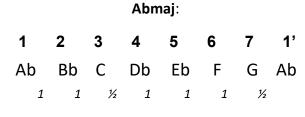
Just The Two Of Us

Bill Withers

| Dbmaj7 | C7 | Fm7 (E | m7) | Ebm7 | Ab7 | |
|--------|----|--------|-----|------|-----|--|
| Dbmaj7 | C7 | Fm7 | | % | | |

- -This is Minor Tune. Key= Fmin
- -If we want to find the degrees of the chords in Fminor we have to find the parallel major Key
- -Think of Fmin as a VI degree in a Major Key! We find we are actually in Abmaj



AbMaj Chords:

| I | II | Ш | IV | V | VI | VII | I |
|-------|-----|----|-------|-----|----|------|-------|
| Abmaj | Bbm | Cm | Dbmaj | Eb7 | Fm | Gh.d | Abmaj |

- -Now we know all the chords in Fmin and Abmaj
- -Next we have to see VI (Fmin) as a I
- -Basically the chords stay the same, its just the way we count them that changed

Fm Chords:

I II III IV V VI VII I Fm Gh.d Abmaj Bbm Cm Dbmaj Eb7 Fm

- -Right away you see some chords in the tune that don't belong in this Fmin/ Abmaj row
- -C7! (bar 2) In the Fmin Key we see there is a Cminor not C7. In minor we can make an acception on the V in order to get a strong resolution to the I (Fmin). This is to emphesize the Dominant to Tonic movement! C7 to Fmin.
- -Ebm7 Ab7! (bar 4)
- -This is basically the same thing, we are temporarely going to Key of DbMaj. We make a secondary dominant (V7) in the key of Dbmaj. Ab7 to Dbmaj7.
- -The Ebm7 belongs to the Ab7. Its just to make the movement even stronger. We call it a II-V-I motion.
- -Em7 (Bar 3) This is just a passing chord, it has no harmonic importance. (dont worry about that one!)