

Passages Using V-3 1st Inversion Diatonic 7th Chords

1) Key of Db:
Treating
vi7 as I

Chord diagrams for Key of Db (vi7 as I):

- 16: Db 6/9
- 13: Ab 7
- 11: Gb Δ7
- 10: Fm
- 8: Eb m/11
- 6: Db
- 2: Gb/9
- 1: Ab 7/6
- 6: Db/9 or D♭/9
- 4: D♭/9

Handwritten notes: "ch on 1st string or use Eb" (under Fm); "for the voice leading they create" (under D♭/9).

Musical notation: Treble clef, 4/4 time, key signature of three flats (Db). The melody consists of quarter notes: Db, Ab, Gb, F, Eb, Db, Gb, Ab, Db. The bass line consists of whole notes: Db, Ab, Gb, F, Eb, Db, Gb, Ab, Db. An 8va line is indicated above the melody.

2) Key of E:
Beginning
on IV

Chord diagrams for Key of E (beginning on IV):

- 4: A Δ7
- 13: G# m7
- 11: F# m7
- 9: E Δ7
- 7: B 9
- 7: E 6/9
- 2: A Δ7
- 2: B 11
- 1: E/9

Musical notation: Treble clef, 4/4 time, key signature of three sharps (E). The melody consists of quarter notes: E, G#, F#, E, B, E, A, B, E. The bass line consists of whole notes: E, G#, F#, E, B, E, A, B, E. An 8va line is indicated above the melody.

Text: "Reinterpreting vii - vi as V7 - I" (under the final chords).

3) Key of Eb:
Starting
on iii

Chord diagrams for Key of Eb (starting on iii):

- 12: Gm7
- 10: Fm/11
- 8: Eb Δ7
- 6: Bb 7/6
- 6: Ab/9
- 5: Gm7+
- 3: F 9

Musical notation: Treble clef, 4/4 time, key signature of three flats (Eb). The melody consists of quarter notes: Eb, G, F, Eb, Bb, Ab, G, F. The bass line consists of whole notes: Eb, G, F, Eb, Bb, Ab, G, F. An 8va line is indicated above the melody.

Text: "switch to V-2" (under the final chord).

4) Key of C:
Begins on
vi again

or C⁶
Am⁷ G/9 F^Δ7 E^m/9 D^m7 G^m11 C^Δ7 or C/9

will work at tempo

will work at tempo

5) Key of Ab

Ab^Δ7 G^φ7 F^m7 Eb7 Db^Δ7 Cm Bbm⁹ Ab/9

I'm sure you'll notice that the above phrases are **Melodically** as well as **Harmonically** conceived. A little experimentation along these lines will show you how sounds like these can pour out of your fingers spontaneously (eventually). For now, first study the above diligently, trying to understand the reason for each chord choice, some of which was admittedly subjective, but quite a bit of which was based on at least some 'normal' reason. And please work each phrase up to a modest tempo, playing with feeling. Otherwise, these are just dots on a page.

PASSAGES USING V-3 1ST INV. DIAT. 7th CHORDS

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Jed Green

① Key of D^b: treating VII⁹ as I

② Key of E: beginning on IV⁹

③ Key of E^b: starting on III

④ Key of C: beginning on again

⑤ Key of A^b

or on 1st string or use E^b

Reinstating pattern

Switch to V-2

will work at tempo

For the voice leading they crea

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