## Chord Progressions

Ted Greene, 1974-12-25
Certain chord progressions occur so often in popular songs that they should be committed to memory, and this should help in the following ways:

1) You will be able to memorize songs faster because you will notice many similarities, and
2) You will be able to use these progressions as substitutes for weaker ones (more on this soon).

## Common Progressions

## Code:

Capital Roman numerals
Small Roman numerals
Capitals with 7 (like V7)
Small Roman numerals with 7 (like ii7)
7 [or $\Delta 7$ ]
$=$ major chords
$=$ minor chords
$=$ dominant 7
$=$ minor 7 th
$=$ major 7

1) $\quad \mathrm{ii} 7-\mathrm{V} 7-\mathrm{I} \Delta 7$ or i 7
2) II 7 - V7 - I $\Delta 7$ or i7
3) $\quad$ iim $7 \mathrm{~b} 5-\mathrm{V} 7-\mathrm{I} \Delta 7$ or i7
4) vi7 - II7 - ii7 - V7 - (I $\Delta 7$ )
5) $\quad \mathrm{I} \Delta 7-\mathrm{vi} 7-\mathrm{ii} 7-\mathrm{V} 7-(\mathrm{I} \Delta 7)$
6) iii7 - vi7-ii7-V7-(I $\Delta 7$ )
7) iii7 - VI7 - ii7 - V7 - (I $\Delta 7$ )
8) $\quad \mathrm{I}$ - VI7 - II7 - V7 - (I)
9) III7 - VI7 - II7 - V7 - (I)
10) iiim7b5 - VI7 - iim7b5 - V7 - (I)

Minor7b5 is sometimes written like so: $\varnothing 7$
11) I - (IV) - viim7(b5) - III7 - vi
12) I - I7 - IV - iv or bVII7
13) I - iii7 - IV - V7

These patterns will often sound very bland without extensions, and most of them will be found in tunes where the melody is dictating that some extension should be played.
Example:
Key of $\mathrm{C} \rightarrow$ Given $\begin{gathered}\mathrm{C}-\mathrm{C} 7-\underset{\mathrm{I}}{\mathrm{F}}-\underset{\mathrm{I}}{\mathrm{F}} \mathrm{Fm} \\ \mathrm{I}\end{gathered}$

| if the melody was: | G | A | $\mathrm{G} \#$ | G | E | Eb | D |
| :--- | :--- | :---: | :--- | :---: | :---: | :---: | :---: |
| chord possibilities: | $\mathrm{C} \Delta 7$ | $\mathrm{C} 7 / 6$ | $\mathrm{C} 7+$ | $\mathrm{F} \Delta 9$ | $\mathrm{~F} \Delta 7$ | $\mathrm{~B} b 11$ | $\mathrm{~B} b 9$ |


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$V_{\text {(1 } i i_{7}}$ IT, $^{\prime} I_{7} a_{i}$
(2) IIT $\mathrm{I}_{7}$ Ifの $\mathrm{IT}_{17}$
(3) $\lim _{7} b_{5} \underline{U}_{7} I_{7} a_{i} i_{7}$
(4) $\mathrm{vi}_{7} \mathrm{II}_{7} \quad i_{7} \quad I_{7}\left(I_{7}\right)$

CODE: CAPTTAL ROMAN NUMERALS $=$ MAIOR CHOPDS SMALL" " = MINOR "

SMALL P P NUMEREAS With $7=$ minarith (like iir)
$7=$ mijor 7th
(5) $I_{7}$ ví ií $_{7} \quad \bar{I}_{7}$ (I7)
(6) iiin $\mathrm{vi}_{1}$ iin $\underline{I}_{7}\left(I_{7}\right)$
(7) $\mathrm{iin}_{7}$ II $_{7} \overline{i n}_{7} \mathbb{I}_{7}\left(I_{7}\right)$
(8) I $\mathrm{II}_{7} \mathrm{II}_{7} \mathrm{In}_{7}$ (I)
(9) $\mathrm{IIT}_{1} \mathrm{~K}_{7} \mathrm{I}_{7} \mathrm{In}_{7}$ (I)


\&7 (12) I $I_{7}$ IV iv or biII 1

These patterne, will often sound very blame without extencions, and most of tham will be found in times where the melotly is distating that rome extension showld koplayed, Example: Key of $C \rightarrow$ given $C_{I} C T F_{T}$ F IV $_{\text {iv }}$,
1 io the niol I IT $I_{7}$ iv
(13)

$$
\text { I } \operatorname{iin}_{n 7} \text { IV } \mathbb{I}_{7}
$$

$$
\begin{aligned}
& \text { if the melpdy was } \\
& \rightarrow G A G
\end{aligned}
$$



