

(1) Basic approach, major ii V I in all keys

*progression type 1, 5th string rooted tonic (Cmaj7). *progression type 2, 6th string rooted tonic.

T	6	6	3	5	10	8	8
A	5	5	4	4	10	10	9
B	(3)	7	3	5	10	9	9
B	5	5	3	3	10	10	8

Option one for the ii chord (Dm7) omits the 5th, and has an optional note in brackets (the 3rd can be doubled). Option two uses a more popular voicing on guitar which starts root, 5th. Personally I use this exercise with option one and leave out the doubled 3rd. Ultimately it depends on the context, if you're playing with a bass players for example.

5 *type 1 *type 2

T	6	3	5	3	1	1
A	5	4	4	3	3	2
B	3	3	5	3	2	2
B	5	3	3	3	3	1

9 *type 1 *type 1

T	4	1	3	9	6	8
A	3	2	2	8	7	7
B	1	1	3	6	6	8
B	3	1	1	8	6	6

13

T	6	4	4	7	4	6
A	6	6	5	6	5	5
B	6	5	5	4	4	6
B	6	6	4	6	4	4

17

	Abm ⁷	Db ⁷	Gbmaj ⁷	C#m ⁷	F# ⁷	Bmaj ⁷
T	4	2	2	5	2	4
A	4	4	3	4	3	3
B	4	3	3	2	2	4
	4	4	2	4	2	2

21

	F#m ⁷	B ⁷	Emaj ⁷	Bm ⁷	E ⁷	Amaj ⁷
T	10	7	9	7	5	5
A	9	8	8	7	7	6
B	7	7	9	7	6	6
	9	7	7	7	7	5

25

	Em ⁷	A ⁷	Dmaj ⁷	Am ⁷	D ⁷	Gmaj ⁷
T	8	5	7	5	3	3
A	7	6	6	5	5	4
B	5	5	7	5	4	4
	7	5	5	5	5	3