

Triads in Root Position

with Upper 3 voices in Close Position

Ted Greene, 1973-09-14

Practice each cadence, first as indicated, then in relative minor (see other page), then whole thing up a 4th and continue until you reach home. Example: cadence in A, then F#; then D, then Bm; G, Em; etc. (Make the break from flats to sharps at B).

Major Authentic Cadences:

Major Authentic Cadences diagrams showing chord progressions in A, D, E, and A. The first row shows two patterns: A-D-E-A and A-D-E-A. The second row shows E-A, A-D, and A-D-E-A. Fingerings are indicated by numbers 2, 3, 4, 5, 7, 10, 12.

vi for I:

vi for I diagrams showing chord progressions in F#m, D, E, and A. The first row shows F#m-D-E-A and F#m-D-E-A. The second row shows E-A, F#m-D, and F#m-D-E-A. Fingerings are indicated by numbers 2, 4, 5, 7, 9, 10, 12, 14.

ii for IV:

ii for IV diagrams showing chord progressions in F#m, Bm, E, and A. The first row shows F#m-Bm-E-A and F#m-Bm-E-A. The second row shows E-A, F#m-Bm, and F#m-Bm-E-A. Fingerings are indicated by numbers 2, 4, 5, 7, 9, 12, 14.

Practice adding I to the beginning of all the Authentic Cadences...(you can just use the last chord as the first chord as well.
Also: try 1) vi - IV - ii - V - I and 2) iii - vi - ii - V - I.

IV - ii to set up V - I:

A series of guitar chord diagrams for the IV-ii to V-I cadence. The first row shows D, Bm, E, A | D, Bm, E, A | D, Bm. The second row shows E, A | D, Bm, E, A | D, Bm, E, A. Fingerings are indicated by numbers 1-5.

Plagal Cadences:

A series of guitar chord diagrams for plagal cadences. The first row shows Bm, F#m, D, A | Bm, F#m, D, A | Bm, F#m. The second row shows D, A | Bm, F#m, D, A | F#m, C#m, D, A. The third row shows F#m, C#m, D, A | F#m, C#m, D, A. Fingerings are indicated by numbers 1-5.

1/2 Cadences: Reverse I & V in Authentic Cadences:

A series of guitar chord diagrams for 1/2 cadences. The first row shows A, D, A, E | A, D, A, E. The second row shows A, C#m, D, E | A, C#m, D, E. Fingerings are indicated by numbers 1-5.

Another Authentic Cadence: Example I-iii-IV-V-I:

A series of guitar chord diagrams for another authentic cadence. The first row shows A, C#m, D, E | A, C#m, D, E. The second row shows A, F#m, Bm, E | A, F#m, Bm, E. Fingerings are indicated by numbers 1-5.

Try mixing up parts of these cadences after you have learned them.

MAJOR AUTHENTIC CADENCES TRIADS IN

ROOT POSITION WITH UPPER 3 VOICES IN CLOSE POSITION

5 0 2 3 4 5 6 7 8 9 10 11 12

A D E A

12 0 2 3 4 5 6 7 8 9 10 11 12

A D E A

4 0 2 3 4 5 6 7 8 9 10 11 12

F#m D E A

2 0 2 3 4 5 6 7 8 9 10 11 12

F#m D E A

9 0 2 3 4 5 6 7 8 9 10 11 12

F#m Bm E A

5 0 2 3 4 5 6 7 8 9 10 11 12

A D E A

2 0 2 3 4 5 6 7 8 9 10 11 12

A D E A

9 0 2 3 4 5 6 7 8 9 10 11 12

F#m D E A

11 0 2 3 4 5 6 7 8 9 10 11 12

F#m Bm E A

7 0 2 3 4 5 6 7 8 9 10 11 12

A D E A

14 0 2 3 4 5 6 7 8 9 10 11 12

F#m D E A

4 0 2 3 4 5 6 7 8 9 10 11 12

F#m Bm E A

2 0 2 3 4 5 6 7 8 9 10 11 12

F#m Bm E A

PRACTICE EACH CADENCE 1st as indicated, then in relative minor (see page) then in 2nd inversion, then in 3rd inversion, then in 4th inversion, then in 5th inversion, then in 6th inversion, then in 7th inversion, then in 8th inversion, then in 9th inversion, then in 10th inversion, then in 11th inversion, then in 12th inversion. MAKE THE BREAK FROM FLATS TO SHARPS AT B.

IV ii to set up I:

2 0 2 3 4 5 6 7 8 9 10 11 12

D Bm E A

12 0 2 3 4 5 6 7 8 9 10 11 12

D Bm E A

2 0 2 3 4 5 6 7 8 9 10 11 12

Bm F#m D A

2 0 2 3 4 5 6 7 8 9 10 11 12

F#m C#m D A

5 0 2 3 4 5 6 7 8 9 10 11 12

D Bm E A

2 0 2 3 4 5 6 7 8 9 10 11 12

D Bm E A

7 0 2 3 4 5 6 7 8 9 10 11 12

Bm F#m D A

4 0 2 3 4 5 6 7 8 9 10 11 12

F#m C#m D A

PLAGAL CADENCES:

2 0 2 3 4 5 6 7 8 9 10 11 12

Bm F#m D A

2 0 2 3 4 5 6 7 8 9 10 11 12

F#m C#m D A

9 0 2 3 4 5 6 7 8 9 10 11 12

F#m C#m D A

9 0 2 3 4 5 6 7 8 9 10 11 12

F#m C#m D A

CADENCES: REVERSE I + II in AUTHENTIC CADENCES

5 0 2 3 4 5 6 7 8 9 10 11 12

A D E A

EXAMPLE ANOTHER AUTHENTIC CADENCE

I iii IV V I:

5 0 2 3 4 5 6 7 8 9 10 11 12

A C#m D E A

PRACTICE ADDING I to the beginning of all the authentic cadences above (you can first use the last chord as the 1st chord as well).

5 0 2 3 4 5 6 7 8 9 10 11 12

A C#m D E A

Try mixing up parts of these cadences after you have learned them.

F#m Bm E A

4 0 2 3 4 5 6 7 8 9 10 11 12

F#m Bm E A

Also: TRY VI II II I

② iii vi II I