

HARMONIC VOCABULARY of STANDARD TUNES

8-1-24
© by J. L. Green

VII

: Probably the most important chord progression in the history of music. It's still around in full bloom today. Master as many of these 20th cent. voice leadings as you can.

G9	C6	G11	CΔ7	G11	CΔ9	G7	CΔ7	G7sus4	CΔ7
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Key of C
and
transpos.
these to the
key of D too...

Bb7/6	Eb1/9	Bb7/6	Fb6/9	Bb7sus2	EbΔ7	Bb7/6	EbΔ7	Bb9	EbΔ7
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Key of Eb
and
transpos.
these to the
key of F too.

Bb13	Eb6/9	Bb7/6	Eb1/9	Bb7sus2	EbΔ7	Bb11	EbΔ7	Bb11	EbΔ9
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Key of A
transpos.
these to G and Bb too

This is the tip of the
tip of the iceberg on
this progression,
but you will have
done well if you
learn most of these
for now.

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ii⁷ V⁷ I : The logical extension of IV⁷ I - excepting in TWO-FIVE-ONE. This is a bit unpredictable
note that

Dm7	G7	CΔ9	Dm7	G7/6	C6/9	Dm9	G7/6	CΔ9	far from the truth!*
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Key of C
3

Dm7/11	G7/6	C6	Fm7	Bb9	EbΔ9	Fm7	Bb7/6	Fb1/9	STUDY THESE EXAMPLES CAREFULLY
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Key of Eb
Fm7

Am7	D7	GΔ7	Am7	D9	GΔ7	Am7/11	D7	G1/9	COMMIT THEM TO MEMORY. WE HAVE TO BUILD THE VOCABULARY,
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Key of G
5

Am7	D13/b9	G6/9							and WE HAVE SOMETHING TO BUILD ON.
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5

* IN CERTAIN
IMPROVS

P.2 HARMONIC VOCABULARY of STANDARD TUNES

vi_7 or VI_7 commonly follow I and often lead back to ii_7 again. Play all these examples

many times until you can play the whole page straight through without stopping.

AND OF COURSE,
TALK OF THE
CHORD NAMES

(and try to include
the numbers too)

without pausing.

IF THIS MEANS
YOU HAVE TO

SLOW WAY DOWN
AT 18T, THEN

"JOIN THE CROWD".

VARIOUS KEYS

$\text{ii}_7 \text{ V}_7 \text{ I } \text{ vi}_7$ and →

Ebm7	Ab7	Bb6/9	Bbm7
4	10	3	1

$\text{ii}_7 \text{ V}_7 \text{ I } \text{ VI}_7$

Cm7	F7	Bb6/9	G7
1	10	1	3

Ebm7	Ab7	Bb6/9	Bbm7
1	10	3	6

F\#m7	B7	E\#7	C\#7
7	7	6	9

F\#m7/11	B7	E\#7	C\#m7
7	7	6	9

Fm7	Bb7	Eb7	C\#7\#9
6	6	5	7

Fm7	Bb7	Eb7	C7
6	6	5	8

Fm7/11	Bb9	Eb7	Cm7
6	6	6	8

Bb7	Eb7	Ab\Delta7	C7
6	6	4	8

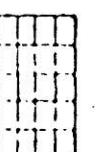
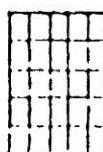
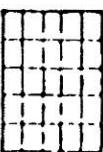
Bb7	Eb7	Ab\Delta7	F7
6	6	4	8

Am7/11	D9	G9	C7\#9
3	2	3	10

E7\#9	Dm7	G7	Am9
6	10	8	10

Cm7	F7	Bb6/9	G9
8	10	8	9

Bm7	E7	A19	F\#m7
7	9	9	9



P.3 HARMONIC VOCABULARY of STANDARD TUNES

I vi7 ii7 V7 - ASCENDING MELODY STUDIES

Key of D

D6 Bm9 open Em7 A9 open

5 5 5 5

This progression is one of the true styles of many styles of music.

10-20-74
8-31-84
Challenger

D7 Bm7 Em7 A7/6

2 2 5 5

Play thru this page till you can do these examples from memory (remember the LOGIC of them, and it will be easier).

3 D6 Bm9/11 Fm9 A7

5 5 5 5

D9 Bm7 Em7 A7/6

4 4 5 5

Did you notice that this progression is kind of like

5 D7 Bm7/11 Em7/11 A9

7 7 5 5

D5sus Bm7 Em7 A7/6

5 5 7 7

the previous one, just inside-out?

5 D7 Bm7 Em7/11/B A11

7 7 7 7

D6 Bm9 Em7 A7/6

5 5 7 7

Key of F#

5 AΔ7 F#m7+ Bm7/11 E9

7 7 5 6

A9sus F#m7 Bm7 E9

5 5 7 7

5 AΔ7 F#m7 Bm7/16 E11

7 7 5 5

A6 F#m9 Bm7 E7

5 5 7 7

4 AΔ7 F#m7 Bm7 E7/6

2 2 7 7

A9 F#m7/11 Bm9 E7

5 5 7 7

5 AΔ9 F#m7 Bm7 E7

7 7 7 7

A9 F#m7 Bm7 E7

5 5 7 7

5 AΔ7 F#m7+ Bm7/11 E9

9 9 7 12

A9 F#m7 Bm7 E7

5 5 7 7

You may also find it advantageous to look for resolutions of the II7's (to I's, that is) after you've gotten friendly with this page.

P.4 HARMONIC VOCABULARY OF STANDARD TUNES

8-31-94
JL

iii⁷, vi⁷, ii⁷, IV⁷ (I) - MAINLY DESCENDING MELODIES OF VARIOUS TYPES

This prog. is another of what could be considered "the main ones"

Chord grid layout:

- Row 1: Cm7/11, Fm7, Bbm9, Eb7sus, Ab9, Bm7, Em7, Am7, D9, Gd7
- Row 2: Bm7, Em7, Am7, D7, Gd7, Bm7, Em7/11, Am7, D11, Gd7
- Row 3: Bbm7, Ebm7, Abm7/11, Bb7, Gb7, Bbm7+, Ebm9, Abm7/11, Bb7b5, Gb7
- Row 4: D#m7/11, G#m7, C#m7, F#7/6, B9, G#m7/11, C#m7, F#m7, B7/6, E9
- Row 5: G#m7, C#m7, F#m7, B7, open E7, Fm7, Bbm7, Ebm7, Ab7, Dba7
- Row 6: Fm7/11, Bbm9, Ebm7/11, Ab7/6, Bb9, C#m7, F#m7, Bbm7/11, E7/6, A9
- Row 7: Em7+, Am9, Dm7, G9, C11, Em7, Am7, Dm7/11, G7/6, C11
- Row 8: (empty)
- Row 9: (empty)
- Row 10: (empty)

Annotations:

- "FOR SMALLER HANDS (AT FIRST)" written vertically along the center line.
- A wavy line connects the 2nd and 3rd columns in the 4th row.
- A wavy line connects the 1st and 2nd columns in the 6th row.
- A wavy line connects the 3rd and 4th columns in the 7th row.
- Several 'X' marks are placed on specific chords: one in the 3rd column of the 3rd row, one in the 4th column of the 3rd row, one in the 2nd column of the 6th row, one in the 3rd column of the 6th row, one in the 4th column of the 6th row, one in the 2nd column of the 7th row, one in the 3rd column of the 7th row, and one in the 4th column of the 7th row.

HARMONIC VOCABULARY OF STANDARD TUNES

CONTINUOUS ASCENDING MELODY on one-six-twelve-five (most of DIATONIC MODES too know yet)

OPTIONAL CONTINUATION

F#7 Dm7 G7/6 C11 F#9 Dm7 Gm7 C7/6 F#13 Dm9

Gm7 C7 F#7/6 or F6/9 F#7 Dm7+ Gm7/11 C9 F#7 Dm7

Gm7 C7/6 F6 Dm9 Gm7 C7 F#7 Dm7+ Gm7/11 C9

OPT. continuation F#7 Dm7 Gm7 C7/6 F6/9 D6 Bm7/11 Em9 A7b9 D7

Bm7 Em7/6 OPEN A11 D9 B#7 G#m7/11 C#m7/11 F#13 B#9 G#m7

C#m7 F#13b9 or F#13b9 B6/9 B#7 G#m7/11 C#m9 F#7 B#9 G#m7

C#m7/6 F#11 B#9 G#m7/11 C#m7/11 F#13 B/9 OR to G#m7/6

C#m7/6 F#11/6/11 B6/9 and to

*Because
voicing
leading*