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# Half-Step ii-V's Worksheet

One of the unique things about Al Tinney's playing was his ability to superimpose ii-V progressions over existing chord changes. Analyze the two examples below, and then create your own.

$Gm^7$ 
 $C^7(b9)$ 
 $(Abm^7)$ 
 $(Db^7)$ 
 $(Gm^7)$ 
 $(C^7(b9))$

5  $Cm^7$ 
 $F^7(b9)$ 
 $Bbmaj^7$ 
 $(Dbm^7)$ 
 $(Gb^7)$ 
 $(Cm^7)$ 
 $(F^7(b9))$

9  $Gm^7$ 
 $C^7(b9)$ 
 $(Abm^7)$ 
 $(Db^7)$ 
 $(Gm^7)$ 
 $(C^7(b9))$

13  $Cm^7$ 
 $F^7(b9)$ 
 $Bbmaj^7$ 
 $(Dbm^7)$ 
 $(Gb^7)$ 
 $(Cm^7)$ 
 $(F^7(b9))$

17  $Dm^7$ 
 $G^7(b9)$ 
 $(Eb^7)$ 
 $(Ab^7)$ 
 $(Dm^7)$ 
 $(G^7(b9))$

21  $Fm^7$ 
 $Bb^7(b9)$ 
 $Ebmaj^7$ 
 $(Gb^7)$ 
 $(Cb^7)$ 
 $(Fm^7)$ 
 $(Bb^7(b9))$