

# I - vi - ii - V

Organizing Factors: 1) 1-to-1 Soprano Moves, 2) V-2\* Voicings, 3) 1st Chord Constant

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## Part 1

\* Sometimes a larger or smaller size V7 chord seems desirable and is therefore used.

Most musical rules are not sacred.

The diagram shows 50 guitar chord voicings for the I-vi-ii-V progression, organized into two columns and five rows. Each voicing is represented by a fretboard grid with dots for notes and a number indicating the fret. The chords are as follows:

Row	Column 1	Column 2
1	C/9 (5), Am7 (5), Dm9 (6), G7 (5)	Ab/9 (1), Fm7 (6), Bbm7 (6), Eb9 or Eb7/6 (8), Eb7/6 (8)
2	B/9 (4), G#m7 (4), C#m7 (9), F#7/6 or F#7/6 (7), F#7/6 (9)	B/9 (4), G#m11 (2), C#m7/11 (4), F#7/6 (2)
3	Bb/9 (3), G(m)11 (6), Cm11 (6), F11 or F11 (5), F11 (6)	Bb/9 (3), Gm7b6 (8), Cm11 (6), F13sus (4)
4	A/9 (2), F#m7 (10), Bm9 (7), E11 or E11 (5), E11 (3)	Bb/9 (6), Bbm7 (6), Ebm9 (3), Ab11 (2)
5	Bb/9 (6), Bbm7 (6), Ebm7 (8), Ab13 (9), Bb9 (8)	

Now on lower and middle strings (and organized by first move):


I vi ii V - ORGANIZING FACTORS: ① 1 to 1 SEPRANO MOVES ② V-2 VOICINGS ③ 1ST CHORD CONSTANT

5 C/9	5 Am7	6 Dm9	5 G7		1 Ab/9	6 Fm7	6 Bbm7	8 Eb9 or Eb7/6	
4 B/9	4 Gbm7	9 Cbm7	7 F#7/6 or F#7/6		4 B/9	2 Gbm11	4 Cbm7/11	20 F#7/6	
3 Bb/9	6 G(m)11	6 Cm11	5 F11 or F11		3 Bb/9	8 Gm7b6	6 Cm11	4 F13sus	
2 A/9	10 F#m7	7 Bm9	5 E11 or E11		6 Db/9	6 Bbm7	3 Eb9	2 Ab11	
6 Db/9	6 Bbm7	8 Eb7	9 Ab13						
Now on LOWER & MIDDLE STRINGS (and organized by 1st move):									
11 A/9	14 F#m7	11 Bm9	10 E11 or E11		11 A/9	11 F#m7b6	9 Bm11	7 E13sus	
11 A/9	11 F#m7	11 Bm7	9 E7 or E7/6		11 A/9	9 F#m11	9 Bm11	9 E11	
11 A/9	12 F#m7	12 Bm9	12 E7		11 A/9	11 F#m9	7 Bm7/11 (D/9)	6 E7/6 or E7/6	5 E7/6
11 A/9	11 F#m7	11 Bm7	12 E7/6 or E7/6		11 A/9	7 F#m7	4 D#7	2 E11	
11 A/9	4 A6 (F#m7)	4 Bm7 (b6)	5 E13						

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