

# Applying Minor/9 Chords in Descending (from Root) Line Progressions

Ted Greene, 1984-10-20

V-2/R

Analyze all the chord moves from a Roman numeral viewpoint and also try to understand the reasons for their choices at each juncture.

#1

vi vi vi II<sup>7</sup> ii V I IV

VII<sup>7</sup> III<sup>7</sup> vi vi II V vi

#2

Use a pickup note

vi vi vi II<sup>7</sup> IV V iii vi

ii V I IV ii V III

of III

#3

Handwritten guitar chord diagrams for Bm/9, Bm/A7, Bm7/11, F13, Em11, A13, D/A9, and G/9. Below them is a musical staff in G major showing the corresponding diatonic chord progression: vi, vi, vi, II<sup>7</sup>, ii, V, I, IV.

or C7

Handwritten guitar chord diagrams for C<sup>#</sup>m7/11, F<sup>#</sup>7b<sup>9</sup>, Bm7, Bm/A7, E7sust, F13, and A11. Below them is a musical staff in G major showing the corresponding diatonic chord progression: vii, III<sup>7</sup>, vi, vi, II<sup>7</sup>, II<sup>7</sup>, V.

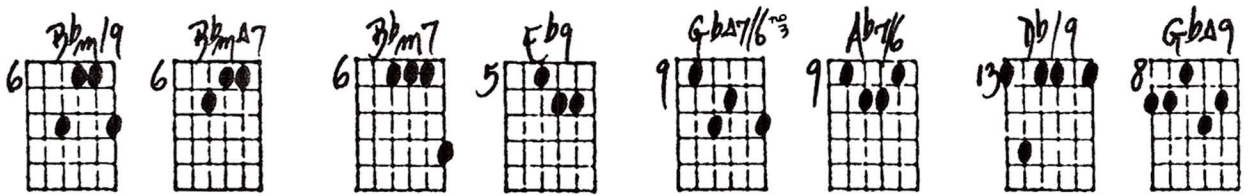
#4

Handwritten guitar chord diagrams for Dm/9, Dm/A7, Dm9, G9, Gm11, and C13. Below them is a musical staff in G major showing the corresponding diatonic chord progression: vi, vi, vi, II<sup>7</sup>, ii, V.

#5

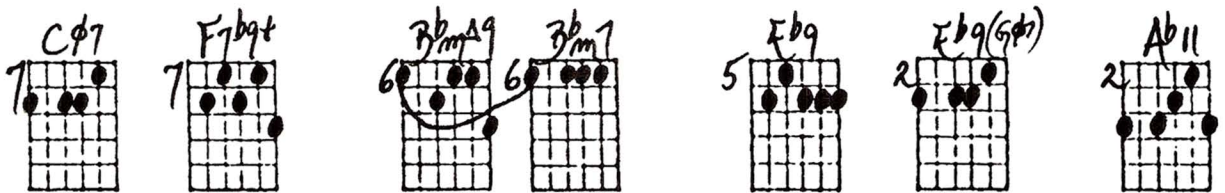
Handwritten guitar chord diagrams for F/A7, B<sup>b</sup>7, Em7/11, A7b<sup>9</sup>, Dm7, G9, and C7sus4. Below them is a musical staff in G major showing the corresponding diatonic chord progression: I, IV<sup>7</sup>, vii, III<sup>7</sup>, vi, II<sup>7</sup>, V.

#5



33

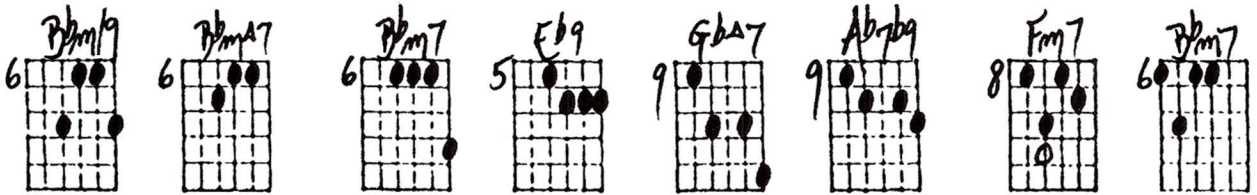
vi vi vi II<sup>7</sup> IV V I IV



37

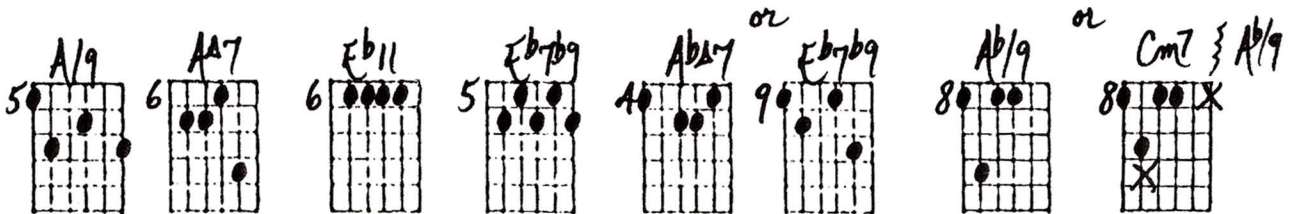
vii III<sup>7</sup> vi vi II<sup>7</sup> II<sup>7</sup> V

#6



41

vi vi vi II<sup>7</sup> IV V iii vi



45

bVI VI II<sup>7</sup> II<sup>7</sup> V II<sup>7</sup> V vii V

# APPLYING m/9 CHORDS in DESC. (ROOT) LINE PROGRESSIONS

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①


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