

HARMONIC VOCABULARY of STANDARD TUNES

8-1-84
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V7 I : 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.

Key of C and transpose these to the key of F too.

Key of Eb and transpose these to the key of F too.

Key of A transpose these to G and F 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.

ii7 V7 I - The logical extension of V7 I. Some musical thinkers say "everything is two-FIVE ONE". This is a bit impetuous but not that far from the truth.*

Key of C

Key of Eb

Key of G

STEADY THESE EXAMPLES CAREFULLY & COMMIT THEM TO MEMORY. WE HAVE TO BUILD THE VOCABULARY, and WE HAVE TO HAVE SOMETHING TO BUILD ON.

* (IN CERTAIN CONTEXTS)

P.2 HARMONIC VOCABULARY of STANDARD TUNES

vi7 or VII7 commonly follow I and often lead back to ii7 again. Play all these examples many times until you can play the whole page straight through without stopping.

V
A
N
D
S
E
V
E
N
K
E
Y

ii7	V7	I	vi7	and →	ii7	V7	I	VII7

AND OF COURSE, THINK OF THE CHORD NAMES (and try to include the numbers too) WHILE PLAYING. IF THIS MEANS YOU HAVE TO SLOW WAY DOWN AT 1ST, THEN "JOIN THE CLUB".

I vi7 ii7 V7 - ASCENDING MELODY STUDIES

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

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

Key of D

D6	Bm9 OPEN	Em7	A9 OPEN		DA7	Bm7	Em7	A7/6	
D6	Bm7/11	Fm9	A7		DA9	Bm7	Em7	A7/6	
DA7	Bm7+	Em7/11	A9		Dsus4	Bm7	Em7	A7/6	
DA7	Bm7	Em7/11/13 OPEN	A11 OPEN		D6	Bm9	Em7	A7/6	
AA7	F#m+	Bm7/11 OPEN	E9		A9sus4	F#m7	Bm7 OPEN	E9	
AA7	F#m7	Bm7/6	E11		A6	F#m9	Bm7	E7	
AA7	F#m7	Bm7	E7/6		A9	F#m/11	Bm9	E7	
AA9	F#m7	Bm7	E7		ALTERNATE AA9	F#m7	Bm7	E7	
AA7	F#m+	Bm7/11	E9						

Key of A

you can do these examples from memory (Remember the LOGIC of them, and it will be easier).

Did you notice that this progression is kind of like the previous one? (I-VI-V7)

"inside-out"?

you may also find it advantageous to look for resolutions of the I7/5 (to I's, that is) after you've gotten friendly with this page.

iii7 vi7 ii7 V7 (I) - MAINLY DESCENDING
MELODIES OF VARIOUS TYPES

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

Chord diagrams and names shown in the grid:

- Row 1: Cm7/11, Fm7, Bbm9, Eb7sus2, AbA9, Bbm7, Fm7, Am7, D9, GA7
- Row 2: Bbm7, Fm7, Am7, D7, GA7, Bbm7, Fm7/11, Am7, D11, GA7
- Row 3: Bbm7, Fbm7, Abm7/11, Db7, GbA7, Bbm7+, Fbm9, Abm7/11, Db7/6, GbA7
- Row 4: D#m7/11, G#m7, C#m7, F#m/6, B/9, G#m7/11, C#m7, F#m7, B/6, E/9
- Row 5: G#m7, C#m7, F#m7, B7, open EA7, Fm7, Bbm7, Fbm7, Ab7, DbA7
- Row 6: Fm7/11, Bbm9, Fbm7/11, Ab7/6, Db/9, C#m7, F#m7, Bbm7/11, F#7/6, A/9
- Row 7: Fm7+, Am9, Dm7, G9, CA9, Fm7, Am7, Dm7/11, G7/6, C/9
- Row 8: (Empty fretboards)
- Row 9: (Empty fretboards)
- Row 10: (Empty fretboards)

Additional notes: "or Ab" (under Bbm7), "FOR STRIKER HANDS (AT FIRST):" (between rows 3 and 4), "ON NEXT SET" (under CA9).

CONTINUOUS ASCENDING MELODY on ONE-SIX-TWO-FIVE (MOSTLY DIATONIC, NOTING TOO ROUNDTY YET)

Diagram showing guitar chord progressions for a continuous ascending melody on the one-six-two-five progression. The chords are arranged in a grid, with some labeled as optional continuations.

Row 1: FA7 (1), Dm7 (3), G7/6 (3), C11 (6), FA9 (7), Dm7 (10), Gm7 (8), C7/6 (8), *OPTIONAL CONTINUATION* FA13 (8), Dm9 (10)

Row 2: Gm7 (10), C7 (13), FA7/6 or F6/9 (13), FA7 (12), Dm7 (3), Gm7/11 (1), C9 (2), FA7 (3), Dm7 (5)

Row 3: Gm7 (3), C7/6 (3), F6 (1), Dm9 (3), Gm7 (3), C7 (3), FA7 (5), Dm7 (5), Gm7/11 (8), C9 (8)

Row 4: *OPT. CONTINUATION* FA7 (8), Dm7 (10), Gm7 (15), C7/6 (13), F6/9 (12), D7 (3), Dm7/11 (2), Em9 (1), A7b9 (1), DΔ7 (2)

Row 5: Dm7 (7), Em7/6 (7), *OPEN* A11 (7), DΔ9 (10), BΔ7 (2), G#m7 (4), C#m7/11 (2), F#13 (7), BΔ9 (6), G#m7 (10)

Row 6: C#m7 (9), F#13b9 or F#13b9 (8), B6/9 (11), BΔ7 (1), G#m7/11 (2), C#m9 (2), F#7 (2), BΔ7 (2), G#m7 (10)

Row 7: C#m7/6 (1), F#11 (7), BΔ9 (7), *OPT. CONTINUATION* G#m7/11 (11), C#m7/11 (9), F#13 (12), B/9 (11), *OR TO* G#m7/6 (10)

Row 8: C#m7/6 (9), F#7/6/11 (7), B6/9 and to (6), *OR TO* G#m7/6 (10)

Row 9: (Empty chord diagrams)

Row 10: (Empty chord diagrams)