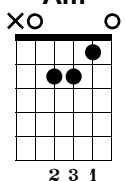
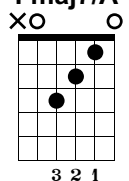
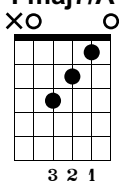
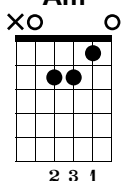
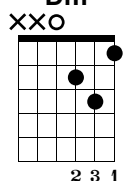
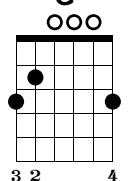
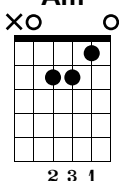


# A minor chord progressions

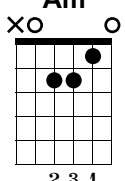
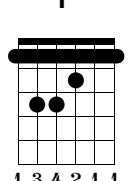
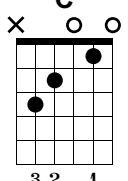
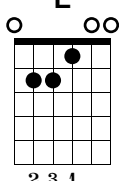
Warm-up vamp

<p><b>Am</b></p>  <p>x0 2 3 1</p>	<p><b>Fmaj7/A</b></p>  <p>x0 3 2 1</p>	<p><b>Am</b></p>  <p>x0 2 3 1</p>	<p><b>Fmaj7/A</b></p>  <p>x0 3 2 1</p>
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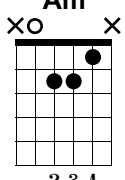
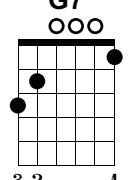
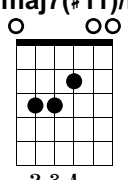
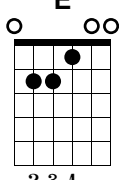
Dm and G are common chords in progressions in the A minor key

<p><b>Am</b></p>  <p>x0 2 3 1</p>	<p><b>Dm</b></p>  <p>xx0 2 3 1</p>	<p><b>G</b></p>  <p>3 2 0 0 3 2</p>	<p><b>Am</b></p>  <p>x0 2 3 1</p>
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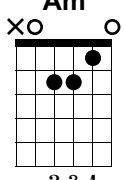
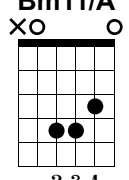
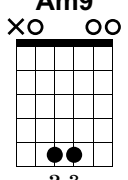
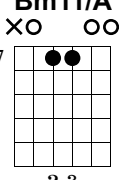
The last chord creates tension and wants to resolve back to the Am

<p><b>Am</b></p>  <p>x0 2 3 1</p>	<p><b>F</b></p>  <p>1 3 4 2 1 1</p>	<p><b>C</b></p>  <p>x 3 2 0 1</p>	<p><b>E</b></p>  <p>0 2 3 1 0 0</p>
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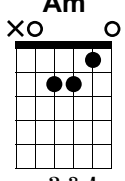
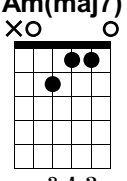
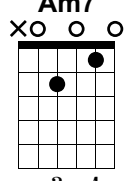
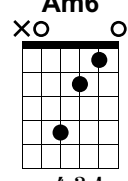
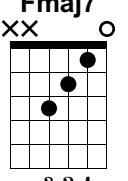
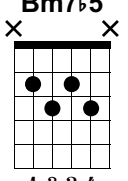
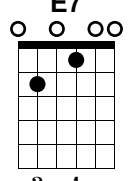
Andalusian cadence in A minor

<p><b>Am</b></p>  <p>x0 2 3 1</p>	<p><b>G7</b></p>  <p>3 2 0 0 3 2</p>	<p><b>Fmaj7(#11)/E</b></p>  <p>0 2 3 1 0 0</p>	<p><b>E</b></p>  <p>0 2 3 1 0 0</p>
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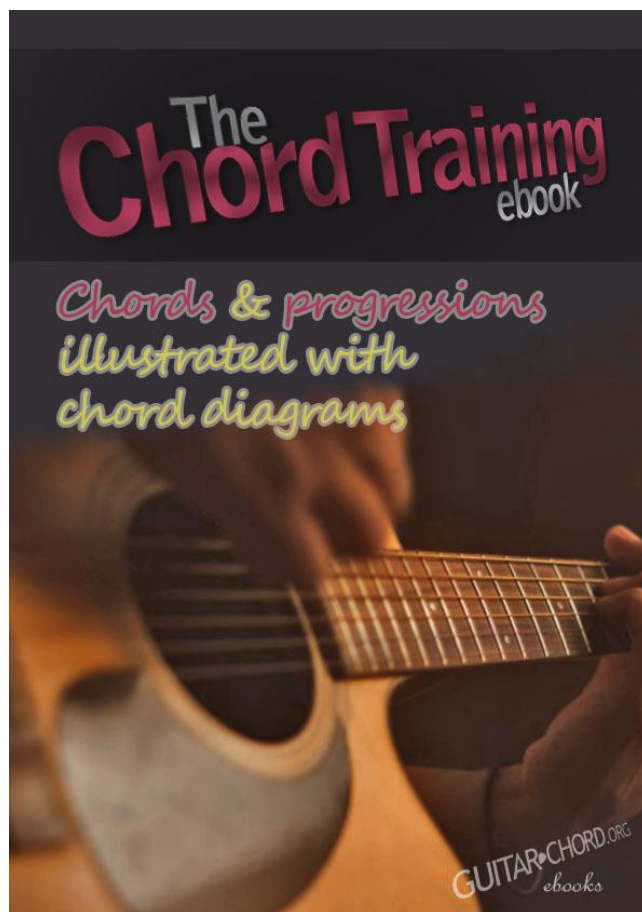
Using two shapes in different positions create chord voicings

<p><b>Am</b></p>  <p>x0 2 3 1</p>	<p><b>Bm11/A</b></p>  <p>x0 2 3 1</p>	<p><b>Am9</b></p>  <p>x0 2 3</p>	<p><b>Bm11/A</b></p>  <p>7 0 2 3</p>
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Chords with many common tones that mostly affects the middle voice

<p><b>Am</b></p>  <p>x0 2 3 1</p>	<p><b>Am(maj7)</b></p>  <p>x0 3 1 2</p>	<p><b>Am7</b></p>  <p>x0 2 1</p>	<p><b>Am6</b></p>  <p>x0 4 2 1</p>	<p><b>Fmaj7</b></p>  <p>xx 3 2 1</p>	<p><b>Bm7b5</b></p>  <p>x 1 3 2 4</p>	<p><b>E7</b></p>  <p>0 2 1</p>
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THIS MATERIAL IS PART OF THE CHORD TRAINING EBOOK



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