

Mr. Bradan's handwritten manuscripts ended at what I have edited to be Lesson 57. Illness, unfortunately, sapped his energy for continuing the documenting of his teaching method. From this point onward, the materials that are presented will be, hopefully, where he would have ventured. (G.A.)

## (Book 5.) Lesson 58a. "Chord Progression"

The truth is that any chord can literally move to any chord. No absolute rules govern any chord progression. However, six fundamental Root Movements do arise from the science of music. (the actual science of music is based on laws of physics)

Because there are 7 notes and consequently 7 chords in any key, any one chord can move to any of the remaining 6 chords. This is probably best demonstrated by using the Dominant 7th chord as an example. (the "V" chord)

The strength of the progression is largely dependent on the b7th degree being able to move downward to a consonance, by a scale tone. (more detail about the b7th in lesson 58b.)

b7 falls to 3rd

G7                      C

"up 4"

This is called an "up 4" progression because the shortest distance from G to C is four letter names. By far, the "up 4" progression is the most widely use in music. i.e. Dm7---G7----Cmaj7 = two "up 4's" in sequence. The b7 of G7 is able to fall a scale tone downwards.

b7 falls to 5th

G7                      Am

"up 2"

Notice that the b7 is also able to fall a scale tone. G to A is an interval of a 2nd, therefore "up 2".

b7 falls to Root

G7                      Em

"down 3"

The b7th falls a scale tone but notice that the Root and 3rd of G7 remain static. This is the weakest of the Primary Root Movements.

G7                      Dm

b7 remains as b3rd

"down 4"

In all Secondary Root Movements, the b7th remains static or can not resolve downward to a consonance.

G7                      F

b7 remains as Root

"down 2"

The numerical degree of the Root Movement is calculated by the shortest distance from Root to Root. As an example, G to D could be said to be an "up 5" but the shorter distance is backwards from G to D. (G-f-e-D=4th)

G7                      Bdim

b7 remains as b5th

"up 3"

The absolute weakest of the Secondary Root Movements is the "up 3". Notice that for all practical purposes, no note moves because the Bdim in this instance is the upmost three notes of the G7 chord.

Lesson 58d contains a practical exercise for hearing the aural impact of the Primary and Secondary chord progressions.