

Playing order: ● X □ △
○ = opt.

Also study in 1) colors, 2) modulation
3) mild counterpoint, 4) phrase development

[Notation and chord names given are one interpretation. Others may also be possible.]

Key of C

[Given:]

A11 G11 G13

Em7/11 Dm7 Db9#11 C/9

Bø7 E7 Am7/11 (optional) D7/6 G9

Etc.

Key of E to
G# Spanish-Hebraic

[2]

F#m7 B7 EΔ7 C#m7 F#m7 B7

G#m7 C#m7 AΔ7 D#m7no5 G#

F#m(7,6) A7b5 G# F#m7 D#7b5

Release if you have to.

G# G# F#m7 D#m7b5 G#

Either or both

G#m with 1/2 cadence

G#m C#m A#m7 C#7/6 C#m7 E7 D#

Works if tempo is brisk.

or still the tied G#

3

Cm to Eb

4

Cm Bb7/C F7 EΔ7 Eb A7

Watch the contrapuntal shifts

13 **Bbm7** 14 **GbΔ7** 14 **Bm7** 14 **E7** 16 **C#m7** 16 **F#m7**

And here to set up the next measure

And again to set up the coming idea

14 **Bm7** 14 **E7** 12 **AΔ7** 12 **D** 11 **G#m7** 11 **C#m**

9 **F#m7** 7 **Bm** 7 **Em7** 5 **A/9** 5 **DΔ7** 3 **G/9**

1 **C#m7b5** 2 **F#m/b9** 2 **Bm7** 2 **Bm** 7 **Em7** 5 **A7/6**

D Δ 7 D7sus

G Gm⁹

F \sharp m7 Bm/9

E m 7 A9no3

D optional A7sus D



VARYING HARMONIC RHYTHM UNDER A MELODIC PATTERN (ALSO STUDY IN ① COLORS ② MODULATION ③ MIXED COUNTERPOINT ④ PHRASE DEVELOPMENT)

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① Key of C

12 10 8 7 10 6 5 6 6 5 5

② Key of E to G# SPANISH-HEBRIC

7 7 7 9 7 11 12 13 14

A7b5 G# F#m7 D#mbs G# G# F#m7 D#mbs G#

WORKS IF TEMPO IS SLOW or STILL THE TIED G# C#m7 E7 D# Cm to Eb

⑤ G# to A to

AND HERE TO SET UP THE NEXT MELODY AND AGAIN TO SET UP THE COMING IDEA

14 12 11 9 7 5 5 3

4 2 2 7 5 5 10 9

7 5 2 3 3 5 5

NOTES TO WHERE V12 down to V7, V4