

More Chord Progressions

Ted Greene

① I A D IV E7 V7 I A

② IV D I A V7 E7 I A

③ I A/9 V E IV D I A

④ I A V7 E7 I A IV D I A V7 E7 I A

⑤ I A V7 E7 IV D V7 E7/6 I A

Notice the A/9 in example 3 above; also notice the E7/6. This chord almost always has the 6th on top of the chord in traditional harmony. In minor, the 6th is flatted like so:

E7+ Am

Practice the above exercises an octave higher where possible. Also do them in other keys; also practice them in minor wherever possible. Finally, add substitute harmonies and mix up the inversions, always striving for good voice-leading, especially in the melody and bass.

You should be able to make up your own chord progressions by now if you have practiced the above sincerely.

Sequences of 4ths

A very common and pleasing type of progression that is extremely useful is one in which the roots of the chords go up in 4ths or down in 5ths (they are the same).

Example: Key of A → A - D - G#^o - C#m - F#m - Bm - E - A

Notice that D to G#^o is a sharped 4th in terms of D, but is a 4th in terms of the harmonies of A, which is how it should be thought of. To put it another way, in going up 4ths starting from a I chord, the following progression is always arrived at: I - IV - vii^o - iii - vi - ii - V - I

This same progression in minor uses the *Natural Minor* scale (which is the same as the *Relative Major* scale) harmonies with the option of a major on the V.

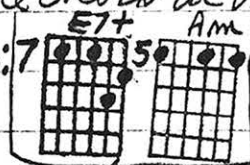
In other words, in Am the harmonies would be: Am - Dm - G - C - F - B^o - E (Em) - Am. Notice that these harmonies are the same as those of C Major except for the E chord.

Practice these progressions with many inversions in various keys.

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① ② ③ ④ ⑤

Notice the A/9 in example 3 above; also notice the E7/6. This chord almost always has the 6th on top of the chord in traditional harmony. In minor the 6th is flatted like so:



Practice the above exercises an octave higher where possible, also do them in other keys, also practice them in minor wherever possible. Finally add substitute harmonies and mix up the inversions always striving for good voice leading especially in the melody and bass.

You should be able to make up your own chord progressions by now if you have practiced the above sincerely.

SEQUENCES OF 4THS
A very common and pleasing type of progression that is extremely useful is one in which the roots of the chords go up in 4ths or down in 5ths (they are the same). Example: Key of A → A D G#° C#m F#m Bm E A. Notice that D to G#° is a sharpened 4th in terms of D but is a 4th in terms of the harmonies of A which is how it should be thought of. To put it another way, in going up 4ths starting from a I chord, the following progression is always arrived at: **I IV VII° III m VI m II m V**. This same progression in minor uses the natural minor scale (which is the same as the relative major scale) harmonies with the option of a major on the **V**. In other words in Am the harmonies would be Am Dm G C F B° E (Em) Am, notice that these harmonies are the same as those of C major except for the E chord. Practice these progression with many inversions in various keys.