, F, G, E, D, A. Each diagram shows a 6-string guitar fretboard with dots indicating finger positions. Some diagrams include a double slash (//) indicating a slash chord or a specific voicing.

Try all these w/ various STRUMMING RHYTHMS, METERS, TEMPOS & FEELS. DON'T LIMIT YOURSELF HERE.

ALSO, try the MORE GENTLE FINGERSTYLE PLUCKING TEXTURES.

Add a Curstily mangled mix time type here

③ Key of G

④

Chord diagrams for G5, F/9, C, A19, G6/9, D/9. Diagrams for A19, G6/9, and D/9 include a '2' or '3' indicating the fret number for the bass note.

OPTIONAL RUN HERE

AS ABOVE

notice please how the chordal 'extensions' are so naturally added even in such simple progression as these. 60's groups, esp. The Beatles changed the frontiers of Pop Music making such sounds commonplace now.

⑤

Chord diagrams for D, C/9, GA7, D. Diagrams for C/9 and GA7 include a '3' indicating the fret number for the bass note. The final D diagram includes a '5' indicating the fret number for the bass note.

* And : BRIAN WILSON, HOLLAND-DOZIER HOLLAND, TEDDY RANDAZZO, BURT BACHARACH played a huge part too, to name a few of the main writers who extended the Harmony of Pop music.

P.2 COMMON PROG. FOR TAPING + EAR TRAINING : MORE USE OF bVII (+ bVII DOMINANT) now too

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① **Key: A♭**

Ab sus2 Ab G♭/9 D♭

② **Key: E**

E/9 E D/9 A/9

③ **Key: B♭**

B♭ sus2 B♭Δ9 E♭Δ9 A♭13

④ **Key: D**

D/9 D GΔ9 C/9

⑤ **Key: B**

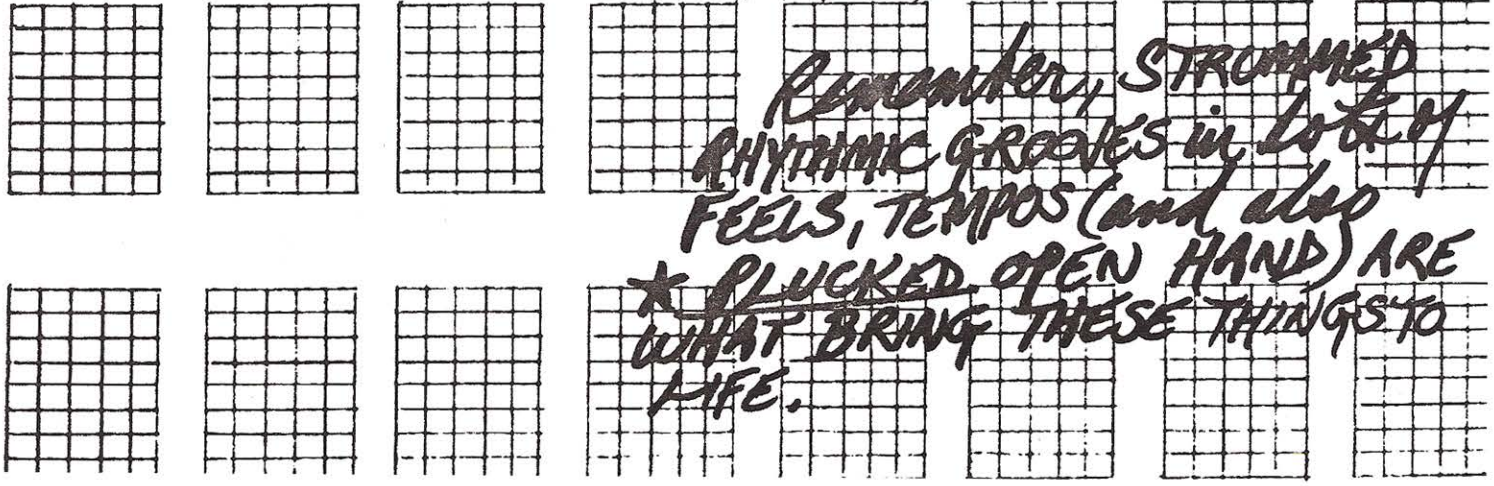
BΔ7 BΔ9 E/9#11 A13

ALSO TRY A♭13 w/ the 13th on top here

Kind of a variation on ③

Let your 2nd finger touch the 5th string sideways if strumming this chord

Remember, STRUMMED RHYTHMIC GROOVES in lots of FEELS, TEMPOS (and also PLUCKED OPEN HAND) ARE WHAT BRING THESE THINGS TO LIFE.



COMMON PROGRESSIONS FOR TAPING, EAR TRAINING & MORE: USING b_{III} as friend of iii ©5-5-91 Ted Green

① Key of A^b A^b Cm $D^b/9$ E^b7_{sust} E^b7

② As above but use $Cm7$ for Cm

③ As above but one beat on Cm and one beat of $Cm7$

④ Now up a b_{III}

A^b Cm C^b E^b

⑤ Key of E E^19 $G^{\#m}b6$ A^19 E^b7_{sust}

⑥ E^19 $G^{\#m}$ $G^{\#m}b6$ G G^b6

We're going to use a PIANO-TYPE RHYTHMIC THING here: On each chord that gets 2 beats do the following: a) on beat one pluck everything w/ your right hand thumb & fingers. b) on beat 2, let the lowest (bass) note keep ringing & pluck all the remaining notes again.

c) Later, if you want more groove, go back & add James Jamerson type bass fills in between the chords. Think: slow 16ths type of groove (or shuffle 8ths or swing 16ths).

LATER, TRY STRUMMING FEELS also.

$F^{\#m}/11$ $B^{\#m}7$