

Two - Measure Endings.

These endings are to be used for tunes in which the melody ends on the down-beat of the measure next to the last one.

Example 1.

C⁶ B^{b9} C⁶

Transposed to key of F.

F⁶ E^{b9} F⁶

Transposed to key of B^b

B^{b6} A^{b9} B^{b6}

Transposed to key of E^b

E^{b6} D^{b9} E^{b6}

Example 2.

C⁶ F^{m7} B^{b9} C⁶ D^{b9} C⁶ add⁹

Transposed to key of F.

F⁶ B^{b7} E^{b9} F⁶ G^{b9} F⁶ add⁹

Transposed to key of B^b

B^{b6} E^{b7} A^{b9} B^{b6} B^{b9} B^{b6} add⁹

Example 3.

C⁶ D^{b9} C⁶ D^{b9} C⁶ add⁹

Transposed to key of E^b

E^{b6} E^{b9} E^{b6} E^{b9} E^{b6} add⁹

Transposed to key of A^b

A^{b6} A^{b9} A^{b6} A^{b9} A^{b6} add⁹

3. C maj. to F maj. Key of F maj. ⁹
 C6 C7 Fb

4. C maj. to F maj. Key of F maj. ⁹
 C6 C7 F

5. C maj. to Eb maj. Key of Eb maj.
 C6 1 2 5 Bb7 Bb7+5 Eb6

6. C maj. to Bb maj. Key of Bb maj.
 C6 3 5 F7 Eb6

7. C maj. to Ab maj. Key of Ab maj.
 C6 1 3 5 Eb7 Eb7+5 Ab6

8. C maj. to Db maj. Key of Db maj.
 C6 1 2 4 Ab7 Db6

CHROMATIC TO NEARBY V₇

1. C maj. to G maj. Key of Gb maj.
 C6 C#7 D7 G6

2. C maj. to Ab maj. Key of Ab maj.
 C6 C#7 D7 Eb7 Ab6

3. C maj. to Eb maj. Key of Eb maj.
 C6 B7 Bb7 Eb6

By substituting "leading" endings from the turn-around section, the V₇ or II-V₇ can be voiced in such a way as to lead to a specific melody note.

Turn-around. (From example 4) G7+5 C
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Apply this modulation to example 3 right above
 C6 B7 Bb7 Bb7+5 Eb