Ted Greene's V-2 "Co-Minor" Lesson Pages
Translation and Chord Names

[*Ted used the term "co-minor" to refer to minor7 chords that are "companions" to a dominant chord whose root is a 4th up from the minor chord. He also sometimes referred to this relationship as "co-dominant" for the dominant chord with its minor chord. These apply to m7's and its extensions, and dominant7's with its extensions (but not with altered tones). Whenever Ted talked about this concept he almost always mentioned Wes Montgomery, who used this a lot.* --Editor's note.]

Learning the Companion Minor7 & Dominant 7's (p.1), 1989-04-03

If you omit the first chord of every threesome, you'll see the "Co-minor + Dominant" pairs. It's just nice to put chords together in 3's sometimes, hence the extra chords.

First try to make these passages sound as beautiful as you can. Then take groups of 3 or more chords and try to groove with them the way Wes Montgomery did. It's a lot of fun.

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Learning the Co-Minor 7 and Dominant 7's (p.2), 1989-04-03

By chance, did you happen to notice the "shifting" fret markings in this example? As you may recall, the fret numbers are often given on these pages to not only place the chords on their particular frets, but also to indicate the fret number of the VISUAL ROOT for each diagram.

However, the deeper you go into the guitar, the less ridgid this all is, and the more you will find yourself using *different* visual hook-ups for the *same* chord according to various factors which derive from different contexts.

The above shifting visual roots in example #3 are only something that works for me...if they don't feel good for you or if the benefit seems ellusive, then stick to your regular visual anchor points for the time being. If this has raised questions and/or doubts, please talk to me.

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V-2 Middle Strings, Descending Dominant-Sub-Dominant Chains -
Use for "2 - 5" or "Co-minor, Co-dominant" Applications. 1985-04-18
[Chords Names (not provided by Ted):]

Key of Eb
Bb7 - Fm9 - Fm7 - Bb7 - Bb7 (or Bb6) - Fm7 - Fm7 - Bb6 (Bb7) -
Fm7/11 - Bb9 - Bb7 - Fm7/11 - Fm9 - Bb7 - Fm7 (or C on bass note → to Bb7/6/3 or Fm7/C in V-4) - Bb7/6

Key of D
Em7 - A7 - A6 - Em7 - Em7 - A6 - Em7/11 - A9 -
A7 - Em7/11 - Em9 - A7 - A7 - Em9 - Em7/11 - A9 - to Dmaj9\3/R [D, C#, E, F#]

Key of F
C7 - Gm7 - Gm7 - C6 - Gm7/11 - C9 - C7 - Gm7/11 -
Gm9 - C7 - C7 - Gm9 - Gm7 - C7 - C7 - Gm7 to 3-note Am7/C [C, A, E] or F/9\5/3 [A, F, G, C]

Key of E
F#m7 - B6 - F#m7/11 - B9 - B7 - F#m7/11 - F#m9 - B7 -
B7 - F#m9 - F#m7 - B7 - B7 - F#m7 - Bb - Bb7 to Ab\3 on the bottom 4 strings [Ab, Eb, Ab, C]
(or E/9\5/3 [G#, E, F#, B])

V-2 Middle Strings, Two-Five Ascending Chains with Leaps
(Also use for Co-minor, Co-dominant Thinking). 1985-04-22
[Chords Names (not provided by Ted):]

#1) Key of B
C#m7 - C#m7/11 - F#7/6 - F#7 - C#m7 - F#11 - F#7/6

#2)
(F#7 - F#7) - C#m9 - C#m7/11 - F#7 - F#13 (F#9) - B/9 or B/9

#3) Key of D
Em7 - Em9 - A7 - A7 - Em9 - Em7/11 - A7 - A9 (A13) - D6 or D/9

#4) Key of Bb
Cm7 - Cm7 - F7/6 - F7 - Cm7 - Cm7 - F7 - F7 - Bb7/6sus4 add low Bb with right hand.

#5)
Cm7 - Cm7 - F7/6 - F/9 - Cm7/11 - Cm7/11 - F7 - F9 - Bb7sus4 add low Bb.

#6) Key of A
Bm711 - Bm7/6 - E13 - Bm7 - E6 (E7) - E7 - Bm7 - Bm9 - E7 - E7 -
Bm9 - Bm7/11 - E7 - E9 - A6.
Also try these are the 2nd, 3rd chords: E6 - Bm7

#7) Key of Ab
Bbm7/11 - Bbm7/6 - Eb13 - Bbm7/11 - Eb7 - Eb7 - Bbm7/11 - Bbm9 - Eb7 - Eb7 -
Bbm9 - Bbm7/11 - Eb7 - Eb13 - Ab6/9.

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V-2 Top 4 Strings, Descending Dominant-Subdominant Chains
Use for "2 - 5" or "Co-minor, Co-dominant" Applications. 1985-04-24
[Chords Names (not provided by Ted):]

#1) Key of E
B7 - F#m9 - F#m7 - B7 - B6 (B7) - F#m7 - F#m7 - B6 (B7) -
F#m7/11 - B9 - B9 (B7) - F#m7/11 - F#m9 - B9 (B7) - F#m7 - B7/6

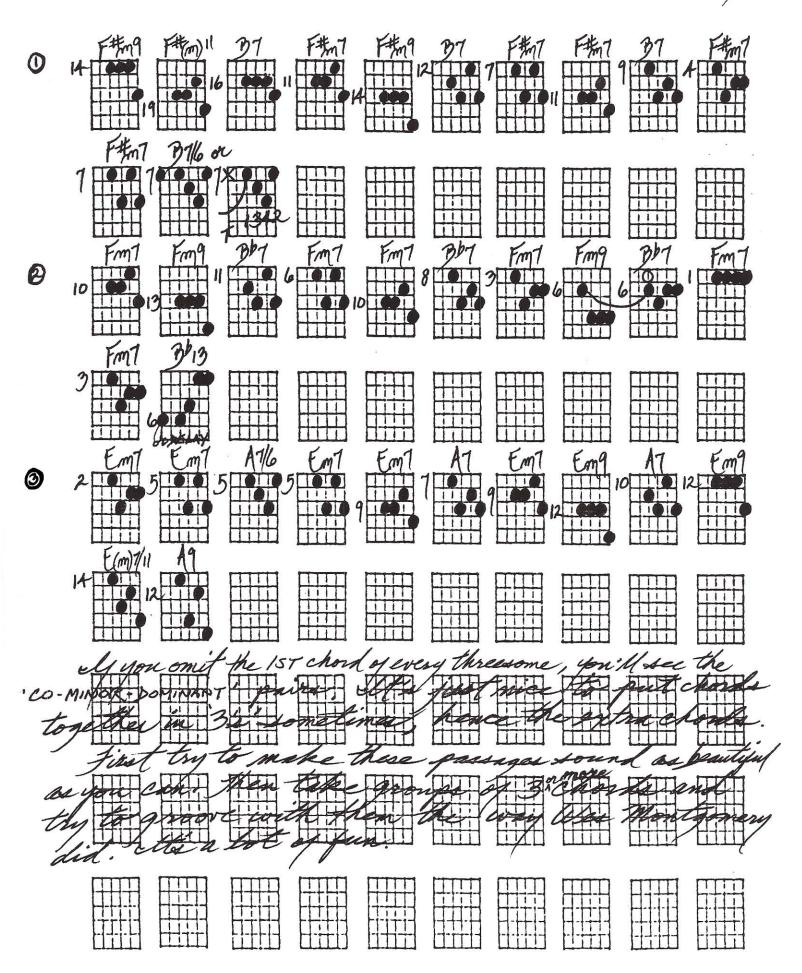**#2) Key of Ab**
Bbm7 - Eb7 - Eb6 (Eb7) - Bbm7 - Bbm7 - Eb6 - Bbm7/11 - Eb9 -
Eb7 - Bbm7/11 - Bbm9 - Eb7 (Eb9) - Eb7 - Bbm9 - Bbm7 (Bb(m)7/11) - Eb7.

#3) Key of G
D7 - Am7 - Am7 - D6 - Am7/11 - D9 - D7 - Am7/11 -
Am9 - D7 - D7 - Am9 - Am7 - D7 - D9 (D7) or D9/9 - D11 (V-3).

#4) Key of Bb
Cm7 - F6 - Cm7/11 - F9 - F7 - Cm7/11 - Cm9 - F7 -
F7 - Cm9 - Cm7 - F7 - F7 (F6) - Cm7 - Cm7 - F7/6.

LEARNING THE COMPANION m7 & Dom. 7's

① F#m9 — F#(m)11 — B7 — F#m7 — F#m9 — B7 — F#m7 — F#m7 — B7 — F#m7

F#m7 — B7/6 or F—312

② Fm7 — Fm9 — Bb7 — Fm7 — Fm7 — Bb7 — Fm7 — Fm9 — Bb7 — Fm7

Fm7 — Bb13

③ Em7 — Em7 — A7/6 — Em7 — Em7 — A7 — Em7 — Em9 — A7 — Em9

E(m)7/11 — A9

If you omit the 1st chord of every threesome, you'll see the 'co-minor + dominant' pairs. It's just nice to put chords together in 3's sometimes, hence the extra chords. First try to make these passages sound as beautiful as you can, then take groups of 3 or more chords and try to groove with them the way Wes Montgomery did. It's a lot of fun.

①
Eb m9 — Eb(m)11 — Ab7 — Eb m7 — Eb m9 — Ab7 — Eb m7 — Eb m7 — Ab7 — Eb m7

Eb m7 — Ab7/6

②
Dm7 — Dm9 — G7 — Dm7 — Dm7 — G7 — Dm7 — Dm7 — G7/6 (or use Em7) — Dm7

Dm7 — G13 or G13

③
C#m7 — C#m7 — F#7/6 — C#m7 — C#m7 — F#7 — C#m7 — C#m9 — F#7 — C#m9

C#(m)7/11 — F#9

By chance, did you happen to notice the 'shifting' fret markings in these examples? As you may recall the fret no's are often given on these pages to not only place the chords on their particular frets but also to indicate the fret no. on the VISUAL ROOT for each diagram. However, the lower you go into the guitar, the less rigid this all is and the more you will find yourself using different visual hook-ups for the _same_ chord according to various factors which leave from different contexts. The above shifting visual roots in Ex. ③ are only something that works for me ..... if they don't feel good for you or if they aren't seeming to leave then stick to your regular visual anchor points for the time being. If this has raised questions &/or doubts, please talk to me.

V-2 MIDDLE STRINGS   DESCENDING DOM. - SUBDOM. CHAINS - Use for "2-5" or "Co-minor, Co-Dominant" Applications   8-18-85

Key of Eb

Key of D

Key of F

Key of E

TWO - FIVE ASC. CHAINS with LEAPS
(ALSO USE FOR Co-MINOR, Co-DOMINANT THINKING)

DESCENDING DOM.-SUBDOM. CHAINS - Use for "2-5" or "CO-MINOR, CO-DOMINANT" APPLICATIONS

① Key of E

② Key of Ab

③ Key of G

④ Key of Bb

V-2 Co-Minor Stuff for Moving the Inner Parts

Ted Greene
1988-08-03

1) With moving soprano
2) Without moving soprano
3) Dialogue(s)

2-to-1

V-2 "CO-MINOR" stuff
for: MOVING the INNER PARTS: ① with MOVING SOPR.
② w/out " "
③ DIALOGUE(S)

8-3-88

2+01