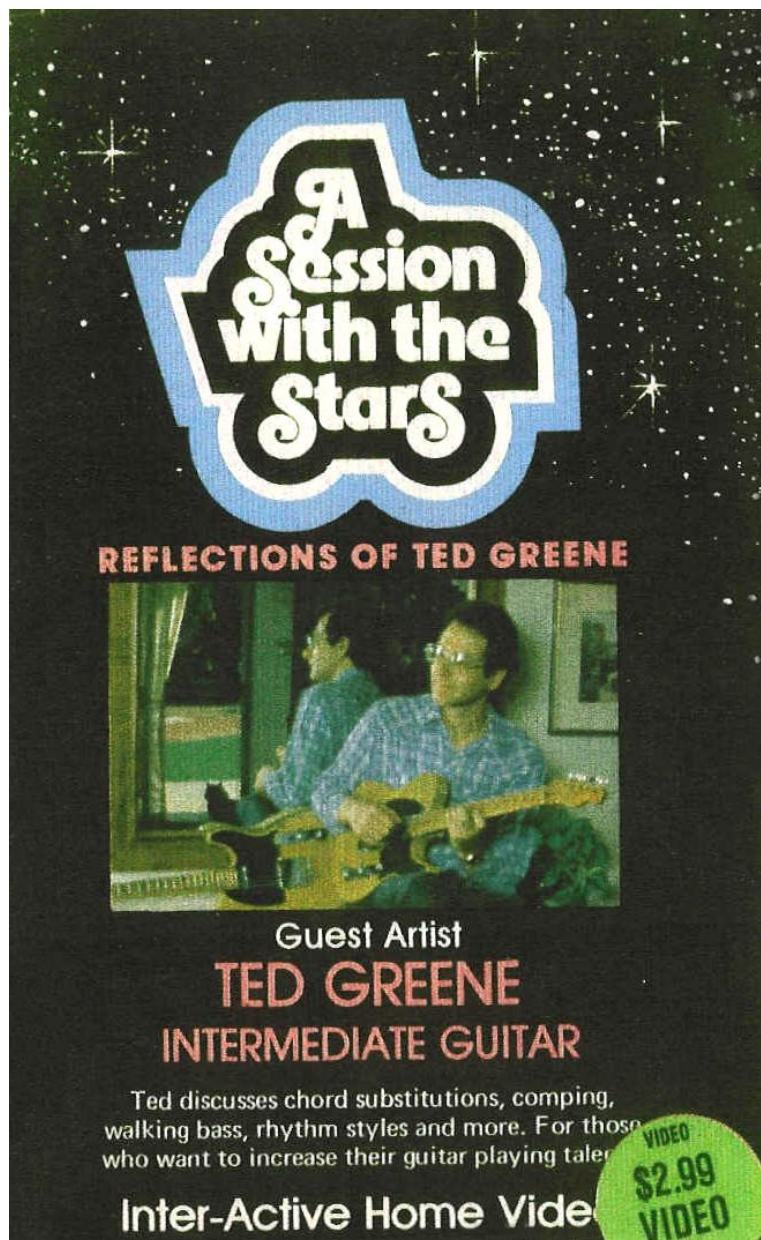


A Session with the Stars

Reflections of Ted Greene

Ted Greene Video Lesson, 1980 Handout Sheets

- Page 1: Chord Substitution, Harmonic Improvement — Examples 1, 2 and 3
- Page 2: Chord Substitution, Harmonic Improvement (cont.) — Examples 4 and 5
- Page 3: Jazz Progression #1 (key of C) and Jazz Progression #2 (key of Db)
- Page 4: Jazz Progression #3 (key of Db) and Progression #4 (key of G)
- Page 5: Jazz Progression #4 (cont.) and Jazz Progression #5 (key of C)
- Page 6: Jazz Progression #6 (key of C)
- Page 7: Jazz Progression #7 (key of A) and Jazz Progression #8 (key of E)
- Page 8: Jazz Progression #8 (cont.)
- Page 9: Rhythmic Notation



Basic: C

8 7 5 5 3 4 1 1

CA7 F7 Em7 Am7 Dm7 Ab7+ G7 G7b9 C6

← THIS EXAMPLE USES, AMONGST OTHER THINGS, AN Fm7 CHORD AS A 5th APPROACH

8 7 6 5 4 4 3 3 1

CA7 FA7 E7#9 A7+ D9 Ab13#9 G7sus Db7#9 C6

← ANALYZE THIS EXAMPLE IN RELATION TO THE BASIC CHORDS GIVEN AT THE TOP OF THIS PAGE

④ HERE IS THE 5th APPROACH APPLIED TO OUR TRUSTY

8 11 10 9 11 10 9 11 10 8

CA7 Am7 Dm7 G7+ CA7 Eb7 Dm7 Db7 AND Em7 Eb13#9 Dm7 Db13#9 CA7

AND SEE THE LAST CHORD ON THIS LINE

6 5 4 3 7

E7#9 Ab13#9 Ab13 G13#9 C13sus

NOTICE THE DIFFERENT DESCENDING CHROMATIC LINES CREATED IN THESE EXAMPLES. ALSO NOTICE HOW THE 1st CA7 CHORD HAS VANISHED (*CHORD DISAPPEARANCE?) ANALYZE WHY.

AS YOU MAY HAVE NOTICED, THERE IS A LOT OF OVERLAP BETWEEN THE RESULTS OBTAINED BY USING THE 1/2 STEP OR 5th APPROACHES

THIS CHORD COULD BE THE E7#9. WHY?

5 6 4 3

CA9 Eb7 AbA7 G13#9

HERE IS A SIMILAR EXAMPLE IN THE KEY OF Ab. NOTICE THE BEAUTY OF THIS KEY AFTER SUCH A LONG STAY IN THE KEY OF C

Basic: AbA7 Fm7 Bbm7 Eb7 AbA7

Ab/9 B13 EA7 A13 Ab/9

Basic: CA7 CA9 Bbm7 Abm7 Eb7 Abm7 Db7 CA7 CA9

NOTICE ALL THE 1/2 STEP MOVES, COMPANION m7's & b5 SUBSTITUTES IN THIS EXAMPLE

17 14 11 10 10 6 4 3 2

CA7 C6/9 Bbm9 Ebm9#11 AbA9 AbA7 Abm9 Db9 CA9

← USING HIGH STRINGS VOICINGS & DESCENDING MELODY

Basic: CA7 CA7 Fm9 Bb13 Eb6/9 AbA7 DbA7 G7 Am7/11 G7/6

ANOTHER WAY FOR G7/6

USING 1/2 STEP FROM BELOW, 5th APPROACHES, b5 SUBST., COMPAN. m7

⑤ EXAMPLE OF BASS LINE PROGRESSION PRINCIPLE:

5 5 5 3 2 5 7 1 1 1 3 5

C/9 Dm7 CA7 G7/6 Am Am G Am C F G7 F F6

to G7/6

P. 4

PROGRESSION #3 2 Beats per chord unless otherwise indicated

9 ^DA9 8 ^Db6 10 ^Cm7^{b5} 10 ^F9 8 ^Bb7 8 ^Eb9 6 ^Am7 6 ^Db9 4 ^GbA7 6 ^Gb/9 4 ^F#m7 7 ^B13

6 ^E6/9 2 ^EA7 2 ^Em9 1 ^A9 4 ^D6/9 2 ^D/9 2 ^Eb7/11 1 ^Ab7 1 ^Fm7 1 ^Bb7b9 1 ^Ebm9 1 ^Ab7 1

1 ^D/9 3 ^Db6/9 4 ^Cm7^{b5} 6 ^F7 7 ^F7b9 6 ^Bb7 5 ^Eb7b9 4 ^Am9 3 ^Db7b9 2 ^GbA9 4 ^GbA7 5 ^F#m7

6 ^B9#11 6 ^EA9 9 ^EA7 5 ^Em7 11 ^A9 9 ^D6/9 12 ^DA7 6 ^Eb7/11 13 ^Ab9 13 ^Fm7 12 ^Bb#9 11 ^Eb7/11

used in Georgia

10 ^Ab7 9 ^DA9

PROGRESSION #4 - 1 BEAT PER CHORD - Key of G

7 ^FG7 8 ^G6 9 ^GA9 9 ^G6 7 ^F#m7 8 ^F#7b9 7 ^B7 7 ^B7/6 5 ^Em7 5 ^A7 3 ^Dm7 3 ^G7/6

3 ^CA7 2 ^C6 8 ^Cm7 7 ^F7 7 ^Bm7 5 ^Bm7/11 6 ^E7 6 ^E7 5 ^Am7 5 ^A7/6 7 ^D9 5 ^C9

4 ^B9 7 ^F7 7 ^Bm7 6 ^E7 5 ^Em7 5 ^A7 3 ^Am7/11 3 ^D7 3 ^G 3 ^G6 7 ^GA7 8 ^G6

7 ^F#m7 7 ^F#m7/11 7 ^B7 8 ^F7 7 ^Em7 4 ^Eb7/11 5 ^Dm7 3 ^G9 3 ^CA7 7 ^CA9 8 ^Cm7 7 ^F13

7 ^FG7 7 ^{B7+}B7+ 5 ^{E7}Em7 5 ^{Bb7b5}Bb7b5 5 ^{Am7}A13 8 ^{Fb9}Fb9 8 ^{D7}D11 10 ^{D7}D7 8 ^FG6 9 ^{G9}G9 8 ^{CA7}CA7 8 ^{F13sus}F13sus

7 ^{Bm7+}Bm7+ 6 ^{Bb7/6}Bb7/6 8 ^{Fb9}Fb9 10 ^{D7+}D7+ [] [] [] [] [] [] [] [] [] []

PROGRESSION #5 Key of C - VALENTS INDICATES BEATS PER CHORD

10 ^{C/9}C/9 8 ^{Am}Am7/11 8 ^{Am}Am7/11 8 ^{Dm7}Dm7 6 ^{G7}G7b9 8 ^{C/9}C/9 5 ^{C6/9}C6/9 5 ^{Em}Em7 3 ^{F/9}F/9 1 ^{G9}G9 3 ^{G13}G13 2 ^{C6/9}C6/9

BEAT NUMBERS

10 ^{CA7}CA7 10 ^{F13}F13 9 ^{E9}E9 8 ^{Am7}Am7/11 7 ^{D13}D13 3 ^{D7}D7 3 ^{Dm7}Dm7/11 3 ^{G9}G9 7 ^{Bm7b5}Bm7 6 ^{E7}E7b9+ 5 ^{Am}Am/9 5 ^{Am7}Am7

4 ^{F7}F7b5 4 ^{B7}B7 2 ^{Em}Em6 4 ^{Bb7b9}Bb7b9 2 ^{Em7b5}Em7b5 2 ^{A7}A7 1 ^{Dm7}Dm7 2 ^{A7b9}A7b9 3 ^{Dm7}Dm7 4 ^{A7b9+11}A7b9+11 3 ^{Am7}Am7 4 ^{D9}D9

3 ^{E7}Em7 3 ^{G7b9+}G7b9+ 2 ^CC6/9 5 ^{Am}Am7 6 ^{Dm7}Dm7 6 ^{G7b9}G7b9 5 ^CC6 2 ^{Em}Em7 1 ^FFA7 1 ^{G7b9}G7b9 1 ^CC6 7 ^{CA13}CA13

notice chords - 1 of Bb7b9

5 ^{Am7}Am7 3 ^{Gm7}Gm7 1 ^{C7}C7 8 ^{C13}C13 7 ^FF6/9 10 ^{F6}F6 8 ^{Fm6}Fm7/11 6 ^{Bb7/6}Bb7/6 10 ^{C6}C6 8 ^{C/9}C/9 8 ^{CA7}CA7 7 ^{Am6}Am6

6 ^{Fm6}Fm6 5 ^{C/9}C/9 5 ^{Am}F7 5 ^{D7}Am 3 ^{Fm}Fm9 1 ^{Fm6}Fm6 1 ^{C/9}C/9 5 ^{Am}Am7 1 ^{Am7}Am7 1 ^{Dm7}Dm7 1 ^{F13b9}F13b9 1 ^{C6}C6

[] [] [] [] [] [] [] [] [] [] [] []

A collection of guitar chord diagrams for various chords, organized in rows. Each diagram shows a 6-string guitar fretboard with dots indicating finger positions. Chord names and fret numbers are written above or below the diagrams.

Row 1: F#m7 B11, F#m9, 37 B7, B9, E F19, EA7, E6/9, E/9, E7 Bm7, F7/6, Bm7, E7.

Row 2: AA7, A°, A, Eb7sus, Am(6), Am7, D9#11, D9, C7/6, F°7, E, G#7.

Row 3: C#m, F#m, C#m A9, G7/6, F#13, C#m7/11, F#7, C#m7, F#13, F#11, C#m7/11, F#13.

Row 4: F#m7/11, F#m7, 37 B7/6, F#m7/11, B/9(B2), B7/6, E6/9, E/9(2), C#m, C#m7.

Row 5: F#m7, F#m7, 37 B7/6, B9, E/9, E/9, E, A/9, E/9, D#°, C#m7, G#11.

Row 6: F#7, F#7#11, C#m7, G6/9#11, F#13, F#m7/11, CA13, 37 B7/6, B9, Bm7/11, B°7, Bm7, F°7.

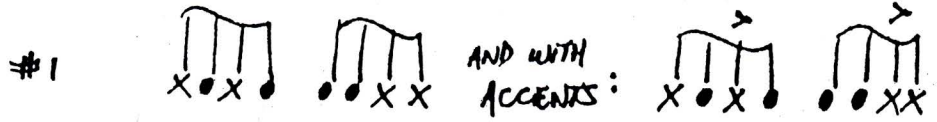
Row 7: E7, Bm7, E7, E13, A/9, AA7(C#m7), Bm7, AA7, Am(6), Am7, Bm7, C/9, D9.

Row 8: E/9, D9, C#m7/11, G#7(b9), C#m7, G#7(b9), C#m7, G7/6, F#m7, F#13, C#m7, F#9, C#.

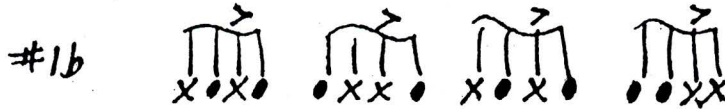
Row 9: 37 F#m7/11, F#m7, B13, B13(b9), E6, followed by several empty fretboards.

RHYTHMIC NOTATION

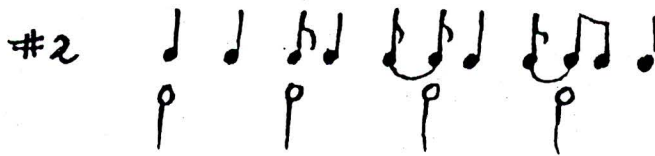
PICK-STYLE
LATIN
RHYTHMS :

#1 

#1a 

#1b 

FINGERSTYLE
LATIN
RHYTHMS :

#2 

#3 