

II-V-I Dominant Alterations

and corresponding scales
starting with II chord off the 3rd

The musical score consists of three rows of music, each row containing three measures. The top row is labeled 1., 2., and 3. The middle row is labeled B1, B2, and B3. The bottom row is labeled B4, B5, and B6.

Row 1:

- Measure 1: Bm9 E7 (\sharp^5) AM9. Labeled "altered".
- Measure 2: Bm9 E7 (\flat^5) AM $7\frac{6}{9}$. Labeled "altered".
- Measure 3: Bm9 E7 (\flat^9) AM9 A6. Labeled "dominant diminished".

Row 2:

- Measure 1: Bm9 E7 (\flat^9) AM9. Labeled "dominant diminished".
- Measure 2: Bm9 E7 (\flat^5) AM9. Labeled "altered".
- Measure 3: Bm9 E9 (\sharp^{11}) AM9. Labeled "whole tone lydian dominant".

Row 3:

- Measure 1: Bm9 E7 (\flat^5) AM9. Labeled "altered".
- Measure 2: Bm9 E9 (\sharp^5) AM9. Labeled "whole tone".
- Measure 3: Bm9 E13 (\sharp^9) AM9. Labeled "dominant diminished".

II-V-I Dominant Alterations

and corresponding scales

starting with II chord off the 7th

1. **E_m9 A₇(^{#5}) D_M9**

2. **E_m9 A₇(^{#5}) D₉⁶**

3. **E_m9 A₇(^{b9}) D_M9 D₆**

altered
5th mode harm minor

altered
5th mode harm minor

dominant diminished

A1 **E_m9 A₇(^{b9}) D_M9**

A2 **E_m9 A₇(^{b5}) D_M9**

A3 **E_m9 A₉(^{#11}) D_M9**

dominant diminished
5th mode harm minor

altered

whole tone
lydian dominant

A4 **E_m9 A₇(^{b5}) D_M9**

A5 **E_m9 A₉(^{#5}) D_M9**

A6 **E_m9 A₁₃(^{#9}) D_M9**

altered

whole tone

dominant diminished