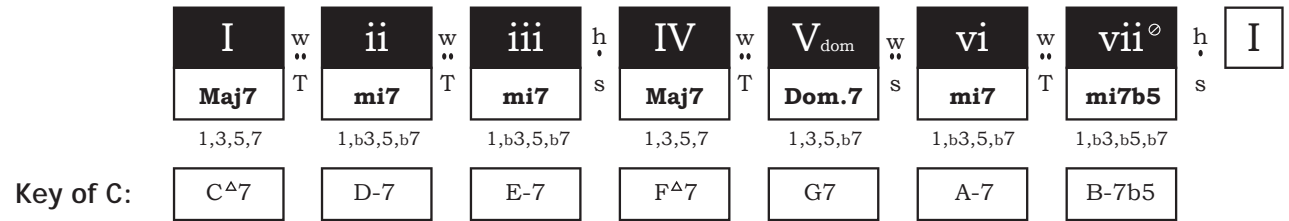


Diatonic arpeggios in a Major key will ascend:

Ma7 - mi7 - mi7 - Ma7 - Dom.7 - mi7 - Half-Diminished (mi7b5)

Intervals of Guide Tones for Major Progressions -- *From Root Perspective*



The guide tones for a chord start with their 3rd and 7th. These tones distinguish between Major/Minor and Dominant.

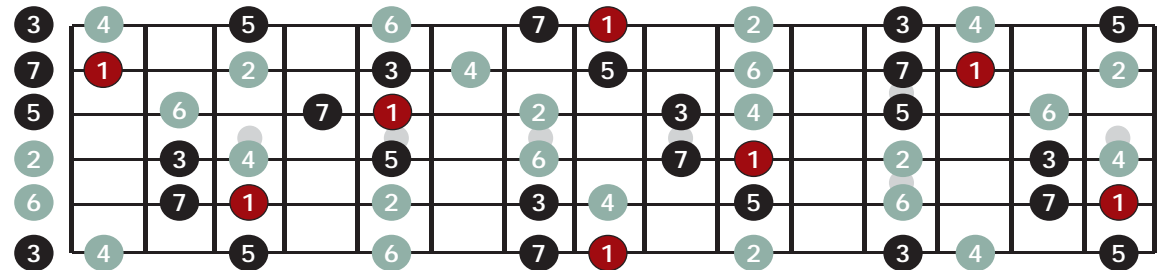
Guide tones are essential tones in your solo to "cite" a backing chord.

Many jazz standards move in fourths, any chord is likely to use the circle of 4ths as its "roadmap" to resolve back to the root chord.

The 3-6-2-5-1 is just a progression of fourths starting all the way out at the 'three' chord.

The bottom chart shows the guide tones for each chord in this Major progression, *from the perspective that the notes are an interval of "C Major."*

C Major Scale
Intervals



Root	Chord	3rd from Cmaj	7th from Cmaj
3	iii E-7 E · G · B · D#	5	2
6	vi F-7 F · A · C · E	1	5
2	ii D-7 D · F · A · C#	4	1
5	V G7 G · B · D · F#	7	4
1	I Cmaj7 C · E · G · B	3	7

Diatonic arpeggios in a Harmonic Minor key will ascend:

mi/Maj - Half-Diminished (mi7b5) - Aug - mi7- Dom.7 - Maj7 - Diminished

Intervals of Guide Tones for Minor Progressions --

From Root Perspective

The guide tones for a chord start with their 3rd and 7th. These tones distinguish between Major/Minor and Dominant.

Guide tones are essential tones in your solo to "cite" a backing chord.

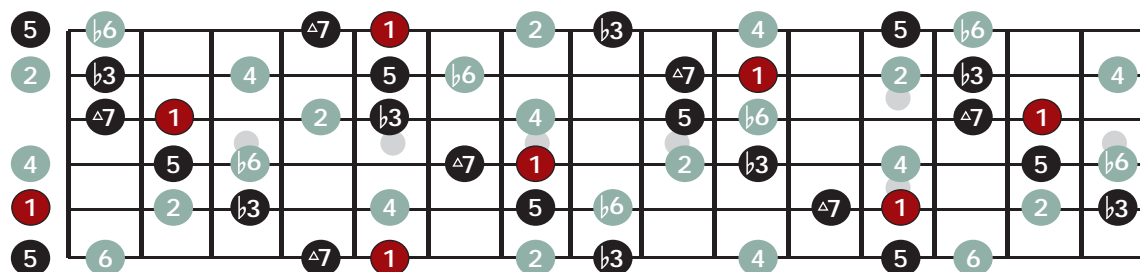
Many jazz standards move in fourths, any chord is likely to use the circle of 4ths as its "roadmap" to resolve back to the root chord.

The 3-6-2-5-1 is just a progression of fourths starting all the way out at the 'three' chord.

The bottom chart shows the guide tones for each chord in this Minor progression, *from the perspective that the notes are an interval of "C Minor."*

i mi-Maj 1, b3, 5, 7	ii^o mi7b5 1, b3, b5, b7	III⁺ Aug7 1, 3, #5, 7	iv mi7 1, b3, 5, b7	V Dom.7 1, 3, 5, b7	bVI Maj7 1, 3, 5, 7	vii^o Dim7 1, b3, b5, b7	i
Key of Am: A- ^Δ 7*	B-7b5	C+	D-7	E7	F ^Δ 7	G# ^o	

A Harmonic Minor Scale
Intervals



Root	Chord	3rd from Cmaj	7th from Cmaj
b3	III⁺ C+7 C - E - G# - B	5	2
b6	bVI Fmaj7 F - A - C - E	1	5
2	ii^o B-7b5 B - D - F - A	4	1
5	V E7 E - G# - B - D	Δ7	4
1	i A-7* A - C - E - G	b3	b7 *

*Technically, the root of a Harmonic Minor progression is a Maj-Min7 (1, b3, 5, 7), but in jazz, the Min7 with a b7 is played.