

Harmonic Building Blocks

These common chord sequences are used to build countless songs.

ii V I

This is the most commonly used harmonic building block in jazz. Here are some variations you need to be familiar with.

a. ii V I to the IV chord

Happens in Misty, There Will Never Be Another You, and countless others.

b. Back-door ii V

Can be found in Stella by Starlight, After You've Gone, Cherokee and countless others.

c. ii V (up a minor 3rd)

This fairly common variation works because of the strong relationship between the 3 major triads found inside a diminished scale (all a minor 3rd apart).

Same Chord Quality Moving Up a 4th

The bridge to Rhythm Changes is the most clear example using dominant 7 chords. We also see this with major 7 chords as in Autumn Leaves, or minor 7 chords like in Blue Bossa.

Minor ii V i

Found in Autumn Leaves, Alone Together, Softly as in a Morning Sunrise, and many others.

a. Minor ii V to the relative minor

- b. Side door ii V** (also known as the 2nd back door). A minor ii V progression starting on the #iv chord and resolving to I or the minor iii chord. Found in On Green Dolphin St. This I Dig of You, Just Friends and many others.

I vi ii V (The Turnaround)

An extended version of the ii V I. Can be found in How High the Moon, Have You Met Miss Jones, My Shining Hour and countless other tunes.

Dominant II Chord (5 of 5 or Secondary Dominant)

This block is found in countless standards including There Will Never Be Another You, Take the A Train, The Girl From Ipanema and Wave.

Starting on the IV Chord

Happens often enough to be on our list. Tunes like Just Friends, Love For Sale and After You've Gone.

Autumn Leaves

John Klenner
Kosma/Mercer

Chord progression for *Autumn Leaves* (John Klenner, Kosma/Mercer) in B-flat major.

The progression is organized into systems, each with a key signature change indicated at the start.

System 1 (B-flat major):

- Chords: Cm^7 (ii), F^7 (V), $\text{Bb}\Delta^7$ (I), $\text{Eb}\Delta^7$ (IV)

System 2 (G minor):

- Chords: $\text{Am}^7(\text{b}5)$ (ii), D^7 (V), Gm^7 (i)

System 3 (B-flat major):

- Chords: Cm^7 (ii), F^7 (V), $\text{Bb}\Delta^7$ (I), $\text{Eb}\Delta^7$ (IV)

System 4 (G minor):

- Chords: $\text{Am}^7(\text{b}5)$ (ii), D^7 (V), Gm^7 (i)

System 5 (B-flat major):

- Chords: Cm^7 (ii), F^7 (V), $\text{Bb}\Delta^7$ (I), $\text{Eb}\Delta^7$ (IV)

System 6 (G minor):

- Chords: $\text{Am}^7(\text{b}5)$ (ii), $\text{D}^7(\text{b}9)$ (V), Gm^7 (i)

System 7 (B-flat major):

- Chords: $\text{Eb}\Delta^7$ (IV), $\text{Am}^7(\text{b}5)$ (ii), $\text{D}^7(\text{b}9)$ (V), Gm^7 (i)

There Will Never Be Another You

John Klenner
Warren/Gordon

The musical score is presented in a single system with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The score is divided into measures, with measure numbers 6, 14, 18, 22, 26, and 30 indicated at the start of their respective lines. Chord symbols and Roman numerals are placed above the staff to indicate the harmonic structure. The chords are color-coded: blue for primary triads (I, IV, V), red for secondary triads (ii, vii°), green for backdoor chords, pink for siddoor chords, and purple for other chords. The Roman numerals are color-coded to match the chords they represent.

Harmonic analysis of the score:

- Measure 1: $E\flat\Delta 7$ (I)
- Measure 2: $Cm: ii$ (ii)
- Measure 3: $Dm7(b5)$ (ii)
- Measure 4: $G7(b9)$ (V)
- Measure 5: $E\flat 7$ (V)
- Measure 6: $Cm7$ (i)
- Measure 7: $B\flat m7$ (Ab: ii)
- Measure 8: $E\flat 7$ (V)
- Measure 9: $Ab\Delta 7$ (I)
- Measure 10: $D\flat 7(\#11)$ (backdoor: V)
- Measure 11: $E\flat\Delta 7$ (Eb: I)
- Measure 12: $Cm7$ (vi)
- Measure 13: $F7$ (II)
- Measure 14: $Fm7$ (ii)
- Measure 15: $B\flat 7$ (V)
- Measure 16: $E\flat\Delta 7$ (I)
- Measure 17: $Dm7(b5)$ (Cm: ii)
- Measure 18: $G7(b9)$ (V)
- Measure 19: $E\flat 7$ (V)
- Measure 20: $B\flat m7$ (Ab: ii)
- Measure 21: $Cm7$ (i)
- Measure 22: $E\flat 7$ (V)
- Measure 23: $B\flat m7$ (Ab: ii)
- Measure 24: $D\flat 7(\#11)$ (backdoor: V)
- Measure 25: $E\flat\Delta 7$ (Eb: I)
- Measure 26: $A m7(b5)$ (sidedoor: ii)
- Measure 27: $D7(b9)$ (V)
- Measure 28: $E\flat\Delta 7$ (I)
- Measure 29: $B\flat 7$ (V)
- Measure 30: $E\flat\Delta 7$ (I)
- Measure 31: $Ab7$ (IV)
- Measure 32: $Gm7$ (iii)
- Measure 33: $C7$ (VI)
- Measure 34: $Fm7$ (ii)
- Measure 35: $B\flat 7$ (V)
- Measure 36: $E\flat\Delta 7$ (I)
- Measure 37: $B\flat 7$ (V)

Just Friends

John Klenner

The musical score for "Just Friends" by John Klenner is presented in a single system with seven staves. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various chord progressions and melodic lines, with specific chords and intervals highlighted in different colors.

Staff 1: Chords: IV CΔ7, backdoor: ii Cm7, V F7. Interval: 3.

Staff 2: Chords: G: I GΔ7, up minor 3rd: ii Bbm7, V Eb7. Interval: 3.

Staff 3: Chords: G: ii Am7, V D7, I GΔ7, iv Em7.

Staff 4: Chords: II A7, ii Am7, V D7, C: ii Dm7, V G7. Interval: 3.

Staff 5: Chords: I CΔ7, backdoor: ii Cm7, V F7. Interval: 3.

Staff 6: Chords: G I GΔ7, up minor 3rd: ii Bbm7, V Eb7. Interval: 3.

Staff 7: Chords: G: ii Am7, V D7, Em: ii F#m7(b5), V B7(b9), i Em7.

Staff 8: Chords: II A7, ii Am7, V D7, I G6, C: ii Dm7, V G7.