

FOR ALL INSTRUMENTS

50 ESSENTIAL JAZZ STANDARDS PROGRESSIONS IN 12 KEYS

The image displays four musical staves, each representing a key: G major, G minor, A major, and A minor. Each staff shows a sequence of chords and their corresponding scale names and Roman numerals. The progressions are as follows:

- G Major:** G^{b6} Ion, Fm^{7b5} Loc13, B^{7b9} Mixb9b13, E^bm⁷ Dor, A^{b7} Mix, C[#]m⁷ Dor, F^{#7} Mix. Roman numerals: I, ii^{7b5}/V^I, V⁷/VI, ii⁷/V, V⁷/V, ii⁷/IV, V⁷/IV.
- G Minor:** G⁶ Ion, F[#]m^{7b5} Loc13, B^{7b9} Mixb9b13, E^bm⁷ Dor, A⁷ Mix, D^{m7} Dor, G⁷ Mix. Roman numerals: I, ii^{7b5}/V^I, V⁷/VI, ii⁷/V, V⁷/V, ii⁷/IV, V⁷/IV.
- A Major:** A^{b6} Ion, Gm^{7b5} Loc13, C^{7b9} Mixb9b13, Fm⁷ Dor, B^{b7} Mix, E^bm⁷ Dor, A^{b7} Mix. Roman numerals: I, ii^{7b5}/V^I, V⁷/VI, ii⁷/V, V⁷/V, ii⁷/IV, V⁷/IV.
- A Minor:** A⁶ Ion, G[#]m^{7b5} Loc13, C[#]7^{b9} Mixb9b13, F[#]m⁷ Dor, B⁷ Mix, E^{m7} Dor, A⁷ Mix. Roman numerals: I, ii^{7b5}/V^I, V⁷/VI, ii⁷/V, V⁷/V, ii⁷/IV, V⁷/IV.

CHORD CHANGES W/FULL HARMONIC ANALYSIS
CHORD-SCALES & ARROWS AND BRACKETS

by mDecks Music

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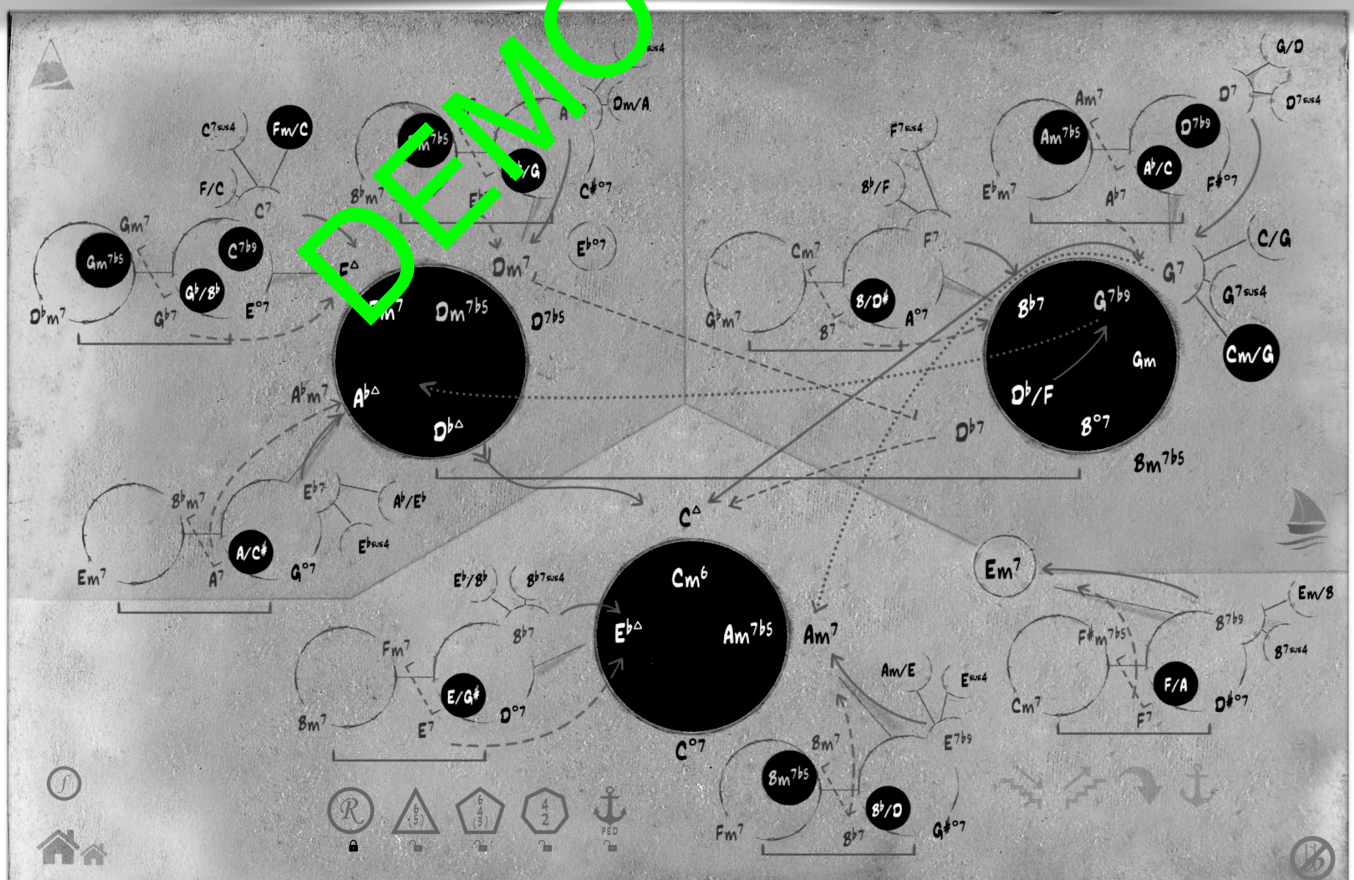
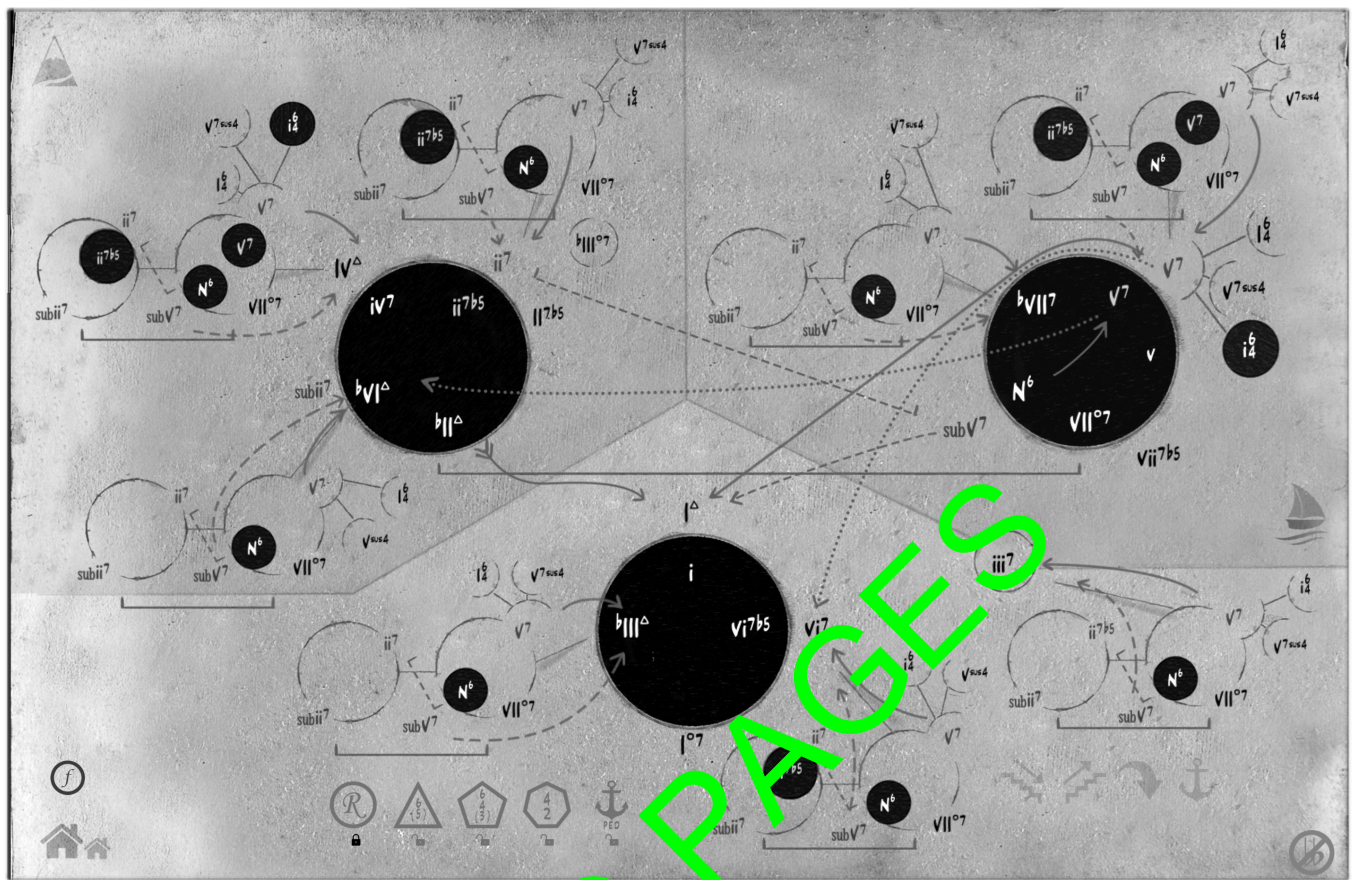
Scales

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Other Books by mDecks Music

Apps by mDecks Music

The Jazz Standards Map (Functional & in C)



Symbolism in this book

Most of the symbols are based on the classical and/or jazz standard notation. Harmonic analysis has evolved and is constantly evolving, and there are many schools of thought in Jazz. There is a subset of symbols shared by all jazz players but also a wide variety of ways to notate certain attributes in the music; from chord symbols to chord-scale names to functional analysis.

We have used a combination of jazz and classical notation in order to use most of the subset of shared symbols among jazz musicians.

This book uses a four-layered analysis format as follows.

1. Arrows & Brackets Analysis
2. Chord Symbols
3. Chord-Scales
4. Functional Analysis

Diagram illustrating a sequence of chords and scales across a staff, with functional analysis below:

Chord	Scale	Functional Analysis
F^{Δ}	Ionian	F^{Δ}
E^{Δ}	Dorian b2	ii^7/V
A^{7b9}	Mixo. b9 b13	V^7/V
Dm^7	Dorian	ii^7/V
D^b7	Lydian b7	$subV^7/V$
Cm^7	Dorian	ii^7/IV
B^7	Lydian b7	$subV^7/IV$

Arrows & Brackets Analysis

The image displays a musical staff with two systems of staves (treble and bass clef). Above the staff, a sequence of chords is written: Dm7, G7, CΔ, Cm7, B7, and Bb7. These are connected by numbered annotations: a solid bracket labeled '1' connects Dm7 and G7; a solid arrow labeled '2' points from G7 to CΔ; a headless straight arrow labeled '3' points from CΔ to Cm7; a dotted bracket labeled '4' connects Cm7 and B7; and a dotted arrow labeled '5' points from B7 to Bb7. The musical notation below shows the corresponding chords in a two-staff system, with notes for each chord: Dm7 (F, A, C), G7 (B, D, F, G), CΔ (C, E, G), Cm7 (C, Eb, G, Bb), B7 (F#, A, C, D), and Bb7 (Bb, D, F, Ab).

1. A solid bracket indicates a II - V progression.
2. A solid arrow indicates a movement of a perfect fifth down on the bass from a dominant chord.
3. The only non-standard symbol we have added is the very common movement we called "to-minor" which is the movement from a major major or dominant chord into a chord with the same root but minor 7 or minor 7b5, which is represented by this headless straight arrow.
4. A dotted bracket indicates a II - SubV or a SubII to V progression.
5. A dotted arrow indicates a movement of a half step down on the bass from a dominant chord (such as subV to I).

Roman numerals

Roman numerals refer to the degree of the scale. An uppercased Roman numeral indicates a Major triad and a lowercased a minor triad.

Secondary functions are shown using a forward slash (/) symbol which means “of” (i.e. V7/V is the V7 of V).

The image displays a musical staff with two systems of treble and bass clefs, showing the seven chords of the C minor scale. Above the staff, the chords are labeled with their names and symbols: C^Δ, D^{m7}, A^{bΔ}, B^{b7}, E^{bΔ}, F^{bΔ}, and G^{b7}. Below the staff, the corresponding Roman numeral functions are listed: I^Δ, ii⁷, bVI^Δ, bVII⁷, bIII^Δ, bIII^Δ, and subii⁷/IV, subV⁷/IV. A large green diagonal watermark reading "DEMO PAGES" is overlaid across the entire image.

In classical music the A^b major in C minor is the major triad on the minor 6th degree, notated as a VI without the flat (since the flat is implied because the regular sixth chord is a minor triad and only used on a major key) but, in this book you will see it as a bVI since, although redundant, it better represents the interval above the tonic and it's become a more often-used way of representing the function. Same for the bVII, or the bII. Major sevenths chords are shown using a triangle. The only non-standard symbol used in the map is the subii⁷ which merely represents the related 2 of a subV⁷.

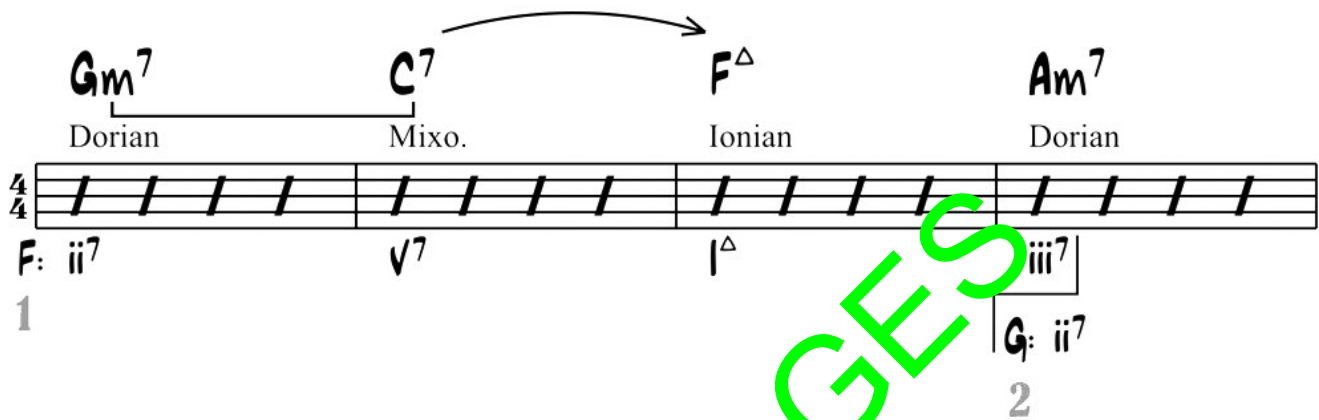
Inversions

D _m	D _m /F	D _m /A	D _m ⁷ /C	D _m ⁷ /F	D _m ⁷ /A	E _m ⁷ /A
vi	vi ⁶	vi ⁶ ₄	vi ⁴ ₂	vi ⁶ ₅	vi ⁴ ₃	<i>pp</i> ii/VI

Inversions are represented functionally based on the classical notation.

6 or 65 (7th chords) meaning first inversion, 64 or 43 (7th chords) second and 42 (7th chords) third inversion. Pedal points are represented by the initials *p.p.*

Modulations



The key also uses the standard notation with the colon (1. $F:$).
Uppercased letters for major and lowercased for minor.

Pivot-Chord Modulations (common chord or common root) also use the classical notation with the bracket indicating the function's roman numeral on the previous key on the top and the new functional interpretation in the new key on the bottom (2. Am is the iii^7 in F and it becomes the ii^7 in the new key of G).

Scales

The scales that appear in this book are the most-often used scales in Jazz Standards.

Although every function has a default chord-scale, there are many cases in which the default chord-scale is not the “best” chord-scale we could assign to that function at a certain moment. We have carefully assigned alternative chord-scales (replacing the default ones) when necessary.

Not all scales in this book are 7-notes scales. (i.e. Blues, Hexatonic, etc.)

Scale names are simplified to optimize note spacing. Sometimes they are abbreviated.

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Here is the list of scales you will find in this book:

Name	Long Name	Short Name
Aeolian	Aeolian	Aeo
Altered	Alt.	Alt
Altered Dominant o7	Alt.Dom.o7	ADo7
Blues	Blues	Blues
Diminished	Dim.	Dim
Dorian	Dorian	Dor
Dorian b2	Dorian b2	Dorb2
Half Diminished	Half Dim.	HalfDim
Harmonic Minor	Har. min	Harmin
Hexatonic I:II	Hexa I:II	HexI:II
Hexatonic IV:Vm	Hexa IV:Vm	HexIV:Vm
Hexatonic IV:Vo	Hexa IV:Vo	HexIV:Vo
Ionian	Ionian	Ion
Ionian #5	Ionian #5	Ion#5
Locrian	Locrian	Loc
Locrian bb7	Locrian bb7	Locbb7
Locrian n13	Locrian n13	Loc13
Locrian n9	Locrian n9	Loc9
Lydian	Lydian	Lyd
Lydian #5	Lydian #5	Lyd#5
Lydian b7	Lydian b7	Lymb7
Major Blues	Maj Blues	MajBlues
Melodic Minor	Mel min	Melmin
Mixolydian	Mixo	Mix
Mixolydian b13	Mixo b13	Mixb13
Mixolydian b9	Mixo b9	Mixb9
Mixolydian b9 b13	Mixo b9 b13	Mixb9b13
Phrygian	Phrygian	Phr
Whole Tone	W.T.	WT

SONG INDEX

A CHILD IS BORN

AFRO BLUE

ALL BLUES

ALL OF ME

ALL THE THINGS YOU ARE

ANTHROPOLOGY

AUTUMN LEAVES

BLUE BOSSA

BLUE IN GREEN

BLUE MONK

BLUESETTE

BLUES FOR ALICE

BLUE TRANE

BYE BYE BLACKBIRD

CANTALOUPE ISLAND

CENTRAL PARK WEST

CHEROKEE

CONFIRMATION

DONNA LEE

FOOTPRINTS

FOUR

GIANT STEPS

HAVE YOU MET MISS JONES?

HOW HIGH THE MOON

I GOT RHYTHM

I'LL REMEMBER APRIL

I LOVE YOU

I REMEMBER YOU

DEMO PAGES

IT COULD HAPPEN TO YOU

IT DON'T MEAN A THING

JOY SPRING

LADY BIRD

LAZY BIRD

LIKE SOMEONE IN LOVE

MOMENT'S NOTICE

MR. P.C.

MY FAVORITE THINGS

OLEO

ORNITHOLOGY

PERHAPS

SATIN DOLL

SEGMENT

SOLAR

SOMEDAY MY PRINCE WILL COME

STELLA BY STARLIGHT

TAKE THE A TRAIN

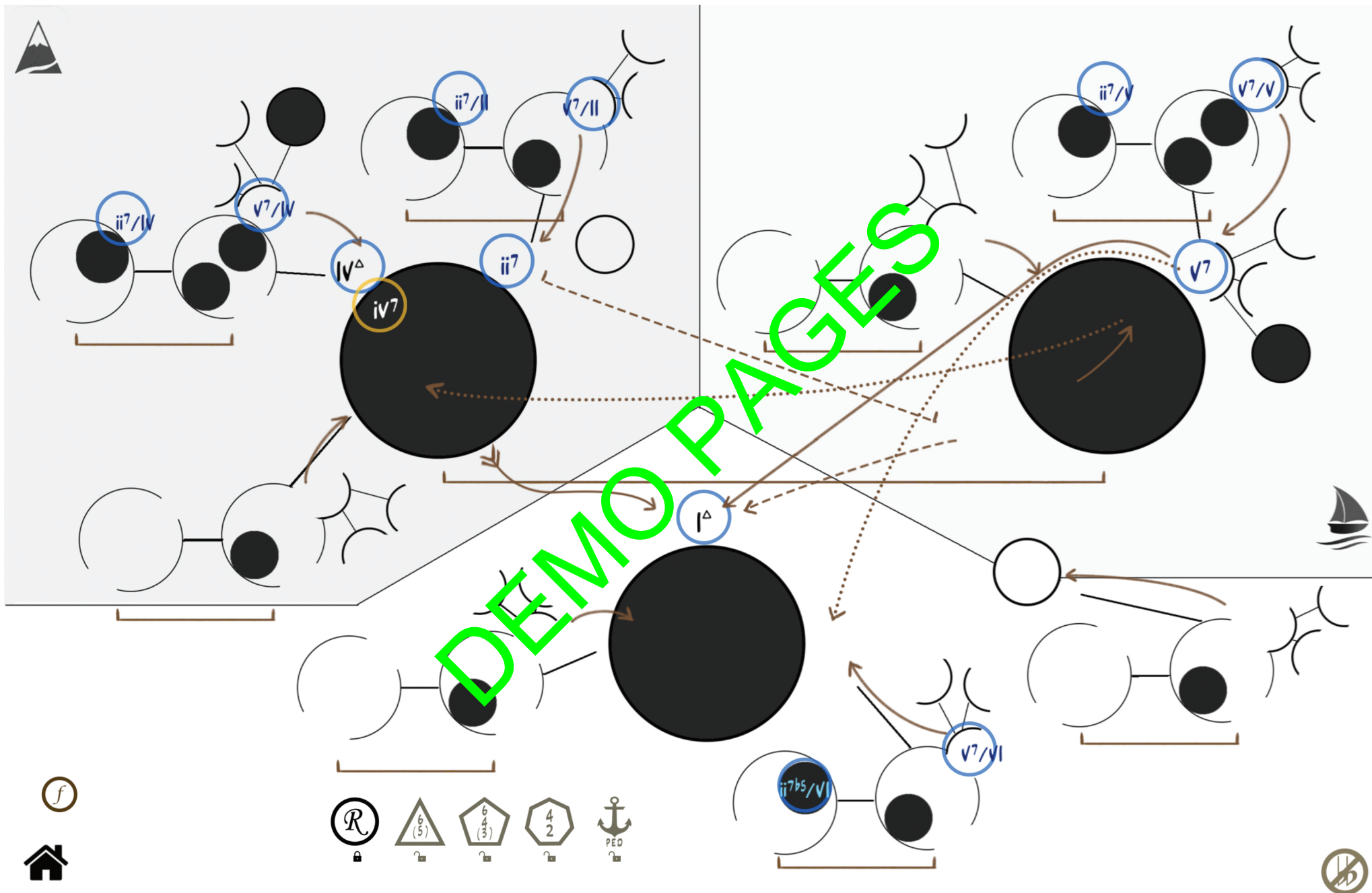
THE GIRL FROM IPANEMA

THERE IS NO GREATER LOVE

THERE WILL NEVER BE ANOTHER YOU

YARDBIRD SUITE

CONFIRMATION



CONFIRMATION

A

F⁶ Ion
F: I

E^{m7b5} Loc13
ii^{7b5}/VI

A^{7b9} Mixb9b13
V⁷/VI

D^{m7} Dor
ii⁷/V

G⁷ Mix
V⁷/V

C^{m7} Dor
ii⁷/IV

F⁷ Mix
V⁷/IV

B^{b7} Mix
IV⁷

A^{m7} Dor
ii⁷/II

D^{7b9} Mixb9b13
V⁷/II

G⁷ Mix
V⁷/V

C⁷ Mix
V⁷

G^{m7} Dor
ii⁷

C⁷ Mix
V⁷

F⁶ Ion
I

B

C^{m7} Dor
ii⁷/IV

C^Δ Melmin
ii^Δ

C^{m7} Dor
ii⁷

F⁷ Mix
V⁷

B^{bΔ} Ion
I^Δ

E^{b7m} Dor
iv⁷

A^{b7} Mix
V⁷

D^{bΔ} Ion
I^Δ

G^{m7} Dor
F: ii⁷

C⁷ Mix
V⁷

F⁶ Ion
I

E^{m7b5} Loc13
ii^{7b5}/VI

A^{7b9} Mixb9b13
V⁷/VI

D^{m7} Dor
ii⁷/V

G⁷ Mix
V⁷/V

C^{m7} Dor
ii⁷/IV

F⁷ Mix
V⁷/IV

B^{b7} Mix
IV⁷

A^{m7} Dor
ii⁷/II

D^{7b9} Mixb9b13
V⁷/II

G^{m7} Dor
ii⁷

C⁷ Mix
V⁷

F^Δ Ion
I^Δ

C⁷ Mix
V⁷

CONFIRMATION

A

G^b6 Ion
F^m7^b5 Loc13
B^b7^b9 Mixb9b13
E^bm⁷ Dor
A^b7 Mix
C[#]m⁷ Dor
F[#]7 Mix

B⁷ Mix
B^bm⁷ Dor
E^b7^b9 Mixb9b13
A^b7 Mix
D^b7 Mix
A^bm⁷ Dor
D^b7 Mix
G^b6 Ion

B

D^bm⁷ Dor
D^bm^Δ Melmin
D^bm⁷ Dor
G^b7 Mix
B^Δ Ion

B: ii⁷
E^m7 Dor
A⁷ Mix
D^Δ Ion
A^bm⁷ Dor
D^b7 Mix

A^b: ii⁷
G^b6 Ion
F^m7^b5 Loc13
B^b7^b9 Mixb9b13
E^bm⁷ Dor
A^b7 Mix
C[#]m⁷ Dor
F[#]7 Mix

B⁷ Mix
B^bm⁷ Dor
E^b7^b9 Mixb9b13
A^bm⁷ Dor
D^b7 Mix
G^bΔ Ion
D^b7 Mix

DEMO PAGES

CONFIRMATION

A

G⁶ Ion
F[♯]m⁷b⁵ Loc13
B⁷b⁹ Mixb9b13
E^m⁷ Dor
A⁷ Mix
D^m⁷ Dor
G⁷ Mix

G: I ii⁷b⁵/V^I V⁷/V^I ii⁷/V V⁷/V ii⁷/IV V⁷/IV

C⁷ Mix
B^m⁷ Dor
E⁷b⁹ Mixb9b13
A⁷ Mix
D⁷ Mix
Am⁷ Dor
D⁷ Mix
G⁶ Ion

IV⁷ ii⁷/II V⁷/II V⁷/V V⁷ ii⁷ V⁷ I

B

D^m⁷ Dor
D^m^Δ Melmin
D^m⁷ Dor
G⁷ Mix
C^Δ Ion

ii⁷/IV ii^Δ ii⁷ V⁷ I^Δ

C: ii⁷
F^m⁷ Dor
B^b⁷ Mix
E^b^Δ Ion
Am⁷ Dor
D⁷ Mix

iv⁷ V⁷ I^Δ G: ii⁷ V⁷

A^b: ii⁷
G⁶ Ion
F[♯]m⁷b⁵ Loc13
B⁷b⁹ Mixb9b13
E^m⁷ Dor
A⁷ Mix
D^m⁷ Dor
G⁷ Mix

I ii⁷b⁵/V^I V⁷/V^I ii⁷/V V⁷/V ii⁷/IV V⁷/IV

C⁷ Mix
B^m⁷ Dor
E⁷b⁹ Mixb9b13
Am⁷ Dor
D⁷ Mix
G^Δ Ion
D⁷ Mix

IV⁷ ii⁷/II V⁷/II ii⁷ V⁷ I^Δ V⁷

DEMO PAGES

CONFIRMATION

A

A^b6 Ion

Gm^{7b5} Loc13

C^{7b9} Mixb9b13

Fm⁷ Dor

B^b7 Mix

E^bm⁷ Dor

A^b7 Mix

A^b: I **ii^{7b5}/VI** **V⁷/VI** **ii⁷/V** **V⁷/V** **ii⁷/IV** **V⁷/IV**

D^b7 Mix

Cm⁷ Dor

F^{7b9} Mixb9b13

B^b7 Mix

E^b7 Mix

B^bm⁷ Dor

E^b7 Mix

A^b6 Ion

IV⁷ **ii⁷/II** **V⁷/II** **V⁷/V** **V⁷** **ii⁷** **V⁷** **I**

B

E^bm⁷ Dor

E^bm^Δ Melmin

E^bm⁷ Dor

A^b7 Mix

D^bΔ Ion

ii⁷/IV **ii^Δ** **ii⁷** **V⁷** **I^Δ**

D^b: ii⁷

G^bm⁷ Dor

B⁷ Mix

E^Δ Ion

B^bm⁷ Dor

E^b7 Mix

iv⁷ **V⁷** **I^Δ** **A^b: ii⁷** **V⁷**

A^b: ii⁷

A^b6 Ion

Gm^{7b5} Loc13

C^{7b9} Mixb9b13

Fm⁷ Dor

B^b7 Mix

E^bm⁷ Dor

A^b7 Mix

I **ii^{7b5}/VI** **V⁷/VI** **ii⁷/V** **V⁷/V** **ii⁷/IV** **V⁷/IV**

D^b7 Mix

Cm⁷ Dor

F^{7b9} Mixb9b13

B^bm⁷ Dor

E^b7 Mix

A^bΔ Ion

E^b7 Mix

IV⁷ **ii⁷/II** **V⁷/II** **ii⁷** **V⁷** **I^Δ** **V⁷**

CONFIRMATION

A

A⁶ Ion
G[#]m⁷b⁵ Loc13
C[#]7b⁹ Mixb9b13
F[#]m⁷ Dor
B⁷ Mix
E^m7 Dor
A⁷ Mix

A: I ii⁷b⁵/V I V⁷/V I ii⁷/V V⁷/V ii⁷/IV V⁷/IV

D⁷ Mix
C[#]m⁷ Dor
F[#]7b⁹ Mixb9b13
B⁷ Mix
E⁷ Mix
B^m7 Dor
E⁷ Mix
A⁶ Ion

IV⁷ ii⁷/II V⁷/II V⁷/V V⁷ ii⁷ V⁷ I

B

E^m7 Dor
E^mΔ Melmin
E^m7 Dor
A⁷ Mix
D^Δ Ion

ii⁷/IV ii^Δ ii⁷ V⁷ I^Δ

D: ii⁷
G^m7 Dor
C⁷ Mix
F^Δ Ion
B^m7 Dor
E⁷ Mix

iv⁷ V⁷ I^Δ A: ii⁷ V⁷

A: ii⁷
A⁶ Ion
G[#]m⁷b⁵ Loc13
C[#]7b⁹ Mixb9b13
F[#]m⁷ Dor
B⁷ Mix
E^m7 Dor
A⁷ Mix

I ii⁷b⁵/V I V⁷/I I ii⁷/V V⁷/V ii⁷/IV V⁷/IV

D⁷ Mix
C[#]m⁷ Dor
F[#]7b⁹ Mixb9b13
B^m7 Dor
E⁷ Mix
A^Δ Ion
E⁷ Mix

IV⁷ ii⁷/II V⁷/II ii⁷ V⁷ I^Δ V⁷

CONFIRMATION

A

B^b6
Ion

A^m7^b5
Loc13

D⁷b⁹
Mixb9b13

G^m7
Dor

C⁷
Mix

F^m7
Dor

B^b7
Mix

B^b: I

ii⁷b⁵/VI

V⁷/VI

ii⁷/V

V⁷/V

ii⁷/IV

V⁷/IV

E^b7
Mix

D^m7
Dor

G⁷b⁹
Mixb9b13

C⁷
Mix

F⁷
Mix

C^m7
Dor

F⁷
Mix

B^b6
Ion

IV⁷

ii⁷/II

V⁷/II

V⁷/V

V⁷

ii⁷

V⁷

I

B

F^m7
Dor

F^mΔ
Melmin

F^m7
Dor

B^b7
Mix

E^bΔ
Ion

ii⁷/IV

ii^Δ

ii⁷

V⁷

I^Δ

E^b: ii⁷

A^bm⁷
Dor

D^b7
Mix

G^bΔ
Ion

C^m7
Dor

F⁷
Mix

iv⁷

V⁷

I^Δ

B^b: ii⁷

V⁷

A^b: ii⁷

B^b6
Ion

A^m7^b5
Loc13

D⁷b⁹
Mixb9b13

G^m7
Dor

C⁷
Mix

F^m7
Dor

B^b7
Mix

I

ii⁷b⁵/VI

V⁷/VI

ii⁷/V

V⁷/V

ii⁷/IV

V⁷/IV

E^b7
Mix

D^m7
Dor

G⁷b⁹
Mixb9b13

C^m7
Dor

F⁷
Mix

B^bΔ
Ion

F⁷
Mix

IV⁷

ii⁷/II

V⁷/II

ii⁷

V⁷

I^Δ

V⁷

CONFIRMATION

A

B⁶
Ion
B: I

B^bm^{7b5}
Loc13
ii^{7b5}/VI

D^{#7b9}
Mixb9b13
V⁷/VI

G^{#m7}
Dor
ii⁷/V

C^{#7}
Mix
V⁷/V

F^{#m7}
Dor
ii⁷/IV

B⁷
Mix
V⁷/IV

E⁷
Mix
IV⁷

D^{#m7}
Dor
ii⁷/II

G^{#7b9}
Mixb9b13
V⁷/II

C^{#7}
Mix
V⁷/V

F^{#7}
Mix
V⁷

C^{#m7}
Dor
ii⁷

F^{#7}
Mix
V⁷

B⁶
Ion
I

B

F^{#m7}
Dor
ii⁷/IV

F^{#m}^Δ
Melmin
ii^Δ

F^{#m7}
Dor
ii⁷

B⁷
Mix
V⁷

E^Δ
Ion
I^Δ

E: ii⁷

A^{m7}
Dor
iv⁷

D⁷
Mix
V⁷

G^Δ
Ion
I^Δ

C^{#m7}
Dor
B: ii⁷

F^{#7}
Mix
V⁷

A^Δ: ii⁷

B⁶
Ion
I

B^bm^{7b5}
Loc13
ii^{7b5}/VI

D^{#7b9}
Mixb9b13
V⁷/VI

G^{#m7}
Dor
ii⁷/V

C^{#7}
Mix
V⁷/V

F^{#m7}
Dor
ii⁷/IV

B⁷
Mix
V⁷/IV

E⁷
Mix
IV⁷

D^{#m7}
Dor
ii⁷/II

G^{#7b9}
Mixb9b13
V⁷/II

C^{#m7}
Dor
ii⁷

F^{#7}
Mix
V⁷

B^Δ
Ion
I^Δ

F^{#7}
Mix
V⁷

CONFIRMATION

A

C⁶ Ion
Bm^{7b5} Loc13
E^{7b9} Mixb9b13
Am⁷ Dor
D⁷ Mix
Gm⁷ Dor
C⁷ Mix

C: I **ii^{7b5}/VI** **V⁷/VI** **ii⁷/V** **V⁷/V** **ii⁷/IV** **V⁷/IV**

F⁷ Mix
IV⁷

Em⁷ Dor
A^{7b9} Mixb9b13
D⁷ Mix
G⁷ Mix
Dm⁷ Dor
G⁷ Mix
C⁶ Ion

ii⁷/II **V⁷/II** **V⁷/V** **V⁷** **ii⁷** **V⁷** **I**

B

Gm⁷ Dor
Gm^Δ Melmin
Gm⁷ Dor
C⁷ Mix
F^Δ Ion

ii⁷/IV **ii^Δ** **ii⁷** **V⁷** **I^Δ**

F: ii⁷
B^bm⁷ Dor
iv⁷

E^b7 Mix
A^bΔ Ion
Dm⁷ Dor
G⁷ Mix

V⁷ **I^Δ** **C: ii⁷** **V⁷**

AA: ii⁷
C⁶ Ion
I

Bm^{7b5} Loc13
E^{7b9} Mixb9b13
Am⁷ Dor
D⁷ Mix
Gm⁷ Dor
C⁷ Mix

ii^{7b5}/VI **V⁷/VI** **ii⁷/V** **V⁷/V** **ii⁷/IV** **V⁷/IV**

F⁷ Mix
IV⁷

Em⁷ Dor
A^{7b9} Mixb9b13
Dm⁷ Dor
G⁷ Mix
C^Δ Ion
G⁷ Mix

ii⁷/II **V⁷/II** **ii⁷** **V⁷** **I^Δ** **V⁷**

CONFIRMATION

A

D^b6 Ion

Cm^{7b5} Loc13

F7b9 Mixb9b13

B^bm⁷ Dor

E^b7 Mix

A^bm⁷ Dor

D^b7 Mix

D^b: I

ii^{7b5}/VI

V⁷/VI

ii⁷/V

V⁷/V

ii⁷/IV

V⁷/IV

G^b7 Mix

Fm⁷ Dor

B^b7b9 Mixb9b13

E^b7 Mix

A^b7 Mix

E^bm⁷ Dor

A^b7 Mix

D^b6 Ion

IV⁷

ii⁷/II

V⁷/II

V⁷/V

V⁷

ii⁷

V⁷

I

B

A^bm⁷ Dor

A^bm^Δ Melmin

A^bm⁷ Dor

D^b7 Mix

G^bΔ Ion

ii⁷/IV

ii^Δ

ii⁷

V⁷

I^Δ

G^b: ii⁷

B^bm⁷ Dor

E⁷ Mix

A^Δ Ion

E^bm⁷ Dor

A^b7 Mix

iv⁷

V⁷

I^Δ

D^b: ii⁷

V⁷

A^b: ii⁷

D^b6 Ion

Cm^{7b5} Loc13

F7b9 Mixb9b13

B^bm⁷ Dor

E^b7 Mix

A^bm⁷ Dor

D^b7 Mix

I

ii^{7b5}/VI

V⁷/VI

ii⁷/V

V⁷/V

ii⁷/IV

V⁷/IV

G^b7 Mix

Fm⁷ Dor

B^b7b9 Mixb9b13

E^bm⁷ Dor

A^b7 Mix

D^bΔ Ion

A^b7 Mix

IV⁷

ii⁷/II

V⁷/II

ii⁷

V⁷

I^Δ

V⁷

CONFIRMATION

A

D⁶ Ion
C[#]m⁷b⁵ Loc13
F[#]7b⁹ Mixb9b13
Bm⁷ Dor
E⁷ Mix
Am⁷ Dor
D⁷ Mix

D: I ii⁷b⁵/V I V⁷/V ii⁷/V V⁷/V ii⁷/IV V⁷/IV

G⁷ Mix
F[#]m⁷ Dor
B⁷b⁹ Mixb9b13
E⁷ Mix
A⁷ Mix
Em⁷ Dor
A⁷ Mix
D⁶ Ion

IV⁷ ii⁷/II V⁷/II V⁷/V V⁷ ii⁷ V⁷ I

B

Am⁷ Dor
Am^Δ Melmin
Am⁷ Dor
D⁷ Mix
G^Δ Ion

ii⁷/IV ii^Δ ii⁷ V⁷ I^Δ

G: ii⁷
Cm⁷ Dor
F⁷ Mix
B^bΔ Ion
Em⁷ Dor
A⁷ Mix

iv⁷ V⁷ I^Δ D: ii⁷ V⁷

AB: ii⁷
D⁶ Ion
C[#]m⁷b⁵ Loc13
F[#]7b⁹ Mixb9b13
Bm⁷ Dor
E⁷ Mix
Am⁷ Dor
D⁷ Mix

I ii⁷b⁵/V I V⁷/I ii⁷/V V⁷/V ii⁷/IV V⁷/IV

G⁷ Mix
F[#]m⁷ Dor
B⁷b⁹ Mixb9b13
Em⁷ Dor
A⁷ Mix
D^Δ Ion
A⁷ Mix

IV⁷ ii⁷/II V⁷/II ii⁷ V⁷ I^Δ V⁷

CONFIRMATION

A

E^b6 Ion

Dm^{7b5} Loc13

G^{7b9} Mixb9b13

Cm⁷ Dor

F⁷ Mix

B^bm⁷ Dor

E^b7 Mix

E^b: I **ii^{7b5}/V** **V⁷/V** **ii⁷/V** **V⁷/V** **ii⁷/IV** **V⁷/IV**

A^b7 Mix

Gm⁷ Dor

C^{7b9} Mixb9b13

F⁷ Mix

B^b7 Mix

Fm⁷ Dor

B^b7 Mix

E^b6 Ion

IV⁷ **ii⁷/II** **V⁷/II** **V⁷/V** **V⁷** **ii⁷** **V⁷** **I**

B

B^bm⁷ Dor

B^bm^Δ Melmin

B^bm⁷ Dor

E^b7 Mix

A^bΔ Ion

ii⁷/IV **ii^Δ** **ii⁷** **V⁷** **I^Δ**

A^b: ii⁷

D^bm⁷ Dor

G^b7 Mix

B^Δ Ion

Fm⁷ Dor

B^b7 Mix

iv⁷ **V⁷** **I^Δ** **E^b: ii⁷** **V⁷**

A^b: ii⁷

E^b6 Ion

Dm^{7b5} Loc13

G^{7b9} Mixb9b13

Cm⁷ Dor

F⁷ Mix

B^bm⁷ Dor

E^b7 Mix

I **ii^{7b5}/V** **V⁷/V** **ii⁷/V** **V⁷/V** **ii⁷/IV** **V⁷/IV**

A^b7 Mix

Gm⁷ Dor

C^{7b9} Mixb9b13

Fm⁷ Dor

B^b7 Mix

E^bΔ Ion

B^b7 Mix

IV⁷ **ii⁷/II** **V⁷/II** **ii⁷** **V⁷** **I^Δ** **V⁷**

CONFIRMATION

A

E⁶ Ion
E: I

D[#]m^{7b5} Loc13
ii^{7b5}/VI

G[#]7b9 Mixb9b13
V⁷/VI

C[#]m⁷ Dor
ii⁷/V

F[#]7 Mix
V⁷/V

Bm⁷ Dor
ii⁷/IV

E⁷ Mix
V⁷/IV

A⁷ Mix
IV⁷

G[#]m⁷ Dor
ii⁷/II

C[#]7b9 Mixb9b13
V⁷/II

F[#]7 Mix
V⁷/V

B⁷ Mix
V⁷

F[#]m⁷ Dor
ii⁷

B⁷ Mix
V⁷

E⁶ Ion
I

B

Bm⁷ Dor
ii⁷/IV

Bm^Δ Melmin
ii^Δ

Bm⁷ Dor
ii⁷

E⁷ Mix
V⁷

A^Δ Ion
I^Δ

A: ii⁷

Dm⁷ Dor
iv⁷

G⁷ Mix
V⁷

C^Δ Ion
I^Δ

F[#]m⁷ Dor
E: ii⁷

B⁷ Mix
V⁷

AC: ii⁷

E⁶ Ion
I

D[#]m^{7b5} Loc13
ii^{7b5}/VI

G[#]7b9 Mixb9b13
V⁷/VI

C[#]m⁷ Dor
ii⁷/V

F[#]7 Mix
V⁷/V

Bm⁷ Dor
ii⁷/IV

E⁷ Mix
V⁷/IV

A⁷ Mix
IV⁷

G[#]m⁷ Dor
ii⁷/II

C[#]7b9 Mixb9b13
V⁷/II

F[#]m⁷ Dor
ii⁷

B⁷ Mix
V⁷

E^Δ Ion
I^Δ

B⁷ Mix
V⁷

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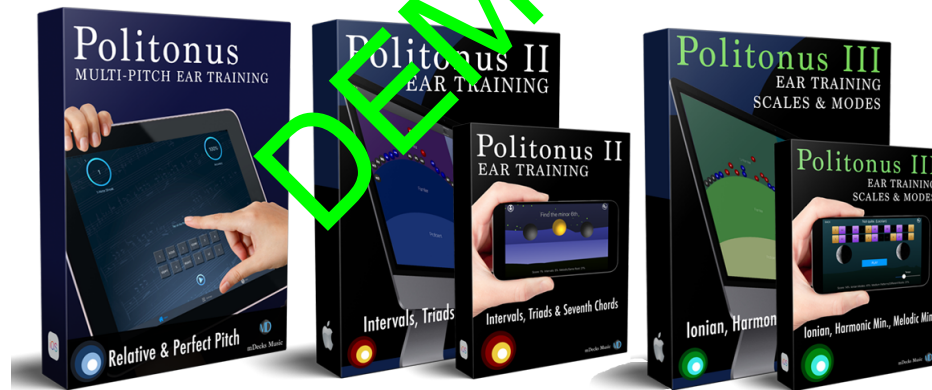
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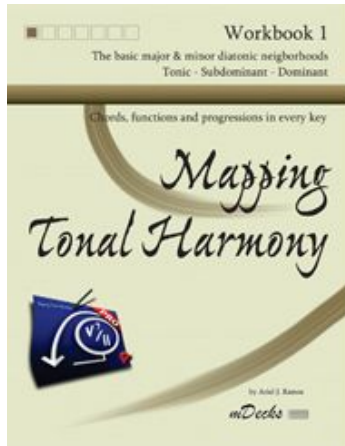
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