

# Chord Reading 7.

## "ii-V-I" Progressions

The basic idea in reasonably sophisticated chord resolution is to move to the closest neighbouring inversion or at least avoid huge hand position changes. If you watch a good keyboard player, they seem to keep the hand more or less in one position with just a small adjustment in the fingering to produce the next chord. The same thing should apply to guitar players. The number of possibilities is enormous and I have not tried to catalogue all of them on this page. Remember that the chords can be played in any octave and on any set of three strings. Generally, the chord sequence sounds best when each of the three chords is on the same string set.

**A Dominant 7th b9 chord is produced by raising the Root of the Dom7 chord by 1/2 tone.**

Dm   G   C                  Dm   G   C                  Dm   G   C                  Dm   G   C

Dm   G   C                  Dm   G   C                  Dm   G   C                  Dm   G   C

Dm7   G7   C6                  Dm7   G7   Cmaj7                  Dm7   G7   C6                  Dm7   G7   Cmaj7

Dm7   G7   C                  Dm7   G7   C                  Dm7   G   Cmaj7                  Dm7   G7   Cmaj7

Dm7   G7b5   C6                  Dm7   G7b5   Cmaj7                  Dm7   G7+5   Cmaj7                  Dm7   G7b5   Cmaj7

Dm7   G7+5   C                  Dm7b5   G7   C                  Dm7b5   G   Cmaj7                  Dm7   G7b5   Cmaj7

Dm7   G7   C6                  Dm7b5   G7                  Dm7b5 G7b9 Cmaj7                  Dm7   G7b9 Cmaj7

Dm   G7b9   C                  Dm7b5 G7b5 Cmaj7                  Dm7   G7b5   C6                  Dm7b5   G7   C

To produce this page was very easy. Copy the previous page and change the key signature. On the computer, less than 30 seconds of work and thought.

Gm C F Gm C F Gm C F Gm C F

Gm C F Gm C F Gm C F Gm C F

Gm7 C7 F6 Gm7 C7 Fmaj7 Gm7 C7 F6 Gm7 C7 Fmaj7

Gm7 C7 F Gm7 C7 F Gm7 C Fmaj7 Gm7 C7 Fmaj7

Gm7 C7b5 F6 Gm7 C7b5 Fmaj7 Gm7 C7+5 Fmaj7 Gm7 C7b5 Fmaj7

Gm7 C7+5 F Gm7b5 C7 F Gm7b5 C Fmaj7 Gm7 C7b5 Fmaj7

Gm7 C7 F6 Gm7b5 C7 Gm7b5C7b9 Fmaj7 Gm7 C7b9 Fmaj7

Gm C7b9 F Gm7b5C7b5 Fmaj7 Gm7 C7b5 F6 Gm7b5 C7 F

Em A D      Em A D      Em A D      Em A D  
 Em A D      Em A D      Em A D      Em A D  
 Cm7 F7 Bb6      Cm7 F7 Bbmaj7      Cm7 F7 Bb6      Cm7 F7 Bbmaj7  
 Cm7 F7 Bb      Cm7 F7 Bb      Cm7 F Bbmaj7      Cm7 F7 Bbmaj7  
 Fm7 Bb7b5 Eb6      Fm7 Bb7b5Ebmaj7      Fm7 Bb7+Ebmaj7      Fm7 Bb7b5Ebmaj7  
 Fm7 Bb7+5 Eb      Fm7b5 Bb7 Eb      Fm7b5 Bb Ebmaj7      Fm7 Bb7b5Ebmaj7  
 Am7 D7 G6      Am7b5 D7      Am7b5D7b9Gmaj7      Am7 D7b9Gmaj7  
 Am D7b9 G      Am7b5D7b5Gmaj7      Am7 D7b5 G6      Am7b5 D7 G

Although it might not be so beneficial to the "reading aspect" one could simply design a few chord progressions and practice them all over the neck of the guitar. The ii7-V7-I which has been demonstrated allows you to play any Ellington number ever written. Some other common progressions are as follows:

I-vi7-ii7-V7-I (C-Am7-Dm7-G7-C) Any of the chords can be altered in some manner.

III7-VI7-II7-V7-I (E7-A7-D7-G7-C) Typical cycle of "up fours" like in "5'2".

or.....you can just open up any fake book and practice playing the chord progressions in triads and three part 7th chords.

Typing the script here at the bottom of the page took much longer than producing the music.