

MOVING LINES FOR ADDED BEAUTY & INTEREST (VARIOUS WAYS TO MELODIZE CHORDS)

VOICE OF VEHICLE

DA7 Bm7 Em7 A7 | DA7 Bm7/11 Em7 A9 | D Bm7

BACK CHORDS w/ VOICE LEADING  
2 to 1 SOPRANO

Em7 A7 | DA9 Bm7 Em7 A7/6 | DA9 Bm7 Em7 A7/6

4 to 1 SOPRANO  
ARPEGGIATE FROM THE BOTTOM UP

DA9 Bm7 Em7 A7/6 | DA9 Bm7 Em7 A7/6 | DA9 Bm7 Em7 A7/6

DELAYED HI-NOTE  
ALTERNATING DELAYS

Em9 A7 | DA9 Bm7 Em9 A7 | DA9 Bm7 Em7 A7

STUDY AND CONTRAPUNTAL ISOLATION  
DELAYS in 3 to 1

DA7 Bm7 Em7 A7 | DA7 Bm7 Em7 A7 | DA9 Bm7 Em9 A7

2 to 1 BASS  
DIALOGUE BETWEEN VOICES

Em9 A7 | DA7 Bm7/11 Em7 A7 | DA9 Bm7 Em9 A7

SAME BUT BASS SPEAKS 1st  
DIALOGUE

G#A7 Ebm7 Abm7 D7/6 | EbA7 Cm7 Fm7 Bb9 | Eb Cm7

DIALOGUE  
SAME

Fm7 Bb7/6 Db Bbm7 Ebm7 Ab7 | DA9 Bbm7/9 Ebm7/11 Ebm7/11 Ab7/6

SAME  
2 FORMS on one chord

Ab7/6 | DA9 DbA7 Bbm Bbm9 Ebm7/11 Ebm7/11 Ab7/6

2 forms on each chord 4/4 2/4