

HARMONIC TENDENCIES and COMMON PROGRESSIONS

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Highly related to the $ii_7 I_7$ prog. is the $ii_7 bII_7$ move. Try the following:

Key of Ab

$Bb/m7/11$ $Eb7\#9+$ $Ab\Delta7$ $Bb/m7/11$ $A13(\#11)$ $Ab\Delta9$

Now compare with \rightarrow

The colors of ALTERED I_7 's and unaltered bII_7 's are often remarkably similar, even identical except for the bass notes. Also, something kind of like the reverse of the above happens when you use $\#9$'s on the bII_7 . Try the two examples at the left and compare carefully.

Key of Gb

$Ab/m7/11$ $Fb7\#6\#11$ $Gb/9$ $Ab/m7/11$ $F7\#9$ $Gb6$

Compare with \rightarrow

More examples:

$Ab/m7/11$ $Fb7$ $Gb\Delta7$ $Ab/m7/11$ $F7/6$ $Gb\Delta7$

Compare with \rightarrow

Key of D

$E/m11$ $A7/6$ $D\Delta9$ $E/m11$ $Eb9\#11$ $D\Delta7$

Compare with \rightarrow

Now some "successive inversion" sounds:

Key of Bb

$Cm9$ $Cm9$ $Bb\#11$ $B13$ $Bb\Delta9$ $Bb\Delta7$ $Eb9$ $Eb9$ $Bb\Delta9$

CONTINUATION

Finally let's look at combining $ii_7 I_7$ and $ii_7 bII_7$

$Cm7$ $Cm7$ $Cm7$ $Cm7$ $F13$ $Cm7/11$ $B9$ $B9$ $Bb\Delta9$

VARIATION
AT THE END

$Cm7$ $Cm7$ $Cm7$ $Cm7$ $F13$ $Cm7/11$ $B9$ $B9$ $Dm7(Bb/9)$