Chord Progressions

Ted Greene, 1974-12-25

Certain chord progressions occur so often in popular songs that they should be committed to memory, and this should help in the following ways:

    1) You will be able to memorize songs faster because you will notice many similarities, and

    2) You will be able to use these progressions as substitutes for weaker ones (more on this soon).

Common Progressions

Code:

|	
Capital Roman numerals	= major chords
Small Roman numerals	= minor chords
Capitals with 7 (like V7)	= dominant 7
Small Roman numerals with 7 (like ii7)	= minor 7th
7̶ [or ∆7]	= major 7

1)   ii7 - V7 - I∆7 or i7

2)   II7 - V7 - I∆7 or i7

3)   iim7♭5 - V7 - I∆7 or i7

4)   vi7 - II7 - ii7 - V7 - (I∆7)

5)   I∆7 - vi7 - ii7 - V7 - (I∆7)

6)   iii7 - vi7 - ii7 - V7 - (I∆7)

7)   iii7 - VI7 - ii7 - V7 - (I∆7)

8)   I - VI7 - II7 - V7 - (I)

9)   III7 - VI7 - II7 - V7 - (I)

10)   iiim7♭5 - VI7 - iim7♭5 - V7 - (I)

    Minor7♭5 is sometimes written like so: ∅7

11)   I - (IV) - viim7(♭5) - III7 - vi

12)   I - I7 - IV - iv or ♭VII7

13)   I - iii7 - IV - V7

These patterns will often sound very bland without extensions, and most of them will be found in tunes where the melody is dictating that some extension should be played.

Example:

    Key of C → Given C - C7 - F - Fm

                     I   I7   IV   iv

if the melody was:	G	A	G#		G	E	Eb	D
chord possibilities:	C∆7	C7/6	C7+		F∆9	F∆7	B♭11	B♭9
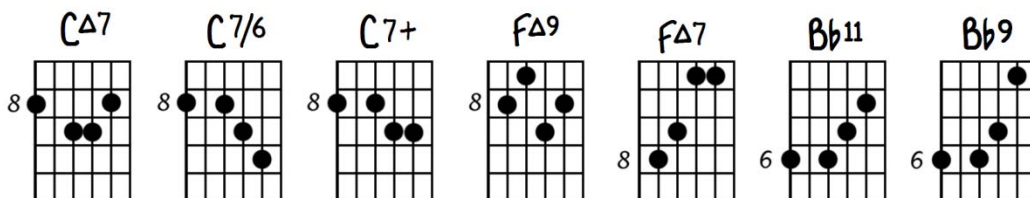
Chord Progressions

12-25-74

Certain chord progressions occur so often in popular songs that they should be committed to memory, and this should help in the following ways: ① You will be able to memorize songs faster because you will notice many similarities and ② you will be able to use these progressions as substitutes for weaker ones (more on this soon).

COMMON PROGRESSIONS

✓ ① ii_7 V_7 I_7 or i_7

② II_7 V_7 I_7 or i_7

③ $iim7^{b5}$ V_7 I_7 or i_7

④ Vi_7 II_7 ii_7 V_7 (I_7)

✓ ⑤ I_7 vi_7 ii_7 V_7 (I_7)

✓ ⑥ iii_7 vi_7 ii_7 V_7 (I_7)

⑦ iii_7 VI_7 ii_7 V_7 (I_7)

⑧ I VI_7 II_7 V_7 (I)

⑨ III_7 VI_7 II_7 V_7 (I)

m7b5 is sometimes written like so: ⑩ → $iiim7^{b5}$ VI_7 $iim7^{b5}$ V_7 (I)

ø7   ⑪ I (IV) $viim7(b5)$ III_7 vi

⑫ I I_7 IV iv or $^{b}VII_7$

⑬ I $iiim7$ IV V_7

CODE: CAPITAL ROMAN NUMERALS = MAJOR CHORDS
SMALL " " = MINOR "
CAPITALS WITH 7 = DOMINANT 7th
(like V_7)
SMALL R. NUMERALS WITH 7 = minor 7th
(like ii_7)
7 = major 7th

These patterns will often sound very bland without extensions, and most of them will be found in tunes where the melody is dictating that some extension should be played. Example:

Key of C → given C C7 F Fm ,
$\quad$ I I_7 IV iv

if the melody was

↳ G   A   G# | G   E   E^b D
CHORD POSSIBILITIES: C7 C7/6 C7+ | F9 F7 B^{b11} B^{b9}