Try all these with various strumming rhythms, meters, tempos, and feels. Don’t limit yourself here. Also, try the more gentle fingerstyle plucking textures.

1) Key of C

Time:
\(/ / = 2 \text{ beats per chord}\)

2) Key of E

Add a Curtis Mayfield - Jimi Hendrix type fill here.

3) Key of G

Optional run here.

4) Key of A

As above.

5) Key of D

Notice please how the chordal “extensions” are so naturally added even in such simple progressions as these. 1960’s groups, especially the Beatles*, changed the frontiers of pop music making such sounds common place now.

*And: Brian Wilson, Holland-Dozier-Holland, Teddy Randazzo, Burt Bacharach played a huge part too, to name a few of the main writers who extended the harmony of pop music.
Common Progressions for Taping and Ear-Training

Part II: More Use of bVII (and bVII Dominant now too)
Ted Greene, 1991-05-02

1) Key of Ab

2) Key of E

3) Key of Bb

4) Key of D

5) Key of B

Kind of a variation on 3)

Let your 2nd finger touch the 5th string sideways if strumming this chord.

Also try Ab13 with the 13th on top here.

Remember, strummed rhythmic grooves in lots of feels, tempos (and also plucked open hand) are what bring these things to life.
We’re going to use a piano-type rhythmic thing here: on each chord that gets 2 beats do the following:

a) on beat one pluck everything with your right hand thumb and fingers.
b) on beat two, let the lowest (bass) note keep ringing, and pluck all the remaining notes again.
c) later, if you want more groove, go back and add James Jamerson type bass fills in between the chords. Think slow 16th type of groove (or shuffle 8ths, or swing 16ths).

Later, try strumming feels also.

1) Key of Ab

2) As above, but use Cm7 for Cm

3) As above, but one beat of Cm and one beat of Cm7

4) Now with a bIII:

Also try Eb7/5 here.

5) Key of E

6)
COMMON CHORD PROGRESSIONS FOR TAPPING & MORE: USING V VII TO EXPAND THE SENSE OF KEY

Add all these with various STRUMMING RHYTHMS, METERS, TEMPOS & FEELS. DON'T LIMIT YOURSELF HERE. ALSO, TRY THE MORE GENTLE FINGERSTYLE PLOTTING TEXTURES.

Notice please how the chordal extensions are so naturally added even in such simple progressions as these. We're grooving up the Beatles' chordal frontiers of pop music, making such sounds commonplace now.

* And: BRIAN WILSON, HOLLAND-JOHN, HOLLAND, TEDDY RANDAZZO, BURT Bacharach played a huge part in the creation of this.

Of the main writers, whotetwisted the harmony of few months.
COMMON PROG. FOR TAPING + EAR TRAINING: More use of bVI (bV Dominant) now too

Remember, strummed rhythmic grooves in varying feels, tempos (and also plucked open hand) are what bring these things to life.
We're going to use a piano-type rhythmic thing here. On each chord that gets a beat do the following: a) on beat one pluck everything up your right hand thumb to pinky b) on beat two, let the lowest (bass) note keep ringing while you pluck all the remaining notes again.

(1) Later, if you want more groove, go back & add some random type bass fills in between the chords. Think of it as the type of groove you would use in playing a lick on piano.

(2) Later, try strumming the E19, feel also