

# Short Phrases to Illustrate Diatonic Chord Progressions

Try playing just one or two voices first - then play all - it's good for your ear.

Analyze each example carefully.

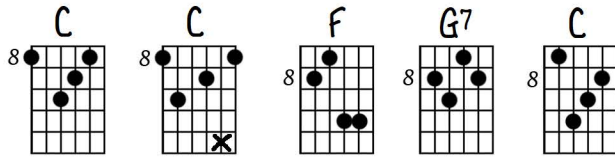
Try rhythmic variations of any example.

[Chord grids are suggestions; other forms are possible]

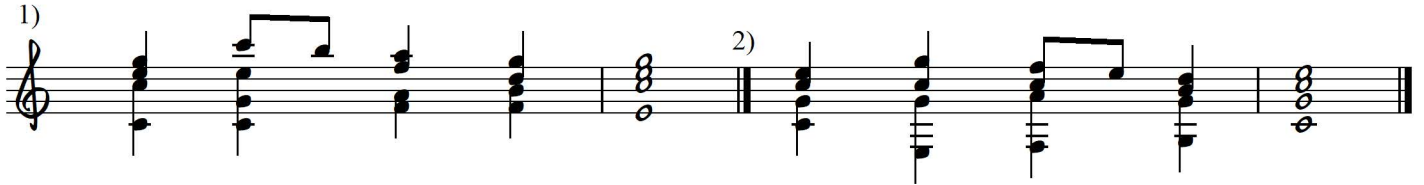
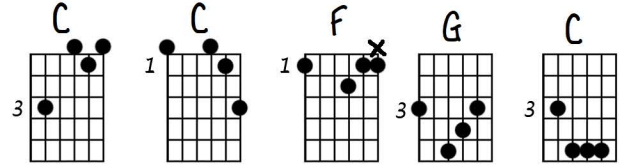
Playing order: ● × □ △  
○ = opt.

\* = less common

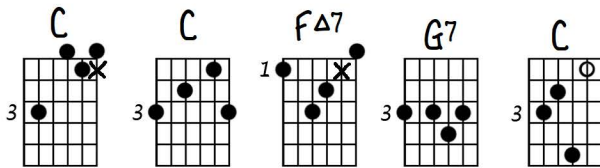
I to I with a change of voicing



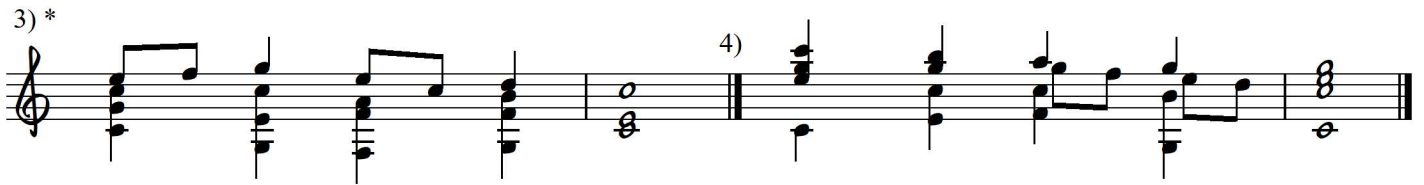
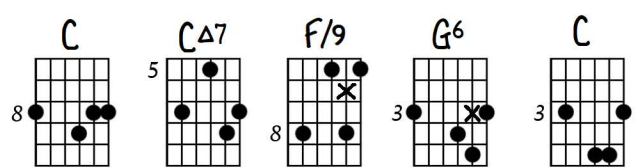
I to I<sub>6</sub>



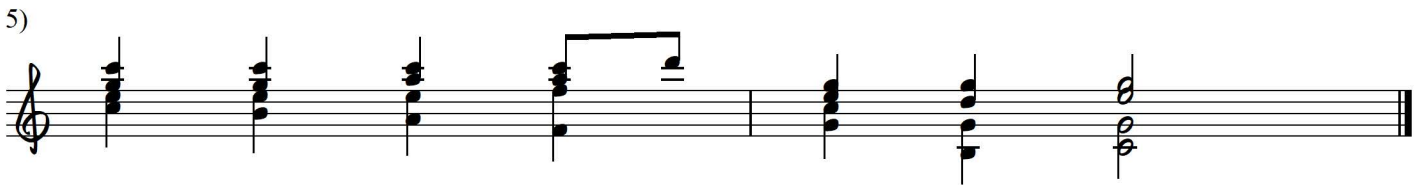
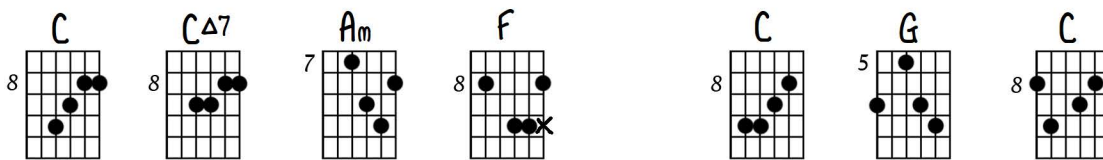
I to I<sub>6/4</sub>



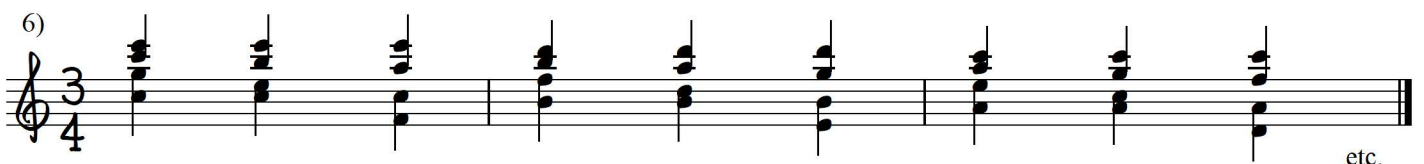
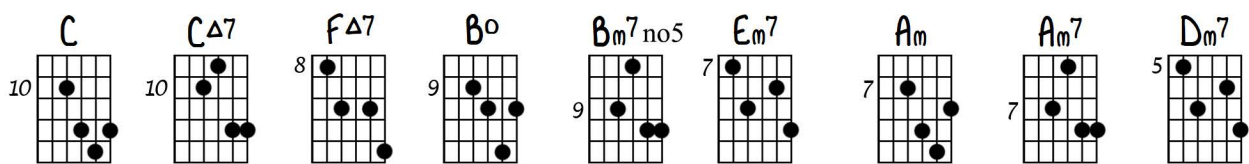
I to Imaj<sub>7/6/5</sub>



I to Imaj<sub>7/2</sub>



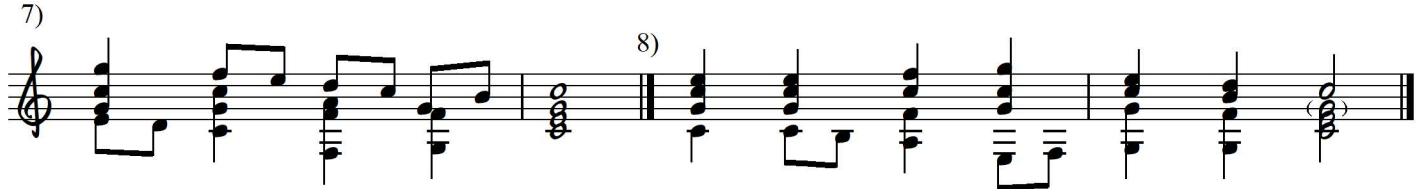
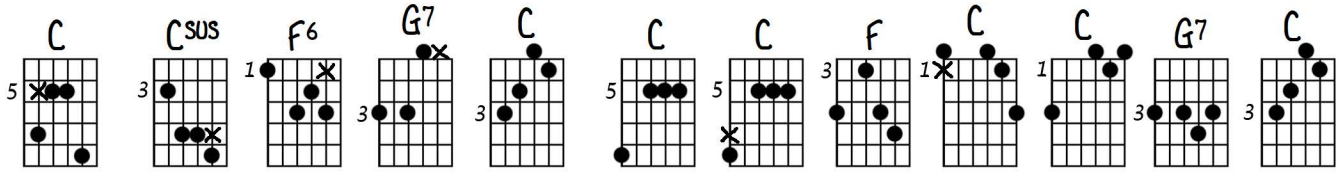
I to Imaj7 (incomplete)



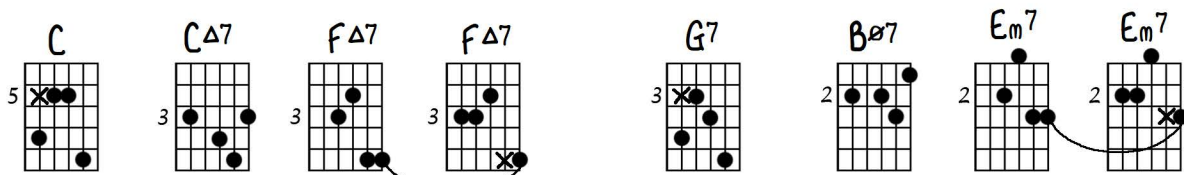
etc.

I<sub>6</sub> to I

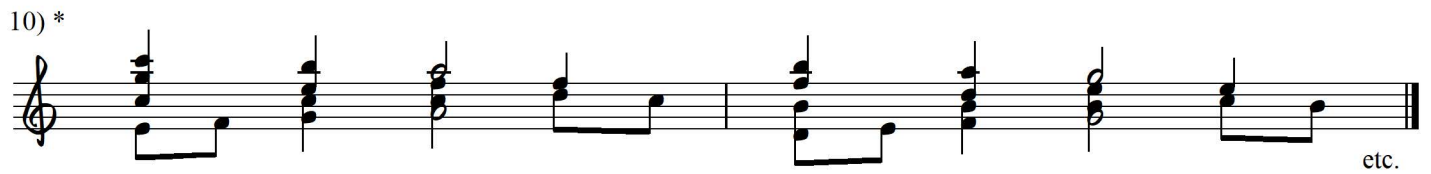
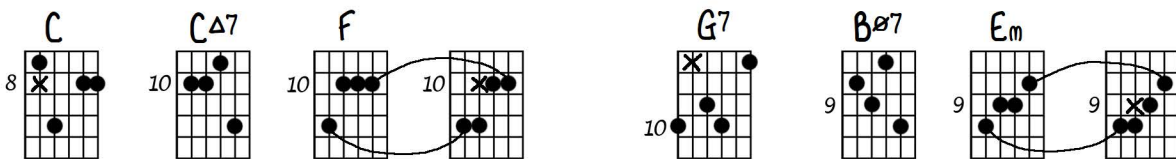
I<sub>6</sub> to I<sub>6/4</sub>



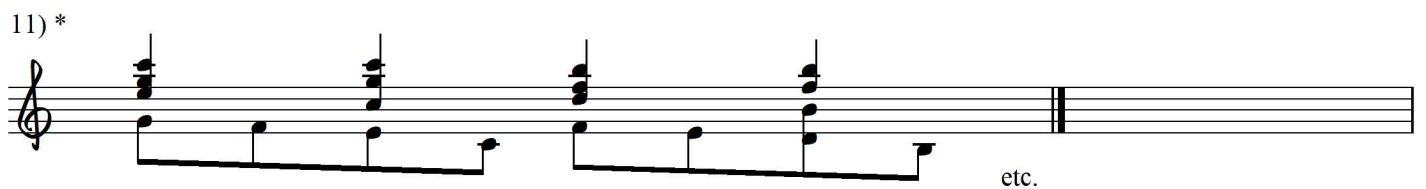
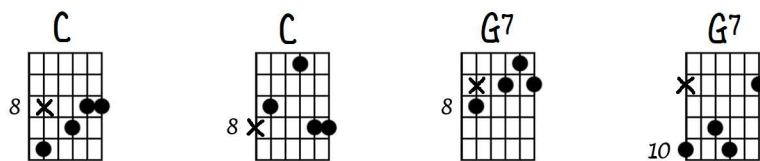
I<sub>6</sub> to Imaj7



I<sub>6</sub> to Imaj<sub>7/4/3</sub>



I<sub>6/4</sub> to I<sub>6</sub>



I<sub>6/4</sub> to Imaj<sub>7/6/5</sub>

Chord diagrams for progression 12):

- C: 8, X, ●, ●, ●, ●
- CΔ7: 8, ●, ●, ●, ●, ●
- F/9: 8, ●, ●, ●, ●, ●
- F#Δ7: 5, ●, ●, ●, ●, ●
- C: 3, ●, ●, ●, ●, ●
- G: 3, ●, ●, ●, ●, ●
- C: 3, ●, ●, ●, ●, ●

12) \* Musical notation for progression 12) in 4/4 time, showing the sequence of chords and their corresponding notes.

Imaj7 to Imaj<sub>7/6/5</sub> (also see #4 on p.1)

Chord diagrams for progression 13):

- C: 8, ●, ●, ●, ●, ●
- CΔ7: 10, ●, ●, ●, ●, ●
- F: 8, ●, ●, ●, ●, ●
- B<sup>o</sup>: 7, ●, ●, ●, ●, ●
- BΔ7: 9, ●, ●, ●, ●, ●
- E<sub>m</sub>: 7, ●, ●, ●, ●, ●

13) Musical notation for progression 13) in 3/4 time, showing the sequence of chords and their corresponding notes. Includes the note "etc." at the end.

Imaj<sub>7/6/5</sub> to I

Chord diagrams for progression 14):

- CΔ7: 10, ●, ●, ●, ●, ●
- C: 8, ●, ●, ●, ●, ●
- FΔ7: 8, ●, ●, ●, ●, ●
- FΔ7: 8, ●, ●, ●, ●, ●
- BΔ7: 9, ●, ●, ●, ●, ●
- B<sup>o</sup>: 7, ●, ●, ●, ●, ●
- E<sub>m</sub>7: 7, ●, ●, ●, ●, ●
- E<sub>m</sub>7: 7, ●, ●, ●, ●, ●

14) \* Musical notation for progression 14) in 4/4 time, showing the sequence of chords and their corresponding notes. Includes the note "etc." at the end.

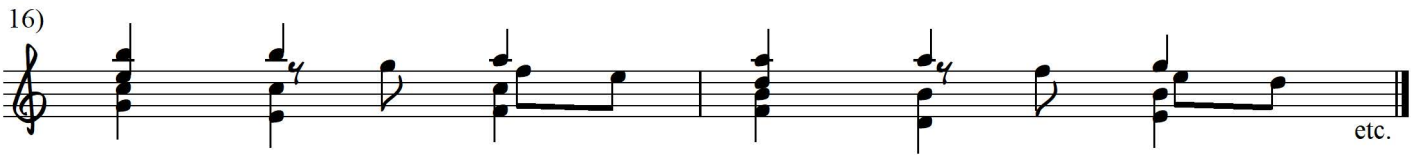
Imaj<sub>7/6/5</sub> to Imaj7

Chord diagrams for progression 15):

- CΔ7: 5, ●, ●, ●, ●, ●
- CΔ7: 8, ●, ●, ●, ●, ●
- FΔ7: 8, ●, ●, ●, ●, ●
- BΔ7: 4, ●, ●, ●, ●, ●
- BΔ7: 7, ●, ●, ●, ●, ●
- E<sub>m</sub>7: 7, ●, ●, ●, ●, ●

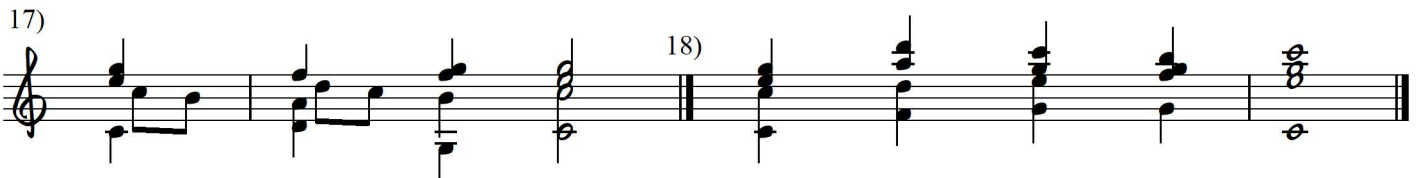
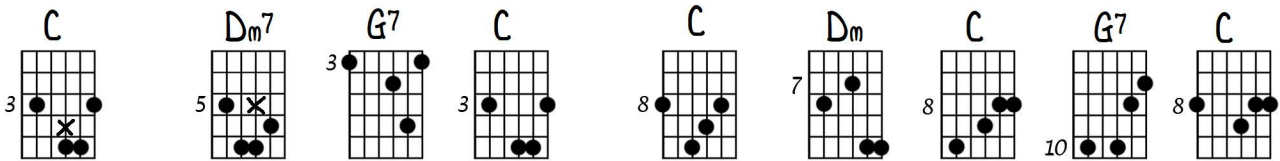
15) Musical notation for progression 15) in 3/4 time, showing the sequence of chords and their corresponding notes. Includes the note "etc." at the end.

Imaj<sub>7/4/3</sub> to Imaj<sub>7/6/5</sub>

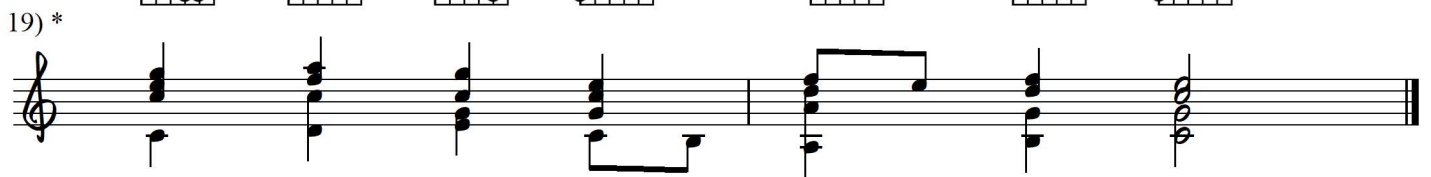
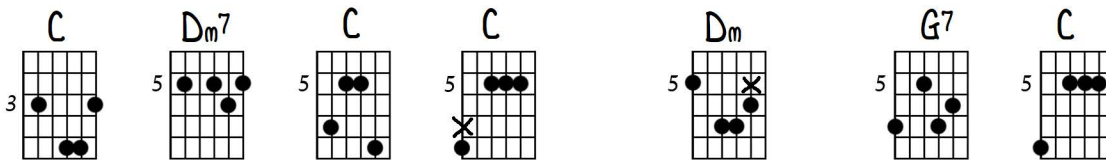


I to ii

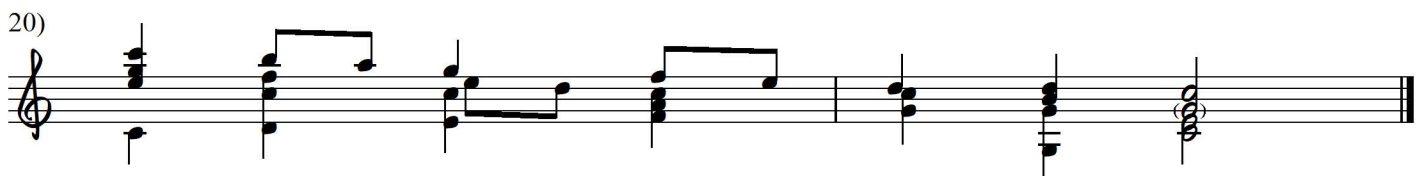
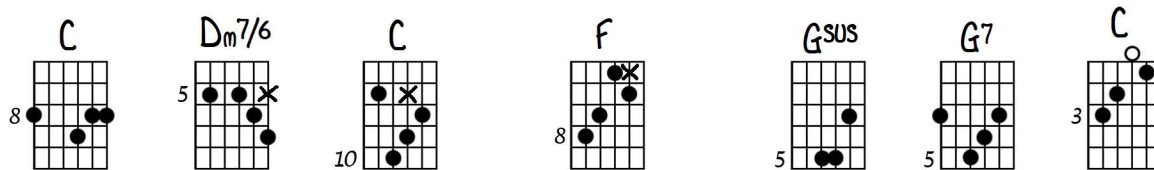
I to ii<sub>6</sub>



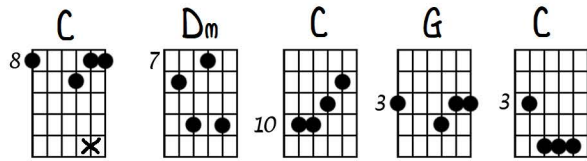
I to ii<sub>6/4</sub>



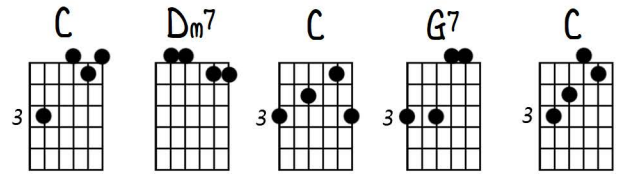
I to ii7



I to ii<sub>6/5</sub>

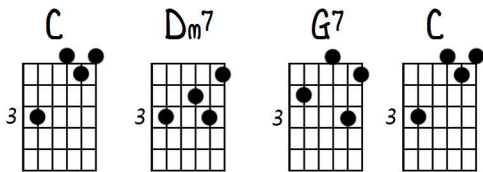


I to ii<sub>4/3</sub>

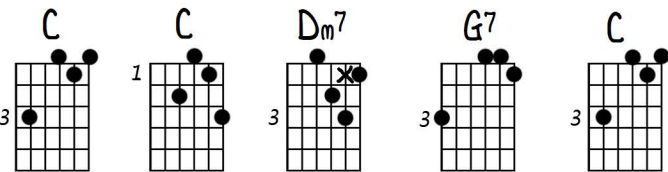


21) 22)

I to ii<sub>7/2</sub>

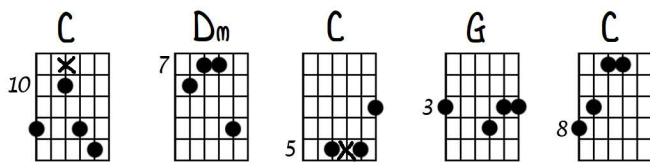


I<sub>6</sub> to ii

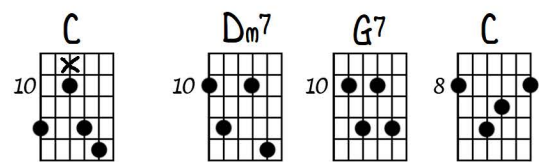


23) 24)

I<sub>6</sub> to ii<sub>6</sub>

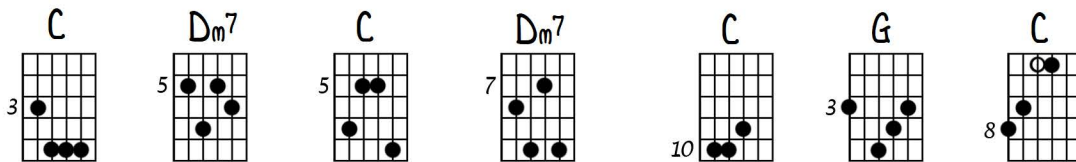


I<sub>6</sub> to ii<sub>7</sub>



25) 26)

I<sub>6</sub> to ii<sub>7/6/5</sub>



27)

I<sub>6</sub> to ii<sub>7/4/3</sub>

Chord diagrams for exercise 28:

- C: 10
- Dm<sup>7</sup>: 12
- C: 10 (with an 'X' on the 4th string, 2nd fret, and a note on the 5th string, 2nd fret circled with the word "either")
- G<sup>7</sup>: 3
- C: 8

28) Musical notation for exercise 28, showing a sequence of chords on a staff.

I<sub>6</sub> to ii<sub>7/2</sub>

Chord diagrams for exercise 29:

- C: 1 (with an 'X' on the 4th string, 2nd fret)
- Dm<sup>7</sup>: 3
- C: 3
- G<sup>7</sup>: 3
- F: 3 (with an 'X' on the 4th string, 2nd fret)
- C: 3

29) \* Musical notation for exercise 29, showing a sequence of chords on a staff.

I<sub>6/4</sub> to ii

Chord diagrams for exercise 30:

- C: 3
- C: 1
- Dm<sup>7</sup>: 1
- C: 1
- Dm: 3
- G<sup>7</sup>SUS: 3 (with an 'X' on the 4th string, 2nd fret)
- C: 3

30) \* Musical notation for exercise 30, showing a sequence of chords on a staff.

I<sub>6/4</sub> to ii<sub>7</sub>

Chord diagrams for exercise 31:

- C: 3
- C: 1
- Dm<sup>7</sup>: 1
- C: 1
- Dm<sup>7</sup>: 1
- G<sup>7</sup>: 3
- C: 3

31) \* Musical notation for exercise 31, showing a sequence of chords on a staff.

I<sub>6/4</sub> to ii<sub>6/5</sub>

F C Dm<sup>7</sup> C Dm<sup>7</sup> G C

32)

I<sub>6/4</sub> to ii<sub>6</sub>

F C Dm C Dm<sup>7/11</sup> G<sup>7</sup> C

33)

I<sub>6/4</sub> to ii<sub>6/4</sub>

I<sub>6/4</sub> to ii<sub>7/4/3</sub>

C Dm G C Dm<sup>7</sup> G

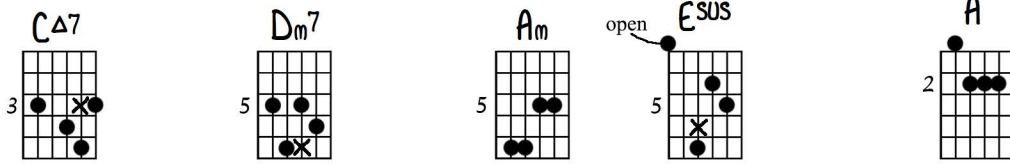
34) \* 35)

Imaj<sup>7</sup> to ii

C<sup>Δ7</sup> Dm C Dm G G<sup>7</sup> C

36)

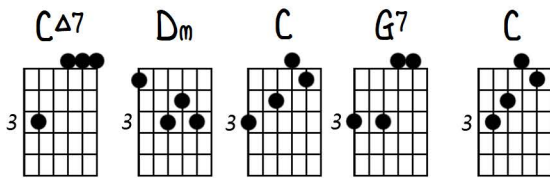
Imaj7 to ii7



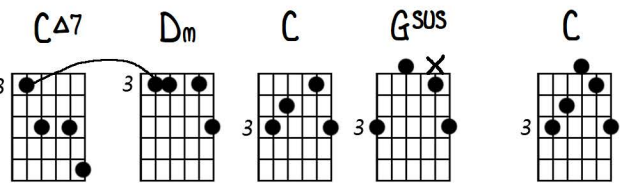
37)

Musical notation for exercise 37, showing a melodic line in treble clef and a bass line in bass clef.

Imaj7 to ii<sub>6</sub>



Imaj7 to ii<sub>7</sub><sub>2</sub>

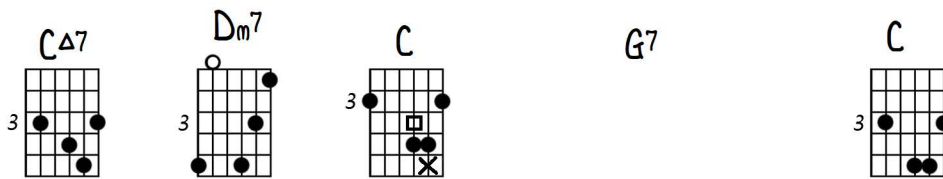


38) \*

39)

Musical notation for exercises 38 and 39, showing melodic and bass lines.

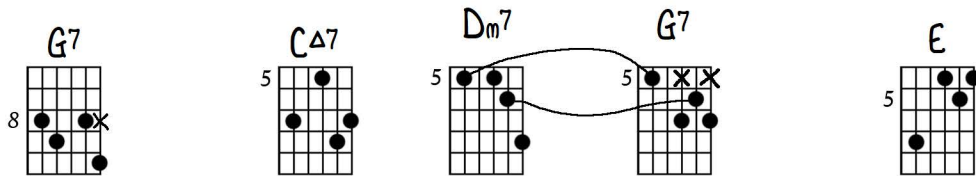
Imaj7 to ii<sub>7</sub><sub>3/4</sub>



40)

Musical notation for exercise 40, showing melodic and bass lines.

Imaj<sub>6/5</sub> to ii7



41)

Musical notation for exercise 41, showing melodic and bass lines.



Imaj<sub>7/5</sub> to ii<sub>7/5</sub>

42)

Notice that ii<sub>7/5</sub> is replacing IVmaj7 here.

Imaj<sub>7/5</sub> to ii<sub>6</sub>

43)

Imaj<sub>7/5</sub> to ii<sub>7/2</sub>

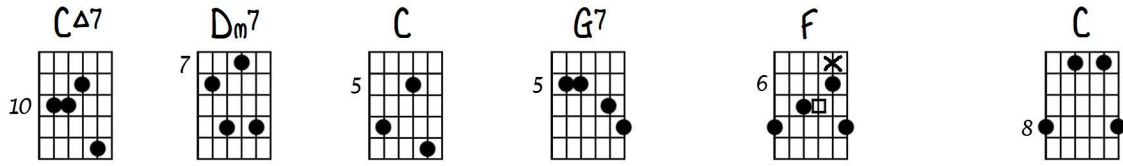
44) \*

or

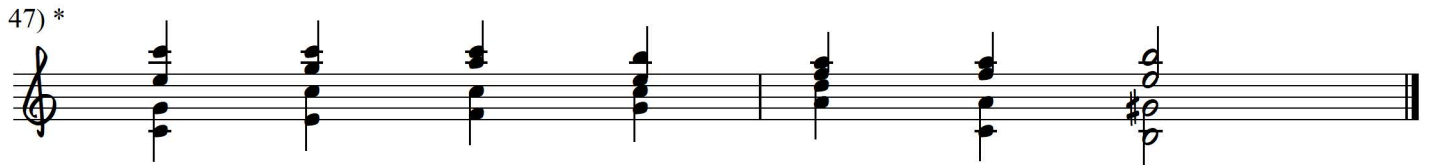
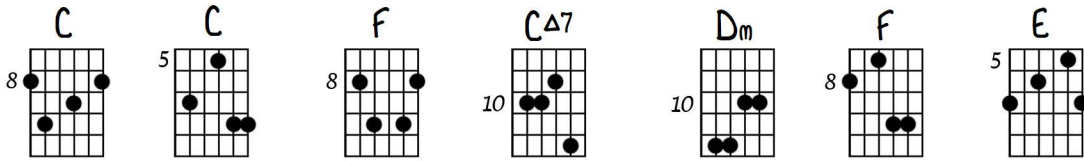
Imaj<sub>7/4/3</sub> to ii<sub>6</sub>

45)

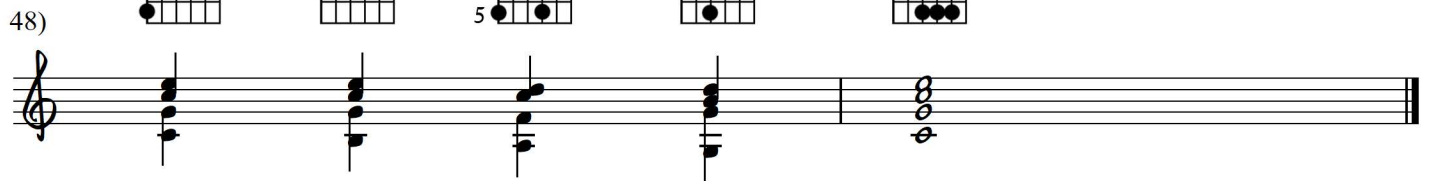
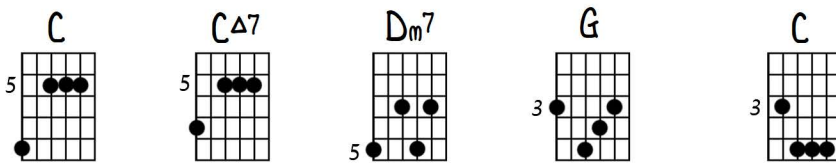
Imaj<sub>7</sub><sub>4/3</sub> to ii<sub>7</sub><sub>6/5</sub>



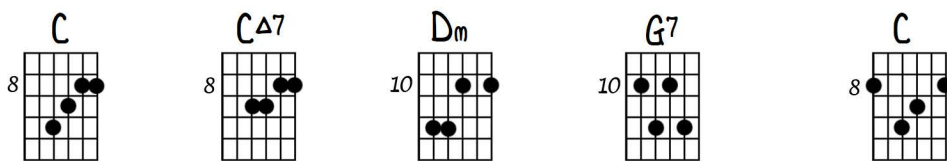
Imaj<sub>7</sub><sub>4/3</sub> to ii<sub>6/4</sub>



Imaj<sub>7</sub><sub>2</sub> to ii<sub>7</sub><sub>6/5</sub>



Imaj<sub>7</sub><sub>2</sub> to ii<sub>6/4</sub>



SHORT PHRASES TO ILLUSTRATE DIATONIC CHORD PROGRESSIONS

\* = LESS COMMON

TRY RHYTHMIC VARIATIONS ON ANY EXAMPLE

TRY PLAYING JUST ONE OR TWO VOICES FIRST - THEN PLAY ALL - IT'S GOOD FOR YOUR EAR. ANALYZE EACH EXAMPLE CAREFULLY.

① I to I with a change of voicing    ② I to I<sub>6</sub>    \* ③ I to I<sub>4</sub><sup>♯</sup>    ④ I to I<sub>7</sub><sup>♯</sup>    ⑤ I to I<sub>7</sub>    ⑥ I to I<sub>7</sub> (INCOMPLETE)

⑦ I<sub>6</sub> to I    ⑧ I<sub>6</sub> to I<sub>4</sub><sup>♯</sup>    ⑨ I<sub>6</sub> to I<sub>7</sub>    \* ⑩ I<sub>6</sub> to I<sub>7</sub><sup>♯</sup>    \* ⑪ I<sub>4</sub><sup>♯</sup> to I<sub>6</sub>

\* ⑫ I<sub>4</sub><sup>♯</sup> to I<sub>7</sub><sup>♯</sup>    or use (13) I<sub>7</sub> to I<sub>7</sub><sup>♯</sup> (also see ④ above)    ⑬ I<sub>7</sub><sup>♯</sup> to I    \* ⑭ I<sub>7</sub><sup>♯</sup> to I<sub>7</sub>    \* ⑮ I<sub>7</sub><sup>♯</sup> to I<sub>7</sub><sup>♯</sup>    \* ⑯ I<sub>7</sub><sup>♯</sup> to I<sub>7</sub><sup>♯</sup>

⑰ I to ii    ⑱ I to ii<sub>6</sub>    \* ⑲ I to ii<sub>4</sub><sup>♯</sup>    ⑳ I to ii<sub>7</sub>    ㉑ I to ii<sub>7</sub><sup>♯</sup>    ㉒ I to ii<sub>7</sub><sup>♯</sup>

⑳ I<sub>6</sub> to ii<sub>7</sub><sup>♯</sup>    \* ㉓ I<sub>6</sub> to ii<sub>7</sub><sup>♯</sup>    \* ㉔ I<sub>6</sub> to ii<sub>7</sub><sup>♯</sup>    ㉕ I<sub>6</sub> to ii<sub>7</sub><sup>♯</sup>    \* ㉖ I<sub>6</sub> to ii<sub>7</sub><sup>♯</sup>    \* ㉗ I<sub>6</sub> to ii<sub>7</sub><sup>♯</sup>

\* ㉘ I<sub>4</sub><sup>♯</sup> to ii    or ㉙ to ii<sub>7</sub><sup>♯</sup>    \* ㉚ I<sub>4</sub><sup>♯</sup> to ii<sub>7</sub><sup>♯</sup>    \* ㉛ I<sub>4</sub><sup>♯</sup> to ii<sub>7</sub><sup>♯</sup>    \* ㉜ I<sub>4</sub><sup>♯</sup> to ii<sub>7</sub><sup>♯</sup>    \* ㉝ I<sub>4</sub><sup>♯</sup> to ii<sub>7</sub><sup>♯</sup>    \* ㉞ I<sub>7</sub> to ii

⑳ I<sub>7</sub> to ii<sub>7</sub>    \* ㉟ I<sub>7</sub> to ii<sub>6</sub>    \* ㊱ I<sub>7</sub> to ii<sub>7</sub><sup>♯</sup>    \* ㊲ I<sub>7</sub> to ii<sub>7</sub><sup>♯</sup>    \* ㊳ I<sub>7</sub><sup>♯</sup> to ii<sub>7</sub>    \* ㊴ I<sub>7</sub><sup>♯</sup> to ii<sub>7</sub><sup>♯</sup>    \* ㊵ I<sub>7</sub><sup>♯</sup> to ii<sub>7</sub><sup>♯</sup>    NOTICE THAT ii<sub>7</sub><sup>♯</sup> IS REPEATING I<sub>7</sub><sup>♯</sup>

\* ㊶ I<sub>7</sub><sup>♯</sup> to ii<sub>6</sub>    \* ㊷ I<sub>7</sub><sup>♯</sup> to ii<sub>6</sub>    \* ㊸ I<sub>7</sub><sup>♯</sup> to ii<sub>6</sub>    \* ㊹ I<sub>7</sub><sup>♯</sup> to ii<sub>6</sub>    \* ㊺ I<sub>7</sub><sup>♯</sup> to ii<sub>6</sub>    \* ㊻ I<sub>7</sub><sup>♯</sup> to ii<sub>6</sub>    \* ㊼ I<sub>7</sub><sup>♯</sup> to ii<sub>6</sub>    \* ㊽ I<sub>7</sub><sup>♯</sup> to ii<sub>6</sub>