



# FOCUSING on $\text{IV}_7$ 's w/ $b9$ 's - Y-2 FORMS, TOP 4 STRINGS, 1ST INV.

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Jed Hanmer

**I.**  
key of G

PREPARATORY CHORD SOUNDS →

① Am7      D7b9      GΔ7      ② Am9      D7b9      GΔ9      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

② Cm9      F7b9b5      Dm7      G7b9+      C9      F7b9+      BbΔ9

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")

Ebm7      Ab7b9      Ebm9      Ab13b9      Ebm7      Ab7b9

key of A

Bm7      E7b9      AΔ7      Bm7      E13b9      A6

EXTRAS for I.

Try a swing feel here.....

# FOCUSING on $\text{V}_7$ 's w/ $b9$ 's - V-2 FORMS, MIDDLE 4 STRINGS, 1ST. INY.

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Jeff Green

## I. Key of G

PREPARATORY CHORD SOUNDS

① Am9 ② D13b9 ③ GΔ9 ④ Am9 ⑤ D13b9 ⑥ GΔ9

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

## II. Key of Bb

Passing tones can be interesting

$C_m7/11$   $F7b9b5$   $Bb(\text{sus}4)$   $Gm\Delta 9$   $C9$   $F7+\{F7b9+$   $Bb/9$

① ii<sub>7</sub> ② I<sub>7</sub> ③ I ④ vi ⑤ II<sub>7</sub> ⑥ III<sub>7</sub> ⑦ IV<sub>7</sub> ⑧ V<sub>7</sub> ⑨ VI ⑩ VII<sub>7</sub> ⑪ I<sub>7</sub>

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

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

EXTRAS for I.

Key of A

① Bm7 ② E7b9 ③ Bm9 ④ E13b9 ⑤ Bm7 ⑥ E7b9

⑦ Bm7 ⑧ E7b9 ⑨ AΔ7 ⑩ Bm7 ⑪ E13b9 ⑫ A6

Try a swing feel here....



# FOCUSING on $\text{IV}_7$ 's w/ $b9$ 's - Y-2 FORMS, TOP 4 STRINGS, 1ST INV.

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## I.

PREPARATORY CHORD SOUNDS

Key of G  
Am7 D7b9 GΔ7

①

Am9 D7b9t GΔ9

②

③

④

- 1) Fill in the missing chord names.
- 2) Try adding the four bass notes allowing the preparation scale as in the "preparatory sounds".
- 3) Memorize all 4 ex's.

## II.

Key of Bb

PASSING TONES can be very musical

ii,  $\text{V}_7$ , I, vi,  $\text{II}_7$ ,  $\text{IV}_7$  (or I)

① 8 7 8 3 2 1 X 1 1 1 1 1 1 1 1

ii,  $\text{III}_7$ ,  $\text{IV}_7$ ,  $\text{V}_7$ ,  $\text{VI}_7$ ,  $\text{VII}_7$ , I

② 8 7 10 9 8 7 6 6 6 6 6 6 6 6

ii,  $\text{III}_7$ ,  $\text{IV}_7$ ,  $\text{V}_7$ ,  $\text{VI}_7$ ,  $\text{VII}_7$ , I

1) fill in the chord names.

2) try to really understand the voice motion.

## III.

Key of D

Ties are worthwhile sometimes (w/o w/out "after motion")

11 10 11 10 11 10 11 10 11 10 11 10 11

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. INY.

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I.

PREPARATORY CHORD SOUNDS

Key of G

① ②

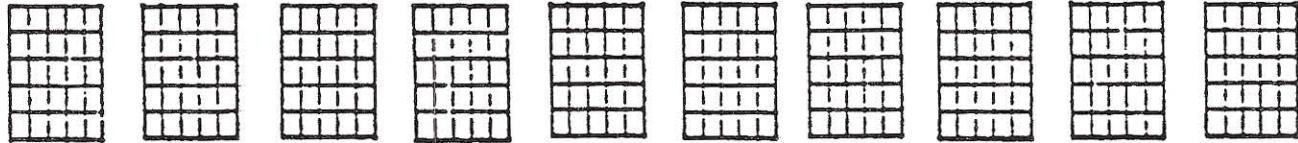
③ ④

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

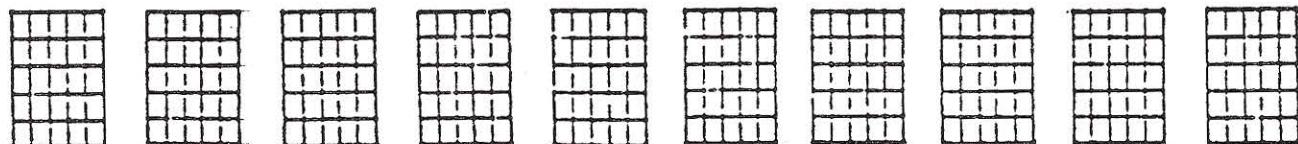
II. Key of Bb  
PASSED TONES CAN BE INTERESTING

① ②

1) Fill in the chord names  
2) Please observe understand the voice leading.



III.  
TOS ARE WORTH WHILE SOMETIMES, 12 (W or without "after modulation")



EXTRAS  
for I.  
Key of A

Play Scatting patterns.

