



1) Key of G.

2)

	Scale Degrees						
Key Signature	1	2	3	4	5	6	7
one sharp: F#	G	A	B	C	D	E	F#

3) On the Tab staff below, the G's have been circled.

G

4) Here are some ways you might describe each of the bulleted sections of the chord progression to Charmaine.

- G – G#dim – Am7: The diminished chord serves as a passing chord, creating a chromatic bass line between the roots of I (G) and ii (Am)
- Am7 – D7 – G: A classic ii–V–I progression; very common in jazzier songs.
- D7 – Daug (or D7#5) – G: Great voice leading between the three chords. See the embedded line: A–A#–B tying the chords together. This same line is echoed in the melody.
- Bm7(b5) – E7 – Am: This is a typical ii–V–i progression, now in a minor key. Although we haven't fully modulated to the key of Am here, the Am chord is serving as a sort of temporary tonic; the other chords are most easily understood in terms of that provisional "i".
- G – E7 – A7 – D7 – G: I–VI7–II7–V7–I. Starting on the VI chord you have a classic series of "cycling dominant" chords here. Each 7th chord functions as "V" of the next; they keep "cycling" till resolving back to G.

5)

Triad	Root	3rd	5th
major	1	3	5
minor	1	b3	5
diminished	1	b3	b5
augmented	1	3	#5

6) Note names are above the staff. Below the staff, each note is analyzed relative to the chord supporting it (except where the diagonal line indicates otherwise). Chord tones are circled.

G#dim

⑤ (1) 7 6 (5) (3) (1) 7 6 (5) (3) (5)

Am7 D7 Am7 D7 Am7 D7 Daug G

③ (1) (b7) 6 (5) (1) (b7) (5) (5) (3) (1) (5) (1) (5) (1) (3)