

**Step 1) pick a key and pick a mode and outline a basic modal progression in the parent key**

Let's say we've chosen the key of E<sup>b</sup> major and want to create a chart in C Aeolian mode. Here we have a basic progression that moves among the degrees vi – IV – ii – iii (of the parent key). I've written some motifs, but if you only care to play through the chords just enough to follow my logic, that's fine too. So far it's not a bad progression, maybe even a little bluesy, but if we want it to be jazzy we're going to have to take it further.

**cmin**

Musical notation for the C minor chord (cmin) and a melodic motif. The notation includes a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The melodic line features a triplet of eighth notes (G4, Ab4, Bb4) followed by a quarter note (C5), a quarter note (Bb4), and a quarter note (Ab4). The tablature below shows the fretting for the Treble (T), Alto (A), and Bass (B) strings.

T	1	3	4	3	1	3	1	1	3	3	1	3	4	3
A	0				4								4	4
B								1						

**Ab**

Musical notation for the Ab chord and a melodic motif. The notation includes a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The melodic line features a quarter note (Ab4), a quarter note (G4), a quarter note (F4), a quarter note (Eb4), a quarter note (D4), a quarter note (C4), and a quarter note (Bb3). The tablature below shows the fretting for the Treble (T), Alto (A), and Bass (B) strings.

T														
A														
B	1	1	1	1	1	1	1	1	1	1	1	1	1	1

**fmin**

Musical notation for the F minor chord (fmin) and a melodic motif. The notation includes a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The melodic line features a quarter note (F4), a quarter note (Eb4), a quarter note (D4), a quarter note (C4), a quarter note (Bb3), and a quarter note (Ab3). The tablature below shows the fretting for the Treble (T), Alto (A), and Bass (B) strings.

T														
A														
B	1	1	4	4	1	1	1	1	1	3				

**gmin**

Musical notation for the G minor chord (gmin) and a melodic motif. The notation includes a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The melodic line features a quarter note (G4), a quarter note (F4), a quarter note (Eb4), a quarter note (D4), a quarter note (C4), and a quarter note (Bb3). The tablature below shows the fretting for the Treble (T), Alto (A), and Bass (B) strings.

T														
A														
B	3	3	3	3	3	3	3	3	3	3	3	3	3	3

**cmin**

Musical notation for the C minor chord (cmin) and a melodic motif. The notation includes a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The melodic line features a quarter note (C4), a quarter note (Bb3), a quarter note (Ab3), a quarter note (G4), a quarter note (F4), and a quarter note (Eb4). The tablature below shows the fretting for the Treble (T), Alto (A), and Bass (B) strings.

T														
A														
B	1	0	0	3	3	1	3							

**cmin7**

Musical notation for the C minor 7th chord (cmin7) and a melodic motif. The notation includes a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The melodic line features a quarter note (C4), a quarter note (Bb3), a quarter note (Ab3), a quarter note (G4), a quarter note (F4), and a quarter note (Eb4). The tablature below shows the fretting for the Treble (T), Alto (A), and Bass (B) strings.

T														
A														
B	1	3	3	1	3	1	3							

**cmin7**

Musical notation for the C minor 7th chord (cmin7) and a melodic motif. The notation includes a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The melodic line features a quarter note (C4), a quarter note (Bb3), a quarter note (Ab3), a quarter note (G4), a quarter note (F4), and a quarter note (Eb4). The tablature below shows the fretting for the Treble (T), Alto (A), and Bass (B) strings.

T														
A														
B	1	3	3	1	3	1	3							

## Step 2) incorporate borrowed chords and blue note chords to add color

In this example, we've taken our basic progression and stretched it out a little, adding some borrowed chords along the way. Instead of moving from c minor to A<sup>b</sup> directly, we juggle c minor, f minor, and add a G before going to the A<sup>b</sup>, and instead of having a simple turn-around at the end of the progression from F minor to G minor, we throw in some more borrowed chords, A<sup>b</sup> minor and B<sup>b</sup> minor, before going to the G minor. Notice the added color and momentum these borrowed chords add. When you do this on your own, you'll want to make notes in your chart, just as I have done here, of where each borrowed chord comes from. This will help guide you later when you're writing more parts or improvising.

cm7				fm				cm7				fm			
T	3	3	1	1	1	1	4	3	4	3	1	3	3	1	1
A	1	3	3	1	3	3	1	1	1	1	1	3	1	1	1
B	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
<p style="text-align: center;">G</p>															
<p style="text-align: center;">* The G Major chord is borrowed from the key of c harmonic minor</p>															
T	1	3	3	4	3	1	0	0	1	3	3	3	4	4	4
A	1	1	1	1	1	1	0	0	0	0	1	1	1	1	1
B	3	3	3	3	3	3	0	0	0	0	3	3	3	3	3
<p style="text-align: center;">Abadd#11      Ab6</p>															
<p style="text-align: center;">*The ab minor chord is borrowed from the key of c harmonic minor</p>															
<p style="text-align: center;">* The bb minor chord is borrowed from the key of Ab Major</p>															
T	4	4	6	3	3	4	6	4	3	4	3	3	3	3	3
A	4	4	6	3	3	3	3	4	3	3	3	3	3	3	3
B	4	4	6	3	3	3	3	3	3	3	3	3	3	3	3
T	1	2	2	1	0	3	6	3	3	3	3	3	3	3	3
A	2	2	2	1	0	3	6	3	3	3	3	3	3	3	3
B	2	2	2	1	0	3	6	3	3	3	3	3	3	3	3
<p style="text-align: center;">cm7</p>															
T	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
A	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
B	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

## Step 3) "jazz it up" by extending the harmonies of the chords in the progression

cm7 cm9 fmadd9

T 8 10 11 10 8 11 8 8

A 8 8 8 8 8 10 12 12 10 12

B 10 8 8 8 8 10 11 10 11 0 13 11 0

cm7 fm7

3 3 3 3 5 3 5 3 5

1 3 4 3 4 3 3 3 5 3 5 3 5

3 1 3 0 1 3 1 0 1 0 3 5 0

G G7-9 Ab AbMaj9#11

\* The G Major and G7-9 chords are borrowed from the key of c harmonic minor

0 8 8 7 6 8 4 3 4 6 3 5

0 7 7 7 6 6 6 6 6 6 6 6

0 6 6 6 6 6 6 6 6 6 6 6

3 2/8 8 8

abm gm G7-9

\* The abm chord is borrowed from the key of c harmonic minor

4 11 10 11 13

4 9 9 9 9

4 10 1 1/9 9

2 1 1 3 3 1 0 1 0 3 1 3 0

3 3 3 0 1 1 1 3 3

cm11 EbMaj7 Eb6

AbMaj7

Fsus

F5add9

Ab

G-9+5

cm

abm

G7-9

cm7

# How High The Moon

GMaj7 gmin7 C7

\* We start off in the key of G Major

\* Suggested key of D Major

\* The gmin7 chord is borrowed from the key of d harmonic minor

\* The C7 chord is borrowed from the key of F Major

T 3 3 5 5 7 3 3 5 6 5 6 3

A

B

6 FMaj7 fmin7 Bb7 EbMaj7

\* key of F Major

\* Suggested key of C Major

\* The fmin7 chord is borrowed from the key of c harmonic minor

\* The Bb7 chord is borrowed from the key of Eb Major

\* Suggested key of Bb Major

3 5 3 4 3 4 1 3 3 3

5 6

3 4

11 amin7 D7 gmin7 Am7b5 D7b9 G6 amin7 D7

\* The a min7 chord is borrowed from the key of g melodic minor.

\* Suggested key of Bb Major

\* Both the Am7b5 and D7b9 chords are borrowed from the key of g harmonic minor

\* Return to the key of G Major

3 5 3 5 6 5 3 5 7 7 7 5 7 8

16 bmin7 Bb7 amin7 D7 GMaj9

\* The Bb7 chord is borrowed from the key of Eb Major

\* The a min7 chord is borrowed from the key of C Major

\* End in the key of G Major

10 10 10 10 10 10 3 3 5 7