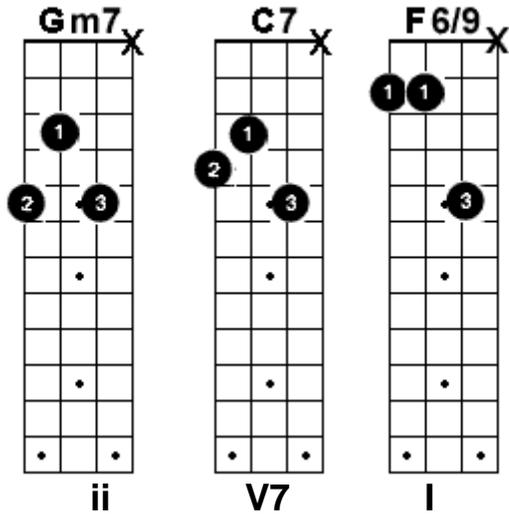
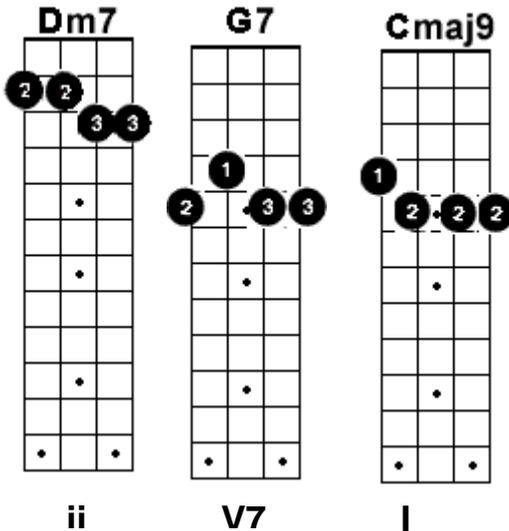


Sample Stock 'ii V7 I' **Mandola** Chord Fingerings  
**MAJOR PATTERNS:**

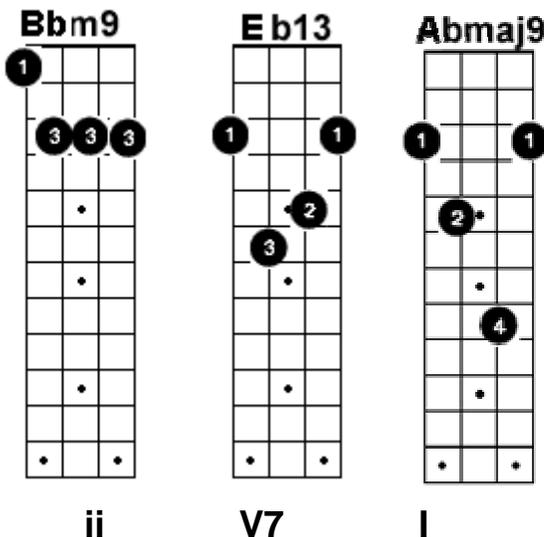


**Key of F = Gm7 C7 F**  
 -1 Key of E = F#m7 B#7 E  
 -2 Key of Eb = Fm7 BB7 Eb

**Key of F = Gm7 C7 F**  
 +1 Key of Gb = Abm7 Db7 Gb  
 +2 Key of G = Am7 D7 G

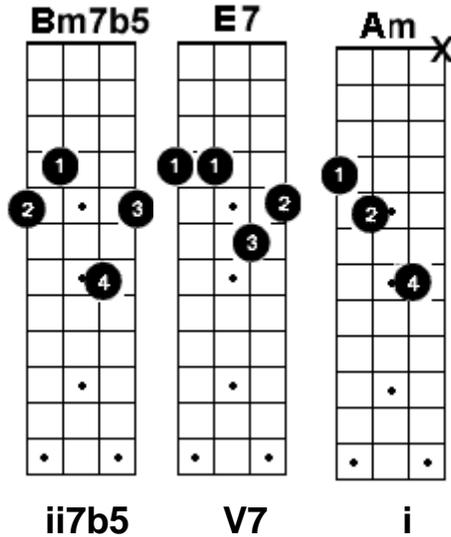


**Key of C = Dm7 G7 C**  
 +1 Key of Db = Ebm7 Ab7 Db  
 +2 Key of D = Em7 A7 D  
 +3 Key of Eb = Fm7 Bb7 Eb  
 +4 Key of E = F#m7 B7 E  
 +5 Key of F = Gm7 C7 F



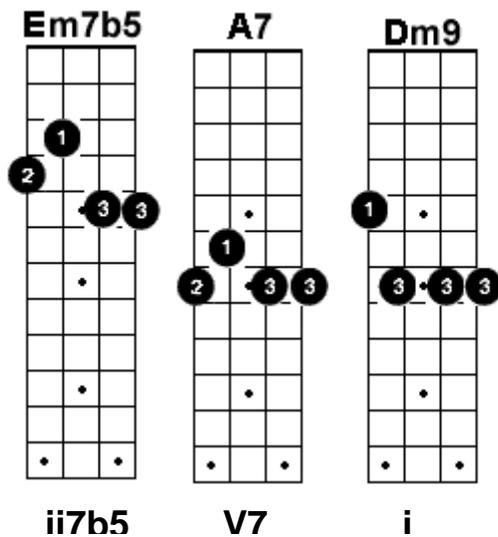
**Key of Ab = Bbm7 Eb7 Ab**  
 +1 Key of A = Bm7 E7 A  
 +2 Key of Bb = Cm7 F7 Bb  
 +3 Key of B = C#m7 F#7 B  
 +4 Key of C = Dm7 G7 C  
 +5 Key of Db = Ebm7 Ab7 Db

Sample Stock 'ii7b5 V7 i' **Mandola** Chord Fingerings  
MINOR PATTERNS:



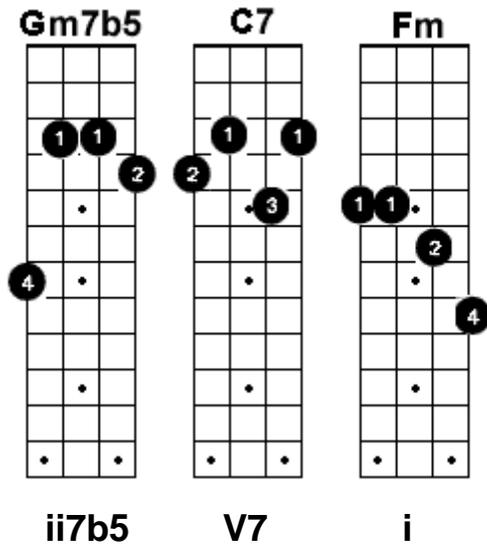
**Key of Am = Bm7b5 E7 Am**  
-1 Key of Abm = Bbm7b5 Eb7 Abm  
-2 Key of Gm = Am7b5 D7 Gm

**Key of Am = Bm7b5 E7 Am**  
+1 Key of Bbm = Cm7b5 F7 Bbm  
+2 Key of Bm = C#m7b5 F#7 Bm  
+3 Key of Cm = Dm7b5 G7 Cm



**Key of Dm = Em7b5 A7 Dm**  
-1 Key of C#m = D#m7b5 G#7 C#m  
-2 Key of Cm = Dm7b5 G7 Cm

**Key of Dm = Em7b5 A7 Dm**  
+1 Key of Ebm = Fm7b5 Bb7 Ebm  
+2 Key of Em = F#m7b5 B#7 Em  
+3 Key of Fm = Gm7b5 C7 Fm



**Key of Fm = Gm7b5 C7 Fm**  
-1 Key of Em = F#m7b5 B#7 Em  
-2 Key of Ebm = Fm7b5 Bb7 Ebm

**Key of Fm = Gm7b5 C7 Fm**  
+1 Key of F#m = G#m7b5 C#7 F#m  
+2 Key of Gm = Am7b5 D7 Gm  
+3 Key of G#m = A#m7b5 D#7 G#m

## About these “Stock” Chords

The ‘**ii V7 I**’ is the most basic “sentence” of the harmonic (chordal) structure of jazz. Phrases end with this, keys modulate with this, and long static sections of music that linger on one chord can be supercharged with this progression. We cannot stress enough how critical it is you be intimately familiar with this pattern in all 12 keys.

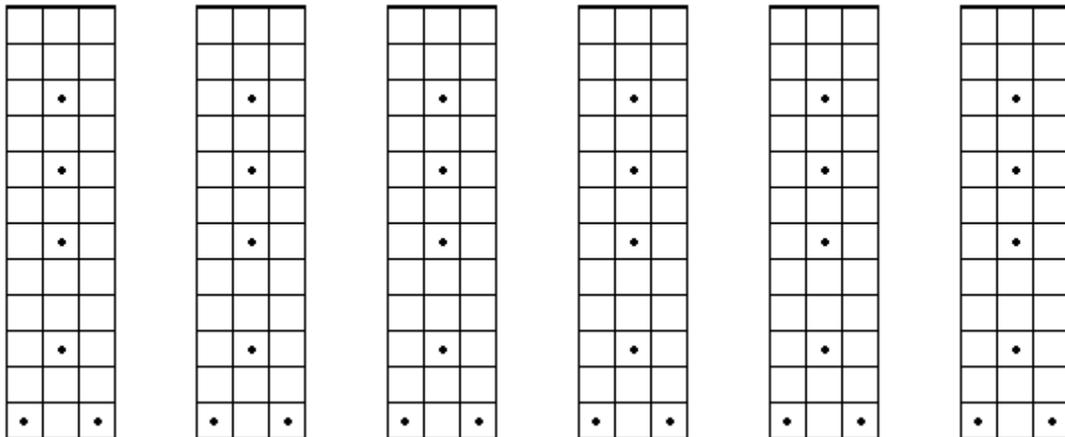
Notice in the right side of the page, we’ve taken 3 basic **Stock Patterns** and moved them up and/or down 1, 2, or 3 frets. Having the benefit of a tactile familiarity, it’s just a matter of hooking up basic music theory (transposing) and moving this set of “relationships” up and down. Don’t think **12 keys**; think **3 distinct patterns** moved slightly by a couple of frets.

Two different sets of the **Stock Patterns** need to be mastered, the **Major** and the **Minor**. It’s easy to overlook the **Minor**, but try to get them into your fingers, too.

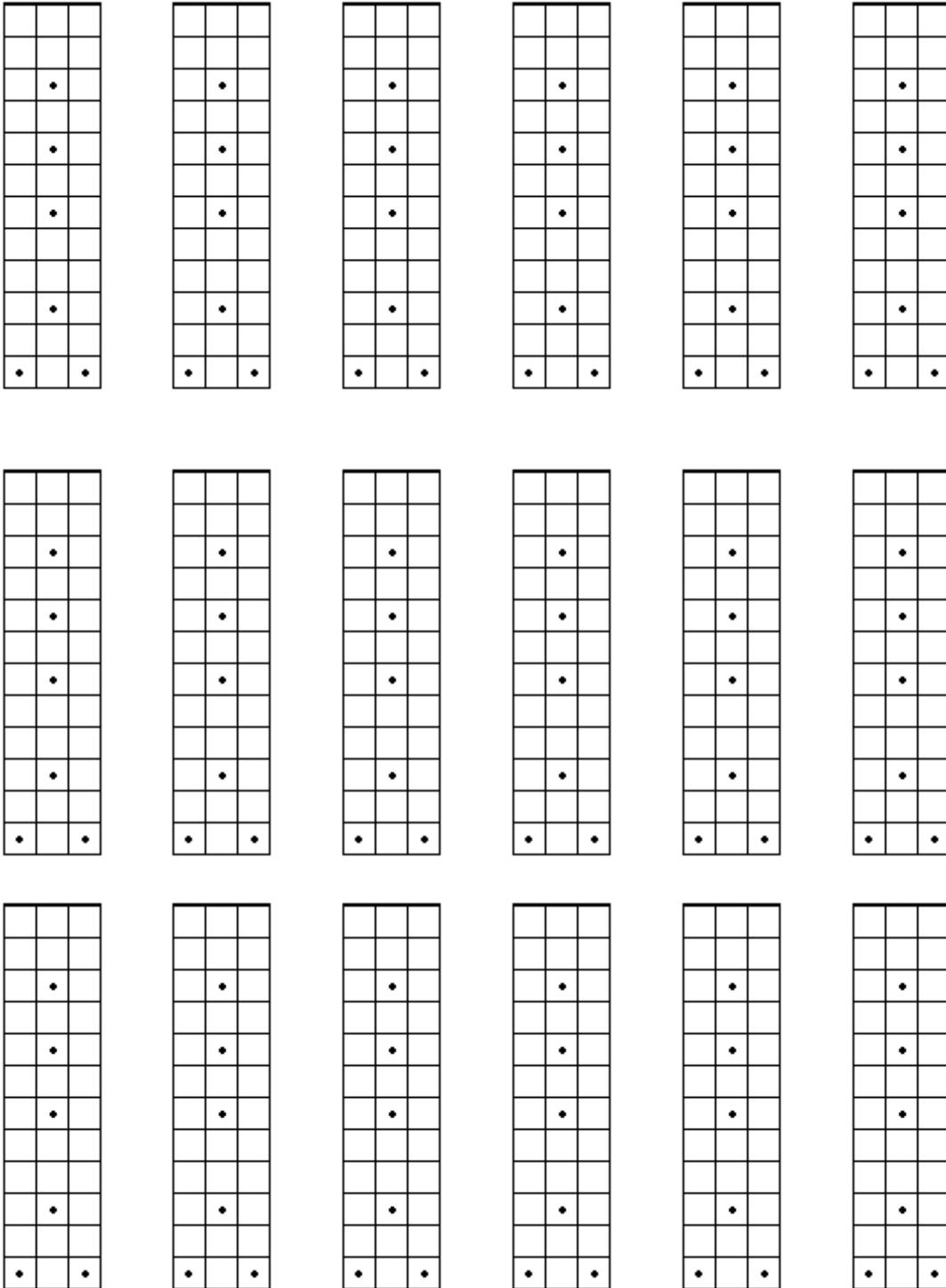
The stock patterns are merely a “jumping off” point for you. Eventually, you’ll develop variations of your own, ones that fit your personal style, and the music you choose to play. Don’t be afraid to experiment!

*Don’t think 12 keys; think 3 distinct patterns moved slightly by a couple of frets.*

## Mandola Chord User Template



# Mandola Chord User Template



*Hint: Make copies of this page for your own set of blanks.  
[www.JazzDola.com](http://www.JazzDola.com)*