**The Aeolian Flavor(s)**

Ted Greene, 1987-11-22

1) Key of Cm

A)  

B)  

C)  

Note: I could have made this more "geographically" indicative of the flow. I didn't so you'd have to use the neck not this paper to learn faster.

D)  

2) Key of G#m

A)  

B)  

C)
Here's the same example but a) in Bbm, and b) with slight re-fingering or more accurately, repositioning:

2a) Key of Bbm

Surely you've noticed the welcome "moodiness" of Aeolian's array of color(s):
1) The plaintive minors on the 3 primary degrees.
2) The warm iv7 and bVImaj7.
3) The cheery bVI and bIII (the "relative major" area).
4) The brooding im7b5.
5) The sparkle of the borrowed V and I.

Assignment:
1) Learn as given and fill in the chord names.
2) Analyze the mating of the melodies with the harmonies. Store away whatever is meaningful to you. Of course, it won't hurt to analyze and study the chord progressions by themselves, that is, to isolate the progression "numbers" and look at them in their basic relationships. Ex: 1st progression is i - bIII - bVII - i. You might study this progression in many other voicings or voice-leaings. Experiment and go with what you love.
3) Transpose. Ex. #1 into Bm, Dm, Ebm and Fm; transpose Ex. #2 and 2a (do either or both) into F#m, Gm, Am, Bm & Cm please!
The Aeolian Flavor(s)

Key of Cm

(Note: you're ready for another round of Aeolian Flavor; if you want to use this as your key, fine. If you want to use a different key, fine. If you're already using a different key, just use this as another example. This is what we call 'chordal patterns'.)

Chordal patterns apply to any key you choose.

Assignment:
1. Learning: Given and fill in the chord names.
2. Analyze: The meaning of the melodies, with the harmonies, either away wherever it's meaningful to you.
3. Practice: Play the chords, that is, the intervals, that is, the progressions, and look at them! in their basic relationship. Ex: I, VI, VII, III. You might study this form in many other songs or even lead sheets. Experiment and go back what you found.
4. Transpose Ex. 1 into Bm, Dm, Em, and Fm, transpose Ex. 2, see if they fit!
Use a fingerpicking style here.
Also try adding decoration here in the
Curtis Mayfield early 60's (Jimi Hendrix late 60's) style.

1) Key of Fm

![Chord Diagrams](image1)

Repeat many times

Try various textures, rhythms here.

2) Key of C#m

![Chord Diagrams](image2)

Not strictly diatonic

AEOLIAN PROGRESSIONS FOR TAPING

Key of Fm

Use a fingerpicking style here

Repeat many times

Key of C#m

Try various textures anywhere

Not strictly diatonic