

THE MULTI-POSSIBILITIES OF VOICE-LEADING as illustrated via *ii-V-I* on the TOP 4 STRINGS

Although it would take someone the better part of a lifetime to exhaust all the voice leading possibilities on the guitar, the PRINCIPLE can still be thoroughly grasped. These examples should serve that purpose (I hope).

USE CONTRAPUNTAL SOLATION!

5	Am7	D13 ^{no9} #11	G/9	5	Am7	D13 ^{no9} #11	G/9	5	Am7	D7 ^{no9} #11+	G/9	5	Am7	D7 ^{no9} #11+	G7/6
5	Am7	D7 ^{no9} #11+	G/9	6	Abm9	D7 ^{no9} #11+	Gb/9	6	Abm9	D7 ^{no9} #11+	Gb/9	6	Abm9	D7 ^{no9} #11+	Gb/9
6	Abm9	D7 ^{no9} #11+	Gb	6	Abm9	D7 ^{no9} #11+	Gb/9	6	Abm9	D7 ^{no9} #11+	Gb/9	6	Abm9	D7 ^{no9} #11+	Gb/9
5	Gm11	C7 ^{no9} #11	F6/9	5	Gm11	C7 ^{no9} #11	F6/9	5	Gm11	C7 ^{no9} #11	F6/9	5	Gm11	C7 ^{no9} #11	F6/9
5	F#m7/11	B13 ^{no9} #11	E/9	5	F#m7/11	B13 ^{no9} #11	E/9	5	F#m7/11	B13 ^{no9} #11	E/9	5	F#m7/11	B13 ^{no9} #11	E/9
4	Fm7/11	Bb13 ^{no9} #11	Eb/9	4	Fm7/11	Bb13 ^{no9} #11	Eb/9	4	Fm7/11	Bb13 ^{no9} #11	Eb/9	4	Fm7/11	Bb13 ^{no9} #11	Eb/9
4	Fm7/11	Bb7 ^{no9} #11+	Eb/9	4	Fm7/11	Bb7 ^{no9} #11+	Eb/9	4	Fm7/11	Bb7 ^{no9} #11+	Eb/9	4	Fm7/11	Bb7 ^{no9} #11+	Eb/9
7	Abm7/11	D7 ^{no9} #11	Gb/9	7	Abm7/11	D7 ^{no9} #11	Gb/9	7	Abm7/11	D7 ^{no9} #11	Gb/9	7	Abm7/11	D7 ^{no9} #11	Gb/9
7	F#m7/11	B13 ^{no9} #11	E/9	7	F#m7/11	B13 ^{no9} #11	E/9	7	F#m7/11	B13 ^{no9} #11	E/9	7	F#m7/11	B13 ^{no9} #11	E/9
7	F#m7/11	B9	E/9	7	F#m7/11	B9	E/9	7	F#m7/11	B9	E/9	7	F#m7/11	B9	E/9