

Bach Key Changes and Progressions

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Roman numeral with under it will indicate a major or dominant 7th chord that is actually the V₍₇₎ of a minor key up a 4th;

- = no preparation
- = subdominant preparation only.

1st Lute Suite

1) $i \ v \ iv \ \underline{IV}, i, i, \underline{V}, i, v, iv, \underline{i}, \underline{i, vii^\circ \text{ of } v}, V, i, V$
V pedal

2) 3/4 | progression: $V, i, iv, VII, III, VI(iv); \underline{iv \ VII \ III \ VI(iv) \ I \ V \ IV} \ i \ IV \ VII, III(i) \ IV(ii) \ V(III) \rightarrow$
of V

$VI(iv) \ i \ V \ i \ V \ iv \ V \text{ of } iv \ iv \ VII \ III \ \underline{IV \ V \ V \ I \ IV(ii)} \ \underline{V^{(with \ back \ cycle)} \ I \ V \ I} \ i \ IV \ VII \ III \ VI(iv) \ i \ V \rightarrow$
of III / // / //

$\underline{V \ i \ V \ i}, V \ i \ IV \ VII \ III(i) \ iv(ii) \ v \ V, i \ v \ i \ iv \ V \ I$
of iv / / / / // /

3) $i | i | V | V \ i \ ii \ V | i | iv \ VII | III(i) | VI | ii^\circ \ III | iv_6 \ IV_6 \ v_6 \ V_6 \ | \ \underline{iv | V \ i \ V | i \ i_6 \ iv \ i_6^4 | iv_6^6 \ vii^\circ \ V | I} \rightarrow$
/ / / / of v // / / / / / //

| Descending 3rds in i melodic minor | $V | V | i | IV \ VII | III \ \underline{iv \ I | V \ i \ ii^\circ | i_6 \ i \ V} | v \ V | I | iv | VII | III | V | i | \rightarrow$
with V soprano pedal // of v // / /

| $iv \ ii | V | i \ iv \ V | I$ descending 3rds in iv melodic minor |
with I soprano pedal

4) 3/4 | $i \ V | i \ iv \ VII | III \ VI | v \ VI \ ii^\circ | V | i \ V | i | III \ vii \ I | IV | IV \ iii \ ii | I \ IV \ iii | IV \ V | I \ V |$
// / // / // / / / / // // /
|----- of III -----|

| $iv \ ii^\circ \ i | vii^\circ \ i \ V | VI \ V \ iv | V \ i | iv_6 \ V | I \ ii | I | I | V \ III | VI \ i \ ii^\circ | V | V \ i | vi_6 \ V \ i | VI \ v \ iv | V \ i |$
// / / // // / / / or iv III ii^\circ //
|----- of v -----| |----- of III -----| |----- of i -----| |----- of iv -----|

| $V \ iv \ V | i \ V | iv | V \ I_6 \ vii^\circ_6 | VII \ I | IV \ ii \ V | I \ i | V | i \ III \ iv | V \ i | iv \ V \ v | V^7 \ VI^7 \ IV_6 |$
// // / // / // /
----- of iv -----| |----- of VII -----| |----- of III -----|

| $VII \ V_6 \ i | iv \ V | i \ iv \ V | I |$

5) i VI ii^ø V i V i | i VII III V i v VI (ii) V (VI V) | i V i VI IV vii^o I IV V V i V i iv V I
 |--- of v ---| |----- of III -----| |----- of v -----|

ii V i V^{7b9} VI V i V i V i VI ii^ø V i V I |
 |-- of iv --| |-- of i --| |-- of v --|

6) 4/4 | i iv V iv | i V i VII | III iv V // i V i // i iv V iv | i V i V | I IV V | I :|| V I V | I V i iv | V i V |
 |----- of III -----| |--- of VI ---| |----- of iv -----|

| ii V | I V^{of VI} VI V^{of iv} | iv V^{of VII} VII V^{of v} | i iv V | i V | I IV | VII III | VI ii^ø | V I | iv VII III VI |
 |---- of III ---| |----- of v -----| of i.....

| ii V i iv | V iv i V | I or i |

7) 3/4 | i | i V | i | iv | V | i | iv | iv | V | i V^{of iv} | iv V^{of v} | v V | i V | i | IV | VI |
 // / // / // / // / // / // /

| V | I | V | I | I | IV | V | I | IV | V | I vi | ii V | I | iv | V | i |
 |--- of VI ---| |--- of VII ---| |----- of III -----| |----- of i -----|

| V | i I | iv | V | I | iv | iv | I :|| V | i v | VI | VI | V | I V | I V₆ | vi ii | V I |
 // / // / // / // / // / // / // / // / // /
 |----- of v -----| |----- of III -----|

| IV vii | III VI | II V | I | IV | I | IV ii V | V^{of VI} | VI | V^{of VII} | VII | V^{of i} | VI₆ (i) v₆ |
 // / // / // / // / // / // /

| III iv₆ III₆ | iv bII₆ i₆ | V | i IV | VII III | VI bII | V i | iv₆ | i₆ ii^o | i v₆ | VI III₆ |
 // / // / // / // / // / // /

| iv VI III | V^{of iv} | iv V | descending parallel 6ths [....?....]
 Tonic Pedal

2nd Lute Suite

1) 4/4 | i | i(v) | VI | VI(V) | iv | iv(i₆) | iv | V | i | VI i | V | V | I V | I V | I |
 |----- of III -----|

| V | i | V i | V | V | i | V | i | V | i VI iv V | iv V | i v | \flat vi^o V | i iv V |
 / // //

|--- of i ----| |----- of v -----| |--- of i ----| |----- of v -----|

| VI₇ II₇ | V | i VI ii V | V | to 1st 10 bars in key of V to | VI V | ii^o V | i | VI i |
 |----- of v -----| |----- of i -----|

| VI V | ii^o V | i V | i V | i | iv | VII | III | VI | ii^o | V | V | i | V | i |
 |----- of v ----- with bass back-cycle---

| VI V | i or VI | \flat II V | i V | i | i | v | v | VI | V | i V | i V | i | iv | VII | III | VI |
 |----- iv of iv -----| |----- of iv -----|

| II | V | V | I | I | IV | IV | VII | VII | III | III | VI iv | V | V |

i II | V | i II | V | i VI ii V | i V | VI v | V i | i | V | i \flat II V | i V | II^{7b9} | II^{7b9} | V | i |
 // / // / // / // / /

|----- of iv -----|

| V | i VI ii V ||

2) 6/8 | i | iv IV | VII V | i V | i v | V^{sus} V | i | iv IV | VII V | i VI ii^o V | i IV | V i VI ii^o v ii |
 |----- of v -----| | of iv--

| V VI ii i | IV VII i iv VI | ii v i iv VII | III ii V | etc.
 -- of iv-----|

| I vi ii V III VI ii V to descending bass contrary run); seq.; v₇ i₇ IV₉ VII₇ III₇₊ VI₇ II₇ V₇ I₇
 |----- of III-----| |----- of i -----|

iv₇ to iv₆ i⁶₄ iv₆ i₆ iv V i; VI₆ ii^o9⁶₅ down to V.
 sequence

Easter Oratorio – 2nd movement

Bm Em6 | Em6 F#7⁶₅ B7₂ (E/9⁶₅) E#^o₆ F#..... Bm D/Em7 A7 D7 G7 C#^o (Em)

F#7 Bm C#7₂ F#m₆ Bm v C# F#m Bm6 v C#

[?m] C# to F#m same pattern: F#m Bm6⁴₃ | Bm6⁴₃ C#7⁶₅ F#7₂ (B/9⁶₅) B#^o₆ C#.....

F#m Bm7 E7 A7 D7 G7 C#^o F#7 Bm Em7 A7 D7 G7 C#^o₇ F#7 Bm Em F#7

[G7 ?] B7⁴₃ Em Am7 or C D7 G C#^o or C#^o₇ Em⁶₄ F#7^b_{9⁶₅ Bm Em v F#7 Bm |}

Bm Em6⁴₃ | Em6⁴₃ F#7⁶₅ Bm (F#m₆) G7 C#^o F#.....

Bach's Modulation – One method was to introduce melodically first the tones which destroy the old key feeling and create the new:

Example → to go from i to iv, introduce b2nd, b3, b7 | to v: #4, b6, b7
(degrees of scale)

Universal Facts or Progs:

- 1) Use chains of VI, v, VI or VI in minor
- 2) Suspensions between any chord
- 3) Precede, follow, or replace any triad with one a 3rd lower (more rarely, higher)
- 4) Bass Back-Cycling: like to go from F to Bb: F - C₆ - Dm - Am₆ - Bb
- 5) In Am: E7 lines, A7 lines, D D7₂ B⁶₄ Dm⁶₄ E7^b₉ A
- 6) In Dm: Dm F⁶₄ Dm⁶₅, Am₆ Em⁶₄ C7^b₉ Bb
- 7) In F#m circle of 4ths..... bass (from v) C# A F# G# down...
- 8) Hit Intervals, then add [?] (like 10ths)
- 9) In Am: E7 F7 A7⁴₃ Dm to cad [cadence ?] in Am.

