

“Examples of Common (Major Key) Chord Progressions”

ii7-V7-I Types (play these examples as given, and then with diatonic decoration)

 Am7 5 2 3 3 3	 D9 5	 GΔ7 3		 Am7 5	 D13 5	 GΔ7 3 ○ Δ9		 Am7 5	 D7/6 10	 GΔ7 3 ○		
 Am7 5	 D11 5	 GΔ7 3 14 3 2 1		 Am7 5	 D7sus 5 ○	 GΔ7 3		 Am9 5	 D9 5	 GΔ7 3	or	 G/9 3
 C#m7/11 9	 C#m7 9	 F#7/6 9	 F# 9	 B/9 9		 Bbm7/11 6	 E7 7 ○ 1/2 step embellishment	 Eb7/6 6	 Eb9 6	 Ab/9 4		
 Gm7 3	 C7/6 3	 FΔ7 8		 F#m9 2	 B7 2	 EΔ7 7		 Bbm7/11 6	 Eb11 6	 AbΔ7 4		
 Am7/11 5	 D13 5 X	 GΔ7 3		 Abm7/11 4	 Db7 4	 GbΔ7 2		 Gm7/11 3	 C7 3	 FΔ7 1		
 Em7 7	 A7 5 ○	 DΔ7 5		 Eb7 6	 Ab9 4	 DbΔ7 4		 Dm7/11 5 ○	 G7/6 3	 CΔ9 3 ○		
 F#m7/11 9	 B13 7	 E%9 7		 Fm7 6	 Bb7/6 6	 Eb6 6		 Dm7/11 5	 G7/6 3	 C%9 3		

B_m7/11 **E7/6** **A Δ 9** | **D_m9** **G7+** **C $\%$** | **B_m7** **E7+** **A Δ 7** |

Altered ii-V-I Progressions:

E_bm7 **A_b13_b9** **D_b Δ 9** | **G_m9** **C7_b9+** **F Δ 9** | **B_m9** **E13_b9** **A Δ 7** |

B_bm7/11 **E_b7 $\#$ 9+** **A_b7/6** | **D_m7/11** **G9+** **C $\%$** | **F $\#$ m7/11** **B7 $\#$ 9+** **E Δ 13** |

B_m9 **E7_b9_b5** **A Δ 9** | **B_bm7/11** **E_b13_b9_b5** **A_b6** | **A_m7/11** **D7 $\#$ 9+** **G Δ 7** |

B13_{sus} **B13_b9** **E Δ 7** | **F $\#$ 7** **B7/6** **E/9** | **E_b7** **A_b7/6** **D_b $\%$** |

Using ii $\#$ 7

G7 **C7/6** **F/9** | **B7_b9+** **E13** **A Δ 7** | **A_b9** **D_b7** **G_b Δ 7** |

Using II7

Using Cross-cycle Principle:

C_m7/11 **B13** **B_b Δ 9** | **A_m7/11** **A_b13 $\#$ 11** **G Δ 7** |

EXAMPLES OF COMMON (MAJOR KEY) CHORD PROGRESSIONS

ii, V7 I types (PLAY THESE EXAMPLES AS GIVEN + THEN WITH DIATONIC DECORATION)

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ALTERED II V I PROGRESSIONS

EXAMPLES OF ii-V-I (DIATONIC + ALTERED) in MINOR KEYS