

Secondary Dominant Progressions

1) iim7 - V7 - I 2) iim7b5 - VI7 - ii 3) #ivm7b5 - VII7 - iii 4) vm7 - I7 - IV 5) vim7 - II7 - V 6) viim7b5 - III7 - vi.

These are all ii - V progressions. Example: iim7b5 - VI7 = iim7 - V7 of ii.

These groups of chords represent the chord progression iim7 - V7 - I. This is one of the most common progressions, and a thorough understanding of it opens up many other doors. For instance, any diatonic major or minor chord (and even non-diatonic ones occasionally) may often be found to be preceded by its iim7 - V7, in various songs. (Minor chords are actually more often preceded by their iim7b5 - V7 than iim7 - V7.) If a person really wants to know the whole neck, he should be familiar with all of the above groups of chords in all the places. To do the above exercises when m7b5 and minor chords are indicated, just make the necessary alterations to any and/or all of the groups.

When playing songs, if you see a diatonic major or minor chord, ask yourself if there is time to add the iim7 - V7 before it and if this would be appropriate. Often iim7 is changed to II7; also in modern music, usually, extensions are used on these progressions (see below).

One other thing: try mixing these chords up (see 1st example below). Still one more thing: in modern music, chords with the root or 5th in the bass are used most of all, and you could get by just learning these, but if you like variety and subtle changes of color, you would welcome the 3rd and/or 7th in the bass type sounds.

Try many examples using extensions and II7 replacing iim7.

Compare with 3rd progression above.

Extensions II7 & extensions Extensions

viim7b5 - III7 - iim7

SECONDARY DOMINANT PROGRESSIONS ① $\text{iiim7 } \text{V7 } \text{I}$ ② $\text{iiim7 } ^b5 \text{ VI7 } \text{ii}$ ③ $\text{iiim7 } ^b5 \text{ VII7 } \text{iii}$
 ④ $\text{Vim7 } \text{I7 } \text{IV}$ ⑤ $\text{Vim7 } \text{II7 } \text{I}$ ⑥ $\text{Vim7 } ^b5 \text{ III7 } \text{vi}$ ← These are all ii V progressions. EXAMPLE: $\text{iiim7 } ^b5 \text{ VI7 } = \text{iiim7}$
 Key of D:
 Em7 A7 D

These groups of chords represent the chord progression $\text{iiim7 } \text{V7 } \text{I}$. This is one of the most common progressions & a thorough understanding of it opens up many other doors. For instance, any diatonic major or minor chord (and even non-diatonic ones occasionally) may often be found to be preceded by its $\text{iiim7 } \text{V7}$ in various songs. (Minor chords are actually more often preceded by their $\text{iiim7 } ^b5 \text{ VI7}$ than $\text{iiim7 } \text{V7}$. If a person really wants to know the whole neck, he should be familiar with all of the above groups of chords in all the places. To do the above exercises when m7^{b5} + m chords are indicated, just make the necessary alterations to any and/or all of the groups. When playing songs, if you see a diatonic major or minor chord, ask yourself if there is time to add the $\text{iiim7 } \text{V7}$ before it; if this would be appropriate. Often iiim7 is changed to II7 in modern music, usually, extensions are used on these progressions (see below). One other thing - try mixing these chords up (see 1st example below). Still one more thing - in modern music, chords with the root or 5th in the bass are used most of all & you could get by just learning these, but if you like variety and subtle changes of color, you should welcome the 3rd and/or 7th in the bass type sounds. Try many examples.

using extensions & II7 replacing iiim7 .

EXTENSIONS

① Em7 A7 D ② Em7 A7^{b6} D7 ③ E9 A7^{b6} D6/9

EXTENSIONS

④ $\text{Vim7 } ^b5 \text{ III7}$ ⑤ $\text{Vim7 } ^b5 \text{ III7}$ ⑥ $\text{Vim7 } ^b5 \text{ III7}$

Compare with 3rd progression above