

## TERMS

One of the fun things about writing books like this is that you get to make up stuff. Just throw out some fancy-sounding terms and maybe you can fool people into thinking that you know something...

- **IVL:** intervallic voice-leading
- **FVL:** functional voice-leading
- **GDVL:** generic diatonic voice-leading
- **SCVL:** specific chromatic voice-leading
- **c.t.:** common tone(s)
- **p.t.:** passing tone(s)
- **M.S.R.P.:** melodic strand replication procedure
- **grip-slipping:** more on this later...

(The effect of fooling people can be enhanced by not defining these made-up terms...)

## EVENT/EPIISODE

### EVENT

{ involves 2-6 diatonic scale notes at least once each.

F → E    E → D    D → C  
B → C    A → B    G → A    ETC.

{ an event can be diatonically transposed to create 6 other events, but some of them will be intervallically identical.

### EPIISODE

{ involves all 7 diatonic scale notes at least once each.

{ an episode can be diatonically transposed to create 6 other episodes, where each corresponds to a different mode.

Both events and episodes can be melodic, contrapuntal, harmonic or in any combinations...

We naturally tend to think of events as being shorter, while episodes are longer. This is true much of the time. However, it is quite possible to have a very long event and a relatively short episode.

SOME

# NAME THAT CHORD: ~~SOME~~ NAMES FOR THE "NAMELESS" CHORDS IN VOLUME II

O.K., I promised some names in Volume II and I will comply...

Just as Volume II does, let's start with 3-part 4ths.

What could we call this chord? **C** We could call it C2...  
**G**  
**D**

This name is supposed to mean: C Major triad with 2 substituted for 3. A more accurate rendering might be: C triad [no third] add 2. Not especially brief...a bit cumbersome (in my opinion). My suggestion for a suitable name for this chord would be: G [sus4]. That means a G Major triad with 4 suspended for 3. I will grant you that C2 is shorter, but I need to ask, "How many musicians understand this terminology?" (I think not many...) Also, you need to consider the potential problems that would occur with other names that are more complicated: B Diminished triad [no b3rd] add b9. {This is much easier to name as F [sus#4].} Or how about: E Minor triad [no b3rd] add b9. {This is much easier to name as B diminished [sus4].}

So, here are the NAMES of these chords that I feel are essentially shorter and more to the point:

### 3-PART 4THS (C MAJOR)

G(sus4)	Am(sus4)	B dim(sus4)	C(sus4)	Dm(sus4)	Em(sus4)	F(sus#4)
<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>B</b>
<b>G</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>
<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>B</b>	<b>C</b>

Of course, this applies to all of the inversions as well...

### 3-PART 4THS (C MELODIC MINOR)

		[F7( b5, no 3)]			[B7(no5)]	
G(sus4)	A°(sus4)	B( b5)	Cm(sus4)	Dm(sus4)	E b+(sus#4)	F(sus#4)
<b>C</b>	<b>D</b>	<b>E b</b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>B</b>
<b>G</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E b</b>	<b>F</b>
<b>D</b>	<b>E b</b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>B</b>	<b>C</b>

### 3-PART 4THS (C HARMONIC MINOR)

		[F7( b5, no 3)]			[A b m]	
G(sus4)	A b(sus#4)	B( b5)	Cm(sus4)	D°(sus4)	E b+(sus4)	Fm(sus#4)
<b>C</b>	<b>D</b>	<b>E b</b>	<b>F</b>	<b>G</b>	<b>A b</b>	<b>B</b>
<b>G</b>	<b>A b</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E b</b>	<b>F</b>
<b>D</b>	<b>E b</b>	<b>F</b>	<b>G</b>	<b>A b</b>	<b>B</b>	<b>C</b>

## NAMES FOR 4-PART 4THS

This is fairly simple: Sus 4 Chords...[I think it's the best way to go...]

Your other option would be: C Major 7th [no 5] substitute 4 for the missing 5th. [I don't think you want to go there...I certainly don't!]

Here it is according to what's in the Volume II book:

### 4-PART 4THS (C MAJOR)

F<sup>Maj</sup>7(sus<sup>#</sup>4) G7(sus4) Am7(sus4) Bm7(<sup>b</sup>5, sus4) C<sup>Maj</sup>7(sus4) Dm7(sus4) Em7(sus4)

<b>E</b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>
<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>	<b>A</b>
<b>F</b>	<b>G</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>
<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>B</b>

Of course, it's the same for all inversions...[good luck!!!!!!]

### 4-PART 4THS (C MELODIC MINOR)

[B7(<sup>#</sup>9,no5)]

F7(sus<sup>#</sup>4) G7(sus4) Am7(<sup>b</sup>5,sus4) B7(<sup>b</sup>5) C<sup>m</sup>Maj7(sus4) Dm7(sus4) E<sup>b</sup>+Maj7(sus<sup>#</sup>4)

<b>E<sup>b</sup></b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>
<b>B</b>	<b>C</b>	<b>D</b>	<b>E<sup>b</sup></b>	<b>F</b>	<b>G</b>	<b>A</b>
<b>F</b>	<b>G</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E<sup>b</sup></b>
<b>C</b>	<b>D</b>	<b>E<sup>b</sup></b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>B</b>

### 4-PART 4THS (C HARMONIC MINOR)

[Fm7(<sup>b</sup>5)]

[A<sup>b</sup>Maj7(<sup>b</sup>5)]

Fm7(sus<sup>#</sup>4) G7[sus4] A<sup>b</sup>Maj7(sus<sup>#</sup>4) B6(<sup>b</sup>5) C<sup>m</sup>Maj7(sus4) Dm7(<sup>b</sup>5,sus4) E<sup>b</sup>+Maj7(sus4)

<b>E<sup>b</sup></b>	<b>F</b>	<b>G</b>	<b>A<sup>b</sup></b>	<b>B</b>	<b>C</b>	<b>D</b>
<b>B</b>	<b>C</b>	<b>D</b>	<b>E<sup>b</sup></b>	<b>F</b>	<b>G</b>	<b>A<sup>b</sup></b>
<b>F</b>	<b>G</b>	<b>A<sup>b</sup></b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E<sup>b</sup></b>
<b>C</b>	<b>D</b>	<b>E<sup>b</sup></b>	<b>F</b>	<b>G</b>	<b>A<sup>b</sup></b>	<b>B</b>

## NAMES FOR 4-PART SPREAD CLUSTERS

If you remember, we had some problems with spread clusters...

And that's such a shame! [These are some of the most interesting, some of the most compelling and some of the most difficult voicings within the M-lode...at least for guitarists...]

At best, the naming process is not easy...[I'll go with the easiest of names for this most excellent of groups...]

Again it's from the Volume II book:

### 4-PART SPREAD CLUSTERS (C MAJOR)

CMaj9(no5) Dm9(no5) Em7( $\flat$ 9,no5) FMaj9(no5) G9(no5) Am9(no5) Bm7( $\flat$ 5 ( $\flat$ 9, no $\flat$ 5))

<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>B</b>	<b>C</b>
<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>	<b>A</b>
<b>E</b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>
<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>B</b>

### 4-PART SPREAD CLUSTERS (C MELODIC MINOR)

CmMaj9(no5) Dm7( $\flat$ 9,no5) EbMaj9(no5) F9(no5) G9(no5) Am9(no5) Bm7( $\flat$ 9, no5)

<b>D</b>	<b>E<math>\flat</math></b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>B</b>	<b>C</b>
<b>B</b>	<b>C</b>	<b>D</b>	<b>E<math>\flat</math></b>	<b>F</b>	<b>G</b>	<b>A</b>
<b>E<math>\flat</math></b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>
<b>C</b>	<b>D</b>	<b>E<math>\flat</math></b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>B</b>

### 4-PART SPREAD CLUSTERS (C HARMONIC MINOR)

CMaj9(no5) Dm7( $\flat$ 9,no5) EbMaj9(no5) Fm9(no5) G7( $\flat$ 9,no5) AbMaj7( $\sharp$ 9,no5)  $\frac{Ab(\flat 5)}{B}$

<b>D</b>	<b>E<math>\flat</math></b>	<b>F</b>	<b>G</b>	<b>A<math>\flat</math></b>	<b>B</b>	<b>C</b>
<b>B</b>	<b>C</b>	<b>D</b>	<b>E<math>\flat</math></b>	<b>F</b>	<b>G</b>	<b>A<math>\flat</math></b>
<b>E<math>\flat</math></b>	<b>F</b>	<b>G</b>	<b>A<math>\flat</math></b>	<b>B</b>	<b>C</b>	<b>D</b>
<b>C</b>	<b>D</b>	<b>E<math>\flat</math></b>	<b>F</b>	<b>G</b>	<b>A<math>\flat</math></b>	<b>B</b>

## WHAT DO YOU CALL 3-PART SPREAD CLUSTERS?

What should we name this configuration: **C D E** ?

C Major 9 (no 5, no 7)

D minor 9 (no 3, no 7)

E minor 7 (no 3, no 5, add  $\flat$ 6)

F Major 7 (no Root, no 3, add 6)

G7 sus4 (no Root, no 7, add 6)

A minor 7 (sus 4, no Root, no 7)

B minor 7 ( $\flat$ 5, no Root, no 5, no 7, add  $\flat$ 9, sus4)

[I could go on...] {Just think about F $\sharp$ 7 Altered!!!!!!}

Here's what I think...Just name it like it is! Call it **C D E !!** [Daa!!!]

## **THE REAL, COMPLEAT M-LODE!!**

In Volume II we gave you the following depiction:

3-Part Structures		4-Part Structures
Triads	(Volume I)	7 <sup>th</sup> Chords TBN I TBN II
3-part 4ths	(Volume II)	4-part 4ths Spread Clusters

We called it the "Mother Lode"...(M-Lode, for short).

Now, we add 3 different 3-part chords: 7th (no 3rd), 7th (no 5th), 3-part Spread Clusters

So, the REAL, COMPLEAT M-LODE depiction is:

3-Part Structures		4-Part Structures
Triads 7th (no 3rd) 7th (no 5th)	(Volume I)	7 <sup>th</sup> Chords TBN I TBN II
3-part 4ths 3-part Spread Clusters	(Volume II)	4-part 4ths Spread Clusters

### 3-PART CHORDS: FOUND AND IDENTIFIED!!

What follows is a brief, introductory study of how to arrive at different 3-part chords by leaving out one voice of a 4-part chord. I took one 4-part chord from each of the 5 different 4-part chord families:

7th chord: CMaj7

TBN I:  $\begin{array}{c} G \\ \hline C \end{array}$

TBN II:  $\begin{array}{c} B^\circ \\ \hline C \end{array}$

4-part 4ths:  $\begin{array}{c} E \\ B \\ F \\ \hline C \end{array}$

4-part Spread Clusters:  $\begin{array}{c} B \\ E \\ D \\ \hline C \end{array}$

It's interesting to observe which 3-part chords are generated from the five 4-part chord families:

#### 4-PART CHORD

7th chord	generates	two different triads, 7th (no 3rd, no 7th, no 5th)
TBN I	generates	one triad, 7th (no 3rd), 3-part spread cluster, 3-part 4ths
TBN II	generates	one triad, 3-part 4ths, 3-part spread cluster, 7th (no 5th)
4-part 4ths	generates	two 3-part 4ths, 7th (no 5th), 7th (no 3rd)
4-part spread cluster	generates	two 3-part spread clusters, 7th (no 5th), 7th (no 3rd)

[Each 3-part chord appears four times...]

The next chapter after this one is called Stuff To Do With 3-Part Chords. That will keep you busy for awhile. A later chapter is called Twenty 3-Part Chords You Should Know. This should be helpful...

But if you really are a "glutton for punishment," go to the chapter 840 Chords You Should Know (Part I), look at the page Thirty-Five 4-Part Structures From C, and realize that

the five examples used in the present chapter ( $CMaj7$ ,  $\begin{array}{c} G \\ \hline C \end{array}$ ,  $\begin{array}{c} B^\circ \\ \hline C \end{array}$ ,  $\begin{array}{c} E \\ B \\ F \\ \hline C \end{array}$ ,  $\begin{array}{c} B \\ E \\ D \\ \hline C \end{array}$ ) correspond to numbers 1, 8, 15, 22 and 29. That means that there are only thirty more 4-part structures to explore in the present fashion! (JOY OF JOYS!)

### 3-PART CHORDS DERIVED FROM A 7th CHORD

4-way close					Drop 2					
CMaj7	triad (C)	triad (E <sup>m</sup> )	CMaj7 (no 3 <sup>rd</sup> )	CMaj7 (no 5 <sup>th</sup> )	Root position	CMaj7	triad (C)	triad (E <sup>m</sup> )	CMaj7 (no 3 <sup>rd</sup> )	CMaj7 (no 5 <sup>th</sup> )
B	G	B	B	B		E	E	B	B	E
G	G	G	G	E		B	B	B	B	B
E	E	E	C	C		G	G	G	G	C
C	C		C	C		C	C	C	C	C
C	C	B	B	B	1 <sup>st</sup> inversion	G	G	G	G	
B	G	G	G	E		C	C	B	B	C
G	E	E	C	C		B	E	E	B	E
E	C	E	B	B	2 <sup>nd</sup> inversion	B	B	B	B	B
C	C	B	B	B		E	E	E	C	C
G	G	G	G	E		C	C	G	G	C
G	E	E	C	C	3 <sup>rd</sup> inversion	C	C	G	G	C
C	C	B	B	B		G	G	E	E	E
B						E	E	B	B	B

Drop 3					Drop 2 & 3					
CMaj7	triad (C)	triad (E <sup>m</sup> )	CMaj7 (no 3 <sup>rd</sup> )	CMaj7 (no 5 <sup>th</sup> )	Root position	CMaj7	triad (C)	triad (E <sup>m</sup> )	CMaj7 (no 3 <sup>rd</sup> )	CMaj7 (no 5 <sup>th</sup> )
G	G	G	G	E		G	G	G	G	
E	E	E	B	B		B	B	B	B	B
B	C	B	B	B		E	E	E	C	C
C	C		C	C	1 <sup>st</sup> inversion	B	C	B	B	B
B	G	G	G	E		C	C	G	G	C
G	C	E	C	C		G	G	E	G	E
C	C	B	B	B	2 <sup>nd</sup> inversion	C	C	E	C	C
B	E	E	E	E		E	E	E	B	B
G	G	G	G	E		G	G	G	G	E
E	C	E	C	C	3 <sup>rd</sup> inversion	E	E	E	G	E
G	G	G	G	E		G	G	G	C	C
B		B	B	B		C	C	B	B	B

Drop 2 & 4					Double Drop 2, Drop 3					
CMaj7	triad (C)	triad (E <sup>m</sup> )	CMaj7 (no 3 <sup>rd</sup> )	CMaj7 (no 5 <sup>th</sup> )	Root position	CMaj7	triad (C)	triad (E <sup>m</sup> )	CMaj7 (no 3 <sup>rd</sup> )	CMaj7 (no 5 <sup>th</sup> )
B	E	B	B	B		E	E	E	G	E
E	E	E	G	E		G	G	G	G	B
G	G	G	C	C		B	B	B	B	B
C	C		C	C	1 <sup>st</sup> inversion	C	C	C	C	C
C	G	G	G	E		G	G	G	G	B
B	E	E	B	B		B	C	B	B	B
G	E	E	C	C	2 <sup>nd</sup> inversion	C	C	E	C	C
E	C	B	B	B		E	E	E	G	E
C	C	G	G	E		B	B	B	B	B
G	G	G	G	E	3 <sup>rd</sup> inversion	C	C	E	C	C
C	E	E	C	C		E	E	E	G	E
B		B	B	B		G	G	G	B	B

### 3-PART CHORDS DERIVED FROM A TBN I

4-way close					Drop 2				
G	triad	7th	spread	3-part	G	triad	7th	spread	3-part
C	(G)	(no 3 <sup>rd</sup> )	cluster	4 <sup>th</sup>	C	(G)	(no 3 <sup>rd</sup> )	cluster	4 <sup>th</sup>
B	B	B	B		D	D	B	D	D
G	G	G		G	B	B	B	B	B
D	D		D	D	G	G	G	G	G
C		C	C	C	C	C	C	C	C
Root position									
C		C	C	C	G	G	G		G
B	B	B	B		C	C	C	C	C
G	G	G		G	B	B	B	B	B
D	D		D	D	D	D		D	D
1 <sup>st</sup> inversion									
D	D		D	D	B	B	B	B	
C		C	C	C	D	D		D	D
B	B	B	B		C	C	C	C	C
G	G	G		G	G	G		G	G
2 <sup>nd</sup> inversion									
G	G	G		G	C		C	C	C
D	D		D	D	G	G		G	G
C		C	C	C	D	D		D	D
B	B	B	B		B	B	B	B	
3 <sup>rd</sup> inversion									

Drop 3					Drop 2 & 3				
G	triad	7th	spread	3-part	G	triad	7th	spread	3-part
C	(G)	(no 3 <sup>rd</sup> )	cluster	4 <sup>th</sup>	C	(G)	(no 3 <sup>rd</sup> )	cluster	4 <sup>th</sup>
G	G	G		G	G	G	G		G
D	D		D	D	B	B	B	B	
B	B	B	B		D	D		D	D
C		C	C	C	C		C	C	C
Root position									
B	B	B	B		B	B	B	B	
G	G	G		G	C	C	C	C	C
C		C	C	C	G	G		G	G
D	D		D	D	D	D		D	D
1 <sup>st</sup> inversion									
C		C	C	C	C		C	C	C
B	B	B	B		D	D		D	D
D	D		D	D	B	B	B	B	
G	G	G		G	G	G		G	G
2 <sup>nd</sup> inversion									
D	D		D	D	D		D	D	D
C		C	C	C	G	G		G	G
B	B	B	B		C		C	C	C
G	G	G		G	B	B	B	B	
3 <sup>rd</sup> inversion									

Drop 2 & 4					Double Drop 2, Drop 3				
G	triad	7th	spread	3-part	G	triad	7th	spread	3-part
C	(G)	(no 3 <sup>rd</sup> )	cluster	4 <sup>th</sup>	C	(G)	(no 3 <sup>rd</sup> )	cluster	4 <sup>th</sup>
B	B	B	B		D	D		D	D
D	D		D	D	G	G		G	G
G	G	G		G	B	B	B	B	
C		C	C	C	C		C	C	C
Root position									
C		C	C	C	G	G	G		G
G	G	G		G	B	B	B	B	
B	B	B	B		C		C	C	C
D	D		D	D	D	D		D	D
1 <sup>st</sup> inversion									
D	D		D	D	B	B	B	B	
B	B	B	B		C		C	C	C
C		C	C	C	D	D		D	D
G	G	G		G	G	G		G	G
2 <sup>nd</sup> inversion									
G	G	G		G	C		C	C	C
C		C	C	C	D	D		D	D
D	D		D	D	G	G		G	G
B	B	B	B		B	B	B	B	
3 <sup>rd</sup> inversion									





### 3-PART CHORDS DERIVED FROM A 4-PART 4th

4-way close					Drop 2					
4-part 4 <sup>th</sup>	3-part 4 <sup>th</sup>	3-part 4 <sup>th</sup>	7 <sup>th</sup> (no 5 <sup>th</sup> )	7 <sup>th</sup> (no 3 <sup>rd</sup> )	Root position	4-part 4 <sup>th</sup>	3-part 4 <sup>th</sup>	3-part 4 <sup>th</sup>	7 <sup>th</sup> (no 5 <sup>th</sup> )	7 <sup>th</sup> (no 3 <sup>rd</sup> )
B	B	B	B			E	B	E	E	E
F	F	F	E	F		B	B	B	B	F
E		E	E	E		F	F	F	C	C
C	C		C	C		C	C			
C	C		C	C	1 <sup>st</sup> inversion	F	F	F	C	F
B	B	B	B			C	C			C
F	F	F	E	F		B	B	B	B	E
E		E	E	E		E	E	E	E	E
E		E	E	E	2 <sup>nd</sup> inversion	B	B	B	B	E
C	C		C	C		E	E	E	E	E
B	B	B	B			C	C			C
F	F	F	E	F		F	F	F	C	F
F	F	F	E	F	3 <sup>rd</sup> inversion	C	C		C	C
E		E	E	E		F	F	F	E	F
C	C		C	C		E	E	E	E	E
B	B	B	B			B	B	B	B	E

Drop 3					Drop 2 & 3					
4-part 4 <sup>th</sup>	3-part 4 <sup>th</sup>	3-part 4 <sup>th</sup>	7 <sup>th</sup> (no 5 <sup>th</sup> )	7 <sup>th</sup> (no 3 <sup>rd</sup> )	Root position	4-part 4 <sup>th</sup>	3-part 4 <sup>th</sup>	3-part 4 <sup>th</sup>	7 <sup>th</sup> (no 5 <sup>th</sup> )	7 <sup>th</sup> (no 3 <sup>rd</sup> )
F	F	F	E	F		F	F	F	B	F
E		E	E	E		B	B	B	E	E
B	B	B	B			E	E	E	C	C
C	C		C	C		C	C			
B	B	B	B		1 <sup>st</sup> inversion	B	B	B	B	C
F	F	F	E	F		C	C			C
E		E	E	E		F	F	F	E	F
C	C		C	C		E	E	E	E	E
C	C		C	C	2 <sup>nd</sup> inversion	C	C		C	C
B	B	B	B			E	E	E	E	E
E		E	E	E		B	B	B	B	F
F	F	F	E	F		F	F	F	C	F
E		E	E	E	3 <sup>rd</sup> inversion	E	E	E	E	E
C	C		C	C		F	F	F	C	C
F	F	F	E	F		C	C		C	C
B	B	B	B			B	B	B	B	E

Drop 2 & 4					Double Drop 2, Drop 3					
4-part 4 <sup>th</sup>	3-part 4 <sup>th</sup>	3-part 4 <sup>th</sup>	7 <sup>th</sup> (no 5 <sup>th</sup> )	7 <sup>th</sup> (no 3 <sup>rd</sup> )	Root position	4-part 4 <sup>th</sup>	3-part 4 <sup>th</sup>	3-part 4 <sup>th</sup>	7 <sup>th</sup> (no 5 <sup>th</sup> )	7 <sup>th</sup> (no 3 <sup>rd</sup> )
B	B	B	E	E		E	F	F	E	F
E		E	E	E		F	B	B	B	E
F	F	F	E	F		B	B	B	C	C
C	C		C	C		C	C			
C	C		C	C	1 <sup>st</sup> inversion	F	F	F	B	F
F	F	F	E	F		B	B	B	B	C
B	B	B	B			C	C			C
E		E	E	E		E	E	E	E	E
E		E	E	E	2 <sup>nd</sup> inversion	B	B	B	B	E
B	B	B	B			C	C			C
C	C		C	C		E	E	E	E	E
F	F	F	E	F		F	F	F	C	F
F	F	F	E	F	3 <sup>rd</sup> inversion	C	C		C	C
C	C		C	C		E	E	E	E	E
E		E	E	E		F	F	F	C	F
B	B	B	B			B	B	B	B	E

### 3-PART CHORDS DERIVED FROM A 4-PART SPREAD CLUSTER

4-way close						Drop 2				
4-part sp.cl.	3-part sp.cl.	3-part sp.cl.	7 <sup>th</sup> (no 5 <sup>th</sup> )	7 <sup>th</sup> (no 3 <sup>rd</sup> )		4-part sp.cl.	3-part sp.cl.	3-part sp.cl.	7 <sup>th</sup> (no 5 <sup>th</sup> )	7 <sup>th</sup> (no 3 <sup>rd</sup> )
B E D C	E D C	B D C	B E C	B E D	Root position	D B E C	D E C	D B C	B E C	B E C
C B E D	C E D	C B D	C B D	B E D	1 <sup>st</sup> inversion	E C B D	E C D	C B D	E C B	E B D
D C B E	D C E	D C B	C B E	D B E	2 <sup>nd</sup> inversion	B D C E	B D E	D C C	B C E	B D E
E D C B	E D C	D C B	E C B	E D B	3 <sup>rd</sup> inversion	E C D B	E C D	C D B	E C B	E D B

Drop 3						Drop 2 & 3				
4-part sp.cl.	3-part sp.cl.	3-part sp.cl.	7 <sup>th</sup> (no 5 <sup>th</sup> )	7 <sup>th</sup> (no 3 <sup>rd</sup> )		4-part sp.cl.	3-part sp.cl.	3-part sp.cl.	7 <sup>th</sup> (no 5 <sup>th</sup> )	7 <sup>th</sup> (no 3 <sup>rd</sup> )
E D B C	E D C	D B C	E B C	E D B	Root position	E B D C	E D C	B D C	E B C	E B D
B E C D	E C D	B C D	B C C	B E D	1 <sup>st</sup> inversion	B C E D	C E D	B C D	B C E	B E D
C B D E	C D E	C B D	C B E	B D E	2 <sup>nd</sup> inversion	C D B E	C D E	C B C	C B E	D B E
D C E B	D C E	D C B	C B B	D E B	3 <sup>rd</sup> inversion	D E C B	D E C	D C B	E C B	D E B

Drop 2 & 4						Double Drop 2, Drop 3				
4-part sp.cl.	3-part sp.cl.	3-part sp.cl.	7 <sup>th</sup> (no 5 <sup>th</sup> )	7 <sup>th</sup> (no 3 <sup>rd</sup> )		4-part sp.cl.	3-part sp.cl.	3-part sp.cl.	7 <sup>th</sup> (no 5 <sup>th</sup> )	7 <sup>th</sup> (no 3 <sup>rd</sup> )
B D E C	D E C	B D C	B E C	B E C	Root position	D E B C	D E C	D B C	E B C	D E B
C E B D	C E D	C B D	C B B	E B D	1 <sup>st</sup> inversion	E B C D	E C D	B C D	E B C	E B D
D B C E	D C E	D B C	B C E	B C E	2 <sup>nd</sup> inversion	B C D E	C D E	B C D	B C E	B D E
E C D B	E C D	C D B	E C B	E D B	3 <sup>rd</sup> inversion	C D E B	C D E	C D B	C E B	D E B

# STUFF TO DO WITH 3-PART CHORDS

## (WITH PASSING TONES & MELODIC EMBELLISHMENT)

All of the material that follows in this next section will be presented in C Major (no accidentals). The assumption is that our readers will have (by now) developed the necessary skills to make the needed adjustments to change the material to other 7-note scales. Here are the choices available:

1. C Major Scale: No Accidentals
2. C Melodic Minor: E $\flat$
3. C Harmonic Minor: E $\flat$ , A $\flat$

If you are unable to do these things, please feel free to write them out on paper. [I believe that the effort will be worth it...]

	C	Dm	Em	F	G	Am	B $^{\circ}$
9 → 3 close with p.t.	<p>           ↘ D ↗ E ↘ D ↘ C ↗ B ↘ G ↗ A ↘ G ↘ F ↗ E ↘ C ↗ D ↘            ↘ C ↘ B ↗ A ↘ F ↗ G ↘ F ↘ E ↗ D ↘ B ↗ C ↘ B ↘            ↘ G ↘ E ↗ F ↘ E ↘ D ↗ C ↘ A ↗ B ↘ A ↘ G ↗ F ↘         </p> <p>           ↘ C ↘ B ↗ A ↘ F ↗ G ↘ F ↘ E ↗ D ↘ B ↗ C ↘ B ↘            ↘ G ↘ E ↗ F ↘ E ↘ D ↗ C ↘ A ↗ B ↘ A ↘ G ↗ F ↘            ↘ D ↗ E ↘ D ↘ C ↗ B ↘ G ↗ A ↘ G ↘ F ↗ E ↘ C ↗ D ↘         </p> <p>           ↘ G ↘ E ↗ F ↘ E ↘ D ↗ C ↘ A ↗ B ↘ A ↘ G ↗ F ↘            ↘ D ↗ E ↘ D ↘ C ↗ B ↘ G ↗ A ↘ G ↘ F ↗ E ↘ C ↗ D ↘ :            ↘ C ↘ B ↗ A ↘ F ↗ G ↘ F ↘ E ↗ D ↘ B ↗ C ↘ B ↘         </p>						

# STUFF TO DO WITH 3-PART CHORDS (CONTINUED)

9 → 3  
spread with p.t.

C	Dm	Em	F	G	Am	B°
→ D↘E → D → C↘B → G↘A → G → F↘E → C↘D↘						
→ G → E↘F → E → D↘C → A↘B → A → G↘F →						
→ C → B↘A → F↘G → F → E↘D → B↘C → B →						
→ C → B↘A → F↘G → F → E↘D → B↘C → B →						
→ D↘E → D → C↘B → G↘A → G → F↘E → C↘D↘						
→ G → E↘F → E → D↘C → A↘B → A → G↘F →						
→ C → B↘A → F↘G → F → E↘D → B↘C → B →						
→ D↘E → D → C↘B → G↘A → G → F↘E → C↘D↘						

4 → 3  
close with p.t.

C	C	Em
→ F↘E → D → C↘B → B↘A → G → F↘E → E↘D↘		
→ C → B↘A → A↘G → F → E↘D → D↘C → B →		
→ G → G↘F → E → D↘C → C↘B → A → G↘F →		
→ C → B↘A → A↘G → F → E↘D → D↘C → B →		
→ G → G↘F → E → D↘C → C↘B → A → G↘F →		
→ F↘E → D → C↘B → B↘A → G → F↘E → E↘D↘		
→ G → G↘F → E → D↘C → C↘B → A → G↘F →		
→ F↘E → D → C↘B → B↘A → G → F↘E → E↘D↘		
→ C → B↘A → A↘G → F → E↘D → D↘C → B →		

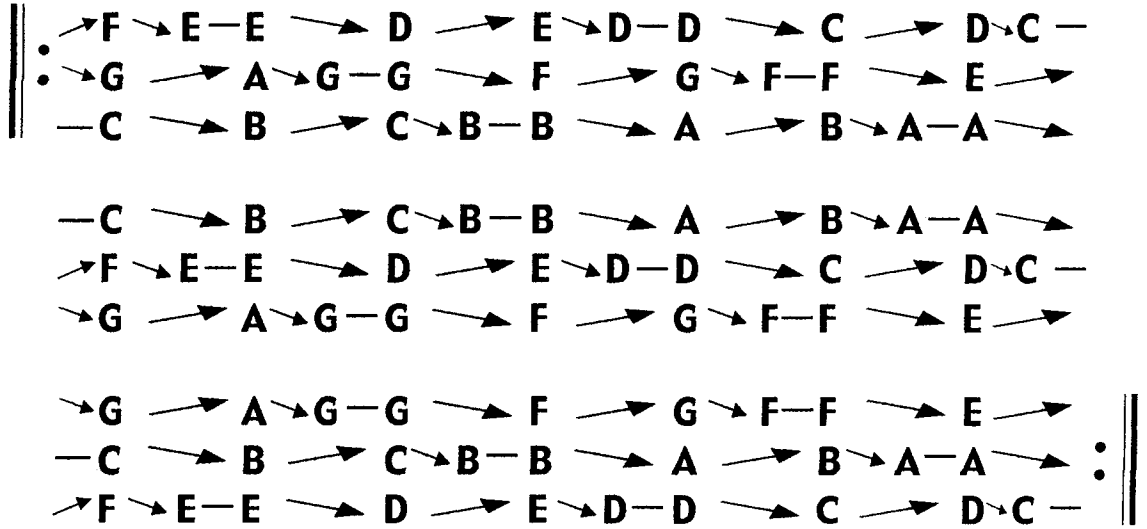
4 → 3  
spread with p.t.

→ F↘E → D → C↘B → B↘A → G → F↘E → E↘D↘	
→ G → G↘F → E → D↘C → C↘B → A → G↘F →	
→ C → B↘A → A↘G → F → E↘D → D↘C → B →	
→ C → B↘A → A↘G → F → E↘D → D↘C → B →	
→ F↘E → D → C↘B → B↘A → G → F↘E → E↘D↘	
→ G → G↘F → E → D↘C → C↘B → A → G↘F →	
→ G → G↘F → E → D↘C → C↘B → A → G↘F →	
→ C → B↘A → A↘G → F → E↘D → D↘C → B →	
→ F↘E → D → C↘B → B↘A → G → F↘E → E↘D↘	

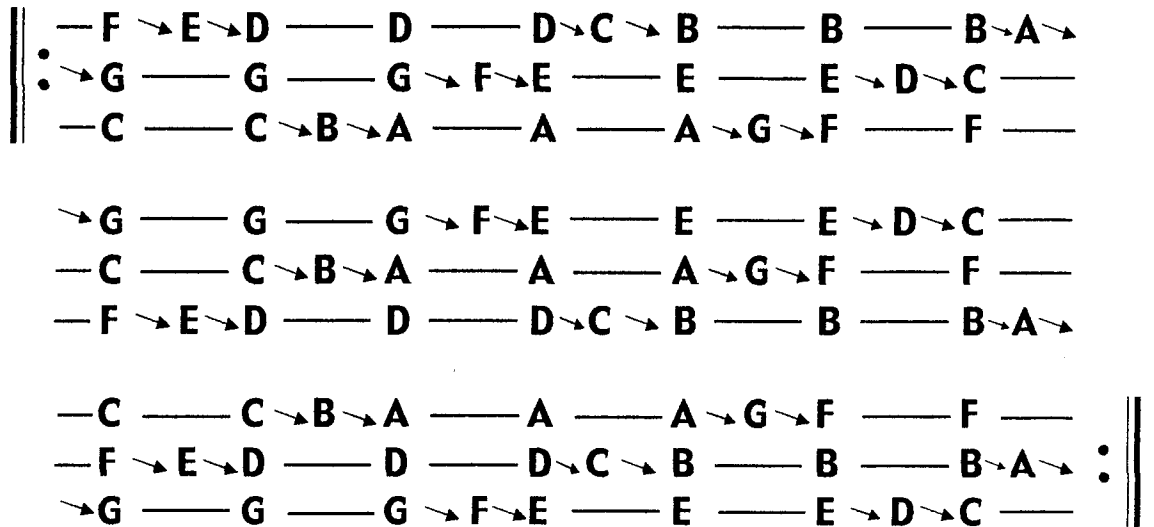
**STUFF TO DO WITH 3-PART CHORDS (CONTINUED)**

TRIADS (sus4 - 3)

Cycle 3:      C      Em      B°      G      Dm      F      Am



Cycle 5:      C      G      Dm      Am      Em      B°      F



**STUFF TO DO WITH 3-PART CHORDS (CONTINUED)**

TRIADS (sus4 - 3)

Cycle 4:

	C	F	B°	Em	Am	Dm	G
:	→ F → E → F	— F	→ A → G → A	— A	→ C → B →		
	- G → B → A → B	— B	→ D → C → D	— D	→		
	→ C — C → E → D → E	— E	→ G → F → G	—			
	→ C — C → E → D → E	— E	→ G → F → G	—			
	→ F → E → F	— F	→ A → G → A	— A	→ C → B →		
	- G → B → A → B	— B	→ D → C → D	— D	→		
	- G → B → A → B	— B	→ D → C → D	— D	→		
	→ C — C → E → D → E	— E	→ G → F → G	—			:
	→ F → E → F	— F	→ A → G → A	— A	→ C → B →		

TRIADS (9 - 3)

Cycle 4:

	C	F	B°	Em	Am	Dm	G
:	- D → E → F	— F	— F → G → A	— A	— A → B →		
	- G — G → A → B	— B	— B → C → D	— D	—		
	→ C — C — C → D → E	— E	— E → F → G	—			
	→ C — C — C → D → E	— E	— E → F → G	—			
	- D → E → F	— F	— F → G → A	— A	— A → B →		
	- G — G → A → B	— B	— B → C → D	— D	—		
	- G — G → A → B	— B	— B → C → D	— D	—		
	→ C — C — C → D → E	— E	— E → F → G	—			:
	- D → E → F	— F	— F → G → A	— A	— A → B →		

**STUFF TO DO WITH 3-PART CHORDS (CONTINUED)**

TRIADS (sus4 - 3)

Cycle 6:

	C	Am	F	Dm	B°	G	Em
	→ F	→ E-E	→ F	→ G	→ F-F	→ G	→ A-G-
	→ G	→ A	→ B	→ A-A	→ B	→ C	→ B-B
	→ C	→ D	→ C-C	→ D	→ E	→ D-D	→ E
	- G	→ A	→ B	→ A-A	→ B	→ C	→ B-B
	→ C	→ D	→ C-C	→ D	→ E	→ D-D	→ E
	→ F	→ E-E	→ F	→ G	→ F-F	→ G	→ A-G-
	→ C	→ D	→ C-C	→ D	→ E	→ D-D	→ E
	→ F	→ E-E	→ F	→ G	→ F-F	→ G	→ A-G-
	- G	→ A	→ B	→ A-A	→ B	→ C	→ B-B
	→ C	→ D	→ C-C	→ D	→ E	→ D-D	→ E
	→ F	→ E-E	→ F	→ G	→ F-F	→ G	→ A-G-
	- G	→ A	→ B	→ A-A	→ B	→ C	→ B-B

TRIADS (9 - 3)

Cycle 6:

	C	Am	F	Dm	B°	G	Em
	→ D	→ E-E	→ F	→ E	→ F-F	→ G	→ F-G-
	→ G	→ A	→ G	→ A-A	→ B	→ A	→ B-B
	→ C	→ B	→ C-C	→ D	→ C	→ D-D	→ E
	- G	→ A	→ G	→ A-A	→ B	→ A	→ B-B
	→ C	→ B	→ C-C	→ D	→ C	→ D-D	→ E
	→ D	→ E-E	→ F	→ E	→ F-F	→ G	→ F-G-
	→ C	→ B	→ C-C	→ D	→ C	→ D-D	→ E
	→ D	→ E-E	→ F	→ E	→ F-F	→ G	→ F-G-
	- G	→ A	→ G	→ A-A	→ B	→ A	→ B-B
	→ C	→ B	→ C-C	→ D	→ C	→ D-D	→ E
	→ D	→ E-E	→ F	→ E	→ F-F	→ G	→ F-G-
	- G	→ A	→ G	→ A-A	→ B	→ A	→ B-B



**STUFF TO DO WITH 3-PART CHORDS (CONTINUED)**

TRIADS (9 - 3) w/ 2 p.t.

Cycle 2:

	C	Dm	Em	F	G	Am	B°
→	D	E	D	C	B	A	G
→	A	G	F	E	D	C	D
→	G	F	E	F	E	D	C
→	B	A	B	A	B	A	G
→	F	E	D	E	B	C	B
→	A	G	F	E	D	C	D
→	D	E	D	C	B	A	G
→	A	G	F	E	D	C	D
→	G	F	E	F	E	D	C
→	B	A	B	A	B	A	G
→	F	E	D	E	B	C	B
→	A	G	F	E	D	C	D
→	D	E	D	C	B	A	G
→	A	G	F	E	D	C	D
→	G	F	E	F	E	D	C
→	B	A	B	A	B	A	G
→	F	E	D	E	B	C	B
→	A	G	F	E	D	C	D
→	D	E	D	C	B	A	G
→	A	G	F	E	D	C	D



**STUFF TO DO WITH 3-PART CHORDS (CONTINUED)**

4 → 2 → 3      TRIADS (Melodic Embellishment plus p.t.)      C Major (Cycle 2)

C      Dm      Em      F      G      Am      B°

	•	—	F	D	E	↘	D	↘	C	B	————	B	G	A	↘	G	↘	F	E	————	E	C	D	↘
	•	↘	G	————	G	E	F	↘	E	↘	D	C	————	C	A	B	↘	A	↘	G	F	————	G	F
		↘	C	↘	B	A	————	A	F	G	↘	F	↘	E	D	————	D	B	C	↘	B	↘	A	↘
		↘	C	↘	B	A	————	A	F	G	↘	F	↘	E	D	————	D	B	C	↘	B	↘	A	↘
		—	F	D	E	↘	D	↘	C	B	————	B	G	A	↘	G	↘	F	E	————	E	C	D	↘
		↘	G	————	G	E	F	↘	E	↘	D	C	————	C	A	B	↘	A	↘	G	F	————	G	F
		↘	G	————	G	E	F	↘	E	↘	D	C	————	C	A	B	↘	A	↘	G	F	————	G	F
		↘	C	↘	B	A	————	A	F	G	↘	F	↘	E	D	————	D	B	C	↘	B	↘	A	↘
		—	F	D	E	↘	D	↘	C	B	————	B	G	A	↘	G	↘	F	E	————	E	C	D	↘

5 → 6 → 4 →      TRIADS (Melodic Embellishment)      C Major (Cycle 5)

C      G      Dm      Am      Em      B°      F

	•	↘	E	↘	D	E	C	D	↘	C	↘	B	C	A	B	↘	A	↘	
	•	↘	G	A	F	G	↘	F	↘	E	F	D	E	↘	D	↘	C	D	B
		↘	C	↘	B	↘	A	B	G	A	↘	G	↘	F	G	E	F	↘	
		↘	G	A	F	G	↘	F	↘	E	F	D	E	↘	D	↘	C	D	B
		↘	C	↘	B	↘	A	B	G	A	↘	G	↘	F	G	E	F	↘	
		↘	E	↘	D	E	C	D	↘	C	↘	B	C	A	B	↘	A	↘	
		↘	C	↘	B	↘	A	B	G	A	↘	G	↘	F	G	E	F	↘	
		↘	E	↘	D	E	C	D	↘	C	↘	B	C	A	B	↘	A	↘	
		↘	G	A	F	G	↘	F	↘	E	F	D	E	↘	D	↘	C	D	B

**STUFF TO DO WITH 3-PART CHORDS (CONTINUED)**

1 → 7 → 2

TRIADS (Melodic Embellishment)

C Major (Cycle 4)

	C	F	B°	Em	Am	Dm	G
	→ E	→ F	→ E	→ G	→ A	→ G	→ B
	→ G	→ A	→ B	→ A	→ C	→ D	→ C
	→ C	→ B	→ D	→ C	→ D	→ E	→ D
	→ D	→ E	→ D	→ F	→ E	→ F	→ G
	→ E	→ F	→ E	→ G	→ A	→ G	→ B
	→ G	→ A	→ B	→ A	→ C	→ D	→ C
	→ G	→ A	→ B	→ A	→ C	→ D	→ C
	→ C	→ B	→ D	→ C	→ D	→ E	→ D
	→ D	→ E	→ D	→ F	→ E	→ F	→ G
	→ E	→ F	→ E	→ G	→ A	→ G	→ B
	→ G	→ A	→ B	→ A	→ C	→ D	→ C
	→ C	→ B	→ D	→ C	→ D	→ E	→ D
	→ D	→ E	→ D	→ F	→ E	→ F	→ G
	→ E	→ F	→ E	→ G	→ A	→ G	→ B

5 → 3<sup>rd</sup> → 2<sup>nd</sup>  
 3 → 2<sup>nd</sup> → 2<sup>nd</sup>  
 1 → 2<sup>nd</sup> → 2<sup>nd</sup>

TRIADS (with passing tones)

Cycle 4 (disjunct)

	C	F	B°	Em	Am	Dm	G	C								
Spread	E	D	C	A	B	A	G	F	E	<sup>C</sup> B	D	C	B	A	G	etc.*
	G	E	F	E	D	C	B	G	A	G	F	E	D	B	C	
	C	B	A	G	F	D	E	D	C	<sup>C</sup> B	A	F	G	F	E	
Close	G	E	F	E	D	C	B	G	A	G	<sup>C</sup> B	F	E	D	B	C
	E	D	C	A	B	A	G	F	E	<sup>C</sup> B	D	C	B	A	G	etc.
	C	B	A	G	F	D	E	D	C	<sup>C</sup> B	A	F	G	F	E	

[\*etc. means two more times through]

**STUFF TO DO WITH 3-PART CHORDS (CONTINUED)**

Long Event (not an episode)

7th (no 5th) to Triad (M.E.w/p.t.)

Cycle 4

	→ E → C → E↘D → B → D↘C → A → C↘B →		→ G → B↘A → F → A↘G → E → G↘F → D → F↘
:→	→ B↘A↘G → G↘F → A↘G↘F → F↘E → G↘F↘E → E↘D → F↘E↘D →	:→	→ D↘C → E↘D↘C → C↘B → D↘C↘B → B↘A → C↘B↘A → A↘G → :
→	→ C → B↘A → B → A↘G → A → G↘F → G →	→	→ F↘E → F → E↘D → E → D↘C → D → C↘B →

7th (no 5th) (with passing tones)

Cycle 4

C<sup>ma7</sup>(no 5)    F<sup>ma7</sup>(no 5)    B<sup>ø7</sup>(no ♭5)    E<sup>m7</sup>(no 5)    A<sup>m7</sup>(no 5)    D<sup>m7</sup>(no 5)    G<sup>7</sup>(no 5)

	→ E → F → G → A → G → A → B → C → B →		→ C → D → E → D → E → F → G → F → G → A →
:→	→ B → A → B → C → D → C → D → E → F →	:→	→ E → F → G → A → G → A → B → C → B →
→	→ C → D → E → D → E → F → G → F → G → A →	→	→ B → A → B → C → D → C → D → E → F →
→	→ B → A → B → C → D → C → D → E → F →	→	→ C → D → E → D → E → F → G → F → G → A → :
→	→ C → D → E → D → E → F → G → F → G → A →	→	→ E → F → G → A → G → A → B → C → B →

**STUFF TO DO WITH 3-PART CHORDS (CONTINUED)**

7th (no 3rd) (with passing tone) Cycle 4

C<sup>ma7</sup>(no 3) F<sup>ma7</sup>(no 3) B<sup>m7</sup>(<sup>b5</sup><sub>no 3</sub>) E<sup>m7</sup>(no 3) A<sup>m7</sup>(no 3) D<sup>m7</sup>(no 3) G<sup>7</sup>(no 3)

|| → G → F → G → A → B → A → B → C → D →  
 : → B → C → B → C → D → E → D → E → F →  
 \ → C → D → E → F → E → F → G → A → G → A →

→ C → D → E → F → E → F → G → A → G → A →  
 → G → F → G → A → B → A → B → C → D →  
 → B → C → B → C → D → E → D → E → F →

→ B → C → B → C → D → E → D → E → F →  
 \ → C → D → E → F → E → F → G → A → G → A → :  
 \ → G → F → G → A → B → A → B → C → D →

7th (no 5th) (with passing tones) Cycle 4

C<sup>ma7</sup>(no 5) F<sup>ma7</sup>(no 5) B<sup>ø7</sup>(no b5) E<sup>m7</sup>(no 5) A<sup>m7</sup>(no 5) D<sup>m7</sup>(no 5) G<sup>7</sup>(no 5)

|| → E — E↘D ↘ C↘B ↘ A ↘ G — G↘F ↘ E↘D ↘ C ↘ B —  
 : → B↘A ↘ G↘F ↘ E ↘ D — D↘C ↘ B↘A ↘ G ↘ F — F↘E ↘ D↘  
 \ → C ↘ B ↘ A — A↘G ↘ F↘E ↘ D ↘ C — C↘B ↘ A↘G ↘ F ↘

— B↘A ↘ G↘F ↘ E ↘ D — D↘C ↘ B↘A ↘ G ↘ F — F↘E ↘ D↘  
 \ → C ↘ B ↘ A — A↘G ↘ F↘E ↘ D ↘ C — C↘B ↘ A↘G ↘ F ↘  
 \ → E — E↘D ↘ C↘B ↘ A ↘ G — G↘F ↘ E↘D ↘ C ↘ B —

→ C ↘ B ↘ A — A↘G ↘ F↘E ↘ D ↘ C — C↘B ↘ A↘G ↘ F ↘  
 \ → E — E↘D ↘ C↘B ↘ A ↘ G — G↘F ↘ E↘D ↘ C ↘ B — :  
 \ → B↘A ↘ G↘F ↘ E ↘ D — D↘C ↘ B↘A ↘ G ↘ F — F↘E ↘ D↘

**STUFF TO DO WITH 3-PART CHORDS (CONTINUED)**

7th (no 3rd) (with passing tones) Cycle 2

C<sup>ma7</sup>(no 5)    D<sup>m7</sup>(no 5)    E<sup>m7</sup>(no 5)    F<sup>ma7</sup>(no 5)    G<sup>7</sup>(no 5)    A<sup>m7</sup>(no 5)    B<sup>m7</sup>(<sup>b5</sup><sub>no 3</sub>)

	↘	G	↘	F	↘	E	↘	D	—	D	↘	C	↘	B	↘	A	↘	G	—	G	↘	F	↘	E	↘	D	↘	
:	↘	B	↘	A	↘	G	↘	F	↘	E	—	E	↘	D	↘	C	↘	B	↘	A	—	A	↘					
	↘	C	—	C	↘	B	↘	A	↘	G	↘	F	—	F	↘	E	↘	D	↘	C	↘	G	—					
	↘	G	↘	F	↘	E	↘	D	—	D	↘	C	↘	B	↘	A	↘	G	—	G	↘	F	↘	E	↘	D	↘	
	↘	B	↘	A	↘	G	↘	F	↘	E	—	E	↘	D	↘	C	↘	B	↘	A	—	A	↘					
	↘	B	↘	A	↘	G	↘	F	↘	E	—	E	↘	D	↘	C	↘	B	↘	A	—	A	↘					
	↘	C	—	C	↘	B	↘	A	↘	G	↘	F	—	F	↘	E	↘	D	↘	C	↘	G	—			:		
	↘	G	↘	F	↘	E	↘	D	—	D	↘	C	↘	B	↘	A	↘	G	—	G	↘	F	↘	E	↘	D	↘	

7th (no 5th) (with passing tones) Cycle 2

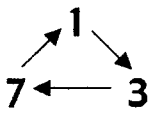
C<sup>ma7</sup>(no 5)    D<sup>m7</sup>(no 5)    E<sup>m7</sup>(no 5)    F<sup>ma7</sup>(no 5)    G<sup>7</sup>(no 5)    A<sup>m7</sup>(no 5)    B<sup>m7</sup>(<sup>b5</sup><sub>no 3</sub>)

	↘	E	↘	D	—	D	↘	C	↘	B	↘	A	↘	G	—	G	↘	F	↘	E	↘	D	↘				
:	↘	B	↘	A	↘	G	↘	F	↘	E	—	E	↘	D	↘	C	↘	B	↘	A	—	A	↘	G	↘	F	↘
	↘	C	—	C	↘	B	↘	A	↘	G	↘	F	—	F	↘	E	↘	D	↘	C	↘	G	—				
	↘	C	—	C	↘	B	↘	A	↘	G	↘	F	—	F	↘	E	↘	D	↘	C	↘	G	—				
	↘	E	↘	D	—	D	↘	C	↘	B	↘	A	↘	G	—	G	↘	F	↘	E	↘	D	↘				
	↘	B	↘	A	↘	G	↘	F	↘	E	—	E	↘	D	↘	C	↘	B	↘	A	—	A	↘	G	↘	F	↘
	↘	B	↘	A	↘	G	↘	F	↘	E	—	E	↘	D	↘	C	↘	B	↘	A	—	A	↘	G	↘	F	↘
	↘	C	—	C	↘	B	↘	A	↘	G	↘	F	—	F	↘	E	↘	D	↘	C	↘	G	—			:	
	↘	E	↘	D	—	D	↘	C	↘	B	↘	A	↘	G	—	G	↘	F	↘	E	↘	D	↘				

**STUFF TO DO WITH 3-PART CHORDS (CONTINUED)**

7th (no 5th) (with passing tones) Cycle 6

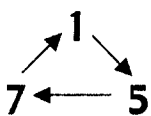
C<sup>ma</sup>7(no 5)   A<sup>m</sup>7(no 5)   F<sup>ma</sup>7(no 5)   D<sup>m</sup>7(no 5)   B<sup>m</sup>7 (no b5)   G<sup>7</sup>(no 5)   E<sup>m</sup>7(no 5)



	:	- E → F → G	→ F	— F → G → A	→ G	— G → A →
		→ B	→ A	— A → B → C	→ B	— B → C → D
		→ C	— C → D → E	→ D	— D → E → F	→ E
		→ B	→ A	— A → B → C	→ B	— B → C → D
		→ C	— C → D → E	→ D	— D → E → F	→ E
		- E → F → G	→ F	— F → G → A	→ G	— G → A →
		→ C	— C → D → E	→ D	— D → E → F	→ E
		- E → F → G	→ F	— F → G → A	→ G	— G → A →
		→ B	→ A	— A → B → C	→ B	— B → C → D

7th (no 3rd) (with passing tones) Cycle 6

C<sup>ma</sup>7(no 3)   A<sup>m</sup>7(no 3)   F<sup>ma</sup>7(no 3)   D<sup>m</sup>7(no 3)   B<sup>m</sup>7(<sup>b5</sup>/<sub>no 3</sub>)   G<sup>7</sup>(no 3)   E<sup>m</sup>7(no 3)



	:	→ G	— G	→ F → G → A	— A	→ G → A → B
		- B	→ A → B → C	— C	→ B → C → D	— D
		→ C	→ D → E	— E	→ D → E → F	— F
		- B	→ A → B → C	— C	→ B → C → D	— D
		→ C	→ D → E	— E	→ D → E → F	— F
		→ G	— G	→ F → G → A	— A	→ G → A → B
		→ C	→ D → E	— E	→ D → E → F	— F
		→ G	— G	→ F → G → A	— A	→ G → A → B
		- B	→ A → B → C	— C	→ B → C → D	— D



**STUFF TO DO WITH 3-PART CHORDS (CONTINUED)**

C Major

3-part 4ths to Triads

Cycle 2

↘ D — D↘C ↘ B ↘ A↘G — G↘F ↘ E ↘ D↘C —  
 : ↘ G ↘ F↘E — E↘D ↘ C ↘ B↘A — A↘G ↘ F ↘ E↘  
 — C↘B ↘ A ↘ G↘F — F↘E ↘ D ↘ C↘B — B↘A ↘

— C↘B ↘ A ↘ G↘F — F↘E ↘ D ↘ C↘B — B↘A ↘  
 ↘ D — D↘C ↘ B ↘ A↘G — G↘F ↘ E ↘ D↘C —  
 ↘ G ↘ F↘E — E↘D ↘ C ↘ B↘A — A↘G ↘ F ↘ E↘

↘ G ↘ F↘E — E↘D ↘ C ↘ B↘A — A↘G ↘ F ↘ E↘  
 — C↘B ↘ A ↘ G↘F — F↘E ↘ D ↘ C↘B — B↘A ↘ :  
 ↘ D — D↘C ↘ B ↘ A↘G — G↘F ↘ E ↘ D↘C —



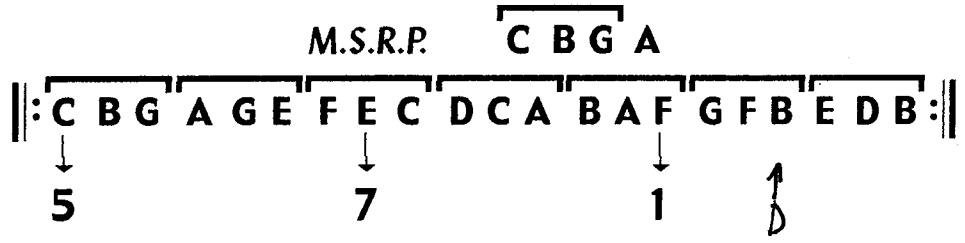
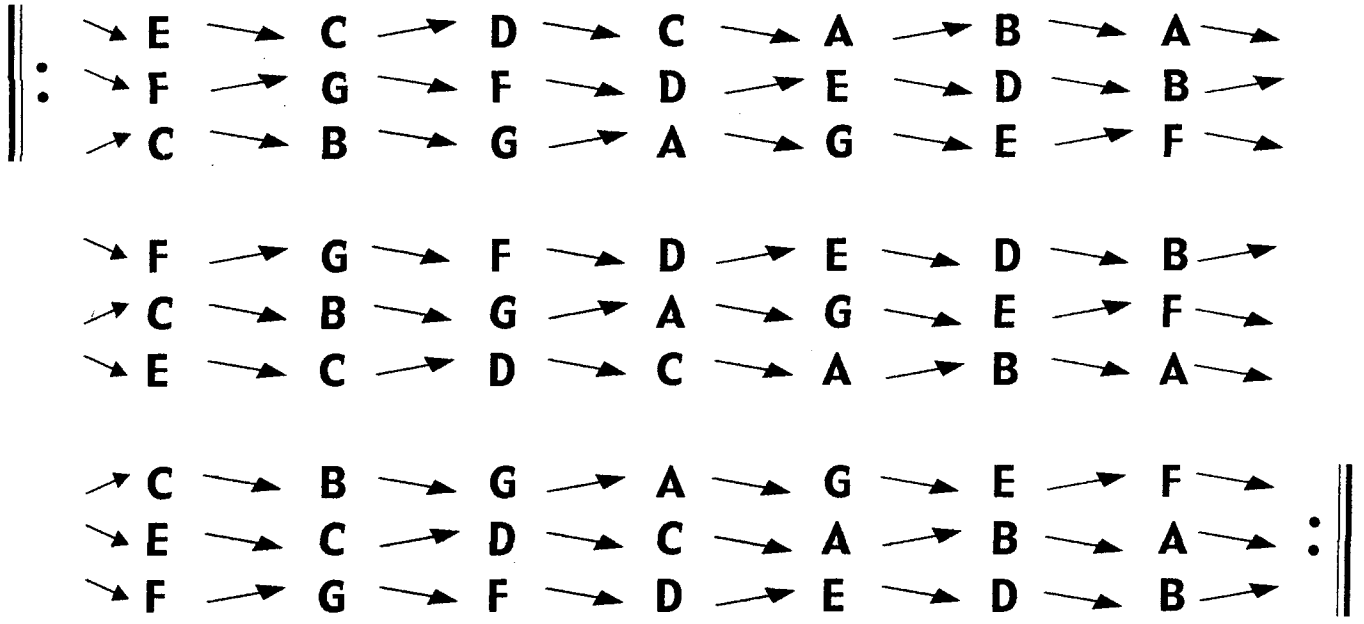
**STUFF TO DO WITH 3-PART CHORDS (CONTINUED)**

*ditto with 5th on 1 chord*

C Major

7th (no 3rd)

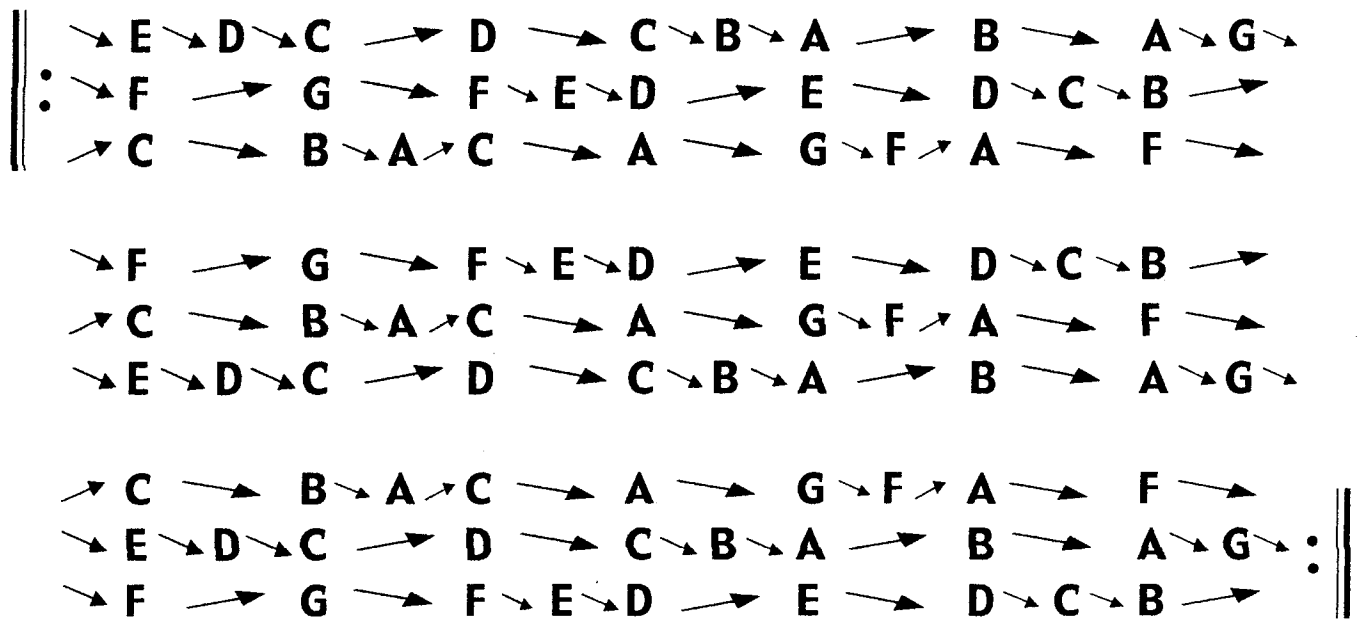
Cycle 5



C Major

7th (no 3rd) w/passing tones

Cycle 5



**STUFF TO DO WITH 3-PART CHORDS (CONTINUED)**

3 → 2<sup>nd</sup>  
 2 → 2<sup>nd</sup>  
 1 → 4<sup>th</sup>

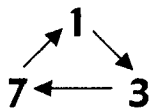
3-part Spread Clusters (with passing tones)

Cycle 3

|| : → D → E → D → C → B → C → D → C → B → A → B →  
 : → E → F → G → F → E → D → E → F → E → D → C →  
 → C → B → A → G → A → B → A → G → F → G → A → G → F →

→ C → B → A → G → A → B → A → G → F → G → A → G → F →  
 → D → E → D → C → B → C → D → C → B → A → B →  
 → E → F → G → F → E → D → E → F → E → D → C →

→ E → F → G → F → E → D → E → F → E → D → C →  
 → C → B → A → G → A → B → A → G → F → G → A → G → F → : ||  
 → D → E → D → C → B → C → D → C → B → A → B →



3-part Spread Clusters (with passing tones)

Cycle 6

C      A      F      D      B      G      E

|| : → D → E → F → G → F → E → F → G → A → G → F → G → A →  
 : → B → A → G → A → B → C → B → A → B → C → D →  
 → C → B → C → D → E → D → C → D → E → F → E →

→ B → A → G → A → B → C → B → A → B → C → D →  
 → C → B → C → D → E → D → C → D → E → F → E →  
 → D → E → F → G → F → E → F → G → A → G → F → G → A →

→ C → B → C → D → E → D → C → D → E → F → E →  
 → D → E → F → G → F → E → F → G → A → G → F → G → A → : ||  
 → B → A → G → A → B → C → B → A → B → C → D →

**STUFF TO DO WITH 3-PART CHORDS (CONTINUED)**

C Major

3-part Spread Clusters to 3-part 4ths (or 5ths)

Cycle 5

Close

||: B A G F E F G F E D C D E D  
: D E F E D C B C D C B A G A  
C B A B C B A G F G A G F E

C B A B C B A G F G A G F E  
B A G F E F G F E D C D E D  
D E F E D C B C D C B A G A

D E F E D C B C D C B A G A  
C B A B C B A G F G A G F E : ||  
B A G F E F G F E D C D E D

Spread

||: D E F E D C B C D C B A G A  
: B A G F E F G F E D C D E D  
C B A B C B A G F G A G F E

B A G F E F G F E D C D E D  
C B A B C B A G F G A G F E  
D E F E D C B C D C B A G A

C B A B C B A G F G A G F E : ||  
D E F E D C B C D C B A G A : ||  
B A G F E F G F E D C D E D

M.S.R.P. CB AB CB/AG

||:CB AB CB AG FG AG FE DE FE DC BC DC BA GA BA GF EF GF ED CD ED:||  
↓ ↓ ↓  
1 2 7

# ALTERNATE 4-PART CHORD VOICE-LEADING

What follows are alternate voice-leading for 4-part chords. All of these are different from any of the voice-leading in either Volume I or Volume II. And just a reminder: all of the following examples could be tried in C melodic minor and C harmonic minor...

**Chord Family:** 7th **Cycle:** 2 **Scale:** C major

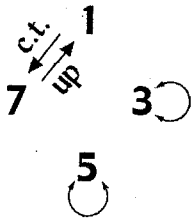
**Intervallic Voice-Leading**

Cmaj7 Dm7 Em7 Fmaj7 G7 Am7 Bm7(b5) Cmaj7

7 → 2nd  
5 → 2nd  
3 → 2nd  
1 — c.t.

**B** → **D** — **D** → **F** — **F** → **A** — **A** → **C**  
**G** → **A** → **B** → **C** → **D** → **E** → **F** → **G** etc.  
**C** — **C** → **E** — **E** → **G** — **G** → **B** — **B**  
**E** → **F** → **G** → **A** → **B** → **C** → **D** → **E**

**Functional Voice-Leading**



1) **CCEEG** ||: **CCEEGGBBDDFFAA** :||  
 2) **EFGAB** ||: **EFGABCD** :||  
 3) **GABCD** ||: **GAB CDEF** :||

- Ascends
- 2 different voicing alternate (drop 3; drop 2 & 4)
- 2 voices are the cycle

**Chord Family:** 7th **Cycle:** 5 **Scale:** C major

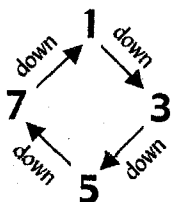
**Intervallic Voice-Leading**

Cmaj7 G7 Dm7 Am7 Em7 Bm7(b5) Fmaj7 Cmaj7

7 → 3rd  
5 → 2nd  
3 → 2nd  
1 → 2nd

**G** → **F** → **D** → **C** → **B** → **A** → **F** → **E**  
**E** → **D** → **C** → **A** → **G** → **F** → **E** → **C** etc.  
**B** → **G** → **F** → **E** → **D** → **B** → **A** → **G**  
**C** → **B** → **A** → **G** → **E** → **D** → **C** → **B**

**Functional Voice-Leading**



**M.S.R.P.** **CBAGE**

||: **CBAGEDCB GFED BAGF DCBA FEDC AGFE** :||

- Descends
- No c.t.
- Only 1 voicing type

**Chord Family:** 7th

7th

**Cycle:** 4

**Scale:** C major

**Intervallic  
Voice-Leading**

Cmaj7 Fmaj7 Bm7(b5) Em7 Am7 Dm7 G7 Cmaj7

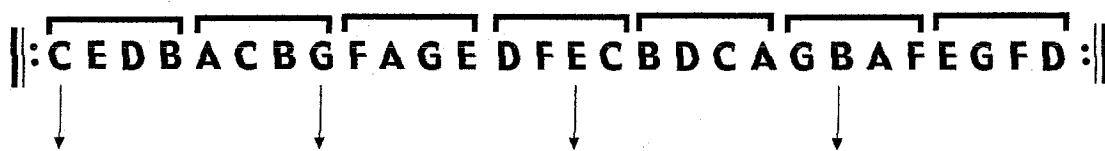
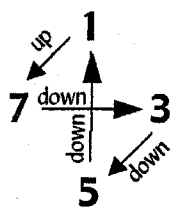
7 → 2nd  
5 → 2nd  
3 → 3rd  
1 → 3rd

<b>B</b>	→	<b>A</b>	→	<b>F</b>	→	<b>E</b>	→	<b>G</b>	→	<b>F</b>	→	<b>D</b>	→	<b>C</b>	
<b>E</b>	→	<b>C</b>	→	<b>B</b>	→	<b>D</b>	→	<b>C</b>	→	<b>A</b>	→	<b>G</b>	→	<b>B</b>	etc.
<b>G</b>	→	<b>F</b>	→	<b>A</b>	→	<b>G</b>	→	<b>E</b>	→	<b>D</b>	→	<b>F</b>	→	<b>E</b>	
<b>C</b>	→	<b>E</b>	→	<b>D</b>	→	<b>B</b>	→	<b>A</b>	→	<b>C</b>	→	<b>B</b>	→	<b>G</b>	

**Functional  
Voice-Leading**

**M.S.R.P.**

**CEDBA**



- Descends
- No c.t.
- 4 different voicings

**Chord Family:** 7th

7th

**Cycle:** 4

**Scale:** C major

**Intervallic  
Voice-Leading**

Cmaj7 Fmaj7 Bm7(b5) Em7 Am7 Dm7 G7 Cmaj7

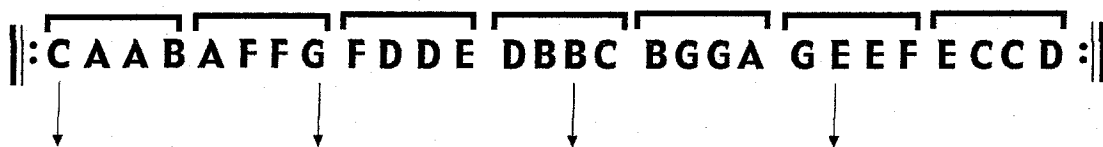
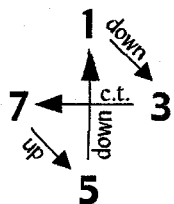
7 → 2nd  
5 → 2nd  
3 — c.t.  
1 → 3rd

<b>B</b>	→	<b>C</b>	→	<b>B</b>	→	<b>G</b>	—	<b>G</b>	→	<b>A</b>	→	<b>G</b>	→	<b>E</b>	
<b>G</b>	→	<b>F</b>	→	<b>D</b>	—	<b>D</b>	→	<b>E</b>	→	<b>D</b>	→	<b>B</b>	—	<b>B</b>	etc.
<b>C</b>	→	<b>A</b>	—	<b>A</b>	→	<b>B</b>	→	<b>A</b>	→	<b>F</b>	—	<b>F</b>	→	<b>G</b>	
<b>E</b>	—	<b>E</b>	→	<b>F</b>	→	<b>E</b>	→	<b>C</b>	—	<b>C</b>	→	<b>D</b>	→	<b>C</b>	

**Functional  
Voice-Leading**

**M.S.R.P.**

**CAABA**



- Descends
- 1 c.t.
- Note that 4 different voicing types occur

**Chord Family:** 7th

**Cycle:** 4

**Scale:** C major

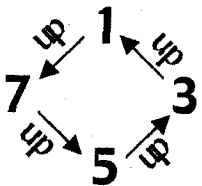
**Intervallic  
Voice-Leading**

Cmaj7 Fmaj7 Bm7(b5) Em7 Am7 Dm7 G7

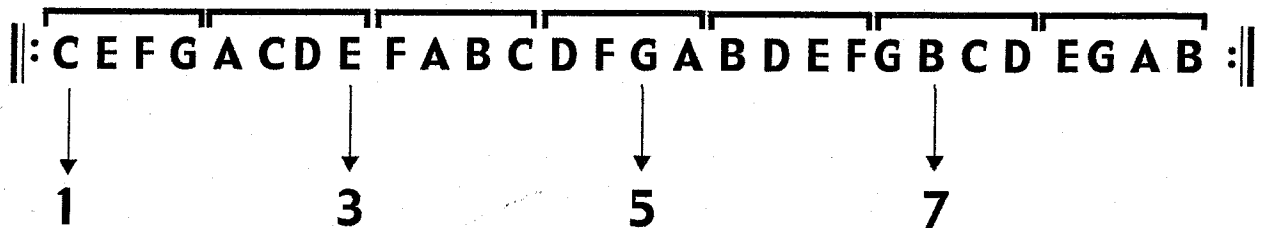
7 → 2nd	→ G → A → B → D → E → F → G →
5 → 2nd	→ E → F → A → B → C → D → F →
3 → 2nd	→ B → C → D → E → G → A → B →
1 → 3rd	→ C → E → F → G → A → C → D →

**Functional  
Voice-Leading**

7 → 5	→ B → C → D → E → G → A → B →
5 → 3	→ G → A → B → D → E → F → G →
3 → 1	→ C → E → F → G → A → C → D →
1 → 7	→ E → F → A → B → C → D → F →
	→ B → C → D → E → G → A → B →
	→ E → F → A → B → C → D → F →
	→ G → A → B → D → E → F → G →
	→ E → F → A → B → C → D → F →
	→ C → E → F → G → A → C → D →
	→ G → A → B → D → E → F → G →
	→ B → C → D → E → G → A → B →



M.S.R.P. C E F G A





**Chord Family:**

**Triad**  
B.N. I

**Cycle:** 2

**Scale:** C major

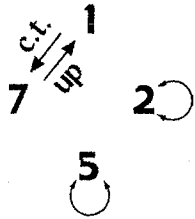
**Intervallic  
Voice-Leading**

7 → 3rd  
5 → 2nd  
2 → 2nd  
1 — c.t.

<u>G</u>	<u>Am</u>	<u>B°</u>	<u>C</u>	<u>Dm</u>	<u>Em</u>	<u>E</u>	<u>G</u>
C	D	E	F	G	A	B	C
<b>B</b> →	<b>D</b> —	<b>D</b> →	<b>F</b> —	<b>F</b> →	<b>A</b> —	<b>A</b> →	<b>C</b>
<b>D</b> →	<b>E</b> →	<b>F</b> →	<b>G</b> →	<b>A</b> →	<b>B</b> →	<b>C</b> →	<b>D</b>
<b>G</b> →	<b>A</b> →	<b>B</b> →	<b>C</b> →	<b>D</b> →	<b>E</b> →	<b>F</b> →	<b>G</b>
<b>C</b> —	<b>C</b> →	<b>E</b> —	<b>E</b> →	<b>G</b> —	<b>G</b> →	<b>B</b> —	<b>B</b>

etc.

**Functional  
Voice-Leading**



1) **C C E E G** ||: **C C E E G G B B D D F F A A** :||

**M.S.R.P.** 2) **D E F G A** ||: **D E F G A B C** :||

3) **G A B C D** ||: **G A B C D E F** :||

- Ascends
- 2 different voicings
- 1 c.t.
- 2 voices are the cycle

**Chord Family:**

**Triad**  
B.N. I

**Cycle:** 6

**Scale:** C major

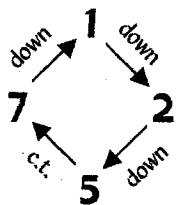
**Intervallic  
Voice-Leading**

7 → 2nd  
1 → 2nd  
2 → 2nd  
5 — c.t.

<u>C</u>	<u>Am</u>	<u>E</u>	<u>Dm</u>	<u>B°</u>	<u>G</u>	<u>Em</u>	<u>C</u>
F	D	B	G	E	C	A	F
<b>E</b> →	<b>D</b> →	<b>C</b> →	<b>D</b> —	<b>D</b> →	<b>C</b> →	<b>B</b> →	<b>C</b>
<b>F</b> →	<b>E</b> →	<b>F</b> —	<b>F</b> →	<b>E</b> →	<b>D</b> →	<b>E</b> —	<b>E</b>
<b>G</b> →	<b>A</b> —	<b>A</b> →	<b>G</b> →	<b>F</b> →	<b>G</b> —	<b>G</b> →	<b>F</b>
<b>C</b> —	<b>C</b> →	<b>B</b> →	<b>A</b> →	<b>B</b> —	<b>B</b> →	<b>A</b> →	<b>G</b>

etc.

**Functional  
Voice-Leading**



**M.S.R.P.** **C C B A B**

||: **C C B A B B A G A A G F G G F E F F E D E E D C D D C B** :||

- Descends
- 1 c.t.
- 2 voicings (DD2, D3)

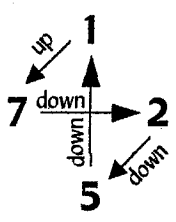
**Chord Family:** Triad I B.N. Cycle: 4 Scale: C major

**Intervallic Voice-Leading**

	<u>G</u>	<u>C</u>	<u>E</u>	<u>B°</u>	<u>Em</u>	<u>Am</u>	<u>Dm</u>	<u>G</u>
	C	F	B	E	A	D	G	C
<b>7</b> → 3rd	<b>B</b>	<b>G</b>	<b>F</b>	<b>E</b>	<b>G</b>	<b>E</b>	<b>D</b>	<b>C</b>
<b>5</b> → 2nd	<b>D</b>	<b>C</b>	<b>B</b>	<b>D</b>	<b>B</b>	<b>A</b>	<b>G</b>	<b>B</b>
<b>2</b> → 2nd	<b>G</b>	<b>F</b>	<b>A</b>	<b>F</b>	<b>E</b>	<b>D</b>	<b>F</b>	<b>D</b>
<b>1</b> → 3rd	<b>C</b>	<b>E</b>	<b>C</b>	<b>B</b>	<b>A</b>	<b>C</b>	<b>A</b>	<b>G</b>

*etc.*

**Functional Voice-Leading**



**M.S.R.P.** CECBA

||: CECBACAGFAFE DFDCBDBAGBGFEGED :||

- Descends
- No c.t.
- 4 different voicings

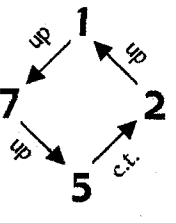
**Chord Family:** Triad I B.N. Cycle: 4 Scale: C major

**Intervallic Voice-Leading**

	<u>G</u>	<u>C</u>	<u>E</u>	<u>B°</u>	<u>Em</u>	<u>Am</u>	<u>Dm</u>	<u>G</u>
	C	F	B	E	A	D	G	C
<b>7</b> → 2nd	<b>D</b>	<b>F</b>	<b>A</b>	<b>B</b>	<b>B</b>	<b>D</b>	<b>F</b>	<b>G</b>
<b>5</b> — c.t.	<b>G</b>	<b>G</b>	<b>B</b>	<b>D</b>	<b>E</b>	<b>E</b>	<b>G</b>	<b>B</b>
<b>2</b> → 3rd	<b>B</b>	<b>C</b>	<b>C</b>	<b>E</b>	<b>G</b>	<b>A</b>	<b>A</b>	<b>C</b>
<b>1</b> → 3rd	<b>C</b>	<b>E</b>	<b>F</b>	<b>F</b>	<b>A</b>	<b>C</b>	<b>D</b>	<b>D</b>

*etc.*

**Functional Voice-Leading**



**M.S.R.P.** CEFFA

||: CEFFACDDFABB DFGCBDDEE GBCC EGAA :||

- Ascends
- 1 c.t.
- 1 voicing (all 4 inversions)

**Chord Family:**  $\frac{\text{Triad}}{\text{B.N.}}$  I

**Cycle:** 6

**Scale:** C major

$\frac{G}{C}$     $\frac{Em}{A}$     $\frac{C}{F}$     $\frac{Am}{D}$     $\frac{E}{B}$     $\frac{Dm}{G}$     $\frac{B^{\circ}}{E}$     $\frac{G}{C}$

B → G → A → F → G → E → F → D  
 D → E → C → D → B → C → A → B *etc.*  
 G → F — F → E — E → D — D → C  
 C — C → B — B → A — A → G — G

D → E → C → D → B → C → A → B  
 G → F — F → E — E → D — D → C *etc.*  
 B → G → A → F → G → E → F → D  
 C — C → B — B → A — A → G — G

C — C → B — B → A — A → G — G  
 G → F — F → E — E → D — D → C *etc.*  
 B → G → A → F → G → E → F → D  
 D → E → C → D → B → C → A → B

G → F — F → E — E → D — D → C  
 B → G → A → F → G → E → F → D *etc.*  
 C — C → B — B → A — A → G — G  
 D → E → C → D → B → C → A → B

C — C → B — B → A — A → G — G  
 G → F — F → E — E → D — D → C *etc.*  
 D → E → C → D → B → C → A → B  
 B → G → A → F → G → E → F → D

B → G → A → F → G → E → F → D  
 C — C → B — B → A — A → G — G *etc.*  
 D → E → C → D → B → C → A → B  
 G → F — F → E — E → D — D → C

• Descends

• 1 c.t.

• 3 different voicings (D2, D2&4, DD2D3)

**Chord Family:** Triad I  
B.N.

**Cycle:** 5

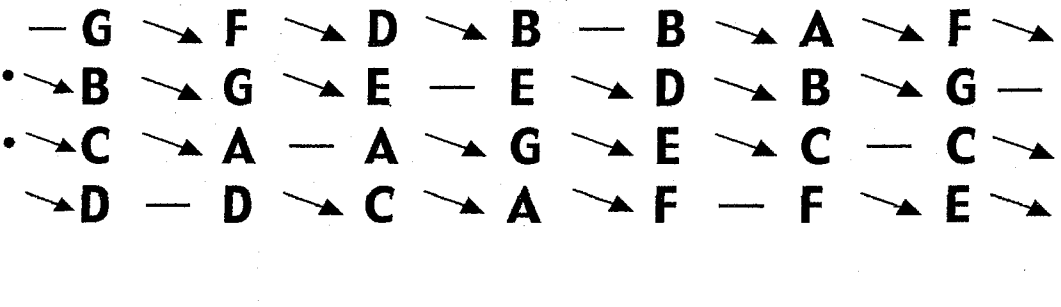
**Scale:** C major

**Voicing Type:** Double Drop 2, Drop 3

G C    Dm G    Am D    Em A    B° E    F B    C F

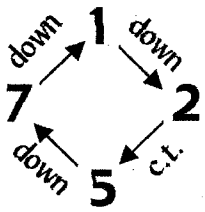
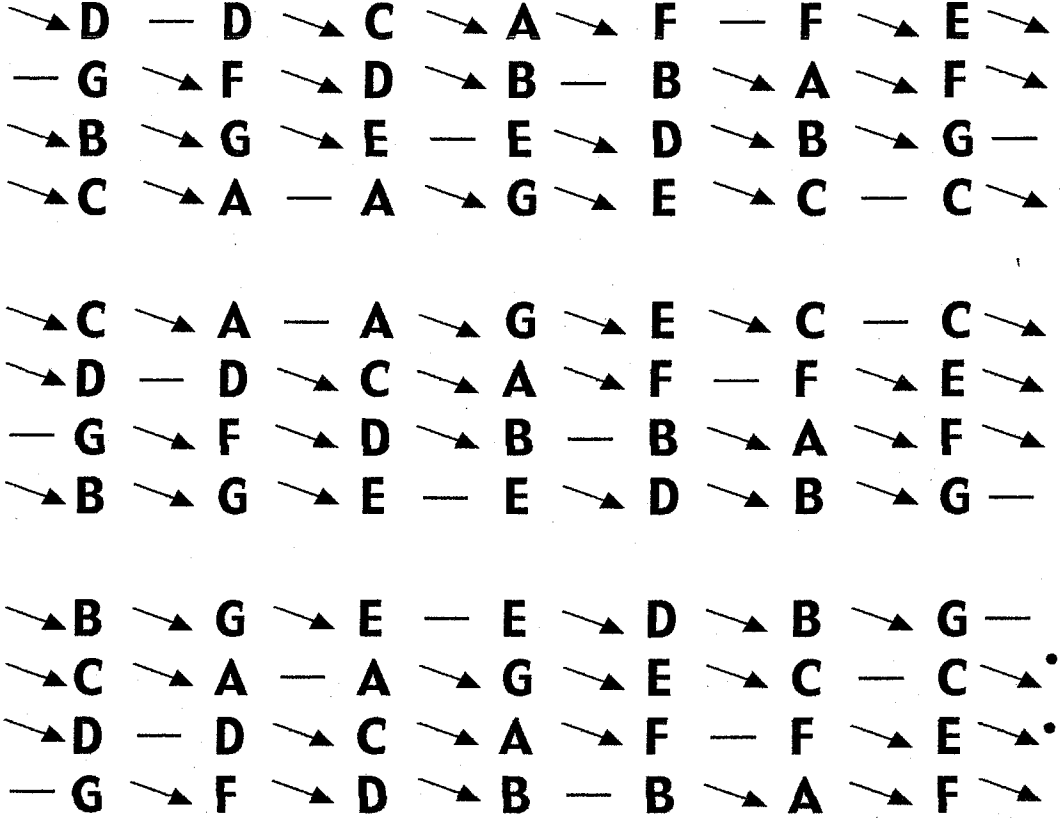
**Intervallic**  
**Voice-Leading**

7 → 3rd  
5 → 2nd  
2 — c.t.  
1 → 3rd

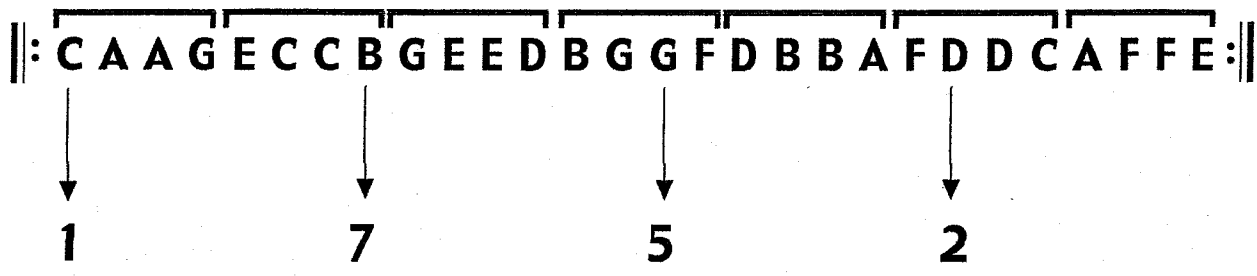


**Functional**  
**Voice-Leading**

2 → 5  
5 → 7  
7 — 1  
1 → 2



**M.S.R.P.** CAAGE

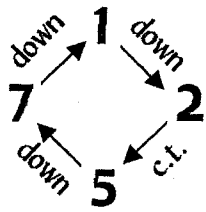


**Chord Family:** Triad I  
 B.N.  
**Voicing Type:** Drop 2 & 4

**Cycle:** 5

**Scale:** C major

	<u>G</u>	<u>Dm</u>	<u>Am</u>	<u>Em</u>	<u>B<sup>o</sup></u>	<u>F</u>	<u>C</u>
	C	G	D	A	E	B	F
<b>Intervallic</b>							
<b>Voice-Leading</b>	→ B	→ G	→ E	— E	→ D	→ B	→ G
7 → 3rd	• → D	— D	→ C	→ A	→ F	— F	→ E
2 — c.t.	• — G	→ F	→ D	→ B	— B	→ A	→ F
5 → 2nd	→ C	→ A	— A	→ G	→ E	→ C	— C
1 → 3rd							
	— G	→ F	→ D	→ B	— B	→ A	→ F
	→ C	→ A	— A	→ G	→ E	→ C	— C
<b>Functional</b>							
<b>Voice-Leading</b>	→ D	— D	→ C	→ A	→ F	— F	→ E
7 → 1	→ B	→ G	→ E	— E	→ D	→ B	→ G
2 — 5							
5 → 7	→ D	— D	→ C	→ A	→ F	— F	→ E
1 → 2	→ B	→ G	→ E	— E	→ D	→ B	→ G
	→ C	→ A	— A	→ G	→ E	→ C	— C
	— G	→ F	→ D	→ B	— B	→ A	→ F
	→ C	→ A	— A	→ G	→ E	→ C	— C
	— G	→ F	→ D	→ B	— B	→ A	→ F



**M.S.R.P.** CAAGE

**CAAGECCBGEEDBGGFDBBAFDDCAFFE**

↓ 1                    ↓ 7                    ↓ 5                    ↓ 2

**Chord Family:**  $\frac{\text{Triad}}{\text{B.N.}}$  I

**Cycle:** 5 (alternate)

**Scale:** C major

**Voicing Type:** Drop 2

**Intervallic  
Voice-Leading**

7  $\rightarrow$  3rd

5  $\rightarrow$  2nd

2 — c.t.

1  $\rightarrow$  3rd

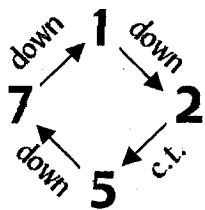
**Functional  
Voice-Leading**

7  $\rightarrow$  1

5  $\rightarrow$  7

2 — 5

1  $\rightarrow$  2



	$\frac{G}{C}$	$\frac{Dm}{G}$	$\frac{Am}{D}$	$\frac{Em}{A}$	$\frac{B^\circ}{E}$	$\frac{F}{B}$	$\frac{C}{F}$
Intervallic	$\rightarrow D$	$\rightarrow D$	$\rightarrow C$	$\rightarrow A$	$\rightarrow F$	$\rightarrow F$	$\rightarrow E$
7 $\rightarrow$ 3rd	$\rightarrow B$	$\rightarrow G$	$\rightarrow E$	$\rightarrow E$	$\rightarrow D$	$\rightarrow B$	$\rightarrow G$
5 $\rightarrow$ 2nd	$\rightarrow G$	$\rightarrow F$	$\rightarrow D$	$\rightarrow B$	$\rightarrow B$	$\rightarrow A$	$\rightarrow F$
2 — c.t.	$\rightarrow C$	$\rightarrow A$	$\rightarrow A$	$\rightarrow G$	$\rightarrow E$	$\rightarrow C$	$\rightarrow C$
1 $\rightarrow$ 3rd	$\rightarrow C$	$\rightarrow A$	$\rightarrow A$	$\rightarrow G$	$\rightarrow E$	$\rightarrow C$	$\rightarrow C$
Functional	$\rightarrow G$	$\rightarrow F$	$\rightarrow D$	$\rightarrow B$	$\rightarrow B$	$\rightarrow A$	$\rightarrow F$
Voice-Leading	$\rightarrow D$	$\rightarrow D$	$\rightarrow C$	$\rightarrow A$	$\rightarrow F$	$\rightarrow F$	$\rightarrow E$
	$\rightarrow B$	$\rightarrow G$	$\rightarrow E$	$\rightarrow E$	$\rightarrow D$	$\rightarrow B$	$\rightarrow G$
	$\rightarrow B$	$\rightarrow G$	$\rightarrow E$	$\rightarrow E$	$\rightarrow D$	$\rightarrow B$	$\rightarrow G$
	$\rightarrow D$	$\rightarrow D$	$\rightarrow C$	$\rightarrow A$	$\rightarrow F$	$\rightarrow F$	$\rightarrow E$
	$\rightarrow C$	$\rightarrow A$	$\rightarrow A$	$\rightarrow G$	$\rightarrow E$	$\rightarrow C$	$\rightarrow C$
	$\rightarrow G$	$\rightarrow F$	$\rightarrow D$	$\rightarrow B$	$\rightarrow B$	$\rightarrow A$	$\rightarrow F$
	$\rightarrow G$	$\rightarrow F$	$\rightarrow D$	$\rightarrow B$	$\rightarrow B$	$\rightarrow A$	$\rightarrow F$
	$\rightarrow C$	$\rightarrow A$	$\rightarrow A$	$\rightarrow G$	$\rightarrow E$	$\rightarrow C$	$\rightarrow C$
	$\rightarrow B$	$\rightarrow G$	$\rightarrow E$	$\rightarrow E$	$\rightarrow D$	$\rightarrow B$	$\rightarrow G$
	$\rightarrow D$	$\rightarrow D$	$\rightarrow C$	$\rightarrow A$	$\rightarrow F$	$\rightarrow F$	$\rightarrow E$

**M.S.R.P.** CAAGE

**CAAGECCBGEEDBGGFDBBAFDDCAFFE:**

1

7

5

2

**Chord Family:** Triad  
B.N. II

**Cycle:** 2

**Scale:** C major

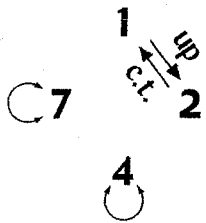
**Intervallic  
Voice-Leading**

7 → 2nd  
4 → 2nd  
2 — c.t.  
1 → 3rd

<u>B°</u>	<u>C</u>	<u>Dm</u>	<u>Em</u>	<u>E</u>	<u>G</u>	<u>Am</u>	<u>B°</u>
C	D	E	F	G	A	B	C
<b>D</b>	— <b>D</b>	→ <b>F</b>	— <b>F</b>	→ <b>A</b>	— <b>A</b>	→ <b>C</b>	— <b>C</b>
<b>B</b>	→ <b>C</b>	→ <b>D</b>	→ <b>E</b>	→ <b>F</b>	→ <b>G</b>	→ <b>A</b>	→ <b>B</b>
<b>C</b>	→ <b>E</b>	— <b>E</b>	→ <b>G</b>	— <b>G</b>	→ <b>B</b>	— <b>B</b>	→ <b>D</b>
<b>F</b>	→ <b>G</b>	→ <b>A</b>	→ <b>B</b>	→ <b>C</b>	→ <b>D</b>	→ <b>E</b>	→ <b>F</b>

etc.

**Functional  
Voice-Leading**



1) CEE G G ||: C E E G G B B D D F F A A C C E :||

**M.S.R.P.** 2) BCDE F ||: B C D E F G A :||

3) FGABC ||: F G A B C D E :||

• Ascends

• 1 c.t.

• 2 voices are the cycle

**Chord Family:** Triad  
B.N. II

**Cycle:** 6

**Scale:** C major

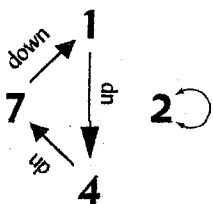
**Intervallic  
Voice-Leading**

7 → 2nd  
4 → 2nd  
2 → 2nd  
1 → c.t.

<u>B°</u>	<u>G</u>	<u>Em</u>	<u>C</u>	<u>Am</u>	<u>E</u>	<u>Dm</u>	<u>B°</u>
C	A	F	D	B	G	E	C
<b>D</b>	→ <b>B</b>	→ <b>G</b>	→ <b>E</b>	→ <b>C</b>	→ <b>A</b>	→ <b>F</b>	→ <b>D</b>
<b>F</b>	→ <b>G</b>	→ <b>F</b>	→ <b>G</b>	→ <b>A</b>	→ <b>G</b>	→ <b>A</b>	→ <b>B</b>
<b>B</b>	→ <b>A</b>	→ <b>B</b>	→ <b>C</b>	→ <b>B</b>	→ <b>C</b>	→ <b>D</b>	→ <b>C</b>
<b>C</b>	→ <b>D</b>	→ <b>E</b>	→ <b>D</b>	→ <b>E</b>	→ <b>F</b>	→ <b>E</b>	→ <b>F</b>

etc.

**Functional  
Voice-Leading**



1) DBGEC ||: DBGEC A F :||

**M.S.R.P.** 2) CDE D ||: C D E D E F E F G F G A G A B A B C B C D :||

• Ascends • No c.t. • 1 voice is cycle 6 (up or down as needed) • 3 other voices are 3-part 4ths in cycle

**Chord Family:** Triad B.N. II

**Cycle:** 4 (alternate)

**Scale:** C major

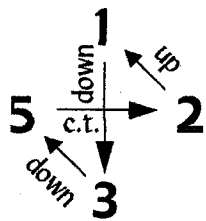
**Voicing Type:** Drop 2 & 3

**Intervallic  
Voice-Leading**

3 → 3rd  
5 — c.t  
2 → 3rd  
1 → 3rd

**Functional  
Voice-Leading**

3 → 5  
5 — 2  
2 → 1  
1 → 3



	C	E	B <sup>o</sup>	Em	Am	Dm	G
	D	G	C	F	B	E	A
Intervallic	→ E	→ C	— C	→ E	→ C	→ A	— A
3 → 3rd	→ G	— G	→ B	→ G	→ E	— E	→ G
5 — c.t	→ D	→ F	→ D	→ B	— B	→ D	→ B
2 → 3rd	→ C	→ A	→ F	— F	→ A	→ F	→ D
1 → 3rd	→ C	→ A	→ F	— F	→ A	→ F	→ D
Functional	→ E	→ C	— C	→ E	→ C	→ A	— A
3 → 5	→ G	— G	→ B	→ G	→ E	— E	→ G
5 — 2	→ D	→ F	→ D	→ B	— B	→ D	→ B
2 → 1	→ C	→ A	→ F	— F	→ A	→ F	→ D
1 → 3	→ E	→ C	— C	→ E	→ C	→ A	— A
	→ G	— G	→ B	→ G	→ E	— E	→ G
	→ D	→ F	→ D	→ B	— B	→ D	→ B
	→ C	→ A	→ F	— F	→ A	→ F	→ D
	→ E	→ C	— C	→ E	→ C	→ A	— A

M.S.R.P.

CAFFA

||: CAFFA FDD FDBB DBGG BGEE GECCECAA: ||





**Chord Family:**  $\frac{\text{Triad}}{\text{B.N.}}$  II

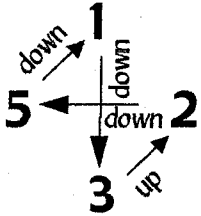
**Cycle:** 4 (alternate)

**Scale:** C major

**Intervallic  
Voice-Leading**

5  $\rightarrow$  2nd  
2  $\rightarrow$  2nd  
3  $\rightarrow$  3rd  
1  $\rightarrow$  3rd

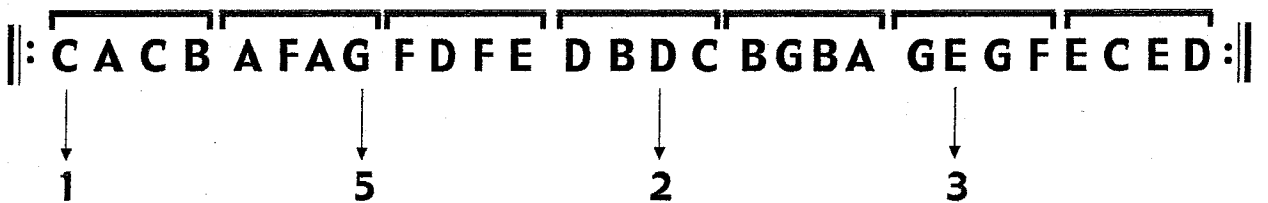
**Functional  
Voice-Leading**



	<u>C</u>	<u>E</u>	<u>B<sup>o</sup></u>	<u>Em</u>	<u>Am</u>	<u>Dm</u>	<u>G</u>
D	D	G	C	F	B	E	A
5	G	F	E	D	E	F	E
2	D	C	B	A	G	A	B
3	E	F	G	F	E	D	C
1	C	B	A	B	C	B	A
D	D	C	B	A	G	A	B
E	E	F	G	F	E	D	C
C	C	B	A	B	C	B	A
G	G	F	E	D	E	F	E
E	E	F	G	F	E	D	C
C	C	B	A	B	C	B	A
G	G	F	E	D	E	F	E
D	D	C	B	A	G	A	B
C	C	B	A	B	C	B	A
G	G	F	E	D	E	F	E
D	D	C	B	A	G	A	B
C	C	B	A	B	C	B	A
G	G	F	E	D	E	F	E
D	D	C	B	A	G	A	B
E	E	F	G	F	E	D	C

M.S.R.P.

CACBA



- 4-part; no passing tones
- Duet (top 2, bottom 2); add p.t.
- NICE in Harmonic minor!

**Chord Family:**  $\frac{\text{Triad}}{\text{B.N.}}$  II

**Cycle:** 4

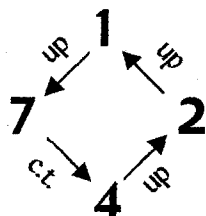
**Scale:** C major

**Intervallic  
Voice-Leading**

	$B^{\circ}$ C	$E_m$ F	$A_m$ B	$D_m$ E	$G$ A	$C$ D	$F$ G
7 — c.t.	— F	→ G	→ B	→ D	— D	→ E	→ G →
4 → 2nd	• → D	→ F	→ A	— A	→ B	→ D	→ F —
2 → 3rd	• → B	— B	→ C	→ E	→ G	— G	→ A →
1 → 3rd	→ C	→ E	— E	→ F	→ A	→ C	— C →

**Functional  
Voice-Leading**

7 — 4	C	E	E	F	A	C	C
4 → 2	D	F	A	A	B	D	F
2 → 1							
1 → 7	C	E	E	F	A	C	C
	B	B	C	E	G	G	A
	D	F	A	A	B	D	F
	F	G	B	D	D	E	G
	D	F	A	A	B	D	F
	C	E	E	F	A	C	C
	F	G	B	D	D	E	G
	B	B	C	E	G	G	A



**M.S.R.P.**

**C E E F A**

**||: C E E F A C C D F A A B D F F G B D D E G B B C E G G A :||**

↓ 1                      ↓ 2                      ↓ 4                      ↓ 7

**Chord Family:**  $\frac{\text{Triad}}{\text{B.N.}}$  II

**Cycle:** 5 (alternate)

**Scale:** C major

**Intervallic  
Voice-Leading**

5 — c.t.

3 → 2nd

2 → 3rd

1 → 3rd

	$\frac{\text{B}^\circ}{\text{C}}$	$\frac{\text{F}}{\text{G}}$	$\frac{\text{C}}{\text{D}}$	$\frac{\text{G}}{\text{A}}$	$\frac{\text{Dm}}{\text{E}}$	$\frac{\text{Am}}{\text{B}}$	$\frac{\text{Em}}{\text{F}}$					
	A	B	C	D	E	D	C	D	E	F		
	G	F	E	F	G	A	B	A	G	A	B	
	C	D	C	B	C	D	E	F	E	D	E	
	F	G	A	G	F	G	A	B	C	B		
	G	F	E	F	G	A	B	A	G	A	B	
	C	D	C	B	C	D	E	F	E	D	E	
	F	G	A	G	F	G	A	B	C	B		
	A	B	C	D	E	D	C	D	E	F		
	C	D	C	B	C	D	E	F	E	D	E	
	F	G	A	G	F	G	A	B	C	B		
	A	B	C	D	E	D	C	D	E	F		
	G	F	E	F	G	A	B	A	G	A	B	
	F	G	A	G	F	G	A	B	C	B		
	A	B	C	D	E	D	C	D	E	F	•	
	G	F	E	F	G	A	B	A	G	A	B	•
	C	D	C	B	C	D	E	F	E	D	E	•

• 4-part; no passing tones

• Duet (top 2, bottom 2); add passing tones

**Chord Family:**

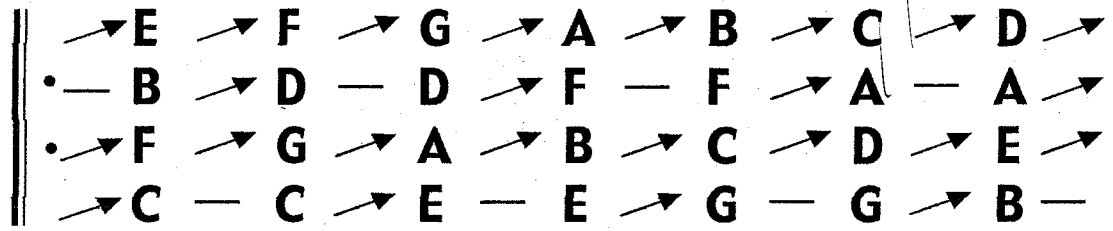
4-part 4ths

**Cycle:** 2

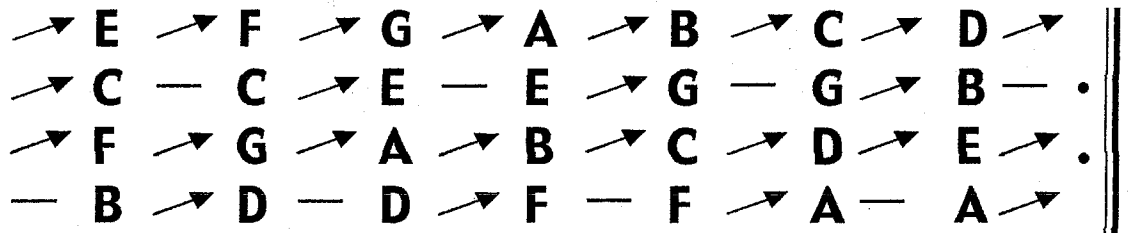
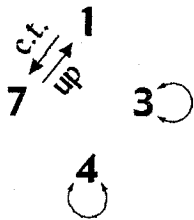
**Scale:** C major

**Intervallic  
Voice-Leading**

3 → 2nd  
7 → 3rd  
4 → 2nd  
1 — c.t.



**Functional  
Voice-Leading**



- Ascends
- 1 c.t.
- 1 voicing (D2)
- 2 voices are the cycle

**Chord Family:**

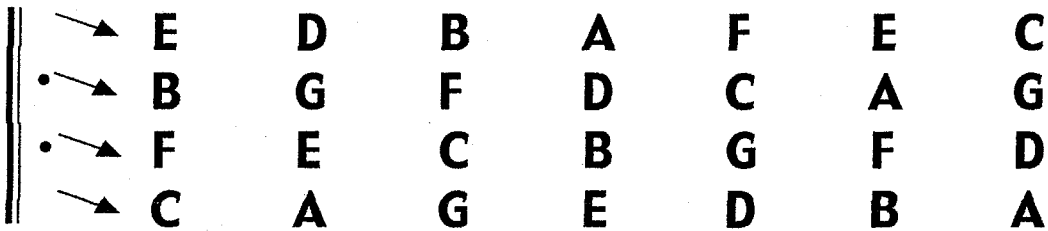
4-part 4ths

**Cycle:** 3

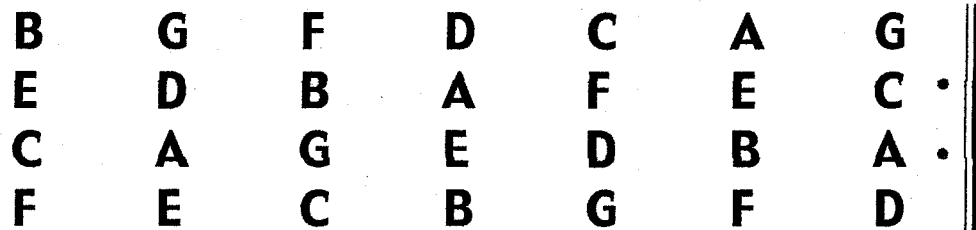
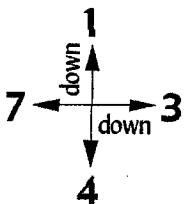
**Scale:** C major

**Intervallic  
Voice-Leading**

3 → 2nd  
7 → 3rd  
4 → 2nd  
1 → 3rd



**Functional  
Voice-Leading**



**M.S.R.P.**

**||: C A G E D B A F E C B G F D :||**

1      3      4      7

- Descends
- No c.t.
- 1 voicing (D2)

**Chord Family:**

4-part 4ths

Cycle: 6

Scale: C major

**Intervallic  
Voice-Leading**

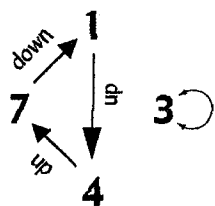
3 → 3rd  
4 → 2nd  
7 → 2nd  
1 → 2nd

E	→	C	→	A	→	F	→	D	→	B	→	G	→	E	→
F	→	G	→	F	→	G	→	E	→	F	→	E	→	F	→
B	→	A	→	B	→	C	→	A	→	G	→	A	→	B	→
C	→	D	→	E	→	D	→	B	→	C	→	D	→	C	→

**Functional  
Voice-Leading**

→	C	→	A	→	F	→	D	→	B	→	G	→	E	→	C	→
→	D	→	E	→	D	→	E	→	C	→	D	→	C	→	D	→
→	G	→	F	→	G	→	A	→	F	→	E	→	F	→	G	→
→	A	→	B	→	C	→	B	→	G	→	A	→	B	→	A	→

*etc.*



**M.S.R.P.** C D E D B • (3 voices) other voice is cycle

**Chord Family:**

4-part 4ths

Cycle: 4

Scale: C major

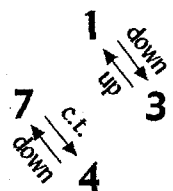
**Intervallic  
Voice-Leading**

3 → 2nd  
7 — c.t.  
4 → 2nd  
1 → 3rd

→	E	→	F	→	D	→	E	→	C	→	D	→	B	→	
•	→	B	—	B	→	A	—	A	→	G	—	G	→	F	—
•	—	F	→	E	—	E	→	D	—	D	→	C	—	C	→
→	C	→	A	→	B	→	G	→	A	→	F	→	G	→	

**Functional  
Voice-Leading**

→	C	→	A	→	B	→	G	→	A	→	F	→	G	→
—	F	→	E	—	E	→	D	—	D	→	C	—	C	→
→	B	—	B	→	A	—	A	→	G	—	G	→	F	—
→	E	→	F	→	D	→	E	→	C	→	D	→	B	→



**M.S.R.P.**

1) C A B G A ||: C A B G A F G E F D E C D B :||

2) F E E D D ||: F E E D D C C B B A A G G F :||

• Descends

• 1 c.t.

• 2 voicings (D2, D2&4)

**Chord Family:** 4-part 4ths

**Cycle:** 4

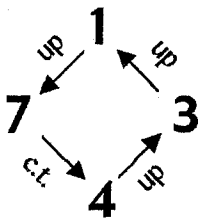
**Scale:** C major

**Intervallic  
Voice-Leading**

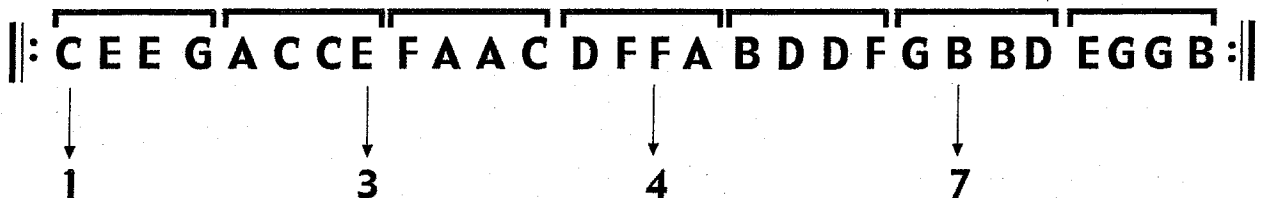
7 — c.t.	→ E → F → A — A → C → D → F —
4 → 3rd	• → B — B → D → E → G — G → B →
3 → 2nd	• — F → A → B → D — D → F → G →
1 → 3rd	→ C → E — E → G → A → C — C →

**Functional  
Voice-Leading**

7 — 4	→ B — B → D → E → G — G → B →
4 → 3	→ E → F → A — A → C → D → F —
3 → 1	→ C → E — E → G → A → C — C →
1 → 7	→ B — B → D → E → G — G → B →
	→ E → F → A — A → C → D → F —
	→ C → E — E → G → A → C — C →
	— F → A → B → D — D → F → G →
	→ C → E — E → G → A → C — C →
	— F → A → B → D — D → F → G →
	→ E → F → A — A → C → D → F —
	→ B — B → D → E → G — G → B →



**M.S.R.P. C E E G A**



**Chord Family:** 4-part 4ths

**Cycle:** 4 (alternate)

**Scale:** C major

**Voicing Type:** Drop 3

**Intervallic  
Voice-Leading**

7 → 2nd  
5 → 2nd  
1 → 2nd  
4 → 2nd

→	F	→	G	→	F	→	E	→	D	→	E	→	D	→	
•	→	D	→	C	→	B	→	A	→	B	→	A	→	G	→
•	→	G	→	F	→	E	→	F	→	E	→	D	→	C	→
→	C	→	B	→	C	→	B	→	A	→	G	→	A	→	

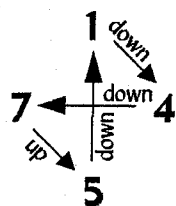
**Functional  
Voice-Leading**

7 → 5  
5 → 1  
1 → 4  
4 → 7

→	C	→	B	→	C	→	B	→	A	→	G	→	A	→
→	F	→	G	→	F	→	E	→	D	→	E	→	D	→
→	D	→	C	→	B	→	A	→	B	→	A	→	G	→
→	G	→	F	→	E	→	F	→	E	→	D	→	C	→

→	G	→	F	→	E	→	F	→	E	→	D	→	C	→
→	C	→	B	→	C	→	B	→	A	→	G	→	A	→
→	F	→	G	→	F	→	E	→	D	→	E	→	D	→
→	D	→	C	→	B	→	A	→	B	→	A	→	G	→

→	D	→	C	→	B	→	A	→	B	→	A	→	G	→
→	G	→	F	→	E	→	F	→	E	→	D	→	C	→
→	C	→	B	→	C	→	B	→	A	→	G	→	A	→
→	F	→	G	→	F	→	E	→	D	→	E	→	D	→



**M.S.R.P.**

**CBCBA**

**||: C B C B A G A G F E F E D C D C B A B A G F G F E D E D :||**



**Chord Family:** Spread Clusters

**Cycle:** 2

**Scale:** C major

C D E F G A B

**Intervallic  
Voice-Leading**

Root position

7 → 2nd  
3 — c.f.  
2 → 3rd  
1 → 2nd

—	D	→	F	—	F	→	A	—	A	→	C	—	C	→	
•	→	B	→	C	→	D	→	E	→	F	→	G	→	A	→
•	→	E	—	E	→	G	—	G	→	B	—	B	→	D	—
→	C	→	D	→	E	→	F	→	G	→	A	→	B	→	

**Functional  
Voice-Leading**

7 → 7  
3 — 2  
2 → 3  
1 → 1

→	E	—	E	→	G	—	G	→	B	—	B	→	D	—
→	B	→	C	→	D	→	E	→	F	→	G	→	A	→
—	D	→	F	—	F	→	A	—	A	→	C	—	C	→
→	C	→	D	→	E	→	F	→	G	→	A	→	B	→

1

2nd inversion

C7  
3 up 2  
3 c.f.

→	B	→	C	→	D	→	E	→	F	→	G	→	A	→	
•	—	D	→	F	—	F	→	A	—	A	→	C	—	C	→
•	→	C	→	D	→	E	→	F	→	G	→	A	→	B	→
→	E	—	E	→	G	—	G	→	B	—	B	→	D	—	

→	B	→	C	→	D	→	E	→	F	→	G	→	A	→
→	E	—	E	→	G	—	G	→	B	—	B	→	D	—
→	C	→	D	→	E	→	F	→	G	→	A	→	B	→
—	D	→	F	—	F	→	A	—	A	→	C	—	C	→

1) C →

**M.S.R.P.** 2) B →

3) EEGGB ::EEGGBBDDFFAACCC::

↓  
3

↓  
2





**Chord Family:** Spread Clusters

**Cycle:** 4

**Scale:** C major

→ E → G → D → F → C → E → B →  
• → D → E → C → D → B → C → A →  
• — B → A — A → G — G → F — F →  
× C × F × B × E × A × D × G ×

→ D → A → C → G → B → F → A →  
→ B → G → A → F → G → E → F → •  
→ E — E → D — D → C — C → B — •  
× C × F × B × E × A × D × G ×

1) ||: C F B E A D G :||

2) ||: D E C D B C A B G A F G E F :||

M.S.R.P.

3) ||: E G D F C E B D A C B G F A :||

4) ||: B A A G G F F E E D D C C B :||

- Descends
- 1 voice is cycle
- 3 other voices are incomplete 7th chord (no 3rd) but using c.t. voice-leading
- Somewhat complex analysis, but sounds good!

**Chord Family:** Spread Clusters

**Cycle:** 4

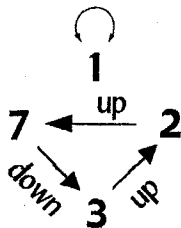
**Scale:** C major

**Intervallic  
Voice-Leading**

7 → 2nd  
3 → 3rd  
2 → 2nd  
1 = cycle

→	E	→	G	→	A	→	G	→	B	→	C	→	B	→							
•	→	B	→	A	→	C	→	D	→	C	→	E	→	F	→						
•	→	D	→	E	→	D	→	F	→	G	→	F	→	A	→						
×	↘	C	×	↘	F	×	↘	B	×	↘	E	×	↘	A	×	↘	D	×	↘	G	×

**Functional  
Voice-Leading**



→	D	→	E	→	D	→	F	→	G	→	F	→	A	→							
→	E	→	G	→	A	→	G	→	B	→	C	→	B	→							
→	B	→	A	→	C	→	D	→	C	→	E	→	F	→							
×	↘	C	×	↘	F	×	↘	B	×	↘	E	×	↘	A	×	↘	D	×	↘	G	×

→	B	→	A	→	C	→	D	→	C	→	E	→	F	→							
→	D	→	E	→	D	→	F	→	G	→	F	→	A	→							
→	E	→	G	→	A	→	G	→	B	→	C	→	B	→							
×	↘	C	×	↘	F	×	↘	B	×	↘	E	×	↘	A	×	↘	D	×	↘	G	×

**M.S.R.P.**

- 1)  $\overbrace{DED F} \quad \overbrace{DE D FGF ABA CDC EFE GAG BCB} :||$   
 2)  $||: C F B E A D G :||$

- Ascends
- 1 voice is cycle (move up or down as needed)
- 3 other voices are incomplete 7th chord (no 3rd)
- 21-note M.S.R.P.

**Chord Family:** Spread Clusters

**Cycle:** 4

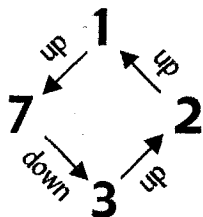
**Scale:** C major

**Intervallic  
Voice-Leading**

7 → 2nd	→ E → G → B → D → C → E → G →
3 → 3rd	→ D → F → A → G → B → D → F →
2 → 3rd	→ B → A → C → E → G → F → A →
1 → 3rd	→ C → E → D → F → A → C → B →

**Functional  
Voice-Leading**

7 → 3	→ B → A → C → E → G → F → A →
3 → 2	→ E → G → B → D → C → E → G →
2 → 1	→ C → E → D → F → A → C → B →
1 → 7	→ D → F → A → G → B → D → F →
	→ C → E → D → F → A → C → B →
	→ B → A → C → E → G → F → A →
	→ D → F → A → G → B → D → F →
	→ E → G → B → D → C → E → G →
	→ D → F → A → G → B → D → F →
	→ C → E → D → F → A → C → B →
	→ E → G → B → D → C → E → G →
	→ B → A → C → E → G → F → A →



**M.S.R.P. CEDFA**

**||: CED F ACBD FAGB DFEG BDCE GBAC EGFA: ||**

↓ 1                      ↓ 2                      ↓ 3                      ↓ 7

(3-Part Spread Cluster)

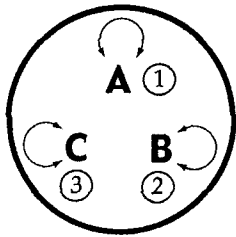
3-PART CHORD VOICE-LEADING

(C Major)

Cycle 2/7

Cycle 4/5

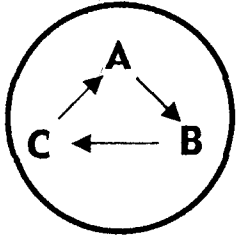
Cycle 3/6



D → E  
 E → F  
 C → D

D ✕ G  
 E ✕ A  
 C ✕ F

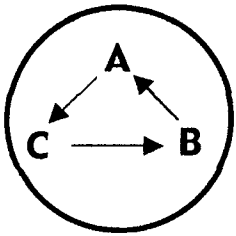
D → F  
 E → G  
 C → E



D → F  
 E → D  
 C → E

D ✕ A  
 E → F  
 C ✕ G

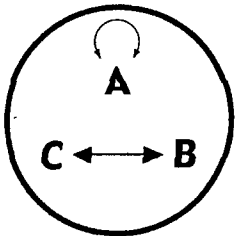
D ✕ G  
 E — E  
 C ✕ F



D — D  
 E — E  
 C ✕ F

D → F  
 E → G  
 C → A

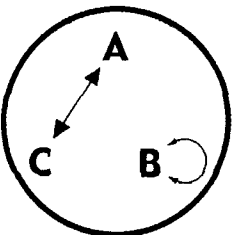
D → E  
 E → F  
 C ✕ G



D → F  
 E — E  
 C → D

D ✕ A  
 E → G  
 C ✕ F

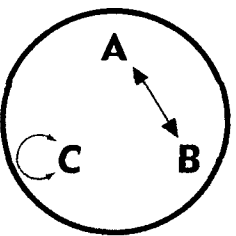
D ✕ G  
 E → F  
 C → E



D → E  
 E → D  
 C ✕ F

D ✕ G  
 E → F  
 C → A

D → F  
 E — E  
 C ✕ G



D — D  
 E → F  
 C → E

D → F  
 E ✕ A  
 C ✕ G

D → E  
 E → G  
 C ✕ F

(3-part 4ths)

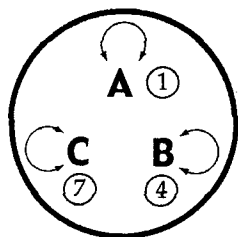
3-PART CHORD VOICE-LEADING

(C Major)

Cycle 2/7

Cycle 4/5

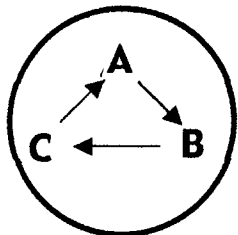
Cycle 3/6



**B → C**  
**F → G**  
**C → D**

**B ✕ E**  
**F ✕ B**  
**C ✕ F**

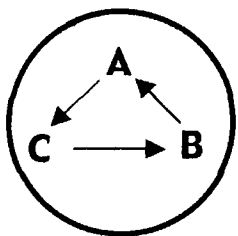
**B → D**  
**F → A**  
**C → E**



**B → D**  
**F ✕ C**  
**C ✕ G**

**B ✕ F**  
**F → E**  
**C → B**

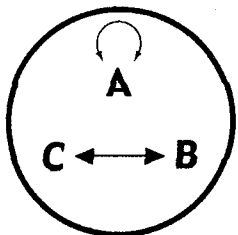
**B ✕ E**  
**F → D**  
**C → A**



**B → G**  
**F → D**  
**C — C**

**B — B**  
**F — F**  
**C → E**

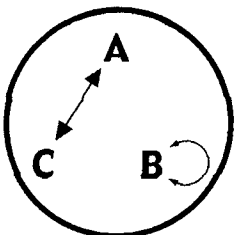
**B → A**  
**F → E**  
**C → D**



**B → G**  
**F ✕ C**  
**C → D**

**B — B**  
**F → E**  
**C ✕ F**

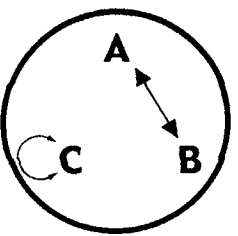
**B → A**  
**F → D**  
**C → E**



**B → D**  
**F → G**  
**C — C**

**B ✕ F**  
**F ✕ B**  
**C → E**

**B ✕ E**  
**F → A**  
**C → D**



**B → C**  
**F → D**  
**C ✕ G**

**B ✕ E**  
**F — F**  
**C → B**

**B → D**  
**F → E**  
**C → A**

(Triads)

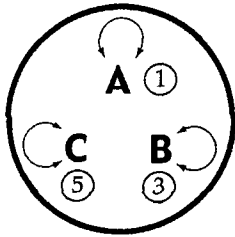
3-PART CHORD VOICE-LEADING

(C Major)

Cycle 2/7

Cycle 4/5

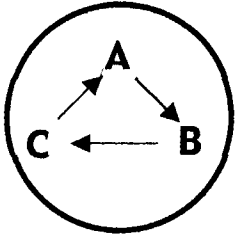
Cycle 3/6



G → A  
 E → F  
 C → D

G → C  
 E → A  
 C → F

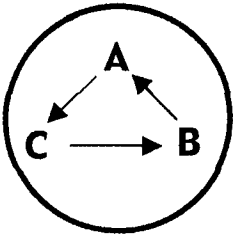
G → B  
 E → G  
 C → E



G × D  
 E × A  
 C × F

G → F  
 E → C  
 C → A

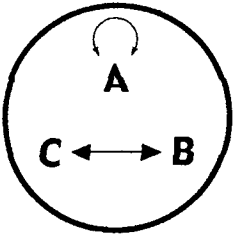
G → E  
 E × B  
 C × G



G → F  
 E → D  
 C → A

G → A  
 E → F  
 C — C

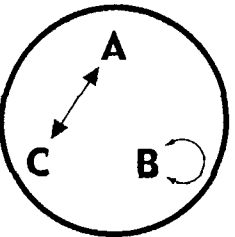
G — G  
 E — E  
 C → B



G → F  
 E × A  
 C → D

G → A  
 E → C  
 C × F

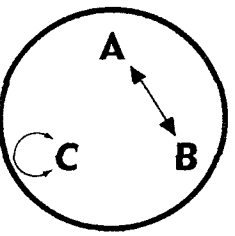
G — G  
 E × B  
 C → E



G × D  
 E → F  
 C → A

G → F  
 E × A  
 C — C

G → E  
 E → G  
 C → B

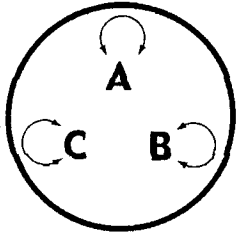


G → A  
 E → D  
 C × F

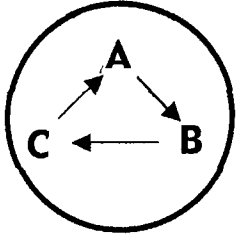
G × C  
 E → F  
 C → A

G → B  
 E — E  
 C × G

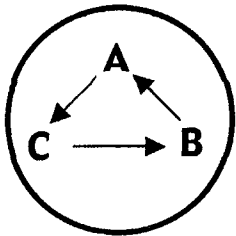
# 3-PART CHORD GENERIC VOICE LEADING FOR TRIADS & 3-PART 4THS USED IN VOLUMES I & II



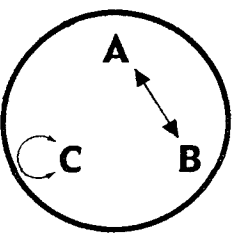
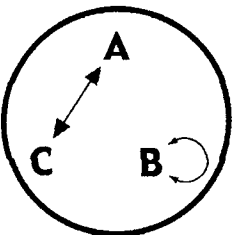
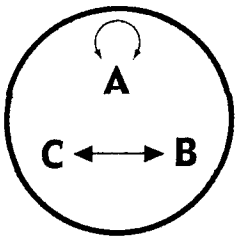
**Note:** Only 3 different generic voice-leadings were used out of 6!



Triads: cycle 6, cycle 7, cycle 5  
3-part 4ths: cycle 6, cycle 7, cycle 5, cycle 4 (alt.)



Triads: cycle 2, cycle 4, cycle 3  
3-part 4ths: cycle 2, cycle 4, cycle 3, cycle 5 (alt.)



3-part 4ths: cycle 2 (alt.), cycle 7 (alt.)



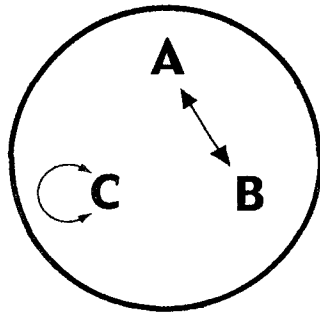
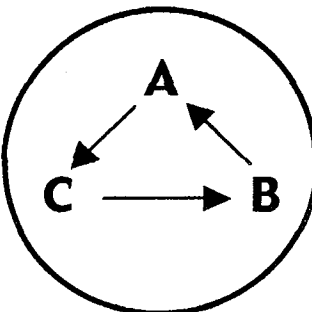
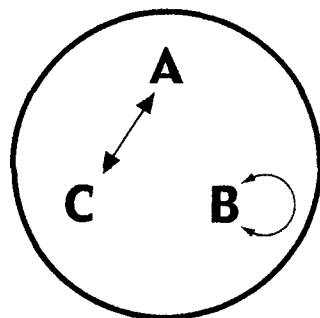
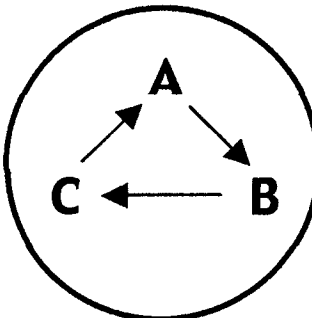
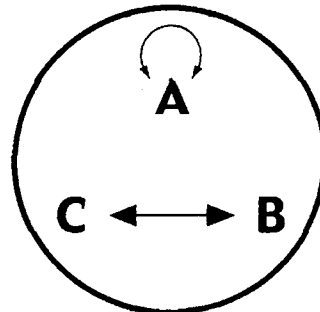
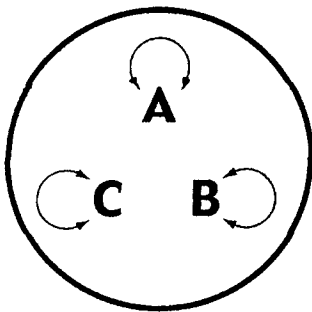
## GENERIC VL FORMULAS FOR 3- AND 4-PART CHORDS

What follows may not be very interesting to a lot of readers. It consists of the mathematical possibilities of voice-leading 3-part and 4-part chords within a 7-note scale configuration. It's really sort of a running journal of my R & D along these lines. Still, I've included it because a small percentage of our readers might find it interesting...

### GENERIC VOICE LEADING FOR 3-PART CHORDS (6 POSSIBILITIES)

Key:

A = 1st note  
B = 2nd note  
C = 3rd note



# GENERIC VOICE LEADING FOR 4-PART CHORDS (24 POSSIBILITIES)

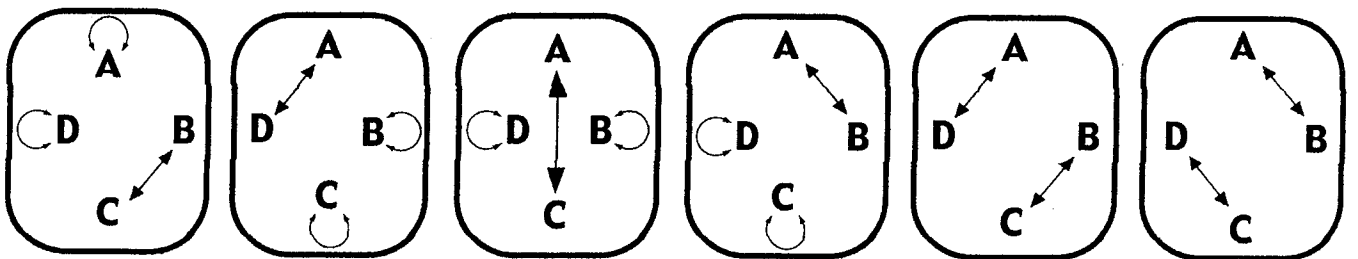
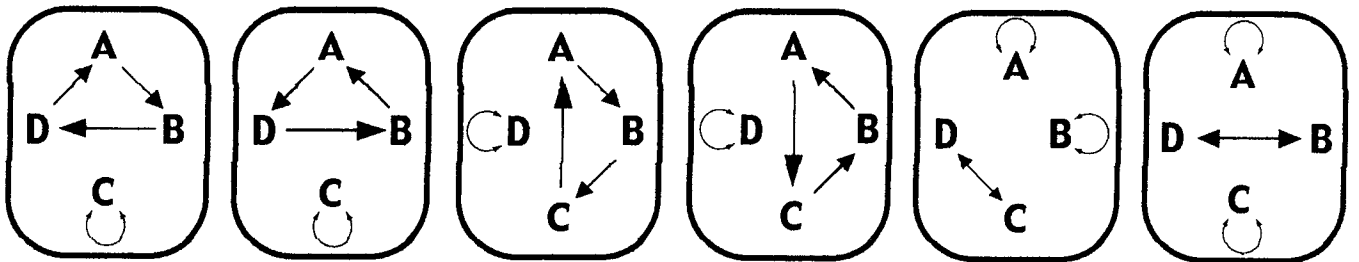
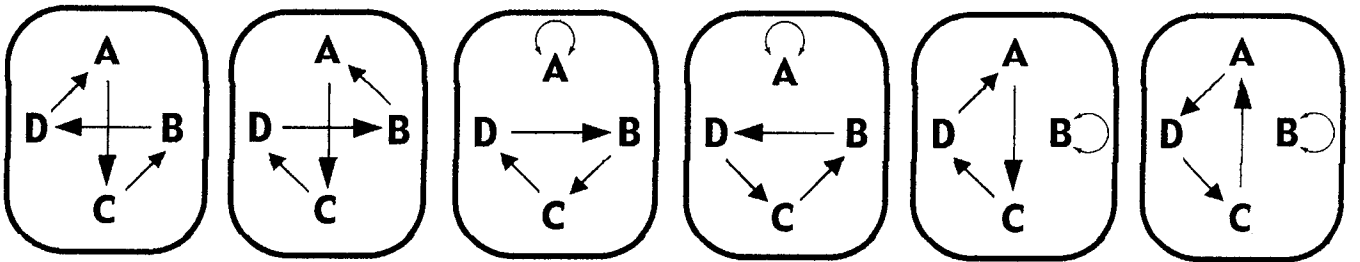
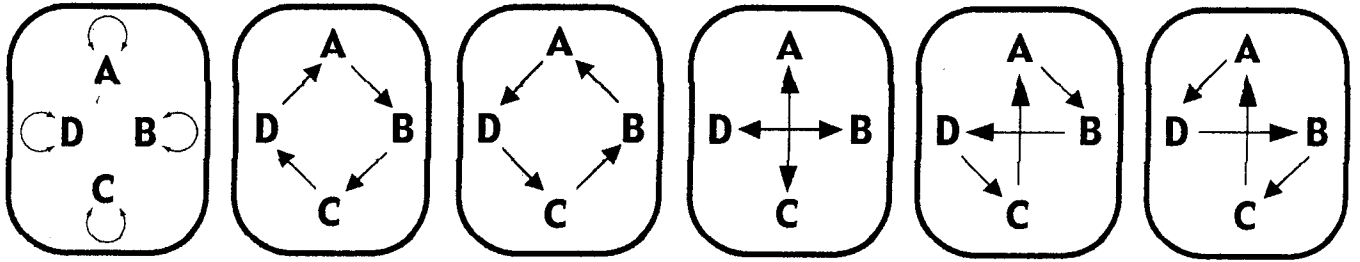
Key:

A = 1st note

B = 2nd note

C = 3rd note

D = 4th note



(7th, no 5th)

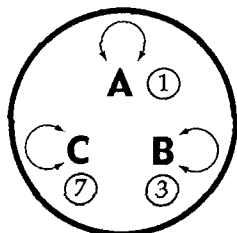
3-PART CHORD VOICE-LEADING)

(C Major)

Cycle 2/7

Cycle 4/5

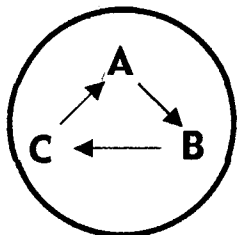
Cycle 3/6



B → C  
 E → F  
 C → D

B ✕ E  
 E ✕ A  
 C ✕ F

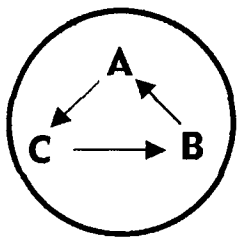
B → D  
 E → G  
 C → E



B → D  
 E → C  
 C ✕ F

B ✕ F  
 E — E  
 C → A

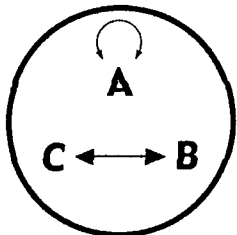
B ✕ E  
 E → D  
 C ✕ G



B ✕ F  
 E → D  
 C — C

B → A  
 E → F  
 C → E

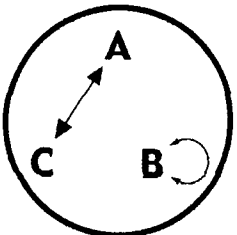
B → G  
 E — E  
 C → D



B ✕ F  
 E → C  
 C → D

B → A  
 E — E  
 C ✕ F

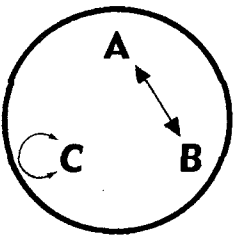
B → G  
 E → D  
 C → E



B → D  
 E → F  
 C — C

B ✕ F  
 E ✕ A  
 C → E

B ✕ E  
 E → G  
 C → D



B → C  
 E → D  
 C ✕ F

B ✕ E  
 E → F  
 C → A

B → D  
 E — E  
 C ✕ G

(7th, no 3rd)

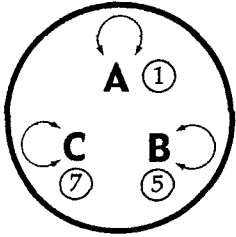
3-PART CHORD VOICE-LEADING)

(C Major)

Cycle 2/7

Cycle 4/5

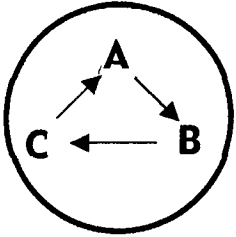
Cycle 3/6



**B** → **C**  
**G** → **A**  
**C** → **D**

**B** ✕ **E**  
**G** ✕ **C**  
**C** ✕ **F**

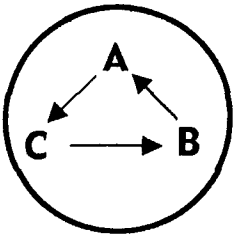
**B** → **D**  
**G** → **B**  
**C** → **E**



**B** → **D**  
**G** ✕ **C**  
**C** → **A**

**B** ✕ **F**  
**G** → **E**  
**C** — **C**

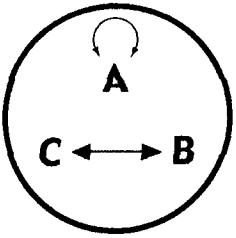
**B** ✕ **E**  
**G** ✕ **D**  
**C** → **B**



**B** → **A**  
**G** ✕ **D**  
**C** — **C**

**B** → **C**  
**G** → **F**  
**C** → **E**

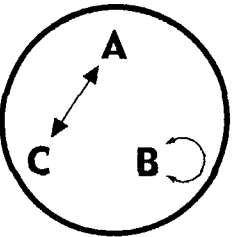
**B** — **B**  
**G** → **E**  
**C** → **D**



**B** → **A**  
**G** ✕ **C**  
**C** → **D**

**B** → **C**  
**G** → **E**  
**C** ✕ **F**

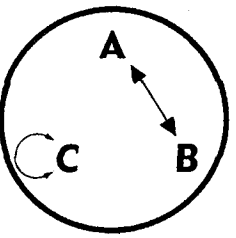
**B** — **B**  
**G** ✕ **D**  
**C** → **E**



**B** → **D**  
**G** → **A**  
**C** — **C**

**B** ✕ **F**  
**G** ✕ **C**  
**C** → **E**

**B** ✕ **E**  
**G** → **B**  
**C** → **D**



**B** → **C**  
**G** ✕ **D**  
**C** → **A**

**B** ✕ **E**  
**G** → **F**  
**C** — **C**

**B** → **D**  
**G** → **E**  
**C** → **B**

(7th, no 5th)

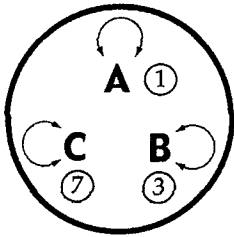
3-PART CHORD VOICE-LEADING)

(C Major)

Cycle 2/7

Cycle 4/5

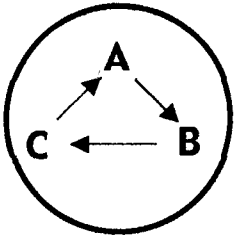
Cycle 3/6



**B** → **C**  
**E** → **F**  
**C** → **D**

**B** ✕ **E**  
**E** ✕ **A**  
**C** ✕ **F**

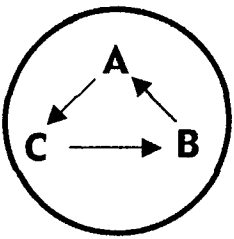
**B** → **D**  
**E** → **G**  
**C** → **E**



**B** → **D**  
**E** → **C**  
**C** ✕ **F**

**B** ✕ **F**  
**E** — **E**  
**C** → **A**

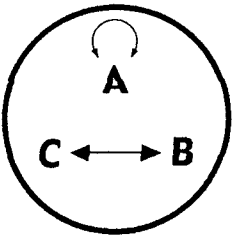
**B** ✕ **E**  
**E** → **D**  
**C** ✕ **G**



**B** ✕ **F**  
**E** → **D**  
**C** — **C**

**B** → **A**  
**E** → **F**  
**C** → **E**

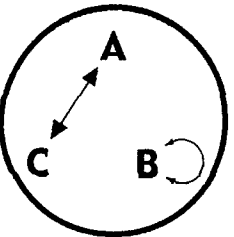
**B** → **G**  
**E** — **E**  
**C** → **D**



**B** ✕ **F**  
**E** → **C**  
**C** → **D**

**B** → **A**  
**E** — **E**  
**C** ✕ **F**

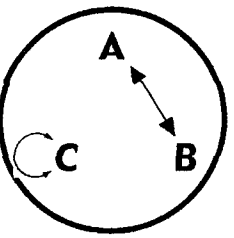
**B** → **G**  
**E** → **D**  
**C** → **E**



**B** → **D**  
**E** → **F**  
**C** — **C**

**B** ✕ **F**  
**E** ✕ **A**  
**C** → **E**

**B** ✕ **E**  
**E** → **G**  
**C** → **D**



**B** → **C**  
**E** → **D**  
**C** ✕ **F**

**B** ✕ **E**  
**E** → **F**  
**C** → **A**

**B** → **D**  
**E** — **E**  
**C** ✕ **G**

(7th, no 3rd)

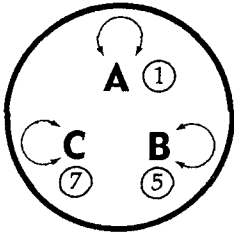
3-PART CHORD VOICE-LEADING

(C Major)

Cycle 2/7

Cycle 4/5

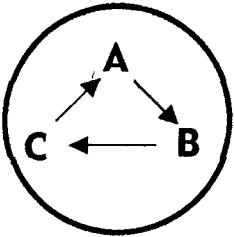
Cycle 3/6



**B → C**  
**G → A**  
**C → D**

**B ✕ E**  
**G ✕ C**  
**C ✕ F**

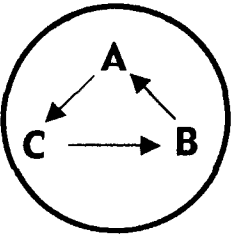
**B → D**  
**G → B**  
**C → E**



**B → D**  
**G ✕ C**  
**C → A**

**B ✕ F**  
**G → E**  
**C — C**

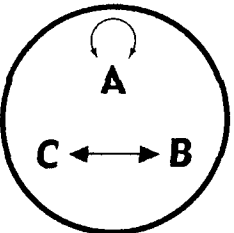
**B ✕ E**  
**G ✕ D**  
**C → B**



**B → A**  
**G ✕ D**  
**C — C**

**B → C**  
**G → F**  
**C → E**

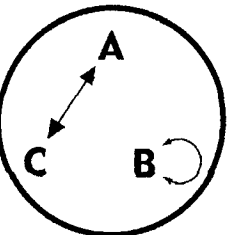
**B — B**  
**G → E**  
**C → D**



**B → A**  
**G ✕ C**  
**C → D**

**B → C**  
**G → E**  
**C ✕ F**

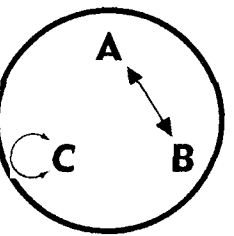
**B — B**  
**G ✕ D**  
**C → E**



**B → D**  
**G → A**  
**C — C**

**B ✕ F**  
**G ✕ C**  
**C → E**

**B ✕ E**  
**G → B**  
**C → D**



**B → C**  
**G ✕ D**  
**C → A**

**B ✕ E**  
**G → F**  
**C — C**

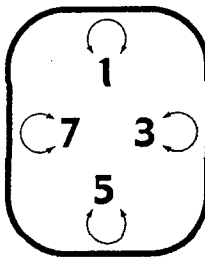
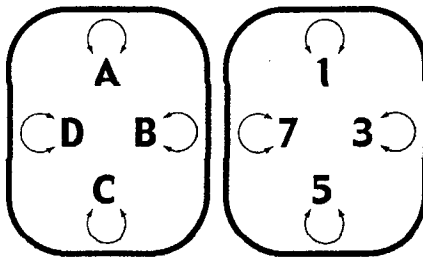
**B → D**  
**G → E**  
**C → B**

(Cycle 4)

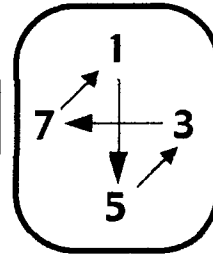
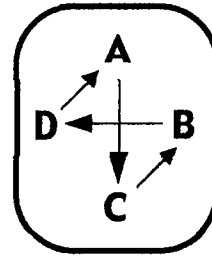
7th Chords (4-Way Close)

(C Major)

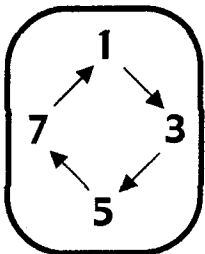
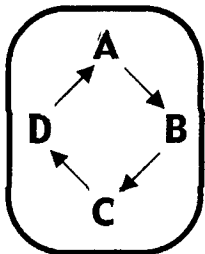
Part I: Examples 1 - 12



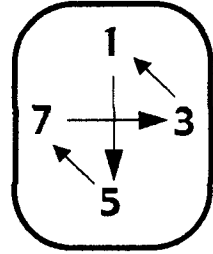
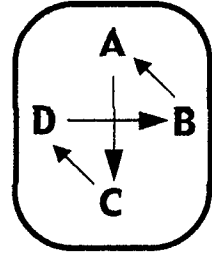
B → E  
 G → C  
 E → A  
 C → F



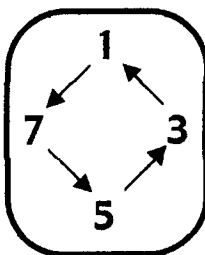
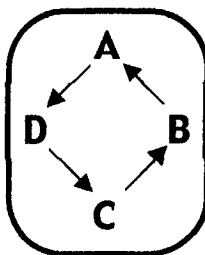
B ✗ F  
 G → A  
 E — E  
 C — C



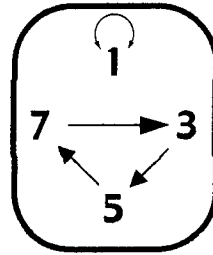
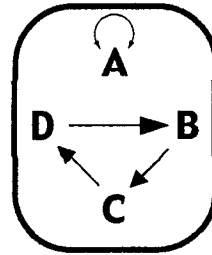
B ✗ F  
 G → E  
 E → C  
 C → A



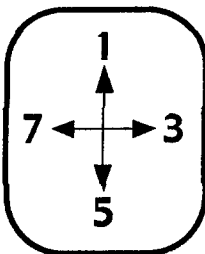
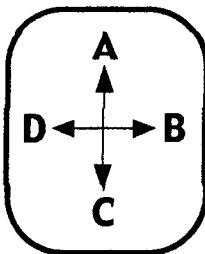
B → A  
 G → E  
 E → F  
 C — C



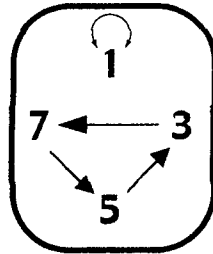
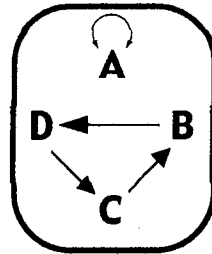
B → C  
 G → A  
 E → F  
 C → E



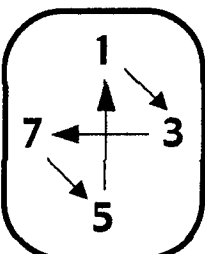
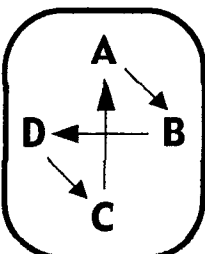
B → A  
 G → E  
 E → C  
 C ✗ F



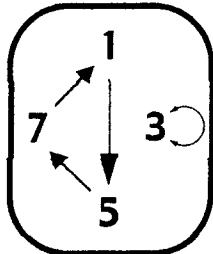
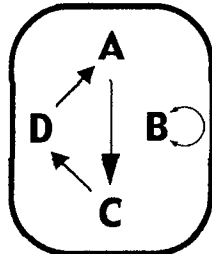
B → A  
 G → F  
 E — E  
 C — C



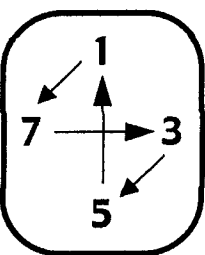
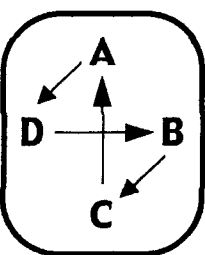
B → C  
 G → A  
 E — E  
 C ✗ F



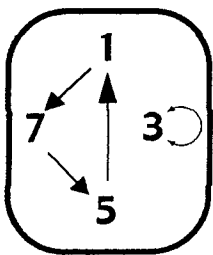
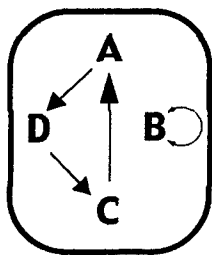
B → C  
 G → F  
 E — E  
 C → A



B ✗ F  
 G → E  
 E ✗ A  
 C — C



B → A  
 G → F  
 E → C  
 C → E



B → C  
 G → F  
 E ✗ A  
 C → E

(Cycle 2)

7th Chords (Drop 2 & 4)

(C Major)

24 Examples

B → C  
E → F  
G → A  
C → D

B → D  
E → C  
G → F  
C → A

B → D  
E → C  
G → A  
C → F

B → C  
E → A  
G → F  
C → D

B → D  
E → A  
G → C  
C → F

B ↘ F  
E → D  
G ↘ C  
C → A

B ↘ F  
E → D  
G → A  
C — C

B → D  
E → F  
G → A  
C — C

B → A  
E → D  
G → F  
C — C

B ↘ F  
E ↘ A  
G ↘ C  
C → D

B → C  
E ↘ A  
G ↘ D  
C → F

B → C  
E → F  
G ↘ D  
C → A

B ↘ F  
E → C  
G ↘ D  
C → A

B → A  
E → C  
G → F  
C → D

B → C  
E → D  
G → F  
C → A

B → C  
E → D  
G → A  
C → F

B → A  
E → C  
G ↘ D  
C ↘ F

B → D  
E → F  
G → C  
C → A

B → A  
E → F  
G → C  
C → D

B → D  
E ↘ A  
G → F  
C — C

B ↘ F  
E ↘ A  
G ↘ D  
C — C

B → A  
E → F  
G ↘ D  
C — C

B ↘ F  
E → C  
G → A  
C → D

B → A  
E → D  
G → C  
C → F

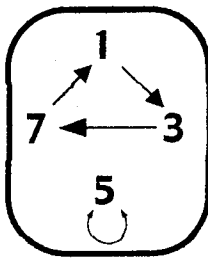
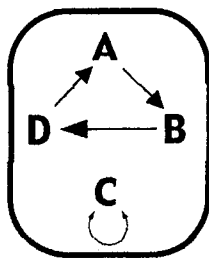


(Cycle 2)

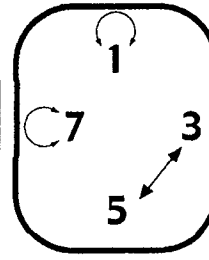
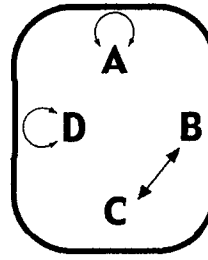
7th Chords (4-Way Close)

(C Major)

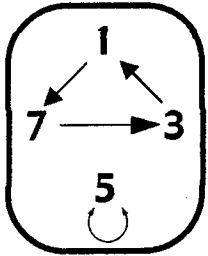
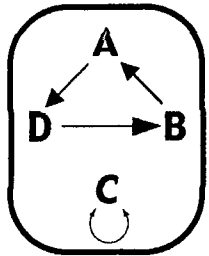
Part 2: Examples 13 - 24



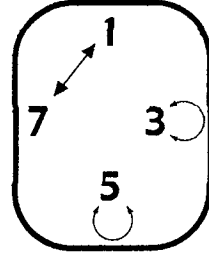
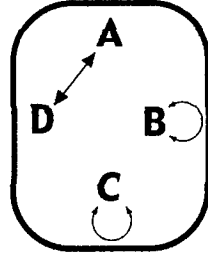
B → D  
 G → A  
 E → C  
 C → F



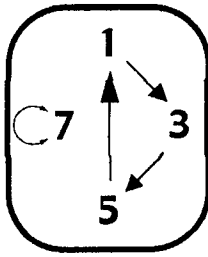
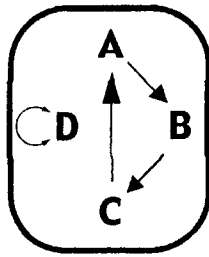
B → C  
 G → F  
 E → A  
 C → D



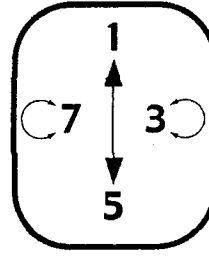
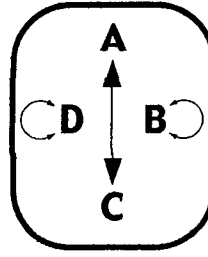
B ↗ F  
 G → A  
 E → D  
 C — C



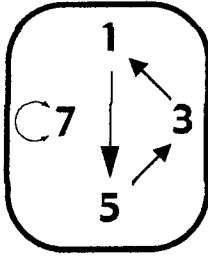
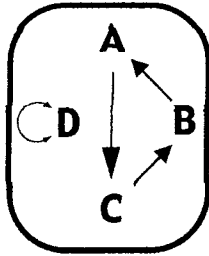
B → D  
 G → A  
 E → F  
 C — C



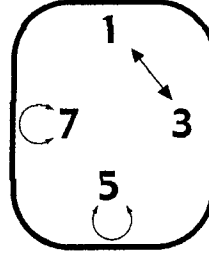
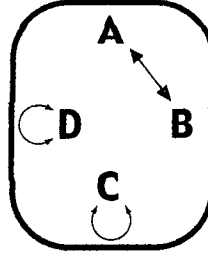
B → C  
 G ↗ D  
 E ↗ A  
 C → F



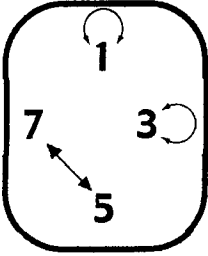
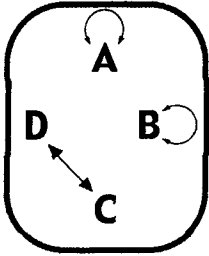
B → C  
 G ↗ D  
 E → F  
 C → A



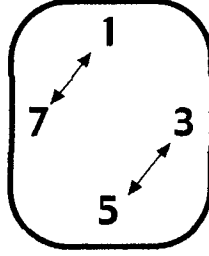
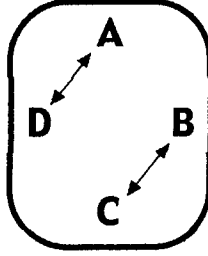
B → C  
 G → F  
 E → D  
 C → A



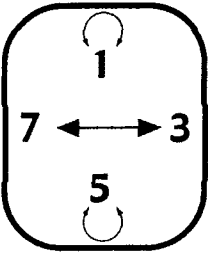
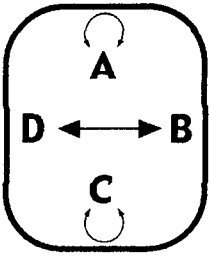
B → C  
 G → A  
 E → D  
 C → F



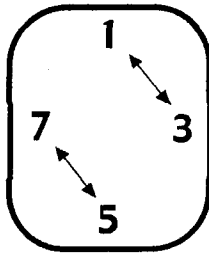
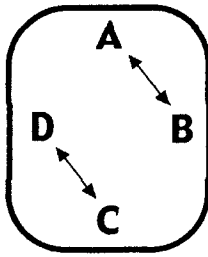
B → A  
 G → C  
 E → F  
 C → D



B → D  
 G → F  
 E ↗ A  
 C — C



B ↗ F  
 G → A  
 E → C  
 C → D



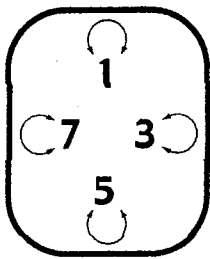
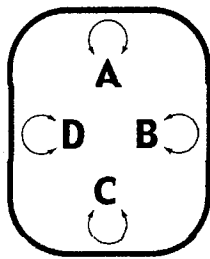
B → A  
 G → C  
 E → D  
 C → F

(Cycle 2)

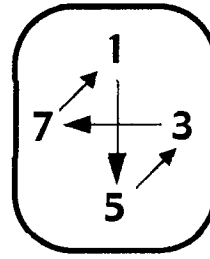
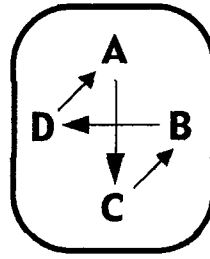
7th Chords (4-Way Close)

(C Major)

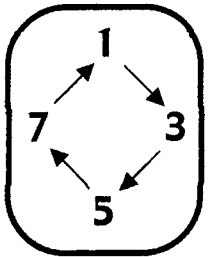
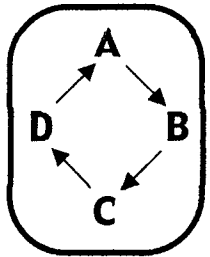
Part I: Examples 1 - 12



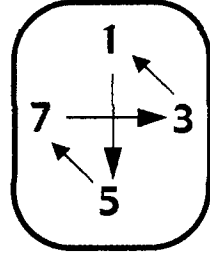
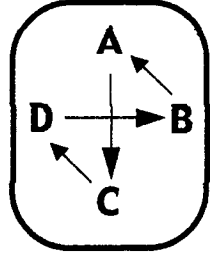
B → C  
 G → A  
 E → F  
 C → D



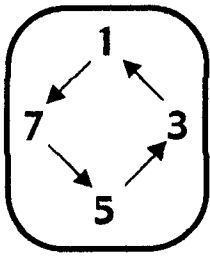
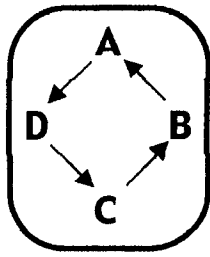
B → D  
 G → F  
 E → C  
 C → A



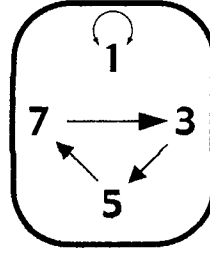
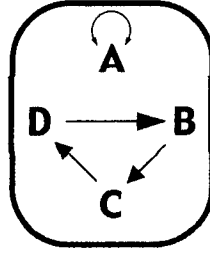
B → D  
 G → C  
 E → A  
 C → F



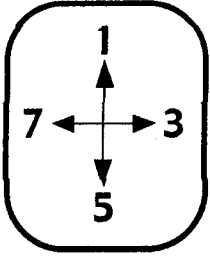
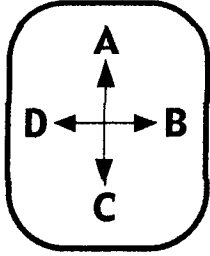
B ↗ F  
 G ↘ C  
 E → D  
 C → A



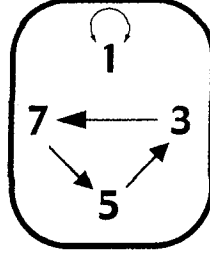
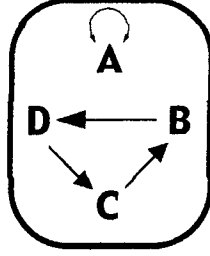
B → A  
 G → F  
 E → D  
 C — C



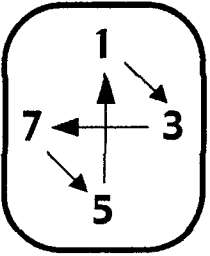
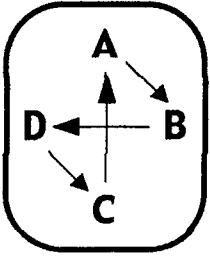
B ↗ F  
 G ↘ C  
 E ↘ A  
 C → D



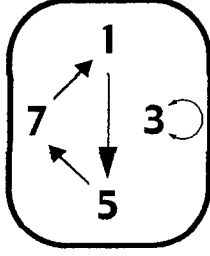
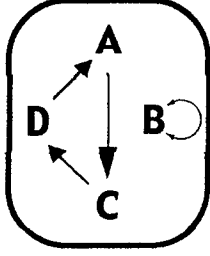
B → F  
 G ↘ D  
 E → C  
 C → A



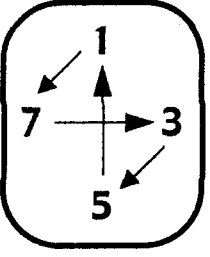
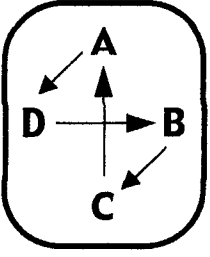
B → A  
 G → F  
 E → C  
 C → D



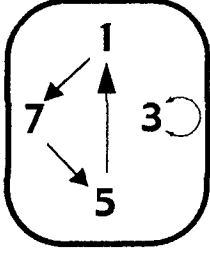
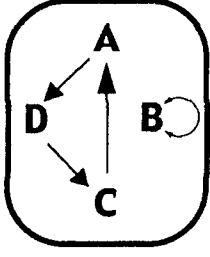
B → A  
 G ↘ D  
 E → C  
 C ↗ F



B → D  
 G → C  
 E → F  
 C → A



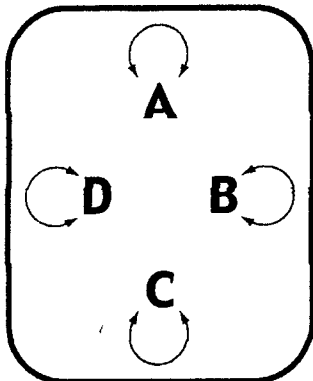
B ↗ F  
 G ↘ D  
 E ↗ A  
 C — C



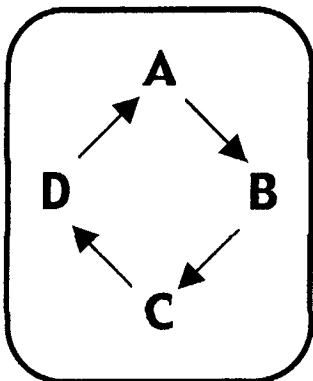
B → A  
 G ↘ D  
 E → F  
 C — C

**4-PART CHORD GENERIC VOICE LEADING  
FOR 4-PART 4THS & SPREAD CLUSTERS USED IN VOLUMES I & II**

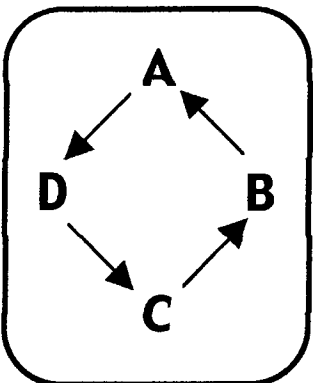
**Note:** Only 4 different generic voice-leadings were used out of 24!



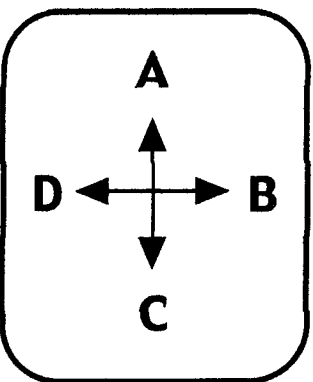
Spread Clusters: cycle 2 (alt.), cycle 7 (alt.)



7ths: cycle 6, cycle 7  
TBN I: cycle 6, cycle 7  
TBN II: cycle 6, cycle 7  
4-part 4ths: cycle 6, cycle 7  
Spread Clusters: cycle 6, cycle 7



7ths: cycle 2, cycle 3  
TBN I: cycle 2, cycle 3  
TBN II: cycle 2, cycle 3  
4-part 4ths: cycle 2, cycle 3  
Spread Clusters: cycle 2, cycle 3



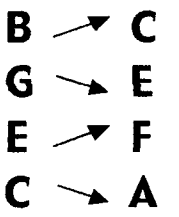
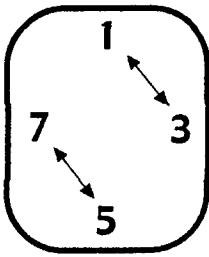
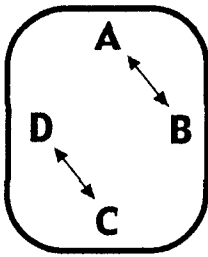
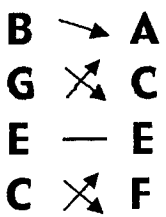
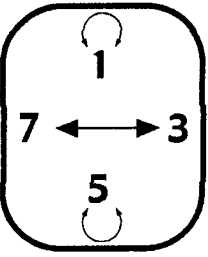
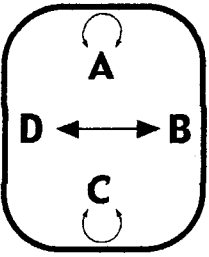
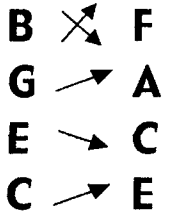
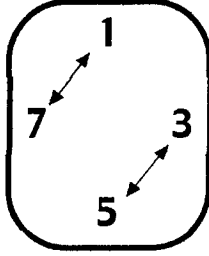
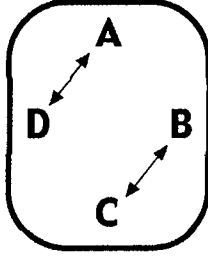
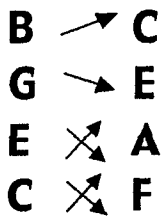
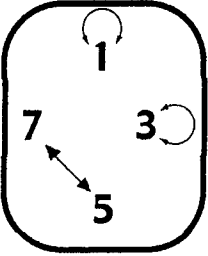
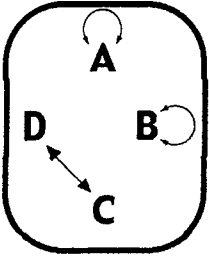
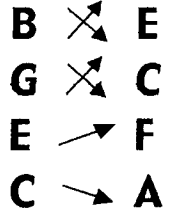
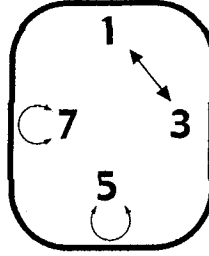
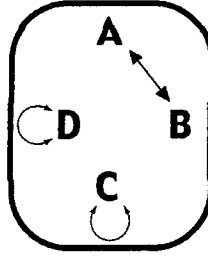
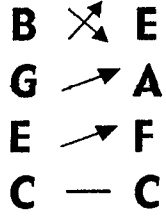
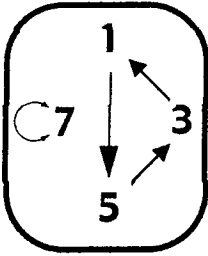
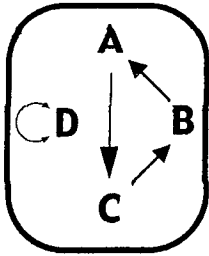
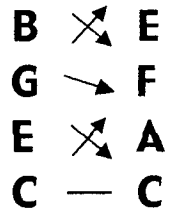
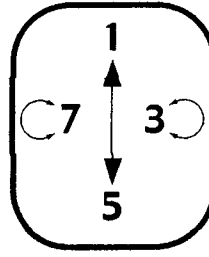
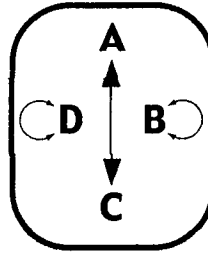
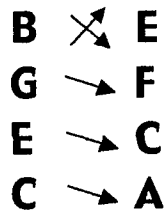
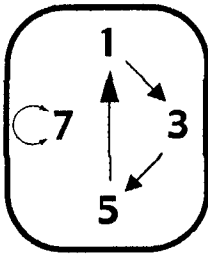
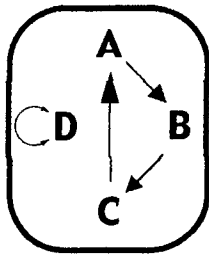
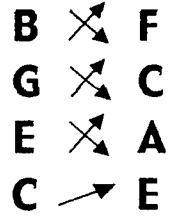
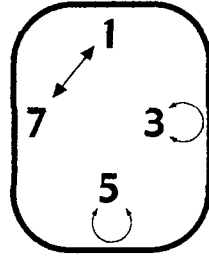
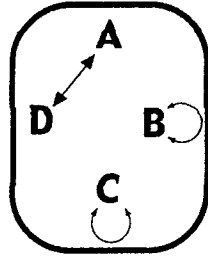
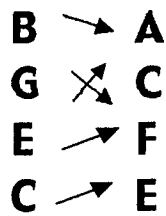
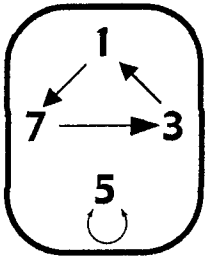
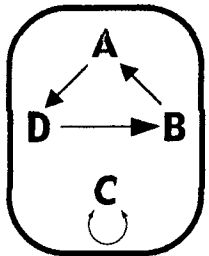
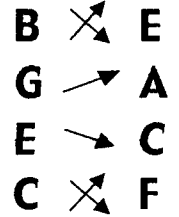
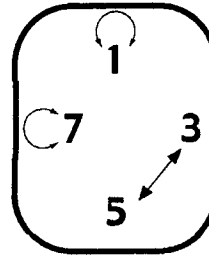
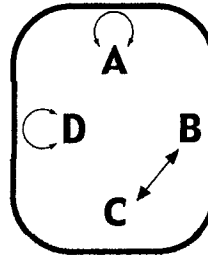
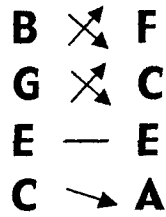
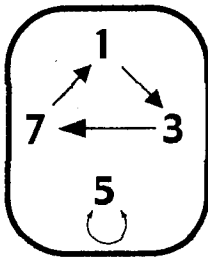
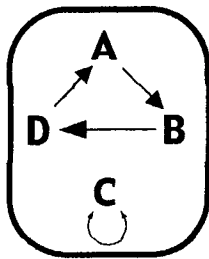
7ths: cycle 4, cycle 5  
TBN I: cycle 4, cycle 5  
TBN II: cycle 4, cycle 5  
4-part 4ths: cycle 4, cycle 5  
Spread Clusters: cycle 4, cycle 5

(Cycle 4)

7th Chords (4-Way Close)

(C Major)

Part 2: Examples 13 - 24



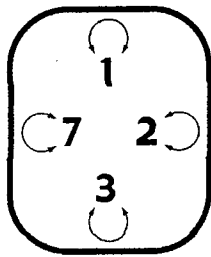
(Cycle 2)

[Optional: "Nose Bleed Special"]

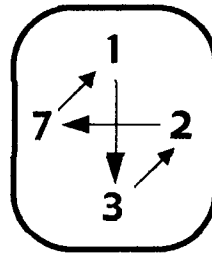
Spread Cluster (Drop 2)

(C Major)

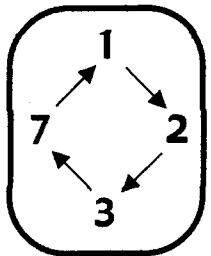
Part 1: Examples 1 - 12



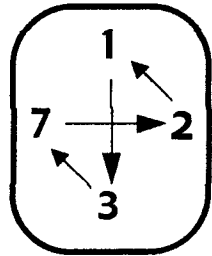
D → E  
 B → C  
 E → F  
 C → D



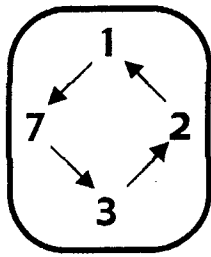
D → C  
 B → D  
 E — E  
 C → F



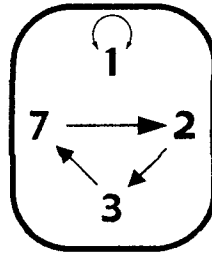
D → F  
 B → D  
 E → C  
 C → E



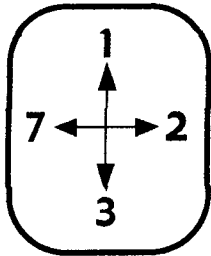
D — D  
 B → E  
 E → C  
 C → F



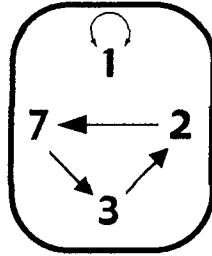
D — D  
 B × F  
 E — E  
 C — C



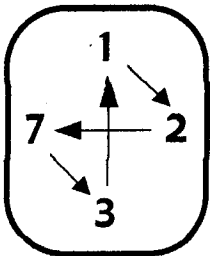
D → F  
 B → E  
 E → C  
 C → D



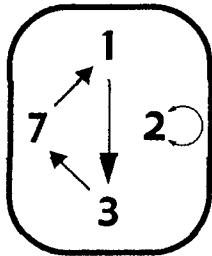
D → C  
 B → E  
 E → D  
 C → F



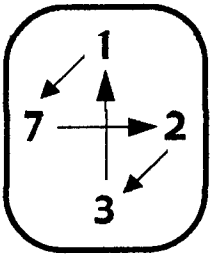
D → C  
 B × F  
 E — E  
 C → D



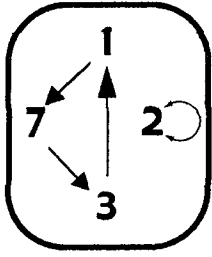
D → C  
 B × F  
 E → D  
 C → E



D → E  
 B → D  
 E → C  
 C → F



D → F  
 B → E  
 E → D  
 C — C



D → E  
 B × F  
 E → D  
 C — C

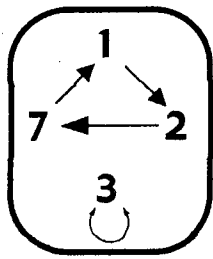
(Cycle 2)

[Optional: "Nose Bleed Special"]

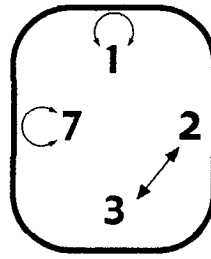
Spread Cluster (Drop 2)

Part 2: Examples 13 - 24

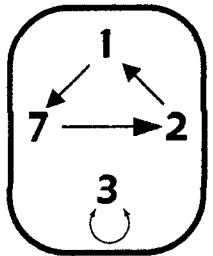
(C Major)



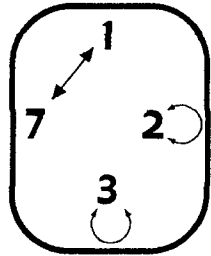
D → C  
 B → D  
 E → F  
 C → E



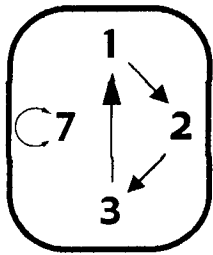
D → F  
 B → C  
 E — E  
 C → D



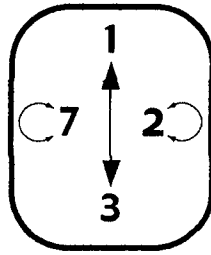
D — D  
 B → E  
 E → F  
 C — C



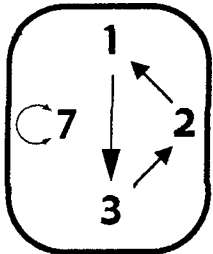
D → E  
 B → D  
 E → F  
 C — C



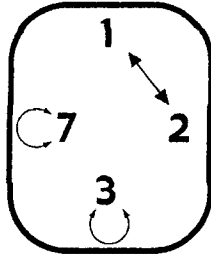
D → F  
 B → C  
 E → D  
 C → E



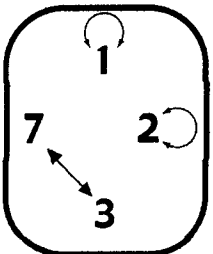
D → E  
 B → C  
 E → D  
 C → F



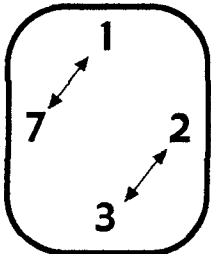
D — D  
 B → C  
 E — E  
 C → F



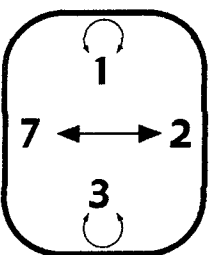
D — D  
 B → C  
 E → F  
 C → E



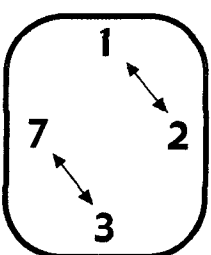
D → E  
 B ~~→~~ F  
 E → C  
 C → D



D → F  
 B → D  
 E — E  
 C — C



D → C  
 B ~~→~~ E  
 E → F  
 C → D



D — D  
 B ~~→~~ F  
 E → C  
 C → E

8b A 9\* A  
P\* P\*

Q7(b5) D# 8b 8b  
M# M#

A D# A 9s M#

A#-7(b5)(#9) A 9s  
**NOW ENTERING  
THE  
CHROMATIC UNIVERSE...** 9\* M#

9\* 8b 8b A  
M# D#

8b 9\* D# 9s F#b C-7(#9)  
A 8b 9\* A

8b 9b7 (#9, #11, #13) 9\* F# A  
A D# 9\* 9\* Q#7(#5)

# TWENTY 3-PART CHORDS YOU SHOULD KNOW

All of the following 3-part chords are derived from the Major scale, the Melodic Minor and the Harmonic Minor scales, but they are transposed to the root of C. (Twenty 3-part chords is perhaps misleading...3 close inversions plus 3 spread inversions for each gives us one hundred twenty 3-part chords you should know...)

*actually, only 110, when you eliminate redundancies...*

As guitarists, we can see that 3-part chords are easier to play than 4-part chords. Also, they often afford more space between the voices for melodic embellishment.

If someone were to ask me: "Mr. Goodchord, what chapter in Volume III is the most important?", I would probably deny that there was such a thing... However, if I was hooked-up to a lie-detector machine with a gun to my head I would surely reply: "This chapter..."

## 1) C Major Triad

Close { G C E  
E G C  
C E G

SOME USES:

CM7, C7, Db°7, Dm7(dorian), D7sus4, Eb7, Em7(b5)\*, FM7, Fm(M7), F#7alt, F#7(s.d.), G7sus4, Gm7(dorian), Ab+M7, Am7, A7(s.d.), BbM7(lydian), Bb7, B7sus4, Bm7(phrygian)

\*also E7alt.

Spread { E G C  
G C E  
C E G

## 2) C Minor Triad

Close { G C Eb  
Eb G C  
C Eb G

SOME USES:

Cm7\*, CmM7, DbM7(lydian), Db°7, D7sus4(b9), Eb6, Eb7, EmM7(b13), F7, F7sus4, F#7(s.d.), G7sus4(b13), AbM7, Am7(b5), A7(s.d.), Bb7sus4, B7alt.

\*also C7(s.d.)

Spread { Eb G C  
G C Eb  
C Eb G



## TWENTY 3-PART CHORDS YOU SHOULD KNOW (CONTINUED)

Close

{	<b>G#</b>	<b>C</b>	<b>E</b>
	<b>E</b>	<b>G#</b>	<b>C</b>
	<b>C</b>	<b>E</b>	<b>G#</b>

SOME USES:

C+M7, C+7, D<sup>b</sup>m(M7), Dm7(<sup>b</sup>5, <sup>b</sup>9)\*,  
 Eb7sus4(<sup>b</sup>9, <sup>b</sup>13), E+7, Fm(M7), F<sup>#</sup>m7(<sup>b</sup>5, <sup>b</sup>9),  
 F<sup>#</sup>lyd.<sup>b</sup>7, G7sus4(<sup>b</sup>9, <sup>b</sup>13), Ab+M7, Ab+7,  
 AmM7, B<sup>b</sup>m7(<sup>b</sup>5, <sup>b</sup>9), B<sup>b</sup>lyd.<sup>b</sup>7, B7sus4(<sup>b</sup>9, <sup>b</sup>13)

### 3) C Augmented Triad

Spread

{	<b>E</b>	<b>G#</b>	<b>C</b>
	<b>G#</b>	<b>C</b>	<b>E</b>
	<b>C</b>	<b>E</b>	<b>G#</b>

\*also Dlyd.<sup>b</sup>7

Close

{	<b>G<sup>b</sup></b>	<b>C</b>	<b>E<sup>b</sup></b>
	<b>E<sup>b</sup></b>	<b>G<sup>b</sup></b>	<b>C</b>
	<b>C</b>	<b>E<sup>b</sup></b>	<b>G<sup>b</sup></b>

SOME USES:

C<sup>o</sup>7, C7(s.d.), D<sup>b</sup>M7sus4\*, E<sup>b</sup><sup>o</sup>7, Eb7(s.d.),  
 E+M7, F7(<sup>b</sup>9), F<sup>#</sup><sup>o</sup>7, F<sup>#</sup>7(s.d.), G7+M7sus4,  
 Ab7, A<sup>o</sup>7, A7(s.d.),  $\frac{E<sup>b</sup>m6}{B<sup>b</sup>}, B<sup>b</sup>7(<sup>b</sup>9)$

### 4) C Diminished Triad

Spread

{	<b>E<sup>b</sup></b>	<b>G<sup>b</sup></b>	<b>C</b>
	<b>G<sup>b</sup></b>	<b>C</b>	<b>E<sup>b</sup></b>
	<b>C</b>	<b>E<sup>b</sup></b>	<b>G<sup>b</sup></b>

\*also D7(<sup>b</sup>9)

### 5) 3-part 4th:

P4 **B<sup>b</sup>**  
 P4 **F**  
**C**

Close

{	<b>B<sup>b</sup></b>	<b>C</b>	<b>F</b>
	<b>F</b>	<b>B<sup>b</sup></b>	<b>C</b>
	<b>C</b>	<b>F</b>	<b>B<sup>b</sup></b>

Spread

{	<b>F</b>	<b>B<sup>b</sup></b>	<b>C</b>
	<b>B<sup>b</sup></b>	<b>C</b>	<b>F</b>
	<b>C</b>	<b>F</b>	<b>B<sup>b</sup></b>

SOME USES:

Cm7, Cm7(<sup>b</sup>5), C7sus4, D<sup>b</sup>M7, Dm7(<sup>b</sup>5),  
 D7alt., Eb<sup>6</sup><sub>9</sub>, Eb7, Em7(<sup>b</sup>5), E7alt., Fm7,  
 Fm(M7), F7sus4, G<sup>b</sup>M7(lydian), Gm7,  
 Gm7(<sup>b</sup>5), Ab<sup>6</sup><sub>9</sub>, Ab7, Am7(<sup>b</sup>5), A7alt.,  
 B<sup>b</sup>, B<sup>b</sup>7

**TWENTY 3-PART CHORDS YOU SHOULD KNOW (CONTINUED)**

**6) 3-part 4th:**

P4 B  
+4 F#  
C

Close { B C F#  
F# B C  
C F# B

Spread { F# B C  
B C F#  
C F# B

SOME USES:

CM7(lydian), C°7, D7, Eb°7, Em7(b13)aeolian,  
F7(s.d.), F#m7(b5), GM7sus4, Ab7(s.d.),  
Am7(dorian), A7alt., B7(b9), B7sus4(b9)

**7) 3-part 4th:**

+4 B  
P4 F  
C

Close { B C F  
F B C  
C F B

Spread { F B C  
B C F  
C F B

SOME USES:

C°7, CM7sus4, Cm(M7), Dm7(dorian),  
D7(s.d.), Eb°7, E7(b9, b13), F lydian\*, F#°7,  
G7sus4, Ab7(s.d.), A°7, B7(s.d.)

\*also F7(s.d.)

**8) 3-pt. Spread Cluster:**

1 E  
1 D  
C

Close { E C D  
D E C  
C D E

Spread { D E C  
E C D  
C D E

SOME USES:

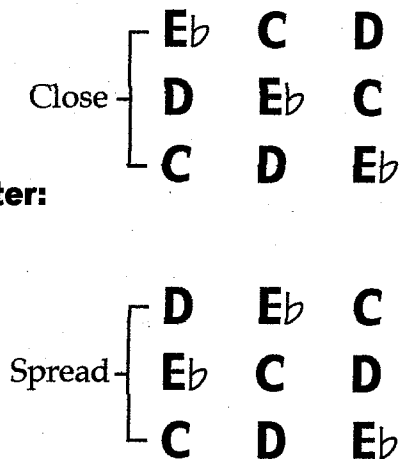
CM7, C7, Dm7, D7, Em7(b5), E+7,  
FM7, Fm(M7), F#m7(b5), F#+7, Gbsus4\*,  
Ab+7, Ab+M7, Am7, Bbm7(lydian),  
Bblyd.b7, Bm7(b5)

\*also Gm7(dorian), Gm(M7)

## TWENTY 3-PART CHORDS YOU SHOULD KNOW (CONTINUED)

### 9) 3-pt. Spread Cluster:

$\frac{1}{2}$  Eb  
 1 D  
 C

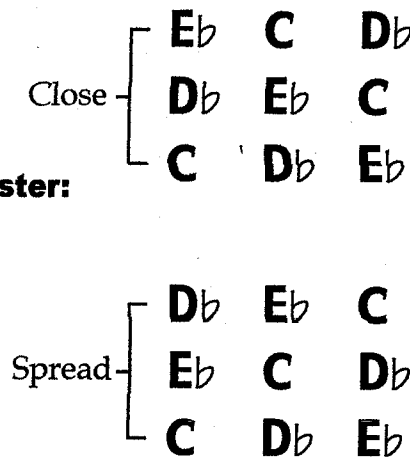


SOME USES:

C°7, Cm7, Cm(M7), D7(b9), D7sus4(b9),  
 EbM7, Eb°7, Ebm(M7), F7, Fm7(dorian),  
 F#°7, G+7sus4, AbM7(lydian), Ablyd.b7,  
 Am7(b5), A°7, Bb7sus4, B7alt., B7(s.d.)

### 10) 3-pt. Spread Cluster:

1 Eb  
 $\frac{1}{2}$  Db  
 C



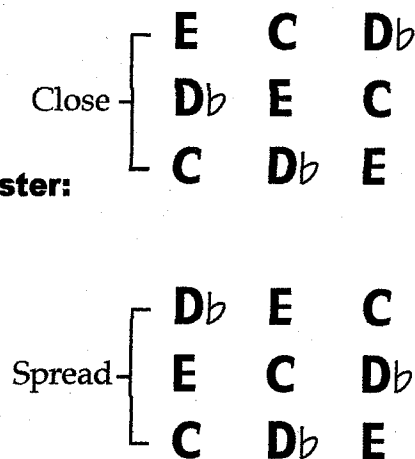
SOME USES:

Cm7(b5), C7alt., C7(s.d.), DbM7\*, Dbm(M7),  
 Ebm7(dorian), Eb7, Eb7sus4, E°7, F+7,  
 F+7sus4, GbM7(lydian), Gblyd.b7, Gm7(b5),  
 G°7, AbM7sus4, Ab7sus4, A7alt., A7(s.d.)  
 Bbm7, Bbm(M7), Bbm7(b5), Bb°7

\*also Db°7

### 11) 3-pt. Spread Cluster:

-3 E  
 $\frac{1}{2}$  Db  
 C



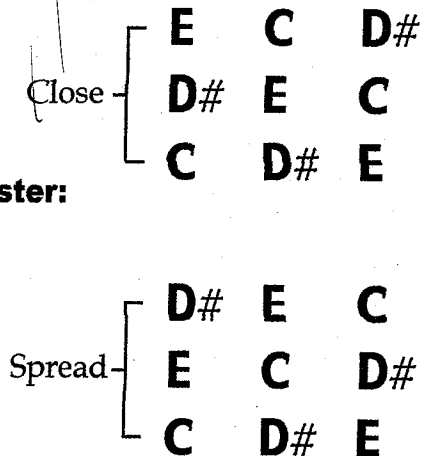
SOME USES:

C7(b9), Dbm7, Db°7, Eb7(b9), E°7,  
 F+(M7), F#lyd.b7, F#7(s.d.), G°7,  
 Gm7(b5), Ab+M7sus4, Ab+7sus4,  
 A7(s.d.), Bb°7, Bbm7(b5)

## TWENTY 3-PART CHORDS YOU SHOULD KNOW (CONTINUED)

### 12) 3-pt. Spread Cluster:

$\frac{1}{2}$  E  
 -3 D#  
 C

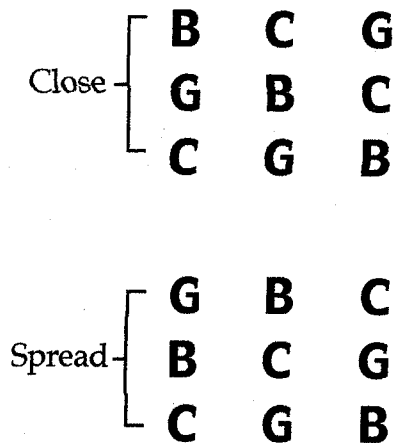


SOME USES:

C7(s.d.), C7alt., D $\flat$ m(M7), D $\flat$  $^{\circ}$ 7, E $\flat$ 7(s.d.),  
 E $^{\circ}$ 7, E+(M7), F#7(s.d.), G $^{\circ}$ 7, A $\flat$ +M7sus4,  
 A $\flat$ +7sus4, A7(s.d.), B $\flat$  $^{\circ}$ 7, B $\flat$ m7( $\flat$ 5),  
 B $\flat$ 7sus4( $\flat$ 9)

### 13) 7<sup>th</sup> (no 3<sup>rd</sup>):

7  
 5 CM7(no3<sup>rd</sup>)  
 1

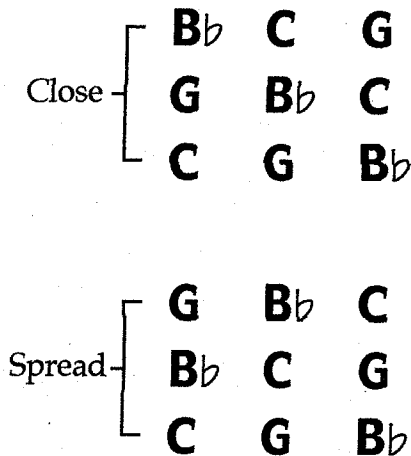


SOME USES:

CM7, Cm(M7), Dm7(dorian), D7sus4,  
 FM7(lydian), FmM7(#11), F#m7( $\flat$ 5),  
 G7sus4, A $\flat$ M7(#9), Am7, Am7( $\flat$ 5),  
 Bm7( $\flat$ 5), B+7( $\flat$ 9)

### 14) 7<sup>th</sup> (no 3<sup>rd</sup>):

$\flat$ 7  
 5 C7(no3<sup>rd</sup>)  
 1



SOME USES:

Cm7, C7, C7sus4, D $\flat$ M7(lydian), D $\flat$  $^{\circ}$ 7, Dm7( $\flat$ 5),  
 E $\flat$ 6, E $\flat$ 7, Em7( $\flat$ 5), E7alt., E $^{\circ}$ 7, FM7sus4, F7sus4,  
 Fm7sus4, FmM7sus4, F#7alt., G $^{\circ}$ 7, Gm7( $\flat$ 5),  
 Gm7, A $\flat$ M7, Am7( $\flat$ 5), A7alt., A7(s.d.), B $\flat$  $^{\circ}$ 7,  
 B $\flat$  $^{\flat}$ <sub>9</sub>, B $\flat$ 7(9, 13)

## TWENTY 3-PART CHORDS YOU SHOULD KNOW (CONTINUED)

### 15) 7<sup>th</sup> (no 3<sup>rd</sup>):

7 Cm7(b5, no3<sup>rd</sup>)

b5 C7(b5, no3<sup>rd</sup>)

1 F#(b5)

Close {  
 B<sup>b</sup> C G<sup>b</sup>  
 G<sup>b</sup> B<sup>b</sup> C  
 C G<sup>b</sup> B<sup>b</sup>

Spread {  
 G<sup>b</sup> B<sup>b</sup> C  
 B<sup>b</sup> C G<sup>b</sup>  
 C G<sup>b</sup> B<sup>b</sup>

SOME USES:

Cm7(b5), C<sup>b</sup>lyd.<sup>b</sup>7, C7(s.d.), D<sup>b</sup>°7,  
 D<sup>b</sup>M7sus4, D+7, E<sup>b</sup>m6, E<sup>b</sup>m7(dorian),  
 E<sup>b</sup>7(s.d.), E°7, Em7(b5), E+7(9, #11),  
 F7sus4(b9), F#lyd.<sup>b</sup>7, F#7(s.d.), G°7,  
 GmM7sus4, A<sup>b</sup>7(9), A7(s.d.), B<sup>b</sup>°7

### 16) 7<sup>th</sup> (no 3<sup>rd</sup>):

7  
 #5 C+M7(no3<sup>rd</sup>)  
 1

Close {  
 B C G#  
 G# B C  
 C G# B

Spread {  
 G# B C  
 B C G#  
 C G# B

SOME USES:

C°7, C+M7, Dlyd.<sup>b</sup>7, D7(s.d.), E<sup>b</sup>°7, E+M7,  
 F7(s.d.), F#°7, F#m7(b5), A<sup>b</sup>7alt., A<sup>b</sup>7(s.d.),  
 A°7, B7(s.d.)

### 17) 7<sup>th</sup> (no 5<sup>th</sup>):

7  
 3 CM7(no5<sup>th</sup>)  
 1

Close {  
 B C E  
 E B C  
 C E B

Spread {  
 E B C  
 B C E  
 C E B

SOME USES:

CM7, C+M7, Dm7(dorian), D7(9,13), D7sus4,  
 E+7, FM7(lydian), F#m7(b5), G7sus4, A<sup>b</sup>7alt.,  
 Am7, Am(M7), B7sus4(b9)

## TWENTY 3-PART CHORDS YOU SHOULD KNOW (CONTINUED)

### 18) 7<sup>th</sup> (no 5<sup>th</sup>):

$\begin{matrix} \flat 7 \\ \flat 3 \\ 1 \end{matrix}$  Cm7(no5<sup>th</sup>)

Close  $\begin{matrix} B\flat & C & E\flat \\ E\flat & B\flat & C \\ C & E\flat & B\flat \end{matrix}$

Spread  $\begin{matrix} E\flat & B\flat & C \\ B\flat & C & E\flat \\ C & E\flat & B\flat \end{matrix}$

SOME USES:

Cm7, Cm7( $\flat 5$ ), C7(s.d.), D $\flat$ °7, D7alt., E $\flat$ °, E $\flat$ 7(s.d.), E°7, Fm7, F7sus4, F $\sharp$ lyd. $\flat 7$ , F $\sharp$ 7(s.d.), G°7, Gm7( $\flat 5$ ), Gm7, A $\flat$ M7, A $\flat$ 7, Am7( $\flat 5$ ), A7(s.d.), B $\flat$ 7sus4, B $\flat$ °7

### 19) 7<sup>th</sup> (no 5<sup>th</sup>):

$\begin{matrix} \flat 7 \\ 3 \\ 1 \end{matrix}$  C7(no5<sup>th</sup>)

Close  $\begin{matrix} B\flat & C & E \\ E & B\flat & C \\ C & E & B\flat \end{matrix}$

Spread  $\begin{matrix} E & B\flat & C \\ B\flat & C & E \\ C & E & B\flat \end{matrix}$

SOME USES:

C7, C7(s.d.), D $\flat$ °7, D+7(9), E $\flat$ 7(s.d.), E°7, E7alt., FM7sus4, FmM7sus4, Fm7sus4, FmM7sus4, F $\sharp$ lyd. $\flat 7$ , F $\sharp$ 7(s.d.), G°7, Gm7(dorian), A $\flat$ +M7(9), A $\flat$ +7(9), A7(s.d.), B $\flat$ °7

### 20) 7<sup>th</sup> (no 5<sup>th</sup>):

$\begin{matrix} 7 \\ \flat 3 \\ 1 \end{matrix}$  CmM7(no5<sup>th</sup>)

Close  $\begin{matrix} B & C & E\flat \\ E\flat & B & C \\ C & E\flat & B \end{matrix}$

Spread  $\begin{matrix} E\flat & B & C \\ B & C & E\flat \\ C & E\flat & B \end{matrix}$

SOME USES:

C°7, Cm(M7), D7(s.d.), E $\flat$ °7, E+M7, E°7, F lyd. $\flat 7$ , F7(s.d.), F $\sharp$ °7, G+M7sus4, A $\flat$ 7(s.d.), Am7( $\flat 5$ ), A°7, B7( $\flat 9$ ), B7(s.d.)

# WHAT'S ON TOP OF 3-PART CHORDS?

"C" on top of 3-part chords

## Triads

C  
 G E G Eb G# E Gb Eb Ab Eb A E G# E A Eb A F Ab F G# E A F#  
 E G Eb G E G# Eb Gb Eb Ab E A E G# Eb A F A F Ab E G# F# A

## 3-part 4ths

C C C C C C C C C C C C C C C C C  
 Bb F B F# B F G D G Db Gb Db G F Gb F G F#  
 F Bb F# B F B D G Db G Db Gb F G F Gb F# G

## 3-part Spread Clusters

C  
 E D Eb D Eb Db E Db E D# Bb Ab B A Bb A Bbb Ab B Ab Bb D Bb Db B D  
 D E D Eb Db Eb Db E D# E Ab Bb A B A Bb Ab Bbb Ab B D Bb Db Bb D B D# B C# A

## 7th no 3rd

C  
 B G Bb G Bb Gb B G# Ab Db A D Ab D A Db F E F Eb F# E E D#  
 G B G Bb Gb Bb G# B Db Ab D A D Ab Db A E F Eb F E F# D# E

## 7th no 5th

C  
 B E Bb Eb Bb E B Eb F Db F D F# D E Db Ab G A G Ab Gb A G#  
 E B Eb Bb E Bb Eb B Db F D F D F# Db E G Ab G A Gb Ab G# A

"C#/Db" on top of 3-part chords

## Triads

Db Db Db Db Db Db C# C# C# C# Db Db C# C# Db Db Db Db C# C# C# C# Db Db  
 Ab F Ab Fb A F G E A E Bb F A F Bb Fb Bb Gb A F# A F Bb G  
 F A Fb Ab F A E G E A F Bb Fb Bb Gb Bb F# A F A G Bb

## 3-part 4ths

C# C# C# C# C# C# Db Db Db Db C# C# C# C# C# C# Db Db  
 B F# C G C F# Ab Eb Ab D G D G# F# G F# Ab G  
 F# B G C F# C Eb Ab D Ab D G F# G# F# G G Ab

## 3-part Spread Clusters

Db Db C# C# C# C# Db Db Db Db C# C# Db Db Db Db Db Db C# C# C# C# Db Db  
 F Eb E D# E D F D F E B A C Bb Cb Bb Bb A C A B D# B D C Eb C E Bb D  
 Eb F D# E D E D F E F A B Bb C Bb Cb A Bb A C D# B D B Eb C E C D Bb

## 7th no 3rd

Db Db C# C# C# C# Db Db C# C# Db Db Db Db Db Db C# C# C# C# Db Db Db Db  
 C Ab B G# B G C A A D Bb Eb A Eb Bb D F# F F# E G F F E  
 Ab C G# B G B A C D A Eb Bb Eb A D Bb F F# E F# F G E F

## 7th no 5th

Db Db C# C# Db Db C# C# C# C# C# C# Db Db Db Db C# C# Db Db C# C# Db Db  
 C F B E B F C E F# D F# D# G Eb F D A G# Bb Eb A G Bb A  
 F C E B F B E C D F# D# F# Eb G D F G# A Eb Bb G A A Bb

**WHAT'S ON TOP OF 3-PART CHORDS? (CONTINUED)**

“D” on top of 3-part chords

**Triads**

D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D		
A	F#	A	F	Bb	F#	Ab	F	Bb	F	B	F#	Bb	F#	B	F	B	G	Bb	G	Bb	F#	B	G#
F#	A	F	A	F#	Bb	F	Ab	F	Bb	F#	B	F#	Bb	F	B	G	B	G	Bb	F#	Bb	G#	B

**3-part 4<sup>ths</sup>**

D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D
C	G	C#	G#	C#	G	A	E	A	Eb	Ab	Eb	A	G	Ab	G	A	G#						
G	C	G#	C#	G	C#	E	A	Eb	A	Eb	Ab	G	A	G	Ab	G#	A						

**3-part Spread Clusters**

D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D
F#	E	F	E	F	Eb	F#	D#	F#	F	C	Bb	C#	B	C	B	B	A#	C#	A#	C	E	C	Eb	C#	E	D#	F	B	Eb
E	F#	E	F	Eb	F	D#	F#	F	F#	Bb	C	B	C#	B	C	A#	B	A#	C#	E	C	Eb	C	E	C#	F	D#	Eb	B

**7<sup>th</sup> no 3<sup>rd</sup>**

D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D
C#	A	C	A	C	Ab	C#	Bb	Bb	Eb	B	E	Bb	E	B	Eb	G	F#	G	F	G#	F#	F#	F	F#	F	F#	F	F#	F
A	C#	A	C	Ab	C	Bb	C#	Eb	Bb	E	B	E	Bb	Eb	B	F#	G	F	G	F#	G#	F	F#	F	F#	F	F#	F	F#

**7<sup>th</sup> no 5<sup>th</sup>**

D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D
C#	F#	C	F	C	F#	C#	F	G	Eb	G	E	G#	E	F#	D#	Bb	A	B	A	Bb	Ab	B	A#						
F#	C#	F	C	F#	C	F	C#	Eb	G	E	G	E	G#	D#	F#	A	Bb	A	B	Ab	Bb	A#	B						

“D#/Eb” on top of 3-part chords

**Triads**

Eb	Eb	Eb	Eb	Eb	Eb	Eb	Eb	Eb	D#	D#	Eb	Eb	Eb	Eb	Eb	Eb	Eb	Eb	Eb	D#	D#	Eb	Eb	Eb	Eb	Eb	Eb	Eb
Bb	G	Bb	Gb	B	G	A	Gb	B	F#	C	G	B	G	C	Gb	C	Ab	Cb	Ab	B	G	C	A					
Gb	B	Gb	Bb	G	B	Gb	A	F#	B	G	C	G	B	Gb	C	Ab	C	Ab	Cb	G	B	A	C					

**3-part 4<sup>ths</sup>**

D#	D#	Eb	Eb	Eb	Eb	Eb	D#	D#	D#	D#	Eb	Eb	D#	D#	Eb	Eb													
C#	G#	D	A	D	Ab	Bb	F	Bb	E	A	E	Bb	Ab	A	G#	Bb	A												
G#	C#	A	D	Ab	D	F	Bb	E	Bb	E	A	Ab	Bb	G#	A	A	Bb												

**3-part Spread Clusters**

Eb	Eb	Eb	Eb	D#	D#	D#	D#	D#	D#	D#	Eb	Eb	Eb	Eb	D#	D#	Eb	Eb	Eb	Eb	D#	D#	Eb	Eb	Eb	Eb	D#	D#	Eb	Eb
G	F	Gb	F	F#	E	G	E	G	F#	C#	B	D	C	D#	C	C	B	D	B	D#	F	C#	E	D	F	D	Gb	C	E	
F	G	F	Gb	E	F#	E	G	F#	G	B	C#	C	D	C	D#	B	C	B	D	F	D#	E	C#	F	D	Gb	D	E	C	

**7<sup>th</sup> no 3<sup>rd</sup>**

Eb	Eb	Eb	Eb	Eb	Eb	D#	D#	D#	D#	Eb	Eb	D#	D#	D#	D#	Eb	Eb	Eb	Eb	Eb	Eb	Eb	Eb	Eb	Eb	Eb	Eb	Eb	Eb
D	Bb	Db	Bb	D#	A	D	B	B	E	C	F	B	F	C	E	Ab	G	Ab	Gb	A	G	G	F#						
Bb	D	Bb	D#	A	D#	B	D	E	B	F	C	F	B	E	C	G	Ab	Gb	Ab	G	A	F#	G						

**7<sup>th</sup> no 5<sup>th</sup>**

Eb	Eb	Eb	Eb	Eb	Eb	Eb	Eb	D#	D#	Eb	Eb	Eb	Eb	D#	D#	Eb	Eb	D#	D#	Eb	Eb	D#	D#	Eb	Eb					
D	G	D#	Gb	D#	G	D	G#	E	Ab	F	A	F	G	E	B	A#	C	Bb	B	A	C	B								
G	D	G#	D#	G	D#	G#	D	E	G#	F	Ab	F	A	E	G	A#	B	Bb	C	A	B	B	C							





## WHAT'S ON TOP OF 3-PART CHORDS? (CONTINUED)

"F#/Gb" on top of 3-part chords

### Triads

F# F# F# F# F# F# F# F# F# F# Gb Gb F# F# Gb Gb F# F# F# F# F# F# Gb Gb  
 C# A# C# A D Bb C A D A Eb Bb D Bb Eb A D# B D B D Bb Eb C  
 A# C# A C# Bb D A C A D Bb Eb Bb D A Eb B D# B D Bb D C Eb

### 3-part 4<sup>ths</sup>

F# F# F# F# F# F# F# F# F# F# F# F# F# F# F# Gb Gb  
 E B F C F B C# G# C# G C G C# B C B Db C  
 B E C F B F G# C# G C# G C B C# B C C Db

### 3-part Spread Clusters

Gb Gb F# F# F# F# F# F# Gb Gb F# F# Gb Gb F# F# Gb Gb Gb Gb F# F# F# F# Gb Gb Gb Gb F# F#  
 Bb Ab A G# A G Bb G Bb A E D F Eb E D# Eb D F D E G# E G F Ab F A D# G  
 Ab Bb G# A G A G Bb A Bb D E Eb F D# E D Eb D F G# E G E Ab F A F G D#

### 7<sup>th</sup> no 3<sup>rd</sup>

Gb Gb Gb Gb F# F# F# F# F# F# Gb Gb Gb Gb F# F# F# F# F# F# Gb Gb F# F#  
 F Db E Db E C F D D G Eb Ab D Ab D# G B A# B A C Bb Bb A  
 Db F Db E C E D F G D Ab Eb Ab D G D# A# B A B Bb C A Bb

### 7<sup>th</sup> no 5<sup>th</sup>

Gb Gb F# F# F# F# Gb Gb F# F# Gb Gb Gb Gb F# F# F# F# Gb Gb F# F# Gb Gb  
 F Bb E A E A# F A B G Cb Ab C Ab Bb G D C# Eb Db D C Eb D  
 Bb F A E A# E A F G B Ab Cb Ab C G Bb C# D Db Eb C D D Eb

"G" on top of 3-part chords

### Triads

G  
 D B D Bb D# B Db Bb E Bb E B Eb B E Bb E C Eb C Eb B E C#  
 B D Bb D B D# Bb Db Bb E B E B Eb Bb E C E C Eb B Eb C# E

### 3-part 4<sup>ths</sup>

G G G G G G G G G G G G G G G G  
 F C F# C# F# C D A D Ab Db Ab D C C# C D C#  
 C F C# F# C F# A D Ab D Ab Db C D C C# C# D

### 3-part Spread Clusters

G  
 B A Bb A Bb Ab B Ab B A# F Eb F# E F E E D# F# Eb F A F Ab F# A F# A# E G#  
 A B A Bb Ab Bb Ab B A# B Eb F# E F E F D# E Eb F# A F A F# Ab F A# F# G# E

### 7<sup>th</sup> no 3<sup>rd</sup>

G  
 F# D F D F Db F# Eb Eb Ab E A Eb A E G# C B C Bb C# B B A#  
 D F# D F Db F Eb F# Ab Eb A E A Eb G# E B C Bb C B C# A# B

### 7<sup>th</sup> no 5<sup>th</sup>

G  
 F# B F Bb F B F# Bb C Ab C A C# A B Ab Eb D E D Eb Db E D#  
 B F# Bb F B F Bb F# Ab C A C A C# Ab B D Eb D E Db Eb D# E

## WHAT'S ON TOP OF 3-PART CHORDS? (CONTINUED)

"G#/Ab" on top of 3-part chords

### Triads

Ab Ab Ab Ab G# G# G# G# G# G# Ab Ab **G# G#** Ab Ab Ab Ab Ab Ab **Ab Ab** Ab Ab  
 Eb C Eb Cb E C D B E B F C **E C** F B F Db Fb Db **E C** F D  
 C Eb Cb Eb C E B D B E C F **C E** B F Db F Db Fb **C E** D F

### 3-part 4<sup>th</sup>s

G# G# Ab Ab Ab Ab Ab Ab G# G# G# G# Ab Ab Ab Ab Ab Ab  
 F# C# G D G Db Eb Bb D# A D A Eb Db D Db Eb D  
 C# F# D G Db G Bb Eb A D# A D Db Eb Db D D Eb

### 3-part Spread Clusters

Ab Ab G# G# G# G# G# G# G# G# G# G# Ab Ab Ab Ab G# G# G# G# Ab Ab G# G# Ab Ab **G# G#** G# G#  
 C Bb B A# B A C A C B F# E G F Gb F F E G E Gb Bb F# A G Bb **G B** F A  
 Bb C A# B A B A C B C E F# F G F Gb E F E G Bb Gb A F# Bb G **B G** A F

### 7<sup>th</sup> no 3<sup>rd</sup>

Ab Ab Ab Ab Ab Ab Ab Ab G# G# Ab Ab Ab Ab G# G# Ab Ab Ab Ab Ab Ab **G# G#**  
 G Eb Gb Eb G D G E E A F Bb E Bb F A Db C Db B D C **C B**  
 Eb G Eb Gb D G E G A E Bb F Bb E A F C Db B Db C D **B C**

### 7<sup>th</sup> no 5<sup>th</sup>

Ab Ab Ab Ab Ab Ab Ab Ab G# G# Ab Ab Ab Ab **G# G#** G# G# Ab Ab G# G# Ab Ab  
 G C Gb Cb Gb C G B C# A Db Bb D B **C A** E D# F Eb E D F E  
 C G Cb Gb C Gb B G A C# Bb Db B D **A C** D# E Eb F D E E F

"A" on top of 3-part chords

### Triads

A A A A A A A A A A A A **A A** A A A A A A **A A** A A  
 E C# E C F C# Eb C F C F# C# **F Db** F# C F# D F D **F Db** F# D#  
 C# E C E C# F C Eb C F C# F# **Db F** C F# D F# D F **Db F** D# F#

### 3-part 4<sup>th</sup>s

A A A A A A A A A A A A A A A A  
 G D G# D# G# D E B E Bb Eb Bb E D Eb D E D#  
 D G D# G# D G# B E Bb E Bb Eb D E D Eb D# E

### 3-part Spread Clusters

A **A A** A A  
 C# B C B C Bb Db Bb Db C G F G# F# G F# Gb F G# F G B G Bb G# B **G# C** F# Bb  
 B C# B C Bb C Bb Db C Db F G F# G# F# G F Gb F G# B G Bb G B G# **C G#** Bb F#

### 7<sup>th</sup> no 3<sup>rd</sup>

A A A A A A A A A A A A A A A A A A **A A**  
 G# E G E G Eb G# F F Bb F# B F B F# Bb D C# D C **D# C#** Db C  
 E G# E G Eb G F G# Bb F B F# B F Bb F# C# D C D **C# D#** C Db

### 7<sup>th</sup> no 5<sup>th</sup>

A A A A A A A A A A A A A **A A** A A A A A A A A  
 G# C# G C G C# G# C D Bb D B D# B **Db Bb** F E F# E F Eb Gb F  
 C# G# C G C# G C G# Bb D B D B D# **Bb Db** E F E F# Eb F F Gb

**WHAT'S ON TOP OF 3-PART CHORDS? (CONTINUED)**

"A#/Bb" on top of 3-part chords

**Triads**

Bb A# A# Bb Bb  
 F D F Db F# D E Db Gb Db G D Gb D G Db G Eb Gb Eb F# D G E  
 D F Db F D F# Db E Db Gb D G D Gb Db G Eb G Eb Gb D F# E G

**3-part 4ths**

Bb Bb Bb Bb Bb Bb Bb Bb Bb Bb A# A# Bb Bb A# A# Bb Bb  
 Ab Eb A E A Eb F C F B E B F Eb E D# F E  
 Eb Ab E A Eb A C F B F B E Eb F D# E E F

**3-part Spread Clusters**

Bb Bb Bb Bb A# A# A# A# A# A# Bb Bb Bb Bb Bb Bb Bb Bb Bb Bb Bb Bb A# A# Bb Bb Bb Bb Bb Bb  
 D C Db C C# B D B D C# Ab Gb A G Ab G G F# A F# Ab C G# B A C A Db G B  
 C D C Db B C# B D C# D Gb Ab G A G Ab F# G F# A C Ab B G# C A Db A B G

**7th no 3rd**

Bb Bb Bb Bb Bb Bb Bb Bb A# A# Bb Bb Bb Bb A# A# Bb Bb Bb Bb Bb Bb A# A#  
 A F Ab F Ab E A F# F# B G C Gb C G B Eb D Eb Db E D D C#  
 F A F Ab E Ab F# A B F# C G C Gb B G D Eb Db Eb D E C# D

**7th no 5th**

Bb Bb Bb Bb Bb Bb Bb Bb A# A# Bb Bb Bb Bb A# A# Bb Bb Bb Bb A# A# Bb Bb  
 A D Ab Db Ab D A Db D# B Eb C E C D B Gb F G F F# E G F#  
 D A Db Ab D Ab Db A B D# C Eb C E B D F Gb F G E F# F# G

"B" on top of 3-part chords

**Triads**

B  
 F# D# F# D G D# F D G D G# D# G D# G# D G# E G E G D# G Ab F  
 D# F# D F# D# G D F D G D# G# D# G D G# E G# E G D# G F Ab

**3-part 4ths**

B B B B B B B B B B B B B B B B B B  
 A E A# F A# E F# C# F# C F C F# E F E F# F  
 E A F A# E A# C# F# C F# C F E F# E F F#

**3-part Spread Clusters**

B  
 D# C# D C# D C D# C D# D A G A# G# A G# G# G A# G A C# A C A# C# A# D G# C  
 C# D# C# D C D C D# D D# G A G# A# G# A G G# G A# C# A C A C# A# D A# C G#

**7th no 3rd**

B  
 A# F# A F# A F A# G G C Ab Db G C# G# C E D# E D F Eb D# D  
 F# A# F# A F A G A# C G Db Ab C# G C G# D# E D E Eb F D D#

**7th no 5th**

B  
 A# D# A D A D# A# D E C E C# F Db Eb C G F# G# F# G F Ab G  
 D# A# D A D# A D A# C E C# E Db F C Eb F# G F# G# F G G Ab

# 840 CHORDS YOU SHOULD KNOW...

As was mentioned in Volume 2, the M-lode contains more than 800 different voicings for 4-part chords; (based on diatonic possibilities that occur within Major, Melodic Minor and Harmonic Minor scales). The question that occurred to me was: "What would all of these 800-plus voicings look like if all of them were transposed back to the same root?" (That root being C...perhaps this question occurred to you as well.) So, I went ahead and figured it out. I decided to portray all of it in two different ways:

The first way was to show all of it in what I call: 24 x 35...(24 different voicings for each of the 35 different 4-part chords...this includes possible uses for all the chords.)

The second way was to show all of it in what I call: 35 x 24...(35 different 4-part chords in each of the 24 different voicings.)

So you can choose your poison! (Please be very CAREFUL!)

Good luck!

P.S. Wow! There is some AMAZING STUFF within all of it!

## THIRTY-FIVE 4-PART STRUCTURES FROM C

7th	[	1. Cmaj7	1 3 5 7
		2. Cm7	1 b3 5 b7
		3. C7	1 3 5 b7
		4. Cm7(b5)	1 b3 b5 b7
		5. CmM7	1 b3 5 7 (also TBN I; $\frac{G^+}{C}$ )
		6. C+M7	1 3 #5 7
		7. C°7	1 b3 b5 6 (bb7)

TBN I	[	8. $\frac{C^G}{C}$	1 2 5 7
		9. $\frac{C^Gm}{C}$	1 2 5 b7
		10. $\frac{C^G^o}{C}$	1 b2 5 b7
		11. $\frac{C^Gb}{C}$	1 b2 b5 b7
		12. $\frac{C^Gb^+}{C}$	1 2 b5 b7 (also TBN II; $\frac{Bb^+}{C}$ ; D+7)
		13. $\frac{C^Ab^o}{C}$	1 2 b6 7 (also Spread Cluster; $\frac{A^E^b}{D^b}; \frac{A^o}{D^b}$ )
14. $\frac{C^F\#m}{C}$	1 b2 b5 6 (also 4-part 4th)		

TBN II	[	15. $\frac{C^B^o}{C}$	1 2 4 7
		16. $\frac{C^Bb}{C}$	1 2 4 b7
		17. $\frac{C^Bb^m}{C}$	1 b2 4 b7
		18. $\frac{C^Bb^o}{C}$	1 b2 3 b7 (also Spread Cluster; $\frac{Bb}{E^b}; \frac{Bb}{D^b}$ )
		19. $\frac{C^B}{C}$	1 #2 #4 7 (C tonic dim.)
		20. $\frac{C^Bm}{C}$	1 2 #4 7
		21. $\frac{C^A}{C}$	1 b2 3 6

4-part 4th	[	22.	1 3 4 7
		23.	1 b3 4 b7
		24.	1 3 4 b7
		25.	1 3 #4 b7 (C7 b5)
		26.	1 b3 4 7
		27.	1 3 #4 7 (CMaj7 b5)
		28.	1 #2 3 6 (also TBN I)

4-part Spread Cluster	[	29.	1 2 3 7
		30.	1 2 b3 b7
		31.	1 2 3 b7
		32.	1 b2 b3 b7
		33.	1 2 b3 7
		34.	1 #2 3 7
		35.	1 #2 3 b7 (also 4-part 4th)

Chord Family: 7th

USES OF C Maj7 [1 3 5 7]:

CM7 Dm7(dorian) D7sus4 [Eb7-out] [E7-?] FM7(lydian)

Fm(M7) F#m7(b5) [AbM7(#5)-out] Am7 B7sus4

CMaj7       $\frac{Em}{C}$        $\frac{C}{B}$

	<u>Root Position</u>	<u>1st Inversion</u>	<u>2nd Inversion</u>	<u>3rd inversion</u>
4-way close	B G E C	C B G E	E C B G	G E C B
Drop 2	E B G C	G C B E	B E C G	C G E B
Drop 3	G E B C	B G C E	C B E G	E C G B
Drop 2 & 3	G B E C	B C G E	C E B G	E G C B
Drop 2 & 4	B E G C	C G B E	E B C G	G C E B
Double Drop 2, Drop 3	E G B C	G B C E	B C E G	C E G B

Chord Family: 7th

USES OF Cmin7 [1 b3 5 b7]:

Cm7 C7(#9)—s.d. D~~M~~7(lydian) D7sus4 Eb6\* [Em7—out] Fm7 F7sus4  
 F#7—s.d. Gm7(aeolian) A~~M~~7 A7—s.d. B~~m~~7(dorian) [B7(b9, b13)—out]  
 \*[Em7(b5)—out]

Cm7       $\frac{Eb}{C}$        $\frac{Cm}{Bb}$

	<u>Root Position</u>	<u>1st Inversion</u>	<u>2nd Inversion</u>	<u>3rd Inversion</u>
<b>4-way close</b>	Bb G Eb C	C Bb G Eb	Eb C Bb G	G Eb C Bb
<b>Drop 2</b>	Eb Bb G C	G C Bb Eb	Bb Eb C G	C G Eb Bb
<b>Drop 3</b>	G Eb Bb C	Bb G C Eb	C Bb Eb G	Eb C G Bb
<b>Drop 2 &amp; 3</b>	G Bb Eb C	Bb C G Eb	C Eb Bb G	Eb G C Bb
<b>Drop 2 &amp; 4</b>	Bb Eb G C	C G Bb Eb	Eb Bb C G	G C Eb Bb
<b>Double Drop 2, Drop 3</b>	Eb G Bb C	G Bb C Eb	Bb C Eb G	C Eb G Bb

Chord Family: 7th

USES OF C7 [1 3 5 b7]:

C7 D<sup>b</sup>7 Dm7(b5) Eb7-s.d. E°7 FM7sus4 FmM7  
 F#7 G°7 Ab+M7 A7-s.d. Bb Bb7 Bb°7

C7       $\frac{E^\circ}{C}$        $\frac{C}{Bb}$

	<u>Root Position</u>	<u>1st Inversion</u>	<u>2nd Inversion</u>	<u>3rd inversion</u>
<b>4-way close</b>	B <sup>b</sup> G E C	C B <sup>b</sup> G E	E C B <sup>b</sup> G	G E C B <sup>b</sup>
<b>Drop 2</b>	E B <sup>b</sup> G C	G C B <sup>b</sup> E	B <sup>b</sup> E C G	C G E B <sup>b</sup>
<b>Drop 3</b>	G E B <sup>b</sup> C	B <sup>b</sup> G C E	C B <sup>b</sup> E G	E C G B <sup>b</sup>
<b>Drop 2 &amp; 3</b>	G B <sup>b</sup> E C	B <sup>b</sup> C G E	C E B <sup>b</sup> G	E G C B <sup>b</sup>
<b>Drop 2 &amp; 4</b>	B <sup>b</sup> E G C	C G B <sup>b</sup> E	E B <sup>b</sup> C G	G C E B <sup>b</sup>
<b>Double Drop 2, Drop 3</b>	E G B <sup>b</sup> C	G B <sup>b</sup> C E	B <sup>b</sup> C E G	C E G B <sup>b</sup>



Chord Family: 7th

USES OF Cm7(b5) [1 b3 b5 b7]:

Cm7(b5) D7alt. Ebm Ebm7(dorian)  
 F7sus4 Gb7(#11) Gm7(aeolian) Ab9

Cm7(b5)       $\frac{Ebm}{C}$        $\frac{C^\circ}{Bb}$

	<u>Root Position</u>	<u>1st Inversion</u>	<u>2nd Inversion</u>	<u>3rd inversion</u>
<b>4-way close</b>	Bb Gb Eb C	C Bb Gb Eb	Eb C Bb Gb	Gb Eb C Bb
<b>Drop 2</b>	Eb Bb Gb C	Gb C Bb Eb	Bb Eb C Gb	C Gb Eb Bb
<b>Drop 3</b>	Gb Eb Bb C	Bb Gb C Eb	C Bb Eb Gb	Eb C Gb Bb
<b>Drop 2 &amp; 3</b>	Gb Bb Eb C	Bb C Gb Eb	C Eb Bb Gb	Eb Gb C Bb
<b>Drop 2 &amp; 4</b>	Bb Eb Gb C	C Gb Bb E	Eb Bb C G	Gb C Eb Bb
<b>Double Drop 2, Drop 3</b>	Eb Gb Bb C	Gb Bb C Eb	Bb C E Gb	C Eb G Bb

Chord Family: 7th

USES OF CmM7 [1 b3 5 7]:

CmM7 D7sus4(b9,13) F9(#11) GM7sus4(b13) AbM7(#9) Am7(b5,b9) B7alt.

CmM7  $\frac{G+}{C}$   $\frac{Eb+}{C}$   $\frac{B+}{C}$   $\frac{Cm}{B}$

	<u>Root Position</u>	<u>1st Inversion</u>	<u>2nd Inversion</u>	<u>3rd Inversion</u>
4-way close	B G Eb C	C B G Eb	Eb C B G	G Eb C B
Drop 2	Eb B G C	G C B Eb	B Eb C G	C G Eb B
Drop 3	G Eb B C	B G C Eb	C B Eb G	Eb C G B
Drop 2 & 3	G B Eb C	B C G Eb	C Eb B G	Eb G C B
Drop 2 & 4	B Eb G C	C G B Eb	Eb B C G	G C Eb B
Double Drop 2, Drop 3	Eb G B C	G B C Eb	B C Eb G	C Eb G B

Chord Family: 7th

USES OF C+M7 [1 3#5 7]:

C+M7 D9(#11) E E7 FmM7(#11)  
 F#m7(b5) Ab7alt. AmM7 B7sus4(b9,13)

C+M7     $\frac{E}{C}$      $\frac{Ab+}{B}$      $\frac{C+}{B}$      $\frac{E+}{B}$

	<u>Root Position</u>	<u>1st Inversion</u>	<u>2nd Inversion</u>	<u>3rd inversion</u>
<b>4-way close</b>	B G# E C	C B G# E	E C B G#	G# E C B
<b>Drop 2</b>	E B G# C	G# C B E	B E C G#	C G# E B
<b>Drop 3</b>	G# E B C	B G# C E	C B E G#	E C G# B
<b>Drop 2 &amp; 3</b>	G# B E C	B C G# E	C E B G#	E G# C B
<b>Drop 2 &amp; 4</b>	B E G# C	C G# B E	E B C G#	G# C E B
<b>Double Drop 2, Drop 3</b>	E G# B C	G# B C E	B C E G#	C E G# B

Chord Family: 7th

USES OF C°7 [1 b3 b5 6 (bb7)]:

C+M7 D9(#11) Eb°7 F7-s.d. F#°7 Ab7-s.d. A°7 B7-s.d.

E pass. G pass. Bb pass. Db pass.

C°7      Eb°  
          C  
          C°  
          A

	<u>Root Position</u>	<u>1st Inversion</u>	<u>2nd Inversion</u>	<u>3rd inversion</u>
<b>4-way close</b>	A (Bbb) Gb Eb C	C A (Bbb) Gb Eb	Eb C A (Bbb) Gb	Gb Eb C A (Bbb)
<b>Drop 2</b>	Eb A (Bbb) Gb C	Gb C A (Bbb) Eb	A (Bbb) Eb C Gb	C Gb Eb A (Bbb)
<b>Drop 3</b>	Gb Eb A (Bbb) C	A (Bbb) Gb C Eb	C A (Bbb) Eb Gb	Eb C Gb A (Bbb)
<b>Drop 2 &amp; 3</b>	Gb A (Bbb) Eb C	A (Bbb) C Gb Eb	C Eb A (Bbb) Gb	Eb Gb C A (Bbb)
<b>Drop 2 &amp; 4</b>	A (Bbb) Eb Gb C	C Gb A (Bbb) Eb	Eb A (Bbb) C Gb	Gb C Eb A (Bbb)
<b>Double Drop 2, Drop 3</b>	Eb Gb A (Bbb) C	Gb A (Bbb) C Eb	A (Bbb) C Eb Gb	C Eb Gb A (Bbb)

Chord Family: TBN I

USES OF  $\frac{G}{C}$  [1 2 5 7]:

CM7 CmM7 D7sus4(13) Em7(aeolian) E7(#9) F7 F(lydian)  
 FmM7(#11) G7sus4 AbM7(#9) Am7 Am7(b5) B7alt.

$\frac{G}{C}$

	<u>Root Position</u>	<u>1st Inversion</u>	<u>2nd Inversion</u>	<u>3rd Inversion</u>
<b>4-way close</b>	B G D C	C B G D	D C B G	G D C B
<b>Drop 2</b>	D B G C	G C B D	B D C G	C G D B
<b>Drop 3</b>	G D B C	B G C D	C B D G	D C G B
<b>Drop 2 &amp; 3</b>	G B D C	B C G D	C D B G	D G C B
<b>Drop 2 &amp; 4</b>	B D G C	C G B D	D B C G	G C D B
<b>Double Drop 2, Drop 3</b>	D G B C	G B C D	B C D G	C D G B

Chord Family: TBN I

USES OF  $\frac{Gm}{C}$  [1 2 5 b7]:

C7 Cm7 D7sus4 Dm7(aeolian) EbM7 Em7(b5) E7alt.  
 Fm7(dorian) F#7alt. Gm Gm7 AbM7(#11) Am7(phrygian)

$\frac{Gm}{C}$

	<u>Root Position</u>	<u>1st Inversion</u>	<u>2nd Inversion</u>	<u>3rd inversion</u>
<i>4-way close</i>	B $\flat$ G D C	C B $\flat$ G D	D C B $\flat$ G	G D C B $\flat$
<i>Drop 2</i>	D B $\flat$ G C	G C B $\flat$ D	B $\flat$ D C G	C G D B $\flat$
<i>Drop 3</i>	G D B $\flat$ C	B $\flat$ G C D	C B $\flat$ D G	D C G B $\flat$
<i>Drop 2 &amp; 3</i>	G B $\flat$ D C	B $\flat$ C G D	C D B $\flat$ G	D G C B $\flat$
<i>Drop 2 &amp; 4</i>	B $\flat$ D G C	C G B $\flat$ D	D B $\flat$ C G	G C D B $\flat$
<i>Double Drop 2, Drop 3</i>	D G B $\flat$ C	G B $\flat$ C D	B $\flat$ C D G	C D G B $\flat$

Chord Family: TBN I

USES OF  $\frac{G^\circ}{C}$  [1 b2 5 b7]:

C7(b9) D $\flat$ M7(lydian) E $\flat$ 7(13) FM9sus4( $\flat$ 13) FmM9sus4( $\flat$ 13)  
 F $\sharp$ 7( $\flat$ 9) Gm7( $\flat$ 5) A $\flat$ M9sus4 A7( $\flat$ 9, $\sharp$ 9) B $\flat$ m(6,9) B $\flat$ m9(13)

$\frac{G^\circ}{C}$

	<u>Root Position</u>	<u>1st Inversion</u>	<u>2nd Inversion</u>	<u>3rd inversion</u>
4-way close	B $\flat$	C	D $\flat$	G
	G	B $\flat$	C	D $\flat$
	D $\flat$	G	B $\flat$	C
	C	D $\flat$	G	B $\flat$
Drop 2	D $\flat$	G	B $\flat$	C
	B $\flat$	C	D $\flat$	G
	G	B $\flat$	C	D $\flat$
	C	D $\flat$	G	B $\flat$
Drop 3	G	B $\flat$	C	D $\flat$
	D $\flat$	G	B $\flat$	C
	B $\flat$	C	D $\flat$	G
	C	D $\flat$	G	B $\flat$
Drop 2 & 3	G	B $\flat$	C	D $\flat$
	B $\flat$	C	D $\flat$	G
	D $\flat$	G	B $\flat$	C
	C	D $\flat$	G	B $\flat$
Drop 2 & 4	B $\flat$	C	D $\flat$	G
	D $\flat$	G	B $\flat$	C
	G	B $\flat$	C	D $\flat$
	C	D $\flat$	G	B $\flat$
Double Drop 2, Drop 3	D $\flat$	G	B $\flat$	C
	G	B $\flat$	C	D $\flat$
	B $\flat$	C	D $\flat$	G
	C	D $\flat$	G	B $\flat$

Chord Family: TBN I

USES OF  $\frac{F\#}{C}$  [1 b2 b5 b7]:

C7(b9,#11) C#°7 Eb7(#9,b13) F7sus4(b9,b13) E7alt.  
 F#m7(#11) F#7(#11) G°7 A7(b9,#9,13) Bbm7(b5) Bb°7(b9,b13)

$\frac{F\#}{C}$

	<u>Root Position</u>	<u>1st Inversion</u>	<u>2nd Inversion</u>	<u>3rd Inversion</u>
<i>4-way close</i>	A#	C	C#	F#
	F#	A#	C	C#
	C#	F#	A#	C
	C	C#	F#	A#
<i>Drop 2</i>	C#	F#	A#	C
	A#	C	C#	F#
	F#	A#	C	C#
	C	C#	F#	A#
<i>Drop 3</i>	F#	A#	C	C#
	C#	F#	A#	C
	A#	C	C#	F#
	C	C#	F#	A#
<i>Drop 2 &amp; 3</i>	F#	A#	C	C#
	A#	C	C#	F#
	C#	F#	A#	C
	C	C#	F#	A#
<i>Drop 2 &amp; 4</i>	A#	C	C#	F#
	C#	F#	A#	C
	F#	A#	C	C#
	C	C#	F#	A#
<i>Double Drop 2, Drop 3</i>	C#	F#	A#	C
	F#	A#	C	C#
	A#	C	C#	F#
	C	C#	F#	A#



Chord Family: TBN I

USES OF  $\frac{F\#}{C}$  [1 2 b5 b7]:

C9(#11) D7(#5) Ebm7(13) Em7(b5, b9, b13) F7sus4(b9, b13)  
 F#7(#11, b13) GmM7sus4 Ab9(#11) Bb7(#5)

$\frac{F\#}{C}$  D7(#5)

	<u>Root Position</u>	<u>1st Inversion</u>	<u>2nd Inversion</u>	<u>3rd inversion</u>
<i>4-way close</i>	Bb	C	D	F#
	F#	Bb	C	D
	D	F#	Bb	C
	C	D	F#	Bb
<i>Drop 2</i>	D	F#	Bb	C
	Bb	C	D	F#
	F#	Bb	C	D
	C	D	F#	Bb
<i>Drop 3</i>	F#	Bb	C	D
	D	F#	Bb	C
	Bb	C	D	F#
	C	D	F#	Bb
<i>Drop 2 &amp; 3</i>	F#	Bb	C	D
	Bb	C	D	F#
	D	F#	Bb	C
	C	D	F#	Bb
<i>Drop 2 &amp; 4</i>	Bb	C	D	F#
	D	F#	Bb	C
	F#	Bb	C	D
	C	D	F#	Bb
<i>Double Drop 2, Drop 3</i>	D	F#	Bb	C
	F#	Bb	C	D
	Bb	C	D	F#
	C	D	F#	Bb

Chord Family: TBN I

USES OF  $\frac{A^b}{C}$  [1 2<sup>b</sup>6 7]:

CM7(#5) D7(#11,13) E7(#5) Fm6(#11) F7(#9,#11,13) F#m7(b5,sus4,9)  
 G7(sus4,b9,3) G°7 A<sup>b</sup>7(#9,#11) AmM7sus4(9) B7(b9,#9,13)

$\frac{A^b}{C}$

	<u>Root Position</u>	<u>1st Inversion</u>	<u>2nd Inversion</u>	<u>3rd inversion</u>
<i>4-way close</i>	B A <sup>b</sup> D C	C B A <sup>b</sup> D	D C B A <sup>b</sup>	A <sup>b</sup> D C B
<i>Drop 2</i>	D B A <sup>b</sup> C	A <sup>b</sup> C B D	B D C A <sup>b</sup>	C A <sup>b</sup> D B
<i>Drop 3</i>	A <sup>b</sup> D B C	B A <sup>b</sup> C D	C B D A <sup>b</sup>	D C A <sup>b</sup> B
<i>Drop 2 &amp; 3</i>	A <sup>b</sup> B D C	B <sup>b</sup> C A <sup>b</sup> D	C D B A <sup>b</sup>	D A <sup>b</sup> C B
<i>Drop 2 &amp; 4</i>	B D A <sup>b</sup> C	C A <sup>b</sup> B D	D B C A <sup>b</sup>	A <sup>b</sup> C D B
<i>Double Drop 2, Drop 3</i>	D A <sup>b</sup> B C	A <sup>b</sup> B C D	B C D A <sup>b</sup>	C D A <sup>b</sup> B

Chord Family: TBN I

$\frac{F\#m}{C}$   
 USES OF  $\frac{F\#m}{C}$  [1 b2 b5 6]:

C7-s.d. C#°7 Eb7-s.d. E°7 F7(b9,b13) F#7-s.d.  
 G°7 Ab7(sus4,b9) A7-s.d. Bb°7 [Bbm7(#5)-out]

$\frac{F\#m}{C}$

	<u>Root Position</u>	<u>1st Inversion</u>	<u>2nd Inversion</u>	<u>3rd inversion</u>
4-way close	A	C	C#	F#
	F#	A	C	C#
	C#	F#	A	C
	C	C#	F#	A
Drop 2	C#	F#	A	C
	A	C	C#	F#
	F#	A	C	C#
	C	C#	F#	A
Drop 3	F#	A	C	C#
	C#	F#	A	C
	A	C	C#	F#
	C	C#	F#	A
Drop 2 & 3	F#	A	C	C#
	A	C	C#	F#
	C#	F#	A	C
	C	C#	F#	A
Drop 2 & 4	A	C	C#	F#
	C#	F#	A	C
	F#	A	C	C#
	C	C#	F#	A
Double Drop 2, Drop 3	C#	F#	A	C
	F#	A	C	C#
	A	C	C#	F#
	C	C#	F#	A

Chord Family: TBN II

USES OF  $\frac{B^\circ}{C}$  [1 2 4 7]:

CM7sus4 CmM7sus4 Dm7(dorian) E7(b5,b13) FM7(lydian) F7(lydianb7)  
 G7(sus4,3) G°7 Ab7(#9,#11,13) Am7(b5,b9,b13) Bm7(b5,b9) B7(b9,#9,#11)  
 B7-s.d. D7-s.d. F7-s.d. Ab7-s.d. C°7 Eb°7 F#°7 A°7

$\frac{B^\circ}{C}$

	<u>Root Position</u>	<u>1st Inversion</u>	<u>2nd Inversion</u>	<u>3rd Inversion</u>
<i>4-way close</i>	B F D C	C B F D	D C B F	F D C B
<i>Drop 2</i>	D B F C	F C B D	B D C F	C F D B
<i>Drop 3</i>	F D B C	B F C D	C B D F	D C F B
<i>Drop 2 &amp; 3</i>	F B D C	B C F D	C D B F	D F C B
<i>Drop 2 &amp; 4</i>	B D F C	C F B D	D B C F	F C D B
<i>Double Drop 2, Drop 3</i>	D F B C	F B C D	B C D F	C D F B

Chord Family: TBN II

USES OF  $\frac{Bb}{C}$  [1 2 4 b7]:

C9sus4 Dm7(b5,b13) Ebm9(13) Em7(b5,b9,b13) E7alt. Fm7(dorian) F7sus4(13)

F#m7(b5,#5) Gm7(11) AbM9(#11,13) Am7(b5,sus4,b9) Bbm9 Bb9

$\frac{Bb}{C}$

	<u>Root Position</u>	<u>1st Inversion</u>	<u>2nd Inversion</u>	<u>3rd Inversion</u>
<b>4-way close</b>	Bb F D C	C Bb F D	D C Bb F	F D C Bb
<b>Drop 2</b>	D Bb F C	F C Bb D	Bb D C F	C F D Bb
<b>Drop 3</b>	F D Bb C	Bb F C D	C Bb D F	D C F Bb
<b>Drop 2 &amp; 3</b>	F Bb D C	Bb C F D	C D Bb F	D F C Bb
<b>Drop 2 &amp; 4</b>	Bb D F C	C F Bb D	D Bb C F	F C D Bb
<b>Double Drop 2, Drop 3</b>	D F Bb C	F Bb C D	Bb C D F	C D F Bb

Chord Family: TBN II

Bbm  
USES OF C [1 b2 4 b7]:

Cm7(b5,sus4,b9) D<sup>b</sup>M7(13) D<sup>b</sup>7(13) E<sup>b</sup>9(13) F7sus4(b13) F<sup>#</sup>M7(#11)  
 Gm7(b5,sus4) A<sup>b</sup>M9(#11,13) A<sup>b</sup>M7(sus4,3,9) A7att. B<sup>b</sup>M9 B<sup>b</sup>m9

Bbm  
C

	<u>Root Position</u>	<u>1st Inversion</u>	<u>2nd Inversion</u>	<u>3rd Inversion</u>
<b>4-way close</b>	B <sup>b</sup>	C	D <sup>b</sup>	F
	F	B <sup>b</sup>	C	D <sup>b</sup>
	D <sup>b</sup>	F	B <sup>b</sup>	C
	C	D <sup>b</sup>	F	B <sup>b</sup>
<b>Drop 2</b>	D <sup>b</sup>	F	B <sup>b</sup>	C
	B <sup>b</sup>	C	D <sup>b</sup>	F
	F	B <sup>b</sup>	C	D <sup>b</sup>
	C	D <sup>b</sup>	F	B <sup>b</sup>
<b>Drop 3</b>	F	B <sup>b</sup>	C	D <sup>b</sup>
	D <sup>b</sup>	F	B <sup>b</sup>	C
	B <sup>b</sup>	C	D <sup>b</sup>	F
	C	D <sup>b</sup>	F	B <sup>b</sup>
<b>Drop 2 &amp; 3</b>	F	B <sup>b</sup>	C	D <sup>b</sup>
	B <sup>b</sup>	C	D <sup>b</sup>	F
	D <sup>b</sup>	F	B <sup>b</sup>	C
	C	D <sup>b</sup>	F	B <sup>b</sup>
<b>Drop 2 &amp; 4</b>	B <sup>b</sup>	C	D <sup>b</sup>	F
	D <sup>b</sup>	F	B <sup>b</sup>	C
	F	B <sup>b</sup>	C	D <sup>b</sup>
	C	D <sup>b</sup>	F	B <sup>b</sup>
<b>Double Drop 2, Drop 3</b>	D <sup>b</sup>	F	B <sup>b</sup>	C
	F	B <sup>b</sup>	C	D <sup>b</sup>
	B <sup>b</sup>	C	D <sup>b</sup>	F
	C	D <sup>b</sup>	F	B <sup>b</sup>

Chord Family: TBN II

USES OF  $\frac{Bb^\circ}{C}$  [1 b2 3 b7]:

C7(b9)—s.d. C $^\sharp$ 7 D $^b$ mM7(13) E $^b$ 7—s.d. E $^\circ$ 7 Fm7(b5,sus4,b9)  
 F $^\sharp$ 7—s.d. G $^\circ$ 7 A7(b9, $^\sharp$ 9)—s.d. B $^b$ m7(b5,9) B $^b$  $^\circ$ 7

$\frac{Bb^\circ}{C}$

	<u>Root Position</u>	<u>1st Inversion</u>	<u>2nd Inversion</u>	<u>3rd Inversion</u>
<b>4-way close</b>	B $^b$	C	D $^b$	E
	E	B $^b$	C	D $^b$
	D $^b$	E	B $^b$	C
	C	D $^b$	E	B $^b$
<b>Drop 2</b>	D $^b$	E	B $^b$	C
	B $^b$	C	D $^b$	E
	E	B $^b$	C	D $^b$
	C	D $^b$	E	B $^b$
<b>Drop 3</b>	E	B $^b$	C	D $^b$
	D $^b$	E	B $^b$	C
	B $^b$	C	D $^b$	E
	C	D $^b$	E	B $^b$
<b>Drop 2 &amp; 3</b>	E	B $^b$	C	D $^b$
	B $^b$	C	D $^b$	E
	D $^b$	E	B $^b$	C
	C	D $^b$	E	B $^b$
<b>Drop 2 &amp; 4</b>	B $^b$	C	D $^b$	E
	D $^b$	E	B $^b$	C
	E	B $^b$	C	D $^b$
	C	D $^b$	E	B $^b$
<b>Double Drop 2, Drop 3</b>	D $^b$	E	B $^b$	C
	E	B $^b$	C	D $^b$
	B $^b$	C	D $^b$	E
	C	D $^b$	E	B $^b$

Chord Family: TBN II

USES OF  $\frac{B}{C}$  [1b3b5 7]:

C°M7 D7(13)-s.d. Eb°7 E+M7 Fm7(b5,sus4,b9) F7-s.d.

F#°7 Ab7-s.d. AmM9(#11,13) A°7 B7-s.d.

$\frac{B}{C}$

	<u>Root Position</u>	<u>1st Inversion</u>	<u>2nd Inversion</u>	<u>3rd Inversion</u>
4-way close	B	C	D#	F#
	F#	B	C	D#
	D#	F#	B	C
	C	D#	F#	B
Drop 2	D#	F#	B	C
	B	C	D#	F#
	F#	B	C	D#
	C	D#	F#	B
Drop 3	F#	B	C	D#
	D#	F#	B	C
	B	C	D#	F#
	C	D#	F#	B
Drop 2 & 3	F#	B	C	D#
	B	C	D#	F#
	D#	F#	B	C
	C	D#	F#	B
Drop 2 & 4	B	C	D#	F#
	D#	F#	B	C
	F#	B	C	D#
	C	D#	F#	B
Double Drop 2, Drop 3	D#	F#	B	C
	F#	B	C	D#
	B	C	D#	F#
	C	D#	F#	B



Chord Family: TBN II

Bm  
 USES OF C [1 2 ♭5 7]:

CM7(♯11) CmM7(♯11) C°M7 D7(13)—s.d. E♭°7 E9(♭13) F7—s.d.  
 F♯°7 F♯m7(♭5,sus4) GM7sus4 A♭7—s.d. A°7 AmM7(9,13) Am7(dorian) Bm7(♭9)

Bm  
C

	<u>Root Position</u>	<u>1st Inversion</u>	<u>2nd Inversion</u>	<u>3rd Inversion</u>
<b>4-way close</b>	B F# D C	C B F# D	D C B F#	F# D C B
<b>Drop 2</b>	D B F# C	F# C B D	B D C F#	C F# D B
<b>Drop 3</b>	F# D B C	B F# C D	C B D F#	D C F# B
<b>Drop 2 &amp; 3</b>	F# B D C	B C F# D	C D B F#	D F# C B
<b>Drop 2 &amp; 4</b>	B D F# C	C F# B D	D B C F#	F# C D B
<b>Double Drop 2, Drop 3</b>	D F# B C	F# B C D	B C D F#	C D F# B

Chord Family: TBN II

USES OF  $\frac{A}{C}$  ( $\frac{Am}{C\#}$ ) [1 b2 3 6]:

C7-s.d. C#m7(#5) C#°7 Eb7-s.d. FM7(b13)

F#7-s.d. G°7 A7-s.d. BbmM7(9,#11) Bb°7

$\frac{B}{C}$        $\frac{Am}{C\#}$

	<u>Root Position</u>	<u>1st Inversion</u>	<u>2nd Inversion</u>	<u>3rd Inversion</u>
4-way close	A E C# C	C B E C#	C# C A E	E C# C A
Drop 2	C# A E C	E C B C#	A C# C E	C E C# A
Drop 3	E C# A C	B E C C#	C A C# E	C# C E A
Drop 2 & 3	E A C# C	B C E C#	C C# A E	C# E C A
Drop 2 & 4	A C# E C	C E B C#	C# A C E	E C C# A
Double Drop 2, Drop 3	C# E A C	E B C C#	A C C# E	C C# E A

Chord Family: 4-part 4ths

USES OF 1 3 4 7 [FMaj7(sus #4)]:

CM7sus4(no 5) Dm7(dorian) Em7(b9,b13) FM7(#11)

G7sus4(3,13) Am7(b5,9,b13) Bm7(b5,b9,11)

1 3 4 7 FMaj7(sus #4)

	<u>Root Position</u>	<u>1st Inversion</u>	<u>2nd Inversion</u>	<u>3rd Inversion</u>
<i>4-way close</i>	B F E C	C B F E	E C B F	F E C B
<i>Drop 2</i>	E B F C	F C B E	B E C F	C F E B
<i>Drop 3</i>	F E B C	B F C E	C B E F	E C F B
<i>Drop 2 &amp; 3</i>	F B E C	B C F E	C E B F	E F C B
<i>Drop 2 &amp; 4</i>	B E F C	C F B E	E B C F	F C E B
<i>Double Drop 2, Drop 3</i>	E F B C	F B C E	B C E F	C E F B

Chord Family: 4-part 4ths

USES OF 1  $\flat$ 3 4  $\flat$ 7 [F7(sus4)]:

Cm7 Cm7( $\flat$ 5) D $\flat$ M7(6,9) Dm7( $\flat$ 5, $\flat$ 9, $\flat$ 13) D7alt.

E $\flat$ (6,9) E $\flat$ m(6,9) E $\flat$ 7(9,13) Fm7sus4 F7sus4 G $\flat$ (lydian) Gm7( $\flat$ 5)

A $\flat$ (6,9) A $\flat$ 7(9,13) Am7( $\flat$ 5, $\flat$ 9, $\flat$ 13) A7alt. B $\flat$ m7(sus4,13) B $\flat$ 7(sus4,13)

1  $\flat$ 3 4  $\flat$ 7 F7(sus4)

	<u>Root Position</u>	<u>1st Inversion</u>	<u>2nd Inversion</u>	<u>3rd Inversion</u>
<i>4-way close</i>	B $\flat$	C	E $\flat$	F
	F	B $\flat$	C	E $\flat$
	E $\flat$	F	B $\flat$	C
	C	E $\flat$	F	B $\flat$
<i>Drop 2</i>	E $\flat$	F	B $\flat$	C
	B $\flat$	C	E $\flat$	F
	F	B $\flat$	C	E $\flat$
	C	E $\flat$	F	B $\flat$
<i>Drop 3</i>	F	B $\flat$	C	E $\flat$
	E $\flat$	F	B $\flat$	C
	B $\flat$	C	E $\flat$	F
	C	E $\flat$	F	B $\flat$
<i>Drop 2 &amp; 3</i>	F	B $\flat$	C	E $\flat$
	B $\flat$	C	E $\flat$	F
	E $\flat$	F	B $\flat$	C
	C	E $\flat$	F	B $\flat$
<i>Drop 2 &amp; 4</i>	B $\flat$	C	E $\flat$	F
	E $\flat$	F	B $\flat$	C
	F	B $\flat$	C	E $\flat$
	C	E $\flat$	F	B $\flat$
<i>Double Drop 2, Drop 3</i>	E $\flat$	F	B $\flat$	C
	F	B $\flat$	C	E $\flat$
	B $\flat$	C	E $\flat$	F
	C	E $\flat$	F	B $\flat$

Chord Family: 4-part 4ths

USES OF 1 3 4 b7 [FMaj7(sus4)]:

C7sus4(3) Dm7(b5,9,b13) E7alt. Em7(b5,b9)

FM7sus4 FmM7sus4 Gm7(dorian) Am7(b9,b13—phrygian)

1 3 4 b7 FMaj7(sus4)

	<u>Root Position</u>	<u>1st Inversion</u>	<u>2nd Inversion</u>	<u>3rd Inversion</u>
<b>4-way close</b>	B <sup>b</sup> F E C	C B <sup>b</sup> F E	E C B <sup>b</sup> F	F E C B <sup>b</sup>
<b>Drop 2</b>	E B <sup>b</sup> F C	F C B <sup>b</sup> E	B <sup>b</sup> E C F	C F E B <sup>b</sup>
<b>Drop 3</b>	F E B <sup>b</sup> C	B <sup>b</sup> F C E	C B <sup>b</sup> E F	E C F B <sup>b</sup>
<b>Drop 2 &amp; 3</b>	F B <sup>b</sup> E C	B <sup>b</sup> C F E	C E B <sup>b</sup> F	E F C B <sup>b</sup>
<b>Drop 2 &amp; 4</b>	B <sup>b</sup> E F C	C F B <sup>b</sup> E	E B <sup>b</sup> C F	F C E B <sup>b</sup>
<b>Double Drop 2, Drop 3</b>	E F B <sup>b</sup> C	F B <sup>b</sup> C E	B <sup>b</sup> C E F	C E F B <sup>b</sup>

Chord Family: 4-part 4ths

USES OF 1 3#4b7 [C7(b5); F#7(b5)]:

C7(b5)—s.d. C#°7 D+7 Eb7—s.d. E°7 Em7(b5,b9) F#7(b5)—s.d.,alt.  
G°7 GmM7sus4(13) Ab+9 A7—s.d. Bb°7 Bb+9(#11)

1 3#4b7 C7(b5) F#7(b5)

	<u>Root Position</u>	<u>1st Inversion</u>	<u>2nd Inversion</u>	<u>3rd Inversion</u>
<b>4-way close</b>	Bb	C	E	F#
	F#	Bb	C	E
	E	F#	Bb	C
	C	E	F#	Bb
<b>Drop 2</b>	E	F#	Bb	C
	Bb	C	E	F#
	F#	Bb	C	E
	C	E	F#	Bb
<b>Drop 3</b>	F#	Bb	C	E
	E	F#	Bb	C
	Bb	C	E	F#
	C	E	F#	Bb
<b>Drop 2 &amp; 3</b>	F#	Bb	C	E
	Bb	C	E	F#
	E	F#	Bb	C
	C	E	F#	Bb
<b>Drop 2 &amp; 4</b>	Bb	C	E	F#
	E	F#	Bb	C
	F#	Bb	C	E
	C	E	F#	Bb
<b>Double Drop 2, Drop 3</b>	E	F#	Bb	C
	F#	Bb	C	E
	Bb	C	E	F#
	C	E	F#	Bb

Chord Family: 4-part 4ths

USES OF 1 $\flat$ 3 4 7 [F7sus $\sharp$ 4]:

CmM7sus4 C $\circ$ 7 D7-s.d. E $\flat$  $\circ$ 7 F7sus $\sharp$ 4 F7-s.d.

F $\sharp$  $\circ$ 7 A $\flat$ M7( $\sharp$ 9,13) A $\flat$ 7-s.d. Am7( $\flat$ 5,9) A $\circ$ 7 B7-s.d.

1 $\flat$ 3 4 7 F7sus $\sharp$ 4

	<u>Root Position</u>	<u>1st Inversion</u>	<u>2nd Inversion</u>	<u>3rd Inversion</u>
<b>4-way close</b>	B F E $\flat$ C	C B F E $\flat$	E $\flat$ C B F	F E $\flat$ C B
<b>Drop 2</b>	E $\flat$ B F C	F C B E $\flat$	B E $\flat$ C F	C F E $\flat$ B
<b>Drop 3</b>	F E $\flat$ B C	B F C E $\flat$	C B E $\flat$ F	E $\flat$ C F B
<b>Drop 2 &amp; 3</b>	F B E $\flat$ C	B C F E $\flat$	C E $\flat$ B F	E $\flat$ F C B
<b>Drop 2 &amp; 4</b>	B E $\flat$ F C	C F B E $\flat$	E $\flat$ B C F	F C E $\flat$ B
<b>Double Drop 2, Drop 3</b>	E $\flat$ F B C	F B C E $\flat$	B C E $\flat$ F	C E $\flat$ F B

Chord Family: 4-part 4ths

USES OF 1 3#4 7 [CMaj7(b5); F#m7(b5)sus4]:

CM7(lydian) D7(9,13) EM7(9,b13) E7(9,b13) F#m7(b5,sus4)  
GM7sus4(3,13) Ab7alt. Am(6,9) Am9(dorian) Bm7(b9,11—phrygian)

1 3#4 7 CMaj7(b5) F#m7(b5)sus4

	<u>Root Position</u>	<u>1st Inversion</u>	<u>2nd Inversion</u>	<u>3rd Inversion</u>
<i>4-way close</i>	B	C	E	F#
	F#	B	C	E
	E	F#	B	C
	C	E	F#	B
<i>Drop 2</i>	E	F#	B	C
	B	C	E	F#
	F#	B	C	E
	C	E	F#	B
<i>Drop 3</i>	F#	B	C	E
	E	F#	B	C
	B	C	E	F#
	C	E	F#	B
<i>Drop 2 &amp; 3</i>	F#	B	C	E
	B	C	E	F#
	E	F#	B	C
	C	E	F#	B
<i>Drop 2 &amp; 4</i>	B	C	E	F#
	E	F#	B	C
	F#	B	C	E
	C	E	F#	B
<i>Double Drop 2, Drop 3</i>	E	F#	B	C
	F#	B	C	E
	B	C	E	F#
	C	E	F#	B



Chord Family: 4-part 4ths

USES OF 1#2 3 6 [  $\frac{A^\circ}{C}$   $\frac{Am}{D^\#}$  ]:

C7-s.d. C#7 Eb7-s.d. E7 F#7(b5)-s.d.

G7 A7-s.d. Bb7 B7sus4(b9,3)

1#2 3 6  $\frac{A^\circ}{C}$   $\frac{Am}{D}$

	<u>Root Position</u>	<u>1st Inversion</u>	<u>2nd Inversion</u>	<u>3rd Inversion</u>
<b>4-way close</b>	A E D# C	C A E D#	D# C A E	E D# C A
<b>Drop 2</b>	D# A E C	E C A D#	A D# C E	C E D# A
<b>Drop 3</b>	E D# A C	A E C D#	C A D# E	D# C E A
<b>Drop 2 &amp; 3</b>	E A D# C	A C E D#	C D# A E	D# E C A
<b>Drop 2 &amp; 4</b>	A D# E C	C E A D#	D# A C E	E C D# A
<b>Double Drop 2, Drop 3</b>	D# E A C	E A C D#	A C D# E	C D# E A

Chord Family: 4-part Spread Cluster

USES OF 1 2 3 7 [CMaj9(no5)]:

CM9 D7(9,13) E7(b13) FM7(#11,13) F#m7(b5,sus4) G7sus4(3,13) GM7sus4(3,13)  
 Ab7alt. AmM7(9,sus4) Am7(9,sus4) Bm7(b5,b9,sus4) Bm7(b9,sus4)

1 2 3 7 CMaj9(no5)

	<u>Root Position</u>	<u>1st Inversion</u>	<u>2nd Inversion</u>	<u>3rd Inversion</u>
<i>4-way close</i>	B E D C	C B E D	D C B E	E D C B
<i>Drop 2</i>	D B E C	E C B D	B D C E	C E D B
<i>Drop 3</i>	E D B C	B E C D	C B D E	D C E B
<i>Drop 2 &amp; 3</i>	E B D C	B C E D	C D B E	D E C B
<i>Drop 2 &amp; 4</i>	B D E C	C E B D	D B C E	E C D B
<i>Double Drop 2, Drop 3</i>	D E B C	E B C D	B C D E	C D E B

Chord Family: 4-part Spread Cluster

USES OF 1 2 b3 b7 [Cmin9(no5)]:

Cm9 Cm7(b5,9) D7(b9,b13) Dm7(b5,b9,b13) EbM7(13) EbmM7(13)  
 F7sus4(13) Fm7sus4(13) Gm7sus4(b13) Ab7alt. Ab9(#11) AbM9(#11)  
 Am7(b5,b9,sus4) Bb9(sus4,3) BbM9(sus4,3)

1 2 b3 b7 Cmin9(no5)

	<u>Root Position</u>	<u>1st Inversion</u>	<u>2nd Inversion</u>	<u>3rd Inversion</u>
<b>4-way close</b>	Bb	C	D	Eb
	Eb	Bb	C	D
	D	Eb	Bb	C
	C	D	Eb	Bb
<b>Drop 2</b>	D	Eb	Bb	C
	Bb	C	D	Eb
	Eb	Bb	C	D
	C	D	Eb	Bb
<b>Drop 3</b>	Eb	Bb	C	D
	D	Eb	Bb	C
	Bb	C	D	Eb
	C	D	Eb	Bb
<b>Drop 2 &amp; 3</b>	Eb	Bb	C	D
	Bb	C	D	Eb
	D	Eb	Bb	C
	C	D	Eb	Bb
<b>Drop 2 &amp; 4</b>	Bb	C	D	Eb
	D	Eb	Bb	C
	Eb	Bb	C	D
	C	D	Eb	Bb
<b>Double Drop 2, Drop 3</b>	D	Eb	Bb	C
	Eb	Bb	C	D
	Bb	C	D	Eb
	C	D	Eb	Bb

Chord Family: 4-part Spread Cluster

USES OF 1 2 3 b7 [C9(no5)]:

C9 D+9 Em7(b5,b13) E7alt. FM7sus4(13) FmM7sus4(13) F#7alt.  
 Gm7sus4(13,dorian) Am7(b9,sus4,phrygian) BbM9(#11) Bb9(#11)

1 2 3 b7 C9(no5)

	<u>Root Position</u>	<u>1st Inversion</u>	<u>2nd Inversion</u>	<u>3rd Inversion</u>
<i>4-way close</i>	Bb E D C	C Bb E D	D C Bb E	E D C Bb
<i>Drop 2</i>	D Bb E C	E C Bb D	Bb D C E	C E D Bb
<i>Drop 3</i>	E D Bb C	Bb E C D	C Bb D E	D C E Bb
<i>Drop 2 &amp; 3</i>	E Bb D C	Bb C E D	C D Bb E	D E C Bb
<i>Drop 2 &amp; 4</i>	Bb D E C	C E Bb D	D Bb C E	E C D Bb
<i>Double Drop 2, Drop 3</i>	D E Bb C	E Bb C D	Bb C D E	C D E Bb

**Chord Family:** 4-part Spread Cluster

**USES OF 1 b2 b3 b7 [Cmin7(b9,no5)]:**

Cm7(b9) Cm7(b5,b9) C7(b9,#9)—s.d., also alt. D<sup>b</sup>M9(13) D<sup>b</sup>mM9(13) D<sup>b</sup>°7 Eb7(13)—s.d.

E°7 F7sus4(b13) Fm7sus4(b13) F<sup>#</sup>M7(#11,13) F<sup>#</sup>7—s.d. F<sup>#</sup>7(#11,13)—also s.d.

Gm7(b5,sus4,b13) G°7 Ab9sus4(3) A7—s.d., also alt. B<sup>b</sup>m9(11) B<sup>b</sup>mM9(11) B<sup>b</sup>°7

1 b2 b3 b7

Cmin7(b9,no5)

	<u>Root Position</u>	<u>1st Inversion</u>	<u>2nd Inversion</u>	<u>3rd Inversion</u>
<b>4-way close</b>	<b>B<sup>b</sup></b>	<b>C</b>	<b>D<sup>b</sup></b>	<b>E<sup>b</sup></b>
	<b>E<sup>b</sup></b>	<b>B<sup>b</sup></b>	<b>C</b>	<b>D<sup>b</sup></b>
	<b>D<sup>b</sup></b>	<b>E<sup>b</sup></b>	<b>B<sup>b</sup></b>	<b>C</b>
	<b>C</b>	<b>D<sup>b</sup></b>	<b>E<sup>b</sup></b>	<b>B<sup>b</sup></b>
<b>Drop 2</b>	<b>D<sup>b</sup></b>	<b>E<sup>b</sup></b>	<b>B<sup>b</sup></b>	<b>C</b>
	<b>B<sup>b</sup></b>	<b>C</b>	<b>D<sup>b</sup></b>	<b>E<sup>b</sup></b>
	<b>E<sup>b</sup></b>	<b>B<sup>b</sup></b>	<b>C</b>	<b>D<sup>b</sup></b>
	<b>C</b>	<b>D<sup>b</sup></b>	<b>E<sup>b</sup></b>	<b>B<sup>b</sup></b>
<b>Drop 3</b>	<b>E<sup>b</sup></b>	<b>B<sup>b</sup></b>	<b>C</b>	<b>D<sup>b</sup></b>
	<b>D<sup>b</sup></b>	<b>E<sup>b</sup></b>	<b>B<sup>b</sup></b>	<b>C</b>
	<b>B<sup>b</sup></b>	<b>C</b>	<b>D<sup>b</sup></b>	<b>E<sup>b</sup></b>
	<b>C</b>	<b>D<sup>b</sup></b>	<b>E<sup>b</sup></b>	<b>B<sup>b</sup></b>
<b>Drop 2 &amp; 3</b>	<b>E<sup>b</sup></b>	<b>B<sup>b</sup></b>	<b>C</b>	<b>D<sup>b</sup></b>
	<b>B<sup>b</sup></b>	<b>C</b>	<b>D<sup>b</sup></b>	<b>E<sup>b</sup></b>
	<b>D<sup>b</sup></b>	<b>E<sup>b</sup></b>	<b>B<sup>b</sup></b>	<b>C</b>
	<b>C</b>	<b>D<sup>b</sup></b>	<b>E<sup>b</sup></b>	<b>B<sup>b</sup></b>
<b>Drop 2 &amp; 4</b>	<b>B<sup>b</sup></b>	<b>C</b>	<b>D<sup>b</sup></b>	<b>E<sup>b</sup></b>
	<b>D<sup>b</sup></b>	<b>E<sup>b</sup></b>	<b>B<sup>b</sup></b>	<b>C</b>
	<b>E<sup>b</sup></b>	<b>B<sup>b</sup></b>	<b>C</b>	<b>D<sup>b</sup></b>
	<b>C</b>	<b>D<sup>b</sup></b>	<b>E<sup>b</sup></b>	<b>B<sup>b</sup></b>
<b>Double Drop 2, Drop 3</b>	<b>D<sup>b</sup></b>	<b>E<sup>b</sup></b>	<b>B<sup>b</sup></b>	<b>C</b>
	<b>E<sup>b</sup></b>	<b>B<sup>b</sup></b>	<b>C</b>	<b>D<sup>b</sup></b>
	<b>B<sup>b</sup></b>	<b>C</b>	<b>D<sup>b</sup></b>	<b>E<sup>b</sup></b>
	<b>C</b>	<b>D<sup>b</sup></b>	<b>E<sup>b</sup></b>	<b>B<sup>b</sup></b>

Chord Family: 4-part Spread Cluster

USES OF 1 2  $\flat$ 3 7 [CmMaj9(no5)]:

C $^{\circ}$ 7 CmM9 D7( $\flat$ 9,13) E $\flat$  $^{\circ}$ 7 F7(#11,13)—also s.d. F# $^{\circ}$ 7

G $\flat$ 7sus4(3, $\flat$ 13) G7sus4(3, $\flat$ 13) G $^{\circ}$ 7 A $\flat$ 7—s.d., also alt. Am9( $\flat$ 5) A $^{\circ}$ 7 B7—s.d.

1 2  $\flat$ 3 7 CmMaj9(no5)

	<u>Root Position</u>	<u>1st Inversion</u>	<u>2nd Inversion</u>	<u>3rd Inversion</u>
4-way close	B	C	D	E $\flat$
	E $\flat$	B	C	D
	D	E $\flat$	B	C
	C	D	E $\flat$	B
Drop 2	D	E $\flat$	B	C
	B	C	D	E $\flat$
	E $\flat$	B	C	D
	C	D	E $\flat$	B
Drop 3	E $\flat$	B	C	D
	D	E $\flat$	B	C
	B	C	D	E $\flat$
	C	D	E $\flat$	B
Drop 2 & 3	E $\flat$	B	C	D
	B	C	D	E $\flat$
	D	E $\flat$	B	C
	C	D	E $\flat$	B
Drop 2 & 4	B	C	D	E $\flat$
	D	E $\flat$	B	C
	E $\flat$	B	C	D
	C	D	E $\flat$	B
Double Drop 2, Drop 3	D	E $\flat$	B	C
	E $\flat$	B	C	D
	B	C	D	E $\flat$
	C	D	E $\flat$	B

Chord Family: 4-part Spread Cluster

USES OF 1 #2 3 7 [CMaj7(#9,no5)]:

CM7(#9) EM7(b13) EmM7(b13) Ab7(#9,b13) Am9(#11) AmM9(#11) B7sus4(b9,3)

1 #2 3 7 CmMaj7(#9,no5)

	<u>Root Position</u>	<u>1st Inversion</u>	<u>2nd Inversion</u>	<u>3rd Inversion</u>
<b>4-way close</b>	B E D# C	C B E D#	D# C B E	E D# C B
<b>Drop 2</b>	D# B E C	E C B D#	B D# C E	C E D# B
<b>Drop 3</b>	E D# B C	B E C D#	C B D# E	D# C E B
<b>Drop 2 &amp; 3</b>	E B D# C	B C E D#	C D# B E	D# E C B
<b>Drop 2 &amp; 4</b>	B D# E C	C E B D#	D# B C E	E C D# B
<b>Double Drop 2, Drop 3</b>	D# E B C	E B C D#	B C D# E	C D# E B

Chord Family: 4-part Spread Cluster

USES OF 1 #2 3 b7 [C7(#9,no5)]:

C7(#9)—s.d. D<sup>b</sup>7 E<sup>b</sup>7—s.d. E<sup>o</sup>7 F#7—s.d.

G<sup>o</sup>7 A<sup>b</sup>M7(9,b13) B<sup>b</sup>7 Bm79(b5)

1 #2 3 b7

C7(#9,no5)

	<u>Root Position</u>	<u>1st Inversion</u>	<u>2nd Inversion</u>	<u>3rd Inversion</u>
4-way close	B <sup>b</sup> E D# C	C B <sup>b</sup> E D#	D# C B <sup>b</sup> E	E D# C B <sup>b</sup>
Drop 2	D# B <sup>b</sup> E C	E C B <sup>b</sup> D#	B <sup>b</sup> D# C E	C E D# B <sup>b</sup>
Drop 3	E D# B <sup>b</sup> C	B <sup>b</sup> E C D#	C B <sup>b</sup> D# E	D# C E B <sup>b</sup>
Drop 2 & 3	E B <sup>b</sup> D# C	B <sup>b</sup> C E D#	C D# B <sup>b</sup> E	D# E C B <sup>b</sup>
Drop 2 & 4	B <sup>b</sup> D# E C	C E B <sup>b</sup> D#	D# B <sup>b</sup> C E	E C D# B <sup>b</sup>
Double Drop 2, Drop 3	D# E B <sup>b</sup> C	E B <sup>b</sup> C D#	B <sup>b</sup> C D# E	C D# E B <sup>b</sup>



# 840 CHORDS YOU SHOULD KNOW...PART 2

## 4-WAY CLOSE (ROOT POSITION)

	<u>7th</u>	<u>TBN I</u>	<u>TBN II</u>	<u>4-part 4th</u>	<u>Spread Cluster</u>
1.	B G E C	B G D C	B F D C	B F E C	B E D C
2.	B <sup>b</sup> G E <sup>b</sup> C	B <sup>b</sup> G D C	B <sup>b</sup> F D C	B <sup>b</sup> F E <sup>b</sup> C	B <sup>b</sup> E <sup>b</sup> D C
3.	B <sup>b</sup> G E C	B <sup>b</sup> G D <sup>b</sup> C	B <sup>b</sup> F D <sup>b</sup> C	B <sup>b</sup> F E C	B <sup>b</sup> E D C
4.	B <sup>b</sup> G <sup>b</sup> E <sup>b</sup> C	B <sup>b</sup> G <sup>b</sup> D <sup>b</sup> C	B <sup>b</sup> E D <sup>b</sup> C	B <sup>b</sup> F <sup>#</sup> E C	B <sup>b</sup> E <sup>b</sup> D <sup>b</sup> C
5.	B G E <sup>b</sup> C	B <sup>b</sup> G <sup>b</sup> D C	B F <sup>#</sup> D <sup>#</sup> C	B F E <sup>b</sup> C	B E <sup>b</sup> D C
6.	B G <sup>#</sup> E C	B A <sup>b</sup> D C	B F <sup>#</sup> D C	B F <sup>#</sup> E C	B E D <sup>#</sup> C
7.	A (B <sup>bb</sup> ) G <sup>b</sup> E <sup>b</sup> C	A G <sup>b</sup> D <sup>b</sup> C	A E D <sup>b</sup> C	A E D <sup>#</sup> C	B <sup>b</sup> E D <sup>#</sup> C

### 4-WAY CLOSE (1ST INVERSION)

	<u>7th</u>	<u>TBN I</u>	<u>TBN II</u>	<u>4-part 4th</u>	<u>Spread Cluster</u>
1.	C B G E	C B G D	C B F D	C B F E	C B E D
2.	C B <sup>b</sup> G E <sup>b</sup>	C B <sup>b</sup> G D	C B <sup>b</sup> F D	C B <sup>b</sup> F E <sup>b</sup>	C B <sup>b</sup> E <sup>b</sup> D
3.	C B <sup>b</sup> G E	C B <sup>b</sup> G D <sup>b</sup>	C B <sup>b</sup> F D <sup>b</sup>	C B <sup>b</sup> F E	C B <sup>b</sup> E D
4.	C B <sup>b</sup> G <sup>b</sup> E <sup>b</sup>	C B <sup>b</sup> G <sup>b</sup> D <sup>b</sup>	C B <sup>b</sup> E D <sup>b</sup>	C B <sup>b</sup> F <sup>#</sup> E	C B <sup>b</sup> E <sup>b</sup> D <sup>b</sup>
5.	C B G E <sup>b</sup>	C B <sup>b</sup> G <sup>b</sup> D	C B F <sup>#</sup> D <sup>#</sup>	C B F E <sup>b</sup>	C B E <sup>b</sup> D
6.	C B G <sup>#</sup> E	C B A <sup>b</sup> D	C B F <sup>#</sup> D	C B F <sup>#</sup> E	C B E D <sup>#</sup>
7.	C A (B <sup>bb</sup> ) G <sup>b</sup> E <sup>b</sup>	C A G <sup>b</sup> D <sup>b</sup>	C A E D <sup>b</sup>	C A E D <sup>#</sup>	C B <sup>b</sup> E D <sup>#</sup>

### 4-WAY CLOSE (2ND INVERSION)

	<u>7th</u>	<u>TBN I</u>	<u>TBN II</u>	<u>4-part 4th</u>	<u>Spread Cluster</u>
1.	E C B G	D C B G	D C B F	E C B F	D C B E
2.	E <sup>b</sup> C B <sup>b</sup> G	D C B <sup>b</sup> G	D C B <sup>b</sup> F	E <sup>b</sup> C B <sup>b</sup> F	D C B <sup>b</sup> E <sup>b</sup>
3.	E C B <sup>b</sup> G	D <sup>b</sup> C B <sup>b</sup> G	D <sup>b</sup> C B <sup>b</sup> F	E C B <sup>b</sup> F	D C B <sup>b</sup> E
4.	E <sup>b</sup> C B <sup>b</sup> G <sup>b</sup>	D <sup>b</sup> C B <sup>b</sup> G <sup>b</sup>	D <sup>b</sup> C B <sup>b</sup> E	E C B <sup>b</sup> F <sup>#</sup>	D <sup>b</sup> C B <sup>b</sup> E <sup>b</sup>
5.	E <sup>b</sup> C B G	D C B <sup>b</sup> G <sup>b</sup>	D <sup>#</sup> C B F <sup>#</sup>	E <sup>b</sup> C B F	D C B E <sup>b</sup>
6.	E C B G <sup>#</sup>	D C B A <sup>b</sup>	D C B F <sup>#</sup>	E C B F <sup>#</sup>	D <sup>#</sup> C B E
7.	E <sup>b</sup> C A (B <sup>bb</sup> ) G <sup>b</sup>	D <sup>b</sup> C A G <sup>b</sup>	D <sup>b</sup> C A E	D <sup>#</sup> C A E	D <sup>#</sup> C B <sup>b</sup> E

### 4-WAY CLOSE (3RD INVERSION)

	<u>7th</u>	<u>TBN I</u>	<u>TBN II</u>	<u>4-part 4th</u>	<u>Spread Cluster</u>
1.	G E C B	G D C B	F D C B	F E C B	E D C B
2.	G E <sup>b</sup> C B <sup>b</sup>	G D C B <sup>b</sup>	F D C B <sup>b</sup>	F E <sup>b</sup> C B <sup>b</sup>	E <sup>b</sup> D C B <sup>b</sup>
3.	G E C B <sup>b</sup>	G D <sup>b</sup> C B <sup>b</sup>	F D <sup>b</sup> C B <sup>b</sup>	F E C B <sup>b</sup>	E D C B <sup>b</sup>
4.	G <sup>b</sup> E <sup>b</sup> C B <sup>b</sup>	G <sup>b</sup> D <sup>b</sup> C B <sup>b</sup>	E D <sup>b</sup> C B <sup>b</sup>	F <sup>#</sup> E C B <sup>b</sup>	E <sup>b</sup> D <sup>b</sup> C B <sup>b</sup>
5.	G E <sup>b</sup> C B	G <sup>b</sup> D C B <sup>b</sup>	F <sup>#</sup> D <sup>#</sup> C B	F E <sup>b</sup> C B	E <sup>b</sup> D C B
6.	G <sup>#</sup> E C B	A <sup>b</sup> D C B	F <sup>#</sup> D C B	F <sup>#</sup> E C B	E D <sup>#</sup> C B
7.	G <sup>b</sup> E <sup>b</sup> C A (B <sup>bb</sup> )	G <sup>b</sup> D <sup>b</sup> C A	E D <sup>b</sup> C A	E D <sup>#</sup> C A	E D <sup>#</sup> C B <sup>b</sup>

## DROP 2 (ROOT POSITION)

	<u>7th</u>	<u>TBN I</u>	<u>TBN II</u>	<u>4-part 4th</u>	<u>Spread Cluster</u>
1.	E B G C	D B G C	D B F C	E B F C	D B E C
2.	E <sup>b</sup> B <sup>b</sup> G C	D B <sup>b</sup> G C	D B <sup>b</sup> F C	E <sup>b</sup> B <sup>b</sup> F C	D B <sup>b</sup> E <sup>b</sup> C
3.	E B <sup>b</sup> G C	D <sup>b</sup> B <sup>b</sup> G C	D <sup>b</sup> B <sup>b</sup> F C	E B <sup>b</sup> F C	D B <sup>b</sup> E C
4.	E <sup>b</sup> B <sup>b</sup> G <sup>b</sup> C	D <sup>b</sup> B <sup>b</sup> G <sup>b</sup> C	D <sup>b</sup> B <sup>b</sup> E C	E B <sup>b</sup> F <sup>#</sup> C	D <sup>b</sup> B <sup>b</sup> E <sup>b</sup> C
5.	E <sup>b</sup> B G C	D B <sup>b</sup> G <sup>b</sup> C	D <sup>#</sup> B F <sup>#</sup> C	E <sup>b</sup> B F C	D B E <sup>b</sup> C
6.	E B G <sup>#</sup> C	D B A <sup>b</sup> C	D B F <sup>#</sup> C	E B F <sup>#</sup> C	D <sup>#</sup> B E C
7.	E <sup>b</sup> A (B <sup>bb</sup> ) G <sup>b</sup> C	D <sup>b</sup> A G <sup>b</sup> C	D <sup>b</sup> A E C	D <sup>#</sup> A E C	D <sup>#</sup> B <sup>b</sup> E C

DROP 2 (1ST INVERSION)

	<u>7th</u>	<u>TBN I</u>	<u>TBN II</u>	<u>4-part 4th</u>	<u>Spread Cluster</u>
1.	G C B E	G C B D	F C B D	F C B E	E C B D
2.	G C B <sup>b</sup> E <sup>b</sup>	G C B <sup>b</sup> D	F C B <sup>b</sup> D	F C B <sup>b</sup> E <sup>b</sup>	E <sup>b</sup> C B <sup>b</sup> D
3.	G C B <sup>b</sup> E	G C B <sup>b</sup> D <sup>b</sup>	F C B <sup>b</sup> D <sup>b</sup>	F C B <sup>b</sup> E	E C B <sup>b</sup> D
4.	G <sup>b</sup> C B <sup>b</sup> E <sup>b</sup>	G <sup>b</sup> C B <sup>b</sup> D <sup>b</sup>	E C B <sup>b</sup> D <sup>b</sup>	F <sup>#</sup> C B <sup>b</sup> E	E <sup>b</sup> C B <sup>b</sup> D <sup>b</sup>
5.	G C B E <sup>b</sup>	G <sup>b</sup> C B <sup>b</sup> D	F <sup>#</sup> C B D <sup>#</sup>	F C B E <sup>b</sup>	E <sup>b</sup> C B D
6.	G <sup>#</sup> C B E	A <sup>b</sup> C B D	F <sup>#</sup> C B D	F <sup>#</sup> C B E	E C B D <sup>#</sup>
7.	G <sup>b</sup> C A (B <sup>bb</sup> ) E <sup>b</sup>	G <sup>b</sup> C A D <sup>b</sup>	E C A D <sup>b</sup>	E C A D <sup>#</sup>	E C B <sup>b</sup> D <sup>#</sup>

## DROP 2 (2ND INVERSION)

	<u>7th</u>	<u>TBN I</u>	<u>TBN II</u>	<u>4-part 4th</u>	<u>Spread Cluster</u>
1.	B E C G	B D C G	B D C F	B E C F	B D C E
2.	B <sup>b</sup> E <sup>b</sup> C G	B <sup>b</sup> D C G	B <sup>b</sup> D C F	B <sup>b</sup> E <sup>b</sup> C F	B <sup>b</sup> D C E <sup>b</sup>
3.	B <sup>b</sup> E C G	B <sup>b</sup> D <sup>b</sup> C G	B <sup>b</sup> D <sup>b</sup> C F	B <sup>b</sup> E C F	B <sup>b</sup> D C E
4.	B <sup>b</sup> E <sup>b</sup> C G <sup>b</sup>	B <sup>b</sup> D <sup>b</sup> C G <sup>b</sup>	B <sup>b</sup> D <sup>b</sup> C E	B <sup>b</sup> E C F <sup>#</sup>	B <sup>b</sup> D <sup>b</sup> C E <sup>b</sup>
5.	B E <sup>b</sup> C G	B <sup>b</sup> D C G <sup>b</sup>	B D <sup>#</sup> C F <sup>#</sup>	B E <sup>b</sup> C F	B D C E <sup>b</sup>
6.	B E C G <sup>#</sup>	B D C A <sup>b</sup>	B D C F <sup>#</sup>	B E C F <sup>#</sup>	B D <sup>#</sup> C E
7.	A (B <sup>bb</sup> ) E <sup>b</sup> C G <sup>b</sup>	A D <sup>b</sup> C G <sup>b</sup>	A D <sup>b</sup> C E	A D <sup>#</sup> C E	B <sup>b</sup> D <sup>#</sup> C E

DROP 2 (3RD INVERSION)

	<u>7th</u>	<u>TBN I</u>	<u>TBN II</u>	<u>4-part 4th</u>	<u>Spread Cluster</u>
1.	C G E B	C G D B	C F D B	C F E B	C E D B
2.	C G E <sub>b</sub> B <sub>b</sub>	C G D B <sub>b</sub>	C F D B <sub>b</sub>	C F E <sub>b</sub> B <sub>b</sub>	C E <sub>b</sub> D B <sub>b</sub>
3.	C G E B <sub>b</sub>	C G D <sub>b</sub> B <sub>b</sub>	C F D <sub>b</sub> B <sub>b</sub>	C F E B <sub>b</sub>	C E D B <sub>b</sub>
4.	C G <sub>b</sub> E <sub>b</sub> B <sub>b</sub>	C G <sub>b</sub> D <sub>b</sub> B <sub>b</sub>	C E D <sub>b</sub> B <sub>b</sub>	C F <sub>#</sub> E B <sub>b</sub>	C E <sub>b</sub> D <sub>b</sub> B <sub>b</sub>
5.	C G E <sub>b</sub> B	C G <sub>b</sub> D B <sub>b</sub>	C F <sub>#</sub> D <sub>#</sub> B	C F E <sub>b</sub> B	C E <sub>b</sub> D B
6.	C G <sub>#</sub> E B	C A <sub>b</sub> D B	C F <sub>#</sub> D B	C F <sub>#</sub> E B	C E D <sub>#</sub> B
7.	C G <sub>b</sub> E <sub>b</sub> A (B <sub>bb</sub> )	C G <sub>b</sub> D <sub>b</sub> A	C E D <sub>b</sub> A	C E D <sub>#</sub> A	C E D <sub>#</sub> B <sub>b</sub>



### DROP 3 (ROOT POSITION)

	<u>7th</u>	<u>TBN I</u>	<u>TBN II</u>	<u>4-part 4th</u>	<u>Spread Cluster</u>
1.	G E B C	G D B C	F D B C	F E B C	E D B C
2.	G E <sub>b</sub> B <sub>b</sub> C	G D B <sub>b</sub> C	F D B <sub>b</sub> C	F E <sub>b</sub> B <sub>b</sub> C	E <sub>b</sub> D B <sub>b</sub> C
3.	G E B <sub>b</sub> C	G D <sub>b</sub> B <sub>b</sub> C	F D <sub>b</sub> B <sub>b</sub> C	F E B <sub>b</sub> C	E D B <sub>b</sub> C
4.	G <sub>b</sub> E <sub>b</sub> B <sub>b</sub> C	G <sub>b</sub> D <sub>b</sub> B <sub>b</sub> C	E D <sub>b</sub> B <sub>b</sub> C	F# E B <sub>b</sub> C	E <sub>b</sub> D <sub>b</sub> B <sub>b</sub> C
5.	G E <sub>b</sub> B C	G <sub>b</sub> D B <sub>b</sub> C	F# D# B C	F E <sub>b</sub> B C	E <sub>b</sub> D B C
6.	G# E B C	A <sub>b</sub> D B C	F# D B C	F# E B C	E D# B C
7.	G <sub>b</sub> E <sub>b</sub> A (B <sub>bb</sub> ) C	G <sub>b</sub> D <sub>b</sub> A C	E D <sub>b</sub> A C	E D# A C	E D# B <sub>b</sub> C

## DROP 3 (1ST INVERSION)

	<u>7th</u>	<u>TBN I</u>	<u>TBN II</u>	<u>4-part 4th</u>	<u>Spread Cluster</u>
1.	C B E G	C B D G	C B D F	C B E F	C B D E
2.	C B <sup>b</sup> E <sup>b</sup> G	C B <sup>b</sup> D G	C B <sup>b</sup> D F	C B <sup>b</sup> E <sup>b</sup> F	C B <sup>b</sup> D E <sup>b</sup>
3.	C B <sup>b</sup> E G	C B <sup>b</sup> D <sup>b</sup> G	C B <sup>b</sup> D <sup>b</sup> F	C B <sup>b</sup> E F	C B <sup>b</sup> D E
4.	C B <sup>b</sup> E <sup>b</sup> G <sup>b</sup>	C B <sup>b</sup> D <sup>b</sup> G <sup>b</sup>	C B <sup>b</sup> D <sup>b</sup> E	C B <sup>b</sup> E F <sup>#</sup>	C B <sup>b</sup> D <sup>b</sup> E <sup>b</sup>
5.	C B E <sup>b</sup> G	C B <sup>b</sup> D G <sup>b</sup>	C B D <sup>#</sup> F <sup>#</sup>	C B E <sup>b</sup> F	C B D E <sup>b</sup>
6.	C B E G <sup>#</sup>	C B D A <sup>b</sup>	C B D F <sup>#</sup>	C B E F <sup>#</sup>	C B D <sup>#</sup> E
7.	C A (B <sup>bb</sup> ) E <sup>b</sup> G <sup>b</sup>	C A D <sup>b</sup> G <sup>b</sup>	C A D <sup>b</sup> E	C A D <sup>#</sup> E	C B <sup>b</sup> D <sup>#</sup> E

## DROP 3 (2ND INVERSION)

	<u>7th</u>	<u>TBN I</u>	<u>TBN II</u>	<u>4-part 4th</u>	<u>Spread Cluster</u>
1.	E C G B	D C G B	D C F B	E C F B	D C E B
2.	E <sub>b</sub> C G B <sub>b</sub>	D C G B <sub>b</sub>	D C F B <sub>b</sub>	E <sub>b</sub> C F B <sub>b</sub>	D C E <sub>b</sub> B <sub>b</sub>
3.	E C G B <sub>b</sub>	D <sub>b</sub> C G B <sub>b</sub>	D <sub>b</sub> C F B <sub>b</sub>	E C F B <sub>b</sub>	D C E B <sub>b</sub>
4.	E <sub>b</sub> C G <sub>b</sub> B <sub>b</sub>	D <sub>b</sub> C G <sub>b</sub> B <sub>b</sub>	D <sub>b</sub> C E B <sub>b</sub>	E C F <sub>#</sub> B <sub>b</sub>	D <sub>b</sub> C E <sub>b</sub> B <sub>b</sub>
5.	E <sub>b</sub> C G B	D C G <sub>b</sub> B <sub>b</sub>	D <sub>#</sub> C F <sub>#</sub> B	E <sub>b</sub> C F B	D C E <sub>b</sub> B
6.	E C G <sub>#</sub> B	D C A <sub>b</sub> B	D C F <sub>#</sub> B	E C F <sub>#</sub> B	D <sub>#</sub> C E B
7.	E <sub>b</sub> C G <sub>b</sub> A (B <sub>bb</sub> )	D <sub>b</sub> C G <sub>b</sub> A	D <sub>b</sub> C E A	D <sub>#</sub> C E A	D <sub>#</sub> C E B <sub>b</sub>

DROP 3 (3RD INVERSION)

	<u>7th</u>	<u>TBN I</u>	<u>TBN II</u>	<u>4-part 4th</u>	<u>Spread Cluster</u>
1.	G B E C	G B D C	F B D C	F B E C	E B D C
2.	G B $\flat$ E $\flat$ C	G B $\flat$ D C	F B $\flat$ D C	F B $\flat$ E $\flat$ C	E $\flat$ B $\flat$ D C
3.	G B $\flat$ E C	G B $\flat$ D $\flat$ C	F B $\flat$ D $\flat$ C	F B $\flat$ E C	E B $\flat$ D C
4.	G $\flat$ B $\flat$ E $\flat$ C	G $\flat$ B $\flat$ D $\flat$ C	E B $\flat$ D $\flat$ C	F $\sharp$ B $\flat$ E C	E $\flat$ B $\flat$ D $\flat$ C
5.	G B E $\flat$ C	G $\flat$ B $\flat$ D C	F $\sharp$ B D $\sharp$ C	F B E $\flat$ C	E $\flat$ B D C
6.	G $\sharp$ B E C	A $\flat$ B D C	F $\sharp$ B D C	F $\sharp$ B E C	E B D $\sharp$ C
7.	G $\flat$ A (B $\flat\flat$ ) E $\flat$ C	G $\flat$ A D $\flat$ C	E A D $\flat$ C	E A D $\flat$ C	E B $\flat$ D $\sharp$ C

DROP 2 & 3 (ROOT POSITION)

	<u>7th</u>	<u>TBN I</u>	<u>TBN II</u>	<u>4-part 4th</u>	<u>Spread Cluster</u>
1.	B C G E	B C G D	B C F D	B C F E	B C E D
2.	B <sup>b</sup> C G E <sup>b</sup>	B <sup>b</sup> C G D	B <sup>b</sup> C F D	B <sup>b</sup> C F E <sup>b</sup>	B <sup>b</sup> C E <sup>b</sup> D
3.	B <sup>b</sup> C G E	B <sup>b</sup> C G D <sup>b</sup>	B <sup>b</sup> C F D <sup>b</sup>	B <sup>b</sup> C F E	B <sup>b</sup> C E D
4.	B <sup>b</sup> C G <sup>b</sup> E <sup>b</sup>	B <sup>b</sup> C G <sup>b</sup> D <sup>b</sup>	B <sup>b</sup> C E D <sup>b</sup>	B <sup>b</sup> C F <sup>#</sup> E	B <sup>b</sup> C E <sup>b</sup> D <sup>b</sup>
5.	B C G E <sup>b</sup>	B <sup>b</sup> C G <sup>b</sup> D	B C F <sup>#</sup> D <sup>#</sup>	B C F E <sup>b</sup>	B C E <sup>b</sup> D
6.	B C G <sup>#</sup> E	B C A <sup>b</sup> D	B C F <sup>#</sup> D	B C F <sup>#</sup> E	B C E D <sup>#</sup>
7.	A (B <sup>bb</sup> ) C G <sup>b</sup> E <sup>b</sup>	A C G <sup>b</sup> D <sup>b</sup>	A C E D <sup>b</sup>	A C E D <sup>#</sup>	B <sup>b</sup> C E D <sup>#</sup>

DROP 2 & 3 (1ST INVERSION)

	<u>7th</u>	<u>TBN I</u>	<u>TBN II</u>	<u>4-part 4th</u>	<u>Spread Cluster</u>
1.	C E B G	C D B G	C D B F	C E B F	C D B E
2.	C E <sup>b</sup> B <sup>b</sup> G	C D B <sup>b</sup> G	C D B <sup>b</sup> F	C E <sup>b</sup> B <sup>b</sup> F	C D B <sup>b</sup> E <sup>b</sup>
3.	C E B <sup>b</sup> G	C D <sup>b</sup> B <sup>b</sup> G	C D <sup>b</sup> B <sup>b</sup> F	C E B <sup>b</sup> F	C D B <sup>b</sup> E
4.	C E <sup>b</sup> B <sup>b</sup> G <sup>b</sup>	C D <sup>b</sup> B <sup>b</sup> G <sup>b</sup>	C D <sup>b</sup> B <sup>b</sup> E	C E B <sup>b</sup> F <sup>#</sup>	C D <sup>b</sup> B <sup>b</sup> E <sup>b</sup>
5.	C E <sup>b</sup> B G	C D B <sup>b</sup> G <sup>b</sup>	C D <sup>#</sup> B F <sup>#</sup>	C E <sup>b</sup> B F	C D B E <sup>b</sup>
6.	C E B G <sup>#</sup>	C D B A <sup>b</sup>	C D B F <sup>#</sup>	C E B F <sup>#</sup>	C D <sup>#</sup> B E
7.	C E <sup>b</sup> A (B <sup>bb</sup> ) G <sup>b</sup>	C D <sup>b</sup> A G <sup>b</sup>	C D <sup>b</sup> A E	C D <sup>#</sup> A E	C D <sup>#</sup> B <sup>b</sup> E

DROP 2 & 3 (2ND INVERSION)

	<u>7th</u>	<u>TBN I</u>	<u>TBN II</u>	<u>4-part 4th</u>	<u>Spread Cluster</u>
1.	E G C B	D G C B	D F C B	E F C B	D E C B
2.	E <sub>b</sub> G C B <sub>b</sub>	D G C B <sub>b</sub>	D F C B <sub>b</sub>	E <sub>b</sub> F C B <sub>b</sub>	D E <sub>b</sub> C B <sub>b</sub>
3.	E G C B <sub>b</sub>	D <sub>b</sub> G C B <sub>b</sub>	D <sub>b</sub> F C B <sub>b</sub>	E F C B <sub>b</sub>	D E C B <sub>b</sub>
4.	E <sub>b</sub> G <sub>b</sub> C B <sub>b</sub>	D <sub>b</sub> G <sub>b</sub> C B <sub>b</sub>	D <sub>b</sub> E C B <sub>b</sub>	E F <sub>#</sub> C B <sub>b</sub>	D <sub>b</sub> E <sub>b</sub> C B <sub>b</sub>
5.	E <sub>b</sub> G C B	D G <sub>b</sub> C B <sub>b</sub>	D <sub>#</sub> F <sub>#</sub> C B	E <sub>b</sub> F C B	D E <sub>b</sub> C B
6.	E G <sub>#</sub> C B	D A <sub>b</sub> C B	D F <sub>#</sub> C B	E F <sub>#</sub> C B	D <sub>#</sub> E C B
7.	E <sub>b</sub> G <sub>b</sub> C A (B <sub>bb</sub> )	D <sub>b</sub> G <sub>b</sub> C A	D <sub>b</sub> E C A	D <sub>#</sub> E C A	D <sub>#</sub> E C B <sub>b</sub>

DROP 2 & 3 (3RD INVERSION)

	<u>7th</u>	<u>TBN I</u>	<u>TBN II</u>	<u>4-part 4th</u>	<u>Spread Cluster</u>
1.	B E G C	B D G C	B D F C	B E F C	B D E C
2.	B <sup>b</sup> E <sup>b</sup> G C	B <sup>b</sup> D G C	B <sup>b</sup> D F C	B <sup>b</sup> E <sup>b</sup> F C	B <sup>b</sup> D E <sup>b</sup> C
3.	B <sup>b</sup> E G C	B <sup>b</sup> D <sup>b</sup> G C	B <sup>b</sup> D <sup>b</sup> F C	B <sup>b</sup> E F C	B <sup>b</sup> D E C
4.	B <sup>b</sup> E <sup>b</sup> G <sup>b</sup> C	B <sup>b</sup> D <sup>b</sup> G <sup>b</sup> C	B <sup>b</sup> D <sup>b</sup> E C	B <sup>b</sup> E F <sup>#</sup> C	B <sup>b</sup> D <sup>b</sup> E <sup>b</sup> C
5.	B E <sup>b</sup> G C	B <sup>b</sup> D G <sup>b</sup> C	B D <sup>#</sup> F <sup>#</sup> C	B E <sup>b</sup> F C	B D E <sup>b</sup> C
6.	B E G <sup>#</sup> C	B D A <sup>b</sup> C	B D F <sup>#</sup> C	B E F <sup>#</sup> C	B D <sup>#</sup> E C
7.	A (B <sup>bb</sup> ) E <sup>b</sup> G <sup>b</sup> C	A D <sup>b</sup> G <sup>b</sup> C	A D <sup>b</sup> E C	A D <sup>#</sup> E C	B <sup>b</sup> D <sup>#</sup> E C



DROP 2 & 4 (ROOT POSITION)

	<u>7th</u>	<u>TBN I</u>	<u>TBN II</u>	<u>4-part 4th</u>	<u>Spread Cluster</u>
1.	C G B E	C G B D	C F B D	C F B E	C E B D
2.	C G B $\flat$ E $\flat$	C G B $\flat$ D	C F B $\flat$ D	C F B $\flat$ E $\flat$	C E $\flat$ B $\flat$ D
3.	C G B $\flat$ E	C G B $\flat$ D $\flat$	C F B $\flat$ D $\flat$	C F B $\flat$ E	C E B $\flat$ D
4.	C G $\flat$ B $\flat$ E $\flat$	C G $\flat$ B $\flat$ D $\flat$	C E B $\flat$ D $\flat$	C F $\sharp$ B $\flat$ E	C E $\flat$ B $\flat$ D $\flat$
5.	C G B E $\flat$	C G $\flat$ B $\flat$ D	C F $\sharp$ B D $\sharp$	C F B E $\flat$	C E $\flat$ B D
6.	C G $\sharp$ B E	C A $\flat$ B D	C F $\sharp$ B D	C F $\sharp$ B E	C E B D $\sharp$
7.	C G $\flat$ A (B $\flat\flat$ ) E $\flat$	C G $\flat$ A D $\flat$	C E A D $\flat$	C E A D $\sharp$	C E B $\flat$ D $\sharp$

DROP 2 & 4 (1ST INVERSION)

	<u>7th</u>	<u>TBN I</u>	<u>TBN II</u>	<u>4-part 4th</u>	<u>Spread Cluster</u>
1.	C G B E	C G B D	C F B D	C F B E	C E B D
2.	C G B $b$ E $b$	C G B $b$ D	C F B $b$ D	C F B $b$ E $b$	C E $b$ B $b$ D
3.	C G B $b$ E	C G B $b$ D $b$	C F B $b$ D $b$	C F B $b$ E	C E B $b$ D
4.	C G $b$ B $b$ E $b$	C G $b$ B $b$ D $b$	C E B $b$ D $b$	C F $\#$ B $b$ E	C E $b$ B $b$ D $b$
5.	C G B E $b$	C G $b$ B $b$ D	C F $\#$ B D $\#$	C F B E $b$	C E $b$ B D
6.	C G $\#$ B E	C A $b$ B D	C F $\#$ B D	C F $\#$ B E	C E B D $\#$
	C G $b$ A (B $bb$ ) E $b$	C G $b$ A D $b$	C E A D $b$	C E A D $\#$	C E B $b$ D $\#$

DROP 2 & 4 (2ND INVERSION)

	<u>7th</u>	<u>TBN I</u>	<u>TBN II</u>	<u>4-part 4th</u>	<u>Spread Cluster</u>
1.	E B C G	D B C G	D B C F	E B C F	D B C E
2.	E <sub>b</sub> B <sub>b</sub> C G	D B <sub>b</sub> C G	D B <sub>b</sub> C F	E <sub>b</sub> B <sub>b</sub> C F	D B <sub>b</sub> C E <sub>b</sub>
3.	E B <sub>b</sub> C G	D <sub>b</sub> B <sub>b</sub> C G	D <sub>b</sub> B <sub>b</sub> C F	E B <sub>b</sub> C F	D B <sub>b</sub> C E
4.	E <sub>b</sub> B <sub>b</sub> C G <sub>b</sub>	D <sub>b</sub> B <sub>b</sub> C G <sub>b</sub>	D <sub>b</sub> B <sub>b</sub> C E	E B <sub>b</sub> C F <sub>#</sub>	D <sub>b</sub> B <sub>b</sub> C E <sub>b</sub>
5.	E <sub>b</sub> B C G	D B <sub>b</sub> C G <sub>b</sub>	D <sub>#</sub> B C F <sub>#</sub>	E <sub>b</sub> B C F	D B C E <sub>b</sub>
6.	E B C G <sub>#</sub>	D B C A <sub>b</sub>	D B C F <sub>#</sub>	E B C F <sub>#</sub>	D <sub>#</sub> B C E
7.	E <sub>b</sub> A (B <sub>bb</sub> ) C G <sub>b</sub>	D <sub>b</sub> A C G <sub>b</sub>	D <sub>b</sub> A C E	D <sub>#</sub> A C E	D <sub>#</sub> B <sub>b</sub> C E

DROP 2 & 4 (3RD INVERSION)

	<u>7th</u>	<u>TBN I</u>	<u>TBN II</u>	<u>4-part 4th</u>	<u>Spread Cluster</u>
1.	G C E B	G C D B	F C D B	F C E B	E C D B
2.	G C E <sup>b</sup> B <sup>b</sup>	G C D B <sup>b</sup>	F C D B <sup>b</sup>	F C E <sup>b</sup> B <sup>b</sup>	E <sup>b</sup> C D B <sup>b</sup>
3.	G C E B <sup>b</sup>	G C D <sup>b</sup> B <sup>b</sup>	F C D <sup>b</sup> B <sup>b</sup>	F C E B <sup>b</sup>	E C D B <sup>b</sup>
4.	G <sup>b</sup> C E <sup>b</sup> B <sup>b</sup>	G <sup>b</sup> C D <sup>b</sup> B <sup>b</sup>	E C D <sup>b</sup> B <sup>b</sup>	F <sup>#</sup> C E B <sup>b</sup>	E <sup>b</sup> C D <sup>b</sup> B <sup>b</sup>
5.	G C E <sup>b</sup> B	G <sup>b</sup> C D B <sup>b</sup>	F <sup>#</sup> C D <sup>#</sup> B	F C E <sup>b</sup> B	E <sup>b</sup> C D B
6.	G <sup>#</sup> C E B	A <sup>b</sup> C D B	F <sup>#</sup> C D B	F <sup>#</sup> C E B	E C D <sup>#</sup> B
7.	G <sup>b</sup> C E <sup>b</sup> A (B <sup>bb</sup> )	G <sup>b</sup> C D <sup>b</sup> A	E C D <sup>b</sup> A	E C D <sup>#</sup> A	E C D <sup>#</sup> B <sup>b</sup>

DOUBLE DROP 2, DROP 3 (ROOT POSITION)

	<u>7th</u>	<u>TBN I</u>	<u>TBN II</u>	<u>4-part 4th</u>	<u>Spread Cluster</u>
1.	E G B C	D G B C	D F B C	E F B C	D E B C
2.	E <sub>b</sub> G B <sub>b</sub> C	D G B <sub>b</sub> C	D F B <sub>b</sub> C	E <sub>b</sub> F B <sub>b</sub> C	D E <sub>b</sub> B <sub>b</sub> C
3.	E G B <sub>b</sub> C	D <sub>b</sub> G B <sub>b</sub> C	D <sub>b</sub> F B <sub>b</sub> C	E F B <sub>b</sub> C	D E B <sub>b</sub> C
4.	E <sub>b</sub> G <sub>b</sub> B <sub>b</sub> C	D <sub>b</sub> G <sub>b</sub> B <sub>b</sub> C	D <sub>b</sub> E B <sub>b</sub> C	E F <sub>#</sub> B <sub>b</sub> C	D <sub>b</sub> E <sub>b</sub> B <sub>b</sub> C
5.	E <sub>b</sub> G B C	D G <sub>b</sub> B <sub>b</sub> C	D <sub>#</sub> F <sub>#</sub> B C	E <sub>b</sub> F B C	D E <sub>b</sub> B C
6.	E G <sub>#</sub> B C	D A <sub>b</sub> B C	D F <sub>#</sub> B C	E F <sub>#</sub> B C	D <sub>#</sub> E B C
7.	E <sub>b</sub> G <sub>b</sub> A (B <sub>bb</sub> ) C	D <sub>b</sub> G <sub>b</sub> A C	D <sub>b</sub> E A C	D <sub>#</sub> E A C	D <sub>#</sub> E B <sub>b</sub> C

DOUBLE DROP 2, DROP 3 (1ST INVERSION)

	<u>7th</u>	<u>TBN I</u>	<u>TBN II</u>	<u>4-part 4th</u>	<u>Spread Cluster</u>
1.	G B C E	G B C D	F B C D	F B C E	E B C D
2.	G B <sup>b</sup> C E <sup>b</sup>	G B <sup>b</sup> C D	F B <sup>b</sup> C D	F B <sup>b</sup> C E <sup>b</sup>	E <sup>b</sup> B <sup>b</sup> C D
3.	G B <sup>b</sup> C E	G B <sup>b</sup> C D <sup>b</sup>	F B <sup>b</sup> C D <sup>b</sup>	F B <sup>b</sup> C E	E B <sup>b</sup> C D
4.	G <sup>b</sup> B <sup>b</sup> C E <sup>b</sup>	G <sup>b</sup> B <sup>b</sup> C D <sup>b</sup>	E B <sup>b</sup> C D <sup>b</sup>	F <sup>#</sup> B <sup>b</sup> C E	E <sup>b</sup> B <sup>b</sup> C D <sup>b</sup>
5.	G B C E <sup>b</sup>	G <sup>b</sup> B <sup>b</sup> C D	F <sup>#</sup> B C D <sup>#</sup>	F B C E <sup>b</sup>	E <sup>b</sup> B C D
6.	G <sup>#</sup> B C E	A <sup>b</sup> B C D	F <sup>#</sup> B C D	F <sup>#</sup> B C E	E B C D <sup>#</sup>
7.	G <sup>b</sup> A (B <sup>bb</sup> ) C E <sup>b</sup>	G <sup>b</sup> A C D <sup>b</sup>	E A C D <sup>b</sup>	E A C D <sup>#</sup>	E B <sup>b</sup> C D <sup>#</sup>

DOUBLE DROP 2, DROP 3 (2ND INVERSION)

	<u>7th</u>	<u>TBN I</u>	<u>TBN II</u>	<u>4-part 4th</u>	<u>Spread Cluster</u>
1.	B C E G	B C D G	B C D F	B C E F	B C D E
2.	B <sup>b</sup> C E <sup>b</sup> G	B <sup>b</sup> C D G	B <sup>b</sup> C D F	B <sup>b</sup> C E <sup>b</sup> F	B <sup>b</sup> C D E <sup>b</sup>
3.	B <sup>b</sup> C E G	B <sup>b</sup> C D <sup>b</sup> G	B <sup>b</sup> C D <sup>b</sup> F	B <sup>b</sup> C E F	B <sup>b</sup> C D E
4.	B <sup>b</sup> C E <sup>b</sup> G <sup>b</sup>	B <sup>b</sup> C D <sup>b</sup> G <sup>b</sup>	B <sup>b</sup> C D <sup>b</sup> E	B <sup>b</sup> C E F <sup>#</sup>	B <sup>b</sup> C D <sup>b</sup> E <sup>b</sup>
5.	B C E <sup>b</sup> G	B <sup>b</sup> C D G <sup>b</sup>	B C D <sup>#</sup> F <sup>#</sup>	B C E <sup>b</sup> F	B C D E <sup>b</sup>
6.	B C E G <sup>#</sup>	B C D A <sup>b</sup>	B C D F <sup>#</sup>	B C E F <sup>#</sup>	B C D <sup>#</sup> E
7.	A (B <sup>bb</sup> ) C E <sup>b</sup> G <sup>b</sup>	A C D <sup>b</sup> G <sup>b</sup>	A C D <sup>b</sup> E	A C D <sup>#</sup> E	B <sup>b</sup> C D <sup>#</sup> E

DOUBLE DROP 2, DROP 3 (3RD INVERSION)

	<u>7th</u>	<u>TBN I</u>	<u>TBN II</u>	<u>4-part 4th</u>	<u>Spread Cluster</u>
1.	C E G B	C D G B	C D F B	C E F B	C D E B
2.	C E <sup>b</sup> G B <sup>b</sup>	C D G B <sup>b</sup>	C D F B <sup>b</sup>	C E <sup>b</sup> F B <sup>b</sup>	C D E <sup>b</sup> B <sup>b</sup>
3.	C E G B <sup>b</sup>	C D <sup>b</sup> G B <sup>b</sup>	C D <sup>b</sup> F B <sup>b</sup>	C E F B <sup>b</sup>	C D E B <sup>b</sup>
4.	C E <sup>b</sup> G <sup>b</sup> B <sup>b</sup>	C D <sup>b</sup> G <sup>b</sup> B <sup>b</sup>	C D <sup>b</sup> E B <sup>b</sup>	C E F <sup>#</sup> B <sup>b</sup>	C D <sup>b</sup> E <sup>b</sup> B <sup>b</sup>
5.	C E <sup>b</sup> G B	C D G <sup>b</sup> B <sup>b</sup>	C D <sup>#</sup> F <sup>#</sup> B	C E <sup>b</sup> F B	C D E <sup>b</sup> B
6.	C E G <sup>#</sup> B	C D A <sup>b</sup> B	C D F <sup>#</sup> B	C E F <sup>#</sup> B	C D <sup>#</sup> E B
7.	C E <sup>b</sup> G <sup>b</sup> A (B <sup>bb</sup> )	C D <sup>b</sup> G <sup>b</sup> A	C D <sup>b</sup> E A	C D <sup>#</sup> E A	C D <sup>#</sup> E B <sup>b</sup>



## THE M-LODE PLUS! (OR FLAVOR OF THE MONTH)

Harmonic Major...a major scale with  $\flat 6$ ...(sometimes named Ionian  $\flat 6$ .) All of the "red pages" in Volumes 1 & 2 can be used with this very interesting variation: just play  $A\flat$  ( $\flat 6$ ) instead of A (6). There are nearly 200 pages to explore!

Hungarian Minor...a harmonic minor scale with  $\sharp 4$ ...

1	2	3	$\sharp 4$	5	$\flat 6$	7	1
C	D	E	F $\sharp$	G	A $\flat$	B	C

. All of the "blue pages" in Volumes 1 & 2 can be used with this amazing variation! There are nearly 200 pages to work with.

What follows are just some "samples." The first section are all examples in C Harmonic Major, cycle 6...one from each 4-part chord family. The second section are all examples in C Hungarian Minor, cycle 4...one from each 4-part chord family. The examples in the last section show 3-part 4ths (5ths) alternating between cycle 3 and cycle 4. (Each two consecutive chords could be seen as an event...) We present it in 5 scales:

1. C Major
2. C Melodic Minor
3. C Harmonic Minor
4. C Harmonic Major (C Ionian  $\flat 6$ )
5. C Hungarian Minor (C Harmonic Minor  $\sharp 4$ )

(Of course, this same approach could be applied to pretty much everything in all 3 volumes by anyone interested...)

**Chord Family:** 7th  
**Voicing Type:** Drop 3

**Cycle:** 6

**Scale:** C harmonic major  
 (Ionian b6)

Cmaj7 Ab+M7 FmM7 Dm7(b5) B°7 G7 Em7

**Intervallic  
 Voice-Leading**

5 — c.t.  
 3 — c.t.  
 7 ↘ 2nd  
 1 — c.t.

—	G	—	G	↘	F	—	F	—	F	—	F	↘	E	—
—	E	—	E	—	E	↘	D	—	D	—	D	—	D	↘
—	B	↘	Ab	—	Ab	—	Ab	—	Ab	↘	G	—	G	—
↘	C	—	C	—	C	—	C	↘	B	—	B	—	B	—

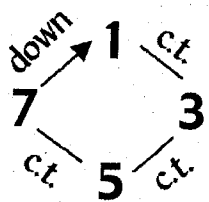
—	E	—	E	—	E	↘	D	—	D	—	D	—	D	↘
↘	C	—	C	—	C	—	C	↘	B	—	B	—	B	—
—	G	—	G	↘	F	—	F	—	F	—	F	↘	E	—
—	B	↘	Ab	—	Ab	—	Ab	—	Ab	↘	G	—	G	—

**Functional  
 Voice-Leading**

5 — 7  
 3 — 5  
 7 ↘ 1  
 1 — 3

↘	C	—	C	—	C	—	C	↘	B	—	B	—	B	—
—	B	↘	Ab	—	Ab	—	Ab	—	Ab	↘	G	—	G	—
—	E	—	E	—	E	↘	D	—	D	—	D	—	D	↘
—	G	—	G	↘	F	—	F	—	F	—	F	↘	E	—

—	B	↘	Ab	—	Ab	—	Ab	—	Ab	↘	G	—	G	—
—	G	—	G	↘	F	—	F	—	F	—	F	↘	E	—
↘	C	—	C	—	C	—	C	↘	B	—	B	—	B	—
—	E	—	E	—	E	↘	D	—	D	—	D	—	D	↘



M.S.R.P. C C C C B

||: C C C C B B B B Ab Ab Ab Ab G G G G F F F F E E E E D D D D :||



**Chord Family:** Triad I  
B.N.  
**Voicing Type:** Drop 3

**Cycle:** 6

**Scale:** C harmonic major  
 (Ionian b6)

**Intervallic  
 Voice-Leading**

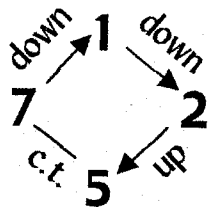
5 — c.t.  
 2 → 2nd  
 7 → 2nd  
 1 → 2nd

	<u>G</u>	<u>Em</u>	<u>C</u>	<u>Ab+</u>	<u>Fm</u>	<u>D°</u>	<u>B°</u>
	C	Ab	F	D	B	G	E
→	G	— G	→ F	→ E	→ F	— F	→ E
• →	D	→ E	— E	→ D	→ C	→ D	— D
• —	B	→ Ab	→ G	→ Ab	— Ab	→ G	→ F
→	C	→ B	→ C	— C	→ B	→ Ab	→ B

**Functional  
 Voice-Leading**

5 — 7  
 2 → 5  
 7 → 1  
 1 → 2

→	D	→ E	— E	→ D	→ C	→ D	— D
→	C	→ B	→ C	— C	→ B	→ Ab	→ B
→	G	— G	→ F	→ E	→ F	— F	→ E
—	B	→ Ab	→ G	→ Ab	— Ab	→ G	→ F
→	C	→ B	→ C	— C	→ B	→ Ab	→ B
—	B	→ Ab	→ G	→ Ab	— Ab	→ G	→ F
→	D	→ E	— E	→ D	→ C	→ D	— D
→	G	— G	→ F	→ E	→ F	— F	→ E



—	B	→ Ab	→ G	→ Ab	— Ab	→ G	→ F
→	G	— G	→ F	→ E	→ F	— F	→ E
→	C	→ B	→ C	— C	→ B	→ Ab	→ B
→	D	→ E	— E	→ D	→ C	→ D	— D

M.S.R.P. C B C C B

||: C B C C B Ab B B Ab G Ab Ab G F G G F E F F E D E E D C D D :||



**Chord Family:**  $\frac{\text{Triad}}{\text{B.N.}}$  II  
**Voicing Type:** Drop 3

**Cycle:** 6

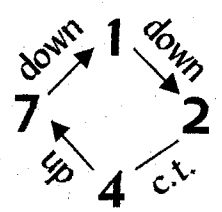
**Scale:** C harmonic major  
 (Ionian b6)

**Intervallic Voice-Leading**

	$B^\circ$ C	G Ab	Em F	C D	Ab+ B	E G	D $^\circ$ E
4 → 2nd	— F →	G →	F →	E →	— E →	F →	E →
2 — c.t.	• ↘ D —	D →	E →	D →	↘ C —	C →	D →
7 ↘ 2nd	• ↘ B ↘	Ab ↘	G —	G →	↘ Ab ↘	G ↘	F —
1 ↘ 2nd	↘ C ↘	B —	B →	C ↘	B ↘	Ab —	Ab →

**Functional Voice-Leading**

4 → 7	↘ D —	D →	E ↘	D ↘	C —	C →	D ↘
2 — 4	↘ C ↘	B —	B →	C ↘	B ↘	Ab —	Ab →
7 ↘ 1	— F →	G ↘	F ↘	E —	E →	F ↘	E ↘
1 ↘ 2	↘ B ↘	Ab ↘	G —	G →	↘ Ab ↘	G ↘	F —



↘ B ↘	Ab ↘	G —	G →	↘ Ab ↘	G ↘	F —
— F →	G ↘	F ↘	E —	E →	F ↘	E ↘
↘ C ↘	B —	B →	C ↘	B ↘	Ab —	Ab →
↘ D —	D →	E ↘	D ↘	C —	C →	D ↘

M.S.R.P.  $\overline{\text{C B B C B}}$

||: **C B B C B Ab Ab B Ab G G Ab G F F G F E E F E D D E D C C D**:||

↓                      ↓                      ↓                      ↓  
**1                      7                      4                      2**

**Chord Family:** 4-part 4ths

**Cycle:** 6

**Scale:** C harmonic major

**Voicing Type:** Drop 3

(Ionian b6)

**Intervallic  
Voice-Leading**

4 → 2nd

3 → 2nd

7 → 2nd

1 — c.t.

→	F	→	G	→	F	—	F	→	E	→	F	→	E	—	
•	—	E	→	D	→	E	→	D	—	D	→	C	→	D	→
•	→	B	→	A <sup>b</sup>	—	A <sup>b</sup>	→	G	→	A <sup>b</sup>	→	G	—	G	→
→	C	—	C	→	B	→	C	→	B	—	B	→	A <sup>b</sup>	→	

— E → D → E → D — D → C → D →

→ C — C → B → C → B — B → A<sup>b</sup> →

→ F → G → F — F → E → F → E —

→ B → A<sup>b</sup> — A<sup>b</sup> → G → A<sup>b</sup> → G — G →

**Functional  
Voice-Leading**

4 → 7

3 → 4

7 → 1

1 — 3

→ C — C → B → C → B — B → A<sup>b</sup> →

→ B → A<sup>b</sup> — A<sup>b</sup> → G → A<sup>b</sup> → G — G →

— E → D → E → D — D → C → D →

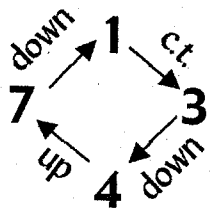
→ F → G → F — F → E → F → E —

→ B → A<sup>b</sup> — A<sup>b</sup> → G → A<sup>b</sup> → G — G →

→ F → G → F — F → E → F → E — •

→ C — C → B → C → B — B → A<sup>b</sup> → •

— E → D → E → D — D → C → D →



M.S.R.P. **CCBCB**

||: **C C B C B B A<sup>b</sup> B A<sup>b</sup> A<sup>b</sup> G A<sup>b</sup> G G F G F F E F E E D E D D C D** :||

↓  
1

↓  
7

↓  
4

↓  
3

**Chord Family:** Spread Clusters

**Cycle:** 6

**Scale:** C harmonic major

**Voicing Type:** Drop 2 & 4

(Ionian b6)

[also, try "Joe's 2 plus 2 thing"...]

**Intervallic**

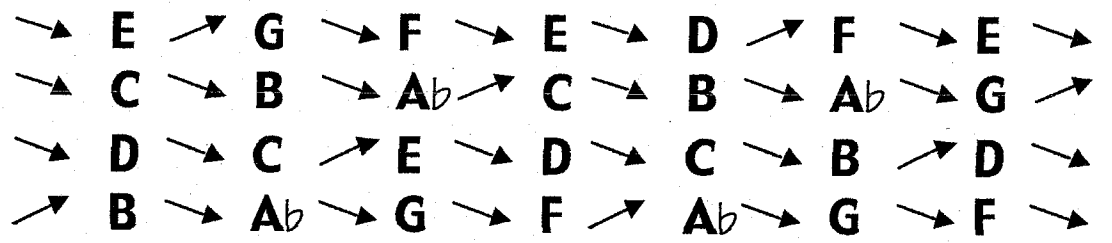
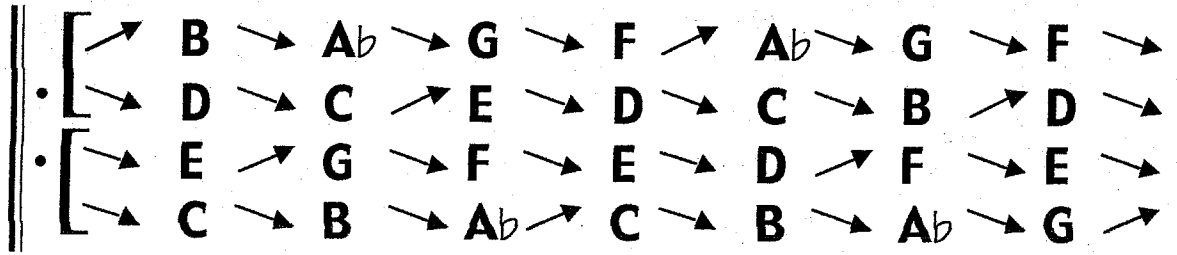
**Voice-Leading**

3 → 3rd

2 → 2nd

7 → 2nd

1 → 2nd



**Functional**

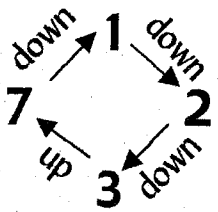
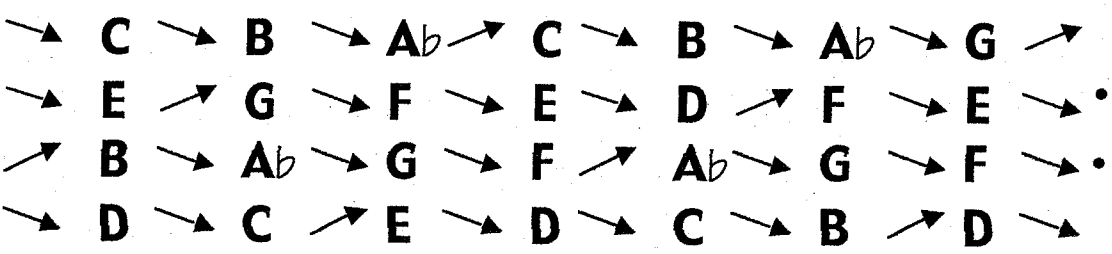
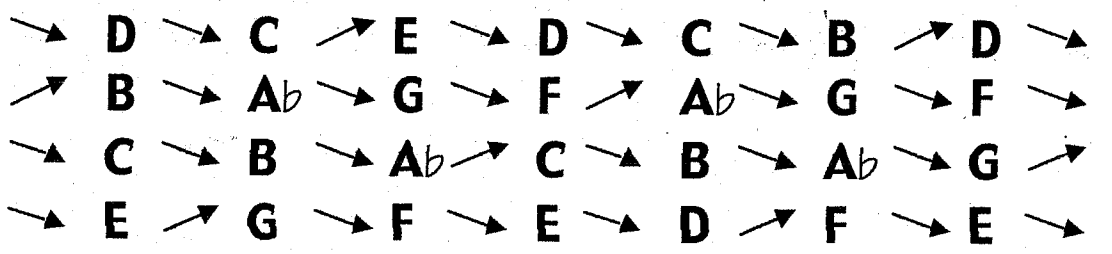
**Voice-Leading**

3 → 7

2 → 3

7 → 1

1 → 2



M.S.R.P.  $\overline{C B A b C B}$

||: C B A b C B A b G B A b G F A b G F E G F E D F E D C E D C B D :||

1

7

3

2

**Chord Family:** 7th  
**Voicing Type:** Drop 3

**Cycle:** 4

**Scale:** C Hungarian minor

**Intervallic  
Voice-Leading**

5 → 2nd  
 3 — c.t.  
 7 → 2nd  
 1 — c.t.

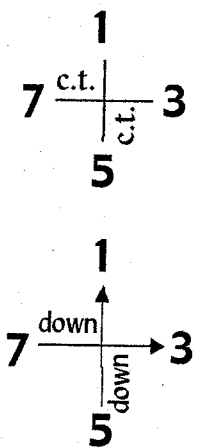
CmM7    <sup>Ab</sup>F#    <sup>D(b5)</sup>B    Eb+M7    AbM7    D7(b5)    GM7

—	<b>G</b>	→	<b>F#</b>	—	<b>F#</b>	→	<b>Eb</b>	—	<b>Eb</b>	→	<b>D</b>	—	<b>D</b>	→	
•	→	<b>Eb</b>	—	<b>Eb</b>	→	<b>D</b>	—	<b>D</b>	→	<b>C</b>	—	<b>C</b>	→	<b>B</b>	—
•	—	<b>B</b>	→	<b>Ab</b>	—	<b>Ab</b>	→	<b>G</b>	—	<b>G</b>	→	<b>F#</b>	—	<b>F#</b>	→
	→	<b>C</b>	—	<b>C</b>	→	<b>B</b>	—	<b>B</b>	→	<b>Ab</b>	—	<b>Ab</b>	→	<b>G</b>	—
	→	<b>C</b>	—	<b>C</b>	→	<b>B</b>	—	<b>B</b>	→	<b>Ab</b>	—	<b>Ab</b>	→	<b>G</b>	—
	—	<b>B</b>	→	<b>Ab</b>	—	<b>Ab</b>	→	<b>G</b>	—	<b>G</b>	→	<b>F#</b>	—	<b>F#</b>	→
	→	<b>Eb</b>	—	<b>Eb</b>	→	<b>D</b>	—	<b>D</b>	→	<b>C</b>	—	<b>C</b>	→	<b>B</b>	—
	—	<b>G</b>	→	<b>F#</b>	—	<b>F#</b>	→	<b>Eb</b>	—	<b>Eb</b>	→	<b>D</b>	—	<b>D</b>	→

**Functional  
Voice-Leading**

5 → 1  
 3 — 7  
 7 → 3  
 1 — 5

—	<b>B</b>	→	<b>Ab</b>	—	<b>Ab</b>	→	<b>G</b>	—	<b>G</b>	→	<b>F#</b>	—	<b>F#</b>	→	
•	—	<b>G</b>	→	<b>F#</b>	—	<b>F#</b>	→	<b>Eb</b>	—	<b>Eb</b>	→	<b>D</b>	—	<b>D</b>	→
•	→	<b>C</b>	—	<b>C</b>	→	<b>B</b>	—	<b>B</b>	→	<b>Ab</b>	—	<b>Ab</b>	→	<b>G</b>	—
	→	<b>Eb</b>	—	<b>Eb</b>	→	<b>D</b>	—	<b>D</b>	→	<b>C</b>	—	<b>C</b>	→	<b>B</b>	—
	→	<b>Eb</b>	—	<b>Eb</b>	→	<b>D</b>	—	<b>D</b>	→	<b>C</b>	—	<b>C</b>	→	<b>B</b>	—
	→	<b>Eb</b>	—	<b>Eb</b>	→	<b>D</b>	—	<b>D</b>	→	<b>C</b>	—	<b>C</b>	→	<b>B</b>	—
	→	<b>C</b>	—	<b>C</b>	→	<b>B</b>	—	<b>B</b>	→	<b>Ab</b>	—	<b>Ab</b>	→	<b>G</b>	—
	—	<b>G</b>	→	<b>F#</b>	—	<b>F#</b>	→	<b>Eb</b>	—	<b>Eb</b>	→	<b>D</b>	—	<b>D</b>	→
	—	<b>B</b>	→	<b>Ab</b>	—	<b>Ab</b>	→	<b>G</b>	—	<b>G</b>	→	<b>F#</b>	—	<b>F#</b>	→



M.S.R.P. 1) **C C B B Ab** 2) **Eb Eb DD C**

1) ||: **C C B B Ab G G F# F# Eb Eb DD** :|| 2) ||: **Eb Eb DD C C B B Ab Ab G G F# F#** :||

↓  
1

↓  
5

↓  
3

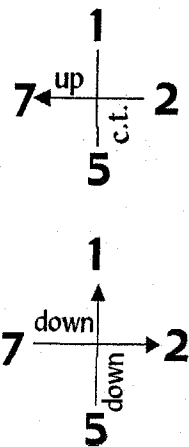
↓  
7

**Chord Family:** Triad I  
B.N.  
**Voicing Type:** Drop 3

**Cycle:** 4

**Scale:** C Hungarian minor

	<u>G</u>	<u>Cm</u>	<u>Ab7(no5)</u>	<u>Bm</u>	<u>Eb+</u>	<u>Ab</u>	<u>D(b5)</u>
	C	F#	B	Eb	Ab	D	G
<b>Intervallic</b>							
<b>Voice-Leading</b>							
5 → 2nd	— G	→ F#	— F#	→ Eb	— Eb	→ D	— D
2 → 2nd	• → D	→ Eb	→ C	→ D	→ B	→ C	→ Ab
7 → 3rd	• → B	→ G	→ Ab	→ F#	→ G	→ Eb	→ F#
1 — c.t.	→ C	— C	→ B	— B	→ Ab	— Ab	→ G
	→ C	— C	→ B	— B	→ Ab	— Ab	→ G
	→ B	→ G	→ Ab	→ F#	→ G	→ Eb	→ F#
<b>Functional</b>							
<b>Voice-Leading</b>							
5 → 1	→ D	→ Eb	→ C	→ D	→ B	→ C	→ Ab
2 → 7	— G	→ F#	— F#	→ Eb	— Eb	→ D	— D
7 → 2	• → C	— C	→ B	— B	→ Ab	— Ab	→ G
1 — 5	• → D	→ Eb	→ C	→ D	→ B	→ C	→ Ab
	→ D	→ Eb	→ C	→ D	→ B	→ C	→ Ab
	→ D	→ Eb	→ C	→ D	→ B	→ C	→ Ab
	→ C	— C	→ B	— B	→ Ab	— Ab	→ G
	— G	→ F#	— F#	→ Eb	— Eb	→ D	— D
	→ B	→ G	→ Ab	→ F#	→ G	→ Eb	→ F#



M.S.R.P. 1) CCBB Ab 2) DEbCD B

1) ||: CCBBAb Ab GGF#F#EbEb DD: || 2) ||: DEbCDBCAb BGAb F#GEb F#: ||

↓  
1

↓  
5

↓  
2

↓  
7



**Chord Family:**  $\frac{\text{Triad}}{\text{B.N.}}$  II

**Cycle:** 4

**Scale:** C Hungarian minor

**Voicing Type:** Drop 3

**Intervallic  
Voice-Leading**

4 — c.t.

2 → 2nd

7 ↘ 3rd

1 ↘ 2nd

**Functional  
Voice-Leading**

4 — 1

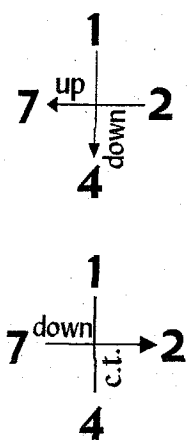
2 → 7

7 ↘ 2

1 ↘ 4

$\frac{\text{Bm}}{\text{C}}$     $\frac{\text{Eb+}}{\text{F\#}}$     $\frac{\text{Ab}}{\text{B}}$     $\frac{\text{D(b5)}}{\text{Eb}}$     $\frac{\text{G}}{\text{Ab}}$     $\frac{\text{Cm}}{\text{D}}$     $\frac{\text{Ab7(no5)}}{\text{G}}$

→	F#	—	F#	→	Eb	—	Eb	→	D	—	D	→	C	—	
•	→	D	↗	Eb	→	C	↗	D	→	B	↗	C	→	Ab	↗
•	↗	B	↘	G	↗	Ab	↘	F#	↗	G	↘	Eb	↗	F#	↘
—	C	↘	B	—	B	↘	Ab	—	Ab	↘	G	—	G	↘	
—	C	↘	B	—	B	↘	Ab	—	Ab	↘	G	—	G	↘	
↗	B	↘	G	↗	Ab	↘	F#	↗	G	↘	Eb	↗	F#	↘	
→	D	↗	Eb	→	C	↗	D	→	B	↗	C	→	Ab	↗	
↘	F#	—	F#	→	Eb	—	Eb	→	D	—	D	→	C	—	
↗	B	↘	G	↗	Ab	↘	F#	↗	G	↘	Eb	↗	F#	↘	
•	↘	F#	—	F#	→	Eb	—	Eb	→	D	—	D	→	C	—
•	—	C	↘	B	—	B	↘	Ab	—	Ab	↘	G	—	G	↘
→	D	↗	Eb	→	C	↗	D	→	B	↗	C	→	Ab	↗	
→	D	↗	Eb	→	C	↗	D	→	B	↗	C	→	Ab	↗	
—	C	↘	B	—	B	↘	Ab	—	Ab	↘	G	—	G	↘	
↘	F#	—	F#	→	Eb	—	Eb	→	D	—	D	→	C	—	
↗	B	↘	G	↗	Ab	↘	F#	↗	G	↘	Eb	↗	F#	↘	



M.S.R.P.   1)  $\overbrace{\text{C B B Ab Ab}}$    2)  $\overbrace{\text{DEb CD B}}$

1) ||: C B B Ab Ab G G F# F# Eb Eb D D C :|| 2) ||: D Eb C D B C Ab B G Ab F# G Eb F# :||



**Chord Family:** 4-part 4ths

**Cycle:** 4

**Scale:** C Hungarian minor

**Voicing Type:** Drop 3

**Intervallic  
Voice-Leading**

4 — c.t.

3 — c.t.

7 ↘ 2nd

1 ↘ 2nd

↘	F#	—	F#	↘	Eb	—	Eb	↘	D	—	D	↘	C	—	
•	↘	Eb	—	Eb	↘	D	—	D	↘	C	—	C	↘	B	—
•	—	B	↘	Ab	—	Ab	↘	G	—	G	↘	F#	—	F#	↘
—	C	↘	B	—	B	↘	Ab	—	Ab	↘	G	—	G	↘	
—	C	↘	B	—	B	↘	Ab	—	Ab	↘	G	—	G	↘	
—	B	↘	Ab	—	Ab	↘	G	—	G	↘	F#	—	F#	↘	•
↘	Eb	—	Eb	↘	D	—	D	↘	C	—	C	↘	B	—	•
↘	F#	—	F#	↘	Eb	—	Eb	↘	D	—	D	↘	C	—	

**Functional  
Voice-Leading**

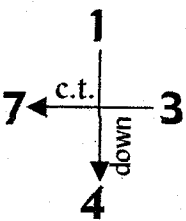
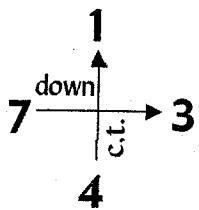
4 — 1

3 — 7

7 ↘ 3

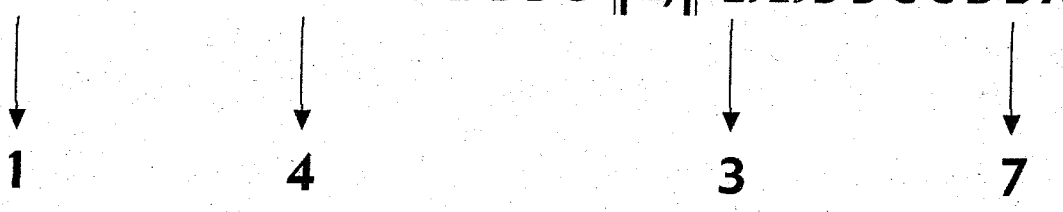
1 ↘ 4

—	B	↘	Ab	—	Ab	↘	G	—	G	↘	F#	—	F#	↘	
•	↘	F#	—	F#	↘	Eb	—	Eb	↘	D	—	D	↘	C	—
•	—	C	↘	B	—	B	↘	Ab	—	Ab	↘	G	—	G	↘
↘	Eb	—	Eb	↘	D	—	D	↘	C	—	C	↘	B	—	
↘	Eb	—	Eb	↘	D	—	D	↘	C	—	C	↘	B	—	
—	C	↘	B	—	B	↘	Ab	—	Ab	↘	G	—	G	↘	•
↘	F#	—	F#	↘	Eb	—	Eb	↘	D	—	D	↘	C	—	•
—	B	↘	Ab	—	Ab	↘	G	—	G	↘	F#	—	F#	↘	



M.S.R.P. 1)  $\overbrace{C B B A b A b}$  2)  $\overbrace{E b E b D D C}$

1) ||: C B B A b A b G G F# F# E b E b D D C :|| 2) ||: E b E b D D C C B B A b A b G G F# F# :||



**Chord Family:** Spread Clusters

**Cycle:** 4

**Scale:** C Hungarian minor

**Voicing Type:** Drop 2 & 4

[also, try "Joe's 2 plus 2 thing" ...]

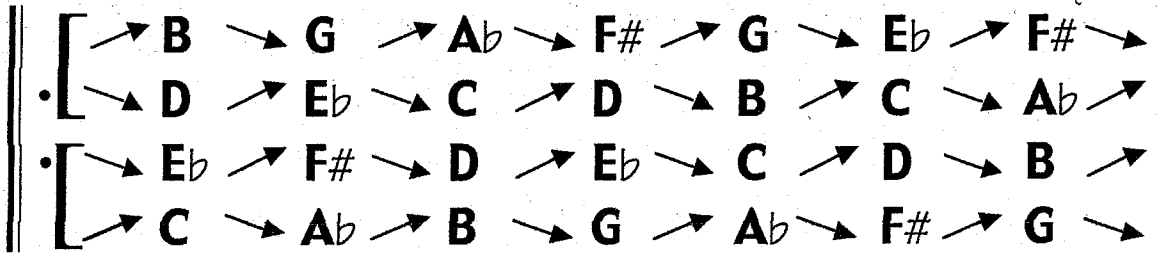
**Intervallic  
Voice-Leading**

7 → 3rd

2 → 2nd

3 → 2nd

1 → 3rd



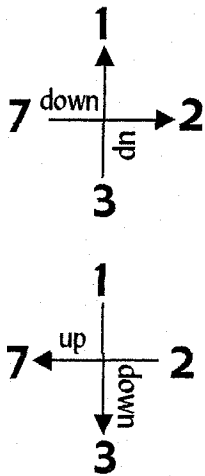
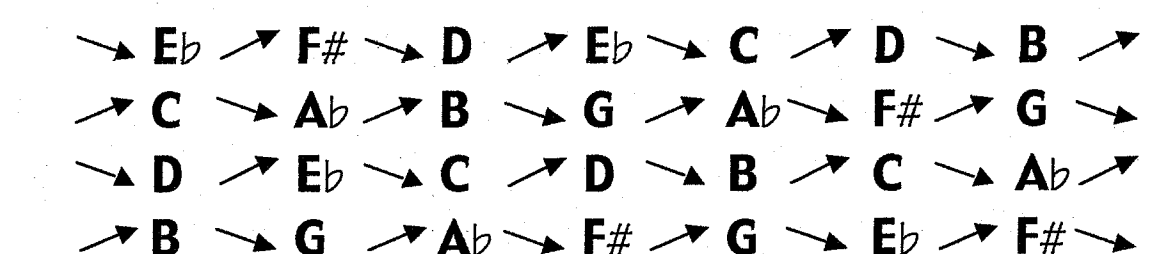
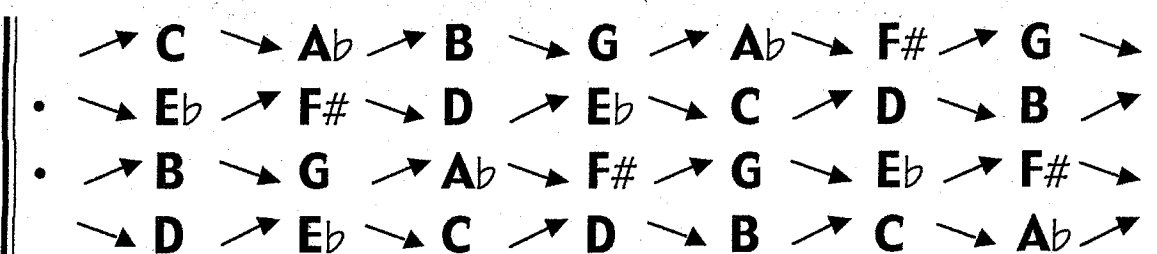
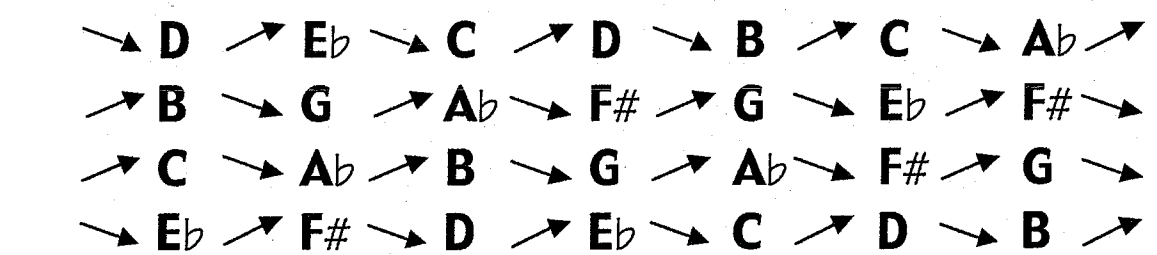
**Functional  
Voice-Leading**

7 → 2

2 → 7

3 → 1

1 → 3



M.S.R.P. 1)  $\overline{C A^b B G A^b}$  2)  $\overline{D E^b C D B}$

1)  $||: C A^b B G A^b F^\# G E^b F^\# D E^b C D B ||$  2)  $||: D E^b C D B C A^b B G A^b F^\# G E^b F^\# :||$

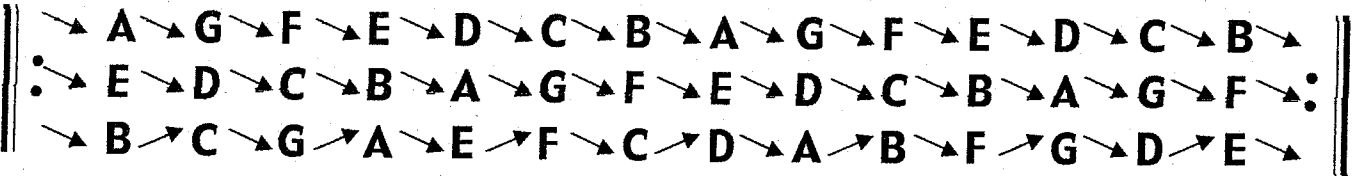
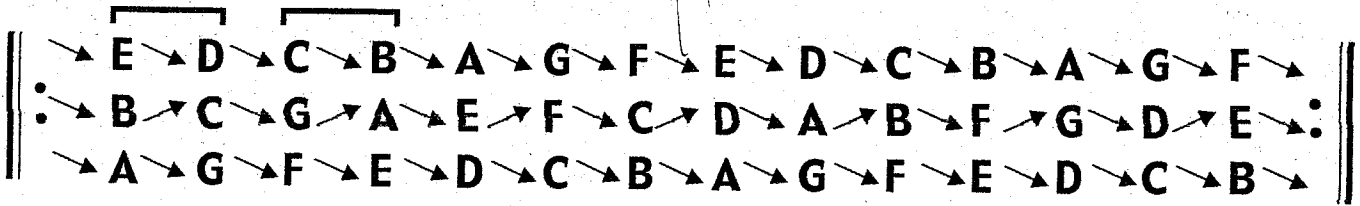


C Major

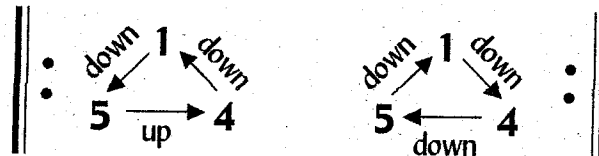
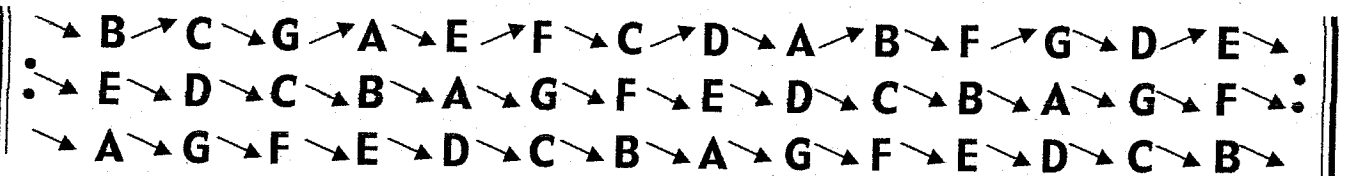
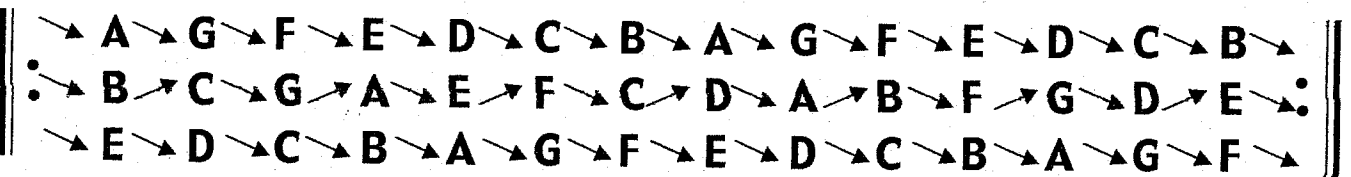
3-part 4ths (5ths)

||: Cycle 3, Cycle 4 :||

Close



Spread



C Melodic Minor

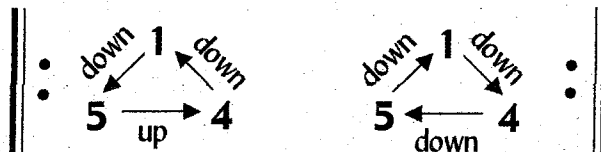
3-part 4ths (5ths)

||: Cycle 3, Cycle 4 :||

Close

Close

Spread



C Harmonic Minor

3-part 4ths (5ths)

||: Cycle 3, Cycle 4 :||

Close

Diagram 1: Close voicing. Three staves with notes and arrows. Brackets above the first two staves indicate intervals of 4ths and 5ths. The notes are: Eb, D, C, B, Ab, G, F, Eb, D, C, B, Ab, G, F.

Diagram 2: Close voicing. Three staves with notes and arrows. The notes are: Ab, G, F, Eb, D, C, B, Ab, G, F, Eb, D, C, B.

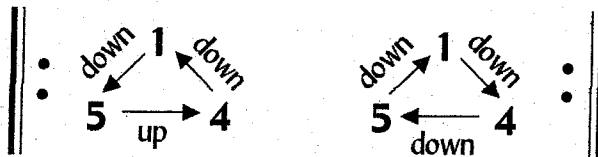
Diagram 3: Close voicing. Three staves with notes and arrows. The notes are: B, C, G, Ab, Eb, F, C, D, Ab, B, F, G, D, Eb.

Spread

Diagram 4: Spread voicing. Three staves with notes and arrows. The notes are: Eb, D, C, B, Ab, G, F, Eb, D, C, B, Ab, G, F.

Diagram 5: Spread voicing. Three staves with notes and arrows. The notes are: Ab, G, F, Eb, D, C, B, Ab, G, F, Eb, D, C, B.

Diagram 6: Spread voicing. Three staves with notes and arrows. The notes are: B, C, G, Ab, Eb, F, C, D, Ab, B, F, G, D, Eb.



C Harmonic Major

3-part 4ths (5ths)

||: Cycle 3, Cycle 4 :||

Close

Diagram 1: Close voicing. Three staves with notes and arrows. Brackets above the first two staves group notes in pairs: (E, D), (C, B), (A, G), (F, E), (D, C), (B, A), (G, F).  
 Staff 1: E → D → C → B → A → G → F → E → D → C → B → A → G → F  
 Staff 2: B → C → G → A → E → F → C → D → A → B → F → G → D → E  
 Staff 3: A → G → F → E → D → C → B → A → G → F → E → D → C → B

Diagram 2: Close voicing. Three staves with notes and arrows.  
 Staff 1: A → G → F → E → D → C → B → A → G → F → E → D → C → B  
 Staff 2: E → D → C → B → A → G → F → E → D → C → B → A → G → F  
 Staff 3: B → C → G → A → E → F → C → D → A → B → F → G → D → E

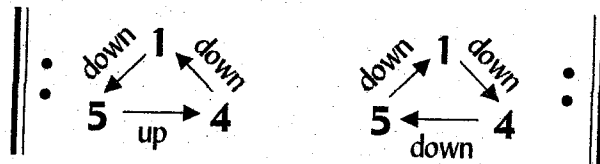
Diagram 3: Close voicing. Three staves with notes and arrows.  
 Staff 1: B → C → G → A → E → F → C → D → A → B → F → G → D → E  
 Staff 2: A → G → F → E → D → C → B → A → G → F → E → D → C → B  
 Staff 3: E → D → C → B → A → G → F → E → D → C → B → A → G → F

Spread

Diagram 4: Spread voicing. Three staves with notes and arrows.  
 Staff 1: E → D → C → B → A → G → F → E → D → C → B → A → G → F  
 Staff 2: A → G → F → E → D → C → B → A → G → F → E → D → C → B  
 Staff 3: B → C → G → A → E → F → C → D → A → B → F → G → D → E

Diagram 5: Spread voicing. Three staves with notes and arrows.  
 Staff 1: A → G → F → E → D → C → B → A → G → F → E → D → C → B  
 Staff 2: B → C → G → A → E → F → C → D → A → B → F → G → D → E  
 Staff 3: E → D → C → B → A → G → F → E → D → C → B → A → G → F

Diagram 6: Spread voicing. Three staves with notes and arrows.  
 Staff 1: B → C → G → A → E → F → C → D → A → B → F → G → D → E  
 Staff 2: E → D → C → B → A → G → F → E → D → C → B → A → G → F  
 Staff 3: A → G → F → E → D → C → B → A → G → F → E → D → C → B



C Hungarian Minor

3-part 4ths (5ths)

||: Cycle 3, Cycle 4 :||

Close

Diagram 1: Close voicing. Brackets above the first two notes of each line indicate close intervals. The notes are: Eb, D, C, B, Ab, G, F#, Eb, D, C, B, Ab, G, F#.

||: Eb → D → C → B → Ab → G → F# → Eb → D → C → B → Ab → G → F# → ||  
 : → B → C → G → Ab → Eb → F# → C → D → Ab → B → F# → G → D → Eb → :  
 → Ab → G → F# → Eb → D → C → B → Ab → G → F# → Eb → D → C → B → ||

Diagram 2: Close voicing. The notes are: Ab, G, F#, Eb, D, C, B, Ab, G, F#, Eb, D, C, B.

||: Ab → G → F# → Eb → D → C → B → Ab → G → F# → Eb → D → C → B → ||  
 : → Eb → D → C → B → Ab → G → F# → Eb → D → C → B → Ab → G → F# → :  
 → B → C → G → Ab → Eb → F# → C → D → Ab → B → F# → G → D → Eb → ||

Diagram 3: Close voicing. The notes are: B, C, G, Ab, Eb, F#, C, D, Ab, B, F#, G, D, Eb.

||: B → C → G → Ab → Eb → F# → C → D → Ab → B → F# → G → D → Eb → ||  
 : → Ab → G → F# → Eb → D → C → B → Ab → G → F# → Eb → D → C → B → :  
 → Eb → D → C → B → Ab → G → F# → Eb → D → C → B → Ab → G → F# → ||

Spread

Diagram 4: Spread voicing. The notes are: Eb, D, C, B, Ab, G, F#, Eb, D, C, B, Ab, G, F#.

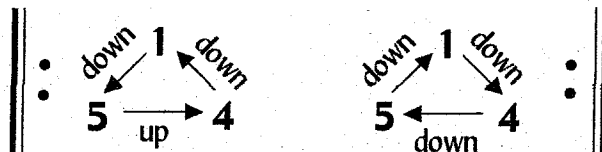
||: Eb → D → C → B → Ab → G → F# → Eb → D → C → B → Ab → G → F# → ||  
 : → Ab → G → F# → Eb → D → C → B → Ab → G → F# → Eb → D → C → B → :  
 → B → C → G → Ab → Eb → F# → C → D → Ab → B → F# → G → D → Eb → ||

Diagram 5: Spread voicing. The notes are: Ab, G, F#, Eb, D, C, B, Ab, G, F#, Eb, D, C, B.

||: Ab → G → F# → Eb → D → C → B → Ab → G → F# → Eb → D → C → B → ||  
 : → B → C → G → Ab → Eb → F# → C → D → Ab → B → F# → G → D → Eb → :  
 → Eb → D → C → B → Ab → G → F# → Eb → D → C → B → Ab → G → F# → ||

Diagram 6: Spread voicing. The notes are: B, C, G, Ab, Eb, F#, C, D, Ab, B, F#, G, D, Eb.

||: B → C → G → Ab → Eb → F# → C → D → Ab → B → F# → G → D → Eb → ||  
 : → Eb → D → C → B → Ab → G → F# → Eb → D → C → B → Ab → G → F# → :  
 → Ab → G → F# → Eb → D → C → B → Ab → G → F# → Eb → D → C → B → ||



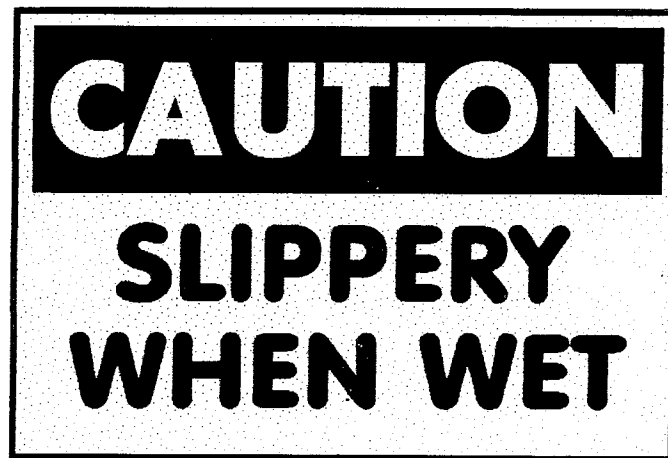
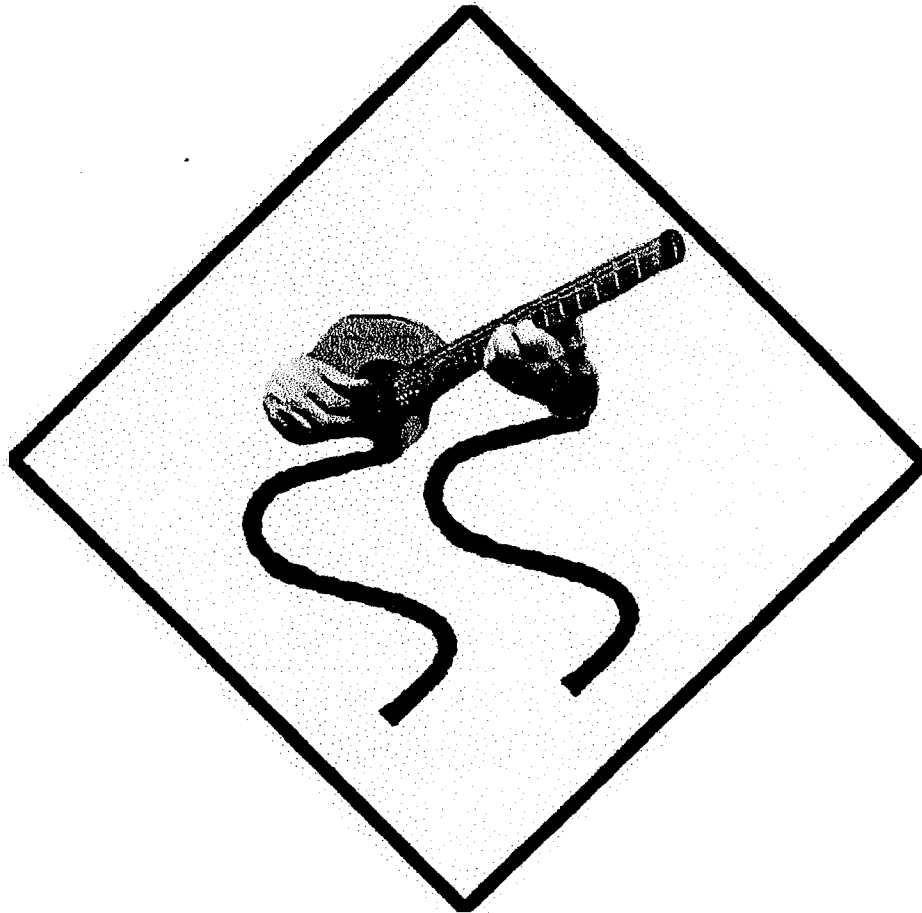


## **GRIP-SLIPPING**

"Grip-Slipping" is a term I use to describe a series of exercises that I sometimes give to my guitar students to help them learn all the inversions of different chords. Without giving away too many "secrets," I've included six examples incorporating seventh chords in a six tonic system (whole tone scale). The voicing type is Drop 3. (You might try Drop 2 and Drop 2 & 4 as well...)

P.S. The IVLs and the FVLs are all examples of SCVL (specific chromatic voice-leading), as opposed to GDVL (generic diatonic voice-leading), which is all of Volumes 1 & 2.

P.P.S. There, I gave it away!

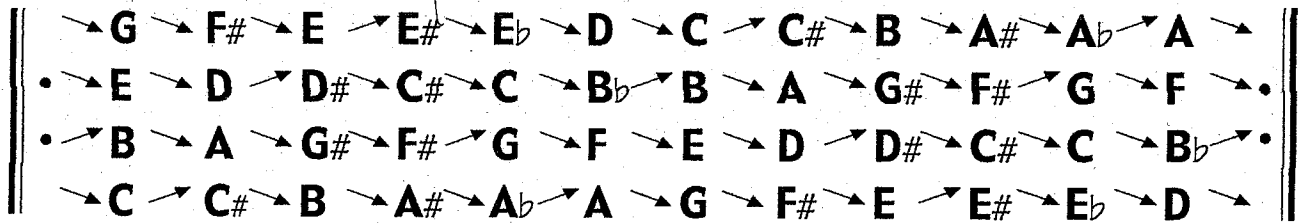


Chord/Voicing: Maj7, Drop 3

### Grip-Slipping

6 Tonic System

CM7 DM7 EM7 F#M7 AbM7 Bbm7 CM7 DM7 EM7 F#M7 AbM7 Bbm7

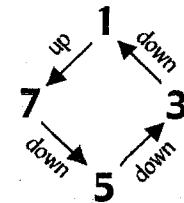


**M.S.R.P.**

||:CC#BA#A<sup>b</sup>AGF#EE#E<sup>b</sup>D:||||:EDD#C#CB<sup>b</sup>BAG#F#GF:||  
 ↓ 1 ↓ 5 ↓ 3 ↓ 7

I.V.L.: 7 → M 2nd  
 5 → m 2nd  
 3 → M 2nd  
 1 → m 2nd

F.V.L.: 7 → 5  
 5 → 3  
 3 → 1  
 1 → 7

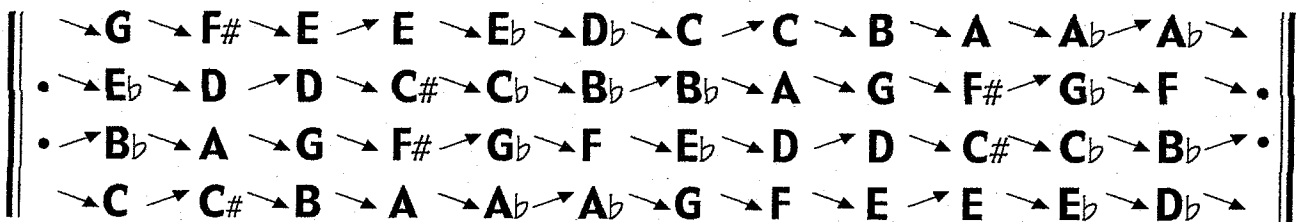


Chord/Voicing: Min7, Drop 3

### Grip-Slipping

6 Tonic System

Cm7 Dm7 Em7 F#m7 Abm7 Bbm7 Cm7 Dm7 Em7 F#m7 Abm7 Bbm7

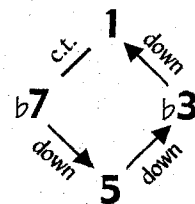


**M.S.R.P.**

||:CCBA A<sup>b</sup>A<sup>b</sup>GFEE<sup>b</sup>D<sup>b</sup>:||||:E<sup>b</sup>DDC#CB<sup>b</sup>B<sup>b</sup>AGF#G<sup>b</sup>F:||  
 ↓ 1 ↓ 5 ↓ b3 ↓ b7

I.V.L.: b7 → m 2nd  
 5 → M 2nd  
 b3 → m 2nd  
 1 — c.t.

F.V.L.: b7 → 5  
 5 → b3  
 b3 → 1  
 1 — b7



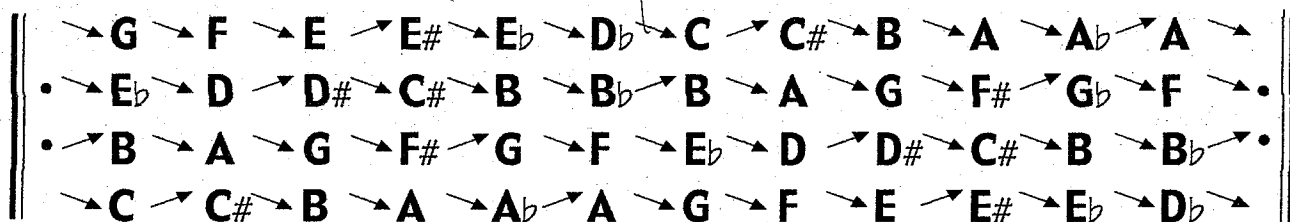


**Chord/Voicing: MinMaj7, Drop 3**

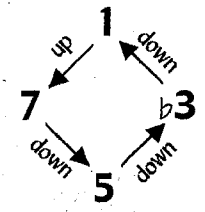
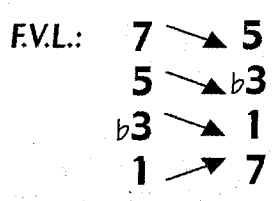
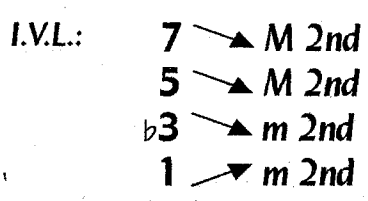
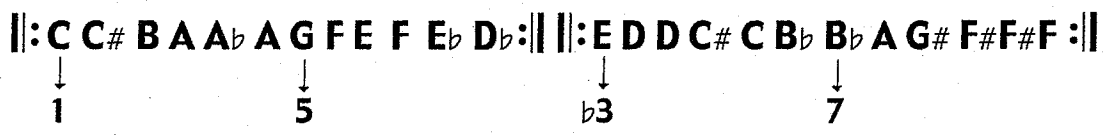
**Grip-Slipping**

**6 Tonic System**

CmM7 DmM7 EmM7 F#mM7 AbmM7 BbmM7 CmM7 DmM7 EmM7 F#mM7 AbmM7 BbmM7



**M.S.R.P.**

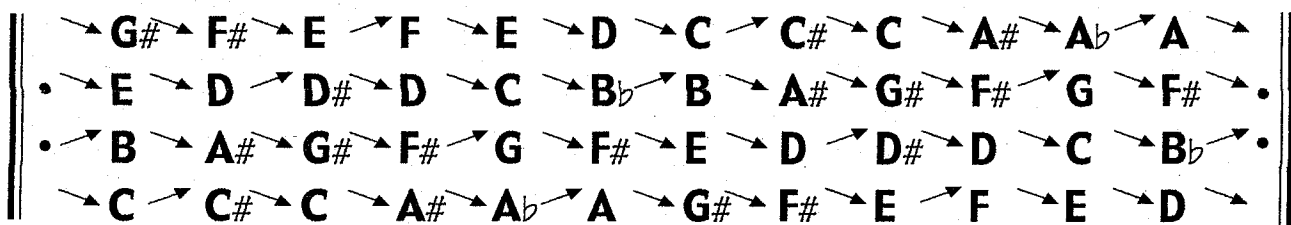


**Chord/Voicing: AugMaj7, Drop 3**

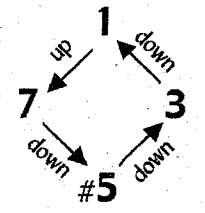
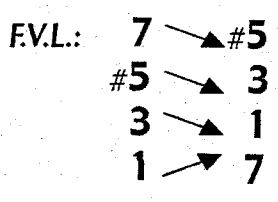
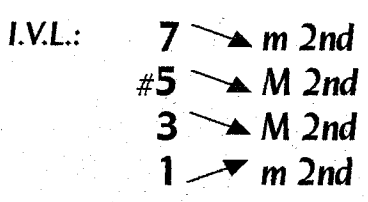
**Grip-Slipping**

**6 Tonic System**

C+M7 D+M7 E+M7 F#+M7 Ab+M7 B+M7 C+M7 D+M7 E+M7 F#+M7 Ab+M7 B+M7



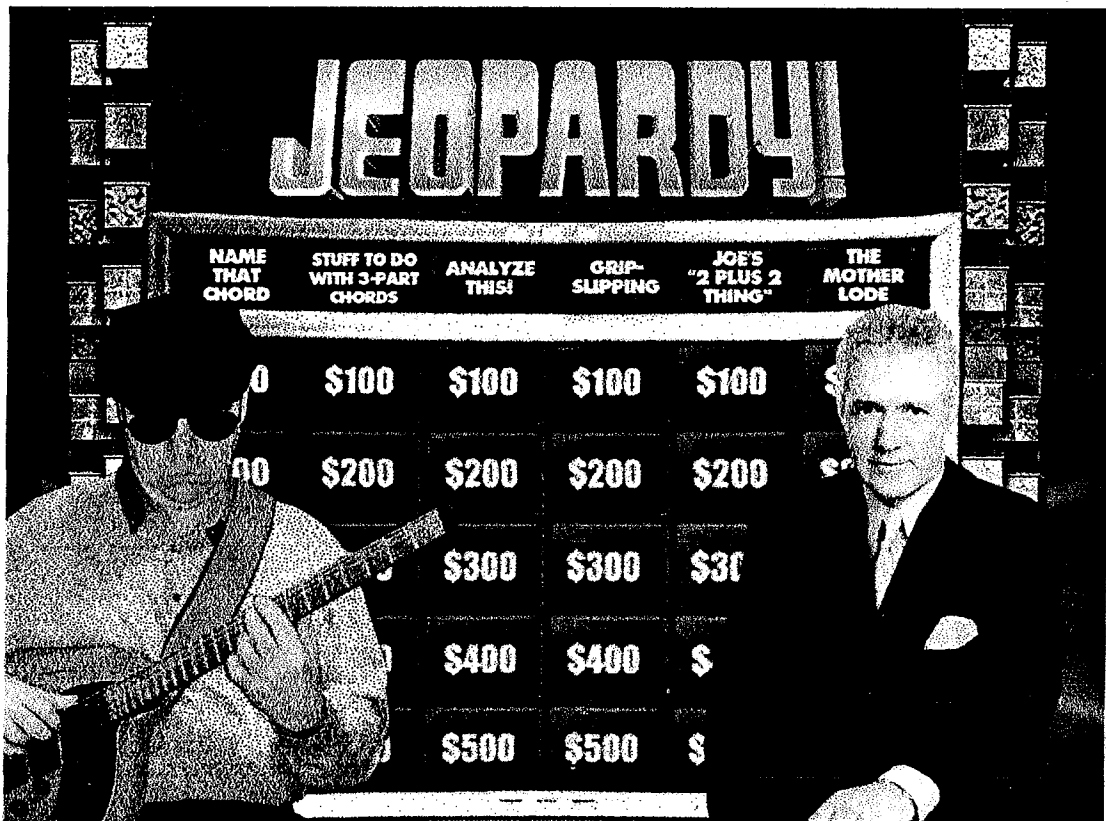
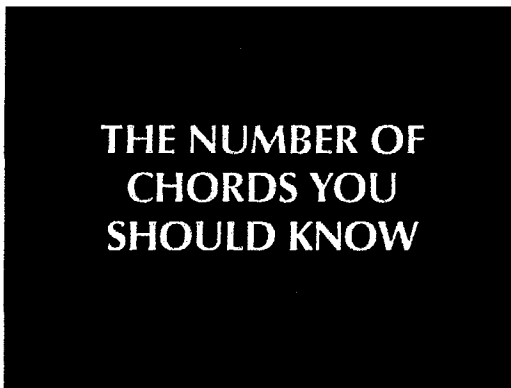
**M.S.R.P.**



## ANALYZE THIS!

In the following pages, voice-leading (of various chord types, scales, voicings, etc.) are given without any identifying labels. It's up to you (if you're willing) to analyze them to see if you can figure out what they are. The more time you've spent with the material from Volumes I and II, the more likely you'll figure them out. At the very least, try playing them and see if you can tell *something* about their identity.

There are 37 numbered examples to work with, so take all the time you need. We've provided the "answer pages" to help you match the voice-leading with their appropriate descriptions. As well, the actual matching answers are provided in case you get bored with the work (or would rather play a board game). Imagine the hours of entertainment and fun the whole family will have! In the meantime, we'll be working on developing the game show format here at Mr. Goodchord: "Yes, Alex—I'll take TBN II in Hungarian Minor for \$500, please..."



**ANALYZE THIS!**

①

||: — E — E ↘ D — D — D ↘ C — C —  
 : ↘ C — C — C ↘ B — B — B ↘ A —  
 — G ↘ F — F — F ↘ E — E — E ↘

— C ↘ B — B — B ↘ A — A — A ↘  
 — A — A ↘ G — G — G ↘ F — F —  
 ↘ D — D — D ↘ C — C — C ↘ B —

↘ G — G — G ↘ F — F — F ↘ E — ||  
 — F ↘ E — E — E ↘ D — D — D ↘ : ||  
 — B — B ↘ A — A — A ↘ G — G — ||

②

||: ↘ C → B<sup>b</sup> → C → B<sup>b</sup> → A →  
 : ↘ G → A → G → F<sup>#</sup> → E →  
 ↘ F<sup>#</sup> → E → E<sup>b</sup> → C<sup>#</sup> → D<sup>#</sup> → C<sup>#</sup> →

↘ G → A → G → F<sup>#</sup> → E →  
 ↘ F<sup>#</sup> → E → E<sup>b</sup> → C<sup>#</sup> → D<sup>#</sup> → C<sup>#</sup> →  
 ↘ C → B<sup>b</sup> → C → B<sup>b</sup> → A →

↘ F<sup>#</sup> → E → E<sup>b</sup> → C<sup>#</sup> → D<sup>#</sup> → C<sup>#</sup> → ||  
 ↘ C → B<sup>b</sup> → C → B<sup>b</sup> → A → : ||  
 ↘ G → A → G → F<sup>#</sup> → E →

M.S.R.P.

||: C → B<sup>b</sup> → C → B<sup>b</sup> → A → G → A → G →  
 F<sup>#</sup> → E → F<sup>#</sup> → E → E<sup>b</sup> → C<sup>#</sup> → D<sup>#</sup> → C<sup>#</sup> → :||

**ANALYZE THIS! (CONTINUED)**

③

—	E	↘	D	↗	F	↘	E	—	E	↗	F	—	F	↘	E	↗	G	↘	F	—	F	↗	G	—	G	↘	F	↗	
:	—	B	↗	C	—	C	↘	B	↗	D	↘	C	—	C	↗	D	—	D	↘	C	↗	E	↘	D	—	D	↗	E	—
	↗	A	↘	G	—	G	↗	A	—	A	↘	G	↗	B	↘	A	—	A	↗	B	—	B	↘	A	↗	C	↘	B	—
	↗	A	↘	G	—	G	↗	A	—	A	↘	G	↗	B	↘	A	—	A	↗	B	—	B	↘	A	↗	C	↘	B	—
	—	E	↘	D	↗	F	↘	E	—	E	↗	F	—	F	↘	E	↗	G	↘	F	—	F	↗	G	—	G	↘	F	↗
	—	B	↗	C	—	C	↘	B	↗	D	↘	C	—	C	↗	D	—	D	↘	C	↗	E	↘	D	—	D	↗	E	—
	—	B	↗	C	—	C	↘	B	↗	D	↘	C	—	C	↗	D	—	D	↘	C	↗	E	↘	D	—	D	↗	E	—
	↗	A	↘	G	—	G	↗	A	—	A	↘	G	↗	B	↘	A	—	A	↗	B	—	B	↘	A	↗	C	↘	B	—
	—	E	↘	D	↗	F	↘	E	—	E	↗	F	—	F	↘	E	↗	G	↘	F	—	F	↗	G	—	G	↘	F	↗

④

—	E	↘	D	↗	F	↘	E	—	E	↗	F	—	F	↘	E	↗	G	↘	F	—	F	↗	G	—	G	↘	F	↗	
:	↗	A	↘	G	—	G	↗	A	—	A	↘	G	↗	B	↘	A	—	A	↗	B	—	B	↘	A	↗	C	↘	B	—
	—	B	↗	C	—	C	↘	B	↗	D	↘	C	—	C	↗	D	—	D	↘	C	↗	E	↘	D	—	D	↗	E	—
	↗	A	↘	G	—	G	↗	A	—	A	↘	G	↗	B	↘	A	—	A	↗	B	—	B	↘	A	↗	C	↘	B	—
	—	B	↗	C	—	C	↘	B	↗	D	↘	C	—	C	↗	D	—	D	↘	C	↗	E	↘	D	—	D	↗	E	—
	—	E	↘	D	↗	F	↘	E	—	E	↗	F	—	F	↘	E	↗	G	↘	F	—	F	↗	G	—	G	↘	F	↗
	—	B	↗	C	—	C	↘	B	↗	D	↘	C	—	C	↗	D	—	D	↘	C	↗	E	↘	D	—	D	↗	E	—
	—	E	↘	D	↗	F	↘	E	—	E	↗	F	—	F	↘	E	↗	G	↘	F	—	F	↗	G	—	G	↘	F	↗
	↗	A	↘	G	—	G	↗	A	—	A	↘	G	↗	B	↘	A	—	A	↗	B	—	B	↘	A	↗	C	↘	B	—

**ANALYZE THIS! (CONTINUED)**

⑤

→ G → E<sub>b</sub> → C → A<sub>b</sub> → F → D → B →  
 • → B → C → B → C → D → C → D →  
 • → E<sub>b</sub> → D → E<sub>b</sub> → F → E<sub>b</sub> → F → G →  
 → F → G → A<sub>b</sub> → G → A<sub>b</sub> → B → A<sub>b</sub> →

→ G → E<sub>b</sub> → C → A<sub>b</sub> → F → D → B →  
 → E<sub>b</sub> → D → E<sub>b</sub> → F → E<sub>b</sub> → F → G →  
 → F → G → A<sub>b</sub> → G → A<sub>b</sub> → B → A<sub>b</sub> →  
 → B → C → B → C → D → C → D →

→ G → E<sub>b</sub> → C → A<sub>b</sub> → F → D → B →  
 → F → G → A<sub>b</sub> → G → A<sub>b</sub> → B → A<sub>b</sub> → •  
 → B → C → B → C → D → C → D → •  
 → E<sub>b</sub> → D → E<sub>b</sub> → F → E<sub>b</sub> → F → G →

⑥

A<sub>b</sub> → F → F# — F# → E → C# → D — D  
 E<sub>b</sub> → E — E → D → B → C — C → B<sub>b</sub>  
 C → B<sub>b</sub> → G → A<sub>b</sub> — A<sub>b</sub> → F# → E<sub>b</sub> → E  
 D — D → C → A → B<sub>b</sub> — B<sub>b</sub> → A<sub>b</sub> → F


A<sub>b</sub> → F → F# — F# → E → C# → D — D  
 C → B<sub>b</sub> → G → A<sub>b</sub> — A<sub>b</sub> → F# → E<sub>b</sub> → E  
 D — D → C → A → B<sub>b</sub> — B<sub>b</sub> → A<sub>b</sub> → F  
 E<sub>b</sub> → E — E → D → B → C — C → B<sub>b</sub>


E<sub>b</sub> → E — E → D → B → C — C → B<sub>b</sub>  
 C → B<sub>b</sub> → G → A<sub>b</sub> — A<sub>b</sub> → F# → E<sub>b</sub> → E  
 D — D → C → A → B<sub>b</sub> — B<sub>b</sub> → A<sub>b</sub> → F  
 A<sub>b</sub> → F → F# — F# → E → C# → D — D





**ANALYZE THIS! (CONTINUED)**


7


	F Eb	Eb D	D C	C B	B Ab	Ab G	G F
	Ab G	G F	F Eb	Eb D	D C	C B	B Ab
	G F	F Eb	Eb D	D C	C B	B Ab	Ab G
	B C	Ab B	G Ab	F G	Eb F	D Eb	C D

	F Eb	Eb D	D C	C B	B Ab	Ab G	G F
	B C	Ab B	G Ab	F G	Eb F	D Eb	C D
	G F	F Eb	Eb D	D C	C B	B Ab	Ab G
	Ab G	G F	F Eb	Eb D	D C	C B	B Ab

	G F	F Eb	Eb D	D C	C B	B Ab	Ab G
	B C	Ab B	G Ab	F G	Eb F	D Eb	C D
	Ab G	G F	F Eb	Eb D	D C	C B	B Ab
	F Eb	Eb D	D C	C B	B Ab	Ab G	G F

	G F	F Eb	Eb D	D C	C B	B Ab	Ab G
	B C	Ab B	G Ab	F G	Eb F	D Eb	C D
	F Eb	Eb D	D C	C B	B Ab	Ab G	G F
	Ab G	G F	F Eb	Eb D	D C	C B	B Ab

	Ab G	G F	F Eb	Eb D	D C	C B	B Ab
	B C	Ab B	G Ab	F G	Eb F	D Eb	C D
	F Eb	Eb D	D C	C B	B Ab	Ab G	G F
	G F	F Eb	Eb D	D C	C B	B Ab	Ab G

	B C	Ab B	G Ab	F G	Eb F	D Eb	C D
	F Eb	Eb D	D C	C B	B Ab	Ab G	G F
	G F	F Eb	Eb D	D C	C B	B Ab	Ab G
	Ab G	G F	F Eb	Eb D	D C	C B	B Ab

**ANALYZE THIS! (CONTINUED)**

8

G → F#  
 B → C  
 Eb → D  
 F# → G

F# → G  
 Eb → D  
 G → F#  
 B → C

B → C  
 G → F#  
 F# → G  
 Eb → D

Eb → D  
 F# → G  
 B → C  
 G → F#

Ab → G  
 C → D  
 F# → Eb  
 G → Ab

G → Ab  
 F# → Eb  
 Ab → G  
 C → D

C → D  
 Ab → G  
 G → Ab  
 F# → Eb

F# → Eb  
 G → Ab  
 C → D  
 Ab → G

B → Ab  
 D → Eb  
 G → F#  
 Ab → B

Ab → B  
 G → F#  
 B → Ab  
 D → Eb

D → Eb  
 B → Ab  
 Ab → B  
 G → F#

G → F#  
 Ab → B  
 D → Eb  
 B → Ab

C → B  
 Eb → F#  
 Ab → G  
 B → C

B → C  
 Ab → G  
 C → B  
 Eb → F#

Eb → F#  
 C → B  
 B → C  
 Ab → G

Ab → G  
 B → C  
 Eb → F#  
 C → B

D → C  
 F# → G  
 B → Ab  
 C → D

C → D  
 B → Ab  
 D → C  
 F# → G

F# → G  
 D → C  
 C → D  
 B → Ab

B → Ab  
 C → D  
 F# → G  
 D → C

Eb → D  
 G → Ab  
 C → B  
 D → Eb

D → Eb  
 C → B  
 Eb → D  
 G → Ab

G → Ab  
 Eb → D  
 D → Eb  
 C → B

C → B  
 D → Eb  
 G → Ab  
 Eb → D

F# → Eb  
 Ab → B  
 D → C  
 Eb → F#

Eb → F#  
 D → C  
 F# → Eb  
 Ab → B

Ab → B  
 F# → Eb  
 Eb → F#  
 D → C

D → C  
 Eb → F#  
 Ab → B  
 F# → Eb

**ANALYZE THIS! (CONTINUED)**

⑨

—	<b>B</b>	↘	<b>A<sup>b</sup></b>	—	<b>A<sup>b</sup></b>	↘	<b>F<sup>#</sup></b>	—	<b>F<sup>#</sup></b>	↘	<b>E<sup>b</sup></b>	—	<b>E<sup>b</sup></b>	↘	
•	<b>F<sup>#</sup></b>	↘	<b>D</b>	—	<b>D</b>	↘	<b>C</b>	—	<b>C</b>	↘	<b>A<sup>b</sup></b>	—	<b>A<sup>b</sup></b>	↘	
•	↘	<b>G</b>	—	<b>G</b>	↘	<b>E<sup>b</sup></b>	—	<b>E<sup>b</sup></b>	↘	<b>D</b>	—	<b>D</b>	↘	<b>B</b>	—
↘	<b>C</b>	—	<b>C</b>	↘	<b>B</b>	—	<b>B</b>	↘	<b>G</b>	—	<b>G</b>	↘	<b>F<sup>#</sup></b>	—	

<b>C</b>	<b>C</b>	<b>B</b>	<b>B</b>	<b>G</b>	<b>G</b>	<b>F<sup>#</sup></b>
<b>G</b>	<b>G</b>	<b>E<sup>b</sup></b>	<b>E<sup>b</sup></b>	<b>D</b>	<b>D</b>	<b>B</b>
<b>B</b>	<b>A<sup>b</sup></b>	<b>A<sup>b</sup></b>	<b>F<sup>#</sup></b>	<b>F<sup>#</sup></b>	<b>E<sup>b</sup></b>	<b>E<sup>b</sup></b>
<b>F<sup>#</sup></b>	<b>D</b>	<b>D</b>	<b>C</b>	<b>C</b>	<b>A<sup>b</sup></b>	<b>A<sup>b</sup></b>
<b>F<sup>#</sup></b>	<b>D</b>	<b>D</b>	<b>C</b>	<b>C</b>	<b>A<sup>b</sup></b>	<b>A<sup>b</sup></b>
<b>B</b>	<b>A<sup>b</sup></b>	<b>A<sup>b</sup></b>	<b>F<sup>#</sup></b>	<b>F<sup>#</sup></b>	<b>E<sup>b</sup></b>	<b>E<sup>b</sup></b>
<b>C</b>	<b>C</b>	<b>B</b>	<b>B</b>	<b>G</b>	<b>G</b>	<b>F<sup>#</sup></b>
<b>G</b>	<b>G</b>	<b>E<sup>b</sup></b>	<b>E<sup>b</sup></b>	<b>D</b>	<b>D</b>	<b>B</b>
<b>G</b>	<b>G</b>	<b>E<sup>b</sup></b>	<b>E<sup>b</sup></b>	<b>D</b>	<b>D</b>	<b>B</b>
<b>C</b>	<b>C</b>	<b>B</b>	<b>B</b>	<b>G</b>	<b>G</b>	<b>F<sup>#</sup></b>
<b>F<sup>#</sup></b>	<b>D</b>	<b>D</b>	<b>C</b>	<b>C</b>	<b>A<sup>b</sup></b>	<b>A<sup>b</sup></b>
<b>B</b>	<b>A<sup>b</sup></b>	<b>A<sup>b</sup></b>	<b>F<sup>#</sup></b>	<b>F<sup>#</sup></b>	<b>E<sup>b</sup></b>	<b>E<sup>b</sup></b>

M.S.R.P.
C C B B G

||: **C C B B G G G F<sup>#</sup> F<sup>#</sup> D D C C A<sup>b</sup> A<sup>b</sup> G G E<sup>b</sup> E<sup>b</sup> D D B B A<sup>b</sup> A<sup>b</sup> F<sup>#</sup> F<sup>#</sup> E<sup>b</sup> E<sup>b</sup> :||**

↓
↓
↓
↓

1
4
5
7

**ANALYZE THIS! (CONTINUED)**

10

→ E	→ E <sub>b</sub>	→ C#	→ E <sub>b</sub>	→
• → F#	→ G	→ F#	→ E	→ •
• → G	→ A	→ A#	→ A	→ •
→ C	→ B <sub>b</sub>	→ C	→ C#	→

→ E <sub>b</sub>	— E <sub>b</sub>	→ C#	→ D	→
• → F	→ G <sub>b</sub>	— F#	→ E	→ •
• → G	→ A <sub>b</sub>	→ A	— A	→ •
— C	→ B <sub>b</sub>	→ B	→ C	—

→ E	→ E <sub>b</sub>	→ C#	→ D	→
• → F	→ G	→ F#	→ E	→ •
• → G	→ A <sub>b</sub>	→ A#	→ A	→ •
→ C	→ B <sub>b</sub>	→ B	→ C#	→

→ E <sub>b</sub>	— E <sub>b</sub>	→ C	→ D	→
• → F	→ G <sub>b</sub>	— F#	→ E <sub>b</sub>	→ •
• → G <sub>b</sub>	→ A <sub>b</sub>	→ A	— A	→ •
— C	→ A	→ B	→ C	—

Arpeggiate:

↑ G	↓ A	↑ A#	↓ A
• F#	↓ G	↑ F#	↓ E
• E	↓ E <sub>b</sub>	↑ C#	↓ E <sub>b</sub>
C	↓ B <sub>b</sub>	C	↓ C#

**ANALYZE THIS! (CONTINUED)**

11

↘E ——— E↘D ↘C↘B ↘A ↘G ——— G↘F ↘E↘D ↘C ↘B ———  
 · —B↘A ↘G↘F ↘E ↘D ——— D↘C ↘B↘A ↘G ↘F ——— F↘E ↘D↘  
 ↘C ↘B ↘A ——— A↘G ↘F↘E ↘D ↘C ——— C↘B ↘A↘G ↘F ↘  
  
 —B↘A ↘G↘F ↘E ↘D ——— D↘C ↘B↘A ↘G ↘F ——— F↘E ↘D↘  
 ↘C ↘B ↘A ——— A↘G ↘F↘E ↘D ↘C ——— C↘B ↘A↘G ↘F ↘  
 ↘E ——— E↘D ↘C↘B ↘A ↘G ——— G↘F ↘E↘D ↘C ↘B ———  
  
 ↘C ↘B ↘A ——— A↘G ↘F↘E ↘D ↘C ——— C↘B ↘A↘G ↘F ↘  
 ↘E ——— E↘D ↘C↘B ↘A ↘G ——— G↘F ↘E↘D ↘C ↘B ——— :  
 —B↘A ↘G↘F ↘E ↘D ——— D↘C ↘B↘A ↘G ↘F ——— F↘E ↘D↘

12

↘E → F↘G↘A → G → A↘B↘C → B →  
 · ↘B → A → B↘C↘D → C → D↘E↘F →  
 ↘C↘D↘E → D → E↘F↘G → F → G↘A →  
  
 ↘C↘D↘E → D → E↘F↘G → F → G↘A →  
 ↘E → F↘G↘A → G → A↘B↘C → B →  
 ↘B → A → B↘C↘D → C → D↘E↘F →  
  
 ↘B → A → B↘C↘D → C → D↘E↘F →  
 ↘C↘D↘E → D → E↘F↘G → F → G↘A → :  
 ↘E → F↘G↘A → G → A↘B↘C → B →

**ANALYZE THIS! (CONTINUED)**

13

C	D	E <sub>b</sub>	E <sub>b</sub>	E <sub>b</sub>	F	G	A <sub>b</sub>	A <sub>b</sub>		
• A <sub>b</sub>		B	C	D	D		E <sub>b</sub>	F	G	
• F		F		F	G	A <sub>b</sub>	B		B	
G		G	A <sub>b</sub>	B	C		C		D	E <sub>b</sub>
A <sub>b</sub>	B	C	D	D	D		E <sub>b</sub>	F	G	
G		G	A <sub>b</sub>	B	C		C		D	E <sub>b</sub>
C	D	E <sub>b</sub>	E <sub>b</sub>	E <sub>b</sub>	F	G	A <sub>b</sub>	A <sub>b</sub>		
F		F	F	G	A <sub>b</sub>	B	B		B	
G	G	A <sub>b</sub>	B	C	C		C	D	E <sub>b</sub>	
F	F	F	G	A <sub>b</sub>	B		B	B		
A <sub>b</sub>	B	C	D	D	D		E <sub>b</sub>	F	G	
C	D	E <sub>b</sub>	E <sub>b</sub>	E <sub>b</sub>	F	G	A <sub>b</sub>	A <sub>b</sub>		
F	F	F	G	A <sub>b</sub>	B		B	B		
C	D	E <sub>b</sub>	E <sub>b</sub>	E <sub>b</sub>	F	G	A <sub>b</sub>	A <sub>b</sub>	•	
G	G	A <sub>b</sub>	B	C	C		C	D	E <sub>b</sub> •	
A <sub>b</sub>	B	C	D	D	D		E <sub>b</sub>	F	G	

(Passing tones optional)

**ANALYZE THIS! (CONTINUED)**

14

	C	D	E	F	G	A	B	C	D	E	F
•	B		C	D	E	F	G	A	B	C	D
•	E	F	G	A	B	C	D	E	F	G	A
	G		A	B	C	D	E	F	G	A	B

	G	A	B	C	D	E	F	G	A	B	
	E	F	G	A	B	C	D	E	F	G	A
	B		C	D	E	F	G	A	B	C	D
	C	D	E	F	G	A	B	C	D	E	F

	B	C	D	E	F	G	A	B	C	D	
•	G	A	B	C	D	E	F	G	A	B	
•	C	D	E	F	G	A	B	C	D	E	F
	E	F	G	A	B	C	D	E	F	G	A

	E	F	G	A	B	C	D	E	F	G	A
	C	D	E	F	G	A	B	C	D	E	F
	G	A	B	C	D	E	F	G	A	B	
	B	C	D	E	F	G	A	B	C	D	

(Try "Joe's 2 Plus 2 Thing")

**ANALYZE THIS! (CONTINUED)**

15

	B	C	D	E	F	G	A	B	C	D	
•	E	F	G	A	B	C	D	E	F	G	A
•	G	A	B	C	D	E	F	G	A	B	
	C	D	E	F	G	A	B	C	D	E	F

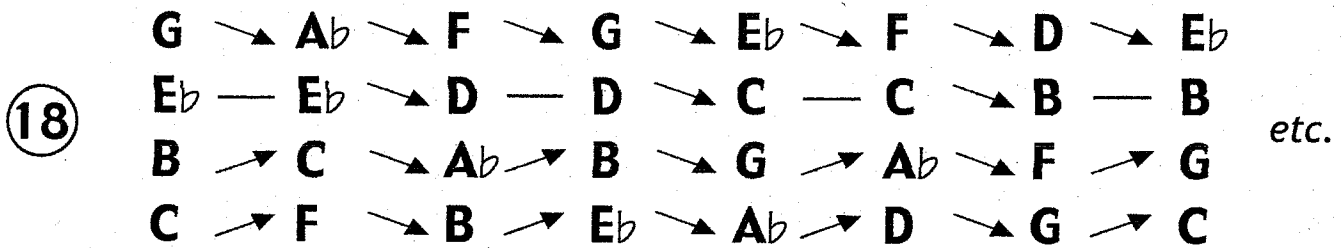
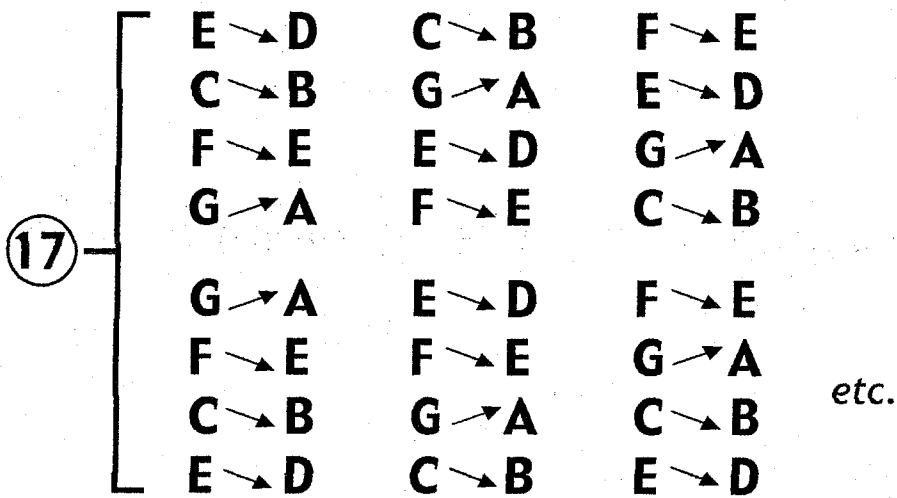
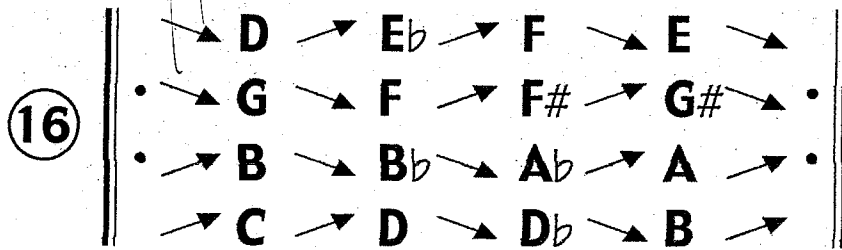
E	F	G	A	B	C	D	E	F	G	A
B	C	D	E	F	G	A	B	C	D	F
C	D	E	F	G	A	B	C	D	E	F
G	A	B	C	D	E	F	G	A	B	

C	D	E	F	G	A	B	C	D	E	F	
•	G	A	B	C	D	E	F	G	A	B	
•	B	C	D	E	F	G	A	B	C	D	
	E	F	G	A	B	C	D	E	F	G	A

G	A	B	C	D	E	F	G	A	B	
C	D	E	F	G	A	B	C	D	E	F
E	F	G	A	B	C	D	E	F	G	A
B	C	D	E	F	G	A	B	C	D	



**ANALYZE THIS! (CONTINUED)**



**ANALYZE THIS! (CONTINUED)**

19

B	↘	A	↘	F	↘	E	↗	F	↘	E	↘	C
G	↘	E	↘	D	↘	C	↗	D	↘	B	↘	A
D	↘	C	↘	B	↘	G	↗	A	↘	G	↘	F
<i>o c t a v e</i>				<i>i n s e r t i o n</i>								
C	↗	D	↗	E	↗	F	↗	G	↗	A	↗	B

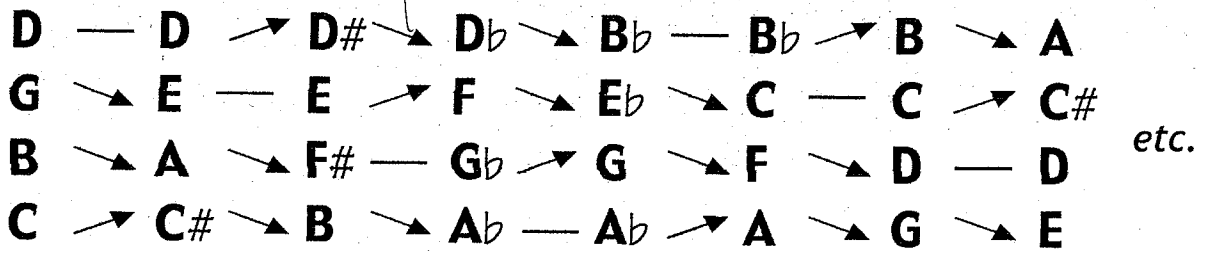
B	C	B	G	F	G	F
G	A	F	E	D	E	C
D	E	D	C	A	B	A
<i>o c t a v e</i>			<i>i n s e r t i o n</i>			
C	D	E	F	G	A	B

D	C	D	C	A	G	A
B	A	B	G	F	E	F
G	E	F	E	D	B	C
<i>o c t a v e</i>			<i>i n s e r t i o n</i>			
C	D	E	F	G	A	B

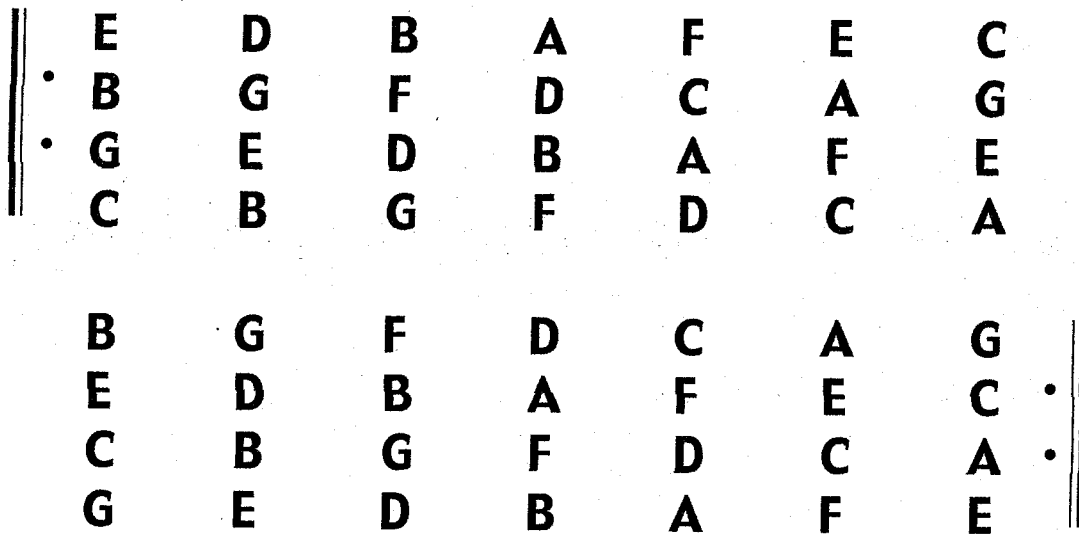
G	E	D	E	D	B	A
D	C	B	C	A	G	F
B	A	F	G	F	E	C
<i>o c t a v e</i>			<i>i n s e r t i o n</i>			
C	D	E	F	G	A	B

**ANALYZE THIS! (CONTINUED)**

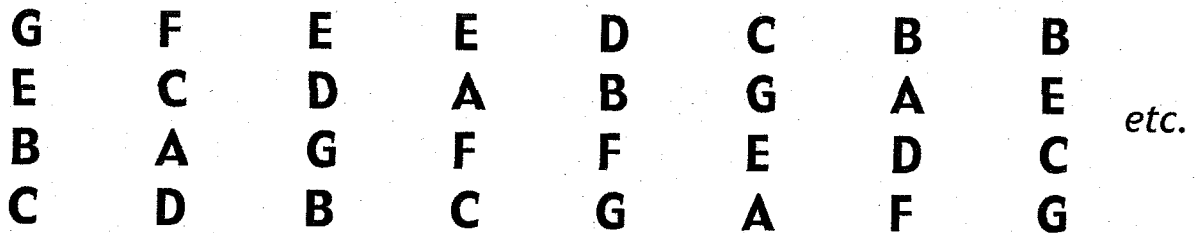
20



21



22



**ANALYZE THIS! (CONTINUED)**

23

→	B	→	C	→	D	→	E	→	F	→	G	→	A	→	
•	→	D	—	D	→	F	—	F	→	A	—	A	→	C	—
•	→	G	→	A	→	B	→	C	→	D	→	E	→	F	→
—	C	→	E	—	E	→	G	—	G	→	B	—	B	→	

→	B	→	C	→	D	→	E	→	F	→	G	→	A	→
—	C	→	E	—	E	→	G	—	G	→	B	—	B	→
→	G	→	A	→	B	→	C	→	D	→	E	→	F	→
→	D	—	D	→	F	—	F	→	A	—	A	→	C	—

24

	F#		F		E		F	E <sub>b</sub>	D		C#	
•	D#		D		E <sub>b</sub>	D <sub>b</sub>	C		B		B <sub>b</sub>	
•	B	A	G#		G		F#		G	F	E	
	C		C#	B	B <sub>b</sub>		A		A <sub>b</sub>		A	G

	C		C#	B	B <sub>b</sub>		A		A <sub>b</sub>		A	G
	B	A	A <sub>b</sub>		G		F#		G	F	E	•
	D#		D		E <sub>b</sub>	D <sub>b</sub>	C		B		B <sub>b</sub>	•
	F#		F		E		F	E <sub>b</sub>	D		C#	

**ANALYZE THIS! (CONTINUED)**

Close

$E_b \rightarrow D \rightarrow C \rightarrow B \rightarrow A \rightarrow G \rightarrow F \rightarrow E_b \rightarrow D \rightarrow C \rightarrow A \rightarrow B$   
 $C \rightarrow B \rightarrow A \rightarrow G \rightarrow F \rightarrow E_b \rightarrow D \rightarrow C \rightarrow B \rightarrow A \rightarrow G \rightarrow G^\#$   
 $G \rightarrow F \rightarrow E_b \rightarrow D \rightarrow C \rightarrow B \rightarrow A \rightarrow G \rightarrow F \rightarrow E_b \rightarrow E$

**25**

Low "B" Bass Note										Low "E"	
-------------------	--	--	--	--	--	--	--	--	--	---------	--

$E_b$	D	C	B	A	G	F	$E_b$	D	C	A	B
G	F	$E_b$	D	C	B	A	G	F	$E_b$	E	
C	B	A	G	F	$E_b$	D	C	B	A	G	$G^\#$

Spread

Close

$C \quad D \quad E_b \quad F \quad G \quad A \quad B \quad C \quad D \quad E_b \rightarrow E$   
 $G \quad A \quad B \quad C \quad D \quad E_b \quad F \quad G \quad A \quad B \quad C \rightarrow A \rightarrow B$   
 $E_b \quad F \quad G \quad A \quad B \quad C \quad D \quad E_b \quad F \quad G \rightarrow G^\#$

**26**

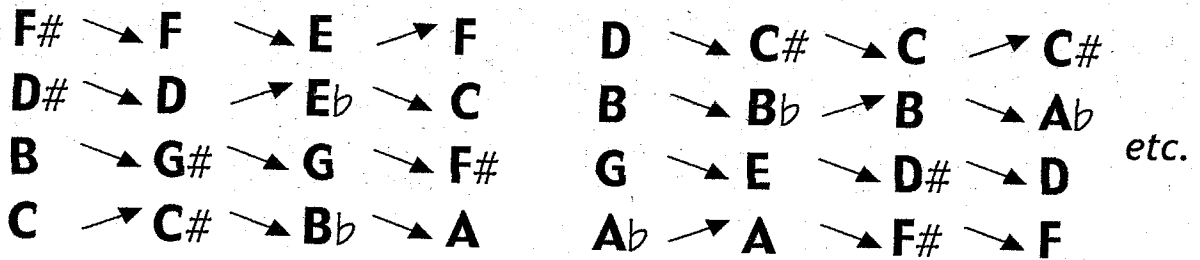
Low "B" Bass Note										Low "E"	
-------------------	--	--	--	--	--	--	--	--	--	---------	--

$E_b \rightarrow F \rightarrow G \rightarrow A \rightarrow B \rightarrow C \rightarrow D \rightarrow E_b \rightarrow F \rightarrow G \rightarrow G^\#$   
 $G \rightarrow A \rightarrow B \rightarrow C \rightarrow D \rightarrow E_b \rightarrow F \rightarrow G \rightarrow A \rightarrow B \rightarrow C \rightarrow A \rightarrow B$   
 $C \rightarrow D \rightarrow E_b \rightarrow F \rightarrow G \rightarrow A \rightarrow B \rightarrow C \rightarrow D \rightarrow E_b \rightarrow E$

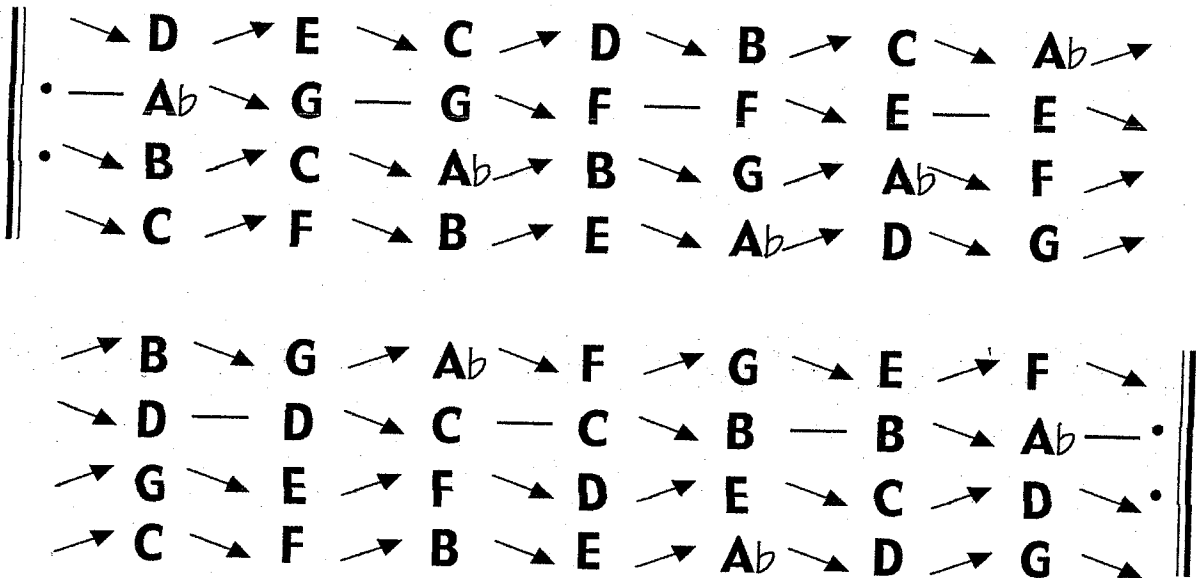
Spread

**ANALYZE THIS! (CONTINUED)**

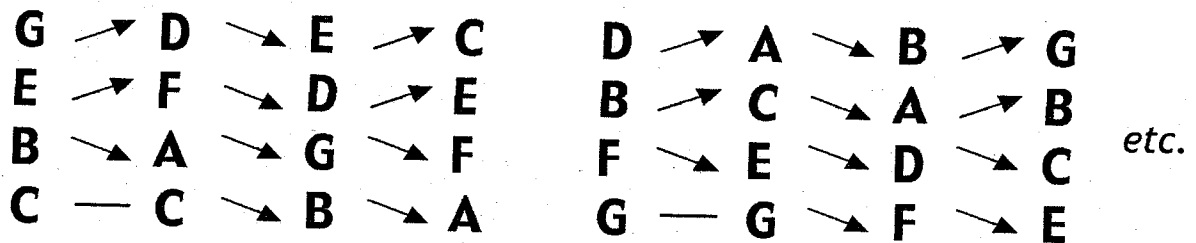
27



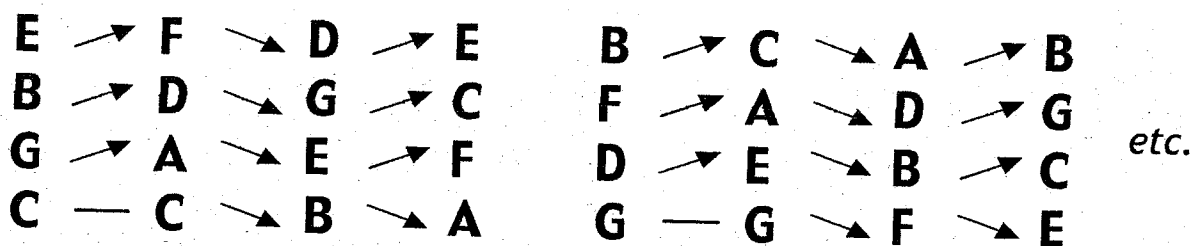
28



29



30



**ANALYZE THIS! (CONTINUED)**

31

G → F → G → F → G — G → A → G  
 E → C → E → C → F → C → F → C etc.  
 B → A → B → A → B → A → B — B  
 C → D — D → E → D → E → D → E

32

C → D	B → C	A → B	G → A	F → G	E → F	D → E
• E — E	D — D	C — C	B — B	A — A	G — G	F — F •
• A → F	G → E	F → D	E → C	D → B	C → A	B → G •
D → B	C → A	B → G	A → F	G → E	F → D	E → C

33

C → A — A → B<sup>b</sup> → A<sup>b</sup> → F — F → F<sup>#</sup>  
 G — G → G<sup>#</sup> → F<sup>#</sup> → E<sup>b</sup> — E<sup>b</sup> → E → D etc.  
 E → D → B — B → C → B<sup>b</sup> → G — G  
 F → F<sup>#</sup> → E → C<sup>#</sup> — C<sup>#</sup> → D → C → A

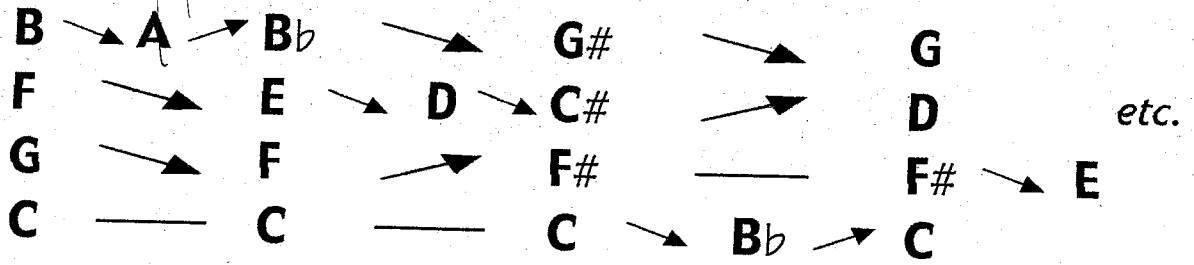
(Try with passing tones...)

34

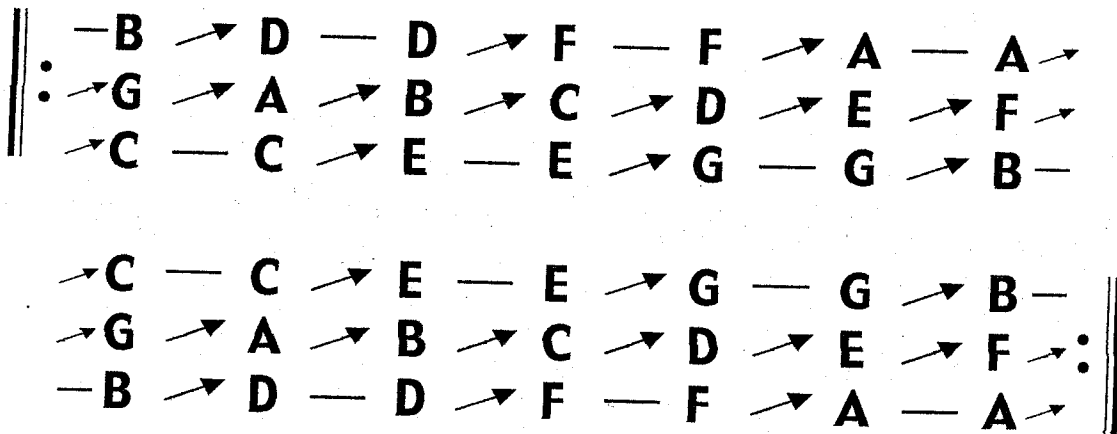
A → F<sup>#</sup> → E → F — F → D → C → C<sup>#</sup>  
 E → D → D<sup>#</sup> — D<sup>#</sup> → C → B<sup>b</sup> → B — B etc.  
 B — B → G<sup>#</sup> → F<sup>#</sup> → G — G → E → D  
 C → C<sup>#</sup> — C<sup>#</sup> → B<sup>b</sup> → A<sup>b</sup> → A — A → F<sup>#</sup>

**ANALYZE THIS! (CONTINUED)**

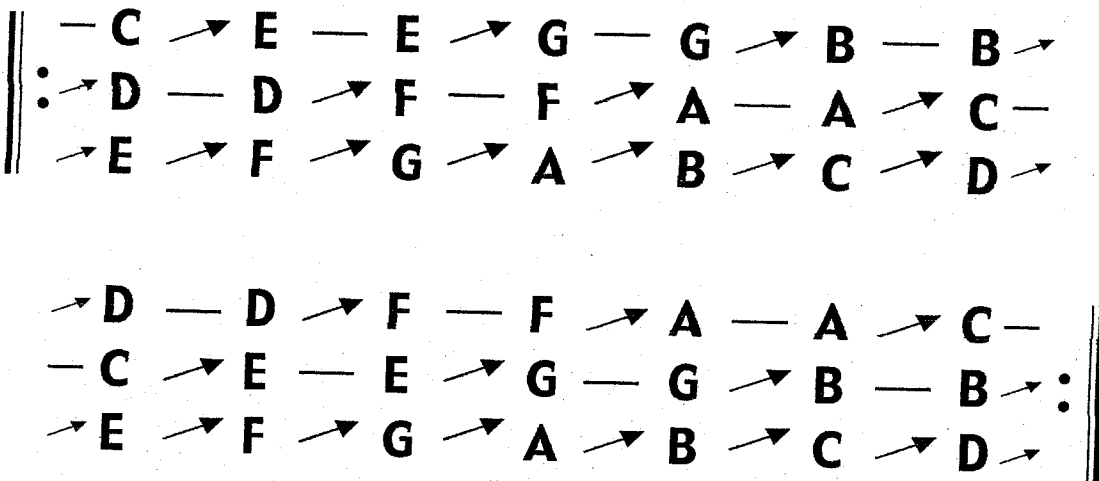
35



36



37





**ANALYZE THIS! (ANSWERS)**

**(A)** Grip-Slipping 7 → *m 2nd*  
 TBN I 5 → *M 2nd*  
 4-tonic system 3 → *m 2nd*  
 (Ascending) 1 → *M 2nd*

**(J)** 4-part Spread Cluster to TBN I  
 Multiple voicings of "7 events"

**(B)** TBN I to 4-part 4ths  
 Maj9(no3) to Dom7(sus4)

**(K)** °Maj7 to °7, 12-tonic system via p.t.

**(C)** Typical "Guitar Voice-Leading"  
 7th chords, cycle 4  
 Alternates between Drop 3 and Drop 2

**(L)** 4-part 4ths to TBN II via p.t.

**(D)** Alternates between 4-part Spread  
 Cluster and TBN I; cycle 4  
 3 different M.S.R.P. melodies

**(M)** 3-part 4ths (5ths), ||: cycle 3, cycle 4 :||  
 close ||: 5  $\xrightarrow{\text{up}}$  4  $\xleftarrow{\text{down}}$  5  $\xrightarrow{\text{up}}$  4  $\xleftarrow{\text{down}}$  5 :||  
 5  $\xrightarrow{\text{up}}$  4  $\xleftarrow{\text{down}}$  5  $\xrightarrow{\text{up}}$  4  $\xleftarrow{\text{down}}$  5 :||

**(E)** Tonic° (dim. Maj7), 6 Tonic System, Drop 3  
 All 4 melodies are intervallically identical

**(N)** Triad to 7th (no 5) to 7th (no 3), cycle 7

**(F)** 7th chords, cycle 2  
 4 different M.S.R.P. melodies  
 Multiple voice-leading

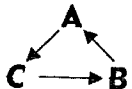
**(O)** TBN I, 6-tonic system

**(G)** 7th chords, cycle 2  
 4 different voice-leadings  
 Alternates between Drop 3 and Drop 2

**(P)** TBN II, 6-tonic system

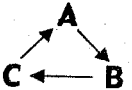
**(H)** TBN I, 6-tonic system, ascending  
 4 melodies are identical  
 3 different voicing types

**(Q)** 7th (no 5), Spread with p.t., cycle 4



**(I)** TBN II, cycle 6  
 One voice is the cycle  
 Other 3 voices are 3-part 4th voicings  
 3 different voicing types (DD2, D3; D2&4; D3)

**(R)** 7th (no 5), Spread with p.t., cycle 4



**ANALYZE THIS! (ANSWERS)**

(S) TBN I, cycle 2, 1 c.t.  
Two voices are the cycle

(BB) TBN II to 4-part 4ths,  
all 4 inversions of all "7 events"

(T) 7th (no 5), cycle 4 with p.t.

(CC) 7th (no 3), cycle 2, 1 c.t.

(U) TBN I, cycle 6  
One voice is the cycle  
Other 3 voices are 3-part 4th voicings

(DD) 3-part Spread Cluster, cycle 2,  $\text{C} \begin{matrix} 1 \\ \swarrow \\ 3 \end{matrix} \begin{matrix} \searrow \\ 2 \end{matrix}$

(V) Triads, cycle 2, B7alt. to E with p.t.

(EE) 7th, cycle 3, no c.t.,  $7 \begin{matrix} \uparrow \\ 1 \\ \downarrow \\ 5 \\ \downarrow \\ 3 \end{matrix}$

(W) Triads, cycle 7, B7alt. to E with p.t.

(FF) 7th, cycle 6, no c.t.,  $7 \begin{matrix} \uparrow \\ 1 \\ \downarrow \\ 5 \\ \downarrow \\ 3 \end{matrix}$

(X) TBN II, cycle 7, 2 c.t.,  
**M.S.R.P.** **C C C D F**

(GG) 7th, cycle 3, no c.t., alternates  
between 2 different voicings

(Y) 4-pt. 4ths, cyc. 2, 2 c.t., D 2 & 4,  
**M.S.R.P.** **C C B B G**

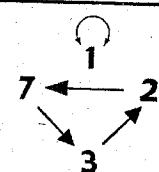
(HH) 7th, cycle 2, Drop 2 to Drop 3 (8 chords only)

(Z) TBN I, 4-tonic system, 4 chord qualities

(II) TBN I,  
2 alternating voice-leading:  
 $7 \rightarrow 2nd$     $7 \rightarrow 3rd$   
 $5 \rightarrow 3rd$     $5 \rightarrow 2nd$   
 $2 \rightarrow c.t.$     $2 \rightarrow 2nd$   
 $1 \rightarrow 3rd$     $1 \rightarrow 2nd$

(AA) Triad (sus #4-3), 4-tonic system,  
**M.S.R.P.** **C B<sub>b</sub> C B<sub>b</sub> A**

(JJ) TBN I, cycle 2,  
7 four-chord progressions,  
2 alternating voice-leading:  
 $7 \rightarrow 2nd$     $7 \rightarrow 3rd$   
 $5 \rightarrow 3rd$     $5 \rightarrow 2nd$   
 $2 \rightarrow 2nd$     $2 \rightarrow 2nd$   
 $1 \rightarrow 2nd$     $1 \rightarrow 2nd$



## MISCELLANEOUS...ODDS & ENDS

### SUGGESTED READING

*The Shaping Forces of Music* by Ernst Toch

*Twentieth-Century Harmony* by Vincent Persichetti

*A Chromatic Approach to Jazz Harmony and Melody* by David Liebman

*An Improviser's OS* by Wayne Krantz

*Brain Droppings, Napalm and Silly Putty, When Will Jesus Bring the Pork Chops?* by George Carlin

### VOICE-LEADING

Let's look at two interesting quotes about voice-leading:

1. From *Harvard Dictionary of Music* by Willi Apel (1944):

**Voice leading** [*G. Stimmführung*]. In contrapuntal music, the principles governing the progression of the various voice-parts (particularly of those other than the soprano)—not so much from the point of view of the resulting harmony, but with regard to the design of the individual lines. Principles such as preference of step-wise motion (at least in the three upper parts), contrary motion in at least one part, avoidance of parallel fifths and octaves, form the basis of voice leading.

2. From *The Shaping Forces of Music* by Ernst Toch (1948):

Theory usually attacks this problem by advising that each member of a harmony should take, on principle, the smallest step into membership in the neighboring harmony. While this axiom seems a simple and practical expedient for the beginner, it implants in him a dangerous misconception, namely the viewpoint of the rigidly *preconceived* harmony as a fixed unit, or pattern, within a frame of which each voice seeks to take up its appropriate place.

This narrow view must from the very beginning be replaced by the wider and superior view of the inherent urge of each voice toward linear self-preservation.

It is not enough to know that in the course of musical progression each tone asserts its membership in the harmony in which it is imbedded as well as in the melodic line of which it is part. The truth is that the melodic impulse is primary, and always preponderates over the harmonic; that the melodic, or linear, impulse is the force out of which germinates not only harmony but also counterpoint activated by motion, and motion means life, creation, propagation and formation.

Just as the moving mists and clouds adopt the most diverse shapes in constant integration, diffusion and re-formation, thus the moving voices in music result in constantly changing harmonies.

I think it's clear that both writers are saying that melody has the edge over harmony. I would disagree, but only slightly. I feel that excellent voice-leading treats both melody and harmony as equals. If either author had the advantage of owning Volumes I and II back in the 1940's, perhaps their concept of harmony would have expanded to grow into equal importance with melody...

## DARK NIGHT OF THE CHORD

At a certain point, I almost gave up on this project. My apartment was strewn with voice-leading written on every conceivable type of paper; bills, backs of letters, bank statements, envelopes, napkins, notebooks, business cards, music manuscripts and more. The whole thing was looking like it might be infinitely complicated. Although I never lost faith that this material was incredibly interesting and compelling from a musical standpoint, I began to have serious doubts as to whether anyone other than myself would actually be interested in all of it. At this lowest point for me, personally, (and believe me when I say it was low) I was fortunate enough to be visited by the MATH GODS. I listened to their question, which was: ARE THERE ANY OTHER TYPES OF DIATONIC 4-PART CHORDS BESIDES 7TH, TBN I, TBN II AND 4-PART 4THS?

I went back to my notes and DID THE MATH! Much to my surprise and delight, I realized that I had completely overlooked SPREAD CLUSTERS! I did some more musical math and realized that this was the missing link! It not only completed the set of 4-part chords, but it helped me to realize that this WORK was not only finite, but do-able! [Although still enormous...]

From that point on, I was able to proceed with renewed strength and purpose. The Math Gods have been kind enough to speak to me several times since. [Once they got my attention {when I really needed some help}, they have been nice enough to visit again, on several occasions. Actually, I feel that we have an ongoing and great relationship as I write these notes.]

So I would advise anyone (and everyone), when it looks like the dark night of the soul, just hang in there: the Gods (of whatever) may speak to you...