

“The Most Common Chord Progressions and Harmonic Principles Used in 20th Century Popular Music”

Especially “Standards” and other Harmonically Rich Tunes.

Ted Greene 1974-12-28 & 29

1) Diatonic Chords in Major Keys (all examples will be given in key of C)

The Diatonic triads (chords built in 3rd intervals up from the notes of the major scale) are: C – Dm – Em – F – G – Am – B^o; They are not used very much in Modern Harmony. However, the diatonic 7th chords (built by adding another 3rd interval on top of the diatonic triads) are used so much that they could be said to be the foundations of this type of music. They are:

C^Δ7 – Dm7 – Em7 – F^Δ7 – G7 – Am7 – Bm7^b5 ← Names
I^Δ7 – ii7 – iii7 – IV^Δ7 – V7 – vi7 – vii^o7 ← Common “shorthand” for transposition to all keys.

Some of the most common chord progressions using just diatonic chords are listed below.

Extensions (chords that add other diatonic notes on to the diatonic triads or diatonic 7th chords) are commonly used to enrich these progressions – more on this below the box.

- | | | |
|--|---|---|
| 1) Dm7 – G7 – (C ^Δ 7)
ii7 – V7 – (I ^Δ 7) | 2) Dm7 – G7 – C ^Δ 7 – Am7
ii7 – G7 – I ^Δ 7 – vi7 | 3) Dm7 – Em7 – F ^Δ 7 – G7
ii7 – iii7 – IV ^Δ 7 – V7 |
| 4) C ^Δ 7 – Dm7 – Em7 – Dm7 or F ^Δ 7
I ^Δ 7 – ii7 – iii7 – ii7 IV ^Δ 7 | 5) Am7 – Dm7 – G7 – C ^Δ 7
vi7 – ii7 – V7 – I ^Δ 7 | |
| 6) Em7 – Am7 – Dm7 – G7 – (C ^Δ 7)
iii7 – vi7 – ii7 – V7 – (I ^Δ 7) | 7) C ^Δ 7 – Am7 – Dm7 – G7
I ^Δ 7 – vi7 – ii7 – V7 | |
| 8) C ^Δ 7 – Em7 – F ^Δ 7 – G7
I ^Δ 7 – iii7 – IV ^Δ 7 – V7 | 9) C ^Δ 7 – F ^Δ 7 – Bm7 ^b 5 – Em7 – Am7 – Dm7 – G7
I ^Δ 7 – IV ^Δ 7 – vii ^o 7 – iii7 – vi7 – ii7 – V7 | |
- This pattern [#9] is called the *Diatonic Cycle of 4ths or 5ths*. Sometimes one chord will be omitted from this cycle.

Following is a list of the most common extensions that are used (including the diatonic 7ths):

- I – C^Δ7, C^Δ9, C^Δ13, C/9, C6, C6/9
- ii – Dm7, Dm7/11, Dm9, Dm11, (Dm/9), (Dm6, Dm6.9)
- iii – Em7, Em7/11
- IV – F^Δ7, F^Δ9, F^Δ13, F/9, F6, F6/9, F/9#11, F6/9#11, F^Δ7#11, F^Δ9#11, (F^Δ13#11, F/#11)
- V – G7, G7/6, G9, G13, G7sus, G7/6sus, G9sus (usually called G11), G13sus
- vi – Am/9, Am7, Am7/11, Am9, Am11, (Am+)
- vii – Bm7^b5, Bm7^b5/11, Bm7/11(no 5th)

You might wish to try the above progressions, first doing them normally, then with extensions other than the diatonic 7ths. Example: Normal: Dm7 – G7 – C^Δ7. Substitute: Dm9 – G7/6 – C^Δ9.

Diatonic Chords in Minor Keys (all examples will be given in key of Cm).

The principles and progressions in minor keys are similar to those of the major keys, except that there is more than one type of minor scale, so there is more than one set of diatonic chords in minor keys. The three most important types of minor scales for determining the diatonic chords in minor keys are the *Harmonic*, *Melodic*, and *Natural* minors. The diatonic chords are as follows:

Harmonic:

Triads →	Cm	D ^o	E ^{b+}	Fm	G	A ^b	B ^o
	i	ii ^o	III ⁺	iv	V	VI	♭vii ^o
7ths →	Cm ^Δ 7	Dm7 ^{b5}	E ^{bΔ} 7 ⁺	Fm7	G7	A ^{bΔ} 7	B ^o 7
	i ^Δ 7	ii ^o 7	III ^Δ 7 ⁺	iv7	V7	VI ^Δ 7	♭vii ^o 7

Melodic:

Triads →	Cm	Dm	E ^{b+}	F	G	A ^o	B ^o
	i	ii	III ⁺	IV	V	♭vi ^o	♭vii ^o
7ths →	Cm ^Δ 7	Dm7	E ^{bΔ} 7 ⁺	F7	G7	Am7 ^{b5}	Bm7 ^{b5}
	i ^Δ 7	ii7	III ^Δ 7 ⁺	IV7	V7	♭vi ^o 7	♭vii ^o 7

Natural:

Triads →	Cm	D ^o	E ^b	Fm	Gm	A ^b	B ^b
	i	ii ^o	III	iv	v	VI	VII
7ths →	Cm7	Dm7 ^{b5}	E ^{bΔ} 7	Fm7	Gm7	A ^{bΔ} 7	B ^b 7
	I7	ii ^o 7	III ^Δ 7	iv7	v7	VI ^Δ 7	VII7

There are very few standards or sophisticated tunes in minor keys, but most major key tunes have *portions* where they *temporarily* go into minor keys (more on this soon), so it is important to be equally familiar with the chords of the minor keys. However, some of the chords listed above are not commonly used; as in major keys, the triads are not commonly used in the type of tunes we are discussing, with one exception – the i chord is fairly commonly used. On the next page is a summary of minor key diatonic chords and extensions that you will frequently encounter or could use to enrich a progression.

Minor Key Diatonic Triads and Extensions (commonly used):

Derived from Harmonic Minor:

- i – Cm, Cm/9, Cm^Δ7, Cm^Δ9, Cm+
 - ii – Dm7^b5, Dm7^b5/11, Dm7/11(no 5th)
 - III –
 - iv – Fm7, Fm6, Fm6/9, Fm9, Fm/9
 - V – G7, G7^b9, G7+, G7^b9+, G7sus
 - VI – Ab^Δ7, Ab6
 - ♭vii – (B^o7)
-

Derived from Melodic Minor:

- i – Cm, Cm/9, Cm6, Cm6/9, Cm^Δ7, Cm^Δ9
 - ii – Dm7, Dm7/11, Dm6
 - III –
 - iv – F7, F9, F13, F7/6, F+11, F9^b5, F13#11, F7^b5
 - V – G7, G7+, G9, G9+, G7sus, G9sus (G11)
 - ♭vi – Am7^b5, Am7^b5/11, Am7/11(no 5th)
 - ♭vii –
-

Derived from Natural Minor:

- i – Cm, Cm/9, Cm7, Cm7/11, Cm9, Cm11, Cm+
 - ii – Dm7^b5, Dm7^b5/11, Dm7/11(no 5th)
 - III – Eb^Δ7, Eb^Δ9, Eb^Δ13, Eb/9, Eb6, Eb6/9
 - iv – Fm7, Fm7/11, Fm9, Fm11, (Fm+), Fm6, Fm6/9, Fm/9
 - v – Gm7, Gm7/11
 - VI – Ab^Δ7, Ab^Δ9, Ab^Δ13, Ab/9, Ab6, Ab6/9, (Ab/9#11, Ab6/9#11, Ab^Δ7#11, Ab^Δ9#11)
 - VII – B^b7, B^b7/6, B^b9, B^b13, B^b7sus, B^b7/6sus, B^b9sus (B^b11), B^b13sus
-

Here are some of the most common progressions in minor keys using *diatonic* chords:

- | | | |
|--|---|--|
| 1) Dm7 ^b 5 – G7 – Cm
ii ^o 7 – V7 – i | 1a) Dm7 – G7 – Cm
ii7 – G7 – i | 2) Ab ^Δ 7 – Dm7(b5) – G7 – Cm
VI ^Δ 7 – ii ^o 7 – V7 – i |
| 3) Eb ^Δ 7 – Ab ^Δ 7 – Dm7(b5) – G7
III ^Δ 7 – VI ^Δ 7 – ii ^o 7 – V7 | 4) Cm7 – Am7 ^b 5 – Dm7 ^b 5 – G7
i7 – ♭vi ^o 7 – ii ^o 7 – V7 | |
| 5) Cm – Cm ^Δ 7 – Cm7 – Cm6
i – i ^Δ 7 – i7 – i6 | 5a) Cm – G7 – Cm7 – F7
i – V7 – i7 – IV7 | |
| 6) Cm7 – Fm7 – B ^b 7 – Eb ^Δ 7 – Ab ^Δ 7 – Dm7 ^b 5 – G7 ← Diatonic Cycle of 4ths (5ths)
i7 – iv7 – VII7 – III ^Δ 7 – VI ^Δ 7 – ii ^o 7 – V7 | | |

As in major keys, you might like to try these, first as given, then with richer extensions.

2) Secondary V7's and ii7-V7's (all the principles below are given the name *Back-Cycling*)

1) In addition to the diatonic chords, almost every song uses chords that are *not diatonic*, that is, that contain notes *not* found in the scale of the key. The most common chords of this type can be understood from the following principle: *Any diatonic major or minor type chord can be preceded with its own V7.*

Example: Dm7 – G7 – C^A7 is a normal progression.
 A7 – Dm7 – G7 – C^A7 would be utilizing the above principle.
(V7 of Dm7)

The A7 is termed a Secondary V7.

Other examples: C^A7 – E7 – Am7 C^A7 – C7 – F^A7 Cm – C7 – Fm7
 V7 of Am7 V7 of F^A7 V7 of Fm7

Secondary V7's also can *replace* their diatonic brothers – for instance, instead of C^A7 – Am7 – Dm7 – G7 you will see C^A7 – A7 – Dm7 – G7 or C^A7 – A7 – D7 – G7
I^A7 – vi7 – ii7 – V7 I^A7 – VI7 – ii7 – V7 I^A7 – VI7 – II7 – V7
 V of ii V of II V of V

2) A similar and very important concept is: *Any diatonic major or minor type chord can be preceded with its own ii7 – V7 progression.*

Examples:

C ^A 7 – Gm7 – C7 – F ^A 7	C ^A 7 – F#m7b5 – B7 – Em7	Cm7 – Bbm7 – Eb7 – Ab ^A 7
I ^A 7 – v7 – I7 – IV ^A 7	I ^A 7 – #iv ^o 7 – VII7 – iii7	i7 – vii7 – III7 – VI ^A 7
(ii7 V7 I ^A 7)	(ii7 V7 i7)	(ii7 V7 I ^A 7)

Many players think of these kind of progressions as *Temporary Changes of key*. Change of key is also call *Modulation*. For instance, in the above, you might say that there were temporary shifts to the keys of F, Em, and Ab. Many players also just see these progressions as being all in the "home key" – both approaches are good – some situations are unquestionably changes of key, but some situations are definitely more easily grasped in the home key.

Examples:

Dm9 – G9 – C^A7 – F^A7 – F#m7/11 – B13 – E6/9 – A^A7 – Bbm7/11 – Eb9 – Ab^A7 – Db^A7 – Dm7/11 – G13 – C6/9
ii – V – I – IV – ii – V – I – IV – ii – V – I – IV – ii – V – I

To analyze all the above in just the home key of C would not be wise. Why? But what about the following?:

C/9 – F^A7 – B7 – E7 – A7 – D9 – G7/6 – C^A9
I – IV – V of III – V of VII – V of II – V of V – V – I
I – IV – VII – III – VI – II – V – I

↳ Wouldn't it be easier to call this?
In other words, it is a simple alteration of the normal diatonic cycle of 4ths.

Here are other typical examples of what you will run into.

Compare the following:

a) C^Δ7 – F^Δ7 – F[♯]m7^b5 – B7⁺ – Em6 – C[♯]m7^b5 – F[♯]7^b9 – B7^b9⁺ – Em6/9
 I – IV – ii – V – i – ^bvi – II – V – i
 _____ of iii _____

b) C^Δ7 – F[♯]m7^b5 – B7 – Em7 – A7 – Dm7 – G7/6
 I – [♯]iv – VII – iii – VI – ii – V
 or I – ii – V – ii – V – ii – V
 _____ of iii _____ | _____ of ii _____

Example a) is definitely more easily grasped as going into Em because of the amount of chords that are diatonic to Em while not being diatonic in C, while example b) is a toss-up as to whether it should be thought of all in the home key of C or in the view that it has shifted to Em and Dm.

Analysis of many songs, especially standards, will help you learn to decide in these toss-up situations by getting you familiar with your own way of thinking on common progressions.

Everything talked about up to now, believe it or not, is very common.

Another common back-cycling device can be summed up as follows: *Any dominant 7th type chord may be preceded by a minor7 type chord whose root is a 5th higher.*

Example given: E7 – A7 – D7 – G7
 (beats) // // // // // // // //
 You could substitute: Bm7 – E7 – Em7 – A7 – Am7 – D7 – Dm7 – G7
 // // // // // // // //

This has the effect of a bunch of ii-V’s, all chained together. Although it could also be analyzed as:

vii – III – iii – VI – vi – II – ii – V

3) Other Altered Sounds:

Suppose you saw this progression: Em7^b5 – A7⁺ – D13 – G7⁺
 iii – VI – II – V
 (V of ii) (V of V)

You probably (hopefully) understand it. But what about: E7[♯]9⁺ – A7[♯]9⁺ – D7^b9⁺ – G9⁺ ?

None of these chords are diatonic V7’s or secondary V7’s. These are all called *Altered Chords*.

Once in a while, you will see one of them written into a tune (see “Laura,” “On a Clear Day,” “Lush Life” “The Girl Next Door,” “Girl Talk”). A complete list of altered chords will be given soon for both major and minor keys.

4) [Cross-Cycle Principle]:

Sometimes, chords functioning as V7’s or ii7’s (or others) are replaced with a chord whose root is a ^b5th (#4th) higher. Example: instead of C – C7 – F^Δ7 you might see C^Δ7 – G^b7 (F[♯]7) – F^Δ7; or instead of C – Gm7 – C7 – F^Δ7 you might see: C – D^bm7 (C[♯]m7) – G^b7 (F[♯]7) – F^Δ7. This is called the *Cross-Cycle* principle – examine a diagram of the cycle of 4ths wheel sometime and you will see why.

You might try some cross-cycle substitutions of your own. Example given: E7 – A7 – D7 – G7 you might play: E7[♯]9 – E^b9 – D9 – D^b13 or B^b13 – A7⁺ – A^b13 – G7/6 (Separate sheet on this to follow.)

5) Summary of Progressions Derived from Back-Cycling and Cross-Cycling (Major key):

(all of these are just generally given the name *Cycle Patterns* or *Cycle Progressions*)

Any of these patterns might replace a iii – vi – ii – V pattern, and if time and taste allow it, they might even replace a vi – ii – V, or ii – V or just V.

Much experimenting will be necessary to learn to use them successfully. Often just a part, usually the last part, of one of the patterns can be used, but not the whole pattern.

Since many chords can be preceded with their own V7 or ii7 – V7, you might also try preceding a chord with all or the last part of any of these patterns. This is very effective when working out chord melody style playing. However, don’t be surprised to find that many songs already have these patterns written in them – good songwriters know what’s going on.

Analyze the following tunes:

All the Way Dreamsville I Didn’t Know What Time It Was I’ve Grown Accustomed to Her Face
 Here’s That Rainy Day (this tune might be more easily grasped as having key changes) Moon River
 Over the Rainbow Second Time Around Time After Time When Sunny Gets Blue
 Sophisticated Lady The Shadow of You Smile The Days of Wine and Roses Wave
 It Had to Be You The Man I Love You Go to My Head Bluesette Just Friends
 Just in Time A Foggy Day Meditation I May Be Wrong Stella by Starlight
 You Are the Sunshine of My Life Come Rain or Come Shine Our Love is Here to Stay.

Normal:	iii7	iii7	vi7	vi7	ii7	ii7	V7	V7
Substitutes:	iii7	iii7	VI7	VI7	ii7	ii7	V7	V7
* →	iii ^ø 7	iii ^ø 7	VI7	VI7	ii ^ø 7	ii ^ø 7	V7	V7
* →	III7	III7	VI7	VI7	II7	II7	V7	V7
	vii7	III7	iii7	VI7	vi7	II7	ii7	V7
	vii ^ø 7	III7	iii ^ø 7	VI7	vi ^ø 7	II7	ii ^ø 7	V7
	bVII7	bVII7	VI7	VI7	bVI7	bVI7	V7	V7
	III7	III7	bIII7	bIII7	II7	II7	bII7	bII7
	iv7	bVII7	iii7	VI7	biii7	bVI7	ii7	V7
	vii7	III7	bvii7	bIII7	vi7	II7	bvi7	bII7
* →	iii7	iii7	bIII7	bIII7	bVI ^Δ 7	bVI ^Δ 7	ii7	V7
	bvii7	bvii7	bIII7	bIII7	bVI ^Δ 7	bVI ^Δ 7	ii7	V7
	bVII7	bVII7	bIII7	bIII7	bVI7	bVI7	bII7	bII7
	iv7	bVII7	bvii7	bIII7	biii7	bVI7	ii7	V7
	I ^Δ 7	bVII7	VI7	bIII7	II7	bVI7	V7	bII7
	I ^Δ 7	bVII7	VI7	bIII7	II7	bVI7	ii7	V7
	bIII ^Δ 7	bIII ^Δ 7	bVI ^Δ 7	bVI ^Δ 7	ii ^ø 7	ii ^ø 7	V7	V7
	I ^Δ 7	I ^Δ 7	vi ^ø 7	vi ^ø 7	II7	II7	V7	V7

* I often replaces iii here.

All chords are listed as 7th types, but try richer extensions and altered chords to really hear the beauty of these patterns. (See next page for examples).

Other nice cycle progressions:

- 1) #iv^ø7 – VII7 – iii7 or iii^ø7 – VI7 – ii7 or ii^ø7 – V7
- 2) #iv^ø7 – iv6 (or iv7 or IV7) – iii7 (or I) – bIII7 – bVI^Δ7 – bII^Δ7 – ii7 – V7
- 3) #iv^ø7 – VII7 – iv7 – bVII7 – iii – VI7 or vi7 – biii7 – bVI^Δ7 – ii7 – V7 – I^Δ7
- 4) I^Δ7 – IV^Δ7 or IV7 – vii7 – III7 – vi7 – II7 – ii7 – V7
- 5) I^Δ7 – VII7 – iv7 – bVII7 – bIII^Δ7 – bVI^Δ7 – ii7 – V7
- 6) I^Δ7 – #iv^ø7 – iv7 – bVII7 – bIII^Δ7 – bVI^Δ7 – ii7 – V7
- 7) I^Δ7 – iv7 – bVII7 – bIII^Δ7 or bIII7 – vi7 – II7 – ii7 – V7
- 8) I^Δ7 – iv7 – bVII7 – bIII^Δ7 or bIII7 – bVI^Δ7 – bII^Δ7 – ii7 – V7
- 9) I^Δ7 – vii7 – bvii7 – bIII7 – bVI^Δ7 – bII^Δ7 – ii7 – V7
- 10) I^Δ7 – IV^Δ7 – #iv^ø7 – VII7 – iii7 – VI7 – ii7 – V7
- 11) vii7 – III7 – iv7 – bVII7 – iii7 – VI7 – bvii7 – bIII7 – vi7 – II7 – biii7 – bVI7 – ii7 – V7 – bvi7 – bII7
- 12) I7 – IV7 – III7 – VI7 – II7 – bVI7 – ii7 – V7
- 13) I7 – IV7 – bVII7 – bIII7 – bVI7 – bII^Δ7 – ii7 – V7
- 14) v7 – I7 – i7 – IV7 – vii7 – III7 – iii7 – VI7 – vi7 – II7 – biii7 – bVI7 – bvi7 – bII7 – ii7 – V7
- 15) v7 – I7 – i7 – IV7 – vii7 – III7 – bvii7 – bIII7 – vi7 – II7 – biii7 – bVI7 – ii7 – V7 – bvi7 – bII7
- 16) I^Δ7 or v7 – I7 – IV^Δ7 – iv7 or bVII7 – iii7 – VI7 – ii7 – V7
- 17) I^Δ7 or v7 – I7 – IV^Δ7 – iv7 or bVII7 – iii7 – VI7 – bvii7 – bIII7 – bVI^Δ7 – vi7 – II7 – bVI7 – ii7 – V7 – bvi7 – bII7
- 18) I^Δ7 or iii7 – vi7 – ii7 – V7 – v7 – I7 – IV^Δ7 – iv7 or bVII7 – vii7 – III7 – vi7 – II7 – ii7 – V7 – bvi7 – bII7
- 19) I^Δ7 or iii7 – vi7 – ii7 – V7 – v7 – I7 – IV^Δ7 – iv7 or bVII7 – vi7 – II7 – ii7 – V7 – I^Δ7 – bIII7 – bVI^Δ7 – (ii7) – V7
- 20) I^Δ7 or iii7 – vi7 – ii7 – V7 – v7 or I^Δ7 – I7 – IV^Δ7 – iv7 or bVII7 – I^Δ7 or iii7 – vi7 – bVI7 – V7 – I^Δ7 – II7 – ii7 – V7
- 21) I^Δ7 or vi7 – II7 – ii7 – V7 – I^Δ7 or v7 – I7 – IV^Δ7 – iv7 or bVII7 – I^Δ7 – VII7 – bVII7 – VI7 – vi7 – II7 – ii7 – V7
- 22) I^Δ7 – IV7 – III7 – VI7 – vi7 – II7 – ii7 – V7
- 23) I^Δ7 – bVII7 or iv7 – iii7 – VI7 – vi7 – II7 – ii7 – V7

twice as long

Try ii^ø7 for ii7 or vii^ø7 for vii7 in any pattern.
Also try bII^Δ7 or bII7 for V7 or ii7-V7

Cycle Patterns in Minor Keys:

i^o7 or i6 can be substituted for the first chord in some of these progressions.

ii7 might be used for ii^o7;

Rvi7 [**R= raised**] might be used for Rvi^o7.

Also try bII^Δ7 or bII7 for V7 or ii^o7-V7.

Also, I7 or i6 for i7 and v^o7 for v7.

- 1) III7 – VI^Δ7 – ii^o7 – V7
- 2) III7 – VI7 – ii^o7 – V7
- 3) iii7 – VI7 – ii^o7 – V7
- 4) III7 – Rvi^o7 – II7 – V7
- 5) vii7 – III7 – iii7 – VI7 – Rvi^o7 – II7 – ii^o7 – V7
- 6) VII7 – III7 – VI7 – V7
- 7) VII7 – III7 – VI7 – bII7
- 8) iv7 – VII7 – vii7 – III7 – iii7 – VI7 – ii^o7 – V7 (or [b]vi7 – bII7)
- 9) iv7 – VII7 – vii7 – III7 – Rvi^o7 – II7 – ii^o7 – V7 (or [b]vi7 – bII7)
- 10) iv7 – VII7 – vii7 – III7 – VI^Δ7 – II7 – ii^o7 – V7
- 11) i7 – iv7 – VII7 – III7 or III^Δ7 – VI^Δ7 or VI7 – II7 – ii^o7 – V7 (or bvi7 – bII7)
- 12) i7 – iv7 – VII7 – III7 or III^Δ7 – Rvi^o7 – II7 – ii^o7 – V7 (or bvi7 – bII7)
- 13) i7 – iv7 – VII7 – III7 or III^Δ7 – VI^Δ7 or VI7 – bII^Δ7 – ii^o7 – V7 (or bvi7 – bII7)
- 14) i7 – IV7 – VII7 – III7 or III^Δ7 – VI^Δ7 or VI7 – II7 – ii^o7 – V7 (or bvi7 – bII7)
- 15) i7 – IV7 – VII7 – III7 or III^Δ7 – Rvi^o7 – II7 – ii^o7 – V7 (or bvi7 – bII7)
- 16) i7 – IV7 – VII7 – III7 or III^Δ7 – VI^Δ7 or VI7 – bII^Δ7 – ii^o7 – V7 (or bvi7 – bII7)
- 17) i7 – IV7 – vii7 – III7 – VI^Δ7 – bII^Δ7 – ii^o7 – V7 (or bvi7 – bII7)
- 18) i7 – IV7 – vii7 – III7 – Rvi^o7 – II7 – ii^o7 – V7 (or bvi7 – bII7)
- 19) i7 – IV7 – iv7 – VII7 – III7 or III^Δ7 – bVI^Δ7 or bVI7 – ii^o7 – V7 (or bvi7 – bII7)
- 20) v7 – I7 – i7 – IV7 – iv7 – VII7 – vii7 – III7 – VI^Δ7 – Rvi^o7 – II7 – VI7 – ii^o7 – V7 – bvi7 – bII7
- 21) v7 – I7 – i7 – IV7 – iv7 – VII7 – vii7 – III7 – Rvi^o7 – II7 – iii7 – VI7 – ii^o7 – V7 – bvi7 – bII7
- 22) i7 – I7 – iv7 – VII7 – III^Δ7 or III7 – VI^Δ7 or VI7 – ii^o7 – V7 (or bvi7 – bII7)
- 23) i7 – I7 – iv7 – VII7 – III^Δ7 or III7 – Rvi^o7 – II7 – V7

The principles discussed above apply to minor key tunes as well.

Analyze:

Autumn Leaves

Fly Me to the Moon

Yesterdays

How Insensitive

Manhã de Carnival

The Shadow of Your Smile.

All these tunes can be thought of as *key changes* or just home key cycles.

5) Borrowed Chords:

Quite often in major keys, you will see chords of the *Parallel Minor* used. The parallel minor is the minor key with the same tonic note as the major key. Example: the key of Cm is the parallel minor of C; D \flat m (C \sharp m) is the parallel minor of D \flat .

In the following progression: C Δ 7 – C7/6 – F Δ 9 – Fm9 – B \flat 13
 I Δ 7 – I7 – IV Δ 9 – iv7 – \flat VII7

Fm9 and B \flat 13 are “borrowed” from the key of Cm.

See the following tunes for use of borrowed chords:

On a Clear Day	Misty	Moon River	Moonlight in Vermont
When Sunny Gets Blue	People	The Man I Love	The Days of Wine and Roses
Stella by Starlight	The Shadow of Your Smile		Just Friends
A Foggy Day	On Green Dolphin Street		Autumn in New York
Night and Day	By the Time I Get to Phoenix		April in Paris

THE MOST COMMON CHORD PROGRESSIONS + HARMONIC PRINCIPLES USED IN 20TH CENTURY POPULAR MUSIC, ESPECIALLY STANDARDS AND OTHER HARMONICALLY RICH TUNES

① DIATONIC CHORDS IN MAJOR KEYS (all examples will be given in KEY OF C).
 The diatonic triads (chords built in 3RD INTERVALS UP from the notes of the major scale) are C Dm Em F G Am B^o. they are not used very much in MODERN HARMONY, however, the diatonic 7th chords (built by adding another 3rd interval on top of the diatonic triads) are used so much that they could be said to be the foundations of this type of music. They are:

- C7 Dm7 Em7 F7 G7 Am7 Bm7^{b5} ← NAMES
 I7 ii7 iii7 IV7 V7 vi7 vii^o7 ← COMMON "SHORT-HAND" for TRANSPOSITION TO ALL KEYS

Some of the most common chord progressions using just diatonic chords are listed below. EXTENSIONS (chords that add other diatonic notes on to the diatonic triads or diatonic 7th chords) are commonly used to enrich these progressions - more on this below the box.

1) Dm7 G7 (C7) ii7 V7 (I7)	2) Dm7 G7 C7 Am7 ii7 V7 I7 vi7	3) Dm7 Em7 F7 G7 ii7 iii7 IV7 V7	4) C7 Dm7 Em7 Dm7 or F7 I7 ii7 iii7 ii7 IV7
5) Am7 Dm7 G7 C7 vi7 ii7 V7 I7	6) Em7 Am7 Dm7 G7 (C7) iii7 vi7 ii7 V7 (I7)	7) C7 Am7 Dm7 G7 I7 vi7 ii7 V7	8) C7 Em7 F7 G7 I7 iii7 IV7 V7

9) C7 F7 Bm7^{b5} Em7 Am7 Dm7 G7 ← This pattern is called the DIATONIC CYCLE OF 4ths or 5ths.
 I7 IV7 vii^o7 iii7 vi7 ii7 V7
 Sometimes one chord will be omitted from this cycle.

Following is a list of the most common extensions that are used: (including the DIATONIC 7ths)

- I - C7, C7, C13, C19, C6, C6/9
- ii - Dm7, Dm7/11, Dm9, Dm11, (Dm13) (Dm6, Dm6/9)
- iii - Em7, Em7/11
- IV - F7, F9, F13, F19, F6, F6/9, F9+11, F6/9+11, F7+11, F9+11, (F13+11, F1+11)
- V - G7, G7/6, G9, G13, G7sus, G7/6sus, G9sus (usually called G11), G13sus
- vi - Am7/9, Am7, Am7/11, Am9, Am11, (Am13)
- vii - Bm7^{b5}, Bm7^{b5}/11, Bm7/11 (no 5th)

You might wish to try the above progressions, first doing them normally, then with extensions other than the diatonic 7ths. Example: ① NORMAL Dm7 G7 C7 SUBSTITUTE Dm9 G7/6 C7

DIATONIC CHORDS IN MINOR KEYS (all examples will be given in key of Cm).

The principles + progressions in minor keys are similar to those of the major keys, except that there is more than one type of minor scale, so there is more than one set of diatonic chords in minor keys. The three most important types of minor scales for determining the diatonic chords in minor keys are the HARMONIC, MELODIC + NATURAL minors. The diatonic chords are as follows:

HARMONIC: TRIADS → Cm D ^o Eb ⁺ Em G Ab B ^o	7ths → Cm7 Dm7 ^{b5} Eb7 ⁺ Fm7 G7 Ab7 B ^o 7
i ii ^o III ⁺ IV V VI 4vii ^o	i7 ii ^o 7 III ⁺ 7 IV7 V7 VI7 4vii ^o 7
MELODIC: TRIADS → Cm Dm Eb ⁺ F G A ^o B ^o	7ths → Cm7 Dm7 Eb7 ⁺ F7 G7 Am7 ^{b5} Bm7 ^{b5}
i ii III ⁺ IV V 4vi ^o 4vii ^o	i7 ii7 III ⁺ 7 IV7 V7 4vi ^o 7 4vii ^o 7
NATURAL: TRIADS → Cm D ^o Eb Fm Gm Ab Bb	7ths → Cm7 Dm7 ^{b5} Eb7 Fm7 Gm7 Ab7 Bb7
i ii ^o III IV V VI VII	i7 ii ^o 7 III7 IV7 V7 VI7 VII7

There are very few standards or sophisticated tunes in minor keys, but most major key tunes have portions where they TEMPORARILY go into minor keys (more on this soon) so it is important to be equally familiar with the chords of the minor keys. However, some of the chords listed above are not commonly used. As in major keys, the triads are not commonly used in the type of tunes we are discussing, with one exception - the i chord is fairly commonly used. On the next page is a summary of minor key diatonic chords + extensions that you will frequently encounter or could use to enrich a progression.

Minor key diatonic triads and extensions (commonly used)

DERIVED FROM HARMONIC MINOR:	DERIVED FROM MELODIC MINOR:	DERIVED FROM NATURAL MINOR:
i - Cm, Cm/9, Cm7, Cm9 Cm+	i - Cm, Cm/9, Cm6, Cm6/9 Cm7, Cm9	i - Cm, Cm/9, Cm7, Cm7/11, Cm9, Cm11, Cm+
ii - Dm7b5, Dm7b5/11, ^(no 5th) Dm7/11	ii - Dm7, Dm7/11, Dm6	ii - Dm7b5, Dm7b5/11, ^(no 5th) Dm7/11
III -	III -	III - Eb7, Eb9, Eb13, Eb/9, Eb6, Eb6/9
IV - Fm7, Fm7/11 , Fm9, Fm11 , Fm11, Fm11 Fm6, Fm6/9, Fm/9	IV - F7, F9, F13, F7/6, F+11, F9b5 F13+11, F7b5	IV - Fm7, Fm7/11, Fm9, Fm11, (Fm+) Fm6, Fm6/9, Fm/9
V - G7, G7b9, G7+, G7b9+, G7sus	V - G7, G7+, G9, G9+, G7sus G9sus (G11)	V - Gm7, Gm7/11
VI - Ab7, Ab6	VI - Am7b5, Am7b5/11, ^(no 5th) Am7/11	VI - Ab7, Ab9, Ab13, Ab/9, Ab6, Ab6/9, Ab/9+11, Ab6/9+11, Ab7+11, Ab9+11
VII - (B07)	VII -	VII - Bb7, Bb7/6, Bb9, Bb13, Bb7sus, Bb7/6sus, Bb9sus (Bb11), Bb13sus

Here are some of the most common progressions in minor keys using diatonic chords.

- 1) Dm7b5 G7 Cm 1a) Dm7 G7 Cm 2) Ab7 Dm7b5 G7 Cm 3) Eb7 Ab7 Dm7b5 G7
ii7 I7 i ii7 I7 i VI7 ii7 I7 i III7 VI7 ii7 I7
- 4) Cm7 Am7b5 Dm7b5 G7 5) Cm Cm7 Cm7 Cm6 5a) Cm G7 Cm7 F7
i, vi7 ii7 I7 i I7 I7 I6 i I7 I7 IV7
- 6) Cm7 Fm7 Bb7 Eb7 Ab7 Dm7b5 G7 ← DIATONIC CYCLE OF 4ths (5ths)
i iv VII III VI ii7 I7

As in major keys, you might like to try these, first as given, then with richer extensions.

② SECONDARY I7's and ii7 I7's (ALL THE PRINCIPLES BELOW ARE GIVEN THE NAME BACK-CYCLING)

1) In addition to the diatonic chords, almost every song uses chords that are not diatonic, that is, that contain notes not found in the scale of the key. The most common chords of this type can be understood from the following principle: ANY DIATONIC major or minor type chord can be preceded with its own I7. Example: Dm7 G7 C7 is a normal progression; A7 Dm7 G7 C7 would be utilizing the above principle. The A7 is termed a SECONDARY I7.

Other examples: C7 (E7) Am7 I7 of Am7 C7 (C7) F7 I7 of F7 Cm (C7) Fm7 I7 of Fm7

SECONDARY I7's also can replace their diatonic brothers - for instance, instead of C7 Am7 Dm7 G7 you will see C7 A7 Dm7 G7 or C7 A7 D7 G7
I7 vi7 ii7 I7 I7 VII I7 ii7 I7 I7 VII II7 I7
(I of ii) (I of II) (I of I)

2) A similar and very important concept is: ANY DIATONIC MAJOR OR MINOR TYPE CHORD CAN BE PRECEDED WITH ITS OWN ii7 I7 progression.

Examples: C7 Gm7 C7 F7 C7 F#m7b5 B7 Em7 Cm7 Bbm7 Eb7 Ab7
I7 v7 I7 IV7 I7 #iv7 VII iii7 i7 vii7 III I7
(ii7 I7 I7) (ii7 I7 i7) (ii7 I7 I7)

CHANGE OF KEY IS ALSO CALLED MODULATION

Many players think of these kind of progressions as TEMPORARY CHANGES OF KEY - for instance, in the above, you might say that there were temporary shifts to the keys of F, E, and Ab. Many players also →

just see these progressions as being all in the "home key" - both approaches are good - some situations are unquestionably changes of key, but some situations are definitely more easily grasped in the home key. Examples:

Dm9 G9 C7 F7 F#m7/11 B13 E6/9 A7 Bbm7/11 Eb9 Ab7 Db7 Dm7/11 G13 C6/9
ii V I IV ii V I IV ii V I IV ii V I

To analyze all the above in just the home key of C would not be wise, why?

But what about the following?: C/9 F7 B7 E7 A7 D9 G7/6 C9
I IV Vof III Vof VI Vof II Vof V I

Wouldn't it be easier to call this? I IV VII III VI II V I
In other words, it is a simple alteration of the normal diatonic cycle of 4ths.

Here are other typical examples of what you will run into. COMPARE THE FOLLOWING:

a) C7 F7 F#m7b5 B7+ Em6 C#m7b5 F#7b9 B7b9+ Em6/9
I IV ii V I vi I II V i

b) C7 F#m7b5 B7 Em7 A7 Dm7 G7/6
I #IV VII iii VI ii V
or I ii V ii V
of iii of ii

Example a) is definitely more easily grasped as going into Em because of the amount of chords that are diatonic to Em while not being diatonic in C, while example b) is a toss-up as to whether it should be thought of all in the home key of C or in the view that it has shifted to Em + Dm. Analysis of many songs, especially standards, will help you learn to decide in these toss-up situations, by getting you familiar with your own way of thinking on common progressions. Everything talked about up to now, believe it or not, is very common.

Another common back-cycling device can be summed up as follows: Any dominant 7th type chord may be preceded by a m7 type chord whose root is a 5th higher. Example given E7 A7 D7 G7 you could substitute Bm7 E7 Em7 A7 Am7 D7 Dm7 G7 - THIS has the effect of a bunch of ii-V's, all chained together although it could also be analyzed as: vii III iii VI vi II ii V

③ Other ALTERED SOUNDS:

Suppose you saw this progression: Em7b5 A7+ D13 G7+
iii VI II V
(Vof ii) (Vof V)

But what about E7#9+ A7#9+ D7b9+ G9+?

None of these chords are diatonic I7's or secondary V7's, these are all called ALTERED CHORDS. Once in awhile, you will see one of them written into a tune (see LAURA, 'CLEAR DAY, LUSH LIFE, 'GIRL NEXT DOOR, GIRLTALK) a complete list of altered chords will be given soon for both major + minor keys.

④ Sometimes, chords functioning as V7's or ii7's (or others) are replaced with a chord whose root is a b5th (#4th) higher. Example: instead of C C7 F7 you might see C7 Gb7 (F#) F7, or instead of C Gm7 C7 F7 you might see C Dbm7 (C#m) Gb7 (F#) F7. This is called the CROSS-CYCLE PRINCIPLE - examine a diagram of the cycle of 4ths wheel sometime and you will see why.

You might try some cross-cycle substitutions of your own. Example: given E7 A7 D7 G7 you might play E7#9 Eb9 D9 Db13 or Bb13 A7+ Ab13 G7/6 (separate sheet on this, to follow)

5 SUMMARY OF PROGRESSIONS DERIVED FROM BACK-CYCLING & CROSS-CYCLING (MAJOR KEY):

(all of these are just generally given the name: CYCLE PATTERNS or CYCLE PROGRESSIONS)

NORMAL:	iii7	iii7	vi7	vi7	ii7	ii7	v7	v7
SUBSTITUTES:	iii7	iii7	v7	v7	ii7	ii7	v7	v7
	iii7	iii7	v7	v7	ii7	ii7	v7	v7
	iii7	iii7	v7	v7	ii7	ii7	v7	v7
	iii7	iii7	v7	v7	ii7	ii7	v7	v7
	iii7	iii7	v7	v7	ii7	ii7	v7	v7
	iii7	iii7	v7	v7	ii7	ii7	v7	v7
	iii7	iii7	v7	v7	ii7	ii7	v7	v7
	iii7	iii7	v7	v7	ii7	ii7	v7	v7
	iii7	iii7	v7	v7	ii7	ii7	v7	v7
	iii7	iii7	v7	v7	ii7	ii7	v7	v7
	iii7	iii7	v7	v7	ii7	ii7	v7	v7
	iii7	iii7	v7	v7	ii7	ii7	v7	v7
	iii7	iii7	v7	v7	ii7	ii7	v7	v7
	iii7	iii7	v7	v7	ii7	ii7	v7	v7
	iii7	iii7	v7	v7	ii7	ii7	v7	v7

I often replaces iii here

all chords are listed as 7th types but try richer extensions + altered chords to really hear the beauty of these patterns (see next page for examples).

Any of these patterns might replace a iii vi ii v pattern and if time and taste allow it, they might even replace a vi ii v or ii v or just v.

Much experimenting will be necessary to learn to use them successfully. Often just a part, usually the last part, of one of the patterns can be used, but not the whole pattern.

Since many chords can be preceded with their own v7 or ii7 v7, you might also try preceding a chord with all or the last part of any of these patterns. This is very effective when working out chord melody style playing. However, don't be surprised to find that many songs already have these patterns written in them - good songwriters know what's going on.

Analyze the following tunes: ALL THE WAY, DREAMSVILLE, HERE'S THAT RAINY DAY (this tune might be more easily grasped as having key changes), I DIDN'T KNOW WHAT TIME IT WAS, I'VE GROWN ACCUSTOMED TO HER FACE, MOON RIVER, OVER THE RAINBOW, SECOND TIME AROUND, TIME AFTER TIME, WHEN SUNNY GETS BLUE, SOPHISTICATED LADY, 'SHADOW OF YOUR SMILE, DAYS OF WINE + ROSES, IT HAD TO BE YOU, 'MAN I LOVE, YOU GOT TO MY HEAD, BLUSETTE, JUST FRIENDS, JUST IN TIME, STELLA BY STARLIGHT, 'FOGGY DAY, MEDITATION, WAVE, YOU ARE THE SUNSHINE OF MY LIFE, COME RAIN OR COME SHINE, LOVE IS HERE TO STAY, I MAY BE WRONG,

Other nice cycle progressions:

- ① #iv7 v7 iii7 or v7 v7 ii7 or v7 v7
- ② #iv7 iv6(or7 or v7) iii7 or v7 v7 biii7 bvi7 bii7 ii7 v7
- ③ #iv7 v7 iv7 biii7 iii7 or v7 v7 biii7 bvi7 ii7 v7 I7

any iib7 for iib7 or v7iib7 for v7iib7

- ④ I7 iv7 or v7 v7 iii7 iii7 vi7 ii7 ii7 v7
- ⑤ I7 v7 iv7 biii7 biii7 bvi7 ii7 v7
- ⑥ I7 #iv7 iv7 biii7 biii7 bvi7 ii7 v7
- ⑦ I7 iv7 biii7 biii7 or v7 v7 ii7 v7
- ⑧ I7 iv7 biii7 biii7 or v7 v7 ii7 v7
- ⑨ I7 v7 biii7 biii7 bvi7 bii7 ii7 v7
- ⑩ I7 v7 #iv7 v7 iii7 v7 ii7 v7
- ⑪ v7 iii7 iv7 biii7 iii7 v7 biii7 biii7 v7 ii7 v7 bvi7 bii7
- ⑫ I7 iv7 iii7 v7 ii7 v7
- ⑬ I7 iv7 biii7 biii7 bvi7 bii7 ii7 v7
- ⑭ v7 i7 iv7 v7 iii7 iii7 v7 v7 ii7 biii7 bvi7 bii7 ii7 v7
- ⑮ v7 i7 iv7 v7 iii7 iii7 biii7 biii7 v7 ii7 v7 bvi7 bii7
- ⑯ I7 or v7 I7 iv7 iv7 or biii7 iii7 v7 ii7 v7 biii7 biii7 bvi7 v7 ii7 v7 bvi7 bii7
- ⑰ I7 or v7 I7 iv7 iv7 or biii7 iii7 v7 ii7 v7 biii7 biii7 bvi7 v7 ii7 v7 bvi7 bii7
- ⑱ I7 or iii7 v7 ii7 v7 v7 I7 iv7 iv7 or biii7 v7 ii7 v7 I7 biii7 bvi7 (ii7) v7
- ⑲ I7 or iii7 v7 ii7 v7 v7 or I7 I7 iv7 iv7 or biii7 I7 or iii7 v7 ii7 v7 I7 ii7 v7
- ⑳ I7 or v7 I7 iv7 iv7 or biii7 iii7 v7 ii7 v7 I7 v7 biii7 biii7 bvi7 v7 ii7 v7
- ㉑ I7 v7 biii7 biii7 bvi7 v7 ii7 v7
- ㉒ I7 v7 biii7 biii7 bvi7 v7 ii7 v7
- ㉓ I7 v7 biii7 biii7 bvi7 v7 ii7 v7

twice as long

CYCLE PATTERNS IN MINOR KEYS:

Substitutes can be used for iib7 for iib7 or v7iib7 for v7iib7. I7 might be used for iib7. I7 might be used for iib7 or v7iib7. I7 or v7iib7.

- ① iii7 v7 ii7 v7
- ② iii7 v7 ii7 v7
- ③ iii7 v7 ii7 v7
- ④ iii7 v7 ii7 v7
- ⑤ iii7 v7 ii7 v7
- ⑥ iii7 v7 ii7 v7
- ⑦ iii7 v7 ii7 v7
- ⑧ iii7 v7 ii7 v7
- ⑨ iii7 v7 ii7 v7
- ⑩ iii7 v7 ii7 v7
- ⑪ iii7 v7 ii7 v7
- ⑫ iii7 v7 ii7 v7
- ⑬ iii7 v7 ii7 v7
- ⑭ iii7 v7 ii7 v7
- ⑮ iii7 v7 ii7 v7
- ⑯ iii7 v7 ii7 v7
- ⑰ iii7 v7 ii7 v7
- ⑱ iii7 v7 ii7 v7
- ⑲ iii7 v7 ii7 v7
- ⑳ iii7 v7 ii7 v7
- ㉑ iii7 v7 ii7 v7
- ㉒ iii7 v7 ii7 v7
- ㉓ iii7 v7 ii7 v7

The principles discussed above apply to minor key tunes as well. Analyze: AUTUMN LEAVES, FLY ME TO THE MOON, YESTER DAYS, HOW INSENSITIVE, MANHA DE CARNIVAL, SHADOW OF YOUR SMILE. All these tunes can be thought of as KEY CHANGES or just home key cycles.

12-28-74

COMMON PROGRESSIONS + PRINCIPLES - PAGE 5

⑥ BORROWED CHORDS- Quite often in major keys, you will see chords of the PARALLEL MINOR used, the parallel minor is the minor key with the same tonic note as the major key. Example: The key of Cm is the parallel minor of C, D^bm (C[#]m) is the parallel minor of D^b. In the following progression: C7 C7/6 F9 Fm9 B^b13, Fm9, B^b13 are "borrowed" from the key of Cm. I⁷ I⁷ II⁷ IV⁷ ^bVII⁷

See the following tunes: ' CLEAR DAY, MISTY, MOONLIGHT IN VT., MOON RIVER, PEOPLE, WHEN SUNNY GETS BLUE, DAYS OF WINE + ROSES, 'SHADOW OF YOUR SMILE, 'MAN I LOVE, 'GREEN DOLPHIN ST., JUST FRIENDS, STELLA BY STARLIGHT, ' FOGGY DAY, APRIL IN PARIS, AUTUMN IN N.Y., 'PHOENIX + NIGHT + DAY for use of borrowed chords,