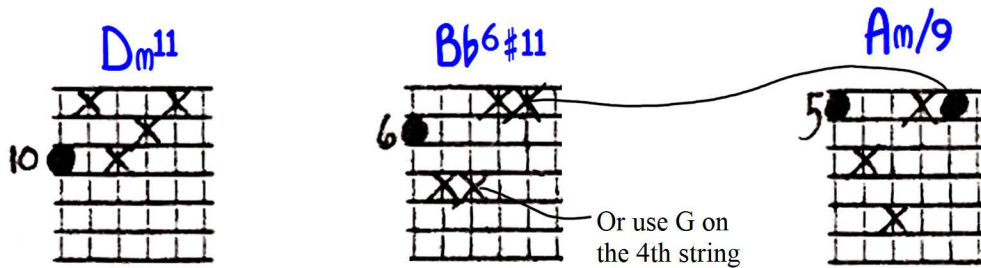
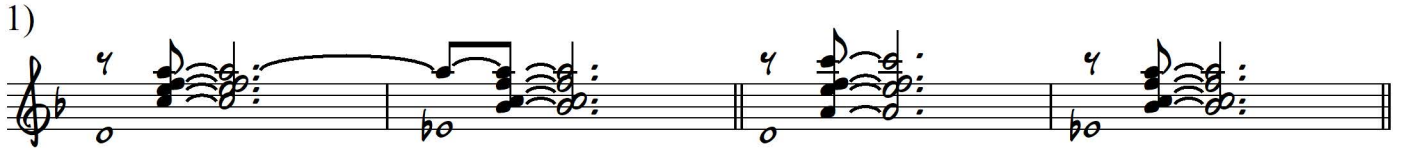
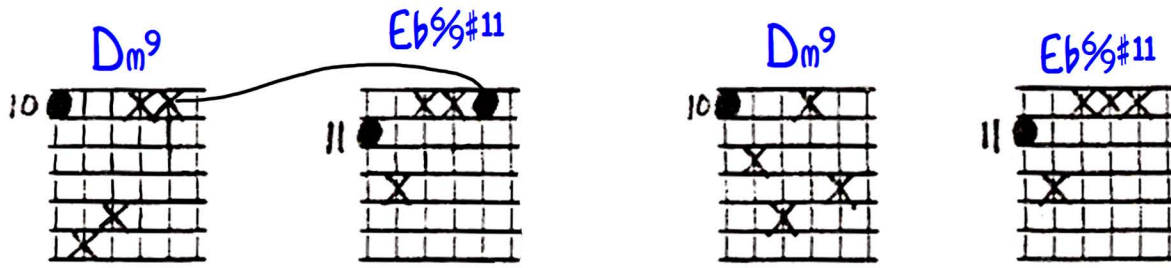


Playing order: ● × □ △
 ○ = opt.

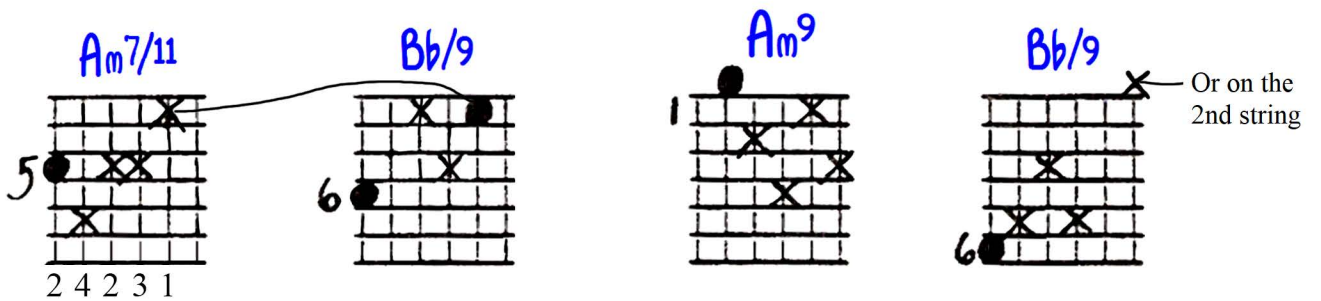
i7 - bII (and vice versa), i7 - bvi7 in Large Voicing

Ted Greene
 1987-02-09



The second to last chord is bVI but also bII of v7 (modulation anyone?)

Or use G on the 4th string



Or on the 2nd string



Am7/11 Bb6#11 Am11 BbΔ9 to AΔ9/3

Am9 Bb/9#11 no3 Am9 Fm9

3)

or on next higher string set.

Am11 Fm11 or Db on the 4th string Db9#11 no3 Cm/9 See [*] for alternate here

or use open harmonic

*alternate:

D^b9#11

3 2 1 4 4
or 4 3 1 2 2

Cm/9

or on next lower string set.

Bm/9

C/9

Bm/9

Gm/9

4)

iv7 for variety

Bm⁹

Gm⁹

Bm/9

Em7/11

There are quite a few quirky details on this page. Go slowly and ponder the whys and wherefores. We're all different but I find a lot of value in this - being observant of the minutia(e), the little nuances and subtleties which make the instrument sing more.

I tried to write warm successions of chords. I hope you stay with them until you can play them smoothly, although this may not come for quite some time - a lot of the juiciest chords on the guitar are tough.... but so what....man, you feel great when you get 'em!

17 bII (and vice versa); 17 bVII in LARGE VOICINGS

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J. Williams

①

②

③

④

There are quite a few quirky details on this page. No slow key and ponder the whole but who cares. We're all different but I find that a whole lot of what's in this being obscure (at the minutiae), the little nuances and subtleties which make the instrument sing more.

I tried to write warm successions of chords. I hope you stay with them until you can play them smoothly. I think they may not come for quite some time - a lot of the quietest chords on the guitar are tough.... but so what.... mean you feel great when you get 'em.

PERMANENT for and 15