

# II-V-I Dominant Alterations

## and corresponding scales

### starting with II chord off the 3rd

1. **Bm9 E7 ( $\sharp 9$ ) AM9**      2. **Bm9 E7 ( $\sharp 9$ ) AM7 $\frac{6}{9}$**       3. **Bm9 E7 ( $\flat 9$ ) AM9 A6**

altered      altered      dominant diminished  
5th mode harm minor

B1 **Bm9 E7 ( $\flat 9$ ) AM9**      B2 **Bm9 E7 ( $\flat 5$ ) AM9**      B3 **Bm9 E9 ( $\sharp 11$ ) AM9**

dominant diminished      altered      whole tone  
5th mode harm minor      lydian dominant

B4 **Bm9 E7 ( $\sharp 9$ ) AM9**      B5 **Bm9 E9 ( $\sharp 5$ ) AM9**      B6 **Bm9 E13 ( $\sharp 9$ ) AM9**

altered      whole tone      dominant diminished

# II-V-I Dominant Alterations

## and corresponding scales

### starting with II chord off the 7th

1.  $Em9$   $A7(\sharp 5)$   $DM9$       2.  $Em9$   $A7(\sharp 9)$   $D_6^6$       3.  $Em9$   $A7(\flat 9)$   $DM9$   $D_6$

altered

altered  
5th mode harm minor

dominant diminished

A1  $Em9$   $A7(\flat 9)$   $DM9$       A2  $Em9$   $A7(\flat 5)$   $DM9$       A3  $Em9$   $A_9(\sharp 11)$   $DM9$

dominant diminished  
5th mode harm minor

altered

whole tone  
lydian dominant

A4  $Em9$   $A7(\sharp 9)$   $DM9$       A5  $Em9$   $A_9(\sharp 5)$   $DM9$       A6  $Em9$   $A_{13}(\sharp 9)$   $DM9$

altered

whole tone

dominant diminished