

# 20th Century Minor Key Chord Progressions

Ted Greene 1975-02-22

1) Streams – on any possible chord

2) Two-Chord Progressions (use streams and reverses):

iv6 – i6 | iv6 – i(7) | iv7 – i(7) | iv7 – i6 | V7 – i6 | V7 – i(7) | i6 – ii6 | i7 – ii6 | bvi6 – i6 |  
bvi6 – i(7) | V7b9 – i6 | V7b9 – i(7) | (b)VI7 – i6 | (b)VI7 – i(7) | II7b5 – i6 | II7b5 – i |  
V7b5 – i6 | V7b5 – i | bII9, 13, etc., (V9) – i (6 or 7) |

3) Three-Chord Progressions (use streams; also start with i)

ii<sup>ø</sup>7 – V7 – i(6,7) | II7 – V7 – i(6,7) | ii7 – V7 – i(6,7) | ii<sup>ø</sup>7 – bvi6 (or bII13) – i(6,7) |  
II7(b9) – bvi6 – i(6,7) | ii7 – bvi6 – i(6,7) | II7b5 – bvi6 – i(6,7) | II7b9 – iv6 – i(6,7) |  
iv6 – bVI7 – i(6,7) | iv7 – V7 or bvi6 – i(6,7) | IV7 – V7 or bvi6 – i(6,7) | IV7 – iv6 – i(6,7) |  
bVI7 – iv6 – i(6,7) | IV7 – bVI7 – i(6,7) |

Precede any of the above with i – i7 or i – I7

4) Four-Chord Progressions (use streams):

bvi6 or bvi – bII7 for V (or ii – V) can be used anywhere

i – ♭vi<sup>ø</sup> – II or ii<sup>ø</sup> – V | i6 – iv6 – II7 – V7 | i6 – II7 – iv6 (ii<sup>ø</sup>7) – V7 | i – (b)VI – ii<sup>ø</sup> – V7 |  
i6 – iv6 – i6 – bvi6 | i – i7 (III6) – II7 – bII<sup>Δ</sup>7 or iv(6 or 7) | i7 – IV7 – II7 – V7 |  
i7 – IV7 – ii<sup>ø</sup>7 – V7 | I – bIII7 – (b)VI – ii – V7 | i – I7 – iv7or6 – V7 | i – I7 – II7 – V7 |  
i – bVII – bVI – V | VI – ♭vi<sup>ø</sup> – II7 (or ii<sup>ø</sup>) – V7 | VI – iv – ii – V | iv7 – i6 – II7 – V7 |  
iv7 – i6 – ii<sup>ø</sup>7 – V7 | iv7 – i6 – ii7 – V7 | III7 – VI<sup>Δ</sup>7 – ii<sup>ø</sup> or 7 – V7 | III7 – VI7 – ii<sup>ø</sup>7 or 7 – V7 |  
iii7 – VI7 – ii<sup>ø</sup>7 – V7 | III7 – ♭vi<sup>ø</sup>7 – II7 – V7 | VII7 – III7 – VI7 – bII7 or V7 |

Other Substitutes: ii7 for ii<sup>ø</sup>7; ♭vi7 for ♭vi<sup>ø</sup>7; bII<sup>Δ</sup>7 or 7 for V7 or ii<sup>ø</sup>7 – V7; I7 or i6 for i7 and v<sup>ø</sup>7 for V7

Longer Cycle Patterns (start on other degrees than i also):

i7 – iv7 – VII7 – III7 (or <sup>Δ</sup>7) – VI<sup>Δ</sup>7 (or 7) – II7 – ii<sup>ø</sup>7 – V7  
i7 – iv7 – VII7 – III7 (or <sup>Δ</sup>7) – ♭vi<sup>ø</sup>7 – II7 – ii<sup>ø</sup>7 – V7  
i7 – iv7 – VII7 – III7 (or <sup>Δ</sup>7) – VI<sup>Δ</sup>7 – bII<sup>Δ</sup>7 – ii<sup>ø</sup>7 – V7

All three of the above with IV7 for iv7

i7 – IV7 – vii7 – III7 – VI<sup>Δ</sup>7 – bII<sup>Δ</sup>7 – ii<sup>ø</sup>7 – V7  
i7 – IV7 – vii7 – III7 – ♭vi<sup>ø</sup>7 – II7 – ii<sup>ø</sup>7 – V7  
i7 – IV7 – iv7 – VII7 – III7 or <sup>Δ</sup>7 – bVI<sup>Δ</sup>7 or 7 – ii<sup>ø</sup>7 – V7  
i7 – I7 – iv7 – VII7 – III<sup>Δ</sup>7 or 7 – VI<sup>Δ</sup>7 or 7 – ii<sup>ø</sup>7 – V7  
i7 – I7 – iv7 – VII7 – III<sup>Δ</sup>7 or 7 – ♭vi<sup>ø</sup>7 – II7 – V7  
vii7 – III7 – iii7 – VI7 – ♭vi<sup>ø</sup>7 – II7 – ii<sup>ø</sup>7 – V7  
iv7 – VII7 – vii7 – III7 – iii7 – VI7 – ii<sup>ø</sup>7 – V7  
iv7 – VII7 – vii7 – III7 – ♭vi<sup>ø</sup>7 – II7 – ii<sup>ø</sup>7 – V7  
iv7 – VII7 – vii7 – III7 – VI<sup>Δ</sup>7 – II7 – ii<sup>ø</sup>7 – V7  
v7 – I7 – i7 – IV7 – iv7 – VII7 – vii7 – III7 – IV<sup>Δ</sup>7 – ♭vi<sup>ø</sup>7 – II7 – VI7 – ii<sup>ø</sup>7 – V7 – bvi7 – bII7  
v7 – I7 – i7 – IV7 – iv7 – VII7 – vii7 – III7 – ♭vi<sup>ø</sup>7 – II7 – iii7 – VI7 – ii<sup>ø</sup>7 – V7 – bvi7 – bII7

All dominant 7ths starting from any degree.

Try Elisions (leaving out something) in above.

i6 – iv6 – i7 – IV7 – II7 – bVI7 – ii7 – V7  
i6 – iv6 – i7 – IV7 – II7 – V7 – i6 – (V7)  
i6 – iv6 – i7 – IV7 – VII7 – III7 – ii7 – V7  
II7 – V7 – i6 – iv6 – II7 – V7 – i6 – (bvi6)  
i – VI –  $\natural vi^{\circ}$  – II7 – ii – V – i  
i6 – biii6 – i6 – iv6 – II7 – V7 – i

"I Got Rhythm" intro: i6 – iv6 – i6 – bVI9 – i6 – ii7, V7 – i6 ( ||: v7 – i :|| )

"When Your Lover Has Gone" intro: i6 – iv6 – i6 – bvi6 – i6,  $vi^{\circ}7$ , II7, V7 – i6....

Progression of tunes like "My Funny Valentine," "Yesterdays," "Chim Chim Cheree," etc.

Any ascending or descending bass pattern or progression.

Any center can vamp with its V7(b9)

All combinations of II7, IV7, bVI7 to i (6 or 7).

Intro to "Blue Moon" and other moving line and/or pedal types.

Parallel Voicing or Voice-Leading:

(Prepare any m6 with its m7 (extensions), relative major or parallel major, major 7 (extensions), 7, V, V+, etc. Also ii-V's may replace m6's)

i6 – iii6 – iv6 (or ii7) – bvi6  
i6 – iv6 – biii6 (or ii7) – bvi6  
i6 – iv6 – biii6 – bvi6  
Down: i6 – iv6 – biii6 (ii7) – bvi6  
Down: biii6 – i6, i6 – bvi6  
i6 – biii6 – i6 – iv6 – i6 – bvi6 – i or ii – V

$\natural vi6$  – i6, iv6 – bvi6 | Descending:  $\natural vi6$  – iv6 – i6 – bvi6 |  
iv6 – vi6 – i6 – bvi6 | biii6 – i6 – vi6 – iv6 (bvi6) |  
i6 – (bvii6) – vi6 – bvi6 – (iv6) | I7 – i6, bVI7 – bvi6 |  
to iv or IV: iv6 – vi6 – bii6 | bii, iv, bvi |

# 20TH CENTURY MINOR KEY CHORD PROGRESSIONS

- ① STREAMS - ON ANY POSSIBLE CHORD  
 ② TWO CHORD PROGRESSIONS (USE STREAMS + REVERSES):  
 iv6 i6 | iv6 i(7) | iv7 i(7) | iv7 i6 | v7 i6 | v7 i(7) | i6 ii6 | i7 ii6 | bvi6 i6 | bvi6 i(7) | v7b9 i6 | v7b9 i(7) |  
 (b)v7 i6 | (b)v7 i(7) | ii7b5 i6 | ii7b5 i | v7b5 i6 | v7b5 i | bii7, etc. i(6,7)

- ③ THREE CHORD PROGRESSIONS (USE STREAMS; also start with i)  
 ii6 v7 i(6,7) | ii7 v7 i(6,7) | ii7 v7 i(6,7) | ii6 v7 i(6,7) | ii7 b9 bvi6 i(6,7) | ii7 bvi6 i(6,7) | ii7b5 bvi6 i(6,7) |  
 ii7b9 iv6 i(6,7) | iv6 bvi7 i(6,7) | iv7 v7 or bvi6 i(6,7) | ii7 v7 or bvi6 i(6,7) | ii7 iv6 i(6,7) | bii7 iv6 i(6,7) | ii7 bii7 i(6,7)

Precede any of the above with i i7 or i I7

- ④ FOUR CHORD PROGRESSIONS (USE STREAMS): bvi6 or bvi bii7 or v can be used anywhere  
 i iv i6 ii i6 | i6 iv6 ii7 v7 | i6 ii7 iv6 (ii6) v7 | i6 v7 ii6 v7 | i6 iv6 i6 bvi6 | i i7 (ii6) ii7 bii7 or iv6 or7  
 i7 ii7 ii7 v7 | i7 ii7 ii6 v7 | i bii7 bii7 ii v7 | i i7 iv7 or6 v7 | i i7 ii7 v7 | i bii7 bii7 v7 |  
 v7 iv6 ii6 v7 | v7 iv ii v7 | v7 iv ii v7 | v7 iv ii v7 | v7 iv ii v7 | v7 iv ii v7 | v7 iv ii v7 | v7 iv ii v7 |  
 iii7 v7 ii6 v7 | iii7 iv6 v7 | v7 ii7 v7 | v7 ii7 v7 | v7 ii7 v7 | v7 ii7 v7 | v7 ii7 v7 | v7 ii7 v7

OTHERS SUBSTITUTES: ii7 for ii6; iv7 for iv6; bii7 or7 for v7 or ii6; i7 or i6 for i7 and v6 for v7

START ON OTHER DEGREES THAN I ALSO  
LOWER CYCLE PATTERNS

- i7 iv7 v7 ii7 (or7) v7 (or7) ii7 ii6 v7  
 i7 iv7 v7 ii7 (or7) iv6 v7 ii7 ii6 v7  
 i7 iv7 v7 ii7 (or7) v7 (or7) bii7 ii6 v7  
 All 3 of the above with iv7 for iv7  
 i7 iv7 v7 ii7 (or7) v7 (or7) bii7 ii6 v7  
 i7 iv7 v7 ii7 (or7) iv6 v7 ii7 ii6 v7  
 i7 i7 iv7 v7 ii7 (or7) v7 (or7) ii6 v7  
 i7 i7 iv7 v7 ii7 (or7) iv6 v7 ii7 ii6 v7  
 v7 ii7 v7 ii7 v7 iv6 v7 ii7 ii6 v7  
 iv7 v7 v7 ii7 v7 ii7 v7 ii6 v7  
 iv7 v7 v7 ii7 v7 ii7 v7 ii6 v7  
 iv7 v7 v7 ii7 v7 ii7 v7 ii6 v7  
 v7 i7 i7 v7 iv7 v7 v7 ii7 v7 v7 iv6 v7 v7 bii7 bii7  
 v7 i7 i7 v7 iv7 v7 v7 ii7 v7 v7 iv6 v7 v7 ii7 v7 ii6 v7 bii7 bii7

PARALLEL VOICING OR VOICE LEADING: (PREPARE ANY m6 WITH ITS m7 (EXT), 1st MAJOR OR PARALLEL MAJOR, 7 (EXT), 7, 9, 11 etc, also ii-V's may replace m6's)  
 i6 bii6 iv6 (or ii7) bvi6  
 i6 iv6 bii6 v7 bvi6  
 i6 iv6 bii6 bvi6  
 Down: i6 iv6 bii6 (ii7) bvi6  
 Down: bii6 i6, i6 bvi6  
 i6 bii6 i6 iv6 i6 bvi6 or ii v

iv6 i6, iv6 bvi6 DESC: iv6 iv6 i6 bvi6  
 iv6 v6 i6 bvi6 bii6 i6 v6 iv6 (bvi6)  
 i6 (bvi6) v6 bvi6 (iv6) i7 i6 v7 bvi6  
 to iv or v: iv6 v6 bii6 bii, iv, bvi

ALL DOM, 7th STARTING FROM ANY DEGREE  
 TRY ELISIONS (LEAVING OUT SOMETHING) IN ABOVE

- i6 iv6 i7 v7 ii7 bii7 ii7 v7  
 i6 iv6 i7 v7 ii7 v7 i6 (v7)  
 i6 iv6 i7 v7 v7 ii7 v7  
 ii7 v7 i6 iv6 ii7 v7 i6 (bvi6)  
 i v7 iv6 ii7 ii v7 i  
 i6 bii6 i6 iv6 ii7 v7 i

I GOT RHYTHM INTRO: i6 iv6 i6 bii7 i6 ii7 v7 i6 (i7 v7 i7)  
 WHEN YOUR LOWER INTRO: i6 iv6 i6 bvi6 i6 v7 v7, ii7 v7 i6  
 PROG of tunes like MY FUNNY VALENTINE, YESTERDAYS, CHIM CHIM, etc.  
 any asc or desc bass pattern or progression.  
 any center can ramp with its v7 b9  
 all combinations of ii7, iv7, bii7 to i(6,7)  
 INTRO TO BLUE MOON & OTHER MOVING LINE +/OL PEDAL TYPES