

I ii in LOW-END OPEN TRIADS (w/ SOME IV too)

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Jed Johnson

① Key of D

D	D	Em	D	D	D	Em	D
10	12	14	12	5	10	12	10
D	D	Em	D	G	D	G	D
0	5	7	5	5	5	3	0

② Key of F#


F#	F#	Cm	F#	F#	F#	Cm	F#
8	13	15	13	6	8	10	8
F#	F#	Cm	F#	Eb	F#	Eb	F#
1	6	8	6	6	6	1	1

③ Key of Gb

Gb	Gb	A#m	Gb	Gb	Gb	A#m	Gb
9	14	16	14	4	9	11	9
Gb	Gb	A#m	Gb	Cb	Gb	Cb	Gb
2	4	6	4	7	4	2	2

OPTIONAL

ASSIGNMENT:

- ① FILL IN THE MISSING TONES
- ② MEMORIZE ALL 3 EXAMPLES, TAKING ONE PHRASE AT A TIME, PLAYING IT SLOWLY, AND REALLY LISTENING TO THE COLOR OF I to ii (AND THE SUBTLY DIFFERENT SHADINGS THAT THE DIFFERENT INVERSIONS CREATE)
- ③ ALSO, TRY TO STORE AWAY THE AFFINITY YET DISSIMILARITY BETWEEN ii and IV.
- ④ The intended time feel is a medium-slow, gospel $\frac{4}{4}$ with optional ghosts creating a  rhythmic figures.

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J. Williams

① Key of D

D	D	Em	D	D	D	Em	D
10	12	14	12	5	10	12	10
D	D	Em	D	G	D	G	D
0	5	7	5	5	5	3	0

② Key of F#m


F#m	F#m	Cm	F#m	F#m	F#m	Cm	F#m
8	13	15	13	6	8	10	8
F#m	F#m	Cm	F#m	Eb	F#m	Eb	F#m
1	6	8	6	6	6	1	1

③ Key of Gb

Gb	Gb	Abm	Gb	Gb	Gb	Abm	Gb
9	14	16	14	4	9	11	9
Gb	Gb	Abm	Gb	Cb	Gb	Cb	Gb
2	4	6	4	7	4	2	2

OPTIONAL

Assignment:

- 1) Fill in the missing tones.
- 2) Memorize all 3 examples, taking one phrase at a time, playing it slowly, and really listening to the color of I to ii (and the subtly different shades that the different inversions create).
- 3) Also, try to store away the affinity yet dissimilarity between ii and IV.
- 4) The intended time feel is a medium-slow, gospel 4/4 with optional ghosts, creating a  rhythmic figures.