

Harmonic Vocabulary of Standard Tunes

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(Transcribed text from each page)

Page 1

V7 - I:

Probably the most important chord progression in the history of music. It's still around in full bloom today. Master as many of these 20th Century voice-leading as you can.

Key of C – and transpose these to the key of D too....

Key of Eb – and transpose these to the key of F too....

Key of A – transpose to G and Bb too....

This is the tip of the tip of the iceberg on this progression, but you will have done well if you learn most of these for now.

ii7 - V7 - I: The logical extension of V7-I. Some thinkers say, “Everything is two-five-one.” This is a bit impetuous, but not *that* far from the truth (in certain idioms).

Study these examples carefully and commit them to memory. We have to build the vocabulary, and we have to have something to build on.

Page 2

ii7 - V7 - I – vi7 and ii7-V7 - I – VI7:

vi7 or VI7 commonly follow I, and often lead back to ii7 again. Play all these examples many times until you can play the whole page straight through without stopping. And of course, *think* of the chord names (and try to include the numbers too) while playing. If these means you have to slow way down at first, then “join the club.”

Page 3

I - vi7 - ii7 - V7 - Ascending Melody Studies:

This progression is one of the true staples of many styles of music. Play thru this page until you can do these examples from memory (remember the *logic* of them and it'll be far easier). Do you notice that his progression is kind of like the previous one (ii-V-I-vi) “inside out” ?

You may also find it advantageous to look for resolutions of the V7's (to I's that is) after you've gotten friendly with this page.

Page 4

iii7 - vi7 - ii7 - V7 – (I) - Mainly Descending Melody of Various Types:

This page is another of what could be considered “the main ones.”

Page 5

Continuous Ascending Melody on one-six-two-five (mostly diatonic, nothing too rowdy yet):

HARMONIC VOCABULARY of STANDARD TUNES

V7 I : Probably the most important chord progression in the history of music. It's still around in full bloom today. Master as many of these 20th CENT. voice leadings as you can.

Key of C and transpose these to the key of D too.

Key of Eb and transpose these to the key of F too.

Key of A transpose these to G and Bb too.

G9	C6	G11	CA7	G11	CA9	G7	CA7	G7sus4	CA7
Bb7/6	Fb/9	Bb7/6	Fb6/9	Bb7sus2	FbA7	Bb7/6	FbA7	Bb9	FbA7
Bb13	Fb6/9	Bb7/6	Fb/9	Bb7sus2	FbA7	Bb11	FbA7	Bb11	FbA9
E7	A7	E7sus2	A7	E9	A7	E11	A9		

This is the tip of the tip of the iceberg on this progression, but you will have done well if you learn most of these for now.

ii7 V7 I

The logical extension of V7 I. Some musical thinkers say "everything is two-FIVE ONE". This is a bit impetuous but not that far from the truth.*

Key of C

Key of Eb

Key of G

Dm7	G7	CA9	Dm7	G7/6	C6/9	Dm9	G7/6	CA9
Dm7/11	G7/6	C6	Fm7	Bb9	FbA9	Fm7	Bb7/6	Fb/9
Am7	D7	GA7	Am7	D9	GA7	Am7/11	D7	G/9
Am7	D13b9	G6/9						

* (IN CERTAIN CONTEXTS)

STEADY THESE EXAMPLES CAREFULLY & COMMIT THEM TO MEMORY. WE HAVE TO BUILD THE VOCABULARY, AND WE HAVE TO HAVE SOMETHING TO BUILD ON.

P.3 HARMONIC VOCABULARY OF STANDARD TUNES

I vi7 ii7 V7 - ASCENDING MELODY STUDIES

this progression is one of the true staples of many styles of music. Play thru this page till you can do these examples from memory (Remember the LOGIC of them, and it will be easier).

10-20-74
8:31-94
G.J.M.

Key of D

D6	Bm9	Em7	A9		DΔ7	Bm7	Em7	A7/6
D6	Bm7/11	Fm9	A7		DΔ9	Bm7	Em7	A7/6
DΔ7	Bm7+	Em7/11	A9		Dsus4	Bm7	Em7	A7/6
DΔ7	Bm7	Em7/11	A11		D6	Bm9	Em7	A7/6
AΔ7	F#m+	Bm7/11	E9		A9sus4	F#m7	Bm7	E9
AΔ7	F#m7	Bm7/6	E11		A6	F#m9	Bm7	E7
AΔ7	F#m7	Bm7	E7/6		A9	F#m/11	Bm9	E7
AΔ9	F#m7	Bm7	E7		ALTERNATE AΔ9	F#m7	Bm7	E7
AΔ7	F#m+	Bm7/11	E9					

Key of A

you can do these examples from memory (Remember the LOGIC of them, and it will be easier).
Did you notice that this progression is kind of like the previous one? (I-VI-VII-VI) "inside-out"!

you may also find it advantageous to look for resolutions of the I7/5 (to I5, that is) after you've gotten friendly with this page.

iii7 vi7 ii7 V7 (I) - MAINLY DESCENDING
MELODIES OF VARIOUS TYPES

*This prog. is another of what could
be considered "the main ones"*

FOR SHALLIER HANDS (AT FIRST):

ON NEXT SET

CONTINUOUS ASCENDING MELODY ON ONE-SIX-TWO-FIVE (MOSTLY DIATONIC, NOTING TOO RUNDY YET)

OPTIONAL CONTINUATION

The diagram displays 100 guitar chord shapes, organized into 10 rows and 10 columns. Each shape is a standard guitar fretboard with dots representing finger positions. The chords are as follows:

- Row 1: FA7 (1, 3), Dm7 (3, 3), G7/6 (3, 1, 4, 0), C11 (6), FA9 (7), Dm7 (10), Gm7 (8), C7/6 (8), FA13 (8), Dm9 (10)
- Row 2: Gm7 (10), C7 (13), FA7/6 or F6/9 (13), FA7 (12), Dm7 (10), Gm7/11 (1), C9 (2), FA7 (3), Dm7 (5)
- Row 3: Gm7 (3), C7/6 (3), F6 (1), Dm9 (3), Gm7 (3), C7 (3), FA7 (5), Dm7+ (5), Gm7/11 (8), C9 (8)
- Row 4: FA7 (8), Dm7 (10), Gm7 (15), C7/6 (13), F6/9 (12), D6 (3), Dm7/11 (2), Em9 (1), A7b9 (1), DΔ7 (2)
- Row 5: Dm7 (7), Em7/6 (7), A11 (7), DΔ9 (10), BΔ7 (2), G#m7+ (4), C#m7/11 (2), F#13 (7), BΔ9 (6), G#m7 (1)
- Row 6: C#m7 (9), F#13b9 or F#13b9 (8), B6/9 (7), BΔ7 (1), G#m7/11 (2), C#m9 (2), F#7 (2), BΔ7 (2), G#m7 (1)
- Row 7: C#m7/6 (1), F#11 (7), BΔ9 (7), G#m7/11 (11), C#m7/11 (9), F#13 (12), B/9 (11), G#m7/6 (1)
- Row 8: C#m7/6 (9), F#7/6/11 (7), B6/9 and to (6), followed by 7 empty diagrams.
- Row 9: 10 empty diagrams.

Annotations include "OPT. CONTINUATION" in the top right and bottom right, and "OR TO G#m7/6" near the bottom right. Some diagrams have fingerings like "1, 3, 3, 6, 7, 10, 8, 8, 8, 10" or "3, 3, 3, 5, 5, 8, 8, 8, 8, 10".