

# Examples of Progressions Using 1st Inversions

Major Keys

Ted Greene

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1) A A/C# D/9#11 E7 A F F/A BbΔ7 C7 F  
 I I<sub>6</sub> IV V I I I<sub>6</sub> IV V I

8th fret C C/E FΔ7 G7 F/C C E A AΔ7/C# B7SUS E  
 I I<sub>6</sub> IV V I (IV<sub>6</sub><sup>♭</sup>) I 2) I IV IV<sub>6</sub> V<sub>7</sub> I

B EΔ7 E<sup>6</sup>/G# F7SUS B F# B B/D# C#/E# F#  
 I IV IV<sub>6</sub> V I 3) I IV IV<sub>6</sub> V<sub>6</sub> I

4) Bb Eb F F7/A Bb D D/F# G G/B A A/C# D  
 I IV V V<sub>6</sub> I I I<sub>6</sub> IV IV<sub>6</sub> V V<sub>6</sub> I  
 (V<sub>7</sub><sup>♭5</sup>) 5)

Note the altered embellishing tones

6) Bb/D Bb Cm/Eb Cm F F7/A Bb  
 I<sub>6</sub> I ii<sub>6</sub> ii V V<sub>6</sub> I

Ab Fm<sup>6</sup> Bbm/D Eb Ab F Dm Gm C/E F  
 I vi ii<sup>6</sup> V I I vi ii V<sub>6</sub> I

7) 8)

F/A Dm Gm/Bb C F D D/F# Bm Bm/D Em Em/G A A7/C# D  
 I<sub>6</sub> vi ii<sup>6</sup> V I I I<sub>6</sub> vi vi<sup>6</sup> ii ii<sup>6</sup> V V<sub>6</sub> I

9) 10)

G G/B Em Em/G C C<sup>sus</sup>/E D D/F# G  
 I I<sub>6</sub> vi vi<sup>6</sup> IV IV<sub>6</sub> V V<sub>6</sub> I

11)

Bm Em Am/C D G G#m/B C#m7 F#m/A B7 E  
 iii vi ii<sup>6</sup> V I iii<sup>6</sup> vi ii<sup>6</sup> V I

12)

G#m C#m/E F#m B/D# E G#m C#m/E F#m B/D# E  
 iii vi<sup>6</sup> ii V<sub>6</sub> I iii vi<sup>6</sup> ii V<sub>6</sub> I

13)

14)

C#m C#m/E F#m F#m/A Bm Bm/D E E/G# A

iii iii<sub>6</sub> vi vi<sub>6</sub> ii ii<sub>6</sub> V V<sub>6</sub> I

15)

Dm Am/C Bb F/A Gm Dm/F Eb Bb/D

vi iii<sub>6</sub> IV I<sub>6</sub> vi iii<sub>6</sub> IV I<sub>6</sub>

17)

Cm/E Gm Eb/G Bb Bm F#m7 G/B D

ii<sub>6</sub> vi IV<sub>6</sub> I vi<sub>6</sub> iii IV<sub>6</sub> I

16)

18)

Em/G Bm C/E G Am Em/G C G/B

vi<sub>6</sub> iii IV<sub>6</sub> I ii vi<sub>6</sub> IV I<sub>6</sub>

12th position

19)

Am Am/C Em Em/G F F/A C

vi vi<sub>6</sub> iii iii<sub>6</sub> IV IV<sub>6</sub> I

2-9-75  
8-8-75

# Examples of Progressions using 1ST INVERSIONS

MAJOR KEYS:

Examples of chord progressions using first inversions in major keys:

1. I I<sub>6</sub> IV V I
2. I IV IV<sub>6</sub> V<sup>(7)</sup> I
3. I IV IV<sub>6</sub> V I
4. I IV V I<sub>6</sub>
5. I IV V I<sub>6</sub>
6. I I<sub>6</sub> V I
7. I vi ii<sub>6</sub> V
8. I<sub>6</sub> vi ii<sub>6</sub> V
9. I I<sub>6</sub> vi vi<sub>6</sub> ii<sub>6</sub> V V<sub>6</sub> I
10. I I<sub>6</sub> vi vi<sub>6</sub> ii<sub>6</sub> V V<sub>6</sub> I
11. I I<sub>6</sub> vi vi<sub>6</sub> IV IV<sub>6</sub> V V<sub>6</sub> I
12. iii<sub>6</sub> vi ii<sub>6</sub> V I
13. iii<sub>6</sub> vi ii<sub>6</sub> V I
14. iii<sub>6</sub> vi ii<sub>6</sub> V I
15. vi iii<sub>6</sub> IV I<sub>6</sub>
16. vi<sub>6</sub> iii IV<sub>6</sub> I
17. ii<sub>6</sub> vi IV<sub>6</sub> I
18. vi<sub>6</sub> iii IV<sub>6</sub> I

Annotations:   
 - "8th part" above example 2.   
 - "CONTINUED" on the right side of example 5.   
 - "note the altered embellishing tones" above example 9.   
 - "1st position" below example 18.

