

Progressions Using 2nd Inversions (⁶₄'s)

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Major Keys:

- 1) I - V⁶₄ - I₆ - IV - V - V₆ - I
- 2) I - V⁶₄ - I₆ - IV - I⁶₄ - V₍₆₎ - I
- 3) I₆ - V⁶₄ - I - ii₆ - I⁶₄ - V - I
- 4) I - IV₆ - I⁶₄ - V - I
- 5) I - IV₆ - I⁶₄ - ii₆ - I⁶₄ - V - I
- 6) I - IV⁶₄ - I - vii^o₆ | I₆ - vi - I⁶₄ - IV | V
- 7) I - vii^o₆ - vi⁶₄ - ii₆ - I⁶₄ - V - I
- 8) I⁶₄ - ii₆ - vi⁶₄ - ii | I₆ - ii₆ - I⁶₄ - V | I
- 9) I - iii⁶₄ - vi - I⁶₄ | IV - vi⁶₄ - V of vi

In 3/4 Time:

(In major keys):

- 1) I - I - V⁶₄ | I₆ - I₆ - IV | I⁶₄ - I⁶₄ - V | I
- 2) I - I - IV₆ | I⁶₄ - V - vi | V₆ - I - I₆ | V
- 3) IV⁶₄ - I - vii^o₆ | vi⁶₄ - iii - IV | I⁶₄ - IV₆ - V | I
- 4) I - IV⁶₄ - I | vi - ii⁶₄ - vi | IV - I₆ - vii^o₆ | IV⁶₄ | I
- 5) I - I - vii^o₆ | I₆ - I₆ - IV | I⁶₄ - V - IV₆ - V₆ | I



In minor keys:

- 1) i - i - V⁶₄ | i₆ - i₆ - iv | i⁶₄ - i⁶₄ - I⁶₄ - V | i
- 2) i - i - ii^o | VI⁶₄ - VI⁶₄ - ii^o₆ | i⁶₄ - i⁶₄ - V | I or i
- 3) i - i - iv₆ | i⁶₄ - V - VI | ii^o₆ - iv - V | i
- 4) iv⁶₄ - i - ii^o | VI⁶₄ - III - iv | i⁶₄ - IV₆ - V₆ | i
- 5) i - iv⁶₄ - i | VI - ii^o₆ - VI | iv - i₆ - Rvii^o₆ - i | i

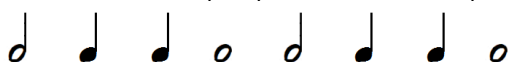


In Minor Keys:

- 1) i - V⁶₄ - i₆ - iv - V - V₆ - i
- 2) i - Rvii^o₆ - VI⁶₄ - ii^o₆ - i⁶₄ - V - i
- 3) i₆ - V⁶₄ - i - ii^o₆ - i⁶₄ - V - i
- 4) i - iv₆ - i⁶₄ - ii^o₆ - i⁶₄ - V - i
- 5) i - iv⁶₄ - i - Rvii^o₆ | i₆ - VI - i⁶₄ - iv | V
- 6) i⁶₄ - ii^o₆ - VI⁶₄ - ii^o | i₆ - ii^o₆ - i⁶₄ - V | i or I
- 7) i - VI₆ - III⁶₄ - VI | i⁶₄ - iv - i₆ - V⁶₄ | I

Progressions Using V7's or Incomplete V7's

- 1) I - I₆ - IV - V7 - I
- 2) I - V₆ - IV₆ - V7 - I
- 3) I - vi - ii₆ - V7 - I
- 4) I - vii^o₆ - I₆ - V7 - vi - V₆ - I
- 5) I - V⁶₄ - I₆ - IV - I⁶₄ - V7 - I
- 6) I - IV - V7 | I | I₆ - ii₆ - V7 | I



Do comparable
in minor keys.

Try going back to all your old progressions
and substituting V7 for V (sometimes it will
improve a progression, and sometimes it will
hurt it – let your ears be the guide.

Progressions Using V7⁶₅

Go back to all the progressions that used V₆ and substitute V7⁶₅ for it.

Progressions Using V7⁴₃

Go back to all the progressions that used V⁶₄ and substitute V7⁴₃ for it.

Progressions Using V7₂

- 1) I - I⁶₄ - V7₂ - I₆ - IV - V7 - I
- 2) I - V7⁶₅ - I - V7₂ - I₆ - IV - - I⁶₄
- 3) I - IV - V - V7₂ - I₆ - V7³₄ - I
- 4) I - V - vi - iii₆ - IV - V7₂ - I₆
- 5) I - vii^o₆ - I₆ - IV₆ - V - V7₂ - I₆
- 6) vi - IV₆ - V - iii₆ - IV - V7₂ - I₆
- 7) I - IV₆ - I⁶₄ - vi - iii₆ - V7₂ - I₆

Make up some progressions in 3/4 time using V7₂; also transfer the above [to the left] to minor keys (use v for V in #6).

Progressions Using Diatonic 7th Chords

For a thorough acquaintance with the rest of the diatonic 7th chords (other than V7), try going back to many progressions you have worked on up to now and substituting diatonic 7th chords, one at a time, then in conjunction. Example:

- Using I - vi - ii₆ - V - I you would try:
- | | | |
|--|--|---|
| I ^Δ 7 - vi - ii ₆ - V - I | I - vi7 - ii ₆ - V - I | |
| I - vi - ii ⁶ ₅ - V - I | I - vi - ii ₆ - V7 - I (you've already tried this one) | |
| I - vi - ii ₆ - V - I ^Δ 7 | I ^Δ 7 - vi7 - ii ₆ - V - I | I ^Δ 7 - vi - ii ⁶ ₅ - V - I |
| I ^Δ 7 - vi - ii ₆ - V7 - I | I ^Δ 7 - vi - ii ₆ - V - I ^Δ 7 | I ^Δ 7 - vi7 - ii ⁶ ₅ - V - I |
| I ^Δ 7 - vi7 - ii ₆ - V7 - I | I ^Δ 7 - vi7 - ii ₆ - V - I ^Δ 7 | I ^Δ 7 - vi - ii ⁶ ₅ - V7 - I |
| I ^Δ 7 - vi - ii ⁶ ₅ - V - I ^Δ 7 | I ^Δ 7 - vi - ii ₆ - V7 - I ^Δ 7 | I - vi7 - ii ⁶ ₅ - V - I |
| I - vi7 - ii ₆ - V7 - I | I - vi7 - ii ₆ - V - I ^Δ 7 | I - vi - ii ⁶ ₅ - V7 - I |
| I - vi - ii ⁶ ₅ - V - I ^Δ 7 | I - vi - ii ₆ - V7 - I ^Δ 7 | I - vi7 - ii ⁶ ₅ - V7 - I |
| I - vi7 - ii ⁶ ₅ - V - I ^Δ 7 | I - vi7 - ii ₆ - V7 - I ^Δ 7 | I - vi - ii ⁶ ₅ - V7 - I ^Δ 7 |
| I ^Δ 7 - vi7 - ii ⁶ ₅ - V7 - I | I ^Δ 7 - vi7 - ii ⁶ ₅ - V - I ^Δ 7 | I ^Δ 7 - vi7 - ii ₆ - V7 - I ^Δ 7 |
| I ^Δ 7 - vi - ii ⁶ ₅ - V7 - I ^Δ 7 | I - vi7 - ii ⁶ ₅ - V7 - I ^Δ 7 | I ^Δ 7 - vi7 - ii ⁶ ₅ - V7 - I ^Δ 7 |

As you can see, if you tried this process with *every* progression, you'd be lucky to escape with your life, considering other variables like different voicings, different keys, different sets of strings, etc. Luckily the benefits of working on one progression carry over into others because of the fact that the same patterns keep popping up, more or less, in most good progressions.

While the above approach may seem tedious, and you don't necessarily have to try *all* the variations on a progression, at least try substituting a 7th chord for each triad, one at a time, as in the first examples above, with many progressions; this will teach you to appreciate the subtle, yet important difference between the color of a triad and a 7th. This does not mean you will necessarily always favor the 7th over the triad; on the contrary, 7th chords can sound out of place in certain situations, as well as adding much desired richness in others. Careful comparison and investigation will equip you with the discrimination to know which situation you are dealing with.

In minor keys, use the guidelines given on the page on 7th chords.

MAJOR KEYS:

- ① I V₂ I₆ IV V V₂ I
- ② I V₂ I₆ IV I₄ V₆ I
- ③ I₆ V₂ I II₆ I₄ V I
- ④ I IV₆ I₄ V I
- ⑤ I IV₆ I₄ II₆ I₄ V I
- ⑥ I IV₆ I₄ VII₆ I₆ VI I₄ IV | V
- ⑦ I VII₆ VI₆ II₆ I₄ V I
- ⑧ I₄ II₆ VI₆ II₆ I₆ I₄ V I
- ⑨ I III₄ VI I₄ IV VI₆ V₆ VI

IN 3/4 TIME

- ① I I V₂ I₆ IV I₄ I₄ V | I
- ② I I IV₆ I₄ V VI I₆ I I₆ | V
- ③ IV₆ I VII₆ VI₆ III IV I₄ IV₆ V | I
- ④ I IV₆ I₄ VI II₆ VI IV I₆ VII₆ IV₆ | I
- ⑤ I I VII₆ I₆ IV I₄ V IV₆ V₆ | I

IN MINOR KEYS:

- ① i i V₂ i₆ iv i₄ i₄ v | i
- ② i i ii₆ IV₆ IV₆ ii₆ i₄ i₄ v | i or i
- ③ i i iv₆ i₄ v II₆ iv v | i
- ④ iv₆ i ii₆ IV₆ III iv i₄ IV₆ V₆ | i
- ⑤ i iv₆ i v ii₆ IV₆ iv i₆ VII₆ i | i

IN MINOR KEYS

- ① i V₂ i₆ iv i₄ v i
- ② i VII₆ IV₆ ii₆ i₄ v i
- ③ i₆ V₂ i ii₆ i₄ v i
- ④ i iv₆ i₄ ii₆ i₄ v i
- ⑤ i iv₆ i VII₆ i₆ v i₄ iv | v
- ⑥ i₄ ii₆ IV₆ ii₆ i₆ ii₆ i₄ v | i or i
- ⑦ i III₆ III₆ v | i₄ iv i₆ V₆ | i

PROGRESSIONS USING V7₂ OR INCOMPLETE V7₂

- ① I I₆ IV V₇ I
- ② I V₆ IV₆ V₇ I
- ③ I vi ii₆ V₇ I
- ④ I VII₆ I₆ V₇ VI V₆ I
- ⑤ I V₆ I₆ IV I₄ V₇ I
- ⑥ I IV V₇ | I I₆ ii₆ V₇ | I

DO COMPARABLE IN MINOR KEYS

Try going back to all your old progressions and substituting V₇ for V (sometimes it will improve a progression and sometimes it will hurt it - let your ears be the guide).

PROGRESSIONS USING V7₂

Go back to all the progressions that used V₆ and substitute V₇₂ for it.

PROGRESSIONS USING V7₄

Go back to all the progressions that used V₄ and substitute V₇₄ for it.

- ① I IV₆ I₄ VI III₆ V₇₂ I₆

Make up some progressions in 3/4 time using V₇₂; also transfer the above to minor keys (use v for V in ⑥)

PROGRESSIONS USING V7₂

- ① I I₆ V₇₂ I₆ IV V₇ I
- ② I V₇₂ I V₇₂ I₆ IV I₄
- ③ I IV V₇₂ I₆ V₇₄ I
- ④ I V VI III₆ IV V₇₂ I₆
- ⑤ I VII₆ I₆ IV₆ V V₇₂ I₆
- ⑥ vi IV₆ v III₆ IV V₇₂ I₆

PROGRESSIONS USING DIATONIC 7TH CHORDS

For a thorough acquaintance with the rest of the diatonic 7th chords (other than I₇), try going back to many progressions you have worked on up to now and substituting diatonic 7th chords, one at a time, then in conjunction. Example:

Using I vi ii₆ V I you would try: I₇ vi ii₆ V I I vi₇ ii₆ V I

- I vi ii₇₅ V I I vi ii₆ V₇ I (you've already tried this one) I vi ii₆ V I₇
- I₇ vi₇ ii₆ V I I₇ vi ii₇₅ V I I₇ vi ii₆ V₇ I I₇ vi ii₆ V I₇ I₇ vi₇ ii₇₅ V I
- I₇ vi₇ ii₆ V₇ I I₇ vi₇ ii₆ V I₇ I₇ vi ii₇₅ V₇ I I₇ vi ii₆ V I₇ I₇ vi₇ ii₆ V₇ I₇
- I vi₇ ii₇₅ V I I vi₇ ii₆ V₇ I I vi₇ ii₆ V I₇ I vi ii₇₅ V₇ I I vi ii₆ V I₇
- I vi ii₆ V₇ I₇ I vi₇ ii₇₅ V₇ I I vi₇ ii₆ V I₇ I vi₇ ii₆ V₇ I₇ I vi ii₇₅ V₇ I₇
- I₇ vi₇ ii₇₅ V₇ I₇ I₇ vi₇ ii₇₅ V I₇ I₇ vi₇ ii₆ V₇ I₇ I₇ vi ii₇₅ V₇ I₇ I vi₇ ii₇₅ V₇ I₇

As you can see, if you tried this process with every progression, you'd be lucky to escape with your life, considering other variables like different voicings, different keys, different sets of strings, etc. Luckily the benefits of working on one progression carry over into others because of the fact that the same patterns keep popping up, more or less, in most good progressions. While the above approach may seem tedious, and you don't necessarily have to try all the variations on a progression, at least try substituting a 7th chord for each triad, one at a time in the 1st examples above with many progressions; this will teach you to appreciate the subtle, yet important difference between the color of a triad and a 7th. This does not mean you will necessarily always favor the 7th over the triad; on the contrary, 7th chords can sound out of place in certain situations as well as adding much desired richness in others. Careful comparison + investigation will equip you with the discrimination to know which situation you are dealing with. In minor keys, use the guidelines given on the page on 7th chords.