



FOCUSING on V₇'s w/ b9's - Y-2 FORMS, TOP 4 STRINGS, 1ST INV.

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Ted [unclear]

I. key of G

PREPARATORY CHORD SOUNDS

① Am7 D7b9 GΔ7

② Am7 D13b9 GΔ7

③ Am7/11 D13b9 GΔ9

④ Am9 D7b9 GΔ7

- 1) Fill in the missing chord names.
- 2) Try adding the low bass roots as in the "preparatory chords."
- 3) Memorize all four examples.

II. key of Bb

Passing tones can be very musical

① Cm7/11 F7b9b5 Bb(sus4) GmΔ9 C9 F7+ F7b9+ Bb/9

ii₇ V₇ I vi II₇ V₇ (OR) I

- 1) Fill in the chord names.
- 2) Try to really understand the voice motion.

III.

key of Db

Ties are worthwhile sometimes (with or without "after-motion")

key of A

EXTRAS for I.

Bm7 E7b9 AΔ7 Bm7 E13b9 A6

Try a swing feel here.....

FOCUSING on V_7 's w/ $b9$'s - V-2 FORMS, MIDDLE 4 STRINGS, 1ST. INV.

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Ted Yessens

I.

Key of G

PREPARATORY CHORD SOUNDS

①

A_m^9	D_7^+	G_A^9	A_m^9	D_7^{b9+}	G_A^9

②

A_m^7	D_{13}^{b9}	G_Δ^7	

③

$A_m^{7/11}$	D_{13}^{b9}	G_Δ^9	A_m^9	D_7^{b9}	G_Δ^7

- 1) Fill in the missing chord names.
- 2) Commit all four examples to memory.

II.

Key of Bb

Passing tones can be interesting

①

$C_m^{7/11}$	F_7^{b9b5}	$B_b(sus4)$	$G_m^{\Delta 9}$	C^9	F_7^+	F_7^{b9+}	$B_b/9$
ii_7	II_7	I	vi	II_7	I_7	I_7	I

②

C_m^9	F_7^{b9b5}	D_m^7	G_7^{b9+}	C^9	F_7^{b9+}	$B_b^{\Delta 9}$
ii_7	I_7	iii_7	II_7	I_7	I_7	I

- 1) Fill in the chord names.
- 2) Please observe and understand the voice motions.

III.

Ties are worthwhile sometimes (with or without "after-motion")

B_m^7	E_7^{b9}		B_m^9	E_{13}^{b9}		B_m^7	E_7^{b9}		

EXTRAS for I.

B_m^7	E_7^{b9}	A_Δ^7	B_m^7	E_{13}^{b9}	A_6				

Try a swing feel here....



FOCUSING on V7's w/ b9's - V-2 FORMS, TOP 4 STRINGS, 1ST INV.

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Ted Williams

I. PREPARATORY CHORD SOUNDS

Key of G

① Am7 D7b9 GΔ7 | Am9 D7b9 GΔ9

②

③

④

1) Fill in the missing chord names.
 2) Try adding the low pass notes as in the "preparatory chords".
 3) Memorize all 4 ex.'s.

II. Key of Bb

PASSING TONES can be very musical

ii7 V7 I vi II7 V7 I

OR

ii7 V7 iii7 VI7 II7 V7 I

1) Fill in the chord names.
 2) Try to really understand the voice motion.

III. Key of D

Ties are workable sometimes (w or w/out "after motion")

11 10 | 11 10 | 11 10

EXTRAS for I. Key of A

7 6 5 | 7 6 4

Try a SWING feel here...

FOCUSING ON V7'S w/ b9'S - V-2 FORMS, MIDDLE 4 STRINGS, 1ST. INV.

02-22-26
Ted Greene

I. PREPARATORY CHORD SOUNDS

Key of G

① Am9 D7+ GA9 | Am9 D7b9+ GA9 |

②

1) Fill in the missing chord names.
2) Commit all of ex. to memory.

II. Key of D

PASSING TONES CAN BE INTERESTING

①

1) Fill in the chord names
2) please observe & understand the voice motions.

III. TIES ARE WORTHWHILE SOMETIMES (w or w/out "after motion")

2-3-1-4

EXTRAS FOR I.

Key of A

Try a starting feel here