

Mike's Coin Collection

Heads or tails, you can't loose!

I Ma7
chords

iii mi7
chords

(Key of C) The I chord is C major 7, 1 3 5 7, or C E G B. The ii chord is E minor 7, E G B D. If you **play the ii chord "over" the I**, you get C E B B D, or CMa9, a cooler version of Cmi7.

ii mi7
chords

IV Ma7
chords

(Key of C) The ii chord is D minor 7, spelled D F A C. The IV chord is F major 7, F A C E. If you **play the IV chord "over" the ii**, you get D F A C E, or Dmi9, a cooler version of Dmi7.

ii chords
(Dorian)

V7
chords
(Mixolyd.)

We've all studied ii - V progressions. **Did you know that you can often "swap" the ii for the V?** Wes did! :) For Dmi7, try G mixolydian. For G7, try D dorian. For fast-moving ii0Vs, focus on one or the other.

Dim.
chords

Dom. 7
(b9)
chords

G7(b9) is G B D F Ab. Omit the root and you have B D F Ab, a diminished chord that can have any of its notes as the root. And, the pattern repeats every minpr 3rd (3 frets.) So there's always a cool 7(b9) sound lclose by. Just **play a diminished on the b9** of the chord! Remember, there are only 3 diminished chords.

C	Eb	F#/Gb	A
C#/Db	E	G	Bb
F	F	Ab	Bb

Ma 7*
chords

Major
pent. from
5th

The least cool notes to play over CMa7 are F and C, the 4 and the 1 So...leave 'em out! You're left with D E G A B, all great notes. Scramble those letters and you get G A B D E, aka the G major pentatonic (G = 5th of C!) * This gives you a Ma7 w/ 9 and 13.

Alt.
dom.
chords

Major
pent. from
b5th

The cool notes of the altered dominant scale are the b9, #9, b5, and #5. For a G7 alt, that's Ab, Bb, Db, and Eb (taking some enharmonic liberties.) Add in the b7, F, and scramble those notes, and you get a Db major pentatonic, Db Eb F Ab Bb. So, G7alt is kinda Db major pentatonic *a b5th from G.) I love this one!

Tritone
subs
G7

Tritone
subs
Db7/C#7

Most of us know about tritone substitutions, but sometimes it's tricky to make them sound great all the time. Step one: memorize those tritone pairs! There are only 6, so no whining. :)

Tritone
subs
G LYD
DOM

Tritone
subs
C# ALT
DOM

G lydian dominant = G A B C# D E F G
C# altered dominant = C# D E F G A B C# Notice anything? SAME NOTES!! When you sub tritones, you are also swapping lydian dom and altered dom sounds!

Tritone
subs
9 #11 13

Tritone
subs
b/#9 b/#5

Great players understand how, say, the 9 of G7 (A) is the #5 of C#7. This is super important for this topic. The little chart below should help.

G lyd dom	1	2 (9)	3	#4 (#11)	5	6/13b7	b7	8
	G	A	B	C#	D	E	F	G
C# alt dom	b5	#5	b7	1	b2/b9	#2/#9	3	b5

LYD DOM =
JM from 5

ALT DOM
=
JM from
b9

Both lyd dom and alt dom are modes of the ascending melodic (aka "jazz") minor scale (JM). For lyd dom, play the JM from the 5th (G lyd dom = D JM); for alt dom, play from a half step up...same as the b9 (C# alt dom = D JM)

DIM. W/H
Diminished
chords

DIM. H/W
dominant
b9 #9#11 13

The diminished scale is very cool! It's an alternating series of whole- and half steps (W H W H etc.) If you start on a whole step, you use it for diminished chords. If you start on a half step, it's use for dominant chords with any combination of b9, #9, #11, or 13. (This is sometimes called the dominant 9-tone scale.)