

Contrary motion:
Key of Ab:

Key of Eb:

OR

G_m7 **G_bm7/11** **F_m7** **E¹³** | **G_m** **G_bm⁶** **F_m7** **E⁹** |

Key of Ab
C_m7 **B_m7/6** **B_bm7** **A⁹** | **C_m7** **B_m7** **B_bm⁹** **A⁹** |

C_m7 **B_m9** **B_bm¹¹** **A⁹** | **C_m7** **B_m¹¹** **B_bm⁹** **A¹³** |

C_m7/11 **B_m7** **B_bm7/6** **A^Δ7** **A_bΔ⁹** | **C_m7** **B_m7** **B_bm⁹** **A⁷** **A_bΔ⁷** |

Also try some examples with 3rd in the bass, then use 7ths on bIII7, II7, bII7 where applicable.

C_m7 **B_m9** **B_bm7/11** **A⁹** **A_bΔ^{7/6}** |

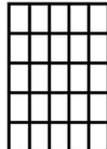

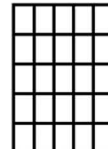
C_m7/11 **B_m7/11** **B_bm7/11** **E_b13_b9** **A_b/9** optional **A¹³** or **A¹³** **A_bΔ⁹** |


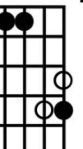
C_m7 **B_m7/11** **B_bm7** **A^{7/6}** **A_bΔ⁷** | **C_m7/11** **B_m7/11** **B_bm7/11/13** **A^Δ9** **A_bΔ⁹** |

3 3 3 4 1

C_m7/11 **B_m7/11/13** **B_bm7/11** **A⁹** **A_b/9** | **C_m7/11** **B_m7/11** **B_bm¹¹** **A⁹** **C_m7** |

3 3 3 4 1

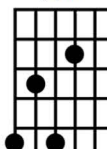
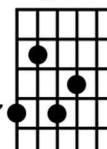
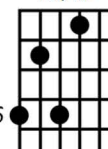
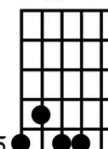
C_m7/11 B_m11 B_bm7/11 A⁹ C_m7/11 or A⁹ C_m7/11 |
 



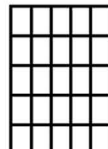

C_m7/11 B_m7/11/13 B_bm7/11 A⁹ A_b/9 | C_m7/11 B_m7/11 B_bm11 A⁹ C_m7 |
 


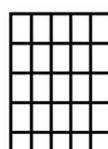
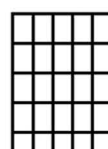
C_m7/11 B_m11 B_bm11 A⁹ C_m7/11 | 1975-09-20 C_m7 B_m9 B_bm7 A7#9 |

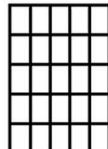
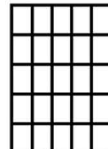
 Key of A_b

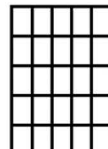
 [Not Contrary motion]

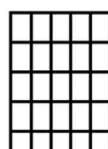





C_ø7 B_ø7 B_bø7 E_b7 | C_m7/11 B_m7+ B_bm7/11 A13 |
 


C_ø7 B_m7/6 B_bø7 E_m6 | C_m7 B_m7/6 B_bm7 A¹³ A⁹ |
 


C_m7 B_m7^{b9} B_bm7 E_b7^{b9} | C_m7 B_m9 B_bm7 E_b13^{b9} |
 


C_m7 B_m9 B_bm7 A7#9 | Key of E_b G_m7 G_bm9 F_m7 E7#9 |
 

G_m7 G_bø7 F_m7 E7#9^{b5} or B_b7/6 | G_m7 G_bm7^{b9} F_m7 B_b7^{b9} |
 

G_m7	$G_b(m)7\#11$	F_m7	$B_b7/6$		$G_m7/11$	$G_b m7/11+$	$F_m7/11$	B_b13b9			
$G_m7/11$	$G_b m7/6/11$	$F_m7/11$	$B_b7/6$		Key of Ab	C_m7	B_m7b9	$B_b m7$	E_b7b9		
C_m7	B_m9	$B_b m7$	E_b13b9	or	$E_b13b9\#11$	C_m7	$B_m7b9\#11$	$B_b m7$	E_b7b9	or	E_b7b9+
$C_m7/11$	B_m7+	$B_b m7/11$	$E_m6/9$		C_m7	B_m7b9	$B_b m7$	E_b7b9			
C_m7	B_m9	$B_b m7$	$A7\#9$		$C_m7/11$	B_m7b13	$B_b m7/11$	$A7b13$			
C_m7	$B_m7/6$	$B_b m7$	$A7$	$A_b\Delta7$		Key of Eb	$G_m7/11$	$G_b m7/11+$	$F_m7/11$	$E13$	
$G_m7/11$	$G_b m7/11/6$	$F_m7/11$	$B_b7/6$	or	B_b13b9		$G_m7/11$	$G_b m7/11b9$	$F_m7/11$	B_b13b9	
$G_m7/11$	$G_b m11$	$F_m7/11$	B_b13b9		$C_m7/11$	B_m11	$B_b m7/11$	E_b13b9			

Handwritten guitar chord diagrams for the progression iii biii ii V (bII) - PAGE 2. The diagrams are arranged in approximately 10 rows, each containing several chord shapes with their corresponding chord names and fret numbers. The chords are written in black ink on a white background.

Key signatures and fret numbers are indicated at the start of various rows:

- Row 1: Key of Ab, fret 5
- Row 2: Key of Ab, fret 8
- Row 3: Key of Ab, fret 8
- Row 4: Key of Ab, fret 10
- Row 5: Key of Ab, fret 11
- Row 6: Key of Ab, fret 6
- Row 7: Key of Eb, fret 13
- Row 8: Key of Eb, fret 15
- Row 9: Key of Eb, fret 12

The chord diagrams include various chord types such as triads, dyads, and full chords, often with slash notation (e.g., Cm7/11, Bm7/6, Bbm7/11, Eb7/9, Cm7/11, Bm7+, Bbm7/11, A13, Cm7, Bm7/6, Bbm7, A9, Cm7, Bm7, Bbm7, Eb7/9, Cm7, Bm9, Bbm7, Eb13/9, Bbm7, Em6, Cm7, Bm9, Bbm7, A7#9, Key of Eb, Cm7, Bm9, Fm7, Eb7/9, Gm7, Gb7, Fm7, Eb7/9 or Bb7/6, Cm7, Gm7, Gm7/11, Gbm7/11, Fm7/11, Bb7/9, Gm7/11, Gbm7/6, Fm7/11, Bb7/6, Fm7, Bb7/9, Cm7, Bm7/9, Bbm7, Eb7/9 or Eb7/9, Cm7, Bm7, Bbm7, A7#9, Cm7/11, Bm7+, Bbm7/11, Em6/9, Cm7, Bm7/9, Bbm7, Eb7/9, Cm7, Bm9, Bbm7, A7#9, Cm7/11, Bm7/6, Bbm7/11, A7, Ab7, Key of Eb, Gm7/11, Gbm7/11, Fm7/11, Eb13, Cm7/11, Gbm7/11, Fm7/11, Bb13/9, Gm7/11, Gbm7/11, Fm7/11, Bb13/9, Cm7/11, Gbm7/11, Fm7/11, Bb13/9, Cm7/11, Bm11, Bbm7/11, Eb13/9.