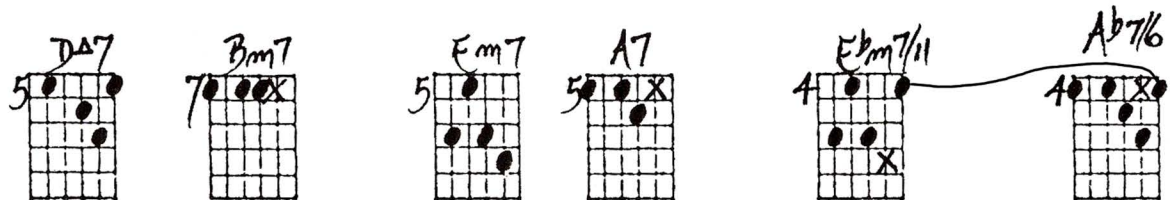
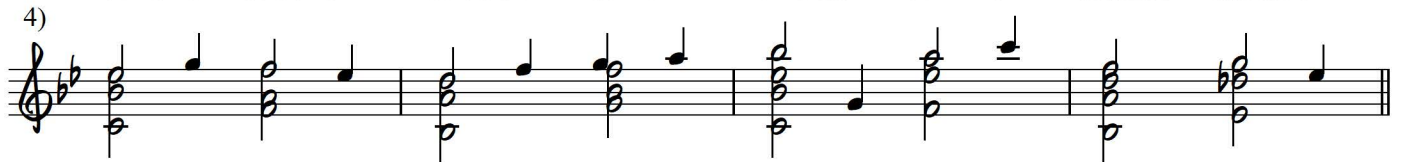
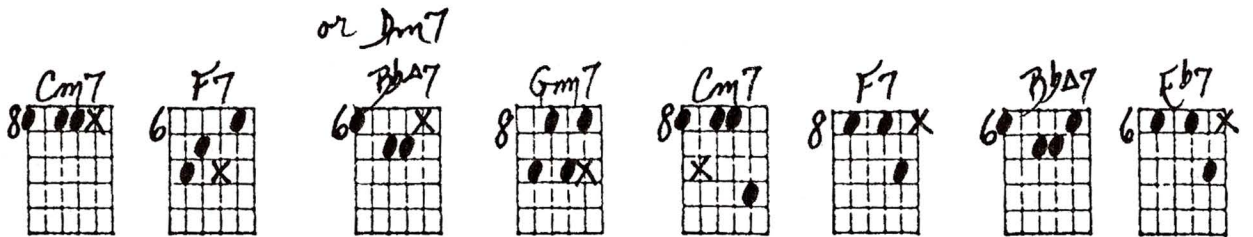
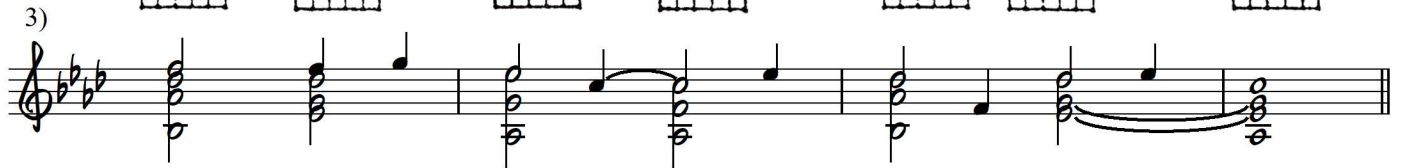
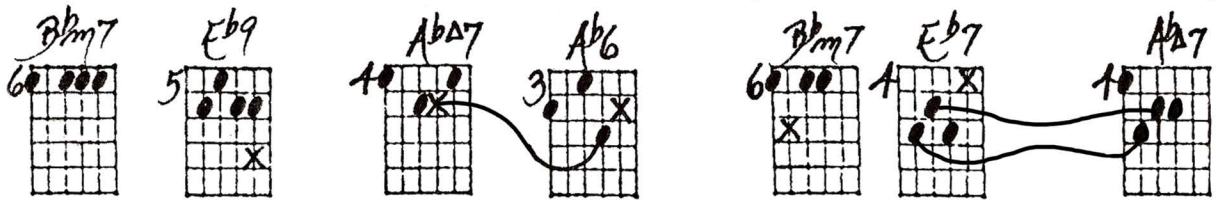
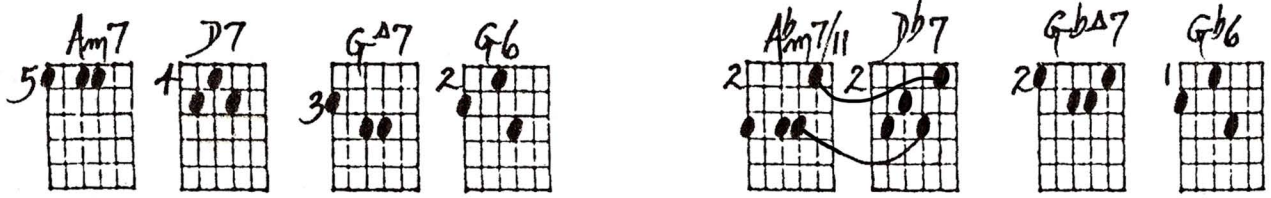


Application of Basic Chord Forms in Progressions

Ted Greene
1983-03-14

Playing order: ● × □ △
○ = opt.

Featuring voice-leading, ties, melodic top end, sequences, cycles, and modulations.



Cm7/11 (1), F7 (1), Dm7 (3), Gm7 (3), Gb7 (2), Gb6 (1)

Abm7 (4), Db7 (3), Bbm7 (6), Ebm7 (4), Dm7 (7), F7 (6)

C#m7 (4), F#m7 (2), Dm7 (5), G7 (3), Fm7 (7), Am7 (5)

Fm7 (6), Bb7 (6), Fb7 (6), Fm7 (8), Fb9 (10), Ab7 (8)

open Am7/11 (8), D7 (10), GA7 (9), C7 (8), A/9 (7), F#11 (9)

or use F#11

Etc.

APPLICATION OF BASIC CHORD FORMS IN PROGRESSIONS

Featuring VOICE LEADING, TIES, MELODIC TOPEND, SEQUENCES, CYCLES and MODULATIONS

3-11-83
© J. J. ...

The image displays a grid of 100 guitar chord diagrams, arranged in 10 rows and 10 columns. Each diagram shows a specific chord form on a six-string guitar fretboard, with handwritten labels above them. The chords are connected by curved lines, indicating voice leading between notes in adjacent chords. Some diagrams include 'X' marks on strings to indicate muted notes. The progression includes various chord types such as triads, dyads, and full chords, with some featuring extensions like 9ths or 11ths. The labels include chords like Am7, D7, G7, G6, Abm7/11, Db7, Gb7, Gb6, Bbm7, Eb9, Ab7, Ab6, Bbm7, Eb7, Ab7, Cm7, F7, Bbm7, Gm7, Cm7, F7, Bbm7, Eb7, D7, Bbm7, Em7, A7, Ebm7/11, Ab7/6, Db9, Bbm9, Ebm7, Ab9, Db9, Db6, Dm7, Gm7, C7, F#9, Bbm7, E7, A7, Bbm7, C#m7+, Dm7, G7sus, C7, F#7, B7, E7, E6, F#m7, B7, Ebm7/11, Ab7, Fm7, Bbm7, Db7, Db6, Ebm7, Ab7, Cm7/11, F7, Dm7, Gm7, Gb7, Gb6, Abm7, Db7, Bbm7, Ebm7, Bbm7, E7, C#m7, F#m7, Dm7, G7, Em7, Am7, Fm7, Bb7, Eb7, Fm7, Eb9, Ab7, Abm7/11, D7, G7, C7, A/9, etc. The diagrams are connected by lines showing how notes move from one chord to the next, illustrating voice leading techniques.

etc.
or use: F#11