JAZZ IDEAS

for the DANCE BAND ACCORDIONIST

Wally Meyers
TEACHING "SWING" PIANO, TRUMPET
TROMBONE & PIANO ACCORDION
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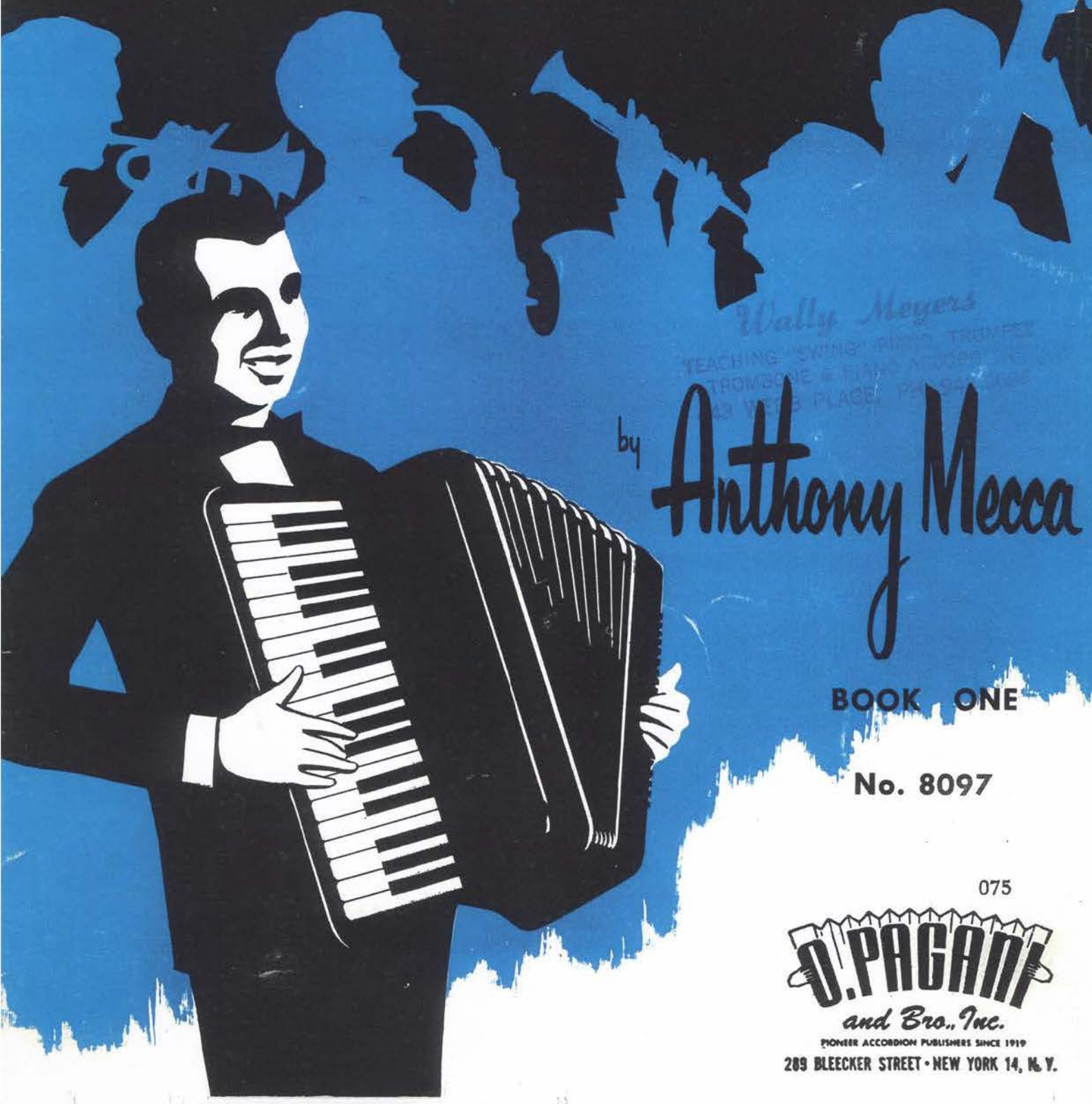

by **Anthony Mecca**

BOOK ONE

No. 8097

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FOR THE DANCE BAND ACCORDIONIST

By ANTHONY MECCA

BOOK ONE

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FOREWORD

Many accordionists desiring to become proficient in the modern idiom have been faced with difficulties because of the shortage of available studies necessary to develop this technique. Long realizing this, Anthony Mecca, outstanding jazz artist and instructor has designed his "Jazz Ideas For The Dance Band Accordionist" to meet this very problem.

The accordionist about to enter the professional field, will find that the task of supplying introductions, turn-arounds, modulations and endings usually falls upon a keyboard instrument which is the most flexible in presenting melody, harmony and rhythm at one and the same time, in this instance the accordion.

For this work he must be able and ready to improvise and develop chord progressions. In these two books the accordionist will find examples of a wide range of situations developed from only a few basic chord progressions, plus a direct demonstration of how to develop them.

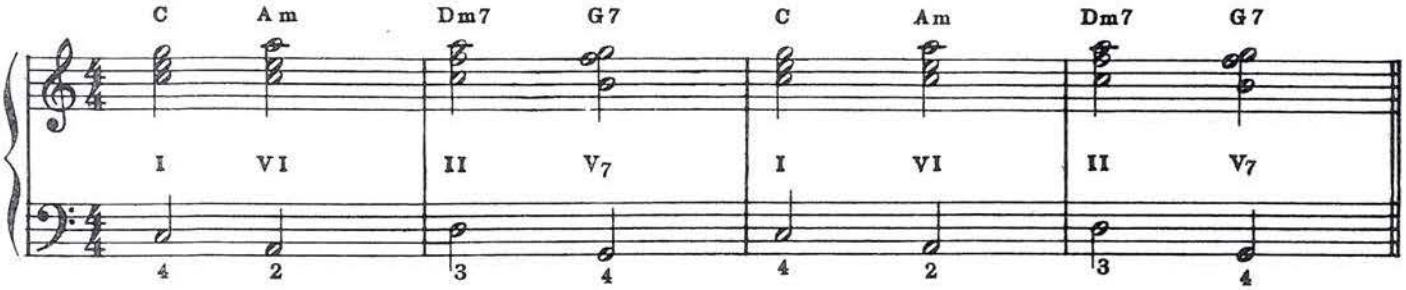
After completion of Book One and Two of "Jazz Ideas For The Dance Band Accordionist", for more advanced studies we suggest "Progressive Ideas In Pop Playing" also by Anthony Mecca.

THE PUBLISHERS

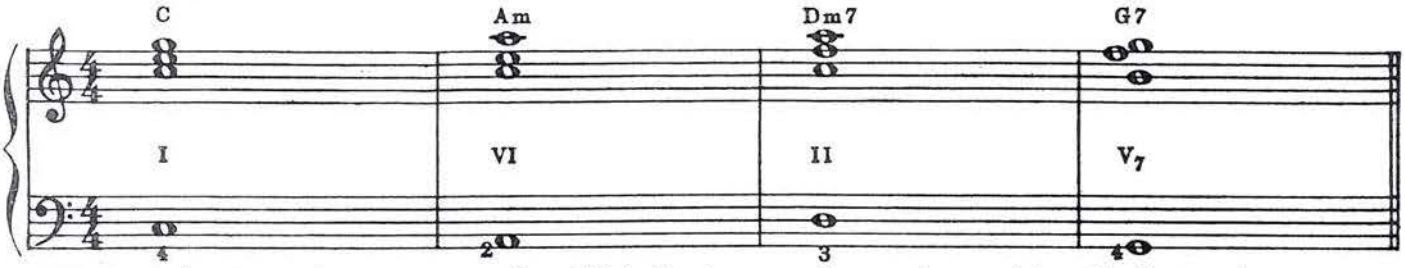
INTRODUCTIONS

An introduction is generally used to set the key, tempo and style for the piece to follow. One of the simplest harmonic progressions serving such a purpose is a two-measure figure known as I - VI-II - V_7. For an introduction, these two measures may be repeated or extended to four measures, as follows:

Basic Progression (two measures repeated).



Basic Progression (extended)



The introductions given on pages 2 and 8 inclusive, may be used as written. Students, who are not quite prepared rhythmically, may use the examples given in the "growth" section on page 9 to 15 inclusive.

INTRODUCTIONS

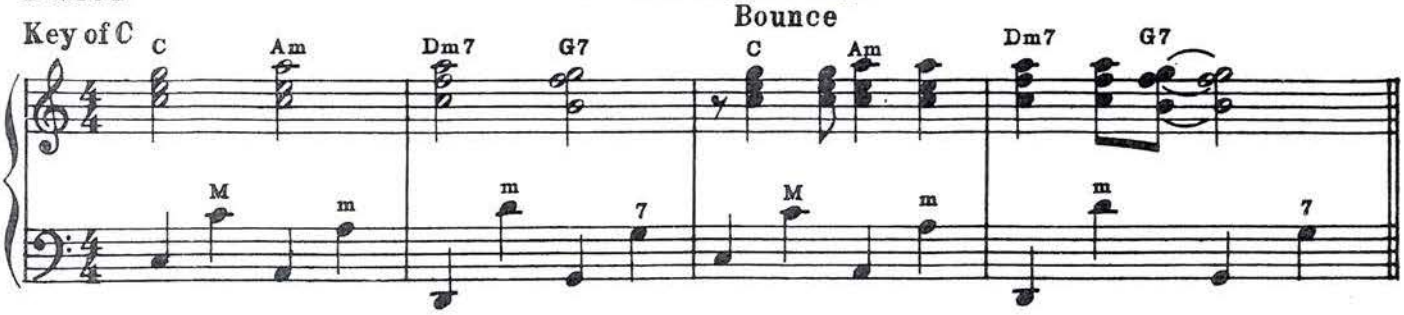
Basic I

(In commonly used keys)

Bounce

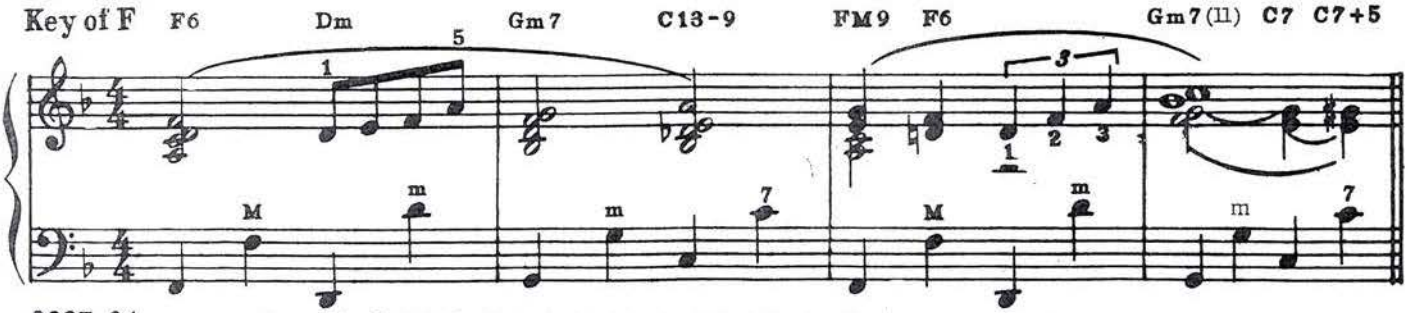
Basic I

Key of C



1. Slow

Key of F



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2.—Bounce (Two measures repeated).

Key of G GM7(9) Em7 Am7(9) D9 GM7(9) Em7 Am7(9) D9

M m m B.S. m m

3.—Jump (single note)

Key of B♭ B♭ Gm7 Cm7 F7 F7(13)

M m B.S. m 7

4.——Slow (rock'n' roll)

Key of E♭ E♭ Cm Fm B♭ E♭ Cm Fm B♭

B.S.

5.——Bounce

Key of A♭ A♭6 Fm7 B♭m7 E♭13-9 A♭6 B♭m E♭7

M m m 7 m 7

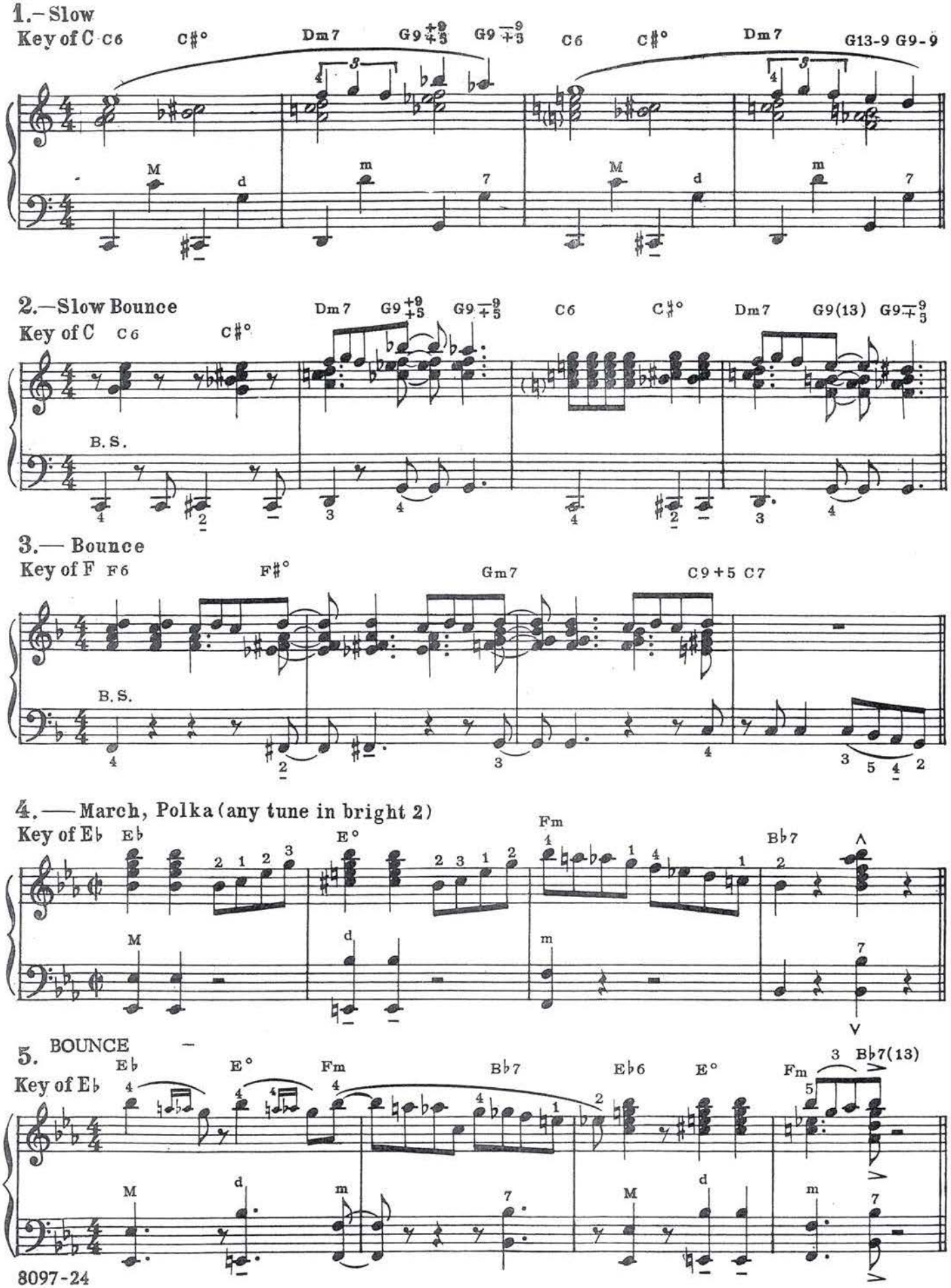
INTRODUCTIONS

Basic II

Basic II

Key of C C6 C♯° Dm7 G7 **Bounce** C6 C♯° Dm7 G7(13)

B.S.


1.– Slow
Key of C

2.—Slow Bounce
Key of C

3.— Bounce
Key of F

4.— March, Polka (any tune in bright 2)
Key of E♭

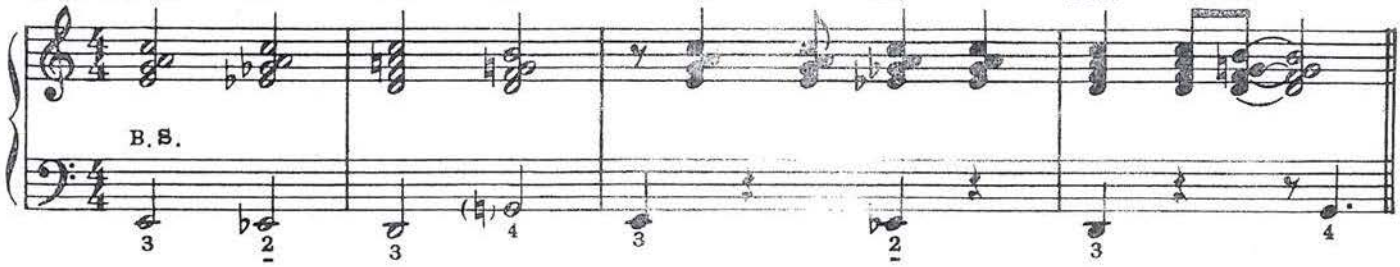
5. BOUNCE
Key of E♭

INTRODUCTIONS

Basic III

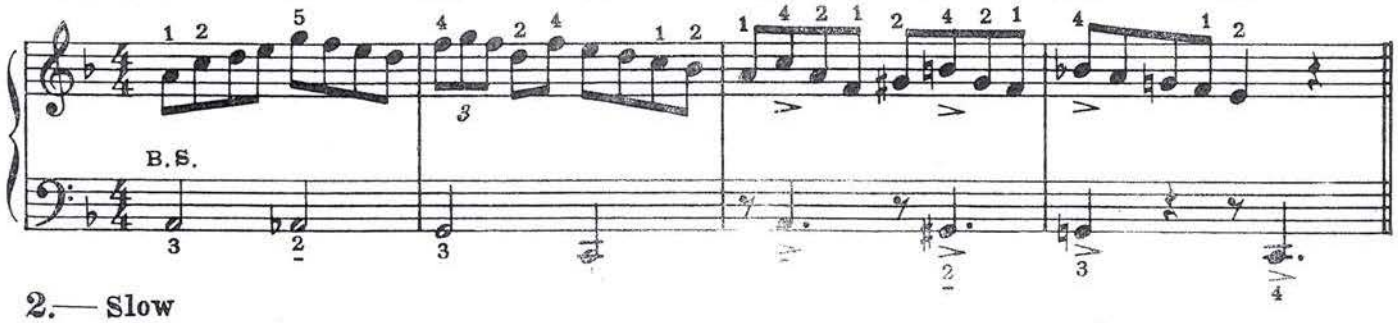
Basic III

Key of C C6 E♭° Dm7 G7 — **Bounce** C6 E♭° Dm7 G7



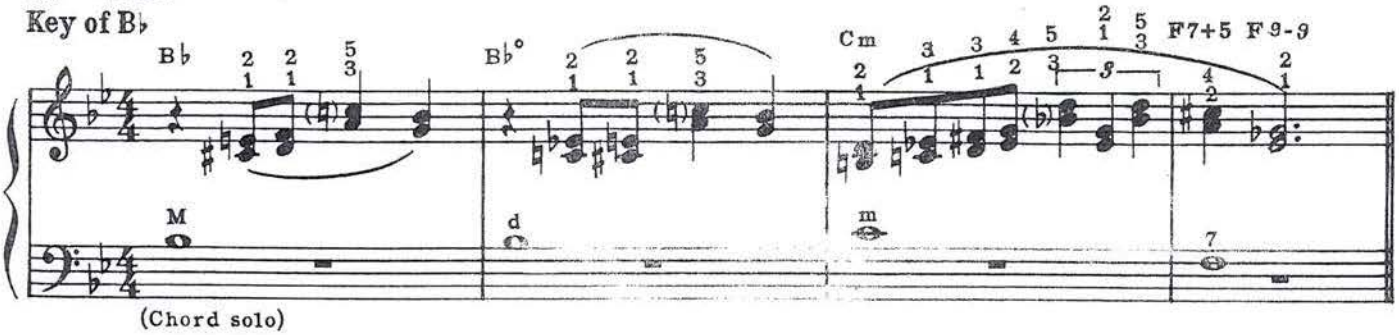
1.— Medium to bright.

Key of F F6 A♭° Gm7 C7 F6 G♯° Gm7 C7



2.— Slow

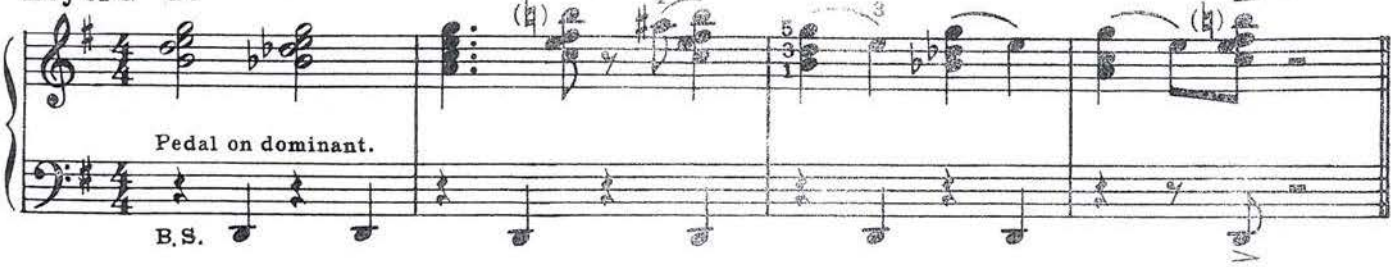
Key of B♭ B♭ B♭° Cm F7+5 F9-9



(Chord solo)

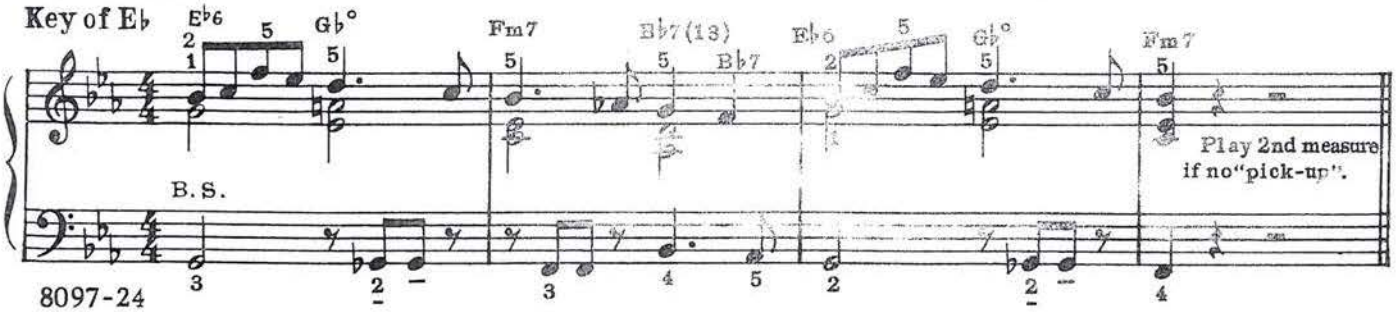
3.— Bounce

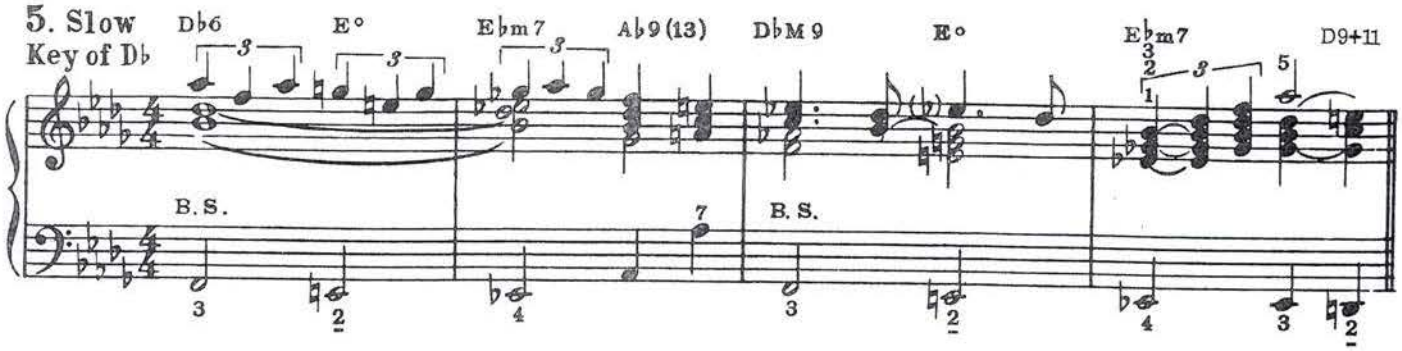
Key of G G6 G° Am7 D9(13) G6 G° Am7 D9(13)



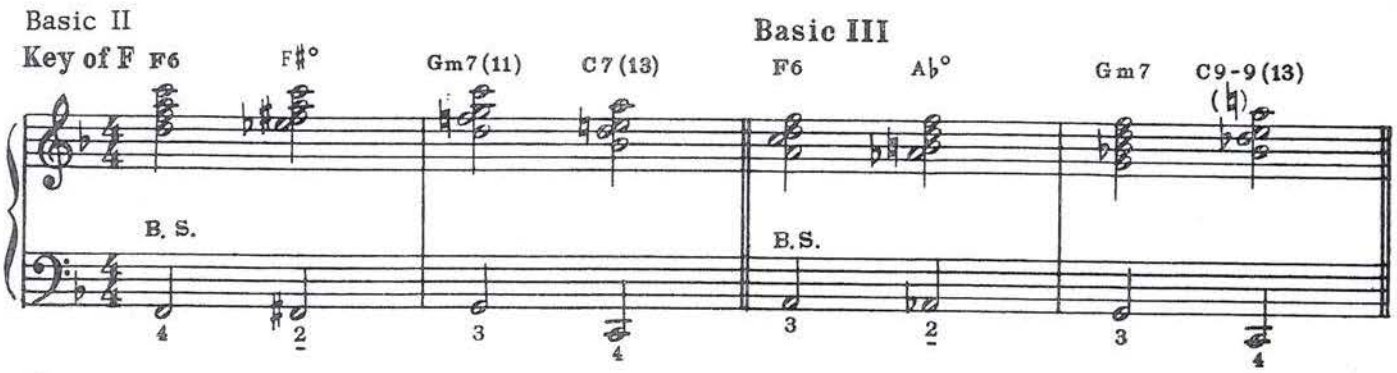
4.— Slow

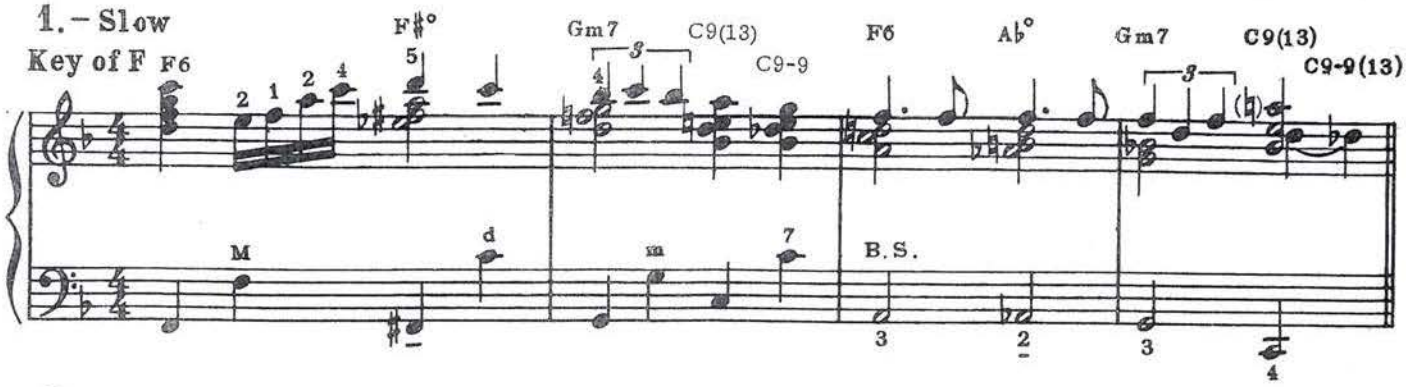
Key of E♭ E♭6 G♭° Fm7 B♭7(13) B♭7 E♭6 G♭° Fm7

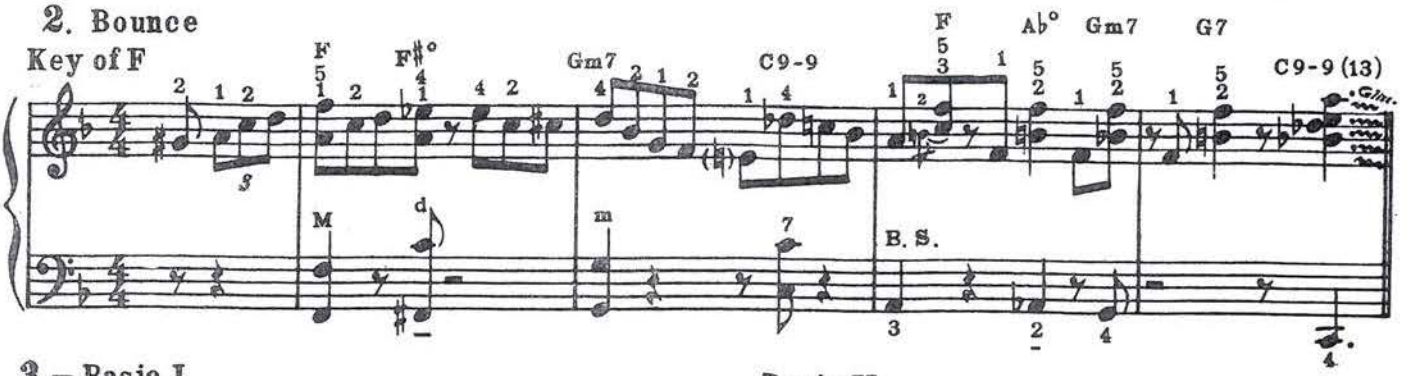


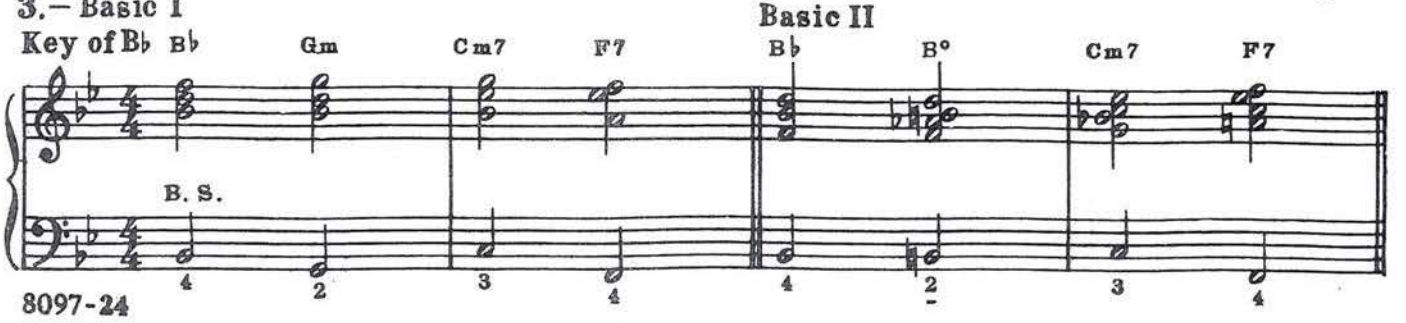


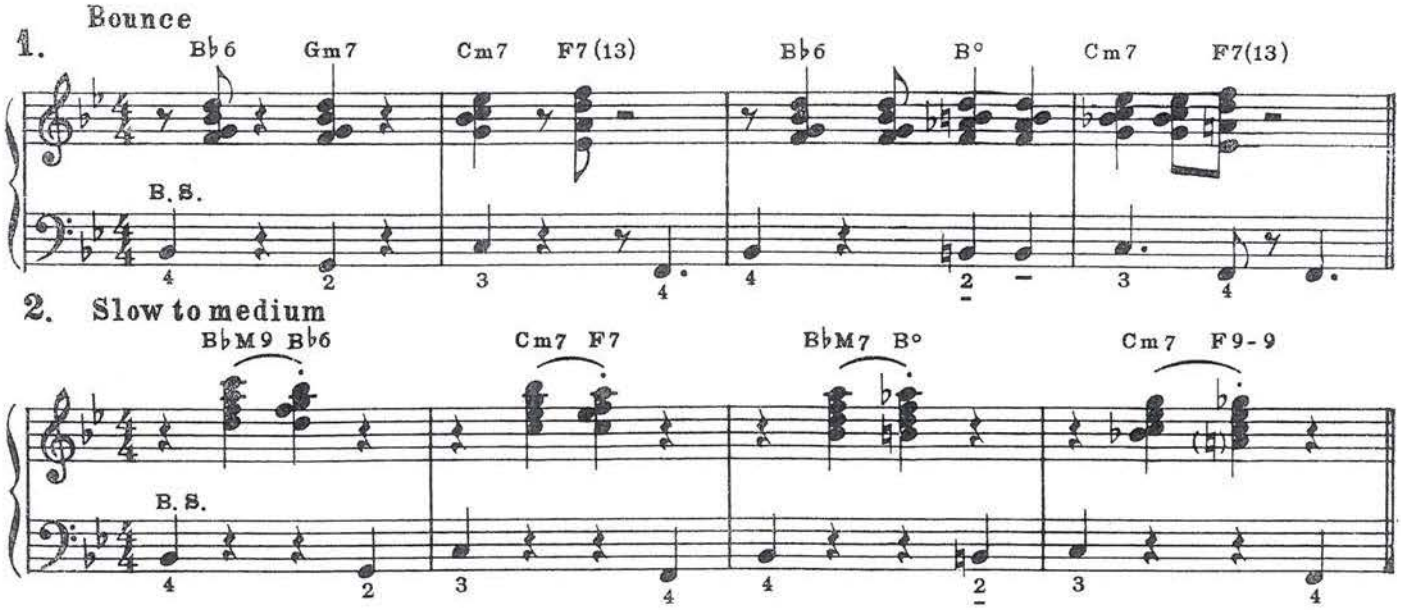
COMBINING BASICS









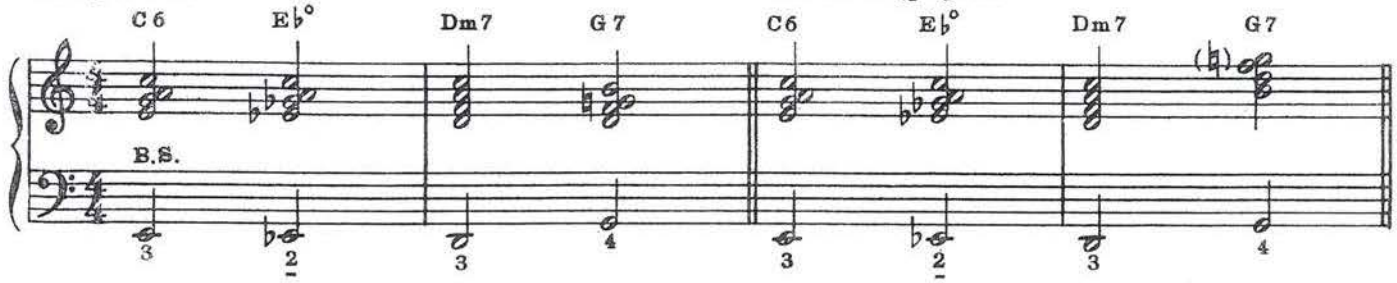


SUGGESTIONS TO TEACHERS AND ADVANCED STUDENTS

1

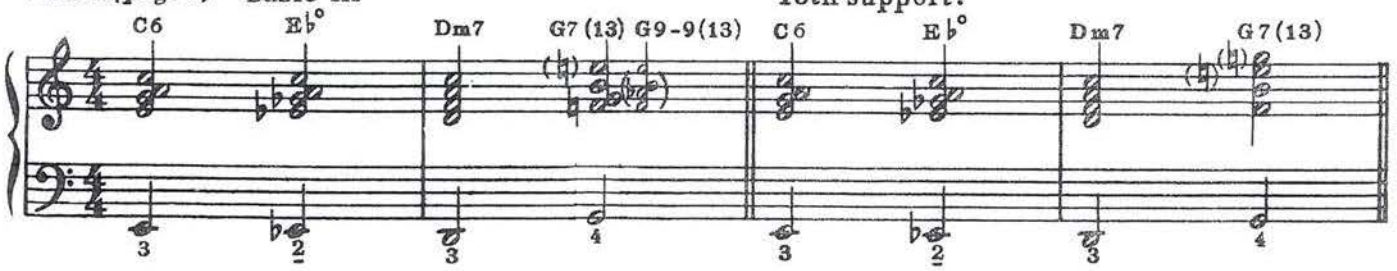
Use some individual variations, even in the earliest stages.

Basic III *(page 5)* Really Basic, sounds like harmonic background.



More melodic, using last chord from Basic II *(page 3)*

More modern last chord, transposed from combined Basics *(page 6)* Basic III

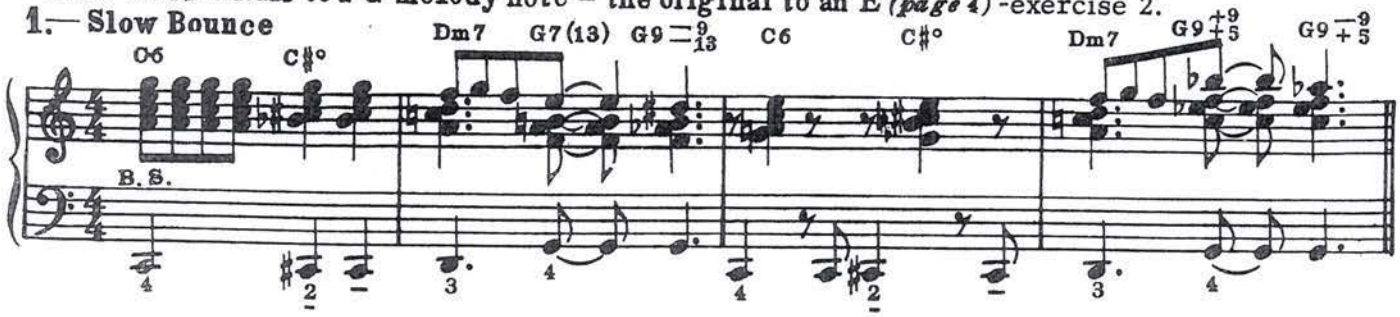


Another version. G melody with 13th support.

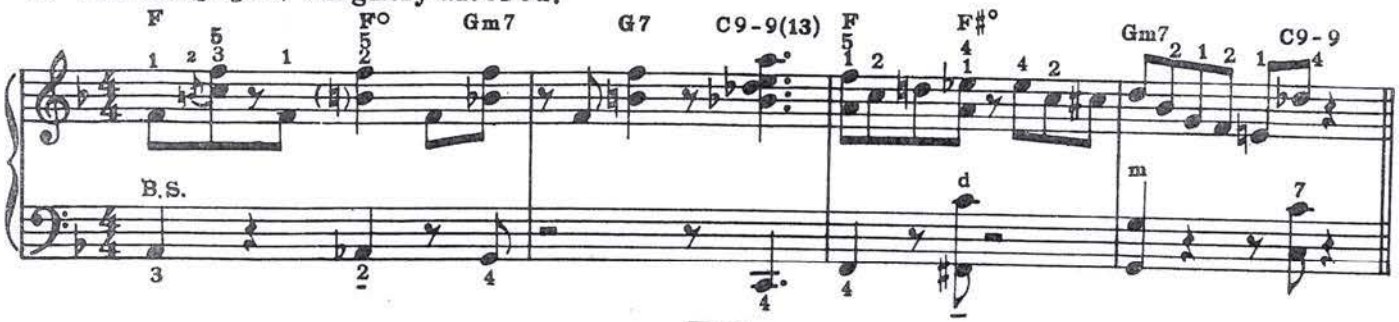
2

Play introductions by reversing the measures. Play 3rd measure, 4th measure. 1st measure, 2nd measure
This version leads to a G melody note – the original to an E *(page 4)* -exercise 2.

1.— Slow Bounce



2.—Bounce *(page 6)* Slightly altered.



3

The best way to prove that any successful performance was not "just lucky" is to repeat it. In practice all introductions should be repeated at least four times.

4

Exploit combinations of basics.
Refer to Page 6 for examples of
the following: II and III I and II

Other combinations are:

II and I III and II
III and I I and III

5

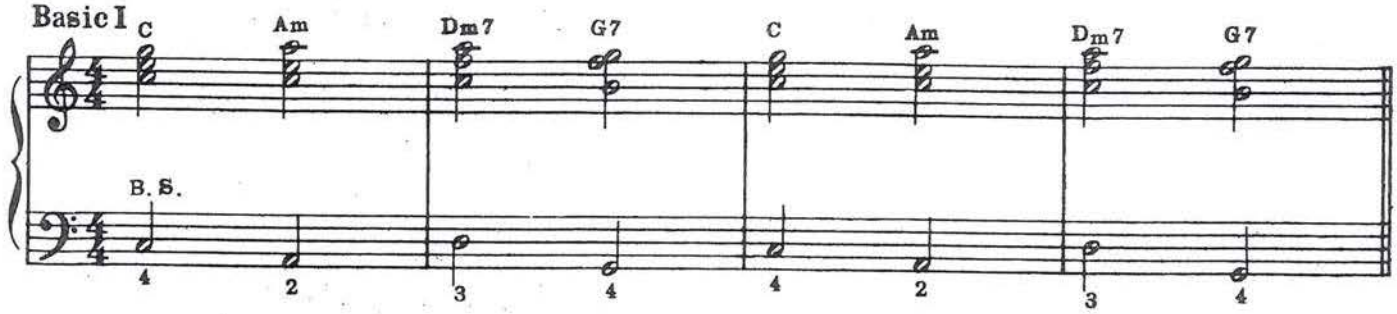
Make basics "grow" by generally altering the rhythmic harmonic or melodic material.

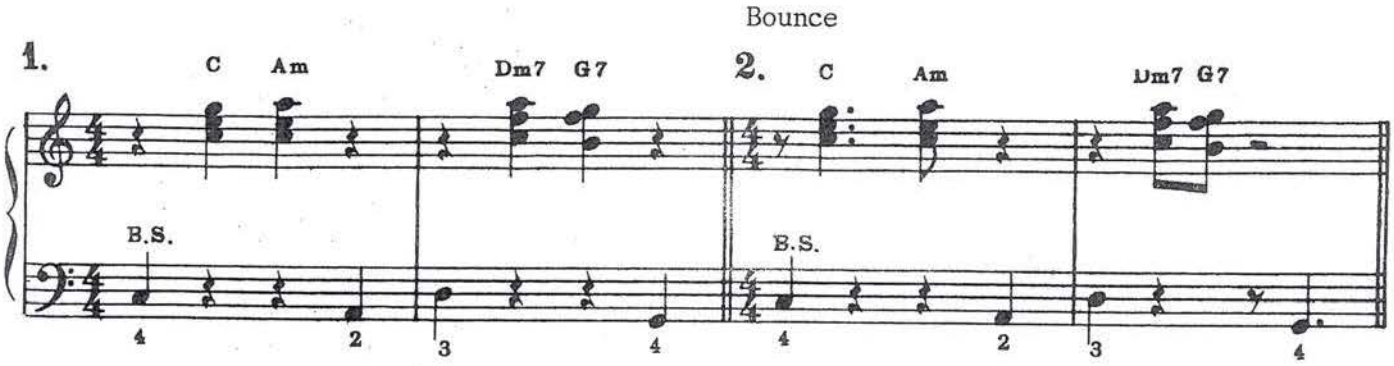
The examples on the following page are intended to stimulate the student in helping him to create his own introductions. These examples, however, may also be used as written; they are especially useful for those who find the preceding introductions too difficult.

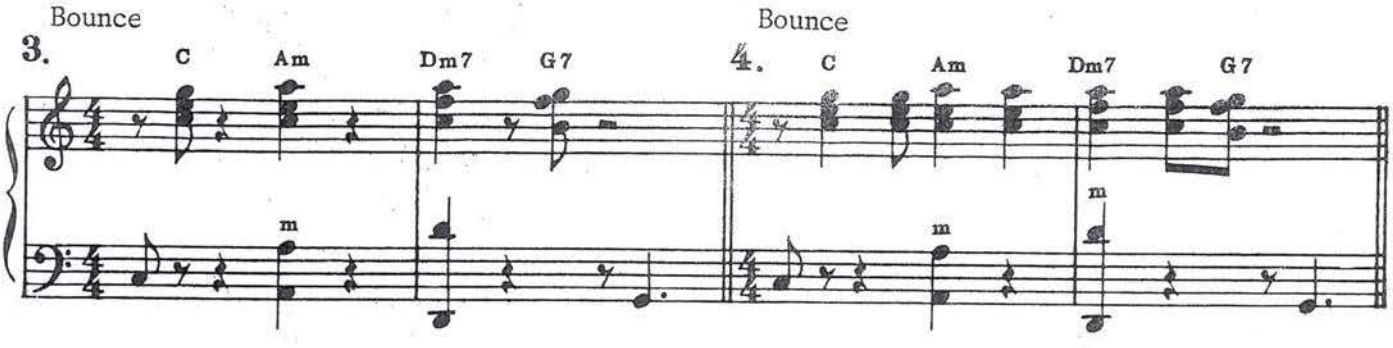
RHYTHMIC "GROWTH"

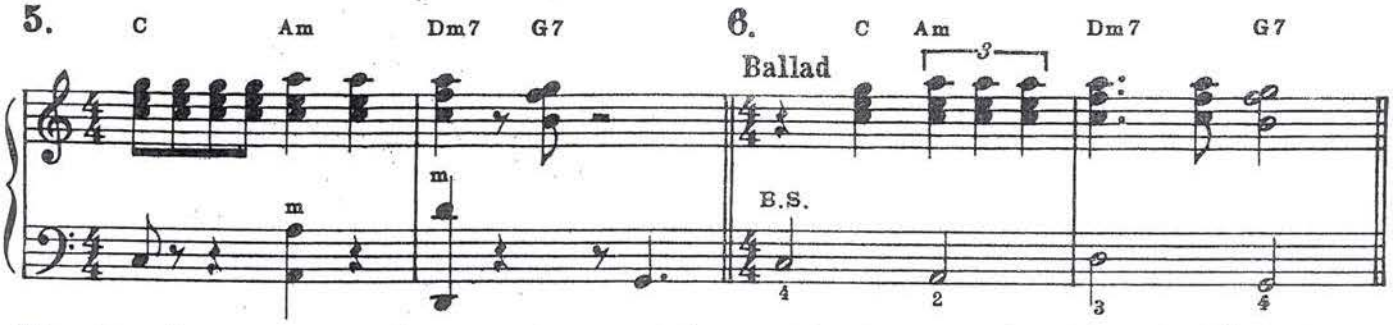
Basic I

Rhythmic "growth" means playing the same notes or chords in a more interesting pattern, or gaining in motion by playing a chord two or more times instead of only once, as shown in the basic.







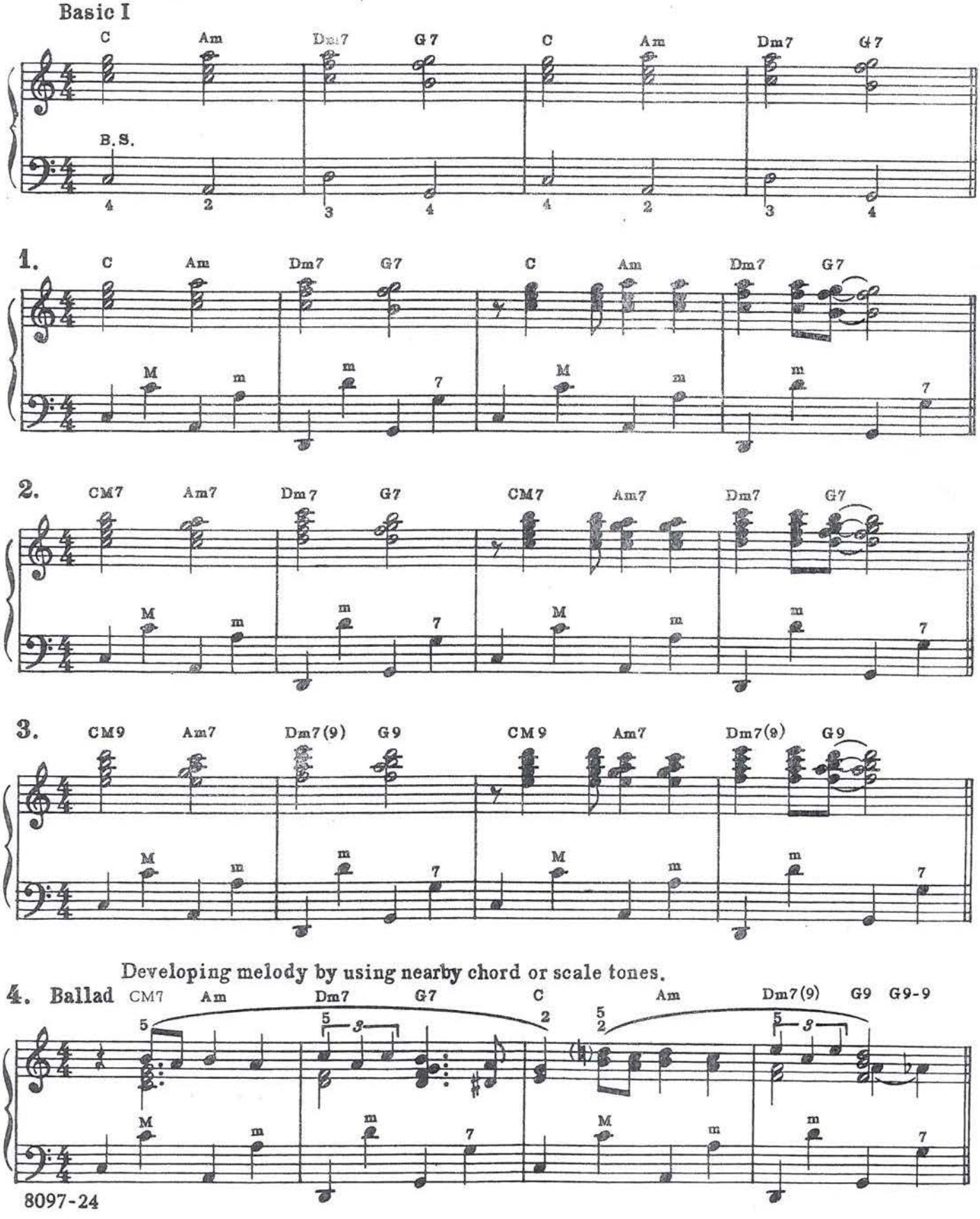


The above two-measure patterns may be repeated or combined in any order. They should also be transposed to other keys.

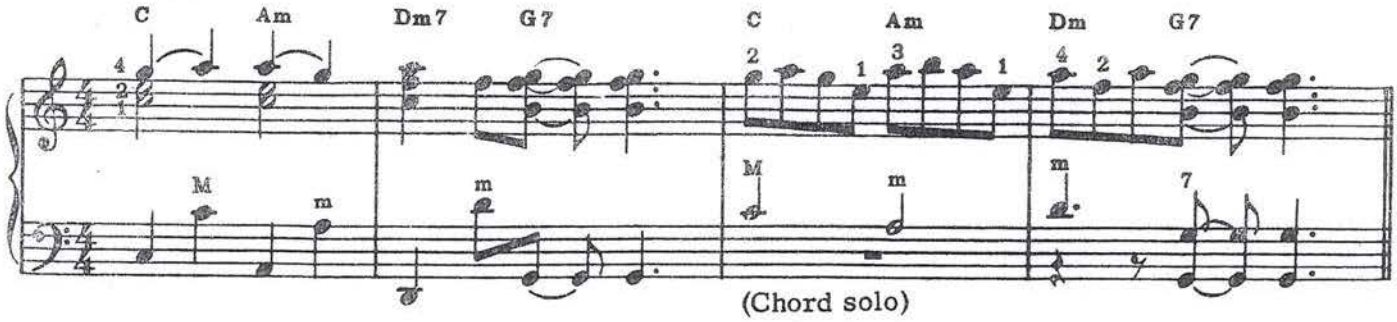
HARMONIC "GROWTH"

Basic I

Harmonic "growth" means increasing tension without changing the quality or root of the chords (One of the rhythmic patterns is included)



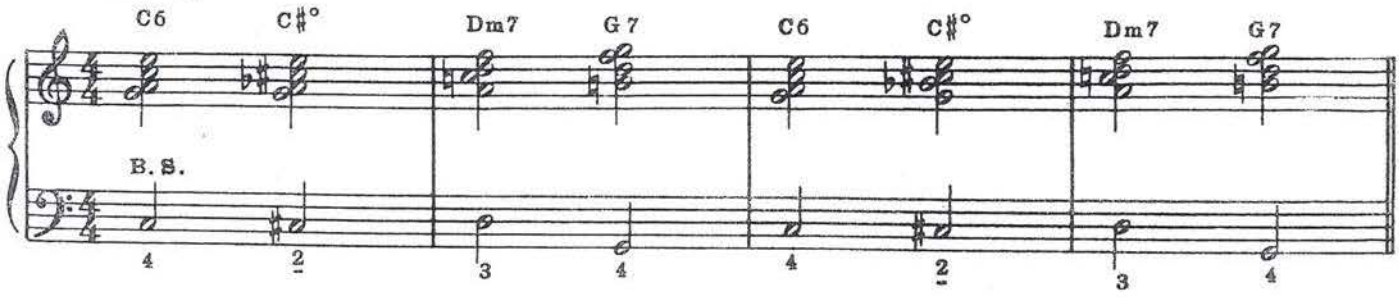
5.—Bounce



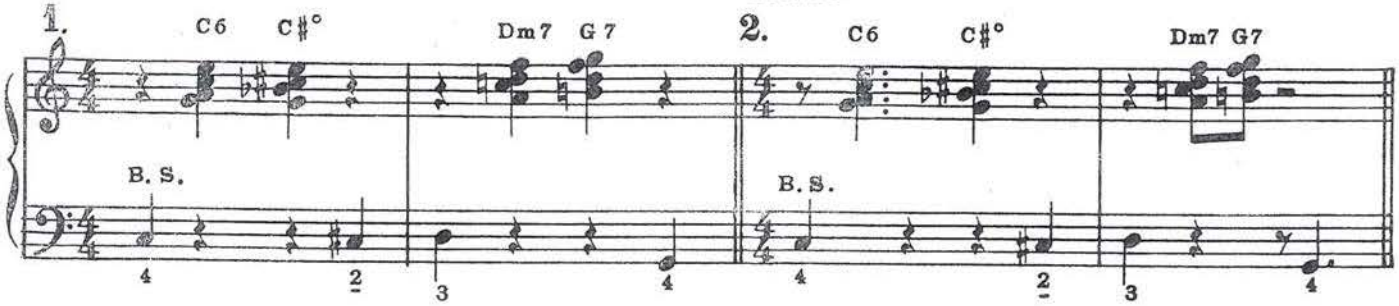
RHYTHMIC "GROWTH"

Basic II

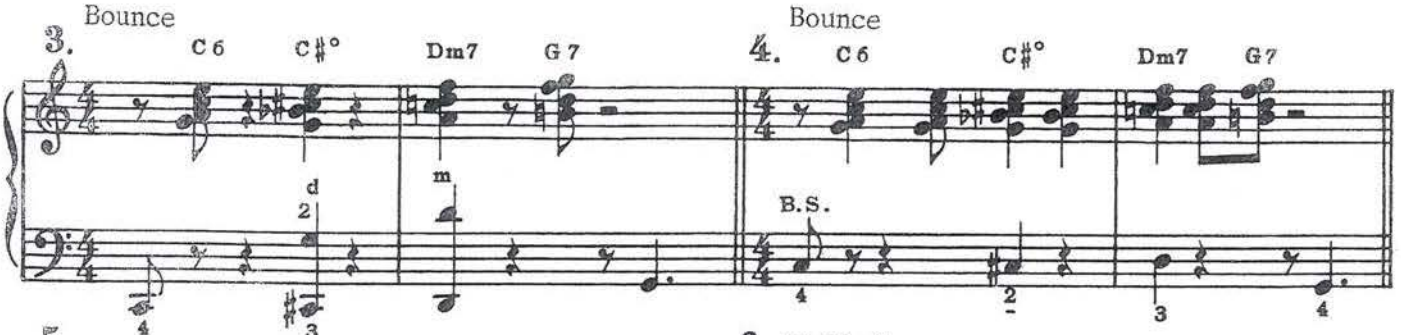
Basic II

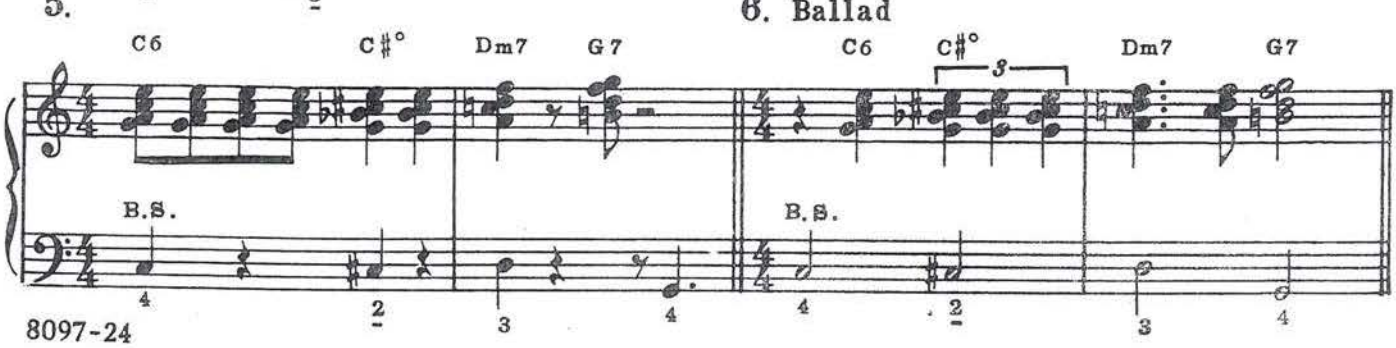


Bounce



Bounce



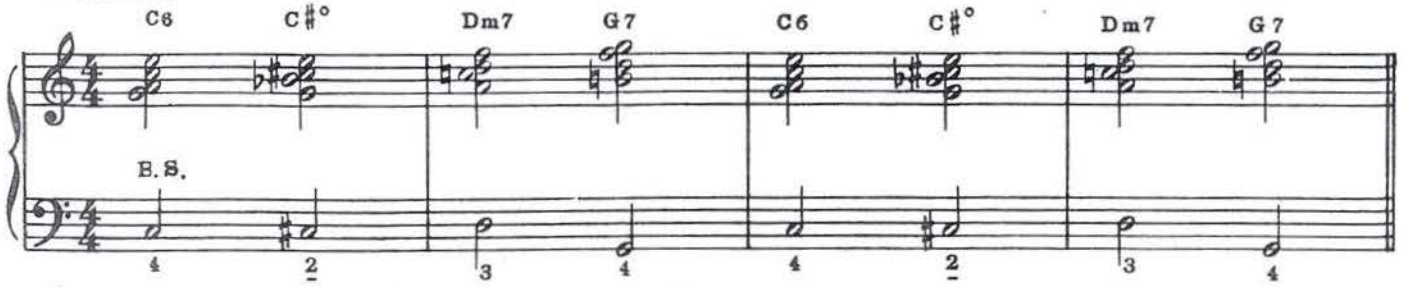


HARMONIC "GROWTH"

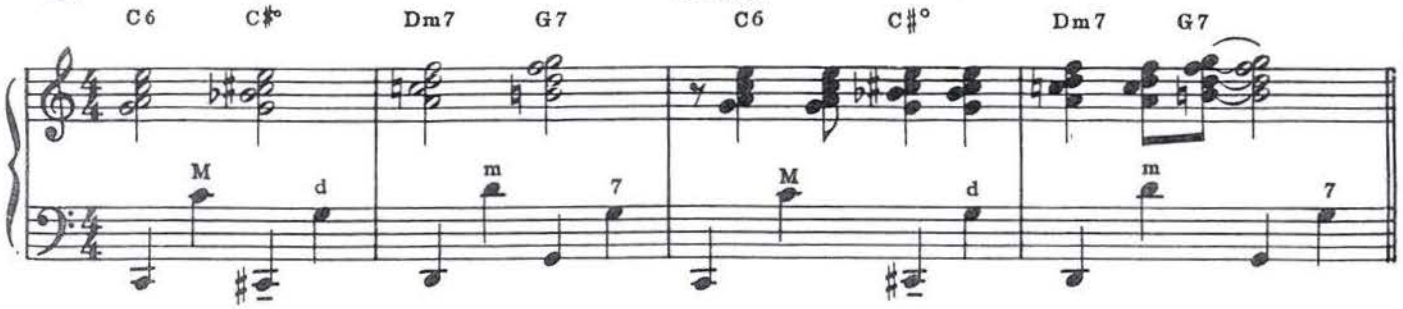
Basic II

(Including one of the rhythmic patterns.)

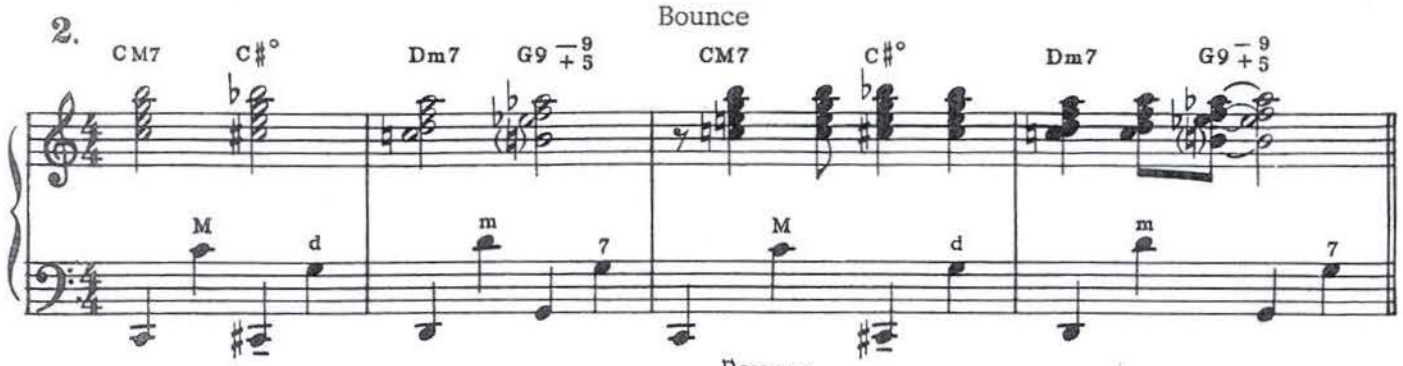
Basic II



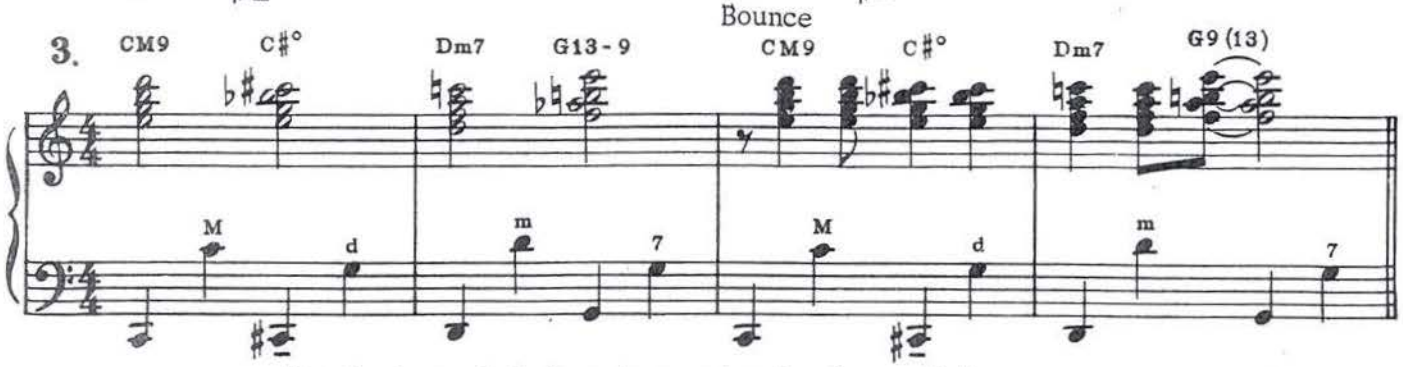
1. Bounce



2. Bounce

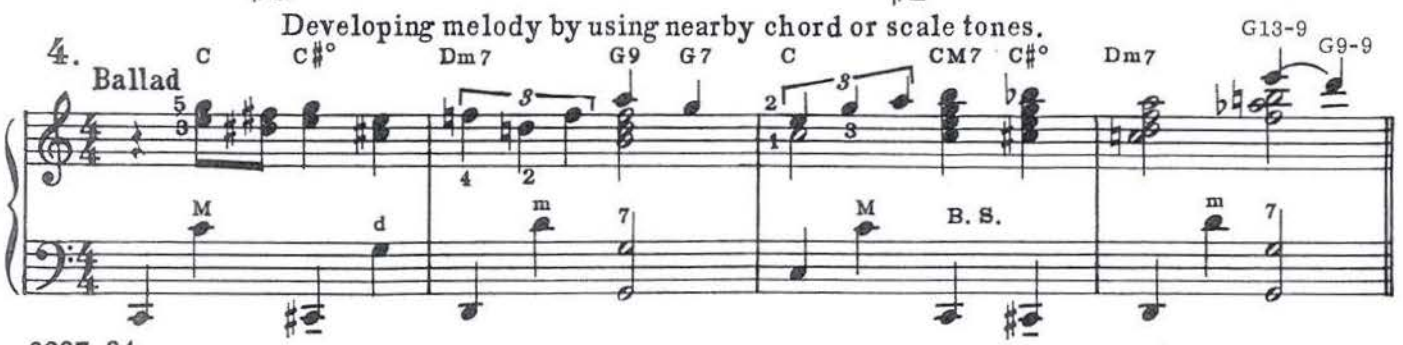


3. Bounce

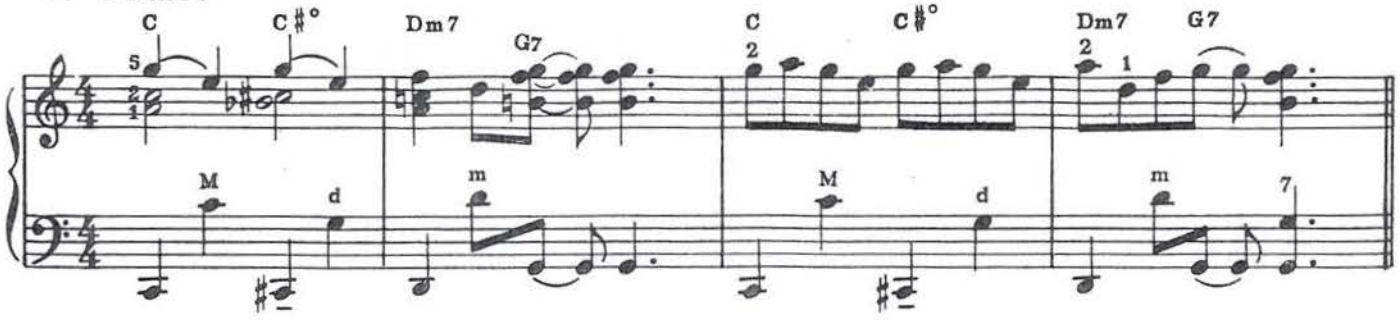


Developing melody by using nearby chord or scale tones.

4. Ballad



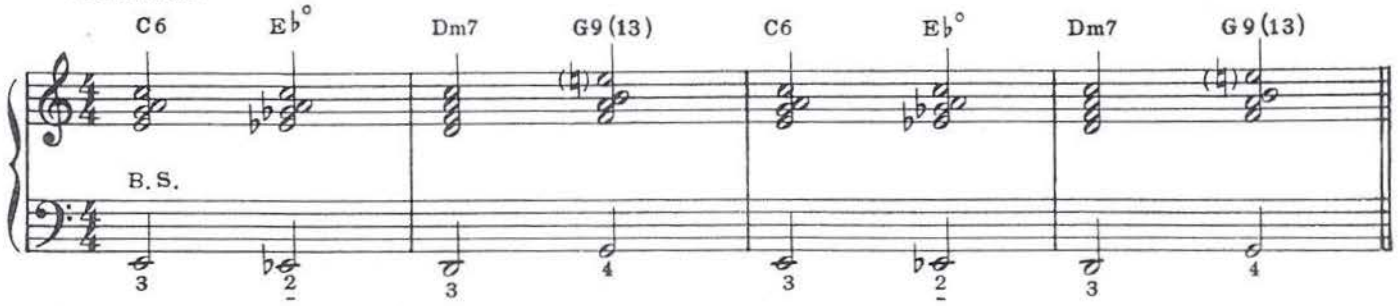
5. Bounce



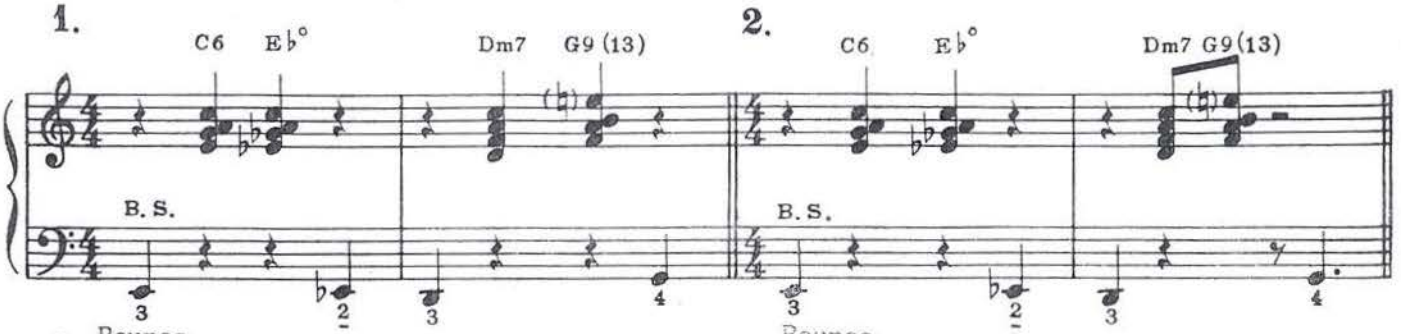
RHYTHMIC "GROWTH"

Basic III

Basic III

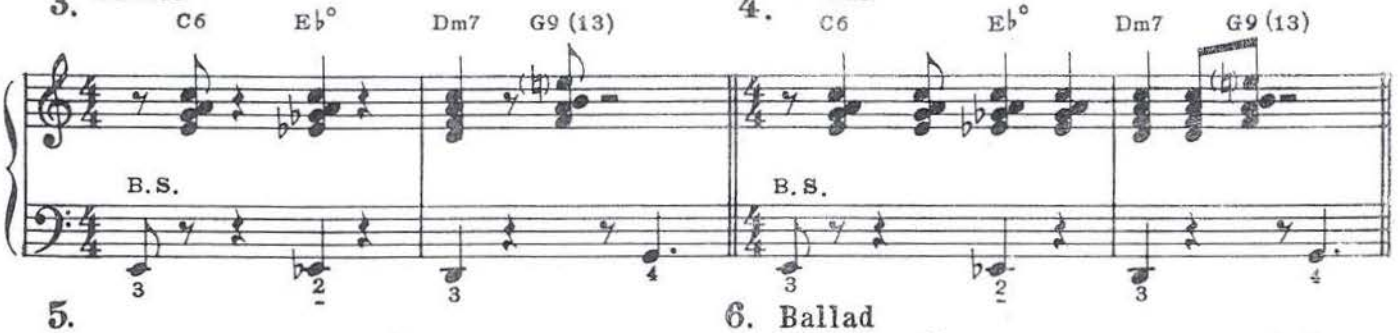


1.



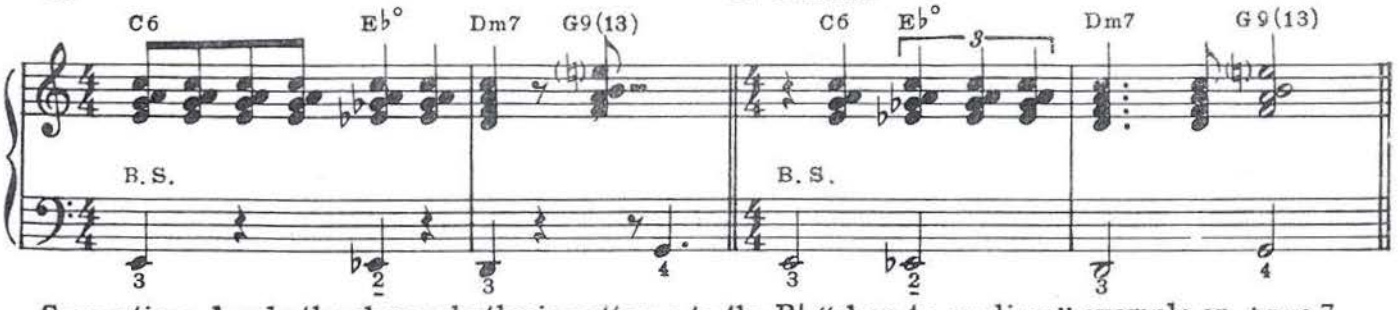
2.

3. Bounce



4. Bounce

5.



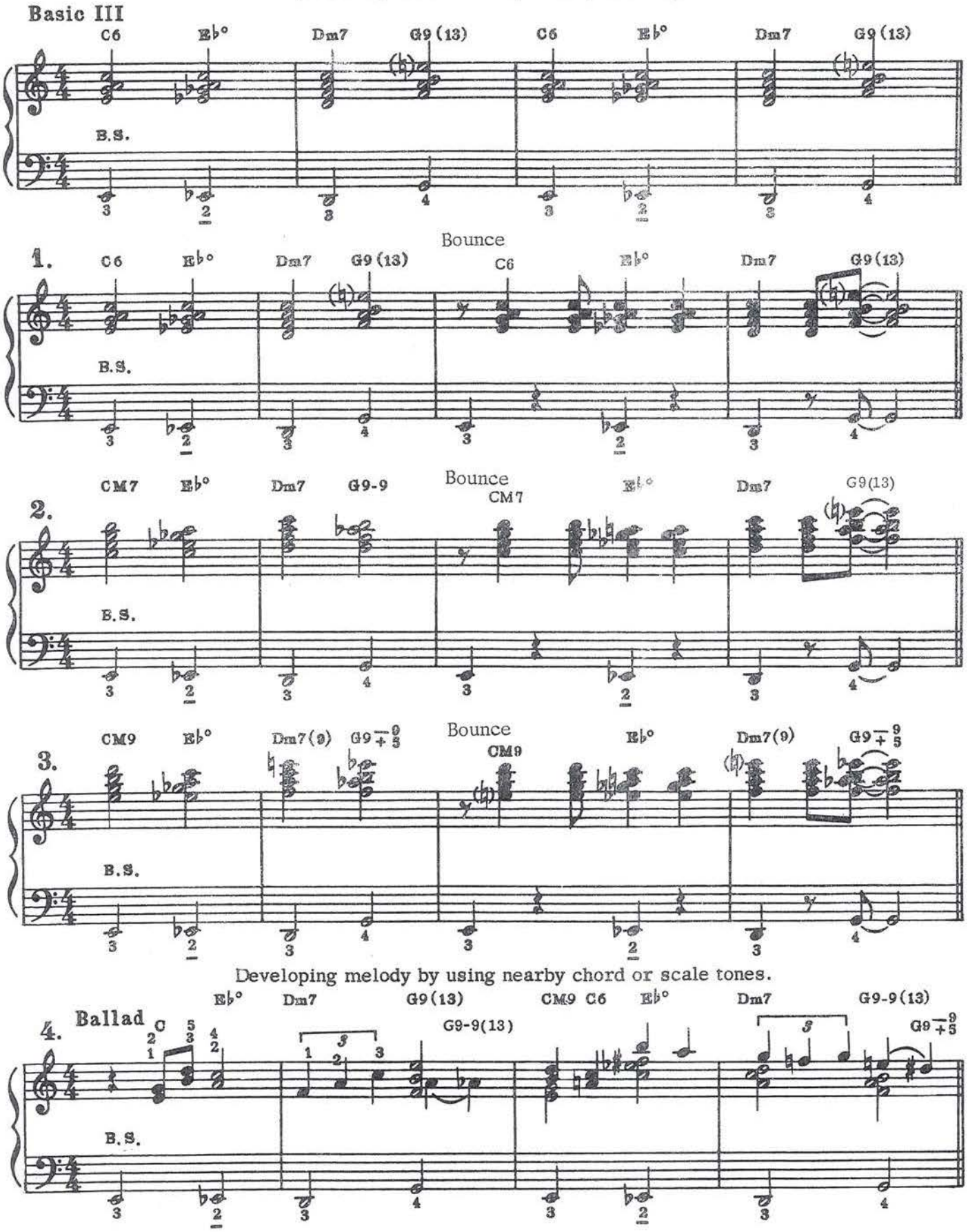
6. Ballad

Suggestion: Apply the above rhythmic patterns to the B♭ "slow to medium" example on *page* 7.

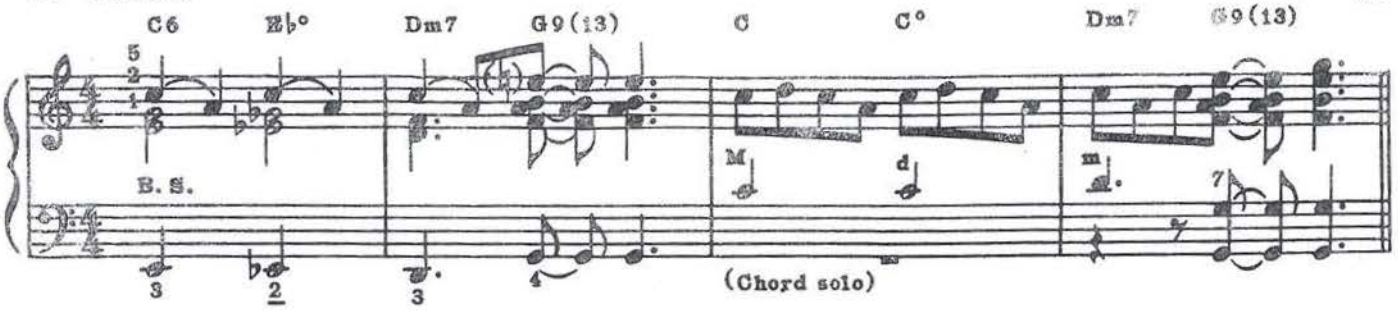
HARMONIC GROWTH

Basic III

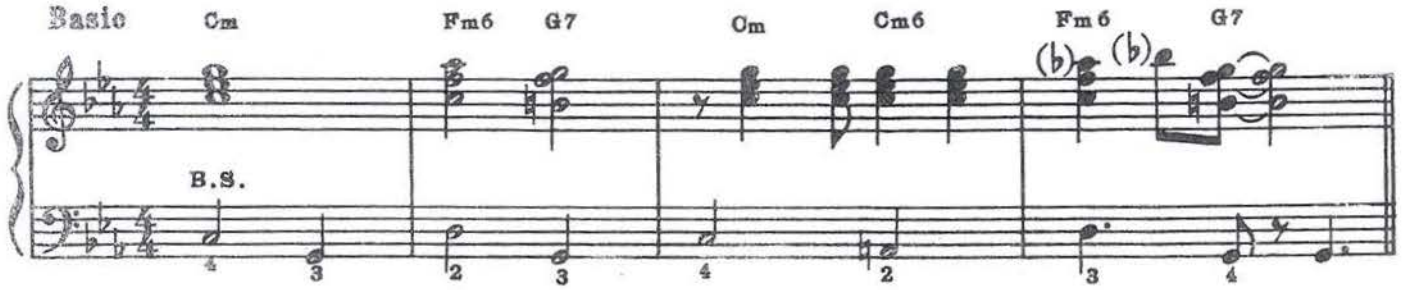
(Including one of the rhythmic patterns.)



5. Bounce



MINOR INTRODUCTIONS



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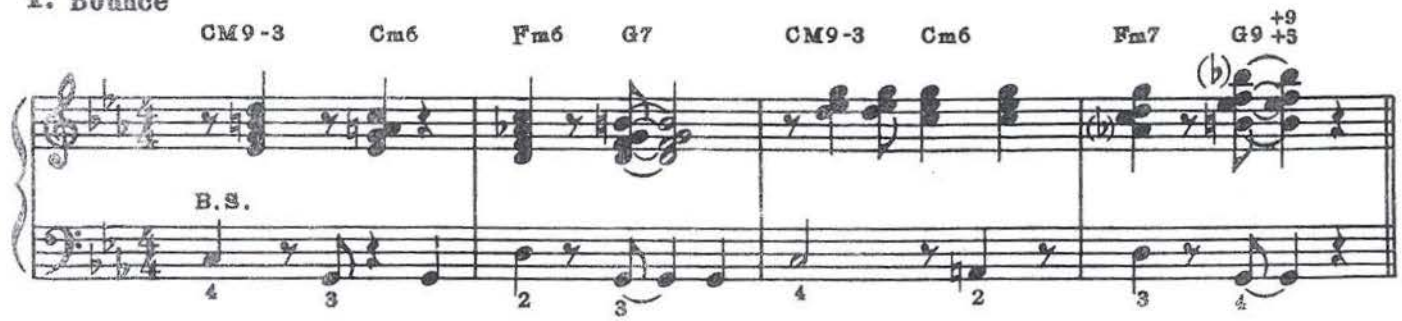

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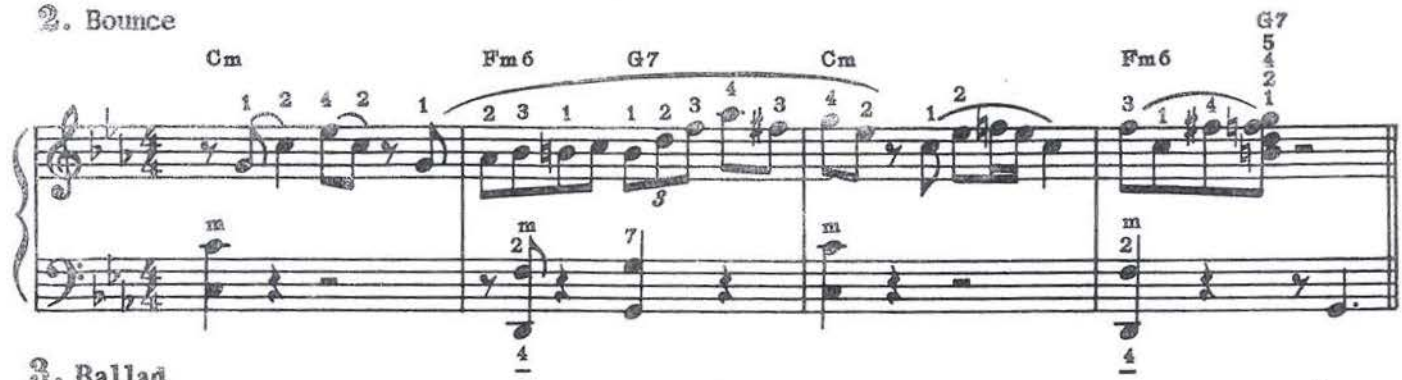

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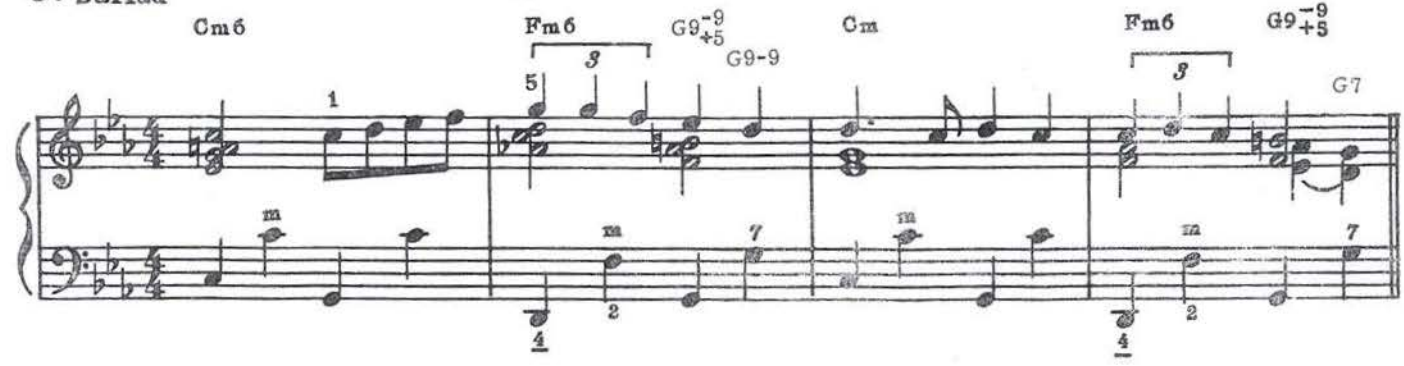

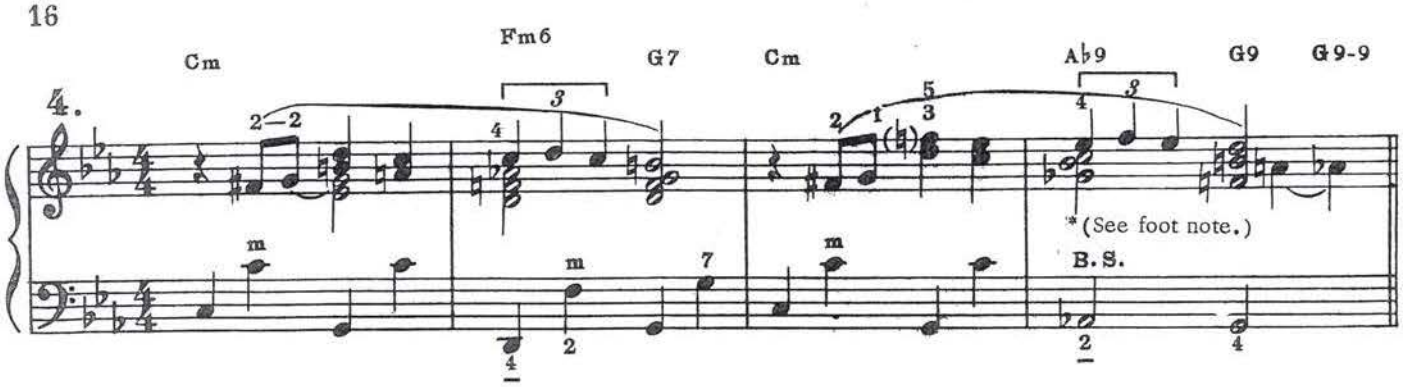

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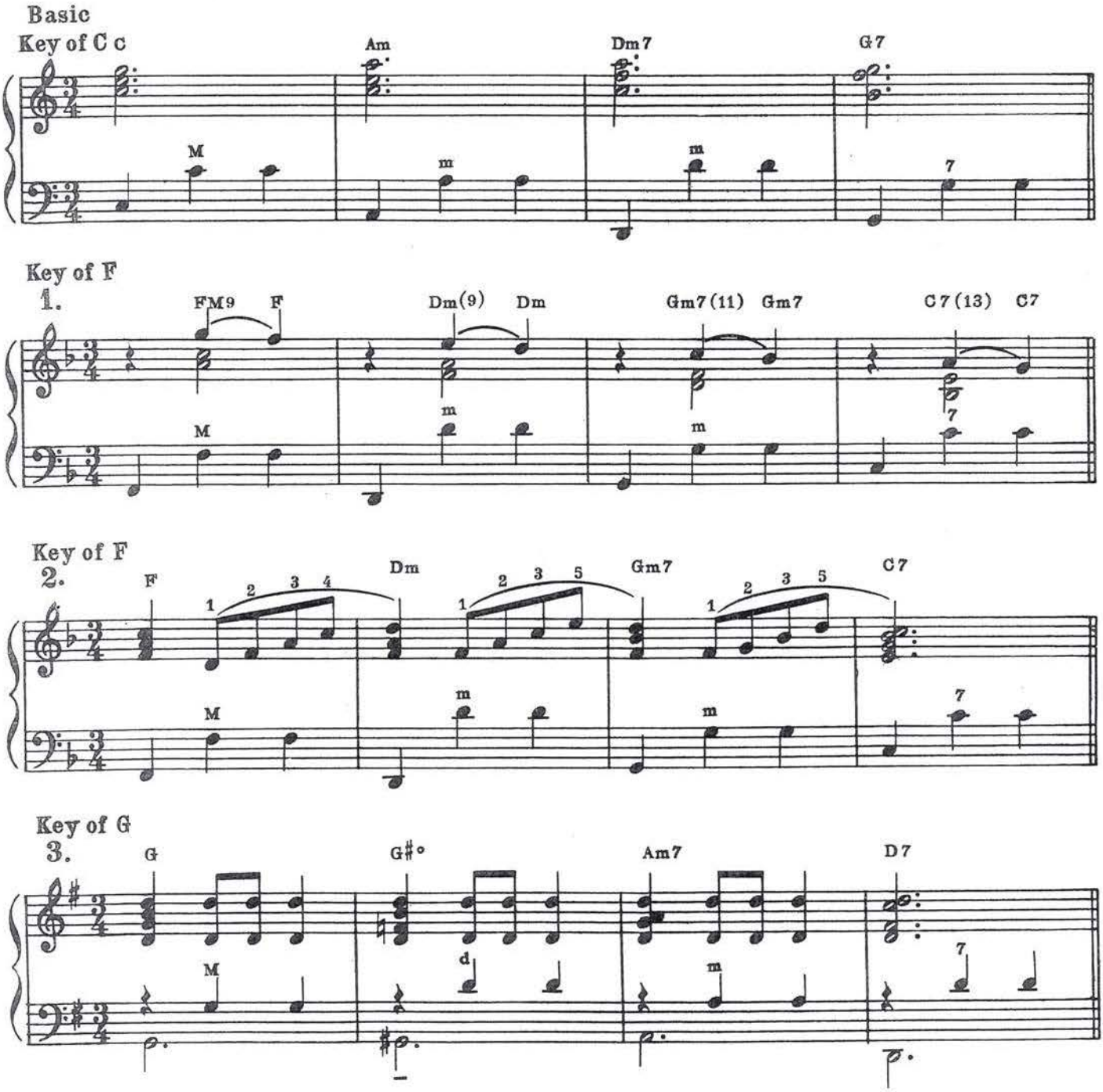
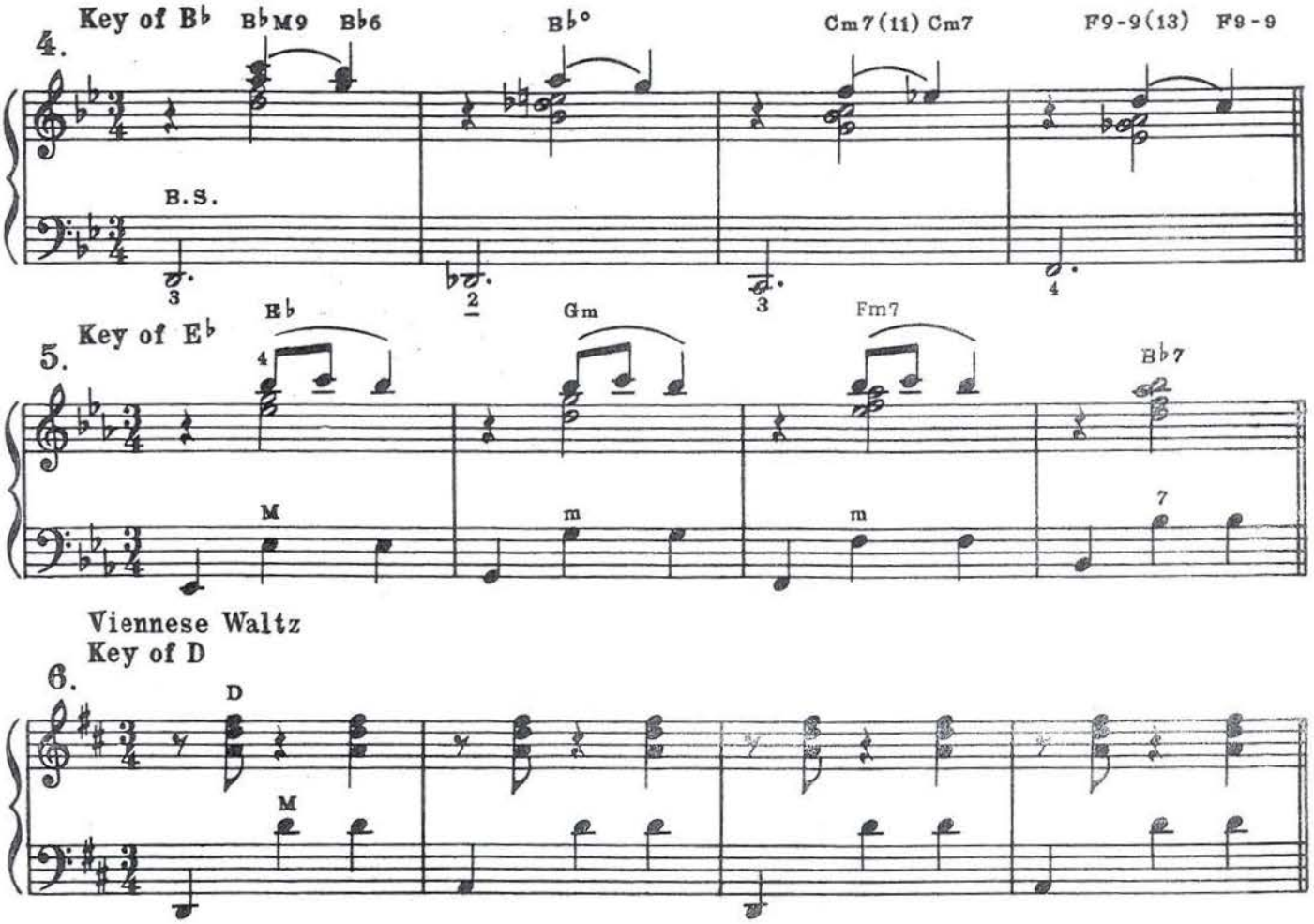
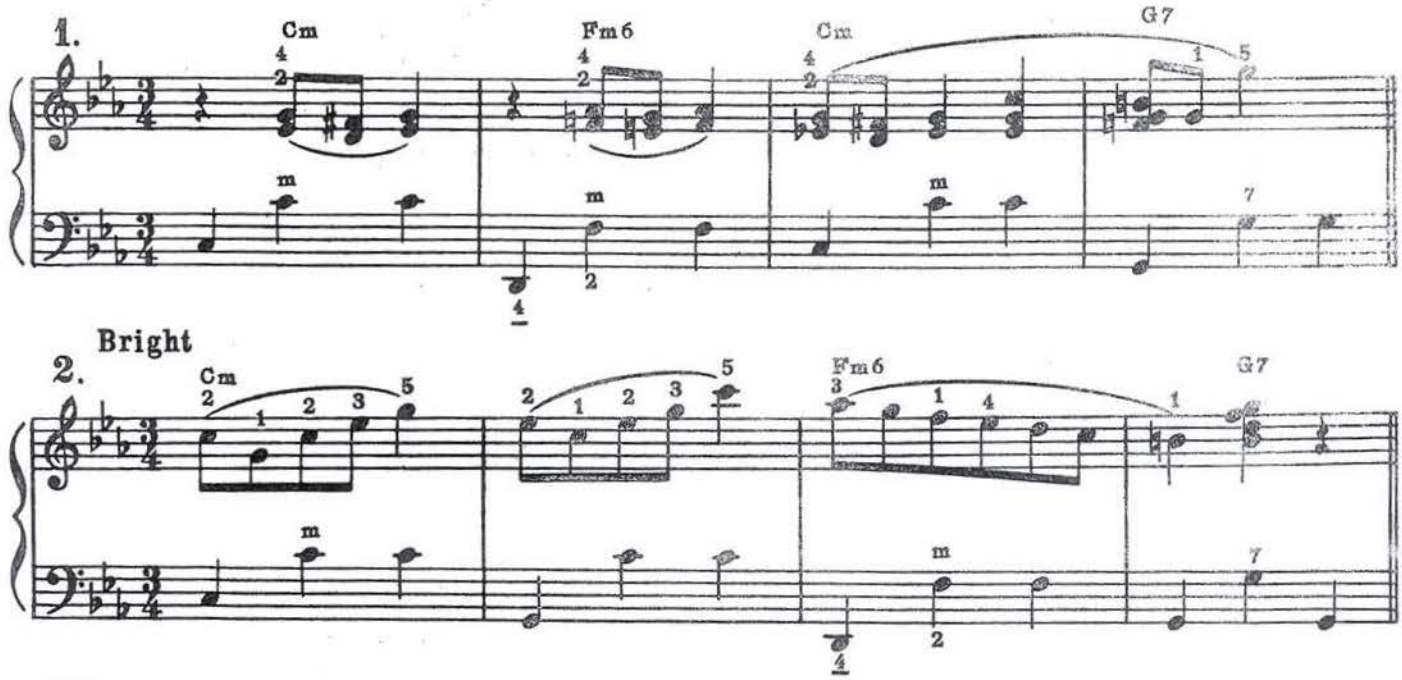


* The Dominant 7th chord may be preceded by a 7th chord one half-step higher.

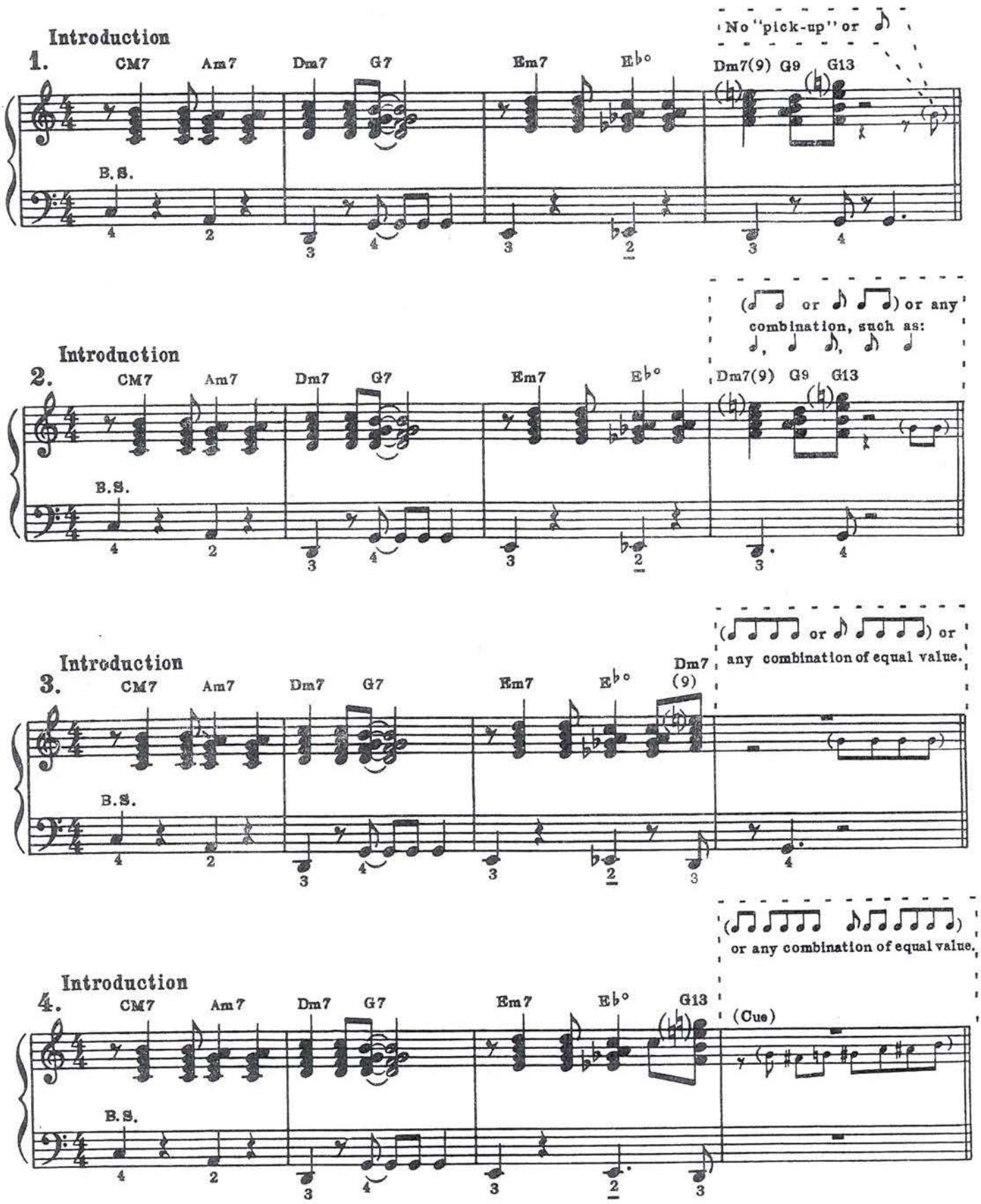


WALTZ INTRODUCTIONS IN MINOR



THE "PICK-UP"

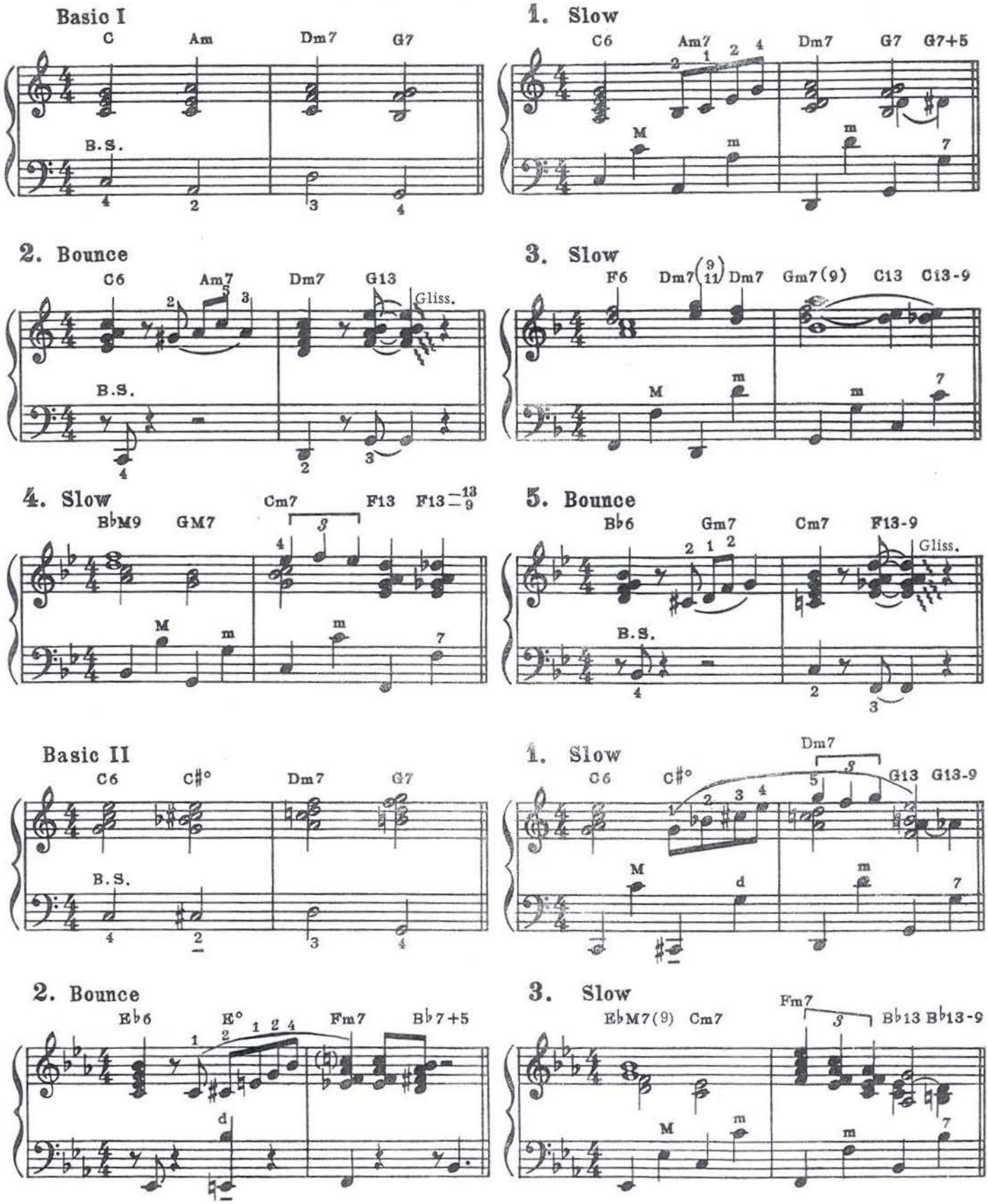
When a tune begins with a "Pick-up," the introduction should be adjusted to allow room for it.



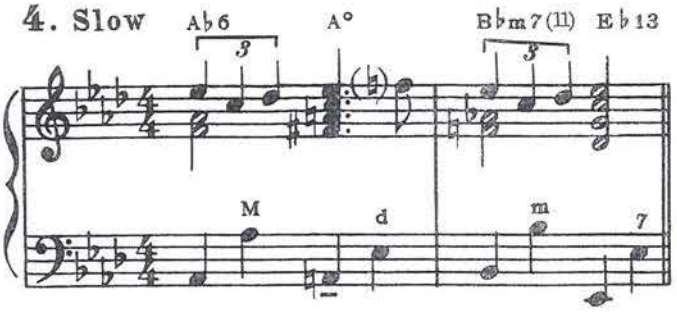
TURN-AROUNDS

On Basics I, II and III

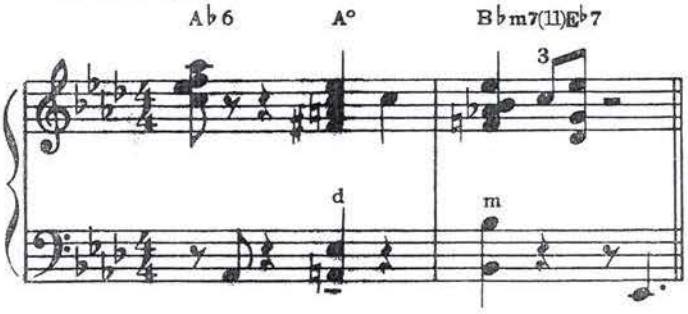
Turn-arounds are, in effect, two-measure introductions.
They can be made four measures by repeating, extending or combining.



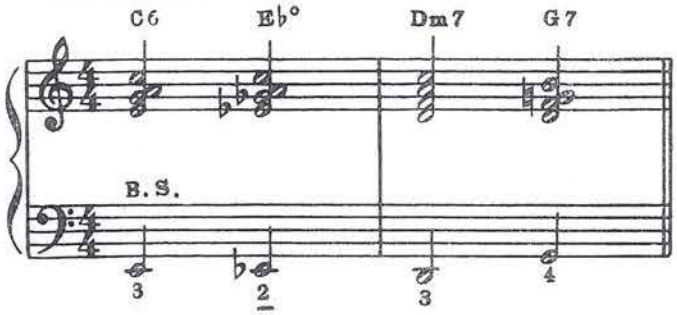
4. Slow



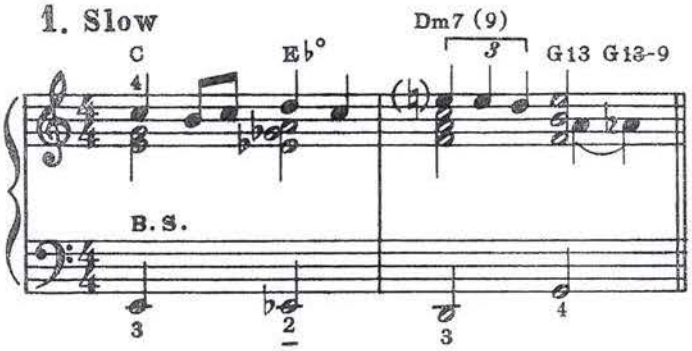
5. Bounce



Basic III



1. Slow



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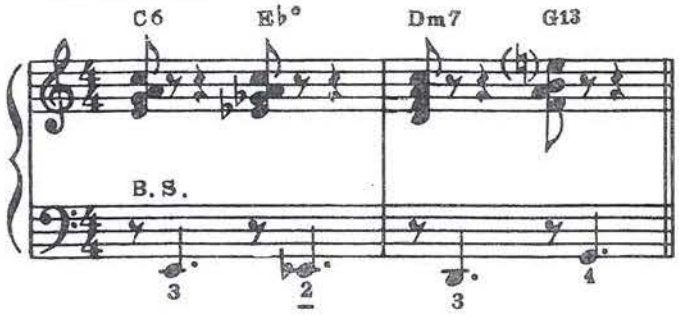
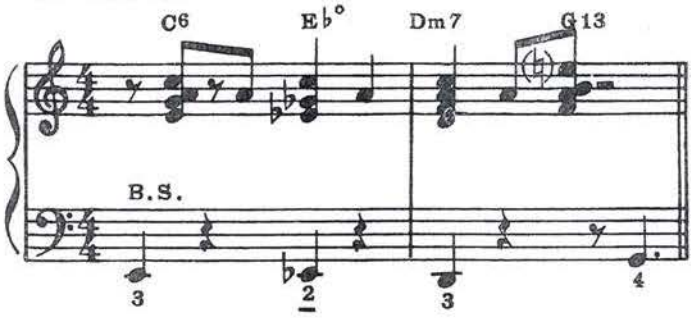
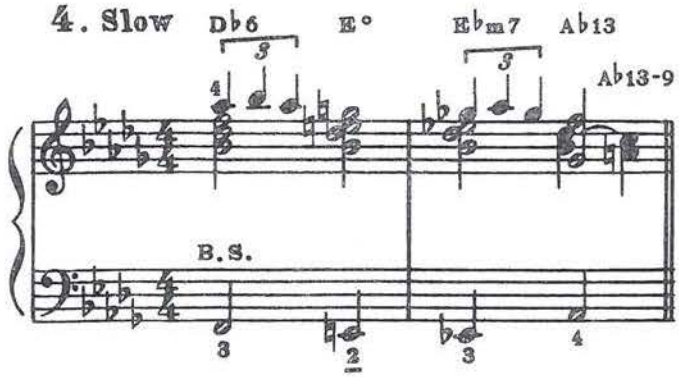


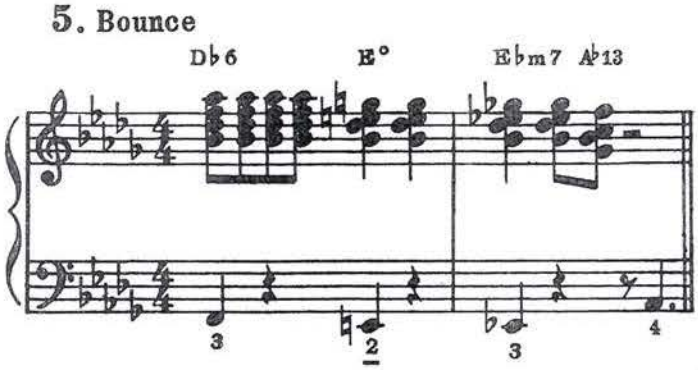
3. Bounce



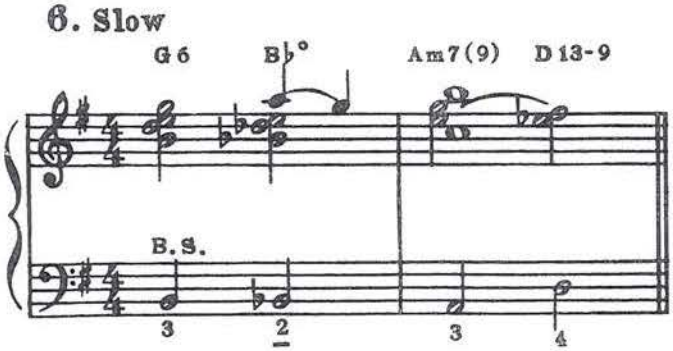
4. Slow



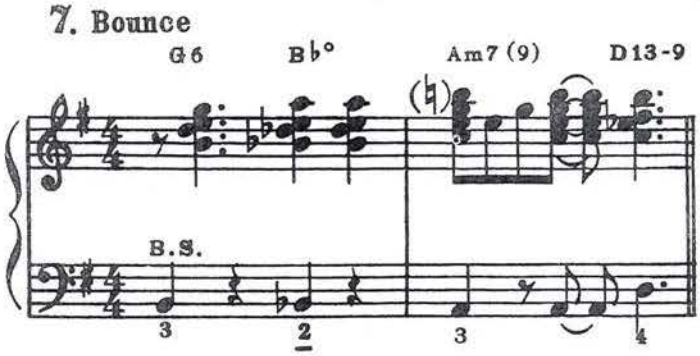
5. Bounce



6. Slow



7. Bounce

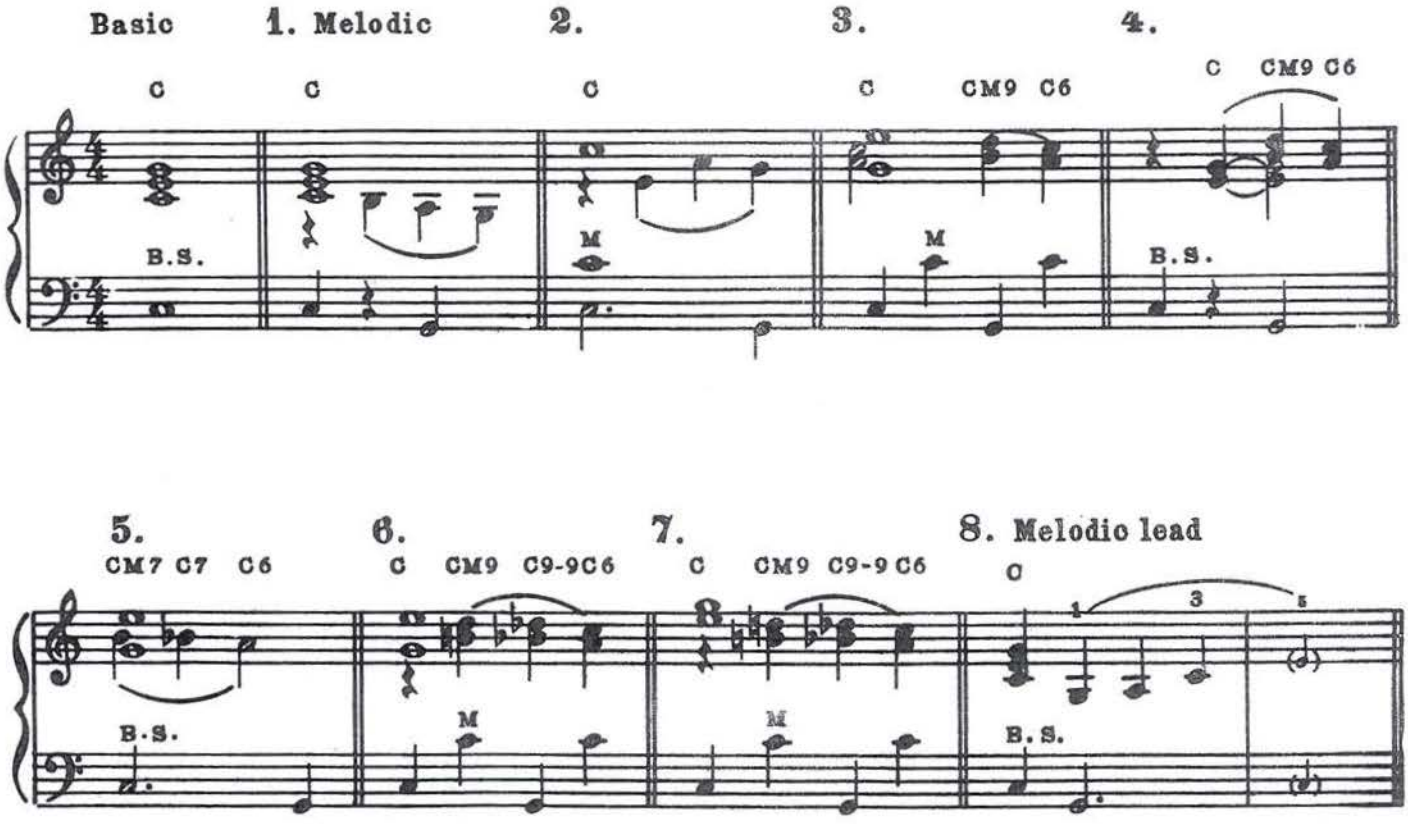


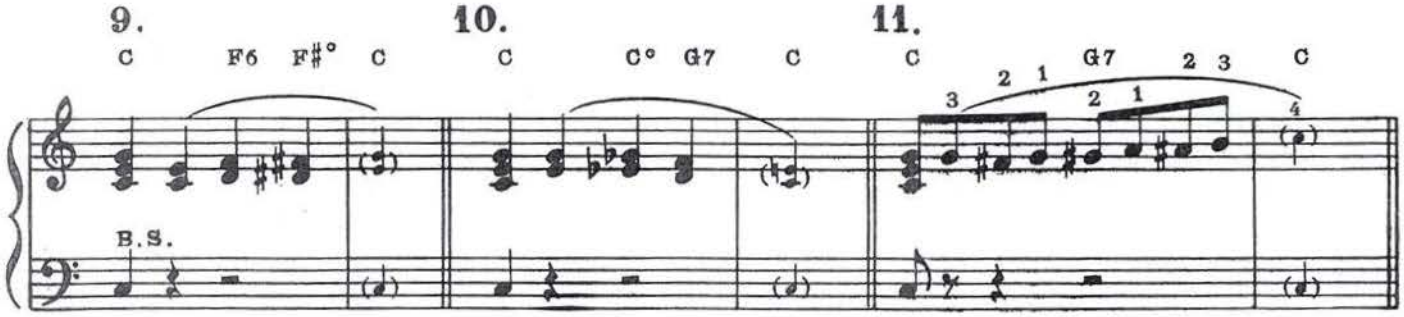
ONE-MEASURE TURN-AROUNDS

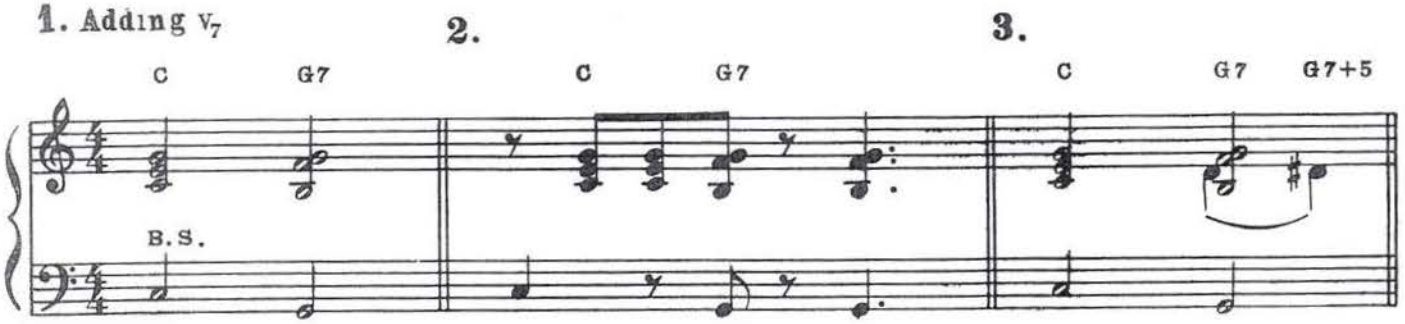
One-measure turn-arounds present more of a problem than two-measure turn-arounds — Why ? Because frequently no change of chord is indicated on the sheet music. This does not mean that nothing should be done about it. Where no change of chord is indicated there usually is in the piano arrangement some compensating activity of a melodic or rhythmic nature —either under the melody or in the left hand part. The accordionist who just holds a C chord, because that is what is indicated on the music, is not doing himself justice. So, that being the case, we suggest the following:

(1) Using a melodic "fill-in" which may lead to the next note.
(2) By adding a leading chord (V_7) or chords (II_7 - V_7)
which may be repeated, arpeggiated or varied.

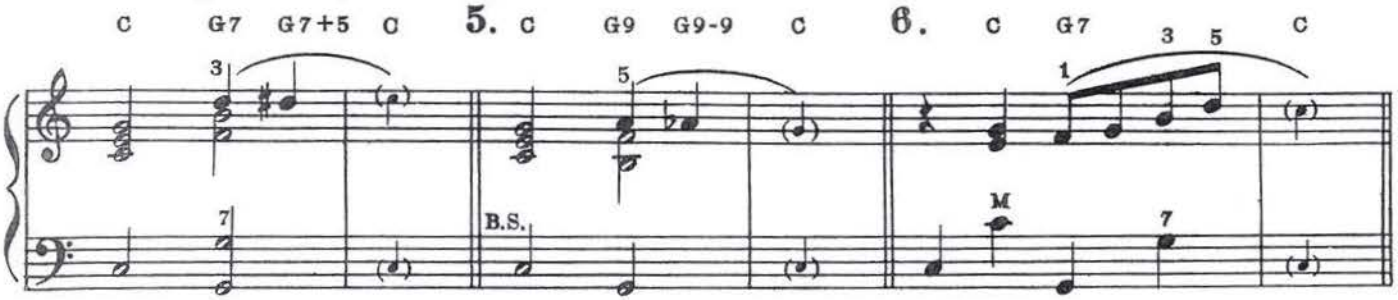
The same solutions also may be applied to a two-measure turn-around where only a tonic (I) chord is indicated. However, the easiest solution, in this case, is to use the basic progression I - VI - II - V_7.

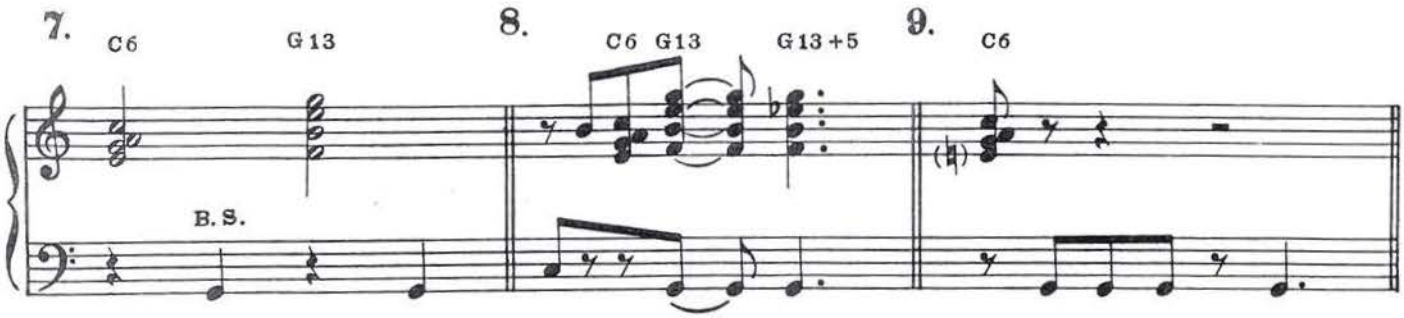




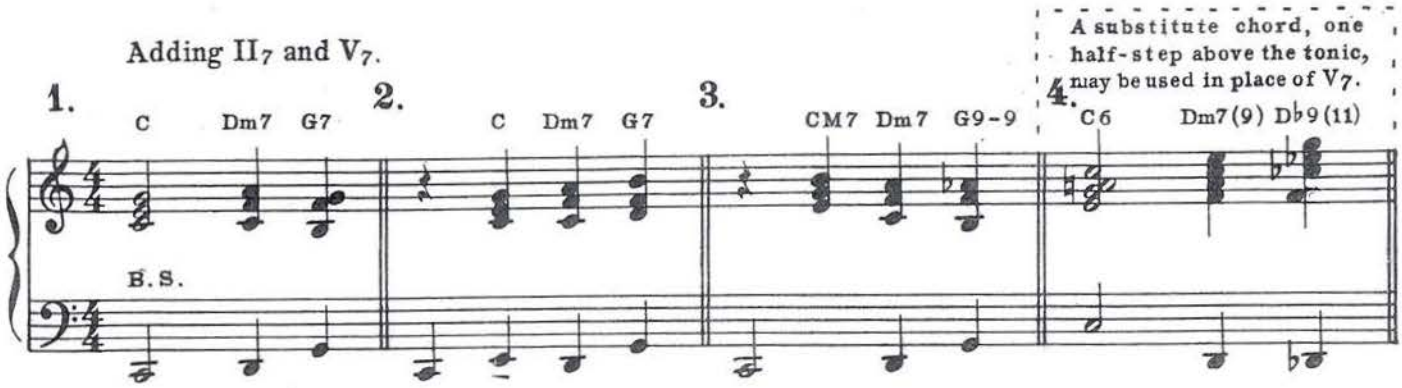


4. Leading smoothly to melody note.

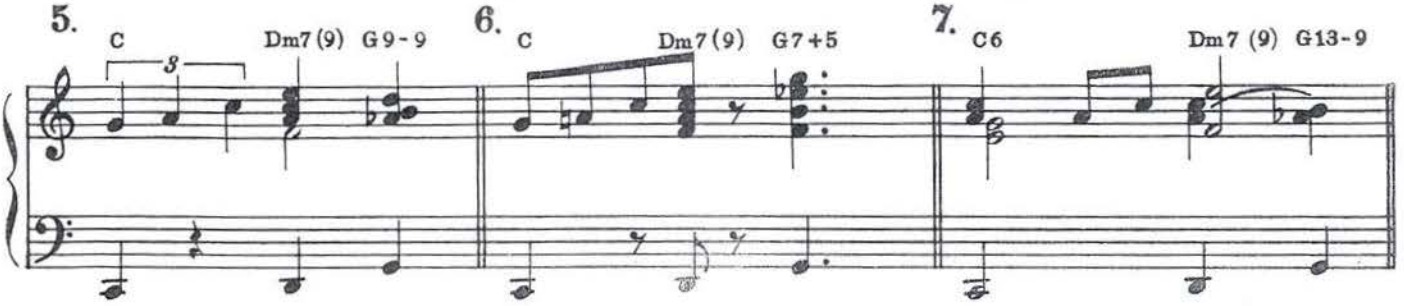




Adding II_7 and V_7.



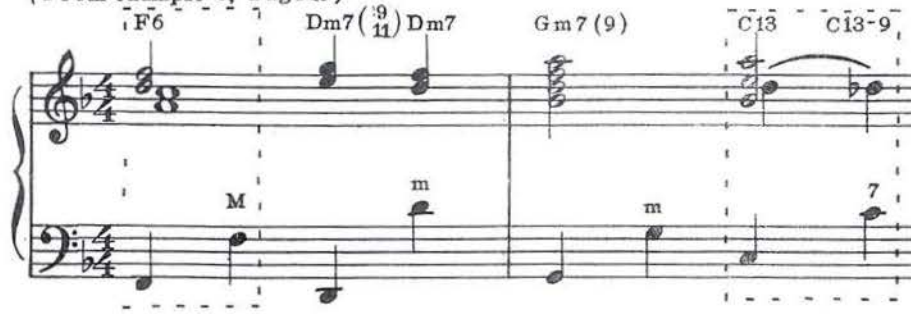
A substitute chord, one half-step above the tonic, may be used in place of V_7.



Try to create other turn-arounds by using parts of two-measure turn-arounds or four-measure introductions.

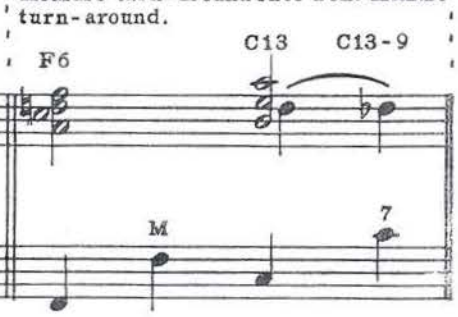
Two measure turn-around.

(From example 3, Page 19)



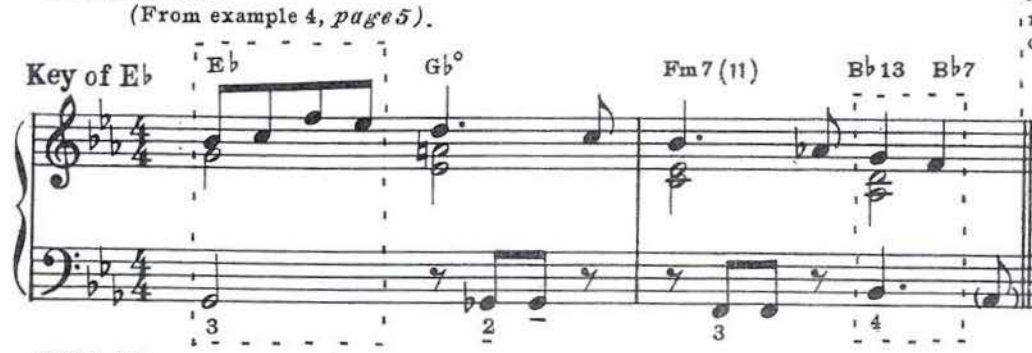
One-measure turn-around.

Example showing how to change a two-measure turn-around into a one-measure turn-around.



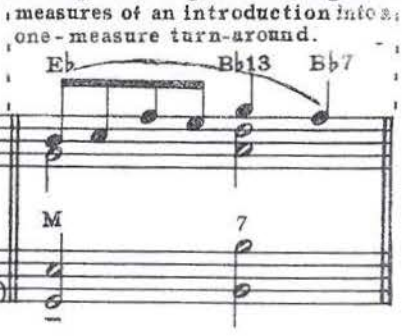
Introduction.

(From example 4, *page 5*).



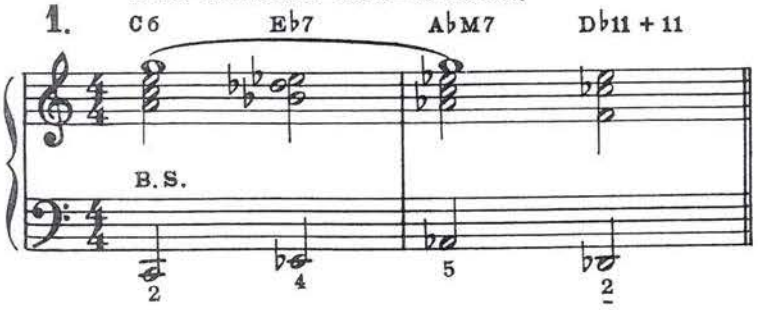
One-measure turn-around.

Example showing how to change two measures of an introduction into a one-measure turn-around.



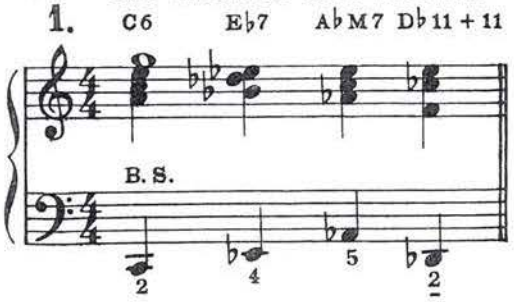
Some modern progressions are slight variations of I - VI - II - V_7; that is, more developed.

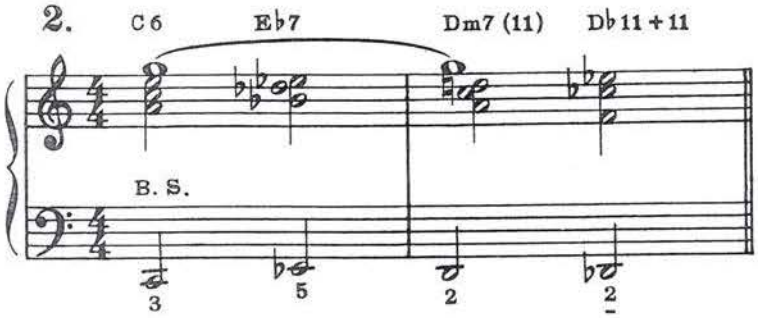
Two-measure turn-arounds.



or

One-measure turn-arounds.





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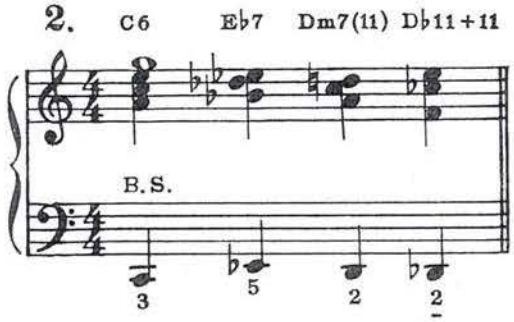
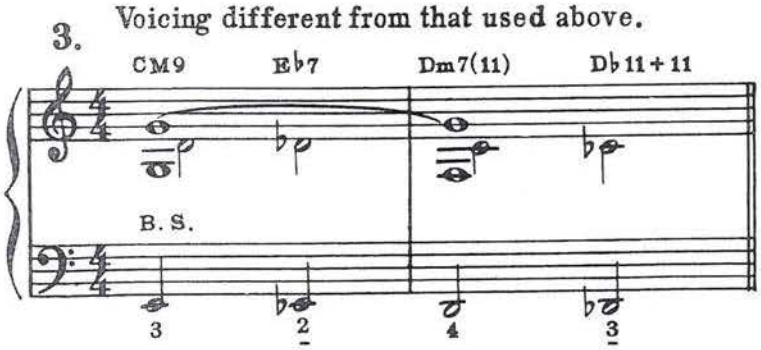


Voicing different from that used above.



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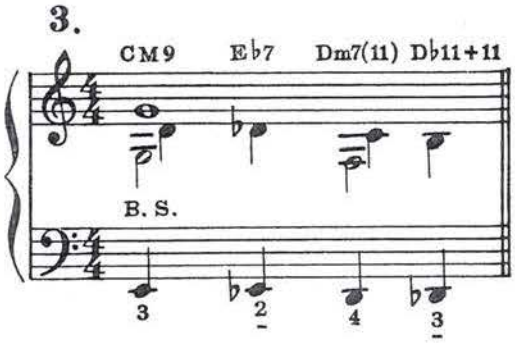

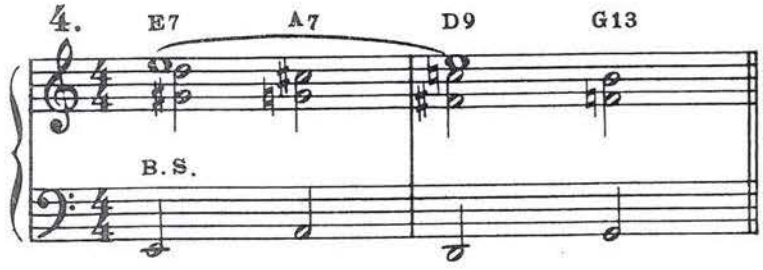

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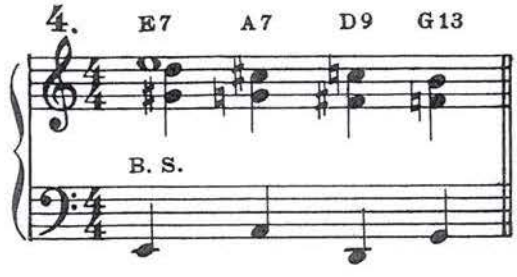

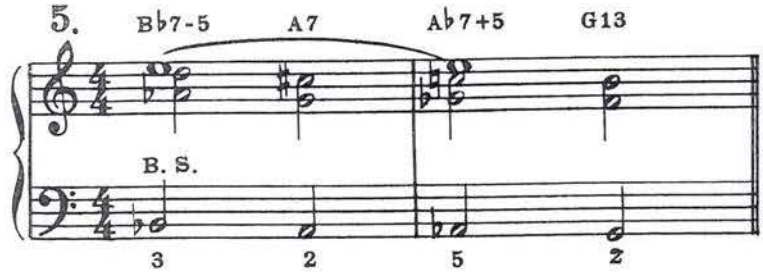

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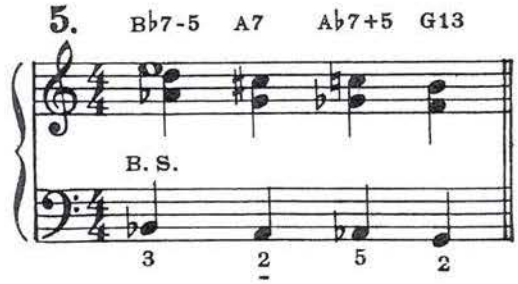

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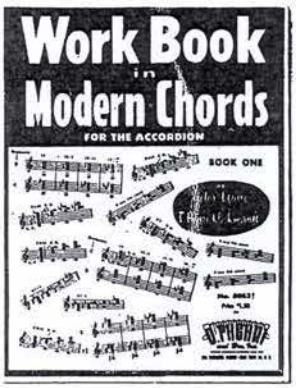

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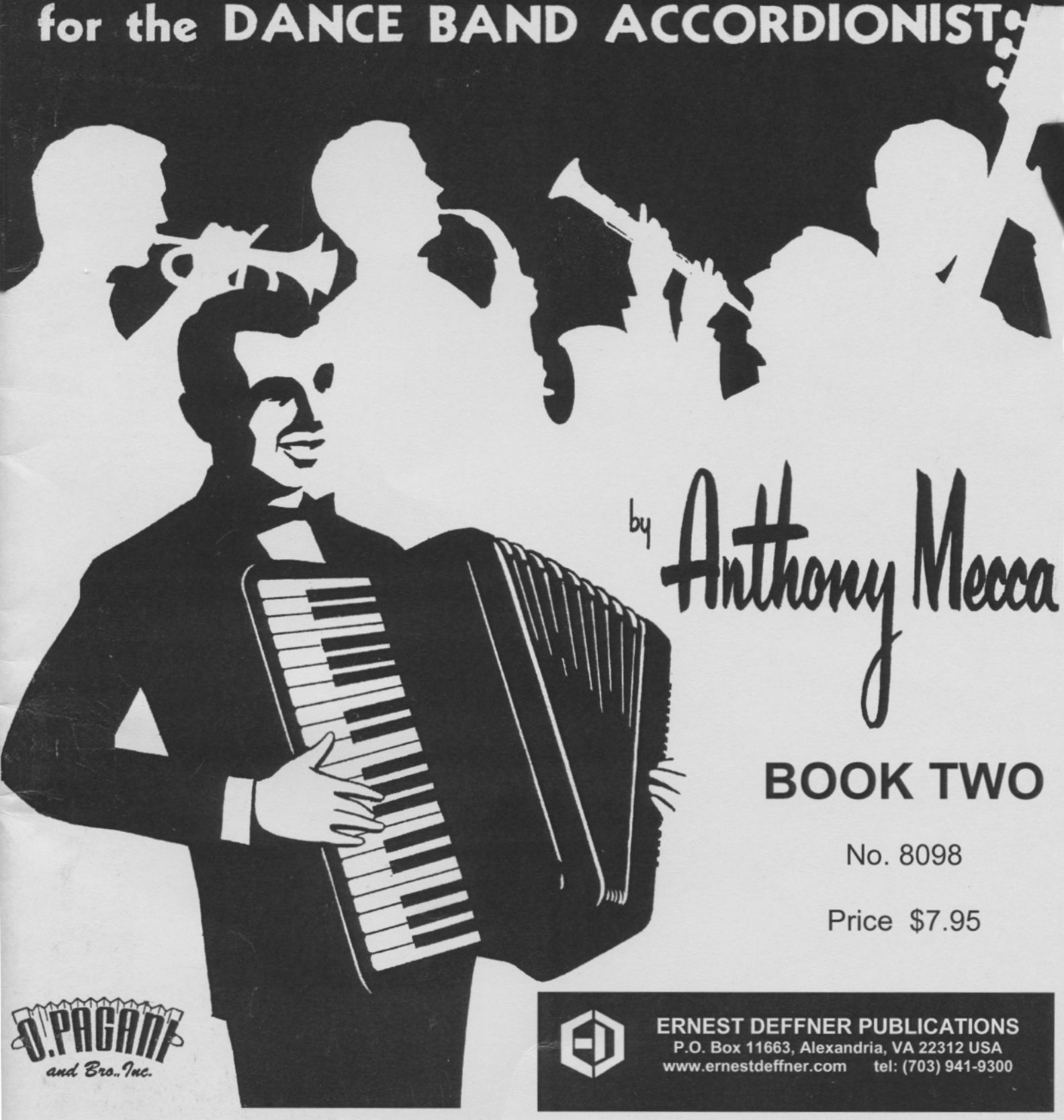

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No. 8098

ABOUT ANTHONY MECCA . . . . . .

Anthony Mecca, native of Waterbury, Conn., came by his love for the accordion through his brother Dominick who was his first instructor when a mere youngster.

Decision to make the accordion his career, brought him to New York where he furthered and completed his studies with Joe Biviano, well known accordion virtuoso and instructor.

After his discharge from the army in 1946, Tony Mecca turned his attention to professional playing and soon was in great demand for radio and television work and recordings. He has worked under such famous conductors as Leonard Bernstein, Alfredo Antonini and Raymond Scott and has recorded for practically all well known record companies.

It was this background of study and experience that enabled him to write his first two important and very successful accordion works

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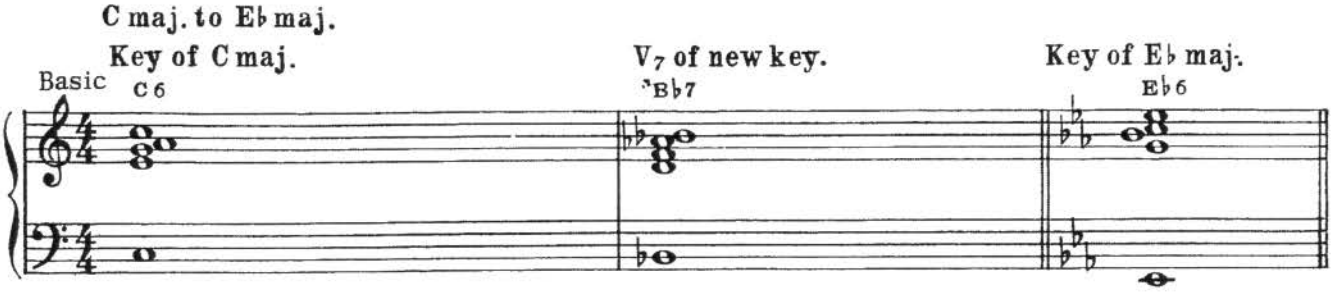
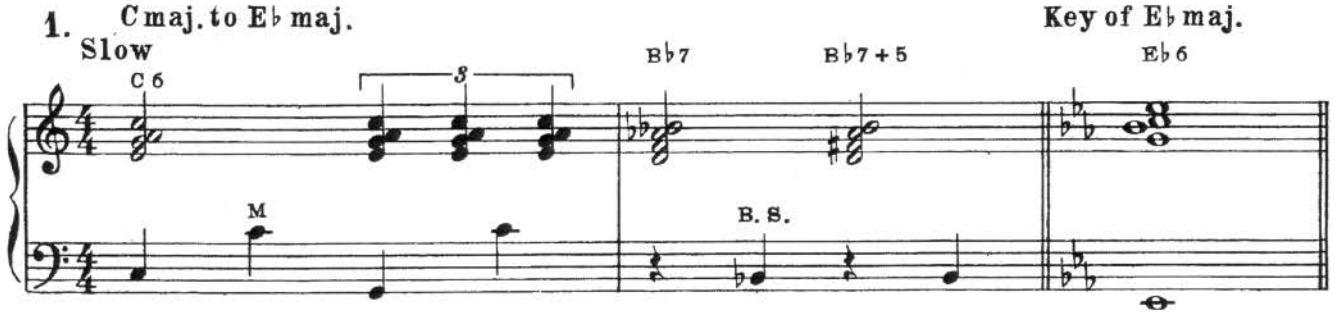
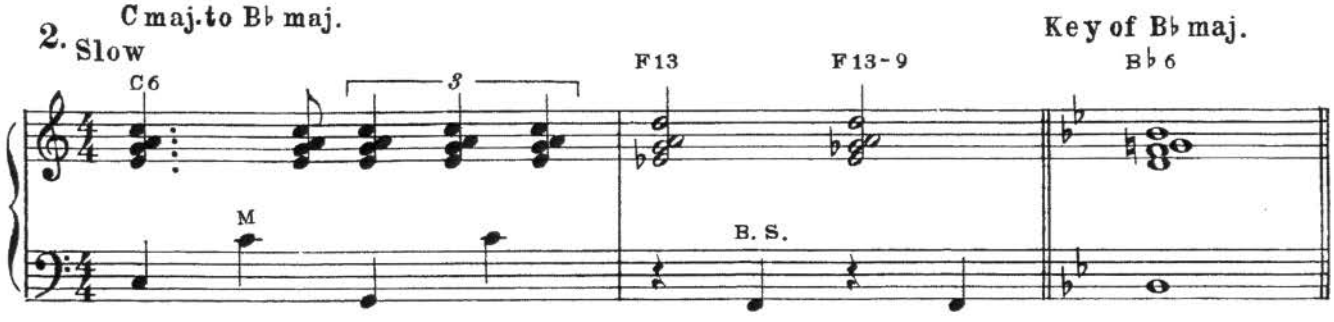
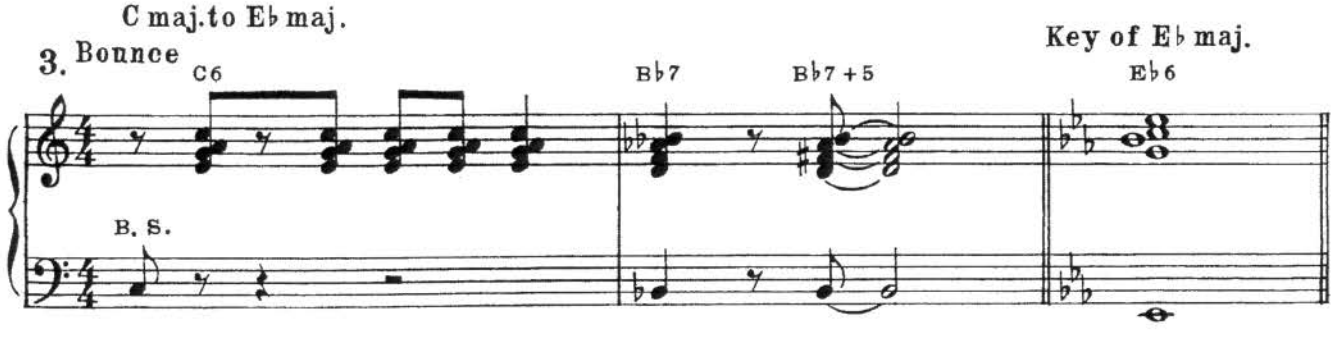


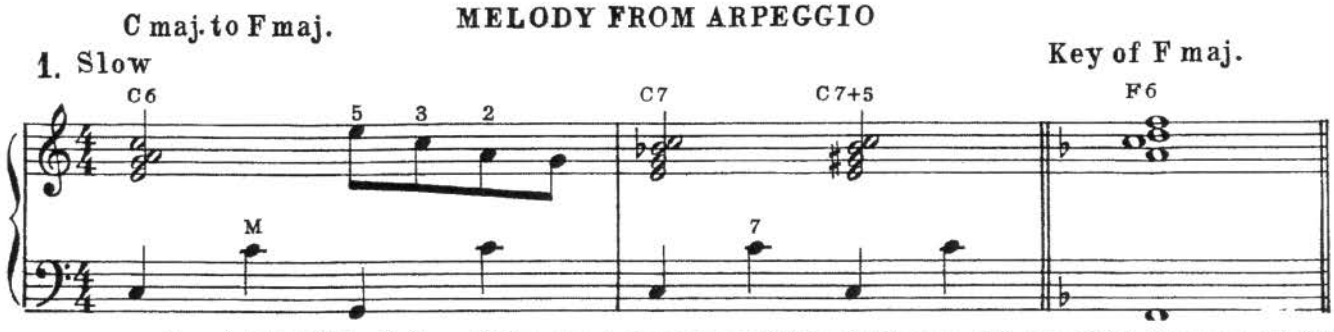
MINIMUM DEVELOPMENT—REPETITION







MELODY FROM ARPEGGIO



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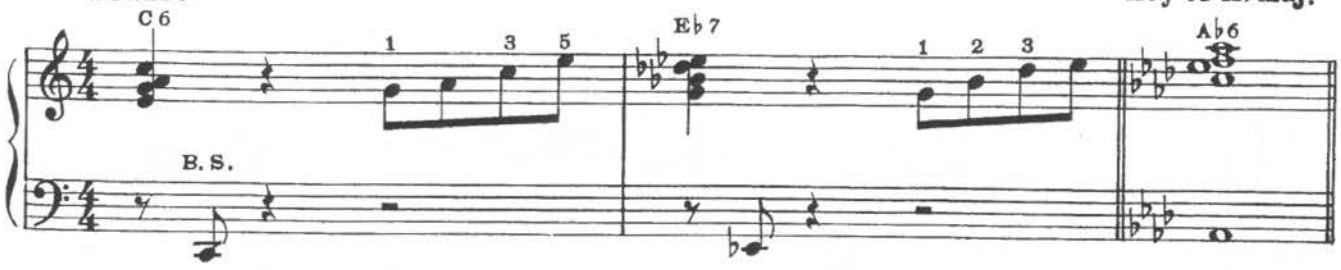
2. Bounce

C maj. to A♭ maj.

Key of A♭ maj.

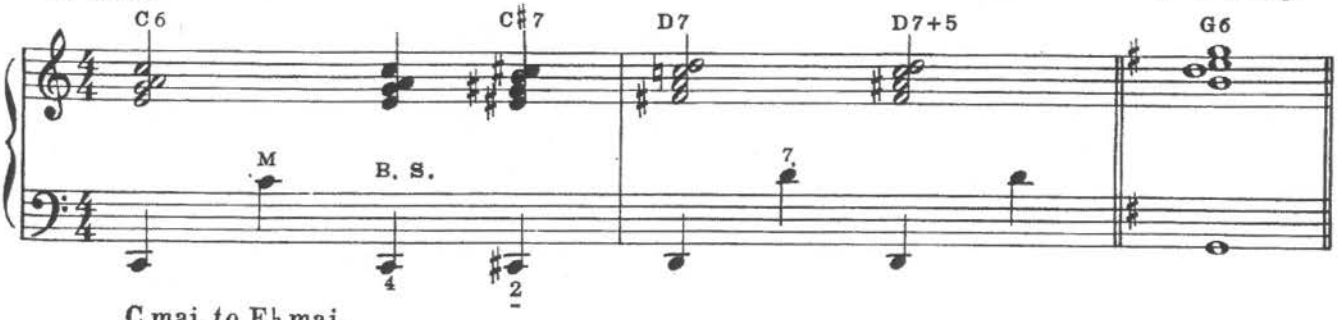


CHROMATIC TO NEARBY V_7

1. Slow

C maj. to G maj.

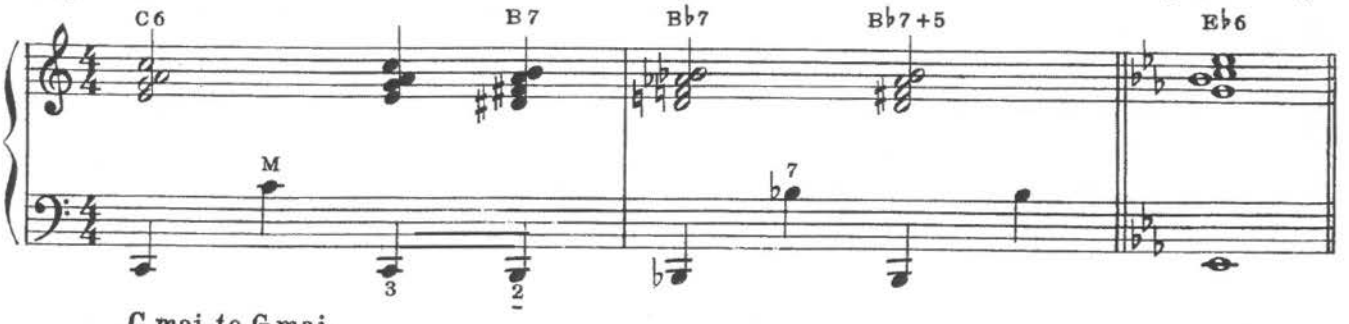
Key of G maj.



2. Slow

C maj. to E♭ maj.

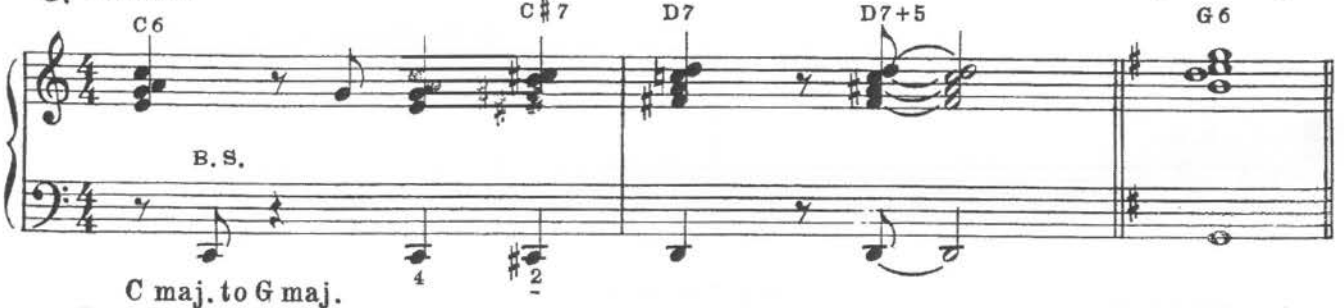
Key of E♭ maj.



3. Bounce

C maj. to G maj.

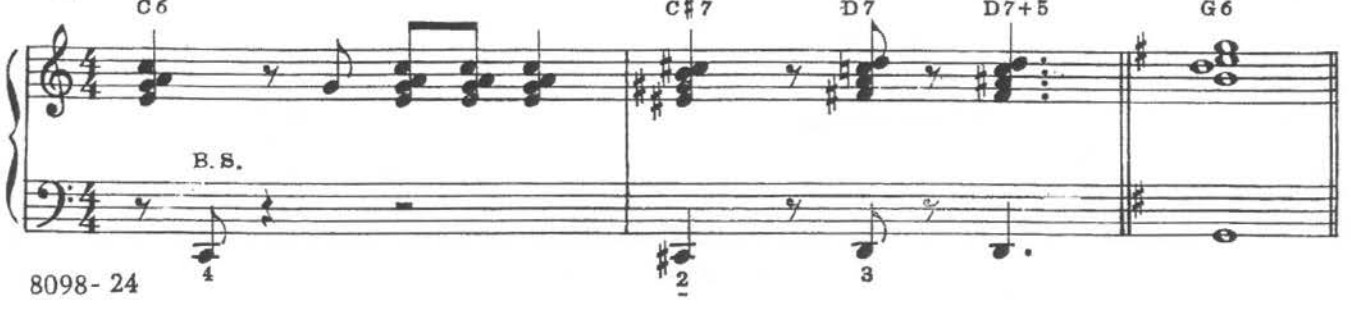
Key of G maj.

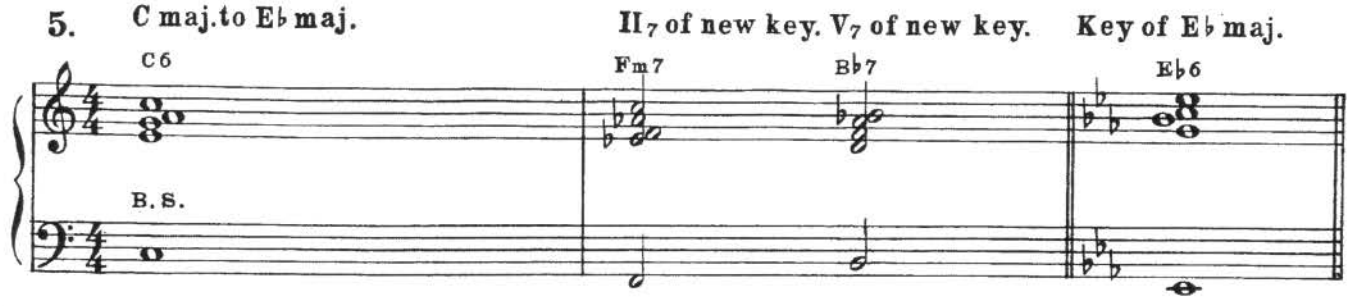


4. Bounce

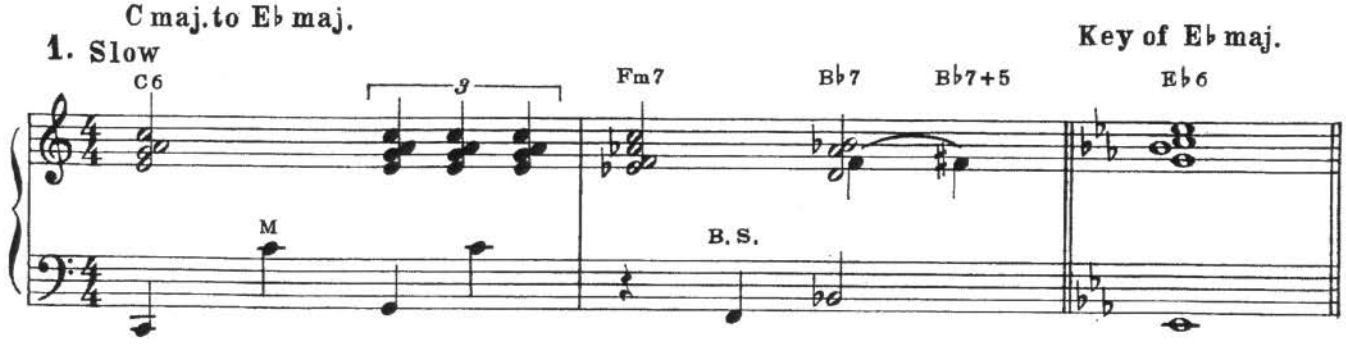
C maj. to G maj.

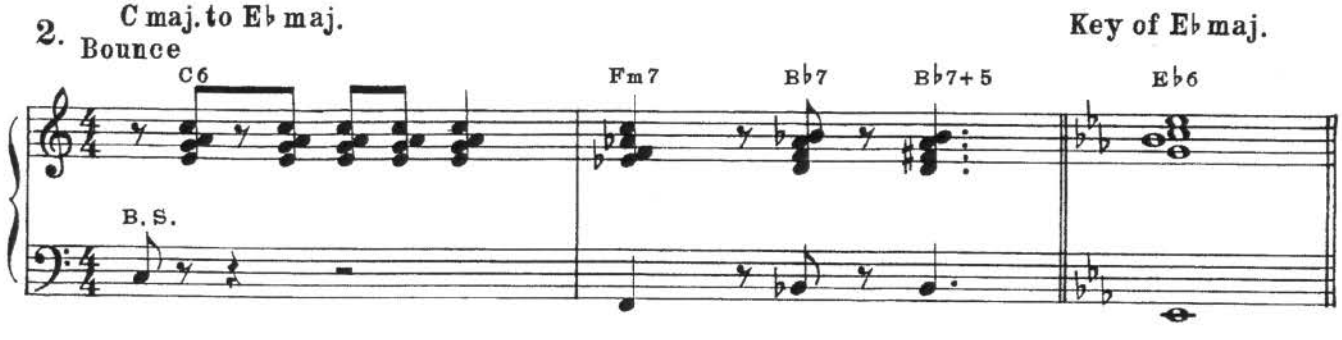
Key of G maj.

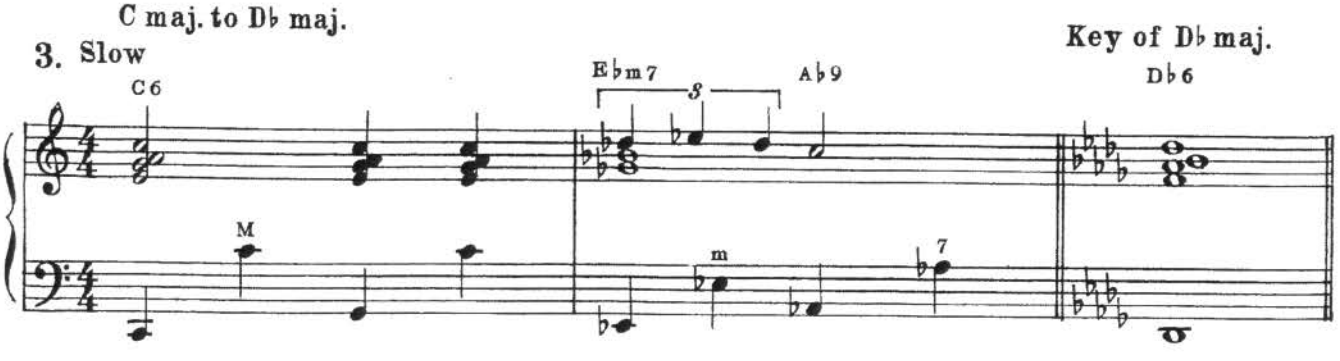


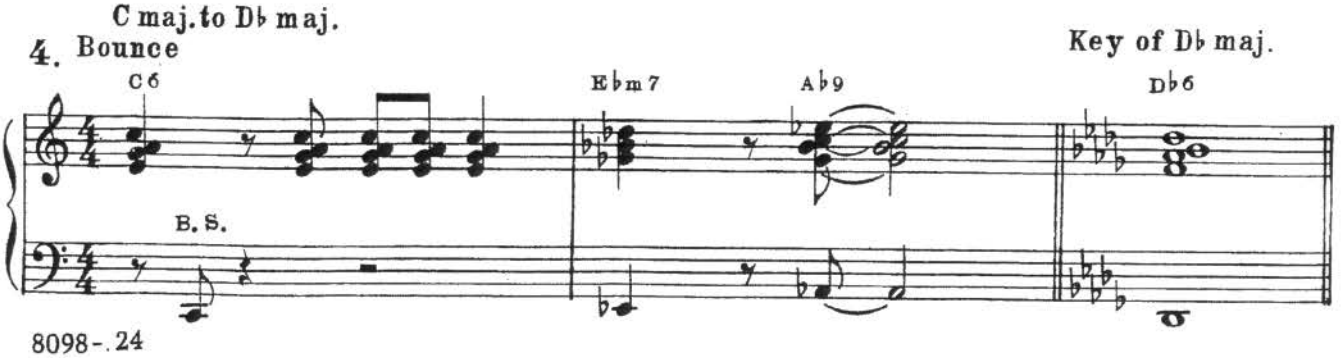


MINIMUM DEVELOPMENT—REPETITION





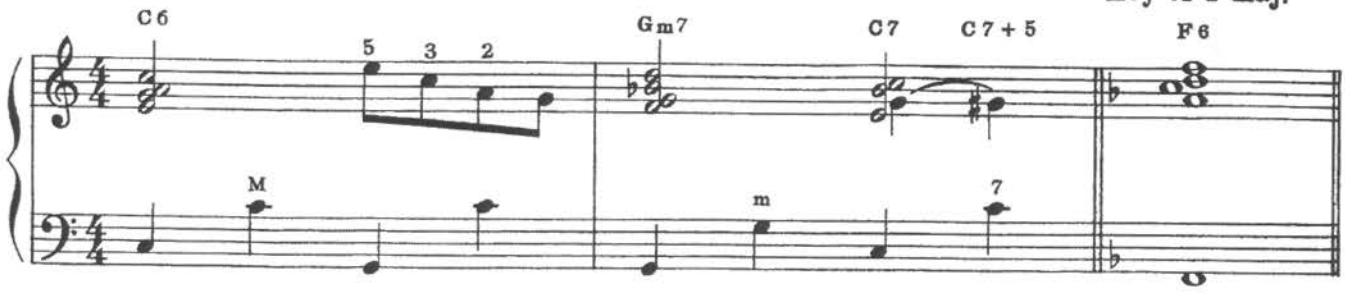




MELODY FROM ARPEGGIO

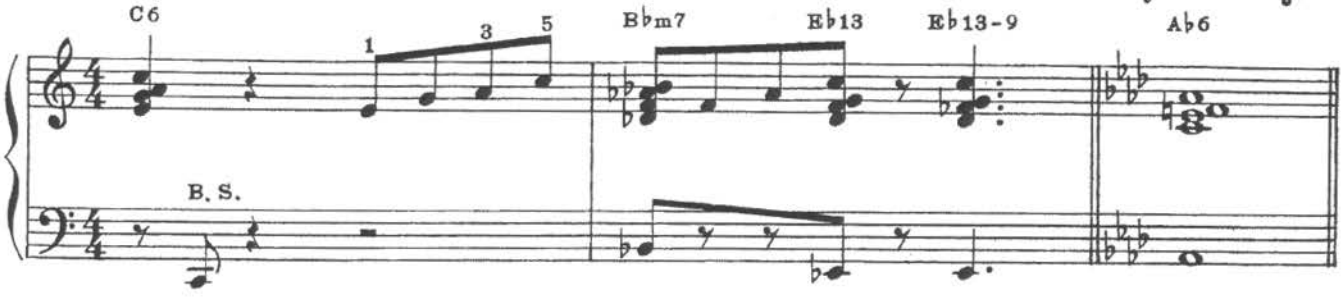
C maj. to F maj.

1. Slow



C maj. to A♭ maj.

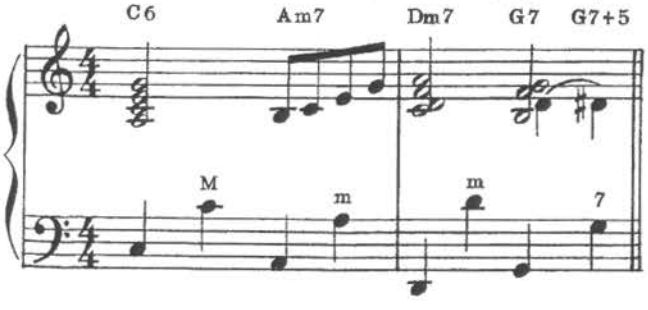
2. Bounce



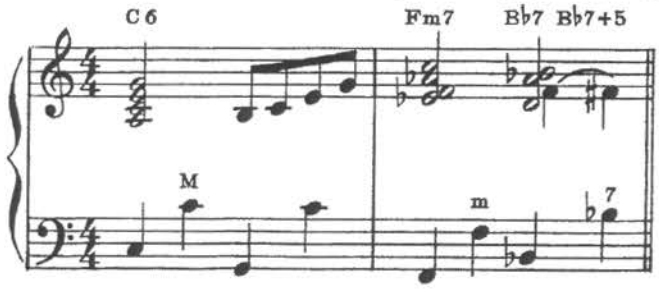
MODULATION UTILIZING A PREVIOUS EXAMPLE

(Turn-around changed into a modulation)

Turn-around Basic I (Book 1 - page 19)



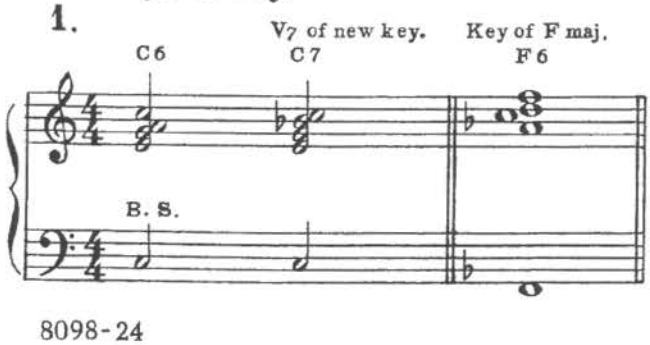
Modulation



ONE-MEASURE MODULATIONS

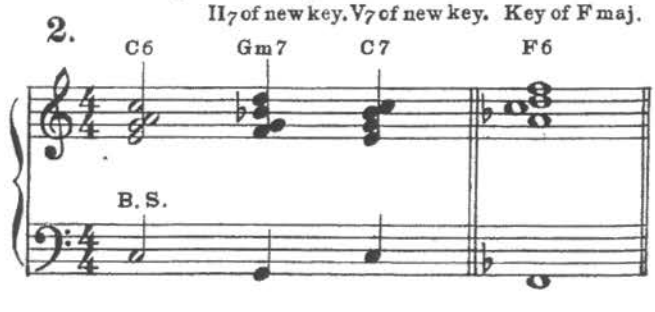
C maj. to F maj.

1.



C maj. to F maj.

2.

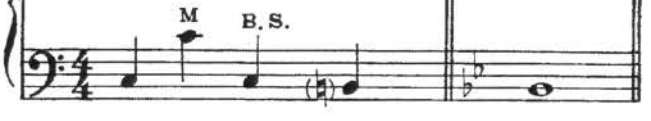


C maj. to B♭ maj.

3. C6 | V7 of new key. F13 F13-9 | Key of B♭ maj. B♭6

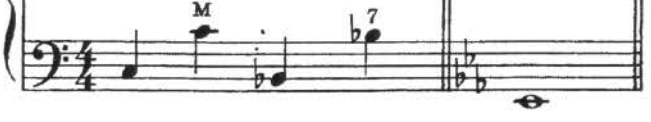
C maj. to B♭ maj.

4. C6 | II7 of new key. V7 of new key. Cm7(9) B9+9 | Key of B♭ maj. B♭6



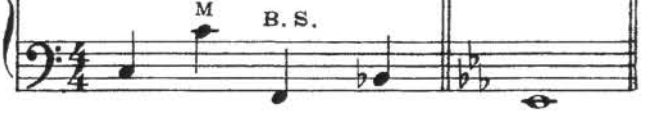
C maj. to E♭ maj.

5. C6 | V7 of new key. B♭7 B♭7+5 | Key of E♭ maj. E♭6



C maj. to E♭ maj.

6. C6 | II7 of new key. Fm7 | V7 of new key. B♭7 | Key of E♭ maj. E♭6



C maj. to A♭ maj.

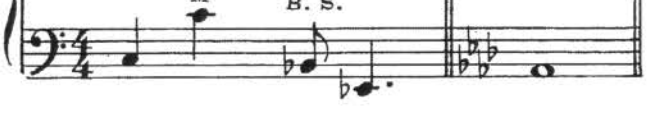
Bounce

7. C6 | V7 of new key. E♭9 E♭13-9 | Key of A♭ maj. A♭6

C maj. to A♭ maj.

Bounce

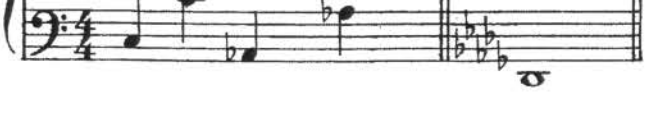
8. C6 | II7 of new key. B♭m7 | V7 of new key. E♭13-9 | Key of A♭ maj. A♭6



C maj. to D♭ maj.

Bounce

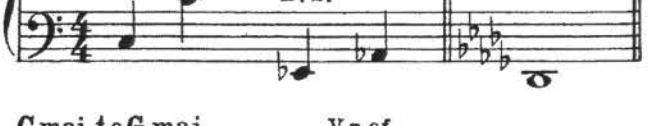
9. C6 | V7 of new key. A♭7 | Key of D♭ maj. D♭6



C máj. to D♭ maj.

Ballad

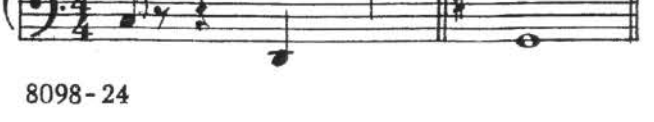
10. C6 | II7 of new key. E♭m7 | V7 of new key. A♭7 | Key of D♭ maj. D♭6



C maj. to G maj.

Bounce

11. C6 | V7 of new key. D7 D7+5 | Key of G maj. G7



C maj. to G maj.

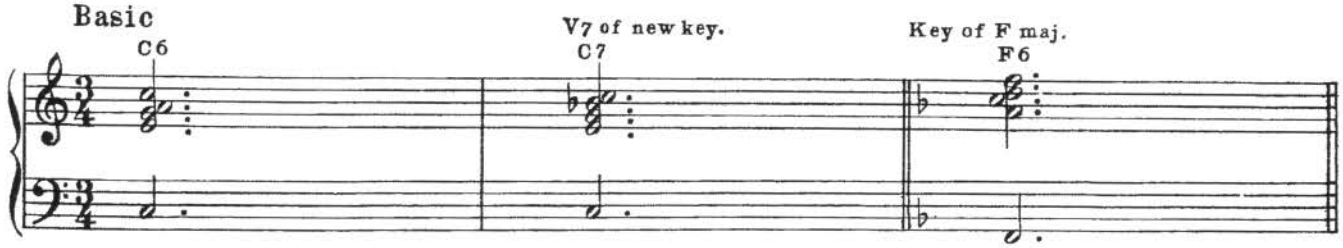
Bounce

12. C6 2 | II7 of new key. Am7 | V7 of new key. D7 G6 | Key of G maj.

WALTZ MODULATIONS

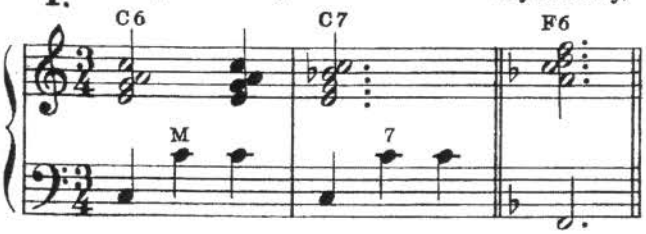
C maj. to F maj.

Basic

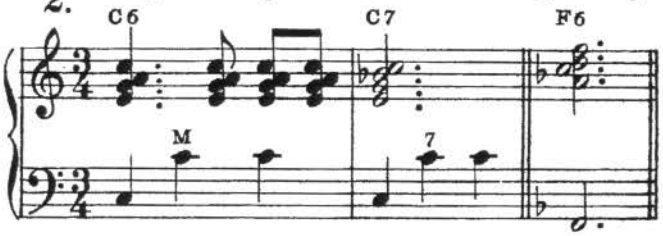


MINIMUM DEVELOPMENT—REPETITION

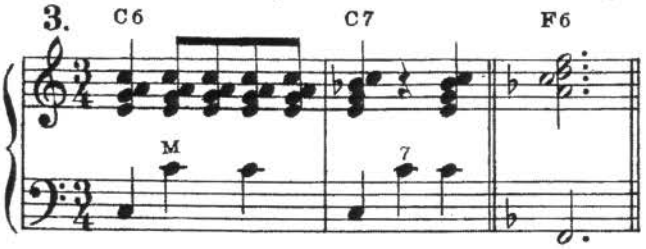
1. C maj. to F maj. Key of F maj.



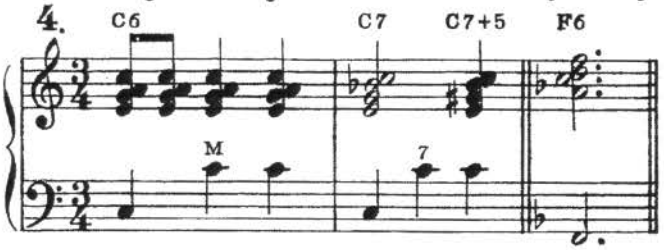
2. C maj. to F maj. Key of F maj.



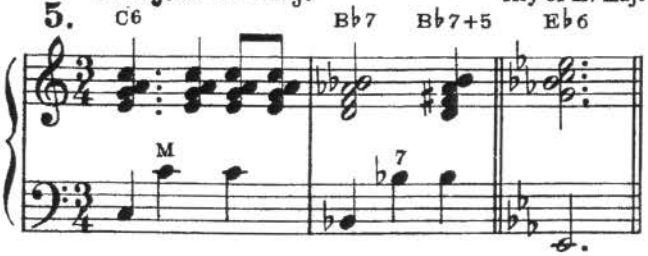
3. C maj. to F maj. Key of F maj.



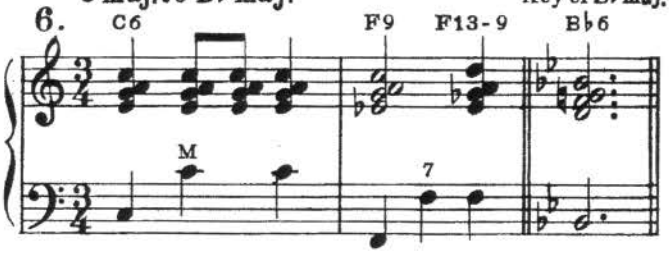
4. C maj. to F maj. Key of F maj.



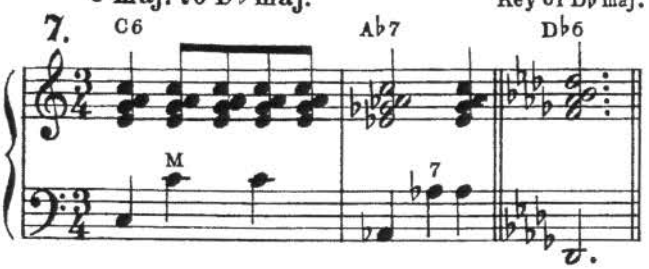
5. C maj. to E♭ maj. Key of E♭ maj.



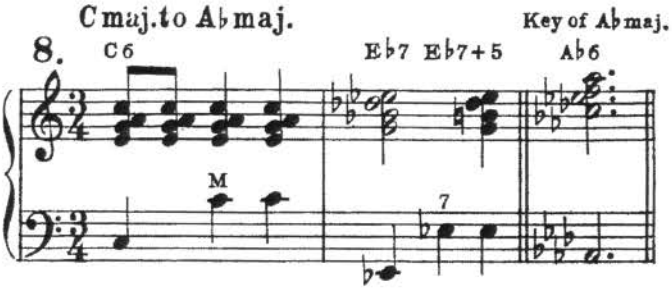
6. C maj. to B♭ maj. Key of B♭ maj.



7. C maj. to D♭ maj. Key of D♭ maj.

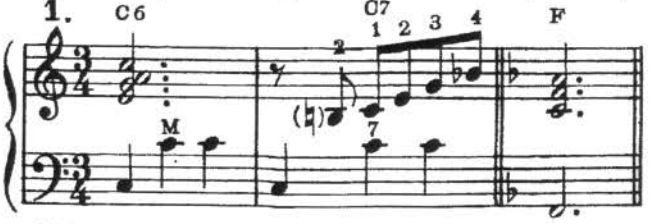


8. C maj. to A♭ maj. Key of A♭ maj.

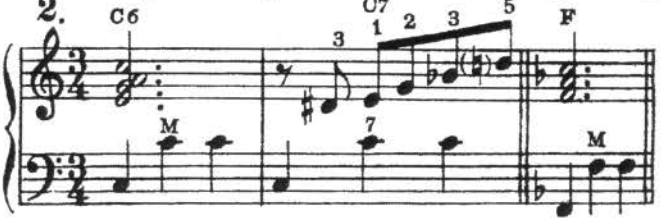


MELODY FROM ARPEGGIO

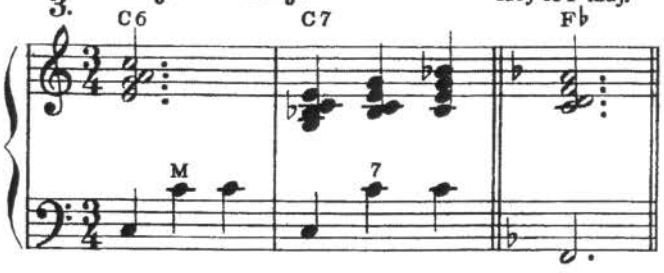
1. C maj. to F maj. Key of F maj.



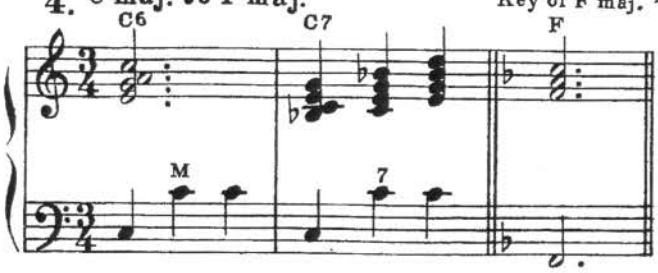
2. C maj. to F maj. Key of F maj.



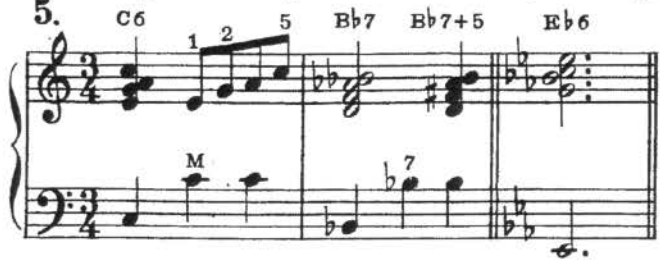
3. C maj. to F maj.



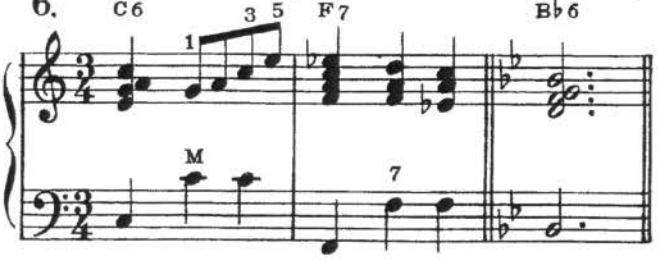
4. C maj. to F maj.



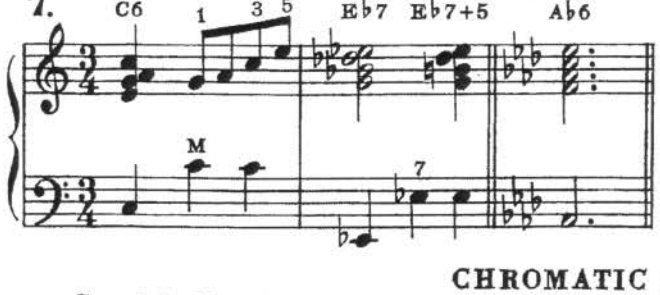
5. C maj. to E♭ maj.



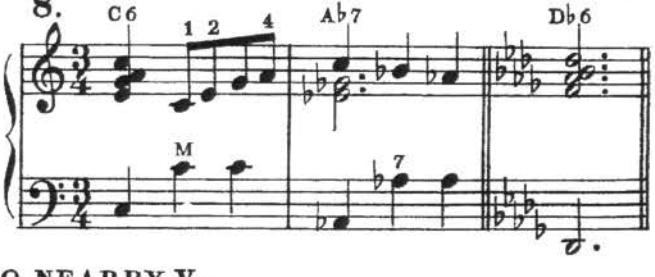
6. C maj. to B♭ maj.



7. C maj. to A♭ maj.

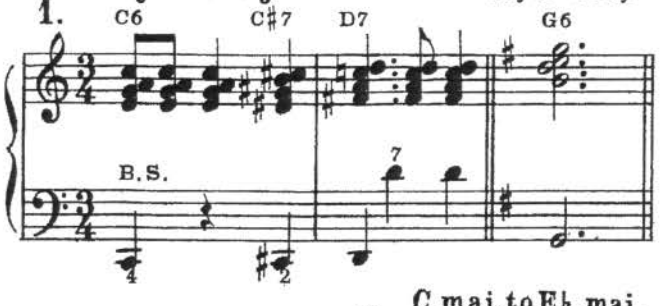


8. C maj. to D♭ maj.

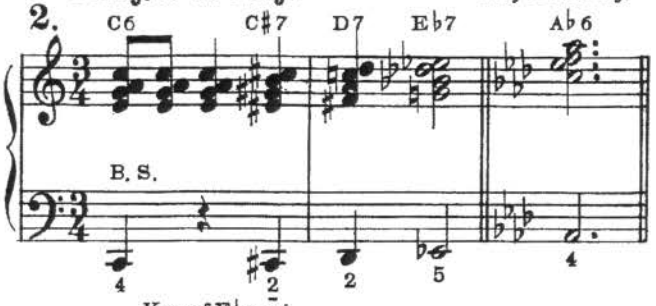


CHROMATIC TO NEARBY V_7

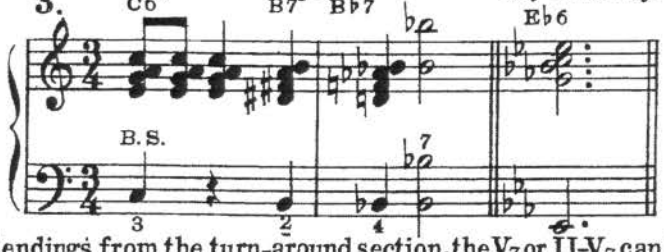
1. C maj. to G maj.



2. C maj. to A♭ maj.

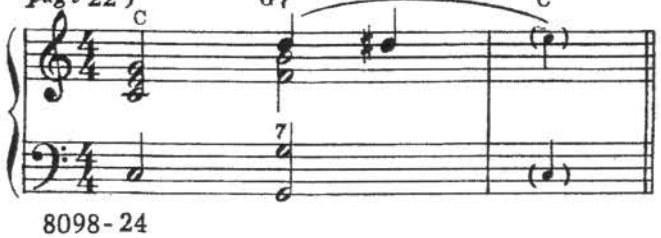


3. C maj. to E♭ maj.

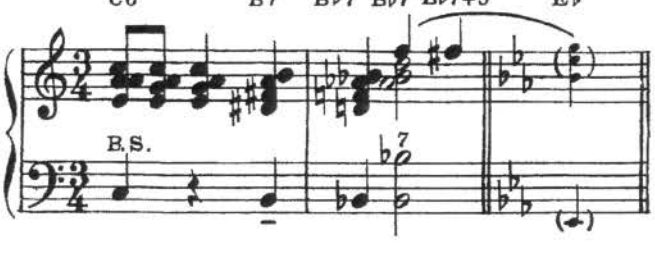


By substituting "leading" endings from the turn-around section, the V_7 or II-V_7 can be voiced in such a way as to lead to a specific melody note.

Turn-around. *(From example 4 page 22)*

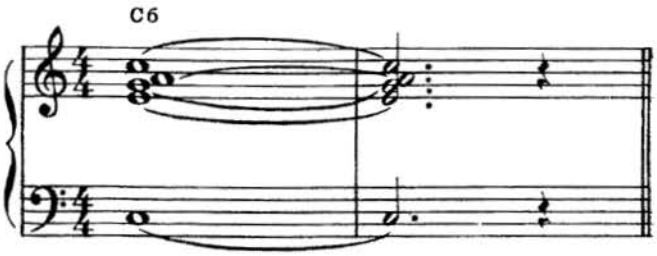


Apply this modulation to example 3 right above

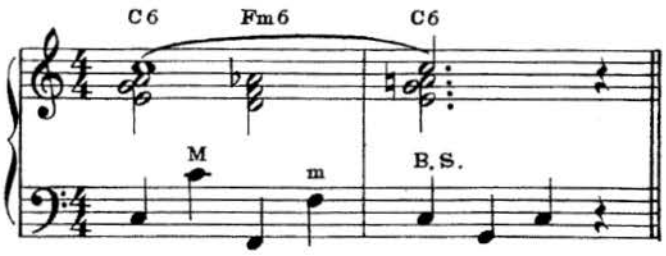


TWO-MEASURE ENDINGS

Basic



Example(A).



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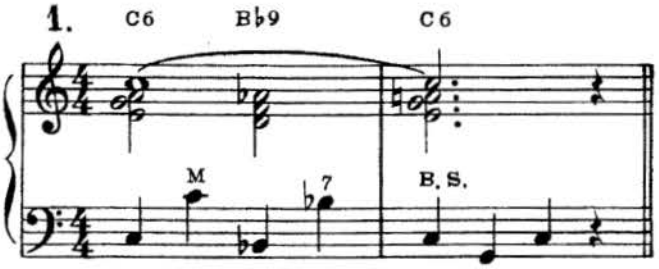

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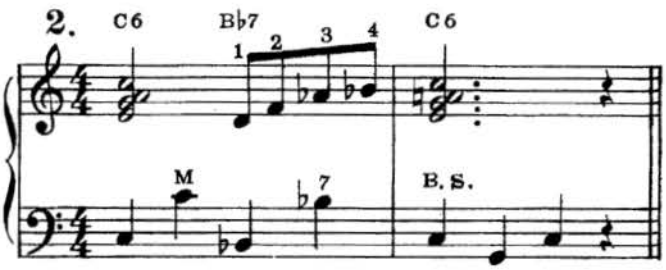

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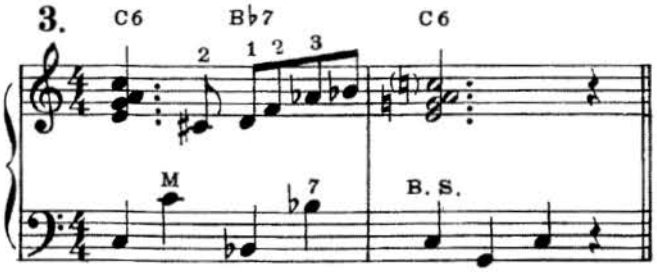

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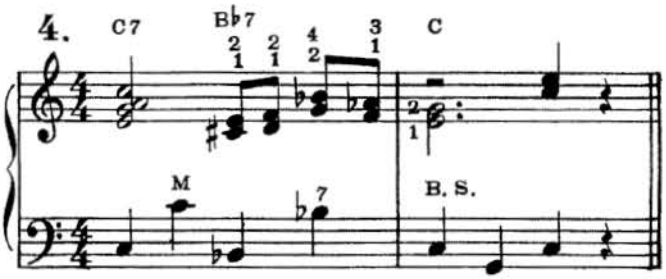

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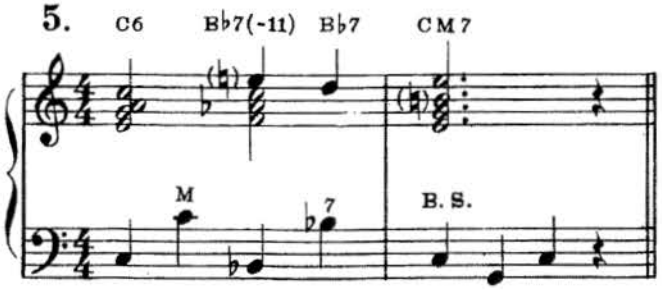

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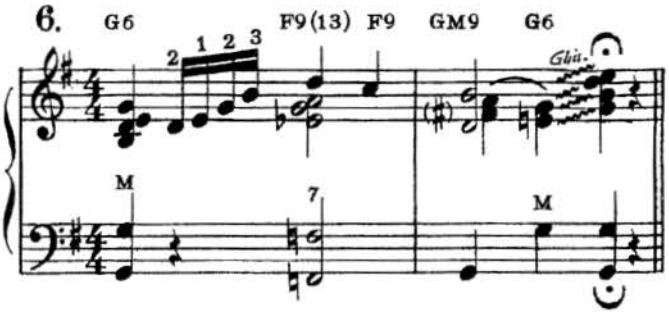

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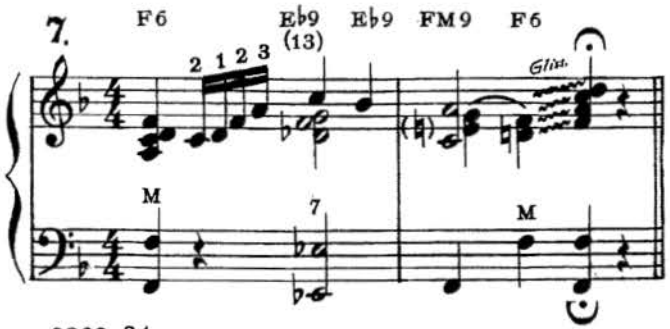

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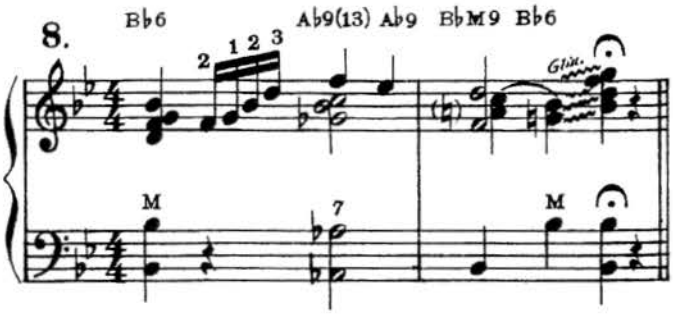

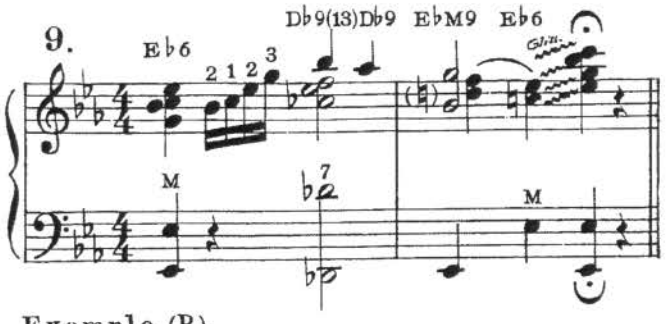

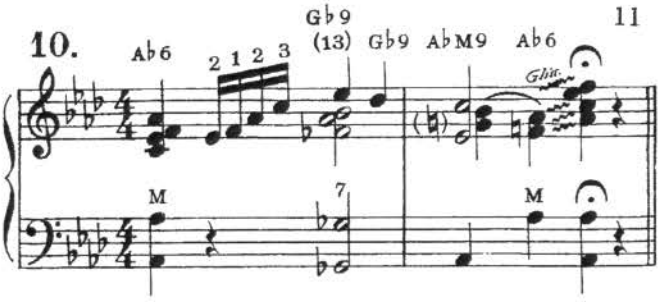

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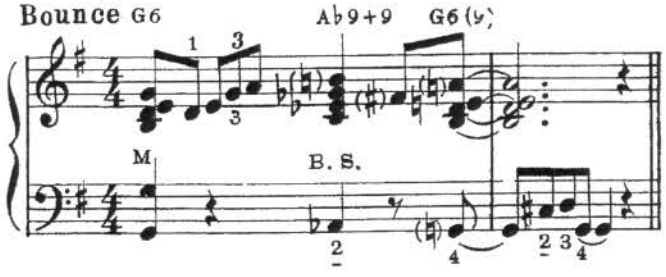

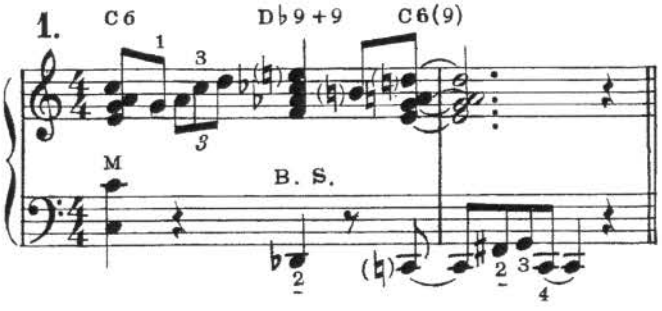

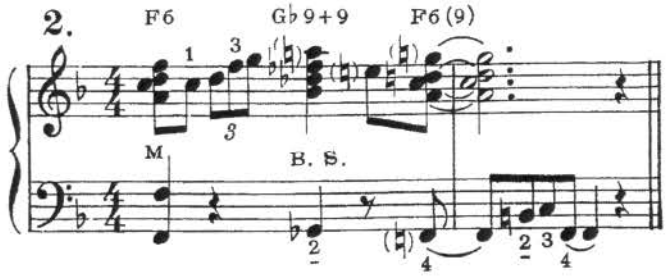

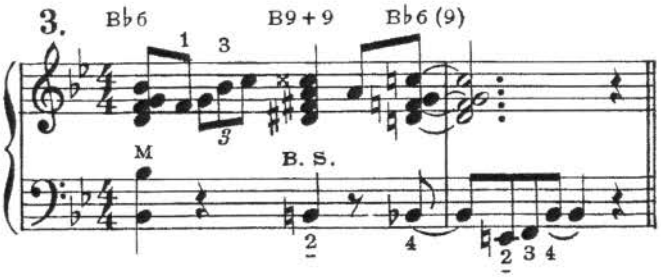

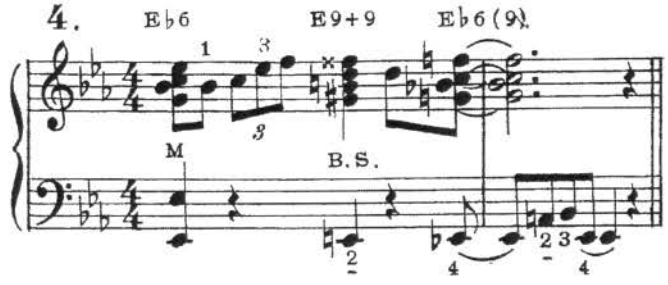

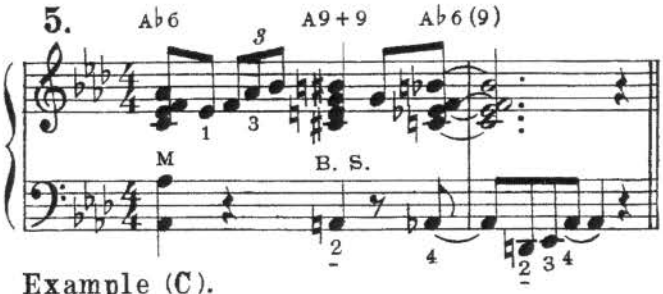

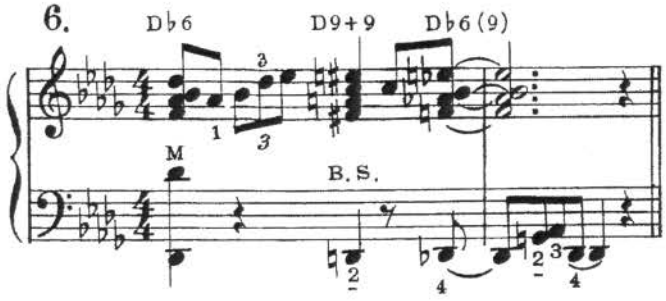

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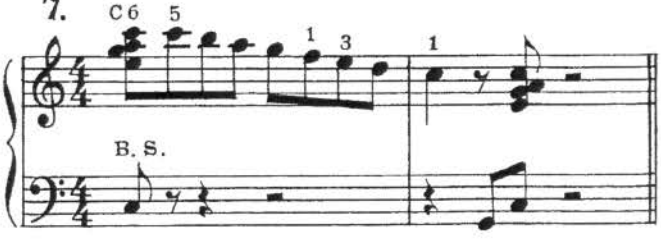
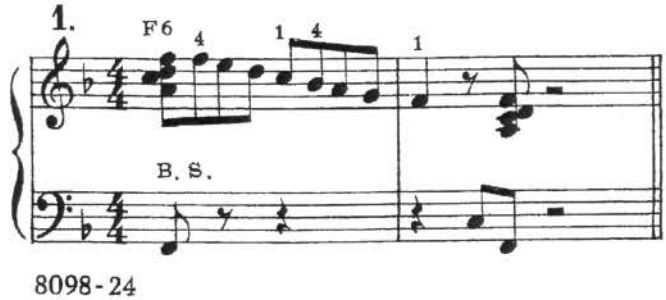
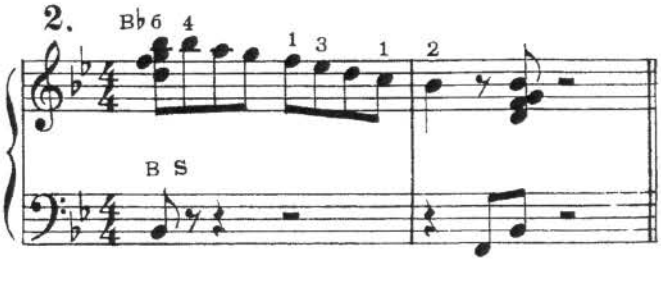
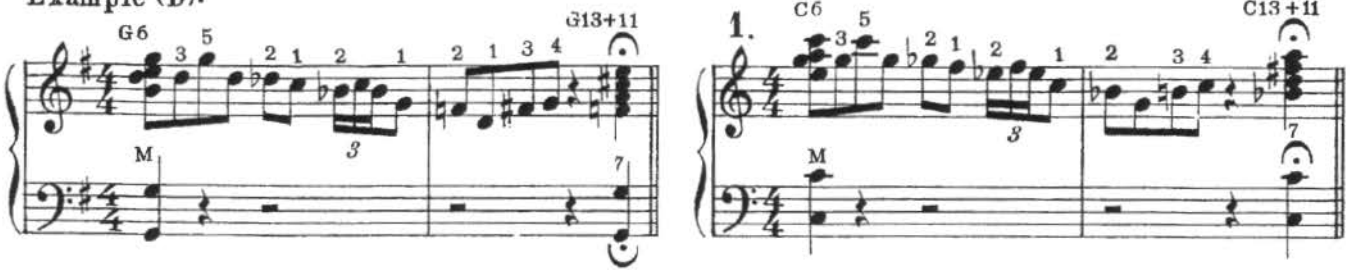




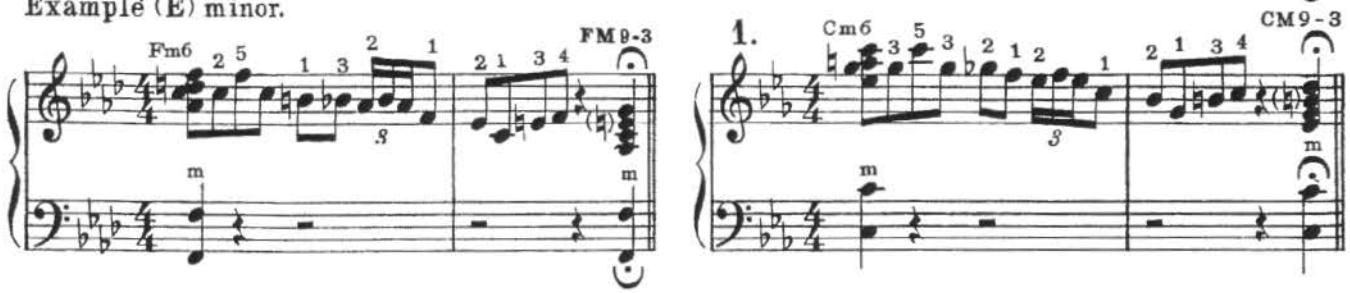


"BREAK" STYLE ENDINGS

Example (D).



Example (E) minor.



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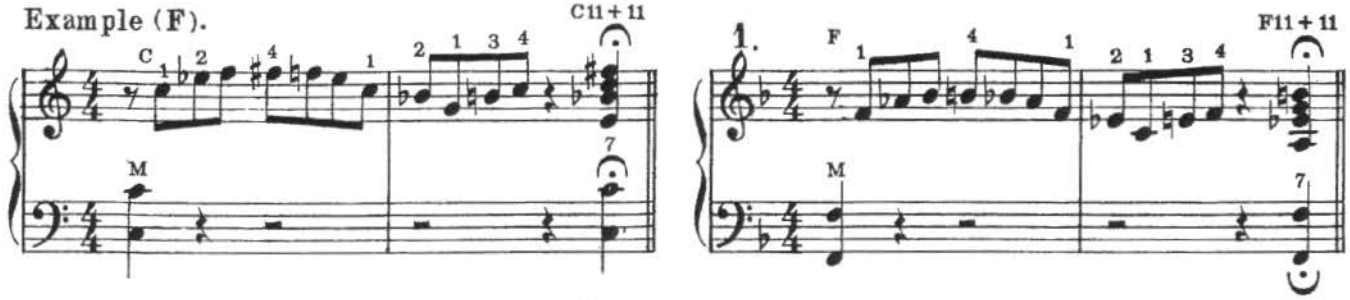

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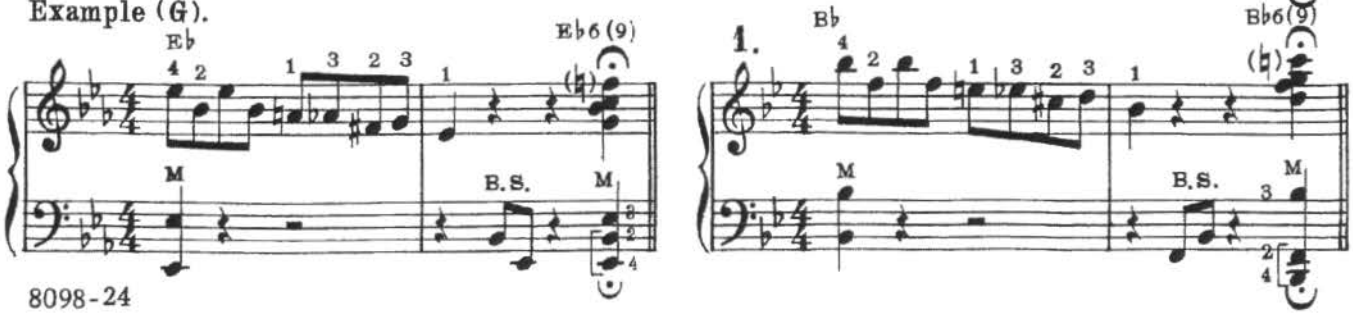
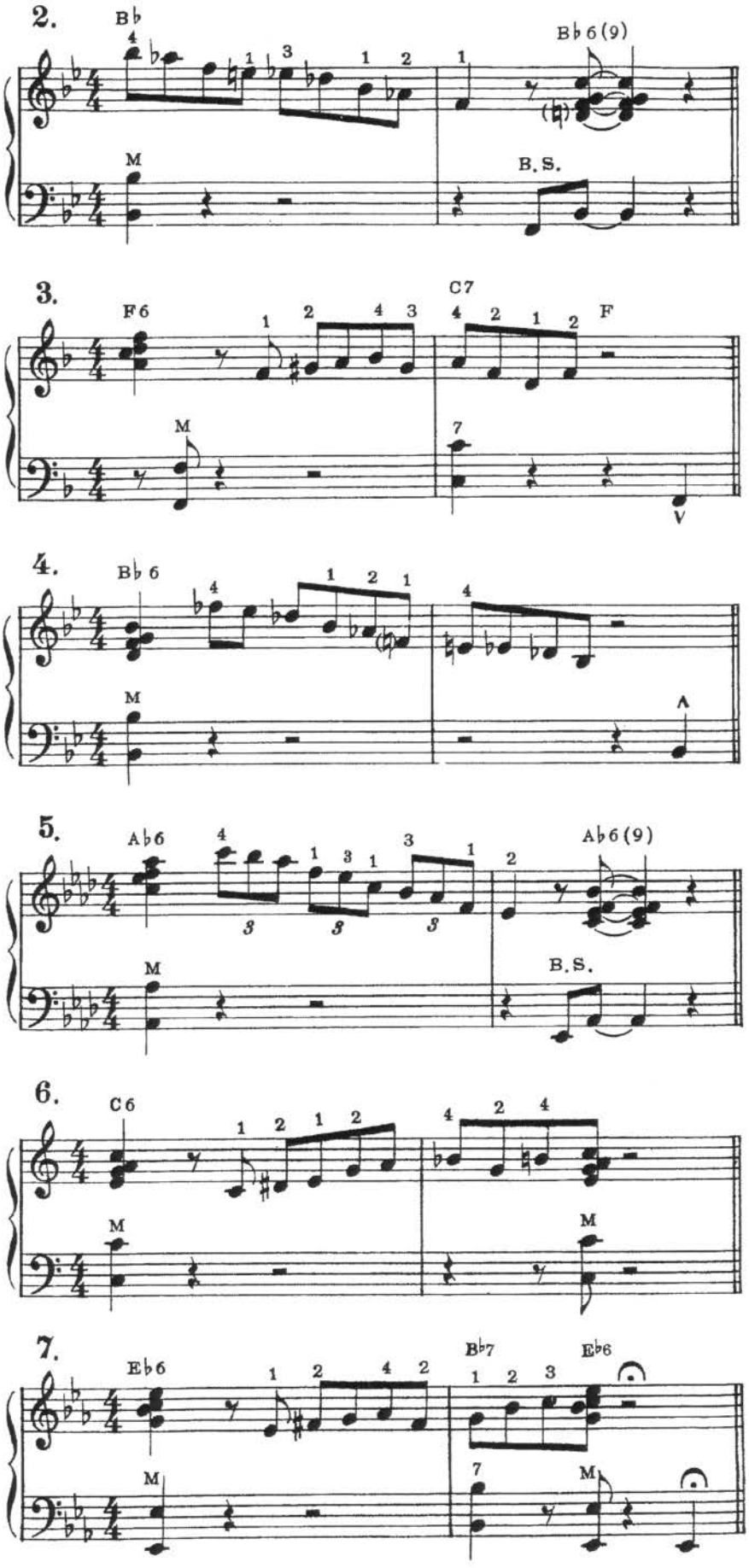
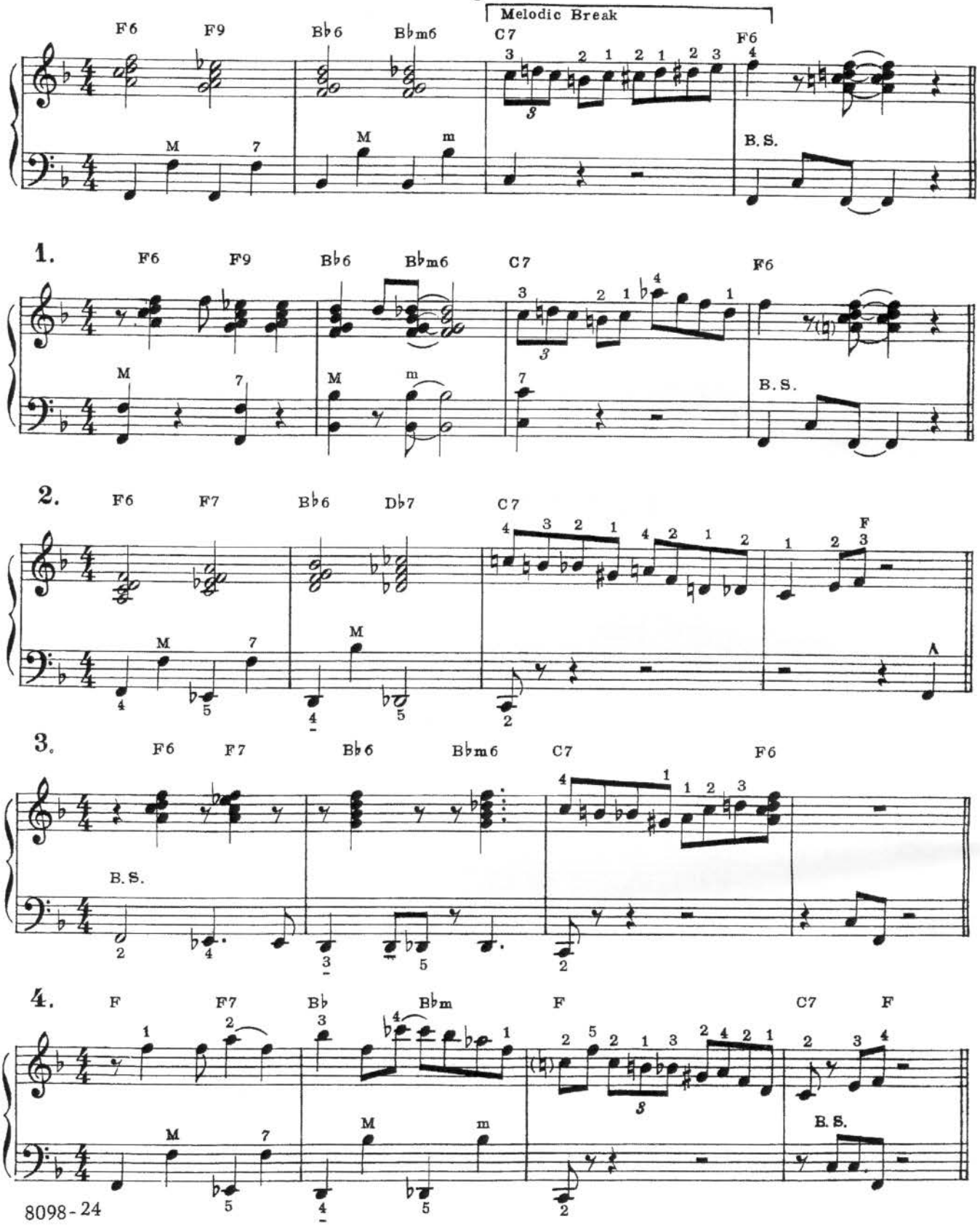
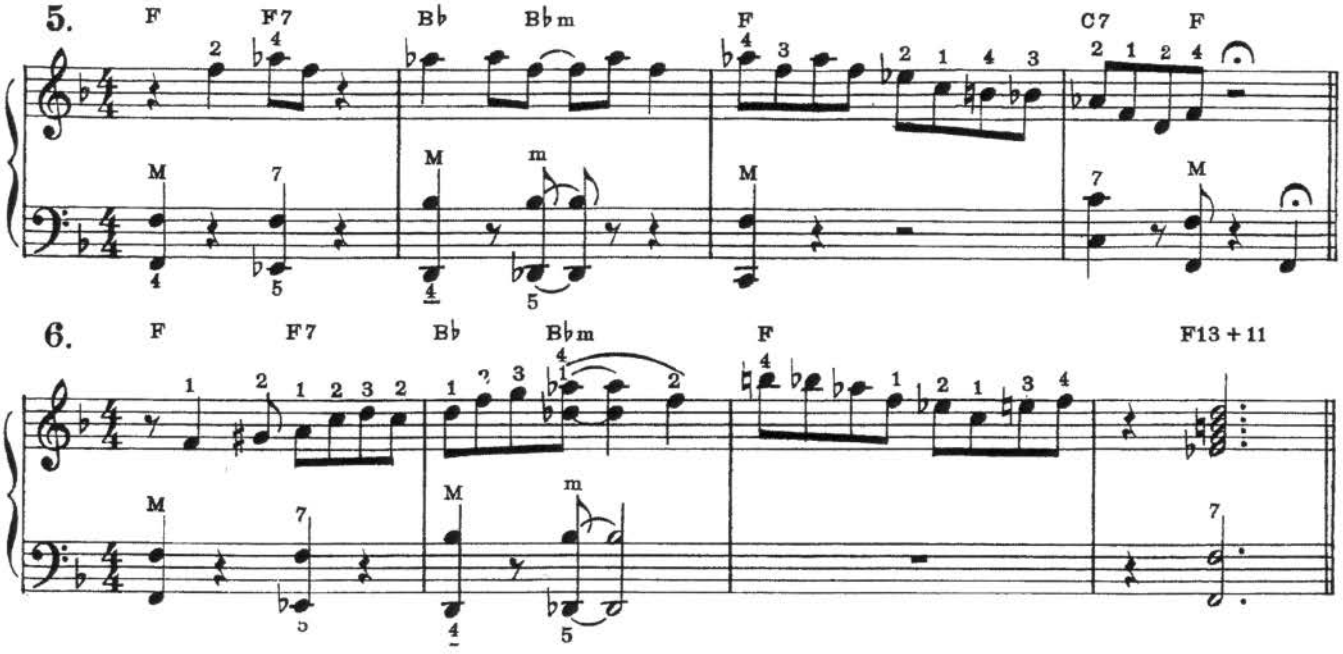



2.
B♭
B♭6(9)
M
B.S.
3.
F6
C7
F
M
V
4.
B♭6
M
5.
A♭6
A♭6(9)
M
B.S.
6.
C6
M
M
7.
E♭6
B♭7
E♭6
M
M

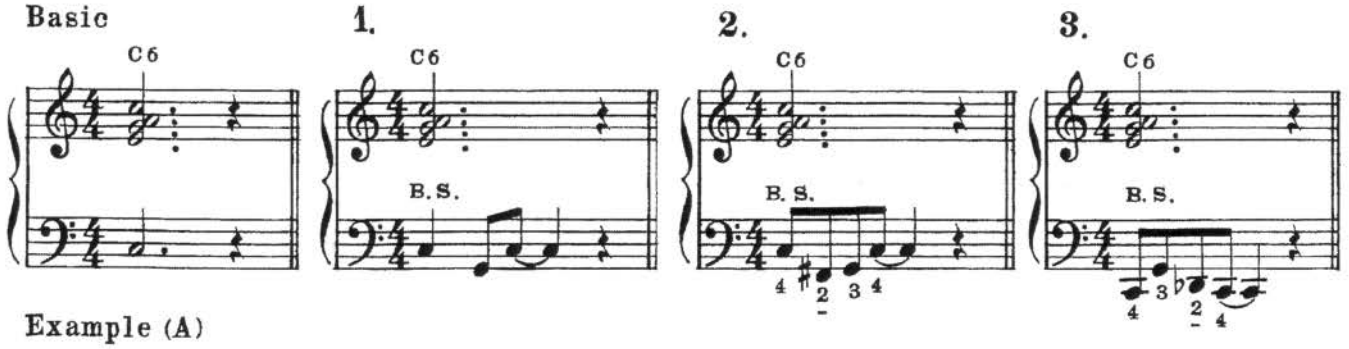
FOUR-MEASURE ENDINGS

Basic form of four-measure "Ride-out" endings.

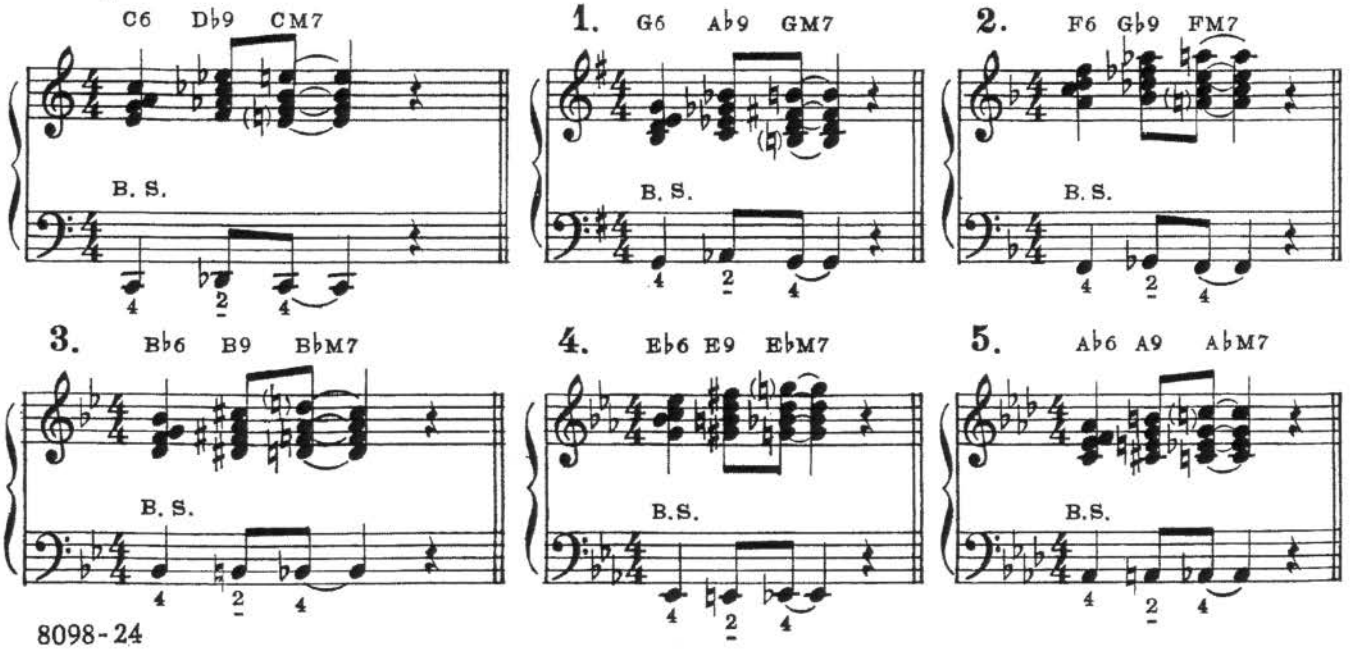


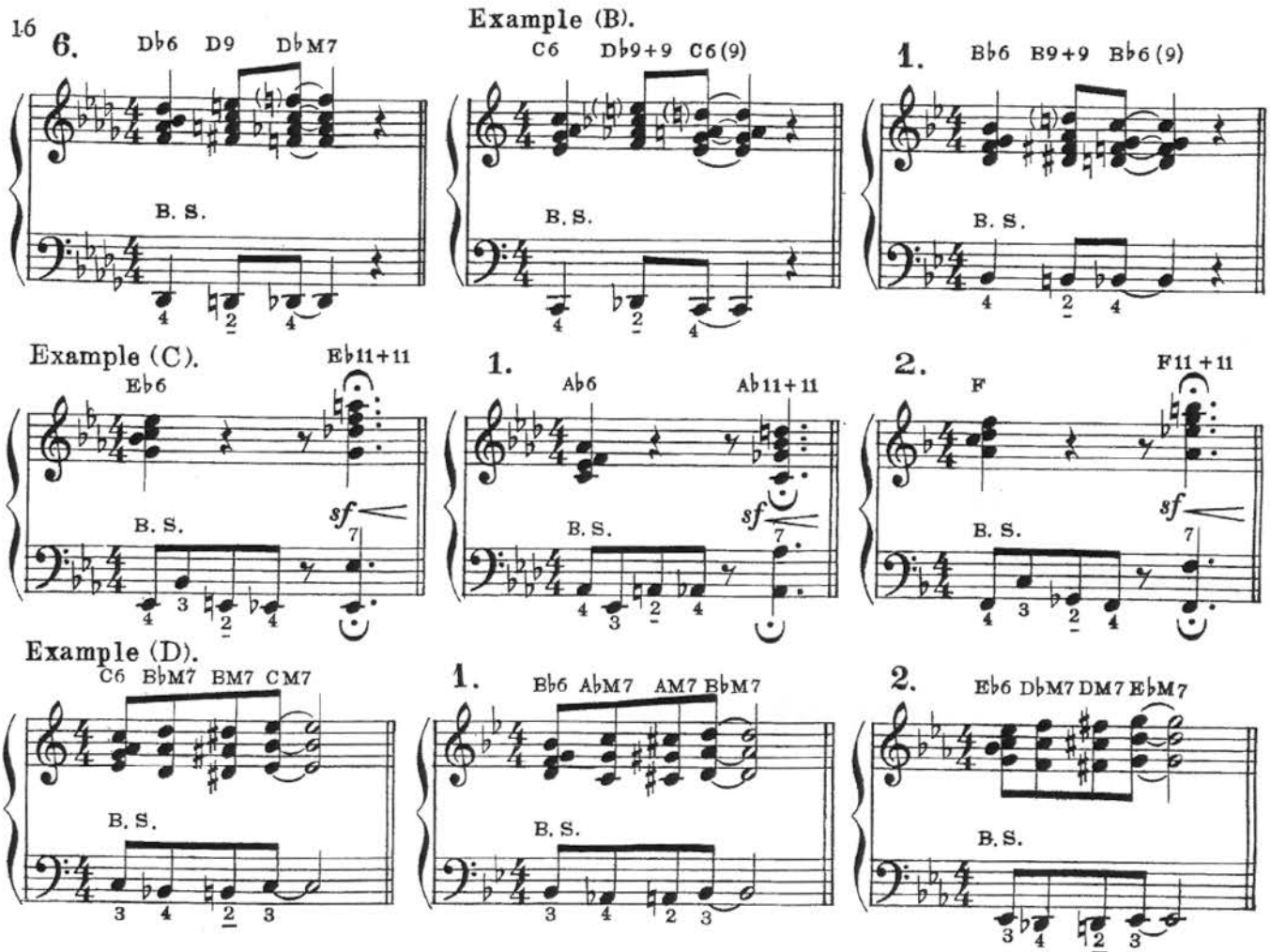


ONE-MEASURE ENDINGS



Example (A)

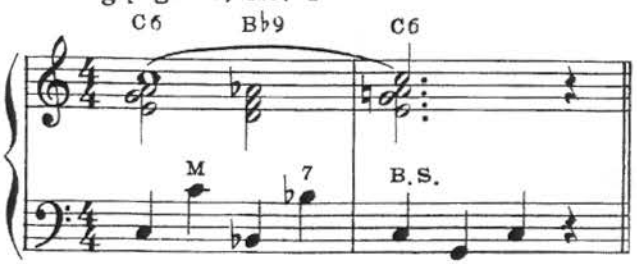




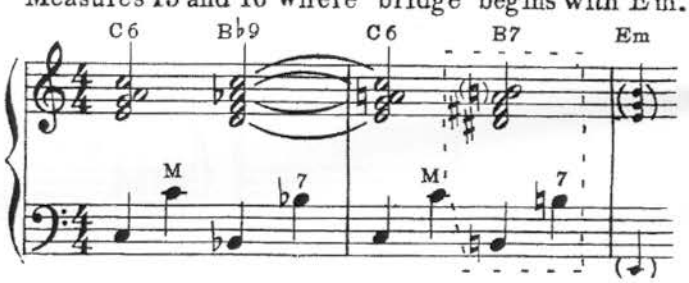
CADENCE

In many tunes, the 15th and 16th measures call for a cadence (coming to rest) comparable to a two-measure ending (31st and 32nd measures of a final chorus). To keep the music from coming to a complete standstill, however, it is usually advisable to insert a modulating chord – leading to the 17th measure – unless there is a melodic "pick-up".

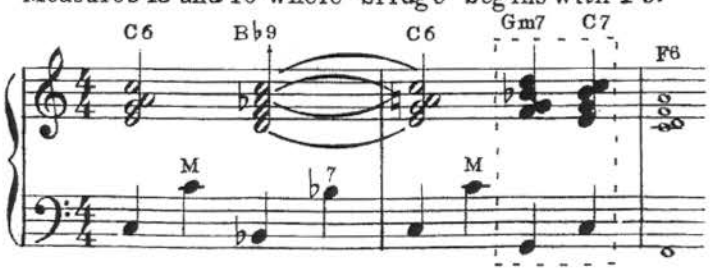
Ending page 10, No. 1



Measures 15 and 16 where "bridge" begins with Em.



Measures 15 and 16 where "bridge" begins with F6.



NOTE **Modulations to minor: Create by using the last part of minor introductions,** book one-page 15.

SUMMARY

These books contain material for an occasion where even the accordionists on his first engagement is expected to do his part. The following explanation and examples, will serve to illustrate the relationship between these various musical fragments.

The average American tune has a thirty-two measure chorus in one of two basic forms.

FORM I - A, A, B, A

[A] - Eight measures ending partially (last melody note is in chord I, but not the root or the last note is in chord V_7 - II_7 V_7.

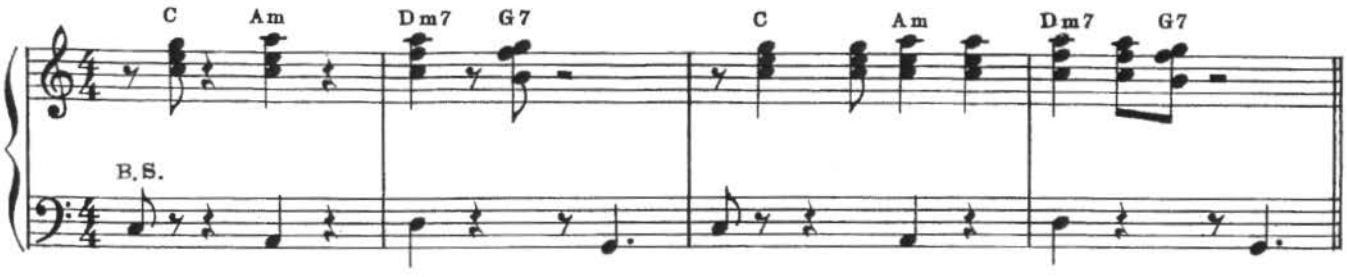
[A] - Eight measures identical to, or corresponding to A, but usually ending on chord 1 and frequently on the root.

[B] - Eight measures different from A, known as the "bridge" (release) or simply "the middle part".

[A] - Eight measures corresponding to A, ending on the root.

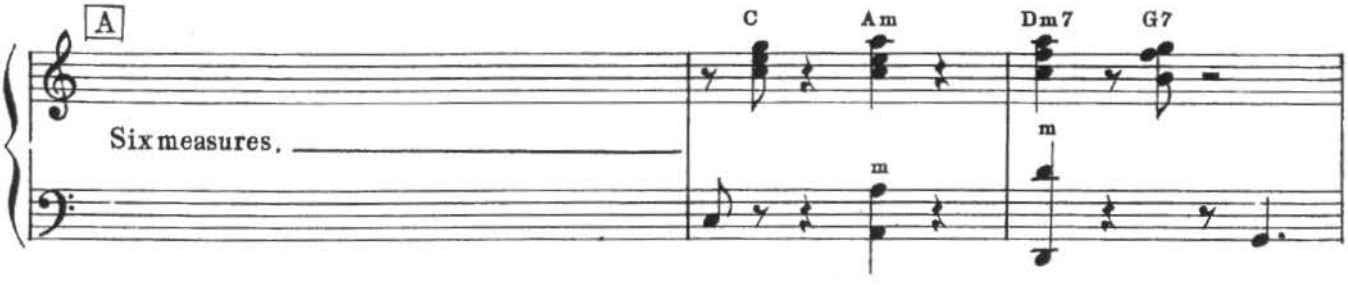
The following "skeleton" shows how the material in these books can be applied to a two-chorus arrangement of an A, A, B, A tune.

Introduction (page 10 - exercise 1)

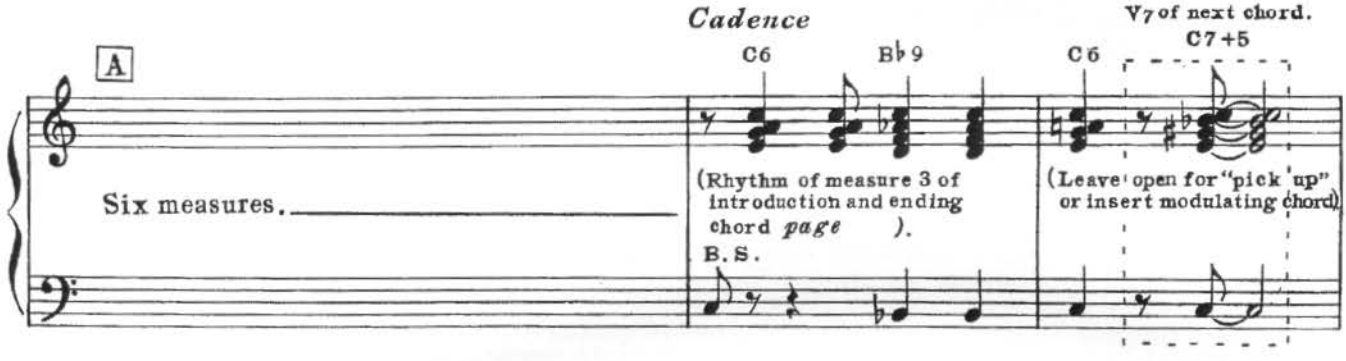


1st Chorus

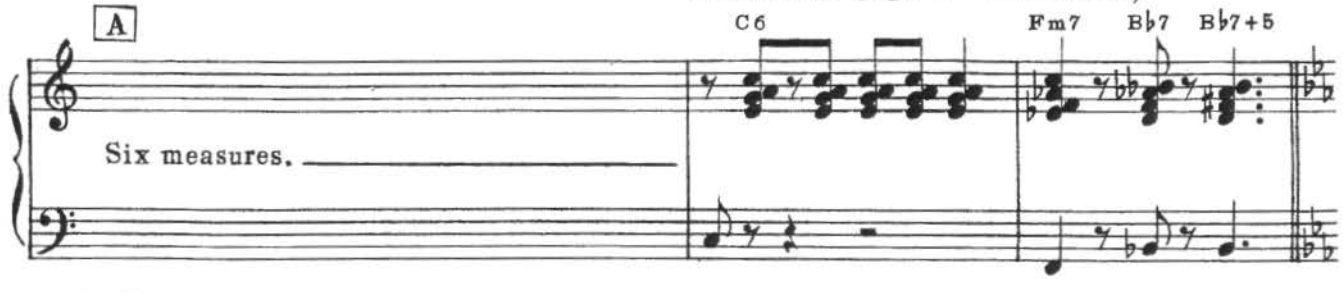
Turn–around (measures 1 and 2 of introduction).



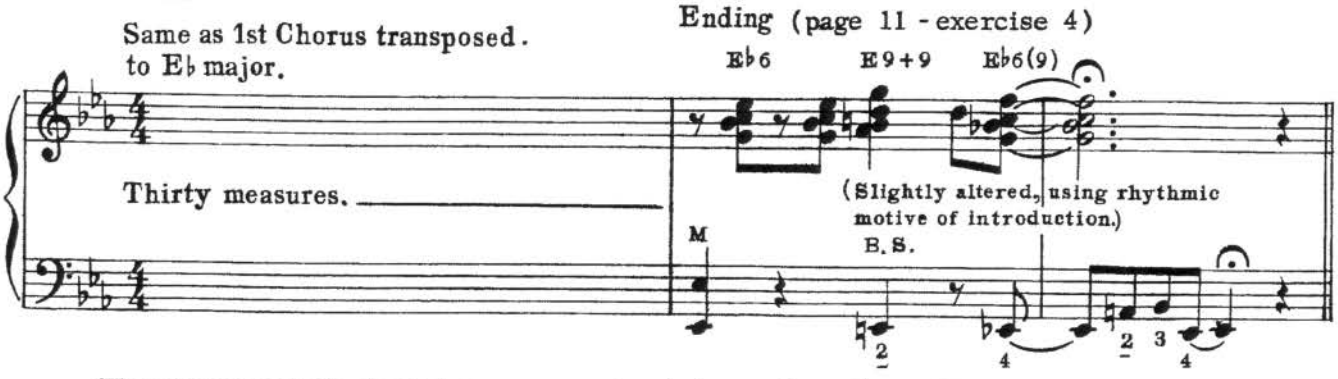
Cadence



Modulation (page 5 - exercise 2)



2nd Chorus

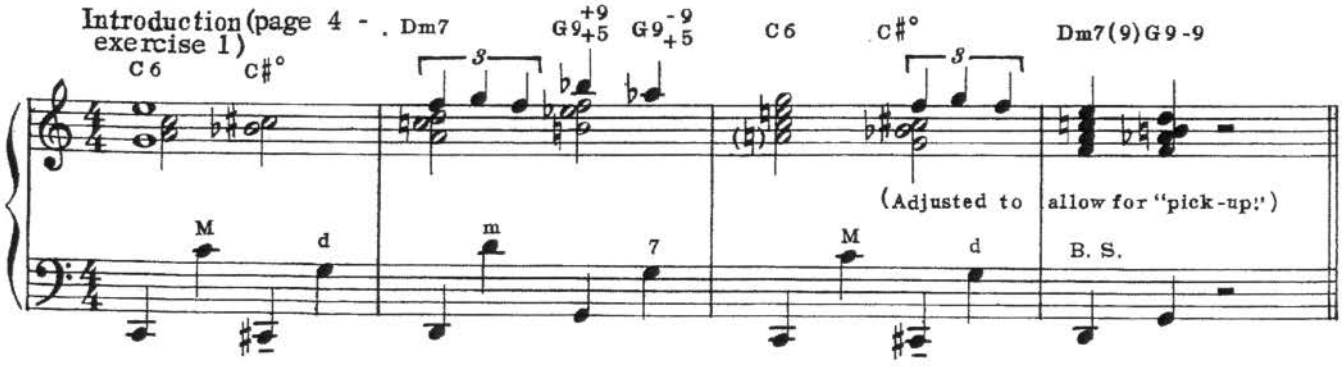


The above example shows how an organic whole can be achieved by "weaving" — using the same, or slightly varied material for all the added parts (introduction, turn-around, modulation, ending). This is most effective for "framing" a more-than-one chorus arrangement of a single tune. Small orchestras on radio stations use this favorite device to give the impression that they have arrangements, when actually, the musicians choose these figures in rehearsal and then play them (with appropriate alterations) from memory.

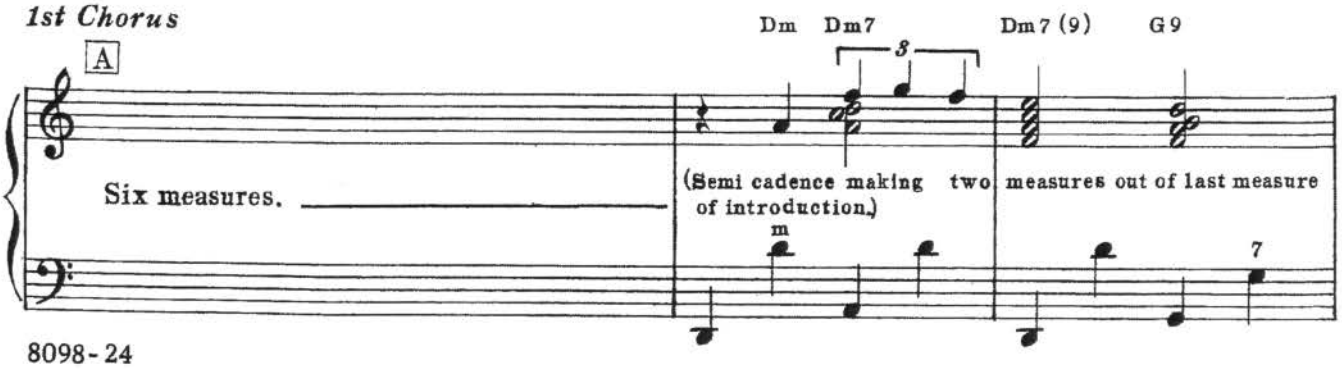
In a medley of different tunes, it is best not to continue using the same figures into the next tune, but to use a contrasting one. Of course, it is always possible to use entirely independent introductions, turn-arounds, modulations and endings — providing they be in the correct key and style. The following example demonstrates this, using material taken directly from this book, but on the other main form of tune.

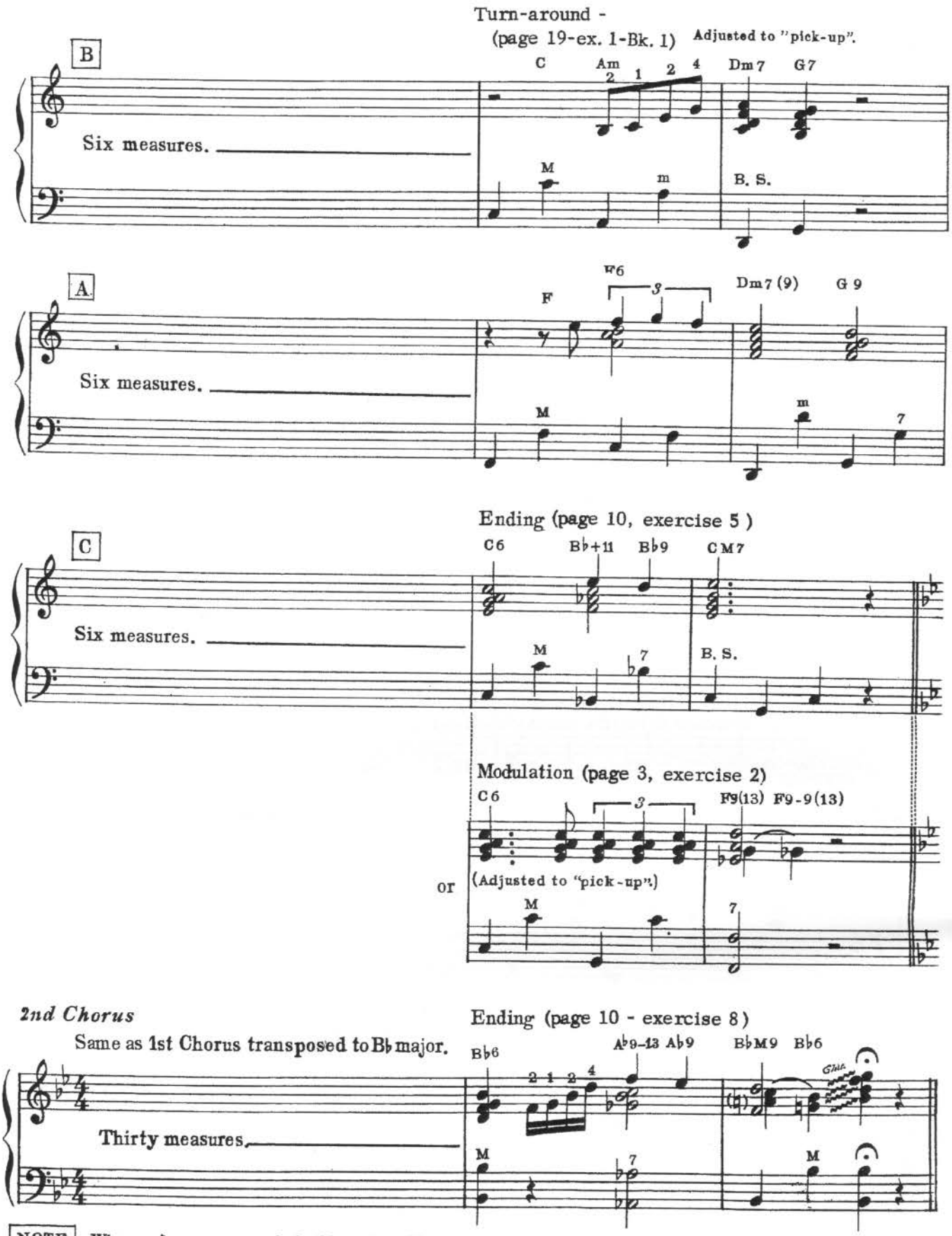
Form II — A, B, A, C

1st A	Eight measures. (may or may not have a cadence)
B	Eight measures contrasting (or at least different), usually ending on V_7 or II_7 - V_7 of the original key.
2nd A	Eight measures corresponding to the 1st A and probably ending differently.
C	Eight measures possible corresponding to B but usually varied considerably, in order to build a climax and lead to an ending.



1st Chorus

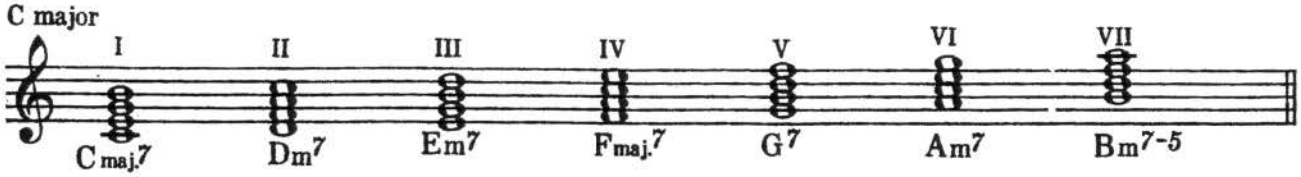




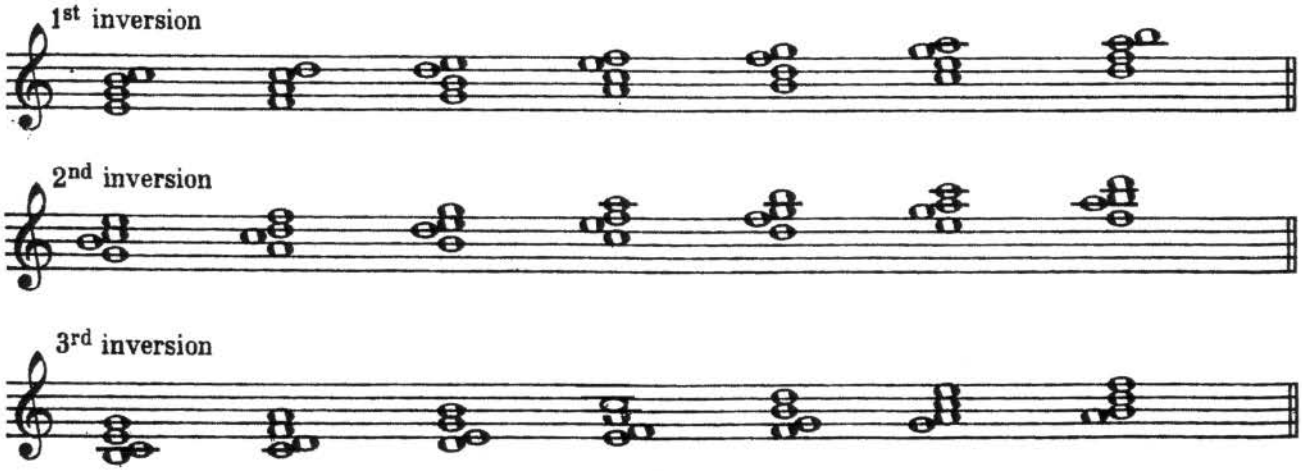
NOTE **Where references are made, in this book, to II$_7$ chords, etc., the examples shown give all the necessary information for our particular purpose which is to enable the young professional to play an introduction, turn-around, etc., when needed. More detailed explanation of these chords can be found in Anthony Mecca's** PROGRESSIVE IDEAS IN "POP" PLAYING FOR ACCORDION.

COMPLETE LIST OF 7th CHORDS BASED ON THE DEGREES OF THE MAJOR AND MINOR SCALES

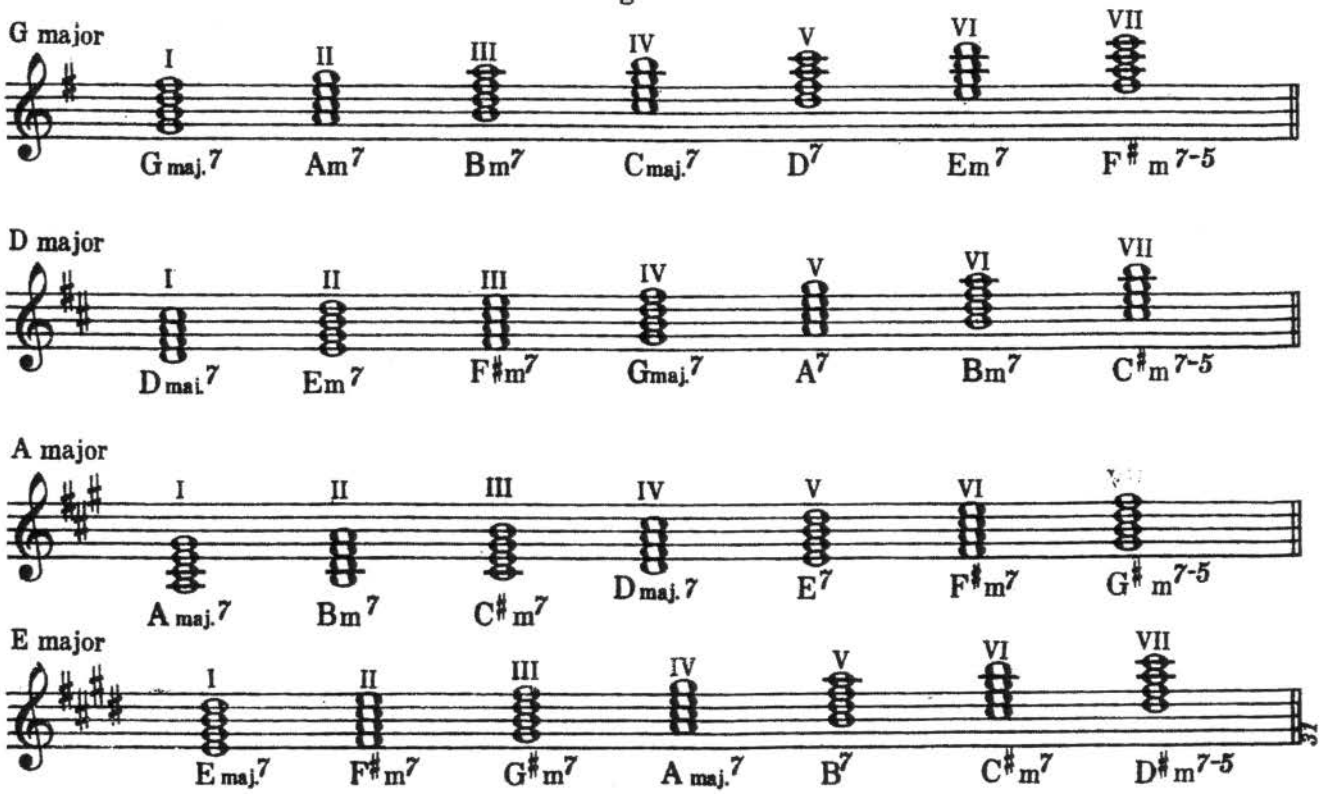
Major Scales

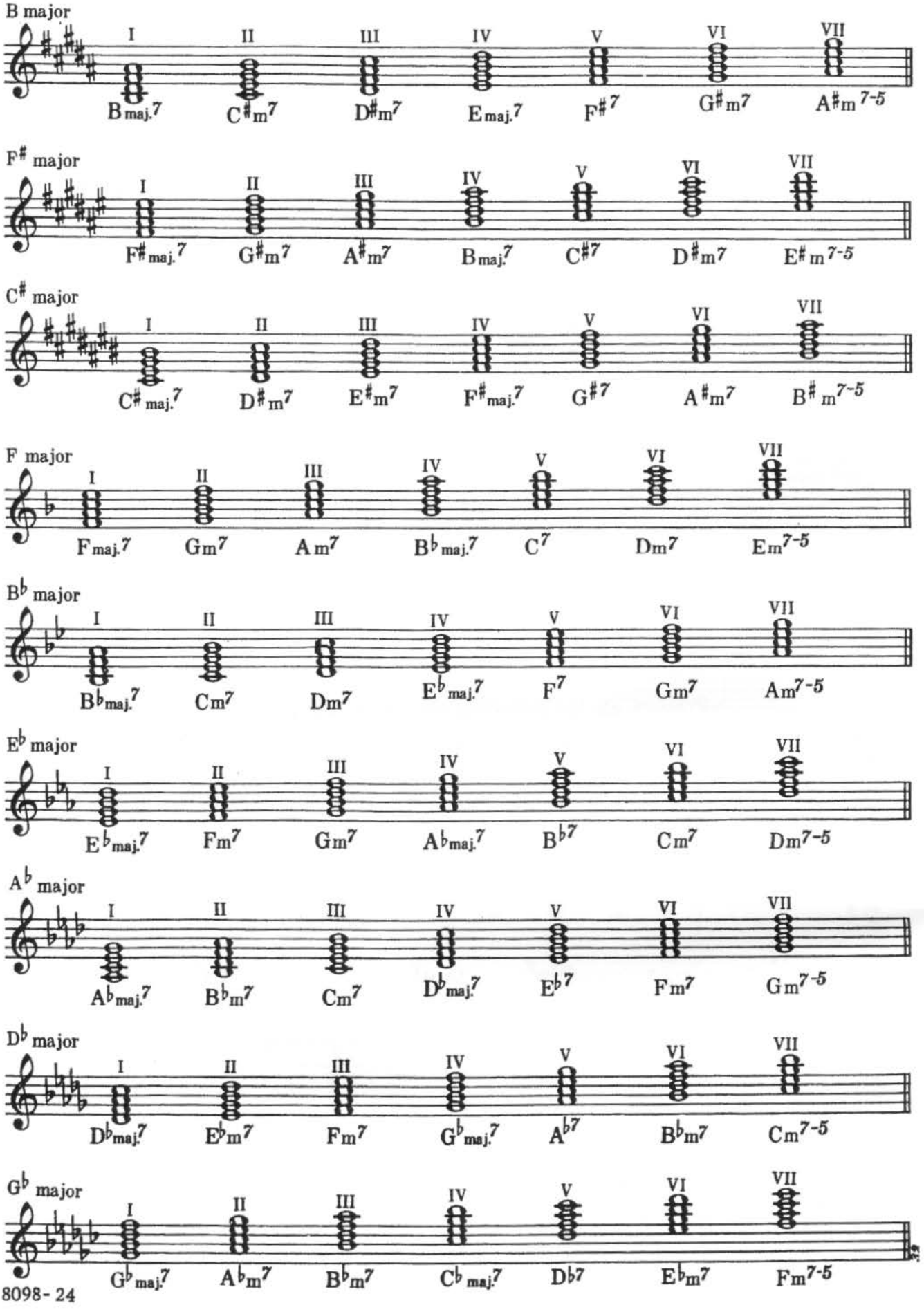


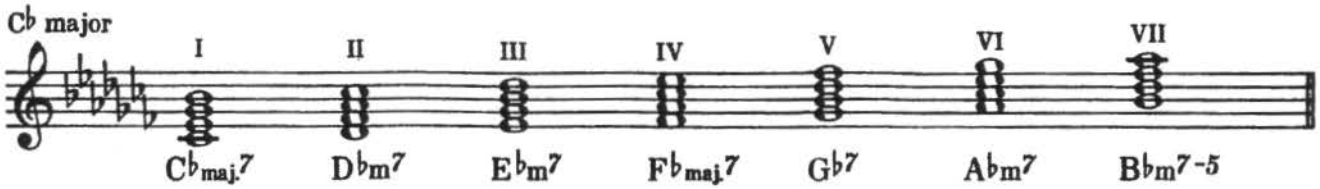
Inversions of the above Chords.



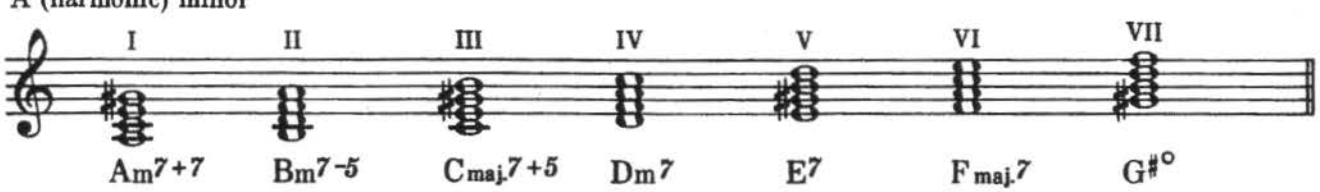
Practice all the following chords in their inversions.



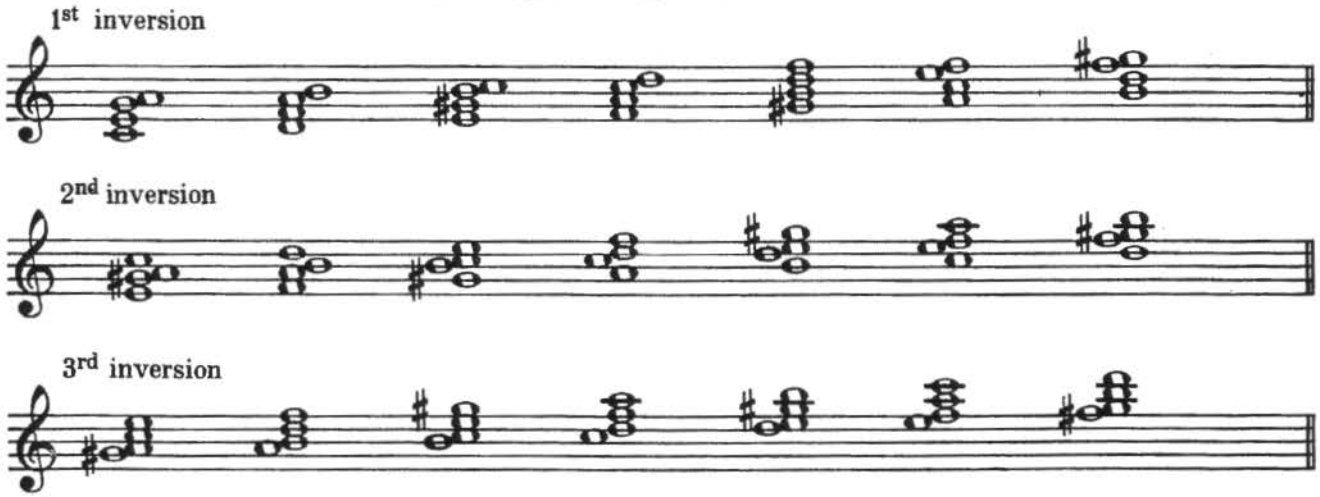

B major
I II III IV V VI VII
Bmaj.7 C♯m7 D♯m7 Emaj.7 F♯7 G♯m7 A♯m7-5
F♯ major
I II III IV V VI VII
F♯maj.7 G♯m7 A♯m7 Bmaj.7 C♯7 D♯m7 E♯m7-5
C♯ major
I II III IV V VI VII
C♯maj.7 D♯m7 E♯m7 F♯maj.7 G♯7 A♯m7 B♯m7-5
F major
I II III IV V VI VII
Fmaj.7 Gm7 Am7 B♭maj.7 C7 Dm7 Em7-5
B♭ major
I II III IV V VI VII
B♭maj.7 Cm7 Dm7 E♭maj.7 F7 Gm7 Am7-5
E♭ major
I II III IV V VI VII
E♭maj.7 Fm7 Gm7 A♭maj.7 B♭7 Cm7 Dm7-5
A♭ major
I II III IV V VI VII
A♭maj.7 B♭m7 Cm7 D♭maj.7 E♭7 Fm7 Gm7-5
D♭ major
I II III IV V VI VII
D♭maj.7 E♭m7 Fm7 G♭maj.7 A♭7 B♭m7 Cm7-5
G♭ major
I II III IV V VI VII
G♭maj.7 A♭m7 B♭m7 C♭maj.7 D♭7 E♭m7 Fm7-5



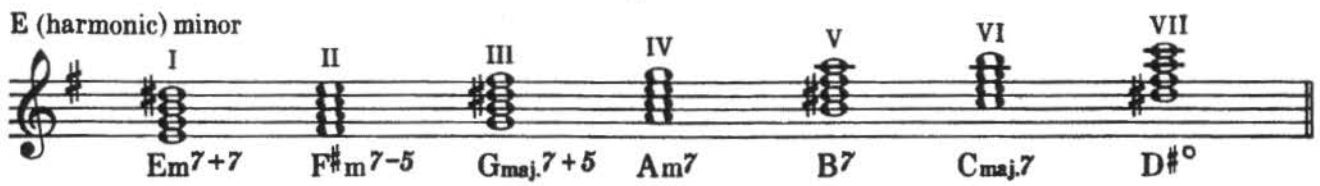
Minor (harmonic) Scales

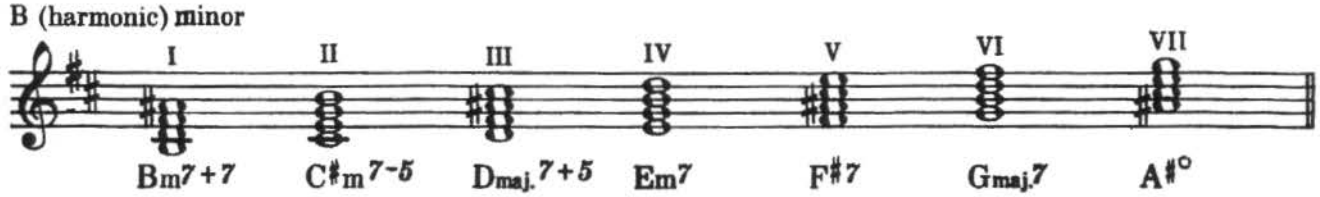


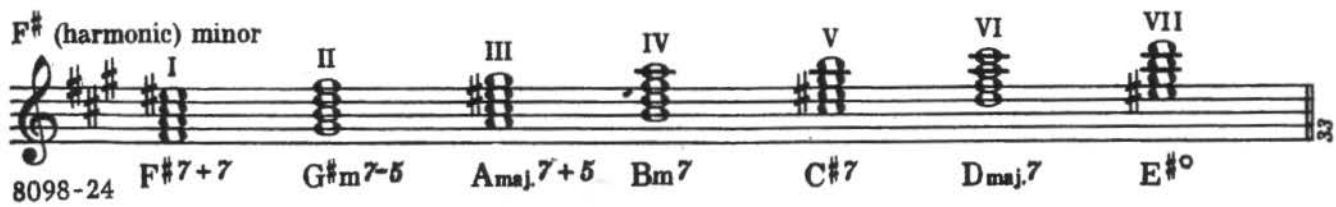
Inversions of the above Chords.



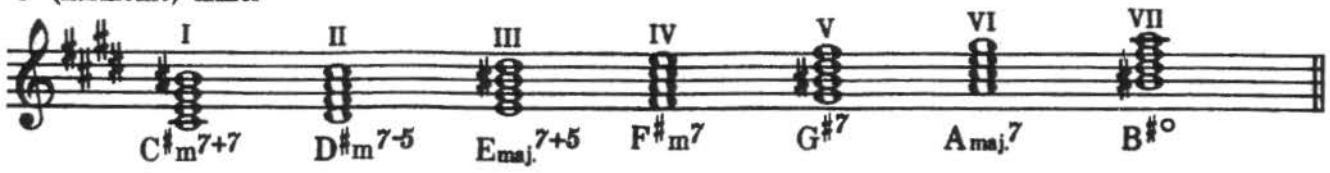
Practice all the following chords in their inversions.



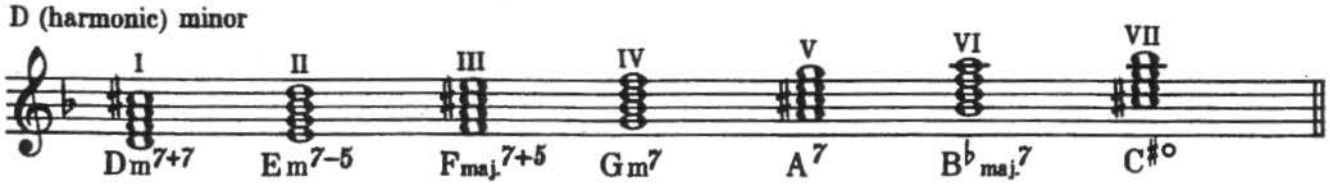




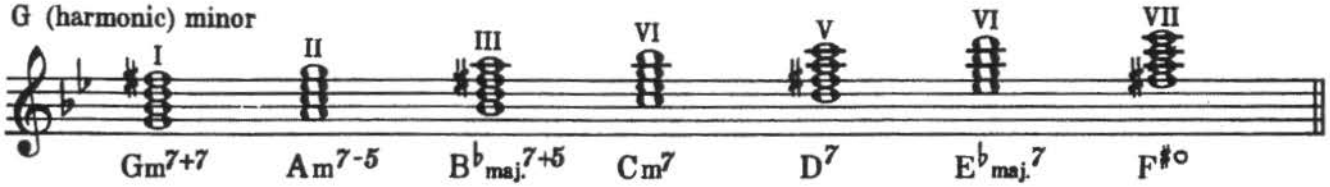
C♯ (harmonic) minor



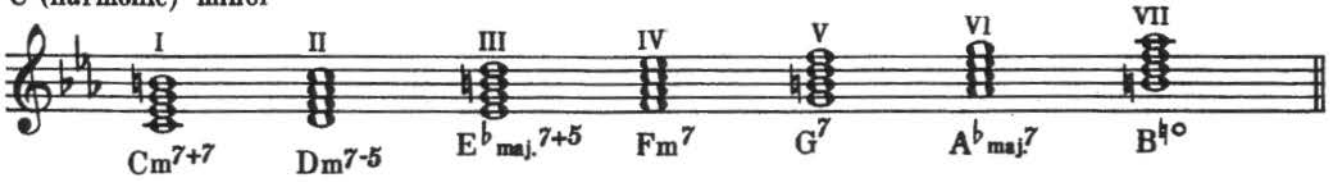
D (harmonic) minor



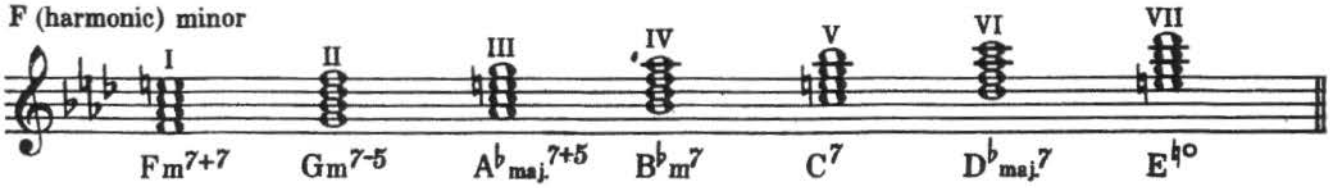
G (harmonic) minor



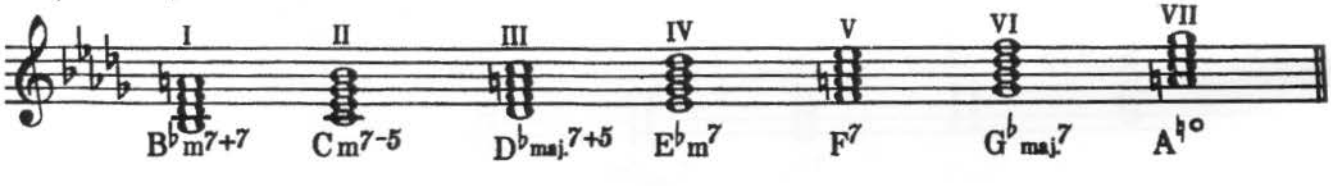
C (harmonic) minor



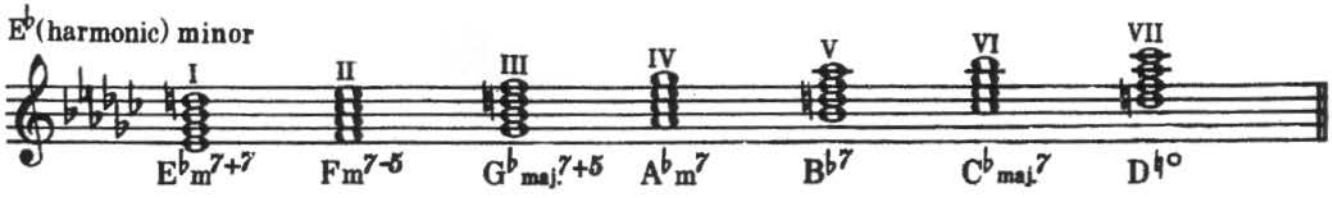
F (harmonic) minor



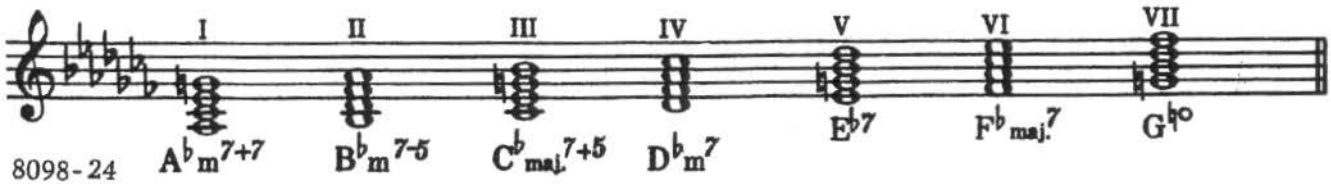
B♭ (harmonic) minor



E♭ (harmonic) minor



A♭ (harmonic) minor



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