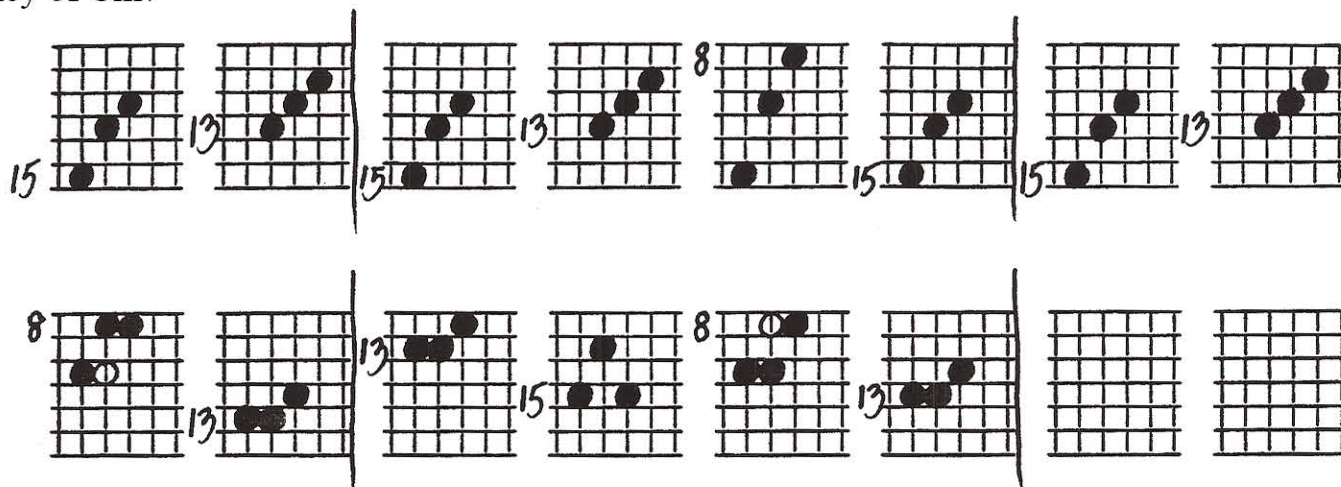


Small 3-Note Minor 7th Type Chord Voicings in Cumulative Chord Stream Phrases

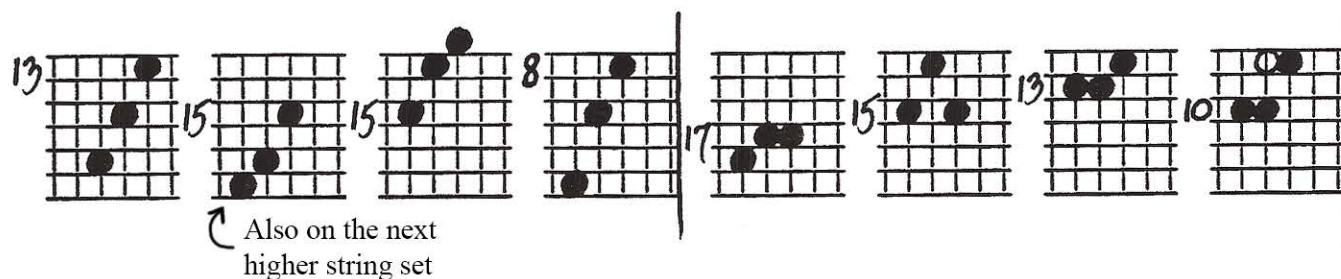
(constant melody studies)

Ted Greene, 1987-09-30

1) Key of Cm7

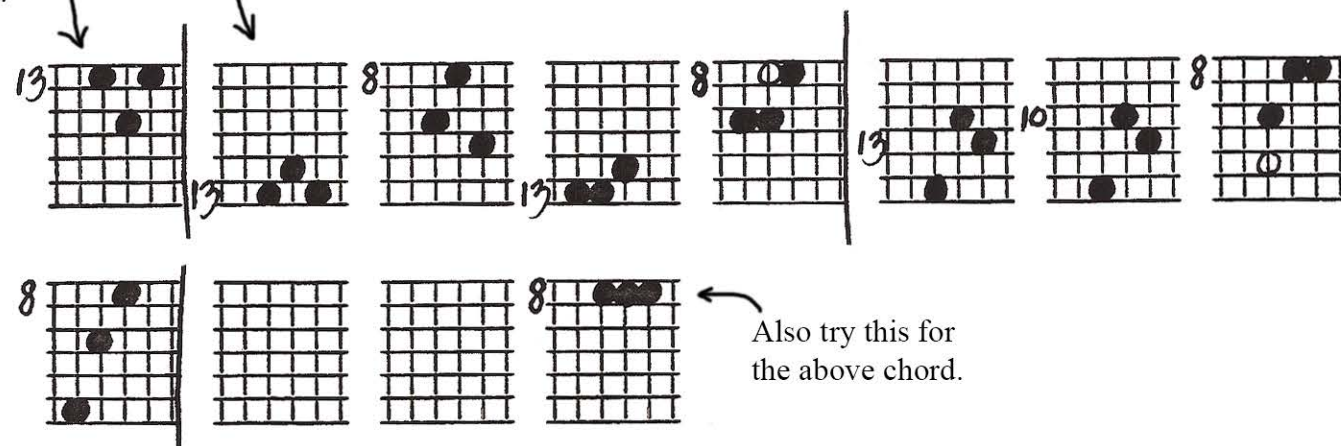


2)



Also, try as the 1st chord in the last example.

Other examples on this page can also be done in one large position at a time as this one is, but the *tone* quality is hipper with the positions given, and the option of the *slide* makes it pretty much no contest if you compare carefully. (Not to say there is *no* good in knowing some of these sounds in one position...it's just that there *are* priorities...).



Assignment:

- 1) Memorize whatever you are drawn to the most (after going thru all the examples fluidly) first, then gradually fill in some or all of the rest. Analyze, analyze to help you *retain* the information...and of course, *visualization* is a big key.
- 2) Speaking of keys, transposition is part of the name of the game, so try all examples descending chromatically (example: Ebm7, Dm7, C#m7, Cm7, Bm7, Bbm7, etc.)

9.1 CONSTANT MELODY STUDIES : SMALL 3 NOTE Minor 7th Type Chord VOICINGS in CUMULATIVE CHORD STREAM PHASES

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Jed Mann

① Key of Cm7

②

also on the next higher string set

Also try → as the 1st chord in the last ex.

OTHER EX.'S on this page can also be done in one large position at a time as this one is, but the TONE quality is happier with the positions given, and the action of the SLIDE makes it pretty much no contact if you compare carefully.

also try this for the chord

(not to say here knowing some of these sounds in one pos. it's just that there are priorities ...)

ASSIGNMENT:

- ① MEMORIZE whatever you've drawn to the mass (after going thru all the ex's as fluidly) first, then gradually fill in some or all of the rest. ANALYZE/ANALYZE to help you RETAIN the information ... of course VISUALIZATION is a big key.
- ② Speaking of keys, transposition is part of the name of the game so try all ex.'s desc. chromatically (EX: E^bm7, Dm7, C[#]m7, Cm7, Bm7, Bbm7 etc.).