

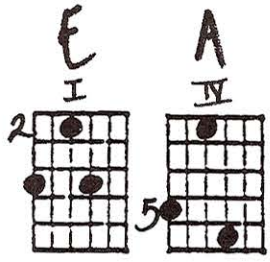
# Chord Progression Vocabulary

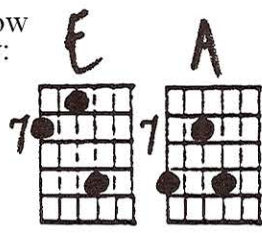
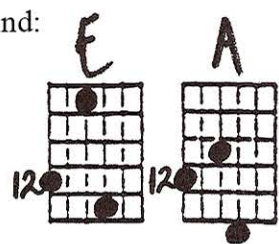
Ted Greene  
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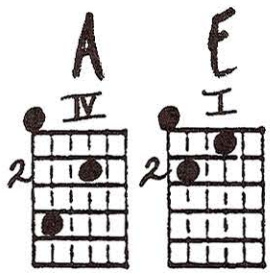
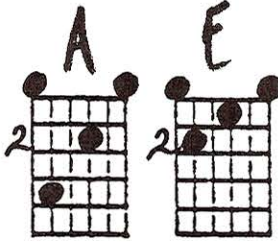
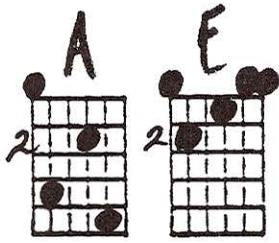
We'll begin in the key of E, using the 6 basic major scale diatonic chords:

E	A	B	F#m	G#m	C#m
I	IV	V	ii	iii	vi

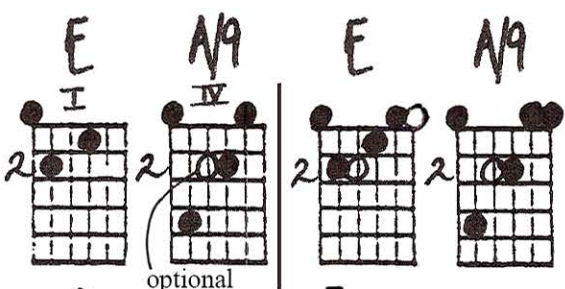
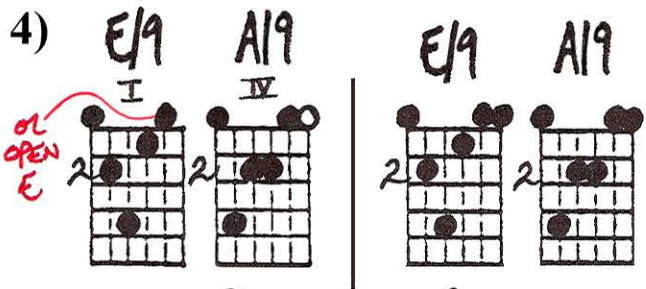
Naturally, these chords can be and have been combined in many favorable ways. Some of the most popular "formulas" are given below with playing examples too:

1)  Repeat this and all progressions many times. Also apply different rhythms and textures.

Now try:  And:  Also very common is I - IV - I - I

2)  And:  And for "strumming": 

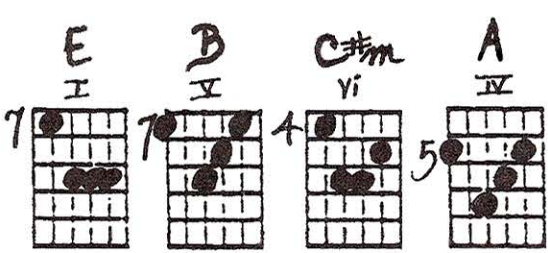
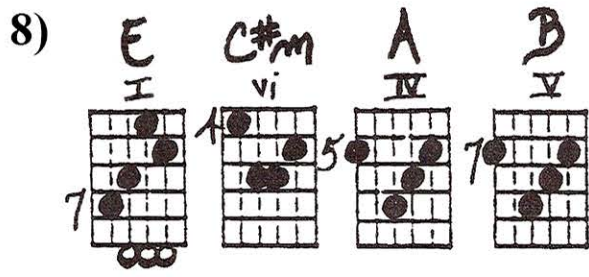
Now with "extensions" of the added 9th:

3)  4)  You could try adding these extensions to I - IV - I - I

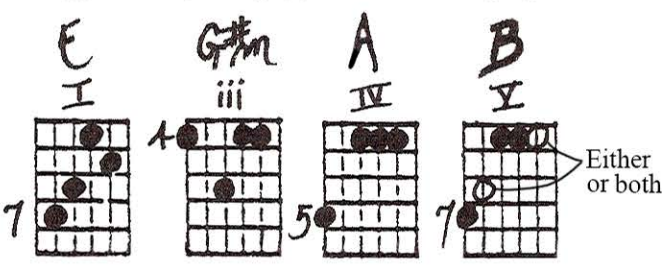
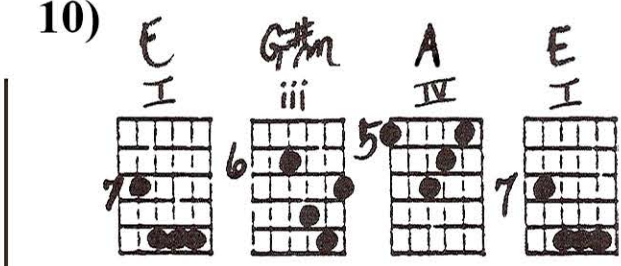
5) Reverse these for A/9 - E IV I

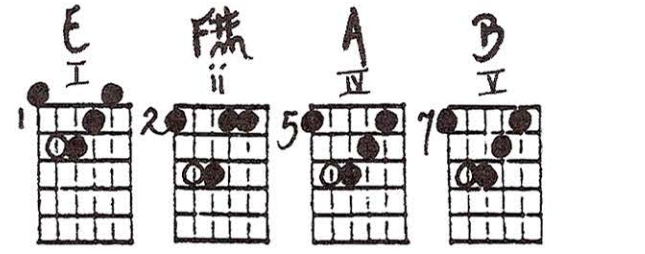
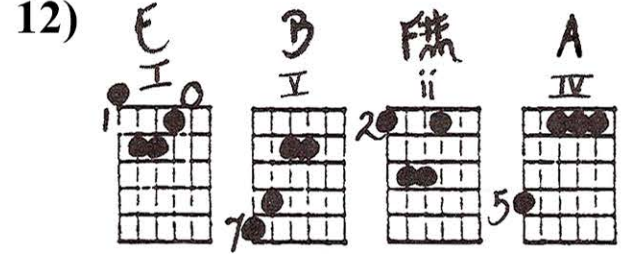
6) ...Also [reverse] the above for A/9 - E/9

Now gradually adding other chords, since we're really leaving the key at this point.

7)  8) 

Suggestion: try an arpeggio texture in this progression

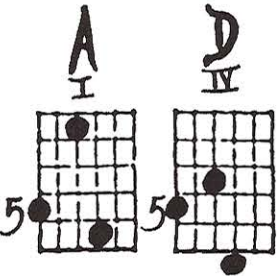
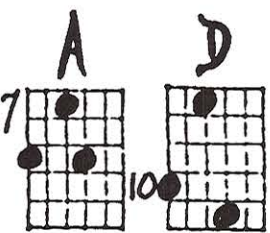
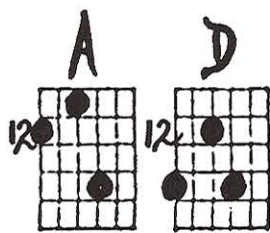
9)  10) 

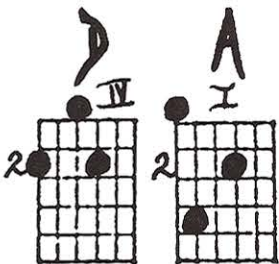
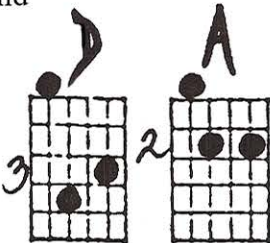
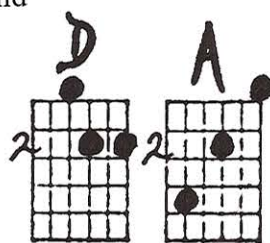
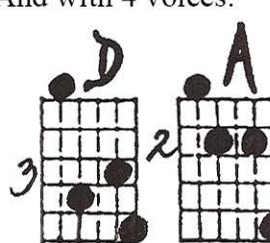
11)  12) 

You can hear these progressions in Western culture music of the last 30 years or so all around you. They *do* sound familiar, don't they? But if they don't "grab" you as given, you must bring them to life thru application of various *rhythmic types* and *textures*. I've said it more than once on this page because my experience is that people look at the "dots" on a page like this and act as if it's not music and forget to have fun with the material. Aside from any physical difficulties, if you're not having fun when you practice, we need to talk!

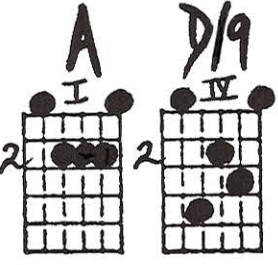
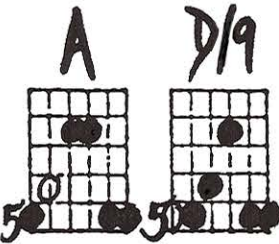
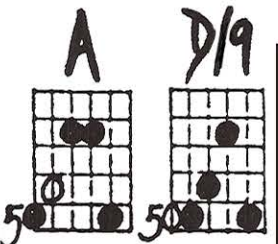
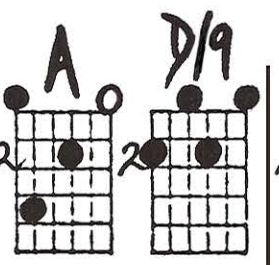
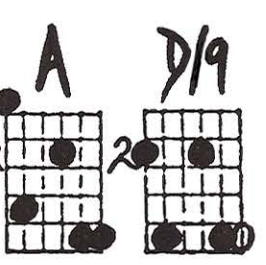
We'll work with the key of A on this page. The 6 basic diatonic chords are:

A	D	E	Bm	C#m	F#m
I	IV	V	ii	iii	vi

1)  And  And  Try all these as I - IV - I - I metric feels as well.

2)  And  And  And with 4 voices: 

Now with extensions of the added 9th:

3)     

4)

Try reversing this progression and maybe some of your other favorites in the last 2 sections mostly.

5)

Feel the power of the 2nd inversion?

6)

7)

8)

And with descending bass and inversions:

9)

10) Coming attraction (key of Gb):

A new key is a breath of fresh air after so much time in one key, yes?

Does your guitar sound rich on these lower 4 strings? If not, let's talk.

# CHORD PROGRESSION VOCABULARY

We'll work with the Key of A on this page.

The 6 BASIC DIATONIC CHORDS are:

A	D	E	Bm	C#m	F#m
I	IV	V	ii	iii	vi

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① A D  
I IV

5 5 and 7 10 and 12 12

Try all these at 11/16 metric feels as well.

② A  
II I

2 2 and 3 2 and 2 2

Now with extensions of the added 9th:

③ A 9  
I IV

2 2 5 5

④ A 9 D 9  
I IV

2 2 5 5

TRY REVERSING THIS PROG. then favorite maybe some of yours in the last 2 sections.

⑤ A E F# D  
I V ii IV

5 7 4 5

Feel the power of the 2nd inversion!

⑥ A F#m D E  
I vi IV V

2 7 4 5

⑦ A C#m D A

1 5 4 5

with Desc. bass + Inversions:

⑧ A E Dm D  
I V ii IV

1 5 7 5

⑩ I ii IV V

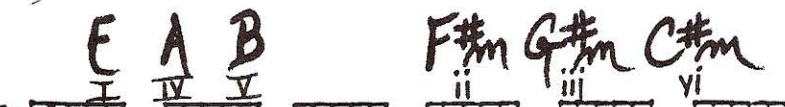
2 4 7 9

Coming attraction (Key of G) a man's is a breath of fresh air after so much time in one (see?) Does your guitar sound rich on these lower 4 strings? If not, take talk.

# CHORD PROGRESSION VOCABULARY

We'll begin in the Key of E, using the 6 Basic MAJOR SCALE Diatonic Chords:

Naturally, these chords can be & have been combined in many favorable ways. Some of the most popular formulas are given below with playing examples too:



① EA I IV

Repeat this & all progressions many times. Also apply different RHYTHMS & TEXTURES

NOW TRY

AND

ALSO VERY COMMON IS I IV I

② AE IV I

AND

AND: FOR 'STRUMMING'

Now with 'Extensions': of the added 9th

③ EA9 I IV

Now gradually adding others since we're really hearing the key at this point

④ E11 A9

AND: 2

YOU COULD TRY ADDING THESE EXT. 2 TO

⑤ Reverse these for A9 E

⑥ E C#m A B

⑦ E B C#m A

⑧ E C#m A B

⑨ EG#m AB I iii IV V

Suggestion: try an 'appetizer' texture of this progression

EITHER OR BOTH

⑩ EG#m E I iii IV V

⑪ EF#m AB I ii IV V

⑫ EB#m A I V ii IV

You can hear these progressions in Western culture music of the last 30 years or so all around you. They do sound familiar don't they? But if they don't grab you at first, you must bring them to life thru application of various Rhythmic types & textures. I've said it more than once on this page because my experience is that people look at the 'dots' on a page like this and act as if it's not music and forget to have FUN with the material. Aside from any physical difficulties, if you're not having fun when you practice, we need to talk!