

# ii - V - I

[Version 1]

## Drill Kit

### Your Magic Carpet to Modulation

Modulation is the art of making a smooth transition from one key to another. In jazz that is often done quite simply by playing the "ii-V" of the new key. The following exercises were created to make you familiar with this art of modulating.

#### The next few pages contain the following:

- 1) **FIND THE 2-5-1'S MODULATING TUNE:** A short explanation of ii-V's and an example of them in music manuscript
- 2) **A STAR HARMONY CHART** outlining iim7-V7-IA progressions for all major keys and their relative minors
- 3) **WRITTEN DRILLS** or "ii-V-I" worksheets, so you can "Fill in the blank" and become more familiar with this very important harmonic progression.
- 4) **FLASH CUBES** you can use to drill and play, getting familiar with modulating from one 2-5-1 to another

#### A NOTE TO 'JAZZ FOR HARPS' STUDENTS

This is a first version of this resource, though I've been working on some parts of it for years and am THRILLED to finally have the chance to share it with people who will be able to put it to good use!

There are probably lots of mistakes in it and I'd love your help finding them. I'd also love your help making the resource more clear, so please also let me know where you needed clarification, or had questions as well as any mistakes you find. THANK YOU!!

If you do share feedback on this resource, please share them with me at my Ask-a-Question form:

**[HipHarp.com/ask](http://HipHarp.com/ask)**

Please make sure to tell me what document you're talking about and what page the mistake is on. And Enjoy!!

## Find the 2-5-1s in this "Modulating Tune"

Jazz modulates primarily using ii-V-I progressions (or altered versions of them). When playing jazz on the harp, it's best to be able to identify the keys you're modulating through and move the pedals or levers to that key. That avoids having to think constantly about the individual pedals/levers for each chord - instead, you think key-area to key-area. If you know that you're playing the ii-V-I in a certain key, and your harp is in that key, you'll *automatically* have the right pedals/levers for the chords. Any alterations (like b9's) will become immediately obvious and you'll be able to respond to them more easily. **See if you can find the 2-5-1's in this tune.**

### Modulating Tune

See if you can find the modulations (see the next page to check and see if you found them)

Note: This is just an exercise in finding ii-V-I's not a real tune to play

Chord progression for the first staff: G7(#9), CΔ, Am7, Dm7, G7, Gm7, C7, FΔ

Chord progression for the second staff: Fm7, Bb7, EbΔ, Dm7, G7

Chord progression for the third staff: CΔ, Am7, Dm7, G7, Cm7, F7, BbΔ

Chord progression for the fourth staff: Bm7(b5), E7(b9), Am7, F#m7(b5), Bm7, E7(b9), AΔ

Chord progression for the fifth staff: AΔ, F#m7, Bm7, E7, Am7, D7, GΔ

Chord progression for the sixth staff: Gm7, C7, Fm7, Bb7, Eb, Dm7(b5), G7(b9)

Chord progression for the seventh staff: CΔ, Am7, Dm7, G7, Gm7, C7, FΔ, Fmin6

Chord progression for the eighth staff: Em7, Am7, Dm7, G7, Bb7, CΔ

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### Modulating Tune (with modulations identified)

Key of C: G<sup>7</sup>, C<sup>Δ</sup>, Am<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>

Key of F: Gm<sup>7</sup>, C<sup>7</sup>, F<sup>Δ</sup>

Key of Eb: Fm<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>Δ

Key of C: Dm<sup>7</sup>, G<sup>7</sup>

(Key of C): C<sup>Δ</sup>, Am<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>

Key of Bb: Cm<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>Δ

Key of Am: Bm<sup>7</sup>(b5), E<sup>7</sup>(b9), Am<sup>7</sup>, F<sup>#</sup>m<sup>7</sup>(b5)

Key of A: Bm<sup>7</sup>, E<sup>7</sup>(b9), A<sup>Δ</sup>

(Key of A): A<sup>Δ</sup>, F<sup>#</sup>m<sup>7</sup>, Bm<sup>7</sup>, E<sup>7</sup>

Key of G: Am<sup>7</sup>, D<sup>7</sup>, G<sup>Δ</sup>

Key of F: Gm<sup>7</sup>, C<sup>7</sup>

Key of Eb: Fm<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>

Key of C: Dm<sup>7</sup>(b5), G<sup>7</sup>(b9)

(Key of C): C<sup>Δ</sup>, Am<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>

Key of F: Gm<sup>7</sup>, C<sup>7</sup>, F<sup>Δ</sup>, F<sup>min</sup><sup>6</sup><sub>9</sub>

Key of C: Em<sup>7</sup>, Am<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, B<sup>b</sup>7 (Dominant Substitution), C<sup>Δ</sup>

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# The “Star Harmony” Chart

On the following page you’ll find the “Star Harmony” Chart (sometimes called the “Harmony Star Chart” - by me)

## **What is it?**

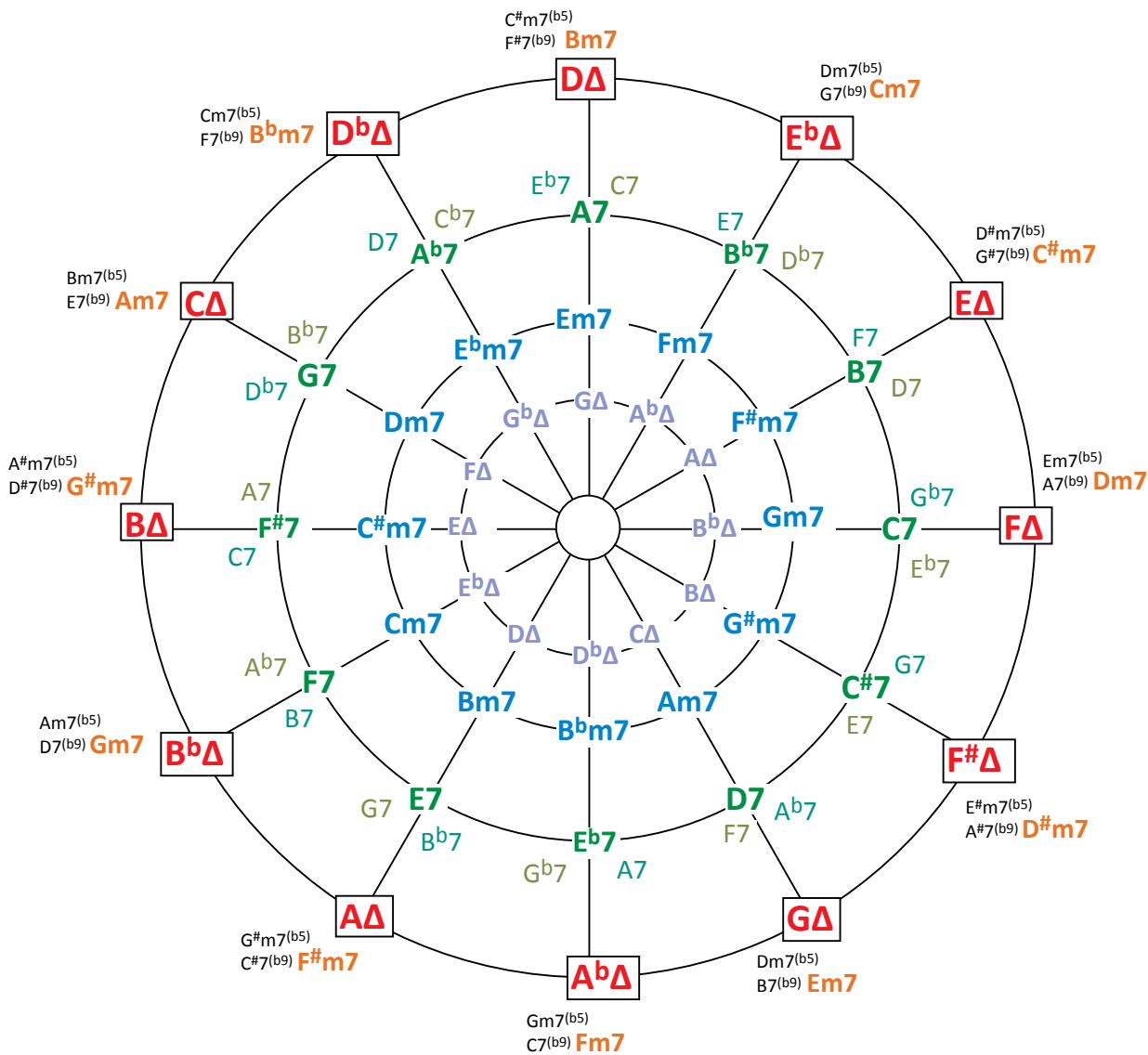
For years I wanted to create a kind of “Rosetta Stone” for ii-V’s and a few other chords that are used as alternates in that progression. The “Star Harmony Chart” is what I created.

Spend some time exploring it and using it to either memorize the 2-5-1 for the more standard keys (Eb, Bb, F, C, G, D & A) -- or just get more familiar with the ii-V-I’s in both major and minor, and see if you can locate different 2-5-1 sequences on jazz charts.

Advanced players - try out the Dominant substitutions, too -- just for fun. And note, these are much easier on the pedal harp than lever harp.

### DHC's Star Harmony Chart

This "Star Chart" may look complicated at first, but look at it carefully, and follow each of the *lines out from the center, starting with the BLUE CHORDS*. Following from Blue to Green to Red shows you the 2-5-1's for every major key. The orange chords are the relative minor of that key. The two black chords next to it are IT'S ii°-V (kind of like it's moons or satellites).



- AbΔ** - The outer circle are the tonics (I) or resolution chords. Each one is in an enclosure
- Fm7** - Just to the outside of the tonics is its **relative minor (vi)**. These are alternate resolution chords. They're also have their own 2-5-1 progressions: G#m7(b5) C#7(b9) - I included the 9ths in these chords because they're often seen this way in jazz
- Eb7** - The 2nd circle holds the **dominant 7th chords (V7)**. **Next to each dominant 7th are its substitutes:**
  - Gb7 - The VII7 is a substitute for the dominant chord that approaches the tonic from a whole step below it
  - A7 - The "Tritone Substitution" is a substitute for the dominant chord that approaches the tonic from a half-step above it
- Bbm7** - The 3rd circle holds the "ii-7" of the major key (*notice that if you made this a major chord it would be a dominant of the dominant*)
- DbΔ** - The 4th circle holds the "IV" or "subdominant" of the major key
- Δ - The Delta sign stands for "Major 7" so CΔ is the same as "C Major 7"

## “2-5-1 Written Drills”

I like learning in lots of different parts of my brain, so I created a set of written drills to get you familiar with 2-5-1s as well.

**In these drills you'll 'fill in the blanks'** to complete sets of 2-5-1 - and then also add a pedal chart or the levers you'd set for the key represented by that particular 2-5-1 sequence.

**For a real challenge, sit down and PLAY all the 2-5-1's on the chart in order!** Or just play through them one at a time.

If you play lever harp, you'll note that some of the keys won't be immediately playable on lever harp. It's just as important to be able to identify those - and know they're *not* immediately playable, as to be able to play the ones that ARE playable.

### How to Use the 2-5-1 Drills

It's good to print these out and do them over and over until it's obvious to you what the 2-5-1's are when you see them on a chord chart - and your mind/feet/fingers immediately *feel* the pedal configuration or lever setting for that set of chords.

### Why 2-5-1's are Important

**Jazz tunes don't move from chord to chord, but from harmonic area to harmonic area**, often using a special series of chords to shift into the new harmonic area and sometimes to establish it (sometimes it never gets 'established' - sometimes jazz is just a series of modulations that never resolve, or that dovetail into each other.).

**For us - harp players - each 'harmonic area' implies a specific pedal or lever setting.** This is both a huge boon for us -- and a logistical difficulty. Our instrument *literally* shifts from key to key. That's great in one way - because once we DO shift our instrument into the key, pretty much any string we play will sound good -- but that means learning how to make those shifts fluently - and sometimes *fast!*

**The series of chords that's used to modulate nearly all the time in jazz is the ii-V-I progression.**

## So .. what IS a ii-V-I (or 2-5-1)?

**Note that when I say ii-V-I or 2-5-1**, that generally means ANY progression in minor or major that *moves* from a chord built on the 2<sup>nd</sup> degree **of** the new key, to a chord built on the 5<sup>th</sup> degree and to a resolution on the 1 of the new key

**The chords may be extended or altered.** In *actual jazz practice*, the chords in a 2-5-1 are often played with 7<sup>th</sup>s added, sometimes with 9ths or even further extended. They're also sometimes *altered* AND sometimes we use a *substitution chord* - especially for the V.

In *actual jazz practice*, many people, me included, will sometimes write it ii-V-I and sometimes 2-5-1 and we mean it as 'that musical gesture' - so, whether the progression is:

"Am7-D7-GΔ" or "Dm7(b5) - G7 (b9) - Cm7" or "Fm7 - Bb 7 (b9 b5) - EbΔ9"

... I'll still call them 2-5-1 progressions. They still **FUNCTION** the same, whether they're extended or altered or very simple.

**Note that the FULL Series isn't always there.** As I mentioned above, in *actual jazz practice*, 2-5's don't always resolve into 1's (sometime you just see a long line of 2-5's dovetailing into other 2-5's).

## It's a Musical Gesture

On a deep level, "2-5-1" is an IDEA, or a GESTURE that can be expressed many ways. It's the GESTURE or IDEA of shifting to a new harmonic area (for us, a new pedal or lever setting) by using the chords built on the 2<sup>nd</sup> and 5<sup>th</sup> degree of the NEW harmonic area.

In *actual jazz practice*, so many people have done this for so long that they've come up with many, many ways to enhance or experiment with it, but it's all still a kind of '2-5-1' movement, no matter how complex or altered it is ...

... or no matter how simple it is. So remember that you can play Jazz with simple chords (i.e. never going beyond a 7<sup>th</sup> chord) - and you can add complexity a little bit at a time - with months or years of great playing before you add a new level of complexity.

For now - I want to get you really familiar with real 2-5-1's, so that's what the "DHC Harmonic Star Chart," the "2-5-1 Flash Cubes" the "2-5-1 Written Drills" (and, eventually, the Modulating Warmups are all about)

**1. MAJOR KEYS - Fill in the Tonic:** Below are a series of "ii-V"'s without their I's. Fill in the blanks and complete the pedal or level chart - *and then play through them.*

2	5	1	
B-7	E7	AΔ	—+— A B C D E F G
F-7	Bb7		—+— A B C D E F G
G#-7	C#7		—+— A B C D E F G
E-7	A7		—+— A B C D E F G
F#-7	B7		—+— A B C D E F G
D-7	G7		—+— A B C D E F G
C-7	F7		—+— A B C D E F G
G-7	C7		—+— A B C D E F G
A-7	D7		—+— A B C D E F G
C#-7	F#7		—+— A B C D E F G
D#-7	G#7		—+— A B C D E F G
Bb-7	Eb7		—+— A B C D E F G
F-7	Bb7		—+— A B C D E F G
G#-7	C#7		—+— A B C D E F G
E-7	A7		—+— A B C D E F G
C-7	F7		—+— A B C D E F G

**2. MAJOR KEYS - Fill in the V:** Below are a series of "ii-V"'s without their I's. Fill in the blanks and complete the pedal or level chart - *and then play through them.*

2	5	1	
F-7	Bb7	EbΔ	—+— A B C D E F G
G#-7		F#Δ	—+— A B C D E F G
D-7		CΔ	—+— A B C D E F G
F#-7		EΔ	—+— A B C D E F G
D#-7		C#Δ	—+— A B C D E F G
B-7		AΔ	—+— A B C D E F G
E-7		DΔ	—+— A B C D E F G
F#-7		EΔ	—+— A B C D E F G
G-7		FΔ	—+— A B C D E F G
A7		GΔ	—+— A B C D E F G
C#-7		BΔ	—+— A B C D E F G
C-7		BbΔ	—+— A B C D E F G
Bb-7		AbΔ	—+— A B C D E F G
B-7		AΔ	—+— A B C D E F G
G7		FΔ	—+— A B C D E F G
F-7		EbΔ	—+— A B C D E F G



3. MAJOR KEYS -VARIOUS BLANKS to fill in:  
Fill in the blanks, complete the pedal or lever chart & play through them

2	5	1	
D-7		CΔ	
F#-7	B7		
B-7	E7		
	Bb7	EbΔ	
G#-7		F#Δ	
E-7	A7		
	F7	BbΔ	
G-7	C7		
D#-7		C#Δ	
A-7		GΔ	
	F#7	BΔ	
Bb-7	Eb7		
D-7		CΔ	
	B7	EΔ	
F-7		EbΔ	
E-7		DΔ	

4. MAJOR KEYS - 2-5's Only: Fill in the pedal/lever chart to indicate which key you're in - then play through them *without ever playing the Tonic (1)*

2	5	
B-7	E7	
E-7	A7	
F#-7	B7	
D-7	G7	
C-7	F7	
G-7	C7	
A-7	D7	
Bb-7	Eb7	
F-7	Bb7	
E-7	A7	
C-7	F7	
A-7	D7	
G-7	C7	
B-7	E7	
Bb-7	Eb7	
G-7	C7	

**6. MINOR KEYS:** Fill in the tonic, complete the pedal/ level chart & play through them

2	5	1	
Dm7(b5)	G7(b9)		
Am7(b5)	D7(b9)		
F#m7(b5)	B7(b9)		
Bm7(b5)	F#7(b9)		
G#m7(b5)	C#7(b9)		
Em7(b5)	A7(b9)		
C#m7(b5)	F#7(b9)		
Am7(b5)	D7(b9)		
G#m7(b5)	C#7(b9)		
Em7(b5)	A7(b9)		
Bm7(b5)	F#7(b9)		
F#m7(b5)	B7(b9)		
Am7(b5)	E7(b9)		
C#m7(b5)	F#7(b9)		
Em7(b5)	A7(b9)		
Dm7(b5)	G7(b9)		

**7. MINOR KEYS:** Fill in the V, complete the pedal/ level chart & play through them

2	5	1	
Em7(b5)		Dm7	
Dm7(b5)		Cm7	
G#m7(b5)		F#m7	
Bm7(b5)		Am7	
F#m7(b5)		Em7	
Am7(b5)		Gm7	
Em7(b5)		Dm7	
G#m7(b5)		F#m7	
Bm7(b5)		Am7	
Em7(b5)		Dm7	
Am7(b5)		Gm7	
Em7(b5)		Dm7	
Am7(b5)		Gm7	
F#m7(b5)		Em7	
Em7(b5)		Dm7	
Bm7(b5)		Am7	

**8. MINOR KEYS -VARIOUS BLANKS to fill in:**  
 Fill in the blanks, complete the pedal or lever chart & *play through them*

2	5	1	
Dm7(b5)		Cm7	
Am7(b5)	D7(b9)		
	B7(b9)	Em7	
Bm7(b5)	E7(b9)		
G#m7(b5)		F#m7	
Em7(b5)	A7(b9)		
	F#7(b9)	Bm7	
Am7(b5)		Gm7	
G#m7(b5)	C#7(b9)		
	A7(b9)	Dm7	
Bm7(b5)		Am7	
F#m7(b5)	B7(b9)		
Am7(b5)	D7(b9)		
C#m7(b5)	F#7(b9)		
Em7(b5)		Dm7	
	G7(b9)	Cm7	

**9 MINOR KEYS - 2-5's Only:** Fill in the pedal/lever chart to indicate which key you're in - then play through them *without ever playing the Tonic (1)*

2	5	
Dm7(b5)	G7(b9)	
Am7(b5)	D7(b9)	
F#m7(b5)	B7(b9)	
Bm7(b5)	F#7(b9)	
G#m7(b5)	C#7(b9)	
Em7(b5)	A7(b9)	
C#m7(b5)	F#7(b9)	
Am7(b5)	D7(b9)	
G#m7(b5)	C#7(b9)	
Em7(b5)	A7(b9)	
Bm7(b5)	F#7(b9)	
F#m7(b5)	B7(b9)	
Am7(b5)	E7(b9)	
C#m7(b5)	F#7(b9)	
Em7(b5)	A7(b9)	
Dm7(b5)	G7(b9)	

# “2-5-1 Flash Cubes”

On the following pages of this PDF you should find my “2-5-1 Flash Cubes” (though sometimes they get separated and are in a different document ... not sure how that happens).

## Why Flash CUBES?

Well, I'd started creating a set of flash cards to help you drill the 2-5-1 progression in various keys but then I realized I wanted you to be able to test and drill yourselves on many more *different* ways of approaching the 2-5-1's and so I needed more than two sides of a card.

## So I created a cube! That gave me SIX sides to work with.

Each side includes one of the following:

- 1) The Major Key
- 2) The Minor Key
- 3) The 2-5-1 of the minor key
- 4) The 2-5-1 of the major key
- 5) The key signature of this major/minor pair
- 6) The pedal chart and lever configuration of this major/minor pair

It then asks you questions - and then asks you to play something specific.

**NOTE: When I say “Major” and “Minor” I mean the RELATIVE major and minor keys that share the same key signature.** So, for example, F major and D minor is a relative major/minor pair - because they share the key signature of one flat. C Major and C Minor or not related keys.

## Here's how to create your FLASH CUBES:

Print out the cubes on 'index' or 'heavy stock' or 'card stock' paper, cut them out and assemble them - folding them on the dotted lines and then taping them together. Then you can play with them any way you want -- you could roll them out like dice or just turn them around however you want, answering the questions they ask and then *playing* the answers.

**Have Fun with all these - and let me know how they work!**

**-DHC**

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- What pedal/lever do you play 2-5-1
- Put your harp in this key & What's this key?

Gm(b5) - C - ?  
 Gm7(b5) - C7 - ?  
 Gm9(b5) - C7(b9) - ?

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- Major key is - ?
- Minor key is - ?
- Play 2-5-1 of the Maj. key, then 2-5-1 of the min key



Bbm - Eb - ?  
 Bbm7 - Eb7 - ?  
 Bbm9 - Eb9 - ?

- What's this key?
- Put your harp in this key & play 2-5-1
- Then play 2-5-1 of the relative minor

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# F minor

- Put your harp in this key
- Play the 2-5-1 of this key
- Then play the 2-5-1 of its relative major

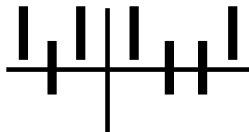
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# Ab Major

- Put your harp in this key
- Play the 2-5-1 of this key
- Then play the 2-5-1 of its relative minor

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Pedal Chart:



Raise the underlined levers on Eb Lever Harp

**C D E F G A B**

- What's the Maj key?
- What's the Min key?
- Play the 2-5-1 each

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- What pedal/lever do you play 2-5-1
- Put your harp in this key & What's this key?
- **Dm(b5) - G7 - ?**
- **Dm7(b5) - G7 - ?**
- **Dm(b5) - G9 - ?**

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- Major key is - ?
- Minor key is - ?
- Play 2-5-1 of the Maj. key, then 2-5-1 of the min key



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- **Fm - Bb - ?**
- **Fm7 - Bb7 - ?**
- **Fm9 - Bb9 - ?**
- What's this Key?
- Put your harp in this key & play 2-5-1
- Then play 2-5-1 of the relative minor

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# C minor

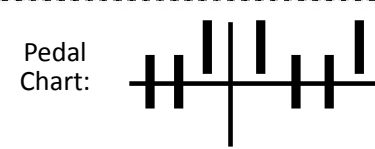
- Put your harp in this key
- Play the 2-5-1 of this key
- Then play the 2-5-1 of its relative major

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# Eb Major

- Put your harp in this key
- Play the 2-5-1 of this key
- Then play the 2-5-1 of its relative minor

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Raise the underlined levers on Eb Lever Harp

**C D E F G A B**

- What's the Maj key?
- What's the Min key?
- Play the 2-5-1 each

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- What pedal/lever do you play 2-5-1
- Put your harp in this key & What's this key?
- **Am(b5) - D - ?**
- **Am7(b5) - D7 - ?**
- **Am9(b5) - D7(b9) - ?**

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- Major key is - ?
- Minor key is - ?
- Play 2-5-1 of the Maj. key, then 2-5-1 of the min key



**Cm - Fb - ?**  
**Cm7 - Fb7 - ?**  
**Cm9 - Fb9 - ?**

- What's this key?
- Put your harp in this key & play 2-5-1
- Then play 2-5-1 of the relative minor

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# G minor

- Put your harp in this key
- Play the 2-5-1 of this key
- Then play the 2-5-1 of its relative major

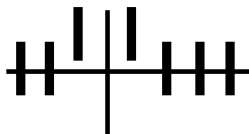
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# Bb Major

- Put your harp in this key
- Play the 2-5-1 of this key
- Then play the 2-5-1 of its relative minor

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Pedal Chart:



Raise the underlined levers on Eb Lever Harp

**C D E F G A B**

- What's the Maj key?
- What's the Min key?
- Play the 2-5-1 each


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- What pedal/lever do you play 2-5-1
- Put your harp in this key & What's this key?
- $E_m(b5) - A - ?$
- $E_m7(b5) - A7 - ?$
- $E_m9(b5) - A7(b9) - ?$

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- Major key is - ?
- Minor key is - ?
- Play 2-5-1 of the Maj. key, then 2-5-1 of the min key



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- What's this key?
- Put your harp in this key & play 2-5-1
- Then play 2-5-1 of the relative minor

$Gm - C - ?$

$Gm7 - C7 - ?$

$Gm9 - C9 - ?$

# D minor

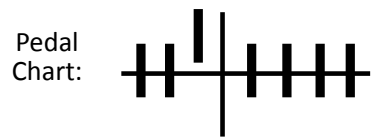
- Put your harp in this key
- Play the 2-5-1 of this key
- Then play the 2-5-1 of its relative major

JazzForHarps.com

# F Major

- Put your harp in this key
- Play the 2-5-1 of this key
- Then play the 2-5-1 of its relative minor

JazzForHarps.com



Raise the underlined levers on Eb Lever Harp

**C D E F G A B**

- What's the Maj key?
- What's the Min key?
- Play the 2-5-1 each

JazzForHarps.com



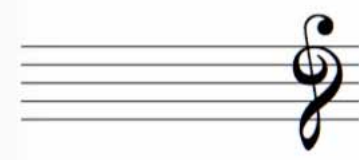
JazzForHarps.com

- What's this key?
- Put your harp in this key & play 2-5-1
- What pedal/lever do you have to change for this?

**Bm(b5) - E - ?**  
**Bm7(b5) - E7 - ?**  
**Bm9(b5) - E7(b9) - ?**

JazzForHarps.com

- Major key is - ?
- Minor key is - ?
- Play 2-5-1 of the Maj. key, then 2-5-1 of the min key



**Dm - G - ?**  
**Dm7 - G7 - ?**  
**Dm9 - G9 - ?**

- What's this key?
- Put your harp in this key & play 2-5-1
- Then play 2-5-1 of the relative minor

JazzForHarps.com

# A minor

- Put your harp in this key
- Play the 2-5-1 of this key
- Then play the 2-5-1 of its relative major

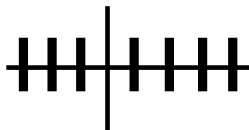
JazzForHarps.com

# C Major

- Put your harp in this key
- Play the 2-5-1 of this key
- Then play the 2-5-1 of its relative minor

JazzForHarps.com

Pedal Chart:



Raise the underlined levers on Eb Lever Harp

**C D E F G A B**

- What's the Maj key?
- What's the Min key?
- Play the 2-5-1 each

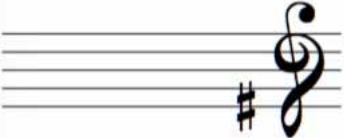
JazzForHarps.com

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- What pedal/lever do you play 2-5-1
- Put your harp in this key & What's this key?
- **F#m(b5) - B - ?**
- **F#m7(b5) - B7 - ?**
- **F#m9(b5) - B7(b9) - ?**

JazzForHarps.com

- Major key is - ?
- Minor key is - ?
- Play 2-5-1 of the Maj. key, then 2-5-1 of the min key



JazzForHarps.com

- What's this Key?
- Put your harp in this key & play 2-5-1
- Then play 2-5-1 of the relative minor

**Am - D - ?**  
**Am7 - D7 - ?**  
**Am9 - D9 - ?**

# E minor

- Put your harp in this key
- Play the 2-5-1 of this key
- Then play the 2-5-1 of its relative major

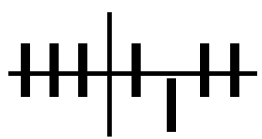
JazzForHarps.com

# G Major

- Put your harp in this key
- Play the 2-5-1 of this key
- Then play the 2-5-1 of its relative minor

JazzForHarps.com

Pedal Chart:



Raise the underlined levers on Eb Lever Harp

**C D E F G A B**

- What's the Maj key?
- What's the Min key?
- Play the 2-5-1 each

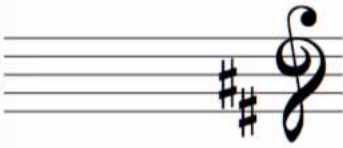
JazzForHarps.com

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- What pedal/lever do you have to change for this?
- play 2-5-1
- Put your harp in this key & What's this key?
- $C\sharp m(b5) - F\sharp - ?$
- $C\sharp m7(b5) - F\sharp - ?$
- $C\sharp m(b5) - F\sharp - ?$

JazzForHarps.com

- Major key is - ?
- Minor key is - ?
- Play 2-5-1 of the Maj. key, then 2-5-1 of the min key



$E m - A - ?$   
 $E m7 - A7 - ?$   
 $E m9 - A9 - ?$

- What's this Key?
- Put your harp in this key & play 2-5-1
- Then play 2-5-1 of the relative minor

JazzForHarps.com

# B minor

- Put your harp in this key
- Play the 2-5-1 of this key
- Then play the 2-5-1 of its relative major

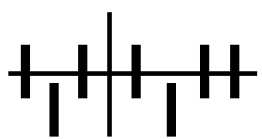
JazzForHarps.com

# D Major

- Put your harp in this key
- Play the 2-5-1 of this key
- Then play the 2-5-1 of its relative minor

JazzForHarps.com

Pedal Chart:



Raise the underlined levers on Eb Lever Harp

C D E F G A B

- What's the Maj key?
- What's the Min key?
- Play the 2-5-1 each

JazzForHarps.com

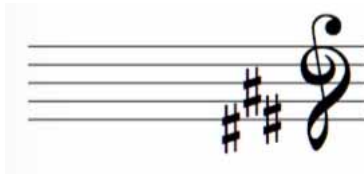
JazzForHarps.com

- What pedal/lever do you play 2-5-1
- Put your harp in this key & What's this key?

G#m(b5) - C# - ?  
 G#m7(b5) - C#7 - ?  
 G#m9(b5) - C#7(b9) - ?

JazzForHarps.com

- Major key is - ?
- Minor key is - ?
- Play 2-5-1 of the Maj. key, then 2-5-1 of the min key



Bm - E - ?  
 Bm7 - E7 - ?  
 Bm9 - E9 - ?

- What's this key?
- Put your harp in this key & play 2-5-1
- Then play 2-5-1 of the relative minor

JazzForHarps.com

# F# minor

- Put your harp in this key
- Play the 2-5-1 of this key
- Then play the 2-5-1 of its relative major

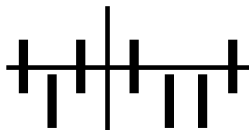
JazzForHarps.com

# A Major

- Put your harp in this key
- Play the 2-5-1 of this key
- Then play the 2-5-1 of its relative minor

JazzForHarps.com

Pedal Chart:



Raise the underlined levers on Eb Lever Harp

C D E F G A B

- What's the Maj key?
- What's the Min key?
- Play the 2-5-1 each

JazzForHarps.com


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- What's this key?
- Put your harp in this key & play 2-5-1
- What pedal/lever do you have to change for this?

D#m(b5) - G - ?  
 D#m7(b5) - G7 - ?  
 D#m9(b5) - G7(b9) - ?

JazzForHarps.com

- Major key is - ?
- Minor key is - ?
- Play 2-5-1 of the Maj. key, then 2-5-1 of the min key



F#m - B - ?  
 F#m7 - B7 - ?  
 F#m9 - B9 - ?

- What's this key?
- Put your harp in this key & play 2-5-1
- Then play 2-5-1 of the relative minor

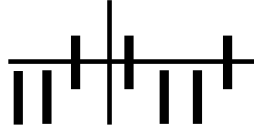
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# E Major

- Put your harp in this key
- Play the 2-5-1 of this key
- Then play the 2-5-1 of its relative minor

JazzForHarps.com

Pedal Chart:



Raise the underlined levers on Eb Lever Harp

**C D E F G A B**

- What's the Maj key?
- What's the Min key?
- Play the 2-5-1 each

JazzForHarps.com

# C# minor

- Put your harp in this key
- Play the 2-5-1 of this key
- Then play the 2-5-1 of its relative major

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