

II-V-I progressions using Generic Modality Compression (GMC)

Mathias Lang, January 2014

In my previous post I wrote about the concept of Generic Modality Compression (GMC) as described in the book *Creative Chordal Harmony for Guitar* by Mick Goodrick and Tim Miller. The wealth of material in this book may seem overwhelming because for each scale there are 10 combinations of three-part chords, and for each chord there are six voicings (you can read [my review](#) of the book if you don't know what I'm talking about).

So I thought about a way to practice some useful GMC chord voicings and their combination by concentrating on only three scales and one type of three-part chord in close voicing: I chose the dorian, altered, and the lydian scale, and I only use chords in fourths (called *sus4* in the book, which may be a bit confusing because in many cases they aren't what we'd usually call a *sus4* chord). The chords in fourths I simply chose because I like their sound. And I chose those three scales because they can be used to play II-V-I progressions in a major key. There are also other scales I could have chosen for playing II-V-I progressions, but the other important reason why I chose exactly those scales is the fact that they contain no avoid notes. In the book on GMC the problem of avoid notes is not discussed. In my review I wrote about this issue, so you can read some background information there. Anyway, by choosing chord scales without avoid notes we won't get into trouble.

So how did I come up with the voicings for the II-V-I progressions? First, I wrote down all close GMC voicings (in fourths) for each of the three scales. I chose C major as the key, so we get D dorian, G altered, and C lydian. You can find the voicings on next page. I wrote them out for the string combinations d-g-b and g-b-e. Of course you can choose other strings too, but remember, we wanted to keep things manageable for a start. Then I combined some of the voicings to get II-V-I progressions. There are many combinations, but I wrote down six examples to get you started. These examples are on the past page.

And this is me playing the six II-V-I examples: <https://youtu.be/1fu6xaQKaPU>

Enjoy those strange sounds and do something useful with them!

Close GMC Voicings in Fourths

D dorian

| | | | | | | |
|---|---|---|----|----|----|----|
| T | 6 | 5 | 8 | 10 | 13 | 12 |
| A | 5 | 4 | 10 | 9 | 12 | 14 |
| B | 5 | 7 | 10 | 9 | 15 | 14 |

| | | | | | | |
|---|---|---|----|----|----|----|
| T | 3 | 5 | 8 | 7 | 13 | 12 |
| A | 6 | 5 | 8 | 10 | 13 | 12 |
| B | 5 | 4 | 10 | 9 | 12 | 14 |

G altered

| | | | | | | |
|---|---|---|----|----|----|----|
| T | 6 | 4 | 11 | 9 | 12 | 14 |
| A | 4 | 6 | 10 | 8 | 15 | 13 |
| B | 8 | 6 | 9 | 11 | 15 | 13 |

| | | | | | | |
|---|---|---|----|---|----|----|
| T | 6 | 4 | 7 | 9 | 13 | 11 |
| A | 6 | 4 | 11 | 9 | 12 | 14 |
| B | 4 | 6 | 10 | 8 | 15 | 13 |

C lydian

| | | | | | | |
|---|---|---|---|---|----|----|
| T | 5 | 3 | 7 | 8 | 12 | 10 |
| A | 4 | 2 | 9 | 7 | 11 | 12 |
| B | 4 | 5 | 9 | 7 | 14 | 12 |

| | | | | | | |
|---|---|---|---|---|----|----|
| T | 2 | 3 | 7 | 5 | 12 | 10 |
| A | 5 | 3 | 7 | 8 | 12 | 10 |
| B | 4 | 2 | 9 | 7 | 11 | 12 |

Close GMC Voicings in Fourths: II-V-I in C major

First system of guitar chords for II-V-I in C major. The treble clef shows the chord voicings for Dm⁷, G⁷, and C^Δ. The bass clef shows the fret numbers for strings G, A, and B.

| | | | | | | |
|---|---|---|---|---|---|---|
| G | 3 | 5 | 4 | 6 | 5 | 7 |
| A | 6 | 5 | 4 | 6 | 8 | 7 |
| B | 5 | 4 | 6 | 4 | 7 | 9 |

Second system of guitar chords for II-V-I in C major. The treble clef shows the chord voicings for Dm⁷, G⁷, and C^Δ. The bass clef shows the fret numbers for strings G, A, and B.

| | | | | | | |
|---|----|----|---|----|---|----|
| G | 7 | 8 | 9 | 7 | 7 | 10 |
| A | 10 | 8 | 9 | 11 | 7 | 10 |
| B | 9 | 10 | 8 | 10 | 9 | 12 |

Third system of guitar chords for II-V-I in C major. The treble clef shows the chord voicings for Dm⁷, G⁷, and C^Δ. The bass clef shows the fret numbers for strings G, A, and B.

| | | | | | | |
|---|----|----|----|----|----|----|
| G | 13 | 12 | 12 | 14 | 15 | 12 |
| A | 13 | 14 | 15 | 13 | 14 | 11 |
| B | 12 | 14 | 15 | 13 | 17 | 14 |

Fourth system of guitar chords for II-V-I in C major. The treble clef shows the chord voicings for Dm⁷, G⁷, and C^Δ. The bass clef shows the fret numbers for strings G, A, and B.

| | | | | | | |
|---|----|----|----|----|----|----|
| G | 13 | 12 | 11 | 13 | 14 | 15 |
| A | 13 | 12 | 14 | 12 | 17 | 15 |
| B | 12 | 14 | 13 | 15 | 16 | 14 |

Fifth system of guitar chords for II-V-I in C major. The treble clef shows the chord voicings for Dm⁷, G⁷, and C^Δ. The bass clef shows the fret numbers for strings G, A, and B.

| | | | | | | |
|---|----|----|----|---|---|---|
| G | 8 | 10 | 9 | 6 | 8 | 7 |
| A | 10 | 9 | 8 | 4 | 7 | 7 |
| B | 9 | 9 | 11 | 8 | 7 | 9 |

Sixth system of guitar chords for II-V-I in C major. The treble clef shows the chord voicings for Dm⁷, G⁷, and C^Δ. The bass clef shows the fret numbers for strings G, A, and B.

| | | | | | | |
|---|---|---|---|---|---|---|
| G | 3 | 5 | 4 | 6 | 7 | 5 |
| A | 6 | 4 | 6 | 4 | 9 | 8 |
| B | 5 | 7 | 6 | 8 | 9 | 7 |