

(Book 5) Lesson 58c.

Demonstrating Primary and Secondary Root Movements from all chords in "C" Major

This page is not meant to be played.

The black note heads are the "b7th" overtones produced by the various chordal roots. Only in the case of the "I and IV" chords, the b7ths are not diatonic to the key.

The slurs mark the primary chord progressions.

Don't get confused by this demonstration. Remember that the "b7th" is the 7th partial of any root and its ability to resolve downward into consonance is what controls basic chord progressions.

See Lesson 58d for a practical aural exercise on this subject.

Assignment: Analyze several dozen standards in regard to primary and secondary chord progressions.

The diagram illustrates chord progressions for all chords in C major, showing the b7th overtone for each chord and slurs indicating primary progressions. The chords and their b7th overtones are as follows:

- I (C):** b7th overtone is Bb. Primary progression: C -> F -> C.
- ii (Dm):** b7th overtone is C. Primary progression: Dm -> G7 -> Dm.
- iii (Em):** b7th overtone is D. Primary progression: Em -> A -> Em.
- IV (F):** b7th overtone is Eb. Primary progression: F -> C -> F.
- V (G):** b7th overtone is F. Primary progression: G -> Dm -> G.
- vi (Am):** b7th overtone is G. Primary progression: Am -> Dm -> Am.
- vii (Bdim):** b7th overtone is A. Primary progression: Bdim -> F -> Bdim.

Secondary progressions are also shown, such as C -> Dm -> Em -> F -> G -> Am -> Bdim.

Remember that the b7th is in the overtone series of the Root even if it is not sounded in the chord. This "invisible" overtone plays a role in the "root movement". Other theories do exist.