

# Minor Key Progressions

## Generated by Chromatic Inner Voice

1)

**Bm**   **Em**   **F#/B**   **B7**   **E**

Or use midrange F# for X

Or use midrange E for X

Release for X

**Em<sup>6</sup>/B**   **Bm**   **G/F**   **Bm**   **C#** or B   **F#**

optional X

2)

**Ebm**   **Abm**   **Bb/Eb**   **Eb7**   **Ab**

or use higher Eb

**Abm<sup>6</sup>/Eb**   **Ebm**   **Ebm**   **Abm7**   **F7**   **Bb**

**Bbm**
**Ebm**
**F/Bb**
**Bb7**
**Eb**
or use lower Eb

3)

**Ebm<sup>6</sup>/Bb**
**Bbm**
**Bbm**
**Ebm7**
**C7**
**F**

**Am**
**Dm**
**E/A**
**A7**
**D**

4)

**Dm<sup>6</sup>/A**
**Am**
**B7**
**E7**

5)

Fingerboard diagrams and musical notation for Example 1. The diagrams show Fm, C/F, F7, and Bb/F. The musical notation shows a bass line with a tonic pedal on Bb and a chromatic inner voice line.

Fingerboard diagrams and musical notation for Example 2 and 3. The diagrams show Bbm6/F, Fm, G7, and C7/F. The musical notation shows a bass line with a tonic pedal on Bb and a chromatic inner voice line.

## Analysis

**Example 1** (or "SubV/V")

$$\underbrace{i \quad iv \quad V \quad V^7 \quad IV}_{\text{Tonic pedal}} \mid iv6 \quad i \quad \overset{\uparrow}{+6} \mid i \quad V^6 \quad V^6 \parallel$$

**Examples 2 and 3**

$$\underbrace{i \quad iv \quad V \quad V^7 \quad IV}_{\text{Tonic pedal}} \mid iv6 \quad i \quad i^6 \mid iv^7 \quad V^6 \quad V^6 \parallel$$

**Examples 4 and 5**

$$\underbrace{i \quad iv \quad V \quad V^7 \quad IV \quad iv6 \quad i}_{\text{Tonic pedal}} \mid V^7 \quad V^7 \parallel$$

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**①**

or use midrange for X

or use midrange E for X

or use lower E for X

the RHYTHMIC FIGURES

OPT. X

**②**

or use higher E for X

**③**

or use lower E for X

**④**

SUBTAIN

**⑤**

3 1 1/2