

COMBINING 6th + 5th STRING ROOT CHORDS IN SHORT PROGRESSIONS

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Jul Hession

ii-V's

① Fm7 Bb7 Fm9 A7 Ebm7 Ab7/6 Dm7/11 G7 CA7

② Am7 D7 Abm7/11 Db7 Gm7 C7 F#m7 B7 E9

ii7I7I(VI)

③ Fm7 Bb7 Eb9 Eb6 Fm9 Bb7 Eb9 Cm7

Fm7 A7/6 D9 Bm7 Ebm7/11 Ab7 Db9

④ Dm7 G7 CA7 C6 Dm7/11 G7 CA7 Am9

REPEAT THESE PHRASES (PLAY EACH ONE TWICE) HERE

C#m7 F#7 Bb9 G#m7 Cm7 F7 Bb9 Gm7/11

ASSIGNMENT: ① STUDY ALL THE VOICE MOTIONS VERY CAREFULLY and LISTEN TO THE OVERALL COLORS TOO.

② MEMORIZE THE PHRASES according to which SOPRANO note starts the first chord. This makes it lot easier to recall the sounds. EX: 1st PHRASE starts with the 6th on top, 2nd one with the 9th, and so on.

③ any time possible, try CONTRAPUNTAL ISOLATION.

Combining 6th and 5th String Root Chords in Short Progressions

Ted Greene, 1985-09-15 & 16
(Text from lesson pages)

Page 1:

I – IV

V7 - I

Assignment:

- 1) Write the “number” of each chord tone under the dots in each diagram.
 - 2) Play and memorize each of the 12 little progressions.
 - 3) Practice contrapuntal isolation (see below) to help your ears and understanding.
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Page 2:

1) & 2): ii – V’s

3) ii7 – V7 – I (vi)

4) Repeat these phrases (play each one twice) here.

Assignment:

- 1) Study all the voice motions very carefully and listen to the *overall* colors too.
- 2) Memorize the phrases according to which soprano note starts the first chord. This makes it a lot easier to recall the sounds. Example: 1st phrase starts with the b7th on top, 2nd one with the 9th, and so on.
- 3) If time permits, try contrapuntal isolation.