Chord Progressions

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```
|-----------------|-Dm-||---------------||----------------------|
|-3--5--6--5--5h6-|-3--||-1--3--5--5--1-||----------------------------------|
|-2--3--7--7--6---|-2--||-2--1--5--4--2-||--------------------------------|
|-3--5--7--6--5---|-0--||-2--3--4--6--2-||--------------------------------|
|-2--4------------|----||----2-----5--0-||-------------------------|
|-------7--6--5---|----||-2-----5--0----||-------------------------|
```

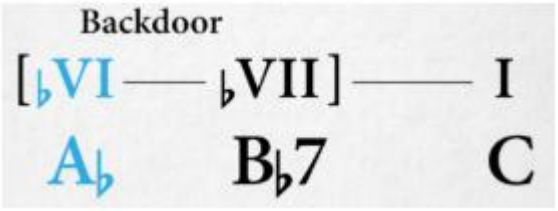
Backdoor Progression

Backdoor progression goes minor 4 - flat 7 (not diminished) - tonic
The backdoor dominant is always a whole step lower than the tonic to which it resolves.
Bb7 is a borrowed chord from C minor scale.

This is called modal interchange.
Can look at the Bb7 as an Fm6 over B
Fm6 - Fm6/B - CM7

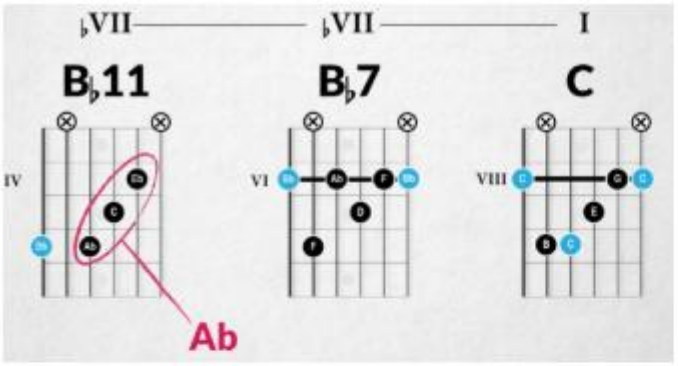
Am7 - D7 - EM7

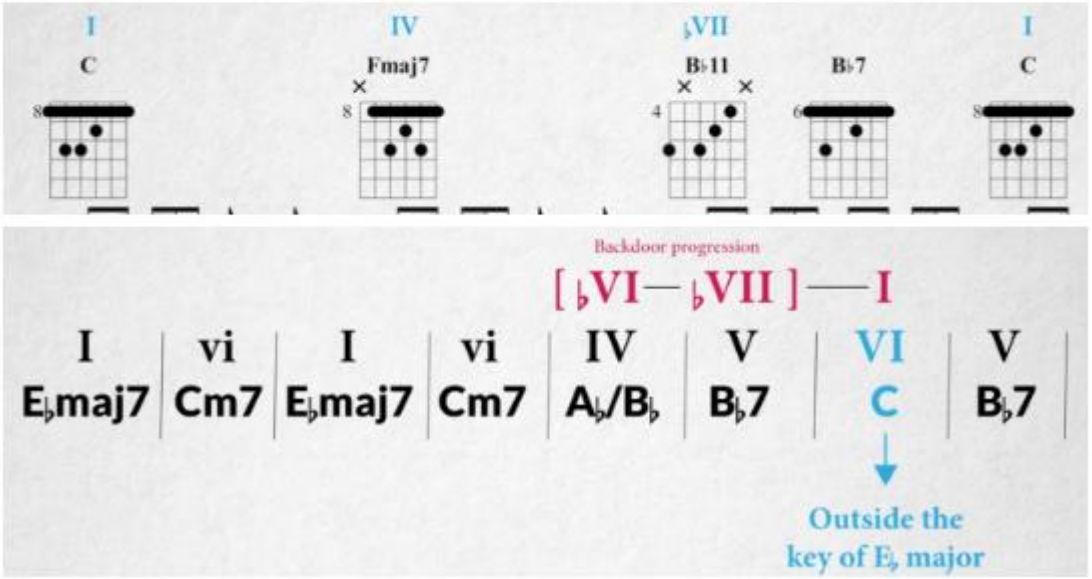
Variations:
1) "Mario"



Ab and Bb are borrowed from Cm scale
Can "jazzify" by making Ab and Bb major 7's

```
|-C-------------------|-Ab-------------|-Bb---------------|----------------------|-------|
|-----------------13----|-------------9---|-------------11----|----------------13----|-------|
|-----------9-12----12-|---------5-8---8-|--------7-10----10-|-----------9-12----12-|-------|
|--------10------------|-------6---------|------8------------|--------10------------|-------|
|---7-10---------------|---3-6-----------|---5-8-------------|---7-10---------------|-15----|
|-8--------------------|-4---------------|-6-----------------|-8--------------------|-------|
```





The document is a guide on various chord progressions and techniques used in jazz music, including comping, reharmonization, and specific progressions for guitar.

Basic Chords and Their Variations

This section outlines various chord progressions in different keys, focusing on major and minor chords. It provides a framework for understanding chord relationships and substitutions in music theory.

- Chord progressions include I, IV, V, vi, ii, and their variations.
- Examples of chord progressions in the key of G: G, C, D, Em, Am, Bm.
- Additional chords and extensions such as A7, Dm7, G7, and their variations are included.
- The use of diminished chords and substitutions is highlighted for creating smoother transitions.

Chord Extensions and Voice Leading Techniques

This part discusses advanced chord voicings and voice leading techniques to enhance musical expression. It emphasizes the importance of smooth transitions between chords.

- Rootless voicings and extensions like A7#5, G7#5, and others are explored.
- Voice leading principles are applied to create more fluid chord progressions.
- Examples of chord sequences demonstrate the application of these techniques in practice.

Integration of Chords and Melodic Lines

This section focuses on integrating chords with melodic lines to create cohesive musical phrases. It emphasizes the importance of chord/line integration in composition.

- Examples of 2-5-1 progressions and their variations are provided.
- The use of minor third substitutions is discussed for enhancing harmonic richness.
- Specific chord progressions are suggested for practical application, such as Dm7-G7-CM7 and variations.

Dorian Mode and Its Application

This part introduces the Dorian mode and its application in music. It provides a framework for understanding how to use this mode effectively.

- The Dorian scale is presented with fingerings and notes.
- Practical examples of using the Dorian mode in chord progressions are included.
- The relationship between diminished chords and dominant seventh chords is explained.

Gospel Progressions and Jazz Endings

This section covers gospel chord progressions and jazz endings, providing examples and practical applications. It highlights the unique characteristics of these musical styles.

- Gospel progressions often include minor third substitutions and specific chord sequences.
- Jazz endings are presented with various styles, such as "A Train" and "Bassie."
- Specific chord progressions are provided for practical use in performance and composition.

Summary of Chord Techniques and Applications

This final section summarizes the various chord techniques and applications discussed throughout the text. It emphasizes the importance of understanding chord relationships and their practical use in music.

- Chord progressions, extensions, and substitutions are crucial for creating dynamic music.
- The integration of chords with melodic lines enhances musical expression.
- Understanding modes like Dorian and their application can enrich compositions.

Understanding Secondary Dominants in Music

Secondary dominants are chords that lead to a chord other than the tonic, creating tension and resolution in music. They are essential for adding harmonic interest and movement in chord progressions.

- The secondary dominant of a chord is the V chord of the chord you are moving to.
- Example: In the key of C, G7 is the V of C, C7 is the V of F, and E7 is the V of Am.
- Secondary dominants can be used in various forms, such as C9, C11, C13, and altered dominants like C7#5 or C7b9.
- A common progression is 2-5-1, where the ii chord precedes the V chord leading to the I chord.

Exploring Secondary Diminished Chords

Secondary diminished chords are built one half step below the root of the chord they lead to, enhancing harmonic movement. They can be added to any chord in a progression to create tension.

- Example: In Dm, the secondary diminished is C#o7.
- A diminished 7th chord resolves to any major or minor chord one half step higher than any note in the diminished chord.
- Example: Co7 (C, Eb, Gb, A) resolves to Db, Dbm, E, Em, G, Gm, Bb, or Bbm.

- Diminished chords can be played ahead of the next chord in a progression to create a smoother transition.

Common Chord Progressions in Jazz

Jazz music often utilizes specific chord progressions that create a unique sound and feel. These progressions are foundational for improvisation and composition.

- Common progressions include 2-5 (ii7-V7), 1-6-2-5 (I-vi-ii-v), and I-IV (I-IV).
- The Rhythm Changes progression is a popular structure in jazz, often moving through a series of 7th chords.
- Minor 2-5-1 progressions are also prevalent, providing a smooth transition between minor chords.
- The use of secondary dominants and diminished chords adds complexity and richness to these progressions.

Voice Leading Techniques in Jazz

Voice leading is a crucial aspect of jazz harmony, focusing on the smooth movement of individual voices or notes within chords. It enhances the overall sound and coherence of a progression.

- Techniques include leading from the 7th of one chord to the 3rd of the next chord.
- Octave displacement and enclosing notes are common methods to create interest in voice leading.
- Effective voice leading can create tension and resolution, guiding the listener through the harmonic landscape.
- Examples include moving from Dm7 to G7 to CM7, utilizing smooth transitions between chord tones.

Utilizing Diminished Chords in Progressions

Diminished chords can be strategically placed within progressions to enhance tension and resolution. They serve as effective tools for creating movement and interest in music.

- Diminished chords are typically placed one half step lower than the root of the following chord.
- They can be used in various contexts, such as leading into major or minor chords.
- Example: In a progression like C, Am, F, G, diminished chords can be inserted to create smoother transitions.
- The arpeggio of the diminished chord can also be played ahead of the next chord for added effect.

Basic Progressions



Common Keys and Chord Progressions

I	IV	V	I
G	C	D	G
A	D	E	A
C	F	G	C
D	G	A	D
E	A	B	E

I	ii	V	I
G	Am	D	G
A	Bm	E	A
C	Dm	G	C
D	Em	A	D
E	F#m	B	E

I	vi	IV	V
G	Em	C	G
A	F#m	D	E
C	Am	F	G
D	Bm	G	A
E	C#m	A	B

I	vi	ii	V
G	Em	Am	D
A	F#m	Bm	E
C	Am	Dm	G
D	Bm	Em	A
E	C#m	F#m	B

I	IV	vi	V
G	C	Em	D
A	D	F#m	E
C	F	Am	G
D	G	Bm	A
E	A	C#m	B

I	V	vi	IV
G	D	Em	C
A	E	F#m	D
C	G	Am	F
D	A	Bm	G
E	B	C#m	A

C to F

C C/E F
C E7 F
C Eb F
C Dm Em F
C DbM7 Eb6/9 F
C G/B Am C7/G
C Bb Ab Gb F
C G13 C9 F
C Eb Bb F
C Eb Bb F Gs4b9 AbM7 Bb C

Progressions 2-5-1 Chord Subs

```
  Am7-D7-GM7                                                    Dm7-G7-CM7
|-A11-D7b9-D7#9-D7b9-GM13-G6/9-|-Am7/C-D7/C-GM7/B-G6/B-||-Dm7-Dm9-Dm7-G7#5-CM9-CM7-C6/9-|
|-3---4----6----4----5----3----|-8-----7----7-----5----||-6---5---3---4----3---5---3----|
|-5---5----5----5----4----2----|-9-----7----7-----7----||-5---5---5---4----4---4---2----|
|-5---4----4----4----4----2----|-7-----7----5-----5----||-3---3---3---3----2---5---2----|
|------------------------------|----------------------||-5---5---5--------3---3---3----|
|-5---5----5----5----3----3----|-8-----8----7-----7----||-------------3-----------------|
```

Walk-Ups and Walk-Downs

https://www.facebook.com/reel/1299302461585467

```
|-0--1---1----3---3-1-1-0--|-1--3---4----5--|-----------------|
|-1--1---2----1---1-2-1-1--|-3--3---3----4--|-----------------|
|-2--2---1----2---0-1-2-0--|-2--3---4----5--|-----------------|
|-2--0---2----2---2-2-0-2--|-3--3---3----3--|-----------------|
|-3---------------3-----3--|-----------------|-----------------------|
|-C6-Dm7-Ebo7-C6-----------|-F6-Gm7-Abo7-F7-|-G-Am7---Bbo7--G6-C6-------------|

|-------------------------------------------------------|
|-------------------------------------------------------|
|-4--5--6--7--------------------------------------------|
|-2--5--5--5--------------------------------------------|
|-------------------------------------------------------|
|-3--5--6--7--------------------------------------------|
```

1-6-2-5 Comping Using Approach Chords

Part 1: https://www.youtube.com/watch?v=Fmd91mvv70E Changes the 6 chord Am7 to A7

```
|-CM7-A7-Dm7-G7-||-CM7-Bb7-B7-A7-Eb7-|-Dm7-Ab7-G7-Db7-|-CM7-Ab7-A7-Eb7-|-Dm7-Ab7-G7-Db7-|-CM7-|
|---------------||--------------------|----------------|-5--------------|----------------|-----|
|-4---6--5---4--||-9---8--7--6---6---|-5---5---4--4---|-4---7---6--6---|-5---5---4--4---|-4---|
|-2---5--3---3--||-9---7--6--5---5---|-3---4---3--3---|-2---6---5--5---|-3---4---3--3---|-2---|
|-3------5------||---------------6---|-5----------4---|------------6---|-5----------4---|-3---|
|-----5------3--||-8---7--6--5-------|-----4---3------|-3---6---5------|-----4---3------|-----|
```

Part 2 Extensions and Voice Leading: https://www.youtube.com/watch?v=8AduwTHEyR4

```
|-----A7#5-----G7#5-----||-----A7#5-Eb9-----G7#5-Db9-----||-----A7#11-----G7#5-----||-----A7#11-A7b9------G713-Db9-----|
|-5---6----5---4----3---||-5---6----6---5---4----4---3---||-3---4-----5---4----3---||-3---4-----5-----5---5----4---3---|
|-4---6----5---4----4---||-4---6----6---5---4----4---4---||-4---6-----5---4----4---||-4---6-----3-----5---4----4---4---|
|-5---5----3---3----2---||-5---5----5---3---3----3---2---||-2---5-----3---5----2---||-2---5-----5-----3---3----3---2---|
|-3--------5--------3---||-3--------6---5--------4---3---||-3---------5--------3---||-3---------4-----5--------4---3---|
|-CM7-5----Dm9-3----CM9-||-CM7-5--------Dm9-3--------CM9-||-CM9-5-----Dm9-5----CM9-||-CM9-5-----------Dm9-3--------CM9-|
```

```
|-----A7#11-A7b9------3--------3----||-5----6----------4------3----||-----6---------4-----3----|
|-3---4-----5-----6---4----4---3----||-5----6------6---4------3----||-5---7-----6---5-----3----|
|-4---6-----3-----5---4----4---2----||-4----6------5---4------2----||-4---6-----5---4-----2----|
|-2---5-----5-----7---3----3---2----||------5------7---3------2----||-5---5-----7---3-----2----|
|-3---------4-----5---G7#5-4---3----||-3----A7#5b9-5---G7#5b9-3----||-3---A13b9-5---G13b9-3----|
|-CM9-5-----------Dm7-3----Db9-C6/9-||-CM13-5------Dm7-3------C6/9-||-CM7-5-----Dm7-3-----C6/9-|

|-------------|-------------|-----||-------------A7#5-A7b9-|-------G13--Db9-|-----|
|-2-3---6-----|-5-5---4-----|--3--||-5---4---5---4----5----|-5-5---5----4---|-3---|
|-3-4---6-----|-5-5---4-----|--4--||-4---3---4---4----3----|-5-5---4----4---|-4---|
|-1-2---5-----|-3-3---3-----|--2--||-5---4---5---5----5----|-3-3---3----3---|-2---|
|-2-3---------|-5-5---------|--3--||-3---2---3--------4----|-5-5---------4---|-3---|
|---CM9-5-----|-------3-----|-CM9-||-CM7-BM7-CM7-5---------|-Dm9---3--------|-CM9-|

|--------A7#11-A7b9------Ab13-4---------|-----|
|--3-2-3-4-----5----8----6----5-----4---|-3---|
|--4-3-4-6-----3----5----5----4-----4---|-4---|
|--2-1-2-5-----5----7----4----3-----3---|-2---|
|--3-2-3-------4----5---------G13b9-4---|-3---|
|-CM9----5----------Dm11-4----3-----Db9-|-CM9-|
```

Part 3: Rootless Voicings https://www.youtube.com/watch?v=akPNqIOxGeY

```
|-3----2----3------3----3----||-3----6------5---4------3----||-3-2-3-6-----|-5-4-5-4-4---|---3-------|
|-3----3----5------4----3----||-3----6------5---4------3----||-3-2-3-6-----|-5-4-5-4-4---|---3-------|
|-2----2----5------4----2----||-2----6------5---4------2----||-2-1-2-6-----|-5-4-5-4-4---|---2-------|
|-2----3----3------3----2----||-2----5------3---3------2----||-2-1-2-5-----|-3-2-3-3-3---|---2-------|
|---------------------------||---------------------------||-------------|-------------|-----------|
|-C6/9-A7b9-Dm9+11-G7#5-C6/9-||-C6/9-A7#5b9-Dm9-G7#5b9-C6/9-||-------------|-------------|-----------|
```

```
|-3-2-3-8------6-----|-5-4-5-6------4------|-3--||-3-4-3-8------6-----|-5-6-5-4------6------|-7--|
|-3-2-3-6------6-----|-5-4-5-4------4------|-3--||-3-4-3-6------6-----|-5-6-5-4------4------|-5--|
|-2-1-2-6------6-----|-5-4-5-4------4------|-2--||-2-3-2-6------6-----|-5-6-5-4------4------|-5--|
|-2-1-2-5------5-----|-3-2-3-3------3------|-2--||-2-3-2-5------5-----|-3-4-3-3------3------|-5--|
|--------------------|---------------------|----||--------------------|---------------------|----|
|-------A7#5#9-A7#5b9|-Dm9---G7#5#9-G7#5b9-|----||-------A7#5#9-A7#5b9|-------G7#5b9-G7#5#9-|----|

|-3-4-5-6-----|-5-2-3-4---6-|-3-||-3-2-3-3-4-5-6-|-5-4-5-3-4-5-6-|-8----||
|-3-4-5-6-----|-5-2-3-4---4-|-3-||-3-2-3-2-3-4-5-|-5-4-5-4-5-6-7-|-8----||
|-2-4-5-6-----|-5-2-3-4---4-|-2-||-2-1-2-3-4-5-6-|-5-4-5-3-4-5-6-|-7----||
|-2-3-4-5-----|-3-1-2-3---3-|-2-||-2-1-2-2-3-4-5-|-3-2-3-4-5-6-7-|-7----||
|-------------|-------------|---||---------------|---------------|------||
|-------------|-------------|---||-------A7b9----|-D-----G7b9----|-C6/9-||
```

1-6-2-5 Chord/Line Integration (PART 1) https://www.youtube.com/watch?v=Xv_EfqvJ67U

```
|---------A7#11-A7b9-|-------5-G13-Db9-|-----||--------------------|-----5---G13-3------|------||
|-------3-4-----5----|-8-7-6---5---4---|-3---||-------3-4-5-8-7----|-6-8---6-5------4---|-3----||
|-2-4-5---6-----3----|-5-------4---4---|-4---||-2-4-5---6-3-6-6----|-5-------4------4-4-|-2----||
|-2-------5-----5----|-7-------3---3---|-2---||-2-------5-5-8-8----|-7-------3------3---|-2----||
|-3-------------4----|-5-----------4---|-3---||-3---------4-7-6----|-5--------------4---|-3----||
|-C6------5----------|-Dm11----3-------|-CM9-||---------5-----Ebm7-|-Dm------3-----Db9--|-C6/9-||

|-----3-5-8-7-6-----|-----3-5-6-5-4-----|-3----||
|-5-6-----6-----6---|-5-6-----4-----4---|-3----||
|-4-------6-------6-|-5-------4-------4-|-2----||
|-5-------5---------|-3-------3---------|-2----||
|-3-----------------|-5-----------------|------||
|-CM7-----A7#5#9----|-Dm9-----G7#5#9----|-C6/9-||
```

1-6-2-5 Chord/Line Integration (PART 2) https://www.youtube.com/watch?v=COhFy4TBklg

```
|-12-------12-----|-12----------10---|-8----||-8-10-12-13-12--|-12-------11-10--|-8----|
|-12-12-13-11-----|-10-13-10-----9---|-8----||-8-------11-----|-10-13-10--9-----|-8----|
|-12-------12-----|-10-------10-10---|-7----||-7-------12-----|-10-------10-----|-7----|
|-10-------11-----|-10-----------9---|-7----||-7-------11-----|-10--------9-----|-7----|
|-----------------|------------------|------||----------------|-----------------|------|
|-CM7------A7b9---|-Dm9---------G7b9-|-C6/9-||-C6/9----A7b9#5-|-Dm9------G7b9#5-|-C6/9-|
```

Takeaway:

1 Chord	6 Chord	2 Chord	5 Chord	
CM7 CM9 C6/9	A7: A, C#, E, G A7#5: A, C#, E#, G Eb9: Eb, G, Bb, Db, F A7#11: A, C#, E, G, D# A7b9: A, C#, E, G, Bb A7#5b9 A7#5#9	Dm7 Dm9 Dm11 Ab13 Dm9+11	G7 G7#5 G13 G13b9: A, C#, E, G, D# Db9: Db, F, Ab, Cb, Eb G7#5b9: G, B, D#, F, A G7#5#9: G, B, D#, F, A#	To spot a tritone substitution, look for a dominant chord (e.g., 7th chord) being replaced by another dominant chord that's a tritone away from the original chord's root. A tritone is a musical interval of six half-steps, meaning the replacement chord's root will be six half-steps higher than the original chord's root.

Reharmonization Technique - Delayed Resolutions

Take a 2-5-1 in C Major: Dm7 G7 CM7. We're going to insert a chord before the resolution to CM7.

Where final note is the Tonic (C), you can use a tonic Diminished 7th chord (Co7).

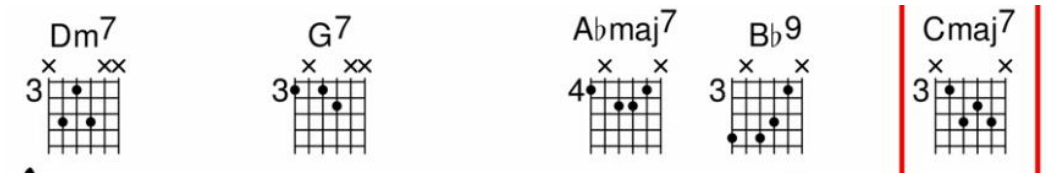
Where the harmonized note is the tonic (C), find a chord where (C) is the 3rd. C is the 3rd of Ab Major.
Any Ab chord, AbM7, Abm7, Ab7#11 works.

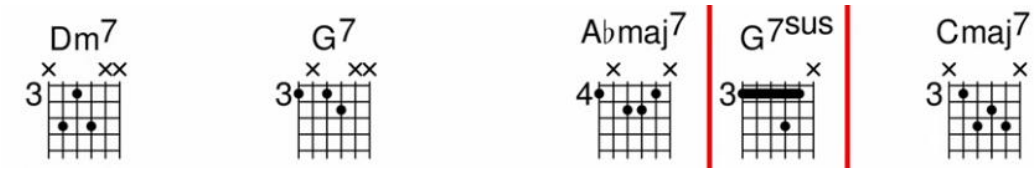
Where the harmonized note is the tonic (C), find a chord where (C) is the 5th. C is the 5th of F.
Any F chord that has a 5 in it works: FM7, Fm6,

Where the harmonized note is the tonic (C), find a chord where (C) is the 7th. C is the 7th of DbM7.
C is also the b7 of Dm chords. Try Dm7b5. [Dm7 G7 Dm7b5 CM7]
Try Dm7b5/C x3313x.

Where the harmonized note is the tonic (C), find a chord where (C) is the 9th. C is the 9th of Bb7.
Try Bb9: 6x653x

Can play these as a progression, e.g.:





Getting back to Chord I in a 2-5-1

Dm7 G7 CM7
Dm7 Db7 CM7 Tritone
Dm7 Abm7 Db7 CM7 2 of the tritone
Dm7 Fm7 Bb7 CM7 backdoor dominant
Dm7 Abm6 CM7

Stacking Fourths

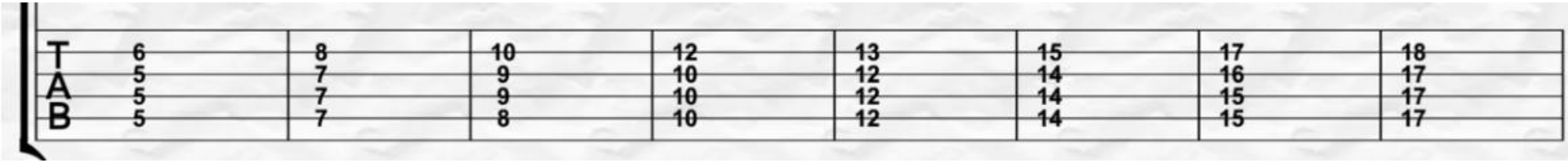
G > Em
G > Am > Em > C > G
Dm > Am > Em > F > C > G
Gm7 > Dm7 > Am7 > Em
Bb > F > C > G
G > Cm7 > Gm7 > Dm7 > Am7 > Em
Eb > Bb > F > C > G

Quartal Harmony

D Dorian https://www.youtube.com/watch?v=saC-0Y22_jY

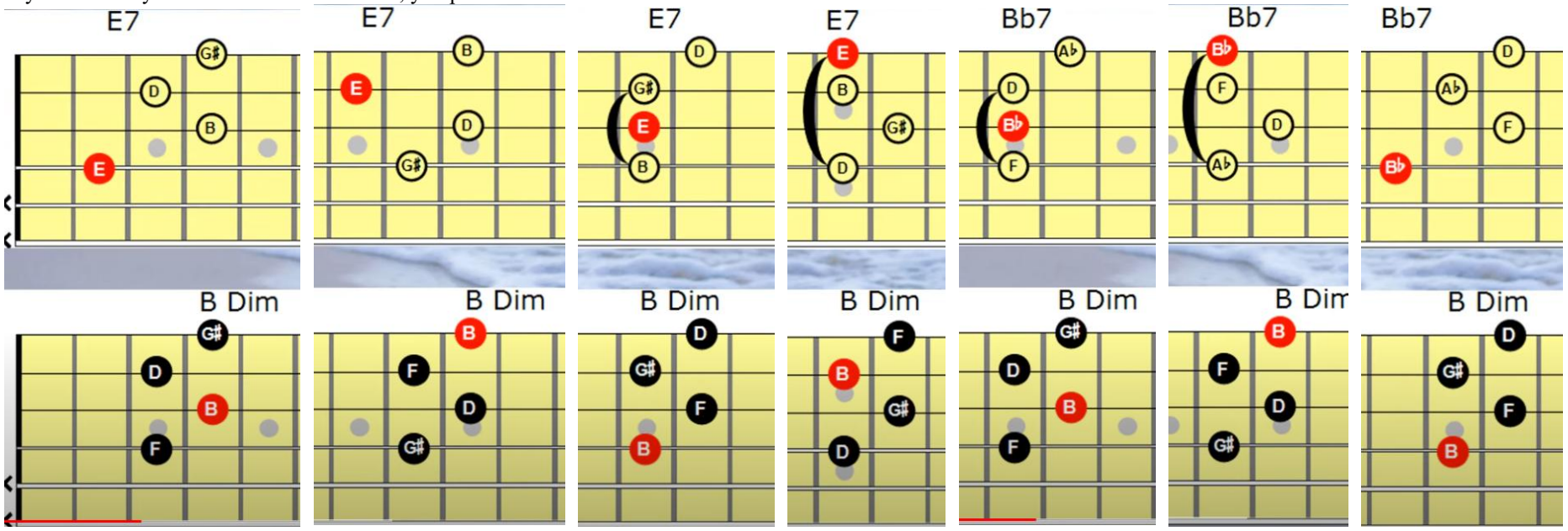
```
|----------------------------|-0--2--5---7---9--14-|
|-5--6--8--10--12--13--15--17-|-3--5--8--10--12--17-|
|-4--5--7---9--10--12--14--16-|-2--4--7---9--11--16-|
|-3--5--7---9--10--12--14--15-|---------------------|
|----------------------------|---------------------|
|----------------------------|-0-------------------|

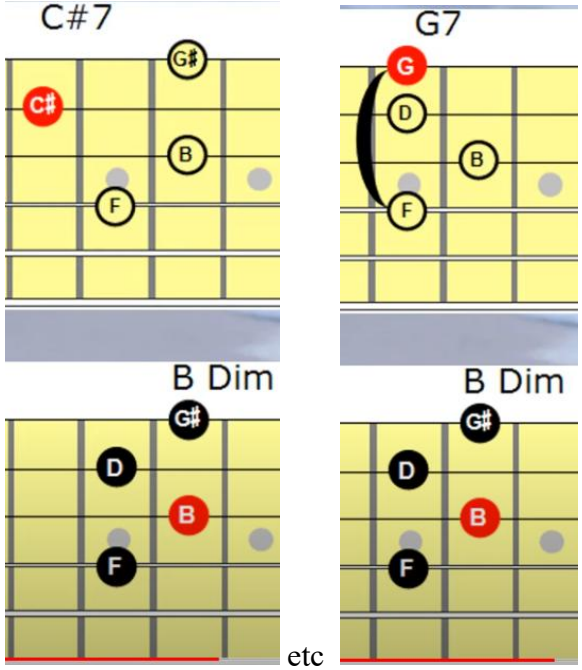
|----------------------------|-0--2--5---7---9--14-|
|-5--6--8--10--12--13--15--17-|-3--5--8--10--12--17-|
|-4--5--7---9--10--12--14--16-|-2--4--7---9--11--16-|
|-3--5--7---9--10--12--14--15-|---------------------|
|-------7---8--10--12--14--15-|---------------------|
|----------------------------|-0-------------------|
```



Barry Harris Chordal Movement

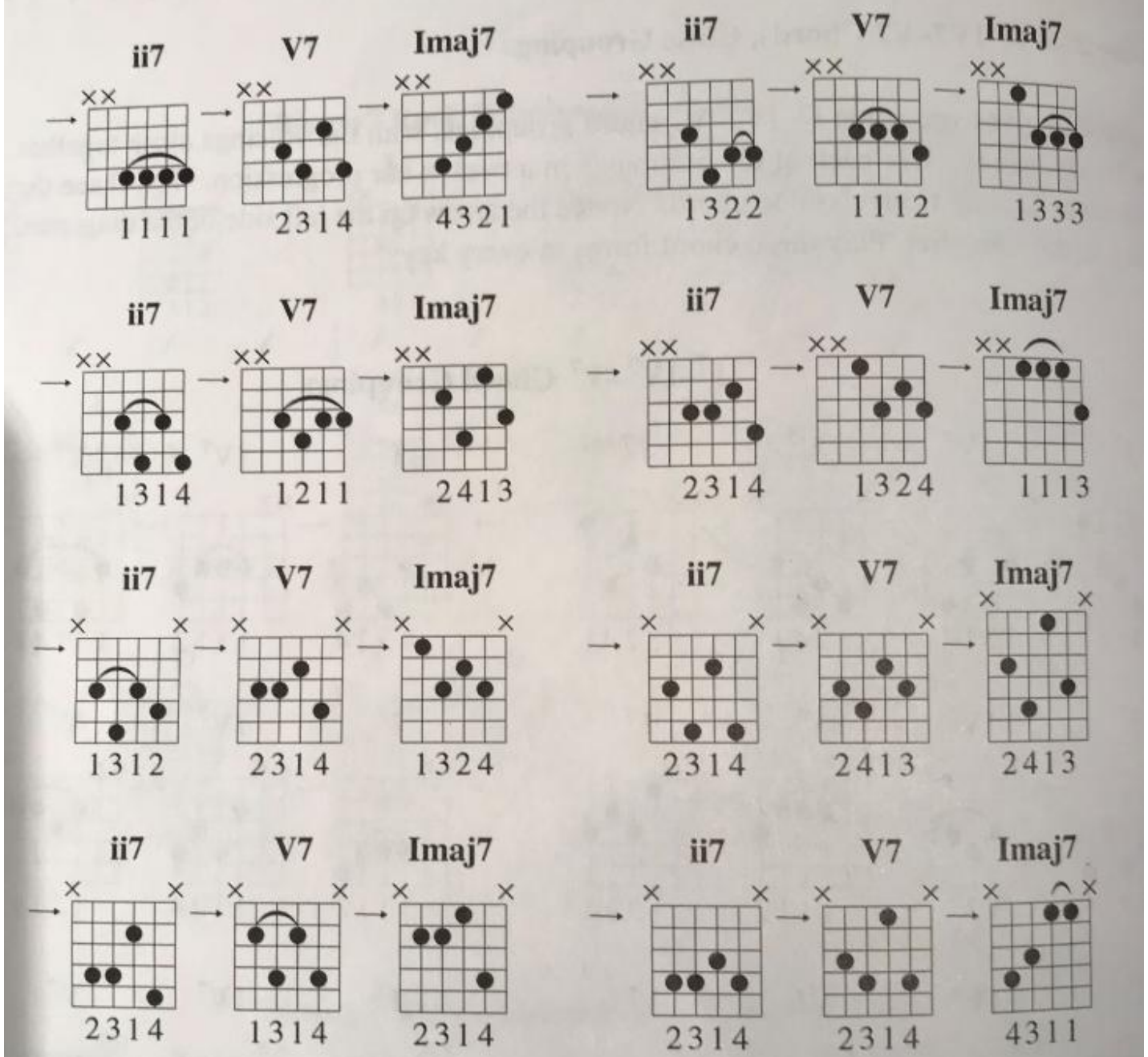
If you lower any note of a diminished chord, you produce a dominant seventh chord:





etc etc

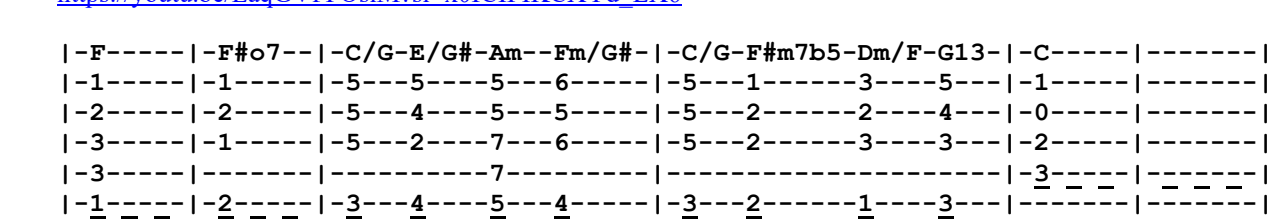
ii7–V7–Imaj7 Progression



Gospel Progression

G B7b9#13 CM7 F13#11 B7#9b13 Em11 A7 D7s4 G

https://youtu.be/EaqGVfYOslM?si=x0ICIPIKCXYd_LX6



Diatonic Substitution

II subs for IV, and vice versa
V subs for VII and vice versa
I, III and VI chords are all interchangeable

Minor 3rd Substitution

A minor 3rd substitution takes either the II chord, the V chord, or both, up or down a minor 3rd before resolving to I.
e.g.: Am7 - D7 - GM7 becomes Cm7 - D9 - GM7. C is a minor 3rd up from A

Back Cycling from the I

e.g.: a 2-5-1 - Dm7 - G7 - CM7 becomes Em7 - A7#5 - Dm9 - G7#5 - CM9.

G7 is the V of C and Dm7 is the II.

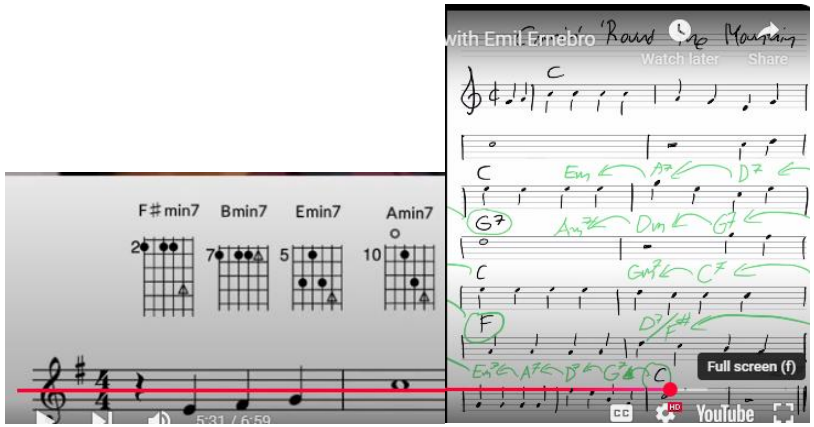
A7 is the V/II and Em7 is the II/V/II

Back Cycling with Tritone Substitutions

e.g.: a 2-5-1 - Dm7 - G7 - CM7 becomes Em7 - Eb9 - Dm9 - Db9 - CM9.

Db is the b5 tritone of G. The Eb is the tritone of A7 which is the V of D.

Autumn Leaves and Comin Round the Mountain Backcycle:



Jazz Sequence

```
|-IV----#IVdim-|----------------|-------Bb13------------|
|-6------7-----|-8---9-------8--|---6---8---------------|
|-5------5-----|-8---6-------6--|---8---7-----8--7--6---|
|-6------7-----|-8---8-------8--|---6---6-----5--6--5---|
|-6------6-----|-6---7-------7--|---8---------6--7--6---|
|-Ab6/Eb-Ao7---|-Eb--C7b13b9-Eo-|--Fm7--6-----Eb-E7-Eb7-|
```

ENDINGS

Count Basie Ending

Neopolitan Subdominant Good for intro

```
|-------C13-----------F-------||--------------------||-----------Bm7b5-Bbm6-F/A--Fo7/Ab-|-Gm11-GbM7-FM7-|
|-10-11-10-8-6---6----6-------||-10--11---6----5---||-10-11-11--6-----6----6----6------|-1----2----1---|
|-10-10--9---3---4----5-------||-10--11---6----5---||-10-10-11--7-----6----5----4------|-3----3----2---|
|--8-----8---5---6----7-------||--8---8---8----7---||--8-----8--7-----5----3----3------|-3----3----2---|
|-10--------------------2-3---||-10--10---9----8---||-10----10-------------------------|---------------|
|-Gm9----8---Gm7-Abo7-------1-||-Cm--C13--GbM7-FM7-||-Cm----C13-7-----6----5----4------|-3----2----1---|
```

Jazz Endings to Jazz Standards

"A Train" **"Bassie"** **"Ritardando"** **"Flat 2 M7"**

```
|----------|-------------||-----8--8----8----|---5---A7#5-A7-|------G7#5-6----------||--------------------|
|----------|----------4--||-10--6--7----8----|-8---8-6----5--|-3-5/6-4----4------3---||-5--5--4--4---------|
|-5--------|---2-4-5---3--||-10--8--8----7----|-7-----6----6--|-5-----4----4------4---||-5--4--4--5---------|
|---3---4-5-|-6---------2--||-10--7--7----7----|-5-----5----5--|-3-----3----3------2---||-3--3--3--3---------|
|----------|----------3--||------------------|-7-------------|-5-----------------3---||-5--------4---------|
|----------|-------------||-10--F7-F#o7-C6/9-|-Em7---5----5--|-Dm7---3----G7#5#9-CM9-||----3--3--DbM9--CM7-|
```

"ii-V-iii-VI Tag" **Flat 5 Chromatic**

```
|------------|-G13-G7----|-Em7-------|-A7#5-A7--|-----G7#5-|-----8--8--8-||--------8--8-----------|
|-6-----6-6--|-5---3-----|-8-----8-8-|-6----5---|-6---4----|-3---6--7--8-||-10--9--8--6--5--4--3--|
|-5-----5-5--|-4---4-----|-7-----7-7-|-6----6---|-5---4----|-4---7--8--9-||--9--8--7--6--5--5--4--|
|-3----------|-3---3-----|-5---------|-5----5---|-3---3----|-2----------||-10--6--6--5--4--3--2--|
|-5---5------|-----------|-7---7-----|----------|-5--------|-3----------||--9--8--7--6--5--4--3--|
|-Dm7--------|-3---3----|-----------|-5----5---|-Dm7-3----|-CM9-Basie---||---------------------|
```

Progression Exercise

```
|-G6/9--G#o7--|-Am7---A#o7--|-Bm7-E7#9--|-Am7---D9--|
|---3-----5---|---5-----7---|---7-8-----|---5---5---|
|---2-----4---|---5-----6---|---7-7-----|---5---5---|
|---2-----3---|---5-----5---|---7-6-----|---5---4---|
|-------------|-------------|-----7-----|-----4-5---|
|-3---3-4---4-|-5---5-6---6-|-7---0---4-|-5---------|
```

2-5-1 Comping w/ Voice Leading - Up/Down/StayPut

Andy: https://www.youtube.com/watch?v=akBzoUJuU5o

```
|-----G13------|-----G7#5-----|-----G7#5-----|---------------|-----G13-----|-------G7------|
|-6---5---3----|-5---4----3---|-3-----4--5---|-5---6----8----|-5---5---5---|-3-----3---3---|
|-5---4---2----|-5---4----4---|-2-----4--4---|-5---4----5----|-5---4---4---|-2-----4---4---|
|-7---3---2----|-3---3----2---|-3-----3--5---|-3---5----7----|-3---3---5---|-3-----3---2---|
|-5-------3----|-5--------3---|-3--------3---|-5---5----7----|-5-------3---|-3---------3---|
|-Dm7-3---C6/9-|-Dm9-3----CM9-|-Dm7/C-3--CM7-|-Dm9-G7/D-C6/E-|-Dm9-3---CM7-|-Dm7/C-3--CM9--|
```

Progressions 2-5-1 Chord Subs

Am7-D7-GM7 **Dm7-G7-CM7**

```
|-A11-D7b9-D7#9-D7b9-GM13-G6/9-|-Am7/C-D7/C-GM7/B-G6/B-||-Dm7-Dm9-Dm7-G7#5-CM9-CM7-C6/9-|
|-3---4----6---------5----3----|-8-----7----7-----5----||-6---5---3---4----3---5---3----|
|-5---5----5---------4----2----|-9-----7----7-----7----||-5---5---5---4----4---4---2----|
|-5---4----4---------4----2----|-7-----7----5-----5----||-3---3---3---3----2---5---2----|
|------------------------------|----------------------||-5---5---5--------3---3---3----|
|-5---5----5---------3----3----|-8-----8----7-----7----||-------------3-----------------|
```

https://www.youtube.com/watch?v=8MyWEZ4t_aw

```
|-Dm11-G7---|-CM7-||--------------|------------|-7---7---7------|----|
|----8----8-|-----||-8-6-----8-10-|-10-8--9-11-|-8-----8---8-10-|-10-|
|-10---10---|-9---||-5-------7----|--9---10----|-9---9---9----9-|--9-|
|-10----9---|-9---||-7-------9----|-10----9----|-9-----9---9--9-|--9-|
|------10---|-----||-5-------7----|--8---10----|-CM7------------|----|
|-10--------|-8---||-Dm7(11)-Em7--|-FM7--G7b9--|-8--------------|----|
```

Original: Dm7 G7, CM7
Variation: Dm7 Em7 | FM7 G7 | CM7

```
|---------------|-----G7-3-|-----||---5-7---|----8-Bb7(13)-|-CM7-7----|
|-10-8-10-8-----|-6-8-5--4-|-3---||-6---8-8-|--9---8-6-----|-8-----10-|
|--9----7-------|-5---4--4-|-4---||-5---7---|--8---7-------|-9------9-|
|-10----9-------|-7---3--3-|-2---||-7---9---|-10---6-------|-9------9-|
|--8----7-------|-5--------|-3---||-5---7---|--8-----------|----------|
|-FM7---Em7(11)-|-Dm7-3----|-CM7-||-Dm7-Em7-|-Fm7--6-------|-8--------|
```

Original: Dm7 G7 CM7
Variation: Dm7 Em7 | Fm7 Bb7 | CM7 (Parallel m7 chords)

Frank Vignola - (20) Juicy Substitutions for 2-5-1 - Key of G

https://www.youtube.com/watch?v=WOGcVlqPb9s&t=212s

```
|-Am7-D9-G6--|---D7b9-GM7-|---D7#9-D7b9---|-----G-|-Am11-D7---|---D7b5---|-----G6-|-Am11-----|-Am7-D7---|-7---5---5---|
|-5---5--5---|-5-4----3---|-5-6----4----3-|-5-6-7-|-3----3--3-|-3-3----3-|-3-4-5--|-3----6-3-|-8---7--7-|-5---5---3---|
|-5---5--4---|-5-5----4---|-5-5----5----4-|-5-5-4-|-5----5--4-|-5-5----4-|-5-5-4--|-5----5-4-|-5---5--4-|-5---5---4---|
|-5---4--5---|-5-4----4---|-5-4----4----4-|-5-4-5-|-5----4--4-|-5-4----4-|-5-4-5--|-5----4-4-|-7---7--5-|-5---4---4---|
|-----5--5---|---5--------|---5----5------|---5-5-|-----------|----------|---5-5--|------5---|-7---5--5-|-------------|
|-5------Em7-|-5------3---|-5-----------3-|-5-----|-5----5--3-|-5-4----3-|-5------|-5------3-|----------|-CM7-Am6-GM9-|

|-7-7---5---|-7-6----5-|-7-7-----5-|--7---7------|--7--7-10---|--7--7-----9---|-C+9-D9-GM7-|----D7b9----|
|-5-5---3---|-5-5----3-|-5-4-----3-|--8---7--10--|--8--7-10---|--8--7-----9---|--8---7--7--|--8--7----7-|
|-5-5---4---|-5-5----4-|-5-5-----4-|--9---9--11--|--9--9--9---|--9--8----10---|--9---9--7--|--9--8----7-|
|-5-4---4---|-5-4----4-|-5-4-----4-|-10--10---9--|-10-10--9---|-10-10----10---|-10--10--9--|-10-10----9-|
|-----------|----------|-----------|---------10--|------------|---------------|--------10--|---------10-|
|---D13-GM9-|---C7b5---|---D7/6b9--|-CM7-D13-GM9-|-------G6/9-|----D13b9-G6/9-|-10--10-----|-10-10------|
```

Secondary Dominants

Pulls to a chord in the key. Find the 5 of the chord you are going to.
E.g.: In Key of C, with chords C, Am, F, G, the G7 pulls to the C. G is the 5 of C.
To get to F, the 5 of F is C, C7 is the secondary dominant and leads to F.
To get to the Am, the 5 of Am is E; E7 is the secondary dominant of Am.
To get to the G, the 5 is D, so D7.

SECONDARY DIMINISHED CHORDS

The secondary diminished is one note below the root.
Eg. In Dm, the secondary diminished is C#o7.

https://www.youtube.com/watch?v=8dp1upexGCQ

A secondary dominant is the V chord of the chord you are going to.
N.B: secondary dominants are outside the diatonic chords of the key you are in.

e.g.: CM7 > Am7 (p.s.: A is the V chord of C)
You can add the V chord of Am7 (E7) ahead of the Am7 to get CM7 > E7 > Am7

e.g: Cm7 > FM7 (F is the IV chord of C) (The IV chord is a major chord)
You can add the V chord of FM7 (C7) ahead of the FM7 to get CM7 > C7 > FM7.
And the C7 secondary dominant can be any form of the dominant, e.g. C9, a C11, a C13, C7#5, C7#9, a C7b9 (b9 = diminished 7th chord).

You will often see the II chord for the secondary dominant ahead of the secondary dominant make a 2-5-1 progression.
e.g. *There Will Never be Another You*: EbM7 > Dm7 > G7b9 > Cm7. (Dm7 = iim chord of C scale; G7 = V chord of C scale)

You can use secondary dominants when comping.
Take a 2-5-1, e.g. CM7 > to get CM7 > E7 > Am7.
A7 is the V chord of D. You can an A7 ahead of the Dm7 to get: CM7 > A7 > Dm7 > G7 > CM7.
You could add the V chord of the G7 (D7) to get: CM7 > A7 > Dm7 > D7 > G7 > CM7.
You could add the V chord of the A7 (E7) to get: CM7 > E7 > A7 > Dm7 > D7 > G7 > CM7.

You can use secondary dominants when you have one chord extending over a full measure or two in order to add movement:
e.g. A long stretch of Gm7. Add the V7 chord of G (D7, D7b9, etc.) ahead of the Gm7 to get: Gm7 > D7#9
And you could do the same thing as above and add the V7 chord of D (A7) ahead of the D7 to get: Gm7 > A7 >D7 > Gm7

C		Am		F		G
C	E7	Am	C7	F	D7	G
C	Bm7b5 E7	Am	Gm7 C7	F	D7	G
C	Bm7b5 E7b9	Am7	Gm7 C9b13	F	D7	G G9b13

Diminished Seventh Trick:

A diminished 7th chord resolves to ANY major or minor chord ONE HALF STEP HIGHER than ANY NOTE IN THE DIMINISHED 7th CHORD ITSELF.

For example: Co7 contains C, Eb, Gb, A.
Co7 resolves to Db, Dbm, E, Em, G, Gm, Bb, or Bbm

A diminished 7th chord can be added ahead of any chord in a progression.
The diminished seventh chord will be ONE HALF STEP LOWER than the ROOT of the next chord.
For example: Take progression: C Am F G C
You can play: C, G#o7, Am, Eo7, F, F#o7, G, Bbo7, C

You can also play the arpeggio of the diminished 7th chord ahead of the next chord.

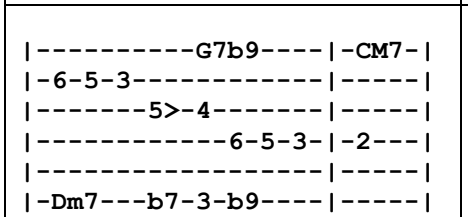
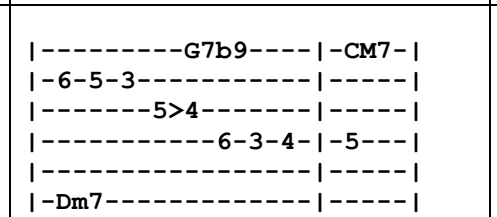
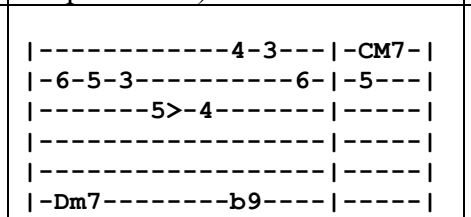
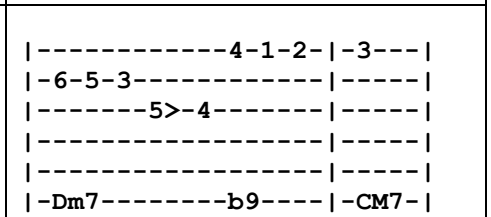
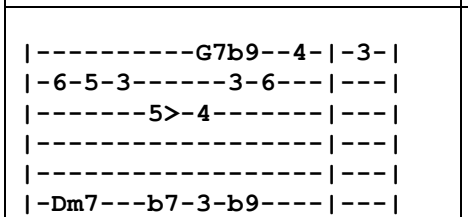
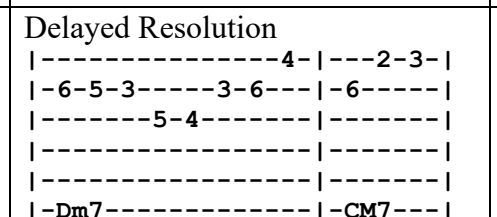
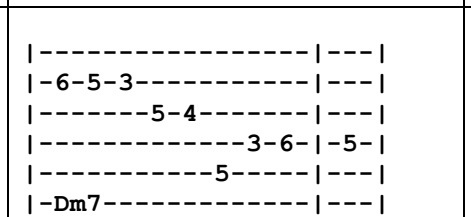
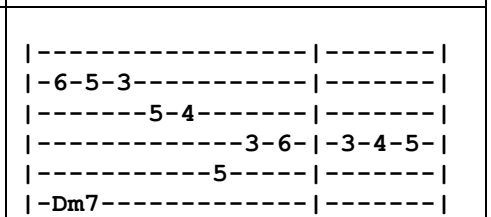
Jazz Progressions:
https://www.youtube.com/watch?v=nSO3dIWIe3g

1. "2-5" ii7 V7 [Dm7 - G7] Honeysuckle Rose; Satin Doll; Moments Notice
2. I v7 I7 IV [C - Gm7 - C7 - F] The Nearness of You; Misty; Cherokee
3. "1-6-2-5" "Turnaround" I vi ii v [CM7 - Am7 - Dm7 - G7] I Can't Get Started; Goodbait; Swing 42
4. I IV7 [C - F7] Willow Weep For Me; There is No Greater Love; Blue Monk
5. I II7 [C - D7] [Bb - C7] Mood Indigo; Girl from Ipanema; Take the A Train
6. I III7 [C - E7] Georgia; I Wish I Knew How It Would Feel To Be Free; Someday My Prince Will Come; Sunny Side of the Street
7. I iv [C - Fm] A Child Is Born; Yardbird Suite
8. Cycle of 5 x 2
   [Around Cycle of Fifths: C7 - F7 - Bb7 - Eb7 - Ab7 - Db7 - F#7 - B7 - E7 - A7 - D7 - G7 - C7]

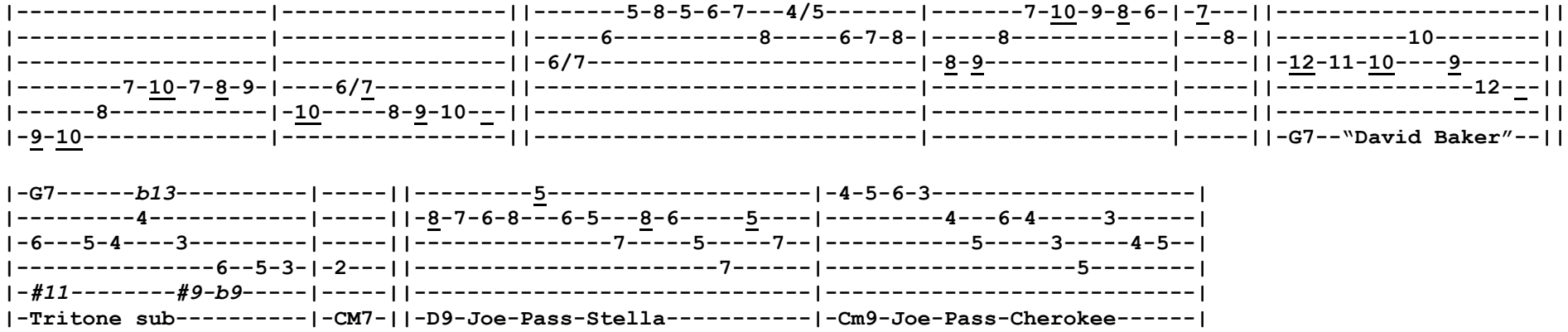
Sweet Georgia Brown
[Around Cycle of Fifths Diatonically: Am7 - Dm7 - G7 - CM7 - FM7 - Bm7b5 - Em7]
Fly Me To The Moon; Autumn Leaves

9. Ascending: I I7 IV Ivo7 - I [C - C7/E - F - F#o - C/G] / Descending: I I7 IV iv - I [C - C7/Bb - F/A - Fm/Ab - C/G]
   Basin Street Blues; St. Thomas; When the Saints Come Marching In
10. I VIIo or I -VIIb5 [C - Bo or C - Bm7b5] Bluesette; There Will Never Be Another You

2-5-1 Lines - Direction of Line

7th to 3rd Voice Leading - From 7th of DM7 to 3rd of G7 to 3rd of CM7	From 7th of DM7 to 3rd of G7 to 5th of CM7 (Enclosing the G 5th)	From 7th of DM7 to 3rd of G7 to 3rd of CM7 (Octave Displacement)	From 7th of DM7 to 3rd of G7 to 5th of CM7 (Octave Displacement + Enclosing the G 5th)
			
	Delayed Resolution 		

BeBop Lines

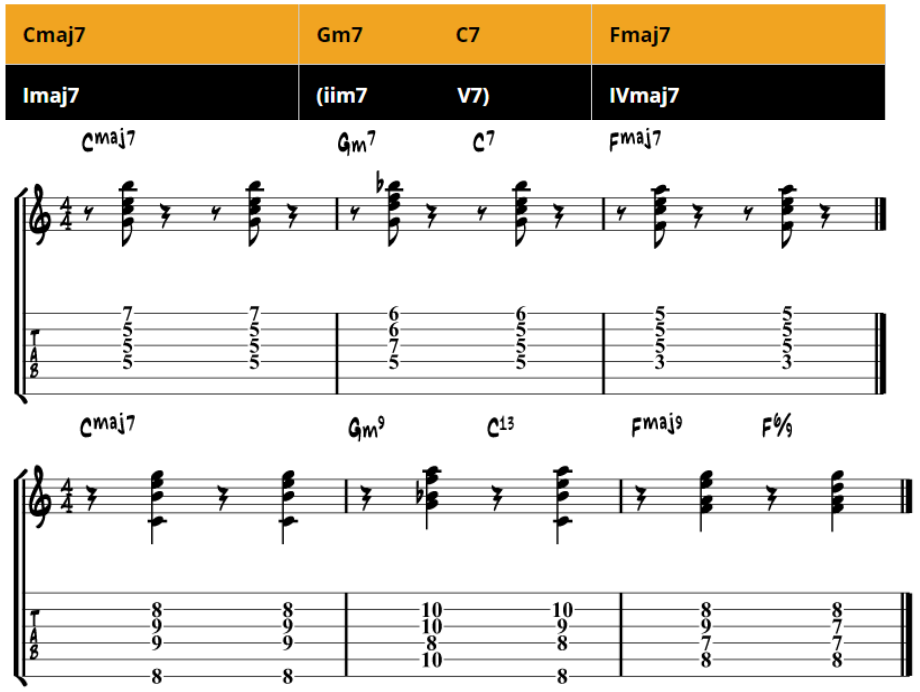


Jazz Reharmonization - How To Make Great Variations of a II V I

2-5-1 Progressions

Em9 / A13 / DM9 / DM9	Em9 = x7577x	A13 = 5x567x	DM9 = x5465x
Am7 / D7#9 / G6 / G6	Am7 = 5×5555	D7#9 = x5456x	G6 = 3x243x
Bm9 / E13 / AM7 / AM7	Bm9 = 7×7779	E13 = x7x799	AM7 = 5x665x
Em9 / A7#5 / DM9 / DM9	Em9 = xx5432	A7#5 = 5x566x	DM9 = x5765x
Am11 / D7b9 / GM13 / GM13	Am11 = 5x553x	D7b9 = x5454x	GM13 = 3x445x

2-5-1

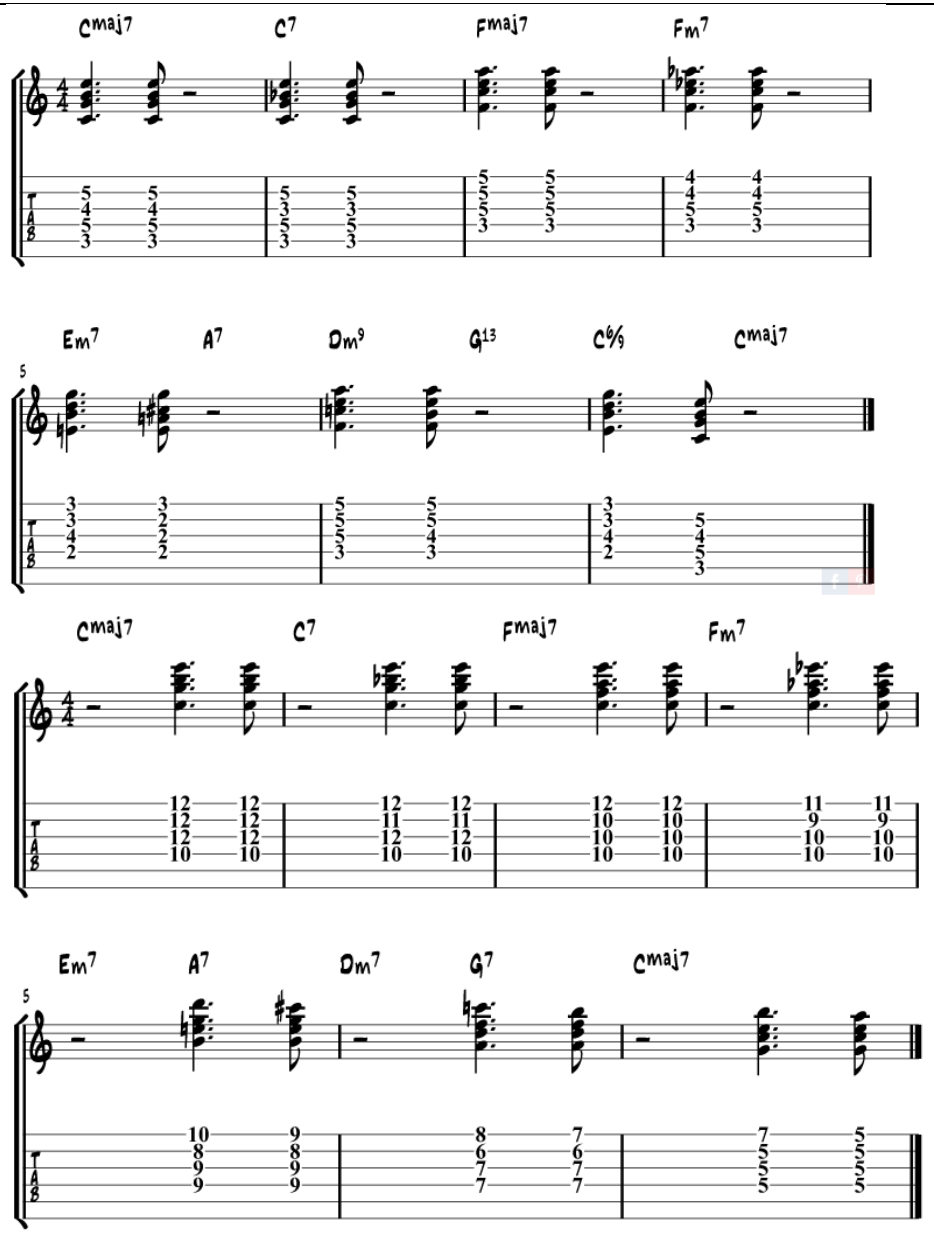



```
|-7---6----6--5----|----------------------|
|-5---6----5--5----|-8---10--10--8---8----|
|-5---7----5--5----|-9---10---9--9---7----|
|-5---5----5--3----|-9----8---8--7---7----|
|------------------|-----10------8---8----|
|-CM7-Gm7--C7-FM7--|-8--------8-----------|
|-IM7-iim7-V7-IVM7-|-CM7-Gm9-C13-FM9-F6/9-|
```

IV (MAJOR) TO IV (MINOR)

Cmaj7	C7	Fmaj7	Fm7
Imaj7	I7	IVmaj7	ivm7

Em7	A7	Dm7	G7	Cmaj7	%
iiim7	VI7	iim7	V7	Imaj7	%



Minor 2-5-1 Progression - in All Keys

```
|-Dm7b5-G7-Cm7-|-Dm7b5-G7-Cm7-|-10----7--8---|-Am7b5-D7-Gm7-|-Am7b5-D7--Gm7-|-etc----|
|--9-----8--8--|-6---------4--|-10----9--8---|-4-----3--3---|-13--------11--|--------|
|-10----10--8--|-5------4--3--|-10----7--9---|-5-----5--3---|-12----11--10--|--------|
|-10-----9--8--|-6------3--5--|--9----9--7---|-5-----4--3---|-13----10------|--------|
|-------10-----|-5---------3--|--------------|-------5------|-12--------10--|--------|
|-10--------8--|--------3-----|-Bm7b5-E7-Am7-|-5--------3---|-------10------|--------|

|-Gm7b5-C7-Fm7-|-----------|-Em7b5-A7-Dm7-----------|
|-2-----1--1---|-11-----9--|-11----10--10--8-----6--|
|-3-----3--1---|-10--9--8--|-12----12--10--7--6--5--|
|-3-----2--1---|-11--8-----|-12----11--10--8--5-----|
|-------3------|-10-----8--|-------12------7-----5--|
|-3--------1---|-----8-----|-12--------10-----5-----|
```

Cycle of Fourths - Major Keys: C F Bb Eb Ab Db Gb B E A D G C
Cycle of Fourths - Minor Keys: Am Dm Gm Cm Fm Bbm Ebm Abm Dbm Gbm Bm Em Am

Two routes: **1) Start on E string, move to A, back to E**
2) Start on A string, move to E, back to A

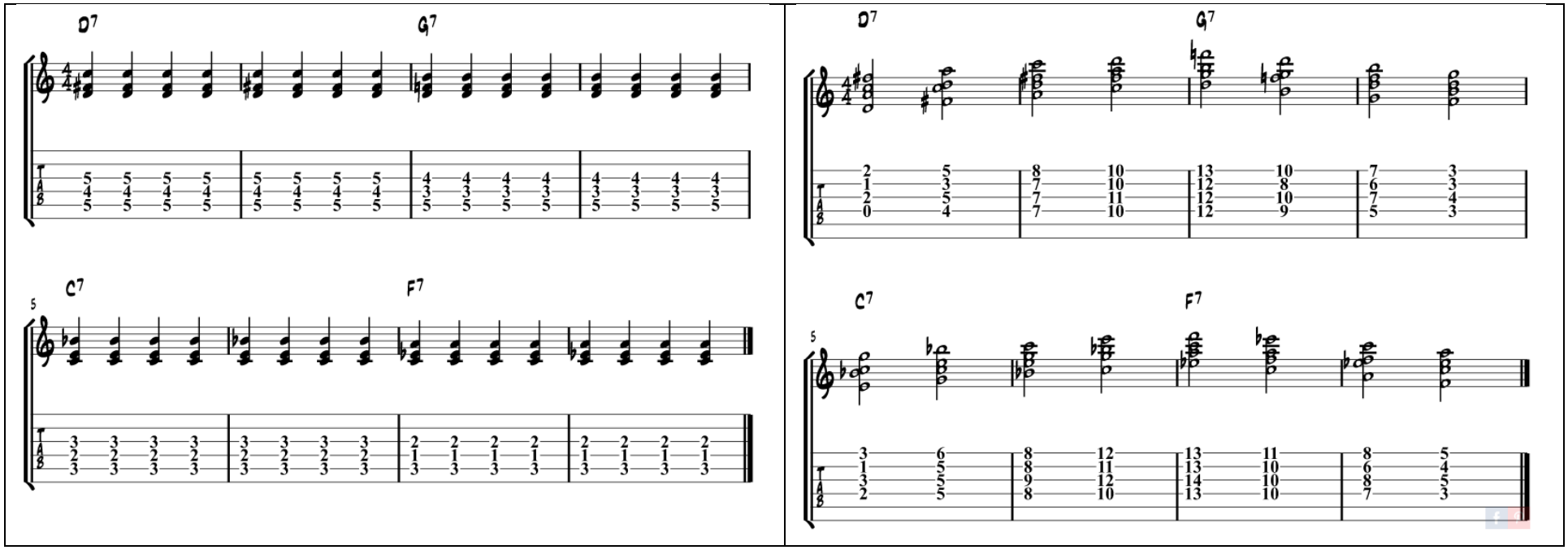
	II	V	I	IV
1	Dm7	G7	Cmaj7	Fmaj7
2	Bm75-	E7	Am7	D7
3	Gm7	C7	Fmaj7	Bbmaj7
4	Em75-	A7	Dm7	G7
5	Cm7	F7	Bbmaj7	Ebmaj7
6	Am75-	D7	Gm7	C7
7	Fm7	Bb7	Ebmaj7	Abmaj7
8	Dm75-	G7	Cm7	F7
9	Bbm7	Eb7	Abmaj7	Dbmaj7
10	Gm75-	C7	Fm7	Bb7
11	Ebm7	Ab7	Dbmaj7	Gbmaj7
12	Cm75-	F7	Bbm7	Eb7
13	Abm7	Db7	Gbmaj7	Bmaj7
14	Fm75-	Bb7	Ebm7	Ab7
15	C#m7	F#7	Bmaj7	Emaj7
16	Bbm75-	D#7	G#m7	C#7
17	F#m7	B7	Emaj7	Amaj7
18	D#m75-	G#7	C#m7	F#7
19	Bm7	E7	Amaj7	Dmaj7
20	G#m75-	C#7	F#m7	B7
21	Em7	A7	Dmaj7	Gmaj7
22	C#m75-	F#7	Bm7	E7
23	Am7	D7	Gmaj7	Cmaj7
24	F#m7	B7	Em7	A7

Minor 2-5-1 in Gm Exercises



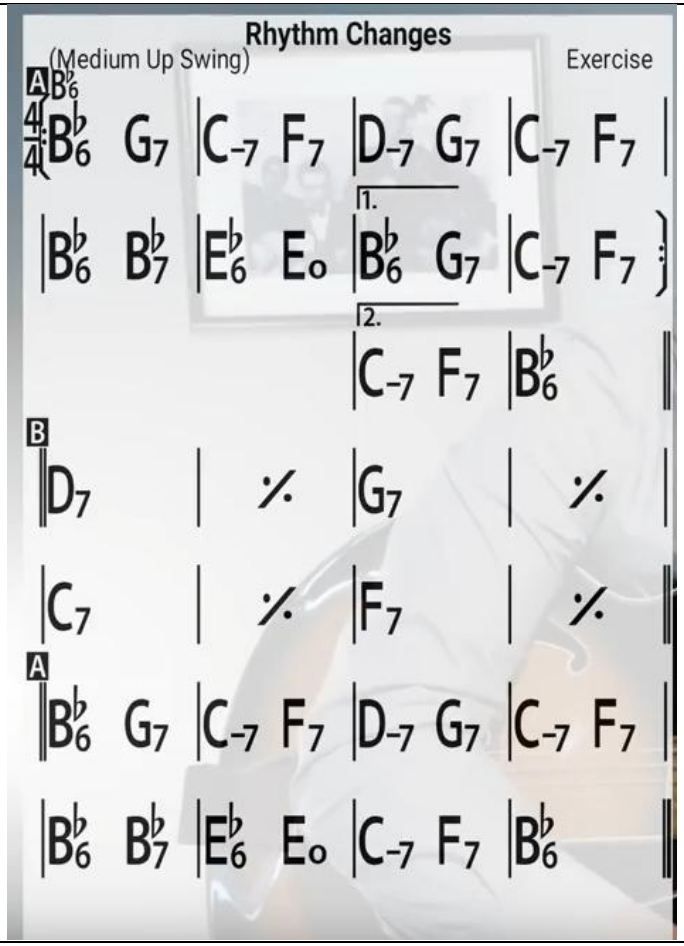
RHYTHM CHANGES - FOUR 7TH CHORDS MOVING UP BY A 4TH

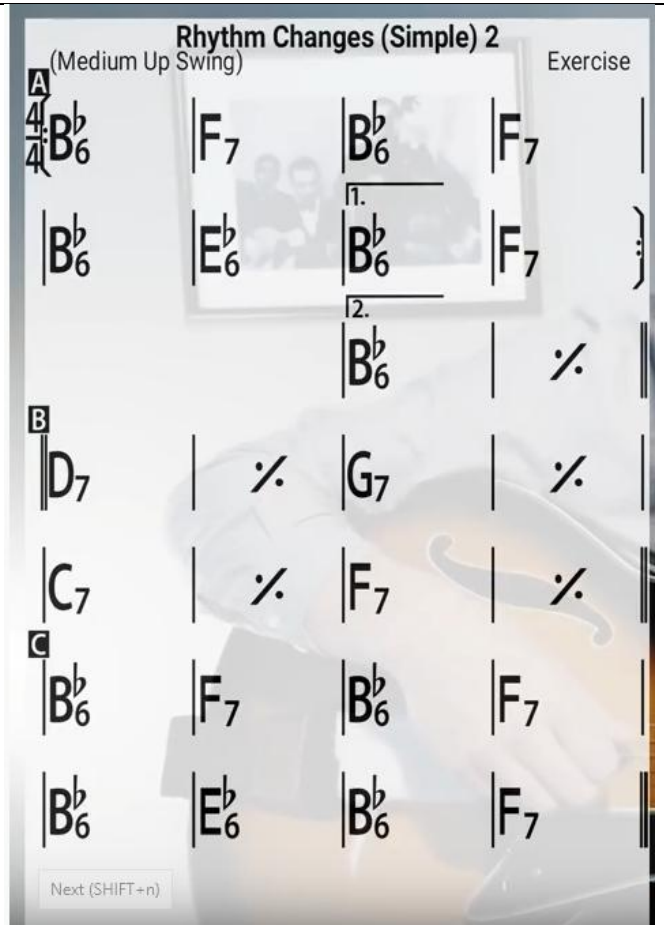
D7	G7	C7	F7
III7	VI7	II7	V7



How to Cheat Your Way Through Rhythm Changes

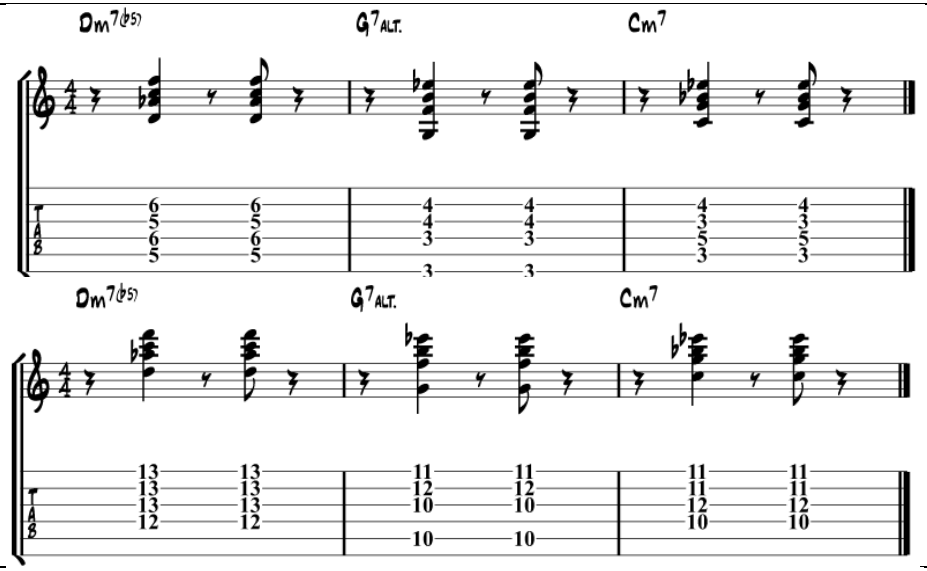
https://www.youtube.com/watch?v=Gvr1QLO7Y6Y


Rhythm Changes
(Medium Up Swing)
Exercise
A
B
A


Rhythm Changes (Simple) 2
(Medium Up Swing)
Exercise
A
B
C
Next (SHIFT+n)

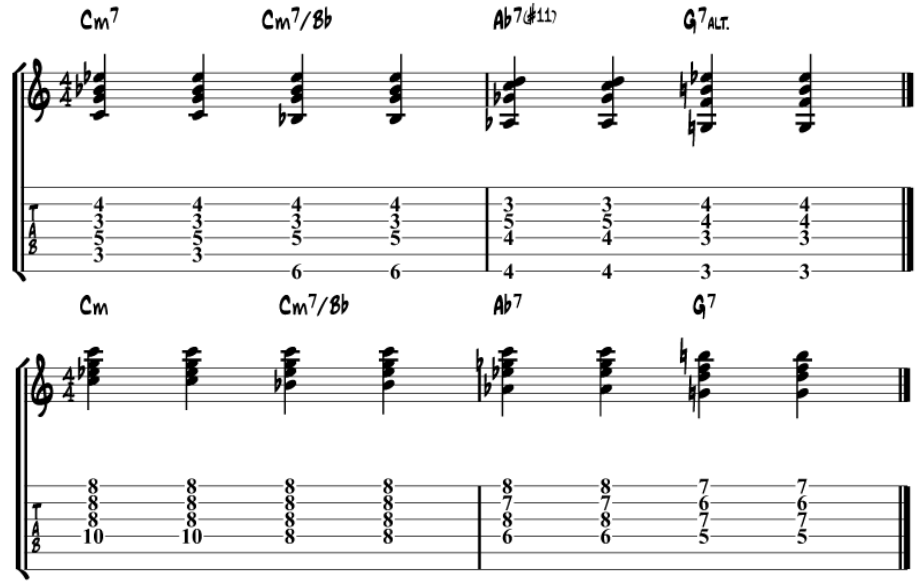
II V I PROGRESSION

Dm7b5	G7	Cm7	%
iim7b5	V7	im7	%



"STRAY CAT STRUT" MINOR-KEY TURNAROUND

Cm7	Cm7/Bb	Ab7	G7
im7	im7/b7	bVI7	V7



MAJOR BLUES PROGRESSION

/ A7 / A7 / D9 / D9 / A7 / A7 / | / E9 / D9 / A7 A#dim7 / Bm7 E7#9 /

Chords: A7 =5x565x D9 = x5455x E9 =x7677x A#dim7 = 6x565x Bm7 =7×7777 E7#9 = x7678x

MINOR BLUES PROGRESSION:

/ Gm7 / Cm7 / Gm7 / Gm7 G#dim7 / Cm7 / Cm7 / Gm7 / Gm7 / | / Eb9 / D7#9 / Gm7 Cm7 / Gm7 D7#9 /

Chords: Gm7 = 3×3333 Cm7 = x3534x G#dim7 = 4x343x Eb9 = x6566x D7#9 = x5456x

JAZZ BLUES PROGRESSION:

/ B7 / E9 / B7 / D#m7b5 / E9 / E9 / | / B7 / D#m7b5 / C#m7 / F#9 / B7 / F#9 /

Chords: B7 = 7x787x E9 = x7677x D#m7b5 = x6767x C#m7 = 9×9999 F#9 = x9899x

Jazz Blues

A7	**D7**	**A7**	**Em7 A7**
D7	**Ebo7**	**A7**	**F#7**
B7	**E7**	**A7 F#7**	**B7 E7**

```
|-------------|-----|------------|-------------|------|----5--8-8\-|---------------|------|
|-------------|-----|----------8-|-8-----------|------|-7--4--7-7\-|---------------|------|
|-5h6--5h6--5-|--5--|-5h6--5h6-7-|-7--x-6--x-5-|-5--5-|-5--5--8-8\-|-5h6--5h6-6--3-|-3----|
|-5----5----4-|--4--|-5----5-----|----x-5--x-4-|-4--4-|-7--4--7-7\-|-5----5---5--2-|-2----|
|-------------|-----|----------7-|-7-----------|------|------------|---------------|------|
|-A7----------|-D7--|-A7---------|-Em7---A7----|-D7---|-Ebo7-------|-A7------------|-F#7--|

|-B7------|-E7------|-A7---F#7--|-B7----E7--|
|---------|---------|-----------|-----------|
|-2---2-2-|-7---7-6-|-6-6--9--9-|-8-8---7-7-|
|-1---1-1-|-6---6-6-|-5-5--8--8-|-7-7---6-6-|
|---x-----|---x-----|-----------|-----------|
|---------|---------|-----------|-----------|

|-Bb--Gm"6"-"2"-"5"-|-Bb-Gm--------|-Bb7--Eb7--6---Eo-|-Bb6-----Bb6-|
|-8--------------8--|-8---------8--|-----------6---8--|--8---8---8--|
|-7---10-----8---8--|-7--10--8--8--|--7----7---6---7--|--7---8---7--|
|-8----8-----8---7--|-8---8--8--7--|--6----6---5---8--|--8---7---8--|
|-----------------8--|-----------8--|--5----5-------7--|------8------|
|-6---10-----8------|-6--10--8-----|--6----6---6---6--|--6---F7--6--|
```

https://www.youtube.com/watch?v=yB6bWhlhvZ8

Soul Blues Backing Track in G

G major pentatonic or G minor pentatonic
https://www.youtube.com/watch?v=SqcuZ-XW0cM

G	G	G7	G7
C	C	C#o	C#o
G	E7	A7	D7
G	C7	G	D7

Slow Soul Blues Backing Track in A

https://www.youtube.com/watch?v=uV2hTmNVzMI

A	D	A	A7
D	Ebo	A	F#7
B7	E7	A D	A E7

Popular Chord Progressions in C major.

I - V **(C - G)**
I - vi - ii - V **(C - Am - Dm - G)**
I - IV **(C - F)**
I - vi - IV - V **(C - Am - F - G)**
I - vi **(C - Am)**
I - vi - ii - vii **(C - Am - Dm - Bdim)**
I - IV - V **(C - F - G)**
I - vi - IV - vii **(C - Am - F - B dim)**
I - ii - V **(C - Dm - G)**
I - vi - V **(C - Am - G)**

JAZZ BLUES Comping Swing Style - Guitar LESSON - Rhythm Guitar

Sherman: https://www.youtube.com/watch?v=82bj58rr9Fw

```
|-Bb7-Eb7-Co7-Bb/D-|-Eb7-G7--Cm7--F7-|-Bb7-Ab7-Bb7-B7-|-Bb7-Cm7-C#o-Bb/D-||Eb7--Fm7-F#ob13-Eb-|-Eo-Eo-Go--Eo-|
|------------------|----------------|---------------|------------------||-----1---3------4--|-5--8--11--8--|
|-7---8---9---10---|-12--10---8---8--|-7---6---7---8--|-7---8---9---10---||-12--1---2------3--|-6--6---9--6--|
|-6---8---8----8---|-11---9---8---7--|-6---5---6---7--|-6---8---8----8---||-11--1---1------1--|-5--8--11--8--|
|------------------|--------------8--|---------------|------------------||------------------|----7--10--7--|
|-6---8---9---10---|-11--10---8------|-6---5---6---7--|-6---8---9---10---||-11--1---2------3--|-6-----------|

|-Bb7-Bb13-A13-Ab13-|-G7#5---G13b9-Bo-||-Cm-Bb/D-Ebo-C/E-|-F7-Gm7-Abo-F-|-Bb7-Ab7-G7-Db7-|-Cm7-F#7-F7-A7-|-Bb7-|
|-9---8----7---6----|-4---4--5-----6--||-----------------|-------3-----|---------------|--------------|-----|
|-7---7----6---5----|-4---4--4-----7--||-8--10---11--12--|-2--3---4---5-|-7---5---4--4---|-3---3---2--6--|-7---|
|-8---6----5---4----|-3---3--3-----6--||-8---8---10--10--|-1--3---3---3-|-6---4---3--3---|-1---2---1--5--|-6---|
|-8-----------------|-----------------||-----------------|-------------|-----------4---|-3-------------|-----|
|-----6----5---4----|-3---3--4-----7--||-8--10---11--12--|-1--3---4---5-|-6---4---3------|-----2---1--5--|-6---|
```

Sherman: https://www.youtube.com/watch?v=S9_SJrZjjv4

Bb7	**Eb7**	**Bb7**	**Bb7**
Eb7	**Eo**	**Bb7**	**G7**
C7	**F7**	**Bb7 | G7**	**Cm7 | F7**
Bb13 | A13	**Ab13 | G7b13**	**C9**	**C9 | F7b13**
Bb9 |G7b13	**Cm9 | F7b13**		

Bb9	**Eb9**	**Bb13 |B13**	**Bb13**
Eb9	**Eo**		
Bb13 | Cm7	**Dm7|G7#9 |G7b9**	**Cm7**	**F7#9**
Bb13 | Db13	**C13 | B13**		

10 + BLUES ESSENTIAL YOU NEED TO KNOW - TUTORIAL

https://jazzduets.com/blogs/jazzduets-blog/10-blues-essentials

1. Basic

F7	F7	F7	F7
Bb7	Bb7	F7	F7
C7	Bb7	F7	F7

2. Add IV7 in Bar 2

F7	Bb7	F7	F7
Bb7	Bb7	F7	F7
C7	Bb7	F7	F7

3. Add diminished in Bar 6

4. Add IVm to Bar 6

F7	Bb7	F7	F7
Bb7	Bo	F7	F7
C7	Bb7	F7	C7

F7	Bb7	F7	F7
Bb7	Bb-	F7	F7
C7	Bb7	F F7 Bb Bo A	F C C

5. II-V in Bars 9-10

F7	Bb7	F7	F7
Bb7	Bb-7	F7	D7
G-7	C7	F7	C7#9

6. Jazz Colors to Bars 7-8

F7	Bb7	F7	F7
Bb7	Bo7	F6 Bb7	A-7 D7
G-7	C7	F7	C7#9

F6: x8776x xx3535

7. See 7-8 and Turnaround at 11-12

8. Chromatic Movement in Bars 7-9 & Tritone Substitution in 11-12

F7	Bb7	F7	F7 F7+
Bb7	Bb-6	F6 G-7	A-7 Ab-7
G-7	C7	F6 D7	G-7 C7

F7	Bb7	F7	B7
Bb7	Bo7	F7 E7	Eb7 D7
G-7	C7	F7 Ab7	G7 Gb7

9. Major Blues

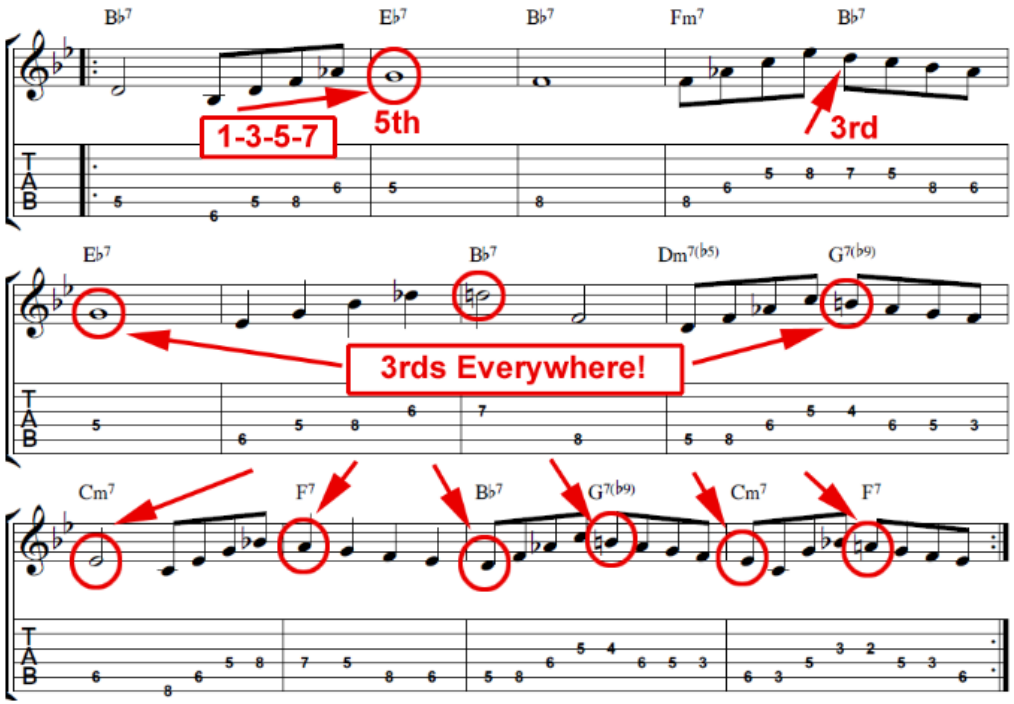
Fmaj7	G-7 C7	Fmaj7	C-7 F7
Bb7	Bo7	F6	A-7 D7
G-7	C7	F6 D7	G-7 C7+

10. Descending Blues

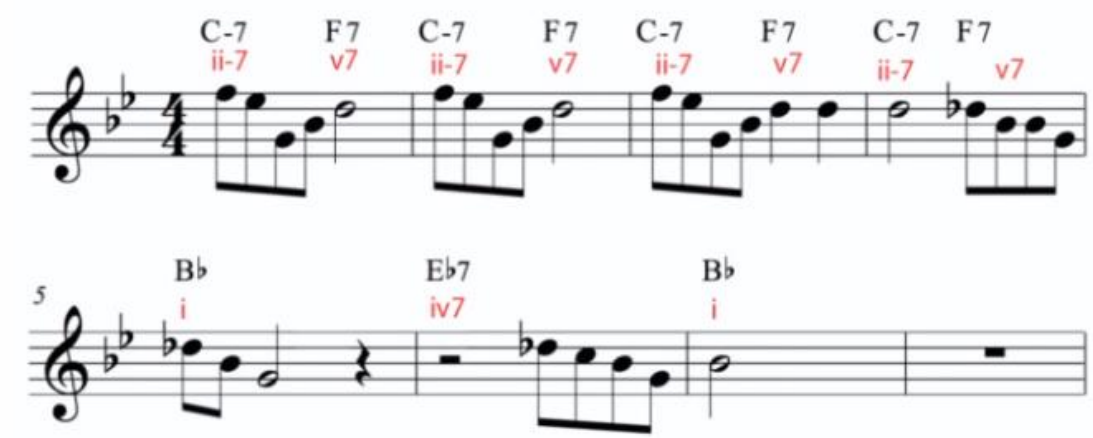
Fmaj7	E-7b5 A7	D-7 G7	C-7 F7
Bb7	Bb-7	A-7	Ab-7
G-7	C7	F6 D7	G-7 C7+

11. Cycle Progression

F7	Eb7	F7	B7
Bb7	Eb7	Ab7	Db7
C7	Bb7	F7 Eb7	F7

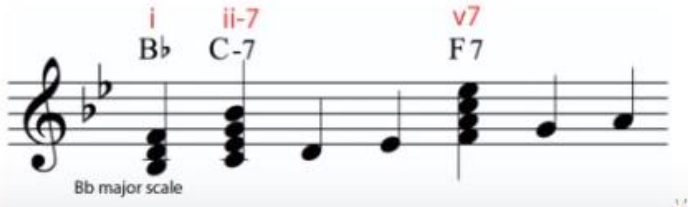


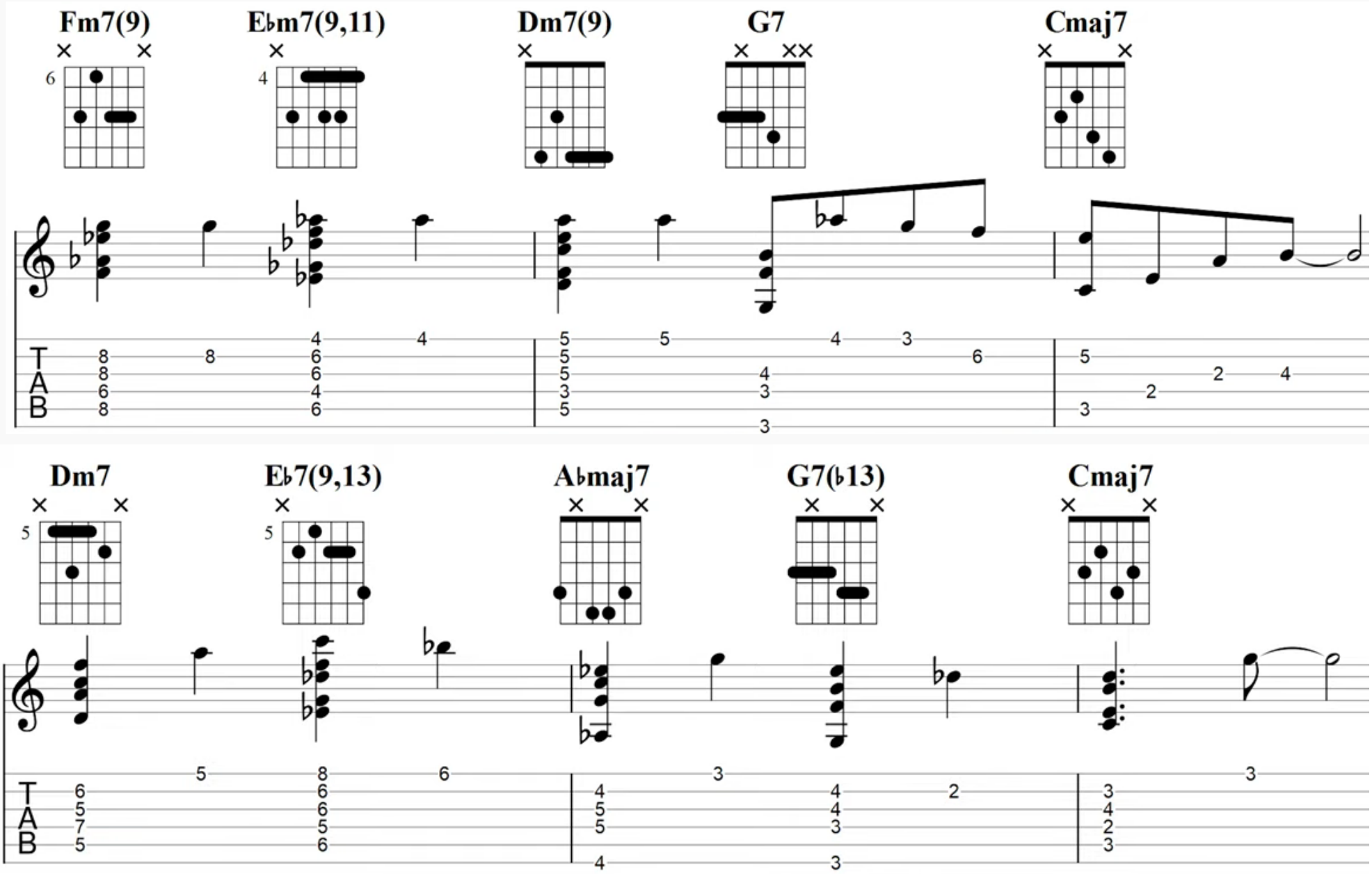
HONEYSUCKLE ROSE - SARAH VAUGHN

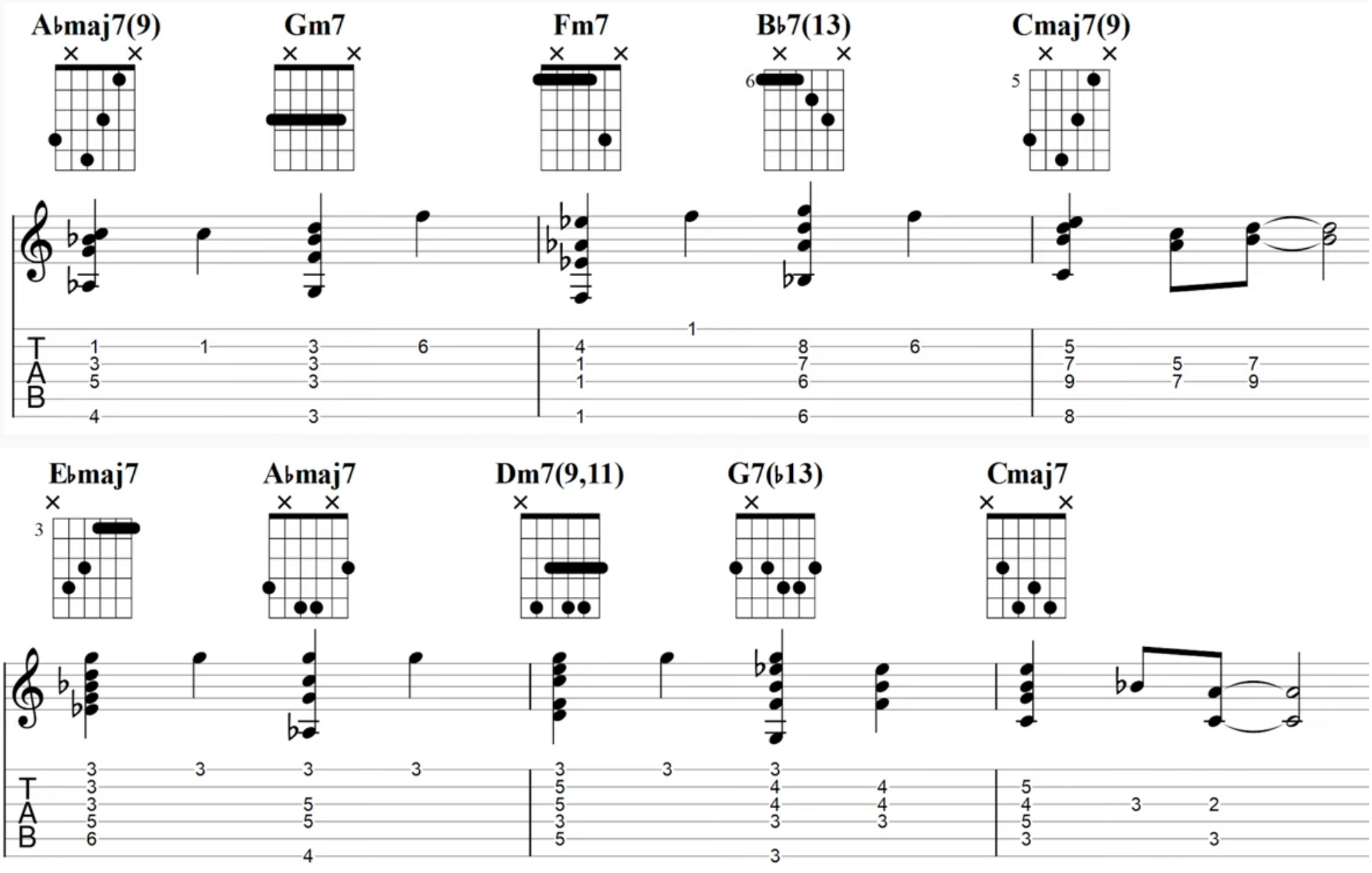


SO THESE NUMBERS II V RELATE TO THE MAJOR SCALE OF THE KEY - IN THIS CASE B FLAT MAJOR

NOTICE THE II V REPEATS ITSELF 4 TIMES BEFORE FINALLY RESOLVING TO CHORD 1 - B FLAT IN BAR 5




Fm7(9)
Eb m7(9,11)
Dm7(9)
G7
Cmaj7
Dm7
Eb7(9,13)
Ab maj7
G7(b13)
Cmaj7
T
A
B


A♭maj7(9)
Gm7
Fm7
B♭7(13)
Cmaj7(9)
E♭maj7
A♭maj7
Dm7(9,11)
G7(♭13)
Cmaj7
T
A
B