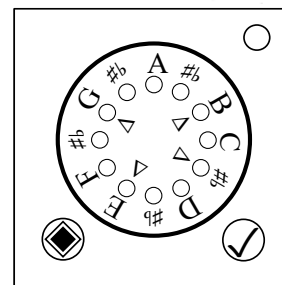


On the Subject of Chord Qualities

They say that anything goes in bomb defusal, but I didn't know that that includes jazz music!



Notes											
C	C#	D	D#	E	F	F#	G	G#	A	A#	B
C	C#	D	D#	E	F	F#	G	G#	A	A#	B

Old gaps to new root and old quality								
<u>1</u> 344	F	-Δ7	<u>3</u> 1 <u>3</u> 5	B	-Δ7#5	<u>4</u> 2 <u>3</u> 3	C#	∅
<u>1</u> 353	B	-Δ7#5	<u>3</u> 144	C	Δ7#5	<u>4</u> 314	C	Δ7#5
<u>1</u> 434	A#	Δ7	<u>3</u> 162	A	7#9	<u>4</u> 323	G#	-7
<u>1</u> 443	C	Δ7#5	<u>3</u> 234	G#	-7	<u>4</u> 332	G	7
<u>1</u> 452	E	-add9	<u>3</u> 243	G	7	<u>4</u> 341	A#	Δ7
<u>1</u> 623	A	7#9	<u>3</u> 252	D	7sus	<u>4</u> 413	F	-Δ7
<u>2</u> 145	E	-add9	<u>3</u> 324	G	7	<u>4</u> 422	F#	7#5
<u>2</u> 235	D#	add9	<u>3</u> 342	C#	∅	<u>4</u> 431	C	Δ7#5
<u>2</u> 244	F#	7#5	<u>3</u> 414	A#	Δ7	<u>4</u> 521	E	-add9
<u>2</u> 316	A	7#9	<u>3</u> 423	C#	∅	<u>5</u> 214	E	-add9
<u>2</u> 325	D	7sus	<u>3</u> 432	G#	-7	<u>5</u> 223	D#	add9
<u>2</u> 334	C#	∅	<u>3</u> 441	F	-Δ7	<u>5</u> 232	D	7sus
<u>2</u> 343	G#	-7	<u>3</u> 522	D#	add9	<u>5</u> 313	B	-Δ7#5
<u>2</u> 352	D#	add9	<u>3</u> 531	B	-Δ7#5	<u>6</u> 231	A	7#9
<u>2</u> 433	G	7	<u>4</u> 134	F	-Δ7			
<u>2</u> 442	F#	7#5	<u>4</u> 143	A#	Δ7			
<u>2</u> 523	D	7sus	<u>4</u> 224	F#	7#5			

Old root to new gaps	
A	353
A#	443
B	343
C	334
C#	214
D	434
D#	316
E	523
F	223
F#	433
G	344
G#	442