

(Book 5) Lesson 58e.
 Primary and Secondary Progressions using 6th and 7th Chords

Primary-----		-----Secondary-----					
up 4	up 2	down 3	down 4	down 2	up 3		
ii7 V7	ii7 iii7	ii7 vii7	ii7 vi7	ii7 I7	ii7 IV6		
Dm7 G7	Dm7 Em7	Dm7 Bm7b5	Dm7 Am7	Dm7 Cmaj7	Dm7 F6		
iii7 vi7	iii7 IV7	iii7 I7	iii7 vii7	iii7 ii7	iii7 V7		
Em7 Am7	Em7 Fmaj7	Em7 Cmaj7	Em7 Bm7b5	Em7 Dm7	Em7 G7		
IV7 vii7	IV6 V7	IV7 ii7	IV6 I7	IV6 iii7	IV7 vi7		
Fmaj7 Bm7b5	F6 G7	Fmaj7 Dm7	F6 Cmaj7	F6 Em7	Fmaj7 Am7		
V7 I6	V7 vi7	V7 iii7	V7 ii7	V7 IV6	V7 vii7		
G7 C6	G7 Am7	G7 Em7	G7 Dm7	G7 F6	G7 Bm7b5		
vi7 ii7	vi7 vii7	vi7 IV6	vi7 iii7	vi7 V7	vi7 I6		
Am7 Dm7	Am7 Bm7b5	Am7 F6	Am7 Em7	Am7 G7	Am7 C6		

Time to release the bass player from his chains! Only a few inversions have been used in these examples. The Tonic and Sub-Dominant chord can exist as either Maj6 or Maj7 chords in the key. All other chords have been expanded to the 7th degree. Notice that when the density is increased with the additional chordal degree, the strong emotional qualities of the primary and secondary chord progressions seem to be diluted. This is even more true if the progressions are played without the bass. Adding the bass clarifies the progression. If no other choice is available, you might want to try to hum the bass roots. Sopranos need not try this because they will not even get close to a good bass octave. **All students should develop this exercise further by starting at different inversions of the first chord in each pair. Resolve the first chord to an appropriate conclusion in the subsequent chord. All voicings of the 4 part chords are available. All keys are also available.**