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Part 8 - Voice Leading Chords

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Cadence Libraries

[II-V-I, II-bII-I, IV7-#IV°7-I7, IVm7-#IV°7-Im7, Major II m7\(b5\)-#II°7-I, Descending Diminished, Chromatic Descending Minor, Chromatic Ascending Minor, Chromatic Descending Mixed Mode, \(b\)VI-V-I, I-VI-II-V \(rhythm changes-includes III-VI-II-V\), I-IV-VII m7b5-III7-VIm](#)

TOP-VOICED CADENCES BY PARENT SCALE

All of the Arabic numbers (1, 2, 3, etc.) on the table below are shown without hyphens (1-2-3-4, etc.) to save space. "1234" indicates "1-2-3-4".

	to VII 23467		to III 23[4]5[#5]67		to VI 1[#1]23567		to II 1234[#4]567		to V 1234567		to I 12[b3]356[b7]7		to IV 12[b3]34567	
roots up in P4				VIIIm7b5 23467	VIIIm7b5 23467	III(m)7 23[4]5 [#5]67	III(m)7 23[4]5 [#5]67	VI(m)7 1[#1]235 67	VI(m)7 1[#1]235 67	II(m)7 1234[#4] 567	II(m)7 12[b3]34 [#4]56[7]	V7 [1]234 567	V7 [1]2[b3]3 4567	I(ma)7 12[b3]3 56b7[7]
II-bII-I of target		I6 1356		IV(ma)7 1[b3]345 6	VIIIm7b5 23467	bVII7(6) 12345 b6b7	III(m)7 23[4]5 [#5]67	bIII7(6) 1b2b34 56b7	VI(m)7 1[#1]235 67	bVI7(6) 12b34b5 b6b7	IIIm7 1234[#4] 56[7]	bII7(6) b2b345 b6b77	V7 [1]2[b3]3 4567	bV7(6) 1b2b33 b5b6b7
IV7-#IV°7-I7 IVm7-#IV°7-Im7 IIIm7b5-#II°7-I			VIm7 123567	#VI°7 #135b7	IIIm7 1234[#4] 56[7]	#II°7 1b3b56	V7 [1]2[b3]3 4567	#V°7 24b67	I7 12[b3]3 56b7	#I°7 #135b7	IV(ma)7 1[b3]345 6	#IV°7 1b3b56	bVIIIma7 1246b7	VII°7 24b67
stepwise pairs	VIIIm7b5 23467	VIm7 123567	III(m)7 23[4]5 [#5]67	IIIm7 1234567	VI(m)7 1[#1]235 67	VII°7 24b67	II(m)7 1234[#4] 56[7]	IIIIm7 23567	V7 [1]2[b3]3 4567	VIm7 123567	I(ma)7 123567	IIIm7 1234[#4] 56[7]	IV6 1234567	IIIm7 23567
diminished descending chromatic					IIIm7b5 245b61	IIdim7 24b67	IIIIm7 23567	III°7 #135b7	VIm7 123567	VI°7 1b3b56	IIIm7 1234 56[7]	II°7 24b67	V7 [1]2[b3]3 4567	V°7 #135b7
diminished ascending chromatic			IIIm7 1234 56[7]	#II°7 1b356	V7 [1]234 567	#V°7 24b67	Ima7 123567	#I°7 #135b7	IVma7 13456	#IV7 1b3b56	IIIm7 1234 56[7]	#II°7	V7 [1]2[b3]3 4567	#V°7
ascend chromatic same quality			IIIm7	#IIIm7					IV7	#IV7				
descend chromatic same quality							IIIIm7	bIIIIm7					V7	bV7
IV-V-I of target			VIm7 123567	VIIIm7b5 23467	IIIm7 1234 56[7]	III7 23[4]5 [#5]67	V7 [1]2[b3]3 4567	VI(m)7 1[#1]235 67	Ima7 123567	II(m)7 1234[#4] 56[7]	IVma7 123456	V7 [1]2[b3]3 4567	VIIIm7b5 23467	I7 12[b3]3 56b7
VI-V-I of target			Ima7 123567	VIIIm7b5 23467	IVma7 1234567	III7 23[4]5 [#5]67	VIIIm7b5 23467	VI(m)7 1[#1]235 67	IIIm7 23567	II(m)7 1234[#4] 56[7]	VIm7 123567	V7 [1]2[b3]3 4567	IIIm7 1234567	I7 12[b3]3 56b7
roots up stepwise see Linear Bass	VIm7	bVII°7	Ima7	IIIm7	IVma7	V7	VIIIm7b5	Ima7	IIIIm7	IVma7	VIm7	VIIIm7b5	IIIm7	IIIIm7
roots down stepwise see Linear Bass	IIIm7	Ima7	V7	IVma7	Ima7	VIIIm7b5	IVma7	IIIIm7	VIIIm7b5	VIm7	IIIIm7	IIIm7	VIm7	V7

see also: Chromatic Voice Leading

CADENCE AND VOICE LEADING DEFINED

A harmonic cadence is a familiar short chord progression (around two or three chords) that is known to establish a chord as a key by sound. We have heard the dominant chord (V or V7 type) so often before the tonic (I or Im type) that we have an automatic association with the tonic (I) being the key. This succession uses perfect fourths.

The entire sequence of perfect fourths in the major scale is VII-III-VI-II-V-I-IV (7-3-6-2-5-1-4). In the unaltered major scale, the triad versions of these chords are VII diminished-III_m-VI_m-II_m-V-I-IV. Notice the consecutive successions of three minor chords (III_m-VI_m-II_m) and three major chords (V-I-IV). The seventh chord qualities of these chords are VII_m7^{b5}-III_m7-VI_m7-II_m7-V7-Ima7-IVma7.

Since V is known to lead to I, II can also lead to V, since it is the “V of V”. This leads to the chord progression II-V-I, which is the most common three chord cadence.

In establishing the key on VI, we precede it with III, so as to go up a fourth, as with V to I. To make the progression stronger, III is commonly changed to major if a triad or to a dominant seventh. VII dim-III-VI_m or VII_m7^{b5}-III7-VI_m has become the most common minor cadence in establishing VI_m as the key.

Voice leading is the creative design of voices in chords, treating the chords as an ensemble, made of voices. The succession of all of the top notes of a series of chords creates the top voice, commonly called the soprano. The succession of all of the bottom notes of a series of chords creates the bottom voice, commonly called the bass. With four voices, the next-to-top voice is called the alto and the next to bottom voice is the tenor. So, a series of chords can be thought of as a collection of voices or parts.

Characteristics of Voice Movement

retain common tones

It is preferred that notes are retained (don't change from chord to chord), when possible. This makes less work for the listener and allows the listener to focus on other important parts of a composition.

move by small intervals

It is also preferred that when notes cannot be retained, they change by small intervals, making it easier for the listener. An exception is moving all voices up on the same chord, which is easy for the listener to follow.

voiced chords versus traditional counterpoint

The type of voice leading discussed here is “voiced chords”, where all voices play in rhythmic unison (called *first species counterpoint*). Voiced chords would have the same number of notes in each chord, or at least a similar number of notes. In the other four species of traditional counterpoint, voices generally occur in rhythmic unison, but non-chordal tones also pass between the “stacked” chord tones.

Guitar Comping in Ensembles Uses Predominantly Top Voice Leading

top and bottom are most noticed

In time-based entertainment, like plays, music and public speaking, the audience remembers the beginning and end best. Likewise, listeners are most aware of musical parts at the top and bottom of the range of audible pitch. Those highest and lowest parts of an arrangement tend to stand out for the listener.

Guitarists can often represent the upper range of an arrangement, but in an ensemble (band or orchestra), the bass player (or other bass instrument like a keyboard) will grab the attention in the low range. This leaves the upper range for the guitarist.

Given the reasons mentioned above, guitarists playing in an ensemble should concentrate on making design in the sequence of highest notes from chord to chord, which could be called *top voice leading*.

7-3-6-2-5-1-4 COMMON TONE

Common Tone on First String

7-3-6-2-5-1-4 with common Tone 1 on first string

VII7#5b9	III7#5b9	VIm7	IIm7	V7sus4	I6	IVma7
1 b7 3 #5 b9	1 3 b7 b9 #5	1 5 b7 b3	5 1 b3 b7	1 5 b7 4	1 6 3 5 1	1 5 7 3 5

7-3-6-2-5-1-4 with common Tone 2 on first string

VIIIm7b5	III7b9	VIm7sus4	IIm7	V9	Ima9	IV6
1 b5 b7 b3	5 b2 3 b7	1 5 b7 4	1 b7 b3 5 1	1 3 b7 2 5	1 7 3 5 2	1 5 1 3 6

7-3-6-2-5-1-4 with common Tone 3 on first string

VIIIm7/11b5	III7b9	VIm9	IIm9	V13	Ima7	IVma7
1 b5 b7 4	5 b2 3 1	1 b3 b7 2 5	1 b7 b3 5 2	1 3 b7 2 6	5 1 5 7 3	5 1 3 7

7-3-6-2-5-1-4 with common Tone 4 on first string

VIIIm7b5	III7b9	VI7#5#9	IIm7	V9	I7sus4	IV6
1 b7 b3 b5	5 3 b7 b2	1 3 b7 #2 #5	1 5 b7 b3	5 2 3 b7	1 5 b7 4	1 6 3 5 1

7362514 with common Tone 5 on first string

VII7#5b9	III7#9	VIm7	IIm11	V7	Ima7	IVma9
1 3 b7 b9 #5	1 5 3 b7 #2	1 5 b7 b3 b7	1 b3 b7 1 4	1 5 b7 3 5 1	1 5 7 3 5	1 7 3 5 2

7-3-6-2-5-1-4 with common Tone 6 on first string

<p>VIIIm7b5</p> <p>b5 1 b3 b7</p>	<p>III7sus4</p> <p>1 5 b7 4</p>	<p>VIIm7</p> <p>b7 b3 5 1</p>	<p>IIm7</p> <p>b3 b7 1 5</p>	<p>V9</p> <p>b7 3 5 2</p>	<p>I6</p> <p>5 1 3 6</p>	<p>IVma7</p> <p>1 5 7 3</p>
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7-3-6-2-5-1-4 with common Tone 7 on first string

<p>VIIIm7b5</p> <p>b7 b3 b5 1</p>	<p>III7b9</p> <p>3 b7 b2 5</p>	<p>VIIm9</p> <p>b7 b3 5 2</p>	<p>IIm6</p> <p>5 1 b3 6</p>	<p>V7</p> <p>1 5 b7 3</p>	<p>Ima7</p> <p>5 1 3 7</p>	<p>IVma9#11</p> <p>1 3 7 2 #4</p>
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6-2-5-1-4 with common Tone b3 on first string

<p>VIIm7b5</p> <p>1 b7 b3 b5</p>	<p>II7b9</p> <p>1 b7 3 5 b2</p>	<p>V7#5#9</p> <p>1 3 b7 #2 #5</p>	<p>I7#9</p> <p>5 1 3 b7 #2</p>	<p>IV7</p> <p>1 5 1 3 b7</p>
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3-6-2-5-1-4 with common Tone b7 on first string

<p>IIIIm7b5</p> <p>1 b7 b3 b5</p>	<p>VI7b9</p> <p>1 b7 3 5 b2</p>	<p>II7#5#9</p> <p>1 3 b7 #2 #5</p>	<p>V7#9</p> <p>5 1 3 b7 #2</p>	<p>I7</p> <p>1 5 1 3 b7</p>	<p>IV7sus4</p> <p>1 5 b7 4</p>
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Common Tone on Second String

7-3-6-2-5-1-4 with common Tone 1 on second string

VII7b9	III7#5	VIIm7	IIm7	V7sus4	Iadd9	IVma7
1 3 b7 b2	1 b7 3 #5	1 b3 b7 b3	5 1 b3 b7	1 5 b7 4	3 2 5 1	1 7 3 5

7-3-6-2-5-1-4 with common Tone 2 on second string

VIIIm7b5	III7	VIIm7	IIm7	V9	Ima9	IV6
1 b5 b7 b3	5 1 3 b7	1 5 b7 4	b7 b3 5 1	3 b7 2 5	1 3 7 2	1 1 3 6

7-3-6-2-5-1-4 with common Tone 3 on second string

VIIIm7/11b5	III7	VIIm7	IIm9	V13	Ima7	IVma7
1 b7 b3 4	5 3 b7 1	1 b7 b3 5	1 b3 b7 2	1 b7 3 6	1 5 7 3	3 1 5 7

7-3-6-2-5-1-4 with common Tone 4 on second string

VIIIm7b5	III7b9	VI7#5	IIm7	V7	I7sus4	IV6
1 b7 b3 b5	5 3 b7 b2	1 b7 3 #5	1 b3 b7 b3	5 1 3 b7	1 5 b7 4	3 2 5 1

7-3-6-2-5-1-4 with common Tone 5 on second string

VII7#5	III7#9	VIIm7	IIm11	V13	I6	IVma9
1 b7 3 #5	1 3 b7 #9	5 1 b3 b7	1 5 b7 4	b7 3 6 1	1 6 3 5	1 3 7 2

7-3-6-2-5-1-4 with common Tone 6 on second string

<p>VIIIm7b5</p> <p>b5 1 b3 b7</p>	<p>III7sus4</p> <p>1 5 b7 4</p>	<p>VIIm7</p> <p>b7 b3 5 1</p>	<p>IIIm7</p> <p>1 b7 b3 5</p>	<p>V9</p> <p>1 3 b7 2</p>	<p>I6</p> <p>1 5 3 6</p>	<p>IVma7</p> <p>1 5 7 3</p>
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7-3-6-2-5-1-4 with common Tone 7 on second string

<p>VIIIm7b5</p> <p>b7 b3 b5 1</p>	<p>III7b9</p> <p>3 b7 b2 5</p>	<p>VIIm9</p> <p>1 b3 b7 2</p>	<p>IIIm13</p> <p>1 5 b7 b3 6</p>	<p>V7</p> <p>1 5 b7 3</p>	<p>Ima7</p> <p>3 1 5 7</p>	<p>IVma9#11</p> <p>1 7 3 #4</p>
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6-2-5-1-4 with common Tone b3 on second string

<p>VIIm7b5</p> <p>1 b7 b3 b5</p>	<p>II7b9</p> <p>1 3 b7 b2</p>	<p>V7#5</p> <p>1 b7 3 #5</p>	<p>I7#9</p> <p>1 3 b7 #9</p>	<p>IV7</p> <p>5 1 3 b7</p>
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3-6-2-5-1-4 with common Tone b7 on second string

<p>IIIIm7b5</p> <p>1 b7 b3 b5</p>	<p>VI7b9</p> <p>1 3 b7 b2</p>	<p>II7#5#9</p> <p>1 b7 3 #5</p>	<p>V7#9</p> <p>1 3 b7 #9</p>	<p>I7</p> <p>5 1 3 b7</p>	<p>IV7sus4</p> <p>1 5 b7 4</p>
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Emulating the Melody in 7-3-6-2-5-1-4 Song Examples

core melodic tones

Core melodic tones are those that are both in the scale or arpeggio you are using in improv *and* in the current chord. They can also be called Duality Tones, which you can read about in [Tonal Themes And Schemes/Improv Schemes And Comping/Duality Tones](#).

emulate the head during the solo

It is common that an improviser thinks the head melody while improvising on the same changes as the head. In doing this, you can analyze the most important notes in the head melody and use them as a basis of both comping and soloing. Things will be moving by quickly when you are improvising so the notes you feature that relate to the head melody should have a simple basis. Core melodic tones are very effective in doing this.

In the examples, below, I'm featuring one core melody tone for each four bars. Your awareness of common tone voice is instrumental (pun intended) in this. First play these changes with common tone top voice leading, then emulate the common tone in soloing. You can also use the mass of notes in each chord as a template of important notes for soloing in the same fretboard area.

The Way You Look Tonight, bars 1-4

During bars one through four of the head melody (beginning at section A), "two" of the key is prominent ("G" in the key of "F"). It starts bar three and is all of bar four. Since it can work as a common tone through all the chords in bars one through four, I'm using it.

The Way You Look Tonight, bars 5-8

"Three" ("A" in the key of "F") could be used for bars five and six. "Four" works for bars seven and eight, since "3" would clash with the melody note on "4" in each bar 7 and 8.

the diminished phenomenon allowing flat nine in the bass

In bar six, I used D7b9 (VI7b9 in the key of "F") instead of D7 to be a little more dramatic and use a harmonic minor V type chord for the key of G minor, the next chord (Gm in II^m of the key of "F", for bar 6). D7b9 has "b9" (of "D") in the bass. Generally, we don't use ninths in the bass, since they imply some other root than what we intend (usually implying the bass note as a root). When a chord has a diminished seventh subset though, "b9" can be in the bass. D7b9 no root is F#dim7 = Adim7 = C dim7 = D#dim7. Since diminished seventh chords are constructed with a serial (repeating) pattern of all minor thirds, they are easy for the listener to imagine the notes continue above and below the sounding chord. To experience this, play a diminished seventh chord in the middle of a piano and gradually extended it above and below in minor thirds. You'll see that you can easily "hear" the next note before playing it.

The Way You Look Tonight, bars 9-16

Top voice “1” (“F” in the key of “F”) works well for bars 9-16. It is the only melody note in bars 9-10 and 13 of the A section head. There is no melody in bars 14-16. “2” (“G” in the key of “F”) would work well on bars 11-2, but I wanted to keep it simple, so I’ll stick with top voice “1”.

The Way You Look Tonight, bars 17-20 and 25-28

“Section B in is the key of “b3”. If section “A” is in the key of “F”, section “B” is in “Ab” (the “b3” of “F”). Bars 17-20 of section B (continuing the numbering from section A) obviously needs to use common tone “3” (“3” of “Ab”, which is “C”). It’s the only note in bars 17-18, it starts bar 19 and half of of the notes in bars 17-20 are “3”. Note that F7b9 no root is Adim7.

“5” (“Eb” in the key of “Ab”) is the only note in bars 25-26, it starts bar 27 and over half of of the notes in bars 25-28 are “5”. Instead of actually using “5” (“Eb”), lets use “3” again, which is a third below “5” and will harmonize with it. This allows us to repeat what we played for 21-24.

The Way You Look Tonight, bars 21-24

Given that I want to use “3” (“C”) before and after 21-24 (in 17-20 and 25-28), I’m using the nearby tone, “2” (“Bb”). It starts bar 21 and is a basic part of each of the last two chords. “6” (“F”) could have been a good choice otherwise, but would skip too far from the common tone “3” used before and after.

The Way You Look Tonight, bars 29-32

In 29-32, I’m using a scalar top voice leading. After starting with “3” (“C”), I top voice-lead with “7, 1, 2, #1” (G, Ab, Bb, A in Ab). This voice-leads back to the “2” top voice (“G”) in bar one. The last two chords could be thought in the original key (not changing the notes, just a different point of view), where the top-voice tones would be “4” and “3” of the original key (“Bb” for the Gm7 chord and “A” for the C13).

The Way You Look Tonight section A (in F), common tone top voice

bar 1 top voice 2 Fma9 VII	bar 2 top voice 2 Dm7/11 VIII	bar 3 top voice 2 Gm7 VII	bar 4 top voice 2 C9 VII	bar 5 top voice 3 Fma7 V	bar 6 top voice 3 D7b9 V	bar 7 top voice 4 Gm7 VIII	bar 8 top voice 3 C13 VIII
bar 9 top voice 1 Cm7/11 VI	bar 10 top voice 1 F7 VI	bar 11 top voice 1 Bbma7 VI	bar 12 top voice 1 Gm7 III	bar 13 and 15 top voice 1 F6 VI	bar 14 and 16 top voice 1 Dm7 V	bar 14 and 16 top voice 1 Gm7 III	bar 14 and 16 top voice 1 C7sus4 III

The Way You Look Tonight section B (in Ab), common tone top voice

bar 17 top voice 3 Abma7 VIII	bar 18 top voice 3 F7b9 VIII	bar 19 top voice 3 Bbm9 XI	bar 20 top voice 3 Eb13 XI	bar 21 top voice 2 Abma9 IX	bar 22 top voice 2 Fm7sus4 VIII	bar 23 top voice 2 Bbm7 X	bar 24 top voice 2 Eb9 VI
bar 25 top voice 3 Abma7 VIII	bar 26 top voice 3 F7b9 VIII	bar 27 top voice 3 Bbm9 XI	bar 28 top voice 3 Eb13 XI	bar 29 top voice 3 Abma9 IV	bar 30 top voice 3 Dbma7#11 VIII	bar 31 top voice 3 Gm7 X	bar 32 top voice 3 C13 VIII

Autumn Leaves in Gm, common tone top voice

top voices are numbered in terms of the parent scale, Bb major

melody top voice 4		melody top voice 3		melody top voice 2		melody top voice 1	
bar 1	bar 2	bar 3	bar 4	bar 5	bar 6	bar 7	bar 8
top voice 6	top voice 6	top voice 5	top voice 5	top voice 4	top voice 4	top voice 3	top voice 2
Cm7 VIII	F9 VII	Bbma7 VI	Ebma9 V	Am7b5 IV	D7b9 IV	Gm7 III	Gm11 I
1 b7 b3 5	1 3 b7 2	1 7 3 5	1 3 7 2	1 b7 b3 b5	1 3 b7 b2	1 b7 b3 5	1 b7 b3 4

repeat bars 1-8

melody top voice 2		melody top voice 3		melody top voice 4		melody top voice 3	
bar 9	bar 10	bar 11	bar 12	bar 13	bar 14	bar 15	bar 16
top voice 4	top voice 4	top voice 5	top voice 5	top voice 6	top voice 6	top voice 7	top voice 7
Am7b5 IV	D7b9 IV	Gm7 III	Gm7 III	Cm7 VIII	F9 VII	Bbma7 V	Ebma7#11 V
1 b7 b3 b5	1 3 b7 b2	5 1 b3 b7	5 1 b3 b7	1 b7 b3 5	1 3 b7 2	1 3 5 7	1 3 7 2 #4

melody top voice 4		melody top voice 3		melody top voice 3		melody top voice 2		melody top 1	
bar 17	bar 18	bar 19	bar 20	bar 21	bar 22	bars 23-24			
top voice 2	top voice 2	top voice 1	top voice 1	top voice 2	top voice 2	top voice 1			
Am7b5 VII	D7b9 VII	Gm7 X	Gb7 IX	Fm7sus4 VIII	E7b5 XI	Am7b5 VII	D7b9 VII	Gm7 V	
1 b5 b7 b3	5 b2 3 b7	1 5 b7 b3	1 5 b7 3	1 5 b7 4	1 b7 3 b5	1 b5 b7 b3	5 b2 3 b7	1 5 b7 b3	

Autumn Leaves, Preview Scalar Voice Leading

Swing Eighthths $\text{♩} = \overset{\text{3}}{\text{♩}}$

Chords: Cm7, Cm7, B7, Bbmaj7, Eb6, Ebmaj7

Tablature for measures 1-4:

T	11	10	8	6	10	8	10	4	7
A	8	8		8	7			5	6
B	10	10		7	6	5	8	6	5

Chords: Am7(b5), Am7/11, Ab7, Gm7, F#o7, Gm7, Gm11

Tablature for measures 5-8:

T	8	6	8	3	5	6	4	3	1
A	7	7		5	4		2	3	3
B	5	5	8	5	4	3	4	3	3

Chords: Am7(b5), D7, Gm7

Tablature for measures 9-12:

T	8	6	8	5	5	5	6	8	7	5	3
A	5	5	7	5	5	4	8	8	5	5	3
B	6	5	8	5	5	5	5	8	6	5	3

Chords: Cm7, F7, Bbmaj7, Ebmaj7

Tablature for measures 13-16:

T	4	7	5	3	2	7	8	9	10	12	10	8	7
A	3	5	5	1	1		8	8	8	12	10	8	7
B	3	6	5	1	1		6	8	9	11	10	8	6

Chords: Am7(b5), D7, Gm7, Gb7, Fm11, E7(b5)

Tablature for measures 17-20:

T	8	8	7	7	10	10	6	6	6	6	6
A	5	5	7	7	8	8	6	5	5	4	7
B	5	6	6	6	10	10	5	6	6	3	7

Chords: Am7(b5), D7, Gm7, Am7, Ab7, Gm7

Tablature for measures 21-24:

T	8	6	8	5	5	7	5	5	5	3
A	5	5	7	5	4		5	5	4	3
B	6	5	8	5	5	6	5	4	3	3

SCALAR VOICE LEADING ON A SINGLE CHORD

practice each in forward and reverse order

Ionian (Major Mode I)

E form

3	2	1	7	6	5	4	3	2
I ma7	I6/9	I6	I ma7/6	I6	I	IIm7	I ma7	I ma9
1 3 7 3	1 3 6 2	1 3 6 1	1 3 6 7	5 1 3 6	5 1 3 5	1 b7 b3	1 7 3	1 3 7 2

D form

4	3	2	1	7	6	5	4	3
I6 sus4	I6	I6/9	I5	I ma7	I6	I6	IIm7	I ma7
1 5 6 4	1 5 6 3	1 5 6 2	5 1 5 1	3 1 5 7	3 1 5 6	3 1 5	1 b7 b3	1 7 3

C form

6	5	4	3	2	1	7	6	5
I ma7/6	I ma9	IIm7	I ma7	I6/9	I6	I ma7	I6	I
3 7 2 6	3 7 2 5	1 b3 b7 b3	1 5 7 3	1 3 6 2	1 3 6 1	1 3 5 7	1 3 6	1 3 5

A form

7	6	5	4	3	2	1	7	6
I ma7	I6	I ma7	IIm7	I ma7	I ma9	I	I ma7	I6
5 1 3 7	5 1 3 6	5 7 3 5	1 b3 b7 b3	1 5 7 3	1 5 7 2	1 3 1	1 3 7	1 3 6

G form

1	7	6	5	4	3	2	1	7
I add9	I ma9	I6	I6	IIm7	I ma7	I ma9	I6	I ma7
5 2 3 1	5 2 3 7	5 1 3 6	3 6 1 5	1 5 b7 b3	7 1 3	3 5 2	3 6 1	3 5 7

Dorian (Major Mode II)

E form

b3	2	1	b7	6	5	4	b3	2
IIm	IIm add9	IIm	IIm7	Im6	IIm7	VIIm7	IIm7	IIm9

D form

4	b3	2	1	b7	6	5	4	b3
IIm7sus4	IIm7	IIm9	IIm	IIm7	IIm6	IIm	IIIIm7	IIm7

C form

6	5	4	b3	2	1	b7	6	5
IIm13	IIm9	IIm7sus4	IIm7	IIm9	IIm7	IIm7	IIm6	IIm

A form

b7	6	5	4	b3	2	1	b7	6
IIm7	IIm13	IIm7	IIm7sus4	IIm7	IIm9	IIm7	IIm7	IIm6

G form

1	1	b7	6	5	4	3	2	1
IIm9	IIm7	IIm9	IIm13	IIm9	IIm7/11	IIm7	IIm9	IIm

Phrygian Major (Major Sharp Five Mode III)

E form

3	b2	1	b7	b6	5	4	3	b2
III7	III7b9	III7	III7	III7#5	III7	III7sus4	III7	III7b9
1 5 b7 3	b7 3 5 b2	b7 3 5 1	5 1 3 b7	1 b7 3 #5	1 b7 3 5	1 5 b7 4	1 b7 3	1 3 b7 b2

D form

4	3	b2	1	b7	b6	5	4	3
III7sus4	III7	III7b9	III7	III7	III7#5	III7	III7sus4	III7
1 5 b7 4	1 5 b7 3	b7 3 5 b2	b7 1 5 1	5 1 5 b7	b7 1 3 #5	b7 1 5	1 5 b7 4	1 b7 3

C form

b6	5	4	3	b2	1	b7	b6	5
III7#5b9	III7b9	III7sus4	III7	III7b9	III7	III7	III7#5	III7
1 3 b7 b2 #5	1 3 b7 b2 5	1 b7 1 4	1 b7 1 3	1 3 b7 b2	1 3 b7 1	1 3 b7	1 3 #5	b7 3 5

A form

b7	b6	5	4	3	b2	1	b7	b6
III7	III7#5	III7	III7sus4	III7	III7b9	III7	III7	III7#5
5 1 3 b7	3 b7 b2 #5	3 b7 b2 5	1 5 b7 4	1 5 b7 3	1 3 b7 b2	1 3 b7 1	1 3 b7	1 3 #5

G form

1	b7	b6	5	4	3	b2	1	b7
III7b9	III7b9	III7#5	III7	III7sus4	III7	III7b9	III7	III7
b7 b2 5 1	5 b2 3 b7	1 b7 3 #5	1 b7 3 5	1 5 b7 4	1 b7 3	1 3 b7 b2	1 3 b7 1	1 3 b7

Lydian (Major Mode IV)

E form

3 IVma7	2 IV6/9	1 IV6	7 IVma7/6	6 IV6	5 IV	#4 IVma#11	3 IVma7	2 IVma9
1 3 7 3	1 3 6 2	1 3 6 1	1 3 6 7	5 1 3 6	5 1 3 5	5 1 3 #4	1 7 3	1 3 7 2

D form

#4 IVma7#11	3 IVma7	2 IV6/9	1 IV5	7 IVma7	6 IV6	5 IV6	#4 IVma#11	3 IVma7
1 5 7 #4	1 5 7 3	1 5 6 2	5 1 5 1	3 1 5 7	3 1 5 6	3 1 5	3 1 #4	1 7 3

C form

6 IVma7/6	5 IVma9	#4 IVma9#11	3 IVma7	2 IV6/9	1 IV6	7 IVma7	6 IV6	5 IV
3 7 2 6	3 7 2 5	3 7 2 #4	1 5 7 3	1 3 6 2	1 3 6 1	1 3 5 7	1 3 6	1 3 5

A form

7 IVma7	6 IV6	5 IVma7	#4 IVma7#11	3 IVma7	2 IVma9	1 IV	7 IVma7	6 IV6
5 1 3 7	5 1 3 6	5 7 3 5	5 7 3 #4	1 5 7 3	1 5 7 2	1 3 1	1 3 7	1 3 6

G form

1 IVadd9	7 IVma9	6 IV6	5 I6	#4 IVadd9#11	3 IVma7	2 IVma9	1 IV6	7 IVma7
5 2 3 1	5 2 3 7	5 1 3 6	3 6 1 5	3 5 2 #4	7 1 3	3 5 2	3 6 1	3 5 7

Mixolydian (Major Mode V)

E form

3 V7	2 V9	1 V9	b7 V7	6 V13	5 V9	4 V7sus4	3 V7	2 V9
1 5 b7 3	1 5 b7 2	1 3 6 1	5 b7 3 b7	5 b7 3 6	5 b7 3 5	5 b7 4	5 b7 3	3 b7 2

D form

4 V7sus4	3 V7	2 V9	1 V13	b7 V7	6 V13	5 V7	4 V7sus4	3 V7
1 5 b7 4	1 5 b7 3	1 5 b7 2	b7 3 6 1	b7 2 5 b7	b7 2 5 6	b7 1 5	b7 1 4	b7 1 3

C form

6 V13	5 V9	4 V9sus4	3 V9	2 V9	1 V13	b7 V7	6 V6	5 V7
1 3 b7 2 6	1 3 b7 2 5	1 b7 2 4	1 b7 2 3	1 3 b7 2	b7 3 6 1	1 3 b7	1 3 6	b7 3 5

A form

b7 V7	6 V13	5 V9	4 V7sus4	3 V7	2 V9	1 V13	b7 V7	6 V13
5 1 3 b7	1 3 b7 2 6	1 3 b7 2 5	1 5 b7 4	1 5 b7 3	1 3 b7 2	b7 3 6 1	1 3 b7	b7 3 6

G form

1 Vadd9	b7 V9	6 V13	5 I9	4 V9sus4	3 V9	2 V9	1 V7	b7 V7
5 2 3 1	5 2 3 b7	3 b7 2 6	3 b7 2 2	1 b7 2 4	1 b7 2 3	1 b7 2	1 3 b7 1	1 3 b7

Aeolian (Major Mode VI) and Harmonic Minor

E form

b3 VIm	2 VIm9	1 VIm	b7 VIm7	b6 III7b9	5 VIm7	4 V7	b3 VIm7	2 VIm9
1 b3 5 b3	b7 b3 5 2	5 b3 5 1	5 1 b3 b7	b7 3 5 b2	1 b7 b3 5	5 3 b7	1 b7 b3	1 b7 2

D form

4 Vm7sus4	b3 VIm7	2 VIm9	1 IVIm7	b7 VIm9	b6 III7b9	5 VIm add9	4 VIIIm7(n5)	b3 VIm7
1 5 b7 4	1 5 b7 b3	1 5 b7 2	b7 b3 5 1	b3 2 5 b7	b7 5 b2	b3 2 5	1 b7 b3	1 b7 b3

C form

b6 III7b9	5 VIm9	4 VIm7sus4	b3 VIm7	2 VIm9	1 VIm7	b7 VIm7	b6 III7b9	5 VIm
3 b7 5 b2	1 b3 b7 2 5	1 5 b7 4	1 5 b7 b3	1 b3 b7 2	b7 b3 5 1	1 b3 b7	3 b7 b2	1 b3 5

A form

b7 VIm7	b6 III7b9	5 VIm7	4 VIm7sus4	b3 VIm7	2 VIIIm9	1 VIm7	b7 VIm7
5 1 b3 b7	b7 3 5 b2	1 5 b7 b3 5	1 5 b7 4	1 5 b7 b3	1 b3 b7 2	1 3 b7 1	1 b3 b7

G form

1 VIm9	1 VIm7	b7 VIm9	b6 III7b9	5 VIm9	4 VIm7/11	3 VIm7	2 VIm9	1 VIm9
b7 b3 5 2	b7 b3 5 1	b7 2 5 b7	b7 3 5 b2	b3 b7 2 5	1 b7 b3 4	1 b7 b3	1 b7 2	b3 b7 1

VOICE LEADING PAIRS OF SEVENTH CHORDS

Pairs of chords built on two consecutive scale tones can be very useful in comping and chord soloing. I studied them extensively as a logical structure before discovering that Joe Pass used them extensively in his chord solos. They are relatively easy to finger and memorize.

By using the application options shown below, one pair of chords can be used for many chords in a progression by emphasizing one or another as either a chord named after its root or as a [secondary root](#), as described in [Substitution](#).

application producing sevenths and ninths

chord type	I _{ma} 7	II _m 7	III _m 7	IV _{ma} 7	V7	V7	VI _m 7	VII _m 7b5
use →	II _m 7 - III _m 7	I _{Im} 7 - III _m 7	II _m 7 - III _m 7	VI _m 7 - VII _ø 7	V7 - VI _m 7	VI _m 7 - VII _ø 7	V7 - VI _m 7	VI _m 7 - VII _ø 7
emphasize	III _m 7	II _m 7	III _m 7	VI _m 7	V7	VII _m 7b5	VI _m 7	VII _m 7b5
logic	I _{ma} 9 = 1-3-5-7-2, III _m 7 = 3-5-7-2	root	root	IV _{ma} 9 = 4-6-1-3-5 VI _m 7 = 6-1-3-5	root	V9 = 5-7-2-4-6, VII _m 7b5 = 7-2-4-6	root	root

application producing sixths (these work better in swing-related styles)

chord type	I _{ma} 7	II _m 7	III _m 7	IV _{ma} 7	V7	VI _m 7	VII _m 7b5
use →	V7 - VI _m 7	VI _m 7 - VII _ø 7	n/a	I _{Im} 7 - III _m 7	I _{Im} 7 - III _m 7	n/a	n/a
emphasize	VI _m 7	VII _m 7b5		I _{Im} 7	III _m 7		
logic	VI _m 7 = 6-1-3-5, I ₆ = 1-3-5-6	VII _m 7b5 = 7-2-4-6, II _m 6 = 1-3-5-6	sixths must have a major sixth	I _{Im} 7 = 2-4-6-1, IV ₆ = 4-6-1-2	III _m 7 = 3-5-7-2, V ₆ = 5-7-2-3	sixths must have a major sixth	sixths must have a major sixth

links to pairs of sevenths fingerings

[II_m7 and III_m7](#), [II_m7 and III_m7](#) optimized for I_{ma}7,

[II_m7 and III_m7](#) with chromatic dim. 7, [II_m7 and III_m7](#) with chromatic dim. 7 and bII7

[V7 and VI_m7](#), [V7 and VI_m7](#) optimized for IV_{ma}7

[VI_m7 and VII_m7b5](#), [VI_m7 and VII_m7b5](#) optimized for V7

[VI_m7 and VII dim. 7](#)

IIm7 and IIIIm7

links to pairs of seventh fingerings

IIm7 and IIIIm7, string set 4-3-2-1

top is parent 4	top is parent 5	top is parent 6	top is parent 7	top is parent 1	top is parent 2	top is parent 3
IIm7	IIIIm7	IIm7	IIIIm7	IIm7	IIIIm7	IIm9 nr

IIm7 and IIIIm7, string set 5-4-3-2

top is parent 4	top is parent 5	top is parent 6	top is parent 7	top is parent 1	top is parent 2	top is parent 3
IIm7	IIIIm7	IIm7	IIIIm7	IIm7	IIIIm7	IIm9 nr

IIm7 and IIIIm7, string set 6-4-3-2

top is parent 6	top is parent 7	top is parent 1	top is parent 2	top is parent 3	top is parent 4	top is parent 5
IIm7	IIIIm7	IIm7	IIIIm7	IIm9	IIm6	IIma7

IIm7 and IIIIm7, string set 5-3-2-1

top is parent 6	top is parent 7	top is parent 1	top is parent 2	top is parent 3	top is parent 4	top is parent 5
IIm7	IIIIm7	IIm7	IIIIm7	IIm9	IIm6	IIma7

V7 and VIm7

[links to pairs of seventh fingerings](#)

V7 and VIm7, string set 4-3-2-1

top is parent 7	top is parent 1	top is parent 2	top is parent 3	top is parent 4	top is parent 5	top is parent 6
V7	VIm7	V7	IIIIm7	V7	VIm7	V9 nr
1 5 b7 3	1 5 b7 b3	3 b7 1 5	b3 b7 1 5	5 1 3 b7	5 1 b3 b7	b7 3 5 2

V7 and VIm7, string set 5-4-3-2

top is parent 7	top is parent 1	top is parent 2	top is parent 3	top is parent 4	top is parent 5	top is parent 6
V7	VIm7	V7	VIm7	V7	VIm7	V9 nr
1 5 b7 3	1 5 b7 b3	3 b7 1 5	1 5 b7 b3	5 1 3 b7	1 5 b7 b3	b7 3 5 2

V7 and VIm7, string set 6-4-3-2

top is parent 2	top is parent 3	top is parent 4	top is parent 5	top is parent 6	top is parent 7	top is parent 1
V7	VIm7	V7	VIm7	V9	V6	IVma7
1 b7 3 5	1 b7 b3 5	3 1 5 b7	b3 1 5 b7	5 3 b7 2	6 5 1 3	1 7 3 5

V7 and VIm7, string set 5-3-2-1

top is parent 2	top is parent 3	top is parent 4	top is parent 5	top is parent 6	top is parent 7	top is parent 1
V7	VIm7	V7	VIm7	V9	VIm7	IVma7
1 5 b7 3 5	1 5 b7 b3 5	3 1 5 b7	b3 1 b3 b7	5 b7 3 5 2	6 1 5 6 3	1 5 7 3 5

VIm7 and VIIIm7b5

[links to pairs of seventh fingerings](#)

VIm7 and VIIIm7b5, string set 4-3-2-1

top is parent 1	top is parent 2	top is parent 3	top is parent 4	top is parent 5	top is parent 6	top is parent 7
VIm7	VIIIm7b5	VIm7	VIIIm7b5	VIm7	VIIIm7b5	VIm9 nr
1 5 b7 b3	1 b5 b7 b3	b3 b7 1 5	b3 b7 1 b5	5 1 b3 b7	b5 1 b3 b7	b7 b3 5 2

VIm7 and VIIIm7b5, string set 5-4-3-2

top is parent 1	top is parent 2	top is parent 3	top is parent 4	top is parent 5	top is parent 6	top is parent 7
VIm7	VIIIm7b5	VIm7	VIIIm7b5	VIm7	VIIIm7b5	VIm9 nr
1 5 b7 b3	1 b5 b7 b3	b3 b7 1 5	b3 b7 1 b5	5 1 b3 b7	b5 1 b3 b7	b7 b3 5 2

VIm7 and VIIIm7b5, string set 6-4-3-2 (optimized for V7)

top is parent 3	top is parent 4	top is parent 5	top is parent 6	top is parent 7	top is parent 1	top is parent 2
VIm7	VIIIm7b5	VIm7	VIIIm7b5	VIm9	IVma7	V7
1 b7 b3 5	1 b7 b3 b5	b3 1 5 b7	b3 1 b5 b7	5 b3 b7 2	1 7 3 5	1 b7 3 5

VIm7 and VIIIm7b5, string set 5-3-2-1 (optimized for V7)

top is parent 3	top is parent 4	top is parent 5	top is parent 6	top is parent 7	top is parent 1	top is parent 2
VIm7	VIIIm7b5	VIm7	VIIIm7b5	VIm7	IVma7	V9
1 b7 b3 5	1 b7 b3 b5	b3 1 b3 b7	b3 1 b5 b7	5 b3 b7 2	1 7 3 5	1 3 b7 2 5

VIm7 and VII dim.7

[links to pairs of seventh fingerings](#)

VIm7 and VII dim.7, string set 4-3-2-1

top is parent 1	top is parent 2	top is parent 3	top is parent 4	top is parent 5	top is parent 6	top is parent 7
VIm7	VII dim.7	VIm7	VII dim.7	VIm7	VII dim.7	VIm9 nr
1 5 b7 b3	1 b5 6 b3	b3 b7 1 5	b3 6 1 b5	5 1 b3 b7	b5 1 b3 b7	b7 b3 5 2

VIm7 and VII dim.7, string set 5-4-3-2

top is parent 1	top is parent 2	top is parent 3	top is parent 4	top is parent 5	top is parent 6	top is parent 7
VIm7	VII dim.7	VIm7	VII dim.7	VIm7	VIIIm7b5	VIm9 nr
1 5 b7 b3	1 b5 6 b3	b3 b7 1 5	b3 6 1 b5	5 1 b3 b7	b5 1 b3 b7	b7 b3 5 2

VIm7 and VII dim.7, string set 6-4-3-2

top is parent 3	top is parent 4	top is parent 5	top is parent 6	top is parent 7	top is parent 1	top is parent 2
VIm7	VII dim.7	VIm7	VIm7b5	VIm9	IIm7	VII dim.7.
1 b7 b3 5	1 6 b3 b5	b3 1 5 b7	b3 1 b5 b7	5 b3 b7 2	b3 1 5 b7	6 b5 1 b3

VIm7 and VII dim.7, string set 5-3-2-1

top is parent 3	top is parent 4	top is parent 5	top is parent 6	top is parent 7	top is parent 1	top is parent 2
VIm7	VII dim.7	VIm7	VIm7b5	VIm9	IIm7	VII dim.7.
1 b7 b3 5	1 6 b3 b5	b3 1 5 b7	b3 1 b5 b7	5 b3 b7 2	b3 1 5 b7	6 b5 1 b3

IIm7 and IIIIm7 Optimized for Ima7

links to pairs of seventh fingerings

IIm7 and IIIIm7 optimized for Ima7, string set 4-3-2-1

top is parent 4	top is parent 5	top is parent 6	top is parent 7	top is parent 1	top is parent 2	top is parent 3
IIm7	IIIIm7	IIm7	IIIIm7	IIm7	IIIIm7	Ima7

IIm7 and IIIIm7 optimized for Ima7, string set 5-4-3-2

top is parent 4	top is parent 5	top is parent 6	top is parent 7	top is parent 1	top is parent 2	top is parent 3
IIm7	IIIIm7	IIm7	IIIIm7	IIm7	IIIIm7	Ima7

IIm7 and IIIIm7 optimized for Ima7, string set 6-4-3-2

“IIm7 and IIIIm7, string set 6-4-3-2” already used Ima7 for top voice 5.

IIm7 and IIIIm7 optimized for Ima7, string set 5-3-2-1

“IIm7 and IIIIm7, string set 5-3-2-1” already used Ima7 for top voice 5.

IIm7 and IIIIm7 with Chromatic °7

[links to pairs of seventh fingerings](#)

IIm7 and IIIIm7 with chromatic °7, string set 4-3-2-1

ascend and descend

parent 4 top IIm7	parent #4 top #II°7	parent 5 top IIIIm7	parent #5 top II°7	parent 6 top IIm7	parent b7 top III°7
parent 7 top IIIIm7	parent 1 top IIm7	parent #1 top III°7	parent 2 top IIIIm7	parent #2 top #II°7	parent 3 top IIIIm7

IIm7 and IIIIm7 with chromatic °7, string set 5-4-3-2

ascend and descend

parent 4 top IIm7	parent #4 top #II°7	parent 5 top IIIIm7	parent #5 top IV°7	parent 6 top IIm7	parent b7 top III°7
parent 7 top IIIIm7	parent 1 top IIm7	parent #1 top III°7	parent 2 top IIIIm7	parent #2 top #II°7	parent 3 top IIIIm7

IIm7 and IIIIm7 with chromatic $\circ 7$, string set 6-4-3-2

ascend and descend

parent 6 top IIm7	parent b7 top #II(bIII)m7	parent 7 top IIIIm7	parent 1 top IIm7	parent #1 top #II(bIII)m7	parent 2 top IIIIm7
1 b7 b3 5	1 b7 b3 5	1 b7 b3 5	b3 1 5 b7	b3 1 5 b7	b3 1 5 b7
parent #2 top IVm7b5	parent 3 top IIm9	parent 4 top IIm7	parent #4 top #IIm7	parent 5 top IIIIm7	parent #5 top II \circ 7
b3 1 b5 b7	5 b3 b7 2	b7 5 1 b3	b7 5 1 b3	b7 5 1 b3	1 6 b3 b5

IIm7 and IIIIm7 with chromatic $\circ 7$, string set 5-3-2-1

ascend and descend

parent 6 top IIm7	parent b7 top #II(bIII)m7	parent 7 top IIIIm7	parent 1 top IIm7	parent #1 top #II(bIII)m7	parent 2 top IIIIm7
1 b7 b3 5	1 b7 b3 5	1 b7 b3 5	b3 1 b3 b7	b3 1 b3 b7	b3 1 b3 b7
parent #2 top IVm7b5	parent 3 top IIm9	parent 4 top IIm7	parent #4 top #IIm7	parent 5 top IIIIm7	parent #5 top II \circ 7
b3 1 b5 b7	5 b3 b7 2	b7 5 1 b3	b7 5 1 b3	b7 5 1 b3	1 6 b3 b5

IIm7 and IIIIm7 with Chromatic °7 and bII7

[links to pairs of seventh fingerings](#)

IIm7 and IIIIm7 optimized for Ima7 with chromatic °7 and bII7, string set 4-3-2-1 descend only

parent 4 top IIm7	parent 4 top bII7	parent 3 top Ima7	parent b3 top bII9	parent 2 top IIIIm7	parent b2 top bIII7	parent 1 top IIm7
1 5 b7 b3	1 5 b7 3	1 5 7 3	b7 3 5 2	5 1 b3 b7	5 1 3 b7	5 1 b3 b7
parent 7 top II°7	parent 7 top IIIIm7	parent b7 top bIII7	parent 6 top IIm7	parent b6 top bII9	parent 5 top IIIIm7	parent b5 top bIII°7
b5 1 b3 6	b3 b7 1 5	3 b7 1 5	b3 b7 1 5	3 b7 2 5	1 5 b7 b3	1 b5 6 b3

IIm7 and IIIIm7 optimized for Ima7 with chromatic °7 and bII7, string set 5-4-3-2 descend only

parent 4 top IIm7	parent 4 top bII7	parent 3 top Ima7	parent b3 top bII9	parent 2 top IIIIm7	parent b2 top bIII7	parent 1 top IIm7
1 b5 6 b3	1 5 b7 3	1 5 7 3	b7 3 5 2	5 1 b3 b7	5 1 3 b7	5 1 b3 b7
parent 7 top II°7	parent 7 top IIIIm7	parent b7 top bIII7	parent 6 top IIm7	parent b6 top bII9	parent 5 top IIIIm7	parent b5 top bIII°7
b5 1 b3 6	b3 b7 1 5	3 b7 1 5	b3 b7 1 5	3 b7 2 5	1 5 b7 b3	1 b5 6 b3

IIm7 and IIIIm7 chromatic °7 and bII7 (of target), string set 6-4-3-2

descend only

parent 6 top IIm7	parent b6 top IIIdim7	parent 5 top IIIIm7	parent b5 top bIII°7	parent 4 top IIm7	parent 3 top IIIIm7
1 b7 b3 5	1 6 b3 b5	b7 5 1 b3	6 b5 1 b3	b7 5 1 b3	5 b3 b7 1
parent b3 top bIII7	parent 2 top IIm7	parent b2 top bIII7	parent 1 top IIm7	parent 7 top <u>IIIIm7</u>	parent b7 top bIII7
5 3 b7 1	5 b3 b7 1	3 1 5 b7	b3 1 5 b7	1 b7 b3 5	1 b7 3 5

IIm7 and IIIIm7 with chromatic °7 and bII7 (of target), string set 5-3-2-1

descend only

parent 6 top IIm7	parent b6 top IIIdim7	parent 5 top IIIIm7	parent b5 top bIII°7	parent 4 top IIm7	parent 3 top IIIIm7
1 b7 b3 5	1 6 b3 b5	b7 5 1 b3	1 6 b3 b5	b7 5 1 b3	5 b3 b7 1
parent b3 top bIII7	parent 2 top IIm7	parent b2 top bIII7	parent 1 top IIm7	parent 7 top <u>IIIIm7</u>	parent b7 top bIII7
5 3 b7 1	5 b3 b7 1	3 1 5 b7	b3 1 5 b7	1 b7 b3 5	1 5 b7 3 5

V7 and VIm7 Optimized for IVma7

[links to pairs of seventh fingerings](#)

V7 and VIm7 optimized for IVma7, string set 4-3-2-1

top is parent 7	top is parent 1	top is parent 2	top is parent 3	top is parent 4	top is parent 5	top is parent 6
V7	VIm7	V7	IIIIm7	V7	VIm7	IVma7

V7 and VIm7 optimized for IVma7, string set 5-4-3-2

top is parent 7	top is parent 1	top is parent 2	top is parent 3	top is parent 4	top is parent 5	top is parent 6
V7	VIm7	V7	VIm7	V7	VIm7	IVma7

V7 and VIm7 optimized for IVma7, string set 6-4-3-2

“V7 and VIm7, string set 6-4-3-2” already uses IVma7 for top voice “1”.

V7 and VIm7 optimized for IVma7, string set 5-3-2-1

“V7 and VIm7, string set 5-3-2-1” already uses IVma7 for top voice “1”.

VIm7 and VIIIm7b5 Optimized for V7

[links to pairs of seventh fingerings](#)

VIm7 and VIIIm7b5 optimized for V7, string set 4-3-2-1

top is parent 1	top is parent 2	top is parent 3	top is parent 4	top is parent 5	top is parent 6	top is parent 7
VIm7	VIIIm7b5	VIm7	VIIIm7b5	VIm7	VIIIm7b5	V7
1 5 b7 b3	1 b5 b7 b3	b3 b7 1 5	b3 b7 1 b5	5 1 b3 b7	b5 1 b3 b7	1 5 b7 3

VIm7 and VIIIm7b5 optimized for V7, string set 5-4-3-2

top is parent 1	top is parent 2	top is parent 3	top is parent 4	top is parent 5	top is parent 6	top is parent 7
VIm7	VIIIm7b5	VIm7	VIIIm7b5	VIm7	VIIIm7b5	V7
1 5 b7 b3	1 b5 b7 b3	b3 b7 1 5	b3 b7 1 b5	5 1 b3 b7	b5 1 b3 b7	1 5 b7 3

VIm7 and VIIIm7b5 optimized for V7, string set 6-4-3-2

top is parent 3	top is parent 4	top is parent 5	top is parent 6	top is parent 7	top is parent 1	top is parent 2
VIm7	VIIIm7b5	VIm7	VIIIm7b5	VIm9	IVma7	V7
1 b7 b3 5	1 b7 b3 b5	b3 1 5 b7	b3 1 b5 b7	5 b3 b7 2	1 7 3 5	1 b7 3 5

VIm7 and VIIIm7b5 optimized for V7, string set 5-3-2-1

top is parent 3	top is parent 4	top is parent 5	top is parent 6	top is parent 7	top is parent 1	top is parent 2
VIm7	VIIIm7b5	VIm7	VIIIm7b5	VIm7	IVma7	V9
1 b7 b3 5	1 b7 b3 b5	b3 1 4 b7	b3 1 b5 b7	5 b3 b7 2	1 7 3 5	1 3 b7 2 5

II-V-I AND II-bII-I TOP VOICE LEADING

major II-V-I and II-bII-I

Common tones: 1, 2, 3, b3 4, 5, 6 or b7. All can be II-bII-I.

Three-tone sequences (include retrograde such as 1-2-3 and 3-2-1): 1-#1-2, 1-2-3, 1-2-b3, 1-b-3-4, 2-#2-3, 2-3-4, 2-3-5, b3-4-5, 3-4-5, 3-5-6, 4-5-b7, 4-5-6, 5-#5-6, 5-6-7, 5-6-b7, 5-6-1, 5-b7-1, b6-b7-1, b6-7-1, 6-#6-7, 6-7-1, 6-b7-1, b7-7-1, 7-1-2 .

minor II-V-I. II bII Im and IIm bII Im

Common tones 1, 2, b3 4, 5, or b7. All can be II-bII-Im.

Three tone sequences: 1-#1-2 , 1-2-b3, 1-b3-4, 2-b3-4, b3-4-5, b3-4-5, 4-5-b7, 5-b6-b7, 5-b7-1, b6-b7-1, b6-7-1, b7-7-1, b7-1-2.

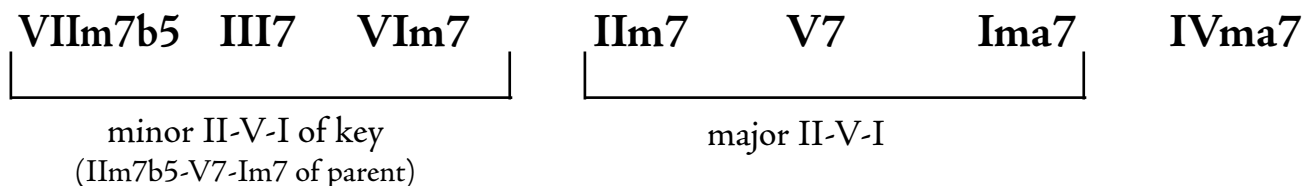
Key Scale

Key scale refers to any permanent or temporary tone center, where the tone center is numbered "I".

Major II-V-I and Minor II-V-I

Major II-V-I cadences are literally drawn from IIm-V-I major scale-tone chords (Dm7-G7-Cma7). Minor II-V-I cadences are drawn from VIIIm7b5-III7-VIm7 major scale-tone chords (Bm7b5-E7-Am7), where they are renumbered to II-V-I, so the tone center is on VI minor, the relative minor (of "I"). The III chord of the parent major scale is usually changed to major or dominant seventh (E7), making it a stronger "V" chord in leading to the key on parent scale VIm7 (Am7).

bII chords should usually use the chord scale Lydian dominant, which is mode IV of bVI melodic minor. When the top voice leading is conducive, bVIm(ma7) bII7 Im is preferred to IIm-bII-Im. The bVIm(ma7)-bII7-Im cadence (Abm[ma7]-Db7-Cm) uses melodic minor Im(ma7) to IV13#11 in the key of flat six (Ab melodic minor for the key of C).



Interchangeable Major and Dominant Seventh and Ninth

Major seventh (i.e. Cma7) can usually be replaced by dominant seventh (i.e. C7) by lowering the seventh a half step (one fret toward the head of the guitar).

Dominant seventh (i.e. C7) can usually be replaced by major seventh (i.e. Cma7) by raising the seventh a half step (one fret toward the body of the guitar).

Major ninth (i.e. Cma9) can usually be replaced by dominant ninth (i.e. C9) by lowering the seventh (not the ninth) a half step (one fret toward the head of the guitar).

Dominant ninth (i.e. C9) can usually be replaced by major ninth (i.e. Cma9) by raising the seventh a half step (one fret toward the body of the guitar).

Flat Five Substitute

II7-bII7-I7

Where the second chord is a flat two of the key (Db) in these examples, it is a substitute for the V chord. The root of the flat two chord is a flatted fifth away from the root of the V chord.

Where the first chord is a flat six of the key (Ab) in these examples, it is a substitute for the II chord. The root of the flat six chord is a flatted fifth away from the root of the II chord.

Since melodic minor IV13#11 = melodic minor VIIb5#5b9#9, and their roots are a flatted fifth apart, melodic and harmonic structures of both can be used at the same time. For example, a guitar player may play a G7#5#9 chord (VII#5#9 of Ab melodic minor) while a keyboard player thinks and plays Db13b5 (IV13b5 of Ab melodic minor), since all the notes of G7#5#9 are in Db13b5.

bVI7-V-I7

Where the first chord is a flat six of the key (Ab) in these examples, it is a [flat five substitute](#) for the II chord. The root of the flat six chord is a flatted fifth away from the root of the II chord.

Sharp Two Diminished Seventh Substitute

#II dim7 may be substituted for V7 (or V9, bII7 or bII9) but cannot be played at the same time as any of the chords it substitutes for. Since #II dim7 = I dim7, all of the notes except the root of the I dim7 move up chromatically (up a half step) to the tones of a I7 chord. For that reason, this progression works best ending on I7 (rather than Im7 or Ima7).

Change of Mode

The “I” chord is often changed in jazz (and other styles) between major, minor and dominant types. It is especially effective to end a minor II-V-I with a major type (major 7, major 9 or 6) or a dominant type (7, 9, 13). In major key blues, avoid using a b6, which occurs in IIm7b5 and V7b9 on a major II-V-I.

The Page Layout

Each cadence row features three consecutive top tones of a heptatonic (seven tone) scale, three consecutive tones of a pentatonic scale or a common top tone. The left side of each page is II-V-I. The right side is II-bII-I. A complete major II-V-I is four rows:

row 1: major type I chords

row 2: dominant type I chords

rows 3 and 4 are the same as 1 and 2, but with the top tones in reverse order (retrograde)

Parts of the sequence are missing where the chords don't sound well.

Minor cadences with three consecutive top tones only have one type of “I” chord, so they have two rows: top voice in forward, then reverse order (i.e. 1-2-3 and 3-2-1). Common tone cadences of major II-V-I have two rows: one with a major type I chord and one with a dominant type I chord. Common tone cadences of minor II-V-I have only one row.

How to Learn and Apply II-V-I Cadences

Usually, the best step-by-step plan would be:

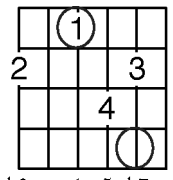
- Learn all of the common tone cadences first and apply them to II-V-I cadences as they occur in songs, using long durations of the chords. Substitute II-bII-I as appropriate.
- learn the “best II-V-I” cadences and apply to II-V-I in songs as above.
- apply super-imposed cadences with top voice in low range of pitch in comping without creating a secondary melody to the soloist
- apply super-imposed cadences with top voice in a high range of pitch, creating a secondary melody to the soloist

Common Tone II-V-I and II-bII-I

common tone 1, major II-V-I and II-bII-I

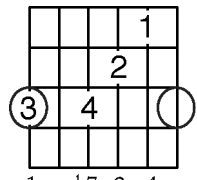
<p>Dm7 VIII</p> <p>1 b3 5 b7</p>	<p>G9sus4 VIII</p> <p>1 b7 2 4</p>	<p>C6 VII</p> <p>1 6 3 5 1</p>	<p>Dm7 VIII</p> <p>1 b3 5 b7</p>	<p>Dbma7 IX</p> <p>1 3 5 7</p>	<p>C6 VII</p> <p>1 6 3 5 1</p>
<p>Dm7 VIII</p> <p>1 b3 5 b7</p>	<p>G9sus4 VIII</p> <p>1 b7 2 4</p>	<p>C9 VII</p> <p>1 3 b7 2 5 1</p>	<p>Dm7 VIII</p> <p>1 b3 5 b7</p>	<p>Dbma7 IX</p> <p>1 3 5 7</p>	<p>C7 VIII</p> <p>1 5 b7 3 5 1</p>
<p>Dm7 X</p> <p>1 5 b3 b7</p>	<p>G7sus4 X</p> <p>5 1 5 b7 4</p>	<p>Cadd9 XII</p> <p>3 2 5 1</p>	<p>Dm7 XII</p> <p>b3 1 5 b7</p>	<p>Dbma7 XI</p> <p>3 1 5 7</p>	<p>Cadd9 XII</p> <p>3 2 5 1</p>
<p>Dm7 X</p> <p>1 5 b3 b7</p>	<p>G7sus4 X</p> <p>5 1 5 b7 4</p>	<p>C9 XII</p> <p>3 b7 2 5 1</p>	<p>Dm7 XII</p> <p>b3 1 5 b7</p>	<p>Dbma7 XI</p> <p>3 1 5 7</p>	<p>C9 XII</p> <p>3 b7 2 5 1</p>
<p>Dm7 XII</p> <p>b3 1 5 b7</p>	<p>G9sus4 XIII</p> <p>1 b7 2 4</p>	<p>Cadd9 XII</p> <p>3 2 5 1</p>	<p>Dm7 I</p> <p>1 b3 5 b7</p>	<p>Dbma7 I</p> <p>1 3 5 7</p>	<p>C6 I</p> <p>1 3 6 1</p>

Dm7 XII



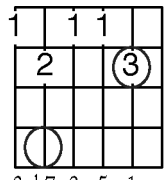
b3 1 5 b7

G9sus4 XIII



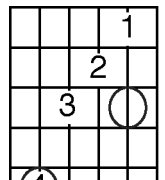
1 b7 2 4

C9 XII



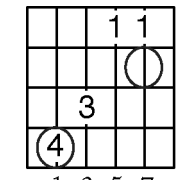
3 b7 2 5 1

Dm7 I



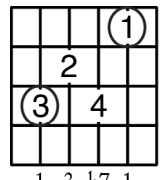
1 b3 5 b7

Dbma7 I



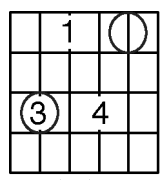
1 3 5 7

C7 I



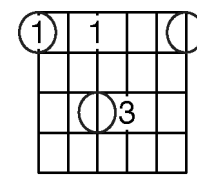
1 3 b7 1

Dm7 III



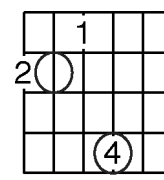
1 b3 b7

G7sus4 III



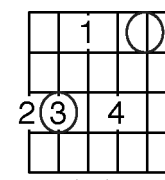
1 b7 4

C II



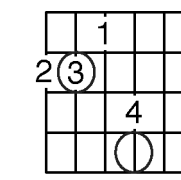
5 3 1

Dm7 III



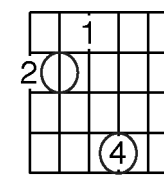
5 1 b3 b7

Dbma7 III



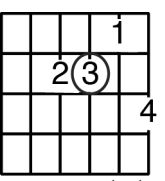
5 1 3 7

C II



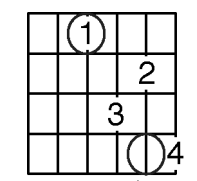
5 3 1

Dm7 VI



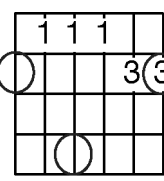
5 1 b3 b7

G7sus4 V



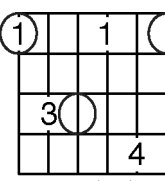
1 5 b7 4

C6/9 VII



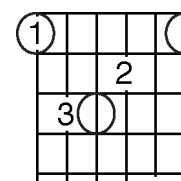
3 6 2 5 1

Dm7 X



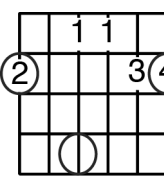
1 5 b3 b7

Dbma7 IX



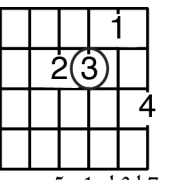
1 5 3 7

C6/9 VII



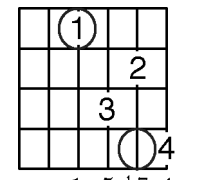
1 6 2 5 1

Dm7 VI



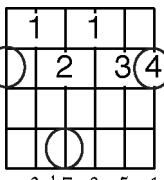
5 1 b3 b7

G7sus4 V



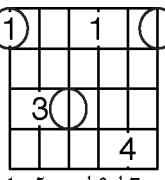
1 5 b7 4

C9 VII



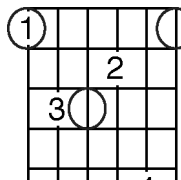
3 b7 2 5 1

Dm7 X



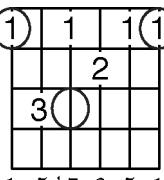
1 5 b3 b7

Dbma7 IX



1 5 3 7

C7 VIII



1 5 b7 3 5 1

common tone 1, minor II-V-I and II-bII-I

<p>Dm7b5 VIII</p> <p>1 b3 b5 b7</p>	<p>G7sus4 VIII</p> <p>1 b7 1 4</p>	<p>Cm VIII</p> <p>1 5 b7 b3 5 1</p>	<p>Dm7b5 VIII</p> <p>1 b3 b5 b7</p>	<p>Dbma7 IX</p> <p>1 3 5 7</p>	<p>Cm7 VIII</p> <p>1 5 b7 b3 5 1</p>
<p>Dm7b5 X</p> <p>1 b5 b7 b3 b7</p>	<p>G7sus4 X</p> <p>5 1 5 b7 4</p>	<p>Cm7 XIII</p> <p>5 b3 b7 1</p>	<p>Dm7b5 X</p> <p>b3 1 b5 b7</p>	<p>Dbma7 XI</p> <p>3 1 5 7</p>	<p>Cm X</p> <p>b3 1 5 1</p>
<p>Dm7b5 XII</p> <p>b3 1 b5 b7</p>	<p>G7sus4 X</p> <p>1 5 b7 4</p>	<p>Cm7 XIII</p> <p>5 b3 b7 1</p>	<p>Dm7b5 XII</p> <p>b3 1 b5 b7</p>	<p>Dbma7 XI</p> <p>3 1 5 7</p>	<p>Cm XI</p> <p>b3 1 5 1</p>
<p>Dm7b5 III</p> <p>b5 1 b3 b7</p>	<p>G7sus4 III</p> <p>1 5 b7 4</p>	<p>Cm III</p> <p>5 b3 1</p>	<p>Dm7b5 III</p> <p>b5 1 b3 b7</p>	<p>Dbma7 III</p> <p>5 1 3 7</p>	<p>Cm III</p> <p>5 b3 1</p>
<p>Dm7b5 VI</p> <p>b5 1 b3 b7</p>	<p>G7sus4 V</p> <p>1 5 b7 4</p>	<p>Cm V</p> <p>5 b3 5 1</p>	<p>Dm7b5 X</p> <p>1 b5 b7 b3 b7</p>	<p>Dbma7 IX</p> <p>1 5 3 7</p>	<p>Cm7 VIII</p> <p>1 5 b7 b3 5 1</p>

common tone 2, major II-V-I and II-bII-I

<p>Dm7 X</p> <p>b7 b3 5 1</p>	<p>G9 IX</p> <p>3 b7 2 5</p>	<p>Cma9 VIII</p> <p>7 3 5 2</p>	<p>Dm7 X</p> <p>1 b7 b3 5 1</p>	<p>Db7b9 IX</p> <p>1 b7 3 5 b2</p>	<p>Cma9 VIII</p> <p>1 7 3 5 2</p>
<p>Dm7 X</p> <p>b7 b3 5 1</p>	<p>G9 IX</p> <p>3 b7 2 5</p>	<p>C9 IX</p> <p>1 3 b7 2</p>	<p>Dm7 X</p> <p>1 b7 b3 5 1</p>	<p>Db7b9 IX</p> <p>1 b7 3 5 b2</p>	<p>C9 VIII</p> <p>1 b7 3 5 2</p>
<p>Dm7 III</p> <p>1 3 b7 1</p>	<p>G7 III</p> <p>1 b7 3 5</p>	<p>Cma9 II</p> <p>1 3 7 2</p>	<p>Dm7 III</p> <p>1 3 b7 1</p>	<p>Db7b9 III</p> <p>1 3 b7 b2</p>	<p>Cma9 II</p> <p>1 3 7 2</p>
<p>Dm7 III</p> <p>1 3 b7 1</p>	<p>G7 III</p> <p>1 b7 3 5</p>	<p>C9 II</p> <p>1 3 b7 2</p>	<p>Dm7 III</p> <p>1 3 b7 1</p>	<p>Db7b9 III</p> <p>1 3 b7 b2</p>	<p>C9 II</p> <p>1 3 b7 2</p>

common tone 2, minor II-V-I

<p>Dm7b5 IX</p> <p>b7 b3 b5 1</p>	<p>G7b9 IX</p> <p>3 b7 b2 5</p>	<p>Cm9 VIII</p> <p>b7 b3 5 2</p>	<p>Dm7 X</p> <p>1 b7 b3 5 1</p>	<p>Db7b9 IX</p> <p>1 b7 3 5 b2</p>	<p>Cm9 VIII</p> <p>1 5 b7 b3 5 2</p>
<p>Ab7b5 III</p> <p>1 b7 3 b5</p>	<p>G7 III</p> <p>1 b7 3 5</p>	<p>Cm9 I</p> <p>1 b3 b7 2</p>			

common tone b3, E form major II-V-I and II-bII-I

D7b9 X

1 b7 3 5 b2

G7#5#9 IX

1 3 b7 #2 #5

C7#9 VIII

1 5 3 b7 #2

D7b9 X

1 b7 3 5 b2

Db13 IX

1 b7 3 6 2

C7#9 VIII

1 5 3 b7 #2

Ab9 VIII

1 3 b7 2 5

G7#5#9 IX

1 3 b7 #2 #5

C7#9 VIII

1 5 3 b7 #2

Ab9 VIII

1 3 b7 2 5

Db13 IX

1 b7 3 6 2

C7#9 VIII

1 5 3 b7 #2

D7b9 IV

1 3 b7 b2

G7#5 III

1 b7 3 #5

C7#9 II

1 3 b7 #9

D7b9 IV

1 3 b7 b2

Db9 III

1 3 b7 2

C7#9 II

1 3 b7 #9

Ab7 IV

1 b7 3 5

Db9 III

1 3 b7 2

C7#9 II

1 3 b7 #9

common tone b3, minor II-V-I and II-bII-I

D7b9 X

1 b7 3 5 b2

G7#5#9 IX

1 3 b7 #2 #5

Cm7 VIII

1 5 b7 b3 5 b3

D7b9 X

1 b7 3 5 b2

Db13 IX

1 b7 3 6 2

Cm7 VIII

1 5 b7 b3 5 b3

Ab9 VIII

1 3 b7 2 5

G7#5#9 IX

1 3 b7 #2 #5

Cm7 VIII

1 5 b7 b3 5 b3

Ab9 VIII

1 3 b7 2 5

Db13 IX

1 b7 3 6 2

Cm7 VIII

1 5 b7 b3 5 b3

D7b9 IV

1 3 b7 b2

G7#5 III

1 b7 3 #5

Cm7 III

1 5 b7 b3

D7b9 IV

1 3 b7 b2

Db9 III

1 3 b7 2

Cm7 III

1 5 b7 b3

common tone 3, major II-V-I and II-bII-I

<p>Dm9 X</p>	<p>G13 IX</p>	<p>Cma7 XII</p>	<p>Dm9 X</p>	<p>Db7#9 IX</p>	<p>Cma7 XII</p>
<p>Dm9 X</p>	<p>G13 IX</p>	<p>C7 X</p>	<p>Dm9 X</p>	<p>Db7#9 IX</p>	<p>C7 X</p>
<p>Dm9 XII</p>	<p>G13 XII</p>	<p>Cma7 XII</p>	<p>Dm9 XII</p>	<p>Db7#9 XII</p>	<p>Cma7 XII</p>
<p>Dm9 XII</p>	<p>G13 XII</p>	<p>C7 XII</p>	<p>Dm9 XII</p>	<p>Db7#9 XII</p>	<p>C7 X</p>
<p>Dm9 III</p>	<p>G13 III</p>	<p>Cma7 III</p>	<p>Dm9 III</p>	<p>Db7#9 III</p>	<p>Cma7 III</p>
<p>Dm9 III</p>	<p>G13 III</p>	<p>C7 III</p>	<p>Dm9 III</p>	<p>Db7#9 III</p>	<p>C7 III</p>

Dm9 V

b3 5 b7 2

G7b9 IV

b7 b2 3 6

C6 V

1 6 1 3

Dm9 IX

1 b7 2

Db7#9 VIII

1 3 b7 #2

Cma7 VII

1 7 3

common tone 4, major II-V-I and II-bII-I

Dm7 X

1 b7 b3

G7 IX

1 3 b7

C7sus4 VIII

1 b7 4

D7b9 X

1 b7 b3

Db7 IX

1 b7 3

C7sus4 VIII

1 b7 4

Dm7 XII

1 5 b7 b3

G7 XII

5 1 3 b7

C7sus4 X

1 5 b7 4

Dm7 XII

1 5 b7 b3

Db7 IX

1 5 b7 3

C7sus4 X

1 5 b7 4

Dm7 III

1 b3 b7 b3

G7 IV

5 1 3 b7

C7sus4 III

1 5 b7 4

Dm7 III

1 b3 b7 b3

Db7 IV

1 5 b7 3

C7sus4 III

1 b3 b7 b3

Dm7 V

1 5 b7 b3

G7 V

3 1 5 b7

C9sus4 VI

1 b7 2 4

v

1 5 b7 b3

Db7 VI

1 b7 1 3

C9sus4 VI

1 b7 2 4

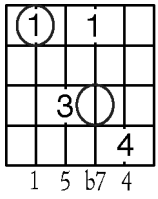
common tone 4, minor II-V-I and II-bII-I

<p>Dm7b5 X</p> <p>1 b5 b7 b3</p>	<p>G7 IX</p> <p>5 3 b7</p>	<p>Cm7sus4 VIII</p> <p>1 b7 4</p>	<p>Dm7b5 X</p> <p>1 b5 b7 b3</p>	<p>Db7 IX</p> <p>1 b7 3</p>	<p>Cm7sus4 VIII</p> <p>1 b7 4</p>
<p>Dm7b5 XII</p> <p>1 b5 b7 b3</p>	<p>G7 XII</p> <p>5 1 3 b7</p>	<p>Cm7sus4 X</p> <p>1 5 b7 4</p>	<p>Dm7b5 XII</p> <p>1 b5 b7 b3</p>	<p>Db7 IX</p> <p>1 5 b7 3</p>	<p>Cm7sus4 X</p> <p>1 5 b7 4</p>
<p>Dm7b5 V</p> <p>1 b5 b7 b3</p>	<p>G7 IV</p> <p>5 1 3 b7</p>	<p>Cm7sus4 III</p> <p>1 5 b7 4</p>	<p>Dm7b5 V</p> <p>1 b5 b7 b3</p>	<p>Db7 IV</p> <p>1 5 b7 3</p>	<p>Cm7sus4 III</p> <p>1 5 b7 4</p>
<p>Dm7b5 V</p> <p>1 b5 b7 b3</p>	<p>G7 V</p> <p>3 1 5 b7</p>	<p>C9sus4 VI</p> <p>1 b7 2 4</p>	<p>Dm7b5 V</p> <p>1 b5 b7 b3</p>	<p>Db7 VI</p> <p>1 b7 1 3</p>	<p>C9sus4 VI</p> <p>1 b7 2 4</p>

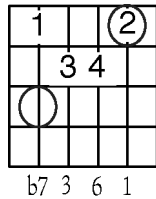
common tone 5, major II-V-I and II-bII-I

Dm11 X 1 b7 b3 4	G7 IX 1 3 b7 1	Cma7 VIII 1 7 3 5	Dm11 VIII 1 b7 b3 4	Db7b5 VIII 1 b7 3 b5	Cma7 VIII 1 7 3 5
Dm11 X 1 b7 b3 4	G7 IX 1 3 b7 1	C7 VIII 1 b7 3 5	Dm11 VIII 1 b7 b3 4	Db7b5 VIII 1 b7 3 b5	C7 VIII 1 b7 3 5
Dm11 XIII b3 5 b7 4	G7 XII b7 2 3 1	Cma7 XII 1 3 5 7 5	Dm11 XIII b3 5 b7 4	Db7#11 XII 3 5 b7 #4	Cma7 XII 1 3 5 7 5
Dm11 XIII b3 5 b7 4	G7 XII b7 2 3 1	C7 XIII 3 b7 1 5	Dm11 XIII b3 5 b7 4	Db7#11 XII 3 5 b7 #4	C7 XIII 3 b7 1 5
Dm11 III 1 b3 b7 1 4	G7 IV 5 b7 3 5 1	C6/9 II 1 3 6 2 5	Dm11 III 1 b3 b7 1 4	Db9#11 III 1 3 b7 2 b5	C6/9 II 1 3 6 2 5
Dm11 III 1 b3 b7 1 4	G7 IV 5 b7 3 5 1	C9 IV 1 3 b7 2 5	Dm11 III 1 b3 b7 1 4	Db9#11 III 1 3 b7 2 b5	C9 IV 1 3 b7 2 5

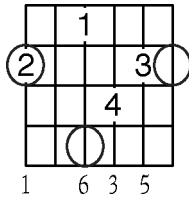
Dm7sus4 V



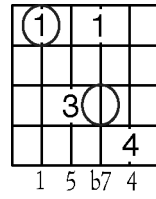
G13 VIII



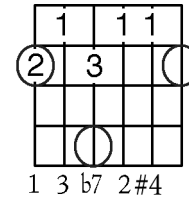
C6 VII



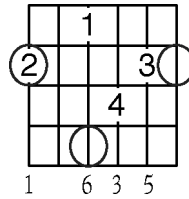
Dm7sus4 V



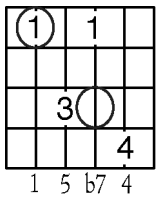
Db9b5 VIII



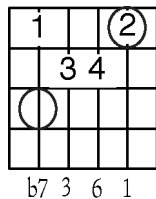
C6 VII



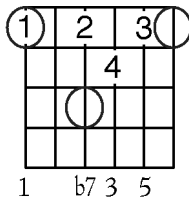
Dm7sus4 V



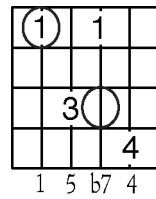
G13 VIII



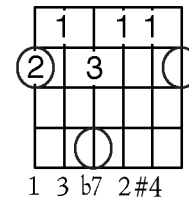
C7 VIII



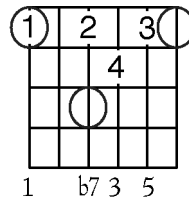
Dm7sus4 V



Db9b5 VIII

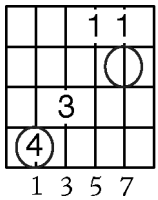


C7 VIII

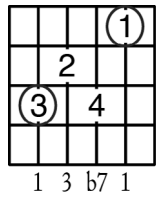


common tone 5, minor II-V-I

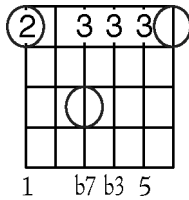
Abma7 VIII



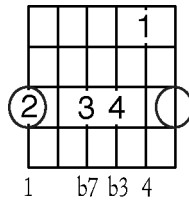
G7 IX



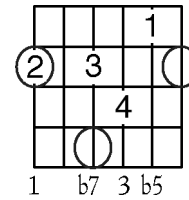
Cm7 VIII



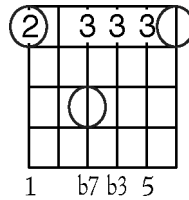
Dm11 X



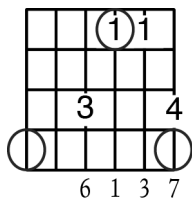
Db7b5 VIII



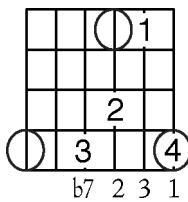
Cm7 VIII



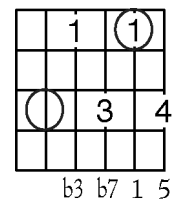
Abma7/6 XIII



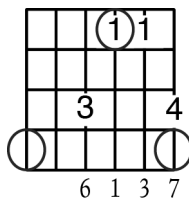
G7 XII



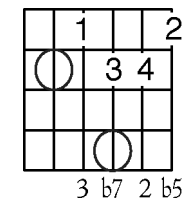
Cm7 XIII



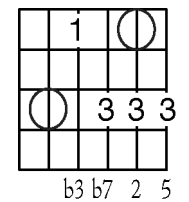
Abma7/6 XIII



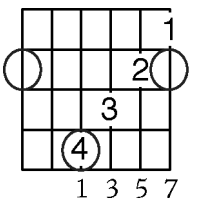
Db795 XV



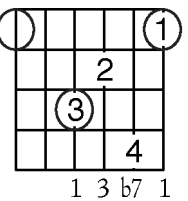
Cm9 XIII



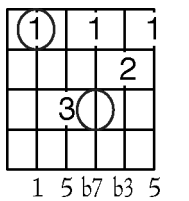
Abma7 III



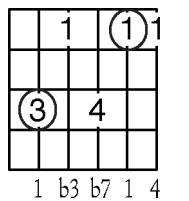
G7 IV



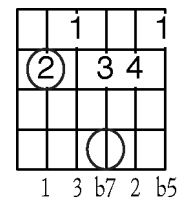
Cm7 III



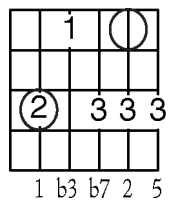
Dm11 III



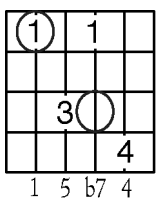
Db9#11 III



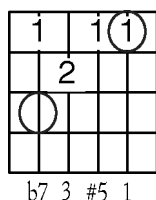
Cm9 I



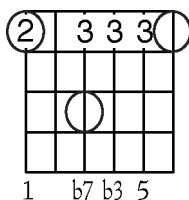
Dm7sus4 V



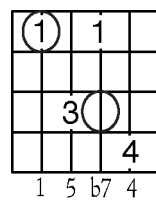
G7#5 VIII



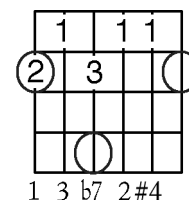
Cm7 VIII



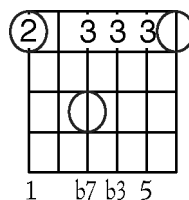
Dm7sus4 V



Db9b5 VIII



Cm7 VIII



common tone 6, major II-V-I

<p>Dm7 X</p> <p>1 b7 b3 5</p>	<p>G9 IX</p> <p>1 3 b7 2</p>	<p>C6 VIII</p> <p>1 5 3 6</p>	<p>Dm7 X</p> <p>1 b7 b3 5</p>	<p>Db7#5 IX</p> <p>1 b7 3 #5</p>	<p>C6 VIII</p> <p>1 5 3 6</p>
<p>Dm7 X</p> <p>1 b7 b3 5</p>	<p>G9 IX</p> <p>1 3 b7 2</p>	<p>C13 VIII</p> <p>1 b7 3 6</p>	<p>Dm7 X</p> <p>1 b7 b3 5</p>	<p>Db7#5 IX</p> <p>1 b7 3 #5</p>	<p>C13 VIII</p> <p>1 b7 3 6</p>
<p>Dm7 III</p> <p>b3 b7 1 5</p>	<p>G9 III</p> <p>b7 3 5 2</p>	<p>C6 III</p> <p>5 1 3 6</p>	<p>Dm7 III</p> <p>b3 b7 1 5</p>	<p>Db7#5 III</p> <p>3 b7 2 #5</p>	<p>C6 III</p> <p>5 1 3 6</p>
<p>Dm7 III</p> <p>b3 b7 1 5</p>	<p>G9 III</p> <p>b7 3 5 2</p>	<p>C13 II</p> <p>3 b7 2 6</p>	<p>Dm7 III</p> <p>b3 b7 1 5</p>	<p>Db9#5 III</p> <p>3 b7 2 #5</p>	<p>C13 II</p> <p>3 b7 2 6</p>
<p>Dm7 V</p> <p>1 5 b7 b3 5</p>	<p>G9 IV</p> <p>1 3 b7 2</p>	<p>C6 V</p> <p>5 1 3 6</p>	<p>Dm7 V</p> <p>1 5 b7 b3 5</p>	<p>Db9b5 III</p> <p>1 3 b7 2 #5</p>	<p>C6 III</p> <p>1 5 1 3 6</p>
<p>Dm7 V</p> <p>1 5 b7 b3 5</p>	<p>G9 IV</p> <p>1 3 b7 2</p>	<p>C13 III</p> <p>5 1 3 6</p>	<p>Dm7 V</p> <p>1 5 b7 b3 5</p>	<p>Db9#5 III</p> <p>3 b7 2 #5</p>	<p>C13 III</p> <p>5 1 3 6</p>

common tone b7, major II-V-I and II-bII-I

D7#5 X 1 b7 3 #5	G7#9 IX 1 3 b7 #9	C7 VIII 1 5 3 b7	D7#5 X 1 b7 3 #5	Db13 IX 1 b7 3 6	C7 VIII 1 5 3 b7	
Ab9 IV 1 5 b7 3 5 2	G7#9 III 1 5 3 b7 #2	C7 III 1 5 1 3 b7				
Ab9 V 1 3 b7 2	G7#9 IV 1 3 b7 #2	C7 III 5 1 3 b7				

common tone b7, minor II-V-I

D7#5 X 1 b7 3 #5	G7#9 IX 1 3 b7 #9	Cm7 VIII 1 5 b7 b3 b7	D7#5 X 1 b7 3 #5	Db13 IX 1 b7 3 6	Cm7 VIII 1 5 b7 b3 b7	
Ab9 IV 1 5 b7 3 5 2	G7#9 III 1 5 3 b7 #2	Cm7 III 1 5 b7 b3 b7				
Ab9 V 1 3 b7 2	G7#9 IV 1 3 b7 #2	Cm7 IV 5 1 b3 b7				

II-V-I and II-bII-I, Best Three Note (3 top notes voice-lead)

1-#1-2, E form major II-bII-I (best)

<u>1</u>	<u>#1</u>	<u>2</u>
Dm7 X	Db7 IX	Cma9 VIII
1 5 b7 b3 b7	1 5 b7 3 5 1	1 7 3 5 2

<u>1</u>	<u>#1</u>	<u>2</u>
Dm7 X	Db7 IX	C9 VIII
1 5 b7 b3 b7	1 5 b7 3 5 1	1 5 b7 3 5 2

<u>2</u>	<u>b2</u>	<u>1</u>
Dm7 X	Db7 IX	C6/9 VIII
1 5 b7 b3 5 1	1 5 b7 3 5 1	1 6 2 5 1

<u>2</u>	<u>b2</u>	<u>1</u>
Dm7 X	Db7 IX	C7 VIII
1 5 b7 b3 5 1	1 5 b7 3 5 1	1 5 b7 3 5 1

1#12, E form minor II-bII-I (best)

<u>1</u>	<u>#1</u>	<u>2</u>
Dm7b5 X	Db7 IX	Cm9 VIII
1 b5 b7 b3 b7	1 5 b7 3 5 1	1 5 b7 b3 5 2

1-2-b3, E form major II-V-I (best)

<u>1</u>	<u>2</u>	<u>b3</u>
Dm7 X	G9 IX	C7#9 VIII

<u>b3</u>	<u>2</u>	<u>1</u>
D7b9 X	G9 IX	C6 VII

<u>b3</u>	<u>2</u>	<u>1</u>
D7b9 X	G9 IX	C7 VIII

12b3, A form major II-V-I and II-bII-I (best)

<u>1</u>	<u>2</u>	<u>b3</u>	<u>1</u>	<u>2</u>	<u>b3</u>
Dm7 III	G7 III	C7#9 II	Dm7 III	Db7b9 II	C7#9 II

<u>b3</u>	<u>2</u>	<u>1</u>	<u>b3</u>	<u>2</u>	<u>1</u>
D7b9 III	G7 III	C6 I	Ab7 IV	Db7b9 III	C6 I

<u>b3</u> D7b9 IV	<u>2</u> G7 III	<u>1</u> C7 I	<u>b3</u> Ab7 IV	<u>2</u> Db7b9 III	<u>1</u> C7 I
1 3 b7 b2	1 b7 3 5	1 3 b7 1	1 b7 3 5	5 3 b7 b2	5 3 b7 1

1-2-b3, E form minor II-V-I (best)

<u>1</u> Dm7b5 X	<u>2</u> G7b9 IX	<u>b3</u> Cm VIII
b5 1 b3 b7	3 b7 b2 5	1 b3 5 b3

<u>b3</u> D7b9 X	<u>2</u> G7b9 IX	<u>1</u> Cm7 VIII
1 b7 3 5 b2	1 3 b7 b2 5	1 5 b7 b3 5 1

12b3, C/A form minor II-V-I and II-bII-I (best)

<u>1</u> Dm7b5 III	<u>2</u> G7 III	<u>b3</u> Cm7 III	<u>1</u> Ab7 III	<u>2</u> Db7b9 III	<u>b3</u> Cm7 III
b5 b3 b7	1 b7 3 5	1 5 b7 b3	1 b7 3	5 3 b7 b2	1 5 b7 b3

<u>b3</u> D7b9 III	<u>2</u> G7 III	<u>1</u> Cm7 I	<u>b3</u> Ab7 IV	<u>2</u> Db7b9 III	<u>1</u> Cm7 I
1 3 b7 b2	1 b7 3 5	1 3 b7 1	1 b7 3 5	5 3 b7 b2	5 b3 b7 1

1-2-3, E form major II-V-I (best)

<u>1</u>	<u>2</u>	<u>3</u>
Dm7 X	G7 X	Cma7 X

<u>1</u>	<u>2</u>	<u>3</u>
Dm7 X	G7 X	C7 X

<u>3</u>	<u>2</u>	<u>1</u>
Dm9 X	G9 IX	C6 VII

<u>3</u>	<u>2</u>	<u>1</u>
Dm9 X	G9 IX	C7 VIII

1-2-3, C/A form major II-V-I and II-bII-I (best)

1 Dm7 III	2 G7 III	3 Cma7 III	1 Dm7 III	2 Db7b9 III	3 Cma7 III
1 b3 b7	1 b7 3 5	1 5 7 3	1 b3 b7	1 3 b7 b2	1 5 7 3

1 Dm7 III	2 G7 III	3 C7 III
1 b3 b7	1 b7 3 5	1 5 b7 3

3 Dm9 III	2 G7 III	1 C6 I	3 Dm9 X	2 Db7b9 III	1 C6 I
1 b3 b7 2	1 b7 3 5	1 3 6 1	1 b3 b7 2	1 3 b7 b2	1 3 6 1

3 Dm9 III	2 G7 III	1 C7 I	3 Dm9 X	2 Db7b9 III	1 C7 I
1 b3 b7 2	1 b7 3 5	1 3 b7 1	1 b3 b7 2	1 3 b7 b2	1 3 b7 1

1-b3-4, A form major II-V-I and II-bII-I (best)

1
Dm7 III

1 b3 b7

b3
G7#5 III

1 b7 3 #5

4
C7sus4 III

1 5 b7 4

1
Dm7 III

1 b3 b7

b3
Db9 III

1 3 b7 2

4
C7sus4 III

1 5 b7 4

4
Dm7 III

1 b3 b7 b3

b3
G7#5 III

1 b7 3 #5

1
C6 I

1 3 6 1

4
Dm7 III

1 b3 b7 b3

b3
Db9 III

1 3 b7 2

1
C6 I

1 3 6 1

4
Dm7 III

1 b3 b7 b3

b3
G7#5 III

1 b7 3 #5

1
C7 I

1 3 b7 1

4
Dm7 III

1 b3 b7 b3

b3
Db9 III

1 3 b7 2

1
C7 I

1 3 b7 1

2-#2-3, E form major II-V-I and II-bII-I (best)

<p><u>2</u></p> <p>Dm7 X</p> <p>1 5 b7 b3 5 1</p>	<p><u>#2</u></p> <p>G7#5#9 IX</p> <p>1 3 b7 #2 #5</p>	<p><u>3</u></p> <p>Cma7 VIII</p> <p>1 5 3 7 3</p>	<p><u>2</u></p> <p>Dm7 X</p> <p>1 5 b7 b3 5 1</p>	<p><u>#2</u></p> <p>Db9 IX</p> <p>1 5 b7 3 5 2</p>	<p><u>3</u></p> <p>Cma7 VIII</p> <p>1 5 3 7 3</p>
<p><u>2</u></p> <p>Dm7 X</p> <p>b7 b3 5 1</p>	<p><u>#2</u></p> <p>G7#5#9 IX</p> <p>3 b7 #2 #5</p>	<p><u>3</u></p> <p>C7 X</p> <p>1 5 b7 3</p>	<p><u>2</u></p> <p>Dm7 X</p> <p>b7 b3 5 1</p>	<p><u>#2</u></p> <p>Db9 IX</p> <p>1 3 b7 2</p>	<p><u>3</u></p> <p>C7 X</p> <p>1 5 b7 3</p>
<p><u>3</u></p> <p>Dm9 X</p> <p>1 b7 b3 5 2</p>	<p><u>b3</u></p> <p>G7#5#9 IX</p> <p>1 3 b7 #2 #5</p>	<p><u>2</u></p> <p>Cma9 VIII</p> <p>1 7 3 5 2</p>	<p><u>3</u></p> <p>Dm9 X</p> <p>1 b7 b3 5 2</p>	<p><u>b3</u></p> <p>Db9 IX</p> <p>1 5 b7 3 5 2</p>	<p><u>2</u></p> <p>Cma9 VIII</p> <p>1 7 3 5 2</p>
<p><u>3</u></p> <p>Dm9 X</p> <p>1 b7 b3 5 2</p>	<p><u>b3</u></p> <p>G7#5#9 IX</p> <p>1 3 b7 #2 #5</p>	<p><u>2</u></p> <p>C9 VIII</p> <p>1 5 b7 3 5 2</p>	<p><u>3</u></p> <p>Dm9 X</p> <p>1 b7 b3 5 2</p>	<p><u>b3</u></p> <p>Db9 IX</p> <p>1 5 b7 3 5 2</p>	<p><u>2</u></p> <p>C9 VIII</p> <p>1 5 b7 3 5 2</p>

2-#2-3, A form major II-V-I and II-bII-I (best)

2
Dm7 III

1 3 b7 1

#2
G7#5 III

1 b7 3 #5

3
Cma7 III

1 5 7 3

2
Dm7 III

1 3 b7 1

#2
Db9 III

1 3 b7 2

3
Cma7 III

1 5 7 3

2
Dm7 III

1 3 b7 1

#2
G7#5 III

1 b7 3 #5

3
C7 III

1 5 b7 3

2
Dm7 III

1 3 b7 1

#2
Db9 III

1 3 b7 2

3
C7 III

1 5 b7 3

3
Dm9 III

1 b3 b7 2

b3
G7#5 III

1 b7 3 #5

2
Cma9 II

1 3 7 2

3
Dm9 III

1 b3 b7 2

b3
Db9 III

1 3 b7 2

2
Cma9 II

1 3 7 2

3
Dm9 III

1 b3 b7 2

b3
G7#5 III

1 b7 3 #5

2
C9 II

1 3 b7 2

3
Dm9 III

1 b3 b7 2

b3
Db9 III

1 3 b7 2

2
C9 II

1 3 b7 2

2-3-4, A form major II-V-I and II-bII-I (best)

2 Dm7 III	3 G13 III	4 C7sus4 III	2 Dm7 III	3 Db7#9 III	4 C7sus4 III
4 Dm7 III	3 G13 III	2 Cma9 II	4 Dm7 III	3 Db7#9 III	2 Cma9 II
4 Dm7 III	3 G13 III	2 C9 II	4 Dm7 III	3 Db7#9 III	2 C9 II

2-3-5, A form major II-V-I and II-bII-I (best)

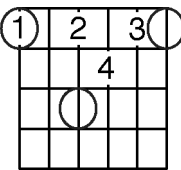
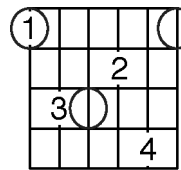
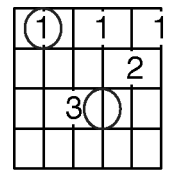
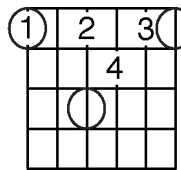
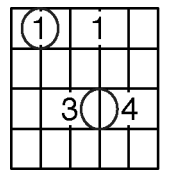
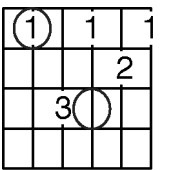
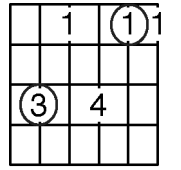
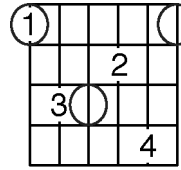
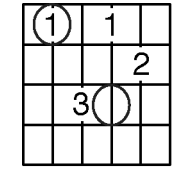
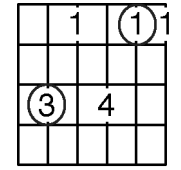
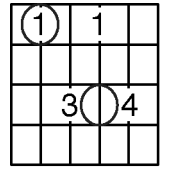
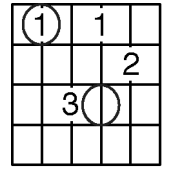
2 Dm7 III	3 G13 III	5 Cma7 III	2 Dm7 III	3 Db7#9 III	5 Cma7 III
2 Dm7 III	3 G13 III	5 C7 III	2 Dm7 III	3 Db7#9 III	5 C7 III

5 Dm11 III	3 G13 III	2 Cma9 II	5 Dm11 III	3 Db7#9 III	2 Cma9 II
5 Dm11 III	3 G13 III	2 C9 II	5 Dm11 III	3 Db7#9 III	2 C9 II

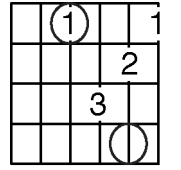
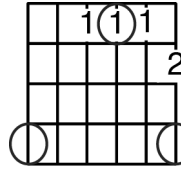
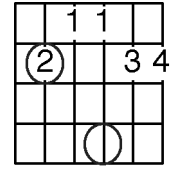
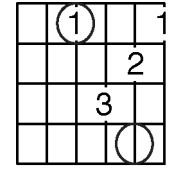
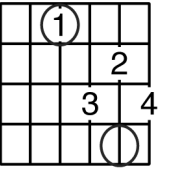
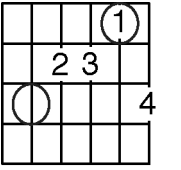
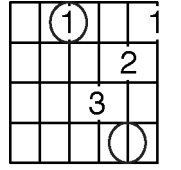
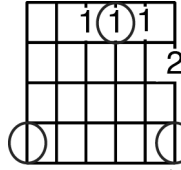
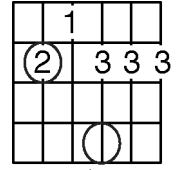
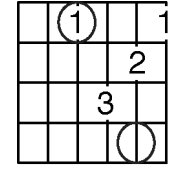
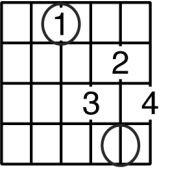
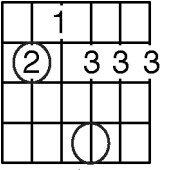
b3-4-5, A form major II-V-I and II-bII-I (best)

b3 D7b9 IV	4 G7 IV	5 Cma7 III	b3 D7b9 IV	4 Db7 IV	5 Cma7 III
b3 D7b9 IV	4 G7 IV	5 C7 III	b3 D7b9 IV	4 Db7 IV	5 C7 III
5 Dm11 III	4 G7 IV	b3 C7#9 II	5 Dm11 III	4 Db7 IV	b3 C7#9 II

b3-4-5, A form minor II-V-I and II-bII-I (best)

$\underline{b3}$ Ab7 IV  1 b7 3 5	$\underline{4}$ G7 III  1 5 3 b7	$\underline{5}$ Cm7 III  1 5 b7 b3 5	$\underline{b3}$ Ab7 IV  1 b7 3 5	$\underline{4}$ Db7 IV  1 5 b7 3	$\underline{5}$ Cm7 III  1 5 b7 b3 5
$\underline{5}$ Dm11 III  1 b3 b7 1 4	$\underline{4}$ G7 III  1 5 3 b7	$\underline{b3}$ Cm7 III  1 5 b7 b3	$\underline{5}$ Dm11 III  1 b3 b7 1 4	$\underline{4}$ Db7 IV  1 5 b7 3	$\underline{b3}$ Cm7 III  1 5 b7 b3

3-4-5, C form major II-V-I and II-bII-I (best)

$\underline{3}$ Dm9 XII  1 5 b7 2	$\underline{4}$ G7 XII  5 1 3 b7	$\underline{5}$ C6/9 XIV  1 3 6 2 5	$\underline{3}$ Dm9 XII  1 5 b7 2	$\underline{4}$ Db7 XII  1 5 b7 3	$\underline{5}$ C6 XII  3 6 1 5
$\underline{3}$ Dm9 XII  1 5 b7 2	$\underline{4}$ G7 XII  5 1 3 b7	$\underline{5}$ C9 II  1 3 b7 2 5	$\underline{3}$ Dm9 XII  1 5 b7 2	$\underline{4}$ Db7 XI  1 5 b7 3	$\underline{5}$ C9 XIV  1 3 b7 2 5

5 Dm11 XII	4 G7 XII	3 Cma7 XII	5 Dm11 XII	4 Db7 XI	3 Cma7 XII
5 Dm11 XII	4 G7 XII	3 C7 X	5 Dm11 XII	4 Db7 XI	3 C7 X

3-4-5, A form major II-V-I and II-bII-I (best)

3 Dm9 III	4 G7 IV	5 Cma7 III	3 Dm9 III	4 Db7 IV	5 Cma7 III
3 Dm9 III	4 G7 IV	5 C7 III	3 Dm9 VIII	4 Db7 IV	5 C7 III
5 Dm11 III	4 G7 IV	3 Cma7 III	5 Dm11 III	4 Db7 IV	3 Cma7 III

5 Dm11 III	4 G7 IV	3 C7 III	5 Dm11 III	4 Db7 IV	3 C7 III
1 b3 b7 1 4	5 1 3 b7	1 5 b7 3	1 b3 b7 1 4	1 5 b7 3	1 5 b7 3

3-4-5, G form major II-V-I and II-bII-I (best)

3 Dm9 V	4 G7 V	5 Cma7 VIII	3 Dm9 V	4 Db7 VI	5 Cma7 VIII
b3 5 b7 2	5 1 5 b7	1 7 3 5	b3 5 b7 2	1 b7 1 3	1 7 3 5
3 Dm9 V	4 G7 V	5 C7 VIII	3 Dm9 V	4 Db7 IV	5 C7 III
b3 5 b7 2	5 1 5 b7	3 b7 1 5	b3 5 b7 2	1 5 b7 3	1 5 b7 3 5
5 Dm7sus4 V	4 G7 IV	3 Cma7 III	5 Dm7sus4 V	4 Db7 IV	3 Cma7 III
1 5 b7 4	5 1 3 b7	1 5 7 3	1 5 b7 4	1 5 b7 3	1 5 7 3
5 Dm7sus4 V	4 G7 IV	3 C7 III	5 Dm7sus4 V	4 Db7 IV	3 C7 III
1 5 b7 4	5 1 3 b7	1 5 b7 3	1 5 b7 4	1 5 b7 3	1 5 b7 3

3-5-6, E form major II-V-I and II-bII-I (best)

$\underline{3}$ Dm9 IX 1 b7 2	$\underline{5}$ G7 IX 1 3 b7 1	$\underline{6}$ C6 VIII 1 1 3 6	$\underline{3}$ Dm9 IX 1 b7 2	$\underline{5}$ Db7b5 VIII 1 b7 3 b5	$\underline{6}$ C6 VIII 1 1 3 6
$\underline{3}$ Dm9 IX 1 b7 2	$\underline{5}$ G7 VIII 1 3 b7 1	$\underline{6}$ C13 VIII 1 b7 3 6	$\underline{3}$ Dm9 IX 1 b7 2	$\underline{5}$ Db7b5 VIII 1 b7 3 b5	$\underline{6}$ C13 VIII 1 b7 3 6
$\underline{6}$ Dm7 X 1 b7 b3 5	$\underline{5}$ G7 VIII 1 3 b7 1	$\underline{3}$ Cma7 VIII 1 7 3	$\underline{6}$ Dm7 X 1 b7 b3 5	$\underline{5}$ Db7b5 VIII 1 b7 3 b5	$\underline{3}$ Cma7 VIII 1 7 3
$\underline{6}$ Dm7 X 1 b7 b3 5	$\underline{5}$ G7 VIII 1 3 b7 1	$\underline{3}$ C7 VIII 1 b7 3	$\underline{6}$ Dm7 X 1 b7 b3 5	$\underline{5}$ Db7b5 VIII 1 b7 3 b5	$\underline{3}$ C7 VIII 1 b7 3

3-5-6, G form major II-V-I and II-bII-I (best)

$\underline{3}$ Dm9 V b3 5 b7 2	$\underline{5}$ G7#5 VIII b7 3 #5 1	$\underline{6}$ C6 VIII 1 1 3 6	$\underline{3}$ Dm9 V b3 5 b7 2	$\underline{5}$ Db7b5 VIII 1 b7 3 b5	$\underline{6}$ C6 VIII 1 1 3 6
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3 Dm9 V	5 G7#5 VIII	6 C13 VIII	3 Dm9 V	5 Db7b5 VIII	6 C13 VIII
1 3 5 b7 2	b7 3 #5 1	1 b7 3 6	b3 5 b7 2	1 b7 3 b5	1 b7 3 6
6 Dm7 V	5 G7#5 VIII	3 Cma7 VIII	6 Dm7 V	5 Db7b5 VIII	3 Cma7 VIII
1 5 b7 b3 5	b7 3 #5 1	1 7 3	1 5 b7 b3 5	1 b7 3 b5	1 7 3
6 Dm7 V	5 G7#5 VIII	3 C7 VIII	6 Dm7 V	5 Db7b5 VIII	3 C7 VIII
1 5 b7 b3 5	b7 3 #5 1	1 b7 3	1 5 b7 b3 5	1 b7 3 b5	1 b7 3

4-5-6, E form major II-V-I and II-bII-I (best)

4 Dm7 X	5 G7 VIII	6 C6 VIII	4 Dm7 X	5 Db7b5 VIII	6 C6 VIII
1 b7 b3	1 3 b7 1	1 5 3 6	1 b7 b3	1 b7 3 b5	1 5 3 6
4 Dm7 X	5 G7 VIII	6 C13 VIII	4 Dm7 X	5 Db7b5 VIII	6 C13 VIII
1 b7 b3	1 3 b7 1	1 b7 3 6	1 b7 b3	1 b7 3 b5	1 b7 3 6

6 Dm7 X	5 G7 VIII	4 C7sus4 VIII	6 Dm7 X	5 Db7b5 VIII	4 C7sus4 VIII
1 b7 b3 5	1 3 b7 1	1 5 b7 4	1 b7 b3 5	1 b7 3 b5	1 5 b7 4

4-5-6, A form major II-V-I and II-bII-I (best)

4 Dm7 III	5 G7 III	6 C6 III	4 Dm7 III	5 Db9b5 III	6 C6 III
1 b3 b7 b3	5 b7 3 5 1	1 5 1 3 6	1 b3 b7 b3	1 3 b7 2 b5	1 5 1 3 6
4 Dm7 III	5 G7 III	6 C13 II	4 Dm7 III	5 Db9b5 III	6 C13 II
1 b3 b7 b3	5 b7 3 5 1	1 3 b7 2 6	1 b3 b7 b3	1 3 b7 2 b5	1 3 b7 2 6
6 Dm7 III	5 G7 III	4 C7sus4 III	6 Dm7 III	5 Db9b5 III	4 C7sus4 III
1 b3 b7 1 5	5 b7 3 5 1	1 5 b7 4	1 b3 b7 1 5	1 3 b7 2 b5	1 5 b7 4

4-5-b7, A form major II-V-I and II-bII-I (best)

b7 D7#5 #9 III	5 G7 III	4 C7sus4 III	b7 D7#5 #9 III	5 Db9#11 III	4 C7sus4 III
1 3 b7 #2 #5	5 b7 3 5 1	1 5 b7 4	1 3 b7 #2 #5	1 3 b7 2 b5	1 5 b7 4

4-5-b7, A form minor II-V-I and II-bII-I (best)

4	5	b7	4	5	b7
Dm7 III	G7 III	Cm7 III	Dm7 III	Db9#11 III	Cm7 III
1 b3 b7 b3	5 b7 3 5 1	1 5 b7 b3 b7	1 b3 b7 b3	1 3 b7 2 b5	1 5 b7 b3 b7

5-#5-6, A form major II-V-I and II-bII-I (best)

5	#5	6	5	#5	6
Dm11 III	G7b9 III	C6 III	Dm11 III	Db9 III	C6 III
1 b3 b7 1 4	1 b7 3 5 b2	1 5 1 3 6	1 b3 b7 1 4	1 3 b7 2 5	1 5 1 3 6
5	#5	6	5	#5	6
Dm11 III	G7b9 III	C13 II	Dm11 III	Db9 III	C13 II
1 b3 b7 1 4	1 b7 3 5 b2	1 3 b7 2 6	1 b3 b7 1 4	1 3 b7 2 5	1 3 b7 2 6
6	b6	5	6	b6	5
Dm7 X	G7b9 III	Cma7 III	Dm7 X	Db9 III	Cma7 III
1 b3 b7 1 5	1 b7 3 5 b2	1 5 7 3 5	1 b3 b7 1 5	1 3 b7 2 5	1 5 7 3 5
6	b6	5	6	b6	5
Dm7 X	G7b9 III	C7 III	Dm7 X	Db9 III	C7 III
1 b3 b7 1 5	1 b7 3 5 b2	1 5 b7 3 5	1 b3 b7 1 5	1 3 b7 2 5	1 5 b7 3 5

5-b6-b7, A form minor II-V-I and II-bII-I (best)

<u>b7</u> D7#5#9 IV	<u>b6</u> G7b9 IX	<u>5</u> Cm7 III	<u>b7</u> D7#5#9 IV	<u>b6</u> Db9 III	<u>5</u> Cm7 III
1 3 b7 #2 #5	1 b7 3 5 b2	1 5 b7 b3 5	1 3 b7 #2 #5	1 3 b7 2 5	1 5 b7 b3 5

5-6-7 and 5-6-b7, E form major II-V-I and II-bII-I (best)

<u>5</u> Dm11 VIII	<u>6</u> G9 IX	<u>7</u> Cma7 VIII	<u>5</u> Dm11 VIII	<u>6</u> Db7#5 IX	<u>7</u> Cma7 VIII
1 b7 b3 4	1 3 b7 2	1 5 3 7	1 b7 b3 4	1 b7 3 #5	1 5 3 7

<u>5</u> Dm11 VIII	<u>6</u> G7 IX	<u>b7</u> C7 VIII	<u>5</u> Dm11 VIII	<u>6</u> Db7#5 IX	<u>b7</u> C7 VIII
1 b7 b3 4	1 3 b7 2	1 5 b7 3 b7	1 b7 b3 4	1 b7 3 #5	1 5 b7 3 b7

<u>b7</u> D7#5 X	<u>6</u> G9 IX	<u>5</u> Cma7 VIII
1 b7 3 #5	1 3 b7 2	1 7 3 5

<u>b7</u> D7#5 X	<u>6</u> G9 IX	<u>5</u> C7 VIII
1 b7 3 #5	1 3 b7 2	1 b7 3 5

5-6-7 and 5-6-b7, A form major II-V-I and II-bII-I (best)

5 Dm11 III	6 G9 III	7 Cma7 III	5 Dm11 III	6 Db9#5 III	7 Cma7 III
1 b3 b7 1 4	5 b7 3 5 2	1 5 1 3 7	1 b3 b7 1 4	1 3 b7 2 #5	1 5 1 3 7
5 Dm11 III	6 G9 III	b7 C7 III	5 Dm11 III	6 Db9#5 III	b7 C7 III
1 b3 b7 1 4	5 b7 3 5 2	1 5 1 3 b7	1 b3 b7 1 4	1 3 b7 2 #5	1 5 1 3 b7
b7 D7#5#9 IV	6 G9 III	5 Cma7 III	b7 D7#5#9 IV	6 Db9#5 III	5 Cma7 III
1 3 b7 #2 #5	5 b7 3 5 2	1 5 7 3 5	1 3 b7 #2 #5	1 3 b7 2 #5	1 5 7 3 5
b7 D7#5#9 IV	6 G9 III	5 C9 II	b7 D7#5#9 IV	6 Db9#5 III	5 C9 II
1 3 b7 #2 #5	5 b7 3 5 2	1 3 b7 2 5	1 3 b7 #2 #5	1 3 b7 2 #5	1 3 b7 2 5

5-6-7 and 5-6-b7, G form major II-V-I and II-bII-I (best)

5 Dm7sus4 V	6 G9 IV	7 Cma7 V	5 Dm7sus4 V	6 Db9b5 VIII	7 Cma9 VII
1 5 b7 4	1 3 b7 2	5 1 3 7	1 5 b7 4	3 b7 2 #5	3 1 2 5 7
Dm7sus4 V	G9 IV	C7 V	Dm7sus4 V	Db9b5 VIII	C9 VI
1 5 b7 4	1 3 b7 2	5 1 3 b7	1 5 b7 4	3 b7 2 #5	3 2 5 b7
b7 D7#5#9 IV	6 G9 IV	5 Cma7 III	b7 D7#5#9 IV	6 Db9b5 III	5 Cma7 III
1 3 b7 #2 #5	1 3 b7 2	1 5 7 3 5	1 3 b7 #2 #5	1 3 b7 2 #5	1 5 7 3 5
D7#5#9 IV	G9 IV	C7 III	D7#5#9 IV	Db9b5 III	C7 III
1 3 b7 #2 #5	1 3 b7 2	1 5 b7 3 5	1 3 b7 #2 #5	1 3 b7 2 #5	1 5 b7 3 5

5-6-1, E form major II-V-I and II-bII-I (best)

5 Dm11 VIII	6 G9 IX	1 C6 VII	5 Dm11 VIII	6 Db7#5 IX	1 C6 VII
1 b7 b3 4	1 3 b7 2	1 6 3 5 1	1 b7 b3 4	1 b7 3 #5	1 6 3 5 1

5 Dm11 VIII	6 G7 IX	1 C7 VIII	5 Dm11 VIII	6 Db7#5 IX	1 C7 VIII
1 b7 b3 4	1 3 b7 2	1 5 b7 3 5 1	1 b7 b3 4	1 b7 3 #5	1 5 b7 3 5 1
1 Dm7 X	6 G9 IX	5 Cma7 VIII	1 Dm7 X	6 Db7#5 IX	5 Cma7 VIII
1 5 b7 b3 b7	5 3 b7 2	1 7 3 5	1 5 b7 b3 b7	1 b7 3 #5	1 7 3 5
1 Dm7 X	6 G9 IX	5 C7 VIII	1 Dm7 X	6 Db7#5 IX	5 C7 VIII
1 5 b7 b3 b7	5 3 b7 2	1 b7 3 5	1 5 b7 b3 b7	1 b7 3 #5	1 b7 3 5

5-6-1, G form major II-V-I and II-bII-I (best)

5 Dm7sus4 V	6 G9 IV	1 Cadd9 V	5 Dm7sus4 V	6 Db9b5 III	1 Cadd9 V
1 5 b7 4	1 3 b7 2	5 2 3 1	1 5 b7 4	3 b7 2 #5	5 2 3 1
5 Dm7sus4 V	6 G9 IV	1 C9 VII	5 Dm7sus4 V	6 Db9b5 III	1 C9 VII
1 5 b7 4	1 3 b7 2	3 b7 2 5 1	1 5 b7 4	3 b7 2 #5	3 b7 2 5 1

1 Dm7 V	6 G9 IV	5 Cma7 III	1 Dm7 V	6 Db9b5 III	5 Cma7 III
5 1 b3 b7	1 3 b7 2	1 5 7 3 5	5 1 b3 b7	1 3 b7 2 #5	1 5 7 3 5

1 Dm7 V	6 G9 IV	5 C7 III	1 Dm7 V	6 Db9b5 III	5 C7 III
5 1 b3 b7	1 3 b7 2	1 5 b7 3 5	5 1 b3 b7	1 3 b7 2 #5	1 5 b7 3 5

5-b7-1, E form major II-V-I and II-bII-I (best)

5 Dm11 VIII	b7 G7#9 IX	1 C6 VII	5 Dm11 VIII	b7 Db13 IX	1 C6 VII
1 b7 b3 4	1 3 b7 #9	1 6 3 5 1	1 b7 b3 4	1 b7 3 6	1 6 3 5 1

5 Dm11 VIII	b7 G7#9 IX	1 C7 VIII	5 Dm11 VIII	b7 Db13 IX	1 C7 VIII
1 b7 b3 4	1 3 b7 #9	1 5 b7 3 5 1	1 b7 b3 4	1 b7 3 6	1 5 b7 3 5 1

1 Dm7 X	b7 G7#9 IX	5 Cma7 VIII	1 Dm7 X	b7 Db13 IX	5 Cma7 VIII
1 5 b7 b3 b7	1 3 b7 #9	1 7 3 5	1 5 b7 b3 b7	1 b7 3 6	1 7 3 5

1 Dm7 X	b7 G7#9 IX	5 C7 VIII	1 Dm7 X	b7 Db13 IX	5 C7 VIII
1 5 b7 b3 b7	1 3 b7 #9	1 b7 3 5	1 5 b7 b3 b7	1 b7 3 6	1 b7 3 5

5-b7-1, G form major II-V-I and II-bII-I (best)

5 Dm7sus4 V	b7 G7#9 IV	1 Cadd9 V	5 Dm7sus4 V	b7 Db13 III	1 Cadd9 V
1 5 b7 4	1 3 b7 #2	5 2 3 1	1 5 b7 4	1 3 b7 2 6	5 2 3 1

5 Dm7sus4 V	b7 G7#9 IV	1 C9 VII	5 Dm7sus4 V	6 Db13 VI	1 C9 V
1 5 b7 4	5 1 3 b7 #2	3 b7 2 5 1	1 5 b7 4	b7 2 3 6	b7 2 3 1

1 Dm7 V	b7 G7#9 IV	5 Cma7 III	1 Dm7 V	6 Db9b5 III	5 Cma7 III
5 1 b3 b7	1 3 b7 #2	1 5 7 3 5	5 1 b3 b7	1 3 b7 2 #5	1 5 7 3 5

1 Dm7 V	b7 G7#9 IV	5 C7 III	1 Dm7 V	6 Db9b5 III	5 C7 III
5 1 b3 b7	1 3 b7 #2	1 5 b7 3 5	5 1 b3 b7	1 3 b7 2 #5	1 5 b7 3 5

5-b7-1, E form minor II-V-I and II-bII-I (best)

<p><u>5</u> Dm11 VIII</p> <p>1 b7 b3 4</p>	<p><u>b7</u> G7#9 IX</p> <p>1 3 b7 #9</p>	<p><u>1</u> Cm7 VIII</p> <p>1 5 b7 b3 5 1</p>	<p><u>5</u> Dm11 VIII</p> <p>1 b7 b3 4</p>	<p><u>b7</u> Db13 IX</p> <p>1 b7 3 6</p>	<p><u>1</u> Cm7 VIII</p> <p>1 5 b7 b3 5 1</p>
<p><u>1</u> Dm7 X</p> <p>1 5 b7 b3 b7</p>	<p><u>b7</u> G7#9 IX</p> <p>1 3 b7 #9</p>	<p><u>5</u> Cm7 VIII</p> <p>1 b7 b3 5</p>	<p><u>1</u> Dm7 X</p> <p>1 5 b7 b3 b7</p>	<p><u>b7</u> Db13 IX</p> <p>1 b7 3 6</p>	<p><u>5</u> Cm7 VIII</p> <p>1 5 b7 b3 5</p>

b6-b7-1 and b6-7-1, E form minor II-V-I and II-bII-I (best)

<p><u>b6</u> Dm7b5 IX</p> <p>1 b7 b3 b5</p>	<p><u>b7</u> G7#9 IX</p> <p>1 3 b7 #9</p>	<p><u>1</u> Cm7 VIII</p> <p>1 5 b7 b3 5 1</p>	<p><u>b6</u> Dm7b5 IX</p> <p>1 b7 b3 b5</p>	<p><u>b7</u> Db13 IX</p> <p>1 b7 3 6</p>	<p><u>1</u> Cm7 VIII</p> <p>1 5 b7 b3 5 1</p>
<p><u>b6</u> Dm7b5 IX</p> <p>1 b7 b3 b5</p>	<p><u>7</u> G7 X</p> <p>1 5 b7 3</p>	<p><u>1</u> Cm7 VIII</p> <p>1 5 b7 b3 5 1</p>	<p><u>b6</u> Dm7b5 IX</p> <p>1 b7 b3 b5</p>	<p><u>7</u> Db7 IX</p> <p>1 5 3 b7</p>	<p><u>1</u> Cm7 VIII</p> <p>1 5 b7 b3 5 1</p>

6-#6-7, E form major II-V-I and II-bII-I (best)

<u>6</u>	<u>#6</u>	<u>7</u>	<u>6</u>	<u>#6</u>	<u>7</u>
Dm7 X	G7#9 IX	Cma7 VIII	Dm7 X	Db13 IX	Cma7 VIII
1 b7 b3 5	1 3 b7 #9	1 5 3 7	1 b7 b3 5	1 b7 3 6	1 5 3 7

6-#6-7, G form major II-V-I and II-bII-I (best)

<u>6</u>	<u>#6</u>	<u>7</u>	<u>6</u>	<u>#6</u>	<u>7</u>
Dm7 V	G7#9 IV	Cma7 III	Dm7 V	Db13 III	Cma7 III
1 5 b7 b3 5	5 1 3 b7 #2	1 5 1 3 7	1 5 b7 b3 5	1 3 b7 2 6	1 5 1 3 7

6-b7-1, E form major II-V-I and II-bII-I (best)

<u>6</u>	<u>b7</u>	<u>1</u>	<u>6</u>	<u>b7</u>	<u>1</u>
Dm7 X	G7#9 X	C6 VIII	Dm7 X	Db7 IX	C6 VIII
1 b7 b3 5	1 3 b7 #9	1 6 3 5 1	1 b7 b3 5	1 5 3 b7	1 6 3 5 1
<u>6</u>	<u>b7</u>	<u>1</u>	<u>6</u>	<u>b7</u>	<u>1</u>
Dm7 X	G7#9 IX	C7 VIII	Dm7 X	Db13 IX	C7 VIII
1 b7 b3 5	1 3 b7 #9	5 b7 3 5 1	1 b7 b3 5	1 b7 3 6	1 5 b7 3 5 1

<p><u>1</u> Dm7 X</p> <p>5 1 b3 b7</p>	<p><u>b7</u> G7#9 IX</p> <p>1 3 b7 #9</p>	<p><u>6</u> C6 VIII</p> <p>1 5 3 6</p>	<p><u>1</u> Dm7 X</p> <p>1 5 b7 b3 b7</p>	<p><u>b7</u> Db13 IX</p> <p>1 b7 3 6</p>	<p><u>6</u> C6 VIII</p> <p>1 5 3 6</p>
<p><u>1</u> Dm7 X</p> <p>5 1 b3 b7</p>	<p><u>b7</u> G7#9 IX</p> <p>1 3 b7 #9</p>	<p><u>6</u> C13 VIII</p> <p>1 b7 3 6</p>	<p><u>1</u> Dm7 X</p> <p>1 5 b7 b3 b7</p>	<p><u>b7</u> Db13 IX</p> <p>1 b7 3 6</p>	<p><u>II</u> C13 VIII</p> <p>1 b7 3 6</p>

6-b7-1, G form major II-V-I and II-bII-I (best)

<p><u>6</u> Dm7 V</p> <p>1 5 b7 b3 5</p>	<p><u>b7</u> G7#9 IV</p> <p>5 1 3 b7 #2</p>	<p><u>1</u> Cadd9 V</p> <p>5 2 3 1</p>	<p><u>6</u> Dm7 V</p> <p>1 5 b7 b3 5</p>	<p><u>b7</u> Db13 VI</p> <p>1 b7 1 3 6</p>	<p><u>1</u> C6/9 VII</p> <p>1 3 6 2 5 1</p>
<p><u>6</u> Dm7 V</p> <p>1 5 b7 b3 5</p>	<p><u>b7</u> G7#9 IV</p> <p>5 1 3 b7 #2</p>	<p><u>1</u> C9 VII</p> <p>1 b7 2 5 1</p>	<p><u>6</u> Dm7 V</p> <p>1 5 b7 b3 5</p>	<p><u>b7</u> Db13 VI</p> <p>1 b7 1 3 6</p>	<p><u>1</u> C9 VII</p> <p>1 b7 2 5 1</p>

6-7-1, E form major II-V-I and II-bII-I (best)

<p><u>6</u> Dm7 X</p> <p>1 b7 b3 5</p>	<p><u>7</u> G7 X</p> <p>1 5 b7 3</p>	<p><u>1</u> C6 VIII</p> <p>5 3 6 1</p>	<p><u>6</u> Dm7 X</p> <p>1 b7 b3 5</p>	<p><u>7</u> Db7 IX</p> <p>1 5 3 b7</p>	<p><u>1</u> C6 VIII</p> <p>1 5 3 6 1</p>
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<p><u>6</u> Dm7 X</p> <p>1 b7 b3 5</p>	<p><u>7</u> G7 X</p> <p>1 5 b7 3</p>	<p><u>1</u> C7 VIII</p> <p>5 b7 3 5 1</p>	<p><u>6</u> Dm7 X</p> <p>1 b7 b3 5</p>	<p><u>7</u> Db7 IX</p> <p>1 5 3 b7</p>	<p><u>1</u> C7 VIII</p> <p>5 b7 3 5 1</p>
<p><u>1</u> Dm7 X</p> <p>5 1 b3 b7</p>	<p><u>7</u> G7 X</p> <p>1 5 b7 3</p>	<p><u>6</u> C6 IX</p> <p>5 1 3 6</p>	<p><u>1</u> Dm7 X</p> <p>1 5 b7 b3 b7</p>	<p><u>7</u> Db7 IX</p> <p>1 5 3 b7</p>	<p><u>6</u> C6 VIII</p> <p>1 5 3 6</p>
<p><u>1</u> Dm7 X</p> <p>5 1 b3 b7</p>	<p><u>7</u> G7 X</p> <p>1 5 b7 3</p>	<p><u>6</u> C13 VIII</p> <p>1 b7 3 6</p>	<p><u>1</u> Dm7 X</p> <p>1 5 b7 b3 b7</p>	<p><u>7</u> Db7 IX</p> <p>1 5 3 b7</p>	<p><u>6</u> C13 VIII</p> <p>1 b7 3 6</p>

6-7-1, G form major II-V-I and II-bII-I (best)

<p><u>6</u> Dm7 V</p> <p>1 5 b7 b3 5</p>	<p><u>7</u> G7 V</p> <p>1 5 b7 3</p>	<p><u>1</u> Cadd9 V</p> <p>5 2 3 1</p>	<p><u>6</u> Dm7 V</p> <p>5 b7 b3 5</p>	<p><u>7</u> Db7 VI</p> <p>5 1 3 b7</p>	<p><u>1</u> Cadd9 V</p> <p>5 2 3 1</p>
<p><u>6</u> Dm7 V</p> <p>1 5 b7 b3 5</p>	<p><u>7</u> G7 V</p> <p>1 5 b7 3</p>	<p><u>1</u> C9 VII</p> <p>1 b7 2 5 1</p>	<p><u>6</u> Dm7 V</p> <p>1 5 b7 b3 5</p>	<p><u>7</u> Db7 VI</p> <p>5 1 3 b7</p>	<p><u>1</u> C9 VII</p> <p>1 b7 2 5 1</p>

b7-7-1, E form major II-V-I and II-bII-I (best)

b7 D7#5 X	7 G7 X	1 C6 VII
1 b7 3 #5	1 5 b7 3	1 6 3 5 1

b7 D7#5 X	7 G7 X	1 C7 VIII
1 b7 3 #5	1 5 b7 3	5 b7 3 5 1

b7-7-1, G form major II-V-I (best)

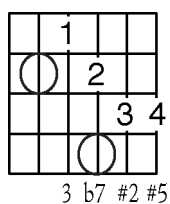
b7 D7#5#9 III	7 G7 V	1 Cadd9 V
3 b7 #2 #5	1 5 b7 3	5 2 3 1

b7 D7#5#9 III	7 G7 VII	1 C9 VII
3 b7 #2 #5	b7 5 1 3	3 b7 2 5 1

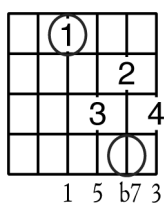
1 Dm7 VI	7 G7 V	b7 C7 IX	1 Dm7 VI	7 Db7 VI	b7 C7 V
5 1 b3 b7	1 5 b7 3	5 1 3 b7	5 1 b3 b7	5 1 3 b7	5 1 3 b7

b7-7-1, G form minor II-V-I and II-bII-I (best)

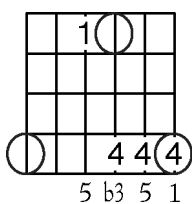
b7
D7#5#9 III



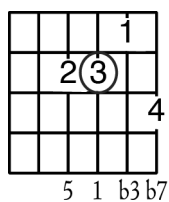
7
G7 V



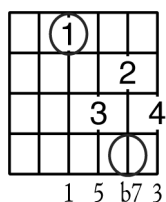
1
Cm V



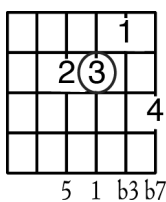
1
Dm7 VI



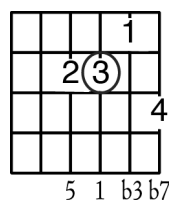
7
G7 V



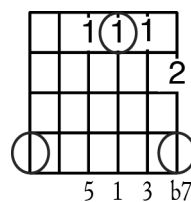
b7
Cm7 IV



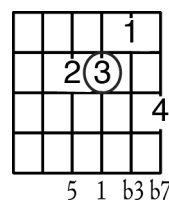
1
Dm7 VI



7
Db7 VI



b7
Cm7 IV



II-V-I, E and D Form

1-#1-2, E form major II-V-I and II-bII-I

<u>1</u>	<u>#1</u>	<u>2</u>
Dm7 X	Db7 IX	Cma9 VIII
1 5 b7 b3 b7	1 5 b7 3 5 1	1 7 3 5 2

<u>1</u>	<u>#1</u>	<u>2</u>
Dm7 X	Db7 IX	C9 VIII
1 5 b7 b3 b7	1 5 b7 3 5 1	1 5 b7 3 5 2

<u>2</u>	<u>b2</u>	<u>1</u>
Dm7 X	Db7 IX	C6/9 VIII
1 5 b7 b3 5 1	1 5 b7 3 5 1	1 6 2 5 1

<u>2</u>	<u>b2</u>	<u>1</u>
Dm7 X	Db7 IX	C7 VIII
1 5 b7 b3 5 1	1 5 b7 3 5 1	1 5 b7 3 5 1

1-#1-2, E form minor II-V-I and II-bII-I

<u>1</u>	<u>#1</u>	<u>2</u>
Dm7b5 X	Db7 IX	Cm9 VIII
1 b5 b7 b3 b7	1 5 b7 3 5 1	1 5 b7 b3 5 2

1-2-b3, E form major II-V-I and II-bII-I

<p><u>1</u></p> <p>Dm7 X</p> <p>1 5 b7 b3 b7</p>	<p><u>2</u></p> <p>G9 IX</p> <p>1 3 b7 2 5</p>	<p><u>b3</u></p> <p>C7#9 VIII</p> <p>1 5 3 b7 #2</p>	<p><u>1</u></p> <p>Dm7 X</p> <p>1 5 b7 b3 b7</p>	<p><u>2</u></p> <p>Db7b9 IX</p> <p>1 b7 3 5 b2</p>	<p><u>b3</u></p> <p>C7#9 VIII</p> <p>1 5 3 b7 #2</p>
<p><u>b3</u></p> <p>D7b9 X</p> <p>1 b7 3 5 b2</p>	<p><u>2</u></p> <p>G9 IX</p> <p>1 3 b7 2 5</p>	<p><u>1</u></p> <p>C6 VII</p> <p>1 6 3 5 1</p>	<p><u>b3</u></p> <p>Ab9 X</p> <p>1 3 b7 2 5</p>	<p><u>2</u></p> <p>Db7b9 IX</p> <p>1 b7 3 5 b2</p>	<p><u>1</u></p> <p>C6 VII</p> <p>1 6 3 5 1</p>
<p><u>b3</u></p> <p>D7b9 X</p> <p>1 b7 3 5 b2</p>	<p><u>2</u></p> <p>G9 IX</p> <p>1 3 b7 2 5</p>	<p><u>1</u></p> <p>C7 VIII</p> <p>1 5 b7 3 5 1</p>	<p><u>b3</u></p> <p>Ab9 X</p> <p>1 3 b7 2 5</p>	<p><u>2</u></p> <p>Db7b9 IX</p> <p>1 b7 3 5 b2</p>	<p><u>1</u></p> <p>C7 VIII</p> <p>1 5 b7 3 5 1</p>

1-2-b3, E form minor II-V-I and II-bII-I

<p><u>1</u></p> <p>Dm7b5 X</p> <p>b5 1 b3 b7</p>	<p><u>2</u></p> <p>G7b9 IX</p> <p>3 b7 b2 5</p>	<p><u>b3</u></p> <p>Cm VIII</p> <p>1 b3 5 b3</p>	<p><u>1</u></p> <p>Dm7b5 X</p> <p>b5 1 b3 b7</p>	<p><u>2</u></p> <p>Db7b9 IX</p> <p>1 b7 3 5 b2</p>	<p><u>b3</u></p> <p>Cm7 VIII</p> <p>1 5 b7 b3 5 b3</p>
<p><u>b3</u></p> <p>D7b9 X</p> <p>1 b7 3 5 b2</p>	<p><u>2</u></p> <p>G7b9 IX</p> <p>1 3 b7 b2 5</p>	<p><u>1</u></p> <p>Cm7 VIII</p> <p>1 5 b7 b3 5 1</p>	<p><u>b3</u></p> <p>Ab9 X</p> <p>1 3 b7 2 5</p>	<p><u>2</u></p> <p>Db7b9 IX</p> <p>1 b7 3 5 b2</p>	<p><u>1</u></p> <p>Cm7 VIII</p> <p>1 5 b7 b3 5 1</p>

1-2-3, E form major II-V-I and II-bII-I

<p><u>1</u></p> <p>Dm7 X</p> <p>5 1 b3 b7</p>	<p><u>2</u></p> <p>G7 X</p> <p>1 5 b7 3 5</p>	<p><u>3</u></p> <p>Cma7 X</p> <p>5 1 5 7 3</p>	<p><u>1</u></p> <p>Dm7 X</p> <p>1 5 b7 b3 b7</p>	<p><u>2</u></p> <p>Db7b9 IX</p> <p>1 b7 3 5 b2</p>	<p><u>3</u></p> <p>Cma7 VIII</p> <p>1 5 3 7 3</p>
<p><u>1</u></p> <p>Dm7 X</p> <p>5 1 b3 b7</p>	<p><u>2</u></p> <p>G7 X</p> <p>1 5 b7 3 5</p>	<p><u>3</u></p> <p>C7 X</p> <p>1 5 b7 3</p>	<p><u>1</u></p> <p>Dm7 X</p> <p>5 1 b3 b7</p>	<p><u>2</u></p> <p>Db7b9 IX</p> <p>5 3 b7 b2</p>	<p><u>3</u></p> <p>C7 X</p> <p>5 1 5 b7 3</p>
<p><u>3</u></p> <p>Dm9 X</p> <p>1 b7 b3 5 2</p>	<p><u>2</u></p> <p>G9 IX</p> <p>1 3 b7 2 5</p>	<p><u>1</u></p> <p>C6 VII</p> <p>1 6 3 5 1</p>	<p><u>3</u></p> <p>Dm9 X</p> <p>1 b7 b3 5 2</p>	<p><u>2</u></p> <p>Db7b9 IX</p> <p>1 b7 3 5 b2</p>	<p><u>1</u></p> <p>C6 VII</p> <p>1 6 3 5 1</p>
<p><u>3</u></p> <p>Dm9 X</p> <p>1 b7 b3 5 2</p>	<p><u>2</u></p> <p>G9 IX</p> <p>1 3 b7 2 5</p>	<p><u>1</u></p> <p>C7 VIII</p> <p>1 5 b7 3 5 1</p>	<p><u>3</u></p> <p>Dm9 X</p> <p>1 b7 b3 5 2</p>	<p><u>2</u></p> <p>Db7b9 IX</p> <p>1 b7 3 5 b2</p>	<p><u>1</u></p> <p>C7 VIII</p> <p>1 5 b7 3 5 1</p>

2-#2-3, E form major II-V-I and II-bII-I

<p><u>2</u> Dm7 X</p> <p>1 5 b7 b3 5 1</p>	<p><u>#2</u> G7#5#9 IX</p> <p>1 3 b7 #2 #5</p>	<p><u>3</u> Cma7 VIII</p> <p>1 5 3 7 3</p>	<p><u>2</u> Dm7 X</p> <p>1 5 b7 b3 5 1</p>	<p><u>#2</u> Db9 IX</p> <p>1 5 b7 3 5 2</p>	<p><u>3</u> Cma7 VIII</p> <p>1 5 3 7 3</p>
<p><u>2</u> Dm7 X</p> <p>b7 b3 5 1</p>	<p><u>#2</u> G7#5#9 IX</p> <p>3 b7 #2 #5</p>	<p><u>3</u> C7 X</p> <p>1 5 b7 3</p>	<p><u>2</u> Dm7 X</p> <p>b7 b3 5 1</p>	<p><u>#2</u> Db9 IX</p> <p>1 3 b7 2</p>	<p><u>3</u> C7 X</p> <p>1 5 b7 3</p>
<p><u>3</u> Dm9 X</p> <p>1 b7 b3 5 2</p>	<p><u>#2</u> G7#5#9 IX</p> <p>1 3 b7 #2 #5</p>	<p><u>2</u> Cma9 VIII</p> <p>1 7 3 5 2</p>	<p><u>3</u> Dm9 X</p> <p>1 b7 b3 5 2</p>	<p><u>b3</u> Db9 IX</p> <p>1 5 b7 3 5 2</p>	<p><u>2</u> Cma9 VIII</p> <p>1 7 3 5 2</p>
<p><u>3</u> Dm9 X</p> <p>1 b7 b3 5 2</p>	<p><u>b3</u> G7#5#9 IX</p> <p>1 3 b7 #2 #5</p>	<p><u>2</u> C9 VIII</p> <p>1 5 b7 3 5 2</p>	<p><u>3</u> Dm9 X</p> <p>1 b7 b3 5 2</p>	<p><u>b3</u> Db9 IX</p> <p>1 5 b7 3 5 2</p>	<p><u>2</u> C9 VIII</p> <p>1 5 b7 3 5 2</p>

b3-4-5, E form major II-V-I and II-bII-I, rare

<p><u>b3</u> D7b9 VIII</p> <p>1 3 b7 b2</p>	<p><u>4</u> G7 IX</p> <p>5 3 b7</p>	<p><u>5</u> Cma7 VIII</p> <p>1 7 3 5</p>	<p><u>b3</u> D7b9 VIII</p> <p>1 3 b7 b2</p>	<p><u>4</u> Db7 IX</p> <p>1 b7 3</p>	<p><u>5</u> Cma7 VIII</p> <p>1 7 3 5</p>
<p><u>b3</u> D7b9 VIII</p> <p>1 3 b7 b2</p>	<p><u>4</u> G7 IX</p> <p>5 3 b7</p>	<p><u>5</u> C7 VIII</p> <p>1 b7 3 5</p>	<p><u>b3</u> D7b9 VIII</p> <p>1 3 b7 b2</p>	<p><u>4</u> Db7 IX</p> <p>1 b7 3</p>	<p><u>5</u> C7 VIII</p> <p>1 b7 3 5</p>
<p><u>5</u> Dm11 VIII</p> <p>1 b7 b3 4</p>	<p><u>4</u> G7 IX</p> <p>5 3 b7</p>	<p><u>b3</u> C7#9 VII</p> <p>1 3 b7 #2</p>	<p><u>5</u> Dm11 VIII</p> <p>1 b7 b3 4</p>	<p><u>4</u> Db7 IX</p> <p>1 b7 3</p>	<p><u>b3</u> C7#9 VII</p> <p>1 3 b7 #2</p>

b3-4-5, E form minor II-V-I and II-bII-I

<p><u>b3</u> D7b9 VIII</p> <p>1 3 b7 b2</p>	<p><u>4</u> G7 IX</p> <p>5 3 b7</p>	<p><u>5</u> Cm7 VIII</p> <p>1 b7 b3 5</p>	<p><u>b3</u> D7b9 VIII</p> <p>1 3 b7 b2</p>	<p><u>4</u> Db7 IX</p> <p>1 b7 3</p>	<p><u>5</u> Cm7 VIII</p> <p>1 b7 b3 5</p>
<p><u>5</u> Dm11 VIII</p> <p>1 b7 b3 4</p>	<p><u>4</u> G7 IX</p> <p>1 3 b7</p>	<p><u>b3</u> Cm7 VIII</p> <p>1 b7 b3</p>	<p><u>5</u> Dm11 VIII</p> <p>1 b7 b3 4</p>	<p><u>4</u> Db7 IX</p> <p>1 b7 3</p>	<p><u>b3</u> Cm7 VIII</p> <p>1 b7 b3</p>

5 Abma7 VIII	4 G7 IX	b3 Cm7 VIII	5 Abma7 VIII	4 Db7 IX	b3 Cm7 VIII

3-4-5, E form major II-V-I and II-bII-I

3 Dm9 IX	4 G7 IX	5 Cma7 VIII	3 Dm9 IX	4 Db7 IX	5 Cma7 VIII
3 Dm9 IX	4 G7 IX	5 C7 VIII	3 Dm9 IX	4 Db7 IX	5 C7 VIII
5 Dm9 IX	4 G7 IX	3 Cma7 VIII	5 Dm11 VIII	4 Db7 IX	3 Cma7 VIII
5 Dm9 IX	4 G7 IX	3 C7 VIII	5 Dm11 VIII	4 Db7 IX	3 C7 VIII

3-5-6, E form major II-V-I and II-bII-I

$\overset{3}{\text{Dm9}}$ IX

1 $\flat 7$ 2

$\overset{5}{\text{G7}}$ IX

1 3 $\flat 7$ 1

$\overset{6}{\text{C6}}$ VIII

1 1 3 6

$\overset{3}{\text{Dm9}}$ IX

1 $\flat 7$ 2

$\overset{5}{\text{Db7}\flat 5}$ VIII

1 $\flat 7$ 3 $\flat 5$

$\overset{6}{\text{C6}}$ VIII

1 1 3 6

$\overset{3}{\text{Dm9}}$ IX

1 $\flat 7$ 2

$\overset{5}{\text{G7}}$ VIII

1 3 $\flat 7$ 1

$\overset{6}{\text{C13}}$ VIII

1 $\flat 7$ 3 6

$\overset{3}{\text{Dm9}}$ IX

1 $\flat 7$ 2

$\overset{5}{\text{Db7}\flat 5}$ VIII

1 $\flat 7$ 3 $\flat 5$

$\overset{6}{\text{C13}}$ VIII

1 $\flat 7$ 3 6

$\overset{6}{\text{Dm7}}$ X

1 $\flat 7$ $\flat 3$ 5

$\overset{5}{\text{G7}}$ VIII

1 3 $\flat 7$ 1

$\overset{3}{\text{Cma7}}$ VIII

1 7 3

$\overset{6}{\text{Dm7}}$ X

1 $\flat 7$ $\flat 3$ 5

$\overset{5}{\text{Db7}\flat 5}$ VIII

1 $\flat 7$ 3 $\flat 5$

$\overset{3}{\text{Cma7}}$ VIII

1 7 3

$\overset{6}{\text{Dm7}}$ X

1 $\flat 7$ $\flat 3$ 5

$\overset{5}{\text{G7}}$ VIII

1 3 $\flat 7$ 1

$\overset{3}{\text{C7}}$ VIII

1 $\flat 7$ 3

$\overset{6}{\text{Dm7}}$ X

1 $\flat 7$ $\flat 3$ 5

$\overset{5}{\text{Db7}\flat 5}$ VIII

1 $\flat 7$ 3 $\flat 5$

$\overset{3}{\text{C7}}$ VIII

1 $\flat 7$ 3

4-5-6, E form major II-V-I and II-bII-I

4 Dm7 X	5 G7 VIII	6 C6 VIII	4 Dm7 X	5 Db7b5 VIII	6 C6 VIII
1 b7 b3	1 3 b7 1	1 5 3 6	1 b7 b3	1 b7 3 b5	1 5 3 6
4 Dm7 X	5 G7 VIII	6 C13 VIII	4 Dm7 X	5 Db7b5 VIII	6 C13 VIII
1 b7 b3	1 3 b7 1	1 b7 3 6	1 b7 b3	1 b7 3 b5	1 b7 3 6
6 Dm7 X	5 G7 VIII	4 C7sus4 VIII	6 Dm7 X	5 Db7b5 VIII	4 C7sus4 VIII
1 b7 b3 5	1 3 b7 1	1 5 b7 4	1 b7 b3 5	1 b7 3 b5	1 5 b7 4

4-5-b7, E form major II-V-I and II-bII-I

4 Dm7 X	5 G7 VIII	b7 C7 VIII	4 Dm7 X	5 Db7b5 VIII	b7 C7 VIII
1 b7 b3	1 3 b7 1	1 5 3 b7	1 b7 b3	1 b7 3 b5	1 5 3 b7
b7 D7#5 X	5 G7 VIII	4 C7sus4 VIII	b7 D7#5 X	5 Db7b5 VIII	4 C7sus4 VIII
1 b7 3 #5	1 3 b7 1	1 5 b7 4	1 b7 3 #5	1 b7 3 b5	1 5 b7 4

4-5-b7, E form minor II-V-I and II-bII-I

4 Dm7b5 X	5 G7 VIII	b7 Cm7 VIII	4 Dm7 X	5 Db7b5 VIII	b7 Cm7 VIII
1 b5 b7 b3	1 3 b7 1	5 1 b3 b7	1 b5 b7 b3	1 b7 3 b5	1 5 b3 b7

5-#5-6, E form major II-V-I and II-bII-I

5 Dm11 VIII	#5 G7b9 IX	6 C6 VIII	5 Dm11 VIII	#5 Db7 IX	6 C6 VIII
1 b7 b3 4	1 3 b7 b2	1 1 3 6	1 b7 b3 4	1 b7 3 5	1 1 3 6
5 Dm11 VIII	#5 G7b9 IX	6 C13 VIII	5 Dm11 VIII	#5 Db7 IX	6 C13 VIII
1 b7 b3 4	1 3 b7 b2	1 b7 3 6	1 b7 b3 4	1 b7 3 5	1 b7 3 6
6 Dm7 X	b6 G7b9 IX	5 Cma7 VIII	6 Dm7 X	b6 Db7 IX	5 Cma7 VIII
1 b7 b3 5	1 3 b7 b2	1 7 3 5	1 b7 b3 5	1 b7 3 5	1 7 3 5
6 Dm7 X	b6 G7b9 IX	5 C7 VIII	6 Dm7 X	b6 Db7 IX	5 C7 VIII
1 b7 b3 5	1 3 b7 b2	1 b7 3 5	1 b7 b3 5	1 b7 3 5	1 b7 3 5

5-6-7 and 5-6-b7, E form major II-V-I and II-bII-I

<p><u>5</u> Dm11 VIII</p> <p>1 b7 b3 4</p>	<p><u>6</u> G9 IX</p> <p>1 3 b7 2</p>	<p><u>7</u> Cma7 VIII</p> <p>1 5 3 7</p>	<p><u>5</u> Dm11 VIII</p> <p>1 b7 b3 4</p>	<p><u>6</u> Db7#5 IX</p> <p>1 b7 3 #5</p>	<p><u>7</u> Cma7 VIII</p> <p>1 5 3 7</p>
<p><u>5</u> Dm11 VIII</p> <p>1 b7 b3 4</p>	<p><u>6</u> G7 IX</p> <p>1 3 b7 2</p>	<p><u>b7</u> C7 VIII</p> <p>1 5 b7 3 b7</p>	<p><u>5</u> Dm11 VIII</p> <p>1 b7 b3 4</p>	<p><u>6</u> Db7#5 IX</p> <p>1 b7 3 #5</p>	<p><u>b7</u> C7 VIII</p> <p>1 5 b7 3 b7</p>
<p><u>b7</u> D7#5 X</p> <p>1 b7 3 #5</p>	<p><u>6</u> G9 IX</p> <p>1 3 b7 2</p>	<p><u>5</u> Cma7 VIII</p> <p>1 7 3 5</p>	<p><u>b7</u> D7#5 X</p> <p>1 b7 3 #5</p>	<p><u>6</u> Db7#5 IX</p> <p>1 b7 3 #5</p>	<p><u>5</u> Cma7 VIII</p> <p>1 7 3 5</p>
<p><u>b7</u> D7#5 X</p> <p>1 b7 3 #5</p>	<p><u>6</u> G9 IX</p> <p>1 3 b7 2</p>	<p><u>5</u> C7 VIII</p> <p>1 b7 3 5</p>	<p><u>b7</u> D7#5 X</p> <p>1 b7 3 #5</p>	<p><u>6</u> Db7#5 IX</p> <p>1 b7 3 #5</p>	<p><u>5</u> C7 VIII</p> <p>1 b7 3 5</p>

5-b6-b7, D form minor II-V-I and II-bII-I

5 Abma7 VIII	b6 G7b9 IX	b7 Cm7 VIII	5 Dm11 VIII	b6 Db7 IX	b7 Cm7 VIII
1 3 5 7	1 3 b7 b2	5 1 b3 b7	1 b7 b3 4	1 5 b7 3 5	1 5 b7 b3 b7
b7 Ab9 X	b6 G7b9 IX	5 Cm7 VIII	b7 Ab9 X	b6 Db7 IX	5 Cm7 VIII
5 3 b7 2	5 3 b7 b2	1 b7 b3 5	5 3 b7 2	1 5 b7 3 5	1 5 b7 b3 5

5-6-1, E form major II-V-I and II-bII-I and II-bII-I

5 Dm11 VIII	6 G9 IX	1 C6 VII	5 Dm11 VIII	6 Db7#5 IX	1 C6 VII
1 b7 b3 4	1 3 b7 2	1 6 3 5 1	1 b7 b3 4	1 b7 3 #5	1 6 3 5 1
5 Dm11 VIII	6 G7 IX	1 C7 VIII	5 Dm11 VIII	6 Db7#5 IX	1 C7 VIII
1 b7 b3 4	1 3 b7 2	1 5 b7 3 5 1	1 b7 b3 4	1 b7 3 #5	1 5 b7 3 5 1
1 Dm7 X	6 G9 IX	5 Cma7 VIII	1 Dm7 X	6 Db7#5 IX	5 Cma7 VIII
1 5 b7 b3 b7	5 3 b7 2	1 7 3 5	1 5 b7 b3 b7	1 b7 3 #5	1 7 3 5

<p><u>1</u> Dm7 X</p> <p>1 5 b7 b3 b7</p>	<p><u>6</u> G9 IX</p> <p>5 3 b7 2</p>	<p><u>5</u> C7 VIII</p> <p>1 b7 3 5</p>	<p><u>1</u> Dm7 X</p> <p>1 5 b7 b3 b7</p>	<p><u>6</u> Db7#5 IX</p> <p>1 b7 3 #5</p>	<p><u>5</u> C7 VIII</p> <p>1 b7 3 5</p>
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5-6-1, D form major II-V-I and II-bII-I

<p><u>5</u> Dm11 X</p> <p>1 5 b7 4</p>	<p><u>6</u> G9 X</p> <p>1 5 b7 2</p>	<p><u>1</u> Cadd9 XII</p> <p>3 2 5 1</p>
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<p><u>5</u> Dm11 X</p> <p>1 5 b7 4</p>	<p><u>6</u> G9 X</p> <p>1 5 b7 2</p>	<p><u>1</u> C9 XII</p> <p>3 b7 2 5 1</p>
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5b7-1, E form major II-V-I and II-bII-I

<p><u>5</u></p> <p>Dm11 VIII</p> <p>1 b7 b3 4</p>	<p><u>b7</u></p> <p>G7#9 IX</p> <p>1 3 b7 #9</p>	<p><u>1</u></p> <p>C6 VII</p> <p>1 6 3 5 1</p>	<p><u>5</u></p> <p>Dm11 VIII</p> <p>1 b7 b3 4</p>	<p><u>b7</u></p> <p>Db13 IX</p> <p>1 b7 3 6</p>	<p><u>1</u></p> <p>C6 VII</p> <p>1 6 3 5 1</p>
<p><u>5</u></p> <p>Dm11 VIII</p> <p>1 b7 b3 4</p>	<p><u>b7</u></p> <p>G7#9 IX</p> <p>1 3 b7 #9</p>	<p><u>1</u></p> <p>C7 VIII</p> <p>1 5 b7 3 5 1</p>	<p><u>5</u></p> <p>Dm11 VIII</p> <p>1 b7 b3 4</p>	<p><u>b7</u></p> <p>Db13 IX</p> <p>1 b7 3 6</p>	<p><u>1</u></p> <p>C7 VIII</p> <p>1 5 b7 3 5 1</p>
<p><u>1</u></p> <p>Dm7 X</p> <p>1 5 b7 b3 b7</p>	<p><u>b7</u></p> <p>G7#9 IX</p> <p>1 3 b7 #9</p>	<p><u>5</u></p> <p>Cma7 VIII</p> <p>1 7 3 5</p>	<p><u>1</u></p> <p>Dm7 X</p> <p>1 5 b7 b3 b7</p>	<p><u>b7</u></p> <p>Db13 IX</p> <p>1 b7 3 6</p>	<p><u>5</u></p> <p>Cma7 VIII</p> <p>1 7 3 5</p>
<p><u>1</u></p> <p>Dm7 X</p> <p>1 5 b7 b3 b7</p>	<p><u>b7</u></p> <p>G7#9 IX</p> <p>1 3 b7 #9</p>	<p><u>5</u></p> <p>C7 VIII</p> <p>1 b7 3 5</p>	<p><u>1</u></p> <p>Dm7 X</p> <p>1 5 b7 b3 b7</p>	<p><u>b7</u></p> <p>Db13 IX</p> <p>1 b7 3 6</p>	<p><u>5</u></p> <p>C7 VIII</p> <p>1 b7 3 5</p>

5-b7-1, E form minor II-V-I and II-bII-I

<p><u>5</u></p> <p>Dm11 VIII</p> <p>1 b7 b3 4</p>	<p><u>b7</u></p> <p>G7#9 IX</p> <p>1 3 b7 #9</p>	<p><u>1</u></p> <p>Cm7 VIII</p> <p>1 5 b7 b3 5 1</p>	<p><u>5</u></p> <p>Dm11 VIII</p> <p>1 b7 b3 4</p>	<p><u>b7</u></p> <p>Db13 IX</p> <p>1 b7 3 6</p>	<p><u>1</u></p> <p>Cm7 VIII</p> <p>1 5 b7 b3 5 1</p>
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1 Dm7 X	b7 G7#9 IX	5 Cm7 VIII	1 Dm7 X	b7 Db13 IX	5 Cm7 VIII

b6-b7-1 and b6-7-1, E form minor II-V-I and II-bII-I

b6 Dm7b5 IX	b7 G7#9 IX	1 Cm7 VIII	b6 Dm7b5 IX	b7 Db13 IX	1 Cm7 VIII

b6 Dm7b5 IX	7 G7 X	1 Cm7 VIII	b6 Dm7b5 IX	7 Db7 IX	1 Cm7 VIII

6-#6-7, E form major II-V-I and II-bII-I

6 Dm7 X	#6 G7#9 IX	7 Cma7 VIII	6 Dm7 X	#6 Db13 IX	7 Cma7 VIII

6b-7-1, E form major II-V-I and II-bII-I

6 Dm7 X	b7 G7#9 X	1 C6 VIII	6 Dm7 X	b7 Db7 IX	1 C6 VIII
1 b7 b3 5	1 3 b7 #9	1 6 3 5 1	1 b7 b3 5	1 5 3 b7	1 6 3 5 1
6 Dm7 X	b7 G7#9 IX	1 C7 VIII	6 Dm7 X	b7 Db13 IX	1 C7 VIII
1 b7 b3 5	1 3 b7 #9	5 b7 3 5 1	1 b7 b3 5	1 b7 3 6	1 5 b7 3 5 1
1 Dm7 X	b7 G7#9 IX	6 C6 VIII	1 Dm7 X	b7 Db13 IX	6 C6 VIII
5 1 b3 b7	1 3 b7 #9	1 5 3 6	1 5 b7 b3 b7	1 b7 3 6	1 5 3 6
1 Dm7 X	b7 G7#9 IX	6 C13 VIII	1 Dm7 X	b7 Db13 IX	II C13 VIII
5 1 b3 b7	1 3 b7 #9	1 b7 3 6	1 5 b7 b3 b7	1 b7 3 6	1 b7 3 6

6-7-1, E form major II-V-I and II-bII-I

6 Dm7 X	7 G7 X	1 C6 VIII	6 Dm7 X	7 Db7 IX	1 C6 VIII
1 b7 b3 5	1 5 b7 3	5 3 6 1	1 b7 b3 5	1 5 3 b7	1 5 3 6 1

<p><u>6</u> Dm7 X</p> <p>1 b7 b3 5</p>	<p><u>7</u> G7 X</p> <p>1 5 b7 3</p>	<p><u>1</u> C7 VIII</p> <p>5 b7 3 5 1</p>	<p><u>6</u> Dm7 X</p> <p>1 b7 b3 5</p>	<p><u>7</u> Db7 IX</p> <p>1 5 3 b7</p>	<p><u>1</u> C7 VIII</p> <p>5 b7 3 5 1</p>
<p><u>1</u> Dm7 X</p> <p>5 1 b3 b7</p>	<p><u>7</u> G7 X</p> <p>1 5 b7 3</p>	<p><u>6</u> C6 IX</p> <p>5 1 3 6</p>	<p><u>1</u> Dm7 X</p> <p>1 5 b7 b3 b7</p>	<p><u>7</u> Db7 IX</p> <p>1 5 3 b7</p>	<p><u>6</u> C6 VIII</p> <p>1 5 3 6</p>
<p><u>1</u> Dm7 X</p> <p>5 1 b3 b7</p>	<p><u>7</u> G7 X</p> <p>1 5 b7 3</p>	<p><u>6</u> C13 VIII</p> <p>1 b7 3 6</p>	<p><u>1</u> Dm7 X</p> <p>1 5 b7 b3 b7</p>	<p><u>7</u> Db7 IX</p> <p>1 5 3 b7</p>	<p><u>6</u> C13 VIII</p> <p>1 b7 3 6</p>

6-7-1, D form major II-V-I

<p><u>6</u> Dm7 X</p> <p>1 b7 b3 5</p>	<p><u>7</u> G7 X</p> <p>5 1 5 b7 3</p>	<p><u>1</u> Cadd9 XII</p> <p>3 2 5 1</p>
<p><u>6</u> Dm7 X</p> <p>1 b7 b3 5</p>	<p><u>7</u> G7 X</p> <p>5 1 5 b7 3</p>	<p><u>1</u> C9 XII</p> <p>3 b7 2 5 1</p>

b7-7-1, E form major II-V-I and II-bII-I

<u>b7</u> D7#5 X	<u>7</u> G7 X	<u>1</u> C6 VII
1 b7 3 #5	1 5 b7 3	1 6 3 5 1

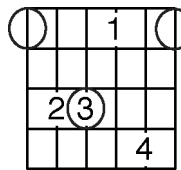
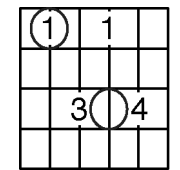
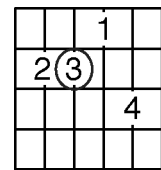
<u>b7</u> D7#5 X	<u>7</u> G7 X	<u>1</u> C7 VIII
1 b7 3 #5	1 5 b7 3	5 b7 3 5 1

<u>1</u> Dm7 X	<u>7</u> G7 X	<u>b7</u> C7 IX	<u>1</u> Dm7 X	<u>7</u> Db7 IX	<u>b7</u> C7 VIII
5 1 b3 b7	1 5 b7 3	5 1 3 b7	1 5 b7 b3 b7	1 5 b7 3 b7	1 5 b7 3 b7

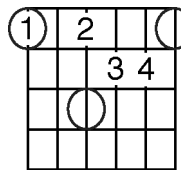
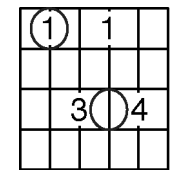
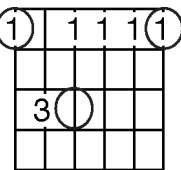
b7-7-1, D form major II-V-I

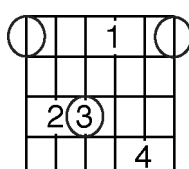
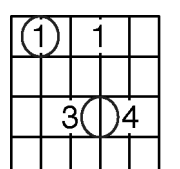
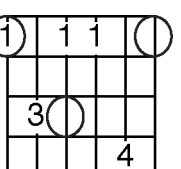
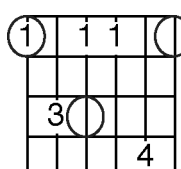
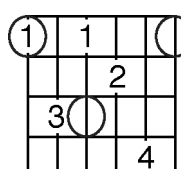
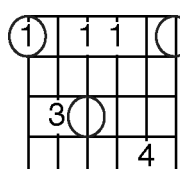
<u>b7</u> D7#5 X	<u>7</u> G7 X	<u>1</u> Cadd9 XII
1 b7 3 #5	5 1 5 b7 3	3 2 5 1

<u>b7</u> D7#5 X	<u>7</u> G7 X	<u>1</u> C9 XII
1 b7 3 #5	5 1 5 b7 3	3 b7 2 5 1

<u>1</u>	<u>7</u>	<u>b7</u>
Dm7 X	G7 X	C7 IX
		
5 1 b3 b7	1 5 b7 3	5 1 3 b7

b7-7-1, E form minor II-V-I and II-bII-I

<u>b7</u>	<u>7</u>	<u>1</u>
D7#5 X	G7 X	Cm7 VIII
		
1 b7 3 #5	1 5 b7 3	1 5 b7 b3 5 1

<u>1</u>	<u>7</u>	<u>b7</u>	<u>1</u>	<u>7</u>	<u>b7</u>
Dm7 X	G7 X	Cm7 VIII	Dm7 X	Db13 IX	Cm7 VIII
					
5 1 b3 b7	1 5 b7 3	1 5 b7 b3 b7	1 5 b7 b3 b7	1 5 b7 3 b7	1 5 b7 b3 b7

b7-1-2 (2-1-b7), E form major II-V-I

<u>2</u>	<u>1</u>	<u>b7</u>
Dm7 X	G7sus4 VIII	C7 VIII
1 b7 b3 5 1	1 b7 1 4	1 5 b7 3 b7

b7-1-2 (2-1-b7), E form minor II-V-I and II-bII-I

<u>2</u>	<u>1</u>	<u>b7</u>	<u>2</u>	<u>1</u>	<u>b7</u>
Dm7 X	G7sus4 VIII	Cm7 VIII	Dm7 X	Dbma7 VIII	Cm7 VIII
1 b7 b3 5 1	1 b7 1 4	1 5 b7 b3 b7	1 b7 b3 5 1	1 1 3 5 7	1 5 b7 b3 b7

7-1-2 (2-1-7), E form major II-V-I and II-bII-I

<u>2</u>	<u>1</u>	<u>7</u>	<u>2</u>	<u>1</u>	<u>7</u>
Dm7 X	G7sus4 VIII	Cma7 VII	Dm7 X	Dbma7 VIII	Cma7 VII
1 b7 b3 5 1	1 b7 1 4	1 1 3 5 7	1 b7 b3 5 1	1 1 3 5 7	1 1 3 5 7

II-V-I, C and A Form

1-#1-2, C/A form major II-V-I and II-bII-I

<u>1</u>	<u>#1</u>	<u>2</u>	v	<u>1</u>	<u>#1</u>	<u>2</u>
Dm7 III	G7b5 II	Cma9 II		Dm7 III	Db7 II	Cma9 II
<u>2</u>	<u>b2</u>	<u>1</u>		<u>2</u>	<u>b2</u>	<u>1</u>
Dm7 III	G7b5 II	C6 I		Dm7 III	Db7 II	C6 I
<u>2</u>	<u>b2</u>	<u>1</u>		<u>2</u>	<u>b2</u>	<u>1</u>
Dm7 III	G7b5 II	C7 I		Dm7 III	Db7 II	C7 I

1-#1-2, C/A form minor II-V-I and II-bII-I

<u>1</u>	<u>#1</u>	<u>2</u>	<u>1</u>	<u>#1</u>	<u>2</u>
Dm7 b5 III	G7b5 II	Cm9 I	Dm7 b5 III	Db7 II	Cm9 I
<u>2</u>	<u>b2</u>	<u>1</u>	<u>2</u>	<u>b2</u>	<u>1</u>
Dm7 III	G7b5 II	Cm7 I	Dm7 III	Db7 II	Cm7 I

1-2-b3, A form major II-V-I and II-bII-I

1 Dm7 III	2 G7 III	b3 C7#9 II	1 Dm7 III	2 Db7b9 II	b3 C7#9 II
1 b3 b7	1 b7 3 5	1 3 b7 #9	1 b3 b7	1 3 b7 b2	1 3 b7 #9
b3 D7b9 III	2 G7 III	1 C6 I	b3 Ab7 IV	2 Db7b9 III	1 C6 I
1 3 b7 b2	1 b7 3 5	1 3 6 1	1 b7 3 5	5 3 b7 b2	1 3 6 1
b3 D7b9 IV	2 G7 III	1 C7 I	b3 Ab7 IV	2 Db7b9 III	1 C7 I
1 3 b7 b2	1 b7 3 5	1 3 b7 1	1 b7 3 5	5 3 b7 b2	5 3 b7 1

1-2-b3, C/A form minor II-V-I and II-bII-I

1 Dm7b5 III	2 G7 III	b3 Cm7 III	1 Ab7 III	2 Db7b9 III	b3 Cm7 III
b5 b3 b7	1 b7 3 5	1 5 b7 b3	1 b7 3	5 3 b7 b2	1 5 b7 b3
b3 D7b9 III	2 G7 III	1 Cm7 I	b3 Ab7 IV	2 Db7b9 III	1 Cm7 I
1 3 b7 b2	1 b7 3 5	1 3 b7 1	1 b7 3 5	5 3 b7 b2	5 b3 b7 1

1-2-3, C/A form major II-V-I and II-bII-I

1 Dm7 III	2 G7 III	3 Cma7 III	1 Dm7 III	2 Db7b9 III	3 Cma7 III

1 Dm7 III	2 G7 III	3 C7 III

3 Dm9 III	2 G7 III	1 C6 I	3 Dm9 X	2 Db7b9 III	1 C6 I

3 Dm9 III	2 G7 III	1 C7 I	3 Dm9 X	2 Db7b9 III	1 C7 I

1-b3-4, A form major II-V-I and II-bII-I

1 Dm7 III	b3 G7#5 III	4 C7sus4 III	1 Dm7 III	b3 Db9 III	4 C7sus4 III
4 Dm7 III	b3 G7#5 III	1 C6 I	4 Dm7 III	b3 Db9 III	1 C6 I
4 Dm7 III	b3 G7#5 III	1 C7 I	4 Dm7 III	b3 Db9 III	1 C7 I

2-#2-3, A form major II-V-I and II-bII-I

2 Dm7 III	#2 G7#5 III	3 Cma7 III	2 Dm7 III	#2 Db9 III	3 Cma7 III
2 Dm7 III	#2 G7#5 III	3 C7 III	2 Dm7 III	#2 Db9 III	3 C7 III

3 Dm9 III	b3 G7#5 III	2 Cma9 II	3 Dm9 III	b3 Db9 III	2 Cma9 II
1 b3 b7 2	1 b7 3 #5	1 3 7 2	1 b3 b7 2	1 3 b7 2	1 3 7 2

3 Dm9 III	b3 G7#5 III	2 C9 II	3 Dm9 III	b3 Db9 III	2 C9 II
1 b3 b7 2	1 b7 3 #5	1 3 b7 2	1 b3 b7 2	1 3 b7 2	1 3 b7 2

2-3-4, A form major II-V-I and II-bII-I

2 Dm7 III	3 G13 III	4 C7sus4 III	2 Dm7 III	3 Db7#9 III	4 C7sus4 III
1 3 b7 1	1 b7 3 6	1 5 b7 4	1 3 b7 1	1 3 b7 #9	1 5 b7 4

4 Dm7 III	3 G13 III	2 Cma9 II	4 Dm7 III	3 Db7#9 III	2 Cma9 II
1 b3 b7 b3	1 b7 3 6	1 3 7 2	1 b3 b7 b3	1 3 b7 #9	1 3 7 2

4 Dm7 III	3 G13 III	2 C9 II	4 Dm7 III	3 Db7#9 III	2 C9 II
1 b3 b7 b3	1 b7 3 6	1 3 b7 2	1 b3 b7 b3	1 3 b7 #9	1 3 b7 2

2-3-5, A form major II-V-I and II-bII-I

<u>2</u> Dm7 III	<u>3</u> G13 III	<u>5</u> Cma7 III	<u>2</u> Dm7 III	<u>3</u> Db7#9 III	<u>5</u> Cma7 III

<u>2</u> Dm7 III	<u>3</u> G13 III	<u>5</u> C7 III	<u>2</u> Dm7 III	<u>3</u> Db7#9 III	<u>5</u> C7 III

<u>5</u> Dm11 III	<u>3</u> G13 III	<u>2</u> Cma9 II	<u>5</u> Dm11 III	<u>3</u> Db7#9 III	<u>2</u> Cma9 II

<u>5</u> Dm11 III	<u>3</u> G13 III	<u>2</u> C9 II	<u>5</u> Dm11 III	<u>3</u> Db7#9 III	<u>2</u> C9 II

b3-4-5, A form major II-V-I and II-bII-I

<u>b3</u> D7b9 IV	<u>4</u> G7 IV	<u>5</u> Cma7 III	<u>b3</u> D7b9 IV	<u>4</u> Db7 IV	<u>5</u> Cma7 III

<p><u>b3</u></p> <p>D7b9 IV</p> <p>1 3 b7 b2</p>	<p><u>4</u></p> <p>G7 IV</p> <p>5 1 3 b7</p>	<p><u>5</u></p> <p>C7 III</p> <p>1 5 b7 3 5</p>	<p><u>b3</u></p> <p>D7b9 IV</p> <p>1 3 b7 b2</p>	<p><u>4</u></p> <p>Db7 IV</p> <p>1 5 b7 3</p>	<p><u>5</u></p> <p>C7 III</p> <p>1 5 b7 3 5</p>
<p><u>5</u></p> <p>Dm11 III</p> <p>1 b3 b7 1 4</p>	<p><u>4</u></p> <p>G7 IV</p> <p>5 1 3 b7</p>	<p><u>b3</u></p> <p>C7#9 II</p> <p>1 3 b7 #9</p>	<p><u>5</u></p> <p>Dm11 III</p> <p>1 b3 b7 1 4</p>	<p><u>4</u></p> <p>Db7 IV</p> <p>1 5 b7 3</p>	<p><u>b3</u></p> <p>C7#9 II</p> <p>1 3 b7 #9</p>

b3-4-5, A form minor II-V-I and II-bII-I

<p><u>b3</u></p> <p>Ab7 IV</p> <p>1 b7 3 5</p>	<p><u>4</u></p> <p>G7 III</p> <p>1 5 3 b7</p>	<p><u>5</u></p> <p>Cm7 III</p> <p>1 5 b7 b3 5</p>	<p><u>b3</u></p> <p>Ab7 IV</p> <p>1 b7 3 5</p>	<p><u>4</u></p> <p>Db7 IV</p> <p>1 5 b7 3</p>	<p><u>5</u></p> <p>Cm7 III</p> <p>1 5 b7 b3 5</p>
<p><u>5</u></p> <p>Dm11 III</p> <p>1 b3 b7 1 4</p>	<p><u>4</u></p> <p>G7 III</p> <p>1 5 3 b7</p>	<p><u>b3</u></p> <p>Cm7 III</p> <p>1 5 b7 b3</p>	<p><u>5</u></p> <p>Dm11 III</p> <p>1 b3 b7 1 4</p>	<p><u>4</u></p> <p>Db7 IV</p> <p>1 5 b7 3</p>	<p><u>b3</u></p> <p>Cm7 III</p> <p>1 5 b7 b3</p>

3-4-5, C form major II-V-I and II-bII-I

3 Dm9 XII	4 G7 XII	5 C6/9 XIV	3 Dm9 XII	4 Db7 XII	5 C6 XII
3 Dm9 XII	4 G7 XII	5 C9 II	3 Dm9 XII	4 Db7 XI	5 C9 XIV
5 Dm11 XII	4 G7 XII	3 Cma7 XII	5 Dm11 XII	4 Db7 XI	3 Cma7 XII
5 Dm11 XII	4 G7 XII	3 C7 X	5 Dm11 XII	4 Db7 XI	3 C7 X

3-4-5, A form major II-V-I and II-bII-I

3
Dm9 III

1 b3 b7 2

4
G7 IV

5 1 3 b7

5
Cma7 III

1 5 7 3 5

3
Dm9 III

1 b3 b7 2

4
Db7 IV

1 5 b7 3

5
Cma7 III

1 5 7 3 5

3
Dm9 III

1 b3 b7 2

4
G7 IV

5 1 3 b7

5
C7 III

1 5 b7 3 5

3
Dm9 VIII

1 b3 b7 2

4
Db7 IV

1 5 b7 3

5
C7 III

1 5 b7 3 5

5
Dm11 III

1 b3 b7 1 4

4
G7 IV

5 1 3 b7

3
Cma7 III

1 5 7 3

5
Dm11 III

1 b3 b7 1 4

4
Db7 IV

1 5 b7 3

3
Cma7 III

1 5 7 3

5
Dm11 III

1 b3 b7 1 4

4
G7 IV

5 1 3 b7

3
C7 III

1 5 b7 3

5
Dm11 III

1 b3 b7 1 4

4
Db7 IV

1 5 b7 3

3
C7 III

1 5 b7 3

3-5-6, A form major II-V-I and II-bII-I

$\underline{3}$
Dm9 III

1 b3 b7 2

$\underline{5}$
G7 III

5 b7 3 5 1

$\underline{6}$
C6 III

1 5 1 3 6

$\underline{3}$
Dm9 III

1 b3 b7 2

$\underline{5}$
Db9b5 III

1 3 b7 2 b5

$\underline{6}$
C6 III

1 5 1 3 6

$\underline{3}$
Dm9 III

1 b3 b7 2

$\underline{5}$
G7 III

5 b7 3 5 1

$\underline{6}$
C13 II

1 3 b7 2 6

$\underline{3}$
Dm9 III

1 b3 b7 2

$\underline{5}$
Db9b5 III

1 3 b7 2 b5

$\underline{6}$
C13 II

1 3 b7 2 6

$\underline{6}$
Dm7 III

b3 b7 1 5

$\underline{5}$
G7 III

5 b7 3 5 1

$\underline{3}$
Cma7 III

1 5 7 3

$\underline{6}$
Dm7 III

b3 b7 1 5

$\underline{5}$
Db9b5 III

1 3 b7 2 b5

$\underline{3}$
Cma7 III

1 5 7 3

$\underline{6}$
Dm7 III

b3 b7 1 5

$\underline{5}$
G7 III

5 b7 3 5 1

$\underline{3}$
C7 III

1 5 b7 3

$\underline{6}$
Dm7 III

b3 b7 1 5

$\underline{5}$
Db9b5 III

1 3 b7 2 b5

$\underline{3}$
C7 III

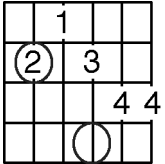
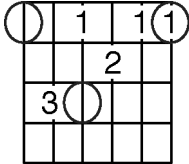
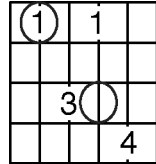
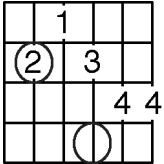
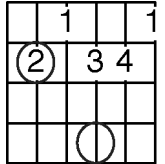
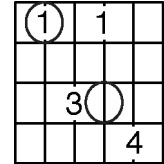
1 5 b7 3

4-5-6, A form major II-V-I and II-bII-I

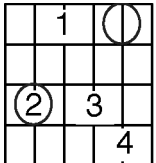
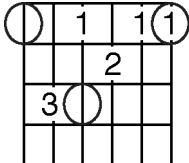
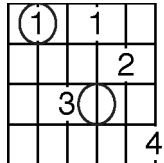
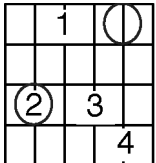
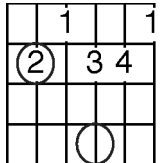
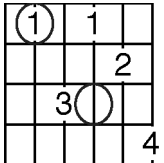
4 Dm7 III	5 G7 III	6 C6 III	4 Dm7 III	5 Db9b5 III	6 C6 III
1 b3 b7 b3	5 b7 3 5 1	1 5 1 3 6	1 b3 b7 b3	1 3 b7 2 b5	1 5 1 3 6
4 Dm7 III	5 G7 III	6 C13 II	4 Dm7 III	5 Db9b5 III	6 C13 II
1 b3 b7 b3	5 b7 3 5 1	1 3 b7 2 6	1 b3 b7 b3	1 3 b7 2 b5	1 3 b7 2 6
6 Dm7 III	5 G7 III	4 C7sus4 III	6 Dm7 III	5 Db9b5 III	4 C7sus4 III
1 b3 b7 1 5	5 b7 3 5 1	1 5 b7 4	1 b3 b7 1 5	1 3 b7 2 b5	1 5 b7 4

4-5-b7, A form major II-V-I and II-bII-I

4 Dm7 III	5 G7 III	b7 C7 III	4 Dm7 III	5 Db9#11 III	b7 C7 III
1 b3 b7 b3	5 b7 3 5 1	1 5 1 3 b7	1 b3 b7 b3	1 3 b7 2 b5	1 5 1 3 b7

<u>b7</u>	<u>5</u>	<u>4</u>	<u>b7</u>	<u>5</u>	<u>4</u>
D7#5 #9 III	G7 III	C7sus4 III	D7#5 #9 III	Db9#11 III	C7sus4 III
					
1 3 b7 #2 #5	5 b7 3 5 1	1 5 b7 4	1 3 b7 #2 #5	1 3 b7 2 b5	1 5 b7 4

4-5-b7, A form minor II-V-I and II-bII-I

<u>4</u>	<u>5</u>	<u>b7</u>	<u>4</u>	<u>5</u>	<u>b7</u>
Dm7 III	G7 III	Cm7 III	Dm7 III	Db9#11 III	Cm7 III
					
1 b3 b7 b3	5 b7 3 5 1	1 5 b7 b3 b7	1 b3 b7 b3	1 3 b7 2 b5	1 5 b7 b3 b7

5-#5-6, A form major II-V-I and II-bII-I

5 Dm11 III	#5 G7b9 III	6 C6 III	5 Dm11 III	#5 Db9 III	6 C6 III
1 b3 b7 1 4	1 b7 3 5 b2	1 5 1 3 6	1 b3 b7 1 4	1 3 b7 2 5	1 5 1 3 6
5 Dm11 III	#5 G7b9 III	6 C13 II	5 Dm11 III	#5 Db9 III	6 C13 II
1 b3 b7 1 4	1 b7 3 5 b2	1 3 b7 2 6	1 b3 b7 1 4	1 3 b7 2 5	1 3 b7 2 6
6 Dm7 X	b6 G7b9 III	5 Cma7 III	6 Dm7 X	b6 Db9 III	5 Cma7 III
1 b3 b7 1 5	1 b7 3 5 b2	1 5 7 3 5	1 b3 b7 1 5	1 3 b7 2 5	1 5 7 3 5
6 Dm7 X	b6 G7b9 III	5 C7 III	6 Dm7 X	b6 Db9 III	5 C7 III
1 b3 b7 1 5	1 b7 3 5 b2	1 5 b7 3 5	1 b3 b7 1 5	1 3 b7 2 5	1 5 b7 3 5

5-b6-b7, A form minor II-V-I

5 Dm7sus4 III	b6 G7b9 III	b7 Cm7 III	5 Dm7sus4 III	b6 Db9 III	b7 Cm7 III
1 b3 b7 1 4	1 b7 3 5 b2	1 5 b7 b3 b7	1 b3 b7 1 4	1 3 b7 2 5	1 5 b7 b3 b7

<u>b7</u> D7#5#9 IV	<u>b6</u> G7b9 IX	<u>5</u> Cm7 III	<u>b7</u> D7#5#9 IV	<u>b6</u> Db9 III	<u>5</u> Cm7 III
1 3 b7 #2 #5	1 b7 3 5 b2	1 5 b7 b3 5	1 3 b7 #2 #5	1 3 b7 2 5	1 5 b7 b3 5

5-6-7 and 5-6-b7, A form major II-V-I

<u>5</u> Dm11 III	<u>6</u> G9 III	<u>7</u> Cma7 III	<u>5</u> Dm11 III	<u>6</u> Db9#5 III	<u>7</u> Cma7 III
1 b3 b7 1 4	5 b7 3 5 2	1 5 1 3 7	1 b3 b7 1 4	1 3 b7 2 #5	1 5 1 3 7

<u>5</u> Dm11 III	<u>6</u> G9 III	<u>b7</u> C7 III	<u>5</u> Dm11 III	<u>6</u> Db9#5 III	<u>b7</u> C7 III
1 b3 b7 1 4	5 b7 3 5 2	1 5 1 3 b7	1 b3 b7 1 4	1 3 b7 2 #5	1 5 1 3 b7

<u>b7</u> D7#5#9 IV	<u>6</u> G9 III	<u>5</u> Cma7 III	<u>b7</u> D7#5#9 IV	<u>6</u> Db9#5 III	<u>5</u> Cma7 III
1 3 b7 #2 #5	5 b7 3 5 2	1 5 7 3 5	1 3 b7 #2 #5	1 3 b7 2 #5	1 5 7 3 5

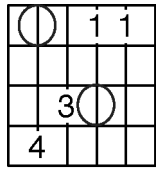
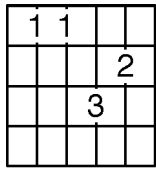
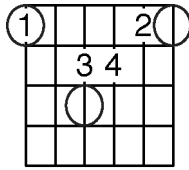
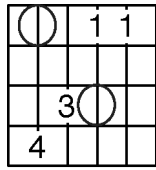
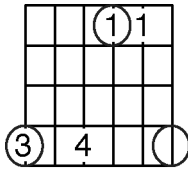
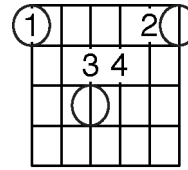
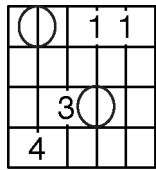
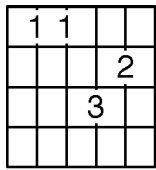
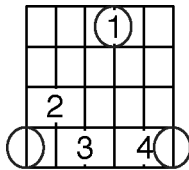
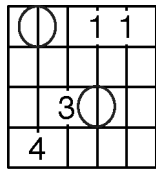
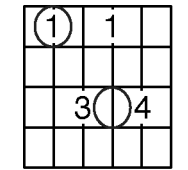
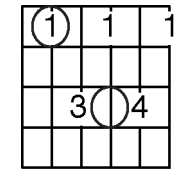
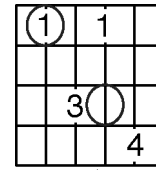
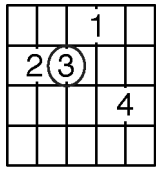
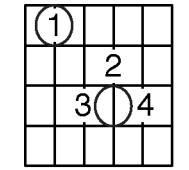
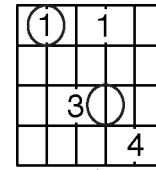
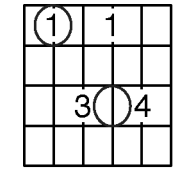
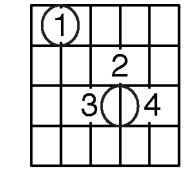
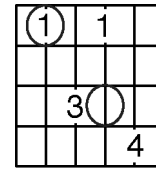
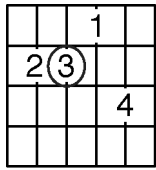
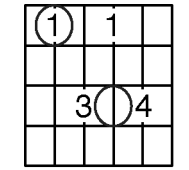
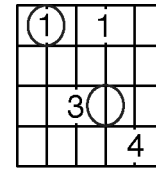
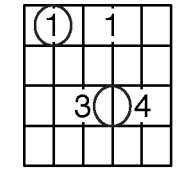
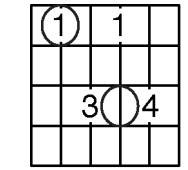
<u>b7</u> D7#5#9 IV	<u>6</u> G9 III	<u>5</u> C9 II	<u>b7</u> D7#5#9 IV	<u>6</u> Db9#5 III	<u>5</u> C9 II
1 3 b7 #2 #5	5 b7 3 5 2	1 3 b7 2 5	1 3 b7 #2 #5	1 3 b7 2 #5	1 3 b7 2 5

For b6-b7-1, b6-7-1, 6-#6-7, 6-b7-1, 6-7-1, and b7-7-1, see E/D and G forms

II-V-I, G Form

For 1-#1-2, 1-2-b3, 1-2-3, , 1-b3-4, 2-#2-3, 2-3-4, 2-3-5, and b3-4-5, see E/D and C/A forms

3-4-5, G form major II-V-I

$\overset{3}{\text{Dm9}}$ V  b3 5 b7 2	$\overset{4}{\text{G7}}$ V  5 1 5 b7	$\overset{5}{\text{Cma7}}$ VIII  1 7 3 5	$\overset{3}{\text{Dm9}}$ V  b3 5 b7 2	$\overset{4}{\text{Db7}}$ VI  1 b7 1 3	$\overset{5}{\text{Cma7}}$ VIII  1 7 3 5
$\overset{3}{\text{Dm9}}$ V  b3 5 b7 2	$\overset{4}{\text{G7}}$ V  5 1 5 b7	$\overset{5}{\text{C7}}$ VIII  3 b7 1 5	$\overset{3}{\text{Dm9}}$ V  b3 5 b7 2	$\overset{4}{\text{Db7}}$ IV  1 5 b7 3	$\overset{5}{\text{C7}}$ III  1 5 b7 3 5
$\overset{5}{\text{Dm7sus4}}$ V  1 5 b7 4	$\overset{4}{\text{G7}}$ IV  5 1 3 b7	$\overset{3}{\text{Cma7}}$ III  1 5 7 3	$\overset{5}{\text{Dm7sus4}}$ V  1 5 b7 4	$\overset{4}{\text{Db7}}$ IV  1 5 b7 3	$\overset{3}{\text{Cma7}}$ III  1 5 7 3
$\overset{5}{\text{Dm7sus4}}$ V  1 5 b7 4	$\overset{4}{\text{G7}}$ IV  5 1 3 b7	$\overset{3}{\text{C7}}$ III  1 5 b7 3	$\overset{5}{\text{Dm7sus4}}$ V  1 5 b7 4	$\overset{4}{\text{Db7}}$ IV  1 5 b7 3	$\overset{3}{\text{C7}}$ III  1 5 b7 3

3-5-6, G form major II-V-I and II-bII-I

$\overset{3}{\text{Dm9}} \quad \text{V}$

b3 5 b7 2

$\overset{5}{\text{G7\#5}} \quad \text{VIII}$

b7 3 #5 1

$\overset{6}{\text{C6}} \quad \text{VIII}$

1 1 3 6

$\overset{3}{\text{Dm9}} \quad \text{V}$

b3 5 b7 2

$\overset{5}{\text{Db7b5}} \quad \text{VIII}$

1 b7 3 b5

$\overset{6}{\text{C6}} \quad \text{VIII}$

1 1 3 6

$\overset{3}{\text{Dm9}} \quad \text{V}$

b3 5 b7 2

$\overset{5}{\text{G7\#5}} \quad \text{VIII}$

b7 3 #5 1

$\overset{6}{\text{C13}} \quad \text{VIII}$

1 b7 3 6

$\overset{3}{\text{Dm9}} \quad \text{V}$

b3 5 b7 2

$\overset{5}{\text{Db7b5}} \quad \text{VIII}$

1 b7 3 b5

$\overset{6}{\text{C13}} \quad \text{VIII}$

1 b7 3 6

$\overset{6}{\text{Dm7}} \quad \text{V}$

1 5 b7 b3 5

$\overset{5}{\text{G7\#5}} \quad \text{VIII}$

b7 3 #5 1

$\overset{3}{\text{Cma7}} \quad \text{VIII}$

1 7 3

$\overset{6}{\text{Dm7}} \quad \text{V}$

1 5 b7 b3 5

$\overset{5}{\text{Db7b5}} \quad \text{VIII}$

1 b7 3 b5

$\overset{3}{\text{Cma7}} \quad \text{VIII}$

1 7 3

$\overset{6}{\text{Dm7}} \quad \text{V}$

1 5 b7 b3 5

$\overset{5}{\text{G7\#5}} \quad \text{VIII}$

b7 3 #5 1

$\overset{3}{\text{C7}} \quad \text{VIII}$

1 b7 3

$\overset{6}{\text{Dm7}} \quad \text{V}$

1 5 b7 b3 5

$\overset{5}{\text{Db7b5}} \quad \text{VIII}$

1 b7 3 b5

$\overset{3}{\text{C7}} \quad \text{VIII}$

1 b7 3

for 4-5-6 and 4-5-b7 major II-V-I and II-bII-I: see E/D and A forms
for 4-5-b7 and 5-b6-b7 minor II-V-I and II-bII-I: see E/D and A forms

5-6-7 and 5-6-b7, G form major II-V-I and II-bII-I

5 Dm7sus4 V	6 G9 IV	7 Cma7 V	5 Dm7sus4 V	6 Db9b5 VIII	7 Cma9 VII
Dm7sus4 V	G9 IV	C7 V	Dm7sus4 V	Db9b5 VIII	C9 VI
b7 D7#5#9 IV	6 G9 IV	5 Cma7 III	b7 D7#5#9 IV	6 Db9b5 III	5 Cma7 III
D7#5#9 IV	G9 IV	C7 III	D7#5#9 IV	Db9b5 III	C7 III

5-6-1, G form major II-V-I and II-bII-I

5 Dm7sus4 V	6 G9 IV	1 Cadd9 V	5 Dm7sus4 V	6 Db9b5 III	1 Cadd9 V

5 Dm7sus4 V	6 G9 IV	1 C9 VII	5 Dm7sus4 V	6 Db9b5 III	1 C9 VII
1 5 b7 4	1 3 b7 2	3 b7 2 5 1	1 5 b7 4	3 b7 2 #5	3 b7 2 5 1

1 Dm7 V	6 G9 IV	5 Cma7 III	1 Dm7 V	6 Db9b5 III	5 Cma7 III
5 1 b3 b7	1 3 b7 2	1 5 7 3 5	5 1 b3 b7	1 3 b7 2 #5	1 5 7 3 5

1 Dm7 V	6 G9 IV	5 C7 III	1 Dm7 V	6 Db9b5 III	5 C7 III
5 1 b3 b7	1 3 b7 2	1 5 b7 3 5	5 1 b3 b7	1 3 b7 2 #5	1 5 b7 3 5

5-b7-1, G form major II-V-I and II-bII-I

5 Dm7sus4 V	b7 G7#9 IV	1 Cadd9 V	5 Dm7sus4 V	b7 Db13 III	1 Cadd9 V
1 5 b7 4	1 3 b7 #2	5 2 3 1	1 5 b7 4	1 3 b7 2 6	5 2 3 1

5 Dm7sus4 V	b7 G7#9 IV	1 C9 VII	5 Dm7sus4 V	6 Db13 VI	1 C9 V
1 5 b7 4	5 1 3 b7 #2	3 b7 2 5 1	1 5 b7 4	b7 2 3 6	b7 2 3 1

1 Dm7 V	b7 G7#9 IV	5 Cma7 III	1 Dm7 V	6 Db9b5 III	5 Cma7 III
5 1 b3 b7	1 3 b7 #2	1 5 7 3 5	5 1 b3 b7	1 3 b7 2 #5	1 5 7 3 5

1 Dm7 V	b7 G7#9 IV	5 C7 III	1 Dm7 V	6 Db9b5 III	5 C7 III
5 1 b3 b7	1 3 b7 #2	1 5 b7 3 5	5 1 b3 b7	1 3 b7 2 #5	1 5 b7 3 5

5-b7-1, G form minor II-V-I and II-bII-I

5 Dm7/11b5 V	b7 G7#9 IV	1 Cm add4 VI	5 Dm7/11b5 V	b7 Db13 VI	1 Cm7 VIII
1 b5 b7 4	1 3 b7 #2	b7 b3 4 1	1 b5 b7 4	1 b7 2 3 6	1 5 b7 b3 5 1

1 Dm7b5 V	b7 G7#9 IV	5 Cm7 VIII	1 Dm7b5 V	6 Db13 VI	5 Cm7 VIII
b5 1 b3 b7	1 3 b7 #2	1 b7 b3 5	b5 1 b3 b7	1 b7 2 3 6	1 b7 b3 5

b6-b7-1 and b6-7-1, G form minor II-V-I and II-bII-I

<p><u>b6</u> Dm7b5 IV</p> <p>1 b7 b3 b5</p>	<p><u>b7</u> G7#9 IV</p> <p>1 3 b7 #2</p>	<p><u>1</u> Cm V</p> <p>5 b3 5 1</p>	<p><u>b6</u> Dm7b5 IV</p> <p>1 b7 b3 b5</p>	<p><u>b7</u> Db13 IX</p> <p>1 b7 2 3 6</p>	<p><u>1</u> Cm7 VIII</p> <p>1 b7 b3 5 1</p>
<p><u>b6</u> Dm7b5 IV</p> <p>1 b7 b3 b5</p>	<p><u>7</u> G7 V</p> <p>1 5 b7 3</p>	<p><u>1</u> Cm V</p> <p>5 b3 5 1</p>	<p><u>b6</u> Dm7b5 IV</p> <p>1 b7 b3 b5</p>	<p><u>7</u> Db7 VI</p> <p>5 1 3 b7</p>	<p><u>1</u> Cm V</p> <p>5 b3 5 1</p>

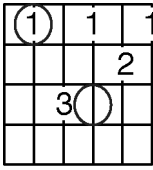
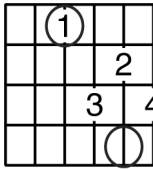
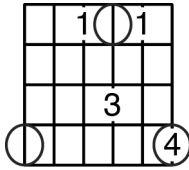
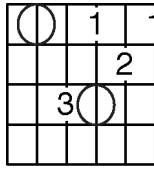
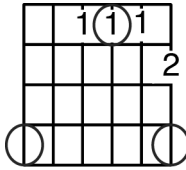
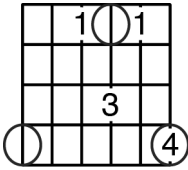
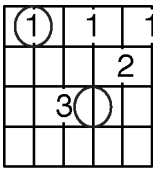
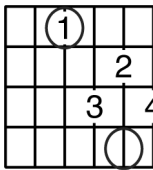
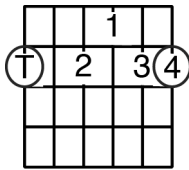
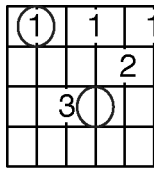
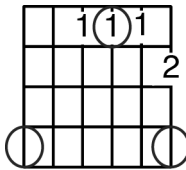
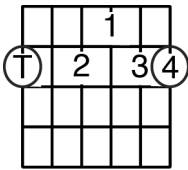
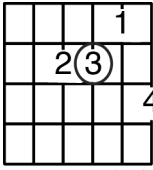
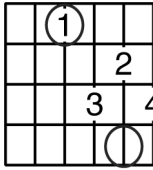
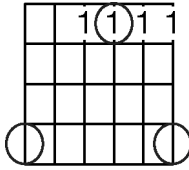
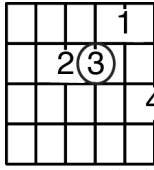
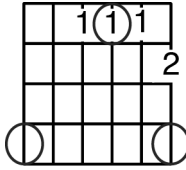
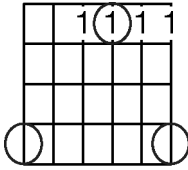
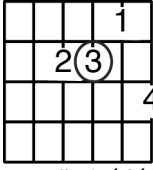
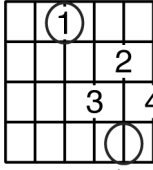
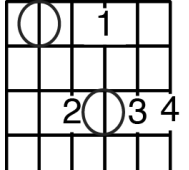
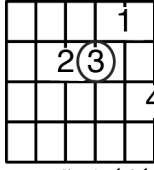
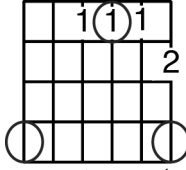
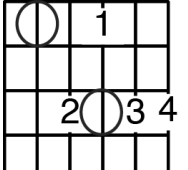
6-#6-7, G form major II-V-I and II-bII-I

<p><u>6</u> Dm7 V</p> <p>1 5 b7 b3 5</p>	<p><u>#6</u> G7#9 IV</p> <p>5 1 3 b7 #2</p>	<p><u>7</u> Cma7 III</p> <p>1 5 1 3 7</p>	<p><u>6</u> Dm7 V</p> <p>1 5 b7 b3 5</p>	<p><u>#6</u> Db13 III</p> <p>1 3 b7 2 6</p>	<p><u>7</u> Cma7 III</p> <p>1 5 1 3 7</p>
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6-b7-1, G form major II-V-I and II-bII-I

<p><u>6</u> Dm7 V</p>	<p><u>b7</u> G7#9 IV</p>	<p><u>1</u> Cadd9 V</p>	<p><u>6</u> Dm7 V</p>	<p><u>b7</u> Db13 VI</p>	<p><u>1</u> C6/9 VII</p>
<p><u>6</u> Dm7 V</p>	<p><u>b7</u> G7#9 IV</p>	<p><u>1</u> C9 VII</p>	<p><u>6</u> Dm7 V</p>	<p><u>b7</u> Db13 VI</p>	<p><u>1</u> C9 VII</p>
<p><u>1</u> Dm7 VI</p>	<p><u>b7</u> G7#9 IV</p>	<p><u>6</u> C6 V</p>	<p><u>1</u> Dm7 VI</p>	<p><u>b7</u> Db13 III</p>	<p><u>6</u> C6 V</p>
<p><u>1</u> Dm7 VI</p>	<p><u>b7</u> G7#9 IV</p>	<p><u>6</u> C13 III</p>	<p><u>1</u> Dm7 VI</p>	<p><u>b7</u> Db13 III</p>	<p><u>6</u> C13 III</p>

6-7-1, G form major II-V-I and II-bII-I

$\bar{6}$ Dm7 V  1 5 b7 b3 5	$\bar{7}$ G7 V  1 5 b7 3	$\bar{1}$ Cadd9 V  5 2 3 1	$\bar{6}$ Dm7 V  5 b7 b3 5	$\bar{7}$ Db7 VI  5 1 3 b7	$\bar{1}$ Cadd9 V  5 2 3 1
$\bar{6}$ Dm7 V  1 5 b7 b3 5	$\bar{7}$ G7 V  1 5 b7 3	$\bar{1}$ C9 VII  1 b7 2 5 1	$\bar{6}$ Dm7 V  1 5 b7 b3 5	$\bar{7}$ Db7 VI  5 1 3 b7	$\bar{1}$ C9 VII  1 b7 2 5 1
$\bar{1}$ Dm7 VI  5 1 b3 b7	$\bar{7}$ G7 V  1 5 b7 3	$\bar{6}$ C6 V  5 1 3 6	$\bar{1}$ Dm7 VI  5 1 b3 b7	$\bar{7}$ Db7 VI  5 1 3 b7	$\bar{6}$ C6 V  5 1 3 6
$\bar{1}$ Dm7 VI  5 1 b3 b7	$\bar{7}$ G7 V  1 5 b7 3	$\bar{6}$ C13 III  f l7 2 c	$\bar{1}$ Dm7 VI  5 1 b3 b7	$\bar{7}$ Db7 VI  5 1 3 b7	$\bar{6}$ C13 III  f l7 2 c

b7-7-1, G form major II-V-I and II-bII-I

<u>b7</u> D7#5#9 III	<u>7</u> G7 V	<u>1</u> Cadd9 V
3 b7 #2 #5	1 5 b7 3	5 2 3 1

<u>b7</u> D7#5#9 III	<u>7</u> G7 VII	<u>1</u> C9 VII
3 b7 #2 #5	b7 5 1 3	3 b7 2 5 1

<u>1</u> Dm7 VI	<u>7</u> G7 V	<u>b7</u> C7 IX	<u>1</u> Dm7 VI	<u>7</u> Db7 VI	<u>b7</u> C7 V
5 1 b3 b7	1 5 b7 3	5 1 3 b7	5 1 b3 b7	5 1 3 b7	5 1 3 b7

b7-7-1, G form minor II-V-I and II-bII-I

<u>b7</u> D7#5#9 III	<u>7</u> G7 V	<u>1</u> Cm V
3 b7 #2 #5	1 5 b7 3	5 b3 5 1

<u>1</u> Dm7 VI	<u>7</u> G7 V	<u>b7</u> Cm7 IV	<u>1</u> Dm7 VI	<u>7</u> Db7 VI	<u>b7</u> Cm7 IV
5 1 b3 b7	1 5 b7 3	5 1 b3 b7	5 1 b3 b7	5 1 3 b7	5 1 b3 b7

b712 (21b7), and 712: see E/D and C/A forms

JAZZ BLUES

Common Tone

Common Tone 1 on the first string

<p>C9 VII</p> <p>b7 2 5 1</p>	<p>F9 VII</p> <p>3 b7 2 5</p>	<p>C9 VII</p> <p>b7 2 5 1</p>	<p>C9 VII</p> <p>b7 2 5 1</p>	<p>F9 VII</p> <p>3 b7 2 5</p>	<p>F#dim7 VII</p> <p>b3 6 1 b5</p>
<p>C9 VII</p> <p>b7 2 5 1</p>	<p>A7#9 VI</p> <p>1 3 b7 #2</p>	<p>Dm7 VI</p> <p>5 1 b3 b7</p>	<p>G7sus4 V</p> <p>1 5 b7 4</p>	<p>same as bars 7-8</p>	<p>same as bars 9-10</p>

Common Tone 2 on the first string

<p>C9 VIII</p> <p>b7 3 5 2</p>	<p>F13 VII</p> <p>3 b7 2 6</p>	<p>C9 VIII</p> <p>b7 3 5 2</p>	<p>C9 VIII</p> <p>b7 3 5 2</p>	<p>F13 VII</p> <p>3 b7 2 6</p>	<p>F13b9 VII</p> <p>3 b7 b2 6</p>
<p>C9 VIII</p> <p>b7 3 5 2</p>	<p>A7sus4 VII</p> <p>1 5 b7 4</p>	<p>Dm7 X</p> <p>b7 b3 5 1</p>	<p>G9 IX</p> <p>3 b7 2 5</p>	<p>same as bars 7-8</p>	<p>same as bars 9-10</p>

Common Tone b3 on the first string

C7#9 IX 1 3 b7 #2	F9 X 5 2 3 b7	C7#9 IX 1 3 b7 #2	C7#9 IX 1 3 b7 #2	F9 X 5 2 3 b7	F#dim7 X b5 1 b3 6
C7#9 IX 1 3 b7 #2	A7b5#9 IX 3 b7 #2 b5	D7b9 X b7 3 5 b2	G9#5 X 3 b7 2 #5	same as bars 7-8	same as bars 9-10

Common Tone 3 (or b3) on the first string

C7 X 1 5 b7 3	F9 X 5 2 3 b7	C7 X 1 5 b7 3	C7 X 1 5 b7 3	F9 X 5 2 3 b7	F#dim7 X b5 1 b3 6
C7 X 1 5 b7 3	A7b9 XI 3 b7 b2 5	Dm9 X b7 b3 5 2	G9#5 IX 3 b7 2 6	same as bars 7-8	same as bars 9-10

Common Tone 5 on the first string

F9 VII I 3 b7 2 5	Bb9 VII 1 3 b7 2	F9 VII I 3 b7 2 5	F9 VII I 3 b7 2 5	Bb9 VII 1 3 b7 2	Bb13 VI b7 3 6 2
F9 VII I 3 b7 2 5	D7b9 VII 5 b2 3 b7	G7sus4 V 1 5 b7 4	C9 V b7 2 3 1	same as bars 7-8	same as bars 9-10

Common Tone 6 on the first string

<p>F13 VII</p> <p>I 3 b7 2 6</p>	<p>Bb7 VIII</p> <p>1 5 b7 3</p>	<p>F13 VII</p> <p>I 3 b7 2 6</p>	<p>F13 VII</p> <p>I 3 b7 2 6</p>	<p>Bb7 VIII</p> <p>1 5 b7 3</p>	<p>Bdim7 IX</p> <p>1 b5 6 b3</p>
<p>F13 X</p> <p>I b7 2 3 6</p>	<p>D7#5 IX</p> <p>b7 3 #5 1</p>	<p>Gm7 X</p> <p>1 b7 b3 5</p>	<p>C9 IX</p> <p>5 3 b7 2</p>	<p>same as bars 7-8</p>	<p>same as bars 9-10</p>

Common Tone 1 on the second string

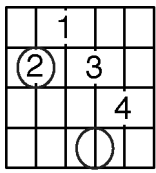
<p>F13 VI</p> <p>b7 3 6 1</p>	<p>Bb9 V</p> <p>3 b7 2 5</p>	<p>F13 VI</p> <p>b7 3 6 1</p>	<p>F13 VI</p> <p>b7 3 6 1</p>	<p>Bb7 VI</p> <p>1 b7 3 5</p>	<p>Bdim7 V</p> <p>1 6 b3 b5</p>
<p>F13 VI</p> <p>b7 3 6 1</p>	<p>D7#9 IV</p> <p>1 3 b7 #9</p>	<p>Gm7 III</p> <p>5 1 b3 b7</p>	<p>C7sus4 III</p> <p>1 5 b7 4</p>	<p>same as bars 7-8</p>	<p>same as bars 9-10</p>

Common Tone 2 on the second string

<p>F9 VII</p> <p>I 1 3 b7 2</p>	<p>Bb13 VI</p> <p>1 b7 3 6</p>	<p>F9 VII</p> <p>1 3 b7 2</p>	<p>F9 VII</p> <p>1 3 b7 2</p>	<p>Bb13 VI</p> <p>1 b7 3 6</p>	<p>B13b9 VI</p> <p>b2 b7 3 6</p>
<p>F9 VII</p> <p>1 3 b7 2</p>	<p>D7sus4 V</p> <p>1 5 b7 4</p>	<p>Gm7 VII</p> <p>b7 b3 5 1</p>	<p>C9 VII</p> <p>3 b7 2 5</p>	<p>same as bars 7-8</p>	<p>same as bars 9-10</p>

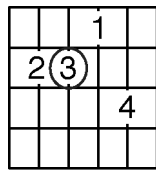
Common Tone b3 on the second string

F7#9 VII



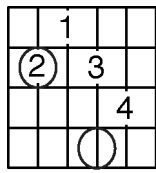
I 1 3 b7 #9

Bb7 VII



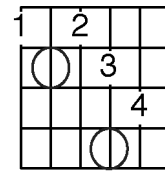
5 1 3 b7

F7#9 VII



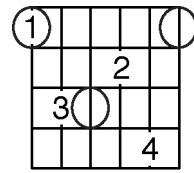
I 1 3 b7 #9

F7b5#9 VI



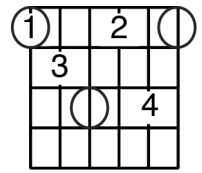
b5 3 b7 #2

Bb7 VI



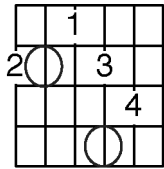
1 5 3 b7

Bdim7 VII



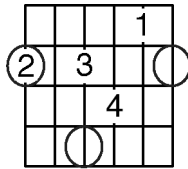
1 b5 b3 6

F7#9 VII



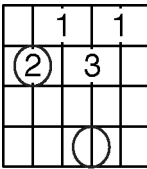
I 5 3 b7 #2

D7b5 IX



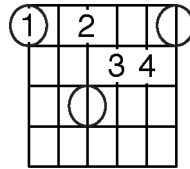
1 b7 3 b5

G7b9 IX



1 3 b7 b2

C7#5 VIII



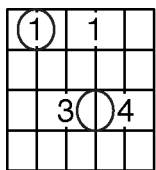
1 b7 3 #5

same as bars 7-8

same as bars 9-10

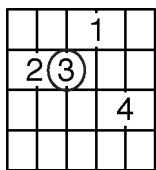
Common Tone 3 (or b3) on the second string

F7 VIII



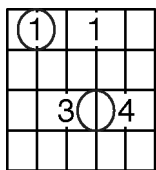
1 5 b7 3

Bb7 VII



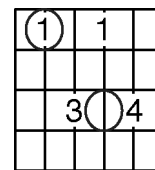
5 1 3 b7

F7 VIII



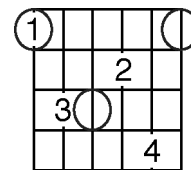
1 5 b7 3

F7 VIII



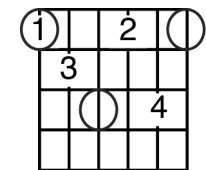
1 5 b7 3

Bb7 VI



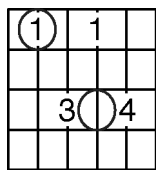
1 5 3 b7

Bdim7 VII



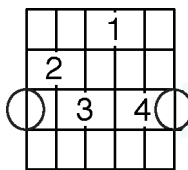
1 b5 b3 6

F7 VIII



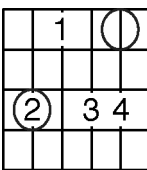
1 5 b7 3

D7b59 IX



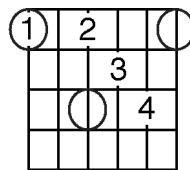
3 b7 b2 5

Gm9 VIII



1 b3 b7 2

C13 VIII



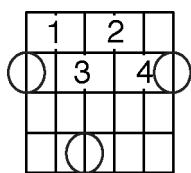
1 b7 3 6

same as bars 7-8

same as bars 9-10

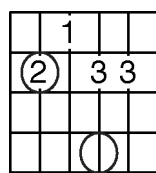
Common Tone 5 on the second string

C9 VII



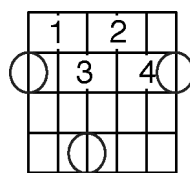
3 b7 2 5

F9 VII



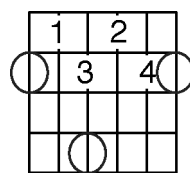
1 3 b7 2

C9 VII



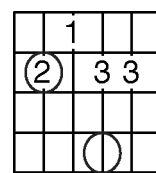
3 b7 2 5

C9 VII



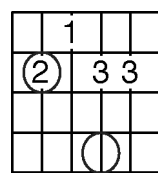
3 b7 2 5

F9 VII



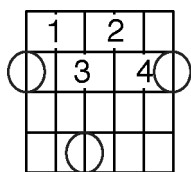
1 3 b7 2

F9 VII



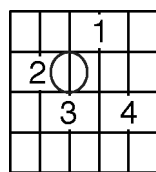
1 3 b7 2

C9 VII



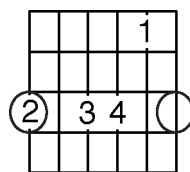
3 b7 2 5

A7b9 VI



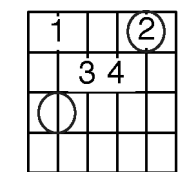
5 b2 3 b7

Dm7/11 VIII



1 b7 b3 4

G13 VIII



b7 3 6 1

same as bars 7-8

same as bars 9-10

Common Tone 6 on the second string

<p>C13 VIII</p> <p>1 b7 3 6</p>	<p>F7 VIII</p> <p>1 5 b7 3</p>	<p>C13 VIII</p> <p>1 b7 3 6</p>	<p>C13 VIII</p> <p>1 b7 3 6</p>	<p>F7 VIII</p> <p>1 5 b7 3</p>	<p>F#dim7 VIII</p> <p>1 b5 6 b3</p>
<p>C13 VIII</p> <p>1 b7 3 6</p>	<p>A7#5 X</p> <p>b7 3 #5 1</p>	<p>Dm7 X</p> <p>1 b7 b3 5</p>	<p>G9 IX</p> <p>1 3 b7 2</p>	<p>same as bars 7-8</p>	<p>same as bars 9-10</p>

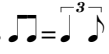
Minor Pentatonic

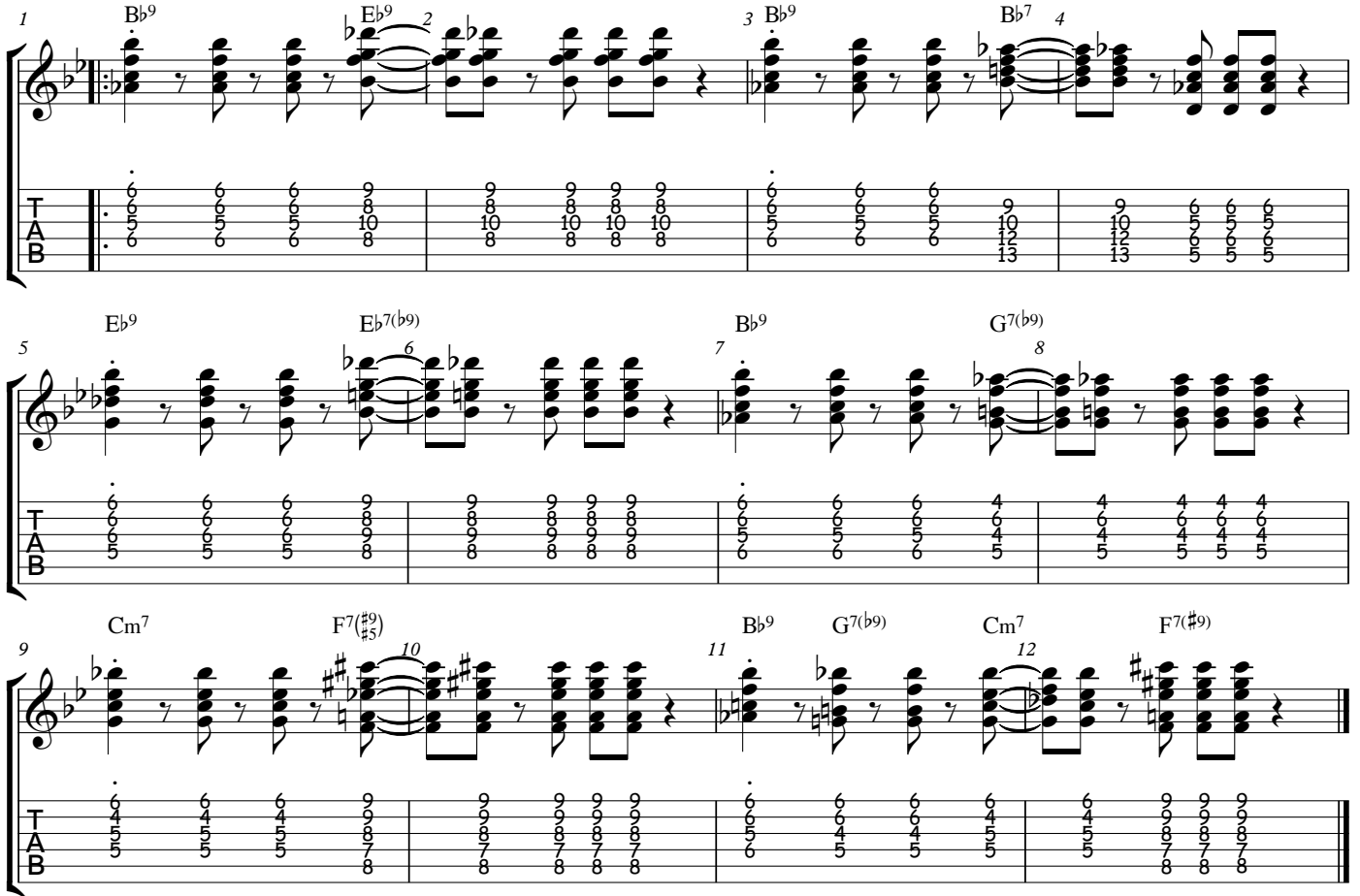
b3-1-b7-5, jazz blues - [link to video](#)

♩ = 125
Swing Eighths

1-3-1-b7-5, jazz blues - link to video

♩ = 125

Swing Eighth 



The musical score consists of three systems, each with a treble clef staff and a corresponding guitar tablature staff. The key signature has two flats (Bb and Eb).

System 1 (Measures 1-4):

- Measure 1: Chord Eb9. Tab: 6 6 6 9 9 9.
- Measure 2: Chord Eb9. Tab: 6 6 6 9 9 9.
- Measure 3: Chord Bb9. Tab: 6 6 6 9 9 9.
- Measure 4: Chord Bb7. Tab: 6 6 6 9 9 9.

System 2 (Measures 5-8):

- Measure 5: Chord Eb9. Tab: 6 6 6 9 9 9.
- Measure 6: Chord Eb7(b9). Tab: 6 6 6 9 9 9.
- Measure 7: Chord Bb9. Tab: 6 6 6 9 9 9.
- Measure 8: Chord G7(b9). Tab: 4 4 4 4 4 4.

System 3 (Measures 9-12):

- Measure 9: Chord Cm7. Tab: 5 5 5 7 7 7.
- Measure 10: Chord F7(#9). Tab: 9 9 9 7 7 7.
- Measure 11: Chord Bb9. Tab: 6 6 6 9 9 9.
- Measure 12: Chord Cm7. Tab: 5 5 5 7 7 7.

Major Pentatonic

5-6-1-6, jazz blues

<p>C9 VII</p> <p>3 b7 2 5</p>	<p>F9 VIII</p> <p>1 5 b7 3</p>	<p>C9 VII</p> <p>b7 2 5 1</p>	<p>C9 VIII</p> <p>b7 3 5 2</p>	<p>F9 VII</p> <p>1 3 b7 2</p>	<p>F#dim7 VIII</p> <p>1 b5 6 b3</p>
<p>C9 VII</p> <p>b7 2 5 1</p>	<p>A7sus4 VII</p> <p>1 5 b7 4</p>	<p>Dm7/11 VIII</p> <p>1 b7 b3 4</p>	<p>G9 IX</p> <p>1 3 b7 2</p>		
bar 11		bar 12			
<p>C7 VII</p> <p>b7 2 5 1</p>	<p>A7#9 VI</p> <p>1 3 b7 #2</p>	<p>Dm7 X</p> <p>b7 b3 5 1</p>	<p>G9 IX</p> <p>3 b7 2 5</p>		

Common Tone And Cadences

common tones 5 and 1, harmonic and melodic minor cadences. G/E form

bar 1	bar 2	bar 3	bar 4
	G harmonic minor		Dbm(ma7) Gb9#11 Gb Lydian b7 Db mel. minor Bb Aeolian b5
C9 VII	F9 VII	F#dim7 VII	C9 VII
			Gm9 VIII
			Dbm(ma7) Gb9#11 VIII

bar 5	bar 6	bar 7	bar 8
G harmonic minor			F melodic minor E super Locrian Bb Lyd. dom. D Aeolian b5
F9 VII	F#dim7 VII	C9 VII	C Mixolydian sharp one D harmonic minor F major sharp five A Phrygian major
			E7#5#9 VIII
			A7b9 VIII

bar 9	bar 10	bar 11	bar 12
Dm7 VI	G7sus4 V	Cadd9 V	C Mixo. #1 D harmonic minor A Phrygian major
			A7#9 VI
			Dm7 VI
			G7sus4 V
			Db Lydian (opt. b7) Ab major (opt. b3) F Aeolian (opt. b5)

common tone 5, harmonic and melodic minor cadences, C form

bar 1	bar 2		bar 3	bar 4		
<p>F7 VI</p> <p>3 b7 1 5</p>	<p>Fm7 VI</p> <p>b3 b7 1 5</p>	<p>Bb9 VI</p> <p>b7 3 5 2</p>	<p>F9 VII</p> <p>3 b7 2 5</p>	<p>Cm7 VIII</p> <p>b7 b3 5 1</p>	<p>F7b9 VII</p> <p>3 b7 b2 5</p>	<p>Cm7b5 F7b9 F Phrygian major Ab Mixo. sharp one Bb harmonic minor Db major sharp five</p>
bar 5	bar 6	bar 7		bar 8		
<p>Bb9 VII</p> <p>b7 3 5 2</p>	<p>Fm7 VI</p> <p>b3 b7 1 5</p>	<p>Bb9 VI</p> <p>b7 3 5 2</p>	<p>F9 VII</p> <p>1 3 b7 2 5</p>	<p>Am7b5 VII</p> <p>1 b5 b7 b3</p>	<p>D7b9 VII</p> <p>5 b2 3 b7</p>	<p>F Mixolydian sharp one G harmonic minor A Locrian natural six Bb major sharp five D Phrygian major</p>
bar 9	bar 10	bar 11		bar 12		
<p>Gm7/11 VIII</p> <p>5 b3 b7 1 4</p>	<p>F major flat six C Mixolydian b2</p> <p>C13b9 VI</p> <p>b2 3 b7 6 1</p>	<p>F Mixo. sharp one G harmonic minor Bb major sharp five D Phrygian major</p> <p>F9 VII</p> <p>1 3 b7 2 5</p>	<p>D7b9 VII</p> <p>5 b2 3 b7</p>	<p>Gm7/11 VIII</p> <p>5 b3 b7 1 4</p>	<p>C13b9 VI</p> <p>b2 3 b7 6 1</p>	

FOUR-BEAT CADENCES

How to Use These Cadences

the target chords

The last chord in each sequence is a target chord. The target chord is typically on beat one. When it works harmonically, the first four chords can be played with one on each of the four beats of a bar preceding the target chord.

A cadence version is shown for each of common chord types: a I chord, a IV chord, a II chord and a V chord.

top-voice melodic cells

The sequence of notes made up by the highest-pitched note of each chord makes a melodic cell. It is identified with the title of each example, such as “b3-1-b7-5-1”, indicating the numbered tones in the key.

using part of the four-beat cadence

It would often obscure the original progression if you play the first chord of these four-beat cadences (five chords including the target chord) on the first beat of the bar before the target chord. When the first chord is basically the same as in the original progression, it's obviously not a problem. But when the listener expects a IV chord (like bar two of a jazz blues) and you play a V chord, it can be a little disconcerting to the listener. Especially if you are playing with another musician that *is* playing the IV chord while you play the V chord. Just listen and make good decisions.

You don't have to use all four of the first four chords. You could use the fourth chord on the last beat before the target chord. You could use the third and fourth chords on the last two beats before the target chord. Or, you could use the second, third and fourth chords on the last three beats before the target chord.

rhythm

To make the rhythm more interesting, some of the chords could use pushes and pickups. See [Varying Rhythm](#) and [Hearing Pickups and Pushes](#). Pushes are generally better for the cadences, since they are less busy.

building chord melody style

To build a chord melody style like Joe Pass or Barney Kessel, you need to know a lot about [Voice Leading](#) and a lot about melodic cells. See [Four Steps To Improv/Melodic Cell Types](#). You can get started with a few melodic cell types and these Four-Chord Cadences.

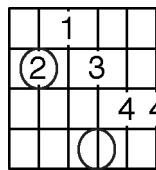
Also see [Melodically Superimposed Cadences](#), especially the Playing Cadences set of sections accessed from the table of contents on the first page.

Minor Pentatonic

b3-1-b7-5-1

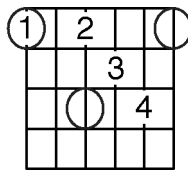
G major, target I

D7#5#9 IV



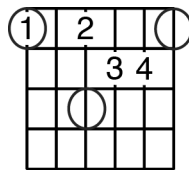
1 3 b7 #2 #5

Bb13 VI



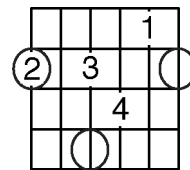
1 b7 3 6

A7#5 V



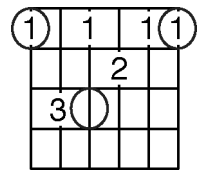
1 b7 3 #5

Ab7b5 III



1 b7 3 b5

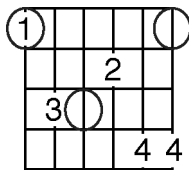
G7 III



1 5 b7 3 5 1

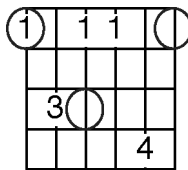
G major, target IV9

G7#9 III



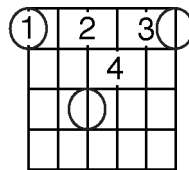
1 5 3 b7 #2

Am7 V



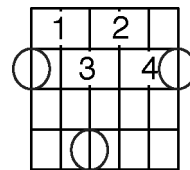
1 5 b7 b3 b7

Bb7 VI



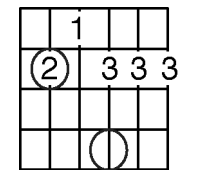
1 b7 3 5

G9 II



3 b7 2 5

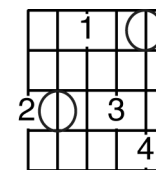
C9 II



1 3 b7 2 5

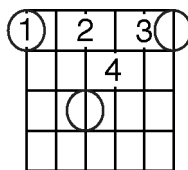
G major, target IIIm7

Gm7 VIII



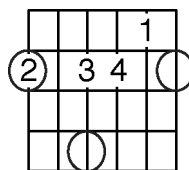
5 b3 b7 b3

C7 VIII



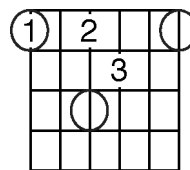
1 b7 3 5

Bm7b5 VI



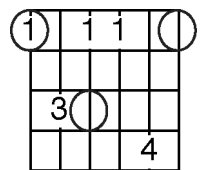
1 b7 b3 b5

Bb7 VI



1 b7 3

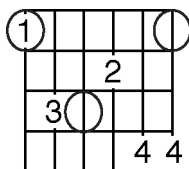
Am7 V



1 5 b7 b3 b7

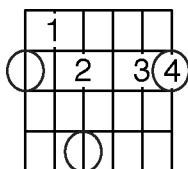
G major, target V7

G7#9 III



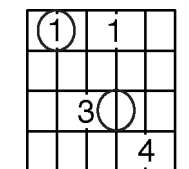
1 5 3 b7 #2

G7/B II



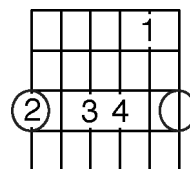
3 b7 5 1

C7sus4 III



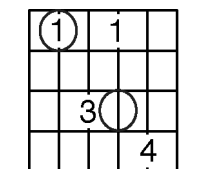
1 5 b7 4

Am7 III



1 b7 b3 4

D7sus4 V



1 5 b7 4

5-b7-1-b3-1

G major, target I

Bm7 II

1 5 b7 b3

Bb7 VI

1 b7 3 5

Am7 V

1 5 b7 b3 b7

Ab13 IV

1 b7 3 6 2

G7 III

1 5 b7 3 5 1

G major, target IV9

Em7 V

1 b3 b7

Eb9 V

1 3 b7 2

Dm7sus4 V

1 5 b7 4

Db13 III

1 3 b7 2 6

C9 II

1 3 b7 2 5

G major, target IIIm7

G7 III

1 b7 3 5

Fadd9 V

3 2 5 1

Gadd9 VII

3 2 5 1

E7b9b5 VI

1 3 b7 b2 b5

Am11 III

1 b7 b3 4 b7

G major, target V7

G7 III

1 b7 3 5

G9/B VI

3 2 5 b7

C9 II

1 3 b7 2 5

C#dim7 IV

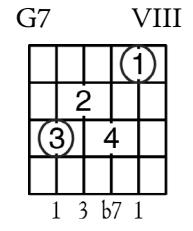
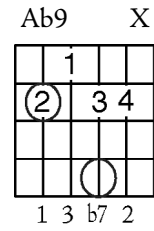
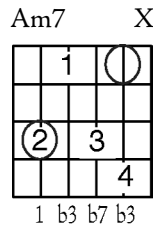
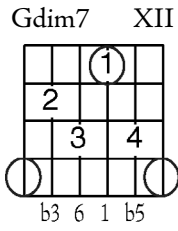
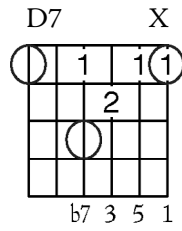
1 b5 b3 6

D7sus4 V

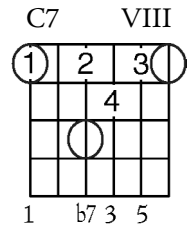
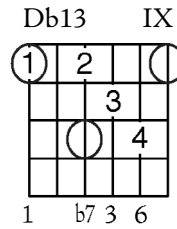
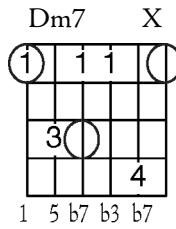
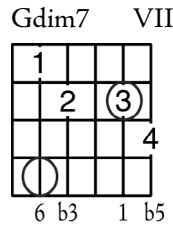
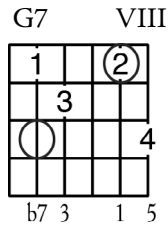
1 5 b7 4

5 -b5-4-b3-1

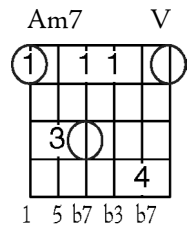
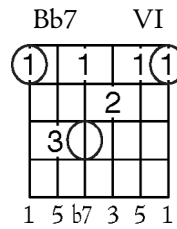
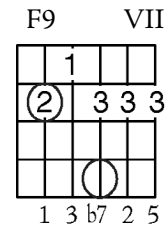
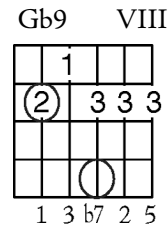
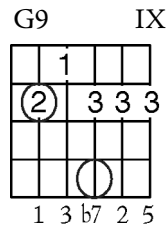
G major, target I



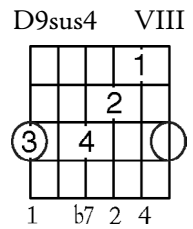
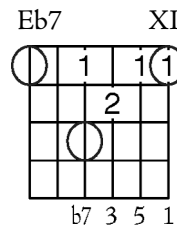
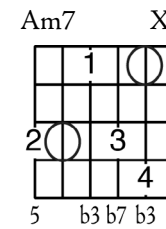
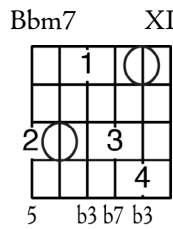
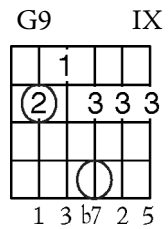
G major, target IV9



G major, target IIIm7



G major, target V7

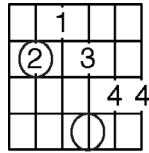


Major Pentatonic

b3-2-1-6-1

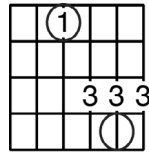
C major, target I

G7#5#9 IX



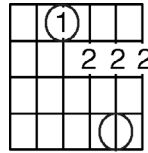
1 3 b7 #2 #5

Bbma7 VIII



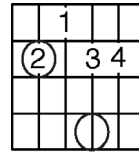
1 5 7 3

Am7b5 VII



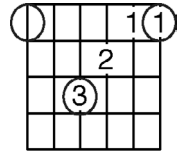
1 b5 b7 b3

G9 IX



1 3 b7 2

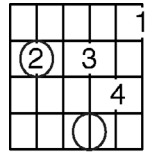
C VIII



1 3 5 1

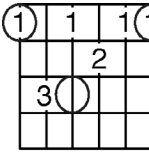
C major, target IV9

Am7b5 XI



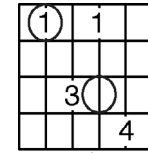
1 b7 b3 b5

D7 X



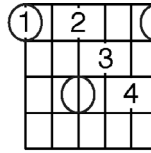
1 5 b7 3 5 1

Gm7sus4 X



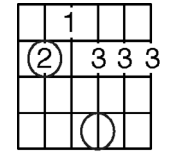
1 5 b7 4

C13 VIII



1 b7 3 6

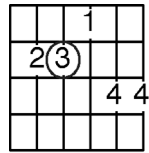
F9 VII



1 3 b7 2 5

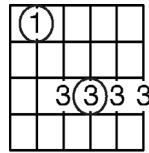
C major, target IIIm7

C7#9 IX



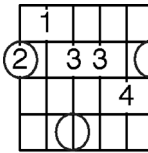
5 1 3 b7 #2

F6 VIII



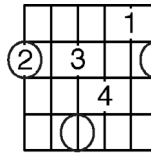
1 5 1 3 6

E7#9#5 XI



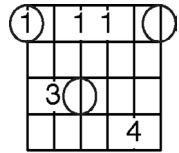
1 3 b7 #2 #5

Eb7b5 X



1 b7 3 b5

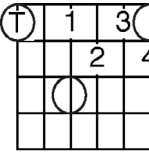
Dm7 X



1 5 b7 b3 b7

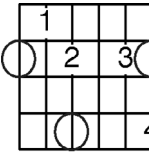
C major, target V7

D7b9 X



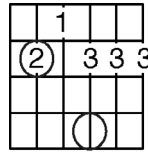
1 b7 3 5 b2

C9 VII



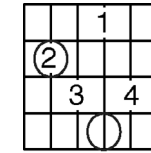
3 b7 5 2

F9 VII



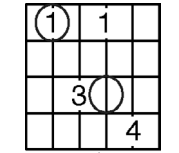
1 3 b7 2 5

F#dim7 VIII



1 b5 6 b3

G7sus4 X



1 5 b7 4

1-6-5-4-3

C major, target I

G7#5#9 IX

1 b7 1 4

Dm7 VII

b3 b7 1 5

G13 VII

I b7 3 6 1

Db7 IX

1 b7 3

C7 VIII

1 b7 3

C major, target IV9

C7 VIII

1 5 b7 3 5 1

Fma7 VIII

1 5 7 3

Bb6 VI

1 1 3 6

Bdim7 VI

1 6 b3 b5

F7 VII

5 3 b7

C major, target IIm7

C7 VIII

1 5 b7 3 5 1

F6 VII

1 5 6 3

E7#9 VI

1 3 b7 #9

Eb9 V

1 3 b7 2

Dm9 III

1 b3 b7 2

C major, target V7

Dm7 V

1 5 b7 b3 b7

Fma7 V

1 3 5 7 3

Bb6 VII

1 5 3 6

Ab13 IV

1 b7 3 6

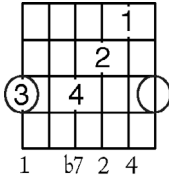
G13 III

1 b7 3 6

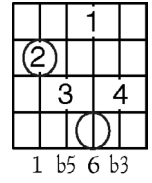
1-#2-3-6-5

C major, target I

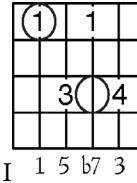
D9sus4 VIII



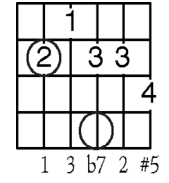
Gdim7 IX



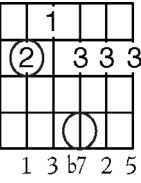
G7 X



Ab9#5 X

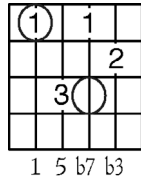


G9 IX

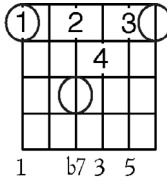


C major, target IV9

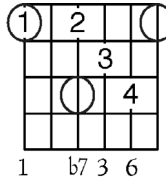
Em7 VII



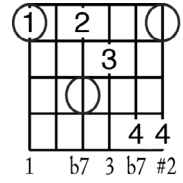
Eb7 XI



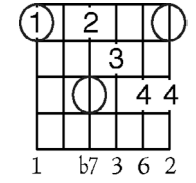
D13 X



Db7#9b5 IX

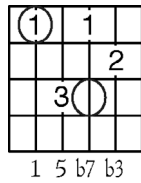


C13 VIII

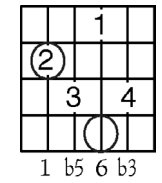


C major, target IIIm7

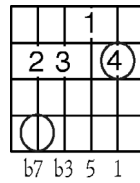
Em7 VII



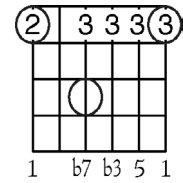
Gdim7 IX



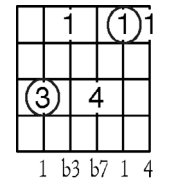
Bm7 XI



Em7 XII

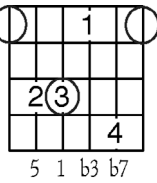


Am11 X

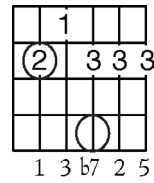


C major, target V7

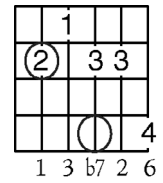
Am7 V



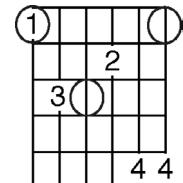
Eb9 V



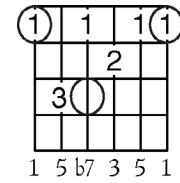
D13 IV



Cma7 VIII



D7 X



DIMINISHED-SOUNDING DOMINANT CADENCES

Play the examples on the first system (pair of staves with music notation and tablature) to get familiar. The second and third systems are a library of fingerings by string set. The bottom system shows the top voice leading options.

Build the ninth-not root chords from the third of the V chord of your target (C). Move up or down in minor thirds (B-D-F-Ab). In ascending order and in the key of your target, this will give you (G)13nr (major V type), (D)IIIm7b5 (harmonic minor II type), (Db)bII9 no root (melodic minor IV type), (E)III7b9 no root. The III7b9 has a remote relationship, so avoid using last before resolving to the target.

Ninth No Root Type - [link to video](#)

The image displays four systems of musical notation and guitar tablature for Ninth No Root Type chords. Each system includes a treble clef staff with chord names and a corresponding guitar tablature staff with fingerings for strings T, A, and B.

- System 1:** Shows chords B⁹, D⁹, F⁹, E¹³, E⁶, E^{maj7}, E⁹, B⁹, D⁹, F⁹, E¹³, E⁶, E^{maj7}, E⁹. Includes the instruction "resolve to either".
- System 2:** Shows chords E⁹, G⁹, B^{b9}, D^{b9}, G⁹, B^{b9}, D^{b9}, E⁹, D^{b9}, E⁹, G⁹, B^{b9}, C^{maj7}, A⁹, F^{#6}, E^bmaj7. Includes the instruction "resolve to either".
- System 3:** Shows chords B^{b9}, G⁹, E⁹, D^{b9}, E⁹, D^{b9}, B^{b9}, G⁹, D^{b9}, B^{b9}, G⁹, E⁹, C⁶, A⁹, F^{#maj7}, E^bmaj7. Includes the instruction "resolve to either".
- System 4:** Shows chords D^{b9}, E⁹, G⁹, B^{b9}, B^{b9}, G⁹, E⁹, D^{b9}. Includes the instruction "alternate the top voice leading".

Thirteen Flat Nine Type - [link to video](#)

Be careful with the voice leading when resolving these 13b9 types (more so than with the previous ninth no root type), especially the top and bottom voices (soprano and bass). Avoid chromatic changes when you can.

Two or more of these may be used to make a cadence to a target chord. The thirteen flat nine cadence tends to resolve better up a perfect fourth from the letter name of the last chord. So, if the last 13b9 chord is G13b9/Ab, it would resolve to a C chord.

Another way to look at these is that they are diminished seventh chords with a whole step voice movement on the top. Looking at it that way, any 13b9 voiced as you see it below could resolve up a major third from its bass note, such as G13b9/Ab resolving to a C chord.

G13(b9)/Ab Bb13(b9)/B C#13(b9)/D E13(b9)/F C#13(b9)/D E13(b9)/F G13(b9)/Ab Bb13(b9)/B C6 Am9 F#m7 Ebmaj7

T	3	5	6	8	9	11	12	14	4	6	7	9	10	12	13	15	15	12	12	15
A	3		6		10		12		4		7		10		13		14	12	10	15
B	4		7		10		13		5		8		11		14		15	12	9	13

Bb13(b9)/B G7(b9)/Ab E13(b9)/F C#13(b9)/D E13(b9)/F G13(b9)/Ab Bb13(b9)/B G13(b9)/Ab C6 Am7 F#m7 Ebmaj7

T	15	13	12	10	9	7	6	4	14	12	11	9	8	6	5	3	3	5	5	3
A	13		10		7		4		13		10		7		6		3	5	5	3
B	14		11		8		5		13		10		7		4		3	5	2	3

Using Diminished Scale For Diminished -Sounding Dominant Cadences

what chords does the diminished scale make?

All of the notes of the diminished scale can't be sustained at once on a six-string guitar, nor on a seven string guitar, since the scale has eight notes. The chord quality including all the notes of the scale would be $13\#11b9\#9$ where the repeating half step-whole step scale pattern would begin by ascending a half step from the root (followed by whole step, half step, wholestep, etc.) or by descending a whole step from the root (followed by half step, whole step, half step, etc.).

minor V type chord subsets of the harmonized diminished scale

V type chords in minor keys typically have flat nine or sharp nine. Subset chords of the harmonized diminished scale can be used to get the same or similar sound and feel. See [Scale Ambiguity/Ambiguos Scales For Dominant chords/Compare Altered Dominants With Flat Nine Or Sharp Nine](#).

The composite of the first three chords below represents $A13\#11b9\#9$. $A13\#11b9\#9$ is the full chord, shown last, It has eight notes and won't fit on the guitar.

link to video

♩ = 95
Swing Sixteenths

1 b7 3 6 #9 1 b7 3 6 b9 1 b7 3 #4 6

$A13(\#9)$ $A13(b9)$ $A13(b9)$ $A13\#11b\#9$

T
A
B

0 5 (6) (7) (8)
0 (6) (6) (7) (7)
0 (6) (6) (4) (2)

the 7b9 or 7#9 part of the scale for minor V types

The most typical alterations of minor key V type chords are #5, b9 and #9. The harmonized diminished scale ($13\#11b9\#9$) doesn't provide the sharp five. It does provide both the flat nine and sharp nine. In using the diminished scale for minor key V type chords, emphasize the $7b9\#9$ part of the scale, which is six of its eight notes. Don't over-emphasize the remaining two notes: the sharp eleven and the thirteen.

The thirteen is more acceptable than the sharp eleven. G Phrygian major (also called G Phrygian dominant) is the typical V type scale for C minor. C harmonic minor and G Phrygian major have the same notes. Each name is used to indicate the context as being the key of C minor (with a harmonic

minor scale) or the temporary key of G on the V of C. When a V type minor chord has a sharped fifth, it is usually a flat six of the V type scale (G Phrygian major, 1-b2-3-4-5-b6-b7) that is used for the sharped fifth. The flat six (equivalent to flat thirteen) of the G Phrygian major scale can represent the sharp five in the G7#5 chord. “b13” is sometimes part of a chord name, indicating that a chord has a fifth and a sharped fifth, but calling the sharped fifth a “flat thirteen”, so as not to break chord naming conventions. We don’t want to get a ticket from the harmony police! See [Chord-Naming Conventions/Chord-Naming Rules By Chord Tone/Altered Fifths](#).

With Escherian or deceptive cadences, the key of C minor could be expected, but the actual result may be the key of C major. See [Melodically Superimposed Cadences/Cadence Defined/Types Of Cadences/Escherian cadence](#) and see [Establishing A Key/Key Defined/Authentic And Deceptive Cadences](#).

The thirteen tone is the same tone as a “six” and contradicts the typical V type chord with a sharped fifth (G7#5). Although the thirteen (the “E” note in G13b9 as a V chord in C minor) sometimes sounds cool if the other instrument parts don’t strongly emphasize the flat six, which could cause a conflict. In subtle arrangements, the six and the flat six can co-exist, but it takes finesse.

where the 13b9 chord is part of the song

Sometimes the 13b9 chord is actually part of the song. It is used in a few Jobim Tunes and other songs listed in (just click the link at the end of this sentence) [Melodic Cells/Melodic Cell Types/Harmonic Type Melodic Cells/Half-Whole-Half Cells And Diminished Scale/Harmonic Application Of Half-Whole-Half/applying diminished scale to 13b9 chords](#).

identifying the diminished seventh part of the 13#11b9#9 chord

We want to emulate a V7b9 chord (G7b9 for the key of C minor). Without a root, that is a VII diminished seventh chord in the key of C minor, a B diminished seventh chord. Here’s the logic: Thinking in the key of V in the key of C minor, we can use the name “G diminished scale” (half/whole) where we ascend from the note G in repeating half steps and whole steps. In the key of V (G) the numbered tones are 1-b2-b3-3-#4-5-6-b7. The diminished seventh chord part of that scale we want to emphasize consists of tones b2-3-5-b7. In G, that’s Ab-B-D-F. Those tones make up a diminished seventh chord with four alternate names: Abdim7, Bdim7, Ddim7, Fdim7. Bdim7, the VIIIdim7 is usually most relevant, since its root is a half step below “C” the tone center of the key of C minor.

moving a chord part of 13#11b9#9 in minor thirds

Moving any subset chord of 13#11b9#9 (the harmonized diminished scale) up or down in minor thirds will produce all chords that are part of 13#11b9#9. Here are some examples: [link to video](#)

1 $Bb7(b9)$ $Bb(b9)$ $Bb7(\#9)$ $Bb7(\#11)$ $Bb(b9)$ $Bb7(\#9)$ $Bb7(\#11)$ $Bb13$

(no seven)

5 $Bb7(\#11)$ $Bb13(b9)$ 6 $Bb7(b9)$ $Bb7(\#9)$ 7 $Bb7(\#11)$ $Bb13(\#9)$ 8 $Bb7(\#11)$ $Bb13(\#9)$

(no seven) (no seven) (no seven)

ornamenting the subset chord

If a tone is in the bII dim7 (Db dim7) part of the I13#11b9#9 chord (C13#11b9#9), ornament it with a whole step above or with a half step below.

MODES

Modal use of a seven tone scale like the major scale can establish any note of the scale as a key, without changing the notes involved. This does, however, call for a renumbering of the scale. To renumber the scale, each mode is compared to a major scale on the same note chosen as a tone center. If “D”, the second step of the C major scale was chosen as a tone center, it could be compared to a major scale on the same note, “D”. Regardless of the key, this would produce the following mode formulas, expressing the relationship of each to a major scale on the same note.

By default, chords are built with an every-other note pattern, using the tertian cycle (cycle of thirds) 1-3-5-7-2-4-6-1 (repeating). Triads are built by default with every other note of the scale for three notes, such as 1-3-5 for the I chord and 2-4-6 for the IIm chord. Seventh chords are built by default with every other note of the scale for four notes, such as 1-3-5-7 for the Ima7 and 2-4-6, 1 for the IIm7.

Modes of the Major Scale

scale tone	letters in C	mode name	mode formula	triad	seventh chord
I	C-D-E-F-G-A-B-C	C major or Ionian	1-2-3-4-5-6-7	I major	Ima7
II	D-E-F-G-A-B-C-D	D Dorian	1-2-b3-4-5-6-b7 (of D major)	II minor	IIm7
III	E-F-G-A-B-C-D-E	E Phrygian	1-b2-b3-4-5-b6-b7 (of E major)	III minor	IIIIm7
IV	F-G-A-B-C-D-E-F	F Lydian	1-2-3-#4-5-6-7 (of F major)	IV major	IVma7
V	G-A-B-C-D-E-F-G	G Mixolydian	1-2-3-4-5-6-b7 (of G major)	V major	V7
VI	A-B-C-D-E-F-G-A	A Aeolian	1-2-b3-4-5-b6-b7 (of A major)	VI minor	VIIm7
VII	B-C-D-E-F-G-A-B	B Locrian	1-b2-b3-4-b5-b6-b7 (of B major)	VII dim.	VIIIm7b5

By sharpening the fifth of the major scale, another system of modes is produced. The mode on the sixth step is the popular harmonic minor, which is Aeolian natural seven. Modes of major scale and major sharp five scale are freely combined, especially Aeolian and harmonic minor.

Modes of the Major Sharp Five Scale

scale tone	letters in C	mode name	mode formula	triad	seventh chord
I	C-D-E-F-G#-A-B-C	C major sharp five	1-2-3-4-#5-6-7	I augmented	Ima7#5
II	D-E-F-G#-A-B-C-D	D Dorian sharp four	1-2-b3-#4-5-6-b7 (of D major)	II minor	IIm7
III	E-F-G#-A-B-C-D-E	E Phrygian major third	1-b2-3-4-5-b6-b7 (of E major)	III major	III7
IV	F-G#-A-B-C-D-E-F	F Lydian sharp two	1-#2-3-#4-5-6-7 (of F major)	IV major	IVma7
#V	G#-A-B-C-D-E-F-G#	G# Mixolydian sharp one	#1-2-3-4-5-6-b7 (of G major)	#V dim.	#V dim. 7
VI	A-B-C-D-E-F-G#-A	A Aeolian natural seven or A harmonic minor	1-2-b3-4-5-b6-7 (of A major)	VI minor	VIIm(ma7)
VII	B-C-D-E-F-G#-A-B	B Locrian natural six	1-b2-b3-4-b5-6-b7 (of B major)	VII dim.	VIIIm7b5

Melodic minor is used modally in its ascending form, which is major scale with a flatted third. The descending form of melodic minor is the same as Aeolian, but will not be used here. Modes of the melodic minor are less common, but occur often in jazz.

Modes of the Melodic Minor Scale

scale tone	letters in C	mode name	mode formula	triad	seventh chord
I	C-D-Eb-F-G-A-B-C	C major flat three or C melodic minor	1-2-b3-4-5-6-7	I minor	Im(ma7)
II	D-Eb-F-G-A-B-C-D	D Dorian flat two	1-b2-b3-4-5-6-b7 (of D major)	II minor	IIIm7
bIII	Eb-F-G-A-B-C-D-Eb	Eb Phrygian flat one	b1-b2-b3-4-5-b6-b7 (of E major)	III augmented	IIIIma7#5
IV	F-G-A-B-C-D-Eb-F	F Lydian flat seven	1-2-3-#4-5-6-b7 (of F major)	IV major	IV7
V	G-A-B-C-D-Eb-F-G	G Mixolydian flat six	1-2-3-4-5-b6-b7 (of G major)	V major	V7
VI	A-B-C-D-Eb-F-G-A	A Aeolian flat five	1-2-b3-4-b5-b6-b7 (of A major)	VI dimin.	VIIm7b5
VII	B-C-D-Eb-F-G-A-B	B Locrian flat four, super Locrian, or "flat all"	1-b2-b3-b4-b5-b6-b7 (of B major)	VII dimin.	VIIIm7b5

MAJOR SCALE TONE TRIAD VOICE LEADING

Up stepwise: all three tones ascend one scale step.

Down stepwise: all three tones descend one scale step.

Up a third: the root moves down a scale step and the third and the fifth stay the same.

Down a third: the fifth moves up a scale step and the root and the third stay the same.

Up a fourth: the third and the fifth move up a scale step and the root stays the same.

Down a fourth: the root and the third move down a scale step and the fifth stays the same.

Three-Note Linear Scale Tone Triads

Memorize linear major scale tone triads in close voicing and in all three inversions (ascending 1-3-5, 3-5-1 or 5-1-3) with the lowest pitch fingered by (1) the first finger (2) the second or third finger or (3) the little finger.

You'll need to keep track of two things:

1. The major scale, which will progress from step "1" to "1" on one of the strings. (2) Once you establish the fingering for the major triad on step "1", move from step "1" to step "2" on the string where the major scale is ascending and flat the third. Keep track of where the third is by the order of the tones. From the lowest to highest pitch, close-voiced triads are 1-3-5, 3-5-1 or 5-1-3. From the lowest to highest pitch, open-voiced triads are 1-5-3, 3-1-5 or 5-3-1.
2. As you progress up the major scale, the chord qualities should be as follows: I major, II minor, III minor, IV major, V major, VI minor, VII diminished. Once you have played the I major and II minor triads, you have established a fingering for major and minor triads. When you get to the VII diminished triad, you can attain it by one of three alterations of major or minor triads: diminished = minor b5 = major b3, b5 = major #1 (then descend the entire triad one half step).

Inversion Cycles

When roots progress up in fourths or up in thirds, the inversion cycle is 1-3-5, 5-1-3, 3-5-1, 1-3-5, etc. With roots progressing down in fourths or down in thirds, the inversion cycle the opposite: 1-3-5, 3-5-1, 5-1-3, 1-3-5, etc.

SCALE-TONE SEVENTH CHORD VOICE LEADING

Important: the root movement referred to on the left of each table below is conceptual only. Think of that movement as what the bass player plays. If the root moves in your voice leading, it is mentioned on the right side of the columnar chart.

Neighboring and Passing Chords

In the same manner that a neighboring tone or passing tone can decorate chord tones of the current chord, groups of them can serve as neighboring or passing tone chords. As with the neighboring or passing tones, they should be de-emphasized rhythmically.

When any neighboring or passing chord is emphasized, it becomes a chord that is added to the composition. Be sure that you are communicating such a chord to the listener and other musicians as an appropriate chord for the arrangement.

Chord tones not mentioned on the right side below do not move.

<u>root movement</u>	<u>voice movement from first chord</u>
root up a fourth	fifth and seventh move down a scale step
root down a fourth	root and third move up a scale step
root up a step	third, fifth and seventh move down a scale step
root down a step	root, third and fifth up a scale step

Upper and Lower Harmony Chords

root up a third

When a scale tone seventh chord is used on the third of the current chord, it produces a ninth no root named after the current root. This is not usually done on a major scale-tone III or VII chord. However, when the III^m7 chord is changed to dominant seventh chord, it can be used as a III⁷b9 chord, though this changes the scale to harmonic minor on the sixth step of the parent major scale (E⁷b9 is a V⁷b9 chord of A harmonic minor, built on the sixth step of C major).

root down a third

When a scale tone seventh chord is used on the sixth of a I, IV or V chord (root down a third), a minor seventh chord is produced. This minor seventh is a synonym of a sixth chord on the original root. For example, an Am⁷ build on the sixth of C is a synonym of C⁶.

When a scale tone seventh chord is used on the sixth of a IIm chord (root down a third), a minor seventh flat five chord is produced. This VIIIm7b5 is a synonym of IIm6: Bm7b5 = Dm6.

Chord tones not mentioned on the right side below do not move.

root movement

root up a third

root down a third

voice movement from first chord

root moves up a step

seventh moves down a step

I7-I°7-IIIm7b5 (=IVm6) I Voice Leading

Descend all notes of a dominant seventh chord without the root (I7) chromatically twice, then descend to the closest available tones of the "I" chord.

I-IV-I7n3-IV voice leading: ascend the voices which begin as the third and the fifth of the (I) by scale tones twice, then descend them once.

Scale Tone Seventh Chords Are Tertian Quadrads

A scale tone seven chord is constructed by default with four notes in an every-other-note pattern called thirds. A series of notes made in thirds, such as a scale tone seventh chord can be called *tertian*, meaning made of thirds. A three note chord is called a *triad*. Following the same series of Greek names, a four note chord can be called a *quadrads*. So, scale tone seventh chords are *tertian quadrads*.

A five note chord is a *pentad*, six notes a *sextad* and seven notes a *heptad*.

STEPWISE QUADRAD VOICE LEADING

Parallel Scale Tone Chords

Successions of scale tone chords with their roots in stepwise order can be used to walk up or down the scale to a target chord. Although this is not all that exciting, you still need to know it, in order to do more sophisticated progression such as chromatic progression.

root position (root in bass), E form chords: string set 6-4-3-2, 107350 voicing

Fma7 I	Gm7 III	Am7 V	Bbma7 VI	C7 VIII	Dm7 X	Em7b5 XII
1 7 3 5	1 b7 b3 5	1 b7 b3 5	1 7 3 5	1 b7 3 5	1 b7 b3 5	1 b7 b3 b5

root position (root in bass), A form chords: string set 5-4-3-2, 015730 voicing

Bbma7 I	Cm7 III	Dm7 V	Ebma7 VI	F7 VIII	Gm7 X	Am7b5 XII
1 5 7 3	1 5 b7 b3	1 5 b7 b3	1 5 7 3	1 5 b7 3	1 5 b7 b3	1 b5 b7 b3

root position, combined E form and A form

Bbma7 VI	Cm7 VIII	Dm7 V	Ebma7 VI	F7 VIII	Gm7 III	Am7b5 IV
1 7 3 5	1 b7 b3 5	1 5 b7 b3	1 5 7 3	1 5 b7 3	1 b7 b3 5	1 b7 b3 b5

Creating A Scalar Voice With Inversions

Stepwise voice leading can be used to create a scalar voice by combining the inversions of a seventh chords on each of two consecutive scale tones. Alternate the inversions of the two chords as shown below. Notice that every other chord makes a series of inversions of a single chord.

V7 alternated with VIIm7

F7 is V7 of Bb major and Gm7 is VIIm7 of Bb major

F7	I	Gm7	III	F7	V	Gm7	V	F7	VI	Gm7	VIII	F7	X

PERFECT FOURTH QUADRAD CADENCES

Diads are two note chords, triads are three note chords and quadrads are four note chords. Tertian chords are built with every other note of a seven tone scale, using the numeric sequence 1-3-5-7-2-4-6-1, etc. The every-other-note creates a sequence of thirds, since each note is inclusively three notes from the next. Seventh chords are tertian quadrads.

Harmonic cadences are devices to establish a chord as the expected ending chord, and therefore its root as the tone center. This can be established for the piece of music as a whole, and for secondary and temporary tone centers during the piece.

Secondary Dominants

The oldest cadence in music history is “V to I”, where the chord on the fifth step of the key scale (called the dominant) leads to the chord on the first step of the key scale. This chord on the fifth of the scale of the intended tonic is commonly a dominant seventh type chord (or altered dominant seventh in jazz). When the intended tonic is not the first step of the parent major scale, the the seventh type chord on the fifth of the intended tonic is called a *secondary dominant*. See [The Secondary Dominant Cycle](#).

Flat Five Substitute

In jazz, a [flat five substitute](#) chord replaces the chord on the fifth with one a flat fifth above or below the root of the chord on the fifth of the tonic. The note a flat fifth above or below any given note is the same note. The [flat five substitute](#) becomes a chord built on the upper chromatic neighbor to the tonic, on the root up a half step (one fret) from the root of the intended tonic chord.

The 7-3-6-2-5-1-4 Series of Perfect Fourths

This is the most common structural source for cadences. The major scale is the only scale whose notes can be ordered in a continuous series of seven perfect fourths.

Four-note scale-tone chords constructed in thirds can accurately be called *major scale-tone tertian quadrads*, but are commonly called *major scale-tone seventh chords*. See [Scale-Tone Seventh Chord Progression](#).

Major Scale-Tone Seventh Chords in Perfect Fourths, Three-Note Voicings

root in bass, trade three and seven, no fifth

VII^m7^b5	III⁷	VI^m7	II^m7	V⁷	I^ma⁷	IV^ma⁷
F#m7(b5) ^{nr} XIV	B ⁷ XIII	E ^m 7 XII	A ^m 7 X	D ⁷ X	G ^m a ⁷ IX	C ^m a ⁷ VIII
1 b7 b3	1 3 b7	1 b7 b3	1 b3 b7	1 b7 3	1 3 7	1 7 3
F#m7(b5) VII	B⁷ VII	E^m7 V	A^m7 V	D⁷ IV	G^ma⁷ III	C^ma⁷ II
1 b3 b7	1 b7 3	1 b3 b7	1 b7 b3	1 3 b7	1 7 3	1 3 7
F#m7(b5) IX	B⁷ VIII	E^m7 VII	A^m7 V	D⁷ V	G^ma⁷ IV	C^ma⁷ III
1 b7 b3	1 3 b7	1 b7 b3	1 b3 b7	1 b7 3	1 3 7	1 7 3
F#m7(b5) XIV	B⁷ XIV	E^m7 XII	A^m7 XII	D⁷ XI	G^ma⁷ X	C^ma⁷ IX
1 b3 b7	1 b7 3	1 b3 b7	1 b7 b3	1 3 b7	1 7 3	1 3 7

Recognizing II-V-I Cadences in Chord Progressions

Memorize letter names in perfect fourths. The sequence is B-E-A-D-G-C-F with every note flat, followed by B-E-A-D-G-C-F (all natural), then B-E-A-D-G-C-F with all notes sharp, as shown below.

the perfect fourth series

B#-E#-A#-D#-G#-C#-F#-B-E-A-D-G-C-F-Bb-Eb-Ab-Db-Gb-Cb-Fb

Any consecutive seven of the letters in the perfect fourth series constitutes the numbered tones “7-3-6-2-5-1-4” for a particular major scale. Notice that “1” is the next to last letter in the series, so the major scale for any seven consecutive letters would be the next to last letter (reading left to right).

“II-V-I” would be the fourth through sixth letters of any consecutive seven letters, where the sixth letter is “1”. Go through a jazz fake book and look for “II-V-I” occurring multiple times in the same piece. The “II-V-I’s” will often occur in many keys in the same song. Next, you’ll need to determine whether those “II-V-I’s” are major or minor.

Recognizing II-V-I cadences is a beginning. You’ll then look for longer sequences of fourths in the “7-3-6-2-5-1-” order: VIIIm7b5-IIIIm7 (usually III7)-VIm7-IIIm7-V7-Ima7-IVma7.

Major II-V-I Cadences

In major mode, “IIIm7 V7 Ima7” is a “II-V-I” cadence. IIm7 may be IIm9 or other versions of IIm7 that include 2, 4 or 6 in the key of the chord root. V7 may be V9, or other versions that include 2, 4 or 6 in the key of the chord root. Ima7 may be Ima9, I6, or other versions that include 2 or 6.

Minor II-V-I Cadences

In minor mode, “IIIm7b5 V7 Im7” is a “II-V-I” cadence. Their origin is VIIIm7b5, III7 VIm7, where the key is established on VI. The chord roots are then renumbered so VII becomes II, III becomes V and VI becomes I. IIIIm7 has been changed to III7 (which becomes V7 of the minor IIIm7b5 V7 Im7. In such a case, the III7 chord (functioning as V7) may optionally have #5, b9 or #9.

Flat Five Substitutes And II bII I Cadences

In jazz, bII7 is commonly substituted for V7, changing II-V7-I (Dm7-G7-Cma7) to II-bII-I (Dm7-Db7-Cma7). This is based on the synonym V7b5 = bII7b5. Scales to build harmony and melody based on this synonym are most notably derived from the melodic minor scale. Mode VII of melodic minor creates a V7#9b9#5b5 chord, which is a synonym of mode IV of melodic minor, which creates the bII13#11 chord, a [flat five substitute](#).

II-V-I Cadences Of Four Parent Scale Types

major scale	IIm13	V13	Ima9
harmonic minor scale	IIm7b5	V7b9b13	Im
melodic minor scale	IIm7b5	V9b13	Im
harmonic major scale	IIm13b9	V9b13	Ima9

other options:

melodic minor VIIb5#5b9#9 for the II chord, harmonic minor V and Im
V13b9#9#11 using half/whole diminished scale

Major Scale-Tone Seventh Chords in Perfect Fourths, Four-Note Voicings

Root to Root in Bass

107350 to 015730 with III7

B m7b5 XIV 1 b5 b7 b3	E 7 XII 1 b7 3 5	A m7 XII 1 5 b7 b3	D m7 X 1 b7 b3 5	G 7 X 1 5 b7 3	C ma7 VIII 1 7 3 5	F ma7 VIII 1 5 7 3
B m7b5 VI 1 b7 b3 b5	E 7 VII 1 5 b7 3	A m7 V 1 b7 b3 5	D m7 V 1 5 b7 b3	G 7 III 1 b7 3 5	C ma7 III 1 5 7 3	F ma7 I 1 7 3 5

107350 to 015730 with III^m7

B m7b5 XIV 1 b5 b7 b3	E m7 XII 1 b7 b3 5	A m7 XII 1 5 b7 b3	D m7 X 1 b7 b3 5	G 7 X 1 5 b7 3	C ma7 VIII 1 7 3 5	F ma7 VIII 1 5 7 3
B m7b5 VI 1 b7 b3 b5	E m7 VII 1 5 b7 b3	A m7 V 1 b7 b3 5	D m7 V 1 5 b7 b3	G 7 III 1 b7 3 5	C ma7 III 1 5 7 3	F ma7 I 1 7 3 5

More Root To Root In Bass

107350 to 013720 with III7

<p>B m7b5 VI</p> <p>1 b7 b3 b5</p>	<p>E 7 V</p> <p>1 3 b7 1</p>	<p>A m7 V</p> <p>1 b7 b3 5</p>	<p>D m7 III</p> <p>1 b3 b7 1</p>	<p>G 7 III</p> <p>1 b7 3 5</p>	<p>C ma7 I</p> <p>1 3 7 1</p>	<p>F ma7 I</p> <p>1 7 3 5</p>
<p>B m7 XII</p> <p>1 b3 b7 1</p>	<p>E 7 XII</p> <p>1 b7 3 5</p>	<p>A m7 X</p> <p>1 b3 b7 1</p>	<p>D m7 X</p> <p>1 b7 b3 5</p>	<p>G 7 VIII</p> <p>1 3 b7 1</p>	<p>C ma7 VIII</p> <p>1 7 3 5</p>	<p>F ma7 VI</p> <p>1 3 7 1</p>

107350 to 013720 with III^m7

<p>B m7b5 VI</p> <p>1 b7 b3 b5</p>	<p>E m7 V</p> <p>1 b3 b7 1</p>	<p>A m7 V</p> <p>1 b7 b3 5</p>	<p>D m7 III</p> <p>1 b3 b7 1</p>	<p>G 7 III</p> <p>1 b7 3 5</p>	<p>C ma7 I</p> <p>1 3 7 1</p>	<p>F ma7 I</p> <p>1 7 3 5</p>
<p>B m7 XII</p> <p>1 b3 b7 1</p>	<p>E m7 XII</p> <p>1 b7 b3 5</p>	<p>A m7 X</p> <p>1 b3 b7 1</p>	<p>D m7 X</p> <p>1 b7 b3 5</p>	<p>G 7 VIII</p> <p>1 3 b7 1</p>	<p>C ma7 VIII</p> <p>1 7 3 5</p>	<p>F ma7 VI</p> <p>1 3 7 1</p>

107350 to 013720 with III7 (fifth string root ninths)

<p>B 7b9 XIII</p> <p>1 3 b7 b2</p>	<p>E 7#5 XII</p> <p>1 b7 3 #5</p>	<p>A m9 X</p> <p>1 b3 b7 2</p>	<p>D m7 X</p> <p>1 b7 b3 5</p>	<p>G 9 IX</p> <p>1 3 b7 2</p>	<p>C ma7 VIII</p> <p>1 7 3 5</p>	<p>F ma9 VII</p> <p>1 3 7 2</p>
<p>B m7b5 VI</p> <p>1 b7 b3 b5</p>	<p>E 7b9 VI</p> <p>1 3 b7 b2</p>	<p>A m7 V</p> <p>1 b7 b3 5</p>	<p>D m9 III</p> <p>1 b3 b7 2</p>	<p>G 7 III</p> <p>1 b7 3 5</p>	<p>C ma9 II</p> <p>1 3 7 2</p>	<p>F ma7 I</p> <p>1 7 3 5</p>

Third to Third in Bass

301570 to 037150 with III7 (inversion of 107350 to 015730)

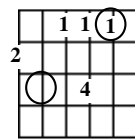
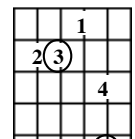
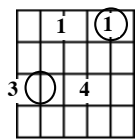
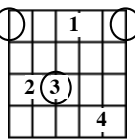
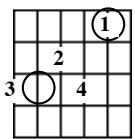
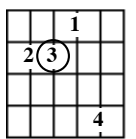
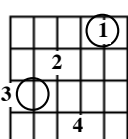
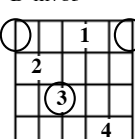
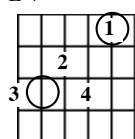
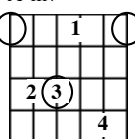
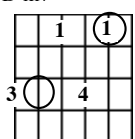
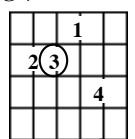
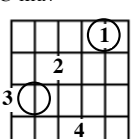
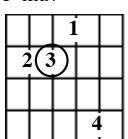
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B m7b5 XVI b3 b7 1 b5	E 7 XIV 3 1 5 b7	A m7 XIV b3 b7 1 5	D m7 XII b3 1 5 b7	G 7 XII 3 b7 1 5	C ma7 X 3 1 5 7	F ma7 X 3 7 1 5

301570 to 037150 with III^m7 (inversion of 107350 to 015730)

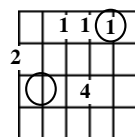
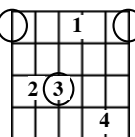
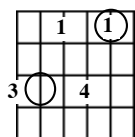
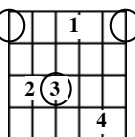
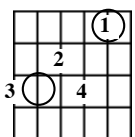
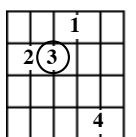
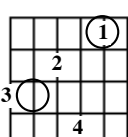
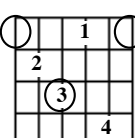
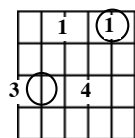
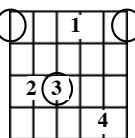
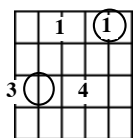
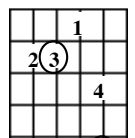
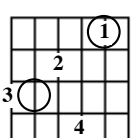
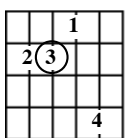
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B m7b5 XVI b3 b7 1 b5	E m7 XIV b3 1 5 b7	A m7 XIV b3 b7 1 5	D m7 XII b3 1 5 b7	G 7 XII 3 b7 1 5	C ma7 X 3 1 5 7	F ma7 X 3 7 1 5

Fifth to Fifth in Bass

503710 to 051370 with III7 (inversion of 107350 to 015730)

<p>B m7b5 XII</p>  <p>b5 b3 b7 1</p>	<p>E 7 XIII</p>  <p>5 1 3 b7</p>	<p>A m7 X</p>  <p>5 b3 b7 1</p>	<p>D m7 X</p>  <p>5 1 b3 b7</p>	<p>G 7 VIII</p>  <p>5 b3 b7 1</p>	<p>C ma7 IX</p>  <p>5 1 3 7</p>	<p>F ma7 VI</p>  <p>5 3 7 1</p>
<p>B m7b5 VII</p>  <p>b5 1 b3 b7</p>	<p>E 7 V</p>  <p>5 3 b7 1</p>	<p>A m7 V</p>  <p>5 1 b3 b7</p>	<p>D m7 III</p>  <p>5 b3 b7 1</p>	<p>G 7 IV</p>  <p>5 1 3 b7</p>	<p>C ma7 I</p>  <p>5 3 7 1</p>	<p>F ma7 II</p>  <p>5 1 3 7</p>

503710 to 051370 with III^m7 (inversion of 107350 to 015730)

<p>B m7b5 XII</p>  <p>b5 b3 b7 1</p>	<p>E m7 XII</p>  <p>5 1 b3 b7</p>	<p>A m7 X</p>  <p>5 b3 b7 1</p>	<p>D m7 X</p>  <p>5 1 b3 b7</p>	<p>G 7 VIII</p>  <p>5 3 b7 1</p>	<p>C ma7 IX</p>  <p>5 1 3 7</p>	<p>F ma7 VI</p>  <p>5 3 7 1</p>
<p>B m7b5 VII</p>  <p>b5 1 b3 b7</p>	<p>E m7 V</p>  <p>5 b3 b7 1</p>	<p>A m7 V</p>  <p>5 1 b3 b7</p>	<p>D m7 III</p>  <p>5 b3 b7 1</p>	<p>G 7 IV</p>  <p>5 1 3 b7</p>	<p>C ma7 I</p>  <p>5 3 7 1</p>	<p>F ma7 II</p>  <p>5 1 3 7</p>

Descend Five And Seven (roots up in fourths)

Voice Leading

Descend the fifth and seventh a scale step to become the scale tone seventh chord whose root is up a perfect fourth, in the cycle of root names 7362514

Major scale-tone seventh chords progress most smoothly with conservative voice leading, where each note in the chord moves to the same note in the next chord, or to the closest possible note in the next chord.

When the roots of major scale-tone seventh chords progress in perfect fourths with conservative voice leading, roots and fifths “switch” and thirds and sevenths “switch”, as you can see in the text below.

- ✦ the root remains on the same note to become the fifth of the next chord.
- ✦ the third remains on the same note to become the seventh of the next chord.
- ✦ the fifth descends a scale step to become the root of the next chord.
- ✦ the seventh descends a scale step to become the third of the next chord.

The root of each chord remains on the same note to become the fifth of the next chord. The third of each chord remains to become the seventh of the next chord. The fifth of each chord descends one scale tone to become the root of the next chord. The seventh of each chord descends one scale tone to become the third of the next chord.

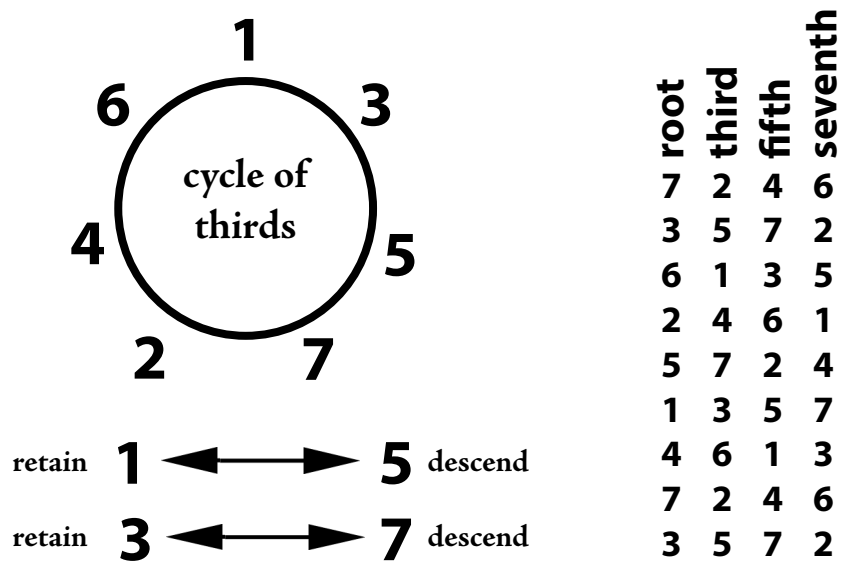
By default, chords are constructed with the every-other-note cycle of numbers called the cycle of thirds, shown at the left below. A four-note chord on the first step of the major scale built in thirds would use scale tones 1, 3, 5 and 7. A four-note chords built on the second step built in thirds would use scale tones 2, 4, 6, and 1. These are listed in the illustration below at the right, under the column headers “root, third, fifth, seventh”. For each chord, the major scale tone used for the root is shown in the root column, the major scale tone used for the third is shown in the third column, etc. The third of the chord built on step five, for example, is major scale tone “7”.

Four-note chords built on steps three, six and two are minor seventh (1-b3-5-b7). The four note chord built on step five is dominant seventh (1-3-5-b7). The chords built on steps one and four are major seventh (1-3-5-7).

In the chart at the right below, chords are listed in vertical order from top to bottom, built on major scale tones 7-3-6-2-5-1-4, respectively. This shows the root order of perfect fourths: 7-3-6-2-5-1-4, which repeats after “4” and is cyclical (serial).

Notice that “7” and “2” are root and third of the chord built on “7” (VII^m7 b5) and can be retained in progressing to the chord built on “3” (III^m7) as its fifth and seventh, respectively. Also, notice that the “4” and “6” are fifth and seventh of the chord built on “7” and can each descend in progressing to the chord built on “3” as its root and third, respectively. This pattern is consistent: the “3” and “5” of the III^m7 chord retain to become the fifth and seventh of the VI^m7 chord and the “7” and “2” of the III^m7 chord each descend to become the root and third of the VI^m7 chord.

Roots become fifths by staying, fifths become roots by descending. Thirds become sevenths by staying, sevenths become thirds by descending. So, you could say that roots and fifths “trade” and thirds and sevenths “trade”. Descend the fifth and seventh of each chord to become the root and third of the next.



Fourteen Chord Sets of Voicings

Each two rows of chords below are a set. Play each cycle until you reach the chord at the first or second fret, then move that chord up twelve frets to continue the cycle. The “header” shows the chords by roman numeral in large type and possible connecting chords we’ll study later listed between them in smaller type.

Two Archetypal Chords and Four Qualities

The last chord in each 7362514 series (each row below) is an archetype major seventh. Learn the four versions in its family on scale tones IV, V, VI, VII, every other chord in reverse order. The two families of archetypes will preview all chord voicings used in the fourteen chord set.

Memorize the order of qualities: VII^m7b5 III^m7 VI^m7 II^m7 V7 I^ma7 IV^ma7. II^m7 is often altered to III7. If you memorize the type archetype sets of four chords and know the quality that’s supposed to occur on each step, you can get very fluent on these voicings.

Descend Five and Seven - Bass Note Trading Root and Fifth

accumulate flats →

015730 family

(see seventh chord inversions by string set)

	b7	b7-b3	b7-b3-b5
Fma7 VIII	F7 VIII	Fm7 VIII	Fm7b5 VIII
1 5 7 3	1 5 b7 3	1 5 b7 b3	1 b5 b7 b3

accumulate flats →

051370 family

(see seventh chord inversions by string set)

	b7	b7-b3	b7-b3-b5
Bbma7* VII	Bb7 VII	Bbm7 VI	Bbm7b5 VI
5 1 3 7	5 1 3 b7	5 1 b3 b7	b5 1 b3 b7

VIIIm7b5 Em7b5 VII	IIIIm7 Am7 V	optional III7 A7 VI	VIIm7 Dm7 V	IIIm7 Gm7 III	V7 C7 III	Ima7 Fma7* II	IVma7 Bbma7 I
1 b5 b7 b3	5 1 b3 b7	5 1 3 b7	1 5 b7 b3	5 1 b3 b7	1 5 b7 3	5 1 3 7	1 5 7 3

VIIIm7b5 Em7b5 XII	IIIIm7 Am7 XII	optional III7 A7 XII	VIIm7 Dm7 X	IIIm7 Gm7 X	V7 C7 IX	Ima7 Fma7 VIII	IVma7 Bbma7* VII
b5 1 b3 b7	1 5 b7 b3	1 5 b7 3	5 1 b3 b7	1 5 b7 b3	5 1 3 b7	1 5 7 3	5 1 3 7

* alternatives for this major 7:

Fma7 II	Bbma7 VII
5 3 7	5 3 7

accumulate flats →

107350 family

(see seventh chord inversions by string set)

	b7	b7-b3	b7-b3-b5
Cma7 VIII	C7 VIII	Cm7 VIII	Cm7b5 VII
1 7 3 5	1 b7 3 5	1 b7 b3 5	1 b7 b3 b5

accumulate flats →

503710 family

(see seventh chord inversions by string set)

	b7	b7-b3	b7-b3-b5
Fma7 VI	F7 VI	Fm7 VI	Fm7b5 VI
5 3 7 1	5 3 b7 1	5 b3 b7 1	b5 b3 b7 1

VIIIm7b5 Bm7b5 VI	IIIIm7 Em7 V	optional III7 E7 V	VIIm7 Am7 V	IIIm7 Dm7 III	V7 G7 III	Ima7 Cma7 I	IVma7 Fma7 I
1 b7 b3 b5	5 b3 b7 1	5 3 b7 1	1 b7 b3 5	5 b3 b7 1	1 b7 3 5	5 3 7 1	1 7 3 5

VIIIm7b5 Bm7b5 XII	IIIIm7 Em7 XII	optional III7 E7 XII	VIIm7 Am7 X	IIIm7 Dm7	V7 G7 X	Ima7 Cma7 VIII	IVma7 Fma7* VI
b5 b3 b7 1	1 b7 b3 5	1 b7 3 5	5 b3 b7 1	1 b7 b3 5	5 3 b7 1	1 7 3 5	5 3 7 1

* This voicing has its root and seventh on adjacent strings, making a minor second (half step or one fret) interval and can sound harsh. It can work when arpeggiated, or in an exotic style when appropriate.

accumulate flats →

001573 family

(see seventh chord inversions by string set)

	b7	b7-b3	b7-b3-b5
Bbma7 VIII	Bb7 VIII	Bbm7 VIII	Bbm7b5 VIII
1 5 7 3	1 5 b7 3	1 5 b7 b3	1 b5 b7 b3

accumulate flats →

005137 family

(see seventh chord inversions by string set)

	b7	b7-b3	b7-b3-b5
Ebma7 VIII	Eb7 VIII	Ebm7 VII	Ebm7b5 VII
5 1 3 7	5 1 3 b7	5 1 b3 b7	b5 1 b3 b7

VIIIm7b5	IIIIm7	optional III7	VIIm7	IIIm7	V7	Ima7	IVma7
Am7b5 VII	Dm7 VI	D7 VII	Gm7 V	Cm7 IV	F7 III	Bbma7 III	Ebma7 I
1 b5 b7 b3	5 1 b3 b7	5 1 3 b7	1 5 b7 b3	5 1 b3 b7	1 5 b7 3	5 1 3 7	1 5 7 3

VIIIm7b5	IIIIm7	optional III7	VIIm7	IIIm7	V7	Ima7	IVma7
Am7b5 XIII	Dm7 XII	D7 XII	Gm7 XI	Cm7 X	F7 X	Bbma7 VIII	Ebma7 VIII
b5 1 b3 b7	1 5 b7 b3	1 5 b7 3	5 1 b3 b7	1 5 b7 b3	5 1 3 b7	1 5 7 3	5 1 3 7

accumulate flats →

010735 family

(see seventh chord inversions by string set)

	b7	b7-b3	b7-b3-b5
Fma7 VIII	F7 VIII	Fm7 VIII	Fm7b5 VII
1 7 3 5	1 b7 2 5	1 b7 b3 5	1 b7 b3 b5

accumulate flats →

050371 family

(see seventh chord inversions by string set)

	b7	b7-b3	b7-b3-b5
Fma7* VIII	F7 VIII	Fm7 VIII	Fm7b5 VIII
5 3 7 1	5 3 b7 1	5 b3 b7 1	b5 b3 b7 1

VIIIm7b5 Bm7b5 XIII	IIIIm7 Em7 XII	optional III7 E7 XII	VIIm7 Am7 XII	IIIm7 Dm7 X	V7 G7 X	Ima7 Cma7* VIII	IVma7 Fma7 VIII
1 b7 b3 b5	5 b3 b7 1	5 3 b7 1	1 b7 b3 5	5 b3 b7 1	1 b7 2 5	5 3 7 1	1 7 3 5

VIIIm7b5 Bm7b5 VII	IIIIm7 Em7 VII	optional III7 E7 VII	VIIm7 Am7 V	IIIm7 Dm7 V	V7 G7 III	Ima7 Cma7 III	IVma7 Fma7* I
b5 b3 b7 1	1 b7 b3 5	1 b7 2 5	5 b3 b7 1	1 b7 b3 5	5 3 b7 1	1 7 3 5	5 3 7 1

* an alternatives for this major 7:

Fma7 II	Cma7 IX
5 3 7	5 3 7

Descend Five and Seven - Bass Note "Trading" Third and Seventh

Major sevenths with "7" in the bass are generally unusable. They can work when played briefly as part of a bassline.

Voicings with root and seventh on adjacent strings have minor second (half step or one fret) intervals and can sound harsh. They can work when arpeggiated, or in an exotic style when appropriate.

accumulate flats →

037150 family

(see seventh chord inversions by string set)

	b7	b7-b3	b7-b3-b5
Fma7 X	F7 X	Fm7 X	Fm7b5 X
3 7 1 5	3 b7 1 5	b3 b7 1 5	b3 b7 1 b5

accumulate flats →

073510 family

(see seventh chord inversions by string set)

	b7	b7-b3	b7-b3-b5
Bbma7 X	Bb7 X	Bbm7 X	Bbm7b5 IX
7 3 5 1	b7 3 5 1	b7 b3 5 1	b7 b3 b5 1

VIIIm7b5	IIIIm7	optional III7	VIIm7	IIIm7	V7	Ima7	IVma7
Em7b5 IX	Am7 IX	A7 IX	Dm7 VII	Gm7 VII	C7 V	Fma7 V	Bbma7 III
b3 b7 1 b5	b7 b3 5 1	b7 3 5 1	b3 b7 1 5	b7 b3 5 1	3 b7 1 5	7 3 5 1	3 7 1 5

VIIIm7b5	IIIIm7	optional III7	VIIm7	IIIm7	V7	Ima7	IVma7
Em7b5 III	Am7 II	A7 II	Dm7 II	Gm7 XII	C7 XII	Fma7 X	Bbma7 X
b7 b3 b5 1	b3 b7 1 5	3 b7 1 5	b7 b3 5 1	b3 b7 1 5	b7 3 5 1	3 7 1 5	7 3 5 1

accumulate flats →

301570 family

(see seventh chord inversions by string set)

	b7		b7-b3		b7-b3-b5
Cma7 X	C7 X	Cm7 X	Cm7b5 X		
3 1 5 7	3 1 5 b7	b3 1 5 b7	b3 1 b5 b7		

accumulate flats →

705130 family

(see seventh chord inversions by string set)

	b7		b7-b3		b7-b3-b5
Fma7 X	F7 X	Fm7 IX	Fm7b5 IX		
7 5 1 3	b7 5 1 3	b7 5 1 b3	b7 b5 1 b3		

VIIIm7b5	IIIIm7	optional III7	VIIm7	IIIm7	V7	Ima7	IVma7
Bm7b5 IX	Em7 VIII	E7 IX	Am7 VII	Dm7 VI	G7 V	Cma7 V	Fma7 III
b3 1 b5 b7	b7 5 1 b3	b7 5 1 3	b3 1 5 b7	b7 5 1 b3	3 1 5 b7	7 5 1 3	3 1 5 7

VIIIm7b5	IIIIm7	optional III7	VIIm7	IIIm7	V7	Ima7	IVma7
Bm7b5 III	Em7 II	E7 II	Am7 I	Dm7 XII	G7 XII	Cma7 X	Fma7 X
b7 b5 1 b3	b3 1 5 b7	3 1 5 b7	b7 5 1 b3	b3 1 5 b7	b7 5 1 3	3 1 5 7	7 5 1 3

accumulate flats →

001573 family

(see seventh chord inversions by string set)

	b7		b7-b3		b7-b3-b5
Cma7 X	C7 X	Cm7 X	Cm7b5 X		
1 5 7 3	1 5 b7 3	1 5 b7 b3	1 b5 b7 b3		

accumulate flats →

005137 family

(see seventh chord inversions by string set)

	b7		b7-b3		b7-b3-b5
Fma7 X	F7 X	Fm7 IX	Fm7b5 IX		
5 1 3 7	5 1 3 b7	5 1 b3 b7	b5 1 b3 b7		

VII ^m 7b5	III ^m 7	optional III7	VI ^m 7	II ^m 7	V7	I ^m a7	IV ^m a7
Bm7b5 IX	Em7 VIII	E7 IX	Am7 VII	Dm7 VI	G7 V	Cma7 V	Fma7 III
1 b5 b7 b3	5 1 b3 b7	5 1 3 b7	1 5 b7 b3	5 1 b3 b7	1 5 b7 3	5 1 3 7	1 5 7 3

VII ^m 7b5	III ^m 7	optional III7	VI ^m 7	II ^m 7	V7	I ^m a7	IV ^m a7
Bm7b5 III	Em7 II	E7 II	Am7 I	Dm7 XII	G7 XII	Cma7 X	Fma7 III
b5 1 b3 b7	1 5 b7 b3	1 5 b7 3	5 1 b3 b7	1 5 b7 b3	5 1 3 b7	1 5 7 3	5 1 3 7

accumulate flats →

030157 family

(see seventh chord inversions by string set)

	b7		b7-b3		b7-b3-b5
Fma7 X	F7 X	Fm7 X	Fm7b5 X		
3 1 5 7	3 1 5 b7	b3 1 5 b7	b3 1 b5 b7		

accumulate flats →

070513 family

(see seventh chord inversions by string set)

	b7		b7, b3		b7, b3, b5
Bbma7 X	Bb7 X	Bbm7 IX	Bbm7b5 IX		
7 5 1 3	b7 5 1 3	b7 5 1 b3	b7 5 1 b3		

VIIIm7b5	IIIIm7	optional III7	VIIm7	IIIm7	V7	Ima7	IVma7
Em7b5 IX	Am7 VIII	A7 IX	Dm7 VII	Gm7 VI	C7 V	Fma7 V	Bbma7 III
b3 1 b5 b7	b7 5 1 b3	b7 5 1 3	b3 1 5 b7	b7 5 1 b3	3 1 5 b7	7 5 1 3	3 1 5 b7

VIIIm7b5	IIIIm7	optional III7	VIIm7	IIIm7	V7	Ima7	IVma7
Em7b5 III	Am7 II	A7 II	Dm7 I	Gm7 XII	C7 XII	Fma7 X	Bbma7 III
b7 5 1 b3	3 1 5 b7	3 1 5 b7	b7 5 1 b3	3 1 5 b7	b7 5 1 3	3 1 5 b7	7 5 1 3

Seventh Chord Inversions by String set

string set 5-4-3-2

generic family → **015730** **037150** **051370** **073510**

major seventh

	Cma7 III	Cma7 V	Cma7 IX	Cma7 XII
	1 5 7 3	3 7 1 5	5 1 3 7	7 3 5 1

dominant seventh

	C7 III	C7 V	C7 IX	C7 XII
	1 5 b7 3	3 b7 1 5	5 1 3 b7	b7 3 5 1

minor seventh

	Cm7 III	Cm7 V	Cm7 VIII	Cm7 XII
	1 5 b7 b3	b3 b7 1 5	5 1 b3 b7	b7 b3 5 1

minor seventh flat five

	Cm7b5 III	Cm7b5 V	Cm7b5 VIII	Cm7b5 XI
	1 b5 b7 b3	b3 b7 1 b5	b5 1 b3 b7	b7 b3 b5 1

diminished seventh

	Cdim.7 II	Cdim.7 V	Cdim.7 VIII	Cdim.7 XI
	1 b5 6 b3	b3 6 1 b5	b5 1 b3 6	6 b3 b5 1

string set 6-4-3-2

generic family →

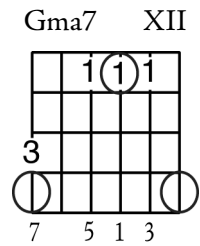
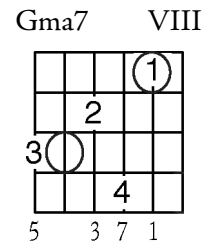
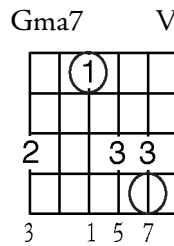
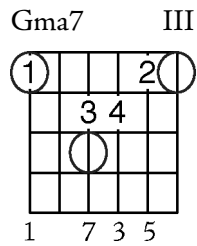
107350

301570

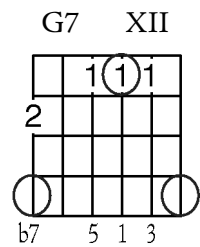
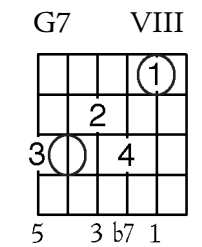
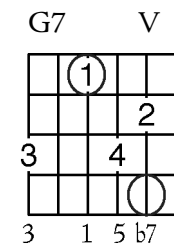
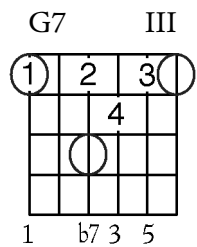
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705130

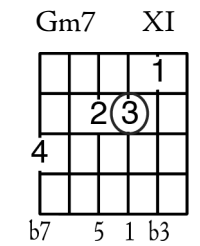
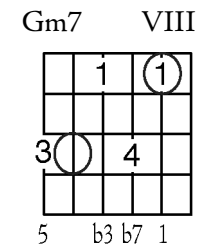
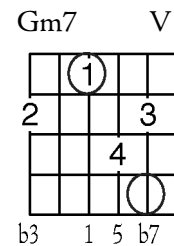
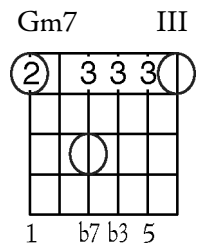
major seventh



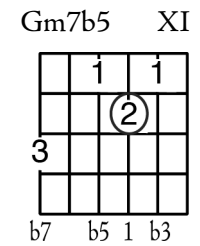
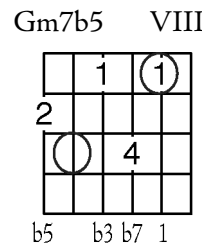
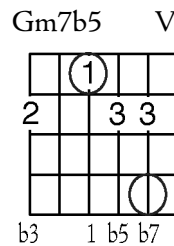
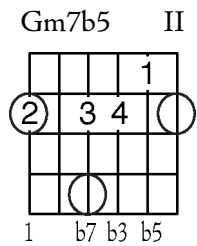
dominant seventh



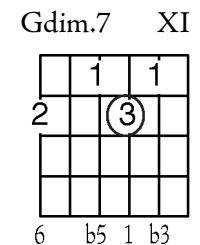
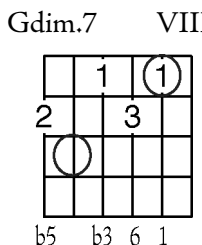
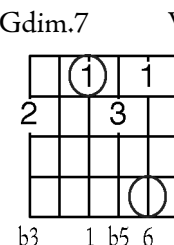
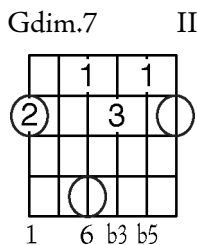
minor seventh



minor seventh flat five



diminished seventh



string set 4-3-2-1

generic family →	001573	003715	005137	007351
major seventh	Fma7 III 1 5 7 3	Fma7 VI 3 7 1 5	Fma7 X 5 1 3 7	Fma7 XIII 7 3 5 1
dominant seventh	F7 III 1 5 b7 3	F7 VI 3 b7 1 5	F7 X 5 1 3 b7	F7 XIII b7 3 5 1
minor seventh	Fm7 III 1 5 b7 b3	Fm7 VI b3 b7 1 5	Fm7 IX 5 1 b3 b7	Fm7 XIII b7 b3 5 1
minor seventh flat five	Fm7b5 III 1 b5 b7 b3	Fm7b5 VI b3 b7 1 b5	Fm7b5 IX b5 1 b3 b7	Fm7b5 XII b7 b3 b5 1
diminished seventh	Fdim.7 III 1 b5 6 b3	Fdim.7 VI b3 6 1 b5	Fdim.7 IX b5 1 b3 6	Fdim.7 XII 6 b3 b5 1

string set 5-3-2-1

generic family →

010735

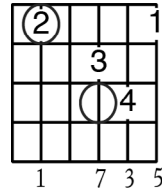
030157

050371

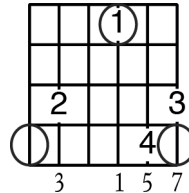
070513

major seventh

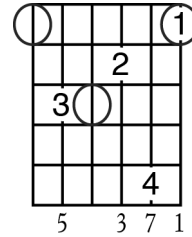
Cma7 III



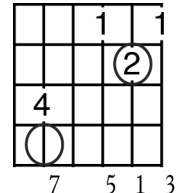
Cma7 V



Cma7 IX

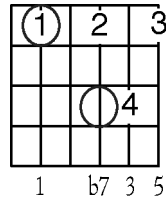


Cma7 XII

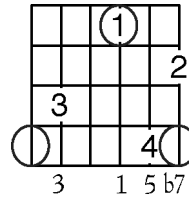


dominant seventh

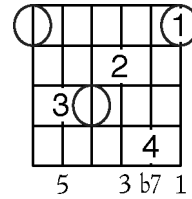
C7 III



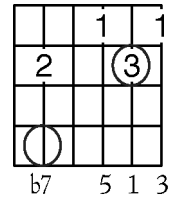
C7 V



C7 IX

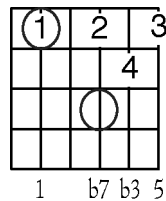


C7 XII

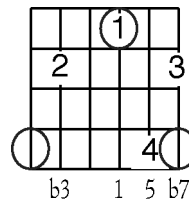


minor seventh

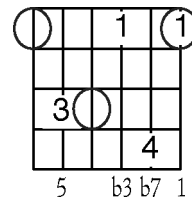
Cm7 III



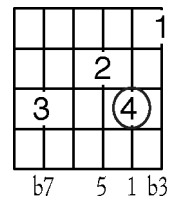
Cm7 V



Cm7 VIII

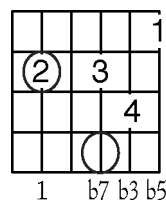


Cm7 XI

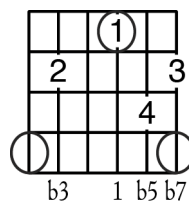


**minor seventh
flat five**

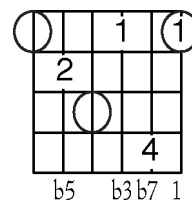
Cm7b5 II



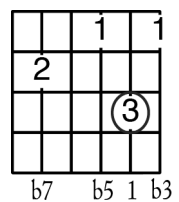
Cm7b5 V



Cm7b5 VIII

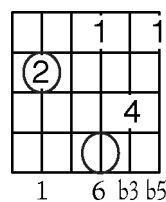


Cm7b5 XI

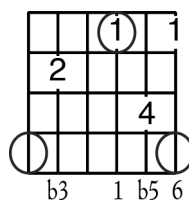


**diminished
seventh**

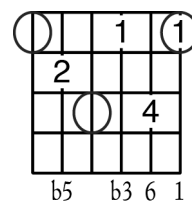
Cdim.7 II



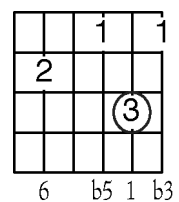
Cdim.7 V



Cdim.7 VIII



Cdim.7 XI



Descend Seven (roots up in fourths)

voice leading with three possibilities

Descending the seventh of a complete four-note seventh chord (with root, third, fifth and seventh) creates a chord with three possible names (synonyms):

- a chord with the same root name, but changed from seventh to sixth
- a scale tone seventh chord down a third (I_{ma}7 descend seven becomes VIm7)
- a ninth chord without a root (nr = no root) on the root up a fourth

change seven to six

By descending the seventh of I_{ma}7, IV_{ma}7, V7 or II_m7, *by a scale tone*, each of these seventh chords can be named instead as a sixth: I6, IV6, V6 or II_m6. In terms of the parent scale, I_{ma}7 (1-3-5-7) changes to I6 (1-3-5-6), IV_{ma}7 (4-6-1-3) changes to IV6 (4-6-1-2), V7 (5-7-2-4) changes to V6 (5-7-2-3) and II_m7 (2-4-6-1) changes to II_m6 (2-4-6-7).

major seventh to sixth (major or Lydian)



minor seventh to minor sixth (Dorian)



dominant seventh to dominant seventh sharp five

In harmonic minor or Mixolydian $b6$, the sharp five can “proxy” as a flat six.



synonyms down a minor third

Another function of the descended seventh on I, II, IV or VI can be to create relative minor chords, each named on a root down two scale steps. $VIm7$ is the relative minor of $Ima7$. $IIm7$ is the relative minor of $IVma7$. $IIIIm7$ is the relative minor of $V7$. Also, $IIm7$ with its flatted seventh descended to six becomes $IIm6$ (2461) = $VIIIm7b5$.

Changing a scale tone seventh chord to a scale tone sixth chord means the last note in the series of parent scale thirds is lowered by one number. Descending the seventh of $Ima7$ by a scale tone, 1-3-5-7 becomes 1-3-5-6. Descending the seventh of $IVma7$ by a scale tone, 4-6-1-3 becomes 4-6-1-2. Descending the seventh of $V7$ by a scale tone, 5-7-2-4 becomes 5-7-2-3. Descending the flat seven of $IIm7$ by a scale tone, 7-2-4-6 becomes 7-2-4-5.

up a fourth to ninth no root

Descending the seventh of a chord one scale tone to its sixth creates a ninth chord with no root for the chord whose root is up a perfect fourth.

In “descend five and seven” voice leading, the fifth and seventh of the first chord each descended a scale tone to become the root and third of the next chord, respectively. The fifth descended to become the root of the next chord and the seventh descended to become the third of the next chord.

If the fifth does not descend to become the root of the next chord, the next chord will be without a root, but instead will have a note a scale tone above the root: “2”, since it didn’t descend. The “2” can function as a ninth, but much be in the mid to upper range, not in the bass. In the bass, a ninth strongly weakens the sense of what is the root.

Since $IIIIm9$ and $VIIIm7b5b9$ are currently unaccepted chord qualities, the $VIIIm7b5$ and $IVma7$ chords that would otherwise create them are not usable with the descend seven voice leading.

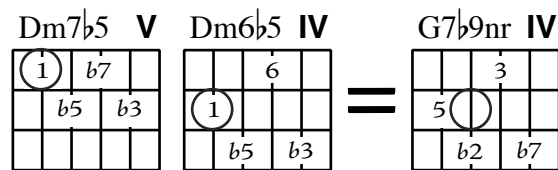
If the second chord in the pair of chords (with roots ascending in perfect fourths) is a $VIm7$, $IIm7$, $V7$, $Ima7$ or $IVma7$ type, it will become a ninth no root ($VIm9nr$, $IIm9nr$, $V9nr$, $Ima9nr$, $IVma9nr$, where

“nr” means “no root”). If the chord on the third step of the major scale is altered to a dominant seventh chord, as it typically is, the VIIIm7b5 chord that precedes it could descend its “b7” to “b6” (numbered in relation to the VII chord root) to become a III7b9nr.

Versions of Descend Seventh chord progressions are shown below for each of the seven steps of the major scale in perfect fourth order: 7-3-6-2-5-1-4 (VIIIm7b5-IIIIm7-VIm7-IIIm7-V7-Ima7-IVma7 in seventh chords).

VIIIm7b5 to VIIIm6b5 = III7b9 no root (Minor IIIm7b5 to IIIm6b5 = V7b9 no root)

In harmonic minor, these are IIIm7b5 and V7b9. In *There Will Never Be Another You*, these chords occur as VIIIm7b5 and III7b9 no root of the Eb major scale, which are IIIm7b5 (Dm7b5) and V7b9 no root (G7b9nr) of the C harmonic minor scale.



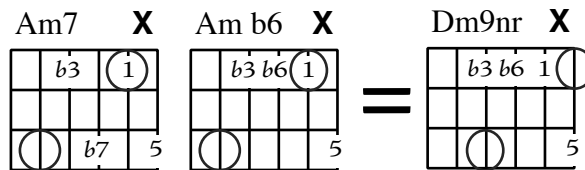
In terms of harmonic minor, lowering the b7 in the IIIm7b5 produces IIIm6b5, which is the same as II diminished seventh or V7b9 no root.

Notice that the III7b9 is an altered version of the major scale tone IIIIm7 chord, adding the b9.

The fifth of the parent major scale is raised to change the minor seventh chord to dominant seventh, then the b9 can be added.

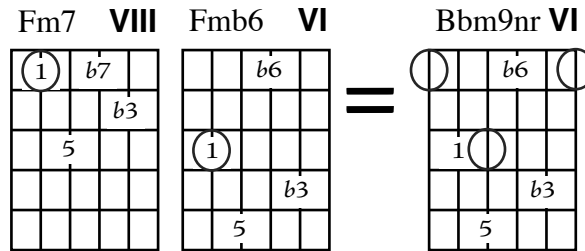
IIIIm7 to IIIImb6 = VIm9 no root

In *The Days Of Wine And Roses*, these chords occur as IIIIm7 (Am7) and VIm9 no root (Dm9nr) of the F major scale.



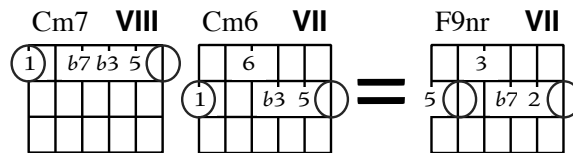
VIm7 to IIm6 = V9 no root

In *All The Things You Are*, bars one and two are Fm7 and Bbm7, which are represented below as VIm7 and IIm9 no root.



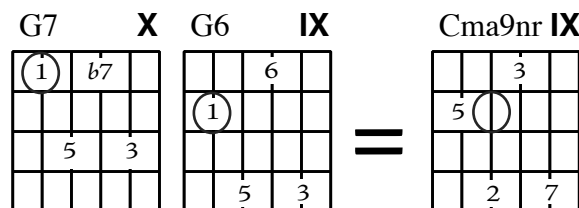
IIm7 to IIm6 = V9 no root

In *There Will Never Be Another You*, bars five and six are Cm7 and F7, represented below as Cm7 and F9 no root.



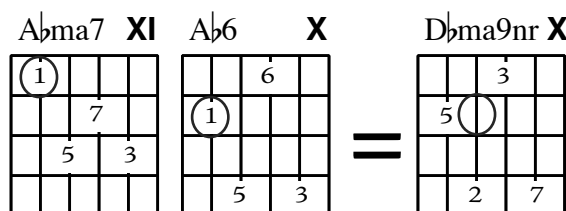
V7 to V6 = Ima9 no root

The Ima9 must have its root clearly identified aurally. In *All The Things You Are*, bars six and seven are G7 and Cma7, represented below as G7 and Cma9 no root.



Ima7 to I6 = IVma9 no root

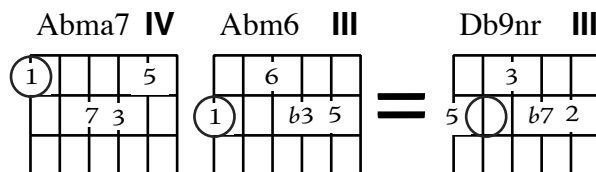
In *All The Things You Are*, bars four and five are Abma7 and Dbma7, represented below as Abma7 and Dbma9 no root.



“Descend Seven” Progressions in Fourths with Change of Mode

Some progressions in perfect fourths require changing more than one note.

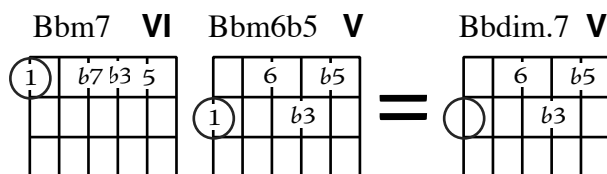
- Ima7 to Im6 = IV9 no root. Changing from Ima7 to IV9 requires not only a “7 to 6” voice movement, but also a flatted third. The I chord must change from a major to a minor basis.



IIm7 to IIm6b5 = V7b9 no root

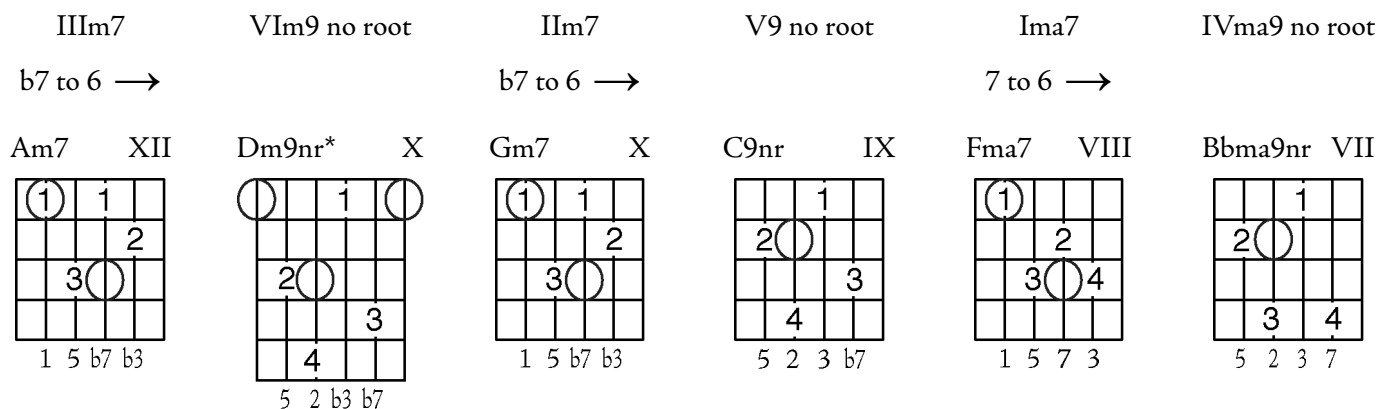
In Misty, the second and third chords, Bbm7 and Eb7b9 progress to the fourth chord, Abma7 as a IIm7 V7b9 Ima7 progression in the key of Ab. This darkens the mood of the major mode IIm7 V7 chord change by “borrowing” the V7b9 from Ab harmonic minor.

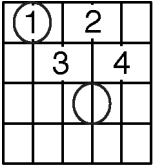
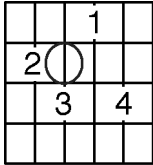
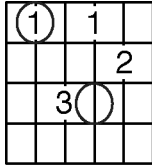
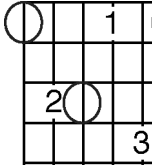
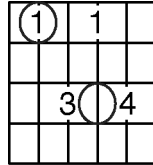
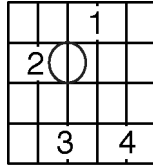
In terms of harmonic minor, lowering the b7 to 6 in the IIm7b5 produces IIm6b5, which is the same as II diminished seventh or V7b9 no root.



Descend Seven Voicings with Root Movement in Perfect Fourths

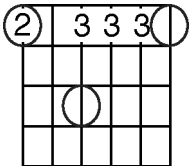
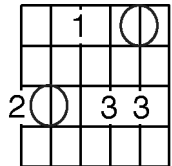
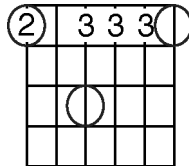
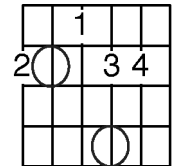
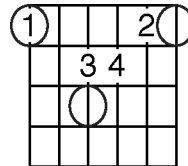
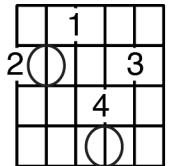
015730 to 052370 voicings

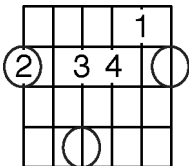
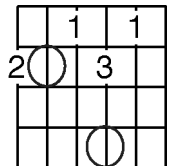
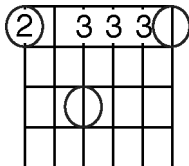
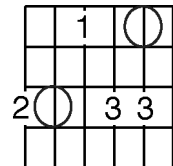
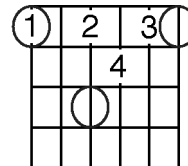
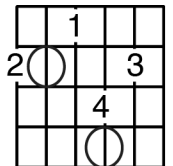


VIIIm7b5	III7b9 no root	VIIm7	IIm9 no root	V7	Ima9 no root
b7 to 6 →		b7 to 6 →		b7 to 6 →	
Em7b5 VII	A7b9nr VI	Dm7 V	Gm9nr III	C7 III	Fma9nr II
					
1 b5 b7 b3	5 b2 3 b7	1 5 b7 b3	5 2 b3 b7	1 5 b7 3	5 2 3 7

*These voicings have minor second intervals (half step or one fret) and can sound harsh. They can work when arpeggiated, or in an exotic style when appropriate.

107350 to 503720 voicings

IIIIm7	VIIm9 no root	IIm7	V9 no root	Ima7	IVma9 no root
b7 to 6 →		b7 to 6 →		7 to 6 →	
Em7 XII	Am9nr X	Dm7 X	G9nr IX	Cma7 VIII	Fma9nr VII
					
1 b7 b3 5	5 b3 b7 2	1 b7 b3 5	5 3 b7 2	1 7 3 5	5 3 7 2

VIIIm7b5	III7b9 no root	VIIm7	IIm9 no root	V7	Ima9 no root
b7 to 6 →		b7 to 6 →		b7 to 6 →	
Bm7b5 VI	E7b9nr VI	Am7 V	Dm9nr III	G7 III	Cma9nr II
					
1 b7 b3 b5	5 3 b7 b2	1 b7 b3 5	5 b3 b7 2	1 b7 3 5	5 3 7 2

001573 to 005237 voicings

IIIIm7 b7 to 6 →		VIIm9 no root		IIIm7 b7 to 6 →		V9 no root		Ima7 7 to 6 →		IVma9 no root	
Dm7 XII	Gm9nr* XI	Cm7 X	F9nr X	Bbma7 VIII	Ebma9nr VIII						
VIIIm7b5 b7 to 6 →		III7b9 no root		VIIm7 b7 to 6 →		IIIm9 no root		V7 b7 to 6 →		Ima9 no root	
Am7b5 VII	D7b9nr VII	Gm7 V	Cm9nr IV	F7 III	Bbma9nr III						

*These voicings have minor second intervals (half step or one fret) and can sound harsh. They can work when arpeggiated, or in an exotic style when appropriate.

010735 to 050372 voicings

III ^m 7		VI ^m 9 no root		II ^m 7		V9 no root		I ^m a7		IV ^m a9 no root	
b7 to 6 →				b7 to 6 →				7 to 6 →			
Am7	XII	Dm9nr	X	Gm7	X	C9nr	IX	Fma7	VIII	Bbma9nr*	VII
1	b7 b3 5	5	b3 b7 2	1	b7 b3 5	5	3 b7 2	1	7 3 5	5	3 7 2

VII ^m 7b5		III7b9 no root		VI ^m 7		II ^m 9 no root		V7		I ^m a9 no root	
b7 to 6 →				b7 to 6 →				b7 to 6 →			
Em7b5	VI	A7b9nr	VI	Dm7	V	Gm9nr	III	C7**	III	Fma9nr*	II
1	b7 b3 b5	5	3 b7 b2	1	b7 b3 5	5	b3 b7 2	1	b7 3 5	5	3 7 2

* an alternative for this major 9 no root is this 6/9 no root:

Bb6/9 nr	VI	F6/9nr	II
5	3 6 2	5	3 6 2

* a strum-able alternative for this seventh chord uses five strings:

C7	III
1	5 b7 3 5

descend seven on Autumn Leaves chord changes

IIIm7		V9nr (IIIm6)		Ima7		IVma9nr		VIIIm7b5		III7b9nr (IIIm6b5)		VIIm7	
b7 to 6		7 to 6		b7 to 6									
Am7	V	D9nr	IV	Gma7	III	Cma9nr	II	F#m7b5	IV	B7b9	IV	Em7	II
		= Am6 or F#m7b5				= G6 or Em7		= Am6 or D9nr		= F#dim.7 or F#m6b5			
1 b7 b3 5		5 3 b7 2		1 7 3 5		5 3 7 2		b3 1 b5 b7		b7 5 b2 3		b3 1 5 b7	
Am7	V	D9nr	IV	Gma7	III	Cma9nr	II	F#m7b5	IV	B7b9	IV	Em7	II
		= Am6 or F#m7b5				= G6 or Em7		= Am6 or D9nr		= F#dim.7 or F#m6b5			
b7 b3 5 1		3 b7 2 5		7 3 5 1		3 7 2 5		1 b5 b7 b3		5 b2 3 b7		1 5 b7 b3	
Am7	VII	D9nr	VII	Gma7	V	Cma9nr	V	F#m7b5	VII	B7b9	VII	Em7	V
		= Am6 or F#m7b5				= G6 or Em7		= Am6 or D9nr		= F#dim.7 or F#m6b5			
1 5 b7 b3		5 2 3 b7		1 5 7 3		5 2 3 7		b3 b7 1 b5		b7 3 5 b2		b3 b7 1 5	
Am7	IX	D9nr	IX	Gma7	VII	Cma9nr	VII	F#m7b5	IX	B7b9	VIII	Em7	VII
		= Am6 or F#m7b5				= G6 or Em7		= Am6 or D9nr		= F#dim.7 or F#m6b5			
b7 b3 5 1		3 b7 2 5		7 3 5 1		3 7 2 5		1 b5 b7 b3		5 b2 3 b7		1 5 b7 b3	
Am7	X	D9nr	X	Gma7	VIII	Cma9nr	VIII	F#m7b5	X	B7b9	X	Em7	VIII
		= Am6 or F#m7b5				= G6 or Em7		= Am6 or D9nr		= F#dim.7 or F#m6b5			
b3 b7 1 5		b7 3 5 2		3 7 1 5		7 3 5 2		b5 1 b3 b7		b2 5 b7 3		5 1 b3 b7	

IIIm7

V9nr (IIIm6)

IIma7

IVma9nr

VIIIm7b5

**III7b9nr
(IIIm6b5)**

VIIm7

b7 to 6

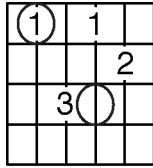
7 to 6

b7 to 6

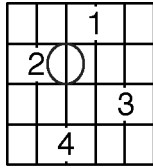
Am7 XII D9nr XI
= Am6 or F#m7b5

Gma7 X Cma9nr IX
= G6 or Em7

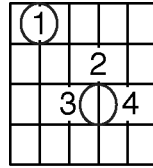
F#m7b5 XI B7b9 XI
= Am6 or D9nr = F#dim.7 or F#m6b5



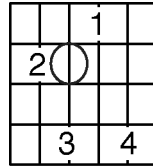
1 5 b7 b3



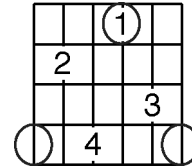
5 2 3 b7



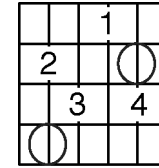
1 5 7 3



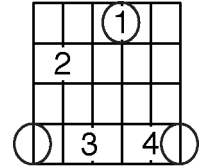
5 2 3 7



b3 b7 1 b5



b7 3 5 b2



b3 b7 1 5

descend seventh cycles on ever other chord in perfect fourths: 7362514

Descend seven voice leading: the root of each chord remains on the same note to become the fifth of the next chord. The third remains to become the seventh of the next chord. The fifth remains to become the ninth of the next chord. The seventh descends to become the third of the next chord.

descend seven on the VIIIm7b5, VIIm7 and V chords

VIIIm7b5 to III7b9 no root, VIIm7 to IIIm9 no root, V7 to V6 = Ima7 to IV9 no root.

b7 to 6 →		F#m6b5 = F#dim7		b7 to b6 →		Em"b6" = Am9nr		b7 to 6 →		D6 = Gma9nr	
F#m7b5 IV	B7b9 IV	Em7 II	Am9nr I	D7 III	D6nr=Gma7nr III	Cma7 III					
b3 1 b5 b7	b7 5 b2 3	b3 1 5 b7	b7 5 2 b3	1 3 b7 1	1 3 6 1	1 5 7 3					
F#m7b5 IV	B7b9 IV	Em7 II	Am9nr V	D7 III	D6=Gma9nr III	Cma7 I					
1 b5 b7 b3	5 b2 3 b7	1 5 b7 b3	5 2 b3 b7	3 b7 1 5	3 6 1 5	3 7 1 5					
F#m7b5 VII	B7b9 VII	Em7 V	Am9nr VII	D7 V	D6=Gma9nr V	Cma7 V					
b3 b7 1 b5	b7 3 5 b2	b3 b7 1 5	b7 b3 5 2	1 b7 3 5	1 6 3 5	3 7 1 5					
F#m7b5 IX	B7b9 VIII	Em7 VII	Am9nr IX	D7 VII	D6=Gma9nr VII	Cma9 VII					
1 b5 b7 b3	5 b2 3 b7	1 5 b7 b3	5 2 b3 b7	3 b7 1 5	5 1 b3 b7	6 3 5 1					
F#m7b5 X	B7b9 X	Em7 XII	Am9nr X	D7 X	D6=Gma9nr XII	Cma9nr VIII					
b5 1 b3 b7	b2 5 b7 3	b7 b3 5 1	b3 b7 2 5	b7 3 5 1	6 3 5 1	7 3 5 2					

Descend seven on the III_m7, IIm7 and Ima7 chords

III_m7 to VI_m9 no root, IIm7 to V9 no root, Ima7 to IV9 no root

	b7 to b6 →	Bm [♭] b6 [♭] = Em9nr	b7 to 6 →	Am6 = D9nr	7 to 6 →	G6 = Cma9nr
F#m7b5 IV	Bm7 IV	Em9nr III	Am7 V	Am6=D9nr IV	Gma7 III	G6=Cma9nr=Em7 II
b3 1 b5 b7	b7 5 1 b3	b3 2 5 b7	1 b7 b3 5	1 6 b3 5	1 7 3 5	1 6 3 5
F#m7b5 IV	Bm7 III	Em9nr III	Am7 V	Am6=D9nr IV	Gma7 III	G6=Cma9nr=Em7 II
1 b5 b7 b3	5 1 b2 b7	2 5 b7 b3	b7 b3 5 1	6 b3 5 1	7 3 5 1	1 5 b7 b3
F#m7b5 VII	Bm7 VII	Em9nr V	Am7 VII	Am6=D9nr VII	Gma7 V	G6=Cma9nr=Em7 V
b3 b7 1 b5	b7 b3 5 1	b3 b7 2 5	1 5 b7 b3	1 5 6 b3	1 5 7 3	1 5 6 3
F#m7b5 VII	Bm7 VII	Em9nr VII	Am7 VII	Am6=D9nr VII	Gma7 V	G6=Cma9nr=Em7 V
b5 b3 b7 1	1 b7 b3 5	5 b3 b7 2	b3 1 5 b7	b3 1 5 6	3 1 5 7	3 1 5 6
F#m7b5 IX	Bm7 VIII	Em9nr VII	Am7 IX	Am6=D9nr IX	Gma7 VII	G6=Cma9nr=Em7 VII
1 b5 b7 b3	5 1 b3 b7	2 5 b7 b3	b7 b3 5 1	6 b3 5 1	7 3 5 1	6 3 5 1
F#m7b5 XI	Bm7 XI	Em9nr X	Am7 XII	Am6=D9nr XI	Gma7 X	G6=Cma9nr=Em7 IX
b3 b7 1 b5	b7 b3 5 1	b3 b7 2 5	1 5 b7 b3	1 5 6 b3	1 5 7 3	1 5 6 3

F#m7b5 X

b5 1 b3 b7

Bm7 IX

1 5 b7 b3

Em9nr VIII

5 2 b3 b7

Am7 X

b3 b7 1 5

Am6n5=D7nr X

b3 6 1 5

Gma7 XII

5 1 3 7

G6=Cma9nr=Em7 XII

5 1 3 6

roots down in fourths: ascend root and third

By playing the descend five and seven cycle shown earlier in reverse order, the root movement is down in fourths (instead of up in fourths). That is to say the root name in each case moves down as fourth. In this voice leading, the root and third both move up a scale step, while the note that names chord moves down a fourth. Roots down in fourths progressions uses the cycle of root names 4152637

This is essential in preparing for the next section, the Secondary Dominant Cycle, in which each target chord is preceded by one whose root name is down a fourth.

<i>Bbma7</i> I	<i>Fma7</i> II	<i>C7</i> III	<i>Gm7</i> III	<i>Dm7</i> V	<i>Am7</i> V	<i>Em7b5</i> VII
1 5 7 3	5 1 3 7	1 5 b7 3	5 1 b3 b7	1 5 b7 b3	5 1 b3 b7 1	1 b5 b7 b3
<i>Bbma7</i> VII	<i>Fma7</i> VIII	<i>C7</i> IX	<i>Gm7</i> X	<i>Dm7</i> X	<i>Am7</i> XII	<i>Em7b5</i> XII
5 1 3 7	1 5 7 3	5 1 3 b7	1 5 b7 b3	5 1 b3 b7 1	1 5 b7 b3	b5 1 b3 b7

COMBINING STEPWISE AND FOURTHS

Stepwise and fourths root movement can be combined. It is most familiar when the last chord before the target I chord is a V chord. So, the two progressions that generates are IV-V-I and VI-V-I.

In minor mode, the parent scale's IVma7 III7-VIm7 (Fma7-E7-Am7) becomes the minor key scale bVI7-V7-Im7. IIIIm7 of the parent scale (IIIIm7 of C) is commonly changed to III7 (of C), which becomes V7 of the key (V7 of Am).

The darker and bluesier parent scale IV7-III7-VIm7 (F7-E7-Am7) of the parent scale is bVI7-V7-Im7 in the key scale (Am). The IV7 (F7 of C) of parent scale is bVI7 of the key scale (F7 in Am) and is usually harmonized with melodic minor mode IV (Lydian flat seven).

The organization of the voicings shown here is based on [descend five and seven voicings](#). For voicings organized by the top voice, see the [IV-V-I Cadence Library](#) and the [VI-V-I Cadence Library](#).

String Set 5-4-3-2

IVma7-V7-Ima7

VIm7-V7(b9)-Ima7

IVma7 Fma7 VII	V7 G7 VII	Ima7 Cma7 V

VIm7 Am7 V	V7 G7 VII	Ima7 Cma7 V

IVma7 Fma7 VII	V7b9 G7b9 VII	Ima7 Cma7 V

VIm7 Am7 V	V7b9 G7b9 VII	Ima7 Cma7 V

IVma7 Fma7 X	V7 G7 X	Ima7 Cma7 IX	VIIm7 Am7 V	V7 G7 X	Ima7 Cma7 IX

IVma7 Fma7 X	V7b9 G7b9 X	Ima7 Cma7 IX	VIIm7 Am7 V	V7b9 G7b9 X	Ima7 Cma7 V

IVma7 Fma7 II	V7 G7 IV	Ima7 Cma7 III	VIIm7 Am7 II	V7 G7 IV	Ima7 Cma7 III

IVma7 Fma7 II	V7b9 G7b9 IV	Ima7 Cma7 III	VIIm7 Am7 II	V7b9 G7b9 IV	Ima7 Cma7 III

bVI₁ma7-V7-Im7

bVI ₁ ma7 F ₇ ma7 VIII	V7 E7 VII	Im7 A _m 7 V

bVI₁ma7-V7(b9)-Im7

bVI ₁ 7 F7 VIII	V7 E7 VII	Im7 A _m 7 V

bVI ₁ ma7 F ₇ ma7 X	V7b9 E7 _b 9 IX	Im7 A _m 7 V	bVI ₁ 7 F7 VIII	V7b9 E7 _b 9 IX	Im7 A _m 7 V

String Set 6-4-3-2

IV₁ma7-V7-Ima7

IV ₁ ma7 C ₇ ma7 VIII	V7b9 D7 _b 9 VII	Ima7 G ₇ ma7 V

VI₁m7-V7b9-Ima7

VI ₁ m7 A _m 7 VII	V7b9 D7 _b 9 VII	Ima7 G ₇ ma7 V

THE SECONDARY DOMINANT CYCLE

Apply a melodic curve implied by the graphics below to each chord in the secondary dominant chord cycle. The repeating pattern for the cycle is up a scale tone third to a dominant seventh, then up a perfect fourth to a scale tone triad (the seventh letter of the scale will be represented with \flat VII major). In C, this would be: C-E7-Am-C7-F-A7-Dm-F7-B \flat -D7-G-B7-Em-G7, then repeat.

Represent seventh chords with their triad basis (1-3-5) and substitute the $\flat 7$ for a root only if the root can still be represented at least once. Learn to alter major scale tone chords to make dominant sevenths on every step of a major scale and be aware of the changes that makes in the major scale.

Conforming Modes to the Relative Major and Minor System

To practice establishing temporary or permanent keys on each step of the major scale, each of the chords that follow a seventh chord in the Secondary Dominant Chord Cycle is standardized to a major (Ionian) or minor (Aeolian) scale. This means melodies for major chords will use a major scale on their root and minor chords will use Aeolian mode (also called natural minor). Aeolian mode places a tone center on the sixth step of a major scale, so D Aeolian has the same notes as the F major scale and B Aeolian has the same notes as the D major scale. I usually make an exception with scale tone five and leave it in Mixolydian mode. So a Secondary Dominant Cycle for C major, would use the C major scale for a G major chord, but the scale would use the mode name "G Mixolydian".

For scale tone seven, use a major chord on flat seven. Use a major scale on the root of the chord on flat seven. In Secondary Dominant Cycle for C major, the seventh step would be a B \flat major chord with a B \flat major scale.

SUBSTITUTE CHORDS

Chord on the Third

In effect, this adds an upper harmony. C and Em = Cma7. C and Em7 = Cma9. Dm and F = Dm7. Dm and Fma7 = Dm9.

Chord on the Sixth

Similarly to the chord on the third above, this adds a harmony below the original root.

Flat Five Substitute

Flat five substitutes replace a dominant type chord with another dominant type chord a root a flat fifth above or below (which produces the same note) the chord they replace.

When three consecutive chords have root movement in perfect fourths, the first and third chords have roots a whole step (two frets) apart. When, in such a case, the first and third chord are of the same quality, the middle of the three chords could be replaced with one that constitutes a chromatic root movement between three chords of the same quality. This commonly occurs by replacing IIIIm7-VIm7-IIIm7 with IIIIm7-bIIIIm7-IIIm7. Another is V-I-IV, replaced with V-bV-IV. In either case the substitute chord is a flat five substitute.

Diminished Seventh Substitutes

stepwise diminished voicing

Diminished seventh chords progress best from a whole step above or a half step below the chord they precede.

chromatic diminished voicing

Diminished seventh chords can vary the quality of a dominant type chord by playing a diminished seventh version before it. They are commonly used in the progression I7-I°7-IIIm7b5-I, or its reverse order: I-IIIm7b5-I°7-I7.

The voice leading in I7-I°7-IIIm7b5-I is that the second chord descends the three notes other than the root chromatically (by one fret), then the third chord descends the notes other than the root chromatically again. Finally, the voices move to the nearest tones of a I major chord.

Turnarounds

alternate chords make turnarounds more interesting

The III $\text{Im}7$ -VI 7 -II $\text{m}7$ -V 7 or III 7 -VI 7 -II 7 -V 7 cadences are often voiced where the II-V chords are voiced up a whole step for the III-VI chords.

<u>III</u>	<u>VI</u>	<u>II</u>	<u>V</u>	<u>I</u>
III $\text{m}7$	VI $\text{m}7$ (or VI 7)	II $\text{m}7$ (or II 7)	V 7	I
III $\text{m}7$ (or III $\text{m}7\text{b}5$)	VI 7 or III $^\circ7$	II $\text{m}7$ (or II $\text{m}7\text{b}5$)	V 7 or II $^\circ7$	I
III $\text{m}7$	bIII $\text{m}7$ (or bIII 7)	II $\text{m}7$	bII 7 or V 7 (or V $\text{m}7$)	I
III 7	VI $\text{m}7$	II $\text{m}7$	V 7	I
#V $^\circ7$ (III $7\text{b}9$ nr)	VI $\text{m}7$	II $\text{m}7$	V $13/\text{b}9$ (b 9 in bass)	I

CHROMATIC VOICE LEADING

A Chromatic Chord Between Chords of the Same Quality

Chromatic chords between chords of the same quality is used extensively in [Building Cadences With Linear Harmonized Bass](#).

Tertian triads, quadrads and pentads are constructed in thirds (every other scale tone). Tertian triads are three-note chords built in thirds, tertian quadrads are four-note chords built in thirds and tertian pentads are five-note chords.

There are a few instances of triads or seventh chords built on two consecutive scale tones of seven-tone (heptatonic) scales. A chromatic chord may be inserted between two chords of the same quality whose roots are a whole step apart, filling a whole step with three chords progressing in half steps of the same quality. Parallel voicing is usually used, being the common practical choice. With this voicing, all tones move up and down chromatically (a half step at a time).

Major scale has the following consecutive chords of the same quality: IIm and IIIm; IIm7 and IIIm7. Melodic minor scale has many consecutive chords of the same quality: Im and IIm; IV and V major; IV7 and V7; IV9 and V9; VI^{dim} and VII^{dim}; VI^{m7b5} and VII^{m7b5}.

The only consecutive pentad in common use is the IV9 and V9 in melodic minor, ascending form. Melodic minor ascending is major scale with flat three. In classical music and sometimes elsewhere, the descending form of melodic minor is the same as Aeolian or natural minor (1-b7-b6-5-4-b3-2-1). In jazz, the ascending form (major flat three) is used for both ascending and descending.

Enharmonic notes are those with optional names with accidentals, such as F# and Gb or Cb and B. As with single notes, sharps the middle note of the three chromatic tones is sharp in ascending and flat in descending. When a natural note is a choice for the middle note, such as C-B-Bb versus C-Cb-Bb, the natural choice is best (C-B-Bb preferred over C-Cb-Bb).

IIm(m7, m9) and IIIm(m7, m9)

In either case, a chord progression may connect IIm and IIIm or IIm7 and IIIm7 chords with a chord of the same quality in-between.

connecting IIm and IIIIm, ascending and descending

IIm Dm7 V	#IIm D#m VI	IIIIm Em VII	IIIIm Em7 VII	bIIIIm Eb7 VI	IIm Dm7 V
1 5 1 b3	1 5 1 b3	1 5 1 b3	1 5 b7 b3	1 5 b7 b3	1 5 b7 b3

connecting IIm7 and IIIIm7, ascending and descending

IIm7 Dm7 V	#IIm7 D#m7 VI	IIIIm7 Em7 VII	IIIIm7 Em7 VII	bIIIIm7 Eb7 VI	IIm7 Dm7 V
1 5 b7 b3	1 5 b7 b3	1 5 b7 b3	1 5 b7 b3	1 5 b7 b3	1 5 b7 b3

IIIIm9 is not commonly used, since the ninth would be a #4 of the parent scale. When it is used, it follows the same rules. Doesn't the progression below sound a little odd?

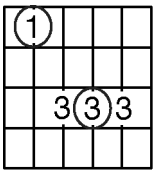
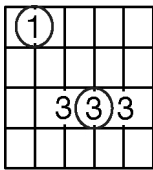
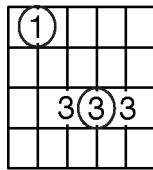
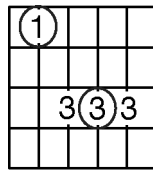
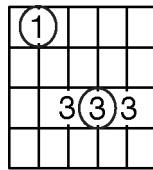
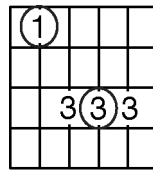
connecting IIm9 and IIIIm9 (uncommon), ascending and descending

IIm9 Dm9 III	#IIm9 D#m9 IV	IIIIm9 Em9 V	IIIIm9 Em9 V	bIIIIm9 Eb9 IV	IIm9 Dm9 III
1 b3 b7 2 5	1 b3 b7 2 5	1 b3 b7 2 5	1 b3 b7 2 5	1 b3 b7 2 5	1 b3 b7 2 5

IV (7, 9) and V (7, 9) triads

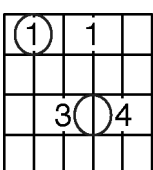
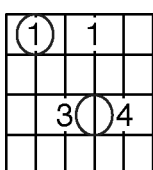
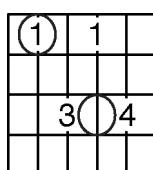
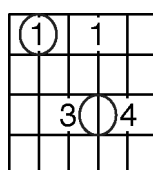
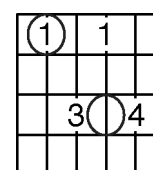
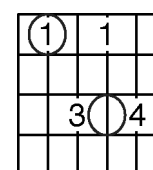
connecting IV and V, ascending and descending

These occur in major scale and in melodic minor (ascending form).

IV	#IV	V	V	bV	IV
F VIII	F# IX	G X	G X	Gb IX	F VIII
					
1 5 1 3	1 5 1 3	1 5 1 3	1 5 1 3	1 5 1 3	1 5 1 3

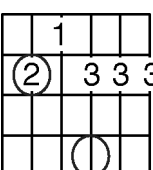
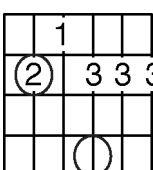
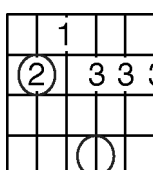
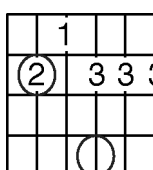
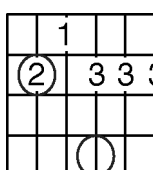
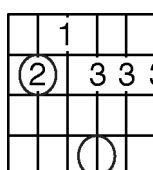
connecting IV7 and V7, ascending and descending

These occur in melodic minor and in progressions with changing modes, where the V chord is key scale major (chord scale V Mixolydian) and the IV chord is key scale Dorian (chord scale IV Mixolydian).

IV7	#IV7	V7	V7	bV7	IV7
F7 VIII	F#7 IX	G7 X	G7 X	Gb7 IX	F7 VIII
					
1 5 b7 3	1 5 b7 3	1 5 b7 3	1 5 b7 3	1 5 b7 3	1 5 b7 3

connecting IV9 and V9 (melodic minor = major b3), ascending and descending

Like the IV7 and V7 chromatically connected progressions above, these occur in melodic minor and in progressions with changing modes, where the V chord is key scale major (chord scale V Mixolydian) and the IV chord is key scale Dorian (chord scale IV Mixolydian).

IV	#IV	V	V	bV	IV
F9 VII	F#9 VIII	G9 IX	G9 IX	Gb9 VIII	F9 VII
					
1 3 b7 2 5	1 3 b7 2 5	1 3 b7 2 5	1 3 b7 2 5	1 3 b7 2 5	1 3 b7 2 5

melodic minor VI and VII

These occur in melodic minor. VI diminished or VI^m7b5 can be used as a secondary on the third of a melodic minor IV chord (IV⁹ no root is VI^m7b5). Likewise, VII diminished or VII^m7b5 can be used as a secondary on the third of a melodic minor IV chord (IV⁹ no root is VI^m7b5).

connecting VI dim. and VI dim., ascending and descending

VI dim. (IV7 no root)	#VI dim. (#IV7 no root)	VII dim. (V7 no root)	VII dim. (V7 no root)	bVII dim. (bV7 no root)	VI dim. (IV7 no root)
A dim. IV	A# dim. V	B dim VI	B dim VI	Bb dim. V	A dim. IV
1 b3 b5	1 b3 b5	1 b3 b5	1 b3 b5	1 b3 b5	1 b3 b5
F7 no root IV	F#7 no root V	G7 no root VI	G7 no root VI	Gb7 no root V	F7 no root IV
3 5 b7	3 5 b7	3 5 b7	3 5 b7	3 5 b7	3 5 b7

connecting VI^m7b5 and VI^m7b5, ascending and descending

VI ^m 7b5 (IV ⁹ no root)	#VI ^m 7b5 (#IV ⁹ no root)	VII ^m 7b5 (V ⁹ no root)	VII dim. (V ⁹ no root)	bVII dim. (bV ⁹ no root)	VI dim. (IV ⁹ no root)
Am7b5 II	A#m7b5 III	Bm7b5 IV	Bm7b5 IV	Bbm7b5 III	Am7b5 II
b3 b7 1 b5	b3 b7 1 b5	b3 b7 1 b5	b3 b7 1 b5	b3 b7 1 b5	b3 b7 1 b5
F9 no root II	F#9 no root III	G9 no root IV	G9 no root IV	Gb9 no root III	F9 no root II
5 2 3 b7	5 2 3 b7	5 2 3 b7	5 2 3 b7	5 2 3 b7	5 2 3 b7

Diminished Ascending Chromatic Voice Leading

Ascending a whole step root movement with chords of different quality can use a diminished seventh chord rooted on the chromatic note between.

IV7-#IV°7-I

#IV diminished seventh (#IV°7) is commonly played in jazz and jazz blues during the later part of a IV chord. Since #IV°7 is equivalent to I°7, it creates parallel chromatic voice leading back to the I7 chord. In I°7, three and five are flat; seven is double flat (bb7 = 6). Each of the tones of the I°7 (= #IV°7) move up a half step *except* the root: b3 to 3, b5 to 5 and bb7 to b7.

This same voice leading occurs by using IV7b9, since IV7b9 no root is the same as #IV°7. Because of this, an improvised accompaniment can use #IV diminished seventh during the later part of IV7 *even if the bass player stays on the root of IV*. If the bass player is playing the root of IV and a chordal instrument plays #IV°7, the composite is IV7b9.

See the [IV7-#IV°7-I7 Library](#).

IVm7-#IV°7-Im7

Similar to the IV7-#IV°7-I progression above, this chromatically voice-leads the #IV°7 to I7. The third, fifth and seventh each ascend chromatically. In this case, the #IV°7 is not a subset of a larger IV chord. More care should be taken to play what is compatible with the rest of the arrangement and not indiscriminately use a #IV°7 when IVm7 is played by the other musicians.

See the [IVm7-#IV°7-I7 Library](#).

IIm7-#II°7-I7/3

This is an *alternate* chord progression for the common IIm7-V7-Ima7 (or I7) progression. It is not a usable *substitute* chord progression and should not be played at the same time that other musicians play IIm7-V7-I7. The second chord would be in direct conflict with the V7 chord. To illustrate this, V7b9 contains all of the notes of II°7, all of which are a half step below the tones of #II°7. This would create an unacceptable dissonance.

See the [Major IIm7\(b5\)-#II°7-I7 Library](#).

Descending Diminished Chromatic Voice Leading Within One Chord

See [Descending Diminished](#).

Descending Chromatic Voices

Descending whole step root movement with chords of different quality can be usually use a dominant seventh type chord rooted on the chromatic note between.

II-bII-I

See the [II-bII-I Library](#).

II-II°7-I

Chromatic Movement of a Single Voice

minor chromatic descent root to sixth

See [Chromatic Descending Minor](#).

major chromatic descent root to sixth

dominant seventh chromatic flat seven to five

major or minor with chromatic between 5 & 6

CADENCE LIBRARIES

II-V-I LIBRARY

Playing the major scale-tone 7-3-6-2-5-1 chord progression is a great way to practice minor II-V-I and major II-V-I (251) in one fell swoop. Minor II-V-I is derived from the parent major scale tone chords VII^m7b5-III^m7-V^m (B^m7b5-E^m7-Am7). By establishing the key on V^m of the major scale, VII^m7b5-III^m7-V^m becomes II^m7b5-V7-Im (B^m7b5-E7-Am7). So, B^m7b5-E7-Am7 is VII^m7b5-III^m7-V^m in the C major parent scale and B^m7b5-E7-Am7 is II^m7b5-V7-Im in the A minor key scale.

III is commonly changed from III minor (E^m in the key of C) to III major (E) or dominant (E7).

This changes the major scale-tone original chords to VII^m7b5-III^m7-V^m, which are II^m7b5-III^m7-Im in the key of V^m. Common alterations of the parent major III chord, as used in a minor key are #5, b9, #9 (E7#5, E7b9, E7#9, or combinations such as E7#5b9 or E7#5#9).

Here are links to various ways to finger 7-3-6-2-5-1:

[Descend Five and Seven Voicings](#)

[7-3-6-2-5-1-4 Common Tone](#)

[Major Scale-Tone Seventh Chords in Perfect Fourths, Three Note Voicings](#)

[Major Scale-Tone Seventh Chords in Perfect Fourths, Four-Note Voicings](#)

II-V-I Top Voice Leading links: [Common Tone](#), [Best Three-Note](#), [E/D form](#), [C/A Form](#), [G Form](#)

II bII I LIBRARY

Here are links to other related chapters or sections, followed by the library of fingerings.

[Substitution/Flat Five Substitute](#)

[II-V-I Top Voice Leading](#). II-bII-I is on the right side of most pages in the section. Note that the bII^ma7 chords can be used in place of bII^m7 by using bII Lydian instead of bII Lydian dominant.

[Melodically Superimposed Cadences/Four Types Of Superimposed Cadences/Flat Five Substitute Chord Progression](#)

[Abbreviating and Elaborating Chord Progression/Cadences in Fourths with Optional Flat Five Substitutes”](#).

II-bII-I String Set 6-4-3-2

<p>Gm7 III</p> <p>1 b7 b3 5</p>	<p>Gb7 II</p> <p>1 b7 3 5</p>	<p>F7 I</p> <p>1 b7 3 5</p>	<p>alternate targets:</p>	<p>Fma7 I</p> <p>1 7 3 5</p>	<p>Fm7 I</p> <p>1 b7 b3 5</p>
<p>Gm7 VI</p> <p>b3 1 5 b7</p>	<p>Gb7/Bb V</p> <p>3 1 5 b7</p>	<p>F7/A IV</p> <p>3 1 5 b7</p>	<p>alternate targets:</p>	<p>Fma7 III</p> <p>3 1 5 7</p>	<p>Fm7 III</p> <p>b3 1 5 b7</p>
<p>Gm9 VIII</p> <p>5 b3 b7 2</p>	<p>Gb9 VIII</p> <p>5 3 b7 2</p>	<p>F9 VII</p> <p>5 3 b7 2</p>	<p>alternate targets:</p>	<p>Fma9 VII</p> <p>5 3 7 2</p>	<p>Fm9 VI</p> <p>5 b3 b7 2</p>

II-bII-I String Set 5-4-3-2

<p>Cm9 III</p> <p>1 5 b7 2</p>	<p>B9n3 II</p> <p>1 5 b7 2</p>	<p>Bb9n3 I</p> <p>1 5 b7 2</p>	<p>alternate targets:</p>	<p>Bbma9n3 I</p> <p>1 5 7 2</p>	<p>Bbm9n3 I</p> <p>1 5 b7 2</p>
<p>Cm9nr VI</p> <p>b3 b7 2 5</p>	<p>B9 VI</p> <p>3 b7 2 5</p>	<p>Bb9 V</p> <p>3 b7 2 5</p>	<p>alternate targets:</p>	<p>Bbma9 V</p> <p>3 7 2 5</p>	<p>Bbm9 IV</p> <p>b3 b7 2 5</p>

Cm9 X

B9 IX

Bb9 VIII

alternate targets:

Bbma9 VIII

Bbm9 VIII

II-bII-I String Set 5-3-2-1

Ab9n3 XI

A9n3 XII

Bb9n3 XIII

alternate targets:

Bbma9n3 I

Bbm9n3 I

Cm9 VI

B9 V

Bb9 IV

alternate targets:

Bbma9nr V

Bbm9nr IV

Cm9 VIII

B9 VIII

Bb9 VII

alternate targets:

Bbma9nr VII

Bbm9nr VI

II-bII-I String Set 4-3-2-1

<p>Fm9 III</p>	<p>E79n3 II</p>	<p>Eb9n3 I</p>	alternate targets:	<p>Ebma9n3 I</p>	<p>Ebm9n3 I</p>
<p>Fm9nr VI</p>	<p>E9 VI</p>	<p>Eb9 V</p>	alternate targets:	<p>Ebma9nr I</p>	<p>Ebm9nr I</p>
<p>Fm7 IX</p>	<p>E9nr IX</p>	<p>Eb9nr VIII</p>	alternate targets:	<p>Ebma9nr VIII</p>	<p>Ebm9nr VII</p>

IV7-#IV°7-I LIBRARY

Dominant Seventh Target (Blues IV7 to I7 or V7 to I7)

IV7-#IV°7-I7 with key scale common tone 1 on top

F7 VI	F#dim7 VII	C7 VIII	F7 I	F#dim7 I	C7 I
3 b7 1 5	b3 6 1 b5	b7 3 5 1	1 b7 3 5	1 6 b3 b5	5 3 b7 1
F7 X	F#dim7 XI	C7 VIII			
3 b7 1 5	b3 6 1 b5	b7 3 5 1			

IV7-#IV°7-I7 with key scale 1-6-5 on top

F9 VII	F#dim7 VIII	C7 VIII
1 3 b7 2 5	1 b5 6 b3	5 b7 3 5

IV7-#IV°7-I7 with key scale 2-b3-3 on top

F13 I	F#dim7 II	C7 III
5 b7 3 6	b5 1 b3 6	1 5 b7 3

IV7-#IV°7-I7 with key scale 4-b3-1 on top

F13 I	F#dim7 II	C7 I

IV7-#IV°7-I7 with key scale 4-#4-5 on top

F13 I	F#dim7 I	C7 I	F13 VI	F#dim7 V	C9 VII
F7 I	F#dim7 II	C7 III	F7 I	F#dim7 II	C7 III
F7 VI	F#dim7 VII	C7 VIII	F7 X	F#dim7 XI	C7 XII

IV7-#IV°7-I7 with key scale 5-#4-5 on top

F9 VII	F#dim7 V	C7 V	F9 VI	F#dim7 V	C9 V

IV7-#IV°7-I7 with key scale 5-6-b7 on top

F9 II	F#dim7 IV	C7 V	F9 VII	F#dim7 VIII	C7 IX

IV7-#IV°7-I7 with key scale b7-6-5 on top

F7sus4 III	F#dim7 IV	C7 III	F7sus4 VIII	F#dim7 VIII	C7 VIII

IV-#IV°7-I, I-VI-II-V Targets - D/C Form for the Key of F

Bbma7 VI	B°7 VI	F6 VI	Gm7 III	G°7 IV	Dm7 V
C7 III	C#°7 III	Gm7 III	Fma7 III	F#°7 IV	C9 II

IV-#IV°7-I, I-VI-II-V targets - C/A Form for the Key of F

Bbma7 X	B°7 IX	Fma7 VIII	Gm7 VII	G°7 VI	Dm7 VII

C7 V	C#°7 VI	Gm7 VI	F7 VI	F#°7 V	C9 VII

IV-#IV-dim7-I, I-VI-II-V targets - G/E Form for the Key of F

Bbma7 X	B°7 X	F6 X	Gm7 X	G#°7 X	Dm7 X
C13 XIII	C#°7 XII	Gm7 XII	F7 XIII	F#°7 XIII	C7 XIII

Dorian Minor 7 Target (V7 to IIm7 types)

IV7-#IV°7-I7 with key scale common tone 1 on top

F7 VI	F#dim7 VII	Cm7 VIII	F7 I	F#dim7 I	Cm7 I
F7 X	F#dim7 XI	Cm7 VIII			

IV7-#IV°7-Im7 with key scale 1-6-5 on top

F9	VII	F#dim7	VIII	Cm7	VIII
1 3 b7 2 5	1 b5 6 b3	1 b5 6 b3	5 b7 b3 5	5 b7 b3 5	5 b7 b3 5

IV7-#IV°7-Im7 with key scale 2-b3-3 on top

F13	I	F#dim7	II	Cm7	III
5 b7 3 6	b5 1 b3 6	b5 1 b3 6	1 5 b7 b3	1 5 b7 b3	1 5 b7 b3

IV7-#IV°7-Im7 with key scale 4-b3-1 on top

F13	I	F#dim7	II	Cm7	I
b7 3 6 1	b5 1 b3 6	b5 1 b3 6	1 3 b7 1	1 3 b7 1	1 3 b7 1

IV7-#IV°7-Im7 with key scale 4-#4-5 on top

F13	I	F#dim7	I	Cm7	I	F13	VI	F#dim7	V	Cm9	VII
b7 3 5 1	6 b3 b5 1	6 b3 b5 1	b3 b7 1 5	b3 b7 1 5	b7 3 6 1	6 b3 b5 1	6 b3 b5 1	b3 b7 2 5	b3 b7 2 5	b3 b7 2 5	b3 b7 2 5
F7	I	F#dim7	II	Cm7	III	F7	I	F#dim7	II	Cm7	III
3 b7 1	b3 6 1	b3 6 1	b7 b3 5	b7 b3 5	1 3 b7 1	1 b3 6 1	1 b3 6 1	5 b7 b3 5	5 b7 b3 5	5 b7 b3 5	5 b7 b3 5

F7 VI	F#dim7 VII	Cm7 VIII

F7 X	F#dim7 XI	Cm7 XII

IV7-#IV°7-Im7 with key scale 5-#4-5 on top

F9 VII	F#dim7 V	Cm7 V

F9 VI	F#dim7 V	Cm9 V

IV7-#IV°7-Im7 with key scale 5-6-b7 on top

F9 II	F#dim7 IV	Cm7 IV

F9 VII	F#dim7 VIII	Cm7 VIII

IV7-#IV°7-Im7 with key scale b7-6-5 on top

F7sus4 III	F#dim7 IV	Cm7 III

F7sus4 VIII	F#dim7 VIII	Cm7 VIII

IVm7-#IV°7-Im7 LIBRARY

IVm7-#IV°7-Im7 with key scale common tone 1 on top

Fm7 VI b3 b7 1 5	F#dim7 VII b3 6 1 b5	Cm7 VIII b7 b3 5 1	F7 I 1 b7 b3 5	F#dim7 I 1 6 b3 b5	Cm7 I 5 b3 b7 1
Fm7 X b3 b7 1 5	F#dim7 XI b3 6 1 b5	Cm7 XII b7 b3 5 1			

IVm7-#IV°7-Im7 with key scale common tone b3 on top

Fm7 I 5 1 b3 b7	F#dim7 II b5 1 b3 6	Cm7 III 1 5 b7 b3	Fm7 IX 5 1 b3 b7	F#dim7 X b5 1 b3 6	Cm7 X 1 5 b7 b3
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IVm7-#IV°7-Im7 with key scale 4, #4, 5 on top

Fm7 V b7 b3 5 1	F#dim7 V 6 b3 b5 1	Cm7 V b3 b7 1 5	Fm7 I b7 b3 5 1	F#dim7 I 6 b3 b5 1	Cm7 I b3 b7 1 5
Fm7 VI 5 b3 b7 1	F#dim7 VII b5 b3 6 1	Cm7 VIII 1 b7 b3 5			

IVm7-#IV°7-Im7 with key scale b6, 6, b7 on top

Fm7 III

	(1)		
		2	3
		4	
			(1)

1 5 b7 b3

F#dim7 IV

	(1)	2	
		3	4
			(1)

1 b5 6 b3

Cm7 IV

			1
	2	(3)	
			4

5 1 b3 b7

Fm7 VIII

(1)	1		
		2	
	3	(1)	

1 5 b7 b3

F#dim7 VIII

		1	
(2)			
	3	4	
		(1)	

1 b5 6 b3

Cm7 VIII

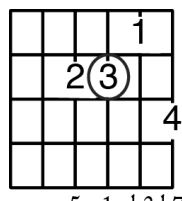
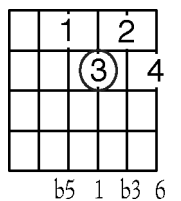
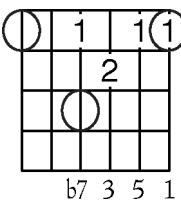
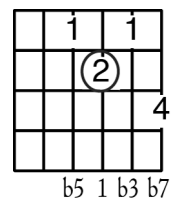
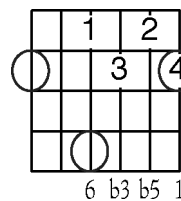
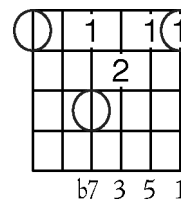
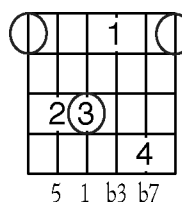
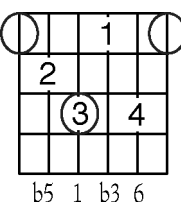
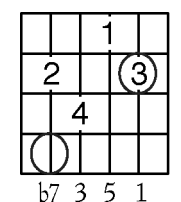
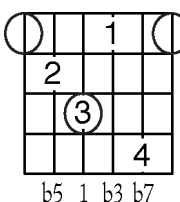
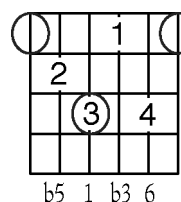
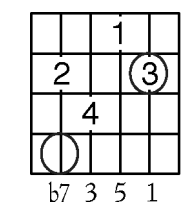
(1)		1	(1)
	2	(3)	
			4

5 1 b3 b7

MAJOR II $m7(b5)$ -#II $^\circ7$ -I LIBRARY

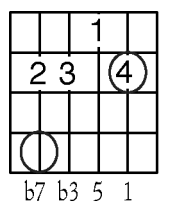
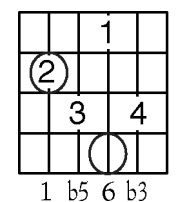
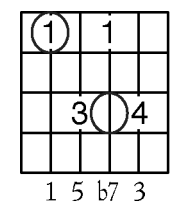
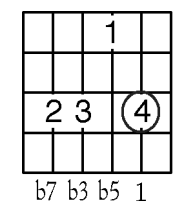
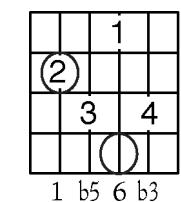
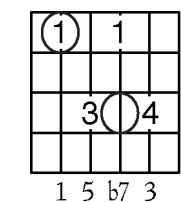
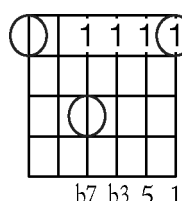
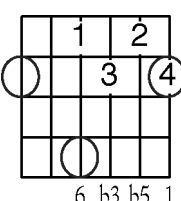
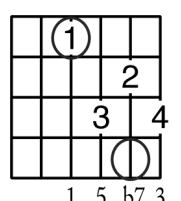
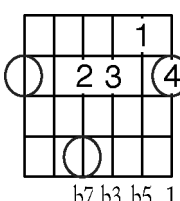
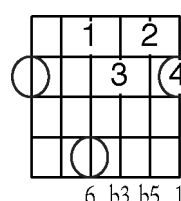
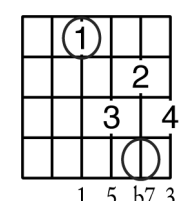
Major II $m7(b5)$ -#II $^\circ7$ -I Starting with Key Scale Tone 1 on Top

major-II-#II $^\circ7$ -I with key scale common tone 1 on top

Dm7 VI 	D#dim7 VII 	C7 VIII 	Dm7b5 VI 	D#dim7 VII 	C7 VIII 
Dm7 X 	D#dim7 XI 	C7 XII 	Dm7b5 X 	D#dim7 XI 	C7 XII 

Major II $m7(b5)$ #II $^\circ7$ I Starting with Key Scale Tone 2 on Top

major-II-#II $^\circ7$ -I : 2-#2-3 on top

Dm7 II 	D#dim7 II 	C7 III 	Dm7b5 II 	D#dim7 II 	C7 III 
Dm7 X 	D#dim7 X 	C7 X 	Dm7b5 IX 	D#dim7 X 	C7 X 

Major II^m7(b5) #II^o7 I Starting with Key Scale Tone 4 on Top

major-II-#II^o7-I : 4-#4-5 on top

<p>Dm7 V</p> <p>1 5 b7 b3</p>	<p>D#dim7 V</p> <p>1 b5 6 b3</p>	<p>C7 V</p> <p>3 b7 1 5</p>	<p>Dm7b5 V</p> <p>1 b5 b7 b3</p>	<p>D#dim7 VIII</p> <p>1 b5 6 b3</p>	<p>C7 V</p> <p>3 b7 1 5</p>
<p>Dm7 V</p> <p>1 5 b7 b3</p>	<p>D#dim7 V</p> <p>1 b5 6 b3</p>	<p>C7 VII</p> <p>3 b7 2 5</p>	<p>Dm7b5 V</p> <p>1 b5 b7 b3</p>	<p>D#dim7 VIII</p> <p>1 b5 6 b3</p>	<p>C9 VII</p> <p>3 b7 2 5</p>
<p>Dm7 XII</p> <p>1 5 b7 b3</p>	<p>D#dim7 XIII</p> <p>1 b5 6 b3</p>	<p>C7 XIII</p> <p>3 b7 1 5</p>	<p>Dm7b5 XII</p> <p>1 b5 b7 b3</p>	<p>D#dim7 XIII</p> <p>1 b5 6 b3</p>	<p>C7 XIII</p> <p>3 b7 1 5</p>
<p>Dm7 XII</p> <p>1 5 b7 b3</p>	<p>D#dim7 XIII</p> <p>1 b5 6 b3</p>	<p>C9 XIV</p> <p>3 b7 2 5</p>	<p>Dm7b5 XII</p> <p>1 b5 b7 b3</p>	<p>D#dim7 XIII</p> <p>1 b5 6 b3</p>	<p>C7 XIV</p> <p>3 b7 2 5</p>
<p>Dm7 VII</p> <p>b7 5 1 b3</p>	<p>D#dim7 VII</p> <p>b b5 1 b2</p>	<p>C7 VIII</p> <p>1 b7 3 5</p>	<p>Dm7 I</p> <p>b7 5 1 b3</p>	<p>D#dim7 II</p> <p>6 b5 1 b3</p>	<p>C7 III</p> <p>1 5 b7 3 5</p>

Major II^m7(b5)-#II^o7-I with Key Scale Common Tone 6 on Top

major-II-#II^o7-I I with common tone 6 on top

<p>Dm7 VII</p> <p>b3 b7 1 5</p>	<p>D#dim7 VIII</p> <p>b3 6 1 b5</p>	<p>C6 IX</p> <p>5 1 3 6</p>	<p>Dm7 III</p> <p>b3 b7 1 5</p>	<p>D#dim7 IV</p> <p>b3 6 1 b5</p>	<p>C6 V</p> <p>5 1 3 6</p>
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DESCENDING DIMINISHED LIBRARY

I7-I dim7-II m7b5-I major, 3-Note by String Set

The third chord is voiced as a m7b5, but is conceptually a m7b5, since the idea is to have the root of the first and last chord in every chord.

I7-#I dim7-II m7-I major, close-voiced, strings 3-2-1

F7 XI 3 5 b7	F dim7 X b3 b5 6	Gm7b5 IX 1 b3 b5	F VIII 1 3 5	F7 VIII b7 3 5	F dim7 VII 6 b3 b5	Gm7b5 VI b5 1 b3	F V 5 1 3	
F7 IV 5 b7 3	F dim7 III b5 6 b3	Gm7b5 II b3 b5 1	F I 3 5 1					

I7-#I dim7-II m7-I major, close-voiced, strings 4-3-2

Bb7 XIII 5 b7 3	Bb dim7 XII b5 6 b3	Cm7b5 XI b3 b5 1	Bb X 3 5 1	Bb7 IX 3 5 b7	Bb dim7 VIII 3 5 b7	Cm7b5 VII 1 b3 b5	Bb VI 1 3 5	
Bb7 VI b7 3 5	Bb dim7 V 6 b3 b5	Cm7b5 IV b5 1 b3	Bb III 5 1 3					

I7-#I dim7-IIIm7-I major, close-voiced, strings 5-4-3

A7] XII 3 5 b7	A dim7 XI b3 b5 6	Bm7b5 X 1 b3 b5	A IX 1 3 5	A7 IX b7 3 5	A dim7 VIII 6 b3 5	Bm7b5 VII b5 1 b3	A VI 5 1 3
A7] IV 5 b7 3	A dim7 III b5 6 b3	Bm7b5 II b3 b5 1	A II 3 5 1				

I7-#I dim7-IIIm7-I major, close-voiced, strings 6-5-4

A7 XIV b7 3 5	A dim7 XIII 6 b3 b5	Bm7b5 XII b5 1 b3	A XI 5 1 3	A7 X 5 b7 3	A dim7 IX b5 6 b3	Bm7b5 VIII b3 b5 1	A VII 3 5 1
A7 V 3 5 b7	A dim7 IV b3 b5 6	Bm7b5 III 1 b3 b5	A II 1 3 5				

I7-#I dim7-IIIm7-I major, close-voiced, strings 1-4 (small range of frets)

F7 XI 3 5 b7	F dim7 X b3 b5 6	Gm7b5 IX 1 b3 b5	F7 XIII b7 3 5	F dim7 XII 6 b3 b5	Gm7b5 XI b5 1 b3
F7 VIII 5 b7 3	F dim7 VII b5 6 b3	Gm7b5 VI b3 b5 1	F V 3 5 1		

17-#1 dim7-IIIm7-I major, close-voiced, strings 2-5 (small range of frets)

Bb7 IX 3 5 b7	Bb dim7 VIII 3 5 b7	Cm7b5 VII 1 b3 b5	Bb7 VI b7 3 5	Bb dim7 V 6 b3 b5	Cm7b5 IV b5 1 b3
Bb7 VI 5 b7 3	Bb dim7 V b5 6 b3	Cm7b5 IV b3 b5 1	Bb III 3 5 1		

17-#1 dim7-IIIm7-I major, open-voiced, strings 1-5

D7 XIV b7 5 3	D dim7 XIII 6 b5 b3	Em7b5 XII b5 b3 1	D X 5 3 1	D7 XI 5 3 b7	D dim7 X b5 b3 6	Em7b5 IX b3 1 b5	D VII 3 1 5
D7 IX 3 b7 5	D dim7 VIII b3 6 b5	Em7b5 VII 1 b5 b3	D V 1 5 3				

17-#1 dim7-IIIm7-I major, open-voiced, strings 2-6

A7 XIV b7 5 3	A dim7 XIII 6 b5 b3	Bm7b5 XII b5 b3 1	A X 5 3 1	A7 X 5 3 b7	A dim7 IX b5 b3 6	Bm7b5 VIII b3 1 b5	A VII 3 1 5
A7 IX 3 b7 5	A dim7 VIII b3 6 b5	Bm7b5 VII 1 b5 b3	A V 1 5 3				

I major-I dim7-IIIm7b5-I major, 4-Note by String Set

I major-I dim7-IIIm7b5-I major, strings 4-3-2-1

F7 XIII b7 3 5 1	F dim7 XII 6 b3 b5 1	Gm7b5 XI b5 1 b3 b7	F X 5 1 3 1	F7 X 5 1 3 b7	F dim7 IX b5 1 b3 6	Gm7b5 VIII b3 b7 1 b5	F VII 3 1 3 5
F7 VI 3 b7 1 5	F dim7 VI b3 6 1 b5	Gm7b5 V 1 b5 b7 b3	F V 3 5 1 3	F7 III 1 5 b7 3	F dim7 III 1 b5 6 b3	Gm7b5 II b7 b3 b5 1	F I 1 3 5 1

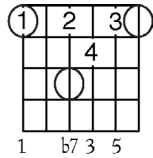
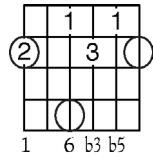
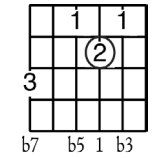
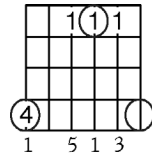
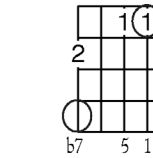
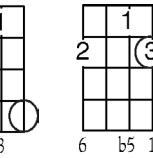
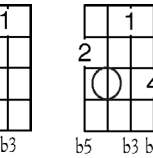
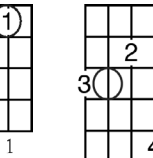
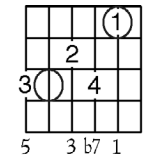
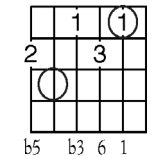
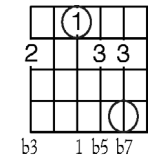
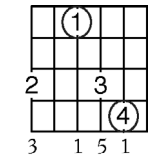
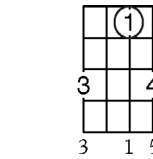
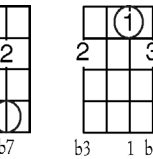
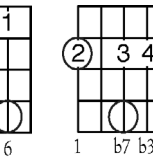
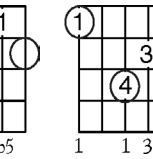
I major-I dim7-IIIm7b5-I major, strings 5-4-3-2

Bb7 XIII 1 5 b7 3	Bb dim7 XII 1 b5 6 b3	Cm7b5 XI b7 b3 b5 1	Bb X 1 3 5 1	Bb7 X b7 3 5 1	Bb dim7 IX 6 b3 b5 1	Cm7b5 VIII b5 1 b3 b7	Bb VI 5 1 3 1
Bb7 VII 5 1 3 b7	Bb dim7 VI b5 1 b3 6	Cm7b5 V b3 b7 1 b5	Bb V 3 1 3 5	Bb7 III 3 b7 1 5	Bb dim7 III b3 6 1 b5	Cm7b5 III 1 b5 b7 b3	Bb I 1 5 1 3

I major-I dim7-IIIm7b5-I major, strings 5-3-2-1

Bb7 XIII 1 b7 3 5	Bb dim7 XII 1 6 b3 b5	Cm7b5 XI b7 b5 1 b3	Bb X 1 5 1 3	Bb7 X b7 5 1 3	Bb dim7 IX 6 b5 1 b3	Cm7b5 VIII b5 b3 b7 1	Bb VI 5 3 5 1
Bb7 VI 5 3 b7 1	Bb dim7 VI b5 b3 6 1	Cm7b5 V b3 1 b5 b7	Bb III 3 1 5 1	Bb7 III 3 1 5 b7	Bb dim7 III b3 1 b5 6	Cm7b5 II 1 b7 b3 b5	Bb I 1 1 3 5

I major-I dim7-IIIm7b5-I major, strings 6-4-3-2

F7 XIII  1 b7 3 5	F dim7 XII  1 6 b3 b5	Gm7b5 XI  b7 b5 1 b3	F X  1 5 1 3	F7 X  b7 5 1 3	dim7 IX  6 b5 1 b3	Gm7b5 VIII  b5 b3 b7 1	F VI  5 3 1 1
F7 VI  5 3 b7 1	F dim7 VI  b5 b3 6 1	Gm7b5 V  b3 1 b5 b7	F III  3 1 5 1	F7 III  3 1 5 b7	F dim7 III  b3 1 b5 6	Gm7b5 II  1 b7 b3 b5	F I  1 1 3 5

I6-I°7-IV6 and V6-V°7-I6

I7-I dim7-IIIm7b5-(IVm6)-I(7)

Im7-I dim7-IIIm7b5 (IVm6)-Im(7)

CHROMATIC DESCENDING MINOR LIBRARY

Am V	Am(ma7) IV	Am7 III	Am6 II
b3 5 1	b3 5 7	b3 5 b7	b3 5 6

Am II	Am(ma7) II	Am7 III	D II
5 b3 5 1	5 b3 5 7	5 b3 5 b7	1 5 1 3

Am II	Am(ma7) I	Am7 II	D9 IV
b3 5 1 5	b3 5 7 5	b3 b7 1 5	1 3 b7 2

Am II	Am(ma7) II	Am7 III	Am6 II
1 b3 5 1	7 b3 5 1	b7 b3 5 1	6 b3 5 1

Am V	Am(ma7) V	Am7 V	Am6 IV
1 b3 5 1	7 b3 5 1	b7 b3 5 1	6 b3 5 1

Am V	Eaug. V	Am7 V	D9 IV
1 b3 5	1 3 #5 1	1 b7 b3 5	1 3 b7 2

Am V	Am(ma7) V	Am7 V	Am6 IV
1 5 1 b3 5	1 5 7 b3 5	1 5 b7 b3 5	1 6 b3 5

Am VII	Am(ma7) VII	Am7 VII	Am6 VII
1 5 1 b3	1 5 7 b3	1 5 b7 b3	1 5 6 b3

Am VII	Am(ma7) VII	Am7 VII	Am6 VII
5 b3 5 1	5 b3 5 7	5 b3 5 b7	5 b3 5 6

Am VII	Am(ma7) VII	Am7 VII	Am6 VII
b3 1 5 1	b3 1 5 7	b3 1 5 b7	b3 1 5 6

Am VII	Am(ma7) VII	Am7 VII	Am6 VII
b3 1 5 1	b3 1 5 7	b3 1 5 b7	b3 1 5 6

Am IX	Am(ma7) IX	Am7 VIII	Am6 X
b3 5 1 5	b3 5 7 5	b3 5 7 5	b3 6 1 5

Am IX	Am(ma7) IX	Am7 X	Am6 X
b3 5 1 5	b3 5 7 5	b3 b7 1 5	b3 6 1 5

Am IX	Am(ma7) IX	Am7 VIII	Am6 X
1 b3 5 1	1 b3 5 7	1 b3 5 b7	1 b3 6 1

Am IX	Eaug. IX	Am7 X	D7 X
1 b3 5 1	1 3 #5 1 3	1 3 b7 1	1 b7 3 5

<p>Am XII</p> <p>1 5 1 b3</p>	<p>Am(ma7) XII</p> <p>1 5 7 b3</p>	<p>Am7 XII</p> <p>1 5 b7 b3</p>	<p>Am6 XI</p> <p>1 5 6 b3</p>
<p>Am XII</p> <p>1 5 1 b3</p>	<p>Am(ma7) XII</p> <p>1 5 7 b3</p>	<p>Am7 XII</p> <p>1 5 b7 b3</p>	<p>D7 XI</p> <p>5 1 3 b7</p>
<p>Am XII</p> <p>5 1 b3 5</p>	<p>Eaug. XII</p> <p>1 3 #5 1</p>	<p>Am7 XII</p> <p>5 b7 b3 5</p>	<p>D9 XI</p> <p>1 3 b7 2</p>

CHROMATIC ASCENDING MINOR LIBRARY

The versions shown here each ascend chromatically from the fifth to the flatted seventh of a minor chord. For the “James Bond” version, change the last chord to the same as the second chord:

four-note ascending chromatic from the fifth of a minor chord

Am V	F VI	Am6 II	Am7 II
1 b3 5	3 5 1	b3 6 1 5	b3 b7 1 5

James Bond version

Am II	Fma7 II	Am6 II	Fma7 II
b3 5 1 5	5 1 3 7	b3 6 1 5	5 1 3 7

with the alternate name for “F”

The traditional name for a minor chord with a chromatically raised fifth is a major chord named after the “#5” note (“F”).

Am V	Am#5 V	Am6 II	Am7 II
1 b3 5	1 b3 #5	b3 6 1 5	b3 b7 1 5

Am V	F VI	Am6 II	Am7 II
1 b3 5	3 5 1	b3 6 1 5	b3 b7 1 5

Four-Note Ascending Versions

Am II	Fma7 II	Am6 II	Am7 II
b3 5 1 5	5 1 3 7	b3 6 1 5	b3 b7 1 5

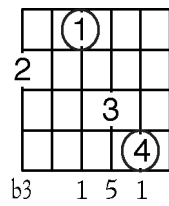
Am II	Fma7 III	Am6 IV	Am7 V
5 b3 5 1	1 5 7 3	6 b3 5 1	b7 b3 5 1

Am V	F V	Am6 V	Am7 V
1 b3 5 1	3 5 1 3	1 b3 6 1	1 b3 b7 1

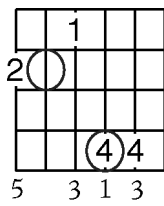
Am V	Fma7 V	Am6 V	Am7 V
1 5 1 b3 5	3 1 3 5 7	1 6 1 b3 5	1 b7 b3 5

Am VII	F VII	Am6 VII	Am7 VII
1 5 1 b3	3 1 3 5	1 5 6 b3	1 5 b7 b3

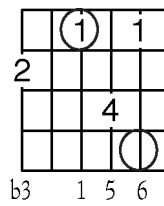
Am VII



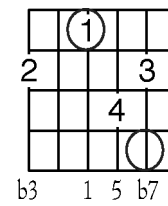
F VII



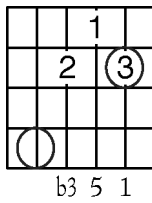
Am6 VII



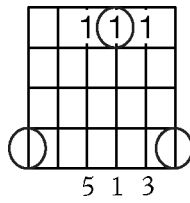
Am7 VII



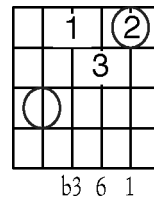
Am IX



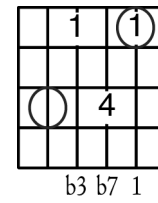
F X



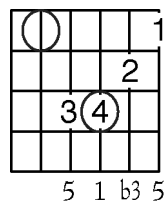
Am6 X



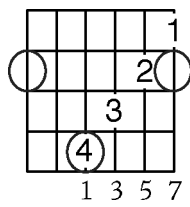
Am7 X



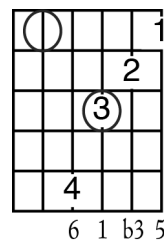
Am XII



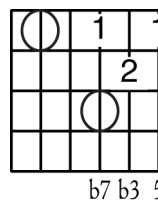
Fma7 XII



Am6 XII

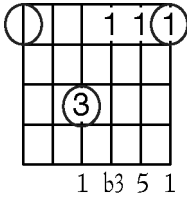
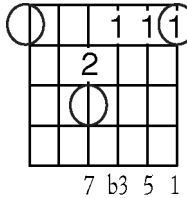
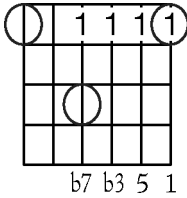
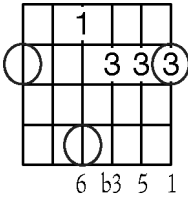
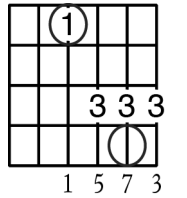
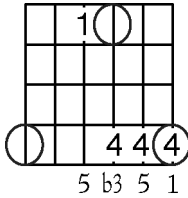
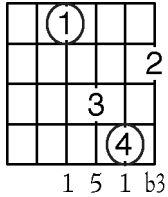
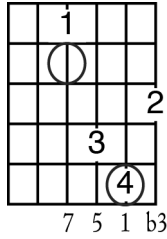
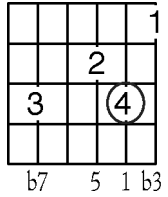
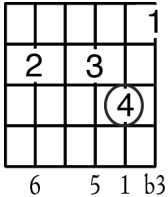
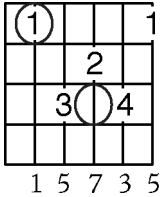
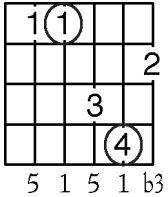
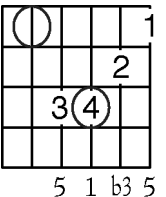
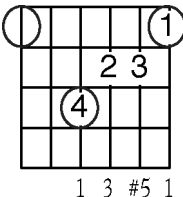
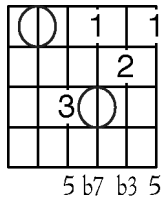
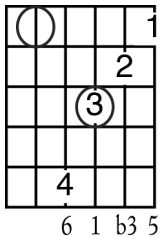
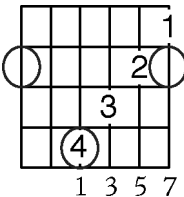
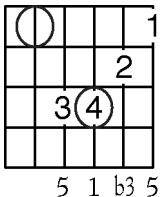


Am7 XII



CHROMATIC DESCENDING MIXED MODE LIBRARY

This combines two earlier progressions. The first four chords in each progression below are the same as the progression shown in [Chromatic Descending Minor Library](#). The last four chords in each progression below are the same those in the [Chromatic Ascending Minor Library](#), but in reverse order.

Am V  1 b3 5 1	Am(ma7) V  7 b3 5 1	Am7 V  b7 b3 5 1	Am6 IV  6 b3 5 1	Fma7 III  1 5 7 3	Am II  5 b3 5 1
Am VII  1 5 1 b3	Am(ma7) VI  7 5 1 b3	Am7 VIII  b7 5 1 b3	Am6 VIII  6 5 1 b3	Fma7 VIII  1 5 7 3 5	Am VII  5 1 5 1 b3
Am XII  5 1 b3 5	Eaug. XII  1 3 #5 1	Am7 XII  5 b7 b3 5	Am6 XII  6 1 b3 5	Fma7 XII  1 3 5 7	Am VII  5 1 b3 5

(b)VI-V-I LIBRARY

Major bVI-V-I Starting with Key Scale Tone b3 on Top

major bVI V I: b3-2-1 on top

Ab7 IV 1 b7 3 5	G7 III 1 b7 3 5	C7 I 1 3 b7 1	Ab7 IX 3 b7 1 5	G7 VIII 3 b7 1 5	C7 VIII b7 3 5 1
Ab9nr III 3 b7 2 5	G9 II 3 b7 2 5	C7 I 1 3 b7 1	Ab9nr X 3 b7 2 5	G9nr IX 3 b7 2 5	C7 VIII b7 3 5 1

major bVI V I: b7-6-5 on top

Ab9 X 1 3 b7 2	G9 IX 1 3 b7 2	C7 VIII 1 b7 3 5	Ab9 V 1 3 b7 2	G9 IV 1 3 b7 2	C7 III 1 5 b7 3 5
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I-VI-II-V ("RHYTHM" CHANGES) LIBRARY

E Form I Chord

I_{ma}7-VI_m7-II_m7-V7, un-altered chords (E form I chord)

I _{ma} 7 G _{ma} 7 III	VI _m 7 E _m 7 V	II _m 7 A _m 7 V	V7 D7 V	III _m 7 B _m 7 VII	VI _m 7 E _m 7 V	II _m 7 A _m 7 V	V7 D7 V
1 7 3 5	1 b3 b7 b3	1 b7 b3 5	1 5 b7 3	1 b7 b3 5	1 b3 b7 b3	1 b7 b3 5	1 5 b7 3

I-VI-I-V altered chords with chromatic top voice leading (E form I chord)

I _{ma} 7 G _{ma} 7 III	VI7#9 E7#9 VI	II _m 7 A _m 7 V	V7#9 D7#9 IV	III _m 7 B _m 7 VII	bIII7 Bb7 VI	II _m 7 A _m 7 V	bII13 Ab13 IV
1 7 3 5	5 3 b7 #2	1 b7 b3 5	5 3 b7 #2	1 b7 b3 5	1 b7 3 5	1 b7 b3 5	1 b7 3 6

I _{ma} 9/6 G _{ma} 9/6 IV	VI7#5#9 E7#5#9 VI	II _m 9 A _m 9 V	V13b9 D13b9 IV	III _m 7 B _m 7 VII	VIb9 E7b9 VI	II _m 7 A _m 7 V	V13b9 D13b9 V
5 7 3 6 2	1 3 b7 #2 #5	b7 b3 5 2	3 b7 b2 6	b7 b3 5 1	3 b7 b2 5	b7 b3 5 1	b2 b7 3 6

I _{ma} 9/6 G _{ma} 9/6 II	VI7b9 E7b9 VI	II _m 7 A _m 7 V	V13b9 D13b9 IV	III _m 7 B _m 7 VII	bIII9 Bb9 VI	II _m 7 A _m 7 V	V13b9 D13b9 IV
3 6 2 5	b2 5 b7 3	b7 b3 5 1	3 b7 b2 6	b7 b3 5 1	b7 3 5 2	b7 b3 5 1	3 b7 b2 6

Ima7 Gma7 III	VI7#9 E7#9 VI	IIm7 Am7 V	bII7b5 Ab7b5 IV	IIIIm7 Bm7 IV	VI7b9 E7b9 IV	IIm7 Am7 II	V13b9 D7b9 II
1 5 3 7	5 3 b7 #2	1 b7 b3 5	1 b5 3 b7	b3 b7 1 5	b7 3 5 b2	b3 b7 1 5	b7 3 5 b2

Ima7 Gma7 III	VI7#9 E7#9 VI	IIm7 Am7 VII	V7b9 D7b9 VII	III7#9 B7#9 VII	VI7#3#9 E7#5#9 VI	IIm9 Am9 V	V13b9 D13b9 IV
1 7 3 5	5 3 b7 #2	b3 1 5 b7	b7 5 b2 3	1 5 3 b7 #2	1 3 b7 #2 #5	1 b7 b3 5 2	3 b7 b2 6

Ima7 Gma7 III	VI7b9 E7b9 VI	IIm7 Am7 V	V7b9 D7b9 VII	IIIIm7 Bm7 VII	bIII13 Bb13 VI	IIm7 Am7 V	bII7 Ab7 IV
1 7 3 5	3 b2 5 b7	1 b7 b3 5	b7 5 b2 3	1 b7 b3 5	1 b7 3 6	1 b7 b3 5	1 5 3 b7

I69 G69 V	VI7#5b9 E7#5b9 VI	IIm9 Am9 V	VI7#5b9 D7#5b9 IV	IIIIm7 Bm7 V	VI7#5b9 E7#5b9 VI	IIm9 Am9 V	V13b9 D13b9 V
5 3 6 2	1 3 b7 #2 #5	1 b7 b3 5 2	1 3 b7 #2 #5	1 b3 5 b7	1 3 b7 #2 #5	1 b7 b3 5 2	b2 b7 3 6

I-VI-I-V altered chords with minor pentatonic top voice leading (E form I chord)

Ima7 G7#9 III	VI7#9 E7#9 VI	IIm9 Am7/11 III	VI7#9 D7#9 IV	IIIIm7 Bm7 b5 VI	VI7#9 E7#9 VI	IIm9 Am7/11 III	VI7#9 D7#9 IV
1 5 3 b7 #2	1 3 b7 #9	1 b7 b3 4	1 3 b7 #9	1 b7 b3 b5	1 3 b7 #9	1 b7 b3 4	1 3 b7 #9

I7	VI7b9	IIm9	VI7#9	III7#5	VI7b9	IIm9	VI7
G7 III	E7b9 VI	Am7/11 III	D7#9 IV	B7#5 VI	E7#9 VI	Am7/11 III	D7 IV
1 5 b7 3 5 1	1 3 b7 b2	1 b7 b3 4	1 3 b7 #9	1 b7 3 #5	1 3 b7 b2	1 b7 b3 4	1 3 b7

A Form I Chord

IIma7-VIm7-IIm7-V7, un-altered chords (A form I chord)

IIma9	VIm7	IIm7	V13	IIIIm7	VIm7	IIm11	V13
Cma7 II	Am7 V	Dm7 III	G13 III	Em7 II	Am7 V	Dm11 III	G13 III
1 3 7 2	1 b7 b3 5	1 b3 b7 b3	1 b7 3 6	1 5 b7 b3	1 b7 b3 5	1 b3 b7 1 4	b7 3 6 1

I-VI-I-V altered chords with chromatic top voice leading (A form I chord)

IIma7	VI7b9	IIm7	V7b9	IIIIm7	VI7b9	IIm7	V7b9
Cma7 III	A7b9 V	Dm9 III	G7b9 III	Em7 VII	A7b9 V	Dm9 III	G7b9 III
1 5 7 3 5	1 b7 3 5 b2	1 b3 b7 2 5	1 b7 3 5 b2	1 b7 b3 5	1 b7 3 5 b2	1 b3 b7 2 5	1 b7 3 5 b2
IIma7	VI7b9	IIm7	V7b9	IIIIm7	VIb9	IIm7	V7b9
Cma7 III	A7b9 V	D9 IV	G7b9 III	Em7 VII	A7b9 V	D9 IV	G7b9 III
1 5 7 3 5	1 b7 3 5 b2	1 3 b7 2 5	1 b7 3 5 b2	1 5 b7 b3 5	1 b7 3 5 b2	1 3 b7 2 5	1 b7 3 5 b2

Ima7 Cma7 III	VI7#5b9 A7#5b9 V	IIm7 D9 IV	VI7#5b9 G7#5b9 III	IIIIm7 Em7 VII	VI7#5b9 A7#5b9 V	IIm7 D9 IV	VI7#5b9 G7#5b9 III
1 5 7 3 5	1 b7 3 #5 b2	1 3 b7 2 5	1 b7 3 #5 b2	1 5 b7 b3 5	1 b7 3 #5 b2	1 3 b7 2 5	1 b7 3 #5 b2

Ima7 Cma7 III	VI7#5b9 A7#5b9 III	IIm7 Dm7 V	VI7#5b9 G7#5b9 IV	IIIIm9 Em9 V	bIII9 Eb9 V	IIm7 Dm9 III	bIIb9 Db9 III
1 5 7 3 5	3 b7 b2 5 b7	1 b7 b3 5	#5 3 b7 b2	1 b3 b7 2 5	1 3 b7 2 5	1 b3 b7 2 5	1 3 b7 2 5

Ima7 Cma7 III	VI7b9 A7b9 V	IIm7 Dm9 V	VI7#5b9 G7b9 III	IIIIm7 Em7 VII	bIII9 A7b9 V	IIm7 Dm9 V	bIIb9 G7b9 III
1 5 1 3 7	1 b7 3 5 b2	1 b7 2 5	1 b7 3 5 b2	1 b7 b3 5	1 b7 3 5 b2	1 b7 2 5	1 b7 3 5 b2

I-VI-I-V altered chords altered chords with minor pentatonic top voice leading

I9 C9 II	VI7#5#9 A7#5#9 V	IIm7 Dm7 III	V7#5 G7#5 III	IIIIm7 Em7 III	VI7#5#9 A7#5#9 V	IIm7 Dm7 III	V7#5 G7#5 III
1 3 b7 2 5	1 b7 3 #5 b2	1 b3 b7 b3	1 b7 3 #5 1	1 b3 b7 b3	1 b7 3 #5 b2	1 b3 b7 b3	1 b7 3 #5 1

I9 C9 II	VI7#5#9 A7#5#9 V	II7#9 D7#9 IV	V7#5 G7#5 III	III7#5#9 E7#5#9 VI	VI7#5#9 A7#5#9 V	II7#9 D7#9 IV	V7#5 G7#5 III
1 3 b7 2 5	1 b7 3 #5 b2	1 3 b7 #9	1 b7 3 #5 1	1 3 b7 #2 #5	1 b7 3 #5 b2	1 3 b7 #9	1 b7 3 #5

I9	VI7#5	II7b9	V7	IIIIm7	VI7#5	II7b9	V9sus4
C9 II	A7#5 V	D7b9 III	G7 III	Em7 V	A7#5 V	D7b9 III	G9sus4 I

I7	VI7	II7#9	V7#5	III7b5#9	VI7	II7#9	V7#5
C7 II	A7 V	D7#9 IV	G7#5 IV	E7b5#9 V	A7 V	D7#9 IV	G7#5 IV

I-IVma9-VIIIm7b5-III7-VIm LIBRARY

E form I chord

I type-IV9-VIIIm7b5-III7-VIm7, un-altered chords

	I6 Eb6 XI	IVma9 Abma9 X	VIIIm7b5 Dm7b5 IX	III7 Gm7 IX	VIm7 Cm7 VIII
approach steps from:	↑½, ↓1	↑½, ↓1	↑½ or 1, ↓½	↑½ or 1, ↓½	↑½ or 1, ↓1
	1 1 3 6	1 3 7 2	1 b7 b3 b5	1 b3 b7 b3	1 b7 b3 5

I type-IV9-VIIIm7b5-III7-VIm7, altered chords with scalar voice leading

	I6 Eb6 XI	IV9 Ab9 X	VIIIm7b5 Dm7b5 IX	III7#9 G7#9 IX	VIm7 Cm7 VIII
approach steps from:	↑½, ↓1	↑½ or 1, ↓1	↑½ or 1, ↓½	↑½ or 1, ↓½	↑½ or 1, ↓1
	1 1 3 6	1 3 b7 2	1 b7 b3 b5	1 3 b7 #9	1 b7 b3 5

	I6 Ebma7 XI	IV9 Ab7 IX	VIIIm7b5 Dm7b5 IX	III7#9 G7 VIII	VIm7 Cm7 VIII
approach steps from:	↑½, ↓1	↑½ or 1, ↓1	↑½ or 1, ↓½	↑½ or 1, ↓½	↑½ or 1, ↓1
	1 7 3 5	1 3 b7 1	1 b7 b3 b5	1 3 b7 1	1 b7 b3 5

	Ima7 Ebma7 XI	IV9 Ab9 X	VIIIm7b5 Dm7b5 IX	III7b9 G7b9 IX	VIm7 Cm7 VIII
approach steps from:	↑½, ↓1	↑½ or 1, ↓1	↑½ or 1, ↓½	↑½ or 1, ↓½	↑½ or 1, ↓1
	1 7 3 5	1 3 b7 2	1 b7 b3 b5	1 3 b7 b2	1 b7 b3 5

	Ima7 Ebma7 XI	IV9 Ab7 XI	VII7#5 D7#5 X	III7b9 G7b9 IX	VIIm7 Cm7 VIII
approach steps from:	$\uparrow\frac{1}{2}, \downarrow 1$	$\uparrow\frac{1}{2}$ or 1, $\downarrow 1$	$\uparrow\frac{1}{2}$ or 1, $\downarrow\frac{1}{2}$	$\uparrow\frac{1}{2}$ or 1, $\downarrow\frac{1}{2}$	$\uparrow\frac{1}{2}$ or 1, $\downarrow 1$

A Form I Chord

I type-IV9-VIIm7b5-III7-VIm7, un-altered chords

	Ima7 Ebma7 VI	IVma7 Abma7 IV	VIIIm7b5 Dm7b5 V	IIIIm7 Gm7 IX	VIIm7 Cm7 VIII
approach steps from:	$\uparrow\frac{1}{2}, \downarrow 1$	$\uparrow\frac{1}{2}, \downarrow 1$	$\uparrow\frac{1}{2}$ or 1, $\downarrow\frac{1}{2}$	$\uparrow\frac{1}{2}$ or 1, $\downarrow\frac{1}{2}$	$\uparrow\frac{1}{2}$ or 1, $\downarrow 1$

I type-IV9-VIIm7b5-III7-VIm7, altered chords with scalar voice leading

	Ima7 Ebma7 VI	IV7 Ab7 IV	VIIIm7b5 Dm7b5 V	III7#5 G7#5 III	VIIm9 Cm9 III
approach steps from:	$\uparrow\frac{1}{2}, \downarrow 1$	$\uparrow\frac{1}{2}$ or 1, $\downarrow 1$	$\uparrow\frac{1}{2}$ or 1, $\downarrow\frac{1}{2}$	$\uparrow\frac{1}{2}$ or 1, $\downarrow\frac{1}{2}$	$\uparrow\frac{1}{2}$ or 1, $\downarrow 1$
	Ima7 Ebma9 V	IV7 Ab7 IV	VIIIm7b5 Dm7b5 III	III7#5 G7#5 III	VIIm9 Cm9 III
approach steps from:	$\uparrow\frac{1}{2}, \downarrow 1$	$\uparrow\frac{1}{2}$ or 1, $\downarrow 1$	$\uparrow\frac{1}{2}$ or 1, $\downarrow\frac{1}{2}$	$\uparrow\frac{1}{2}$ or 1, $\downarrow\frac{1}{2}$	$\uparrow\frac{1}{2}$ or 1, $\downarrow 1$

I type-IV9-VIIIm7b5-III7-VIm7, altered chords with scalar voice leading

approach steps from:

	I _{ma} 6 Eb _{ma} 7 III	IV6 Ab6 IV	VIIIm7sus4 Dm7sus4 V	III7 G7 III	VIm7 Cm9 III
	↑½, ↓1	↑½ or 1, ↓1	↑½ or 1, ↓½	↑½ or 1, ↓½	↑½ or 1, ↓1
	1 3 6 1	1 1 3 6	1 b7 b3 4	1 1 3 b7	1 5 b7 b3

approach steps from:

	I _{ma} 6 Eb _{ma} 7 III	IV6 Ab6 IV	VIIIm7sus4 Dm7sus4 V	III7 G7 ^b III	VIm7 Cm7 III
	↑½, ↓1	↑½ or 1, ↓1	↑½ or 1, ↓½	↑½ or 1, ↓½	↑½ or 1, ↓1
	1 3 6 1	1 1 3 6	1 b7 b3 4	1 b7 3 5 b2	1 5 b7 b3 5

approach steps from:

	I _{ma} 7 Eb _{ma} 7 III	IV7 Ab7 IV	VIIIm7b5 Dm7b5 V	III7#5 G7#5 III	VIm9 Cm9 III
	↑½, ↓1	↑½ or 1, ↓1	↑½ or 1, ↓½	↑½ or 1, ↓½	↑½ or 1, ↓1
	1 3 5 7	1 b7 3 5	1 b5 b7 b3	1 b7 3 #5	1 b3 b7 2

Jazz Bass Harmonization

- **Archetypal Walking Bass**
- **Harmonized Walking Bass, Roots in Fourths**
- **Full Scale Harmonization**
- **I_m7-II[°]7, Mixed Minor: 1-2-b3-4-5-b6-b7-7**
- **I7-II[°]7, Mixolydian b6 and Major b6: 1-2-3-4-5-b6-b7 7**
- **I7-II_m7, Mixolydian: 1-2-3-4-5-6-b7-7**
- **I_ma7(6)-II_m7(°7), Major 1-2-3-4-5-(b6 option)-6-7**
- **I_m7-II_m7, Dorian: 1-2-3-4-5-6-b7**

ARCHETYPAL WALKING BASS

Archetypal Walking Bass up a Fourth

classic scalar descent

C F C F

1 7 6 5 4 1 b7 6 5 4

chord tones only

5 C F C F C F C F

1 3 5 3 4 1 3 5 3 4 1 3 5 1 4 1 3 5 1 4

13 C F C F C F C F

1 5 3 5 4 1 5 3 5 4 1 5 3 1 4 1 3 5 1 4

21 C F C F C F

1 3 5 1 4 1 3 5 1 4 1 3 5 1 4 1 3 5 1 4

non-chordal second note

27 C F C F

1 2 3 5 4 1 2 3 1 4

31 C F C F C F C F

1 4 3 5 4 1 4 3 5 4 1 4 3 1 4 1 4 3 1 4

39 C F C F C F C F C F C F

1 6 5 3 4 1 6 5 3 4 1 6 5 1 4 1 6 5 1 4 1 b7 5 3 4 1 b7 5 1 4

51 C F C F C F C F

1 4 5 3 4 1 4 5 3 4 1 4 5 1 4 1 4 5 1 4

with chromatics

59 C F C F C F





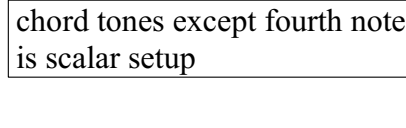







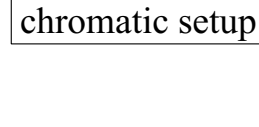



1 3 5 b5 4 1 3 5 b5 4 1 2 #2 3 4

65 C F C F C F C F

1 #1 2 3 4 1 6 5 b5 4 1 6 5 b5 4 1 b7 5 b5 4

Archetypal Walking Bass up a Fifth

All natural numbers are “generic” and may be flatted or sharped as the scale directs. Employ these fragment patterns: 1234, 1764, 1356, 1354(#4), 1534, 1536, 134#4, 176b6.

classic scalar ascent	classic scalar descent with lower neighbor setup	scalar descent with passing chromatic	
C G	C G C G	C G	
			
1 2 3 4 5	1 7 6 4 5	1 b7 6 4 5	1 7 b7 6 5
chord tones except fourth note is scalar setup	9 C G	C G	
			
	1 3 5 6 5	1 3 5 6 5	
13 C G C G C G C G C G			
			
1 3 5 4 5	1 3 5 4 5	1 5 3 4 5	1 5 3 4 5
1 5 3 4 5	1 5 3 4 5	1 5 3 6 5	1 5 3 6 5
chromatic setup	25 C G C G C G C G		
			
	1 3 4 #4 5	1 3 4 #4 5	1 7 6 b6 5
			1 b7 6 b6 5

Archetypal Walking Bass on the 2-5-1-7-3-6-6 Chord Progression

1-3-5-3

1 Cm F B^b E^b

1 b3 5 b3 1 3 5 3 1 3 5 3 1 3 5 3

5 Am^{7b5} D⁷ Gm

1 b3 b5 b3 1 #3 5 3 1 b3 5 b3 1 3 5 3

1-3-5-1

9 Cm F B^b E^b

1 b3 5 1 1 3 5 1 1 3 5 1 1 3 5 1

13 Am^{7b5} D⁷ Gm

1 b3 b5 1 1 #3 5 1 1 b3 5 1 1 3 5 1

1-5-3-1

17 Cm F B^b E^b

1 5 b3 1 1 5 3 1 1 5 3 1 1 5 3 1

21 Am^{7b5} D⁷ Gm

1 b5 b3 1 1 5 #3 1 1 5 b3 1 1 5 b3 1

1-5-3-5

25 Cm F B^b E^b

1 5 b3 5 1 5 3 5 1 5 3 5 1 5 3 5

29 Am^{7b5} D⁷ Gm

1 b5 b3 5 1 5 #3 5 1 5 b3 5 1 5 b3 5

1-7-5-3

The root must descend to the seventh. Ascend to the third at the end if necessary to regain the higher range.

33 Cm F B^b E^b

1 b7 5 h3 1 b7 5 3 1 7 5 3 1 7 5 3

37 Am^{7b5} D⁷ Gm

1 b7 b5 b3 1 b7 5 3 1 b7 5 b3 1 b7 5 b3

1-7-5-1

The root must descend to the seventh.

41 Cm F B^b E^b

1 b7 5 1 1 b7 5 1 1 b7 5 1 1 b7 5 1

45 Am^{7b5} D⁷ Gm

1 b7 b5 1 1 b7 5 1 1 b7 5 1 1 b7 5 1

Walking Bass 2-5-1-4-7-3-6-6: Non-Chordal Second Note

1-2-3-5

49 Cm F B^b E^b

1 b2 b3 b5 1 b2 3 5 1 2 b3 5 1 2 b3 5

53 Am^{7b5} D⁷ Gm

1 b2 b3 b5 1 b2 3 5 1 2 b3 5 1 2 b3 5

1-2-3-1

57 Cm F B^b E^b

1 b2 b3 1 1 b2 3 1 1 2 b3 1 1 2 b3 1

61 Am^{7b5} D⁷ Gm

1 b2 b3 1 1 b2 3 1 1 2 b3 1 1 2 b3 1

1-4-3-5

65 Cm F B^b E^b

1 4 b3 5 1 4 3 5 1 4 3 5 1 4 3 5

69 Am^{7b5} D⁷ Gm

1 4 b3 b5 1 4 3 5 1 4 b3 5 1 4 b3 5

1-4-3-1

73 Cm F B^b E^b

1 4 b3 1 1 4 3 1 1 4 3 1 1 4 3 1

77 Am^{7b5} D⁷ Gm

1 4 b3 1 1 4 3 1 1 4 b3 1 1 4 b3 1

1-6-5-3

81 Cm F B^b E^b

1 b6 5 h3 1 6 5 3 1 6 5 3 1 6 5 3

85 Am^{7b5} D⁷ Gm

1 b6 b5 b3 1 b6 5 #3 1 b6 5 b3 1 b6 5 b3

1-6-5-1

The sixth acts as an upper neighbor to the fifth. The fifth is on the third beat, which has second strongest metric accent (beat one is strongest).

89 Cm F B^b E^b

1 b6 5 1 1 6 5 1 1 6 5 1 1 6 5 1

93 Am^{7b5} D⁷ Gm

1 b6 b5 1 1 b6 5 1 1 b6 5 1 1 b6 5 1

1 4 5 3

The fourth acts as a lower neighbor to the fifth. The fifth is on the third beat, which has second strongest metric accent (beat one is strongest).

97 Cm F B^b E^b

101 Am^{7b5} D⁷ Gm

1 6 5 1

The fourth acts as a lower neighbor to the fifth. The fifth is on the third beat, which has second strongest metric accent (beat one is strongest).

105 Cm F B^b E^b

109 Am^{7b5} D⁷ Gm

Walking Bass 2-5-1-4-7-3-6-6: Chromatic Figures

1-3-5-b5

In this figure, the note on the third beat is intended to move chromatically down on the fourth beat, then down chromatically again to the root of the next chord. This cannot happen with the IV chord (E^b in this key) nor the VII chord (Am^{7b5}), since their fifth is only a half step above the root of the next chord. Therefore, on the fourth beat of those chords, I am repeating the fifth of the chord, which was also on the third beat.

113 Cm F B^b E^b

117 Am^{7b5} D⁷ Gm

1-2-#2-3, 1-b2 (= #1)-2-b3 or 1-b2-b3-3

Although this figure has the strength of being linear, as "walking bass" implies, it weakens the third beat (the second strongest metric accent) by not using a chord tone.

121 Cm F B^b E^b

1 #1 2 b3 1 2 #2 3 1 2 #2 3 1 2 #2 3

125 Am7^{b5} D7 Gm

1 b2 b3 3 1 b2 b3 3 1 #1 2 b3 1 2 #2 3

1-6-5-b5

In this figure, the note on the third beat is intended to move chromatically down on the fourth beat, then down chromatically again to the root of the next chord. This cannot happen with the IV chord (Eb in this key) nor the VII chord (Am7b5), since their fifth is only a half step above the root of the next chord. Therefore, on the fourth beat of those chords, I am moving chromatically from 6 (for IV) or b6 (for VIIm7b5) to the next root.

129 Cm F B^b E^b

1 b6 5 h5 1 6 5 h5 1 6 5 h5 1 6 b6 5

133 Am7^{b5} D7 Gm

1 b6 5 h5 1 b6 5 h5 1 b6 5 5 1 b6 5 h5

1-b7-5-b5

The root must descend to the seventh.

In this figure, the note on the third beat is intended to move chromatically down on the fourth beat, then down chromatically again to the root of the next chord. This cannot happen with the IV chord (Eb in this key) nor the VII chord (Am7b5), since their fifth is only a half step above the root of the next chord. Therefore, on the fourth beat of those chords, I am using a scalar descent to the next root.

137 Cm F B^b E^b

1 b7 5 h5 1 b7 5 h5 1 7 5 h5 1 7 6 5

141 Am7^{b5} D7 Gm

1 b7 5 h5 1 b7 5 h5 1 b7 5 h5 1 b7 5 h5

HARMONIZED WALKING BASS, ROOTS IN FOURTHS

I7 to IV7

1-2-#2-3-4

<p>A7 V</p> <p>1 b7 3</p>	<p>Bm7 VII</p> <p>1 b7 b3</p>	<p>Adim VII</p> <p>b3 1 b5</p>	<p>A VII</p> <p>3 1 5</p>	<p>D7 X</p> <p>1 b7 3</p>
<p>A7 V</p> <p>1 b7 3</p>	<p>Bm7 II</p> <p>1 b7 b3</p>	<p>Adim II</p> <p>b3 1 b5</p>	<p>A7 II</p> <p>3 1 5</p>	<p>D7 V</p> <p>1 b7 3</p>
<p>A7 V</p> <p>1 b7 3</p>	<p>Bm7 II</p> <p>1 5 b7</p>	<p>Adim7 II</p> <p>b3 6 1</p>	<p>A7 II</p> <p>3 b7 1</p>	<p>D7 IV</p> <p>1 3 b7</p>

1-2-3-1-4

<p>A7 V</p> <p>1 b7 3</p>	<p>Bm7 VII</p> <p>1 b7 b3</p>	<p>A7 VII</p> <p>3 1 5</p>	<p>A7 V</p> <p>1 b7 3</p>	<p>D7 IV</p> <p>1 3 b7</p>
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1-2-3-5-4

<p>A7 V</p> <p>1 b7 3</p>	<p>Bm7 VII</p> <p>1 b7 b3</p>	<p>A7 VII</p> <p>3 1 5</p>	<p>A7 XI</p> <p>5 3 b7</p>	<p>D7 X</p> <p>1 b7 3</p>
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A7 V 1 b7 3	Bm7 VII 1 b7 b3	A9 IV 3 b7 2	A7 V 5 b7 3	D7 IV 1 3 b7
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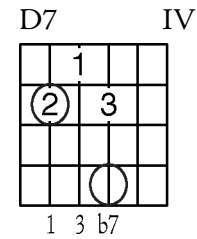
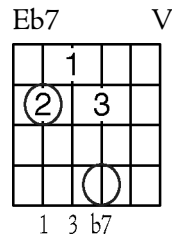
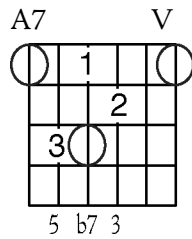
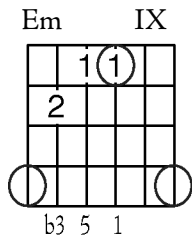
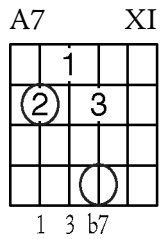
1-3-5-b5-4

A7 V 1 b7 3	A7 VI 3 1 5	Em7 XII 1 b7 b3	Eb7 X 1 b7 3	D7 IX 1 b7 3
A7 V 1 b7 3	A7 IV 3 b7 2	A7 V 5 b7 3	Eb7 V 1 3 b7	D7 IV 1 3 b7 0
A7 V 1 3 b7	A9 IX 3 b7 2 5	Em7 XII 1 b7 b3	Eb7 XI 1 b7 3	D7 X 1 b7 3

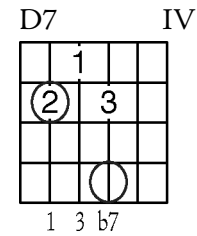
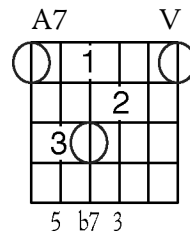
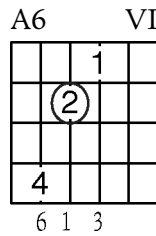
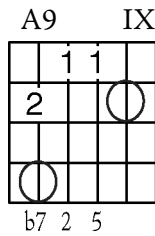
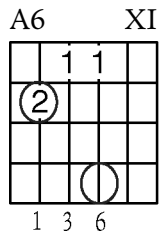
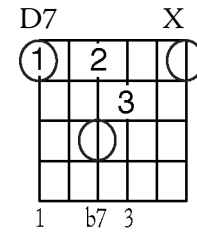
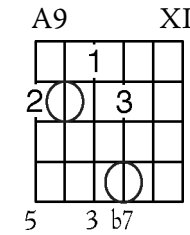
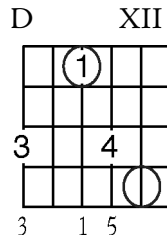
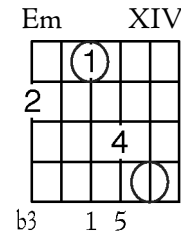
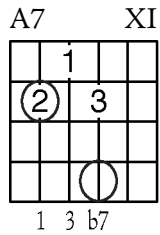
1-3-5-3-4

A7 V 1 b7 3	A7 VI 3 1 5	A7 XI 5 3 b7	A9 IX 3 b7 2 5	D7 IX 1 b7 3
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1-b7-5-b5-4

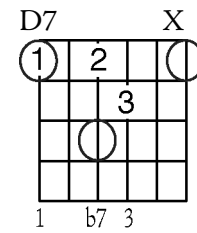
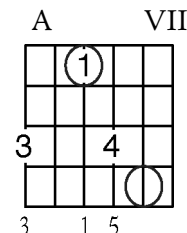
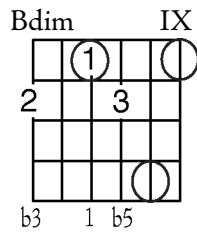
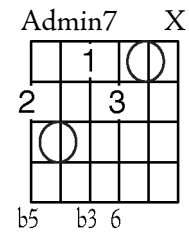
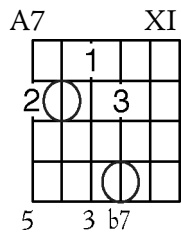
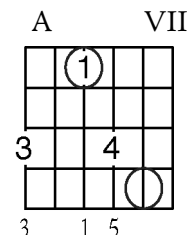
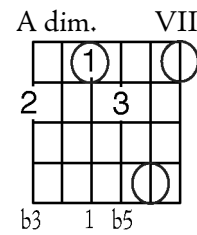
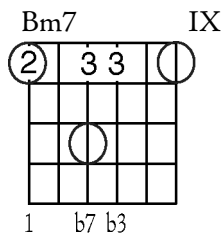
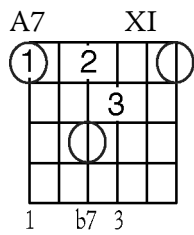


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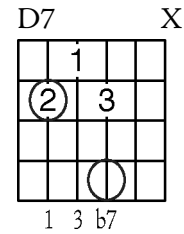
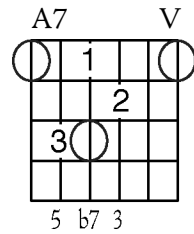
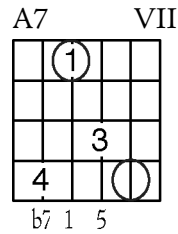
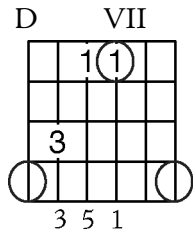
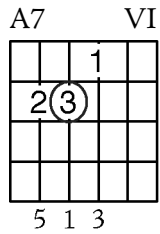
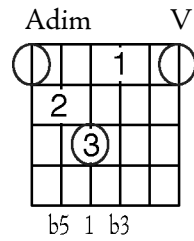
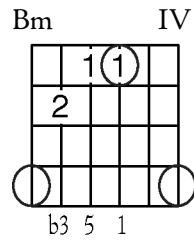
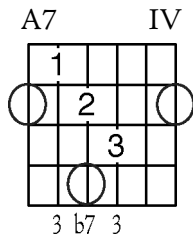
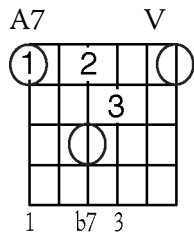


I7 to I7 to IV7

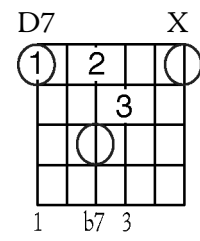
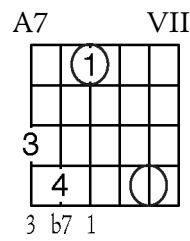
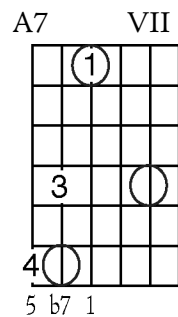
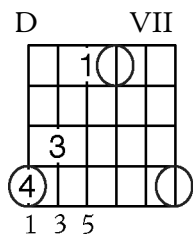
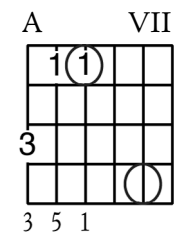
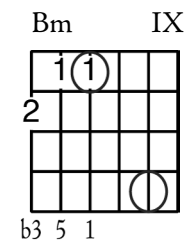
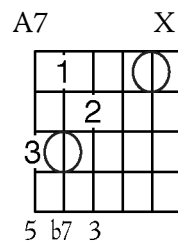
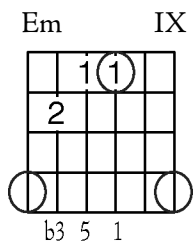
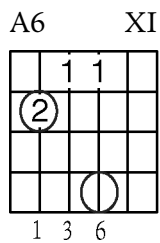
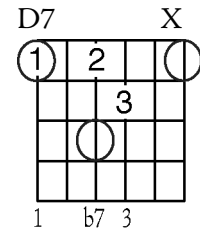
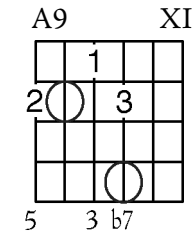
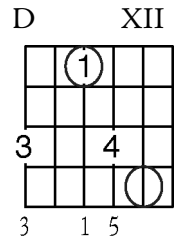
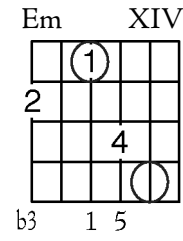
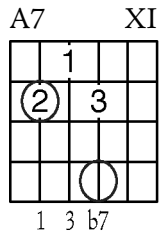
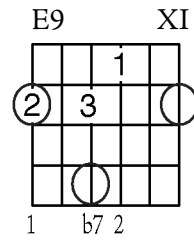
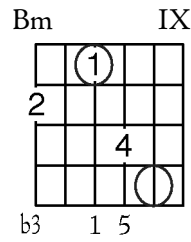
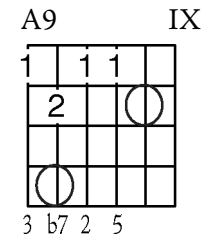
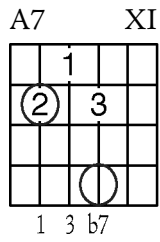
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1-3-4-#4, 5-6-b7-5, 4

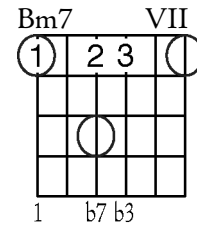
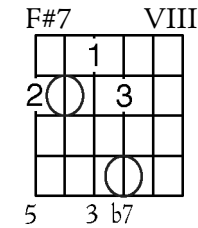
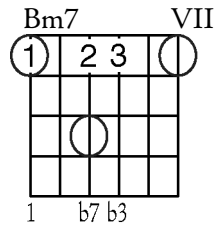
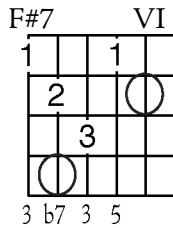
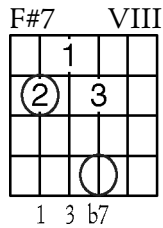
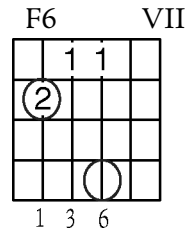
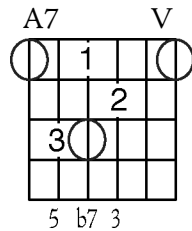
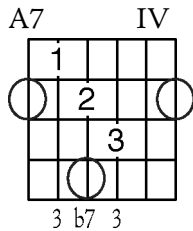
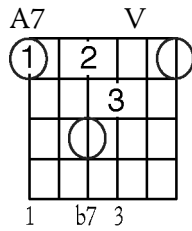


1-3-4-5, 1-b7-6-5,4

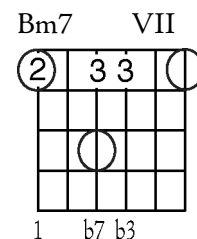
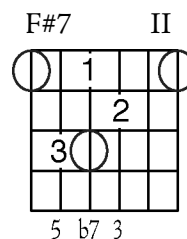
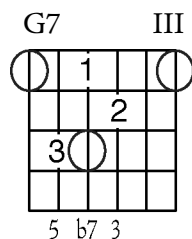
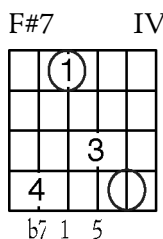
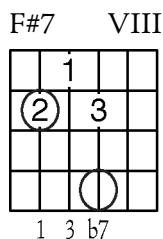
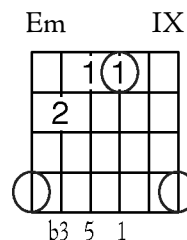
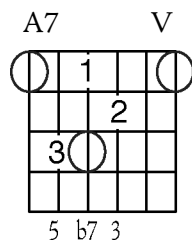
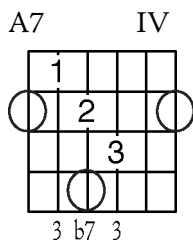
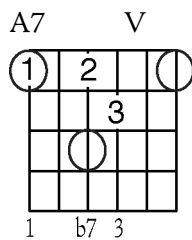
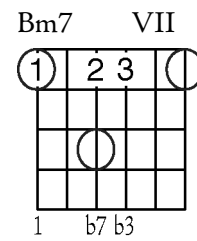
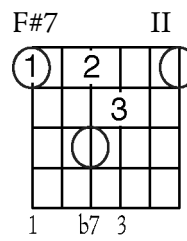
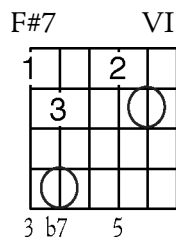
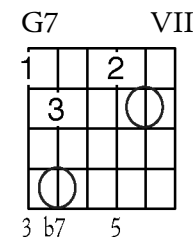
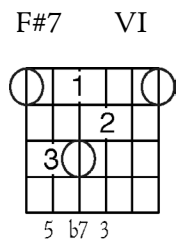
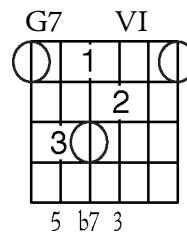
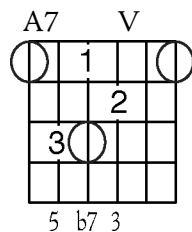
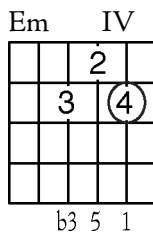
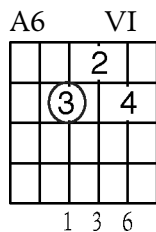


I7 to VI7 to II7

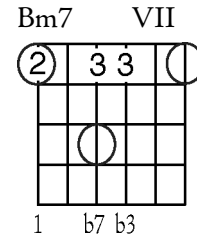
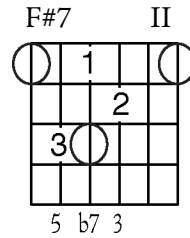
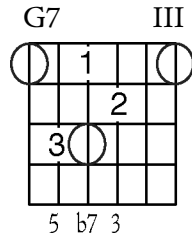
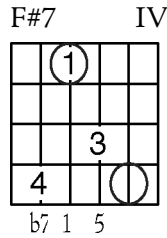
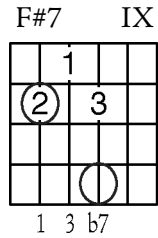
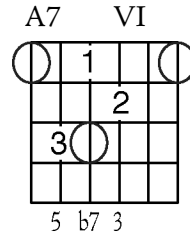
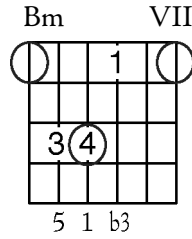
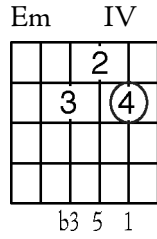
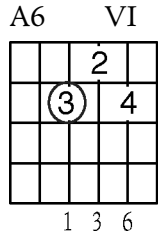
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1-b7-5-4, 3-2-#1-6, 2

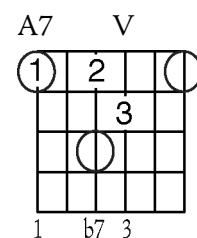
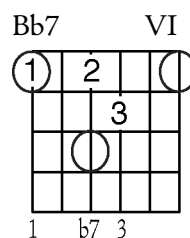
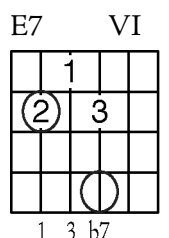
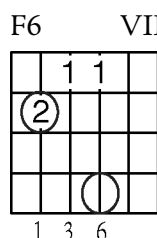
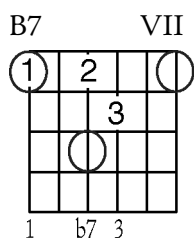
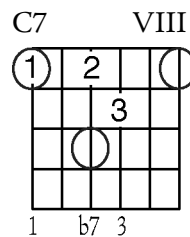
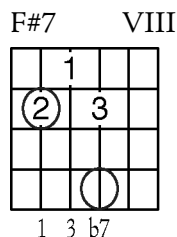
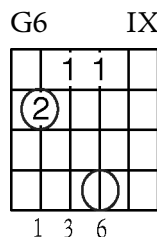
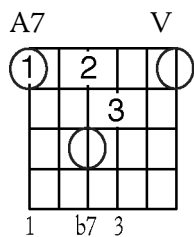
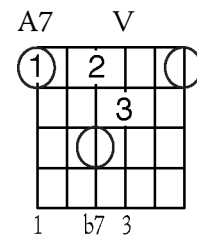
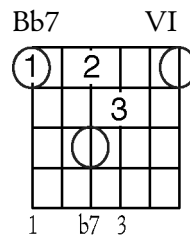
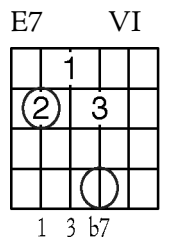
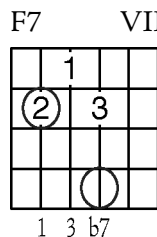
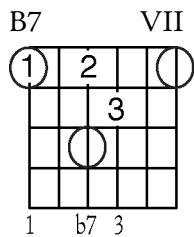
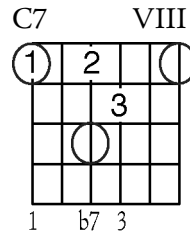
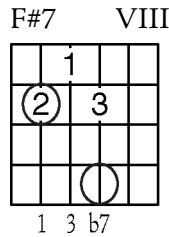
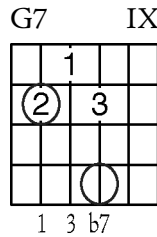
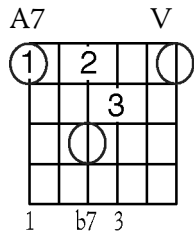


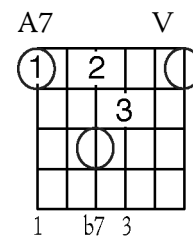
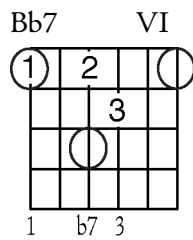
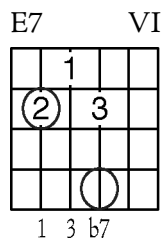
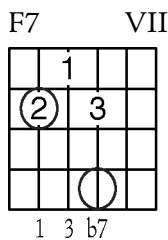
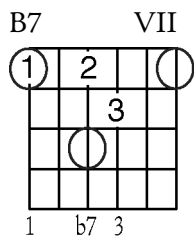
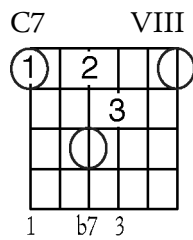
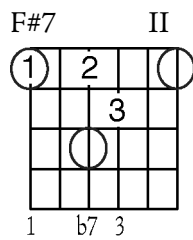
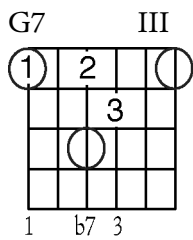
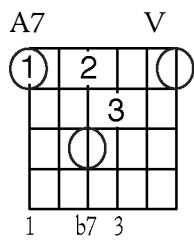
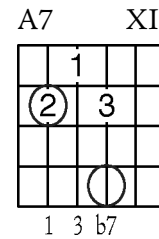
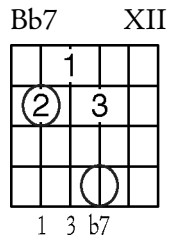
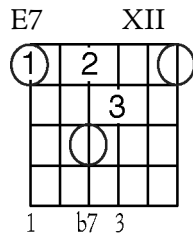
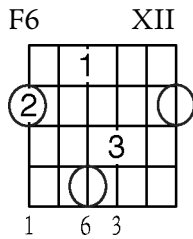
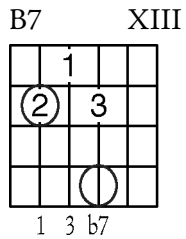
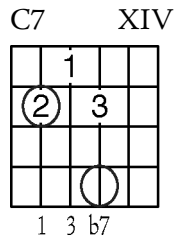
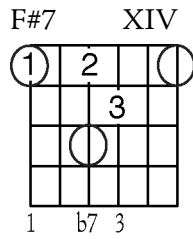
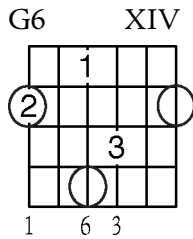
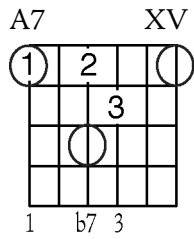
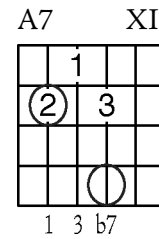
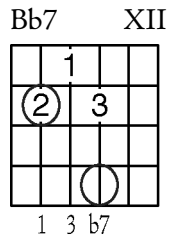
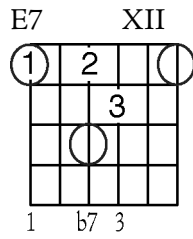
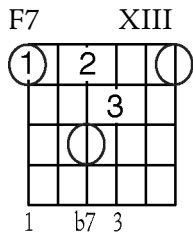
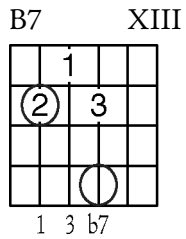
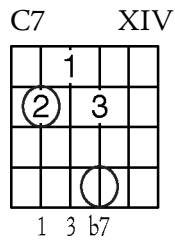
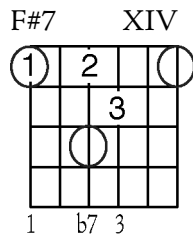
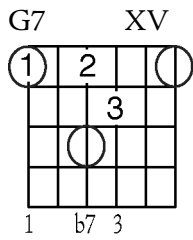
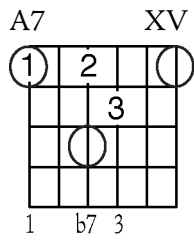
1-b7-6-5, 6-5-4-3, 2

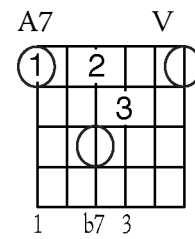
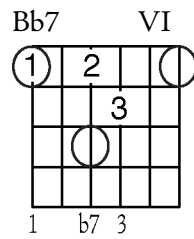
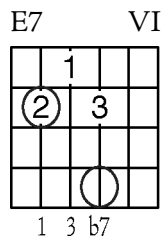
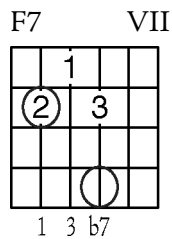
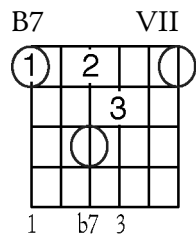
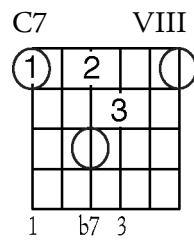
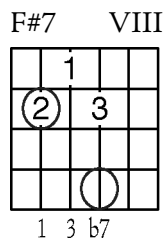
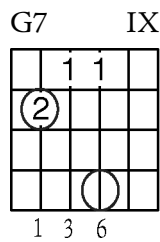
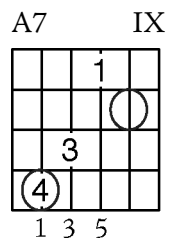


I7 VI7 IIm7 V7 (two beats each)

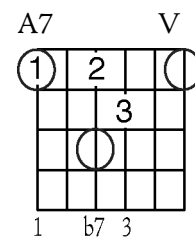
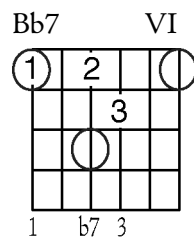
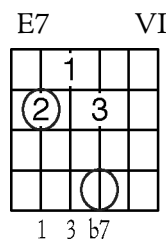
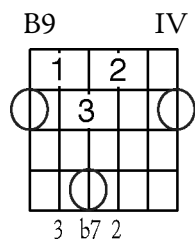
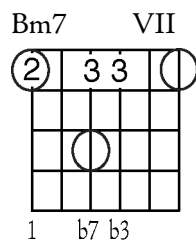
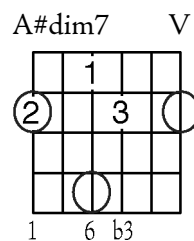
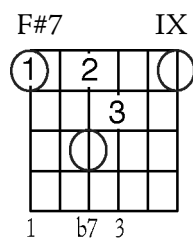
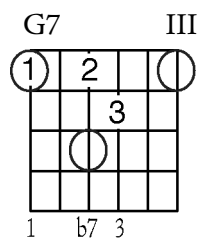
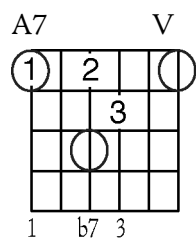
1-b7-6-b3, 2-b5-5-b2, 1





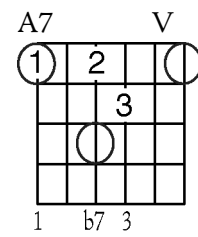
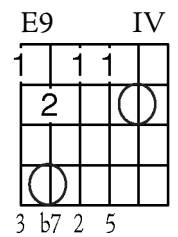
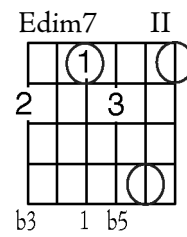
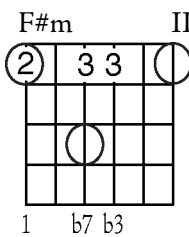
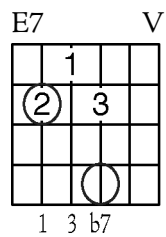
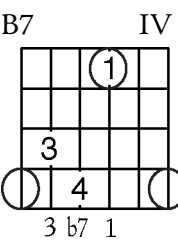
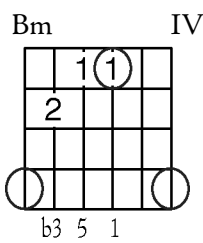
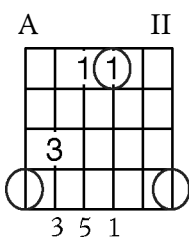
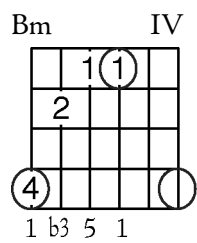
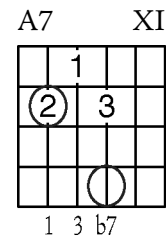
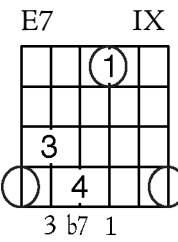
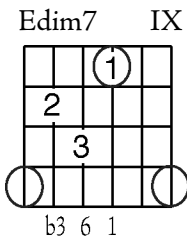
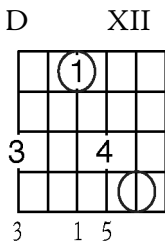
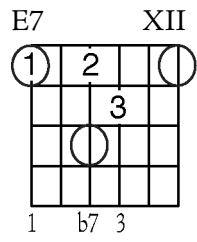
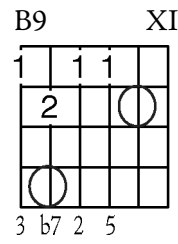
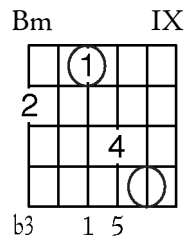
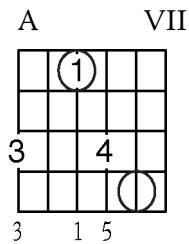
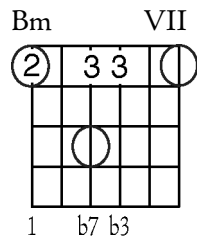


1-b7-6-#1, 2-#4-5-b2, 1

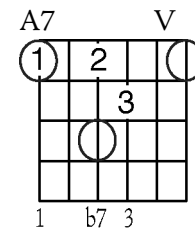
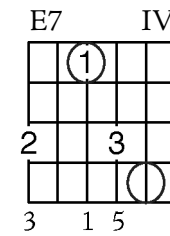
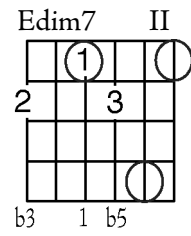
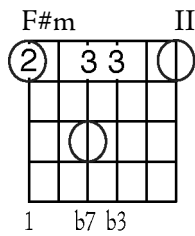
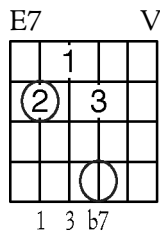
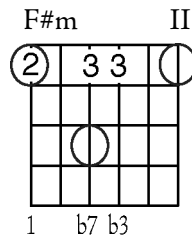
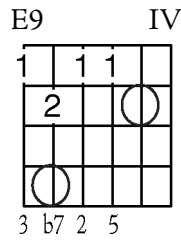
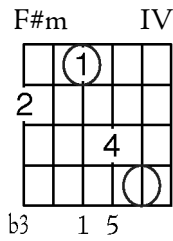
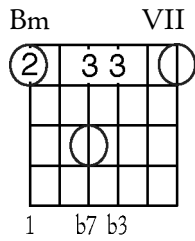


IIIm7 to V7 to I7

2-3-4-#4, 5-6-b7-7, 1

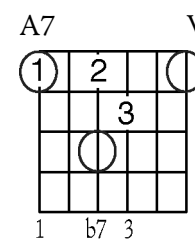
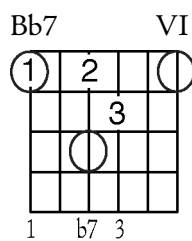
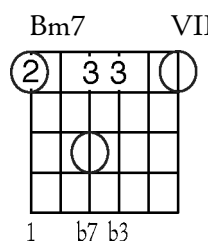
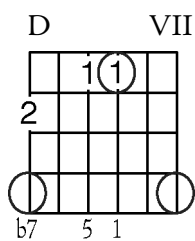
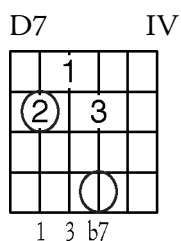
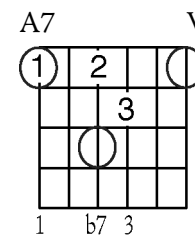
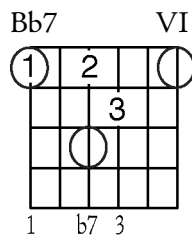
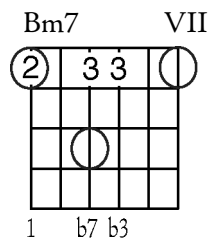
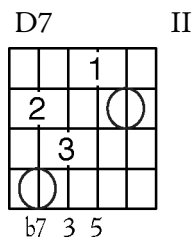
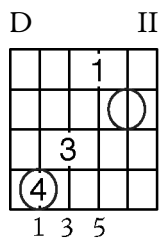
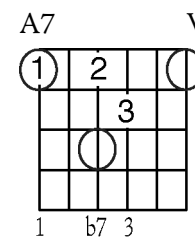
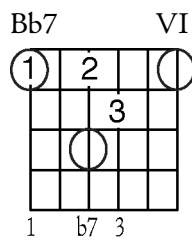
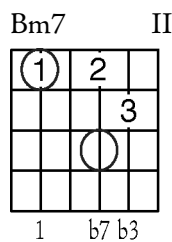
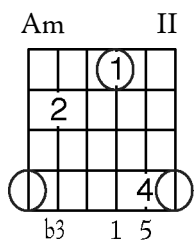
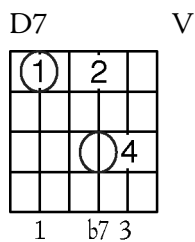
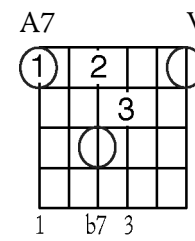
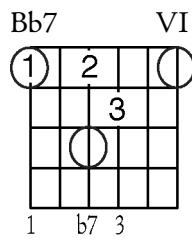
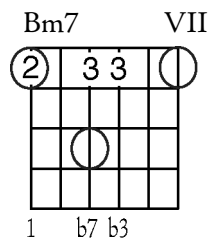
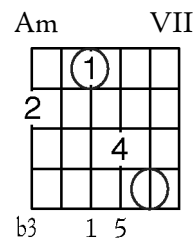
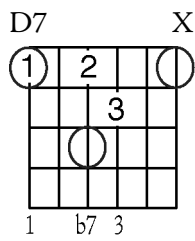


2-1-7-6, 5-6-b7-7, 1

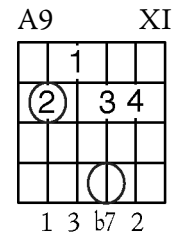
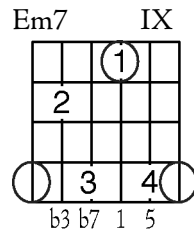
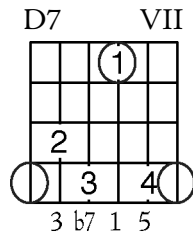
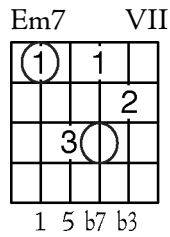
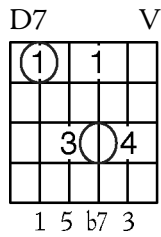


IV7 to I7

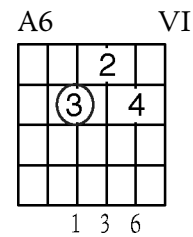
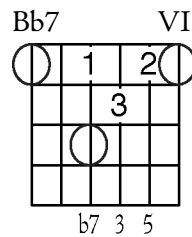
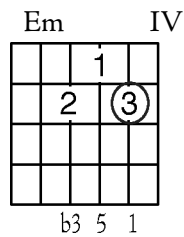
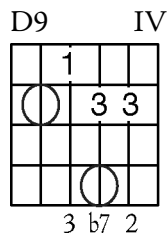
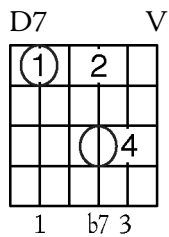
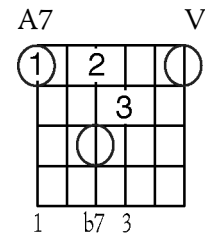
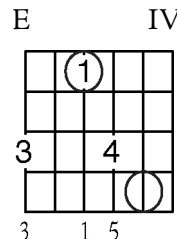
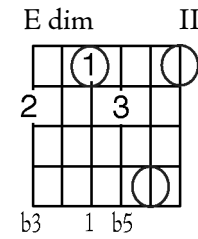
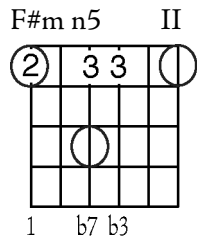
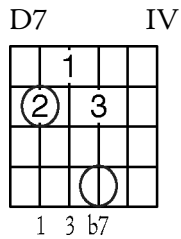
4-b3-2-b2, 1



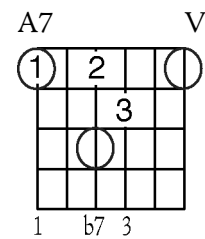
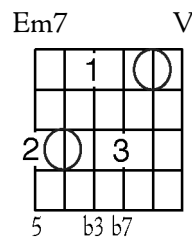
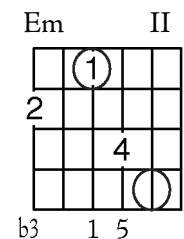
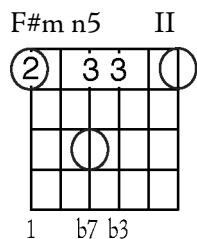
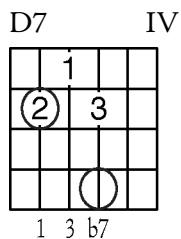
4-5-6-b7, 1



4-6-b7-7, 1



4-6-b7-2, 1



IV7 to IV7 to I7

4-1-6-5, 4-b3-2-b2, 1

<p>D7 IV</p> <p>1 3 b7</p>	<p>D7 V</p> <p>5 b7 3</p>	<p>D9 IV</p> <p>3 b7 2</p>	<p>Em7 V</p> <p>1 b3 b7</p>	
<p>D7 IV</p> <p>1 3 b7</p>	<p>Am VII</p> <p>b3 1 5</p>	<p>Bm7 VII</p> <p>1 b7 b3</p>	<p>Bb7 IV</p> <p>1 b7 3</p>	<p>A7 V</p> <p>1 b7 3</p>

4-b3-2-1, 4-5-6-b7, 1

<p>D7 X</p> <p>1 b7 3</p>	<p>Am VII</p> <p>b3 1 5</p>	<p>Bm7 VII</p> <p>1 b7 b3</p>	<p>D7 IV</p> <p>5 3 b7</p>	
<p>D7 V</p> <p>1 5 b7 3</p>	<p>Em7 VII</p> <p>1 5 b7 b3</p>	<p>D7 VII</p> <p>3 b7 1 5</p>	<p>Em7 IX</p> <p>b3 b7 1 5</p>	<p>A9 XI</p> <p>1 3 b7 2</p>

4-b3-2-1, 4-6-b7-7, 1

<p>D7 X</p> <p>1 b7 3</p>	<p>Am VII</p> <p>b3 1 5</p>	<p>Bm7 VII</p> <p>1 b7 b3</p>	<p>D7 IV</p> <p>5 3 b7</p>	
<p>D7 IV</p> <p>1 3 b7</p>	<p>F#m n5 II</p> <p>1 b7 b3</p>	<p>Em II</p> <p>b3 1 5</p>	<p>G#7 IV</p> <p>1 b7 3</p>	<p>A7 V</p> <p>1 b7 3</p>

4-6-b7-1, 4-b3-2-b2, 1

<p>D7 V</p> <p>1 3 b7</p>	<p>D II</p> <p>3 1 5</p>	<p>G III</p> <p>1 5 3</p>	<p>D7 IV</p> <p>5 3 b7</p>	
<p>D7 V</p> <p>1 3 b7</p>	<p>Am VII</p> <p>b3 1 5</p>	<p>Bm7 VI</p> <p>1 b7 b3</p>	<p>Bb7 VI</p> <p>1 b7 3</p>	<p>A7 V</p> <p>1 b7 3</p>
<p>D7 V</p> <p>1 3 b7</p>	<p>D II</p> <p>3 1 5</p>	<p>G III</p> <p>1 5 3</p>	<p>G# dim III</p> <p>5 3 b7</p>	
<p>D IV</p> <p>5 1 3</p>	<p>G V</p> <p>3 5 1</p>	<p>D7 V</p> <p>b7 1 5</p>	<p>G V</p> <p>3 1 5</p>	<p>A7 V</p> <p>1 b7 3</p>

VI7 to IIIm7

6-5-4-3, 2

F# VI	F#7 VI	G7 III	F#7 II	Bm IV
1 3 5	b7 3 5	5 b7 3	5 b7 3	1 b3 5 1
F#7 VIII	F#7 IV	G7 III	F#7 II	Bm7 VII
1 3 b7	b7 1 5	5 b7 3	5 b7 3	1 b7 b3

Jazz Blues or Swing Blues

I7	IV7	I7	I7	
IV7	IV7	I7	VI7	
IIIm7	V7	I7 VI7	IIIm7 V7	: I7

Everyday I Have the Blues in Bb, version 1

<p>Bb7 VI</p> <p>1 b7 3</p>	<p>Eb7 V</p> <p>1 3 b7</p>	<p>Bb7 VI</p> <p>1 b7 3</p>	<p>Bb7 VI</p> <p>1 b7 3</p>		
<p>Eb7 V</p> <p>1 3 b7</p>	<p>Eb7 V</p> <p>1 3 b7</p>	<p>Bb7 VI</p> <p>1 b7 3</p>	<p>G7 III</p> <p>1 b7 3</p>		
<p>Cm7 VIII</p> <p>1 b7 b3 5</p>	<p>F7 VII</p> <p>1 3 b7</p>	<p>Bb7 VI</p> <p>1 b7 3</p>	<p>G7 III</p> <p>1 b7 3</p>	<p>Cm7 VIII</p> <p>1 b7 b3 5</p>	<p>F7 VII</p> <p>1 3 b7</p>

Everyday I Have the Blues in Bb, version 2

<p>Bb6 VII</p> <p>5 1 3 6</p>	<p>Eb7 V</p> <p>1 5 b7 3</p>	<p>Bb6 VI</p> <p>5 1 3 6</p>	<p>Bb7 VI</p> <p>5 1 3 b7</p>		
<p>Eb7 VI</p> <p>1 5 b7 3</p>	<p>Eb7 V</p> <p>1 5 b7 3</p>	<p>Bb7 VII</p> <p>5 1 3 6</p>	<p>G7 IX</p> <p>1 3 b7 #9</p>		
<p>Cm7 VIII</p> <p>5 1 b3 b7</p>	<p>F13 VII</p> <p>1 3 b7 2 6</p>	<p>Bb7 VI</p> <p>5 1 3 6</p>	<p>G7#9 IX</p> <p>1 3 b7 #9</p>	<p>Cm7 VIII</p> <p>5 1 b3 b7</p>	<p>F13 VII</p> <p>1 3 b7 2 6</p>

Swing Blues Example 1

I7 to IV7: 1-2-#2-3, 4

<p>A7 V</p> <p>1 b7 3</p>	<p>Bm7 VII</p> <p>1 b7 b3</p>	<p>Adim VII</p> <p>b3 1 b5</p>	<p>A7 VII</p> <p>3 1 5</p>	<p>D7 X</p> <p>1 b7 3</p>
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IV7 to I7: 4-b3-2-b2, 1

<p>D7 X</p> <p>1 b7 3</p>	<p>Am VII</p> <p>b3 1 5</p>	<p>Bm7 VII</p> <p>1 b7 b3</p>	<p>Bb7 VI</p> <p>1 b7 3</p>	<p>A7 V</p> <p>1 b7 3</p>
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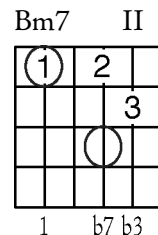
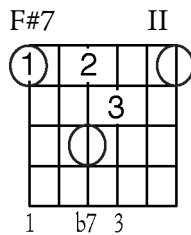
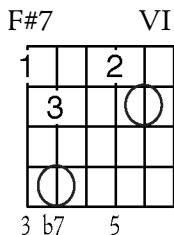
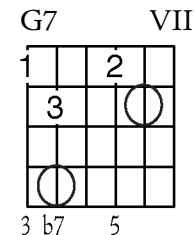
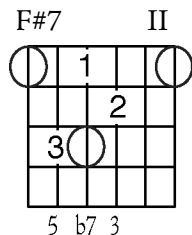
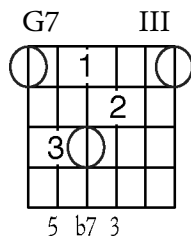
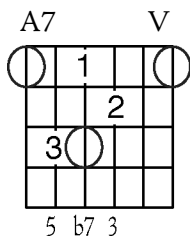
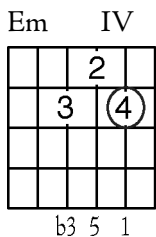
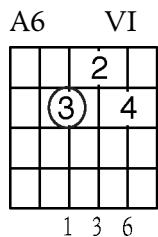
I7 to I7 to IV7: 1-2-#2-3, 5-b5-4-3, 4

<p>A7 XI</p> <p>1 b7 3</p>	<p>Bm7 IX</p> <p>1 b7 b3</p>	<p>A dim. VII</p> <p>b3 1 b5</p>	<p>A VII</p> <p>3 1 5</p>	
<p>A7 XI</p> <p>5 3 b7</p>	<p>Admin7 X</p> <p>b5 b3 6</p>	<p>Bdim IX</p> <p>b3 1 b5</p>	<p>A VII</p> <p>3 1 5</p>	<p>D7 X</p> <p>1 b7 3</p>

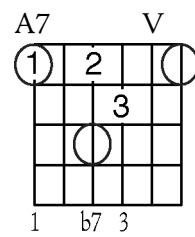
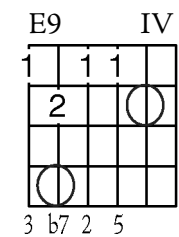
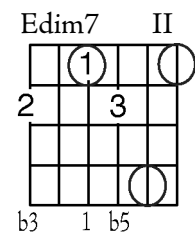
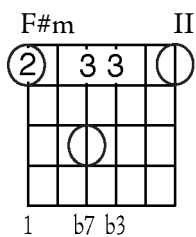
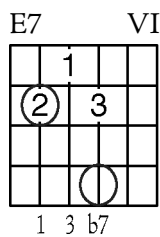
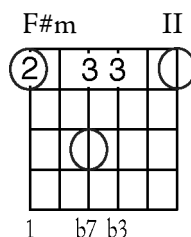
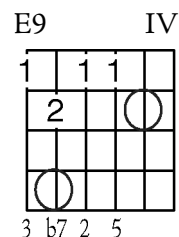
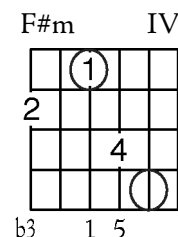
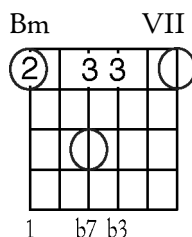
IV7 to IV7 to I7: 4-b3-2-b2, 1-6-b7-7, 1

<p>D7 X</p> <p>1 b7 3</p>	<p>Am VII</p> <p>b3 1 5</p>	<p>Bm7 VII</p> <p>1 b7 b3</p>	<p>Eb7/Bb V</p> <p>5 3 b7</p>	
<p>D7/A IV</p> <p>5 3 b7</p>	<p>F#m n5 II</p> <p>1 b7 b3</p>	<p>Em II</p> <p>b3 1 5</p>	<p>G#7 IV</p> <p>1 b7 3</p>	<p>A7 V</p> <p>1 b7 3</p>

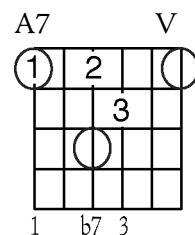
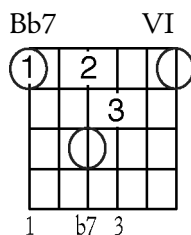
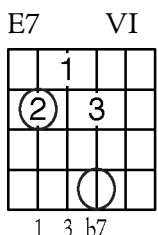
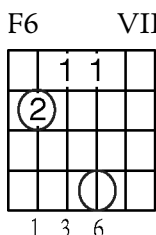
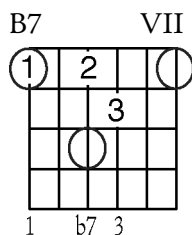
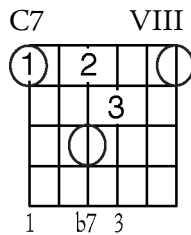
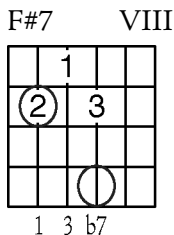
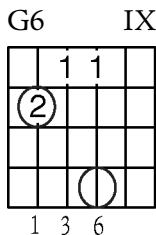
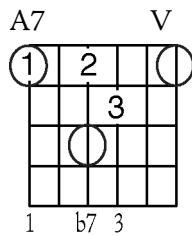
I7 to V7 to II7: 1-b7-5-4, 3-2-#1-6, 2



II7 to V7 to I7: 2-1-7-6, 5-6-b7-7, 1



I7 VI7 II7 V7 (two beats each): 1-b7-6-b3, 2-b6-5-b2, 1



FULL SCALE HARMONIZATION

See the chapter [Building Cadences with Linear Harmonized Bass](#).

Harmonized Bass Scale for an Ionian Major Seventh Chord

Ascend or Descend. Based on Ima7 and IIm7.

1	2	3	4	5	6	7
Ima7	IIm7 or I6	Ima7	IIm7 or Ima9nr	Ima7 or IVma7	IIm7 or II°7	V7

Harmonized Bass Scale for a Harmonic Major, Major Triad

Ascend or Descend. Based on Ima7 and IIm7.

1	2	3	4	5	b6	b7	7
I major	II°7	I major	II°7	I major	II°7	I7	II°7

Harmonized Bass Scale for a Dorian Minor Seventh Chord

Tones b2, #4, #5, b6 and/or 7 may be omitted.

Ascend or Descend. Based on Im7 and IIm7.

1	b2	2	b3	4	#4	5	#5	6	b7	7
Im7		IIm7	Im7	IIm7	#IVdim7	Im7		IIm7	Im7	IIdim.7

Ascend. Based on bVIIIm7-VIIIm7-Im7.

1	b2	2	b3	4	#4	5	#5	6	b7	7
Im7	bVIIIm7	VIIIm7	Im7	bVIIIm7	VIIIm7	Im7	bVIIIm7	VIIIm7	Im7	

Descend. Based on IIm7-bIIm7-Im7.

1	7	b7	6	b6	5	b5	4	3	b3	2	b2	1
I7		Im7	IIm7	bIIm7	Im7	#IVdim7	IIm7	bIIm7	Im7	IIm7	bIIm7	Im7
	IIdim7			or IIm7b5			IIm7b5	or IIm7b5				

Harmonized Bass Scale for a Phrygian Dominant Seventh Chord

Ascend or Descend. Based on I7 and bVIIIm7.

1	b2	3	4	5	b6	b7	7
I7	bVIIIm7	I7	bVIIIm7	I7	bVIIIm7	I7	II°7

Harmonized Bass Scale For Lydian Major Triad

Ascend or Descend. Based on I major and II major.

1	2	3	4	5	6	1
I major	II major	I major	II major	I major	II major	I major

Harmonized Bass Scale for a Mixolydian Dominant Seventh Chord

“Chromatic Diminished.” Based on I7 Idim7 and IIm7b5 (=IVm6). bII7 may be added when descending.

1	2	b3	3	4	#4	5	#5	6	b7
I7	IIm7b5 or IIdim.7 or V7	Idim.7	I7	IIm7b5 or IIdim.7 or V7	Idim.7	I7	IIm7b5 or IIdim.7	Idim.7	I7

Based on I7 and IIm7 (=IV6). bII7 may be added when descending.

1	2	b3	3	4	#4	5	#5	6	b7
I7	IIm7 or V7	Idim.7	I7	IIm7	Idim.7	I7	IIdim.7	IIm7	I7

Harmonized Bass Scale for an Aeolian/Harmonic Minor Chord

Based on Im7 and IIdim7.

1	2	b3	4	5	b6	b7	7	1
Im7	IIdim.7 or IIm7b5 or V7 or bII7	Im7	IIdim.7 or IIm7b5 or V7	Im7	IIdim.7 or IIm7b5	Im7	Idim.7 or V7	Im7

Harmonized Bass Scale for a Locrian Minor Seventh Flat Five Chord

Based on key scale Im7b5 and bVIIIm7. In the parent scale, they would be VIIIm7b5 and VIIm7. They can be used as V9nr and I6 of the key scale.

Based on Im7 and IIm7.

1	b2	b3	4	b5	b6	6	b7
Im7b5	bVIIIm7	Im7b5	bVIIIm7	Im7b5	bVIIIm7	I°7	bVIIIm7

The same chords as above, expressed as V9 no root and I6.

7	1	2	3	4	5	#5	6
V9nr	I6	V9nr	I6	V9nr	I6	V7b9nr	I6

Im7 II°7, MIXED MINOR: 1 2 b3 4 5 b6 b7 7

string set 6432

Study the onstruction and memorize the fingerings for the Em7 chords below (every other chord). The Em7 chords in VII is an inversion of the previous

I II scalar bass: Im7 II°7 1 2 b3 4 5 b6 b7 7 strings 4321 down

E m7 XIV	F# dim7 XIII	E m7 XII	F# dim7 X	E m7 VIII	F# dim7 VII	E m7 V	F# dim7 IV
1 5 b7 b3	6 b3 b5 1	b7 b3 5 1	b5 1 b3 6	5 1 b3 b7	b3 6 1 b5	b3 b7 1 5	1 b5 6 b3

I7 IIIm7, MIXOLYDIAN: 1 2 3 4 5 6 b7 7

IMA7(6) IIIm7(°7), MAJOR 1 2 3 4 5 (b6 OPTION) 6 7

I7 II°7, MIXOLYDIAN b6 & MAJOR b6: 1 2 3 4 5 b6 b7 7

Im7 IIIm7, Dorian: 1 2 3 4 5 6 b7

Building Cadences With Linear Harmonized Bass

- [Using Cadences](#)
- [Linear Bass Cadence Summary](#)
- [Major Seventh Linear Bass Cadences](#)
- [Dominant Seventh Linear Bass Cadences](#)
- [Dorian Minor Seventh Linear Bass Cadences](#)
- [Aeolian Minor Seventh Linear Bass Cadences](#)
- [Locrian Minor Seventh Flat Five Linear Bass Cadences](#)
- [Melodic Minor Linear Bass Cadences](#)

USING CADENCES

What Is A Cadence?

A cadence is a short musical succession of events that predicts the beginning of the next phrase or section. A *harmonic cadence* is a short chord progression that predicts a target chord that is a temporary or permanent tonic chord. It is usually a familiar chord progression that has established the key in a similar way in music we have heard in the past.

A *rhythmic cadence* brings attention to the beginning of a section or phrase. It usually has dynamic elements, such as an accent on the target chord and often uses staccato and syncopation to give the cadence “punch”. The target is usually on beat one or pushes beat one (being on the last beat division before beat one, such as on the “and of four” in 4/4 time). Rhythmic cadences are largely synonymous with pickups. See [Rhythmic Words and Comping / Hearing Pickups and Pushes](#).

Harmonic phrases use a short chord progression, most commonly three chords (two setup chords and a target chord), such as II V I (called II, V of V and I in classical theory).

See also [Globalizing/Changing Chord Progression and Cadences](#), [Melodically Superimposed Cadences](#), [Improv Level 4: Superimposed Cadence Solo Examples](#).

Building Rhythmic Cadences

Think the rhythmic cadence first to build the harmonic cadence. Modern improvisation is usually more dependent on rhythm than pitch. Think a great rhythm, then use an adequate (or better) series of notes or chords.

Memorize one of the cadence rhythms below and one of the harmonic cadences (see [Building Harmonic Cadences](#)), by playing three chords in a row from one of the [Linear Bass Cadence](#) sections in this chapter ([major](#), [dominant](#), [Dorian](#) or [Aeolian](#)) *ending with a chord shown in a box*.

Of all the two-bar cadences shown on [Common Three-Note Pickups For Rhythmic Cadences In 4/4 Time](#) below each one enclosed in a box is archetypal (a main idea). The examples following it, up to the next box (not inclusive) are variations of it. The variations involve rests versus sustains.

sixteenth note pushes and pickups for rhythmic cadences in 4/4 timelinks to video: [straight sixteenths](#), [swing sixteenths](#)

1 "4" - the last sixteenth before the target beat

1 and 2 and 3 and 4 e and a 1 2 3 4 1 and 2 and 3 and 4 e and a 1 2 3 4

5 "34" - the last two sixteenths before the target beat

1 and 2 and 3 and 4 e and a 1 2 3 4 1 and 2 and 3 and 4 e and a 1 2 3 4

9 "234" - the last three sixteenths before the target beat

1 and 2 and 3 and 4 e and a 1 2 3 4 1 and 2 and 3 and 4 e and a 1 2 3 4

13 "1234" - the last four sixteenths before the target beat

1 and 2 and 3 and 4 e and a 1 2 3 4 1 and 2 and 3 and 4 e and a 1 2 3 4

17 "134" - the first, second and fourth of the last four sixteenths before the target beat

1 and 2 and 3 and 4 e and a 1 2 3 4 1 and 2 and 3 and 4 e and a 1 2 3 4

21 "124" - the first, second and fourth of the last four sixteenths before the target beat

1 and 2 and 3 and 4 e and a 1 2 3 4 1 and 2 and 3 and 4 e and a 1 2 3 4

25 "24" - the second and fourth of the last four sixteenths before the target beat

Building Harmonic Cadences

building three-chord cadences

The chords in boxes are target chords. Commonly, you would target a chord that begins on beat one by playing chords at the end of the bar before it. Beat one can be “pushed” (see [Rhythmic Words And Comping / Hearing Pickups And Pushes](#)) where it’s played “early” on the last part of the fourth beat, such as the “and of 4”. This is the “and” spoken after four when counting half beats with the syllables “one, and, two, and, three, and, four, and”.

Practice building a cadence to each of the four target chords in each ascending or descending family (such as Major Seventh Linear Harmonized Bass/ascend and Major Seventh Linear Harmonized Bass/descend). Use the same rhythmic cadence for each of the four, so you memorize it.

In the example below, the cadences for A dominant seventh on one string set (5432) are practiced in sequence.

three chord cadence on seventh type-link to video

Chord sequence: Cm7(b5) C#m7(b5) Bb9 Ebm Em Dm7 Ab13 A13 B13 Ab9 A9 Bb9

T	4	5	6	7	8	9	9	10	12	11	12	13
A	3	4	5	8	9	10	10	11	13	11	12	13
B	3	4	5	6	7	8	9	10	12	10	11	12

In the example below, the cadence for F69 is from major seventh type on string set 5432, Dm7 from the Aeolian minor seventh type on string set 5432 and C9 from the Mixolydian type on string set 6432.

three-chord cadences - link to video

Chord sequence: Eb%6 E%6 F%6 Dm7 Eo7 Dm7 Gm7 Bb9 B9 C9

T	6	7	8	10	8	6	6	8	6	7	8
A	5	6	7	7	6	5	5	7	6	7	8
B	6	7	8	8	7	5	5	8	6	7	8

encircling cadences

Here's an interesting way to cadence, borrowed from a melodic device. Encircle the target chord (boxed) by ascending with one or two chords before the target, the chord in the sequence *after* the target, then finally play the target chord. Or, encircle the target chord descending with the one chord in the sequence *after* the target chord followed by the one or two chords before it in the sequence, ending on the target chord. These are not familiar to listeners, so they need to be played clearly with long durations and sparse arrangements. The examples below are based on Dorian Minor Seventh Linear Harmonized Bass.

[encircling cadences - link to video](#)

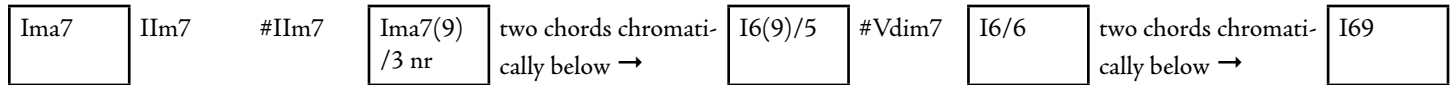
The musical notation shows two examples of encircling cadences in 4/4 time. The first example consists of four measures: Fm7 (measures 1-2), F#m7 (measure 3), Fm7 (measure 4), and Gm7 (measure 5). The second example consists of four measures: F#m7 (measures 1-2), Gm7 (measure 3), Fm7 (measure 4), and Fm7 (measure 5). The target chord in the second example is boxed. Below the staff is a guitar-style bass line with strings T, A, and B.

T									
A	3	2	3	2	3	2	3	2	3
B	4	5	8	6	5	2	3	4	

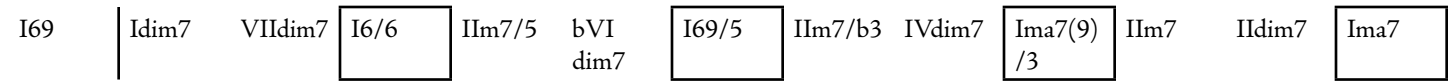
LINEAR BASS CADENCE SUMMARY

Major Seventh Linear Harmonized Bass

ascend - all string sets (cadence to target the I chords), in the reverse order of descending

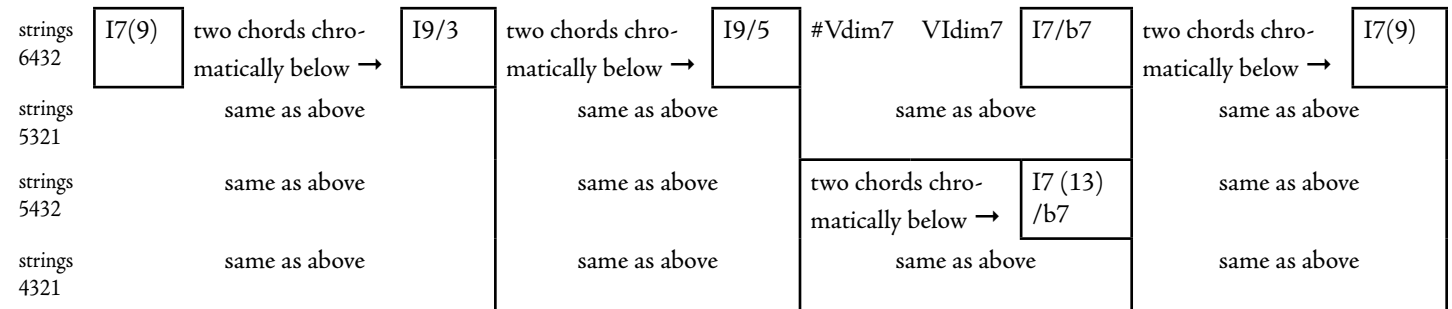


descend - all string sets (cadence to target the I chords), in the reverse order of ascending

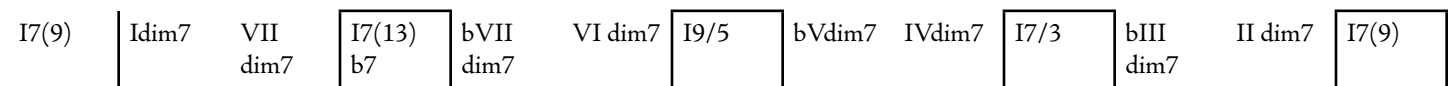


Dominant Seventh Linear Harmonized Bass - chromatic

ascend (cadence to target the I chords)

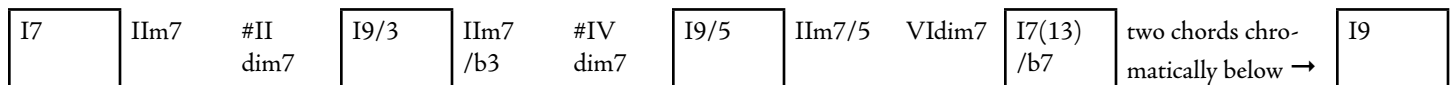


descend - all string sets (cadence to target the I chords)

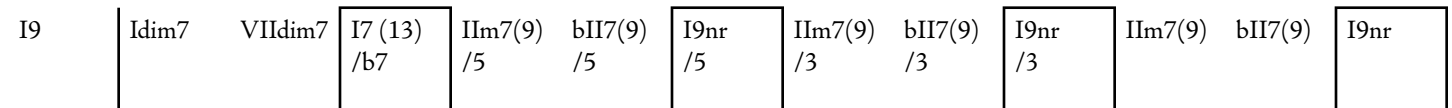


Dominant Seventh Linear Harmonized Bass - with II_m7

ascend - all string sets (cadence to target the I chords)



descend - (cadence to target the I chords)

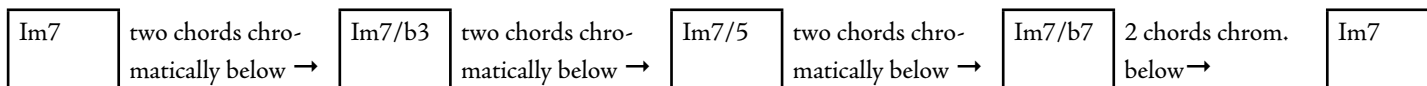


Phrygian Dominant Seventh - minor key V type

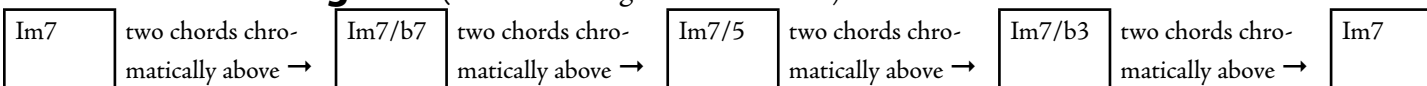
Ascend with Dominant Seventh Linear Harmonized Bass - chromatic. Descend with bVI Melodiic Minor Chord, Descending Roots To Target I7.

Dorian Minor Seventh Linear Harmonized Bass

ascend- all string sets (cadence to target the Im chords)

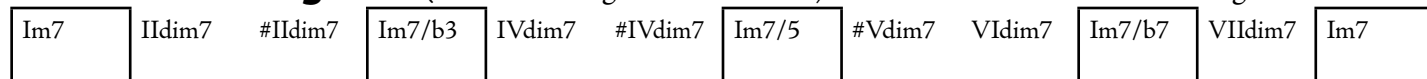


descend- all string sets (cadence to target the Im chords)

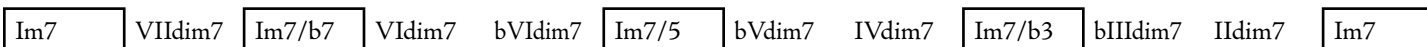


Aeolian Minor Seventh Linear Harmonized Bass

ascend- all string sets (cadence to target the Im chords), in the reverse order of descending



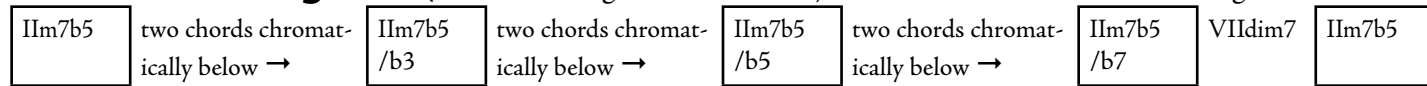
descend- all string sets (cadence to target the Im chords), in the reverse order of ascending



II Minor Seventh Flat Five Linear Harmonized Bass

The "target" is IIm7b5. Use in IIm7b5 V7 Im progression.

ascend- all string sets (cadence to target the Im chords), in the reverse order of descending



descend- all string sets (cadence to target the Im chords), in the reverse order of ascending



bVI Melodic Minor Chords, Descending Roots to Target I7

bVI mel. min. VIIIm7b5	bVI mel. min- VIm7b5	target chord	bVI mel. min VI- Im7b5	chromatic passing chord	bVI mel. min- VIm7b5	target chord
Em7b5 VII	Dm7b5 V	A9 IV	Em7b5 VII	Ebm7b5 VI	Dm7b5 V	A9 IV
bVI mel. min. V9 C7 VIII	bVI mel. mi. IV7 Bb7 VI	target chord A7 V	bVI mel. min V9 C7 VIII	chromatic passing B7 VII	bVI mel. m` IV7 Bb7 VI	target chord A7 V

MAJOR SEVENTH LINEAR BASS CADENCES

These cadences can also be used for **Dominant Seventh Linear Bass Cadences**, by replacing major seventh with dominant seventh and replacing major ninth with dominant ninth.

ascend (major 7), string set 6432

<p>Fma7 I</p> <p>1 7 3 5</p>	<p>Gm7 III</p> <p>1 b7 b3 5</p>	<p>G#m7 IV</p> <p>1 b7 b3 5</p>	<p>Fma7/A III</p> <p>3 1 5 7</p>	<p>Eb6/9 V</p> <p>5 3 6 2</p>	<p>E69 VI</p> <p>5 3 6 2</p>
<p>F69 VII</p> <p>5 3 6 2</p>	<p>C#dim7 VIII</p> <p>1 6 b3 b5</p>	<p>F6 X</p> <p>6 5 1 3</p>	<p>Eb69 X</p> <p>1 6 2 5</p>	<p>E69 XI</p> <p>1 6 2 5</p>	<p>F69 XII</p> <p>1 6 2 5</p>

descend (major 7), string set 6432

<p>Fma7 XIII</p> <p>1 7 3 5</p>	<p>Fdim7 XII</p> <p>1 6 b3 b5</p>	<p>Edim7 XI</p> <p>1 6 b3 b5</p>	<p>F6 X</p> <p>6 5 1 3</p>	<p>Gm7 VIII</p> <p>5 b3 b7 1</p>	<p>C#dim7 VIII</p> <p>1 6 b3 b5</p>	<p>F69 VII</p> <p>5 3 6 2</p>
<p>Gm7 V</p> <p>b3 1 5 b7</p>	<p>Bbdim7 V</p> <p>1 6 b3 b5</p>	<p>Fma7/A III</p> <p>3 1 5 7</p>	<p>Gm7 III</p> <p>1 b7 b3 5</p>	<p>Gdim7 II</p> <p>1 6 b3 b5</p>	<p>Fma7 I</p> <p>1 7 3 5</p>	

ascend (major 7), string set 5432

<p>Bbma7 I</p> <p>1 5 7 3</p>	<p>Cm7 III</p> <p>1 5 b7 b3</p>	<p>C#m7 IV</p> <p>1 5 b7 b3</p>	<p>Bbma9nr V</p> <p>3 7 2 5</p>	<p>Ab6 V</p> <p>5 1 3 6</p>	<p>A6 VI</p> <p>5 1 3 6</p>
<p>Bb6 VII</p> <p>5 1 3 6</p>	<p>F#dim7 VIII</p> <p>1 b5 6 b3</p>	<p>Bb6 X</p> <p>6 3 5 1</p>	<p>Ab69 X</p> <p>1 3 6 2</p>	<p>A69 XI</p> <p>1 3 6 2</p>	<p>Bb69 XII</p> <p>1 3 6 2</p>

descend (major 7), string set 5432

<p>Bbma7 XIII</p> <p>1 5 7 3</p>	<p>Bbdim7 XII</p> <p>1 b5 6 b3</p>	<p>Adim7 XI</p> <p>1 b5 6 b3</p>	<p>Bb6 X</p> <p>6 3 5 1</p>	<p>Cm7 VIII</p> <p>5 1 b3 b7</p>	<p>Gbdim7 VIII</p> <p>1 b5 6 b3</p>	<p>Bb6 VII</p> <p>5 1 3 6</p>
<p>Cm7 V</p> <p>b3 b7 1 5</p>	<p>Ebdim7 V</p> <p>1 b5 6 b3</p>	<p>Bbma9 V</p> <p>3 7 2 5</p>	<p>Cm7 III</p> <p>1 5 b7 b3</p>	<p>Cdim7 II</p> <p>1 b5 6 b3</p>	<p>Bbma7 I</p> <p>1 5 7 3</p>	

ascend (major 7), string set 5321

Bbma7 I

1 7 3 5

Cm7 III

1 b7 b3 5

C#m7 IV

1 b7 b3 5

Bbma9n3 V

3 b7 2 5

Ab69 V

5 3 6 2

A69 VI

5 3 6 2

Bb69 VII

5 3 6 2

F#dim7 VIII

1 6 b3 b5

Bb6 X

6 5 1 3

Ab69 X

1 6 2 5

A69 XI

1 6 2 5

Bb69 XII

1 6 2 5

descend (major 7), string set 5321

Bb69 XIII

1 6 2 5

Bbdim7 XII

1 6 b3 b5

Adim7 XI

1 6 b3 b5

Bb6 X

6 5 1 3

Cm7 VIII

5 b3 b7 1

Gbdim7 VIII

1 6 b3 b5

Bb69 VII

5 3 6 2

Cm7 V

b3 1 b7

Ebdim7 V

1 6 b3 b5

Bbma9n3 V

3 b7 2 5

Cm7 III

1 b7 b3 5

Cdim7 II

1 6 b3 b5

Bbma7 I

1 7 3 5

ascend (major 7), string set 4321

<p>Ebma7 I</p> <p>1 5 7 3</p>	<p>Fm7 III</p> <p>1 5 b7 b3</p>	<p>F#m7 IV</p> <p>1 5 b7 b3</p>	<p>Ebma9nr V</p> <p>3 7 2 5</p>	<p>Db6 VI</p> <p>b7 b3 5 1</p>	<p>D6 VII</p> <p>b7 b3 5 1</p>
<p>Eb6 VIII</p> <p>b7 b3 5 1</p>	<p>Bdim7 IX</p> <p>1 b5 6 b3</p>	<p>Eb6 X</p> <p>6 3 5 1</p>	<p>Ab69 X</p> <p>1 3 6 2</p>	<p>A69 XI</p> <p>1 3 6 2</p>	<p>Eb69 XII</p> <p>1 3 6 2</p>

descend (major 7), string set 4321

<p>Eb69 XII</p> <p>1 3 6 2</p>	<p>Ebdim7 XIII</p> <p>1 b5 6 b3</p>	<p>Ddim7 XII</p> <p>1 b5 6 b3</p>	<p>Eb6 X</p> <p>6 3 5 1</p>	<p>Fm7 IX</p> <p>5 1 b3 b7</p>	<p>Bdim7 VII</p> <p>1 b5 6 b3</p>	<p>Eb6 VIII</p> <p>b7 b3 5 1</p>
<p>Fm7 VI</p> <p>b3 b7 1 5</p>	<p>Abdim7 VI</p> <p>1 b5 6 b3</p>	<p>Ebma9/G V</p> <p>3 7 2 5</p>	<p>Fm7 III</p> <p>1 5 b7 b3</p>	<p>Fdim7 III</p> <p>1 b5 6 b3</p>	<p>Ebma7 I</p> <p>1 5 7 3</p>	

DOMINANT SEVENTH LINEAR BASS CADENCES

Major Seventh Linear Bass Cadences can substitute for harmonization of the same basslines shown here, in part or in their entirety by using dominant seventh in place of major seventh and dominant ninth in place of major ninth.

Dominant Seventh Linear Harmonized Bass - chromatic

ascend (dominant 7 with parallel chromatic chords), string set 6432

<p>F7 I</p> <p>1 b7 3 5</p>	<p>Eb9nr II</p> <p>3 2 5 b7</p>	<p>E9nr III</p> <p>3 2 5 b7</p>	<p>F9/A III</p> <p>3 1 5 b7</p>	<p>Eb9nr V</p> <p>5 3 b7 2</p>	<p>E9nr VI</p> <p>5 3 b7 2</p>	
<p>F9 VII</p> <p>5 3 b7 2</p>	<p>C#dim7 VIII</p> <p>1 6 b3 b5</p>	<p>Ddim7 IX</p> <p>1 6 b3 b5</p>	<p>F7 XI</p> <p>b7 5 1 3</p>	<p>Eb9 X</p> <p>1 b7 2 5</p>	<p>E9 XI</p> <p>1 b7 2 5</p>	<p>F9 XII</p> <p>1 b7 2 5</p>

descend (dominant 7 with parallel chromatic chords), string set 6432

<p>F9 XII</p> <p>1 6 b3 b5</p>	<p>Fdim7 XII</p> <p>1 6 b3 b5</p>	<p>Edim7 XI</p> <p>1 6 b3 b5</p>	<p>F7 X</p> <p>b7 5 1 3</p>	<p>Ebdim7 X</p> <p>1 6 b3 b5</p>	<p>Ddim7 IX</p> <p>1 6 b3 b5</p>	<p>F9 VII</p> <p>5 3 b7 2</p>
<p>Cdim7 VI</p> <p>1 6 b3 b5</p>	<p>Bdim7 V</p> <p>1 6 b3 b5</p>	<p>F7/A III</p> <p>3 1 5 b7</p>	<p>Abdim7 III</p> <p>1 6 b3 b5</p>	<p>Gdim7 II</p> <p>1 6 b3 b5</p>	<p>F7 I</p> <p>1 b7 3 5</p>	

ascend (dominant 7 with parallel chromatic chords), string set 5432

<p>Bb7 I</p> <p>1 5 b7 3</p>	<p>Ab9 III</p> <p>3 b7 2 5</p>	<p>A9 IV</p> <p>3 b7 2 5</p>	<p>Bb9 V</p> <p>3 b7 2 5</p>	<p>Ab9 VI</p> <p>5 2 b7</p>	<p>A9 VII</p> <p>5 2 b7</p>	
<p>Bb9 VIII</p> <p>5 2 b7</p>	<p>Ab13 IX</p> <p>b7 3 6 1</p>	<p>A13 X</p> <p>b7 3 6 1</p>	<p>Bb13 XI</p> <p>b7 3 6 1</p>	<p>Ab9 X</p> <p>1 3 b7 2</p>	<p>A9 XI</p> <p>1 3 b7 2</p>	<p>Bb9 XII</p> <p>1 3 b7 2</p>

descend (dominant 7 with parallel chromatic chords), string set 5432

<p>Bb7 XIII</p> <p>1 5 b7 3</p>	<p>Bbdim7 XII</p> <p>1 b5 6 b3</p>	<p>Adim7 XI</p> <p>1 b5 6 b3</p>	<p>Bb13 XI</p> <p>b7 3 6 1</p>	<p>Abdim7 X</p> <p>1 b5 6 b3</p>	<p>Gdim7 IX</p> <p>1 b5 6 b3</p>	<p>Bb9 VIII</p> <p>5 2 b7</p>
<p>Fdim7 VII</p> <p>1 b5 6 b3</p>	<p>Edim7 VI</p> <p>1 b5 6 b3</p>	<p>Bb9 V</p> <p>3 b7 2 5</p>	<p>Dbdim7 III</p> <p>1 b5 6 b3</p>	<p>Cdim7 II</p> <p>1 b5 6 b3</p>	<p>Bb7 I</p> <p>1 5 b7 3</p>	

ascend (dominant 7 with parallel chromatic chords), string set 5321

<p>Bb7 I</p> <p>1 b7 3 5</p>	<p>Ab9nr II</p> <p>3 2 5 b7</p>	<p>A9nr III</p> <p>3 2 5 b7</p>	<p>Bb9 IV</p> <p>3 2 5 b7</p>	<p>Ab9 V</p> <p>5 3 b7 2</p>	<p>A9 VI</p> <p>5 3 b7 2</p>	
<p>Bb9 VII</p> <p>5 3 b7 2</p>	<p>F#dim7 VIII</p> <p>1 6 b3 b5</p>	<p>Gdim7 IX</p> <p>1 6 b3 b5</p>	<p>Bb7 X</p> <p>b7 5 1 3</p>	<p>Ab9 XI</p> <p>1 b7 2 5</p>	<p>A9 XII</p> <p>1 b7 2 5</p>	<p>F9 XIII</p> <p>1 b7 2 5</p>

descend (dominant 7 with parallel chromatic chords), string set 5321

<p>Bb7 XIII</p> <p>1 b7 3 5</p>	<p>Bbdim7 XII</p> <p>1 6 b3 b5</p>	<p>Adim7 XI</p> <p>1 6 b3 b5</p>	<p>Bb7 X</p> <p>b7 5 1 3</p>	<p>Abdim7 X</p> <p>1 6 b3 b5</p>	<p>Gdim7 IX</p> <p>1 6 b3 b5</p>	<p>Bb7 VI</p> <p>5 3 b7 1</p>
<p>Fdim7 VII</p> <p>1 6 b3 b5</p>	<p>Fdim7 VII</p> <p>1 6 b3 b5</p>	<p>Bb9 V</p> <p>3 2 5 b7</p>	<p>Dbdim7 III</p> <p>1 6 b3 b5</p>	<p>Cdim II</p> <p>1 6 b3 b5</p>	<p>Bb7 I</p> <p>1 b7 3 5</p>	

ascend (dominant 7 with parallel chromatic chords), string set 4321

<p>Eb7 I</p> <p>1 5 b7 3</p>	<p>Db9n3 III</p> <p>3 b7 2 5</p>	<p>D9n3 IV</p> <p>3 b7 2 5</p>	<p>Eb9/3 V</p> <p>3 b7 2 5</p>	<p>Db9nr VI</p> <p>5 2 3 b7</p>	<p>D9nr VII</p> <p>5 2 3 b7</p>	
<p>Eb9nr VIII</p> <p>5 2 3 b7</p>	<p>Db13 IX</p> <p>b7 3 6 1</p>	<p>D13 X</p> <p>b7 3 6 1</p>	<p>Eb13 XI</p> <p>b7 3 6 1</p>	<p>Db9n3 XI</p> <p>1 5 b7 2</p>	<p>D9n3 XII</p> <p>1 5 b7 2</p>	<p>Eb9n3 XIII</p> <p>1 5 b7 2</p>

descend (dominant 7 with parallel chromatic chords), string set 4321

<p>Eb9n3 XIII</p> <p>1 5 b7 2</p>	<p>Ebdim7 XIII</p> <p>1 b5 6 b3</p>	<p>Ddim7 XII</p> <p>1 b5 6 b3</p>	<p>Eb13 XI</p> <p>b7 3 6 1</p>	<p>Dbdim7 XI</p> <p>1 b5 6 b3</p>	<p>Cdim7 X</p> <p>1 b5 6 b3</p>	<p>Eb9nr VIII</p> <p>5 2 3 b7</p>
<p>Bbdim7 VIII</p> <p>1 b5 6 b3</p>	<p>Adim7 VII</p> <p>1 b5 6 b3</p>	<p>Eb9 V</p> <p>3 b7 2 5</p>	<p>Gbdim7 IV</p> <p>1 b5 6 b3</p>	<p>Fdim7 III</p> <p>1 b5 6 b3</p>	<p>Eb7 I</p> <p>1 5 b7 3</p>	

Dominant Seventh Linear Harmonized Bass - with IIIm7

ascend (dominant 7 with IIIm7), string set 6432

<p>F7 I</p> <p>1 b7 3 5</p>	<p>Gm7 III</p> <p>1 b7 b3 5</p>	<p>G#dim7 III</p> <p>1 6 b3 b5</p>	<p>F7/A IV</p> <p>3 1 5 b7</p>	<p>Gm7 V</p> <p>b3 1 5 b7</p>	<p>Bdim7 VI</p> <p>1 6 b3 b5</p>	
<p>F9 VII</p> <p>5 3 b7 2</p>	<p>Gm7 VIII</p> <p>5 b3 b7 1</p>	<p>Ddim7 IX</p> <p>1 6 b3 b5</p>	<p>F7 XI</p> <p>b7 5 1 3</p>	<p>Eb9 X</p> <p>1 b7 2 5</p>	<p>E9 XI</p> <p>1 b7 2 5</p>	<p>F9 XII</p> <p>1 b7 2 5</p>

descend (dominant 7 with IIIm7), string set 6432

<p>F9 XII</p> <p>1 6 b3 b5</p>	<p>Fdim7 XII</p> <p>1 6 b3 b5</p>	<p>Edim7 XI</p> <p>1 6 b3 b5</p>	<p>F7 XI</p> <p>b7 5 1 3</p>	<p>Gm9 VIII</p> <p>5 b3 b7 2</p>	<p>Gb9 VIII</p> <p>5 3 b7 2</p>	<p>F9 VII</p> <p>5 3 b7 2</p>
<p>Gm7 VI</p> <p>b3 1 5 b7</p>	<p>Gb7/Bb V</p> <p>3 1 5 b7</p>	<p>F7/A IV</p> <p>3 1 5 b7</p>	<p>Gm7 III</p> <p>1 b7 b3 5</p>	<p>Gb7 II</p> <p>1 b7 3 5</p>	<p>F7 I</p> <p>1 b7 3 5</p>	

ascend (dominant 7 with IIIm7), string set 5432

<p>Bb7 I</p> <p>1 5 b7 3</p>	<p>Cm7 III</p> <p>1 5 b7 b3</p>	<p>C#dim7 III</p> <p>1 b5 6 b3</p>	<p>Bb9 V</p> <p>3 b7 2 5</p>	<p>Cm7 V</p> <p>b3 b7 1 5</p>	<p>Edim7 VI</p> <p>1 b5 6 b3</p>
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<p>Bb7 VIII</p> <p>5 1 3 b7</p>	<p>Cm7 VIII</p> <p>5 1 b3 b7</p>	<p>Gdim7 IX</p> <p>1 b5 6 b3</p>	<p>Bb13 XI</p> <p>b7 3 6 1</p>	<p>Ab9 X</p> <p>1 3 b7 2</p>	<p>A9 XI</p> <p>1 3 b7 2</p>	<p>Bb9 XII</p> <p>1 3 b7 2</p>
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descend (dominant 7 with IIIm7), string set 5432

<p>Bb9n3 XII</p> <p>1 5 b7 2</p>	<p>Bbdim7 XII</p> <p>1 b5 6 b3</p>	<p>Adim7 XII</p> <p>1 b5 6 b3</p>	<p>Bb13 XI</p> <p>b7 3 6 1</p>	<p>Cm9 X</p> <p>5 2 b7</p>	<p>B9 IX</p> <p>5 2 b7</p>	<p>Bb9 VIII</p> <p>5 2 b7</p>
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<p>Cm9nr VI</p> <p>b3 b7 2 5</p>	<p>B9 VI</p> <p>3 b7 2 5</p>	<p>Bb9 V</p> <p>3 b7 2 5</p>	<p>Cm9 III</p> <p>1 5 b7 2</p>	<p>B9n3 II</p> <p>1 5 b7 2</p>	<p>Bb9n3 I</p> <p>1 5 b7 2</p>
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ascend (dominant 7 with II_m7), string set 5321

<p>Bb7 I</p>	<p>C_m7 III</p>	<p>C#dim7 III</p>	<p>Bb9 IV</p>	<p>C_m7 V</p>	<p>Edim7 VI</p>
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<p>Bb9 VII</p>	<p>C_m7 VIII</p>	<p>Gdim7 IX</p>	<p>Bb7 X</p>	<p>Ab9n3 XI</p>	<p>A9n3 XII</p>	<p>Bb9n3 XIII</p>
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descend (dominant 7 with II_m7), string set 5321

<p>Bb9n3 XIII</p>	<p>Bbdim7 XII</p>	<p>Adim7 XI</p>	<p>Bb7 X</p>	<p>C_m9 VIII</p>	<p>B9 VIII</p>	<p>Bb9 VII</p>
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<p>C_m9 VI</p>	<p>B9 V</p>	<p>Bb9 IV</p>	<p>C_m9 III</p>	<p>B9 II</p>	<p>Bb9 I</p>
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ascend (dominant 7 with 11m7), string set 4321

<p>Eb7 I</p> <p>1 5 b7 3</p>	<p>Fm7 III</p> <p>1 5 b7 b3</p>	<p>F#dim7 IV</p> <p>1 b5 6 b3</p>	<p>Eb9/3 V</p> <p>3 b7 2 5</p>	<p>Fm7 VI</p> <p>b3 b7 1 5</p>	<p>Adim7 VII</p> <p>1 b5 6 b3</p>
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<p>Eb9nr VIII</p> <p>5 2 3 b7</p>	<p>Fm7 IX</p> <p>5 1 b3 b7</p>	<p>Cdim7 X</p> <p>1 b5 6 b3</p>	<p>Eb7 XI</p> <p>b7 3 5 1</p>	<p>Db9n3 XI</p> <p>1 5 b7 2</p>	<p>D9n3 XII</p> <p>1 5 b7 2</p>	<p>Eb9n3 XIII</p> <p>1 5 b7 2</p>
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descend (dominant 7 with 11m7), string set 4321

<p>Eb9n3 XIII</p> <p>1 5 b7 2</p>	<p>Ebdim7 XIII</p> <p>1 b5 6 b3</p>	<p>Ddim7 XII</p> <p>1 b5 6 b3</p>	<p>Eb13 XI</p> <p>b7 3 6 1</p>	<p>Fm7 IX</p> <p>5 1 b3 b7</p>	<p>E9nr IX</p> <p>5 2 3 b7</p>	<p>Eb9nr VIII</p> <p>5 2 3 b7</p>
<p>Fm9nr VI</p> <p>b3 b7 2 5</p>	<p>E9 VI</p> <p>3 b7 2 5</p>	<p>Eb9 V</p> <p>3 b7 2 5</p>	<p>Fm9 III</p> <p>1 5 b7 2</p>	<p>E79n3 II</p> <p>1 5 b7 2</p>	<p>Eb9n3 I</p> <p>1 5 b7 2</p>	

DORIAN MINOR SEVENTH LINEAR BASS CADENCES

Dorian Minor Seventh Linear Harmonized Bass

ascend (Dorian m7), string set 6432

<p>Fm7 I</p> <p>1 b7 b3 5</p>	<p>Ebm7 I</p> <p>b3 1 5 b7</p>	<p>Em7 II</p> <p>b3 1 5 b7</p>	<p>Fm7 III</p> <p>b3 1 5 b7</p>	<p>Ebm7 IV</p> <p>5 b3 b7 1</p>	<p>Em7 V</p> <p>5 b3 b7 1</p>	
<p>Fm7 VI</p> <p>5 b3 b7 1</p>	<p>Ebm7 VII</p> <p>b7 5 1 b3</p>	<p>Em7 VIII</p> <p>b7 5 1 b3</p>	<p>Fm7 IX</p> <p>b7 5 1 b3</p>	<p>Ebm7 XI</p> <p>1 b7 b3 5</p>	<p>Em7 XII</p> <p>1 b7 b3 5</p>	<p>Fm7 XIII</p> <p>1 b7 b3 5</p>

descend (Dorian m7), string set 6432

<p>Fm7 XIII</p> <p>1 b7 b3 5</p>	<p>Gm7 XI</p> <p>b7 5 1 b3</p>	<p>Gbm7 X</p> <p>b7 5 1 b3</p>	<p>Fm7 IX</p> <p>b7 5 1 b3</p>	<p>Gm7 VIII</p> <p>5 b3 b7 1</p>	<p>Gbm7 VII</p> <p>5 b3 b7 1</p>	<p>Fm7 VI</p> <p>5 b3 b7 1</p>
<p>Gm7 V</p> <p>b3 1 5 b7</p>	<p>Gbm7 IV</p> <p>b3 1 5 b7</p>	<p>Fm7 III</p> <p>b3 1 5 b7</p>	<p>Gm7 III</p> <p>1 b7 b3 5</p>	<p>Gbm7 II</p> <p>1 b7 b3 5</p>	<p>Fm7 I</p> <p>1 b7 b3 5</p>	

ascend (Dorian m7), string set 5432

<p>Bbm7 I</p> <p>1 5 b7 b3</p>	<p>Abm7 I</p> <p>b3 b7 1 5</p>	<p>Am7 II</p> <p>b3 b7 1 5</p>	<p>Bbm7 III</p> <p>b3 b7 1 5</p>	<p>Abm7 IV</p> <p>5 1 b3 b7</p>	<p>Am7 V</p> <p>5 1 b3 b7</p>	
<p>Bbm7 VI</p> <p>5 1 b3 b7</p>	<p>Abm7 VIII</p> <p>b7 b3 5 1</p>	<p>Am7 IX</p> <p>b7 b3 5 1</p>	<p>Bbm7 X</p> <p>b7 b3 5 1</p>	<p>Abm7 XI</p> <p>1 5 b7 b3</p>	<p>Am7 XII</p> <p>1 5 b7 b3</p>	<p>Bbm7 XIII</p> <p>1 5 b7 b3</p>

descend (Dorian m7), string set 5432

<p>Bbm7 VI</p> <p>5 1 b3 b7</p>	<p>Cm7 XII</p> <p>b7 b3 5 1</p>	<p>Bm7 XI</p> <p>b7 b3 5 1</p>	<p>Bbm7 X</p> <p>b7 b3 5 1</p>	<p>Cm7 VIII</p> <p>5 1 b3 b7</p>	<p>Bm7 VII</p> <p>5 1 b3 b7</p>	<p>Bbm7 VI</p> <p>5 1 b3 b7</p>
<p>Cm7 V</p> <p>b3 b7 1 5</p>	<p>Bm7 #I IV</p> <p>b3 b7 1 5</p>	<p>Bbm7 III</p> <p>b3 b7 1 5</p>	<p>Cm7 III</p> <p>1 5 b7 b3</p>	<p>Bm7 II</p> <p>1 5 b7 b3</p>	<p>Bbm7 I</p> <p>1 5 b7 b3</p>	

ascend (Dorian m7), string set 5321

<p>Bbm7 I</p> <p>1 b7 b3 5</p>	<p>Abm7 I</p> <p>b3 1 b7</p>	<p>Am7 II</p> <p>b3 1 b7</p>	<p>Bbm7 III</p> <p>b3 1 b7</p>	<p>Abm7 IV</p> <p>5 b3 b7 1</p>	<p>Am7 V</p> <p>5 b3 b7 1</p>	
<p>Bbm7 VI</p> <p>5 b3 b7 1</p>	<p>Abm7 VII</p> <p>b7 5 1 b3</p>	<p>Am7 VIII</p> <p>b7 5 1 b3</p>	<p>Bbm7 IX</p> <p>b7 5 1 b3</p>	<p>Abm7 XI</p> <p>1 b7 b3 5</p>	<p>Am7 XII</p> <p>1 b7 b3 5</p>	<p>Bbm7 XIII</p> <p>1 b7 b3 5</p>

descend (Dorian m7), string set 5321

<p>Bbm7 I</p> <p>1 b7 b3 5</p>	<p>Cm7 XII</p> <p>b7 5 1 b3</p>	<p>Bm7 X</p> <p>b7 5 1 b3</p>	<p>Bbm7 IX</p> <p>b7 5 1 b3</p>	<p>Cm7 VIII</p> <p>5 b3 b7 1</p>	<p>Bm7 VII</p> <p>5 b3 b7 1</p>	<p>Bbm7 VI</p> <p>5 b3 b7 1</p>
<p>Cm7 V</p> <p>5 b3 b7 1</p>	<p>Bm7 IV</p> <p>5 b3 b7 1</p>	<p>Bbm7 III</p> <p>5 b3 b7 1</p>	<p>Cm7 III</p> <p>1 b7 b3 5</p>	<p>Bm7 II</p> <p>1 b7 b3 5</p>	<p>Bbm7 I</p> <p>1 b7 b3 5</p>	

ascend (Dorian m7), string set 4321

<p>Ebm7 I</p> <p>1 5 b7 b3</p>	<p>Dbm7 II</p> <p>b3 b7 1 5</p>	<p>Dm7 III</p> <p>b3 b7 1 5</p>	<p>Ebm7 IV</p> <p>b3 b7 1 5</p>	<p>Dbm7 V</p> <p>5 1 b3 b7</p>	<p>Dm7 VI</p> <p>5 1 b3 b7</p>	
<p>Ebm7 VII</p> <p>5 1 b3 b7</p>	<p>Dbm7 VIII</p> <p>b7 b3 5 1</p>	<p>Dm7 IX</p> <p>b7 b3 5 1</p>	<p>Ebm7 XI</p> <p>b7 b3 5 1</p>	<p>Dbm7 XI</p> <p>1 5 b7 b3</p>	<p>Dm7 XII</p> <p>1 5 b7 b3</p>	<p>Ebm7 XIII</p> <p>1 5 b7 b3</p>

descend (Dorian m7), string set 4321

<p>Ebm7 XIII</p> <p>1 5 b7 b3</p>	<p>Fm7 XIII</p> <p>b7 b3 5 1</p>	<p>Em7 XII</p> <p>b7 b3 5 1</p>	<p>Ebm7 XI</p> <p>b7 b3 5 1</p>	<p>Fm7 IX</p> <p>5 1 b3 b7</p>	<p>Em7 VIII</p> <p>5 1 b3 b7</p>	<p>Ebm7 VII</p> <p>5 1 b3 b7</p>
<p>Fm7 VI</p> <p>b3 b7 1 5</p>	<p>Em7 V</p> <p>b3 b7 1 5</p>	<p>Ebm7 IV</p> <p>b3 b7 1 5</p>	<p>Fm7 III</p> <p>1 5 b7 b3</p>	<p>Em7 II</p> <p>1 5 b7 b3</p>	<p>Ebm7 I</p> <p>1 5 b7 b3</p>	

AEOLIAN MINOR SEVENTH LINEAR BASS CADENCES

Aeolian Minor Seventh Linear Harmonized Bass

ascend (Aeolian m7), string set 6432

<p>Fm7 I</p> <p>1 b7 b3 5</p>	<p>G dim7 II</p> <p>1 6 b3 b5</p>	<p>G#dim7 III</p> <p>1 6 b3 b5</p>	<p>Fm7 III</p> <p>b3 1 5 b7</p>	<p>Bb dim7 V</p> <p>1 6 b3 b5</p>	<p>Bdim7 VI</p> <p>1 6 b3 b5</p>
<p>Fm7 VI</p> <p>5 b3 b7 1</p>	<p>C# dim7 VIII</p> <p>1 6 b3 b5</p>	<p>Ddim7 IX</p> <p>1 6 b3 b5</p>	<p>Fm7 IX</p> <p>b7 5 1 b3</p>	<p>E dim7 XI</p> <p>1 6 b3 b5</p>	<p>Fm7 XIII</p> <p>1 b7 b3 5</p>

descend (Aeolian m7), string set 6432

<p>Fm7 XIII</p> <p>1 b7 b3 5</p>	<p>E dim7 XI</p> <p>1 6 b3 b5</p>	<p>Fm7 IX</p> <p>b7 5 1 b3</p>	<p>Ddim7 IX</p> <p>1 6 b3 b5</p>	<p>Dbdim7 VIII</p> <p>1 6 b3 b5</p>	<p>Fm7 VI</p> <p>5 b3 b7 1</p>
<p>Bdim7 VI</p> <p>1 6 b3 b5</p>	<p>Bb dim7 V</p> <p>1 6 b3 b5</p>	<p>Fm7 III</p> <p>b3 1 5 b7</p>	<p>Abdim7 III</p> <p>1 6 b3 b5</p>	<p>G dim7 II</p> <p>1 6 b3 b5</p>	<p>Fm7 I</p> <p>1 b7 b3 5</p>

ascend (Aeolian m7), string set 5432

<p>Bbm7 I</p> <p>1 5 b7 b3</p>	<p>Cdim7 II</p> <p>1 b5 6 b3</p>	<p>Dbdim7 III</p> <p>1 b5 6 b3</p>	<p>Bbm7 III</p> <p>b3 b7 1 5</p>	<p>Ebdim7 V</p> <p>1 b5 6 b3</p>	<p>Edim7 VI</p> <p>1 b5 6 b3</p>
<p>Bbm7 VI</p> <p>5 1 b3 b7</p>	<p>F#dim7 VIII</p> <p>1 b5 6 b3</p>	<p>Gdim7 X</p> <p>1 b5 6 b3</p>	<p>Bbm7 X</p> <p>b7 b3 5 1</p>	<p>Adim7 XI</p> <p>1 b5 6 b3</p>	<p>Bbm7 XIII</p> <p>1 5 b7 b3</p>

descend (Aeolian m7), string set 5432

<p>Bbm7 XIII</p> <p>1 5 b7 b3</p>	<p>Adim7 XI</p> <p>1 b5 6 b3</p>	<p>Bbm7 X</p> <p>b7 b3 5 1</p>	<p>Gdim7 X</p> <p>1 b5 6 b3</p>	<p>F#dim7 VIII</p> <p>1 b5 6 b3</p>	<p>Bbm7 VI</p> <p>5 1 b3 b7</p>
<p>Edim7 VI</p> <p>1 b5 6 b3</p>	<p>Ebdim7 V</p> <p>1 b5 6 b3</p>	<p>Bbm7 III</p> <p>b3 b7 1 5</p>	<p>Dbdim7 III</p> <p>1 b5 6 b3</p>	<p>Cdim7 II</p> <p>1 b5 6 b3</p>	<p>Bbm7 I</p> <p>1 5 b7 b3</p>

ascend (Aeolian m7), string set 5321

<p>Bbm7 I</p> <p>1 b7 b3 5</p>	<p>Cdim7 II</p> <p>1 6 b3 b5</p>	<p>Dbdim7 III</p> <p>1 6 b3 b5</p>	<p>Bbm7 III</p> <p>b3 1 b7</p>	<p>Ebdim7 V</p> <p>1 6 b3 b5</p>	<p>Edim7 VI</p> <p>1 6 b3 b5</p>
<p>Bbm7 VI</p> <p>5 1 b3 b7</p>	<p>F#dim7 VIII</p> <p>1 6 b3 b5</p>	<p>Gdim7 IX</p> <p>1 6 b3 b5</p>	<p>Bbm7 IX</p> <p>b7 5 1 b3</p>	<p>Adim7 XI</p> <p>1 6 b3 b5</p>	<p>Bbm7 XIII</p> <p>1 b7 b3 5</p>

descend (Aeolian m7), string set 5321

<p>Bbm7 XIII</p> <p>1 b7 b3 5</p>	<p>Adim7 XI</p> <p>1 6 b3 b5</p>	<p>Bbm7 IX</p> <p>b7 5 1 b3</p>	<p>Gdim7 IX</p> <p>1 6 b3 b5</p>	<p>Gbdim7 VIII</p> <p>1 6 b3 b5</p>	<p>Bbm7 VI</p> <p>5 b3 b7 1</p>
<p>Edim7 VI</p> <p>1 6 b3 b5</p>	<p>Ebdim7 V</p> <p>1 6 b3 b5</p>	<p>Bbm7 III</p> <p>b3 1 b7</p>	<p>Dbdim7 III</p> <p>1 6 b3 b5</p>	<p>Cdim7 II</p> <p>1 6 b3 b5</p>	<p>Bbm7 I</p> <p>1 b7 b3 5</p>

ascend (Aeolian m7), string set 4321

<p>Ebm7 I</p> <p>1 5 b7 b3</p>	<p>Fdim7 III</p> <p>1 b5 6 b3</p>	<p>Gbdim7 IV</p> <p>1 b5 6 b3</p>	<p>Ebm7 IV</p> <p>b3 b7 1 5</p>	<p>Abdim7 VI</p> <p>1 b5 6 b3</p>	<p>Adim7 VII</p> <p>1 b5 6 b3</p>
<p>Ebm7 VII</p> <p>5 1 b3 b7</p>	<p>Bdim7 IX</p> <p>1 b5 6 b3</p>	<p>Cdim7 X</p> <p>1 b5 6 b3</p>	<p>Ebm7 XI</p> <p>b7 b3 5 1</p>	<p>Ddim7 XII</p> <p>1 b5 6 b3</p>	<p>Ebm7 XIII</p> <p>1 5 b7 b3</p>

descend (Aeolian m7), string set 4321

<p>Ebm7 XIII</p> <p>1 5 b7 b3</p>	<p>Ddim7 XII</p> <p>1 b5 6 b3</p>	<p>Ebm7 XI</p> <p>b7 b3 5 1</p>	<p>Cdim7 X</p> <p>1 b5 6 b3</p>	<p>Bdim7 IX</p> <p>1 b5 6 b3</p>	<p>Ebm7 VII</p> <p>5 1 b3 b7</p>
<p>Adim7 VII</p> <p>1 b5 6 b3</p>	<p>Abdim7 VI</p> <p>1 b5 6 b3</p>	<p>Ebm7 IV</p> <p>b3 b7 1 5</p>	<p>Gbdim7 IV</p> <p>1 b5 6 b3</p>	<p>Fdim7 III</p> <p>1 b5 6 b3</p>	<p>Ebm7 I</p> <p>1 5 b7 b3</p>

LOCRIAN m7b5 LINEAR BASS CADENCES

Locrian m7b5 Linear Harmonized Bass

ascend (Locrian m7b5), string set 6432 (use up to Gm7b5 C7 Fm7)

<p>Gm7b5 II</p> <p>1 b7 b3 b5</p>	<p>Fm7b5 III</p> <p>b3 1 b5 b7</p>	<p>F#m7b5 IV</p> <p>b3 1 b5 b7</p>	<p>Gm7b5 V</p> <p>b3 1 b5 b7</p>	<p>Fm7b5 VI</p> <p>b5 b3 b7 1</p>	<p>F#m7b5 VII</p> <p>b5 b3 b7 1</p>
<p>Gm7b5 VIII</p> <p>b5 b3 b7 1</p>	<p>Fm7b5 IX</p> <p>b7 b5 1 b3</p>	<p>F#m7b5 X</p> <p>b7 b5 1 b3</p>	<p>Gm7b5 XI</p> <p>b7 b5 1 b3</p>	<p>F#m7b5 XIII</p> <p>1 b7 b3 b5</p>	<p>Gm7b5 XIV</p> <p>1 b7 b3 b5</p>

descend (Locrian m7b5), string set 6432 (use up to Gm7b5 C7 Fm7)

<p>Gm7b5 XIV</p> <p>1 b7 b3 b5</p>	<p>Gb dim7 XIII</p> <p>1 6 b3 b5</p>	<p>Gm7b5 XI</p> <p>b7 b5 1 b3</p>	<p>Fm7 IX</p> <p>b7 5 1 b3</p>	<p>D dim7 IX</p> <p>1 6 b3 b5</p>	<p>Gm7b5 VIII</p> <p>b5 b3 b7 1</p>
<p>Fm7 VI</p> <p>5 b3 b7 1</p>	<p>B dim7 VI</p> <p>1 6 b3 b5</p>	<p>Gm7b5 V</p> <p>b3 1 b5 b7</p>	<p>Fm7 III</p> <p>b3 1 5 b7</p>	<p>Ab dim7 III</p> <p>1 6 b3 b5</p>	<p>Gm7b5 II</p> <p>1 b7 b3 b5</p>

ascend (Locrian m7b5), string set 5432 (use up to Bm7b5 E7 Am7)

Bm7b5 II

1 b5 b7 b3

Cdim7 II

1 b5 6 b3

C#dim7 III

1 b5 6 b3

Bm7b5 IV

b3 b7 1 b5

Ebdim7 V

1 b5 6 b3

Edim7 VI

1 b5 6 b3

Bm7b5 VII

b5 1 b3 b7

F#dim7 VIII

1 b5 6 b3

Gdim7 X

1 b5 6 b3

Bm7b5 X

b7 b3 b5 1

Adim7 XI

1 b5 6 b3

Bm7b5 XIV

1 b5 b7 b3

descend (Locrian m7b5), string set 5432 (use up to Bm7b5 E7 Am7)

Bm7b5 XIV

1 b5 b7 b3

Adim7 XI

1 b5 6 b3

Bm7b5 X

b7 b3 b5 1

Am7 IX

b7 b3 5 1

F#dim7 VIII

1 b5 6 b3

Bm7b5 VI

b5 1 b3 b7

Am7 V

5 1 b3 b7

Ebdim7 V

1 b5 6 b3

Bm7b5 IV

b3 b7 1 b5

Am7 II

b3 b7 1 5

Cdim7 II

1 b5 6 b3

Bm7b5 II

1 b5 b7 b3

ascend (Locrian m7b5), string set 5321 (use up to Bm7b5 E7 Am7)

<p>Bm7b5 I</p> <p>1 b7 b3 b5</p>	<p>Cdim7 II</p> <p>1 6 b3 b5</p>	<p>C#dim7 III</p> <p>1 6 b3 b5</p>	<p>Bm7b5 IV</p> <p>b3 1 b5 b7</p>	<p>Ebdim7 V</p> <p>1 6 b3 b5</p>	<p>Edim7 VI</p> <p>1 6 b3 b5</p>
<p>Bm7b5 VII</p> <p>b5 b3 b7 1</p>	<p>F#dim7 VIII</p> <p>1 6 b3 b5</p>	<p>Gdim7 X</p> <p>1 6 b3 b5</p>	<p>Bm7b5 X</p> <p>b7 b5 1 b3</p>	<p>Adim7 XI</p> <p>1 6 b3 b5</p>	<p>Bm7b5 XIV</p> <p>1 b7 b3 b5</p>

descend (Locrian m7b5), string set 5321 (use up to Bm7b5 E7 Am7)

<p>Bm7b5 XIV</p> <p>1 b7 b3 b5</p>	<p>Adim7 XI</p> <p>1 6 b3 b5</p>	<p>Bm7b5 X</p> <p>b7 b5 1 b3</p>	<p>Am7 VIII</p> <p>b7 5 1 b3</p>	<p>F#dim7 VIII</p> <p>1 6 b3 b5</p>	<p>Bm7b5 VI</p> <p>b5 b3 b7 1</p>
<p>Am7 V</p> <p>5 b3 b7 1</p>	<p>Ebdim7 V</p> <p>1 6 b3 b5</p>	<p>Bm7b5 IV</p> <p>b3 1 b5 b7</p>	<p>Am7 II</p> <p>b3 1 b7</p>	<p>Cdim7 II</p> <p>1 6 b3 b5</p>	<p>Bm7b5 I</p> <p>1 b7 b3 b5</p>

ascend (Locrian m7b5), string set 4321 (use up to Em7b5 A7 Dm7)

<p>Em7b5 II</p> <p>1 b5 b7 b3</p>	<p>Fdim7 III</p> <p>1 b5 6 b3</p>	<p>F#dim7 IV</p> <p>1 b5 6 b3</p>	<p>Em7b5 V</p> <p>b3 b7 1 b5</p>	<p>G#dim7 VI</p> <p>1 b5 6 b3</p>	<p>Adim7 VII</p> <p>1 b5 6 b3</p>
<p>Em7b5 VIII</p> <p>b5 1 b3 b7</p>	<p>Bdim7 IX</p> <p>1 b5 6 b3</p>	<p>Cdim7 X</p> <p>1 b5 6 b3</p>	<p>Em7b5 XI</p> <p>b7 b3 b5 1</p>	<p>Ddim7 XII</p> <p>1 b5 6 b3</p>	<p>Ebm7 XIV</p> <p>1 b5 b7 b3</p>

descend (Locrian m7b5), string set 4321 (use up to Em7b5 A7 Dm7)

<p>Em7b5 XIV</p> <p>1 5 b7 b3</p>	<p>Ddim7 XII</p> <p>1 b5 6 b3</p>	<p>Em7b5 XI</p> <p>b7 b3 b5 1</p>	<p>Dm7 X</p> <p>b7 b3 5 1</p>	<p>Bdim7 IX</p> <p>1 b5 6 b3</p>	<p>Em7b5 VIII</p> <p>b5 1 b3 b7</p>
<p>Dm7 VI</p> <p>5 1 b3 b7</p>	<p>Abdim7 VI</p> <p>1 b5 6 b3</p>	<p>Em7b5 V</p> <p>b3 b7 1 b5</p>	<p>Dm7 III</p> <p>b3 b7 1 5</p>	<p>Fdim7 III</p> <p>1 b5 6 b3</p>	<p>Em7b5 II</p> <p>1 5 b7 b3</p>

MELODIC MINOR LINEAR BASS CADENCES

These use chords built on steps VII, VI, V and IV of bVI melodic minor in relation to the target chord. The primary setup chord is the IV chord of melodic minor, which is the bII7 of the target chord. They are most useful in descending order, as shown here. See [Modes/Modes Of Four Heptatonic Scales/Melodic Minor Modes](#).

Target Chord A7, Using F Melodic Minor Chords, Descending Roots

<p>F mel. min. VII^m7b5 Em7b5 VII</p> <p>1 b5 b7 b3</p>	<p>F mel. min. VI^m7b5 Dm7b5 V</p> <p>1 b5 b7 b3</p>	<p>target chord A9 IV</p> <p>3 b7 2 5</p>	<p>F mel. min. VII^m7b5 Em7b5 VII</p> <p>1 b5 b7 b3</p>	<p>chromatic passing chord Eb7b5 VI</p> <p>1 b5 b7 b3</p>	<p>F mel. min. VI^m7b5 Dm7b5 V</p> <p>1 b5 b7 b3</p>	<p>target chord A9 IV</p> <p>3 b7 2 5</p>
<p>F mel. min. V9 C7 VIII</p> <p>1 b7 3 5</p>	<p>F mel. min. IV7 Bb7 VI</p> <p>1 b7 3 5</p>	<p>target chord A7 V</p> <p>1 b7 3 5</p>	<p>F mel. min. V9 C7 VIII</p> <p>1 b7 3 5</p>	<p>chromatic passing chord B7 VII</p> <p>1 b7 3 5</p>	<p>F mel. min. IV7 Bb7 VI</p> <p>1 b7 3 5</p>	<p>target chord A7 V</p> <p>1 b7 3 5</p>

Target Chord D7, Using Bb Melodic Minor Chords, Descending Roots

<p>Bb mel. min. VII^m7b5 Am7b5 VII</p> <p>1 b5 b7 b3</p>	<p>Bb mel. min. VI^m7b5 Gm7b5 V</p> <p>1 b5 b7 b3</p>	<p>target chord D9 IV</p> <p>3 b7 2 5</p>	<p>Bb mel. min. VII^m7b5 Am7b5 VII</p> <p>1 b5 b7 b3</p>	<p>chromatic passing chord Abm7b5 VI</p> <p>1 b5 b7 b3</p>	<p>Bb mel. min. VI^m7b5 Gm7b5 V</p> <p>1 b5 b7 b3</p>	<p>target chord D9 IV</p> <p>3 b7 2 5</p>
<p>Bb mel. min. V9 F7 VIII</p> <p>1 5 b7 3</p>	<p>Bb mel. min. IV7 Eb7 VI</p> <p>1 5 b7 3</p>	<p>target chord D7 V</p> <p>1 5 b7 3</p>	<p>Bb mel. min. V9 F7 VIII</p> <p>1 5 b7 3</p>	<p>chromatic passing chord E7 VII</p> <p>1 5 b7 3</p>	<p>Bb mel. min. IV7 Eb7 VI</p> <p>1 5 b7 3</p>	<p>target chord D7 V</p> <p>1 5 b7 3</p>

Back-Cycling Chords

The title 'Back-Cycling Chords' is displayed in a large, bold, black serif font. The letters 'B' and 'C' are significantly larger than the other characters and are rendered in a light gray color with a thin black outline. They are positioned behind the main text, with the 'B' behind 'Back-' and the 'C' behind '-Cycling'. The 'B' has two circular cutouts, and the 'C' has a large oval cutout.

- **Used In Solo Guitar or in Composition**
- **Back-Cycling with Dominant Sevenths**
- **Back-Cycling with II V Pairs**
- **Back-Cycling with Major Scale-Tone Fourths**

USED IN SOLO GUITAR OR IN COMPOSITION

Joe Pass and Wes Montgomery were my earliest inspirations for this [globabization](#). These extended cadences in fourths with flat five substitutes and stand-alone II-V chord changes would not be easily understood if played along with another chord progression and another bass line. They need to be used alone, not simultaneously with another chord progression, unless the second progression was composed to be made compatible. For that reason, they are used in solo guitar, such as Joe Pass style or in composition.

Joe Pass used them extensively in his solo guitar performances and when he accompanied Ella Fitzgerald. He used dominant chords with their roots progressing in perfect fourths as connective filler.

IIIm-V is sometimes used as a stand-alone pair of chords without progressing to "I". Here's a list of songs in which they were used as part of the composition:

- ✦ 1931 - Just Friends (John Klenner, lyrics by Sam M. Lewis)
- ✦ 1943 - Speak Low, bars 9-12 (Kurt Weill)
- ✦ 1944 - Round Midnight (Thelonius Monk)
- ✦ 1945 - Groovin' High (Dizzy Gillespie)
- ✦ 1946 - Tenderly (Walter Gross)
- ✦ 1954 - Four (Miles Davis)
- ✦ 1955 - Joy Spring (Clifford Brown)
- ✦ 1956 - When Sunny Gets Blue (Marvin Fisher and Jack Segal)
- ✦ 1960 - West Coast Blues (Wes Montgomery)
- ✦ 1960 - Meditation (Antonio Carlos Jobim)
- ✦ 1960 - Four on Six (Wes Montgomery)
- ✦ 1964 - Girl from Ipanema, B section (Antonio Carlos Jobim)
- ✦ 1965 - Ceora (Lee Morgan)
- ✦ 1967 - Wave (Antonio Carlos Jobim)
- ✦ 1968 - Road Song, bar four of the B section (Wes Montgomery)
- ✦ 1973 - Valdez in The Country (Donny Hathaway)
- ✦ 1976 - Knocks Me off My Feet (Stevie Wonder)
- ✦ 1976 - Ordinary Pain (Stevie Wonder)

BACK-CYCLING WITH DOMINANT SEVENTHS

“Back-Cycling” Defined

Back-cycling is planning a series of chords in a series with a target in mind. It is most often a series of chords with their roots ascending in perfect fourths. Perfect fourths use the number cycle 7362514. In practice, with sharps and flats, that can manifest as #4-7-3-6-2-5-1-4-b7-b3-b6-b2-b5. Perfect fourths use the letter cycle BEADGCF (bead go-catch-fish), which makes the cycle B#-E#-A#-D#-G#-C#-F#-B-E-A-D-G-C-F-Bb-Eb-Ab-Db-Gb-Cb-Fb. Whew!

Flat Five Substitutes

A flat five substitute uses a bII of a target, instead of a V of target.

When chords progress with their roots ascending in perfect fourths, each chord can be considered the fifth of the next chord. With B7-E7-A7-D7, for example, B7 is the V7 chord in the key of E, E7 is the V7 chord in the key of A and A7 is the V7 chord in the key of D. A flat five substitute replaces the “V” chord with a chord whose root (and letter name) is a flattened fifth (up or down) from the root of the V chord. This makes the replacement chord flattened second of the chord it precedes. B7-E7-A7 with “E7” replaced with its flat five substitute makes the progression B7-Bb7-A7, making the progression chromatic instead of fourths.

Targeting a Chord

the combined cycles

Fourth is 7-3-6-2-5-1-4. With every other chord as a flat five substitute *beginning with the second chord*, the cycle becomes the 7-b7-6-b6-5-b5-4 chromatic series. With every other chord as a flat five substitute *beginning with the first chord*, the cycle becomes the 4-3-b3-2-b2-1-7 chromatic series. This table shows the original progression in the top row and flat five substitutes and their combinations in the following rows. Notice that the combinations are chromatic. You’ll probably find this easier to visualize on the fretboard.

original	#IV	VII	III	VI	II	V	I	IV	bVII	bIII	bVI	bII	bV
first b5 sub.series	I		bVII		bVI		bV		III		II		I
first combination	I	VII	bVII	VI	bVI	V	bV	IV	III	bIII	II	bII	I
second b5 sub. series		IV		bIII		bII		VII		VI		V	
second combination	#IV	IV	III	bIII	II	bII	I	VII	bVII	VI	bVI	V	bV

cycle of dominant sevenths in C

notice that the notes on the third string descend chromatically

#IV7 F#7 XIV 1 b7 3	VII7 B7 XIII 1 3 b7	III7 E7 XII 1 b7 3	VI7 A7 XI 1 3 b7	II7 D7 X 1 b7 3	V7 G7 IX 1 3 b7	continued below
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I7 C7 VIII 1 b7 3	IV7 F7 VII 1 3 b7	bVII7 Bb7 VI 1 b7 3	bIII7 Eb7 V 1 3 b7	bVI7 Ab7 IV 1 b7 3	bII7 Db7 III 1 3 b7	bV7 Gb7 II 1 b7 3
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#IV7 F#7 XV 1 3 b7	VII7 B7 XIV 1 b7 3	III7 E7 XIII 1 3 b7	VI7 A7 XII 1 b7 3	II7 D7 XI 1 3 b7	V7 G7 X 1 b7 3	continued below
-------------------------------------	-------------------------------------	--------------------------------------	------------------------------------	-----------------------------------	---------------------------------	--------------------

I7 C7 IX 1 3 b7	IV7 F7 VIII 1 b7 3	bVII7 Bb7 VII 1 3 b7	bIII7 Eb7 VI 1 b7 3	bVI7 Ab7 V 1 3 b7	bII7 Db7 IV 1 b7 3	bV7 Gb7 III 1 3 b7
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Blues in G with back-cycled sevenths in fourths

videotab

Swing Eighth $\text{♩} = \text{♩}^3$

$\text{♩} = 110$

Chords: G7, Ab7, Db7, C7, G7, C, Cm, G, Ab7, G7, Db7

Annotations: bVI bII of target "C", bII of target "G", bII of target "G"

T	4	3	3	5	4	4	3	5	6	5	3	5	3	5	7	5	6	5	4	3	3	3	4	5	4	10
A	3	3	4	5	4	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	9
B	3	4	4	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	9

Chords: C7, F7, Bb7, Eb7, Ab7, G7, C7, F7, E7

Annotations: bVII bIII bVI bII of target "G", V of target "F", bII of target "E"

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

Chords: Am9, Eb7, D7, Ab7, G7, F7, E7, Bb7, A7, Eb7, D7, Ab7, G7

Annotations: bII of target "D", bII of target "G", bII of target "E", bII of target "A", bII of target "D", bII of target "G"

T	5	5	8	7	8	7/10	6	5	5	4	8	7	7	6	6	5	5	4
A	5	5	8	7	8	7/10	6	5	5	4	8	7	7	6	6	5	5	4
B	5	5	8	7	8	7/10	6	5	5	4	8	7	7	6	6	5	5	4

BACK-CYCLING WITH II V PAIRS

Use the IIm-V part of cadences shown in [Voice Leading/II-V-I Top Voice Leading](#). Tend to use the voicings with the root in the bass.

Back Cycling is Different with IIm V Pairs

Back-cycling is planning a series of chords in a series with a target in mind. It is more straight-forward when used in fourths (see [Back-Cycling with Dominant Sevenths](#)).

Voice Leading the Bass According to the II Chord

IIm-V pairs commonly voice-lead stepwise or chromatically down from the IIm chord of the IIm-V pair to a target IIm type chord, such as IIm7. This is commonly IIm V starting on IIIIm to setup the progression to II minor, or as IIIIm-VI7-bIIIIm-bVI to II minor.

Voice Leading the Bass According to the V Chord

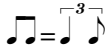
IIm-V pairs also voice-lead chromatically down from the V chord of the IIm V pair to a target dominant chord.

bIIm7-bV7 to IV7

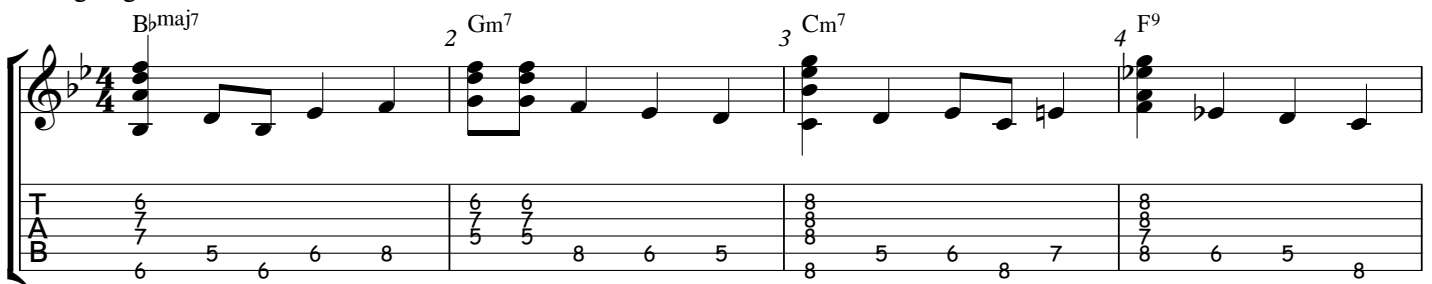
By using a flat five substitute for the V chord in a IIm-V pair, the pair becomes IIm7-bII7.

I-VIm-IIIm-V example - videotab

♩ = 125

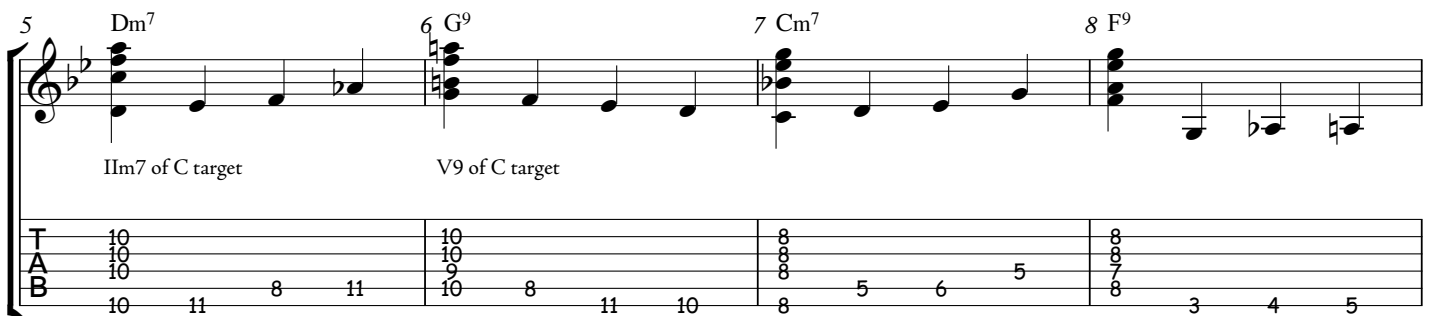
Swing Eighths 

1 *B♭maj7* 2 *Gm7* 3 *Cm7* 4 *F9*

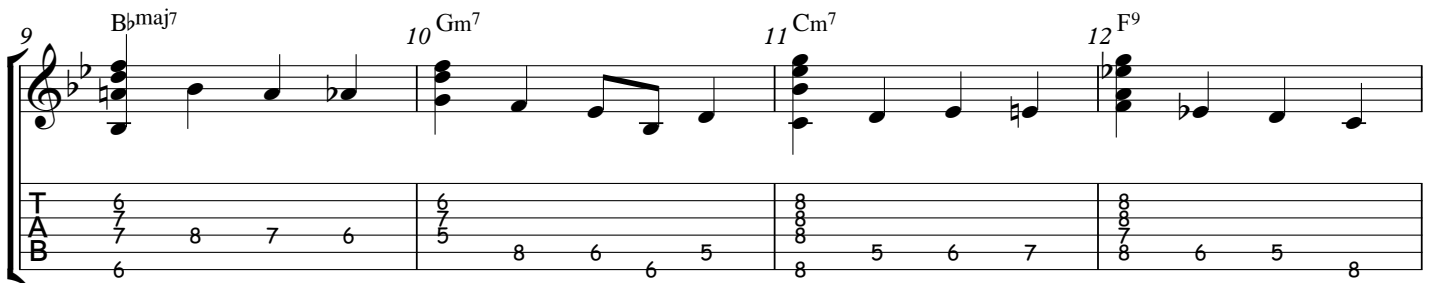


5 *Dm7* 6 *G9* 7 *Cm7* 8 *F9*

IIIm7 of C target V9 of C target

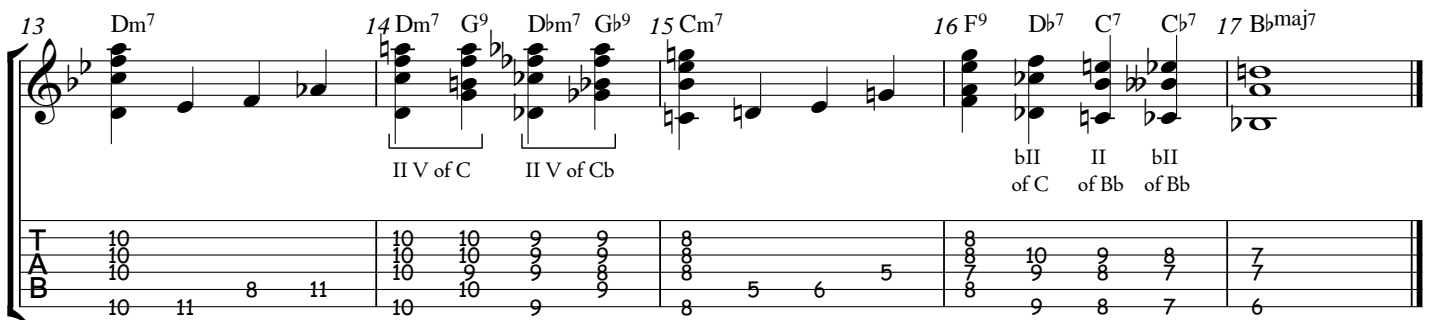


9 *B♭maj7* 10 *Gm7* 11 *Cm7* 12 *F9*



13 *Dm7* 14 *Dm7* *G9* *Dbm7* *G♭9* 15 *Cm7* 16 *F9* *Db7* *C7* *C♭7* 17 *B♭maj7*

II V of C II V of C♭ bII of C II of B♭ bII of B♭



BACK-CYCLING WITH MAJOR SCALE-TONE FOURTHS

Using the 7-3-6-2-5-1-4 Series

Major scale-tone chords with their roots ascending in perfect fourths use the number series 7-3-6-2-5-1-4. Major scale tone seventh chords for Bb major are shown below with their roots ascending in perfect fourths. Note that the cycle continues through both rows.

<p>VIIIm7b5 Am7b5 X</p> <p>b5 b3 b7 1</p>	<p>IIIIm7 Dm7 X</p> <p>1 b7 b3 5</p>	<p>VIIm7 Gm7 VIII</p> <p>5 b3 b7 1</p>	<p>IIIm7 Cm7 VIII</p> <p>1 b7 b3 5</p>	<p>V7 F7 VI</p> <p>5 3 b7 1</p>	<p>IIm7 Bbma7 VI</p> <p>1 7 3 5</p>	<p>IVma7 Ebma7 IV</p> <p>5 3 7 1</p>
v						
<p>VIIIm7b5 Am7b5 IV</p> <p>1 b7 b3 b5</p>	<p>IIIIm7 Dm7 III</p> <p>5 b3 b7 1</p>	<p>VIIm7 Gm7 III</p> <p>1 b7 b3 5</p>	<p>IIIm7 Cm7 I</p> <p>5 b3 b7 1</p>	<p>V7 F7 I</p> <p>1 b7 3 5</p>	<p>IIm7 Bbma7 I</p> <p>1 5 7 3</p>	<p>IVma7 Ebma7 I</p> <p>3 1 5 7</p>

Autumn Leaves example in fourths with flat five substitutes

Each of the target chords named above the staff (except not the D7 in bar six) is treated as a target. Three chords are used to setup for each target chord by back-cycling, using four roots in perfect fourths with the target as the fourth chord.

Autumn Leaves in fourths with flat five substitutes - [click to play](#)

Chord symbols and fretboard diagrams for the first system (bars 1-4):

- Bar 1: Am7(b5) Dm7 G7(#9)
- Bar 2: Cm7 Cm7 Cm7 F9
- Bar 3: Gm7 Cm7 B7 Bbmaj7 Bbmaj7
- Bar 4: Ebmaj7 F9 Bbmaj7 Ebmaj7

Chord symbols and fretboard diagrams for the second system (bars 5-8):

- Bar 5: Am7(b5) Am7(b5) D7
- Bar 6: Ebmaj7 Am7 Ab7 Gm7 Gm(add9)
- Bar 7: Am7(b5) Dm7 G7(#9)

Chord symbols and fretboard diagrams for the third system (bars 9-12):

- Bar 9: Cm7 Eb Cm Cm7 F9 Gm7 Cm7 B7 Bbmaj7 Dm Bb Gm Ebmaj7(#11) F9 Bbmaj7 Ebmaj7

Chord symbols and fretboard diagrams for the fourth system (bars 13-15):

- Bar 13: Am7(b5) Am7(b5) Am7(b5) D7(#9) Ebmaj7 Am7 Ab7 Gm7

Favored Song Improv

- **Basic Comping, Melody and Improv**
- **Favored Jazz Song List**
- **Modal Songs**
- **Blues Songs (Jazz)**
- **1-6-2-5 Songs**
- **Harmonic Minor Cadence Songs**
- **Melodic Minor Cadence Songs**
- **Minor Key Ambiguity Songs**
- **7-3-6-2-5-1-4 Songs**
- **Abstract Songs**

BASIC COMPING, MELODY AND IMPROV

Work up a version of comping and melody in a simple manner on each song. Use both auditory and print resources. Just because it is in print, doesn't mean its correct. First play the melody and comping separately. If you can combine them as a chord solo or some kind of arrangement, that's great, but don't let that prevent you from getting a working version of the comping and melody right away.

cycle through a short list of songs

Practice a few songs at a time to make it interesting. You also can study batches of songs that cover the same subject, such as the same type of chord progression, melodic or harmonic structure or technique. Make a list of three to ten songs, closer to three. Play them all in three stages.

Work an Element into Your Improv

practice a new element

Play a set of and element for a few minutes, then integrate them into free improv. Constantly look for areas of improvement and new ideas. Exercise a technique in a progressive manner with a few instances, like a set of bend exercises. Find a new [melodic cell](#) and practice it up and down a scale or arpeggio. Practice set of rhythms to use in your comping or soloing. See [Comping Rhythms](#) and "[be inventive rhythmically](#)".

work the element into your improv

Now improvise a guitar part in your existing style, without introducing the new element at first. After minute or two, work the new element into your improv. Spend as much time or more improvising than you did exercising.

within a couple days, use the integrated improv in jamming or performing with someone

At least, play in in performing state of mind, as if you are being heard by an audience. By practicing an element, then working it into your improv, now you need to use it in some sort of performance in the next few days, before it is lost. If you use it in performance soon enough, it can get integrated into your playing, and review effortlessly as you perform!

FAVORED JAZZ SONG LIST

The songs below were ordered according to the complexity of their chord progression. One “point” was given for each major II-V-I, minor II-V-I-bII, sequence of fourths cadence or complex key change (shown by an asterisk after the number of keys in the last column).

Modal Songs

	major II-V	minor II-V	bII (of target) (mel.min.IV)	fourths	chromatic K=key voice C=chord voice	stepwise 3 or more	keys	favorite fake book
Red Baron	1						1	
Canteloupe Island							3*	
Afro Blue			1			IIIm, IIIIm, IV	2	Real Book 6
Song for My Father			1			VIm, V, IV, III	2	Real Book 6
Moanin'							1	New Real Book 2
Mercy, Mercy, Mercy							1	New Real Book 1
Affirmation	1						2	New Real Book 1
Put It Where You Want It	1				K b7, I°7, I7		1	New Real Book 1

Blues

	major II-V	minor II-V	bII (of target) (mel.min.IV)	fourths	chromatic K=key voice C=chord voice	stepwise 3 or more	keys	favorite fake book
Freddie Freeloader							1	Real Book 6
Mr. P.C.			1				1	Real Book 6
Equinox			1				1	Real Book 6
Pawky			1				1	
All Blues			1				1	Real Book 6
Bag's Groove							1	Standards Real Book
Tenor Madness	1			1-6-2-5			1	Real Book 2
Sonny Moon for Two	1			1-6-2-5			1	Real Book 3
Au Privave	1			1-6-2-5			1	Real Book 6
Bloomdido			1(bIIIm)	1-6-2-5			1	Real Book 2
Billie's Bounce	2			1-6-2-5 7-3-6-2- 5-1-4			1	Real Book 2

1-6-2-5

	major II-V	minor II-V	bII (of target) (mel.min.IV)	fourths	chromatic K=key voice C=chord voice	stepwise 3 or more	keys	favorite fake book
Breezin'	1			1-6-2-5			1	
The Way You Look Tonight	3			1-6-2-5			2	New Real Book 1
I Got Rhythm	1			1-6-2-5			3	Standards Real Book
Isn't She Lovely	1	1		6-2-5-1			2	
One Note Samba	2		2		K 3,b3,2,b2		3	Real Book 6
Anthropology	2			1-6-2-5, 3-6-2-5			2	New Real Book 1
Misty	4			1-6-2-5				New Real Book 1
Donna Lee	3	1					2	Real Book 6
St. Thomas	2		2	1-6-2-5, 3-6-2-5	K 3#4#5			New Real Book 1
Yardbird Suite	2	2	1	3-6-2-5-1			3	Real Book 2
Stormy Weather	1			1-6-2-5, 3-6-2-5	K 1#12, 4#45, 5#56			New Real Book 1
Angel Eyes (minor key I VI II V)	4	1	1	minor 1-6-2-5			3	New Real Book 1

Changing Major Scales, Two Bars or More Each

	major II-V	minor II-V	bII (of target) (mel.min.IV)	fourths	chromatic K=key voice C=chord voice	stepwise 3 or more	keys	favorite fake book
I IV V blues (1111 4411 5511)				5-1-4			13	
I Got Rhythm B section							4	Standards Real Book
The In Crowd								
How High the Moon	3	1	1				3	Real Book 6
Tune Up	3						3	New Real Book 1
Poinciana								Real Book 3
Afternoon in Paris							3	Real Book 1
Bluesette	4	2					6	Standards Real Book
God Bless the Child	3	1			K 1,7,b7,6			Real Book 6
Have You Met Miss Jones	5						5	Standards Real Book
Here's that Rainy Day	4						4	New Real Book 1
500 Milea High	3	1					7	Real Book 1
Donna Lee	3	1					2	Real Book 6
All the Things You Are	4	2		7-3-6-2- 5-1-4			3	Real Book 6
Ornithology	4	1		3-6-2- 5-1	K 3,b3,2,b2,1		3	Real Book 6

Harmonic Minor Cadence

(see common minor key scales and arpeggios)

	major II-V	minor II-V	bII (of target) (mel.min. IV)	fourths	chromatic K=key voice C=chord voice	stepwise 3 or more	keys	favorite fake book
Baja Nights							1	
Caravan	1	1	1	1-6-2-5			2	Real Book 2
Blue Bossa	1	1					2	Real Book 6
Road Song	5	1					3	Real Book 6
Autumn Leaves	1	1		7-3-6-2-5-1-4			2	Real Book 6
Black Orpheus	1	2		7-3-6-2-5-1-4			3	Real Book 6
Fly Me to the Moon	2	2		7-3-6-2-5-1-4			1	New Real Book 2
Nature Boy		2						New Real Book 1
My Funny Valentine (section A only)		2	1		K/C 1,7,b7,6,b6		1	Standards Real Book
1625 songs								
jazz blues								

Melodic Minor Cadence

(includes combined harmonic minor and melodic minor cadences)

	major II-V	minor II-V	bII (of target) (mel.min.IV)	fourths	chromatic K=key voice C=chord voice	stepwise 3 or more	keys	favorite fake book
Song for My Father			1			Vim, V, IV, III	2	Real Book 6
I Want You (intro/chorus)			1				1	
Glass Onion	1		1				1	
Pawky			1				1	
Footprints	1		2				1	Real Book 6
Sunny		1	1				1	Standards Real Book
Sugar		1	2				1	Real Book 6
Moanin'		1	2				1	New Real Book 2
One Note Samba	2		2		K 3,b3,2,b2		3	Real Book 6
This Masquerade	3		1		K/C 1,7,b7,6		3	New Real Book 1
Tenderly	4	1			K4#45		1	New Real Book 1
Willow Weep for Me	5	2			K2#234			New Real Book 1
1-6-2-5 songs with melodic minor								
1-6-2-5 with harmonic minor and melodic minor								

Minor Key Ambiguity

	major II-V	minor II-V	bII (of target) (mel.min.IV)	fourths	chromatic K=key voice C=chord voice	stepwise 3 or more	keys	favorite fake book
Summertime		2	1				1	Standards Real Book
Get Lucky							1	

Major Flat Six

	major II-V	minor II-V	bII (of target) (mel.min.IV)	fourths	chromatic K=key voice C=chord voice	stepwise 3 or more	keys	favorite fake book
Sleepwalk							1	
Bag's Groove					IV7#iV°7 I7		1	Standards Real Book
Tenor Madness	1			1-6-2-5	IV7#iV°7 I7		1	Real Book 2
Au Privave	1			1-6-2-5	IV7#iV°7 I7		1	Real Book 6
How Insensitive	2	1	2 (last in A third-to-last in B)				2	Standards Real Book
Corcovado	2		1		I13 IV13v9 IVm7		3	Real Book 6
Wave	5		1				3	Real Book 6

7-3-6-2-5-1-4

7362514	major II-V	minor II-V	bII (of target) (mel.min.IV)	fourths	chromatic K=key voice C=chord voice	stepwise 3 or more	keys	favorite fake book
Take Five	1	1		7-3-6-2-5-1-4			2	Standards Real Book
Autumn Leaves	1	1		7-3-6-2-5-1-4			2	Real Book 6
My Favorite Things	1	1		7-3-6-2-5-1-4			3	Real Book 6
Billile's Bounce	2			1-6-2-5 7-3-6-2-5-1-4			1	Real Book 2
Black Orpheus	1	2		7-3-6-2-5-1-4			3	Real Book 6
Scrapple from the Apple	1	1		7-3-6-2-5-1-4	K 4,#4°7,5		1	Real Book 6
Fly Me to the Moon	2	2		7-3-6-2-5-1-4			1	New Real Book 2
There Will Never Be Another You	3	1		1-6-2-5			2	Real Book 1
Blues for Alice	6	1		7-3-6-2-5-1-4			1	Real Book 6
Confirmation	4	2		7-3-6-2-5-1-4			3	Real Book 6
Georgia on My Mind	5	1	1	7-3-6-2-5-1-4			2	
All the Things You Are	4	2		7-3-6-2-5-1-4			3	Real Book 6

Abstract

	major II-V	minor II-V	bII (of target) (mel.min.IV)	fourths	chromatic K=key voice C=chord voice	stepwise 3 or more	keys	favorite fake book
The Days Of Wine and Roses	3	2	1 (second chord is b5 of fourth chord)	7-3-6-2-5-1-4			1	Standards Real Book
Killing Me Softly With His Song	1		1 (next-to-last chord)	2-5-1-4			2	New Real Book 1
It Don't Mean A Thing	2				^C 1,7,b7,6,b6,5		3	Real Book 6
In A Mellow Tone	2				K 4,#4°7,5		2	Real Book 6
Corcovado	2		1				3	
Chopin Waltz Op. 64, No. 2	1	1					1	
Someday My Prince Will Come	3				K3,b3°7,2: KIV:4,#4°7,5		2	Real Book 6
Valdez in the Country	3		1				1	Standards Real Book
Don't Get Around Much Anymore	1	2					2	Real Book 6
Groovin' High	4				KIIIIm, bIIIIm, IIIm		1	Real Book 6
Four	5						1	New Real Book 1
Night in Tunisia	1	3	1				3	Real Book 6
How Insensitive	2	1	2 (last in A and third-to-last in B)				2	Standards Real Book
(Somewhere) over the Rainbow	3	2	1 (bVII in fifth bar of A)	6-2-5-1	KIIIIm, bIIIIm°7, IIIm		2	New Real Book 1
In a Sentimental Mood	2	2		1-6-2-5	K/C 1,7,b7,6,b6		2	Real Book 6
One for My Baby	3 (two V IIIm)		1			I, IIIm, IIIIm; IIIm, IIIIm, IV,V		New Real Book 1
Meditation	3	1		3-6-2-5-1	K 3,b3,2		2	Standards Real Book
Golden Lady	4				C 1, 7, b7, 6, b6, 5	I,IIIm,IIIIm	4	Real Book 6
Misty	5	1		3-6-2-5-1			2	New Real Book 1
Yardbird Suite	2	2	1	3-6-2-5-1			3	
Girl from Ipanema	4	1	1	3-6-2-5-1			4	Standards Real Book
Gentle Rain	3	3	1	3-6-2-5-1			1	
Joy Spring	6		2		two K 3,b3,2,b2		3	Real Book 6
Have You Met Miss Jones	5			3-6-2-5-1	K #4°7		5	Standards Real Book
My Funny Valentine	3	2	3		K/C 1,7,b7,6,b6	I,IIIm,IIIIm	2	Standards Real Book
Round Midnight	4	4			C17b76			Standards Real Book
Skylark	4	1	3	1-6-2-5			3	New Real Book 1

MODAL SONGS

On each modal song, use these two standard layered steps. They build on one another and can be used simultaneously. You can come back to them later and add harmonic minor, melodic minor and arpeggios.

Layer One - Pentatonic Scales

Establish a blues or swing basis. Elaborate with chromatics, using minor pentatonic with chromatics between four and five. See [Movable Pentatonic Scales With One Chromatic](#).

Optionally, microtonal bends on the flatted third. If the chord you are using the microtonally bent flat third on is a minor chord, make the bend slight, so it doesn't make the chord sound major.

If the chord on the same root you are using a microtonally bent flat third on is major (such as a D minor pentatonic scale on a D major chord), the microtonal bend can go higher, but don't get too close to the natural third (without bending all the way to it), or your note may sound erroneously flat.

Layer Two - Pentatonic Scale Subsets of Modes

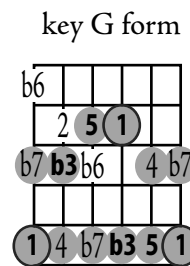
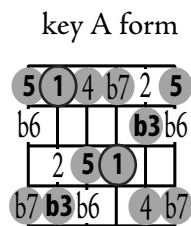
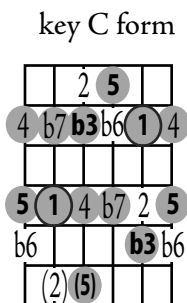
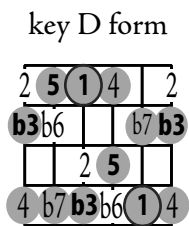
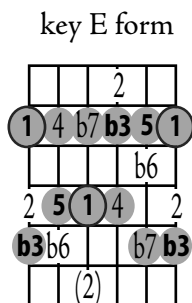
Complete the heptatonic (seven-tone) scale mode, such as F minor pentatonic as a subset of F Aeolian, where you would add the two and flat six to complete the mode.

Common Aeolian Key Scales and Arpeggios

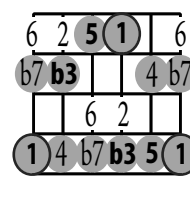
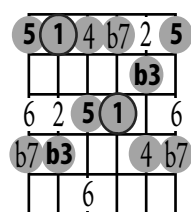
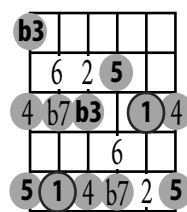
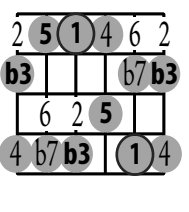
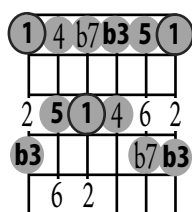
memorize one key form column at a time for each song

key shape →

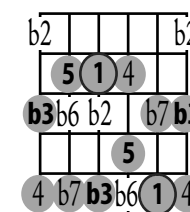
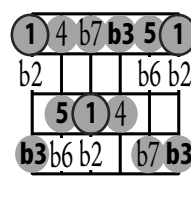
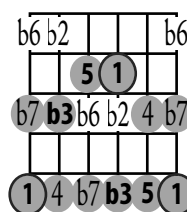
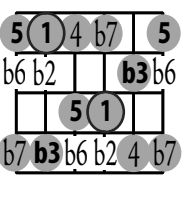
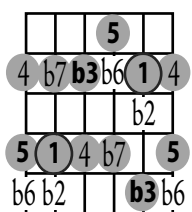
I Aeolian
and its Im7/11
pentatonic subset
(chromatic option)



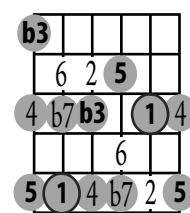
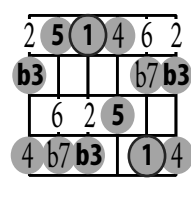
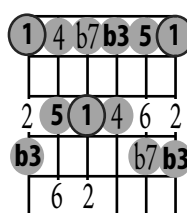
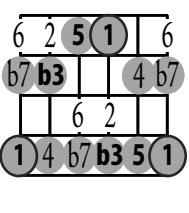
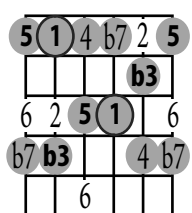
I Dorian
and its Im7/11
pentatonic subset
(chromatic option)



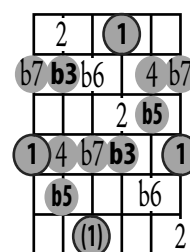
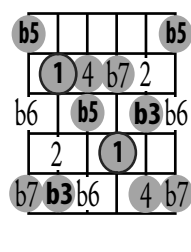
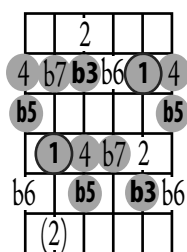
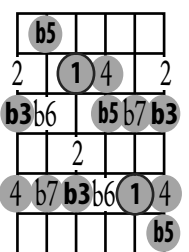
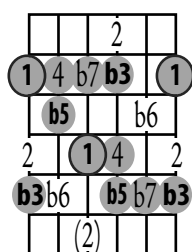
V Phrygian
and its Vm7/11
pentatonic subset
(chromatic option)



IV Dorian
and its IVm7/11
pentatonic subset
(chromatic option)



I Aeolian b5
and its Im7/11b5
pentatonic subset



Canteloupe Island

See [Pedal Point Chord Progression / I IV I7: Thirds With Pedal Point "1"](#).

chord	pentatonic scales	major scale modes
Fm	Fm7/11	F Dorian (Eb major)
Db9	Fm7/11b5	F Aeolian b5 (Ab major b3)
Dm7	F ma6/9	F major

Afro Blue

chord(s)	pentatonic scales	major scale modes
Fm7 Gm7 Abma7	Fm7/11	F Aeolian (Ab major)
Eb7	Cm7/11	C Phrygian (Ab major)
Dm7	F ma6/9	F major

Song for My Father

chord(s)	pentatonic scales	major scale modes
Fm7, Cm7 C7	Fm7/11	F Aeolian (Ab major)
Db7	Fm7/11b5	F Aeolian b5 (Ab major b3 = Ab melodic minor)
Eb7	Cm7/11	C Phrygian (Ab major)

BLUES SONGS (JAZZ)

Use these standard four layers in blues without harmonic minor nor melodic minor. They build on one another and can all be used simultaneously. Make these a default for your harmonic minor improv. Blues with harmonic minor and melodic minor will be approached later in the sections on each of those subjects, [Harmonic Minor Cadence Songs](#) and [Melodic Minor Cadence Songs](#).

For now, the third layer will make major scale modes more complex by darkening, using a mode with flatted notes.

Layer One - Pentatonic Scales

Establish a blues or swing basis. Elaborate with chromatics, using minor pentatonic with chromatics between four and five. See [Movable Pentatonic Scales with One Chromatic](#).

Optionally, microtonal bends on the flatted third. If the chord you are using the microtonally bent flat third on is a minor chord, make the bend slight, so it doesn't make the chord sound major.

If the chord on the same root you are using a microtonally bent flat third on is major (such as a D minor pentatonic scale on a D major chord), the microtonal bend can go higher, but don't get too close to the natural third (without bending all the way to it), or your note may sound erroneously flat.

Layer Two - Pentatonic Scale Subsets of Major Scale Modes

Complete the major scale mode, such as D minor pentatonic as a subset of D Aeolian, where you would add the two and flat six to complete the mode.

Layer Three - Darkening Modes

This layer will complex what is done in layer two on blues by using modes with flatted tones, especially flat three and flat seven. These tones darken the mood and are the essence of African American coloration of European harmony.

The development of blues and jazz added Dorian and Mixolydian modes to the previous Ionian (major, such as a "C" major tone center with a "C" major scale) and Aeolian (major mode VI, such as an "A" tone center with a C major parent scale). Previous to the development of American blues and jazz [the relative major and minor system](#) used major scale tones one and six as the common tone centers. Mixolydian darkens major by flattening the seventh step of the major scale.

Flattening notes makes scales sadder or bluesier in mood. The mood of a "C" major scale is darkened with a flatted seventh is "C" Mixolydian and further darkened with Dorian, which has both a flatted third

and flatted seventh. See [Modes](#), [Modes On I IV V Blues](#), [Modes On Jazz Blues](#) and [The Expressive Use Of Modes](#).

Major chords are happy and bright in mood, minor chords dark and sad. The emotive character of a scale is based on its tonic triad, made up of its first, third and fifth steps. In major and Mixolydian modes, built on the first and fifth steps of a major scale, the tone triad is major, therefore bright and happy in mood. In Dorian and Aeolian modes, built on the second and sixth steps of a major scale, the tonic triad is minor, therefore dark and sad in mood.

Major and Mixolydian differ with their seventh. Mixolydian has a flatted seventh, which darkens it. The four-note tonic seventh chord in Mixolydian is dominant seventh. It has a disrturbing, dissonant flatted fifth interval between its third and seventh. At the same time, it has a bright-mooded major triad as its basis (root, third and fifth). The triad comprised of its third, fifth and seventh is diminished, a very dark (depressed) mood. This makes a troubled hybrid of happy, depressed and angry moods.

The major seventh chord built on the first step of Ionian mode (major scale mode one, such as a “C” tone center with a “C” major scale) is a hybrid of moods also. The triad built on its third, comprised of its third, fifth and seventh is a minor. Combined with the major triad built on its root, it has the romantic hybrid of happy and sad.

Dorian mode (major scale mode two, such as a “D” tone center with a “C” major scale) differs from Aeolian mode (major scale mode six, such as an “A” tone center with a “C” major scale) in that Dorian has a brighter-mooded major sixth. Aeolian’s flat sixth is darker in mood.

We have heard alot more Aeolian melody than Dorian. So much more that we can accept Aeolian melody played when the chord progression directs Dorian, as long as the flatted sixth (the distinguish-ing note) is not sustained too long. Usually two seconds is the limit for notes that disagree with the harmony. See [The Two Second Rule](#) in [Melodically Superimposed Cadences](#) and [The One To Two Second Rule](#) in [Melodic Cells](#).

Layer Four - Arpeggio Cadences

Learn the arpeggios for each of the chords in the song you are preparing to improvise on. See [Scale-Tone Seventh Chord Progression](#). It is very useful to first express the chord progression with chord fingerings, then with arpeggios and look at the nature of [voice leading](#). See [descend five and seven](#) and [descend seven](#).

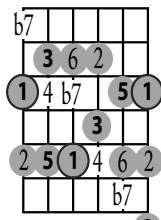
Common Jazz Blues Scales and Arpeggios

layer 1

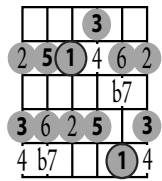
key shape →

Ima6/9 pentatonic subset of I Mixolydian (chromatic option)

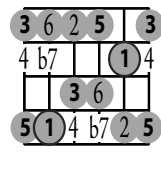
key E form



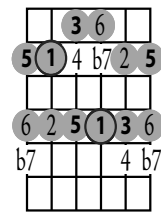
key D form



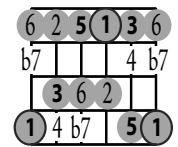
key C form



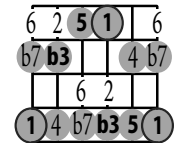
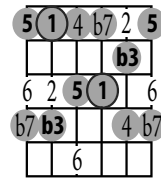
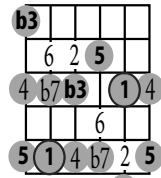
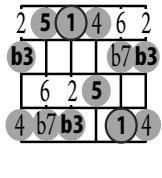
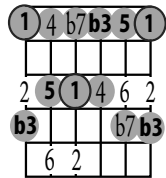
key A form



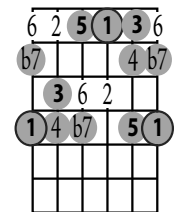
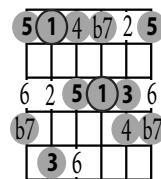
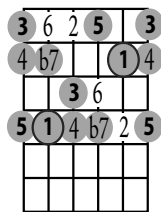
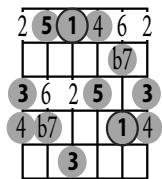
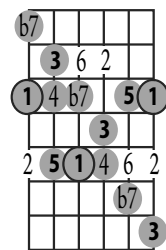
key G form



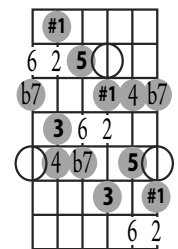
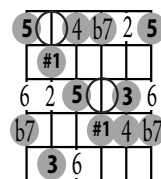
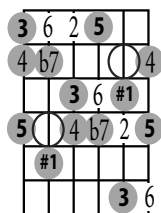
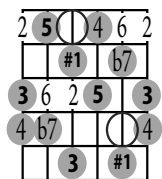
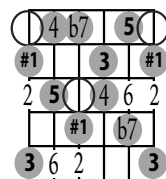
Im7/11 pentatonic subset of I Dorian (chromatic option)



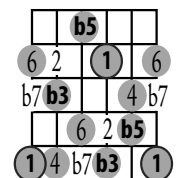
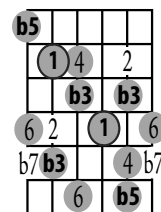
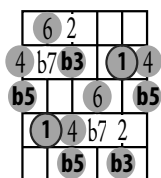
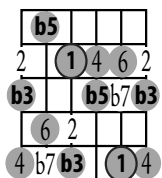
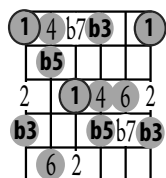
I (dom.) 7/11 pentatonic subset of I Mixolydian (chromatic option)



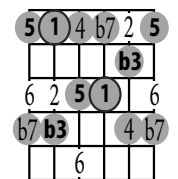
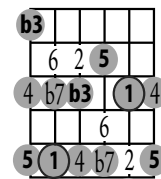
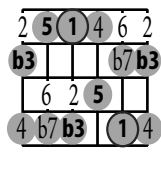
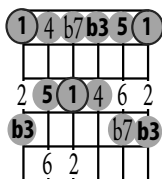
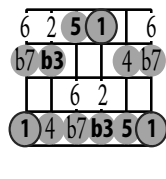
I7/11#1 pentatonic subset of I Mixolydian #1 (= II harmonic minor). The tone "1" that names the key is located in the "empty" circle.



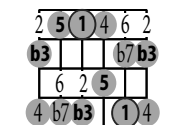
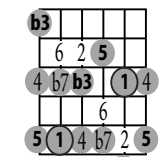
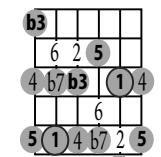
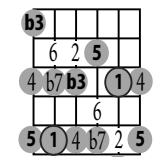
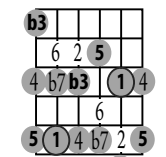
Im6/11b5 pentatonic subset of I Dorian b5 (bVII major b6) (chromatic option)



IIIm7/11 pentatonic subset of IV Dorian (chromatic option)



Vm7/11 pentatonic subset of V Dorian. "1" is "5" on a fingering in the key of "I", such as Ima6/9 or Im7/11 above (chromatic option)



layer 2 refer to each mode as need above as shown with its pentatonic subset

layer 3 **darken major with Mixolydian**
darken Mixolydian with Dorian
darken Dorian with Dorian b5

key shape →

layer 4

I9 arpeggio

key E form	key D form	key C form	key A form	key G form

IV9 arpeggio

--	--	--	--	--

V9 arpeggio

--	--	--	--	--

IIIm9 arpeggio

--	--	--	--	--

VIIm9 arpeggio

--	--	--	--	--

Freddie Freeloader

chord	layer 1: pentatonic scales	layer 2: major scale modes	layer 3: darkened modes	layer 4: arpeggios
Bb6 Bb9	Bb ma6/9	Bb Mixolydian (Eb major)	Bb Dorian (Ab major)	Bb6, Bb9, Bb13
Eb6 Eb9	Bbm7/11	Bb Dorian Ab major)	Bb Dorian b5 (Ab major b6)	Eb6, Eb9, Eb13
F7	Fm7/11	F Mixolydian (Bb major)	F Dorian (Eb major)	F9, F13
Ab7	Fm7/11	Ab Mixolydian	Bb Mixolydian b6 (Eb melodic minor)	Ab9, Ab13#11

modal pedal point

The feature of Freddie Freeloader and All Blues from Miles Davis' Kind Of Blue is pedal point progression. They are uncommon cases where the head is based on the accompaniment. Each uses an accompaniment figure that was used long before Kind Of Blue.

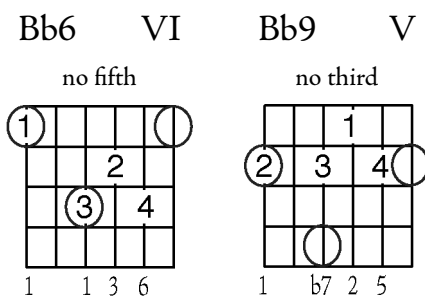
Modal pedal point triads, as used on Freddie Freeloader work best from the root of each chord, since other chord tones would suggest a different root.

Modal pedal point thirds, as used on All Blues can be built on root, third, fifth or seventh. They produce a rich library of chords, including many cool dissonant ones where the lower tone of the third is an upper or lower neighbor to the chord tone.

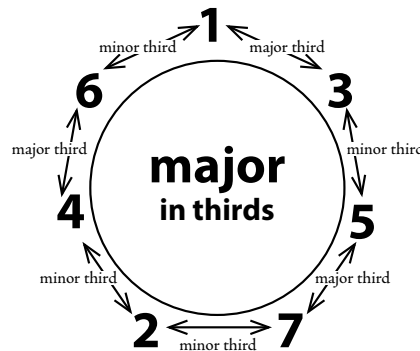
the six nine chord progression in Bb

Freddie Freeloader uses triads with a pedal tone. It features the I and IV chords (Bb and Eb), each with the root retained in the bass with a VIIm triad moving to a Vm triad. These are part of Bb6 and Bb9 chords, so I call the pair a "six nine" chord progression.

During Bb, play VIIm to Vm (Gm to Fm) over Bb bass.



Bb6 is steps 1-3-5-6 of a Bb major scale (see the cycle of thirds below). Without the fifth, the tones “6-1-3” make a VIIm chord in Bb major. So, VIIm can be thought of as the first chord in this “six nine” chord voicing.



Gm and Fm are IIIIm and IIIm triads in Eb major.

first inversion Eb major scale tone triads on string set 432 (third in bass)

the second row of numbers (3-5-1, 4-6-2, etc.) show numbers tones of the parent Eb major scale

I major 3-5-1	II minor 4-6-2	III minor 5-7-3	IV major 6-1-4	V major 7-2-5	VI minor 1-3-6	VII diminished 2-4-7	I major 3-5-1
Eb III	Fm V	Gm VII	Ab VIII	Bb X	Cm XII	D dim. XIII	Eb XV

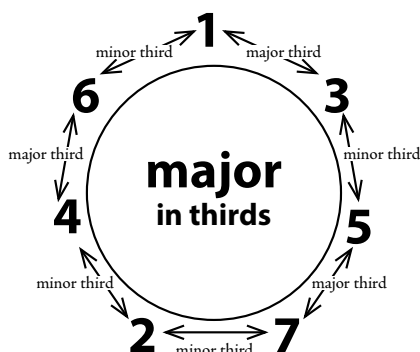
Notice the fingering strategy in this linear string set of triads is that the third finger is retained on the fourth string. This facilitates faster chord changing. Similarly, the redundant barre in both the second inversion and root position below (after the circular diagram) allow faster chord changing.

As you can see, the notes above on strings 4-3-2 are those of Gm and Fm, the VIIm and Vm chords in the key of Bb (see below). In the parent scale Eb (see [Modes Of I IV V Blues](#)), Gm and Fm are IIIIm and IIIm chords. Doesn't that make sense, given that IIIIm and IIIm are the two consecutive minor chords built on a major scale?

Gm VII	Fm V

Bb9 is steps 57246 of an Eb major scale (see the cycle of thirds below). In terms of the key of the chord root Bb, those tones (57246) are the root, third, fifth, flatted seventh and ninth of Bb9. The last three

tones are “246” the parent scale Eb, the fifth flatted seventh and ninth of Bb9 and comprise a IIm chord of the parent scale Eb. So.....Bb9 without a root and without a fifth is Fm, a Vm of Bb and a IIm of Eb (the parent scale).

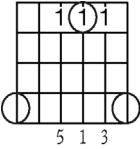
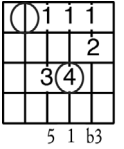
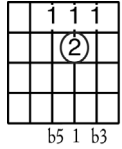
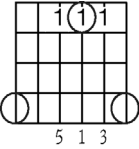
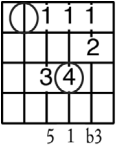
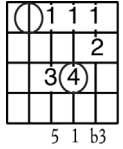
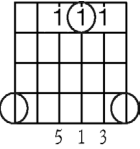
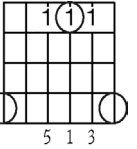


Here are alternate fingerings on string set 4-3-2. Now we've covered all three inversions: root, third and fifth in the bass. These are called *root position*, *first inversion* and *second inversion*, respectively. Notice that the sets don't necessarily start with the I major triad, but with whatever is at the lower end of the fretboard, since each set will span twelve frets from around the third to fifteenth position. This mimics the pianists ability to go up and down the inversions of a chord. It is more complicated for the guitarist, since we have six linear systems (strings) instead of one (the piano keyboard). For guitarists run up and down the inversions, we need to memorize more graphic shapes that the piano player does. See the inversions of the Eb major and Fm triads, below.

second inversion Eb major scale tone triads on string set 4-3-2 (third in bass)

the second row of numbers (2-5-7, 3-6-1, etc.) show the numbered tones of the parent Eb major scale

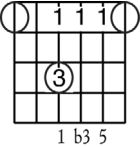
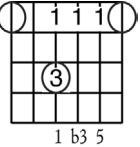
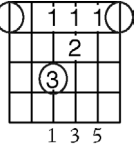
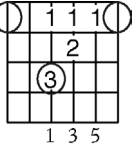
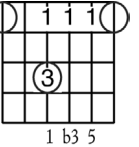
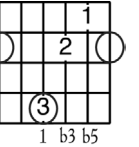
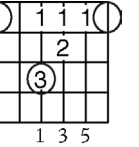
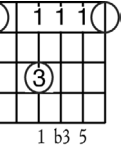
this fingering set uses a "redundant barre"

V major 2-5-7 Bb III	VI minor 3-6-1 Cm III	VII dim. 4-7-2 D dim VI	I major 5-1-3 Eb VIII	II minor 6-2-4 Fm VIII	III minor 7-3-5 Gm X	IV major 1-4-6 Ab XIII	V major 2-5-7 Bb XV
							

root position Eb major scale tone triads on string set 4-3-2 (root in bass)

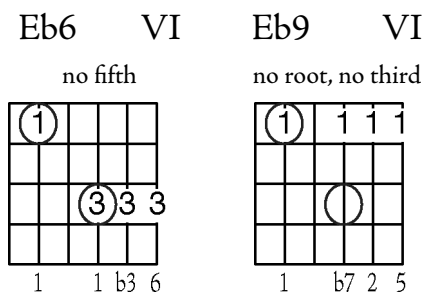
the second row of numbers (246, 357, etc.) show the numbered tones of the parent Eb major scale

this fingering set uses a "redundant barre", except for the retained third finger on the D diminished triad

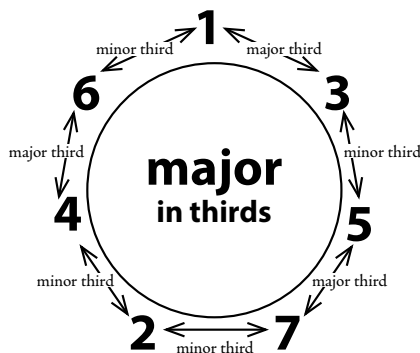
II minor 2-4-6 Fm I	III minor 3-5-7 Gm III	IV major 4-6-1 Ab IV	V major 5-7-2 Bb VI	VI minor 6-1-3 Cm VIII	VII dim. 7-2-4 D dim IX	I major 1-3-5 Eb XI	II minor 2-46 Fm XIII
							

the six nine chord progression in Eb

During Eb, play VI_m to V_m (C_m to B_bm) over Eb bass.



E_b6 is steps 1-3-5-6 of a E_b major scale (see the cycle of thirds below). Without the fifth, the tones “6-1-3” make a VI_m chord in E_b major. So, VI_m can be thought of as the first chord in this “six nine” chord voicing.



Cm and Bbm are IIIIm and IIIm triads in Ab major.

first inversion Ab major scale tone triads on string set 3-2-1 (third in bass)

the second row of numbers (3-5-1, 4-6-2, etc.) show numbers tones of the parent Eb major scale

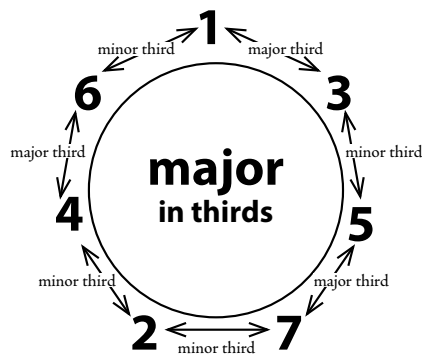
I major 3-5-1	II minor 4-6-2	III minor 5-7-3	IV major 6-1-4	V major 7-2-5	VI minor 1-3-6	VII diminished 2-4-7	I major 3-5-1
Ab IV	Bbm VI	Cm VIII	Db IX	Eb XI	Fm XIII	G dim. XIV	Ab XVI

Notice that the fingerings above facilitate faster chord changing with a redundant barre.

As you can see, the notes above on strings 3-2-1 are those of Cm and Bbm, the VIIm and Vm chords in the key of Eb (see below). In the parent scale Ab (see [Modes Of I IV V Blues](#)), Cm and Bbm are IIIIm and IIIm chords (IIIIm and IIIm are the two consecutive minor chords built on a major scale).

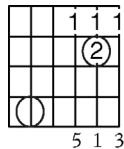
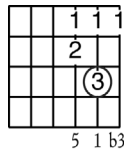
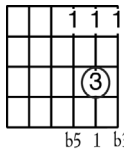
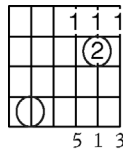
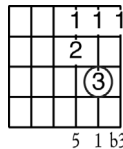
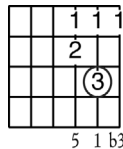
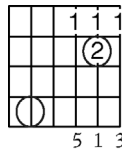
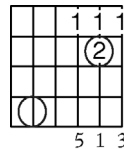
Cm VIII	Bbm VI

Eb9 is steps 5-7-2-4-6 of an Ab major scale (see the cycle of thirds below). In terms of the key of the chord root Eb, those tones (5-7-2-4-6) are the root, third, fifth, flatted seventh and ninth of Eb9. The last three tones are "2-4-6" the parent scale Ab, the fifth flatted seventh and ninth of Eb9 and comprise a IIIm chord of the parent scale Ab. So....Eb9 without a root and without a fifth is Cm, a Vm of Eb and a IIIm of Ab (the parent scale).

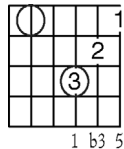
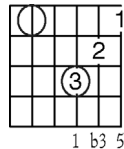
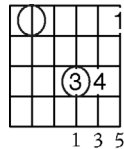
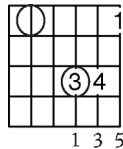
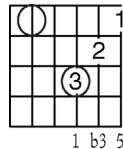
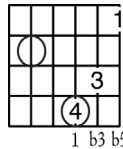
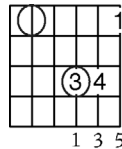
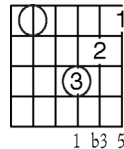


See [Pedal Point Chord Progression / "Six Nine" VIIm Vm Triads With Pedal Point "1"](#), and especially [Scale Tone Triads Of Four Heptatonic Scales](#) for fingerings (in this case, the major scale fingerings).

second inversion Ab major scale tone triads on string set 3-2-1 (third in bass)
 the second row of numbers (2-5-7, 3-6-1, etc.) show the numbered tones of the parent Eb major scale
 this fingering set uses a "redundant barre"

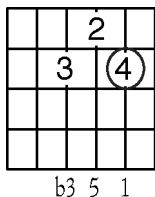
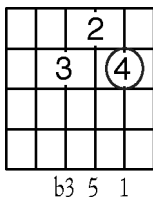
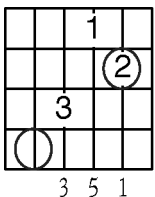
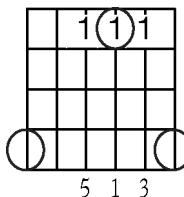
I major 2-5-7 Eb III	II minor 3-6-1 Fm IV	III minor 4-7-2 G dim. VI	IV major 5-1-3 Ab VIII	V major 6-2-4 Bbm IX	VI minor 7-3-5 Cm XI	VII diminished 1-4-6 Db XIII	I major 2-5-7 Eb XV
							

root position Eb major scale tone triads on string set 4-3-2 (root in bass)
 the second row of numbers (1-3-5, 2-4-6, etc.) show the numbered tones of the parent Eb major scale
 this fingering set retains the third finger on the third string

II minor 2-4-6 Bbm I	III minor 3-5-7 Cm III	IV major 4-6-1 Db IV	V major 5-7-2 Eb VI	VI minor 6-1-3 Fm VIII	VII diminished 7-2-4 G dim. IX	I major 1-3-5 Ab XI	II minor 2-4-6 Bbm XIII
							

Consider using neighboring scale tone triads to enhance the six nine progression. Just before the parent scale III_m triad, use a parent scale IV major triad, or just before the parent scale I_m triad, use the parent scale I major triad.

By learning all three inversions of the triads on a string set, you can then combine them within a confined area, such as this group of Eb parent scale triads to be used over a Bb root. Eb to Bb (the last two chords) forms a plagal cadence, while Cm to Bb forms what I call the "gospel" plagal cadence, a cool modern version. Each progression is shown with triads, then with the Bb pedal point included.

Gm VII	Fm V	Eb III	Bb III
			

<p>Bb6 VI</p>	<p>Bb9 V</p>	<p>Eb/Bb III</p>	<p>Bb III</p>
<p>Gm VII</p>	<p>Fm V</p>	<p>Cm IV</p>	<p>Bb III</p>
<p>Bb6 VI</p>	<p>Bb9 V</p>	<p>Cm/Bb IV</p>	<p>Bb III</p>

more major scale tone triad inversions

To more thoroughly study the major scale tone triad inversions, see these sections of Pedal Point Progression:

[major scale tone triads on string set 4-3-2](#)

[major scale tone triads on string set 4-3-1](#)

[major scale tone triads on string set 5-4-3](#)

the six nine chord progression in Ab (using Eb melodic minor)

Miles didn't use the six nine progression on Ab7 in the first ending, but could have. By treating Ab7 as a IV7 type of an Eb melodic minor parent scale, the VIIm and VIm (Fm and Ebm) chords of the chord scale Ab could be used. These are IIIm and Im in the parent scale Eb melodic minor.

I minor b3-5-1 Ebm III	II minor 4-6-2 Fm V	III augmented 5-7-b3 Gb aug. VII	IV major 6-1-4 Ab VIII	V major 7-2-5 Bb X	VI diminished 1-b3-6 C dim. XI	VII diminished 2-4-7 D dim. XIII	I minor b3-5-1 Ebm XV

Fm V	Ebm III

Ab6 IV	Ab9 III

Also experiment with neighboring triads:

Fm V	Ebm III	Gb aug. VII	Fm V	Ebm III

more melodic scale tone triad inversions

To more thoroughly study the major scale tone triad inversions, see these sections of Pedal Point Progression:

[melodic scale tone triads on string set 4-3-2](#)

melodic minor scale tone triads on string set 3-2-1

melodic minor scale tone triads on string set 5-4-3

All Blues

(C is an ignored passing chord)

chord	layer 1: pentatonic scales	layer 2: major scale modes	layer 3: darkened modes	layer 4: arpeggios
G7	G7/11	G Mixolydian (Eb major)	G Dorian (F major)	Bb6, Bb9, Bb13
Gm, Gm7	Bbm7/11	Bb Dorian Ab major)	Bb Dorian b5 (Ab major b6)	Eb6, Eb9, Eb13
D7#9, D7#5#9	Dm7/11	D Aeolian (F major)	D Aeolian b5 (F melodic minor)	Dm9, D9
Eb7#9	Gm7b5	G Aeolian b5	n/a	Ebm9, Eb9

See [Pedal Point Chord Progression/I-IV-I7: Thirds With Pedal Point "1" and Modes Of Four Heptatonic Scales.](#)

Mr. P.C.

standardized chords

Like with Breezin' standardize all these chords to sevenths.

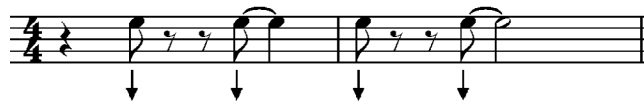
original chord progression →	Cm7	Cm7	Cm7	Cm7
standardized chord	Cm7 (as is)	Cm7 (as is)	Cm7 (as is)	Cm7 (as is)
original chord progression →	Fm9	Fm9	Cm7	Cm7
standardized chord	Fm7	Fm7	Cm7 (as is)	Cm7 (as is)
original chord progression →	Ab13#11	G7b13	Cm7	Cm7
standardized chord	Ab7	G7	Cm7 (as is)	Cm7 (as is)

seventh chord inversions

The inversions are shown below for Cm7, Fm7, G7 and Ab7. Use a comping rhythm with four chords every two bars, like the Evil Ways chorus/Charleston:

Evil Ways/Charleston (swing eighths)

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +



Mr. P.C. string set 5-4-3-2

	Cm7 III	Cm7 V	Cm7 VIII	Cm7 XII
Cm7				
	1 5 b7 b3	b3 b7 1 5	5 1 b3 b7	b7 b3 5 1

	Fm7 I	Fm7 V	Fm7 VIII	Fm7 X
Fm7				
	5 1 b3 b7	b7 b3 5 1	1 5 b7 b3	b3 b7 1 5

	Ab7 V	Ab7 VIII	Ab7 XI	Ab7 XIII
Ab7				
	5 1 3 b7	b7 3 5 1	1 5 b7 3	3 b7 1 5

	G7 IV	G7 VII	G7 X	G7 XIV
G7				
	5 1 3 b7	b7 3 5 1	1 5 b7 3	3 b7 1 5

Combine Ab7 and G7 to make a four chord sequence during two bars:

	Ab7 V	Ab7 VIII	G7 X	G7 XIV
Ab7				
	5 1 3 b7	b7 3 5 1	1 5 b7 3	3 b7 1 5

Mr. P.C. string set 4-3-2-1

	Cm7 IV	Cm7 VIII	Cm7 X	Cm7 XIII
Cm7				
	Fm7 III	Fm7 VI	Fm7 IX	Fm7 XIII
Fm7				
	Ab7 IV	Ab7 VI	Ab7 IX	Ab7 XIII
Ab7				
	G7 III	G7 V	G7 VIII	G7 XII
G7				

Combine Ab7 and G7 to make a four chord sequence during two bars:

	Ab7 IV	Ab7 VI	G7 VIII	G7 XII
Ab7				

Mr. P.C. string set 6-4-3-2

Cm7

Cm7 I	Cm7 IV	Cm7 VIII	Cm7 X
5 b7 b3 1	b7 5 1 b3	1 b7 b3 5	b3 1 5 b7

Fm7

Fm7 I	Fm7 III	Fm7 VI	Fm7 IX
1 b7 b3 5	b3 1 5 b7	5 b3 b7 1	b7 5 1 b3

Ab7

Ab7 IV	Ab7 VI	Ab7 IX	Ab7 XIII
1 b7 3 5	3 1 5 b7	5 3 b7 1	b7 5 1 3

G7

G7 III	G7 V	G7 VIII	G7 XII
1 b7 3 5	3 1 5 b7	5 3 b7 1	b7 5 1 3

Combine Ab7 and G7 to make a four chord sequence during two bars:

Ab7

Ab7 IV	Ab7 VI	G7 VIII	G7 XII
1 b7 3 5	3 1 5 b7	5 3 b7 1	b7 5 1 3

Mr. P.C., scales for improv

Use key minor pentatonic (C minor pentatonic). Its preferable to use key b6 on the IVm chord (Fm7). Use parts of Im9, IVm9 bVI9 and V7b9 (Cm9, Fm9, Ab9 and G7b9). Its best at this point to learn the arpeggios here: [Minor Pentatonic To Five Ninth Arpeggio Types](#).

Using key (F) Aeolian b5 on the bVI7 (Ab7) chord retains the key. In terms of chord scale, it is bVI Lydian b7 (Ab Lydian b7) and in terms of parent scale, it is bIII (Eb) melodic minor.

In melodic minor, the triads on steps one and two are minor (Im and IIm). The six nine (“Six Nine” [VIIm Vm Triads With Pedal Point “1”](#)) progression can be used on the Ab7 chord, since the VIIm and Vm of Ab are the IIm and Im in Eb melodic minor.

Explore subsets of Ab13#11: Ab7 (Ab Lydian b7), Cm7b5 (C Aeolian b5), Ebm9[ma7] (Eb melodic minor) and Fm6, and D7#9b9#5b5 (D super Locrian). The family of bVI13#11 (Ab13#11) chords is paralleled by the II7#9b9#5b5 family (D#9b9#5b5, “Swiss army” seventh) which is II super Locrian (D super Locrian). See [Modes Of Four Heptatonic Scales](#). Ab13#11 and D7#9b9#5b5 are [flat five substitutes](#) of one another.

1-6-2-5 SONGS

links to songs in this section

Breezin'

Breezin'

"rhythm changes"

Like I-IV-V blues, the I-VIm-IIIm-V chord progression in Breezin' is a foundation of jazz chord progression. I VIm IIIm V is commonly referred to as "rhythm changes", both because it is a common staple of a rhythm section and is the basis of the song from George Gershwin's American folk opera, *Porgy And Bess*, "I Got Rhythm".

standardizing chords

The chords are standardized to four-note seventh chords by elaborating smaller chords and abbreviating larger ones. A triad would be changed to the appropriate seventh chord type. If it is functioning as a I type chord, it would be a major seventh. If functioning as a VIm type chord, it would be a minor seventh. So, triads are elaborated to seventh chords.

Chords of five or more notes such as ninth chords can be abbreviated to seventh chords. With a ninth, simply omit the ninth. With a thirteenth, use only the seventh chord part of the thirteenth (root, third, fifth and seventh).

The A9sus.4 chord (or G/A) can be treated at first as A7, which would be the standardized version of A9. Afterward, you can go back to the progression and emphasize the "4" of the the A chord, making it suspended. This is treating the A7 as an Em7, the other component in a IIIm7-V7 chord change, where Em7 is the IIIm7 and A7 is the V7. Descending the seven of the Em7 one scale tone makes it A9 no root. See [Descend Seven](#) in the chapter, [Voice Leading](#).

original chord progression →	Dma7	Bm7	Em7	A9sus.4
standardized chord	Dma7 (as is)	Bm7 (as is)	Em7 (as is)	A7
original chord progression →	Dma9	G/A = A9sus4 no 5		
standardized chord	Dma7	A7		

seventh chords on secondary roots of I VIm IIm V on string set 5-4-3-2

Each of these chords is acceptable as a ninth chord. The hypothetical IIIIm9 and VIIImb5b9 ninth chords on steps III and VII are not acceptable, since they would have flat ninths. We only find flat ninths acceptable on dominant chords (chords with a major third and flatted seventh). See [Principles Of Acceptable Dissonance, Questions Of Actual Dissonance And Mood](#) and [b9 On Dominant Chords](#).

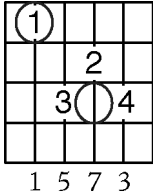
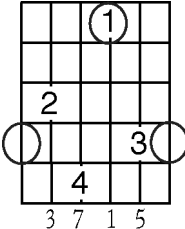
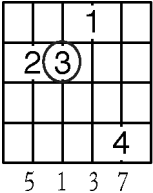
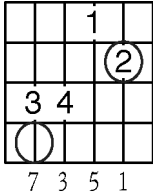
Seventh chords of each ninth chord are shown below. To figure this out, you need to have the [cycle of thirds in numbers](#) memorized so you can figure out what is on the third of the current chord. You also need to know the [major scale-tone seventh chord qualities](#), so you can state the type of seventh chord on that note that is the third of the current chord.

Secondary roots are Ima9 is 1-3-5-7-2, so IIIIm7 (3-5-7-2) is on its third. VIm9 is 6-1-3-5-7, so Ima7 (1-3-5-7) is on its third. IIm9 is 2-4-6-1-3, so IVma7 (4-6-1-3) is on its third. V9 is 5-7-2-4-6, so VIIIm7b5 (7-2-4-6) is on its third.

<i>roman-numbered seventh</i>	Ima7	VIm7	IIm7	V7
<i>seventh chord by letter</i>	Dma7	Bm7	Em7	A7
<i>scale tones of D</i>	1-3-5-7	6-1-3-5	2-4-6-1	5-7-2-4
<i>roman-numbered ninth</i>	Ima9	VIm9	IIm9	V9
<i>seventh chord by letter</i>	Dma9	Bm9	Em9	A9
<i>scale tones of D</i>	1-3-5-7-2	6-1-3-5-7	2-4-6-1-3	5-7-2-4-6
<i>seventh chord on third</i>	IIIIm7	Ima7	IVma7	VIIIm7b5
<i>seventh chord by letter</i>	F#m7	Dma7	Gma7	C#m7b5
<i>scale tones of D</i>	3-5-7-2	1-3-5-7	4-6-1-3	7-2-4-6

I VIm IIm V on string set 5-4-3-2

Dma7

Dma7 V	Dma7 VII	Dma7 XI	Dma7* XIV
			

Bm7	Bm7 II	Bm7 IV	Bm7 VII	Bm7 XI
	1 5 b7 b3	b3 b7 1 5	5 1 b3 b7	b7 b3 5 1
Em7	Em7 IV	Em7 VII	Em7 IX	Em7 XII
	b7 b3 5 1	1 5 b7 b3	b3 b7 1 5	5 1 b3 b7
A7	A7 II	A7 VI	A7 IX	A7 XII
	3 b7 1 5	5 1 3 b7	b7 3 5 1	1 5 b7 3

* Major seventh with the seventh in the bass is dissonant, but as part of a sequence as shown in the first row below, it can make sense to the listener.

alternate II m7b5 for a minor II V cadence (Em7b5 to A7)

Em7b5	Em7b5 III	Em7b5 VII	Em7b5 IX	Em7b5 XII
	b7 b3 b5 1	1 b5 b7 b3	b3 b7 1 b5	b5 1 b3 b7

secondary root sevenths of Dma9-Bm9-Em9-A9 on strings 5-4-3-2

F#m7	F#m7 II	F#m7 VI	F#m7 IX	F#m7 XI
	5 1 b3 b7	b7 b3 5 1	1 5 b7 b3	b3 b7 1 5
Dma7	Dma7 V	Dma7 VII	Dma7 XI	Dma7* XIV
	1 5 7 3	3 7 1 5	5 1 3 7	7 3 5 1
Gma7	Gma7 IV	Gma7* VII	Gma7 X	Gma7 XII
	5 1 3 7	7 3 5 1	1 5 7 3	3 7 1 5
C#m7b5	C#m7b5 IV	C#m7b5 VI	C#m7b5 IX	C#m7b5 XII
	1 b5 b7 b3	b3 b7 1 b5	b5 1 b3 b7	b7 b3 b5 1

* Major seventh with the seventh in the bass is dissonant, but as part of a sequence as shown in the first row below, it can make sense to the listener.

alternate VII dim7 for secondary root on third of V7b9 (A7b9)

C#dim7	C#dim7 III	C#dim7 VI	C#dim7 IX	C#dim7 XII
	1 b5 6 b3	b3 6 1 b5	b5 1 b3 6	6 b3 b5 1

I VIm IIm V on string set 6-4-3-2

Dma7	Dma7 III	Dma7* VII	Dma7 XI	Dma7 XII	
	Bm7	Bm7 III	Bm7 VII	Bm7 IX	Bm7 XII
Em7		Em7 II	Em7 V	Em7 VI	Em7 XII
	A7	A7 II	A7 V	A7 VII	A7 X

* Major seventh with the seventh in the bass is dissonant, but as part of a sequence as shown in the first row below, it can make sense to the listener.

alternate IIm7b5 for a minor II V cadence (Em7b5 to A7)

Em7b5	Em7b5 II	Em7b5 V	Em7b5 VIII	Em7b5 XI

secondary root sevenths of Dma9, Bm9, Em9, A9 on strings 6-4-3-2

F#m7	F#m7 II	F#m7 IV	F#m7 VII	F#m7 X
	1 b7 b3 5	b3 1 5 b7	5 b3 b7 1	b7 5 1 b3
Dma7	Dma7 III	Dma7* VII	Dma7 XI	Dma7 XII
	5 3 7 1	7 5 1 3	1 7 3 5	3 1 5 7
Gma7	Gma7 III	Gma7 V	Gma7 VIII	Gma7* XII
	1 7 3 5	3 1 5 7	5 3 7 1	7 5 1 3
C#m7b5	C#m7b5 II	C#m7b5 V	C#m7b5 VIII	C#m7b5 XI
	b5 b3 b7 1	b7 b5 1 b3	1 b7 b3 b5	b3 1 b5 b7

* Major seventh with the seventh in the bass is dissonant, but as part of a sequence as shown in the first row below, it can make sense to the listener.

alternate VII dim7 for secondary root on third of V7b9 (A7b9)

C#dim7	C#dim7 II	C#dim7 V	C#dim7 VIII	C#dim7 XI
	b5 b3 6 1	6 b5 1 b3	1 6 b3 b5	b3 1 b5 6

I VIm IIm V on string set 4-3-2-1

	Dma7 III	Dma7 VII	Dma7* X	Dma7 XII
Dma7				
	Bm7 III	Bm7 VII	Bm7 IX	Bm7 XII
Bm7				
	Em7 II	Em7 V	Em7 VIII	Em7 XII
Em7				
	A7 II	A7 V	A7 VII	A7 X
A7				

* Major seventh with the seventh in the bass is dissonant, but as part of a sequence as shown in the first row below, it can make sense to the listener.

alternate IIm7b5 for a minor II V cadence (Em7b5 to A7)

	Em7b5 II	Em7b5 V	Em7b5 VIII	Em7b5 XI
Em7b5				

secondary root sevenths of Dma9-Bm9-Em9-A9 on strings 4-3-2-1

F#m7	F#m7 II	F#m7 IV	F#m7 VII	F#m7 X
	b7 b3 5 1	1 5 b7 b3	b3 b7 1 5	5 1 b3 b7
Dma7	Dma7 III	Dma7 VII	Dma7* X	Dma7 XII
	3 7 1 5	5 1 3 7	7 3 5 1	1 5 7 3
Gma7	Gma7* III	Gma7 V	Gma7 VIII	Gma7 XII
	7 3 5 1	1 5 7 3	3 7 1 5	5 1 3 7
C#m7b5	C#m7b5 II	C#m7b5 V	C#m7b5 VIII	C#m7b5 XI
	b3 b7 1 b5	b5 1 b3 b7	b7 b3 b5 1	1 b5 b7 b3

* Major seventh with the seventh in the bass is dissonant, but as part of a sequence as shown in the first row below, it can make sense to the listener.

alternate Vldim7 for secondary root on third of V7b9 (A7b9)

C#dim7	C#dim7 II	C#dim7 V	C#dim7 VIII	C#dim7 XI
	b3 6 1 b5	b5 1 b3 6	6 b3 b5 1	1 b5 6 b3

I-VIm-IIm-V on string set 5-3-2-1

	Dma7* II	Dma7 VII	Dma7 X	Dma7 XII
Dma7				
	Bm7 II	Bm7 IV	Bm7 VII	Bm7 XII
Bm7				
	Em7 III	Em7 VII	Em7 VIII	Em7 XII
Em7				
	A7 II	A7 V	A7 VII	A7 X
A7				

* Major seventh with the seventh in the bass is dissonant, but as part of a sequence as shown in the first row below, it can make sense to the listener.

alternate II m7b5 for a minor II V cadence (Em7b5 to A7)

	Em7b5 III	Em7b5 VI	Em7b5 VIII	Em7b5 XI
Em7b5				

secondary root sevenths of Dma9-Bm9-Em9-A9 on strings 5-3-2-1

F#m7	F#m7 II	F#m7 V	F#m7 IX	F#m7 XI
	5 b3 b7 1	b7 5 1 b3	1 b7 b3 5	b3 1 5 b7
Dma7	Dma7* II	Dma7 VII	Dma7 X	Dma7 XII
	7 5 1 3	1 7 3 5	3 1 5 7	5 3 7 1
Gma7	Gma7 III	Gma7 VII	Gma7 X	Gma7 XII
	5 3 7 1	7 5 1 3	1 7 3 5	3 1 5 7
C#m7b5	C#m7b5 III	C#m7b5 VI	C#m7b5 IX	C#m7b5 XII
	1 b7 b3 b5	b3 1 b5 b7	b5 b3 b7 1	b7 b5 1 b3

* Major seventh with the seventh in the bass is dissonant, but as part of a sequence as shown in the first row below, it can make sense to the listener.

alternate Vldim7 for secondary root on third of V7b9 (A7b9)

C#dim7	C#dim7 III	C#dim7 VI	C#dim7 IX	C#dim7 XII
	1 6 b3 b5	b3 1 b5 6	b5 b3 6 1	6 b5 1 b3

improv with scales

Practice improvising with D major pentatonic first, occasionally darkening with a b3. Practice D minor pentatonic with an optional major third and use it occasionally. Learn ninth arpeggios for each chord, using both [Minor Pentatonic To Five Ninth Arpeggio Types](#) and [Major Pentatonic To Two Ninth Arpeggio Types](#).

Notice that the intro uses the I-VIm-IIIm-V “rhythm changes” from “I Got Rhythm”.

Design each arpeggio so you are moving by step to the next. If an arpeggio fingering is difficult to interface with another, consider using a few notes from a pentatonic or seven tone scale to connect.

modal double stops

Think in chord scale to work out double stops on each chord. When you actually improvise with them, work to keep focus on the key scale, D major. You probably want to use the double stops sparingly to retain more of a jazz style. They can be very useful in jazz though. You can hear them in Jim Hall’s playing, for example.

I Got Rhythm

First, prepare for improvising by abbreviating the chord progression. Record yourself playing the I-VIm-IIIm-V changes (Bbma7-Gm7-Cm7-F7). Simplify the progression with the arpeggios you practice by playing Gm9 over Bbma7-Gm7 and Cm9 over the Cm7-F7. Before playing with your track, play the arpeggios in a looped fashion that allows you to play nonstop for two bars each. Play with a metronome as you get started to make sure your performance of the arpeggios is strong rhythmically and consistent dynamically.

Next, change to one bar each arpeggio (still just Gm9 and Cm9).

Coordinate the transition from one arpeggio to another, so they change by step and not by skip.

When you’re ready to add more, start playing 1-2-3-5 on F7b9 of Bb harmonic minor to lead into Bb in the first bar. Target the root, third or fifth of Bb.

The most common chord root movement in jazz (and popular music in general) is perfect fourths: 7-3-6-2-5-1-4. In Bb, that is A-D-G-C-F-Bb-Eb. Memorize the sequence of fourths in letters: B-E-A-D-G-C-F. This is used for the accumulative order of flats and is the cycle of fifths backwards. You need to be able to consider a key signature, start on the seventh degree of the scale, recognize that seventh degree’s location in B-E-A-D-G-C-F, and cycle to the end and back from the beginning to include all seven letters. Of course, you must apply the key signature’s flats or sharps and associate the letters respectively with 7-3-6-2-5-1-4, having started on “7”.

In Bb, B and E are flat. The seventh degree of the scale is "A". Cycling through the order of fourths from "A" and applying the key signature produces A-D-G-C-F-Bb-Eb, corresponding with the numbered tones as follows, including seventh qualities:

7	3	6	2	5	1	4
Am7b5	Dm7	Gm7	Cm7	F7	Bbma7	Ebma7

Bb-Gm-Cm-F, beginning on the Gm is 6-2-5-1

Eb6 in bar 6 is a IV chord in the same emotive family as Ebma7 (Ima7 type).

Edim7 is #IVdim7 and is commonly used during the later of the duration of the IV7 or IV9 chord. It a IV7 chord with a sharped root.

In bar 7, the perfect fourth root sequence is extended to begin on the III chord, Dm7. This makes the progression 3-6-2-5-1, D-G-C-F-Bb.

1-6-2-5 in Bb with Harmonic Minor Cadences

<p>Bb7 Bma6/9, Bb7/11 Bb Misolydian Bb13, Gm7, Dm7b5</p>	<p>G7 Bb7/11#1 Bb Mixo. #1 (C har. min.) G7b9</p>
<p>Cm7 Cm7/11 C Dorian Cm13, Ebma7</p>	<p>F7 F Phrygian major F Mixolydian F7b9, Edim7</p>

1625 in Bb with Melodic Minor Cadences

Use these on any song in the [1-6-2-5 category](#).

<p>Bb7 Bma6/9, Bb7/11 Bb Misolydian Bb13, Gm7, Dm7b5</p>	<p>G7 Bb7/11#1 Bb Mixo. #1 (C har. min.) G7b9</p>
<p>Cm7 Cm7/11 C Dorian Cm13, Ebma7</p>	<p>F7 F Phrygian major F Mixolydian F7b9, Edim7</p>

HARMONIC MINOR CADENCE SONGS

On each song, use these standard four layers. They build on one another and can all be used simultaneously. Make these a default for your harmonic minor improv.

Layer One - Pentatonic Scales

Establish a blues or swing basis. Elaborate with chromatics, using minor pentatonic with chromatics between four and five. See [Movable Pentatonic Scales With One Chromatic](#).

Optionally, microtonal bends on the flatted third. If the chord you are using the microtonally bent flat third on is a minor chord, make the bend slight, so it doesn't make the chord sound major.

If the chord on the same root you are using a microtonally bent flat third on is major (such as a D minor pentatonic scale on a D major chord), the microtonal bend can go higher, but don't get too close to the natural third (without bending all the way to it), or your note may sound erroneously flat.

Layer Two - Pentatonic Scale Subsets of Major Scale Modes

Complete the major scale mode, such as D minor pentatonic as a subset of D Aeolian, where you would add the two and flat six to complete the mode.

Layer Three - Harmonic Minor Modes and Subsets

Determine the relative major key for the minor key in which you wish to use harmonic minor. Use the relative major scale as a parent scale. Modify the parent major scale by sharpening its fifth and put the tone center on its sixth.

When using harmonic minor on chords that have a flatted seventh, such as Am7 in the key of "A", de-emphasize the natural seven (G#, which is sharp five of the parent scale). See the [table of major sharp five scales](#) in all keys, showing the harmonic minor scales they create on their sixth step.

Layer Four - Arpeggio Cadences

Learn the arpeggios for important cadences in the minor key, most commonly IIm7b5-V7b9-Im. Elaborate on the cadences with neighboring and passing scale tones. Take a look at major sharp five scale tone seventh chords, especially the [Major Sharp Five Scale Tone Seventh Chords](#) in the chapter on [Scale-Tone Seventh Chord Progression](#).

Descending five and seven of the IIm7b5 becomes V7. Descending only the seven becomes V7b9, no root. See [descend five and seven](#) and [descend seven](#).

Common Minor Key Scales and Arpeggios

	key shape →	key E form	key D form	key C form	key A form	key G form
layer 1	I m7/11 pentatonic subset of I Aeolian <i>(chromatic option)</i>					
	V m7/11 pentatonic subset of V Phrygian <i>(chromatic option)</i>					
	IV m7/11 pentatonic subset of IV Dorian <i>(chromatic option)</i>					
layer 2	fingerings →	6	7	1/2	3	4
	major scale					
	Aeolian mode					
layer 3	harmonic minor					

key shape →	key E form	key D form	key C form	key A form	key G form
layer 4 IIm7b5 arpeggio subset of IIm7/11b5					
IIm711b5 subset of Locrian (Aeolian II)					
IIm7/11b5 subset of Locrian nat. 6 (harmonic minor II)					
V7b9 arpeggio subset of Phrygian major					
V7/11 subset of Phrygian major					

“3” (above) can be played on the first or second string

1-6-2-5 in Bb with Harmonic Minor Cadences

Bb7 Bma6/9, Bb7/11 Bb Misolydian Bb13, Gm7, Dm7b5	Bb major sharp five D7b9	G7 Bb7/11#1 Bb Mixo. #1 (C har. min.) G7b9	
Cm7 Cm7/11 C Dorian Cm13, Ebma7	C Phrygian major C7b9, Edim7	F7 F Mixolydian F13, Am9b5	F Phrygian major F7b9, Edim7

Sultans of Swing (verse)

See also [Flake and Sultans Of Swing](#) in Rock Improv Commentary.

chord	layer 1: pentatonic scales	layer 2: major scale modes	layer 3: harmonic minor mode	layer 4: arpeggios
Dm C Bb	Dm7/11	D Aeolian (F major)	D harmonic minor (F major sharp five)	Em7b5 A7b9 to Dm
A	Am7/11	A Phrygian (F major)	C Phrygian major (F major sharp five)	Dbma7

I Want You, Verse

chord	layer 1: pentatonic scales	layer 2: major scale modes	layer 3: harmonic minor mode	layer 4: arpeggios
Am7 Am C	Am7/11	A Aeolian (C major) or A Dorian (Gmajor)	A harmonic minor (C major sharp five)	Bm7b5 E7b9 to Am
Dm7 Dm F	Dm7/11	D Aeolian (F major) or D Dorian (C major)	D harmonic minor (F major sharp five)	Em7b5 A7b9 to Dm
E7b9	E7/11	E Phrygian (C major)	E Phrygian major (C major sharp five = A harmonic minor)	Bm7b5 to E7b9

Baja Nights

chord	layer 1: pentatonic scales	layer 2: major scale modes	layer 3: harmonic minor mode	layer 4: arpeggios
Am7	Am7/11	A Aeolian (C major)	A harmonic minor (C major sharp five)	Bm7b5 E7b9 to Am
Dm7	Am7/11	D Dorian (C major)	A harmonic minor (C major sharp five)	Bm7b5 E7b9 to Am
E7b9	E7/11	E Phrygian (C major)	E Phrygian major (C major sharp five = A harmonic minor)	Bm7b5 to E7b9

Caravan

chord	layer 1: pentatonic scales	layer 2: major scale modes	layer 3: harmonic minor mode	layer 4: arpeggios
C	Cm7/11	C Phrygian (Ab major)	C Phrygian major (Ab major sharp five)	Gm7b5 C7b9 to Fm
Db	Cm7/11	C Phrygian	C Phrygian major	Dbma7
Fm	Fm7/11	F Aeolian (Ab major)	F harmonic minor (Ab major sharp five)	Fm9(11)
before F7	Cm7/11 b3 to 3	C Phrygian (Ab major)	C Phrygian major	Gm7b5 C7b9 to F7
F7	F7/11 b3 to 3	F Mixolydian	n/a	F9
before Bb7	Fm7/11 b3 to 3	F Phrygian (Ab major)	F Phrygian major	Cm7b5 F7b9 to Bb7
Bb7	Bb7/11 b3 to 3	Bb Mixolydian	n/a	Bb9
before Eb7	Bbm7/11 b3 to 3	Bb Phrygian (Ab major)	Bb Phrygian major	Fm7b5 Bb7b9 to Eb7
Eb7	Eb7/11 b3 to 3	Eb Mixolydian	n/a	Eb9
before Ab6	Eb7/11 b3 to 3	Eb Phrygian (Ab major)	Eb Phrygian major	Bbm7b5 Eb7b9 to Ab6
Ab6	Ab7/11 b3 to 3	Ab Mixolydian	n/a	Ab6, Ab9

Blue Bossa

chord	layer 1: pentatonic scales	layer 2: major scale modes	layer 3: harmonic minor mode	layer 4: arpeggios
Cm	Cm7/11	C Aeolian (Eb major)	C harmonic minor (Eb major sharp five)	Dm7b5 G7b9 to Cm
Fm	Cm7/11	C Aeolian (Eb major)	C harmonic minor (Eb major sharp five)	Fm9
Dm7b5	option 1: treat Dm7b5 to G7b9 as all G7b9 (see below)			
Dm7b5	Dm7/11b5	D Locrian (Eb major)	C harmonic minor (Eb major sharp five)	Dm11b5b9
G7b9	Gm7/11	G Phrygian (Eb major)	G Phrygian major (Eb major sharp five =C harmonic minor) and G7/11 subset	G7b9
Db will be treated like Bbm and Bb Aeolian. Ebm7 and Ab7 will be treated like IV Dorian of Bb Aeolian.				
chord	pentatonic scales	major scale modes	harmonic minor mode	arpeggios
Ebm7	Ebm7/11	Eb Dorian (Db major)	n/a	Ebm9
Ab7	Ebm7/11	Eb Dorian (Db major)	n/a	Ab9 Ebm7b5 Ab7b9 to Bbm7 (=Db6)
Dbma7	Bbm7/11 (= Dbma6/9)	Bb Aeolian (Db major)	Bb harmonic minor (Db major sharp five)	

Autumn Leaves

chord	layer 1: pentatonic scales	layer 2: major scale modes	layer 3: harmonic minor mode	layer 4: arpeggios
Cm7	Cm7/11	C Dorian (Bb major)	C harmonic minor (Eb major sharp five)	Dm7b5 G7b9
F9	Cm7/11	C Dorian (Bb major)	C harmonic minor (Eb major sharp five)	Dm7b5 G7b9
Bbma7	Gm7/11	G Aeolian (Eb major)	G harmonic minor (Bb major sharp five)	Gm11 (Bbma7/G)
Ebma7	Cm7/11	Bb major	n/a	Cm11 (Ebma7/C)
Am7b5	A m7/11b5	A Locrian	n/a	Cm11
D7	Dm7/11	D Phrygian	D Phrygian major	D7b9
Gm7	Gm7/11	G Aeolian	G harmonic minor	Gm11 (Bbma9/G)
Gb7	Gbma6/9	Gb Lydian dominant	n/a	Gb9
Fm7	Fm7/11	F Dorian	n/a	Fm9
E7	Ema6/9	E Lydian dominant	n/a	E9

Road Song

	chord	layer 1: pentatonic scales	layer 2: major scale modes	layer 3: harmonic minor mode	layer 4: arpeggios
A	Gm7	Gm7/11	G Aeolian (Bb major)	G harmonic minor (Bb major sharp five)	Am7b5 D7b9
	D7#9 Am7 D7	Dm7/11	D Phrygian (Bb major)	G harmonic minor (Bb major sharp five)	Am7b5 D7b9
	Gm7, Fm7, Ebma7 and Cm7	Gm7/11	G Phrygian (Eb major)	C harmonic minor (Eb major sharp five)	Cm11
	Em7b5 =Gm6	Gm6/11	G Dorian (F major)	n/a	Em7b5
B	Cm7 (bar 9)	Cm7/11	C Dorian (Bb major)	n/a	Cm11
	F7	Cm7/11	C Dorian (Bb major)	n/a	F13
	Bbma7	Bbma6/9 and Dm7/11	Bb major scale	n/a	Gm11 (Bbma9/G)
	Bm7	Bm7/11	B Dorian	A major scale	Bm11
	E7	Bm7	B Dorian	A major scale	E13
	Bbm7	Bbm7/11	Bb Dorian (= Ab major)	n/a	Bbm11
	Eb7	Bbm7/11	Bb Dorian (= Ab major)	n/a	Eb13
	Abma7	Fm7/11	F Aeolian (= Ab major)	F harmonic minor (Ab major sharp five)	Fm11

Jazz Blues, using Harmonic Minor

for bars 7-10 and 11-2, use add this to the above 1-6-2-5 information

chord	layer 1: pentatonic scales	layer 2: major scale modes	layer 3: harmonic minor mode	layer 4: arpeggios
I7 bright	Ima6/9 or Im76/11	I Mixolydian (IV major)	VI harmonic minor (I major #5)	IIm7 V7 (bII7) Ima7
I7 (bluesy)	Im7/11	I Dorian (bVII major)		IIm7 V7 (bII7) I7
IV7	VIm7/11	VI Aeolian (I major)		Vm7 I7 (bV7) IV7
#IV°7	Im6/11b5	I Dorian b5 (bVII major b6)	n/a	#IVdim 7
#IV7 Escherian (imply Vm part of I9 in bar 7)	Im7/11b5	V Aeolian (bVII major)	V Aeolian (bVII major)/V harmonic minor hybrid	VIm7b5 II7b9 to Vm = I9 nr, n3

How High the Moon

chord	layer 1: pentatonic scales	layer 2: major scale modes	layer 3: harmonic minor mode	layer 4: arpeggios
Gma7	Gma6/9 Bm7/11	G major	G har. min. just before Gm	Am7 D7 (Ab7) Gma7 D7b9 just before Gm
Gm7	Gm7/11	G Dorian (F major)	n/a	Gm9
C7	Gm6/11	G Dorian (F major)	F har. min. just before F	C9 C7b9 just before F
Fma7	Fma6/9 Am7/11	F major	F har. min. just before Fm	Gm7 C7 (Gb7) Fma7 C7b9 just before Fm
Fm7	Fm7/11	F Dorian (Eb major)		Fm9
Bb7	Fm6/11	F Dorian (Eb major)	Eb har. min. just before Eb	Bb9 Bb7b9 just before Eb
Ebma7	Ebma6/9 Gm7/11	Eb major	n/a	Ebma9
Am7b5	Am7/11b5	G Aeolian (Bb major)	n/a	Am7b5
D7b9	Am6/11b5	G Aeolian (Bb major, bluesy)	G harmonic minor (Bb major #5)	D7b9
Gm7	Gm7/11	G Aeolian (Bb major)	G harmonic minor (Bb major #5)	Gm9
Em7	Em7/11	E Aeolian (G major)	E harmonic minor (G major #5)	Em9
Bm7	Bm7/11	E Aeolian (G major)	n/a	Bm7
Bb7	Bb9	F melodic minor (E super Locrian)	n/a	Bb13#11
Am7	Am7/11	A Dorian (G major)	n/a	Am7b5
D7	Am6/11	A Dorian (G major)	G har. min. just before Gma7	D7b9

MELODIC MINOR CADENCE SONGS

On each song, use these standard four layers. Make these a default for your improv.

Modes of melodic minor are typically used in jazz to create cadences to target chords. They primarily use $bII13\#11$ ($Db13\#11$) of the target or $V7$ super-altered ($G7\#9b9\#5b5$) of the target ($Cma7$, $C7$ or $Cm7$). Sometimes, Lydian dominant, the scale version of $13\#11$ is used as a temporary target. Rarely, it is even used as a tonic chord, as in the Simpson's Theme.

melodic minor modes for setup chords

Setup chords in a cadence lead to the target chord. See [Target Chords And Setup Chords in Melodically Superimposed Cadences](#).

modes of Ab melodic minor scale used for a C target chord

tone of target	bVI	bVI	I	bII	$bIII$	IV	V
tone of mel. m.	I	II	$bIII$	IV	V	VI	VII
	Ab melodic minor	Bb Dorian flat two	C Phrygian flat one (Cb)	Db Lydian flat seven (Lydian dominant)	Eb Mixolydian flat six	F Aeolian flat five	G Locrian flat four (super locrian)

Three Most Usable Melodic Minor Modes

which mode should study first?

Study either Aeolian flat five or Lydian dominant first. Aeolian flat five is a familiar context for both improvisers and listeners. Lydian dominant harmonizes well. Lydian dominant also voice-leads well to the target. If you have not experienced improvising with either, choose Aeolian flat five. If you *are* experienced with Lydian dominant, start with it.

tension-release with V super Locrian

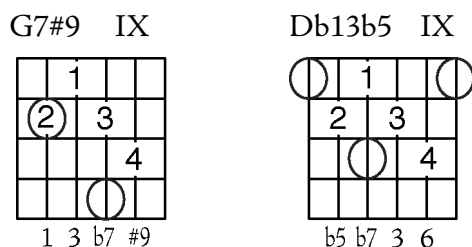
Super Locrian is the basis of the use of melodic minor in jazz. It creates super-altered V chords which create a lot of tension before resolving to the target I. It doesn't harmonize well, though. Aeolian flat five is much more conducive in making melodic phrases, with its strong relationship to dark minor melodies.

the flat five substitute

Chord synonyms share the same notes but have different names. Chords built in Lydian dominant (Lydian flat seven) are synonyms of those built in super Locrian. The basis of these synonyms is $bII7b5$

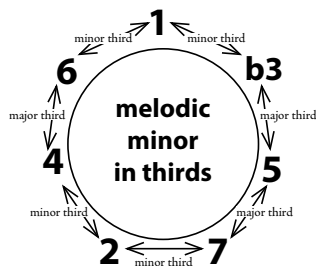
and V7b5, which have exactly the same notes. In the key of C, bII7b5 is Db7b5, and is a subset of bII (Db) Lydian dominant. In C, V7b5 is G7b5, and is a subset of V G) super Locrian.

Many other chords that are part of the bII13#11 chord (Db13#11, built from Db Lydian dominant) are synonyms of chords that are part of V7#9b9#5b5 (G7#9b9#5b5, built from G super Locrian). The G and Db chords below for example use the same notes, so could be played with either a “G” or “Db” bass note (on bass guitar or stand-up bass).



the dark minor blues sound of Aeolian flat five

Aeolian flat five can be very familiar, especially when based on minor pentatonic with a flat five (m7/11b5). It bears a strong relationship to Lydian dominant. Chords built in thirds in Lydian dominant *without* the root are synonyms of chords built in thirds in Aeolian flat five. Aeolian flat five works very effectively, but really functions as a part of chords built in Lydian dominant.



Ab melodic minor scale

I	II	bIII	IV	V	VI	VII
Ab	Bb	Cb	Db	Eb	F	G

A ninth chord is a five-note chord built with every-other note of a seven-tone scale, such as melodic minor. The ninth chord built on the fourth step of melodic minor using scale tone numbers 4, 6, 1, b3 and 5 and is a IV dominant ninth or IV9 (Db9). A seventh chord is a four-note built with every other note of a seven-tone scale. The seventh chord built on the sixth step of a melodic minor scale uses scale tone numbers 6-1-b3-5 and is a VI minor seventh flat five or VIm7b5 (Fm7b5). Without its root (“4”), the IV9 chord has the same notes as the VIm7b5 chord.

Using the table of numbered and lettered scale tones in the Ab melodic minor scale, you can see the letter names of the notes used to build a Db9 chord are Db, F, Ab, Cb and Eb, scale tone numbers 4-6-1-b3-5. The Fm7b5 chord uses the same letters and numbers without the Db (“4”), 6-1-b3-5.

Inspect the Db9 chord below to see that it has the letters Db, F, Ab, Cb and Eb. The Fm7b5 chord has the same letters without Db.

Db9					III					Fm7b5					III				
					F										F				
Db					Cb Eb Ab										Cb Eb Ab				

Elaborating the VIIm7b5 (Fm7b5) chord with other tones of IV (F) Aeolian flat five of the target chord makes the same harmonic sounds as bII (Db) Lydian dominant chords but without the root (Db). It is a common practice to sound a part of a chord that makes another chord, such as the Fm7b5 and Db9 above. This can be studied extensively in [Secondary Roots](#), in the chapter on [Substitution](#). The elaboration of secondary roots with scales is discussed in [Secondary Tonics](#).

Lydian dominant, the most harmonizable melodic minor mode

The entire thirteenth sharp eleven (Db13#11) chord built on Lydian dominant is usable as an arpeggio. Its root, third and fifth voice-lead very well to the triad of the target chord. Aeolian flat five chords built on its third are [Secondary Roots](#) and provide a good alternative to Lydian dominant.

Aeolian Flat Five in Four Layers

layer one - pentatonic scales

Establish a dark minor blues basis with IV minor pentatonic with a flat five (Fm7/11b5). Resolve to the triad tones of the target chord.

Alternately, think of the IVm7/11b5 (Fm7/11b5) pentatonic scale as II major pentatonic with a flat three (Dm6/9). Play this scale in a swing style, particularly emphasizing its sixth ("B"). Optionally, Use major 6/9 fingerings in [Movable Pentatonic Scales With One Chromatic](#) with a flatted third.

layer two - m7/11b5 scale subset of Aeolian flat five

Elaborate the m7/11b5 pentatonic with Aeolian flat five. Fm7/11b5 is a subset of F Aeolian.

layer three - Aeolian flat five as a secondary tonic on Lydian dominant

Thinking of the IVm7b5 (Fm7b5 for a "C" target) as a secondary root chord on the third of Lydian dominant (Db Lydian dominant for a C target), think of IV (F) Aeolian flat five as being a mode built on the third of bII13#11 (Db13#11). See [Secondary Roots](#) and [Secondary Tonics](#).

layer four - arpeggio Cadences

Learn the arpeggios for the target ninth chord with no root. This will make a seventh chord on its third. See [Secondary Root On The Third](#). Resolve the IVm7b5 to that chord. For a C7 target chord, this is Fm7b5 to Em7b5 (C9 no root is Em7b5). For Cma7, it is Fm7b5 to Em7. For Cm7, it is Fm7b5 to Ebma7.

Elaborate on the cadences with neighboring and passing scale tones. Study [Harmonic Clusters in the Tonal Layers](#) chapter and [Harmonic Clusters in the Double Stops](#) chapter.

Lydian Dominant in Four Layers

layer one - pentatonic scales

Establish a swing-based bII major pentatonic melody (Dbma6/9 for a C target), especially emphasizing the sixth and use syncopated rhythm. Optionally, use chromatics for either scale as shown in [Movable Pentatonic Scales With One Chromatic](#).

layer two - bII major pentatonic subsets of bII Lydian dominant

Elaborate the bII major pentatonic with Lydian dominant, adding the sharp four and flat seven.

layer three - Aeolian flat five as a secondary tonic on Lydian dominant

Thinking of the IVm7b5 (Fm7b5 for a "C" target) as a secondary root chord on the third of Lydian dominant (Db Lydian dominant for a C target), think of IV (F) Aeolian flat five as being a mode built on the third of bII13#11 (Db13#11). See [Secondary Roots](#) and [Secondary Tonics](#). This is the same third layer as for Aeolian flat five, intentionally.

layer four - arpeggio Cadences

Learn the arpeggios for the bVIm(ma7) - bII9 - I (or Im) cadence. For a "C" target chord, this is Abm(ma7) - Db9 to Cma7, C7 or Cm7.

Elaborate on the cadences with neighboring and passing scale tones. Study [Harmonic Clusters](#) in the [Phrases Build With Core Melody, Cell Elaboration and Filler](#) chapter and [Harmonic Clusters in the Double Stops](#) chapter. Take a look at melodic minor scale tone seventh chords, especially the [Melodic Minor Scale-Tone Seventh Chords](#) in the chapter on [Scale-Tone Seventh Chord Progression](#).

Descending five and seven of the Im(ma7) in melodic minor becomes IV7. These are respectively used for bVIm(ma7) and bII7 in the key of the target chord. Descending only the seven becomes IV9, no root in melodic minor (bII9 no root in the key of the target). See [descend five and seven](#) and [descend seven](#).

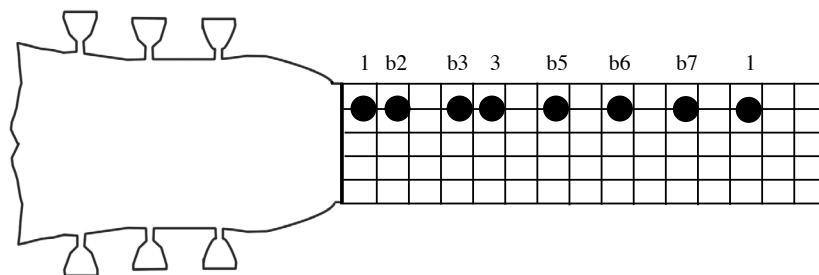
Super Locrian in Four Layers

layer one - half/whole/half

Of course, all of the melodic minor modes have these same scalar intervals, but super Locrian feels most like a seven tone scale. Aeolian flat five has more of a relation to the IVm7b5 chord and IVm7/11b5 pentatonic scale and Lydian dominant has more of a harmonic relation to the bII13#11 chord.

The half whole half sequence has a distinct jazz/middle eastern feeling.

The fingering for super Locrian is half-whole-half steps, followed by five notes each a whole step apart from its neighbor. The formula for super Locrian is 1, b2, b3, b4, b5, b6, b7. Thinking of flat four as natural three, there is a note a half step above the tone center ("b2" is a half step above "1") and a note a half step below three (b3 is a half step below b4, which is 3). From three ("b4") up to one, it is five notes in whole steps: 3, b5, b6, b7 and 1. On a single string, it looks like this (from the players perspective, looking down at their own guitar):



The half/whole-half part of the scale is common to harmonic minor (7-1,-2-b3), melodic minor (also 7-1-2-b3) the hybrid Aeolian harmonic minor (7-b7-b6-5) and two instances in melodic minor resolving to a target chord.

Both of these melodic minor instances descend a half step, then a whole step. One instance starts on b6 of the target makes a half/whole/half sequence if it resolves on down to the major third of the target. In "C", this is the note sequence "Ab-G- F-E". The other instance works on any target chord with a perfect fifth. In "C" the second instance is "Cb("B")-Bb-Ab-G".

layer two - five notes in whole steps

The five tones in whole steps sound sort of wacky/weird, like the [whole tone scale](#). (also [Emotive Qualities Of Chords/whole tone scale](#)). The whole tone scale divides the octave into six equal intervals of a whole step. Melodic minor has five of the six notes in the whole tone scale. That portion of melodic minor can get the same wacky/weird sound.

layer three - think super Locrian in connecting bII#11 tones

Use the middle-eastern half/whole/half and the wacky whole step regions of the super Locrian scale to connect tones of the bII#11 chord.

layer four - use clusters of tones from altered V chords

Arpeggiate altered V chords, not only in terms of the notes of a held chord, but also thinking of chord tones on a single string, especially V chord tones #9 - b9 resolving to the fifth of the target (Bb-Ab-G for a C target chord) and V chord tones #5 - b5 resolving to the root of the target (Eb-Db to C for a C target).

1-6-2-5 in Bb with Harmonic Minor Cadences

Bb7 Bma6/9, Bb7/11 Bb Misolydian Bb13, Gm7, Dm7b5	Bb major sharp five D7b9	G7 Bb7/11#1 Bb Mixo. #1 (C har. min.) G7b9	
Cm7 Cm7/11 C Dorian Cm13, Ebma7	C Phrygian major C7b9, Edim7	F7 F Mixolydian F13, Am9b5	F Phrygian major F7b9, Edim7

1-6-2-5 in Bb with Melodic Minor Cadences

Bb7 Bma6/9, Bb7/11 Bb Misolydian Bb13, Gm7, Dm7b5	Eb melodic minor Ab13#11, D7±9±5, Cm9b5	G7 Bb7/11#1 Bb Mixo. #1 (C har. min.) G7b9	Ab melodic minor Db13#11, G7±9±5, Fm9b5
Cm7 Cm7/11 C Dorian Cm13, Ebma7	Db melodic minor Gb13#11, C7±9±5, Bbm9b5	F7 F Mixolydian F13, Am9b5	Gb melodic minor Cb13#11, F7±9±5, Ebm9b5

Common Melodic Minor Scales and Arpeggios

	key shape →	key E form	key D form	key C form	key A form	key G form
layer 1	m7/11b5 on IV of target					
	Aeolian b5 on IV of target					
	ma6/9 on bII of target (chromatic option)					
	ma6/9 on b2 of target, subset of Lydian dominant (chromatic option)					
	fingerings →	7	2	3	4	6
layer 2	major scale					
	melodic minor					

	key shape →	key E form	key D form	key C form	key A form	key G form
layer 4						
bII9 of target subset of Lydian dominant						
bII13#11 of target	 1 3 b7 2 #4 5 6	 1 3 5 2 #4 6 b7	 1 3 b7 2 #4 5 6	 1 5 b7 #4 6 3 2	 1 3 5 2 #4 b7 6	
Im(ma9) subset of melodic minor for I IV cadence						
super Locrian on V of target						

Surfing with the Alien

chord	pentatonic scales	major scale modes	other heptatonic mode	arpeggios
G bluesy	Gm7/11	G Dorian (F major)	G Dorian b5 (very bluesy) (F major flat six)	Gm7 (Gm7b5 for G Dorian b5)
C	Gm6/11	G Dorian (F major)	G Dorian b5 (very bluesy) (F major flat six)	Gm7 to C9 (Gm7b5 to C7 for G Dorian b5)
Em7	Em7/11	E Aeolian		Em9
C7	Em7/11b5		E Aeolian b5 (G melodic minor)	C13#11

Kid Charlemagne, verse

chord	layer 1: pentatonic scales	layer 2: major scale modes	layer 3: complex hepta- tonic mode	layer 4: arpeggios
C7#9	Cm7/11 (optional major 3)	C Dorian (Bb major) or C Mixolydian (F major)		Cm9, C7#9
Am G F	Am7/11	A Aeolian (Cmajor)	A harmonic minor (C major #5)	Am, G and F
Bb13#11	Bbma6/9		D Aeolian b5 (= Bb Lydian dominant = F melodic minor = E super Locrian = A Phrygian b1)	Fm(ma7) to Bb9
F G Am G	Am7/11	A Aeolian (Cmajor)	A harmonic minor (C major #5)	F, G, Am
Dm7 F6	Dm7/11	D Dorian (Cmajor)	n/a	Dm7 = F6
Em7	Em7/11	E Phrygian (Cmajor)	n/a	Em7
F7	Am7/11b5		A Aeolian b5 (C melodic minor)	F13#11
G7	G7	G Mixolydian	n/a	G9

Song for My Father

chord	layer 1: pentatonic scales	layer 2: major scale modes	layer 3: complex hepta- tonic mode	layer 4: arpeggios
Fm7	Fm7/11	F Aeolian	F harmonic minor (de- emphasize natural 7)	Fm9
Eb7	Cm7/11	C Phrygian (Ab major)	n/a	Eb9
Db7 bluesy	Fm7/11b5	n/a	F Aeolian b5 (= Ab melodic minor)	Db9
Db7 Lydian dominant	Dbma6/9	n/a	Db Lydian dominant (= Ab melodic minor)	Abm(ma7) Db9
C7sus.4	Cm7/11	C Phrygian (Ab major)	F harmonic minor (Ab major #5)	Gm7b5 to C7

Stray Cat Strut

chord	layer 1: pentatonic scales	layer 2: major scale modes	layer 3: complex hepta- tonic mode	layer 4: arpeggios
Cm7	Cm7/11	C Aeolian (Eb major)	C harmonic minor (de-emphasize natural 7)	Fm9
Bb7	Fm7/11	G Phrygian (Ab major)	n/a	Eb9
Ab7 bluesy	Cm7/11b5	n/a	C Aeolian b5 (= Ab melodic minor)	Db9
Ab7 Lydian dominant	Abma6/9	n/a	Ab Lydian dominant (= Eb melodic minor)	Abm(ma7) Db9
G7	Gm7/11	G Phrygian (Eb major)	C harmonic minor (Eb major #5)	Gm7b5 to C7
Fm7	Fm7/11	F Aeolian (Ab major)	F harmonic minor (de-emphasize natural 7)	Fm9
Eb7	Cm7/11	C Phrygian (Ab major)	n/a	Eb9
Db7 bluesy	Fm7/11b5	n/a	F Aeolian b5 (= Ab melodic minor)	Db9
Db7 Lydian dominant	Dbma6/9	n/a	Db Lydian dominant (= Ab melodic minor)	Abm(ma7) Db9
C7	Cm7/11	C Phrygian (Ab major)	F harmonic minor (Ab major #5)	Gm7b5 to C7

1-6-2-5 Songs with Melodic Minor

use this on any song in the [1625 category](#)

chord	layer 1: pentatonic scales	layer 2: major scale modes	layer 3: complex hepta- tonic mode	layer 4: arpeggios
I _{ma} 7 or I7	I _{ma} 6/9 or I7/11 (bluesy), optionally slur #2 to 3	I major	I Mixolydian (bluesy)	C major 7
bVI7 just before VIm7	bVII9 (arpeggio)		I Mixolydian b6 (= IV melodic minor)	bVII13#11
VIm7	VIm7/11	VI Aeolian (= I major)		III _m 7 to VIm9
IIIm7	IIIm7/11	II Dorian (= I major)		VIm9 to IIIm9
bVI7 just before V	bVI9 (arpeggio)		bVI Lydian dominant (= bIII melodic minor)	bVI13#11
V7	Vm7/11, optionally slurring #2 to 3	Mixolydian		IIIm9 to V9
bII7 just before I	bII9 (arpeggio)		bII Lydian dominant (= bVI melodic minor)	bII13#11

1-6-2-5 in Bb with Melodic Minor Cadences

use these on any song in the 1625 category

Bb7 Bma6/9, Bb7/11 Bb Mixolydian Bb13, Gm7, Dm7b5	Eb melodic minor Ab13#11, D7±9±5, Cm9b5	G7 Bb7/11#1 Bb Mixo. #1 (C har. min.) G7b9	Ab melodic minor Db13#11, G7±9±5, Fm9b5
Cm7 Cm7/11 C Dorian Cm13, Ebma7	Db melodic minor Gb13#11, C7±9±5, Bbm9b5	F7 F Mixolydian F13, Am9b5	Gb melodic minor Cb13#11, F7±9±5, Ebm9b5

Sunny

chord	layer 1: pentatonic scales	layer 2: major scale modes	layer 3: complex hepta- tonic mode	layer 4: arpeggios
Am	Am7/11	A Aeolian (C major)	A harmonic minor (C major sharp five)	Bm7b5 E7b9 to Am
C7	Cma6/9 (=Am7/11)	A Phrygian (F major)		Gm7 to C9
A7b9 just before F	C# dim. 7 arpeggio		C Mixolydian #1 (= D harmonic minor = F major #5)	A7b9 to Dm (Dm during F chord)
F bright	Am7/11	A Aeolian (C major)		Dm9 (Fma7/D)
F bluesy	Am7/11b5		A Aeolian b5 (C melodic minor)	Dm9 (Fma7/D)
Bm7b5	Bm7/11b5	B Locrian		Bm7b5
E7 dark	Em7/11	E Phrygian (= A Aeolian = C major)		Bm7b5 to Em9
E7 bright	E7/11		E Phrygian major (= C major #5 = A harmonic minor)	Am7b5 to D7b9
Bb7	Bb9 (arpeggio)		Bb Lydian dominant (= F melodic minor = D Aeolian b5 = E super Locrian = A Phrygian b1)	Fm(ma7) to Bb9

Glass Onion

chord	layer 1: pentatonic scales	layer 2: major scale modes	layer 3: complex hepta- tonic mode	layer 4: arpeggios
Am	Am7/11	A Aeolian (C major)	A harmonic minor (C major sharp five)	Bm7b5 E7b9 to Am
F	Am7/11b5	A Aeolian (C major)	A Aeolian b5 (C melodic minor)	Dm9 (Fma7/D)
Gm7	Gm7/11	G Dorian	G harmonic minor (Bb major sharp five)	Am7b5 to D7b9
F7	Am7/11b5	A Aeolian (C major)	A Aeolian b5 = C melodic minor	F9
D7	Adim7/11		A Locrian natural 6 (= Bb major #5 = G harmonic minor)	Am7b5 to D7b9

I Want You chorus

chord	layer 1: pentatonic scales	layer 2: major scale modes	layer 3: complex hepta- tonic mode	layer 4: arpeggios
Dm	Dm7/11	D Aeolian (F major)	D harmonic minor (major sharp five)	Dm9
E7b9 bluesy	Em7	E Phrygian (C major)	n/a	Bm7b5 to Em7
E7b9 bright	E7	E Phrygian (bluesy)	E Phrygian major	Bm7b5 to E7b9
Bb7#11	Dm7/11b5	D Aeolian b5 (F melodic minor)	Bb Lydian dominant = E super Locrian = F melodic minor	Fm(ma7) to Bb9
Aaug	A7#5 arpeggio	A Phrygian (Bb major)	A super Locrian (Bb melodic minor)	Bbm(ma7) to Eb9

Hurricane

chord	layer 1: pentatonic scales	layer 2: major scale modes	layer 3: complex hep- tatonc mode	layer 4: arpeggios
Am	Am7/11	A Aeolian (C major)	A harmonic minor (C major sharp five)	Bm7b5 E7b9 to Am
F bright	Am7/11	A Aeolian (C major)		Dm9 (Fma7/D)
F bluesy	Am7/11b5		A Aeolian b5 (C melodic minor)	Dm9 (Fma7/D)
C	Cma6/9	C major	A harmonic minor (C major sharp five)	Bm7b5 E7b9 to Am (Am7 = C6)
Dm	Dm7/11	D Dorian (C major)	n/a	Dm7
E dark	Em7/11	E Phrygian	E Phrygian major	
E bright	E7/11	E Phrygian (C major), bluesy	E Phrygian major	Bm7b5to E7b9
G bluesy	Gm7/11	G Dorian (F major)		
G bright	G7/11	G Mixolydian (C major)	just before Am: G Mixolydian #1 (C major sharp five = A harmonic minor)	just before Am: Bm7b5 E7b9 to Am or B7b5 Bdim7 to Am

Only So Much Oil

|Gm7 |Eb7 |Gm7 |Eb7 |
|Gm7 |C7 |Eb7 D7 |Gm7 D7 // |

Gm7 uses G Aeolian is mode VI of Bb major.

Eb7 uses G Aeol. b5 = Bb mel min. = Bb maj b3 = Eb Lydian dominant

C7 uses G Dorian = F maj. scale = C Mixolydian

D7 uses G har. min. = Bb major #5 scale = D7 Phrygian major.

Improv with G minor pentatonic. During the Eb9 chord, flat the fifth of Gm pentatonic (Db notes replace D notes). Incorporate the Eb13#11 arpeggio into bars 2 and 4.

chord	layer 1: pentatonic scales	layer 2: major scale modes	layer 3: complex hepta- tonic mode	layer 4: arpeggios
Gm7	Gm7/11	G Aeolian (Bb major)	A harmonic minor (C major sharp five)	Bm7b5 E7b9 to Am
Eb7	Gm7/11b5		G Aeolian b5 (Bb melodic minor)	Bbm(ma7) to Eb9
D7 dark	Dm7/11	D Phrygian (= G Aeolian = Bb major)	A Locrian natural 6 (= Bb major #5 = G harmonic minor)	Am7b5 to Dm9
D7 bright	D7/11		D Phrygian major (= Bb major #5 = G harmonic minor)	Am7b5 to D7b9
C9	Gm7/11 or Gm6/11	G Dorian	G Lydian dominant	C9
Bbdim7	Gdim7/11		G Dorian b5 = F major b6	G dim 7

MAJOR FLAT SIX SONGS

Sleepwalk

C Cma6/9 C major D13, F#m11b5b9	Am Am11	Fm Fm7/11 C major b6 Fm6, Fm9(ma7)	G G7/11 C major G13, Dm7, Em7, Bm7b5
play bars 1-4 twice more			
C Cma6/9 C major D13, F#m11b5b9	F Fma69 Dm11	C Cma6/9 C major D13, F#m11b5b9	C7 C7/11 C Mixolydian C13, Gm7, Am7, Em7b5
Fma7 Cma6/9 C major D13, F#m11b5b9	Fm(ma7) Fma69 Dm11	C Cma6/9 C major Cma13	F Dm11
		C Cma6/9 C major Cma13	C7 C7/11 C Mixolydian C13
Fma7 Cma6/9 C major D13, F#m11b5b9	Fm(ma7) Fma69 Dm11	G G7/11 C major Cma13	Bb Gm7/11 C Miso. b6 Bb13#11
		G G7/11 C major G13, Dm7, Em7, Bm7b5	

Swing Blues in Bb

Bb7 Bb69, Bb711 Bb Mixolydian Bb13, Gm7, Dm7b5, Fm7	Eb7 Bbm69, Bbm711 Bb Dorian Eb13, Cm7, Gm7b5, Bbm7	Bb7 Bb69, Bb7/11 Bb Mixolydian Bb13, Gm7, Dm7b5 Fm7	Bb7 E13#11
Eb7 Bm69, Bbm711 Bb Dorian Eb13, Cm7, Gm7b5, Bbm7	Edim7 Cm711b5/C Dorian flat five Bb major flat six Dm11	Bb7 Bb69, Bb711 Bb Mixolydian Bb13, Gm7, Dm7b5	G7 Bb711#1/G Phrygian major G super Phrygian=Eb maj. b6 G7b9
Cm7 Cm711, C Dorian Cm711b5/C Dor. b5 (Bb ma.b6) Cm13, Ebma7	F7 Cm711, C Dorian F Mixolydian b2 (Bb major b6) F13(opt.b9), Am9b5	Bb7 Bb69, Bb711 Bb Mixo. Bb13	G7 Bb711#1 C major Cma13
		Cm7 Cm711, C Dorian Cm711b5/C Dor. b5 (Bb ma.b6) Cm13	F7 F13, Am9b5

Corcovado

D7/A Am6/11 D Mixolydian D13, F#m11b5b9	D7/A	Ab°7 Dm7/11b5 D Dorian b5 Dm11b5	Ab°7
Gm7 Gm7/11 F major Gm11	C7 C13	F°7 Dm6/11b5 A harmonic minor Dm11b5	Fma7 Dm7/11 F major Fma13
Fm7 Fm7/11 F Dorian Fm13	Bb7 Bb13	Em7 Em7/11 F major Em7	A7#5 A7/11 D harmonic minor A7b9
D7 Am6/11 D Mixolydian	D7	Dm7 Em7/11 D Dorian	Ab°7 Dm7/11b5 D Dorian b5
repeat bars 1-8			
Fm7 Fm7/11 F Dorian Fm11	Bb7b5 Fm6/9 F melodic minor Bb13#11, Fm9(ma7)	Em7 Em7/11 F major Em7	Am7 A7/11 D harmonic minor
Dm7 Dm7/11 D Dorian Dm11	G7b9 Fm6/9 F melodic minor Bb13#11, Fm9(ma7)	Em7 Em7/11 F major Em7	A7#5 A7/11 D harmonic minor A7b9
Dm7 Dm7/11 D Dorian Dm11	G7 G13	C6 Am7/11 C major Cma13	(A7) A7/11 D harmonic minor A7b9

How Insensitive

Dm9 Dm7/11 D Dorian Dm11	Dm9	C#°7 (C13b9/Db) Gm7/11b5 G Dorian b5 Gm11b5, C#°7	C#°7 (C13b9/Db)
Cm6 Cm6/9 F Mixolydian Cm6, Am11b5	Cm6	G7/B G7/11 G Mixolydian G13	G7/B
Bbma7 Gm7/11, Dm7/11 Bb major Bbma13	Bbma7	Ebma9 Gm7/11 Bb major Bbma13	Ebma9
Em7b5 Em7/11b5 F major Em11b5b9	A7b9 Em7/11b5 D harmonic minor A7b9	Dm7 Dm7/11 D Aeolian Dm11	Db7 Db6/9, Fm7/11b5 Db Lydian b7 Db13#11
Cm7 Cm7/11 C Dorian Cm11	Cm7	Bdim7 Fm7/11b5 F Dorian b5 Bdim7, Fm11b5	Bdim7
Bbma7 Gm7/11, Dm7/11 Bb major Bbma13	Em7b5 Em7/11b5 F major Em11b5b9	A7b9 Em7/11b5 D harmonic minor A7b9	Dm7 Dm7/11 D Aeolian Dm11
Cm7 Cm7/11 C Dorian Cm11	F7 Cm7/11 C Dorian F13	Bm7 Bm7/11 B Dorian Bm11	Db7 Db6/9, Fm711b5 Db Lydian b7 Db13#11
Bbma7 Gm7/11, Dm7/11 Bb major Bbma13	A7b9 Em7/11b5 D harmonic minor A7b9	Dm7 Dm7/11 D Aeolian Dm11	E7b9 Bm7/11b7 B Dorian b5 Bm11b5, E7b9
Bbma7 Gm7/11, Dm7/11 Bb major Bbma13	A7b9 Em7/11b5 D harmonic minor A7b9	Dm7 Dm7/11 D Aeolian Dm11	Dm7

Wave (A section)

Dm9 Dm7/11 D Dorian Dm11	G13 G13	Dm9 Dm7/11 D Dorian Dm11	G13 G13
Dma7 Dma6/9, F#m7/11 D major Dma13	Bb°7 (A13b9/Bb) Gm6/11b5 D major b6 A7b9, Gm9(ma7), Gdim7	Am7 Am7/11 D Mixolydian Am11	D7b9 (D13b9) Am7/11b5 D Mixolydian b2 D7b9, Cm9(ma7), Cdim7
Gma7 Gma6/9, Bm7/11 D major Gma13#11	Gm6 Gm6/11 D major b6 Gm6, Gm9(ma7)	F#13 F#7/11 B har. minor F#7b9	F#7#5 B9 B7/11 B Mixo. B9
Bm7/E Bm7/11 B Dorian Bm11	E7 Bm7/11 B Dorian E13	Bb7 Bb69, Dm711b5 D Aeolian b5 Bb13#11	A7#5 A7/11 D har. minor Dm11b5
		Dm9 Dm7/11 D Dorian Dm11	G13 G13
		Dm9 Dm7/11 D Dorian Dm11	G13 G13

MINOR KEY AMBIGUITY SONGS

7-3-6-2-5-1-4 SONGS

ABSTRACT SONGS

Swing Blues with Altered Scales

I7 I69, 711 I Mixo. I 13	I alt, Mb2, SP (match alt)	IV7 Im69, m711 I Dorian IV13 (opt #11)	V alt, Mb2, SP (match alt)	I7 I69, Ib711 I Mixo. I 13		I7 I alt, Mb2, SP (match alt)
IV7 Im69, m711 I Dorian IV13 (opt #11)		#IVdim7 Im711b5 I Dorian b5 IV13b9	V alt, Mb2, SP (match alt)	I7 I69, 711 I Mixo. I13	III alt, Mb2, SP	VI7 I711#1 I Mixo (opt.)#1 VI7b9b13 VI alt, Mb2, SP
IIm7 IIm711 I major IIm13	II alt, Mb2, SP (match alt)	V7 IIm711, V711 I major (opt.b7) V13	V alt, Mb2, SP (match alt)	I7 I69, 711 I Mixo. I 13	VI7 I711#1 I Mixo (opt.)#1 VI7b9b13	IIm7 IIm711 I major IIm13 V7 IIm711, V711 V alt, Mb2, SP V13

- * "alt" indicates the common altered types Phrygian major or super Locrian
- SP = super Phrygian (b9#9b13), especially good for Aeolian type target
- SL = super Locrian (it can optionally start with or replace with Locrian, making bII Lydian of target)
- Mb2 = Mixolydian b2 (13b9)
- Ascending Phrygian major and descending super Phrygian is effective in the range of their "3".
- I Dorian b5 is IV Mixolydian b2 (IV13b9). The later part of bar II could be I Dorian b5.

Autumn Leaves with Altered Scales

IIm7 IIm711 I major IIm13	II alt, Mb2, SP (match alt)	V7 IIm711, V711 I major (opt.b7) V13	V alt, Mb2, SP (match alt)	Ima7 I69, IIm711 I major. Ima13 (arprg.)	I alt, Mb2, SP (match alt)	IVma7 Ima69 I major IVma13#11
VIIIm7b5 VIIIm711b5 VI Aeolian VIIIm11b5b9	IVma13#11	III7 Im611b5 VI har. minor III11b9b13	III SL, SP (match alt)	VIm7 VIm711 VI Aeolian VI7b9b13		VI7 I711#1 I Mixo (opt.)#1 VI7b9b13 VI alt, Mb2, SP
IIm7 IIm711 I major IIm13	II alt, Mb2, SP (match alt)	V7 IIm711, V711 I major (opt.b7) V13	V alt, Mb2, SP (match alt)	Ima7 I69, IIm711 I major. Ima13 (arprg.)	I alt, Mb2, SP (match alt)	IVma7 Ima69 I major IVma13#11
VIIIm7b5 VI Aeolian VIIIm11b5b9	IVma13#11	III7 Im711b5 VI har. minor III11b9b13	III SL, SP (match alt)	VIm7 VIm711 VI Aeolian VI7b9b13		VIm7 VI alt, Mb2, SP

VIIIm7b5 VI Aeolian VIIIm11b5b9	IVma13#11	III7 Im711b5 VI har. minor III11b9b13	III SL, SP (match alt)	VIm7 VIm711 VI Aeolian VI7b9b13		VIm7		VIalt, Mb2, SP
IIm7 IIm711 I major IIm13	II alt, Mb2, SP (match alt)	V7 IIm711,V711 I major (opt.b7) V13	V alt, Mb2, SP (match alt)	Ima7 I69, IIIIm711 I major. Ima13 (arprg.)	I alt, Mb2, SP (match alt)	IVma7 Ima69 I major IVma13#11		
VIIIm7b5 VIIIm711b5 VI Aeolian VIIIm11b5b9	IVma13#11	III7 Im611b5 VI har. minor III11b9b13	III SL, SP (match alt)	VIm7 VIm711 VI Aeolian VI7b9b13	bVI7 (VIm711) (VI Aeolian) bVI 13#11	Vm7 VIm711 V Aeolian VI7b9b13	bV7 (VIm711) (V Aeolian) bV 13#11	
VIIIm7b5 VIIIm711b5 VI Aeolian VIIIm11b5b9	IVma13#11	III7 Im611b5 VI har. minor III11b9b13	III SL, SP (match alt)	VIm7 VIm711 VI Aeolian VI7b9b13		VIm7		VIalt, Mb2, SP

- “alt” indicates the common altered types Phrygian major or super Locrian
 SP = super Phrygian (b9#9b13), especially good for Aeolian type target
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 Mb2 = Mixolydian b2 (13b9)
 Ascending Phrygian major and descending super Phrygian is effective in the range of their “3”.
 I Dorian b5 is IV Mixolydian b2 (IV13b9). The later part of bar II could be I Dorian b5.

Quizzes

- [The Best Way to Learn](#)
- [Tablature and Chord Diagrams](#)
- [Chords and Chord Progression](#)
- [Comping Rhythms](#)
- [Jazz Theory](#)
- [Harmony](#)
- [Being in a Band](#)
- [Playing Parts in a Band](#)
- [Technique](#)
- [Equipment Use and Maintenance](#)

THE BEST WAY TO LEARN

The best way to learn is to teach to someone else. The worst is lecture.

TABLATURE AND CHORD DIAGRAMS

Does the top horizontal line on tablature represent the largest or smallest string? What is the string number of the top line in tablature? (Answer: [reading tablature](#))

What do the numbers in the white space between the tablature and standard music notation indicate? (Answer: [reading tablature](#))

What do the vertical lines on chord diagrams indicate, strings or frets? Does the very top horizontal line on a chord diagram indicate the nut (plastic or bone slotted piece that the strings rest on on the head of the guitar) or the first fret? (Answer: [reading chord grid diagrams](#) - second page).

If you play a note without fretting the string, it called an “open string” and the string vibrates to the nut. In tablature, should such a note be numbered “0” or “1”?

We press strings onto the narrow metal frets that are hammered into the fingerboard in order to vary the pitch of notes by changing the vibrating string length. We call the space between each pair of consecutive frets a “fret”, when it is actually a “fretting space”. Which fretting space is between the third and second fret? Answer: the third fret (or fretting space).

What do the numbers on the fretboard diagrams indicate?

For fretboard diagrams or tablature, which is the number for the index finger?

On a chord diagram, what does a small circle above the nut indicate? Large circles on my diagrams indicate the note that names the chord, which is sometimes a reference note not played. Notes shown by the large circles always share the same note name.

What does it mean when a string on a chord diagram has no number on it?

What are some things you can do to make sure a string does not sound?

CHORDS AND CHORD PROGRESSION

Alphabetically, which notes are one fret apart? (answer: [full fretboard natural notes](#)).

What are the letter names of the notes on the fifth, tenth and twelfth frets, from sixth through first? (answers: [full fretboard natural notes](#)).

What is a chord root, semantically (according to the letter in the chord name) and aurally (the aural definition involves the imagination)? (answer: [chord roots](#))

Barre chords are typically formed by using the index finger as a virtual nut (or virtual capo) by barreing all the strings and forming virtual open position chords with the three remaining fingers. Give an example. (answer: [basic barre and power chords](#)).

Demonstrate a major and minor barre chord rooted on the sixth string. Demonstrate a major and minor chord rooted on the fifth string. (answer: [basic barre and power chords](#)).

Such chords you demonstrated above are designed after open position chords, named after their letter and have a root on one of the three bass strings in relatively the same location (same string and same fret above the “virtual nut” you make with the barre). Demonstrate E, A, C, G and D form major barre chords, being aware that D, A and G open position chords have an “empty” first fret. (answer: [Major Chords in Five Octave Shapes](#)). See also: [Octave Shapes and Major Arpeggios](#).

How many different notes does a triad have? A quadrad? A pentad? A sextad? A heptad?

What is the default method of constructing triads with the major scale? (answer: [chord construction](#)).

What is the order of major scale tone numbers and letters in thirds (the tertian cycle)? Hint: use groups of odd and even numbers. (Answer: [number and letter cycles](#))

What is the significance of the numbers 1-3-5 (answer: [chord construction](#))?

What are the numbered tones in the key of the chord root for major, minor? (answer: [triads](#)).

Demonstrate Em, Am, Dm, Gm and Cm form minor barre chords. (answer: [Minor Chords In Five Octave Shapes](#)).

What number does suspended 4 and suspended 2 replace in a major triad? ... in a minor triad?

What are [parent scales, key scales and chord scales](#)?

What are the parent scale numbers in a II minor chord (answer: 2-4-6)? What are the chord scale numbers in a II minor chord (answer: 1-b3- 5).

What are the parent scale and chord scale numbers in a IIIIm chord?

What are the parent scale and chord scale numbers in a IV major chord?

Trick question: what are the parent scale numbers in a IV minor chord?

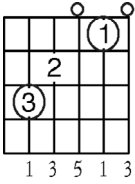
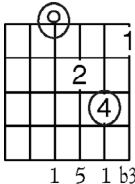
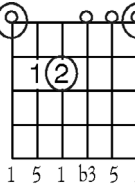
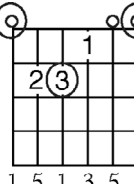
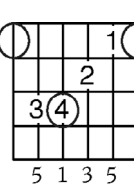
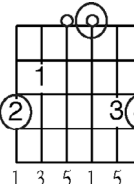
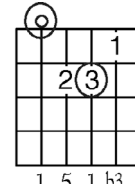
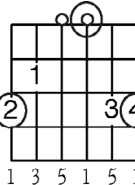
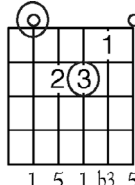
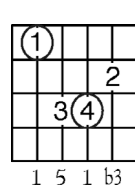
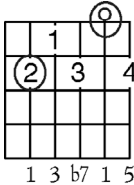
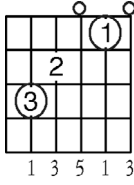
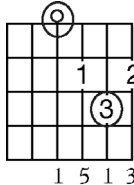
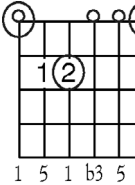
Trick question: what are the numbers in a VI major chord?

What are the numbered tones for an add 9 chord in the key of the chord root?

Demonstrate [major and minor triads built on steps one through six of C major and G major.](#)

Play the following progressions in C, G, D, A, E, Gb, Db, Ab and in Eb. For each key, name the chords by letter and quality: I-IV-V-I, I-V-IV-I, V-IV-I-V, I-VIm-IV-V, I-V-VIm-IV, I-VIm-IIImV and I-VIm-IV-V. Use open position chords whenever you can for now.

C and G major chords on steps one through six

key	I major	II minor	III minor	III major	IV major	V major	VI minor
C major	C I  1 3 5 1 3	Dm I  1 5 1 b3	Em I  1 5 1 b3 5 1	E I  1 5 1 3 5 1	F I  5 1 3 5	G I  1 3 5 1 5 1	Am I  1 5 1 b3 5
G major	G I  1 3 5 1 5 1	Am I  1 5 1 b3 5	Bm I  1 5 1 b3	B7 I  1 3 b7 1 5	C I  1 3 5 1 3	D I  1 5 1 3	Em I  1 5 1 b3 5 1

COMPING RHYTHMS

Read [Accents](#) and [Varying Rhythms](#).

What is a push? (aural answer: [accent three](#), then [push three](#)).

What is a rest push (punchy) versus a sustain push (smooth)? Which would be typical of bossa nova and which typical of James Brown?

What is a pickup? (aural answer: [accent three](#), then [pickup to three](#)).

The three mathematical operations in musical rhythm: halving/doubling, dotting and tuplets.

Swing eighths use tuplets. They play on the first and third of three parts and can vocalized by saying “bah um bah” on each beat, spaced very evenly. Demonstrate. Next, sing “bah um bah” repeatedly on each beat and “fade out” the “um’s”. You should begin to hear the familiar swing rhythm that you have heard in blues. (aural answer: [swing eighths](#)).

The Charleston comping rhythm is in swing eighths and is two half notes with a push to the second half note. Demonstrate. (aural answer: [Charleston comping rhythm in swing eighths](#)).

Counting “1 + 2 + 3 + 4 +” perfectly even, clap a straight eighths version of the Charleston comping rhythm. (aural answer: [Charleston comping rhythm in straight eighths](#)).

Rhythmic “hits” are thematic accents placed at (metronomic) locations in time. The “back beat” is hits on beats two and four in 4/4 time. Count “one two three four” and clap on two and four to demonstrate. (answer: [back beat](#)).

Another way to vary a rhythm is to add a hit to an empty beat. Demonstrate adding a hit to the empty beat four in the Charleston comping rhythm, which makes the “Blues By Five” comping rhythm. (aural answers: [Charleston comping rhythm in swing eighths](#), [Charleston add four in swing eighths](#), [Charleston in straight eighths](#), [Charleston add four in straight eighths](#)).

JAZZ THEORY

What are the formulas (numbered tones in the key of the chord root) for major, minor, diminished, suspended fourth, suspended second and augmented chords? (answer: [triads](#))

Do you need to know triad names to understand larger chord names? (answer: [triad names in larger](#))

What are the three ways a chord name indicates b3? (answer: [thirds](#))

What is the default numbered tone that “7” (or 9, 11 or 13) indicates in a chord name? (answer: [sevenths, ninths, elevenths and thirteenths](#)). How would a chord name indicate two other versions of the number seven? (answer: [sevenths, ninths, elevenths and thirteenths](#))

What are the three ways to indicate the numbered tone b5 in a chord name? (answer: [altered fifths](#)). What are the three ways for a #5? (answer: [altered fifths](#)).

How many notes are in an eleventh chord? (answer: see the [major scale tone chords by type](#) table)

Can the first number after the letter name in a chord name indicate more than one number? (answer: [sevenths, ninths, elevenths and thirteenths](#)).

Do secondary numbers after the letter names (such as the “b9” in “C7b9” or the “#5” and “#9” in “C7#5#9”) indicate more than one note for each number? (answer: [numbers after the letter name](#))

How many notes are in 9sus4? (answer: [chord formulas, suspended fourths](#)).

What are [parent scales, key scales and chord scales](#)?

Describe the default method of figuring out a secondary root seventh chord (tertian quadrad) on the third of a ninth chord in numbers, using the parent scale (use the quality of the seventh chord on the third of the ninth chord)?

What number would you subtract from chord tones 9 through 13 to get the lower octave equivalents?

See [Modes / Modes Of Four Heptatonic Scales](#).

What are [key scales, parent scales and chord scales](#)?

What are the parent scales for C7, F7 and G7? (answer: [Modes On I-IV-V Blues](#)).

What are key scales for C7-F7-G7 for a blues in C (name the modes each of their parent scales in terms of the note “C”)?

What are the qualities of the tertian triads (three note chords built in thirds) and tertian quadrads (four-note seventh chords built in thirds) of each of the four usable heptatonic scales: major scale, major

sharp five scale (harmonic minor built on its sixth step), melodic minor scale, major flat six (harmonic major)?

What are the names of the largest acceptable chord and acceptable add tones (2, 4 and 6) on each of the seven steps of the each of the four usable heptatonic scales), excluding suspended chords?

What are the numbered tones of a V7 in terms of the parent scale? What would those numbers be without the root? Which numbered tone of the parent scale (5, 7, 2 or 4) is the third of a V7 chord? What is the numbers of the tones in a triad built on the third of the V7 chord? Is there any numerical difference (in terms of its parent scale) between the numbered tones of a triad built on the third of a V7 chord and the same V7 chord without a root?

What is the nature of the descending number in formulas that occurs in the ascending consecutive order of modes of major sharp five, melodic minor and major b6 (harmonic major)? (answer: see the “mode” row at the top of the table for each scale in [Modes Of Four Heptatonic Scales](#)).

Playing Mr. P.C. in the key of Cm, the Cm7 and Fm7 chords use an Eb major parent scale. What is the key scale for Cm7? What is the key scale for Fm7? What is the chord scale Fm7?

Playing Mr. P.C. in the key of Cm, the Ab13#11 parent scale is Eb melodic minor. What is the key scale for Ab13#11? In the same key of Cm, the G7b13 chord's parent scale is Eb major sharp five. What is the key scale for G7b13? What is another name for C Aeolian natural seven? (Answer: C harmonic minor).

How many notes are in G7b13? What is the lower-octave equivalent of b13? Does G7b3 effectively have two versions of a fifth?

What are the names of the largest acceptable chord and acceptable add tones on each of the seven steps of the major sharp five scale (harmonic minor will be constructed on its six), excluding suspended chords?

Answers To Jazz Theory

Yes, triad names are commonly the prefix immediately after a letter name and imply all the notes that the triad names as the basis of the larger chord.

HARMONY

Thirds are constructed by combining two notes in a major scale, usually sounded together. What is the number of consecutive tones included in a scale-tone third?...in a scale-tone sixth?

What is the method of building thirds on the major scale? See [Heptatonic Thirds and Sixths and Thirds as Subsets of Major Scale Tone Chords.pdf](#)

On which steps of the major scale do major thirds (above) occur?

When you invert thirds by putting the lower note up an octave or the upper note down an octave, they become sixths. What happens to the qualities when thirds are inverted to sixths (major and minor)? (implied answer: Major seconds, thirds, sixths and sevenths are named so because the upper note in each case is in a major scale named after the lower. A minor sixth would use a flattened version of the sixth step of the scale named after the lower note.)

BEING IN A BAND

General

How cool is it being in a band? ([being in a band answer](#)).

Are band politics like national politics? ([national politics answer](#)).

What lasts longer, a band or a marriage? ([marriage question](#)).

What do you get when you drop a piano down a mine shaft? ([mine shaft answer](#)).

Being A Guitarist

How many guitar players does it take to screw in a light bulb? ([light bulb answer](#)).

How do you get a guitar player to turn his volume down? ([volume down answer](#)).

Did you hear about the guitarist that was in tune? ([guitarist in tune answer](#)).

Why did the guitar player put drumsticks on his dashboard? ([drumsticks answer](#)).

What do you call a guitarist that breaks up with his girlfriend? ([breakup answer](#)).

What do you say to a guitarist in a three-piece suit? ([three piece suit answer](#)).

What's the difference between a guitarist and a savings bond? ([savings bond answer](#)).

How do you make a guitarists eyes light up? ([eyes light up answer](#)).

What's the parent's response to "When I grow up I want to be a guitar player!"? ([grow up answer](#)).

How can you tell if the stage is level? ([level stage answer](#)).

Answers To Being In A Band

general

Good question.

Yes, like national politics, band they are much healthier when they are democratically run.

A flat minor.

Only as cool as you are humble.

being a guitarist

Neither have I.

Homeless.

Now son, you can't do both.

Shine a flashlight in his ear.

Put some sheet music in front of him.

When the guitar player is drooling out of both sides of his mouth.

Eventually a savings bond will mature and earn money.

Will the defendant please rise.

So he could park in the handicap spot.

One to change it and a bunch more to say "I could do better than that".

PLAYING PARTS IN A BAND

notable ideas

See [Compatibility Of Parts](#), [Theme And Variation](#).

When is a musical part just “background”? (answer: [background part](#)).

How many significant musical ideas (that have to be thought about) can a listener typically understand at once? (answer: [how many musical ideas at once](#)).

What can we do to an arrangement when there are too many notable musical ideas going on at once? (answer: [too many parts solution](#)).

compatibility of parts

What is theme and variation? (answer: [theme and variation defined](#)).

In ensemble parts, is each part that makes of the ensemble on the same parts of the beats as another part? (answer: [parts of an ensemble and parts of the beat](#)).

What do different rhythmic levels have to do with making more parts understandable at once? (answer: [parts at different rhythmic levels](#)).

Playing Parts in a Band Answers

Usually only two or three.

When one musical part is at a different rhythmic level from another, such as one at two parts per beat and another at four parts per beat, it is easier for the listener to understand both at once. However, the relationship between the parts shouldn't be too complex. Four parts per beat in one part and three in another are challenging to hear at once, but can work if simple enough otherwise.

Combine some of the parts so they become a single idea with variation.

A duplication, elaboration or abbreviation of an existing part.

No, that's what makes them ensemble parts. Some parts of the ensemble are on different parts of the beats than others. They combine in a "gearlike" or "dovetail" fashion to make something more detailed.

When it doesn't require the listener's attention because it just keeps time or is something the listener is so familiar with they don't have to think about it.

TECHNIQUE

Playing Posture

Read [Playing Posture](#). Watch [Five Levels of Fretting Pressure](#).

What is the most common cause of stress, fatigue and injury for guitar players? (answer: [stress, fatigue and injury](#)).

Demonstrate five levels of fretting pressure. (answer: [Five Levels of Fretting Pressure](#)).

Demonstrate the posture for your upper body in playing guitar (answer: [upper body posture](#)).

What should the position of the head of the guitar be, in relation to the bridge? (answer: [head of guitar and bridge](#)).

How many degrees do I keep the neck in relation to the floor? (answer: [neck degrees to the floor](#)).

What is the rounded part of the guitar body for, where it curves in toward the middle of the guitar body? (answer: [rounded part of guitar body, curving toward middle](#)).

When sitting and playing the guitar, what should the relationship be between your knee and your hip? (answer: [knee and hip](#)).

When sitting and playing the guitar, should both feet be flat on the floor? (answer: [feet on floor](#)).

Is it okay to bend your fretting hand wrist? (answer: [bending fretting hand wrist](#)).

How far should you tilt the upper part of the guitar body back toward you? (answer: [tilt back upper part of guitar body](#)).

What part of the neck should you look at and how often? (answer: [look at neck](#)).

How far should the guitar be from your fretting hand shoulder? (answer: [distance from fretting hand shoulder](#)).

Should your fretting hand fingers be parallel to the frets. (answer: [finger angle to frets](#)).

Should sitting posture be much like standing posture? (answer: [sitting versus standing posture](#)).

How often should you take a break from sitting? (answer: [break from sitting](#)).

Fly Me to the Moon exercise

Using four-note seventh chords in, demonstrate these four steps:

1. Linear arpeggios stroke lengths of one half inch or less
2. Three-note seventh no fifth chords with bass (thumb) and two-note chords (index and middle)
3. Four note seventh chords in bass (thumb), mid (index), top (two high notes with middle and ring), mid (again).
4. Bass notes and three note chords

Technique Answers

You should avoid bending your fretting hand wrist and make it momentary when you do bend it.

Keep the lower back in its nearly straight, naturally-curved shape. Since you are reaching around in a circular manner (seen from an aerial view), your upper back is slightly rounded. The shoulders should not be forward of the clavicle by more than about a half inch.

No. Elevate your foot six to nine inches with a foot stool.

The knee should be the same height or slightly lower than your hip.

45°.

At least a five minute break every 20-30 minutes of playing. Stand and play if you like, for the break.

About one open-hand span.

Sitting posture should mimic standing posture in regard to the angle of the neck, distance from the fretting hand shoulder and distance tilting the guitar back from the imaginary vertical plane.

You should train yourself to only occasionally glance at the edge of the fretboard, so you can look at your audience or sheet music.

At least as high as the bridge.

About two to six inches.

Angled about 10°-20°, like a violinist.

To rest on your leg when sitting.

Tightening muscles that you don't need.

EQUIPMENT USE AND MAINTENANCE

picking up your guitar and setting it down

Is it okay to pick your guitar up by holding the strap? (answer: [pickup by strap](#)).

Should you lean your guitar against the wall or other vertical surface? (answer: [lean guitar](#)).

tone and volume control

The tone controls on a guitar are usually passive and don't have a built-in pre-amp. They always let the low (bass) frequencies go on to the amp, but attenuate the high (treble) frequencies the more you adjust the control to a lower number. So, you should think of the tone control as a *treble control*, since it only affects the treble.

Pickups closer to the neck produce more bass and pickups closer to the bridge produce more treble. Guitars with two or more pickups have a switch to select one or more pickups at a time. Turning the volume control down on a guitar usually decreases the treble a little along with decreasing the volume, unless the guitar has an uncommon *treble bleed circuit*.

How can you coarsely decrease the bass with your guitar pickup selection? (answer: [pickup select less bass](#)).

How can you discretely decrease the bass with your guitar volume controls on a guitar with two or more pickups and a volume control for each pickup (like a Gibson Les Paul, 335 or SG)? (answer: [pickup adjust less bass](#)).

Will adjusting your guitar's volume control affect the treble? (answer: [volume control and treble](#)).

guitar maintenance and adjustment

How should you tighten the nut on your guitar jack, if it becomes loose? (answer: [tighten nut on guitar jack](#)).

Should you adjust the trussrod yourself? (answer: [adjust trussrod](#)).

All of the following clearance issues require being able to fret every note on the guitar with reasonably hard picking without noticeable buzzing, including bent notes wherever you can. See [reasonable guitar specs](#).

What should the distance be between the twelfth fret and the sixth string? (answer: [twelfth fret clearance to sixth string](#)).

What should the distance be between the twelfth fret and the first string? (answer: [twelfth fret clearance to first string](#)).

What should the distance between the first fret and the sixth string be? (answer: [first fret clearance to sixth string](#)).

What should the distance between the first fret and the sixth string be? (answer: [first fret clearance to first string](#)).

While fretting the first and last frets at the same time (to create a “straight edge” with the string), what should the distance between the seventh fret and the sixth (largest) or first (smallest) string be? (answer: [seventh fret clearance](#)).

electrical connection to the amp

When the guitar is not making sound through the amp or the sound is intermitent, what is the path from the pickup to the speaker and how should I trouble-shoot it? (answer: [bad connection](#)).

Equipment Use and Maintenance Answers

You should usually take the mounting plate off (Fender) or remove the plate to access the electronics cavity (Les Paul, SG, Ibanez) and hold the guitar jack at its base while tightening the nut, so you don't spin the jack and break the wires loose.

The sum of the thickness of the sixth and fifth strings.

By choosing a pickup closer to the neck.

A distance equal to or less than the thickness of the third ("G") string.

Turning the volume down decreases the treble slightly, unless you have a treble bleed circuit, which is rare.

Ideally the same or less than the thickness of the second ("B") string or less. This can vary to as much as the thickness of the third string, but more will make the action (distance from the strings to the fretboard) too great for easy fretting.

The signal starts at the pickup goes to switches, then volume controls, then the jack, the guitar cable, finally the amp and its speaker. Go in that order. I've never had a pickup fail, only its connection.

First do something really basic: adjust the amp to your typical settings and see if you get sound by touching the tip of the guitar cable, plugged into the amp, not into the guitar. Don't touch the sleeve, only the tip. Touching the sleeve will ground out the signal and keep it quiet. If you hear a loud buzz when you touch the tip, that's a good sign. If so, proceed to check out the guitar (the following paragraphs). If you don't hear a loud buzz touching the tip, try another guitar cable, maybe the first one has a bad internal connection.

Start with the switches: change the pickup selection while sounding a chord on the guitar and see if the sound crackles. If it does, you can often flick the switch back and forth many times and the dirt and carbon will fall away from contacts in the switch and it will work properly. If not (and flicking the switch makes noise) try the correct kind of contact cleaner (see Dan Erlwine's book *How To Make Your Electric Guitar Play Great*). Sometimes switches fail and have to be replaced. Try everything else first, before going to a repair person (or changing it yourself if you know how).

Next the volume controls. Much the same as with a switch, if a volume control makes noise, you can rotate it many times to clean the contacts or use the correct kind of contact cleaner (see Dan Erlwine's book *How To Make Your Electric Guitar Play Great*). Sometimes volume controls (potentionmeters) fail and have to be replaced. Try everything else first, before going to a repair person (or changing it yourself if you know how).

Is the guitar jack loose? If so, you should usually take the mounting plate off (Fender) or remove the plate to access the electronics cavity (Les Paul, SG, Ibanez) and hold the guitar jack at its base while tightening the nut, so you don't spin the jack and break the wires loose.

If you checked the cord first and touching the tip made sound you should have found some other problem by now. If not, double check all the steps. Still no?...get professional help.

It's usually better to use a guitar stand, guitar hanger, lean the guitar in a corner or pay someone to stand there and hold it for you.

The sum of the thickness of the fifth and fourth strings.

No! Pick the guitar up by the neck or body. A strap can come loose, especially when the guitar is not hanging from your shoulder by the strap.

Only if you're sure you know how. Get information in Dan Erlwine's book *How To Make Your Electric Guitar Play Great*. If you're not confident, take your guitar to a qualified repair person.

By having two or more pickups selected with the selector switch and turning the volume down on the one closer to the neck.

A distance equal to or less than the thickness of the fifth (next to largest) string.

Index

This book is heavily enhanced with internal and external links. As on the internet, links are blue and underlined.

This index only works on a computer, since the course is edited and appended nearly every day. On a computer, click the blue, underlined item and go to the linked content.

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