

BASIC CHORD PROGRESSIONS

PROGRESSION #1 (I - VI - II - V)

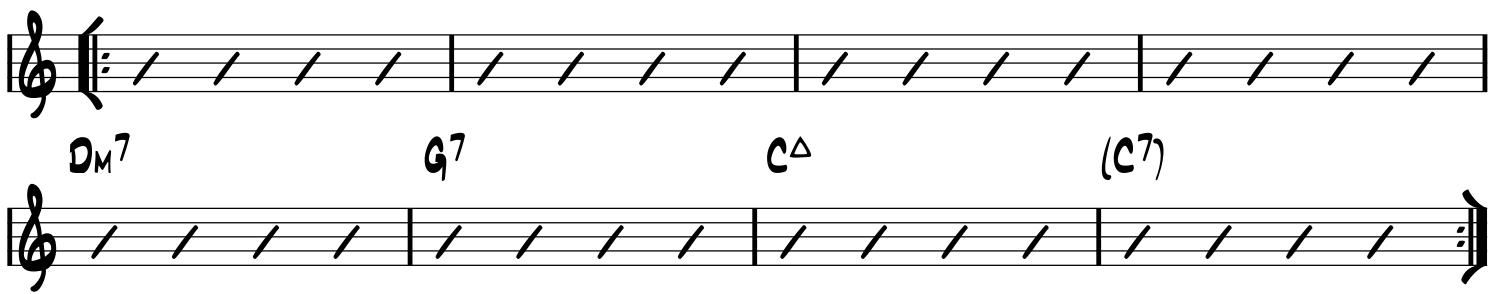
C Δ A M^7 D M^7 G 7



PROGRESSION #2 (MAJOR CYCLE)

F Δ B $M^7(b5)$ E M^7 A M^7

D M^7 G 7 C Δ (C 7)

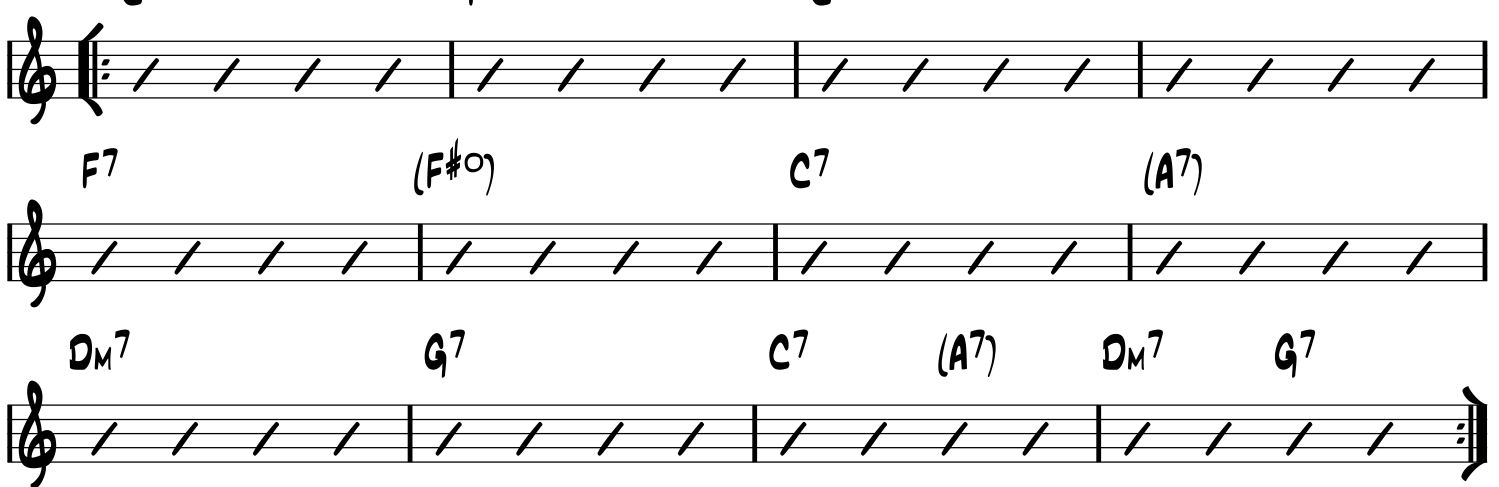


PROGRESSION #3 (BLUES)

C 7 F 7 C 7

F 7 (F $\#^o$) C 7 (A 7)

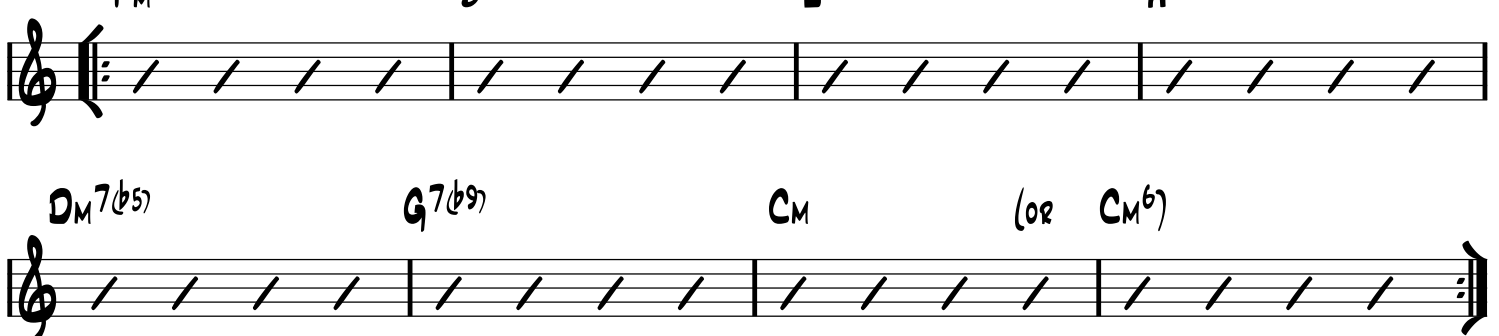
D M^7 G 7 C 7 (A 7) D M^7 G 7



PROGRESSION #4 (MINOR CYCLE)

F M^7 B b^7 E $b\Delta$ A $b\Delta$

D $M^7(b5)$ G $^7(b9)$ C M (OR C M^b)



PROGRESSION #5 (MINOR BLUES)

Musical notation for Progression #5 (Minor Blues) in treble clef, consisting of three staves. Each staff contains four measures of music, represented by diagonal slashes. Chord symbols are placed above the staves:

- Staff 1: Cm (measure 1), (C7) (measure 4)
- Staff 2: Fm (measure 1), Cm (measure 3), (A7) (measure 4)
- Staff 3: Dm7(b5) (measure 1), G7(b9) (measure 2), Cm (measure 3), (A7) (measure 4), Dm7(b5) (measure 5), G7(b9) (measure 6)

PROGRESSION #6 (I - VI7 - II - V)

Musical notation for Progression #6 (I - VI7 - II - V) in treble clef, consisting of one staff with four measures of music, represented by diagonal slashes. Chord symbols are placed above the staff:

- Measure 1: C Δ
- Measure 2: A7
- Measure 3: Dm7
- Measure 4: G7

PROGRESSION #7 (I - VI7 - II7 - V7)

Musical notation for Progression #7 (I - VI7 - II7 - V7) in treble clef, consisting of one staff with four measures of music, represented by diagonal slashes. Chord symbols are placed above the staff:

- Measure 1: C Δ
- Measure 2: A7
- Measure 3: D7
- Measure 4: G7

PROGRESSION #8 (MODULATING TO IV AND BACK)

Musical notation for Progression #8 (Modulating to IV and back) in treble clef, consisting of two staves. Each staff contains four measures of music, represented by diagonal slashes. Chord symbols are placed above the staves:

- Staff 1: C Δ (measure 1), C7 (measure 2), F Δ (measure 3), Fm6 (measure 4)
- Staff 2: C Δ (measure 1), D7 (measure 2), Dm7 (measure 3), G7 (measure 4)

PROGRESSION #9 (BACK CYCLING FROM # IV)

F#M7(b5) B7(b9) EM7 A7

DM7 G7 CΔ AM7 AM7/G

PROGRESSION #10 (TRITONE SUBS)

CΔ Gb7 FΔ FM7

EM7 Eb7 DM7 Db7

PROGRESSION #11 (TRITONE SUBS WITH I-VI-II-V)

CΔ Bb7 A7 Eb7

D7 Ab7 G7 Db7

PROGRESSION #12 (MODAL INTERCHANGE)

CΔ EM7 FM7 Bb7

CΔ EbΔ AbΔ DbΔ

PROGRESSION #13 (DIMINISHED PASSING CHORDS)

Chords for Progression #13:

Top Staff: C^{Δ} , $C^{\#0}$, D_M7 , $D^{\#0}$

Bottom Staff: E_M7 , F^{Δ} , $F^{\#0}$, $G7$

PROGRESSION #14 (DIMINISHED REHARMONIZATION)

Chords for Progression #14:

Top Staff: C^{Δ} , $E_M7(b5)$, $A7(b9)$, D_M7 , $F^{\#}_M7(b5)$, $B7(b9)$

Bottom Staff: E_M7 , F^{Δ} , $A_M7(b5)$, $D7$, $G7$

PROGRESSION #15 (CHROMATIC BASSLINES)

Chords for Progression #15:

Top Staff: C^{Δ} , $B_M7(b5)$, $E7(b9)$, A_M7 , A_M7/G , $F^{\#}_M7(b5)$, F_M7

Bottom Staff: E_M7 , $A7$, D_M7 , $G7$, C^{Δ} , E^{b0} , D_M7 , $G7$

PROGRESSION #16 (SOLAR BY MILES DAVIS)

Chords for Progression #16:

Top Staff: C_M , G_M7 , $C7$

Middle Staff: F^{Δ} , F_M7 , B^b7

Bottom Staff: $E^{b\Delta}$, E^{b}_M7 , A^b7 , $D^{b\Delta}$, $D_M7(b5)$, $G7(b9)$