

(Book 5) Lesson 59b.

Exercise in Primary and Secondary Progressions in a Minor Key

Primary-----Secondary-----

up 4

up 2

down 3

down 4

down 2

up 3

Am I Dm IV Bm7b5 ii C+ iii F vi G#dim7 vii E7 V C+ iii

Bm7b5 ii E7 V Bm7b5 ii C+ iii Bm7b5 ii G#dim7 vii Bm7b5 ii F vi Bm7b5 ii Am I Bm7b5 ii Dm IV

C+ iii F vi C+ iii Dm IV C+ iii Am I C+ iii G#dim7 vii C+ iii Bm7b5 ii C+ iii E7 V

Dm IV G#dim7 vii Dm IV E V Dm IV Bm7b5 ii Dm IV Am I Dm IV C+ iii Dm IV F vi

E7 V Am I E7 V F vi E7 V C+ iii E7 V Bm7b5 ii E7 V Dm IV E7 V G#dim7 vii

F vi Bm7b5 ii F vi G#dim7 vii F vi Dm IV F vi C+ iii F vi E7 V F vi Am I

G#dim7 vii C+ iii G#dim7 vii Am I G#dim7 vii E7 V G#dim7 vii Dm IV G#dim7 vii F vi G#dim7 vii Bm7b5 ii

Notice that the "ii, V and vii" chords are all expanded to the "7th" partial. For the sake of demonstration, the 7th chords make more sense in the minor key. Once again, the resolutions are not always ideal but I have chosen some reasonably easy chord fingerings which carry their own root bass notes. When playing with a bass player, you would have more freedom in the choice of voicing and inversion.