

# Variations on I - vi - ii - V

Ted Greene, 1974-10-20

## Part I

Playing order: ● × □

○ = opt.

Key of D

Try adding melodic decoration and/or animation to all patterns to increase your enjoyment of them.

Common tone melody (soprano) type:

<b>D</b> 	<b>Bm</b> 	<b>E<sub>m</sub>7</b> 	<b>A7<sub>sus</sub></b> 		<b>D<sup>6</sup></b> 	<b>B<sub>m</sub>7</b> 	<b>E7</b> 	<b>E<sup>9</sup></b> 	<b>A<sup>11</sup></b> 
<b>D</b> 	<b>B7#9</b> 	<b>E<sup>9</sup></b> 	<b>A<sup>11</sup></b> 		<b>D</b> 	<b>B<sub>m</sub>7</b> 	<b>E<sub>m</sub>7</b> open 	<b>A7<sub>sus</sub></b> 	
<b>D<sup>Δ</sup>9</b> 	<b>B<sub>m</sub>7/11</b> 	<b>E7</b> 	<b>A7<sub>sus</sub></b> 		<b>D7#9</b> 	<b>B<sup>ø</sup>7</b> 	<b>E7b9</b> 	<b>A7+</b> 	
<b>D<sup>Δ</sup>7</b> 	<b>B<sub>m</sub>7</b> 	<b>E<sub>m</sub>9</b> 	<b>A<sup>13</sup></b> 		<b>D<sup>Δ</sup>7</b> 	<b>B<sup>9</sup></b> 	<b>E<sup>9</sup></b> 	<b>A7/6</b> 	
<b>D<sup>Δ</sup>7</b> 	<b>B<sub>m</sub>7</b> 	<b>E<sub>m</sub>9</b> 	<b>A7/6</b> 		<b>D/9</b> 	<b>B<sub>m</sub>/9</b> 	<b>E<sup>11</sup></b> 	<b>A7/6</b> 	
<b>D<sup>Δ</sup>9-D<sup>6</sup></b> 	<b>F#<sub>m</sub>7-B7</b> 	<b>B<sub>m</sub>7-E<sup>9</sup></b> 	<b>E<sub>m</sub>9-A7/6</b> 		<b>D<sup>Δ</sup>7</b> 	<b>B<sub>m</sub>7</b> 	<b>E<sub>m</sub>7/11</b> 	<b>A7/6</b> 	

↑ or open 6th string

2 3 4 4

<b>D<math>\Delta</math>9</b> 	<b>Bm7</b> 	<b>E<math>m</math>7/11</b> 	<b>A7(6)</b> 		<b>D<math>\%</math></b> 	<b>B7b9b5</b> 	<b>E<math>m</math>11</b> 	<b>E<math>b</math>9b5</b> 	or <b>A7+</b> 
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<b>D</b> 	<b>A6</b> 	<b>Bm7</b> 	<b>F#m</b> 	<b>G<math>\Delta</math>7</b> 	<b>F#m7</b> 	<b>E<math>m</math>9</b> 	<b>A7/6</b> 
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<b>D6</b> 	<b>Bm7</b> 	<b>E<math>m</math>7</b> 	<b>A9</b> 		<b>D6</b> 	<b>B7+</b> 	<b>E9</b> 	<b>A13</b> 
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<b>D9</b> 	<b>B13b9</b> 	<b>E7#9+</b> 	<b>A13#9</b> 		<b>D9</b> 	<b>B7b9+</b> 	<b>E9+</b> 	<b>A7#9+</b> 
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<b>D<math>\Delta</math>7</b> 	<b>Bm9</b> 	<b>E<math>m</math>7/6</b> 	<b>A7/6</b> 		<b>D6</b> 	<b>Bm7</b> 	<b>E<math>m</math>7</b> 	<b>A11</b> 
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Key of G:

<b>G<math>\Delta</math>9</b> 	<b>E<math>m</math>7/11</b> 	<b>Am7</b> 	<b>D7b9</b> 		<b>G<math>\Delta</math>7</b> 	<b>E<math>m</math>7</b> 	<b>Am9</b> 	<b>D13</b> 
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Ascending melody types:

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"A B A B" melody type

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Ascending melody type:

Key of D:

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Try resolving all V's to I's (some are given already, though).


Playing order: ● × □  
 ○ = opt.

# Variations on I - vi - ii - V

Ted Greene, 1974-10-21

## Part II

As on [Part 1], add melody decoration and/or rhythmic animation. Also try resolving V's to I's where not already done.

Key of D

Ascending melody "2-to-1" types

While I-vi-ii-V is an effective pattern to be familiar with, it becomes boring unless combined with other tools. The following is a "coming attraction" using other patterns for more interest - compare with the first pattern at the top of the page.

Here are some other types of I-vi-ii-V's. Only one example of each type will be given because, by now, you should be in the swing of things and be able to make up similar examples (if you have seriously studied what has come on these two pages so far).

Now try making up melodies on I-vi-ii-V's that don't follow any one, specific type of pattern (most melodies of songs are like this - not one pattern only).

Chromatic or semi-chromatic melody types:

D	B <sub>m</sub> 7	E <sup>+</sup>	A7		D <sup>6</sup>	B7 <sup>b9</sup> open	E7/6	A <sup>11</sup>	
D <sup>Δ</sup> 7	B7 <sup>#9</sup> open	E7/6	A7 <sup>+</sup>	D <sup>Δ</sup> 7		D <sup>6</sup>	B <sup>9</sup>	E7	A7/6
D <sup>Δ</sup> 9	B7 <sup>b5</sup>	E <sup>9</sup>	A7		D <sup>Δ</sup> 7	B7 <sup>+</sup>	E7	A7/6	
D <sup>Δ</sup> 7	B7 <sup>+</sup>	E <sub>m</sub> 7/11	A <sup>13b9</sup>		D <sup>6</sup>	B7 <sup>b9+</sup>	E <sup>13</sup>	E <sup>bΔ</sup> 9 no3	D <sup>6/9</sup>
D <sup>Δ</sup> 7	B7/6	E7 <sup>#9+</sup>	A7/6		D <sup>Δ</sup> 13 no3	B7 <sup>b9b5</sup>	E <sup>13 sus</sup>	E <sup>bΔ</sup> 9	D <sup>6/9</sup> #11

Key of G

<b>B<sub>m</sub>7</b> 	<b>B<sub>b</sub>m7</b> 	<b>A<sub>m</sub>9</b> 	<b>A<sub>b</sub>9</b> 		<b>B<sub>m</sub>7</b> 	<b>B<sub>b</sub>m9</b> 	<b>A9</b> 	<b>A<sub>b</sub>9<sup>b</sup>5</b>  Ab#11	
<b>B<sub>m</sub>7</b> 	<b>B<sub>b</sub>m7/11</b> 	<b>A<sub>m</sub>7</b> 	<b>A<sub>b</sub>9</b> or <b>A<sub>b</sub>13</b> 		<b>B<sub>m</sub>7</b> 	<b>B<sub>b</sub>m7/6</b> 	<b>A<sub>m</sub>7</b> 	<b>A<sub>b</sub>7#9</b> 	
<b>B<sub>m</sub>7+</b> 	<b>B<sub>b</sub>m7</b> 	<b>A<sub>m</sub>7</b> 	<b>D7/6</b> or <b>A<sub>b</sub>9</b> 		<b>B<sub>m</sub>7</b> 	<b>B<sub>b</sub>m7</b> 	<b>A<sub>m</sub>9</b> 	<b>D7</b> 	
<b>B<sub>m</sub>7</b> 	<b>B<sub>b</sub>m9</b> 	<b>A<sub>m</sub>7/11</b> 	<b>D7<sub>b</sub>9</b> 		<b>GΔ9</b> 	<b>E7<sub>b</sub>9<sub>b</sub>5</b> 	<b>A<sub>m</sub>9</b> 	<b>D7<sub>b</sub>9</b> 	<b>B<sub>m</sub>7</b> 

# Variations on I - vi - ii - V

KEY OF D

Try adding melodic decoration +/or animation to all patterns to increase your enjoyment of them.

## COMMON TONE MELODY (SOPRANO) TYPE:

Handwritten guitar chord diagrams for various chords in the key of D. The diagrams are arranged in several rows, each showing a different chord with its fingering and any special instructions.

- Row 1: D (2), Bm (2), Em7 (2), A7sus (2), D6 (3), Bm7 (2), E7 (1), E9 (3), A11 (3), D (2), B7#9 (1), E9 (1), A11 (3)
- Row 2: D (7), Bm7 (7), Em7 (5), A7sus (5), D9 (4), Bm7/11 (5), E7 (5), A7sus (5), D7#9 (4), Bb7 (6), E7b9 (6), A7+ (5)
- Row 3: D7 (2), Bm7 (2), Em9 (2), A13 (2), D7 (2), B9 (1), E9 (1), A7/6 (2), D7 (5), Bm7 (7), Em9 (5), A7/6 (5)
- Row 4: D/9 (7), Bm/9 (7), E11 (6), A7/6 (5), D7-D6 (7), F#m7-B7 (7), Bm7-E9 (6), Em9-A7/6 (5), D7 (5), Bm7 (5), Em7/11 (5), A7/6 (5)
- Row 5: D9 (4), Bm7 (2), Em7/11 (1), A7(6) (5), D6/9 (4), B7b9b5 (5), Em11 (5), E9b5 OR A7+ (5), D (7), A6 (7), Bm7 (7), F#m (5)
- Row 6: G7 (3), F#m7 (2), Em9 (1), A7/6 (2), D6 (5), Bm7 (7), Em7 (7), A9 (5), D6 (5), B7+ (7), E9 (6), A13 (5)
- Row 7: D9 (7), B13b9 (7), E7#9+ (6), A13#9 (5), D9 (7), B7b9+ (7), E9+ (6), A7#9+ (5), D7 (5), Bm9 (7), Em7/6 (7), A7/6 (5)
- Row 8: D6 (10), Bm7 (7), Em7 (7), A11 (10), KEY OF G (3), Em7/11 (1), Am7 (5), D7b9 (4), G7 (3), Em7 (7), Am9 (5), D13 (7)
- Row 9: G7 (3), E9 (6), A13 (5), D1/6 (5), Bm7 (2), Em7 (1), A7 (5), D6 (4), Bm9 (5), Em7 (5), A7 (5), D7 (2), Bm7 (2), Em7 (5), A7/6 (5), D (2)
- Row 10: Bm7/11 (5), Em9 (5), A7 (5), D7 (4), D9 (7), Bm7 (7), Em7 (5), A7/6 (5), D7 (5), Bm7+ (7), Em7/11 (5), A13 (5), D13 (9)
- Row 11: G7 (3), E7b9+ (6), Am7/11 (5), D7b9+ (7), Bm7/11 (7), G7 (7), E7b9 (6), Am7/11 (5), D7b9 (4)

## TRY RESOLVING ALL V's TO I'S (SOME ARE GIVEN ALREADY, THOUGH) ASCENDING MELODY TYPES:

Handwritten guitar chord diagrams for ascending melody types, showing resolutions from V to I.

- Row 1: D6 (4), Bm9 (5), Em7 (5), A7 (5), D7 (2), Bm7 (2), Em7 (5), A7/6 (5), D (2)
- Row 2: Bm7/11 (5), Em9 (5), A7 (5), D7 (4), D9 (7), Bm7 (7), Em7 (5), A7/6 (5), D7 (5), Bm7+ (7), Em7/11 (5), A13 (5), D13 (9)
- Row 3: G7 (3), E7b9+ (6), Am7/11 (5), D7b9+ (7), Bm7/11 (7), G7 (7), E7b9 (6), Am7/11 (5), D7b9 (4)

## "A B A B" MELODY TYPE

As on page 1, add melody decoration and/or rhythmic animation. also try resolving V's to I's where not already done.

ASCENDING MELODY "2 to 1" TYPES

2 D Bm9 Em7 A7 | 4 D6 Bm7 Em9 A7/6 | 4 D7 Bm7/11 Em7/11 A13

While I-vi-ii-V is an affective pattern to be familiar with, it becomes boring unless combined with other tools; the following is a "coming attraction" using other patterns for more interest - compare with the 1st pattern at the top of the page.

2 D Bm9 Em7 A7/6 Am7 D7 G7 C9 F#m7 Bm7/11 E9 A9(b9) D

Here are some other types of I-vi-ii-V's - only 1 example of each type will be given because, by now, you should be in the swing of things and be able to make up similar examples (if you have seriously studied what has come on these 2 pages so far).

4 D7 Bm7 Em7 A7/6 | 2 D Bm7 Em7 A7/6 | 3 D Bm7/11 Em9 A7

Now try making up melodies on I-vi-ii-V's that don't follow any one, specific type of pattern (most melodies of songs are like this - not one pattern only).

CHROMATIC OR SEMI-CHROMATIC MELODY TYPES:

D Bm7 E+ A7 | D6 B7b9 E7/6 A11 | D7 B7#9 E7/6 A7+ D7

D6 B9 E7 A7/6 D7 B7b5 E9 A7 D7 B7+ E7 A7/6

Em7/11 A13b9 | D7 B7/6 E7#9+ A7/6 | D6 B7b7+ E13 E9 D6/9 D13 B7b9b5

E13sus E9 D6/9+11 | Bm7 Bm7 Bm7 | Bm7 Bm7 Bm7 | Bm7 Bm7 Bm7

Am7 Ab9 | Ab13 | Bm7 Bm7/6 Am7 Ab7#9 Bm7+ Bm7 Am7 D7/6 or Ab9 Bm7 Bm7

Am9 D7 Bm7 Bm9 Am7/11 D7b9 G9 E7b9b5 Am9 D7b9 Bm7