

Major Key ii-V-I Guide Tone Lines Exercises

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The 3rd of the chord holds over and becomes the 7th of the next chord.

The 7th of the chord falls down to the 3rd of the next chord.

When practicing all of these ii-V-I's, sing along with each voice to really get all of this voice leading in your ears.

Musical notation for the C major ii-V-I exercise. The top staff shows the guide tones for Dm7, G7, and CMaj7. The bottom staff shows the bass line with notes corresponding to the Roman numerals ii, V, and I.

Flip the voices so you start with the 7th of the ii chord in the middle, and the 3rd on top

Musical notation for the C major ii-V-I exercise with flipped voices. The top staff shows the guide tones for Dm7, G7, and CMaj7. The bottom staff shows the bass line with notes corresponding to the Roman numerals ii, V, and I.

Practice each set (3rd/7th and 7th/3rd) in every key.
You can take them down chromatically.

Musical notation for the C major ii-V-I exercise with chromatic descent. The top staff shows the guide tones for Dm7, G7, CMaj7, C#m7, F#7, and BMaj7. The bottom staff shows the bass line with notes corresponding to the Roman numerals C:ii, V, I, B:ii, V, I.

Musical notation for the Bb major ii-V-I exercise with chromatic descent. The top staff shows the guide tones for Cm7, F7, BbMaj7, Bm7, E7, and AMaj7. The bottom staff shows the bass line with notes corresponding to the Roman numerals Bb:ii, V, I, A:ii, V, I.

Musical notation for the Bb major ii-V-I exercise with chromatic descent. The top staff shows the guide tones for Bbm7, Eb7, AbMaj7, Am7, D7, and GMaj7. The bottom staff shows the bass line with notes corresponding to the Roman numerals Ab:ii, V, I, G:ii, V, I.

Musical notation for the F# major ii-V-I exercise with chromatic descent. The top staff shows the guide tones for G#m7, C#7, F#Maj7, Gm7, C7, and FMaj7. The bottom staff shows the bass line with notes corresponding to the Roman numerals F#:ii, V, I, F:ii, V, I.

F#m7 B7 EMaj7 Fm7 Bb7 EbMaj7

E:ii V I Eb:ii V I

Em7 A7 DMaj7 Ebm7 Ab7 DbMaj7

D:ii V I Db:ii V I

And the other set

Dm7 G7 CMaj7 C#m7 F#7 BMaj7

C:ii V I B:ii V I

Cm7 F7 BbMaj7 Bm7 E7 AMaj7

Bb:ii V I A:ii V I

Bbm7 Eb7 AbMaj7 Am7 D7 GMaj7

Ab:ii V I G:ii V I

G#m7 C#7 F#Maj7 Gm7 C7 FMaj7

F#:ii V I F:ii V I

F#m7 B7 EMaj7 Fm7 Bb7 EbMaj7

E:ii V I Eb:ii V I

Em7 A7 DMaj7 Ebm7 Ab7 D♭Maj7

D:ii V I D♭:ii V I

I also like to practice them around the circle of 5ths. This is going to force you to switch which set you're on (3rd/7th or 7th/3rd) back and forth for every key.

We need to know this because of how often tunes have a ii-V into the IV (The 2nd bar of Misty, Cherokee, The Nearness Of You, the turnaround at the end of Just Friends, etc),

Dm7 G7 CMaj7 Gm7 C7 FMaj7

C:ii V I F:ii V I

Cm7 F7 B♭Maj7 Fm7 B♭7 E♭Maj7

B♭:ii V I E♭:ii V I

B♭m7 E♭7 A♭Maj7 E♭m7 A♭7 D♭Maj7

A♭:ii V I D♭:ii V I

G♯m7 C♯7 F♯Maj7 C♯m7 F♯7 B♯Maj7

F♯:ii V I B:ii V I

F♯m7 B7 E♯Maj7 Bm7 E7 A♯Maj7

E:ii V I A:ii V I

Em7 A7 DMaj7 Am7 D7 GMaj7

D:ii V I G:ii V I

And the other set

Dm7
G7
CMaj7
Gm7
C7
FMaj7

C:ii
V
I
F:ii
V
I

Cm7
F7
B♭Maj7
Fm7
B♭7
E♭Maj7

B♭:ii
V
I
E♭:ii
V
I

B♭m7
E♭7
A♭Maj7
E♭m7
A♭7
D♭Maj7

A♭:ii
V
I
D♭:ii
V
I

G♯m7
C♯7
F♯Maj7
C♯m7
F♯7
BMaj7

F♯:ii
V
I
B:ii
V
I

F♯m7
B7
EMaj7
Bm7
E7
AMaj7

E:ii
V
I
A:ii
V
I

Em7
A7
DMaj7
Am7
D7
GMaj7

D:ii
V
I
G:ii
V
I

Another thing to practice is playing these ii-V-I's in descending whole steps.

This happens in tons of tunes (the bridges of Cherokee and Invitation, the whole of Tune up, etc)

Because it's going to reset after 6 keys, you have to do the whole set again down a half step to cover the other 6 keys

Chord progression in C major: Dm7, G7, CMaj7, Cm7, F7, BbMaj7. Roman numerals: C:ii, V, I, Bb:ii, V, I.

Chord progression in Bb major: Bbm7, Eb7, AbMaj7, Gbm7, C#7, F#Maj7. Roman numerals: Ab:ii, V, I, F#7:ii, V, I.

Chord progression in F# major: F#m7, B7, EMaj7, Em7, A7, DMaj7. Roman numerals: E:ii, V, I, D:ii, V, I.

Chord progression in C# major: C#m7, F#7, BMaj7, Bm7, E7, AMaj7. Roman numerals: B:ii, V, I, A:ii, V, I.

Chord progression in G major: Am7, D7, GMaj7, Gm7, C7, FMaj7. Roman numerals: G:ii, V, I, F:ii, V, I.

Chord progression in Eb major: Fm7, Bb7, EbMaj7, Ebm7, Ab7, DbMaj7. Roman numerals: Eb:ii, V, I, Db:ii, V, I.

And the other set.

Dm7
G7
CMaj7
Cm7
F7
B♭Maj7

C:ii
V
I
B♭:ii
V
I

B♭m7
E♭7
A♭Maj7
G♯m7
C♯7
F♯Maj7

A♭:ii
V
I
F♯:ii
V
I

F♯m7
B7
E♯Maj7
E♯m7
A7
D♯Maj7

E:ii
V
I
D:ii
V
I

C♯m7
F♯7
B♯Maj7
B♯m7
E7
A♯Maj7

B:ii
V
I
A:ii
V
I

A♯m7
D7
G♯Maj7
G♯m7
C7
F♯Maj7

G:ii
V
I
F:ii
V
I

F♯m7
B♭7
E♭Maj7
E♭m7
A♭7
D♭Maj7

E♭:ii
V
I
D♭:ii
V
I

Now lets play all of that again, but using the tritone substitution for all of the V chords

The upper voices will be identical, the only difference will be the bass note.

I've left the upper voices spelled the same way to keep the voice leading obvious.

For example, Db7 should have a Cb rather than a B natural, but lets not split hairs.

Chords: Dm7, Db7, CMaj7, C#m7, C7, BMaj7
Bass line: C:ii, TTsubV, I, B:ii, TTsubV, I

Chords: Cm7, B7, BbMaj7, Bm7, Bb7, AMaj7
Bass line: Bb:ii, TTsubV, I, A:ii, TTsubV, I

Chords: Bbm7, A7, AbMaj7, Am7, Ab7, GMaj7
Bass line: Ab:ii, TTsubV, I, G:ii, TTsubV, I

Chords: G#m7, G7, F#Maj7, Gm7, Gb7, FMaj7
Bass line: F#:ii, TTsubV, I, F:ii, TTsubV, I

Chords: F#m7, F7, EMaj7, Fm7, E7, EbMaj7
Bass line: E:ii, TTsubV, I, Eb:ii, TTsubV, I

Chords: Em7, Eb7, DMaj7, Ebm7, D7, DbMaj7
Bass line: D:ii, TTsubV, I, Db:ii, TTsubV, I

And the other set

Dm7
D♭7
CMaj7
C♯m7
C7
BMaj7

C:ii
TTsubV
I
B:ii
TTsubV
I

Cm7
B7
B♭Maj7
Bm7
B♭7
AMaj7

B♭:ii
TTsubV
I
A:ii
TTsubV
I

B♭m7
A7
A♭Maj7
Am7
A♭7
GMaj7

A♭:ii
TTsubV
I
G:ii
TTsubV
I

G♯m7
G7
F♯Maj7
Gm7
G♭7
FMaj7

F♯:ii
TTsubV
I
F:ii
TTsubV
I

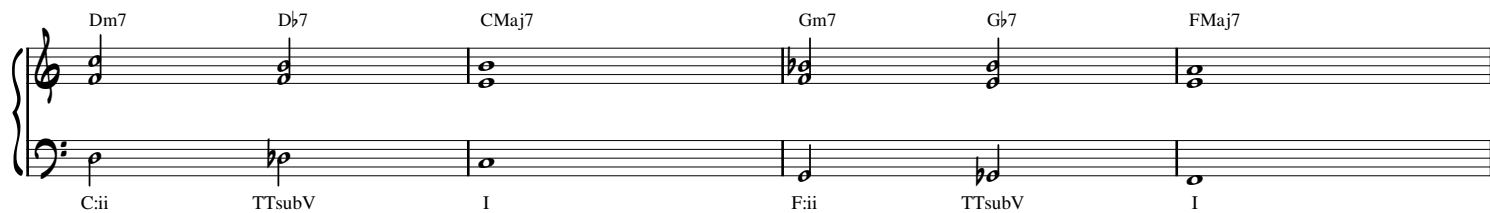
F♯m7
F7
EMaj7
Fm7
E7
E♭Maj7

E:ii
TTsubV
I
E♭:ii
TTsubV
I

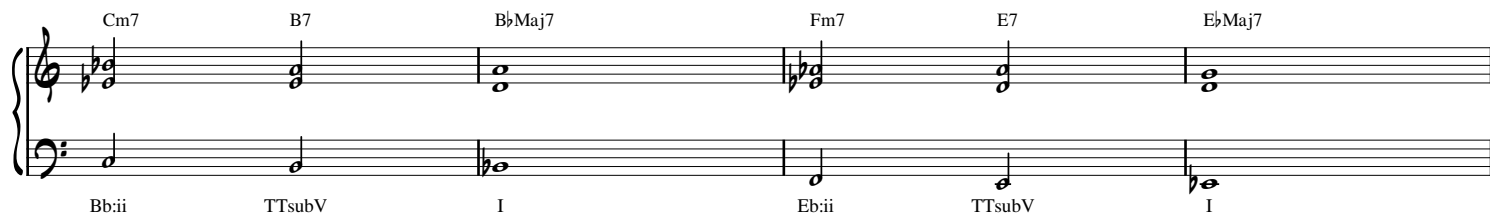
Em7
E♭7
DMaj7
E♭m7
D7
D♭Maj7

D:ii
TTsubV
I
D♭:ii
TTsubV
I

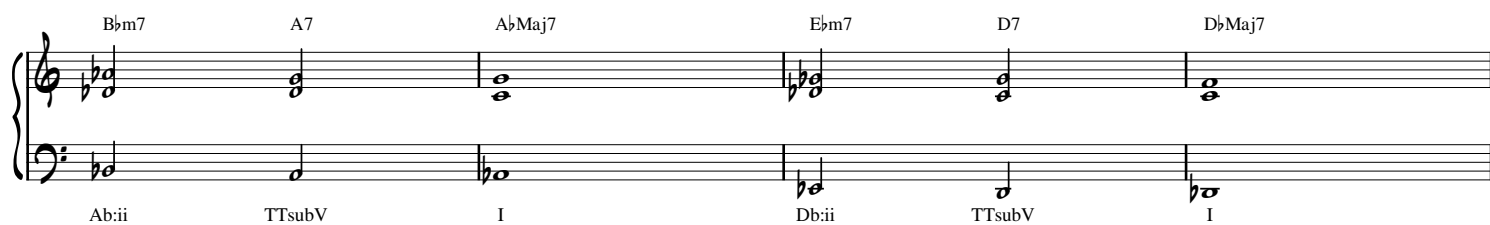
Around the circle

Dm7 Db7 CMaj7 Gm7 Gb7 FMaj7


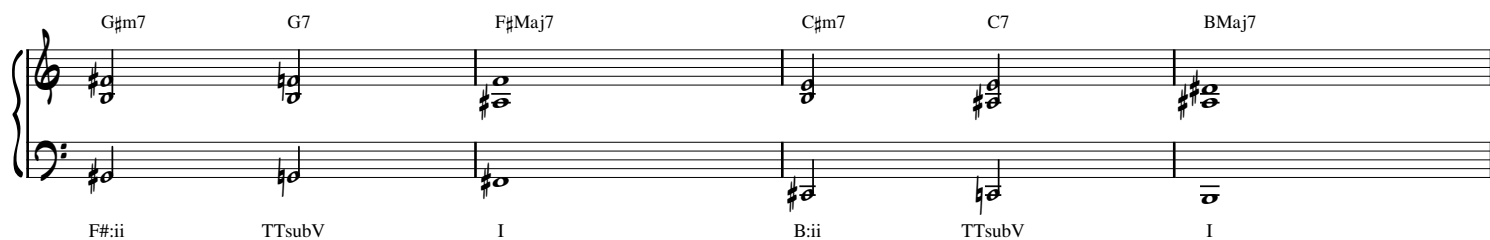
C:ii TTsubV I F:ii TTsubV I

Cm7 B7 BbMaj7 Fm7 E7 EbMaj7


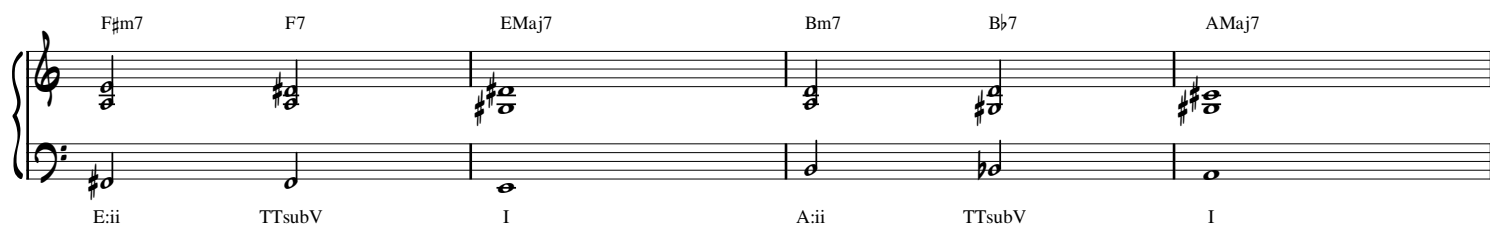
Bb:ii TTsubV I Eb:ii TTsubV I

Bbm7 A7 AbMaj7 Ebm7 D7 DbMaj7


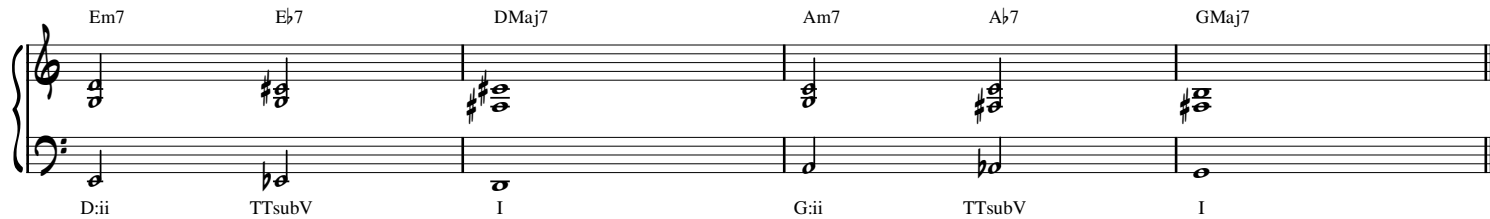
Ab:ii TTsubV I Db:ii TTsubV I

G#m7 G7 F#Maj7 C#m7 C7 BMaj7


F#:ii TTsubV I B:ii TTsubV I

F#m7 F7 EMaj7 Bm7 Bb7 AMaj7


E:ii TTsubV I A:ii TTsubV I

Em7 Eb7 DMaj7 Am7 Ab7 GMaj7


D:ii TTsubV I G:ii TTsubV I

And the other set

Dm7 D♭7 CMaj7 Gm7 G♭7 FMaj7

C:ii TTsubV I F:ii TTsubV I

Cm7 B7 B♭Maj7 Fm7 E7 E♭Maj7

B♭:ii TTsubV I E♭:ii TTsubV I

B♭m7 A7 A♭Maj7 E♭m7 D7 D♭Maj7

A♭:ii TTsubV I D♭:ii TTsubV I

G♯m7 G7 F♯Maj7 C♯m7 C7 B♯Maj7

F♯:ii TTsubV I B:ii TTsubV I

F♯m7 F7 E♯Maj7 Bm7 B♭7 A♯Maj7

E:ii TTsubV I A:ii TTsubV I

Em7 E♭7 D♯Maj7 Am7 A♭7 G♯Maj7

D:ii TTsubV I G:ii TTsubV I

Down in whole steps with tritone subs

Dm7
D♭7
CMaj7
Cm7
B7
B♭Maj7

Cii
TTsubV
I
B♭:ii
TTsubV
I

B♭m7
A7
A♭Maj7
G♯m7
G7
F♯Maj7

A♭:ii
TTsubV
I
F♯:ii
TTsubV
I

F♯m7
F7
EMaj7
Em7
E♭7
DMaj7

E:ii
TTsubV
I
D:ii
TTsubV
I

C♯m7
C7
B♭Maj7
Bm7
B♭7
AMaj7

B:ii
TTsubV
I
A:ii
TTsubV
I

Am7
A♭7
GMaj7
Gm7
G♭7
FMaj7

G:ii
TTsubV
I
F:ii
TTsubV
I

Fm7
E7
E♭Maj7
E♭m7
D7
D♭Maj7

E♭:ii
TTsubV
I
D♭:ii
TTsubV
I

And the other set.

Dm7
D \flat 7
CMaj7
Cm7
B7
B \flat Maj7

Cii
TTsubV
I
B \flat :ii
TTsubV
I

B \flat m7
A7
A \flat Maj7
G \sharp m7
G7
F \sharp Maj7

A \flat :ii
TTsubV
I
F \sharp :ii
TTsubV
I

F \sharp m7
F7
EMaj7
Em7
E \flat 7
DMaj7

E:ii
TTsubV
I
D:ii
TTsubV
I

C \sharp m7
C7
B \sharp Maj7
Bm7
B \flat 7
AMaj7

B:ii
TTsubV
I
A:ii
TTsubV
I

Am7
A \flat 7
GMaj7
Gm7
G \flat 7
FMaj7

G:ii
TTsubV
I
F:ii
TTsubV
I

Fm7
E7
E \flat Maj7
E \flat m7
D7
D \flat Maj7

E \flat :ii
TTsubV
I
D \flat :ii
TTsubV
I

Now lets leave out the I chords, and go straight from V to the next ii, coming down chromatically.

Chord progression 1:

- Dm7 (C:ii) - G7 (V) - C#m7 (B:i) - F#7 (V) - Cm7 (Bb:ii) - F7 (V) - Bm7 (A:ii) - E7 (V)

Chord progression 2:

- Bbm7 (Ab:ii) - Eb7 (V) - Am7 (G:ii) - D7 (V) - G#m7 (F#:ii) - C#7 (V) - Gm7 (F:ii) - C7 (V)

Chord progression 3:

- F#m7 (E:i) - B7 (V) - Fm7 (Eb:ii) - Bb7 (V) - Em7 (D:ii) - A7 (V) - Ebm7 (Db:ii) - Ab7 (V) - DbMaj7 (I)

And the other set

Chord progression 1:

- Dm7 (C:ii) - G7 (V) - C#m7 (B:ii) - F#7 (V) - Cm7 (Bb:ii) - F7 (V) - Bm7 (A:ii) - E7 (V)

Chord progression 2:

- Bbm7 (Ab:ii) - Eb7 (V) - Am7 (G:ii) - D7 (V) - G#m7 (F3:ii) - C#7 (V) - Gm7 (F:ii) - C7 (V)

Chord progression 3:

- F#m7 (E:ii) - B7 (V) - Fm7 (Eb:ii) - Bb7 (V) - Em7 (D:ii) - A7 (V) - Ebm7 (Db:ii) - Ab7 (V) - DbMaj7 (I)

Around the circle, again skipping the I chords

Chord progression for the first set:

Row 1: Dm7, G7, Gm7, C7, Cm7, F7, Fm7, Bb7

Row 2: Bbm7, Eb7, Ebm7, Ab7, G#m7, C#7, C#m7, F#7

Row 3: F#m7, B7, Bm7, E7, Em7, A7, Am7, D7, GMaj7

Functional labels below the notes:

Row 1: C:ii, V, F:ii, V, Bb:ii, V, Eb:ii, V

Row 2: Ab:ii, V, Db:ii, V, F#:ii, V, B:ii, V

Row 3: E:ii, V, A:ii, V, D:ii, V, G:ii, V, I

And the other set

Chord progression for the second set:

Row 1: Dm7, G7, Gm7, C7, Cm7, F7, Fm7, Bb7

Row 2: Bbm7, Eb7, Ebm7, Ab7, G#m7, C#7, C#m7, F#7

Row 3: F#m7, B7, Bm7, E7, Em7, A7, Am7, D7, GMaj7

Functional labels below the notes:

Row 1: C:ii, V, F:ii, V, Bb:ii, V, Eb:ii, V

Row 2: Ab:ii, V, Db:ii, V, F#:ii, V, B:ii, V

Row 3: E:ii, V, A:ii, V, D:ii, V, G:ii, V, I

Descending whole steps, again skipping the I chords

Chord progression 1:
 Dm7 G7 Cm7 F7 Bbm7 Eb7 G#m7 C#7
 C:ii V Bb:ii V Ab:ii V F#:ii #V

Chord progression 2:
 F#m7 B7 Em7 A7 C#m7 F#7 Bm7 E7
 E:ii V D:ii V B:ii V A:ii V

Chord progression 3:
 Am7 D7 Gm7 C7 Fm7 Bb7 Ebm7 Ab7 DbMaj7
 G:ii V F:ii V Eb:ii V Db:ii V I

And the other set.

Chord progression 1:
 Dm7 G7 Cm7 F7 Bbm7 Eb7 G#m7 C#7
 C:ii V Bb:ii V Ab:ii V F#:ii #V

Chord progression 2:
 F#m7 B7 Em7 A7 C#m7 F#7 Bm7 E7
 E:ii V D:ii V B:ii V A:ii V

Chord progression 3:
 Am7 D7 Gm7 C7 Fm7 Bb7 Ebm7 Ab7 DbMaj7
 G:ii V F:ii V Eb:ii V Db:ii V I

In earlier jazz styles, the stable tonic sound is a 6th chord rather than a Major 7th chord.

Lets practice all of that again, but this time, after we play the IMaj7 chord, move the 7th down a whole step to the 6th.

Dm7
G7
CMaj7
C6
C#m7
F#7
BMaj7
B6

C:ii
V
I
B:ii
V
I

Cm7
F7
BbMaj7
Bb6
Bm7
E7
AMaj7
A6

Bb:ii
V
I
A:ii
V
I

Bbm7
Eb7
AbMaj7
Ab6
Am7
D7
GMaj7
G6

Ab:ii
V
I
G:ii
V
I

G#m7
C#7
F#Maj7
F#6
Gm7
C7
FMaj7
F6

F#:ii
V
I
F:ii
V
I

F#m7
B7
EMaj7
E6
Fm7
Bb7
EbMaj7
Eb6

E:ii
V
I
Eb:ii
V
I

Em7
A7
DMaj7
D6
Ebm7
Ab7
DbMaj7
Db6

D:ii
V
I
Db:ii
V
I

And the other set

Dm7
G7
CMaj7
C6
C#m7
F#7
BMaj7
B6

C:ii
V
I
B:ii
V
I

Cm7
F7
BbMaj7
Bb6
Bm7
E7
AMaj7
A6

Bb:ii
V
I
A:ii
V
I

Bbm7
Eb7
AbMaj7
Ab6
Am7
D7
GMaj7
G6

Ab:ii
V
I
G:ii
V
I

G#m7
C#7
F#Maj7
F#6
Gm7
C7
FMaj7
F6

F#:ii
V
I
F:ii
V
I

F#m7
B7
EMaj7
E6
Fm7
Bb7
EbMaj7
Eb6

E:ii
V
I
Eb:ii
V
I

Em7
A7
DMaj7
D6
Ebm7
Ab7
DbMaj7
Db6

D:ii
V
I
Db:ii
V
I

Around the circle. Notice the upwards motion in the upper voices between the I6 and the next ii.

Dm7 G7 CMaj7 C6 Gm7 C7 FMaj7 F6

C:ii V I F:ii V I

Cm7 F7 BbMaj7 Bb6 Fm7 Bb7 EbMaj7 Eb6

Bb:ii V I Eb:ii V I

Bbm7 Eb7 AbMaj7 Ab6 Ebm7 Ab7 DbMaj7 Db6

Ab:ii V I Db:ii V I

G#m7 C#7 F#Maj7 F#6 C#m7 F#7 BMaj7 B6

F#:ii V I B:ii V I

F#m7 B7 EMaj7 E6 Bm7 E7 AMaj7 A6

E:ii V I A:ii V I

Em7 A7 DMaj7 D6 Am7 D7 GMaj7 G6

D:ii V I G:ii V I

And the other set

The musical score consists of six systems, each with a treble clef staff for chords and a bass clef staff for bass notes. The chords and Roman numerals for each system are as follows:

- System 1:** Dm7, G7, CMaj7, C6, Gm7, C7, FMaj7, F6. Roman numerals: C:ii, V, I, F:ii, V, I.
- System 2:** Cm7, F7, BbMaj7, Bb6, Fm7, Bb7, EbMaj7, Eb6. Roman numerals: Bb:ii, V, I, Eb:ii, V, I.
- System 3:** Bbm7, Eb7, AbMaj7, Ab6, Ebm7, Ab7, DbMaj7, Db6. Roman numerals: Ab:ii, V, I, Db:ii, V, I.
- System 4:** G#m7, C#7, F#Maj7, F#6, C#m7, F#7, BMaj7, B6. Roman numerals: F#:ii, V, I, B:ii, V, I.
- System 5:** F#m7, B7, EMaj7, E6, Bm7, E7, AMaj7, A6. Roman numerals: E:ii, V, I, A:ii, V, I.
- System 6:** Em7, A7, DMaj7, D6, Am7, D7, GMaj7, G6. Roman numerals: D:ii, V, I, G:ii, V, I.

Descending whole steps

Dm7
G7
CMaj7
C6
Cm7
F7
BbMaj7
Bb6

C:ii
V
I
Bb:ii
V
I

Bbm7
Eb7
AbMaj7
Ab6
G#m7
C#7
F#Maj7
F#6

Ab:ii
V
I
F#m7
V
I

F#m7
B7
EMaj7
E6
Em7
A7
DMaj7
D6

E:ii
V
I
D:ii
V
I

C#m7
F#7
BMaj7
B6
Bm7
E7
AMaj7
A6

B:ii
V
I
A:ii
V
I

Am7
D7
GMaj7
G6
Gm7
C7
FMaj7
F6

G:ii
V
I
F:ii
V
I

Fm7
Bb7
EbMaj7
Eb6
Ebm7
Ab7
DbMaj7
Db6

Eb:ii
V
I
Db:ii
V
I

And the other set

Dm7
G7
CMaj7
C6
Cm7
F7
BbMaj7
Bb6

C:ii
V
I
Bb:ii
V
I

Bbm7
Eb7
AbMaj7
Ab6
G#m7
C#7
F#Maj7
F#6

Ab:ii
V
I
F#m7:ii
V
I

F#m7
B7
EMaj7
E6
Em7
A7
DMaj7
D6

E:ii
V
I
D:ii
V
I

C#m7
F#7
BMaj7
B6
Bm7
E7
AMaj7
A6

B:ii
V
I
A:ii
V
I

Am7
D7
GMaj7
G6
Gm7
C7
FMaj7
F6

G:ii
V
I
F:ii
V
I

Fm7
Bb7
EbMaj7
Eb6
Ebm7
Ab7
DbMaj7
Db6

Eb:ii
V
I
Db:ii
V
I

Now lets play the tritone subs as well as resolving to the I6.

Dm7
D♭7
CMaj7
C6
C♯m7
C7
BMaj7
B6

C:ii
TTsubV
I
B:ii
TTsubV
I

Cm7
B7
B♭Maj7
B♭6
Bm7
B♭7
AMaj7
A6

B♭:ii
TTsubV
I
A:ii
TTsubV
I

B♭m7
A7
A♭Maj7
A♭6
Am7
A♭7
GMaj7
G6

A♭:ii
TTsubV
I
G:ii
TTsubV
I

G♯m7
G7
F♯Maj7
F♯6
Gm7
G♭7
FMaj7
F6

F♯:ii
TTsubV
I
F:ii
TTsubV
I

F♯m7
F7
EMaj7
E6
Fm7
E7
E♭Maj7
E♭6

E:ii
TTsubV
I
E♭:ii
TTsubV
I

Em7
E♭7
DMaj7
D6
E♭m7
D7
D♭Maj7
D♭6

D:ii
TTsubV
I
D♭:ii
TTsubV
I

And the other set

Dm7 D♭7 CMaj7 C6 C♯m7 C7 BMaj7 B6

C:ii TTsubV I B:ii TTsubV I

Cm7 B7 B♭Maj7 B♭6 Bm7 B♭7 AMaj7 A6

Bb:ii TTsubV I A:ii TTsubV I

B♭m7 A7 A♭Maj7 A♭6 Am7 A♭7 GMaj7 G6

Ab:ii TTsubV I G:ii TTsubV I

G♯m7 G7 F♯Maj7 F♯6 Gm7 G♭7 FMaj7 F6

F#:ii TTsubV I F:ii TTsubV I

F♯m7 F7 EMaj7 E6 Fm7 E7 E♭Maj7 E♭6

E:ii TTsubV I Eb:ii TTsubV I

Em7 E♭7 DMaj7 D6 E♭m7 D7 D♭Maj7 D♭6

D:ii TTsubV I Db:ii TTsubV I

Around the circle

Dm7 Db7 CMaj7 C6 Gm7 Gb7 FMaj7 F6

 C:ii TTsubV I F:ii TTsubV I

Cm7 B7 BbMaj7 Bb6 Fm7 E7 EbMaj7 Eb6

 Bb:ii TTsubV I Eb:ii TTsubV I

Bbm7 A7 AbMaj7 Ab6 Ebm7 D7 DbMaj7 Db6

 Ab:ii TTsubV I Db:ii TTsubV I

G#m7 G7 F#Maj7 F#6 C#m7 C7 BMaj7 B6

 F#:ii TTsubV I B:ii TTsubV I

F#m7 F7 EMaj7 E6 Bm7 Bb7 AMaj7 A6

 E:ii TTsubV I A:ii TTsubV I

Em7 Eb7 DMaj7 D6 Am7 Ab7 GMaj7 G6

 D:ii TTsubV I G:ii TTsubV I

And the other set

Dm7
Db7
CMaj7
C6
Gm7
Gb7
FMaj7
F6

C:ii
TTsubV
I
F:ii
TTsubV
I

Cm7
B7
BbMaj7
Bb6
Fm7
E7
EbMaj7
Eb6

Bb:ii
TTsubV
I
Eb:ii
TTsubV
I

Bbm7
A7
AbMaj7
Ab6
Eb7
D7
DbMaj7
Db6

Ab:ii
TTsubV
I
Db:ii
TTsubV
I

G#m7
G7
F#Maj7
F#6
C#m7
C7
B#Maj7
B6

F#:ii
TTsubV
I
B:ii
TTsubV
I

F#m7
F7
EMaj7
E6
Bm7
Bb7
AMaj7
A6

E:ii
TTsubV
I
A:ii
TTsubV
I

Em7
Eb7
DMaj7
D6
Am7
Ab7
GMaj7
G6

D:ii
TTsubV
I
G:ii
TTsubV
I

Down in whole steps with tritone subs

Dm7
Db7
CMaj7
C6
Cm7
B7
BbMaj7
Bb6

Cii
TTsubV
I
Bb:ii
TTsubV
I

Bbm7
A7
AbMaj7
Ab6
Gbm7
G7
F#Maj7
F#6

Ab:ii
TTsubV
I
F#:ii
TTsubV
I

F#m7
F7
EMaj7
E6
Em7
Eb7
DMaj7
D6

E:ii
TTsubV
I
D:ii
TTsubV
I

C#m7
C7
BMaj7
B6
Bm7
Bb7
AMaj7
A6

B:ii
TTsubV
I
A:ii
TTsubV
I

Am7
Ab7
GMaj7
G6
Gm7
Gb7
FMaj7
F6

G:ii
TTsubV
I
F:ii
TTsubV
I

Fm7
E7
EbMaj7
Eb6
Ebm7
D7
DbMaj7
Db6

Eb:ii
TTsubV
I
Db:ii
TTsubV
I

And the other set.

The musical score consists of six systems, each with a treble clef staff for chords and a bass clef staff for bass notes. The chords and Roman numerals for each system are as follows:

- System 1:** Dm7, Db7, CMaj7, C6, Cm7, B7, BbMaj7, Bb6. Roman numerals: Cii, TTsubV, I, Bb:ii, TTsubV, I.
- System 2:** Bbm7, A7, AbMaj7, Ab6, Gbm7, G7, F#Maj7, F#6. Roman numerals: Ab:ii, TTsubV, I, F#:ii, TTsubV, I.
- System 3:** F#m7, F7, EMaj7, E6, Em7, Eb7, DMaj7, D6. Roman numerals: E:ii, TTsubV, I, D:ii, TTsubV, I.
- System 4:** C#m7, C7, BMaj7, B6, Bm7, Bb7, AMaj7, A6. Roman numerals: B:ii, TTsubV, I, A:ii, TTsubV, I.
- System 5:** Am7, Ab7, GMaj7, G6, Gm7, Gb7, FMaj7, F6. Roman numerals: G:ii, TTsubV, I, F:ii, TTsubV, I.
- System 6:** Fm7, E7, EbMaj7, Eb6, Ebm7, D7, DbMaj7, Db6. Roman numerals: Eb:ii, TTsubV, I, Db:ii, TTsubV, I.

If you found this document to be helpful, please feel free to toss me a few bucks.
 My paypal is [paypal.me/billgrahammusic](https://www.paypal.com/paypalme/billgrahammusic) or my email address (billgrahammusic@gmail.com).
 My Venmo is @Bill-Graham-8