

13 G⁷ G⁷ G⁷ G⁷ G⁷ G⁷

Impractical Omit the 5th, Root 3rd- 7th Omit the 5th, Root 7th- 3rd 7th-3rd-5th-Root Root-5th-7th-3rd

These notes form G⁷ chord, the V chord in C Maj. There are many acceptable voicings.

T	6		12	0	3	7
A	7	10	10	0	4	6
B	9	9	10	0	3	5
B	10	10	10	2	3	

D

19 G⁷ C G⁷ C G⁷ Cmaj⁷

The V chord resolves naturally to the I Chord - G⁷ to C, (Cmaj⁷ or C⁶) in this example. They are neighbours in the cycle of 5ths.

T	1	1	0	3	3	3	3	3	5
A	0	0	1	6	6	5	6	6	4
B	0	0	1	4	4	5	4	4	4
B	2	2	2	5	5	5	5	5	5
B	3	3	3						3

25 G⁷ G⁷ C⁶ G⁷ * Cmaj⁷ G⁷ C⁶

root on 5th str root on 6th str

G⁷ is a 'Dominant 7' flavour as opposed to a Maj 7. All these notes are from the C Maj Scale.

T	6	6	5	6	6	5	10	10	9
A	4	4	2	4	4	4	9	9	7
B	5	5	3	5	5	3	10	10	8

31 G⁷ C G⁷ Cmaj⁷ G⁷ Cmaj⁷

Notice which notes the V chord and the I chord have in common

T									
A	10	10	9	10	10	9	10	10	9
B	9	9	10	9	9	9	9	9	9
B	10	10	10	10	10	8	10	10	8

37

SONGS: 'Tulsa Time' uses only 2 chords, the I and the V. We play it in the key of E Maj

T
A
B

E

41

C Maj Scale going from D to D. This is D Dorian Scale (or Mode). Like the Maj scale but with a flat 3 and flat 7.

T
A
B

45

D Dorian Arpeggio (i.e. Dm7) - Root-3rd-5th-7th -Octave

T
A
B

51

Dm Pentatonic also works over the ii chord - Root-3rd-4th-5th 7th

T
A
B

54

Dm Pentatonic an octave higher

T	7	10	8	10	8	10	8	10	7
A									
B									

57

Dm⁷ Dm⁷ Dm⁷ Dm⁷

Impractical Impractical Familiar Bar Chord Omit the 5th. Root 7th- 3rd

These notes form Dm7 chord, the ii chord in C Maj. There are many acceptable voicings.

T	1	8	5	6
A	2	10	5	5
B	3	10	7	5
B	5	12	5	5

61

Dm⁷ Dm⁷ Dm/C Dm⁷

Omit the 5th. Root 7th- 3rd Omit the 5th, Root 3rd- 7th 7th-3rd-5th-Root Root-5th-7th-3rd

T	13	13	10	13
A	13	10	10	13
B	12	12	10	12

F * * *

65 Dm⁷/A G⁷ C Dm⁷/F G⁷ C/G Dm⁷/F G⁷/F C/G Dm⁷ G⁷ Cmaj⁷

The ii chord leads naturally to the V chord and then to the I Chord - Dm7 > G7 > C, in this example. They are all neighbours in the cycle of 5ths.

T	1	1	0	1	3	3	1	3	3	6	6	5
A	1	0	1	3	6	5	3	3	5	5	4	4
B	0	0	0	2	4	5	2	4	5	5	5	3
B	0	2	3	3	5	5	3	3	5	5	5	3

99 Dm7 G7 Cmaj7 Cmaj7

Simple ii V I Licks #2b

Where could these be used over our songs?

103 Dm7 G7 Cmaj7 Cmaj7

Simple ii V I Licks #3

Why do these sound so good over the chords???

* H * * * *

107 D7 G7 Cmaj7 D7 G7 Cmaj7 D7 G7 Cmaj7 D7 G7

Sometimes the ii chord is changed to a Dominant 7th and 'borrows' a note from outside the Maj Scale

114 Cmaj7 D7 G7/D Cmaj7 D7/F# G7 C/G D7/F# G7 Cmaj7/G

121 Am7 D7 Gmaj7 Cmaj7

SONGS: 'Autumn Leaves' opens with a ii V I IV in G Maj

143 G^6 A^7 D^7 G^7 C^6
 VI II V I

Then later on in the song, the ii also becomes a Dominant 7

T	3	3	5	5	6	6	6	6	5
A	4	4	6	6	5	5	4	4	2
B	2	2	5	5	5	5	5	5	3
	3	3	5	5	5	5			

146 I vi II V I
 D Bm^7 E^7 A^{13} D^7

SONGS: 'Come Back Baby' has this I vi II V I progression in D Maj.

T	7	3	9	7	7
A	7	2	7	6	5
B	5	2	7	5	5

149 Em^7 Am^7 $D^7(omit5)$ G
 vi II V I

'Killing Me Softly' starts with a vi II V I in G

T	8	5	7	3
A	7	5	5	4
B	7	5	5	3