

## Contents

<b>1</b>	<b>Variations on chord changes</b>	<b>1</b>
1.1	Major ii-V-I . . . . .	1
1.2	Minor ii-V-I . . . . .	1
1.3	iii-VI-ii-V-I . . . . .	2
1.4	Tritone sub . . . . .	2
1.5	Backdoor Dominant . . . . .	3
<b>2</b>	<b>Major ii-V-I phrases</b>	<b>3</b>
2.1	In E-flat . . . . .	3
2.2	G maj (triplet lead in) . . . . .	3
2.3	G maj (variation 2) . . . . .	3
2.4	Short ii-V-I in E maj . . . . .	4
<b>3</b>	<b>Minor ii-V-i</b>	<b>4</b>
3.1	Short minor ii-V in A min . . . . .	4
<b>4</b>	<b>iii-VI-ii-V-I</b>	<b>4</b>
<b>5</b>	<b>Tritone sub phrases (Dom chord only)</b>	<b>4</b>
5.1	Tritone in C maj . . . . .	4
<b>6</b>	<b>Backdoor dominant</b>	<b>4</b>
6.1	Backdoor 1 . . . . .	4

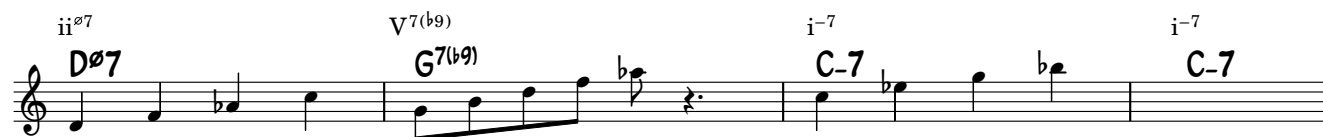
## 1 Variations on chord changes

### 1.1 Major ii-V-I



### 1.2 Minor ii-V-I

Shortcut, think harmonic minor all the way through. (♭3 & ♭6)



For the half-dim chord, try the Locrian or Locrian nat 2 scales.



For the  $G7(b9)$ , try the Phrygian Dominant or altered scales.

Usually on a  $Dom7(b9)$  there is a  $b13$  ( $b6$ ).

We can think of this as the C harmonic minor ( $b3$   $b6$ ) starting on the 5th (G).

The G altered scale starts on G, then every other note is lowered a 1/2 step.

$G7(b9)$

Phrygian Dominant

Altered Scale - Diminished Whole Tone

Altered Scale (flats) - Dim Whole Tone

Altered Scale (sharps) - Dim Whole Tone

For the  $Cm7$ , use the Dorian or melodic minor scales

$C-7$

Minor (Dorian)

Minor (Melodic)

### 1.3 iii-VI-ii-V-I

Can be found in

- Green Dolphin Street
- There Will Never Be Another You

$iii^{-7}$   $VI^7$   $ii^{-7}$   $V^7$   $I$   $I$

$E-7$   $A^7$   $D-7$   $G^7$   $C$   $C$

### 1.4 Tritone sub

Replace the  $V7$  with the  $V7$  a tritone away.

We can also transpose the  $ii-7$  by a tritone.

- A tritone is a dim 5th (3 whole steps).
- It is 1/2 way to the octave.

$ii^{-7}$   $bII^7$   $I$   $I$

$D-7$   $Db^7$   $C$   $C$

$bvi^{-7}$   $bII^7$   $I$   $I$

$Ab-7$   $Db^7$   $C$   $C$

Common notes in substituted chords



## 1.5 Backdoor Dominant

Can also think of this as a minor 3rd sub.

Replace the ii and V chords with chords a m3 higher



Notice the common notes in the arpeggios



## 2 Major ii-V-I phrases

### 2.1 In E-flat



### 2.2 G maj (triplet lead in)



### 2.3 G maj (variation 2)



## 2.4 Short ii-V-I in Emaj

Two staves of music in E major. The first staff contains the progression F#-7, B7, and Emaj7. The second staff contains the progression C#-7, F#7, and Bmaj7. Fingerings are indicated by numbers 1-5 below the notes.

## 3 Minor ii-V-i

## 3.1 Short minor ii-V in Amin

Two staves of music in A minor. The first staff contains the progression Bø7, E7(b9), and A-7. The second staff contains the progression Eø7, A7(b9), and D-7. Fingerings are indicated by numbers 1-5 below the notes.

## 4 iii-VI-ii-V-I

## 5 Tritone sub phrases (Dom chord only)

## 5.1 Tritone in Cmaj

A single staff of music in C major showing the progression D-7, C#7, Cmaj7, and Cmaj7. Fingerings are indicated by numbers 1-5 below the notes.

## 6 Backdoor dominant

## 6.1 Backdoor 1

A single staff of music in E major showing the progression D-7, G7, Amaj7, and Amaj7. Fingerings are indicated by numbers 1-5 below the notes.