

BASIC PROGRESSIONS

A progression is simply a group of 2 or more chords. Each chord you play leads, or progresses, to the next chord. For the most part, the ultimate goal is to get back to the 1 of the key you are in. Progressions get their name from the bass/left hand notes you play. The right hand chords being used (in this post) are the scale degree chords. For example, a 1 in the bass will be paired with a 1 chord.

Most of these progressions are based off the circle of 4ths (circle of 5ths in reverse). Here is a basic form of the progressions that are used the most in gospel music. I'll put them in the key of C:

First, the members of C major scale:
C=1 D=2 E=3 F=4 G=5 A=6 B=7

And the C major scale degree chords:
1 = C-E-G 2 = D-F-A 3 = E-G-B 4 = F-A-C 5 = G-B-D 6 = A-C-E 7 = B-D-F

1-5-1

This progression is usually found at the end of a song. As you are playing this, once you play the 5, you should feel a strong urge play the 1:

C / C-E-G (1)	C / C-E-G (1)	C / E-G-C (1)	C / G-C-E (1)
G / G-B-D (5)	G / B-D-G (5)	G / D-G-B (5)	G / G-B-D (5)
C / C-E-G (1)	C / C-E-G (5)	C / E-G-C (1)	C / G-C-E (1)
(repeat)	(repeat)	(repeat)	(repeat)

1-V7-1 progression

This is just a little variation of the 1-5-1 progression. By adding the minor 7th note to the 5 chord, it creates an even stronger urge to go to 1. Here, you don't add the 7th of the key you are in, you add the 7th of the chord. The correct term for the V7 chord is the dominant 7th chord:

C / C-E-G (1)	C / C-E-G (1)	C / E-G-C (1)
G / G-B-D-F (V7)	G / B-D-F-G (V7)	G / D-F-G-B (V7)
C / C-E-G (1)	C / C-E-G (1)	C / E-G-C (1)
(repeat)	(repeat)	(repeat)
C / G-C-E (1)	C / G-C-E (1)	C / G-C-E (1)
G / G-B-D-F (V7)	G / F-G-B-D (V7)	G / G-C-E (1)
C / G-C-E (1)	C / G-C-E (1)	C / G-C-E (1)
(repeat)	(repeat)	(repeat)

1-4-1 progression

This progression is knick-named the "Amen" progression. It is also a great chord to end a song with:

C / C-E-G (1)	C / C-E-G (1)	C / E-G-C (1)	C / G-C-E (1)
F / F-A-C (4)	F / C-F-A (4)	F / F-A-C (4)	F / A-C-F (4)
C / C-E-G (1)	C / C-E-G (1)	C / E-G-C (1)	C / G-C-E (1)
(repeat)	(repeat)	(repeat)	(repeat)

1-4-5-1 progression

This is the most basic progression of chords that can be used to play a whole song. A lot of the hymns follow this progression:

C / C-E-G (1)	C / C-E-G (1)	C / E-G-C (1)	C / G-C-E (1)
F / F-A-C (4)	F / C-F-A (4)	F / F-A-C (4)	F / A-C-F (4)
G / G-B-D (5)	G / B-D-G (5)	G / D-G-B (5)	G / G-B-D (5)

C / C-E-G (1) (repeat)	C / C-E-G (1) (repeat)	C / E-G-C (1) (repeat)	C / G-C-E (1) (repeat)
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1-4-V7 progression

This is a variation of the 1-4-5 progression. Instead of playing a regular 5 chord, you can play a V7 chord:

C / C-E-G (1)	C / C-E-G (1) (1)	C / E-G-C (1)	C / G-C-E
F / F-A-C (4)	F / C-F-A (4) C-F (4)	F / F-A-C (4)	F / A-
G / G-B-D-F (V7)	G / B-D-F-G (V7) (V7)	G / D-F-G-B (V7)	G / G-B-D-F
C / C-E-G (1) (repeat)	C / C-E-G (1) (1) (repeat) (repeat)	C / E-G-C (1)	C / G-C-E (repeat)
	C / G-C-E (1) F / A-C-F (4) G / F-G-B-D (V7) C / G-C-E (1) (repeat)		

Dominant 7th chord to 4 (of the chord)

Whenever you have any kind of major chord, you can add the minor 7th of that chord to it. Once you do that, it becomes a dominant 7th chord. It naturally resolves (wants to go) to 4 of the chord. Key does not matter here:

C / C-E-G-Bb F / F-A-C (4 of C) (repeat)	C / C-E-G-Bb F / C-F-A (4 of C) (repeat)	C / E-G-Bb-C F / F-A-C (4 of C) (repeat)
C / G-Bb-C-E F / A-C-F (4 of C) (repeat)	C / Bb-C-E-G F / A-C-F (4 of C) (repeat)	

7-3-6 progression

This is a progression that by itself doesn't mean much. But, when you add other chords or progressions, it sounds really good. You can find this progression being used as transition or passing chords in verses of a song:

B / B-D-F (7) E / E-G-B (3) A / A-C-E (6) (repeat)	B / B-D-F (7) E / G-B-E (3) A / A-C-E (6) (repeat)	B / B-D-F (7) E / B-E-G (3) A / C-E-A (6) (repeat)
B / D-F-B (7) E / E-G-B (3) A / E-A-C (6) (repeat)	B / F-B-D (7) E / G-B-E (3) A / A-C-E (6) (repeat)	

3-6-2 progression

This is another progression that by itself doesn't mean much. But, when you add other chords or progressions, it sounds really good. You can find this progression being used as transition or passing chords in verses of a song:

E / E-G-B (3) A / A-C-E (6) D / D-F-A (2)	E / G-B-E (3) A / A-C-E (6) D / A-D-F (2)	E / B-E-G (3) A / C-E-A (6) D / D-F-A (2)
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(repeat)	(repeat)	(repeat)
E / E-G-B (3)	E / G-B-E (3)	
A / E-A-C (6)	A / A-C-E (6)	
D / F-A-D (2)	D / F-A-D (2)	
(repeat)	(repeat)	

2-5-1 progression

This progression can be used instead of the 1-4-5 progression. Sort of like a substitute progression. It is used the most at the end of songs:

D / D-F-A (2)	D / A-D-F (2)	D / D-F-A (2)	D / F-A-D (2)
G / G-B-D (5)	G / B-D-G (5)	G / D-G-B (5)	G / G-B-D (5)
C / C-E-G (1)	C / C-E-G (1)	C / E-G-C (1)	C / G-C-E (1)
(repeat)	(repeat)	(repeat)	(repeat)

2-5-6 progression

This progression is knick-named the deceptive progression. You would expect to go to 1 after playing 5, but here a 6 is thrown in for some added suspense. This progression (and other variations) is used a lot in song vamps and repeats of choruses.

D / D-F-A (2)	D / A-D-F (2)	D / D-F-A (2)	D / F-A-D (2)
G / G-B-D (5)	G / B-D-G (5)	G / D-G-B (5)	G / G-B-D (5)
A / A-C-E (6)	A / C-E-A (6)	A / E-A-C (6)	A / A-C-E (6)
(repeat)	(repeat)	(repeat)	(repeat)

3-6-2-5-1 progression

This progression is the musical ZIP CODE. If you want your chords to flow smoothly and naturally from chord to chord, follow this pattern as much as possible:

E / E-G-B (3)	E / G-B-E (3)	E / B-E-G (3)	E / E-G-B (3)
A / A-C-E (6)	A / A-C-E (6)	A / C-E-A (6)	A / E-A-C (6)
D / D-F-A (2)	D / A-D-F (2)	D / D-F-A (2)	D / F-A-D (2)
G / G-B-D (5)	G / B-D-G (5)	G / D-G-B (5)	G / G-B-D (5)
C / C-E-G (1)	C / C-E-G (1)	C / E-G-C (1)	C / G-C-E (1)
(repeat)	(repeat)	(repeat)	(repeat)

7-3-6-2-5-1-4 progression

This is my musical ZIP CODE. Here, every scale degree chord is combined to form one big progression:

B / B-D-F (7)	B / B-D-F (7)	B / B-D-F (7)
E / E-G-B (3)	E / G-B-E (3)	E / B-E-G (3)
A / A-C-E (6)	A / A-C-E (6)	A / C-E-A (6)
D / D-F-A (2)	D / A-D-F (2)	D / D-F-A (2)
G / G-B-D (5)	G / B-D-G (5)	G / D-G-B (5)
C / C-E-G (1)	C / C-E-G (1)	C / E-G-C (1)
F / F-A-C (4)	F / C-F-A (4)	F / F-A-C (4)
(repeat)	(repeat)	(repeat)
B / D-F-B (7)	B / F-B-D (7)	
E / E-G-B (3)	E / G-B-E (3)	
A / E-A-C (6)	A / A-C-E (6)	
D / F-A-D (2)	D / A-D-F (2)	
G / G-B-D (5)	G / B-D-G (5)	
C / G-C-E (1)	C / C-E-G (1)	
F / A-C-F (4)	F / C-F-A (4)	
(repeat)	(repeat)	

Get familiar with all of these progressions. Listen to how each one sounds. Also, pay attention to the inversions used. I tried to use inversions of each chord that will allow you to flow to the next chord w/out moving your hands too much. It is very important to use the nearest inversion of a chord so that you don't have to jump around the keyboard (unless you want to).

I've recently been presented with an idea of how to teach gospel music to people who have been classically trained. I hear that a lot of classically trained musicians can play the by the notes well, but can't play by ear. They even know theory, but are lost when the notes aren't in front of them.

Well, I'm hoping this post (and others like it) will help you classically trained pianists out there learn how to play by ear using terms that you are/should be familiar with. This first post is going to be the progressions I already posted. Only this time, I'm going to use Roman Numerals instead of numbers.

BASIC PROGRESSIONS

Since you are classically trained, then u should already know what a progression is. Here's a little reminder:

A progression is simply a group of 2 or more chords. Each chord u play leads, or progresses, to the next chord. The ultimate goal is to get back to the 1 chord of the key u in. Progressions get their name from the bass / left hand notes u play. This is based off the circle of 4ths, which is the circle of 5ths in reverse. Here are the progressions that are used the most in gospel music. I'll put them in the key of C:

First, the members of C:

C=I D=ii E=iii F=IV G=V A=vi B=vii

I-V-1

This progression is usually found at the end of a song. As u are playing this, once u play the V, u should feel a strong urge play the I:

C / C-E-G (I)	C / C-E-G (I)	C / E-G-C (I)	C / G-C-E (I)
G / G-B-D (V)	G / B-D-G (V)	G / D-G-B (V)	G / G-B-D (V)
(repeat)	(repeat)	(repeat)	(repeat)

I-V7-I progression

This is just a little variation of the I-V-I progression. By adding in the minor 7th, it creates an even stronger urge to go to I. Now, u don't add the 7th of the key u in, u add the 7th of the chord. The correct term for the V7 chord is the dominant 7th chord:

C / C-E-G (I)	C / C-E-G (I)	C / E-G-C (I)
G / G-B-D-F (V7)	G / B-D-F-G (V7)	G / D-F-G-B (V7)
(repeat)	(repeat)	(repeat)
C / G-C-E (I)	C / G-C-E (I)	
G / F-G-B-D (V7)	G / G-B-D-F (V7)	
(repeat)	(repeat)	

I-IV-I progression

This progression is also called the "Amen" progression:

C / C-E-G (I)	C / C-E-G (I)	C / E-G-C (I)	C / G-C-E (I)
F / F-A-C (IV)	F / C-F-A (IV)	F / F-A-C (IV)	F / A-C-F (IV)

(repeat) (repeat) (repeat) (repeat)

I-IV-V progression

This is the most basic progression that can be used to play a whole song. A lot of the hymns follow this progression:

C / C-E-G (I)	C / C-E-G (I)	C / E-G-C (I)	C / G-C-E (I)
F / F-A-C (IV)	F / C-F-A (IV)	F / F-A-C (IV)	F / A-C-F (IV)
G / G-B-D (V)	G / B-D-G (V)	G / D-G-B (V)	G / G-B-D (V)
(repeat)	(repeat)	(repeat)	(repeat)

I-IV-V7 progression

This is a variation of the I-IV-V progression. Instead of playing a regular V chord, you can play a V7 chord:

C / C-E-G (I)	C / C-E-G (I)	C / E-G-C (I)
F / F-A-C (IV)	F / C-F-A (IV)	F / F-A-C (IV)
G / G-B-D-F (V7)	G / B-D-F-G (V7)	G / D-F-G-B (V7)
(repeat)	(repeat)	(repeat)
C / G-C-E (I)	C / G-C-E (I)	
F / A-C-F (IV)	F / A-C-F (IV)	
G / G-B-D-F (V7)	G / F-G-B-D (V7)	
(repeat)	(repeat)	

Dominant 7th chord to IV (of the chord)

Whenever u have any kind of major chord, you can add the minor 7th of that chord. Once u do that, it becomes a dominant 7th chord. It naturally wants to go to IV of the chord. Key does not matter here:

C / C-E-G-Bb	C / C-E-G-Bb	C / E-G-Bb-C
F / F-A-C (IV of C)	F / C-F-A (IV of C)	F / F-A-C (IV of C)
(repeat)	(repeat)	(repeat)
C / G-Bb-C-E	C / Bb-C-E-G	
F / A-C-F (IV of C)	F / A-C-F (IV of C)	
(repeat)	(repeat)	

vii-iii-vi progression

This is a progression that by itself doesn't mean much. But, when u add other progressions to it, it sounds really good:

B / B-D-F (vii)	B / B-D-F (vii)	B / B-D-F (vii)
E / E-G-B (iii)	E / G-B-E (iii)	E / B-E-G (iii)
A / A-C-E (vi)	A / A-C-E (vi)	A / C-E-A (vi)
(repeat)	(repeat)	(repeat)
B / D-F-B (vii)	B / F-B-D (vii)	
E / E-G-B (iii)	E / G-B-E (iii)	
A / E-A-C (vi)	A / A-C-E (vi)	
(repeat)	(repeat)	

ii-V-i progression

This progression can be used instead of the I-IV-V progression. Sort of like a substitute progression. I like this one better than I-IV-V cuz it sounds better to me:

D / D-F-A (ii)	D / A-D-F (ii)	D / D-F-A (ii)	D / F-A-D (ii)
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G / G-B-D (V)	G / B-D-G (V)	G / D-G-B (V)	G / G-B-D (V)
C / C-E-G (I)	C / C-E-G (I)	C / E-G-C (I)	C / G-C-E (I)
(repeat)	(repeat)	(repeat)	(repeat)

iii-vi-ii-V-I progression

This progression is the musical ZIP CODE. If you want your chords to flow smoothly and naturally from chord to chord, follow this pattern as much as possible:

E / E-G-B (iii)	E / G-B-E (iii)	E / B-E-G (iii)	E / E-G-B (iii)
A / A-C-E (vi)	A / A-C-E (vi)	A / C-E-A (vi)	A / E-A-C (vi)
D / D-F-A (ii)	D / A-D-F (ii)	D / D-F-A (ii)	D / F-A-D (ii)
G / G-B-D (V)	G / B-D-G (V)	G / D-G-B (V)	G / G-B-D (V)
C / C-E-G (I)	C / C-E-G (I)	C / E-G-C (I)	C / G-C-E (I)
(repeat)	(repeat)	(repeat)	(repeat)

vii-iii-vi-ii-V-I progression

As you can see from the name, it just combines all of the progressions above into one big progression:

B / B-D-F (vii)	B / B-D-F (vii)	B / B-D-F (vii)
E / E-G-B (iii)	E / G-B-E (iii)	E / B-E-G (iii)
A / A-C-E (vi)	A / A-C-E (vi)	A / C-E-A (vi)
D / D-F-A (ii)	D / A-D-F (ii)	D / D-F-A (ii)
G / G-B-D (V)	G / B-D-G (V)	G / D-G-B (V)
C / C-E-G (I)	C / C-E-G (I)	C / E-G-C (I)
(repeat)	(repeat)	(repeat)

B / D-F-B (vii)	B / F-B-D (vii)
E / E-G-B (iii)	E / G-B-E (iii)
A / E-A-C (vi)	A / A-C-E (vi)
D / F-A-D (ii)	D / A-D-F (ii)
G / G-B-D (V)	G / B-D-G (V)
C / G-C-E (I)	C / C-E-G (I)
(repeat)	(repeat)

These are the basic progressions you should already know from theory class. This is just another way of presenting the information w/out using sheet music notes. Pay attention to how each one sounds. The 1st set of chords in each progression list uses the chords in root position. The other sets use the chords in all the inversions so that you can flow smoothly from chord to chord. Logged

Real musicians play in every key!!!
 Music Theory, da numbers work! T-Block
 Moderator
 LGM Member

Posts: 15609
 Gender:
 I got my MBA!!!

Follow Re: Progressions: for the classically trained pianist
 « Reply #1 on: May 21, 2008, 07:53:20 AM »The progressions you see hear are the ones you will hear in gospel music today. They have been modified from the basic ones to include even more inversions and more altered (non-diatonic) chords. Again, I'll use Roman Numerals to explain them. On a side note, my theory is a little rusty, so if I make a mistake(s) feel free to correct me:

MORE ADVANCED PROGRESSIONS (part one)

vii-iii-vi progressions

B / A-D-F *(vii7)	B / A-D-F (vii7)	B / F-A-D (vii7)
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E / Ab-C-D-G ** (III7)	E / Ab-B-D-F (III7)	E / F-Ab-B-D (III7)
A / G-C-E *** (vi7)	A / G-C-E (vi7)	A / E-A-C (vi7)
(repeat)	(repeat)	(repeat)

*This chord adds the 7th to the basic vii chord.

**This chord is a secondary dominant chord. So, the more familiar term for this chord is V of vi, or in this case V7 of vi.

***This is the resolution chord for the sec. dom. above with the added 7th.

B / F#-A-C#-E (vii) *this chord is an incomplete minor 11th chord, the 3rd is missing

E / Ab-C-D-G (III7)
A / G-C-E (vi7)
(repeat)

ii-V-1 progressions

D / F#-A-C-E (II 9) *this is another secondary dominant chord, here it is V9 of V

G / F-G-C-D (V7 sus4)
G / F-G-B-D (V7)
C / E-G-C (I)
(repeat)

D / Ab-C-D-F (ii7 -5) *this is a minor 7th chord built on ii, the fifth has been lowered

G / G-C-E (I 6/4) *this starts the famous I 6/4 - V - I cadence

G / F-G-C-D (V sus4)
G / F-G-B-D (V7)
C / E-G-C (I)
(repeat)

D / F#-A-C-D# (II7 -9) *this is another secondary dominant chord, the b9 has been added, V7 of V

G / F-A-B-D# (V9 +5) OR G / F-G-B-D# (V7 +5) *in each of these chords, the 5th has been raised

C / Bb-E-A-C (I13) OR C / Bb-E-G-C (I7)
(repeat)

ii-iii-IV-V-I progression

D / Ab-C-D-F (ii7 -5)
E / G-C-E (I6)
F / Ab-C-D-F (ii6/5 -5)
G / G-C-E (I 6/4)
G / F-G-C-D (V sus4)
G / F-G-B-D (V7)
C / E-G-C (I)
(repeat)

7-3-6-2-5-1 progression

B / A-D-F (vii7)
E / Ab-C-D-G (III7)
A / G-C-E (vi7)
D / Ab-C-D-F (ii7 -5)
G / G-C-E (I 6/4)
G / F-G-C-D (V sus4)
G / F-G-B-D (V7)
C / E-G-C (I)
(repeat)

7-3-6-2-3-4-5-1 progression

B / A-D-F (vii7)
E / Ab-C-D-G (III7)
A / G-C-E (vi7)
D / Ab-C-D-F (ii7 -5)
E / G-C-E (I6)
F / Ab-C-D-F (ii6/5 -5)
G / G-C-E (I 6/4)
G / F-G-C-D (V sus4)
G / F-G-B-D (V7)
C / E-G-C (I)
(repeat)

vi-ii-V-I progressions

A / G-C-E (vi7)
D / F#-C-E (II9) *secondary dominant, V9 of V, 5th is omitted
G / F-Bb-D (v7) *instead of the expected V7 there is an v7
C / E-Bb-D (I9) *secondary dominant, V9 of IV, 5th is omitted
(repeat)

The key to the above progression is there is a slight modulation to the sub-dominant. So, it's almost like doing a iii-vi-ii-V-I in F, but staying in the key of C. The use of those secondary dominant chords helps to reiterate that principle. This is going to apply to the rest of the progressions in this set.

A / G-C-E (vii7)
D / F#-A-C-E (II9)
G / F-Bb-D (v7)
C / E-G-Bb-D (I9)
(repeat)

The above progression is just a variation of the first progression. This time, all the notes are present in the secondary dominant 9th chords.

A / G-C-E (vi7)
D / F#-B-D# (?)
G / F-Bb-D (v7)
C / E-A-C# (?)
(repeat)

I'm not quite sure yet how to explain this one in classical terms. All I can say is the RH chords are moving downward chromatically while the LH does the normal vi-ii-V-I movement.

A / G-B-C-E (ii9)
D / F#-B-C-E (II9/13) *the 13th degree has been added to the sec. dom. 9th chord
G / F-A-Bb-D (v9)
C / E-A-Bb-D (I9/13) *again the 13th degree has been added to the sec. dom. 9th chord
(repeat)

A / G-B-C-E (vi9)
D / F#-A-C-E (II9)
G / F-A-Bb-D (v9)
C / E-G-Bb-D (I9)
(repeat)

This is a unique progression in this set because all of these chords are 9th chords.

vi-#V-V-I progressions

A / G-C-E (vi7)
G# / F#-B-D# (#v7)
G / F-Bb-D (v7)
C / E-Bb-D (I7)
(repeat)

In this set of progressions, we will be doing a chromatic walk-down. For the first 3 chords, both hands move down by 1/2 steps. For the last chord, the LH goes to I. In the RH chord, only one note moves down 1/2 step, forming the dominant 7th chord. This is that slight modulation to the sub-dominant principle we encountered earlier.

A / G-C-E (vi7)
G# / F#-B-D# (#v7)
G / F-Bb-D (v7)
C / E-A-C# (?)
(repeat)

Here, all the RH chords move down by 1/2 steps. The first 3 LH notes move down 1/2 step, then it goes to I for the last chord.

A / G-B-C-E (vi9)
G# / F#-A#-B-D# (#v9)
G / F-Bb-D (v7)
C / E-Bb-D (I9)
(repeat)

Here, the LH still moves the same as before, but now there is a mixture of 7th and 9th chords.

vi-ii-V-I-IV progression

A / G-C-E (vi7)
D / F#-C-E (II9)
G / Bb-D-F-A (v9) *this is a great color chord
C / Bb-D-E-G (I9)
F / A-C-E-G (IVM9) *this is a diatonic 9th chord built on IV
(repeat)

Again, this progression indicates a slight modulation to the sub-dominant like we did earlier. Only this time the resolution chord is present. Logged

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Gender:
I got my MBA!!!

Follow Re: Progressions: for the classically trained pianist
« Reply #2 on: May 21, 2008, 08:00:50 AM »More Advanced Progressions (part two)

ii-I-bVII-bVI-V progression

D / C-F-A (ii)
C / D-G-B (I)
Bb / Eb-Ab-C (bVII)
Ab / F-Bb-D (bVI)
G / G-C-E (V)
(repeat)

D / F-A-C (ii)
C / G-B-D (I)

Bb / Ab-C-Eb (bVII)
Ab / Bb-D-F (bVI)
G / C-E-G (V)
(repeat)

D / A-C-F (ii)
C / B-D-G (I)
Bb / C-Eb-Ab (bVII)
Ab / D-F-Bb (bVI)
G / E-G-C (V)
(repeat)

IV-iii-ii-iii-IV-vi-ii-iii progression

F / E-A-C (IVM7)
E / D-G-B (iii7)
D / C-F-A (ii7)
E / D-G-B (iii7)
F / E-A-C (IVM7)
A / D-G-B (?) *this is an example of a layered chord, there is a G major chord in
the RH w/an A in the LH

D / C-F-A (ii7)
E / D-G-B (iii7)
(repeat)

F / A-C-E (IVM7)
E / G-B-D (iii7)
D / F-A-C (ii7)
E / G-B-D (iii7)
F / F-A-C (IVM7)
A / G-B-D (?)
D / F-A-C (ii7)
E / G-B-D (iii7)
(repeat)

F / C-E-A (IVM7)
E / B-D-G (iii7)
D / A-C-F (ii7)
E / B-D-G (iii7)
F / C-E-A (IVM7)
A / B-D-G (?)
D / A-C-F (ii7)
E / B-D-G (iii7)
(repeat)

iii-IV-V-vi progression

E / Cadd9 (I6)
F / Fadd9 (IV)
G / Cadd9 (I 6/4)
A / Fadd9 (IV6)
(repeat)

E / D-E-G-C (I6)
F / C-F-G-A (IV)
G / C-D-E-G (I 6/4)
A / G-A-C-F (IV6)
(repeat)

IV-IV-iii-vi-V progression

F / A-C-E (IVM7)
F / G-B-D (V4/2)
E / G-B-D (iii7)
A / G-B-D (?)
G / E-A-C# (VI4/2)

(repeat)

vi-iii-IV-V-#V progression

A / E-A-C (vi)
E / D-G-B (iii7)
F / E-A-C (IV7)
G / D-G-B or G / F-A-C (V) *1st chord is a normal V, 2nd chord can either be an
incomplete 11th or a layered chord
G# / D-F-G#-B (#V)
(repeat)

ii-V-I progression

D / B-E-G# or D-C / B-E-G# (?) *another example of a layered chord, an E major chord
in the RH w/a D in the LH
G / C-F-A (V) *incomplete 11th or a layered chord
C / C-E-G (I)
(repeat) Logged
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