Chord Progression Vocabulary

We'll begin in the key of E, using the 6 basic major scale diatonic chords:

E  A  B  F#m  G#m  C#m
I  IV  V  ii  iii  vi

Naturally, these chords can be and have been combined in many favorable ways. Some of the most popular "formulas" are given below with playing examples too:

1) Repeat this and all progressions many times. Also apply different rhythms and textures.

   \(\text{E}_1\) \(\text{A}_4\)
   \(\text{E}_2\) \(\text{A}_5\)

Now try:

   \(\text{E}_7\) \(\text{A}_7\)
   \(\text{E}_12\) \(\text{A}_12\)

And:

   \(\text{E}_1\)
   \(\text{A}_4\)

Also very common is I - IV - I - I

2) And:

   \(\text{A}_4\) \(\text{E}_1\)
   \(\text{A}_2\) \(\text{E}_2\)

And for "strumming":

   \(\text{A}_4\) \(\text{E}_4\)
   \(\text{A}_5\) \(\text{E}_5\)

Now with "extensions" of the added 9th:

3) \(\text{E}_1\) \(\text{A}_9\)
   \(\text{E}_2\) \(\text{A}_9\)

Optional

4) \(\text{E}_9\) \(\text{A}_9\)
   \(\text{E}_9\) \(\text{A}_9\)

You could try adding these extensions to I - IV - I - I

5) Reverse these for A/9 - E
   IV I

6) ...Also [reverse] the above for A/9 - E/9

Now gradually adding other chords, since we're really leaving the key at this point.

7) \(\text{E}_1\) \(\text{B}_5\) \(\text{C}_4\) \(\text{A}_4\)

8) \(\text{E}_1\) \(\text{C}_5\) \(\text{A}_4\) \(\text{B}_5\)
Suggestion: try an arpeggio texture in this progression

You can hear these progressions in Western culture music of the last 30 years or so all around you. They do sound familiar, don’t they? But if they don’t “grab” you as given, you must bring them to life thru application of various rhythmic types and textures. I’ve said it more than once on this page because my experience is that people look at the “dots” on a page like this and act as if it’s not music and forget to have fun with the material. Aside from any physical difficulties, if you’re not having fun when you practice, we need to talk!

We’ll work with the key of A on this page. The 6 basic diatonic chords are:

A  D  E  Bm  C#m  F#m
I  IV  V  ii  iii  vi

Try all these as I - IV - I - I metric feels as well.

Now with extensions of the added 9th:
Try reversing this progression and maybe some of your other favorites in the last 2 sections mostly.

Feel the power of the 2nd inversion?

And with descending bass and inversions:

Coming attraction (key of Gb):

A new key is a breath of fresh air after so much time in one key, yes?

Does your guitar sound rich on these lower 4 strings? If not, let’s talk.
CHORD PROGRESSION VOCABULARY

We'll work with the Key of A on this page.

The 6 BASIC DIATONIC CHORDS are:

A  D  E
I  IV  V

Bm  Cm  Fm
ii  iii  vi

And we'll have metric feels as well.

Now with expansions of the added 9ths:

A  D  A9
I  IV  

A  D  A7
I  IV  

A  D  A9
I  IV  

Try reversing this process. The power of the 2nd inversion.

Feel the power of the 2nd inversion.

Coming attraction: A new lesson in 24th time. (key of G)

Does your guitar sound rich in one or two strings?
CHORD PROGRESSION VOCABULARY

We'll begin in the Key of E, using the 6 Basic MAJOR SCALE Diatonic Chords:

Naturally, these chords can be
have been combined in many
favourite ways. Some of the
most popular progressions are given below with playing examples:

1. E A B
   I IV V

2. A E
   IV I

3. E A M
   I IV

4. F#m G#m C#m
   ii iii vi

(Repeat this
4th progression
now and apply different RHYTHMS & TEXTURES)

Now with
Extensions:

You could try adding these extra:

Now gradually
adding:

Other Chords:

Note that even the key at this point

You can hear these progressions in Western culture music of the last
30 years on just about every song you hear. You must bring them to the
three application of various RHYTHMIC types - textures:

said it more than once in this book because my experience is that
people don't always see a piece with the same eye. This is not fair,
if it's not made and put on to have FUN with the material.
Aside from any physical difficulties, if you're not having
fun when you practice, we need to talk!