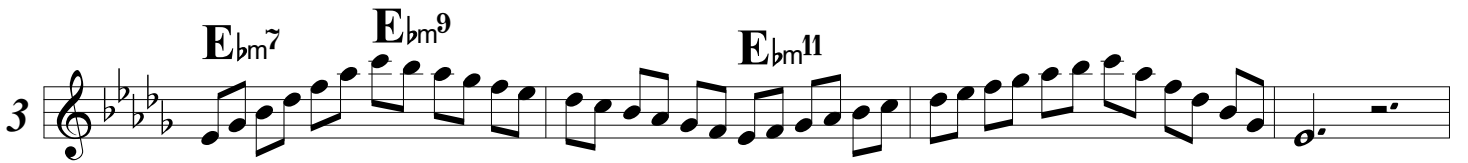


1 

Lydian, or major a fifth above

2 

Jazz Minor

3 

Dorian, or major a tone below

4 

Locrian, or major a semi tone above

5 

Jazz minor a fifth above

6 

Diminished

7 

Altered, or jazz minor a semi tone above

II-V-I -2-

1 C_m^9 F^7 B_b^Δ

2 F_m^9 B_b^7 E_b^Δ

3 $B_b m^9$ E_b^7 A_b^Δ

4 $E_b m^9$ A_b^7 D_b^Δ

5 $A_b m^9$ D_b^7 G_b^Δ

6 $C^\# m^9$ $F^\#7$ B^Δ

7 $F^\# m^9$ B^7 E^Δ

8 $B m^9$ E^7 A^Δ


9 $E m^9$ A^7 D^Δ

10 $A m^9$ D^7 G^Δ

11 $D m^9$ G^7 C^Δ


12 $G m^9$ C^7 F^Δ

Dots -2-

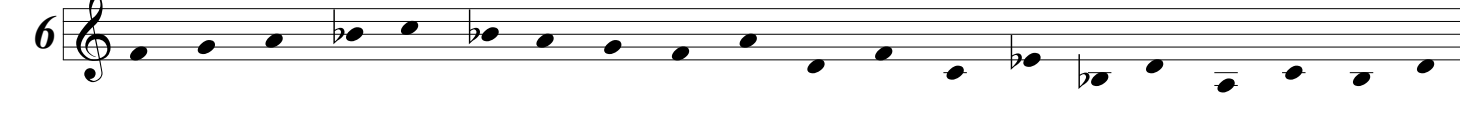
1 


2 

3 

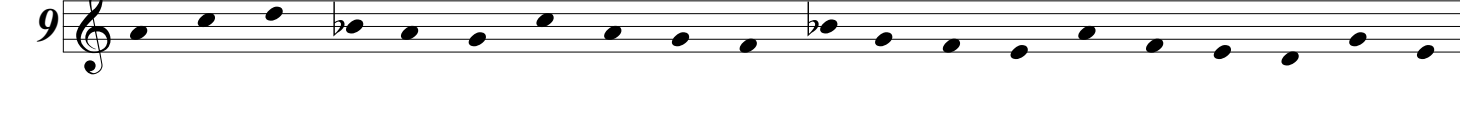
4 

5 


6 

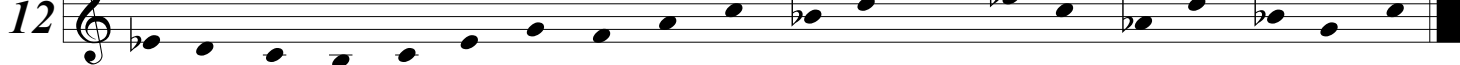
7 

8 

9 

10 

11 

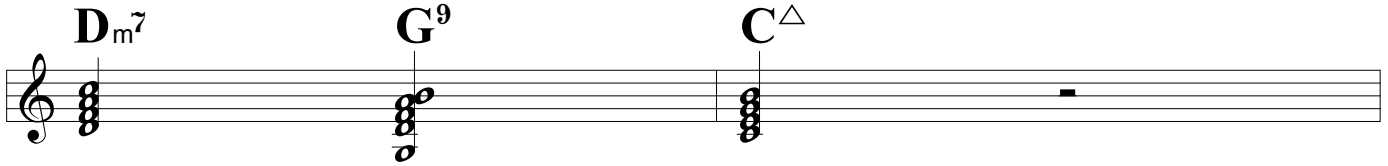
12 

alto 1
 alto 2
 ten. 1
 ten. 2
 bari
 fl 1
 fl 2
 fl 3
 fl 4
 FH
 tb 1
 tb 2
 tb 3
 tb 4
 tb 5
 chords
 bass

Chord Progression:
 B \flat Δ G $\tilde{7}$ alt C m^9 F 13 D $\tilde{7}$ alt G 13 _(b9) C $\#^{\circ}$ F $\tilde{7}$ alt B Δ

Theory: Harmonic Movement

The basic harmonic movement most prevalent in tonal jazz is **II-V-I**. This stems from the most basic form of this: **V-I**. Up a fourth, or down a fifth. You can stretch this all the way to: **VII-III-VI-II-V-I**. In all cases, The defining motion is **V-I**, and the strongest form of it is the dominant chord to a major or minor chord.



This works because there is a very strong force that pushes the **V** to resolve into the **I**.

What makes the **V** want to go to **I**? The tritone between the third and seventh of the chord. In the above example, between the **F** and the **B** in the **G9**.

There are two things you should notice in the above example:

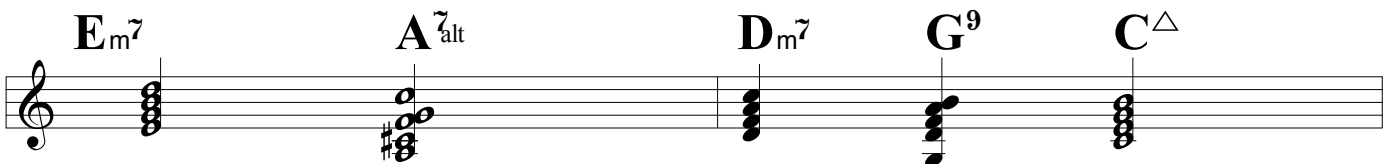
- 1-We are in the key of **C** for the entire example.
- 2-There is very little movement between the **Dm7** and the **G9**, in what would be the right hand voicing, the only thing moving is the **C** going to the **B** (or the **7th** of **II** going to the third of **V**).

We can therefore infer:

- 1-If you know the **m7** is the **II** chord, you can find the **I** easily, and the **I** is your key.
- 2-If you have a dominant chord, you know it is a **V**, therefore you can find the **I** (a fifth below the **V**)



The above is a purely diatonic **III-VI-II-V-I**, meaning we are in the key of **C** throughout.



The above is not a purely diatonic movement. Here we have tonicized the **II**, using a **A7alt**, in effect making the first portion of the example a **II-V-I** in **Dm**, which in turn becomes the **II** in **C** major. We have therefore modulated from **D** minor to **C** major, reducing the example to a suite of **II-V**'s.