

Getting to II

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C	F or Bx	Bb or Ex	A or Ebx	D-7
CM7				D-7
CM7			A-7	D-7
CM7			A7(-9) (C#dim7)	D-7
CM7			Eb-7or Eb7	D-7
CM7	F7(+11)	Bb13	A7(-9)	D-7
CM7	FM7(+11)	E7(+5+9)	Eb13	D-7
CM7	Eb/F	E7(+5+9)	A7(+5+9)	D-7
CM7	B7	Bb7	A7	D-7
CM7	F7	E-7	A7(-9)	D-7
CM7	F7(+11)	E-11	Eb-11	D-11
CM7	BM13	BbM7	A7(+5+9)	D-7
CM7	B7(+5)	E7(+5+9)	A7(+5-9)	D-7
CM7 _{Gb13(-9)}	FM9	Bb13(+11)G/A	G-7(-5)/A	D-7
CM7	BM7(-5)	AbM7/Bb	A7(+5-9)	D-7
CM7	B7(+9)	E7(+5)	Eb13	D-7
CM7	A/C#/B Ab/C/B	Ab/C/Bb G/B/Bb	G/B/A Bb-/A	D-9
CM7 _{F#-7}	F-7 Bb7	E-7 A7	Eb-7 Ab7	D-7
CM7	F7	E-7	Ebdim7	D-7
CM7	B13(-9)	Bb9, 13	A7(+5-9)	D-7
CM7	FdimM7	E-7	EbdimM7	D-7
CM7	F-11(-5)	D/E	A7(+5+9)	D-7
CM7	F-M7(+5)	E-7	Eb-M7(+5)	D-7
CM7	BM7(+5)	D/E	AM7(+5)	C/D
CM7	B13(-9)	Bb13	A13(+9)	D-7
CM7	F-9	AbM7/Bb	G-7(-5)/A	D-7
CM7	BM7(+5)	E-7(-5)	Eb7(+11)	D-11
CM7	AM7/B	BbM7(-5)	A7(+5+9)	D-7
CM7	EbM7/F	DM7/E	DbM7/Eb	CM7/D
CM7	C-M7(+5)/B	B-M7(+5)/E	Bb-M7(+5)/A	A-7/D

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From b6

Ab7 G(plug-in different chord qualities) >>>C

Ab7 Db(plug-in different chord qualities) >>>C

Here is a spattering (smattering?) of specific harmonic songs from various forms of the bVI

AbM7 >>>C

Ab7 >>>C

Ab-7 >>>C

Ab13 G7(+5) >>>C

GbM7/Ab G13(-9+11) >>>C

AbM7 Db7 (+11) or G7 >>> C

AbM7 Bb13 >>>C

There are many more possibilities...explore!

From IV (natural and raised) and VII

FM7 >>>C

F-7 or -6 or -M7 >>>C

F-7 Bb7 >>>C

FM7 F-7 Bb7 >>>C

F6 F#dim7 >>>C6/G

Fdim7 >>>C6/E

FdimM7 >>> CM9

F#-7(-5) F-6 >>>C6/E

F#-7(-5) FdimM7 >>>C

F#-7(-5) F-7 Bb7 >>>C

F#-7(-5) F-7 E-7 Ebdim7 D-7 G7 >>>C (Night & Day)

Bb7 >>>C

Bb9,13 B13(-9) >>>C6

Bdim7 >>>C

BdimM7 >>>C etc.....

Unusual

F#-11 B7 >>>C

E7(+9) G7(+9) >>>C (like Cousin Mary-head)

BM7(-5) >>>CM7(-5)

BM7(+5) >>>CM7

Explore other chords with “dominant tendencies” i.e. chords that contain tones that seem as if they are drawn to the next place in the harmony. “Tendency” tones usually move by half step to a point of resolution.