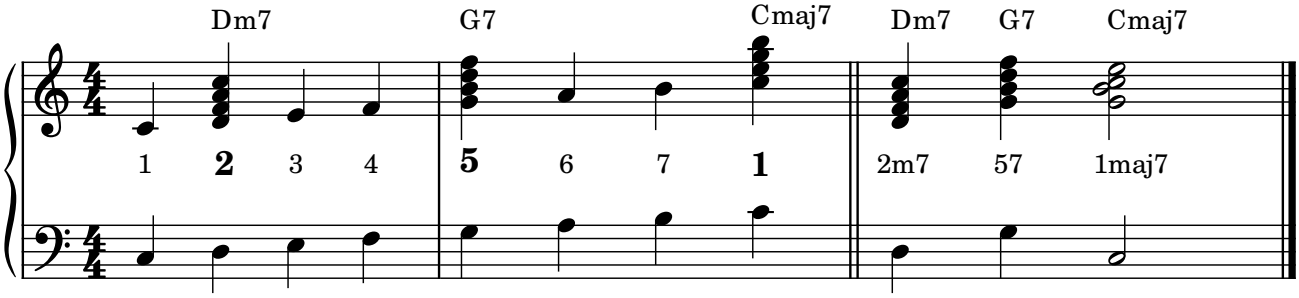
EK: Harmony: Tonicization. LP1

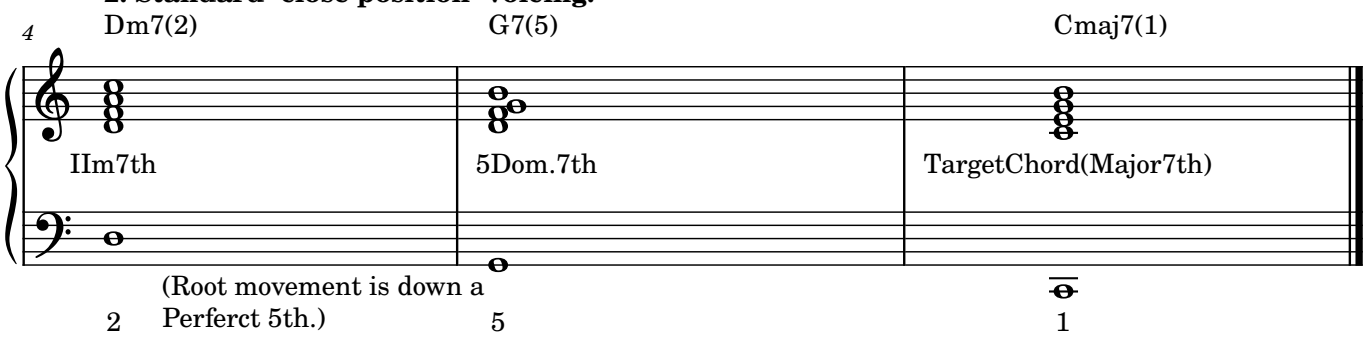
(Energizing a note with preceding 2-5 Progressions.)

JimO

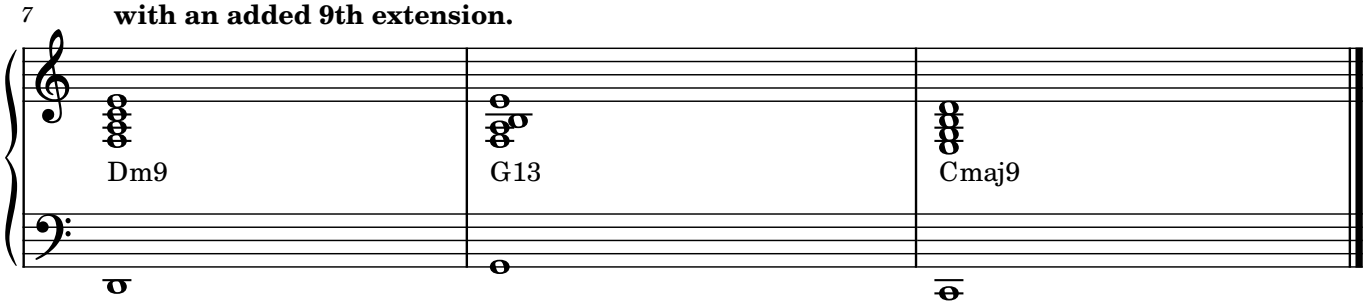
1. The 2-5 (ii-V) harmonization comprises one of the strongest Progressions in Harmony. It is a standard cadence in many styles and genres. It is formed by selecting three chords in sequence leading to a "target chord" or a "Key center." The Target chord/note represents where the progression is going, and the 2-5 chords represent how to get there. There are 24 sets of these (major and minor). Let's begin with a simple 2-5 in C major that shows where these chords live in the "wild." First, the major scale positions and then the close shapes derived from them.



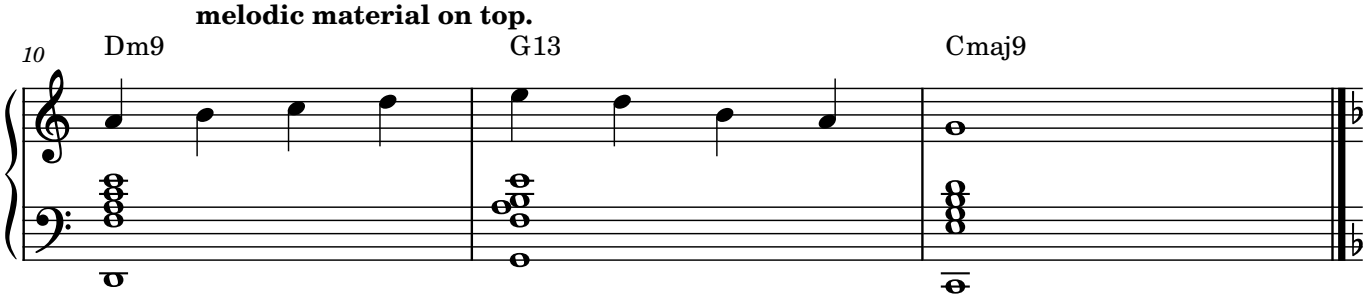
2. Standard "close position" voicing.



3. Standard Non-root jazz voicing with an added 9th extension.



3a. Non-root voicing in L.H. with melodic material on top.



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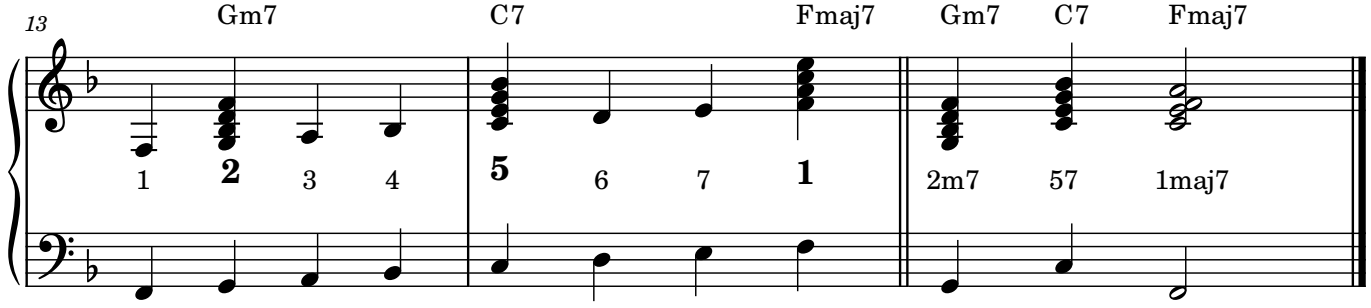
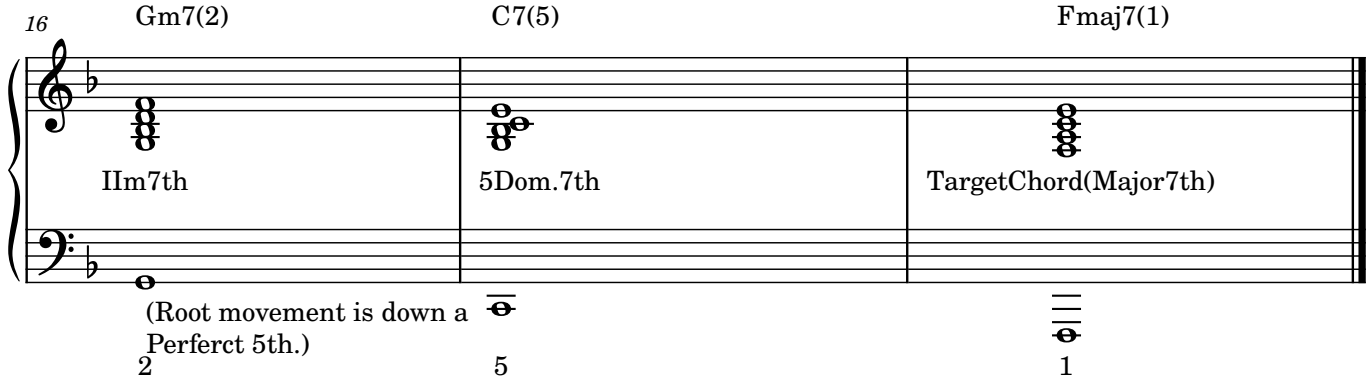
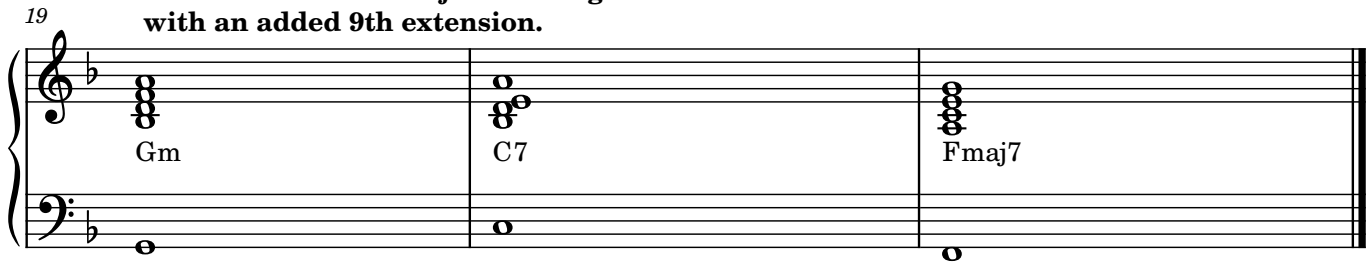


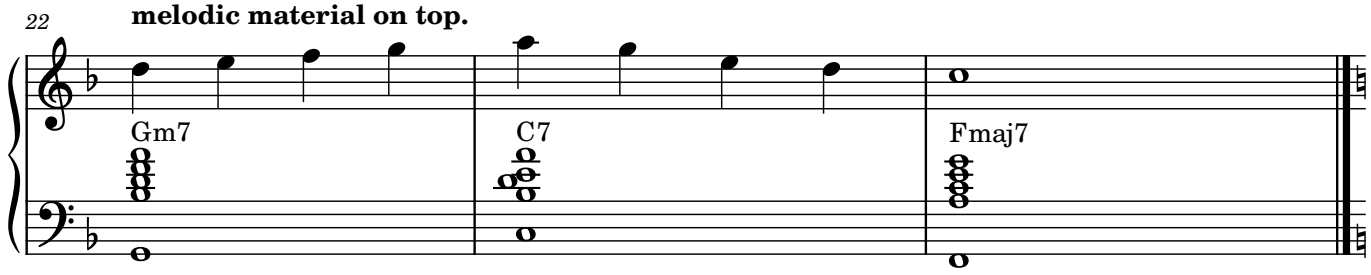
4. Standard "close position" voicing.



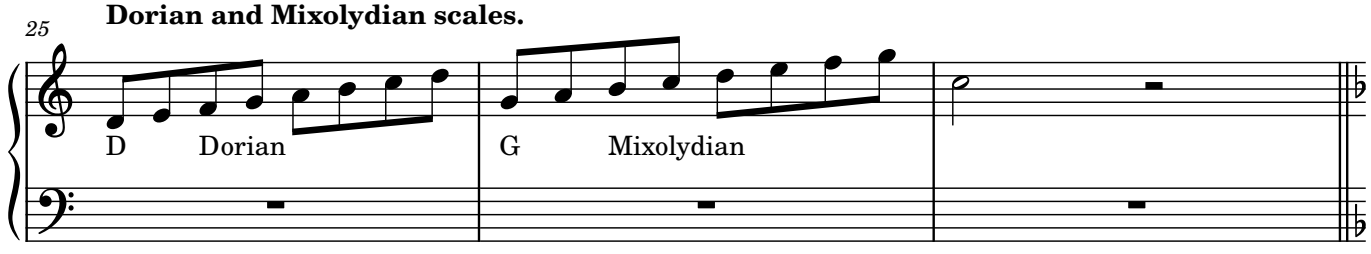
5. Standard Non-root jazz voicing with an added 9th extension.

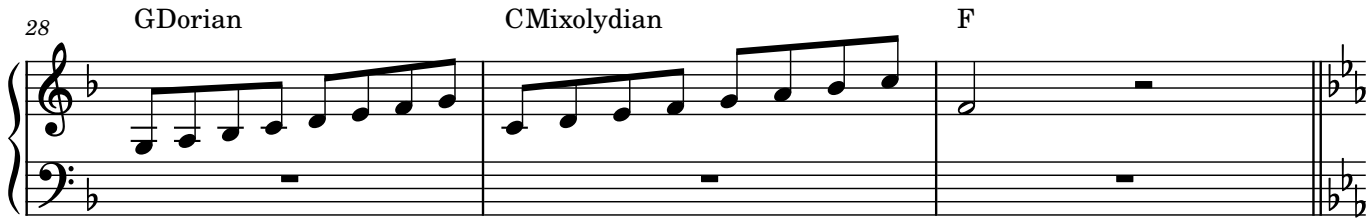


5a. Non-root voicing in L.H. with melodic material on top.



6. The major key 2-5s are normally/played with Dorian and Mixolydian scales.





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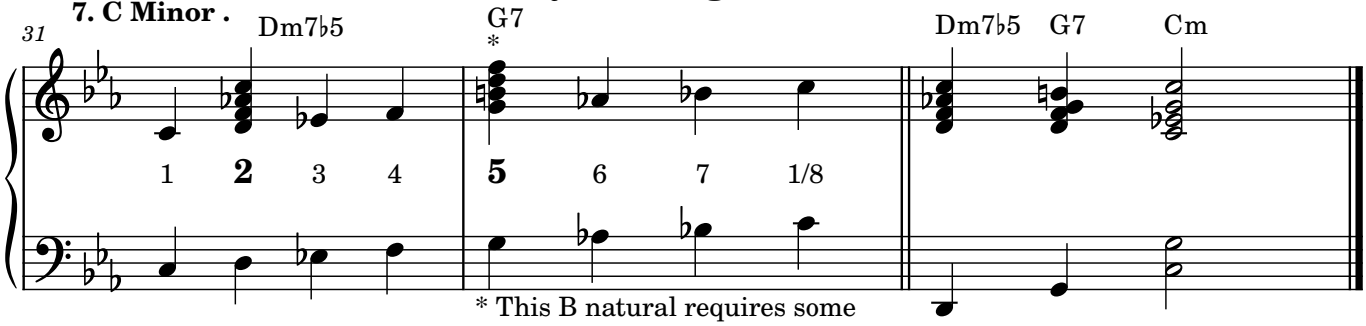
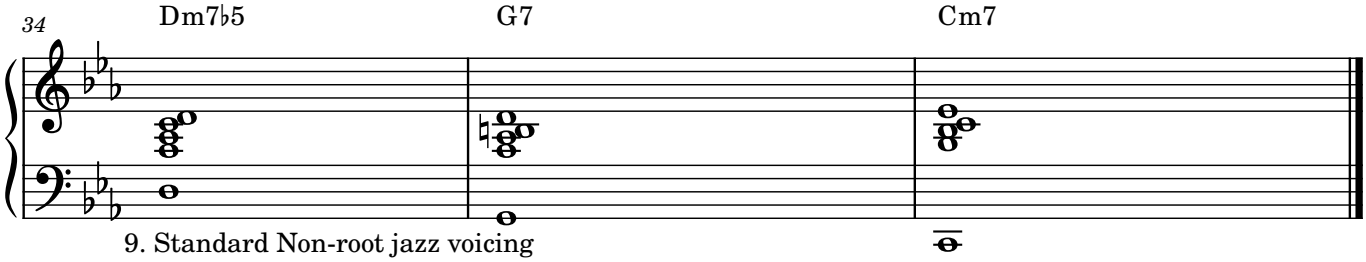
Minor Key 2-5 Progressions.

7. C Minor .

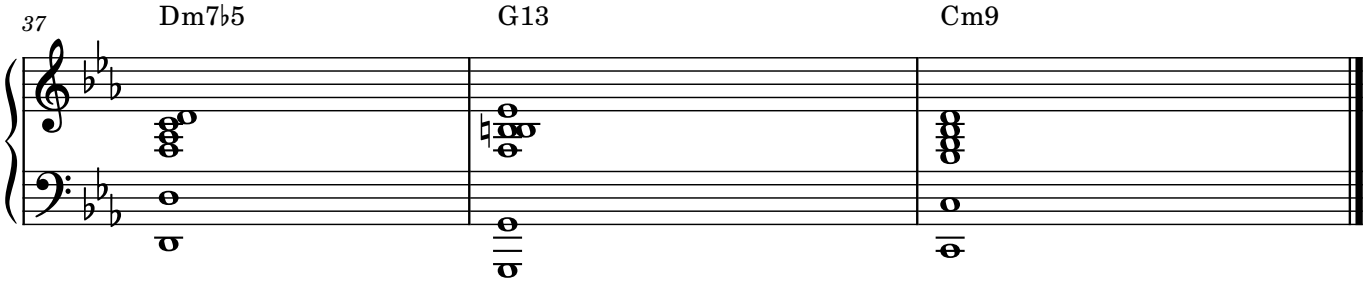


* This B natural requires some explaining. Soon!? Promise.

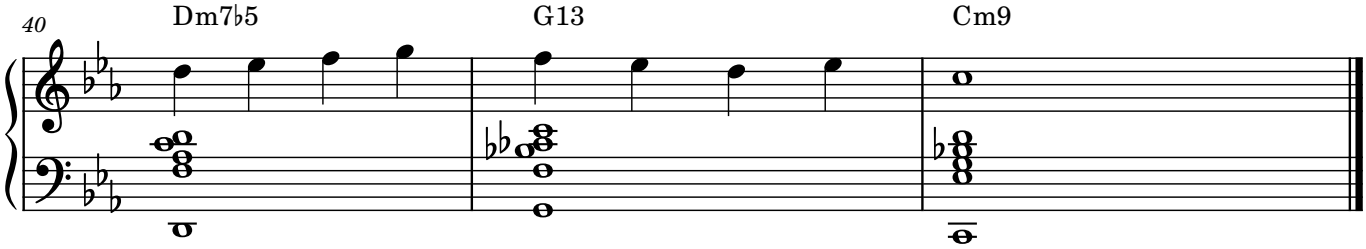
8. Standard "close position" voicing.



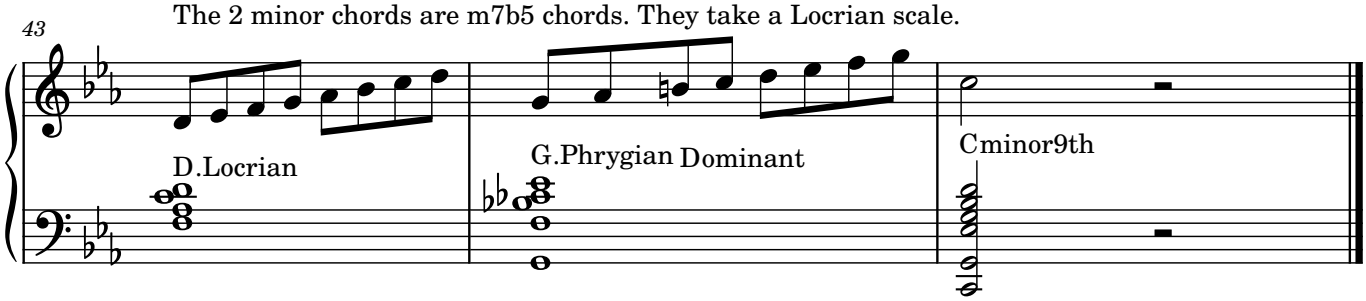
9. Standard Non-root jazz voicing with an added 9th extension..

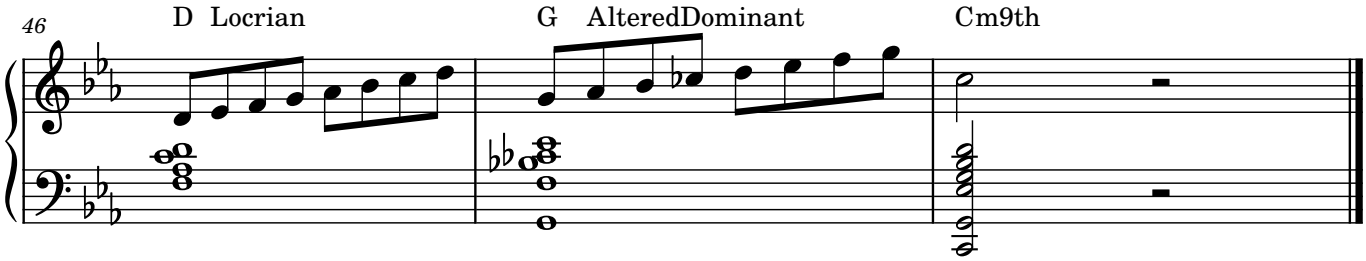


9a. Non-root voicing in L.H. with melodic material on top.



10. In Minor the scales are different. The two most commonly used are the "Phrygian Dominant" and the "Altered Dominant scales". The 2 minor chords are m7b5 chords. They take a Locrian scale.





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