

E^b

II_{m7} - V₇ - I^Δ

guidetones 1.

[Composer]

Acoustic Guitar

B_{m7} E₇ A^Δ B_{m7} E₇ A^Δ

(1) B_{m7} E₇ A^Δ

(2) B_{m7} E₇ A^Δ (3) B_{m7}

(4) B_{m7} E₇

A^Δ

Es

II_{m7} - VI₇ - I^Δ

Double chromatic approach

guidetones2

[Composer]

(1) Bm7 E7 A^Δ

Acoustic Guitar

(2) Bm7 E7 A^Δ (3) Bm7

E7 A^Δ (4) Bm7

E7 A^Δ (5) Bm7

E7 A^Δ

E^b

II_{m7}^{b9} (= ϕ) - V₇^{b9} - I_m

guidetones3

Acoustic Guitar

B ϕ E₇^{b9} Am B ϕ E₇^{b9} Am [Composer]

(1) E₇^{b9} E₇^{b9} zonder grondtoon = ϕ (2) E₇^{b9}

(3) B ϕ E₇^{b9} Am (4) B ϕ

E₇^{b9} Am (5) B ϕ E₇^{b9}

Am (6) E₇ B ϕ E₇^{b9}

1 3 5 b7 C majeur A harmonisch minent

Am

C majeur

E_7^9 II $_{m7}^9$ (= \emptyset) - V_7^9 - I $_m$
 combinatie van
 C $_{maj}$ (= A $_{min}$)
 en A $_{harm}$ minent

guidetones4

[Composer]

Acoustic Guitar

(1) E_7^9

(2) B_7^9 E_7^{+5} A_m

(3) B_7^9 E_7^{+5} A_m

(4) $A_{nat. min}/C_{maj}$ $A_{harm. min}$

(5) A_m (6) A_m

A_m

E dreiklanh

E^b

II^{b5}_{m7} - V^{b9}₇ - I_m

Guidetones5

[Composer]
B ϕ

Acoustic Guitar

Musical staff 1: Treble clef, 4/4 time signature. Chords: E₇^{b9}, E₇^{b9}. Circled number (1). Includes a triplet of eighth notes.

Musical staff 2: Treble clef, 4/4 time signature. Chords: E₇^{b9}, Am. Circled number (2). Includes a triplet of eighth notes.

Musical staff 3: Treble clef, 4/4 time signature. Chords: E₇^{b9}, Am. Circled number (3). Includes a triplet of eighth notes.

Musical staff 4: Treble clef, 4/4 time signature. Chords: E₇^{b9}, Am. Circled number (4). Includes a triplet of eighth notes.

Musical staff 5: Treble clef, 4/4 time signature. Chords: E₇^{b9}, Am. Circled number (5). Includes a triplet of eighth notes.

Musical staff 6: Treble clef, 4/4 time signature. Staff is mostly empty with some rests.

Musical staff 7: Treble clef, 4/4 time signature. Staff is mostly empty with some rests.

Musical staff 8: Treble clef, 4/4 time signature. Staff is mostly empty with some rests.

E_b

II_{m7}⁵⁵ - V₇⁵⁹ - I_m

Double chromatic approach

Guidetones₆

The image displays nine numbered musical exercises (1-9) on a grand staff, illustrating double chromatic approaches to the 6th degree of the Eb major scale. The exercises are written in treble clef with a 4/4 time signature. Exercises 1, 2, 3, 4, and 5 include handwritten annotations: "1/2 step" and "D. ch. app." (Double Chromatic Approach). Exercise 6 includes a circled "6" above the staff. Exercise 7 includes a circled "7" above the staff. Exercise 8 includes a circled "8" above the staff. Exercise 9 includes a circled "9" above the staff. Exercise 9 features a triplet of eighth notes. The final staff is empty.

E^b

chromatic
passing tones

Guidetones7

[Composer]

Electric Guitar

Bm7 app. scale tones (1)

(2) stigend

(3) Dalend

E7 app. scale tones (4) (5)

E⁵

$\text{II}_{m7} - \text{V}_7 - \text{I}^{\Delta}$

Guidetones8

[Composer]

Acoustic Guitar

①

②

③

④

⑤

⑥

⑦

⑧

B_{m7} E_7 A^{Δ}