

Ersatz sek. Xm7b5-Akkorde (teilweise durch Modal Interchange)		AbΔ7 lyd. 9,#11,13		BbΔ7 lyd. 9,#11,13		CΔ7 lyd. 9,#11,13		DbΔ7 lyd. 9,#11,13		EbΔ7 lyd. 9,#11,13		FΔ7 lyd. 9,#11,13		GΔ7 lyd. 9,#11,13 sehr selten!															
alternative Auflösung		Vorhaltakkorde Ersatz Sekundärdominanten		C°7 GTHT 9,11, b13,b15 B-HM5 b9,b13		B°7 GTHT 9,11, b13,b15 G-HM5 b9,b13		F°7 D7 siehe V7/V C°7 GTHT 9,11,b13,b15		C#°7 A-HM5 b9,b13 GTHT 9,11, b13,b15		Eb°7 GTHT 9,11, b13,b15 D-mixo.b9		D#°7 B-HM5 b9,b13 GTHT 9,11, b13,b15		F°7 E-HM5 b9,b13		E°7 GTHT 9,11, b13,b15 C-HM5 b9,b13		F#°7 GTHT 9,11, b13,b15		G°7 GTHT 9,11, b13,b15		Ab°7 GTHT 9,11, b13,b15		G#°7 E-HM5 b9,b13 GTHT 9,11, b13,b15		A#°7 F#-HM5 b9,b13 sehr selten!	
sek. II-V-Verbindungen II-V/x TGW in Dur-Jazzkadenzen möglich (dabei ist Dm7b5 ein MI-Akkord)		Dm7 dor. lok. 9,11,13 b5,11,b13		Em7b5 lok. 11,b13		F#m7b5 lok. 11,b13		Gm7 dor. lok. 9,11,13 b5,11,b13		Am7 äol. lok. 9,11 b5,11,b13		Bm7b5 lok. 11,b13		C#m7b5 lok. 11,b13															
Sekundärdominanten V7/x + V7/I		G7 mixo. 9,13 HM5 b9,b13 alt. b9,#9,#11,b13 HTGT b9,#9,#11,13 GT 9,#11,b13		A7 mixo.b13 9,b13 HM5 b9,b13 alt. b9,#9,#11,b13 HTGT b9,#9,#11,13 GT 9,#11,b13		B7 HM5 b9,b13 alt. b9,#9,#11,b13 HTGT b9,#9,#11,13 GT 9,#11,b13		C7 mixo. 9,13 HM5 b9,b13 alt. b9,#9,#11,b13 HTGT b9,#9,#11,13 GT 9,#11,b13		D7 mixo. 9,13 mixo.#11 9,#11,13 alt. b9,#9,#11,b13 HTGT b9,#9,#11,13 GT 9,#11,b13		E7 HM5 b9,b13 alt. b9,#9,#11,b13 HTGT b9,#9,#11,13 GT 9,#11,b13		F#7 sehr selten! HM5 b9,b13 alt. b9,#9, #11,b13															
Trugschlüsse (mit →)		B7alt →		→		→		→		→		→		→															
C-Dur Diatonik		CΔ7		Dm7		Em7		FΔ7		G7		Am7		Bm7b5															
A-HM5 Bb°7 mixo.#11 Bb7 A7 GTHT alt. A7alt. →		I ion. 9,13 mit/ohne FΔ7		II dor. 9,11,13		III phry. 11		IV lyd. 9,#11,13		V mixo. 9,13 siehe auch V7/I		VI äol. 9,11		VII lokr. 11,b13															
Substitutdominanten SubV/x		Db7 mixo.#11 9,#11,13 alt. b9,#9,#11,b13		Eb7 mixo.#11 9,#11,13		F7 mixo.#11 9,#11,13		Gb7 mixo.#11 9,#11,13 alt. b9,#9,#11,b13		Ab7 mixo.#11 9,#11,13 alt. b9,#9,#11,b13		Bb7 mixo.#11 9,#11,13		C7 sehr selten! mixo.#11 9,#11,13															
sek. Sub(II-V)-Verbindungen		Abm7 dor. 9,11,13		Bbm7 dor. 9,11,13		Cm7 dor. 9,11,13		Dbm7 dor. 9,11,13		Ebm7 dor. 9,11,13		Fm7 dor. 9,11,13		Gm7 sehr selten! dor. 9,11,13															
Modal Interchange Fkt. (Dur/Moll-Gleichnamigkeit, Blues,...)		Cm7 dor. 9,11,13		C7 mixo. 9,13 Blues #9,13 or 9,13		Dm7b5 *) lok. 11,b13		DbΔ7 *) lyd. 9,#11,13		EbΔ7 lyd. 9,#11,13		F7 mixo. 9,13 Blues 9,13		Fm7 *) dor. 9,11,13		FmΔ7 *) MM 9,11,13		Gm7 dor. 9,11,13		G7 Blues b9,#9, b13 or 9,13		AbΔ7 *) lyd. 9,#11,13		Ab7 mixo. 9,13		Bb7 *) mixo.#11 9,#11,13		BbΔ7 *) lyd. 9,#11,13	
*): SDM-Familie (vermollte Subdominante)																													
SONSTIGE SKALEN:		lydische Skalen:		Ab: Ab-Bb-C-D-Eb-F-G-Ab		Bb: Bb-C-E-F-Gb-Ab-Bb		C: C-D-E-F#-G-A-B-C		Db: Db-Eb-F-G-Ab-Bb-C-Db		Eb: Eb-F-G-A-Bb-C-D-Eb		Ab: Ab-Bb-C-D-Eb-F-G-Ab		G: G-A-B-C#-D-E-F#-G													
GT-Skalen		GTHT-Skalen:		C: C-D-Eb-F-F#-G#-A-B-C		Eb: Eb-F-F#-G#-A-B-C-D-Eb		D#: D#-F-Gb-Ab-A-B-C-D-D#		E: E-F#-G-A-Bb-C-C#-D#-E		G: G-A-Bb-C-C#-D#-E-F#-G		G#: G#-A#-B-C#-D#-E-F-G-G#		A#: A#-C-C#-D#-E-F#-G-A-A#													
G-A-B-C#-D#-F		(vermindert)		B: B-C#-D-E-F-G-G#-A#-B		C#: C#-D#-E-F#-G-G#-A#-B-C#		F: F-G-G#-A#-B-C#-D-E-F		F#: F#-G#-A-B-C-D-Eb-F-F#		Ab: Ab-Bb-B-Db-D-E-F-G-Ab		A: A-B-C-D-Eb-F-F#-G#-A															
Ab-Bb-C-D-E-Gb		HM5-Skalen:		B: B-C-D#-E-F#-G-A-B		A: A-Bb-C#-D-E-F-G-A		B: B-C-D#-E-F#-G-A-B		C: C-Db-E-F-G-Ab-Bb-C				E: E-F-G#-A-B-C-D-E		F#: F#-G-A-B-C#-D-E-F#													
HTGT-Skalen:		(mixo.b9b13)		G: G-Ab-B-C-D-Eb-F-G				E: E-F-G#-A-B-C-D-E																					
F#-G-A-Bb-C-C#-D#-E-F#		lokrische Skalen:		D: D-Eb-F-G-Ab-Bb-C-D		E: E-F-G-A-Bb-C-D-E		F#: F#-G-A-B-C-D-E-F#		G: G-Ab-Bb-C-Db-Eb-F-G		A: A-Bb-C-D-Eb-F-G-A		B: B-C-D-E-F-G-A-B		C#: C#-D-E-F#-G-A-B-C#													
F-F#-G#-A-B-C-D-Eb-F		alterierte Skalen:		G: G-Ab-Bb-B-Db-Eb-F-G		A: A-Bb-C-Db-Eb-F-G-A		B: B-C-D-Eb-F-G-A-B		C: C-Db-Eb-E-Gb-Ab-Bb-C		Ab: Ab-A-B-C-D-E-Gb-Ab		E: E-F-G-Ab-Bb-C-D-E		F#: F#-G-A-Bb-C-D-E-F#													
G-G#-A#-B-C#-D-E-F-G		(MM7)		Db: Db-D-E-F-G-A-B-C-Db						Gb: Gb-G-A-Bb-C-D-E-Gb																			
D-mixo.b9: D-Eb-F#-G-A-B-C-D		mixo.#11-Skalen:		Db: Db-Eb-F-G-Ab-Bb-B-Db		Eb: Eb-F-G-A-Bb-C-Db-Eb		F: F-G-A-B-C-D-Eb-F		Gb: Gb-Ab-Bb-C-Db-Eb-E-Gb		D: D-E-F#-G#-A-B-C-D		Bb: Bb-C-D-E-F-G-Ab-Bb		C: C-D-E-F#-G-A-Bb-C													
A-mixo.b13: A-B-C#-D-E-F-G-A		(MM4, lydian dom.)		Bb: Bb-C-D-E-F-G-Ab-Bb								Ab: Ab-Bb-C-D-Eb-F-Gb-Ab				Bb: Bb-C-D-E-F-G-Ab-Bb													
F-MM.: F-G-Ab-Bb-C-D-E-F		dorische Skalen:		Ab: Ab-Bb-B-Db-Eb-F-Gb-Ab		Bb: Bb-C-Db-Eb-F-G-Ab-Bb		C: C-D-Eb-F-G-A-Bb-C		Db: Db-Eb-E-Gb-Ab-Bb-B-Db		Eb: Eb-F-Gb-Ab-Bb-C-Db-Eb		F: F-G-Ab-Bb-C-D-Eb-F		G: G-A-Bb-C-D-E-F-G													
C-Min.-Blues: C-Eb-F-F#-G-Bb-C				C: C-D-Eb-F-G-A-Bb-C		C: C-D-Eb-F-G-A-Bb-C				F: F-G-Ab-Bb-C-D-Eb-F		G: G-A-Bb-C-D-E-F-G																	