Chord Progressions 101

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E-Book Outline

The following outline is a listing of all material associated within this e-book. Please be sure to follow the material as it appears.

I – Terminology

    A. Introduction to note names

While many of the terms I refer to in this e-book are most likely terms you're already familiar with, I'd much rather examine at least a few basic terms to guarantee we are on the same page. First I would like to begin with the names of the notes in their purest forms, which are <u>primary</u> notes and <u>secondary</u> notes.

Primary Notes: These notes are the first *seven* letters of the English alphabet. These notes are A, B, C, D, E, F, and G. There are spaces between some of these notes, and are named as secondary notes.

Secondary Notes: These notes are variations on the same primary notes that have been altered. In the language of guitar, secondary notes have dual names – an "alias" if you will - that basically mean the same thing. Secondary notes will always be referred to as either a "sharp" or a "flat," depending on the music associated with it. There are a total of *five* secondary notes.

- A sharp will always have this symbol directly after the primary note name: #
- A flat will always have this symbol directly after the primary note name: b

The secondary notes, when referred to as SHARPS, are: A#, C#, D#, F#, G#
The secondary notes, when referred to as FLATS, are: Bb, Db, Eb, Gb, Ab

During lesson-based studies you will usually see these secondary notes listed together, such as this:

A#/Bb, C#/Db, D#/Eb, F#/Gb, G#/Ab ----- where the "/" indicates "or".

The Order of Primary and Secondary Notes

Just like the English Alphabet, the order is the same. However, because the guitar has six strings that are always tuned to a certain note, depending on the tuning required, these notes will have their own "starting point" on the guitar. This will be explained in a moment. For now, the standard order of both the primary and secondary notes are:

A	A#/Bb	B	C	C#/Db	D	D#/Eb	E	F	F#/Gb	G	G#/Ab
P	S	P	P	S	P	S	P	P	S	P	S

"P" stands for primary and "S" stands for secondary. You'll notice that between the notes B and C, as well as E and F, there are NO secondary notes. Basically this means that there is no such thing as a B#/Cb or an E#/Fb – at least on guitar.

If you were to place these notes on the fretboard of the guitar, assuming that we are in "standard" tuning of E – A – D – G – B – e (where the upper case "E" is the lowest/thickest string and the lower case "e" is the highest/thinnest string) we then need to adjust our English Alphabet based on where our starting point on the guitar is located.

Without fretting a single note on the guitar, assuming we are tuned to "standard" tuning, the lowest string, the "E" string, would follow this order:

Note	E/e	F	F#/Gb	G	G#/Ab	A	A#/Bb	B	C	C#/Db	D	D#/Eb	E
Fret	0	1	2	3	4	5	6	7	8	9	10	11	12*

The asterisk (*) indicates the octave of the original open note, which in this case is E. In other words, when you reach the 12th fret on the guitar, the entire pattern repeats again. You'll also notice that on fret "zero" (or "0") I have labeled an E/e. Because the low E string and the high E string are both tuned to E, the notes on the fretboard are identical. They are just tuned to different octaves.

If you were to place every note on the fretboard based on standard tuning, you would then have the following result:

Note	E	F	F#/Gb	G	G#/Ab	A	A#/Bb	B	C	C#/Db	D	D#/Eb	E
Note	B	C	C#/Db	D	D#/Eb	E	F	F#/Gb	G	G#/Ab	A	A#/Bb	B
Note	G	G#/Ab	A	A#/Bb	B	C	C#/Db	D	D#/Eb	E	F	F#/Gb	G
Note	D	D#/Eb	E	F	F#/Gb	G	G#/Ab	A	A#/Bb	B	C	C#/Db	D
Note	A	A#/Bb	B	C	C#/Db	D	D#/Eb	E	F	F#/Gb	G	G#/Ab	A
Note	E	F	F#/Gb	G	G#/Ab	A	A#/Bb	B	C	C#/Db	D	D#/Eb	E
Fret	0	1	2	3	4	5	6	7	8	9	10	11	12

Why this matters: Because we are working with chord progressions, we must first understand that a "true" chord consists of at least three notes. The term "triad" is often used in place of the term chord, and in the word "triad" we have the Latin form of the meaning of "three." Usually (but NOT always) the root note is the basis of the lowest tone applied to a chord. There are times that you would be playing what are called "inversions" which mean that the root note is NOT the lowest tone produced within a chord. I will of course inform you if and when this happens.

    B. Alteration of notes

When I refer to "alteration" we are taking a "true" chord and adding or removing one or more given notes to a chord, creating a few different combinations such as:

- Minor
- Sharp/Flat
- Seventh
- Sixth
- Ninth

For the purpose of this particular e-book we won't be going too deep into the reasoning behind why alterations are taking place. These alterations take a great deal of time to explain. Just know that we will be altering some of our chord names. I will be giving you a quick reason as to why these alterations take place when we approach them.

II – Getting Started

A. The three steps

I've chosen three steps that must be used to create our variety of chord progressions. You could consider more steps in this process, but I believe these three steps will help you succeed at creating mostly any chord progression you want to use for any style of music.

Step 1: Pick ANY chord

There isn't a "wrong" way to begin creating chord progressions, but it's always a good idea to think about what type of chord you want to start with. If you are looking for a bright song (happy, uplifting, fun, etc.) then you'll probably want to start with a Major chord. If you are looking for a dim song (sad, depressing, thought-provoking, impacting, etc.) song then you should consider a minor chord. However, this isn't always the case. You can take a song that begins with a Major chord, but includes a minor chord, and the emotion found in the song can change. The same applies with a song that begins with a minor chord, where when a Major chord is added, the song's emotion could also change. This is the reason why I mentioned that there is no real wrong way to begin. The best thing to do is decide after you examine the possible progressions and go from there.

Step 2: Pick ANY formula

Much like with the chord you pick, there is no "wrong" formula to use, but the ease of the chord progression formula, as well as the chords found within each formula, does make a difference as to whether or not the chords that are possible are logical. You may choose a formula that contains chords that aren't real "guitar-friendly" – as music in general makes no real distinguishable relation to the type of instrument being played. In other words, if you aren't familiar with some "diminished" chords then you might run into an issue. The good news is that I do provide a diagram of each and every possible chord, so you will still have the option to consider the lesser known chords.

Step 3: Arrange/Re-Arrange

This step could be considered the most "fun" part of the 3-step process, but can also become the most time consuming. Depending on how picky you are about your arrangement, you could spend hours, days, weeks, or even months playing around with the progression(s) you want.

B. Understanding diagrams

I will be presenting you with a few different types of diagrams. The most common diagram you will see is a basic chord diagram. Because this e-book is not a "beginner" one, I won't go into extreme detail on how to read a chord diagram. You should know how chord diagrams are presented. If you aren't familiar with how to read a chord diagram, email me at: nathan@ezstrummer.com and I will be glad to help you.

You will also come across basic tab sheets. I am also providing you with these tab sheets under the assumption that you can read basic tablature. The same applies here if you aren't familiar with how tablature is read.

Important: I will NOT be providing you with any actual rhythm studies, because each and every chord, as well as their respective progression(s) will be based on how YOU want to play them. I will give you sample strumming patterns that you can use for practice, but the goal here is to allow you to come up with your own unique patterns as well as progressions. I will be providing you with a PTB sheet that contains a series of possible chords and progressions, but the notes in each PTB are based on absolute basic note values, such as whole and half notes. These are very easy to understand and play along with. You can choose to fill in the "gaps" with your own note values, strums, added notes to a given chord, and more.

C. Before you begin

Rule #1: There are no rules. This e-book is mostly based on mathematical formulas and possible solutions, so always feel free to add your own personal flavor to a given progression. I may provide you with a progression that moves from G – C – D (I – IV – V) but feel free to alter this as much as you see fit. As long as you coincide with the formula being presented, as well as make your own necessary adjustments then you're good to go. Sometimes chord progressions that are "out of the box" so to speak sound extremely cool – and most important – DIFFERENT. Tons of musicians from both the past and present use this method to create a completely original composition that otherwise wouldn't have come together without "breaking the rules" in the confusing world of mathematical formulas.

Rule #2: I said there weren't any rules, but one thing I do recommend is at least starting with the basic progressions made available. Too much tinkering can cause a very awkward and confusing progression - such as changing keys multiple times – and might leave you too frustrated. Always remember that some of the most popular music in the world is based around a simple I – IV – V combination. However, I think we've ALL been down that road so many times it gets rather boring. We're looking for more here.

III – Formulas

A. The Roman Numerals

When working with formulas, we don't use the English alphabet as a system. We don't use ANY alphabetical relation at all – and there is a very good reason for this. Going back to when I explained that music can be thought of as purely mathematical, we all know that mathematics IS the "universal language." So, instead of using letters (which change from geographical locations) we use Roman Numerals. Don't let the term "Roman" confuse you. The numbers are STILL just numbers.

Roman Numerals:

- I = 1 = "one"
- II = 2 = "two"
- III = 3 = "three"
- IV = 4 = "four"
- V = 5 = "five"
- VI = 6 = "six"
- VII = 7 = "seven"

The good news is that we never go ANY farther than VII ("7" or "seven") no matter what. The only thing that changes in this numeric system is the use of capitalization.

About Capitalization

The easiest way to understand why a Roman numeral is either in UPPER case or lower case is to understand the same reasoning behind a Major chord and a minor chord. You may have noticed that I almost always capitalize the "M" in the term "Major" – and likewise – I almost always keep the "m" in the term "minor" in lower case. This is the same reasoning behind the use of the Roman numeral system.

Here is an additional example using the same listing as above, but this time I am also using "lower" case:

- I = Major 1st | i = minor 1st
- II = Major 2nd | ii = minor 2nd
- III = Major 3rd | iii = minor 3rd
- IV = Major 4th | vi = minor 4th
- V = Major 5th | v = minor 5th
- VI = Major 6th | vi = minor 6th
- VII = Major 7th | vii = minor 7th

Example 1: I – IV – V (Major 1st, Major 4th, Major 5th)
Example 2: i – iv – v (minor 1st, minor 4th, minor 5th)
Example 3: I – ii – IV – V – vi (Major 1st, minor 2nd, Major 4th, Major 5th, minor 6th)

As you can see it's not really all that hard to understand. The key is to make sure you pay CLOSE attention to the capitalization, because this makes all the difference in the world.

B. The Circle of Fifths/Fourths/Circle Chart

The chart is much easier to understand than most people make it out to be. I'll explain this "Circle" chart the easy way. As you examine the possible progressions using this e-book later on, you'll begin to understand it MUCH easier.

C. Choosing your formula

This is the part where I must explain how the Roman Numerals coincide with the circle chart BEFORE I present the chart to you. Don't worry, it's not too difficult.

Let's use the G Major chord as our "I" (or "one").

Because I – IV – V is so popular we will use that to begin. I will be providing you with an additional example in a moment.

The chart below has now been assigned the Roman Numerals, starting with the first note/chord in question. You'll see an "I" inside the G note/chord.
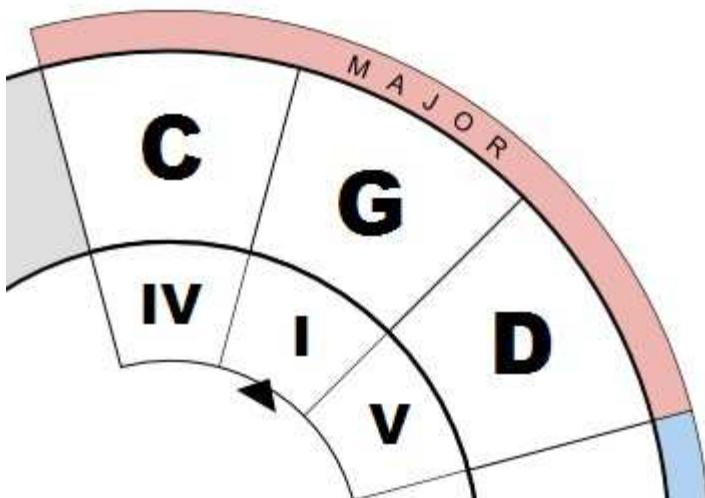
Because the formula here is I – IV – V, where the note/chord G is labeled as I (one) we now need to find the IV. How do we know that the C is the IV?

IMPORTANT: Any time we start with a PRIMARY note/chord, we must ALWAYS move to the left, or counter-clockwise, when looking for the *IV*. The IV will ALWAYS be directly beside the I. The only difference will be whether or not the IV is to the left or the right of the I (one).

When you look at the chart, you'll see that from the "I" we have found the "IV" to be a C note/chord. We know this because we started with a Major chord, so we need to move to the left.

Now we need to find the V. The V will ALWAYS be to the immediate left or right of the original I (one) note/chord in question. Again, it just depends on which way you are going in the circle. The same applies to what I mentioned earlier in terms of finding whether or not the V will be to the left or right. If you are starting with a primary note then the V will always be to the right.

Believe it or not you just created your first I – IV – V chord progression using the G Major chord. You can now assume that I – IV – V is G – C – D. If you were to change this to I – V – IV the progression would then become G – D – C. Easy huh?!

This is only a tip of the iceberg, but as a quick example you need to be sure you understand what has happened. Here's a recap:

1. We chose the G Major as our "I" (one)
2. We used the formula I – IV – V as our basis, where I is the G Major
3. Because the starting chord/note (G) is a primary note, we move to the LEFT to find the IV.
4. We know that the IV is always either to the right or left of the I (one) in every instance.
5. We know that the V is always either to the right or left of the I (one) in every instance.

As we progress through this e-book I will be giving you much in-depth instruction so be sure everything you've read up until now is firmly understood. If you have a general idea on what is happening you can proceed, but if you are absolutely lost be sure to contact me and mark this spot to come back after I've explained what is confusing you. It only gets more comprehensive.

IV: Major Triads

    A. Natural Major

Now we are getting into some serious material. The first thing I will be providing you with is an ordered list of SOME of the possible chord progressions based on the key/scale/chord/note progression. This CAN change, depending on which chord you choose to use in a progression, but the general idea will still remain.

Scale: C Major
## C Major scale: C, D, E, F, G, A, B
Application: Major scale harmonized with triads/chords
Formula Association Used: I – ii – iii – IV – V – vi – vii*

Major 1st | minor 2nd | minor 3rd | Major 4th | Major 5th | minor 6th | minor 7th

Keep in mind that you DO NOT necessarily need to use all of these formula-based steps. You can always simplify it. Because we are focusing on chord progressions, we will now basically switch the word "scale" with chord and/or note because the same concept applies.

We can already assume that we will be starting with a C Major because the formula here has a capital "I" as the starting point. So, let's assign the I (one) as the C Major. We can plot that on our Circle chart right now:
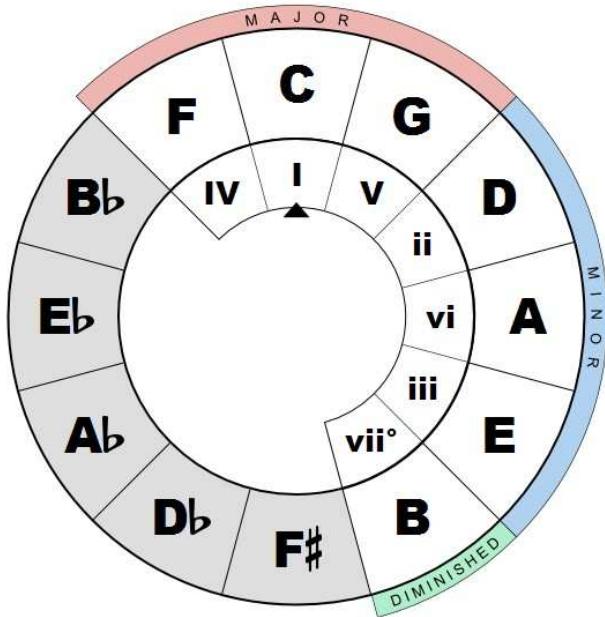
This is where the option becomes your own. I will cover all possible solutions as well as plot them, but your goal here is to practice the chords in a variety of formats to find the formula you enjoy the most.

I – ii – iii – IV – V – vi – vii*

Based on C Major being the "I" we can now view all possible solutions like this:

C	Dm	Em	F	G	Am	Bdim
I	ii	iii	IV	V	vi	vii*
Major 1st	minor 2nd	minor 3rd	Major 4th	Major 5th	minor 6th	minor 7th

This means that ALL of these chords can be used in a C Major progression.

Let's plot all of these right now, which will allow you to understand how we have come to this conclusion:
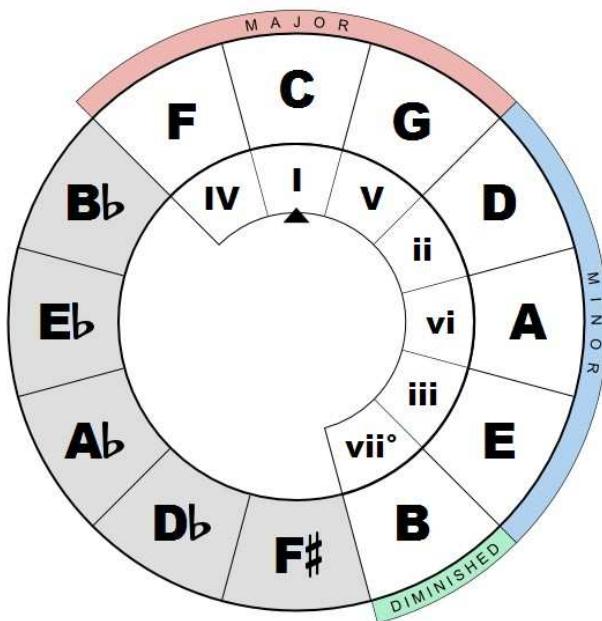
The only thing that might confuse you is the lack of "m" in the minor chords. However, there's a good reason the "m" isn't included. For now just check this out:

You already know the possible chords found using the C Major as the I, but here they are again:

C – Dm – Em – F – G – Am – Bdim

Before we move any further I want to explain what the the Bdim is. The "dim" added to the B means "diminished." You'll also sometimes see a degree sign (o) instead. The term "diminished" is NEVER a minor. There's no such thing as a "minor diminished." The concept of diminished chords is an ENTIRELY separate concept, but just keep in mind that a diminished is never a minor. Period.

(If you're wondering what that * meant now you know!)

In other words, the vii* isn't really a Bdim(**m**) at all. It's just a Bdim.

Here's the deal: I highly doubt you'll ever use a diminished chord unless you are working on some seriously intricate progressions, so when you run across the option of a diminished chord I would just avoid it entirely. There are times that it is used, but for the purpose of this e-book try to avoid it.

Take a look at the chart again:
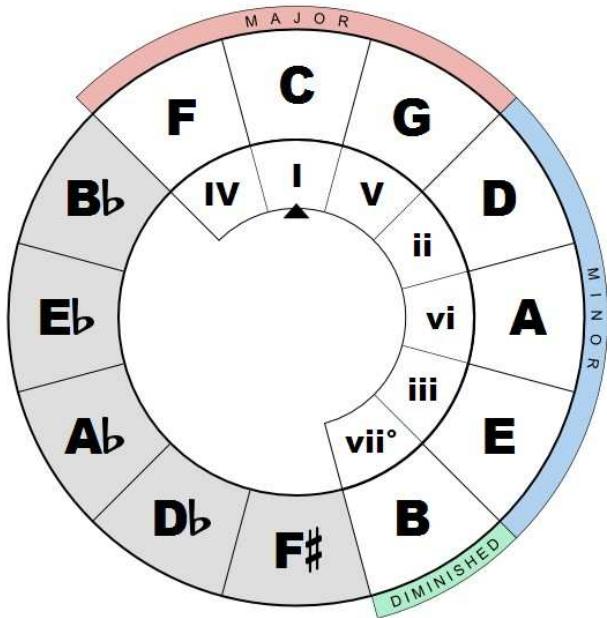
I want to explain WHY we don't see the D as a Dm. You'll recall the issue with upper and lower case Roman Numerals, right? The Roman Numerals actually tell the note/chord in question whether or not it will be a Major or a minor. So, in the case of how you view the Circle chart, while the D is showing as a Major (not as Dm) the Roman Numeral "ii" tells you that you must convert the original D to a Dm. The good news is that this chart actually labels the appropriate Major, minor, and diminished.

Always remember to view the Roman Numeral as the tell-tale sign of what the original note/chord will become.

Let's Try It!

Here is the formula again, followed by a variety of possible combinations:

I – ii – iii – IV – V – vi – vii*

No matter what, I would like you to start with C Major as the "I" – or starting point. You can make the progression as complex as you want, but the examples I will be providing will be based on standard time and using a standard 4 measure bar. In other words, I'll be giving you a combination of three to four chords to create a progression from.
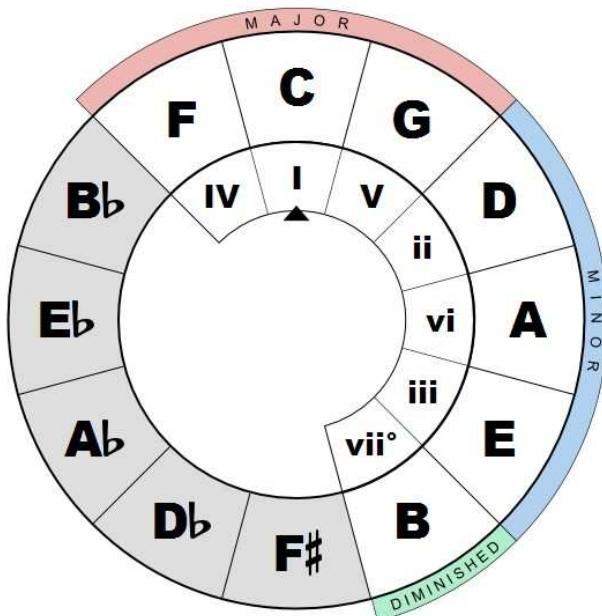
C	Dm	Em	F	G	Am	Bdim
I	ii	iii	IV	V	vi	vii*
Major 1st	minor 2nd	minor 3rd	Major 4th	Major 5th	minor 6th	minor 7th

Options (in "Threes")

- C – Dm – Em (I – ii – iii)
- C – Em – F (I – iii – IV)
- C – F – G (I – IV – V)
- C – G – Am (I – V – vi)

Options (in "Fours")

- C – Dm – Em – F (I – ii – iii – IV)
- C – Em – F – G (I – iii – IV – V)
- C – F – G – Am (I – IV – V – vi)

Important: These can be switched around! I've only showed you seven straight-forward combinations. You can easily switch these around to:

- C – Am – F – G (I – vi – IV – V)
- C – G – Am – F (I – V – vi – IV)
- C – F – Dm – F (I – IV – ii – IV)
- etc.

What about when we start working with sharps/flats? Let's examine that right now using C#.
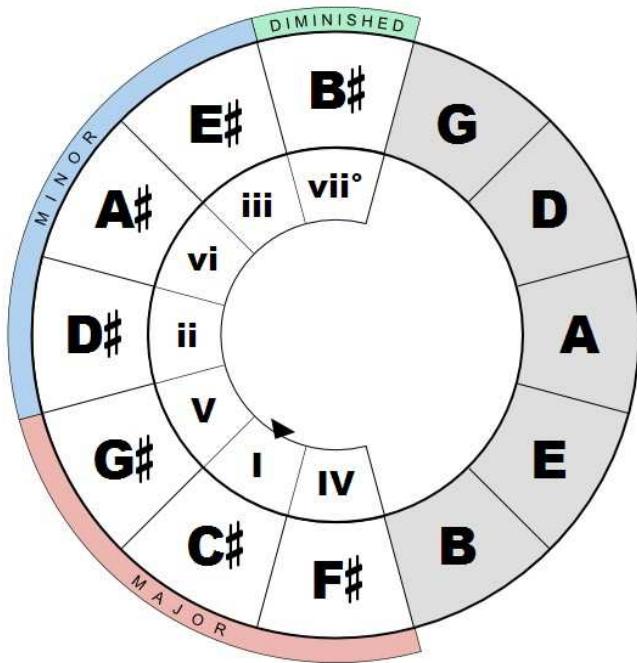
Now we are using C# as our I (one) so we need to also realize that the scale association has changed.

Scale: C#
C# scale: C#(Db), D#(Eb), F, F#(Gb), G#(Ab), A#(Bb), C
Application: Major scale harmonized with triads/chords
Formula Association Used: I – ii – iii – IV – V – vi – vii*

Major 1st | minor 2nd | minor 3rd | Major 4th | Major 5th | minor 6th | minor 7th

Keep in mind that our formula is still the same.
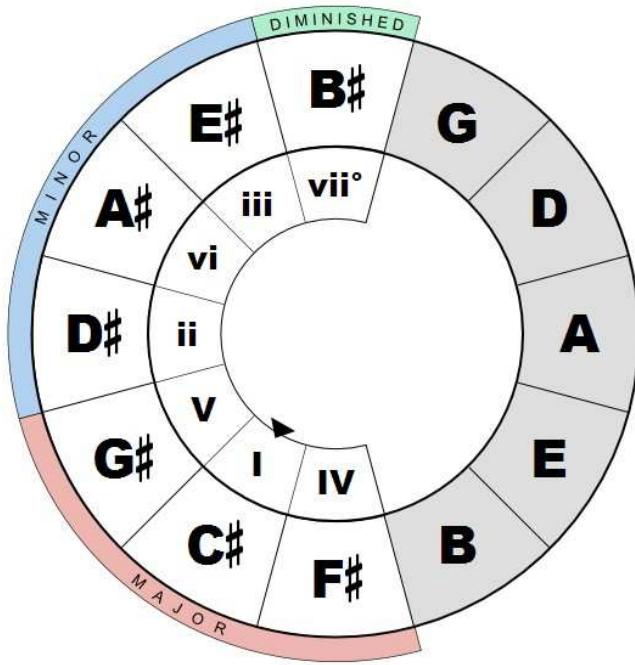
C#	D#m	Fm	F#	G#	A#m	Cdim
I	ii	iii	IV	V	vi	vii*
Major 1st	minor 2nd	minor 3rd	Major 4th	Major 5th	minor 6th	minor 7th

Not too much has changed really. You'll recall that I said when we start our I (one) with a PRIMARY note we must move to the left to find the IV. Because C# is not a primary note, you can now assume that you'll need to do the opposite. You now move to the right. You'll also recall that I mentioned both the IV as well as the V are always either to the right or left of the I (one) so the V is going to be to the left.

Odds are you are starting to notice a pattern. So far when our I (one) is a primary note, the IV has been on the left and our V has been on the right. I wonder if this is the case for all of our I (one) primary notes?

Anyway, back to our C#.

Based on our Major formula, we can now create some of the following progressions:

I – ii – iii – IV – V – vi – vii*

No matter what, I would like you to start with C# Major as the "I" – or starting point.
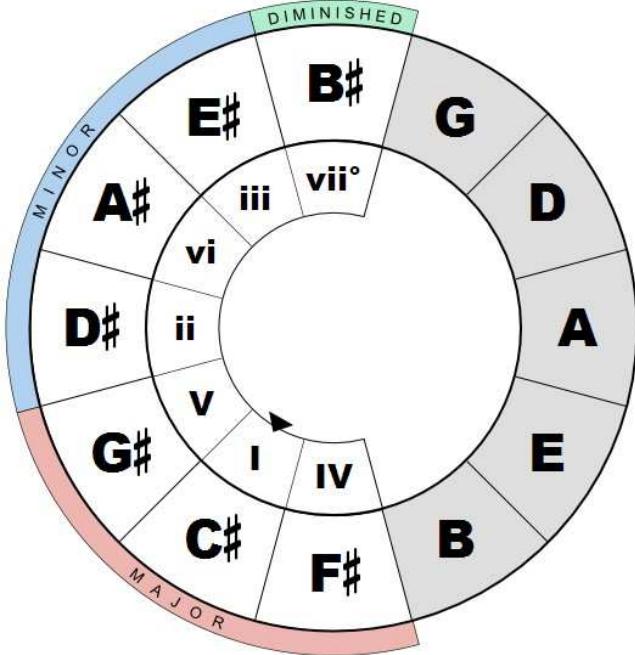
C#	D#m	Fm	F#	G#	A#m	Cdim
I	ii	iii	IV	V	vi	vii*
Major 1st	minor 2nd	minor 3rd	Major 4th	Major 5th	minor 6th	minor 7th

Options (in "Threes")

- C# – D#m – Fm (I – ii – iii)
- C# – Fm – F# (I – iii – IV)
- C# – F #– G# (I – IV – V)
- C# – G# – A#m (I – V – vi)

Options (in "Fours")

- C# – D#m – Fm – F# (I – ii – iii – IV)
- C# – Fm – F# – G# (I – iii – IV – V)
- C# – F# – G# – A#m (I – IV – V – vi)

You can easily switch these around to:

- C# – A#m – F# – G# (I – vi – IV – V)
- C# – G# – A#m – F# (I – V – vi – IV)
- C# – F# – D#m – F# (I – IV – ii – IV)
- etc.

We're not done yet, as we've only dealt with C and C#. We need to examine the rest of the possible Major formations. Now we can take a look at the others without the need of too much explanation.

Scale: D Major
D Major scale: D, E, F#(Gb), G, A, B, C#(Db)
Application: Major scale harmonized with triads/chords
Formula Association Used: I – ii – iii – IV – V – vi – vii*

Major 1st | minor 2nd | minor 3rd | Major 4th | Major 5th | minor 6th | minor 7th
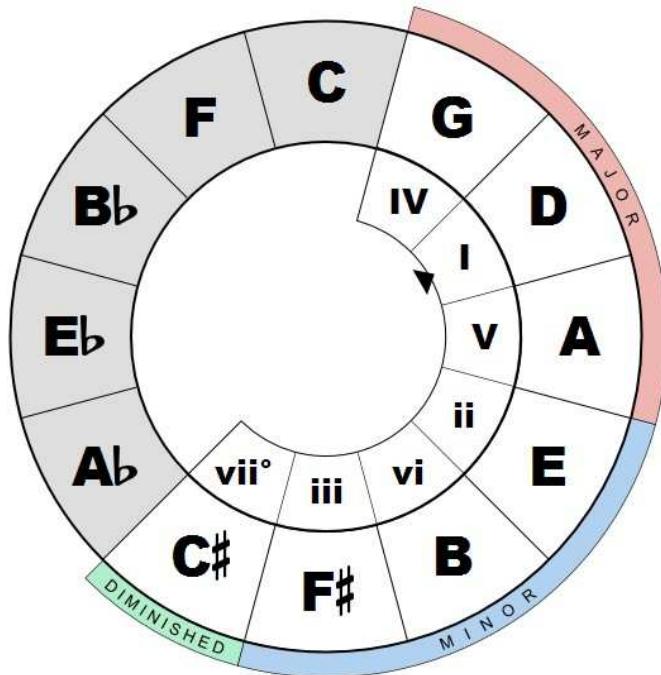
D	Em	F#m	G	A	Bm	C#dim
I	ii	iii	IV	V	vi	vii*
Major 1st	minor 2nd	minor 3rd	Major 4th	Major 5th	minor 6th	minor 7th

Options (in "Threes")

- D – Em – F#m (I – ii – iii)
- D – F#m – G (I – iii – IV)
- D – G – A (I – IV – V)
- D – A – Bm (I – V – vi)

Options (in "Fours")

- D – Em – F#m – G (I – ii – iii – IV)
- D – F#m – G – A (I – iii – IV – V)
- D – G – A – Bm (I – IV – V – vi)

You can easily switch these around to:

- D – Bm – G – A (I – vi – IV – V)
- D – A – Bm – G (I – V – vi – IV)
- D – G – Em – G   (I – IV – ii – IV)
- etc.

Scale: D#

D# scale: D#(Eb), F, G, G#(Ab), A#(Bb), C, D

Application: Major scale harmonized with triads/chords

Formula Association Used: I – ii – iii – IV – V – vi – vii*

Major 1st | minor 2nd | minor 3rd | Major 4th | Major 5th | minor 6th | minor 7th
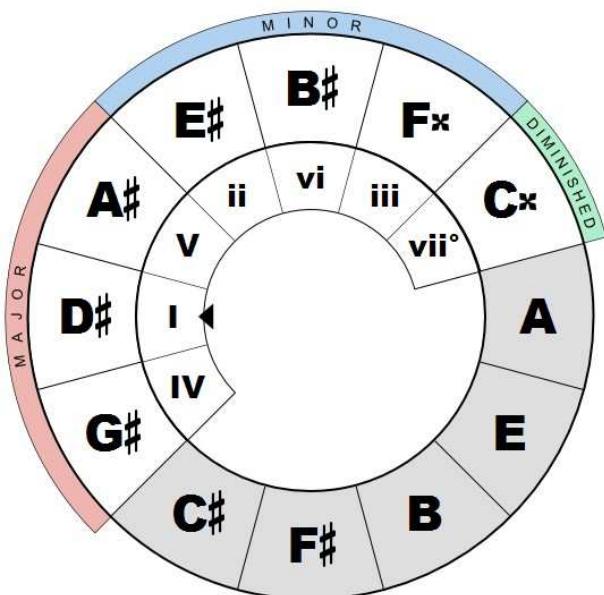
D#	Fm	Gm	G#	A#	Cm	Ddim
I	ii	iii	IV	V	vi	vii*
Major 1st	minor 2nd	minor 3rd	Major 4th	Major 5th	minor 6th	minor 7th

Options (in "Threes")

- D# – Fm – Gm (I – ii – iii)
- D# – Gm – G# (I – iii – IV)
- D# – G# – A# (I – IV – V)
- D# – A# – Cm (I – V – vi)

Options (in "Fours")

- D# – Fm – Gm – G# (I – ii – iii – IV)
- D# – Gm – G# – A# (I – iii – IV – V)
- D# – G# – A# – Cm (I – IV – V – vi)

You can easily switch these around to:

- D# – A# – G# – A# (I – vi – IV – V)
- D# – A# – Cm – G# (I – V – vi – IV)
- D# – G# – Fm – G#   (I – IV – ii – IV)
- etc.

Scale: E Major
E Major scale: E, F#(Gb), G#(Ab), A, B, C#(Db), D#(Eb)
Application: Major scale harmonized with triads/chords
Formula Association Used: I – ii – iii – IV – V – vi – vii*

Major 1st | minor 2nd | minor 3rd | Major 4th | Major 5th | minor 6th | minor 7th
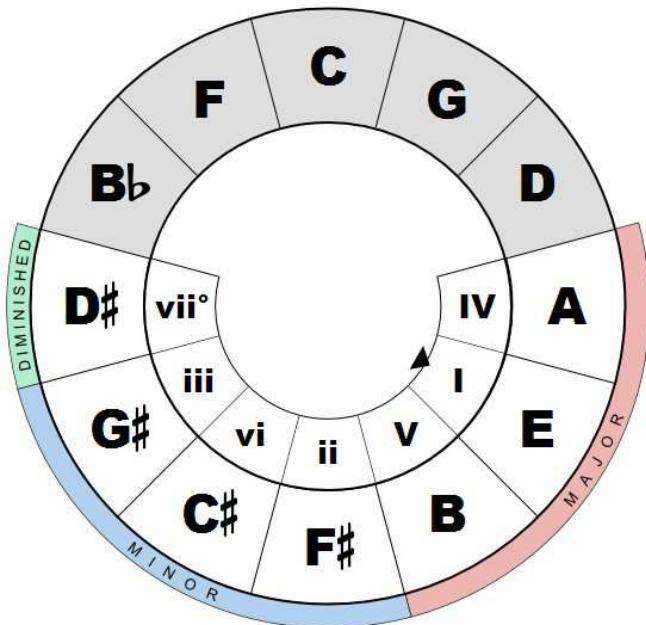
E	F#m	G#m	A	B	C#m	D#dim
I	ii	iii	IV	V	vi	vii*
Major 1st	minor 2nd	minor 3rd	Major 4th	Major 5th	minor 6th	minor 7th

Options (in "Threes")

- E – F#m – G#m (I – ii – iii)
- E – G#m – A (I – iii – IV)
- E – A – B (I – IV – V)
- E – B – C#m (I – V – vi)

Options (in "Fours")

- E – F#m – G#m – A   (I – ii – iii – IV)
- E – G#m – A – B   (I – iii – IV – V)
- E – A – B – C#m (I – IV – V – vi)

You can easily switch these around to:

- E – C#m – A – B   (I – vi – IV – V)
- E – B – C#m – A   (I – V – vi – IV)
- E – A – F#m – A   (I – IV – ii – IV)
- etc.

Scale: F Major

F Major scale: F, G, A, A#(Bb), C, D, E

Application: Major scale harmonized with triads/chords

Formula Association Used: I – ii – iii – IV – V – vi – vii*

Major 1st | minor 2nd | minor 3rd | Major 4th | Major 5th | minor 6th | minor 7th
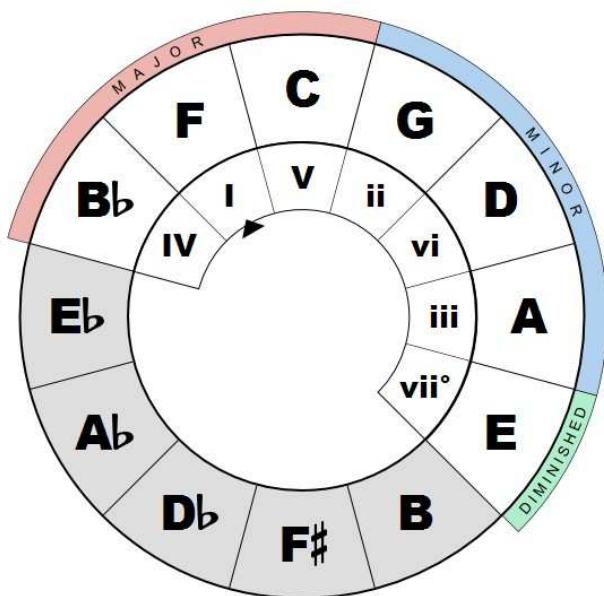
F	Gm	Am	A#	C	Dm	Edim
I	ii	iii	IV	V	vi	vii*
Major 1st	minor 2nd	minor 3rd	Major 4th	Major 5th	minor 6th	minor 7th

Options (in "Threes")

- F – Gm – Am (I – ii – iii)
- F – Am – A# (I – iii – IV)
- F – A# - C   (I – IV – V)
- F – C – Dm   (I – V – vi)

Options (in "Fours")

- F – Gm – Am – A#   (I – ii – iii – IV)
- F – Am – A# - C   (I – iii – IV – V)
- F – A# - C – Dm   (I – IV – V – vi)

You can easily switch these around to:

- F – Dm – A# - C   (I – vi – IV – V)
- F – C – Dm – A#   (I – V – vi – IV)
- F – A# - Gm – A#   (I – IV – ii – IV)
- etc.

Scale: F#

F# scale: F#(Gb), G#(Ab), A#(Bb), B, C#(Db), D#(Eb), F

Application: Major scale harmonized with triads/chords

Formula Association Used: I – ii – iii – IV – V – vi – vii*

Major 1st | minor 2nd | minor 3rd | Major 4th | Major 5th | minor 6th | minor 7th
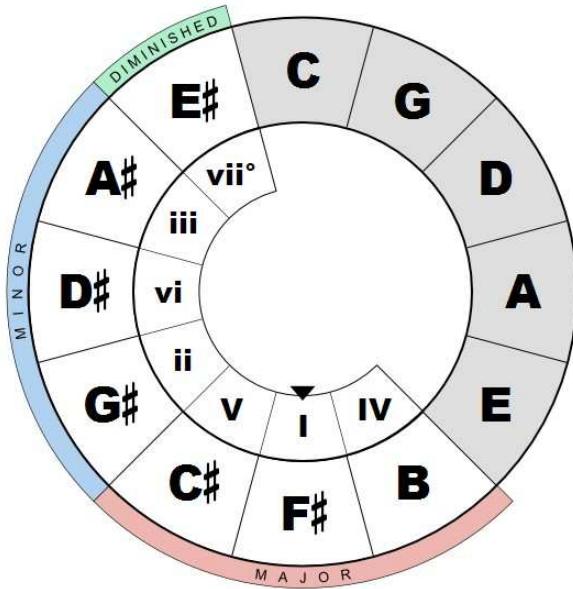
F#	G#m	A#m	B	C#	D#m	Fdim
I	ii	iii	IV	V	vi	vii*
Major 1st	minor 2nd	minor 3rd	Major 4th	Major 5th	minor 6th	minor 7th

Options (in "Threes")

- F# – G#m – A#m (I – ii – iii)
- F# – A#m – B (I – iii – IV)
- F# – B – C# (I – IV – V)
- F# – C# – D#m (I – V – vi)

Options (in "Fours")

- F# – G#m – A#m – B (I – ii – iii – IV)
- F# – A#m – B – C# (I – iii – IV – V)
- F# – B – C# – D#m (I – IV – V – vi)

You can easily switch these around to:

- F# – D#m – B – C# (I – vi – IV – V)
- F# – C# – D#m – B (I – V – vi – IV)
- F# – B – G#m – B (I – IV – ii – IV)
- etc.

Scale: G Major

G Major scale: G, A, B, C, D, E, F#(Gb)

Application: Major scale harmonized with triads/chords

Formula Association Used: I – ii – iii – IV – V – vi – vii*

Major 1st | minor 2nd | minor 3rd | Major 4th | Major 5th | minor 6th | minor 7th
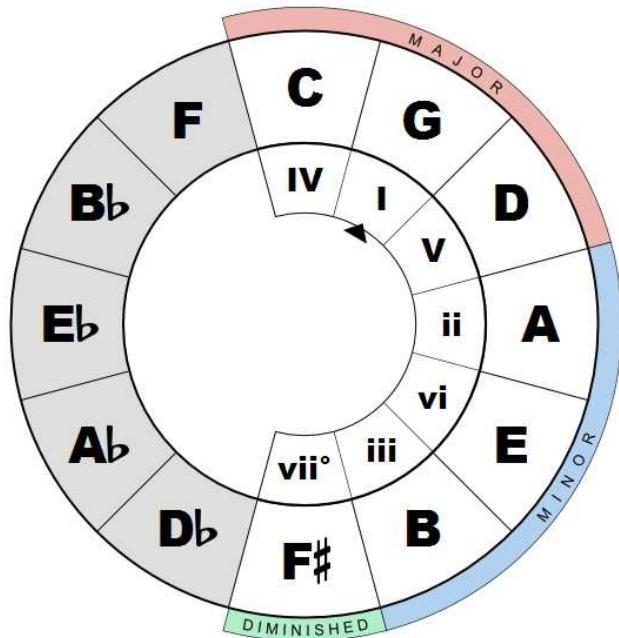
G	Am	Bm	C	D	Em	F#dim
I	ii	iii	IV	V	vi	vii*
Major 1st	minor 2nd	minor 3rd	Major 4th	Major 5th	minor 6th	minor 7th

Options (in "Threes")

- G – Am – Bm   (I – ii – iii)
- G – Bm – C   (I – iii – IV)
- G – C – D   (I – IV – V)
- G – D – Em   (I – V – vi)

Options (in "Fours")

- G – Am – Bm - C   (I – ii – iii – IV)
- G – Bm – C – D   (I – iii – IV – V)
- G – C – D – Em   (I – IV – V – vi)

You can easily switch these around to:

- G – Em – C – D (I – vi – IV – V)
- G – D – Em - C (I – V – vi – IV)
- G – C – Am – C (I – IV – ii – IV)
- etc.

Scale: G# Major

G# Major scale: G#(Ab), A#(Bb), C, C#(Db), D#(Eb), F, G
Application: Major scale harmonized with triads/chords
Formula Association Used: I – ii – iii – IV – V – vi – vii*

Major 1st | minor 2nd | minor 3rd | Major 4th | Major 5th | minor 6th | minor 7th
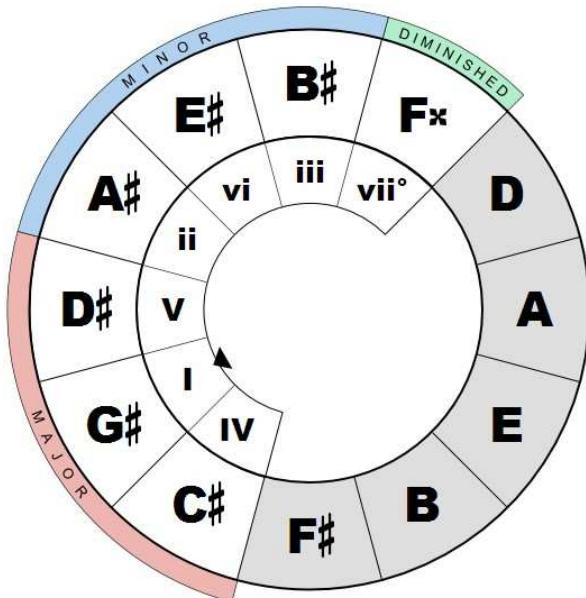
G#	A#m	Cm	C#	D#	Fm	Gdim
I	ii	iii	IV	V	vi	vii*
Major 1st	minor 2nd	minor 3rd	Major 4th	Major 5th	minor 6th	minor 7th

Options (in "Threes")

- G# – A#m – Cm (I – ii – iii)
- G# – Cm – C# (I – iii – IV)
- G# – C# – D# (I – IV – V)
- G# – D# – Fm (I – V – vi)

Options (in "Fours")

- G# – A#m – Cm – C#   (I – ii – iii – IV)
- G# – Cm – C# – D#   (I – iii – IV – V)
- G# – C# – D# – Fm   (I – IV – V – vi)

You can easily switch these around to:

- G# – Fm – C# – D# (I – vi – IV – V)
- G# – D# – Fm – C#   (I – V – vi – IV)
- G# – C# – A#m – C#   (I – IV – ii – IV)
- etc.

Scale: A Major

A Major scale: A, B, C#(Db), D, E, F#(Gb), G#/Ab

Application: Major scale harmonized with triads/chords

Formula Association Used: I – ii – iii – IV – V – vi – vii*

Major 1st | minor 2nd | minor 3rd | Major 4th | Major 5th | minor 6th | minor 7th
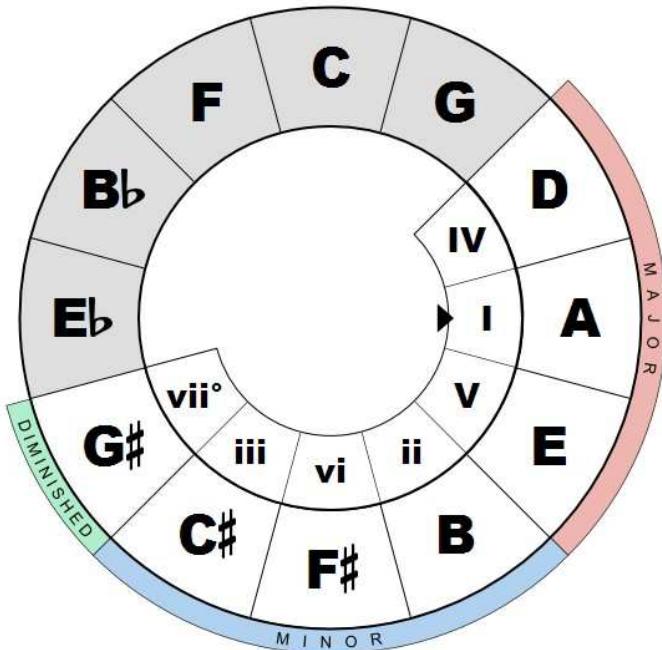
A	Bm	C#m	D	E	F#m	G#dim
I	ii	iii	IV	V	vi	vii*
Major 1st	minor 2nd	minor 3rd	Major 4th	Major 5th	minor 6th	minor 7th

Options (in "Threes")

- A – Bm – C#m   (I – ii – iii)
- A – C#m – D   (I – iii – IV)
- A – D – E   (I – IV – V)
- A – E – F#m   (I – V – vi)

Options (in "Fours")

- A – Bm – C#m – D (I – ii – iii – IV)
- A – C#m – D – E   (I – iii – IV – V)
- A – D – E – F#m   (I – IV – V – vi)

You can easily switch these around to:

- A – F#m – D – E   (I – vi – IV – V)
- A – E – F#m – D   (I – V – vi – IV)
- A – E – Bm – E   (I – IV – ii – IV)
- etc.

Scale: A# Major

Notes found in the A# Major scale: A#(Bb), C, D, D#(Eb), F, G, A

Application: Major scale harmonized with triads/chords

Formula Association Used: I – ii – iii – IV – V – vi – vii*

Major 1st | minor 2nd | minor 3rd | Major 4th | Major 5th | minor 6th | minor 7th
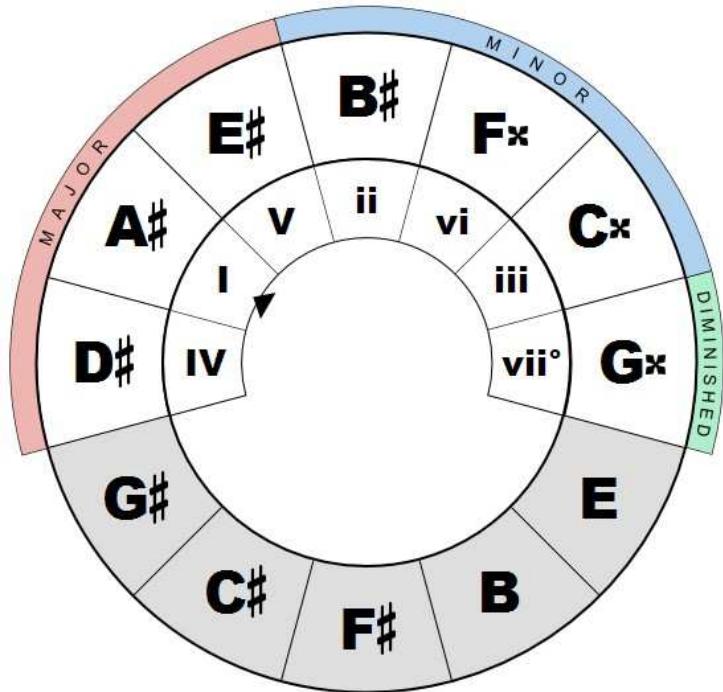
A#	Cm	Dm	D#	F	Gm	Adim
I	ii	iii	IV	V	vi	vii*
Major 1st	minor 2nd	minor 3rd	Major 4th	Major 5th	minor 6th	minor 7th

Options (in "Threes")

- A# - Cm – Dm   (I – ii – iii)
- A# – Dm – D#   (I – iii – IV)
- A# – D# – F   (I – IV – V)
- A# – F – Gm   (I – V – vi)

Options (in "Fours")

- A# – Cm – Dm – D# (I – ii – iii – IV)
- A# – Cm – D# – F   (I – iii – IV – V)
- A# – D# – F – Gm   (I – IV – V – vi)

You can easily switch these around to:

- A# – Gm – D# – F   (I – vi – IV – V)
- A# – F – Gm – D#   (I – V – vi – IV)
- A# – D# – Cm – D#   (I – IV – ii – IV)
- etc.

Scale: B Major
B Major scale: B, C#(Db), D#(Eb), E, F#(Gb), G#(Ab), A#(Bb)
Application: Major scale harmonized with triads/chords
Formula Association Used: I – ii – iii – IV – V – vi – vii*

Major 1st | minor 2nd | minor 3rd | Major 4th | Major 5th | minor 6th | minor 7th
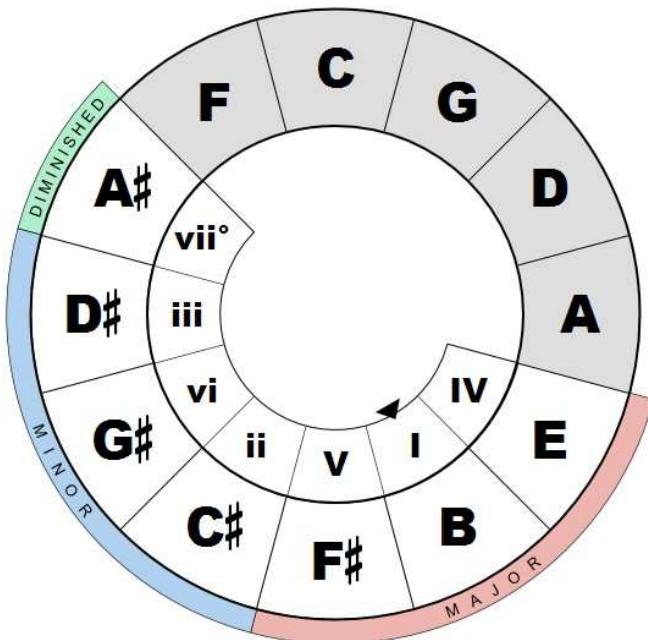
B	C#m	D#m	E	F#	G#m	A#dim
I	ii	iii	IV	V	vi	vii*
Major 1st	minor 2nd	minor 3rd	Major 4th	Major 5th	minor 6th	minor 7th

Options (in "Threes")

- B – C#m – D#m   (I – ii – iii)
- B – D#m – E   (I – iii – IV)
- B – E – F#   (I – IV – V)
- B – F# - G#m (I – V – vi)

Options (in "Fours")

- B – C#m – D#m - E (I – ii – iii – IV)
- B – D#m – E – F#   (I – iii – IV – V)
- B – E – F# - G#m   (I – IV – V – vi)

You can easily switch these around to:

- B – G#m – E – F#   (I – vi – IV – V)
- B – F# - G#m – E   (I – V – vi – IV)
- B – E - C#m – E   (I – IV – ii – IV)
- etc.

You have now completed the Natural Major using the formula provided in all seven keys/scales.

Now we can move on to the Major 7th formula!

B. Major 7th (Seventh)

VERY IMPORTANT! I must explain how the dominant 7th (aka "7th" or "Seventh") chord progressions are constructed.

Every major key has three primary chords: the I (tonic), IV (subdominant) and V7 (dominant) chords.

Take a look at what I just mentioned – you'll see that I showed I – IV – V**7**

I enhanced the font for "7" to make what I said more obvious. In the past lessons we just dealt with a regular V. The funny thing is the 7 was ALWAYS there. It just didn't need to "be" a seventh (7) until we were directed to make it a seventh.

The V7 chord is the dominant 7th chord. It uses the 1st, 3rd, 5th, and 7th notes from its own major scale, but the 7th tone is flattened.

For example, the tones of the G7 chord are: G – B – D – F. Note that F is not part of the G major scale; it is "borrowed" from the key one step counter-clockwise: the key of C.

If you know the V7 chord, then what key are you in? Look counter-clockwise one position in the circle. For example, you can tell this way that the C7 chord belongs to the key of F. The tones of C7 are C – E – G – Bb, and that Bb comes from the scale of F.

Let's go back to the key of C.

Go one step clockwise and we find the V(7) chord, in this case G(7).

One step counter-clockwise from C is the IV chord, in this case F.

It is again important to understand that the Circle chart does NOT make a distinguishable mention of the actual 7.

It is simply understood that the V is the 7, so again it would be:

I – IV – V7 when dealing with a seventh progression.

Now what does this *really* mean?

There are actually *two different* types of seventh chords built on the major triad: The *major seventh* chord (such as Cmaj7) and the *dominant seventh* chord (such as C7). This is important because these two chords each contain a different seventh note, and so they can't both appear in the same key.

To understand this, start with major triads.

Take a look at the circle chart below and you'll see that any major triad appears in three major keys;
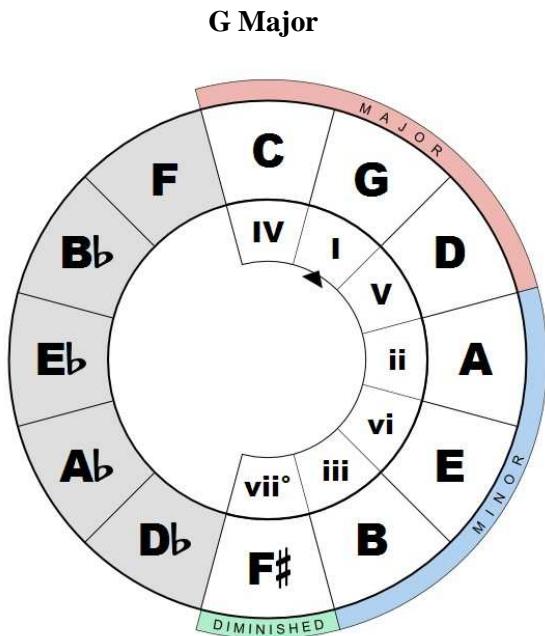
G Major

For example, the G Major triad (on the right) appears in the keys C Major, G Major, and D Major. Now look at the seventh chords based on that triad.

Gmaj7 consists of the notes G, B, D, and F♯. Using the Circle, you can see that these notes occur in only two out of the three keys: G Major and D Major. G7 (the dominant seventh) consists of G, B, D, and F, and only the remaining key, C Major, has all of these notes.

Generalizing from this example, you now have a handy rule you can apply any time you encounter a dominant seventh chord in a piece of music: The root of the dominant seventh (in this case, G) will be the dominant (V) of the major key to which it belongs (in this case, C Major). In fact, this is why the chord is called the "dominant" seventh.

What about music in modes other than Major? It's easy: you'll find that no matter what mode you use, when you look at the three notes in the Major segment of the circle chart, the dominant seventh is always the most clockwise of the three, closest to the blue minor segment.

By the way, this kind of complication doesn't apply to *minor seventh* chords: They are built on the minor triad, and they appear in all three keys where that minor triad occurs. So for our purposes, you can treat minor sevenths the same as minor triads.

Take a look at the first formula, the **"Natural Major"** formula real quick:

$$I – ii – iii – IV – V – vi – vii*$$

Major 1st | minor 2nd | minor 3rd | Major 4th | Major 5th | minor 6th | minor 7th

Now take a look at the new formula, which is the **"Major 7th"** formula:

$$I – ii – iii – IV – V – vi – vii$$

Major 1st | minor 2nd | minor 3rd | Major 4th | Major 5th | minor 6th | minor 7th

It's IDENTICAL! There's only one thing that changes, and that is the use of the vii* which removes the "diminished" from the equation.

Believe it or not, you simply insert a "seventh" to every single chord progression in this formula where applicable. Because a majority of everything you've just read has prepared you for HOW the formula(s) get applied to create a chord progression, I'll just provide you with the quick references for the Major 7th formulas once I have shown you how the "natural" C Major progression turns into a "seventh" (or dominant 7th) progression.

Original or "Natural" C Major progression:

C	Dm	Em	F	G	Am	Bdim
I	ii	iii	IV	V	vi	vii*
Major 1st	minor 2nd	minor 3rd	Major 4th	Major 5th	minor 6th	minor 7th

New "Seventh" (or dominant 7th) C Major Progression:

Cmaj7	Dm7	Em7	Fmaj7	G7	Am7	Bm7b5
I	ii	iii	IV	V	vi	vii
Major 1st	minor 2nd	minor 3rd	Major 4th	Major 5th	minor 6th	minor 7th

"WHY do we not just say C7 instead of "Cmaj7...?" you may be asking….

With C7 you play a "flattened" 7th. With Cmaj7 you play a "non-flattened" 7th.

There are 7 notes in a Major scale. The formula for a major chord is 1,3,5 (that is the 1st, 3rd and 5th note of the scale)

When you play a "major 7th" chord (as in Cmaj7) you play the 1st, 3rd, 5th and 7th notes of the scale, which translates to C, E, G, and B.

When you play a "7th chord" (as in C7) you play the 1st, 3rd, 5th and flattened 7th note of the scale, which then translates to C, E, G, and Bb. The same applies with the F as well.

It's not just F7, because the F7 is 1, 3, 5, b7
The Fmaj7 however is simply 1, 3, 5, 7

This is when the labeling of a "flat" or "sharp" actually matters on paper. In other words, because the 7th is "flattened" we must attribute that "flat" or "b" to the specified note.

When you look at this chart again, you'll see that the "vii" is a Bm7b5. Spoken out loud you would say that this chord is a "B minor seventh flat 5" – or that is what I would call it.

On the chart you'll see that a "7" is simply added to each chord, and that the original name is still the same, with the exception of…

I (one, which is Cmaj7)
IV (Fmaj7)
vii (Bm7b5, not Bdim)

Cmaj7	Dm7	Em7	Fmaj7	G7	Am7	Bm7b5
I	ii	iii	IV	V	vi	vii
Major 1st	minor 2nd	minor 3rd	Major 4th	Major 5th	minor 6th	minor 7th

Dominant 7th chords (which show up EVERYWHERE in all kinds of music), have a certain tendency to go towards certain chords. But which chord is next? The answer is simply to go counter-clockwise on the circle. Now that this has been explained, we can simply "insert" the seventh as we need it.

The good news is that I've actually done all the work for you, so you can simply get right to playing without much confusion at all. As you see the way the progressions work, you'll start getting the picture. As always I don't want to add too much theory – I want us to be able to PLAY instead of just reading.

Scale: C Major Scale
C Major scale: C, D, E, F, G, A, B
Application: Major scale harmonized with seventh chords
Formula Association Used: I – ii – iii – IV – V – vi – vii

Major 1st | minor 2nd | minor 3rd | Major 4th | Major 5th | minor 6th | minor 7th

Notice that there is no "C Major 7th" scale. This is just the C Major scale. There is absolutely no difference – at least on paper – between the two. You simply insert the seventh.

Cmaj7	Dm7	Em7	Fmaj7	G7	Am7	Bm7b5
I	ii	iii	IV	V	vi	vii
Major 1st	minor 2nd	minor 3rd	Major 4th	Major 5th	minor 6th	minor 7th

Options (in "Threes")

- Cmaj7 – Dm7 – Em7 (I – ii – iii)
- Cmaj7 – Em7 – Fmaj7 (I – iii – IV)
- Cmaj7 – Fmaj7 – G7 (I – IV – V)
- Cmaj7 – G7 – Am7 (I – V – vi)

Options (in "Fours")

- Cmaj7 – Dm7 – Em7 – Fmaj7 (I – ii – iii – IV)
- Cmaj7 – Em7 – Fmaj7 – G7 (I – iii – IV – V)
- Cmaj7 – Fmaj7 – G7 – Am7 (I – IV – V – vi)

You can easily switch these around to:

- Cmaj7 – Am7 – Fmaj7 – G7 (I – vi – IV – V)
- Cmaj7 – G7 – Am7 – Fmaj7 (I – V – vi – IV)
- Cmaj7 – Fmaj – Dm7 – Fmaj7 (I – IV – ii – IV)
- etc.

Scale: C# Major
C# Major scale: C#(Db), D#(Eb), F, F#(Gb), G#(Ab), A#(Bb), C
Application: Major scale harmonized with seventh chords
Formula Association Used: I – ii – iii – IV – V – vi – vii

Major 1st | minor 2nd | minor 3rd | Major 4th | Major 5th | minor 6th | minor 7th
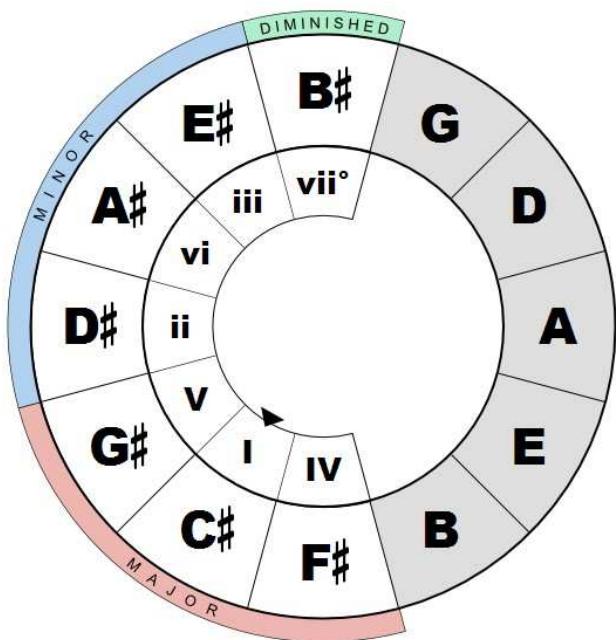
C#maj7	D#m7	Fm7	F#maj7	G#7	A#m7	Cm7b5
I	ii	iii	IV	V	vi	vii
Major 1st	minor 2nd	minor 3rd	Major 4th	Major 5th	minor 6th	minor 7th

Options (in "Threes")

- C#maj7 – D#m7– Fm7 (I – ii – iii)
- C#maj7 – Fm7 – F#maj7 (I – iii – IV)
- C#maj7 – F#maj7 – G#7 (I – IV – V)
- C#maj7 – G#7 – A#m7 (I – V – vi)

Options (in "Fours")

- C#maj7 – D#m7– Fm7 – F#maj7 (I – ii – iii – IV)
- C#maj7 – Fm7 – F#maj7 – G#7   (I – iii – IV – V)
- C#maj7 – F#maj7 – G#7   – A#m7 (I – IV – V – vi)

You can easily switch these around to:

- C#maj7 – Bbm7– F#maj7 – G#7   (I – vi – IV – V)
- C#maj7 – G#7 – A#m7 – F#maj7 (I – V – vi – IV)
- C#maj7 – F#maj7 – D#m7– F#maj7 (I – IV – ii – IV)
- etc.

Scale: D Major
D Major scale: D, E, F#(Gb), G, A, B, C#(Db)
Application: Major scale harmonized with seventh chords
Formula Association Used: I – ii – iii – IV – V – vi – vii

Major 1st | minor 2nd | minor 3rd | Major 4th | Major 5th | minor 6th | minor 7th
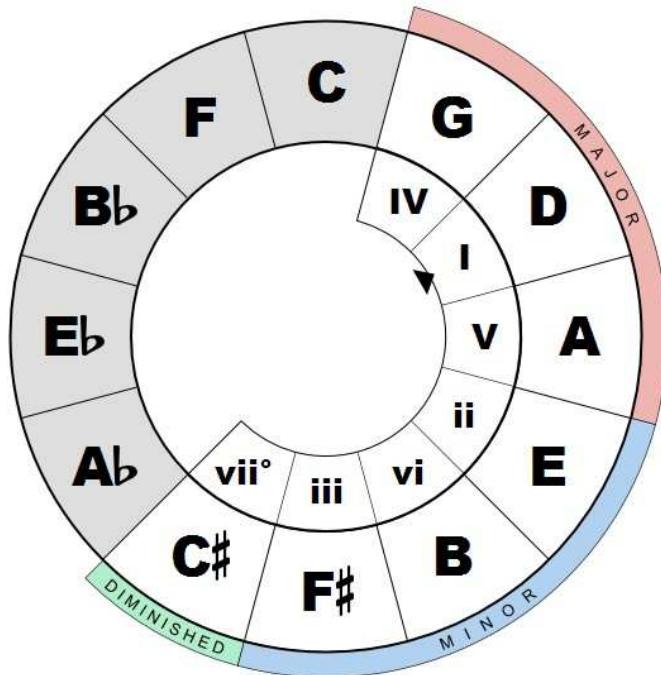
Dmaj7	Em7	F#m7	Gmaj7	A7	Bm7	C#m7b5
I	ii	iii	IV	V	vi	vii
Major 1st	minor 2nd	minor 3rd	Major 4th	Major 5th	minor 6th	minor 7th

Options (in "Threes")

- Dmaj7 – Em7 – F#m7 (I – ii – iii)
- Dmaj7– F#m7 – Gmaj7 (I – iii – IV)
- Dmaj7– Gmaj7– A7 (I – IV – V)
- Dmaj7– A7 – Bm7 (I – V – vi)

Options (in "Fours")

- Dmaj7– Em7 – F#m7 – Gmaj7 (I – ii – iii – IV)
- Dmaj7– F#m7 – Gmaj7– A7 (I – iii – IV – V)
- Dmaj7– Gmaj7– A7 – Bm7 (I – IV – V – vi)

You can easily switch these around to:

- Dmaj7– Bm7 – Gmaj7– A7 (I – vi – IV – V)
- Dmaj7– A7 – Bm7 – Gmaj7 (I – V – vi – IV)
- Dmaj7– Gmaj7– Em7 – Gmaj7 (I – IV – ii – IV)
- etc.

Scale: D#
D# scale: D#(Eb), F, G, G#(Ab), A#(Bb), C, D
Application: Major scale harmonized with seventh chords
Formula Association Used: I – ii – iii – IV – V – vi – vii

Major 1st | minor 2nd | minor 3rd | Major 4th | Major 5th | minor 6th | minor 7th
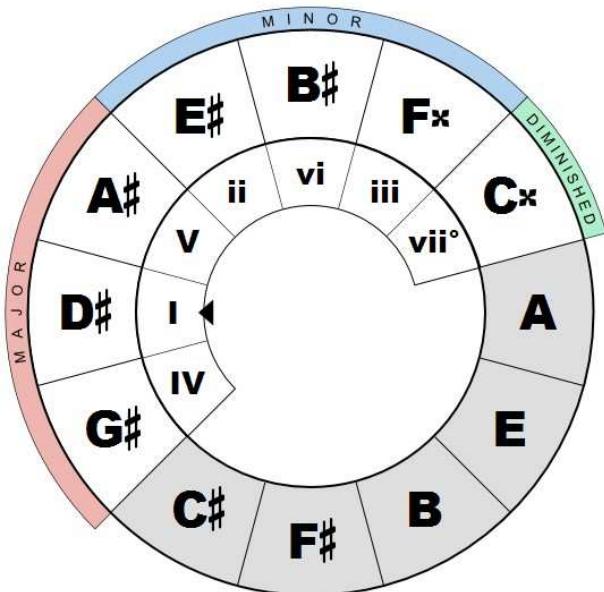
D#maj7	Fm7	Gm7	G#maj7	A#7	Cm7	Dm7b5
I	ii	iii	IV	V	vi	vii
Major 1st	minor 2nd	minor 3rd	Major 4th	Major 5th	minor 6th	minor 7th

Options (in "Threes")

- D#maj7 – Fm7 – Gm7 (I – ii – iii)
- D#maj7 – Gm7 – G#maj7 (I – iii – IV)
- D#maj7 – G#maj7 – A#7 (I – IV – V)
- D#maj7 – A#7 – Cm7 (I – V – vi)

Options (in "Fours")

- D#maj7 – Fm7 – Gm7 – G#maj7 (I – ii – iii – IV)
- D#maj7 – Gm7 – G#maj7 – A#7 (I – iii – IV – V)
- D#maj7 – G#maj7 – A#7 – Cm7 (I – IV – V – vi)

You can easily switch these around to:

- D#maj7 – A#7 – G#maj7 – A#7 (I – vi – IV – V)
- D#maj7 – A#7 – Cm7 – G#maj7 (I – V – vi – IV)
- D#maj7 – G#maj7 – Fm7 – G#maj7   (I – IV – ii – IV)
- etc.

Scale: E Major
E Major scale: E, F#(Gb), G#(Ab), A, B, C#(Db), D#(Eb)
Application: Major scale harmonized with seventh chords
Formula Association Used: I – ii – iii – IV – V – vi – vii

Major 1st | minor 2nd | minor 3rd | Major 4th | Major 5th | minor 6th | minor 7th
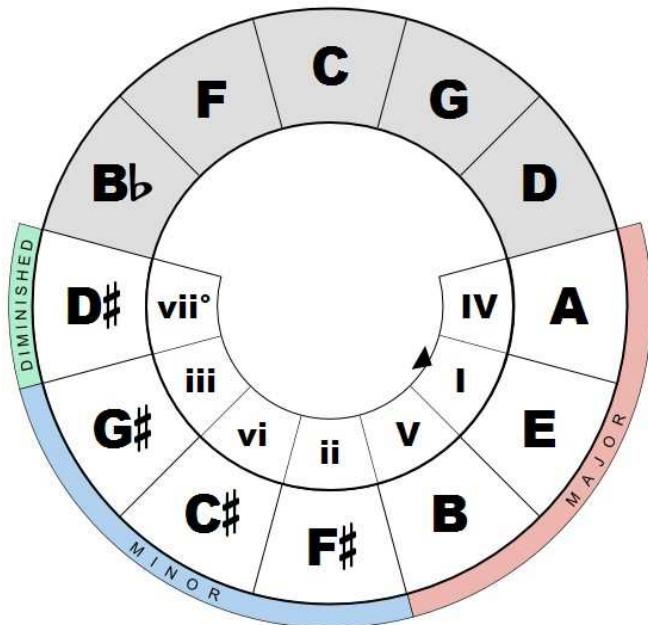
Emaj7	F#m7	G#m7	Amaj7	B7	C#m7	D#m7b5
I	ii	iii	IV	V	vi	vii
Major 1st	minor 2nd	minor 3rd	Major 4th	Major 5th	minor 6th	minor 7th

Options (in "Threes")

- Emaj7 – F#m7 – G#m7 (I – ii – iii)
- Emaj7– G#m7 – Amaj7 (I – iii – IV)
- Emaj7– Amaj7– B7 (I – IV – V)
- Emaj7– B7 – C#m7 (I – V – vi)

Options (in "Fours")

- Emaj7– F#m7 – G#m7 – Amaj7 (I – ii – iii – IV)
- Emaj7– G#m7 – Amaj7– B7   (I – iii – IV – V)
- Emaj7– Amaj7– B7 – C#m7 (I – IV – V – vi)

You can easily switch these around to:

- Emaj7– C#m7 – Amaj7– B7   (I – vi – IV – V)
- Emaj7– B7 – C#m7 – Amaj7 (I – V – vi – IV)
- Emaj7– Amaj7– F#m7 – Amaj7 (I – IV – ii – IV)
- etc.

Scale: F Major
F Major scale: F, G, A, A#(Bb), C, D, E
Application: Major scale harmonized with seventh chords
Formula Association Used: I – ii – iii – IV – V – vi – vii

Major 1st | minor 2nd | minor 3rd | Major 4th | Major 5th | minor 6th | minor 7th
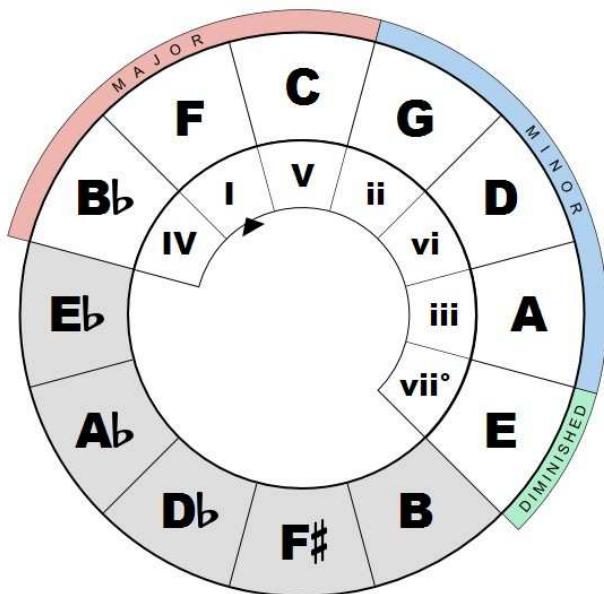
Fmaj7	Gm7	Am7	A#maj7	C7	Dm7	Em7b5
I	ii	iii	IV	V	vi	vii
Major 1st	minor 2nd	minor 3rd	Major 4th	Major 5th	minor 6th	minor 7th

Options (in "Threes")

- Fmaj7 – Gm7 – Am7 (I – ii – iii)
- Fmaj7 – Am7 – A#maj7 (I – iii – IV)
- Fmaj7 – A#maj7 – C7 (I – IV – V)
- Fmaj7– C7 – Dm7 (I – V – vi)

Options (in "Fours")

- Fmaj7– Gm7 – Am7 – A#maj7 (I – ii – iii – IV)
- Fmaj7– Am7 – A#maj7 – C7 (I – iii – IV – V)
- Fmaj7– A#maj7 – C7 – Dm7 (I – IV – V – vi)

You can easily switch these around to:

- Fmaj7– Dm7 – A#maj7 – C7 (I – vi – IV – V)
- Fmaj7– C7 – Dm7 – A#maj7 (I – V – vi – IV)
- Fmaj7– A#maj7 – Gm7 – A#maj7 (I – IV – ii – IV)
- etc.

Scale: F#

F# scale: F#(Gb), G#(Ab), A#(Bb), B, C#(Db), D#(Eb), F
Application: Major scale harmonized with seventh chords
Formula Association Used: I – ii – iii – IV – V – vi – vii

Major 1st | minor 2nd | minor 3rd | Major 4th | Major 5th | minor 6th | minor 7th
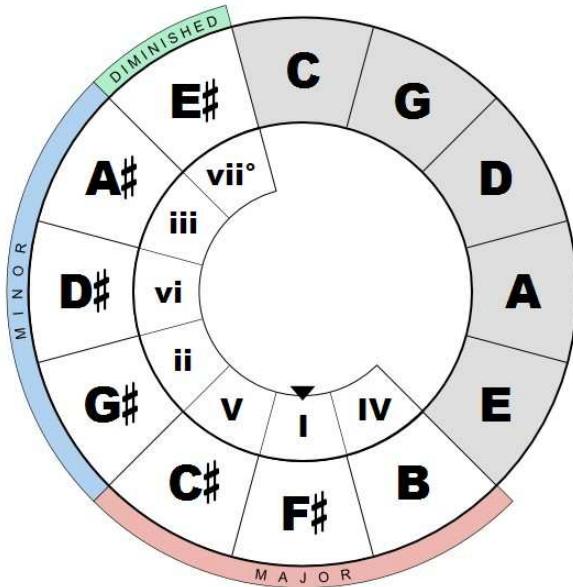
F#maj7	G#m7	A#m7	Bmaj7	C#7	D#m7	Fm7b5
I	ii	iii	IV	V	vi	vii
Major 1st	minor 2nd	minor 3rd	Major 4th	Major 5th	minor 6th	minor 7th

Options (in "Threes")

- F#maj7 – G#m7 – A#m7 (I – ii – iii)
- F#maj7 – A#m7 – Bmaj7 (I – iii – IV)
- F#maj7 – Bmaj7 – C#7   (I – IV – V)
- F#maj7 – C#7 – D#m7   (I – V – vi)

Options (in "Fours")

- F#maj7 – G#m7 – A#m7 – Bmaj7   (I – ii – iii – IV)
- F#maj7 – A#m7 – Bmaj7 – C#7   (I – iii – IV – V)
- F#maj7 – Bmaj7 – C#7 – D#m7   (I – IV – V – vi)

You can easily switch these around to:

- F#maj7 – D#m7 – Bmaj7 – C#7   (I – vi – IV – V)
- F#maj7 – C#7 – D#m7 – Bmaj7   (I – V – vi – IV)
- F#maj7 – Bmaj7 – G#m7 – Bmaj7   (I – IV – ii – IV)
- etc.

INTERJECTION!

By now you might have noticed a striking pattern. So far as we are using the dominant 7th patterns, you'll notice that in every "I" (or "one") we MUST apply a "maj7" to it. The same applies to the "IV." However, this DOES NOT apply to the "V" – and if you'll recall the reason is that the "V" always assumes the "7" or "dominant 7th" – but….is only used when required by the formula.

You'll also notice that every "vii" has been "flattened" as we mentioned earlier. I find it much easier to discover something after a little actual work has been put into it, because your mind wants to find a correlation. This is why I waited until right now to reveal it.

Scale: G Major
G Major scale: G, A, B, C, D, E, F#(Gb)
Application: Major scale harmonized with seventh chords
Formula Association Used: I – ii – iii – IV – V – vi – vii

Major 1st | minor 2nd | minor 3rd | Major 4th | Major 5th | minor 6th | minor 7th
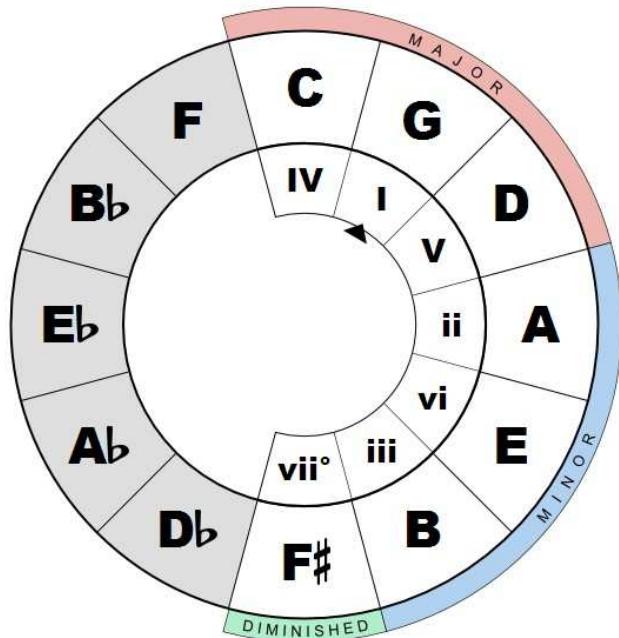
Gmaj7	Am7	Bm7	Cmaj7	D7	Em7	F#m7b5
I	ii	iii	IV	V	vi	vii
Major 1st	minor 2nd	minor 3rd	Major 4th	Major 5th	minor 6th	minor 7th

Options (in "Threes")

- Gmaj7 – Am7 – Bm7   (I – ii – iii)
- Gmaj7 – Bm7 – Cmaj7   (I – iii – IV)
- Gmaj7– Cmaj7– D7   (I – IV – V)
- Gmaj7– D7 – Em7   (I – V – vi)

Options (in "Fours")

- Gmaj7– Am7 – Bm7 - Cmaj7 (I – ii – iii – IV)
- Gmaj7– Bm7 – Cmaj7– D7   (I – iii – IV – V)
- Gmaj7– Cmaj7– D7 – Em7   (I – IV – V – vi)

You can easily switch these around to:

- Gmaj7– Em7 – Cmaj7– D7 (I – vi – IV – V)
- Gmaj7– D7 – Em7 - Cmaj7 (I – V – vi – IV)
- Gmaj7– Cmaj7– Am7 – Cmaj7 (I – IV – ii – IV)
- etc.

Scale: G# Major
G# Major scale: G#(Ab), A#(Bb), C, C#(Db), D#(Eb), F, G
Application: Major scale harmonized with seventh chords
Formula Association Used: I – ii – iii – IV – V – vi – vii

Major 1st | minor 2nd | minor 3rd | Major 4th | Major 5th | minor 6th | minor 7th
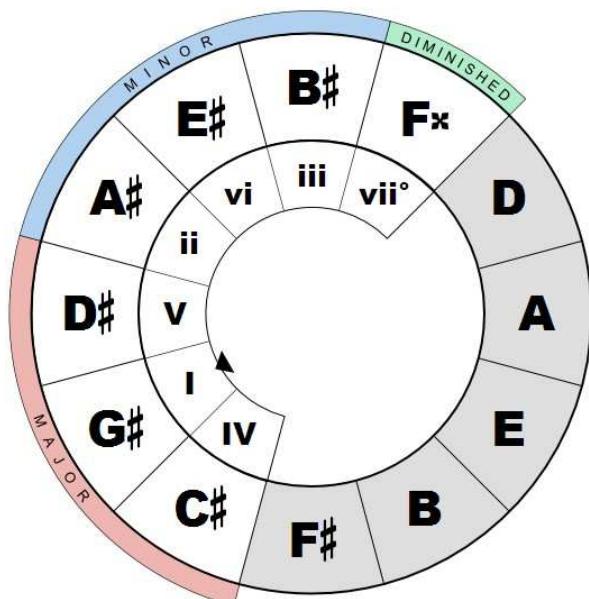
G#maj7	A#m7	Cm7	C#maj7	D#7	Fm7	Gm7b5
I	ii	iii	IV	V	vi	vii
Major 1st	minor 2nd	minor 3rd	Major 4th	Major 5th	minor 6th	minor 7th

Options (in "Threes")

- G#maj7 – A#m7 – Cm7   (I – ii – iii)
- G#maj7 – Cm7 – C#maj7   (I – iii – IV)
- G#maj7 – C#maj7 – D#7   (I – IV – V)
- G#maj7 – D#7 – Fm7   (I – V – vi)

Options (in "Fours")

- G#maj7 – A#m7 – Cm7 – C#maj7   (I – ii – iii – IV)
- G#maj7 – Cm7 – C#maj7 – D#7   (I – iii – IV – V)
- G#maj7 – C#maj7 – D#7 – Fm7   (I – IV – V – vi)

You can easily switch these around to:

- G#maj7 – Fm7 – C#maj7 – D#7 (I – vi – IV – V)
- G#maj7 – D#7 – Fm7 – C#maj7 (I – V – vi – IV)
- G#maj7 – C#maj7 – A#m7 – C#maj7   (I – IV – ii – IV)
- etc.

Scale: A Major
A Major scale: A, B, C#(Db), D, E, F#(Gb), G#/Ab
Application: Major scale harmonized with seventh chords
Formula Association Used: I – ii – iii – IV – V – vi – vii

Major 1st | minor 2nd | minor 3rd | Major 4th | Major 5th | minor 6th | minor 7th
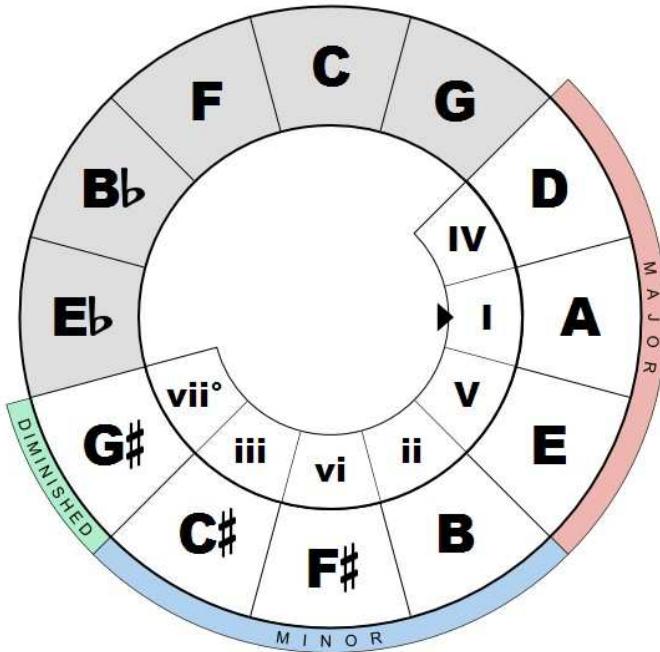
Amaj7	Bm7	C#m7	Dmaj7	E7	F#m7	G#m7b5
I	ii	iii	IV	V	vi	vii
Major 1st	minor 2nd	minor 3rd	Major 4th	Major 5th	minor 6th	minor 7th

Options (in "Threes")

- Amaj7 – Bm7 – C#m7   (I – ii – iii)
- Amaj7– C#m7 – Dmaj7 (I – iii – IV)
- Amaj7– Dmaj7 – E7   (I – IV – V)
- Amaj7– E7 – F#m7   (I – V – vi)

Options (in "Fours")

- Amaj7– Bm7 – C#m7 – Dmaj7 (I – ii – iii – IV)
- Amaj7– C#m7 – Dmaj7 – E7   (I – iii – IV – V)
- Amaj7– Dmaj7 – E7 – F#m7   (I – IV – V – vi)

You can easily switch these around to:

- Amaj7– F#m7 – Dmaj7 – E7   (I – vi – IV – V)
- Amaj7– E7 – F#m7 – Dmaj7   (I – V – vi – IV)
- Amaj7– E7 – Bm7 – E7   (I – IV – ii – IV)
- etc.

Scale: A# Major
Notes found in the A# Major scale: A#(Bb), C, D, D#(Eb), F, G, A
Application: Major scale harmonized with seventh chords
Formula Association Used: I – ii – iii – IV – V – vi – vii

Major 1st | minor 2nd | minor 3rd | Major 4th | Major 5th | minor 6th | minor 7th
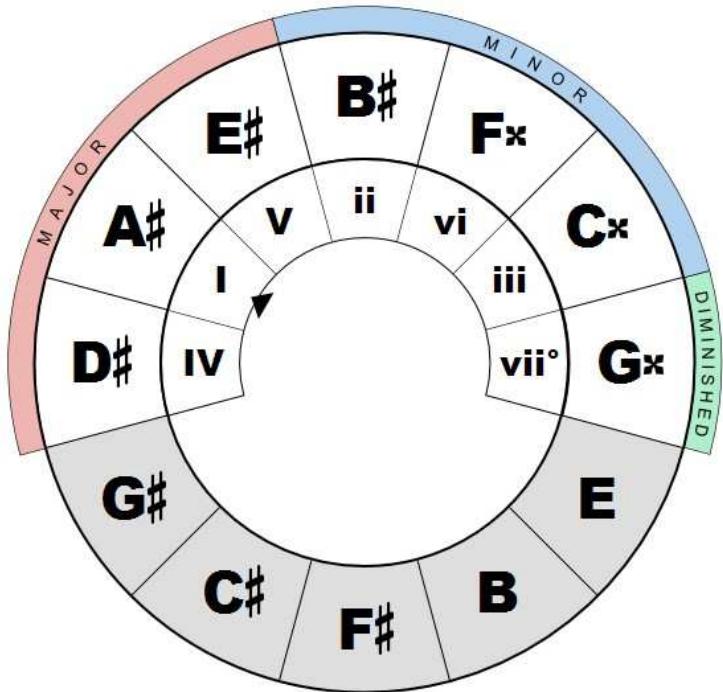
A#maj7	Cm7	Dm7	D#maj7	F7	Gm7	Am7b5
I	ii	iii	IV	V	vi	vii
Major 1st	minor 2nd	minor 3rd	Major 4th	Major 5th	minor 6th	minor 7th

Options (in "Threes")

- A#maj7 – Cm7 – Dm7   (I – ii – iii)
- A#maj7 – Dm7 – D#maj7 (I – iii – IV)
- A#maj7 – D#maj7 – F7   (I – IV – V)
- A#maj7 – F7 – Gm7   (I – V – vi)

Options (in "Fours")

- A#maj7 – Cm7 – Dm7 – D#maj7 (I – ii – iii – IV)
- A#maj7 – Cm7 – D#maj7 – F7   (I – iii – IV – V)
- A#maj7 – D#maj7 – F7 – Gm7   (I – IV – V – vi)

You can easily switch these around to:

- A#maj7 – Gm7 – D#maj7 – F7   (I – vi – IV – V)
- A#maj7 – F7 – Gm7 – D#maj7   (I – V – vi – IV)
- A#maj7 – D#maj7 – Cm7 – D#maj7   (I – IV – ii – IV)
- etc.

Scale: B Major

B Major scale: B, C#(Db), D#(Eb), E, F#(Gb), G#(Ab), A#(Bb)

Application: Major scale harmonized with seventh chords

Formula Association Used: I – ii – iii – IV – V – vi – vii

Major 1st | minor 2nd | minor 3rd | Major 4th | Major 5th | minor 6th | minor 7th
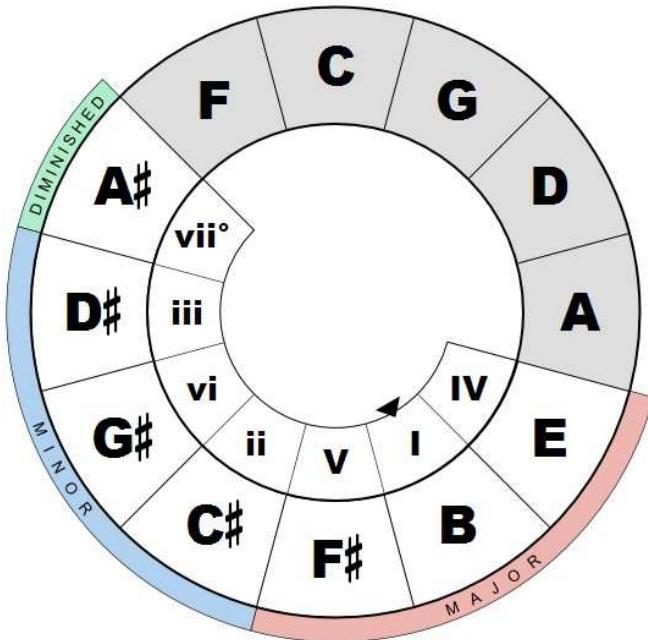
Bmaj7	C#m7	D#m7	Emaj7	F#7	G#m7	A#m7b5
I	ii	iii	IV	V	vi	vii
Major 1st	minor 2nd	minor 3rd	Major 4th	Major 5th	minor 6th	minor 7th

Options (in "Threes")

- Bmaj7 – C#m7 – D#m7   (I – ii – iii)
- Bmaj7– D#m7 – Emaj7   (I – iii – IV)
- Bmaj7– Emaj7– F# 7 (I – IV – V)
- Bmaj7– F#7 - G#m7 (I – V – vi)

Options (in "Fours")

- Bmaj7– C#m7 – D#m7 - Emaj7 (I – ii – iii – IV)
- Bmaj7– D#m7– Emaj7– F#7 (I – iii – IV – V)
- Bmaj7– Emaj7– F#7 - G#m7 (I – IV – V – vi)

You can easily switch these around to:

- Bmaj7– G#m7 – Emaj7– F#7 (I – vi – IV – V)
- Bmaj7 – F#7 - G#m7 – Emaj7 (I – V – vi – IV)
- Bmaj7– Emaj7- C#m7 – Emaj7 (I – IV – ii – IV)
- etc.

You have now completed the Major 7th using the formula provided in all seven keys/scales.

Now we can move on to the Major 6th formula. Don't worry because it is MUCH easier and a little rare.

C. Major 6th

Here is the formula we'll be using for the Major 6th, followed by a variety of possible combinations:

I – ii – IV – V

In this formula there is no minor 3rd, minor 6th, or minor 7th. It is just a simple I – ii – IV – V run. The only minor used here is the ii.

Scale: C Major Scale
## C Major scale: C, D, E, F, G, A, B
Application: Major scale harmonized with sixth chords
Formula Association Used: I – ii– IV – V

Major 1st | minor 2nd | Major 4th | Major 5th

Notice that there is no "C Major 6th" scale. This is just the C Major scale. There is absolutely no difference – at least on paper – between the two. You simply insert the sixth.

C6	Dm6	F6	G6
I	ii	IV	V
Major 1st	minor 2nd	Major 4th	Major 5th

Options (in "Threes")

- C6 – Dm6 – F6 (I – ii – IV)
- C6 – Dm6 – G6 (I – ii – V)
- C6 – F6 – G6 (I – IV – V)
- C6 – G6 – F6 (I – V – IV)

Options (in "Fours")

- C6 – Dm6 – F6 – G6 (I – ii – IV - V)
- C6 – Dm6 – G6 – F6 (I – ii – V – IV)
- C6– F6 – G6 – Dm6 (I – IV – V – ii)

You can easily switch these around as you can the others.

Scale: C# Major
C# Major scale: C#(Db), D#(Eb), F, F#(Gb), G#(Ab), A#(Bb), C
Application: Major scale harmonized with sixth chords
Formula Association Used: I – ii– IV – V

Major 1st | minor 2nd | Major 4th | Major 5th

C#6	D#m6	F#6	G#6
I	ii	IV	V
Major 1st	minor 2nd	Major 4th	Major 5th

Options (in "Threes")

- C#6 – D#m6 – F#6 (I – ii – IV)
- C#6 – D#m6 – G#6 (I – ii – V)
- C#6 – F#6 – G#6 (I – IV – V)
- C#6 – G#6 – F#6 (I – V – IV)

Options (in "Fours")

- C#6 – D#m6 – F#6 – G#6 (I – ii – IV - V)
- C#6 – D#m6 – G#6 – F#6 (I – ii – V – IV)
- C#6– F#6 – G#6 – D#m6 (I – IV – V – ii)

You can easily switch these around as you can the others.

Scale: D Major
D Major scale: D, E, F#(Gb), G, A, B, C#(Db)
Application: Major scale harmonized with sixth chords
Formula Association Used: I – ii– IV – V

Major 1st | minor 2nd | Major 4th | Major 5th

D6	Em6	G6	A6
I	ii	IV	V
Major 1st	minor 2nd	Major 4th	Major 5th

Options (in "Threes")

- D6 – Em6 – G6 (I – ii – IV)
- D6 – Em6 – A6 (I – ii – V)
- D6 – G6 – A6 (I – IV – V)
- D6 – A6 – G6 (I – V – IV)

Options (in "Fours")

- D6 – Em6 – G6 – A6 (I – ii – IV - V)
- D6 – Em6 – A6 – G6 (I – ii – V – IV)
- D6– G6 – A6 – Em6 (I – IV – V – ii)

You can easily switch these around as you can the others.

Scale: D#
D# scale: D#(Eb), F, G, G#(Ab), A#(Bb), C, D
Application: Major scale harmonized with sixth chords
Formula Association Used: I – ii– IV – V

Major 1st | minor 2nd | Major 4th | Major 5th
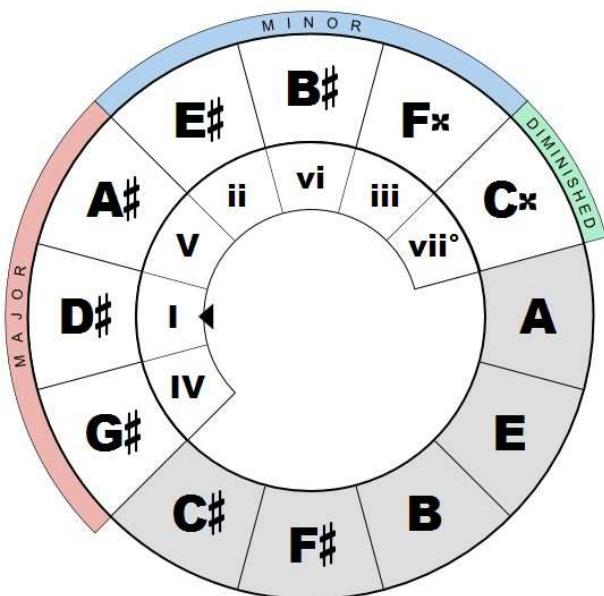
D#6	Fm6	G#6	A#6
I	ii	IV	V
Major 1st	minor 2nd	Major 4th	Major 5th

Options (in "Threes")

- D#6 – Fm6 – G#6 (I – ii – IV)
- D#6 – Fm6 – A#6 (I – ii – V)
- D#6 – G#6 – A#6 (I – IV – V)
- D#6 – A#6 – G#6 (I – V – IV)

Options (in "Fours")

- D#6 – Fm6 – G#6 – A#6 (I – ii – IV - V)
- D#6 – Fm6 – A#6 – G#6 (I – ii – V – IV)
- D#6 – G#6 – A#6 – Fm6 (I – IV – V – ii)

You can easily switch these around as you can the others.

Scale: E Major
E Major scale: E, F#(Gb), G#(Ab), A, B, C#(Db), D#(Eb)
Application: Major scale harmonized with sixth chords
Formula Association Used: I – ii – IV – V

Major 1st | minor 2nd | Major 4th | Major 5th
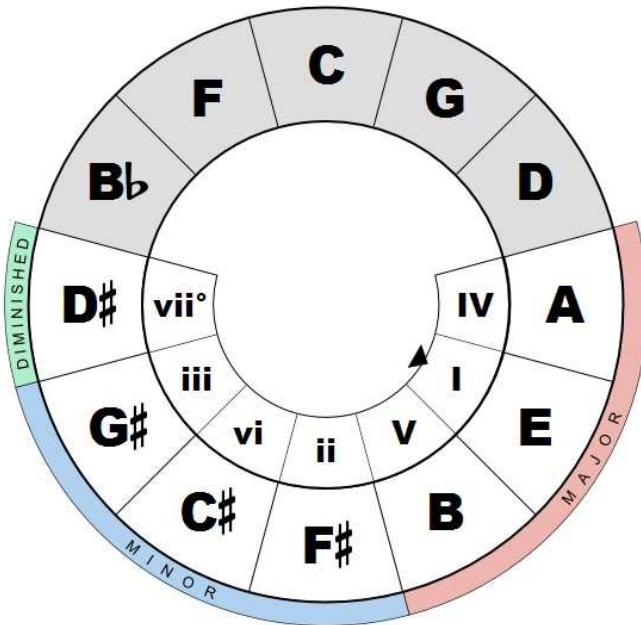
E6	F#m6	A6	B6
I	ii	IV	V
Major 1st	minor 2nd	Major 4th	Major 5th

Options (in "Threes")

- E6 – F#m6 – A6 (I – ii – IV)
- E6 – F#m6 – B6 (I – ii – V)
- E6 – A6 – B6 (I – IV – V)
- E6 – B6 – A6 (I – V – IV)

Options (in "Fours")

- E6 – F#m6 – A6 – B6 (I – ii – IV - V)
- E6 – F#m6 – B6 – A6 (I – ii – V – IV)
- E6– A6 – B6 – F#m6 (I – IV – V – ii)

You can easily switch these around as you can the others.

Scale: F Major
F Major scale: F, G, A, A#(Bb), C, D, E
Application: Major scale harmonized with sixth chords
Formula Association Used: I – ii– IV – V

Major 1st | minor 2nd | Major 4th | Major 5th
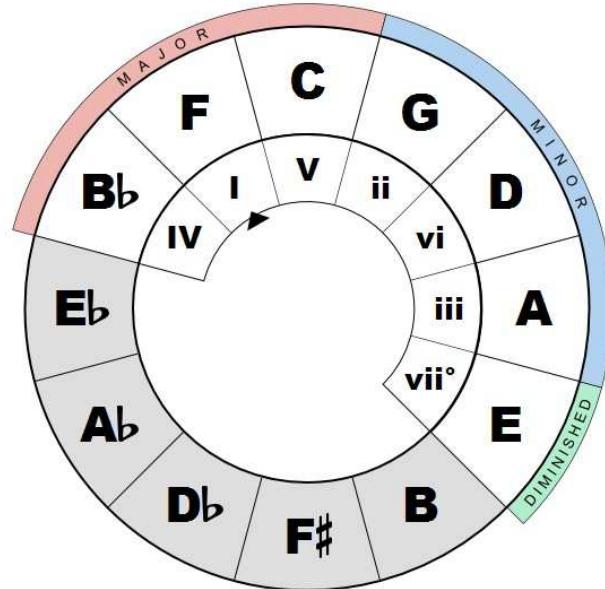
F6	Gm6	Bb6	C6
I	ii	IV	V
Major 1st	minor 2nd	Major 4th	Major 5th

Options (in "Threes")

- F6 – Gm6 – Bb6 (I – ii – IV)
- F6 – Gm6 – C6 (I – ii – V)
- F6 – Bb6 – C6 (I – IV – V)
- F6 – C6 – Bb6 (I – V – IV)

Options (in "Fours")

- F6 – Gm6 – Bb6 – C6 (I – ii – IV - V)
- F6 – Gm6 – C6 – Bb6 (I – ii – V – IV)
- F6– Bb6 – C6 – Gm6 (I – IV – V – ii)

You can easily switch these around as you can the others. Note: I used a flat (Bb) to correlate the circle.

Scale: F#

F# scale: F#(Gb), G#(Ab), A#(Bb), B, C#(Db), D#(Eb), F

Application: Major scale harmonized with sixth chords

Formula Association Used: I – ii– IV – V

Major 1st | minor 2nd | Major 4th | Major 5th
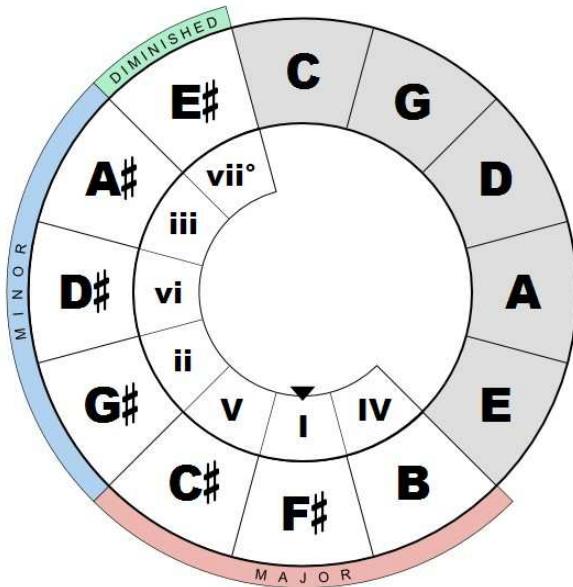
F#6	G#m6	B6	C#6
I	ii	IV	V
Major 1st	minor 2nd	Major 4th	Major 5th

Options (in "Threes")

- F#6 – G#m6 – B6 (I – ii – IV)
- F#6 – G#m6 – C#6 (I – ii – V)
- F#6 – B6 – C#6 (I – IV – V)
- F#6 – C#6 – B6 (I – V – IV)

Options (in "Fours")

- F#6 – G#m6 – B6 – C#6 (I – ii – IV - V)
- F#6 – G#m6 – C#6 – B6 (I – ii – V – IV)
- F#6– B6 – C#6 – G#m6 (I – IV – V – ii)

You can easily switch these around as you can the others.

Scale: G Major
G Major scale: G, A, B, C, D, E, F#(Gb)
Application: Major scale harmonized with sixth chords
Formula Association Used: I – ii– IV – V

Major 1st | minor 2nd | Major 4th | Major 5th

G6	Am6	C6	D6
I	ii	IV	V
Major 1st	minor 2nd	Major 4th	Major 5th

Options (in "Threes")

- G6 – Am6 – C6 (I – ii – IV)
- G6 – Am6 – D6 (I – ii – V)
- G6 – C6 – D6 (I – IV – V)
- G6 – D6 – C6 (I – V – IV)

Options (in "Fours")

- G6 – Am6 – C6 – D6 (I – ii – IV - V)
- G6 – Am6 – D6 – C6 (I – ii – V – IV)
- G6– C6 – D6 – Am6 (I – IV – V – ii)

You can easily switch these around as you can the others.

Scale: G# Major
G# Major scale: G#(Ab), A#(Bb), C, C#(Db), D#(Eb), F, G
Application: Major scale harmonized with sixth chords
Formula Association Used: I – ii– IV – V

Major 1st | minor 2nd | Major 4th | Major 5th

G#6	A#m6	C#6	D#6
I	ii	IV	V
Major 1st	minor 2nd	Major 4th	Major 5th

Options (in "Threes")

- G#6 – A#m6 – C#6 (I – ii – IV)
- G#6 – A#m6 – D#6 (I – ii – V)
- G#6 – C#6 – D#6 (I – IV – V)
- G#6 – D#6 – C#6 (I – V – IV)

Options (in "Fours")

- G#6 – A#m6 – C#6 – D#6 (I – ii – IV - V)
- G#6 – A#m6 – D#6 – C#6 (I – ii – V – IV)
- G#6 – C#6 – D#6 – A#m6 (I – IV – V – ii)

You can easily switch these around as you can the others.

Scale: A Major

A Major scale: A, B, C#(Db), D, E, F#(Gb), G#/Ab

Application: Major scale harmonized with sixth chords

Formula Association Used: I – ii – IV – V

Major 1st | minor 2nd | Major 4th | Major 5th

A6	Bm6	D6	E6
I	ii	IV	V
Major 1st	minor 2nd	Major 4th	Major 5th

Options (in "Threes")

- A6 – Bm6 – D6 (I – ii – IV)
- A6 – Bm6 – E6 (I – ii – V)
- A6 – D6 – E6 (I – IV – V)
- A6 – E6 – D6 (I – V – IV)

Options (in "Fours")

- A6 – Bm6 – D6 – E6 (I – ii – IV - V)
- A6 – Bm6 – E6 – D6 (I – ii – V – IV)
- A6– D6 – E6 – Bm6 (I – IV – V – ii)

You can easily switch these around as you can the others.

Scale: A# Major
Notes found in the A# Major scale: A#(Bb), C, D, D#(Eb), F, G, A
Application: Major scale harmonized with sixth chords
Formula Association Used: I – ii – IV – V

Major 1st | minor 2nd | Major 4th | Major 5th
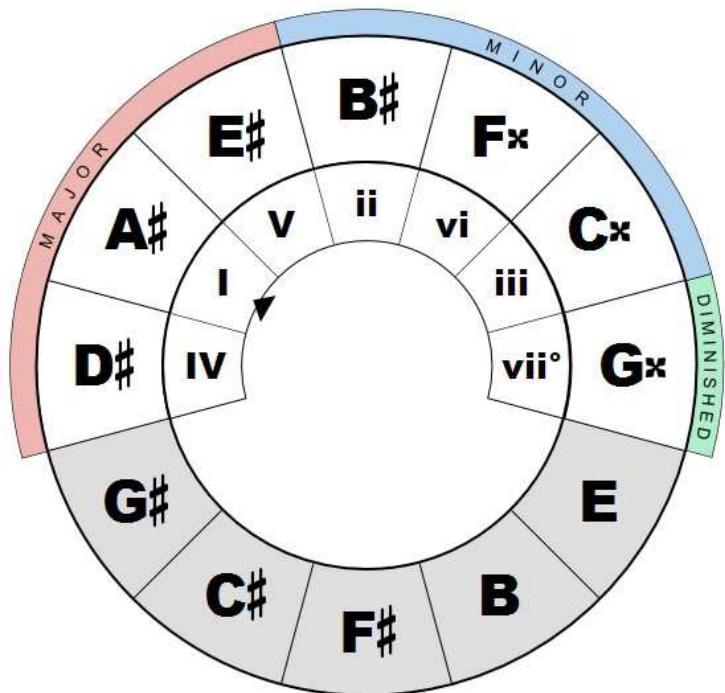
A#6	Cm6	D#6	F6
I	ii	IV	V
Major 1st	minor 2nd	Major 4th	Major 5th

IMPORTANT! We are playing guitar here, so instead of B#m6, replace that with Cm6. With E# you will want to replace that with F Major.

Options (in "Threes")

- A#6 – Cm6 – D#6 (I – ii – IV)
- A#6 – Cm6 – F6 (I – ii – V)
- A#6 – D#6 – F6 (I – IV – V)
- A#6 – F6 – D#6 (I – V – IV)

Options (in "Fours")

- A#6 – Cm6 – D#6 – F6 (I – ii – IV - V)
- A#6 – Cm6 – F6 – D#6 (I – ii – V – IV)
- A#6– D#6 – F6 – Cm6 (I – IV – V – ii)

You can easily switch these around as you can the others.

## Scale: B Major
B Major scale: B, C#(Db), D#(Eb), E, F#(Gb), G#(Ab), A#(Bb)
Application: Major scale harmonized with sixth chords
Formula Association Used: I – ii – IV – V

Major 1st | minor 2nd | Major 4th | Major 5th
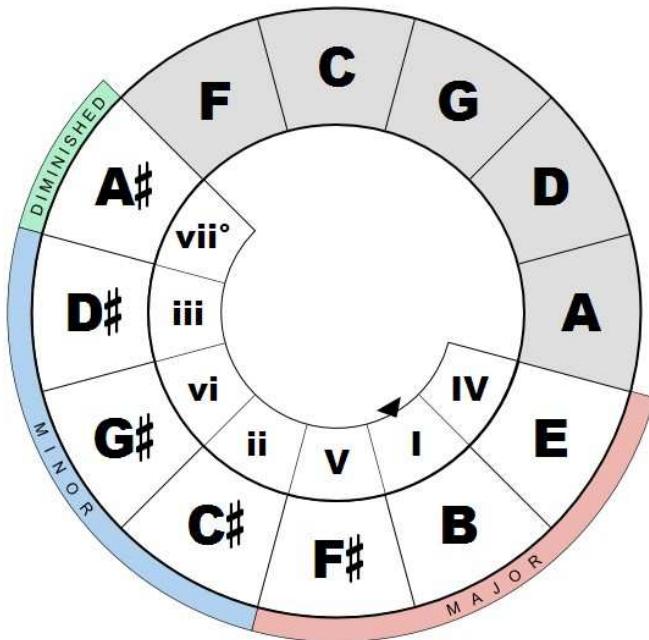
B6	C#m6	E6	F#6
I	ii	IV	V
Major 1st	minor 2nd	Major 4th	Major 5th

Options (in "Threes")

- B6 – C#m6 – E6 (I – ii – IV)
- B6 – C#m6 – F#6 (I – ii – V)
- B6 – E6 – F#6 (I – IV – V)
- B6 – F#6 – E6 (I – V – IV)

Options (in "Fours")

- B6 – C#m6 – E6 – F#6 (I – ii – IV - V)
- B6 – C#m6 – F#6 – E6 (I – ii – V – IV)
- B6– E6 – F#6 – C#m6 (I – IV – V – ii)

You can easily switch these around as you can the others.

That's all there is to the Major 6th formulas! We are now ready to work with the Major 9th chords, which are quite similar to the Major 6ths.

    D.   Major 9th Formula

The Major 9th formula simply adds a "vi" to the Major 6th formula. Weird huh? Here is the formula:

I – ii – IV – V - vi

In this formula there is no minor 3rd or minor 7th. It is just a simple I – ii – IV – V - vi run. The only minors used here are the ii and vi. However, we DO need to observe our "dominant" rule here, where in the I (one) you will need to add "maj" to it, this time with a "maj9" instead of maj7. This also applies to the IV. Everything else is normal.

## Scale: C Major Scale
C Major scale: C, D, E, F, G, A, B
Application: Major scale harmonized with sixth chords
Formula Association Used: I – ii– IV – V - vi

Major 1st | minor 2nd | Major 4th | Major 5th | Major 6th

Notice that there is no "C Major 9th" scale. This is just the C Major scale. There is absolutely no difference – at least on paper – between the two. You simply insert the ninth.

Cmaj9	Dm9	Fmaj9	G9	Am9
I	ii	IV	V	vi
Major 1st	minor 2nd	Major 4th	Major 5th	minor 6th

Options (in "Threes")

- Cmaj9 – Fmaj9 – Am9 (I – IV - vi)
- Cmaj9 – Dm9 – G9 (I – ii – V)
- Cmaj9 – Am9 – G9 (I – vi – V)
- Cmaj9 – G9 – Fmaj9 (I – V – IV)

Options (in "Fours")

- Cmaj9 – Dm9 – Am9 – G9 (I – ii – vi -V)
- Cmaj9– Dm9 – G9 – Fmaj9 (I – ii – V – IV)
- Cmaj9– Fmaj9 – G9 – Am9 (I – IV – V – vi)

You can easily switch these around as you can the others.

Scale: C# Major
C# Major scale: C#(Db), D#(Eb), F, F#(Gb), G#(Ab), A#(Bb), C
Application: Major scale harmonized with ninth chords
Formula Association Used: I – ii– IV – V - vi

Major 1st | minor 2nd | Major 4th | Major 5th | minor 6th

C#maj9	D#m9	F#maj9	G#9	A#m9
I	ii	IV	V	vi
Major 1st	minor 2nd	Major 4th	Major 5th	minor 6th

Options (in "Threes")

- C#maj9 – F#maj9 – A#m9 (I – IV - vi)
- C#maj9 – D#m9 – G#9 (I – ii – V)
- C#maj9 – A#m9 – G#9 (I – vi – V)
- C#maj9 – G#9 – F#maj9 (I – V – IV)

Options (in "Fours")

- C#maj9 – D#m9 – A#m9 – G#9 (I – ii – vi -V)
- C#maj9– D#m9 – G#9 – F#maj9 (I – ii – V – IV)
- C#maj9– F#maj9 – G#9 – A#m9 (I – IV – V – vi)

You can easily switch these around as you can the others.

Scale: D Major
D Major scale: D, E, F#(Gb), G, A, B, C#(Db)
Application: Major scale harmonized with ninth chords
Formula Association Used: I – ii– IV – V - vi

Major 1st | minor 2nd | Major 4th | Major 5th | minor 6th

Dmaj9	Em9	Gmaj9	A9	Bm9
I	ii	IV	V	vi
Major 1st	minor 2nd	Major 4th	Major 5th	minor 6th

Options (in "Threes")

- Dmaj9 – Gmaj9 – Bm9 (I – IV - vi)
- Dmaj9 – Dm9 – A9 (I – ii – V)
- Dmaj9 – Bm9 – A9 (I – vi – V)
- Dmaj9 – A9 – Gmaj9 (I – V – IV)

Options (in "Fours")

- Dmaj9 – Dm9 – Bm9 – A9 (I – ii – vi -V)
- Dmaj9– Dm9 – A9 – Gmaj9 (I – ii – V – IV)
- Dmaj9– Gmaj9 – A9 – Bm9 (I – IV – V – vi)

You can easily switch these around as you can the others.

Scale: D#
D# scale: D#(Eb), F, G, G#(Ab), A#(Bb), C, D
Application: Major scale harmonized with ninth chords
Formula Association Used: I – ii– IV – V - vi

Major 1st | minor 2nd | Major 4th | Major 5th | minor 6th
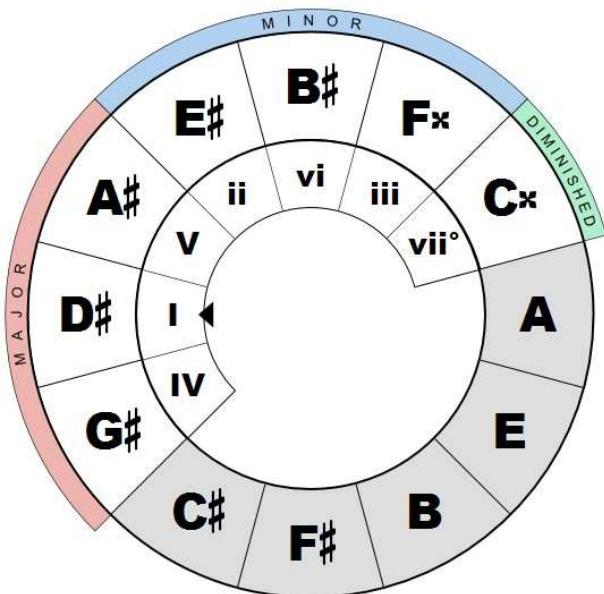
D#maj9	Fm9	G#maj9	A#9	Cm9
I	ii	IV	V	vi
Major 1st	minor 2nd	Major 4th	Major 5th	minor 6th

E#m9 is substituted for Fm9 and B#m9 is substituted for Cm9.

Options (in "Threes")

- D#maj9 – G#maj9 – Cm9 (I – IV - vi)
- D#maj9 – Fm9 – A#9 (I – ii – V)
- D#maj9 – Cm9 – A#9 (I – vi – V)
- D#maj9 – A#9 – G#maj9 (I – V – IV)

Options (in "Fours")

- D#maj9 – Fm9 – Cm9 – A#9 (I – ii – vi -V)
- D#maj9– Fm9 – A#9 – G#maj9 (I – ii – V – IV)
- D#maj9– G#maj9 – A#9 – Cm9 (I – IV – V – vi)

You can easily switch these around as you can the others.

Scale: E Major
E Major scale: E, F#(Gb), G#(Ab), A, B, C#(Db), D#(Eb)
Application: Major scale harmonized with ninth chords
Formula Association Used: I – ii – IV – V - vi

Major 1st | minor 2nd | Major 4th | Major 5th | minor 6th
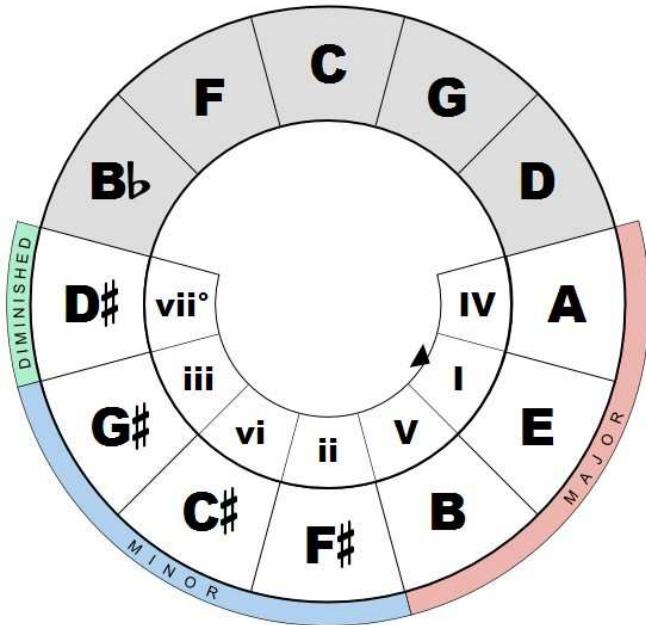
Emaj9	F#m9	Amaj9	B9	C#m9
I	ii	IV	V	vi
Major 1st	minor 2nd	Major 4th	Major 5th	minor 6th

Options (in "Threes")

- Emaj9 – Amaj9 – C#m9 (I – IV - vi)
- Emaj9 – F#m9 – B9 (I – ii – V)
- Emaj9 – C#m9 – B9 (I – vi – V)
- Emaj9 – B9 – Amaj9 (I – V – IV)

Options (in "Fours")

- Emaj9 – F#m9 – C#m9 – B9 (I – ii – vi -V)
- Emaj9– F#m9 – B9 – Amaj9 (I – ii – V – IV)
- Emaj9– Amaj9 – B9 – C#m9 (I – IV – V – vi)

You can easily switch these around as you can the others.

Scale: F Major
F Major scale: F, G, A, A#(Bb), C, D, E
Application: Major scale harmonized with ninth chords
Formula Association Used: I – ii– IV – V - vi

Major 1st | minor 2nd | Major 4th | Major 5th | minor 6th
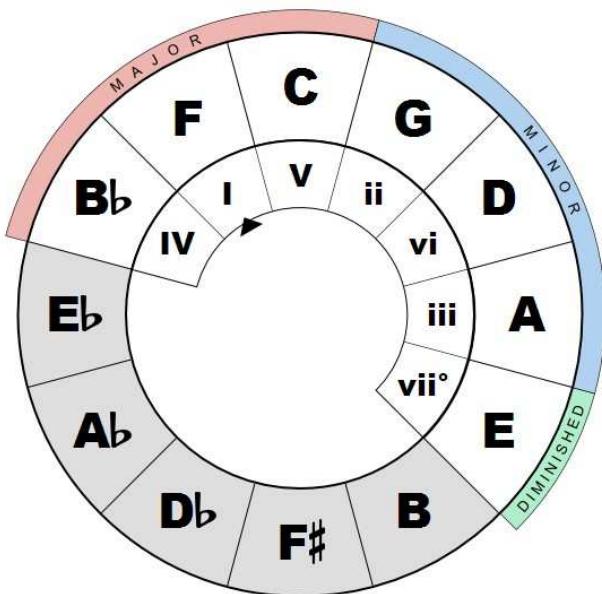
Fmaj9	Gm9	Bbmaj9	C9	Dm9
I	ii	IV	V	vi
Major 1st	minor 2nd	Major 4th	Major 5th	minor 6th

Options (in "Threes")

- Fmaj9 – Bbmaj9 – Dm9 (I – IV - vi)
- Fmaj9 – Gm9 – C9 (I – ii – V)
- Fmaj9 – Dm9 – C9 (I – vi – V)
- Fmaj9 – C9 – Bbmaj9 (I – V – IV)

Options (in "Fours")

- Fmaj9 – Gm9 – Dm9 – C9 (I – ii – vi -V)
- Fmaj9– Gm9 – C9 – Bbmaj9 (I – ii – V – IV)
- Fmaj9– Bbmaj9 – C9 – Dm9 (I – IV – V – vi)

You can easily switch these around as you can the others.

Scale: F#

F# scale: F#(Gb), G#(Ab), A#(Bb), B, C#(Db), D#(Eb), F

Application: Major scale harmonized with ninth chords

Formula Association Used: I – ii– IV – V - vi

Major 1st | minor 2nd | Major 4th | Major 5th | minor 6th
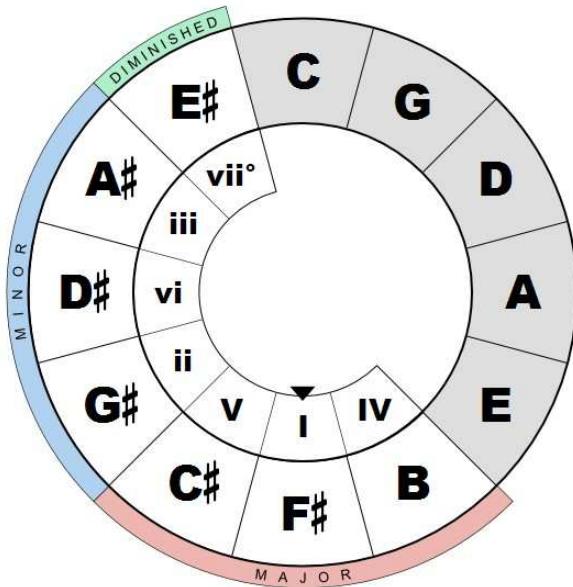
F#maj9	G#m9	Bmaj9	C#9	D#m9
I	ii	IV	V	vi
Major 1st	minor 2nd	Major 4th	Major 5th	minor 6th

Options (in "Threes")

- F#maj9 – Bmaj9 – D#m9 (I – IV - vi)
- F#maj9 – G#m9 – C#9 (I – ii – V)
- F#maj9 – D#m9 – C#9 (I – vi – V)
- F#maj9 – C#9 – Bmaj9 (I – V – IV)

Options (in "Fours")

- F#maj9 – G#m9 – D#m9 – C#9 (I – ii – vi -V)
- F#maj9– G#m9 – C#9 – Bmaj9 (I – ii – V – IV)
- F#maj9– Bmaj9 – C#9 – D#m9 (I – IV – V – vi)

You can easily switch these around as you can the others.

Scale: G Major
G Major scale: G, A, B, C, D, E, F#(Gb)
Application: Major scale harmonized with ninth chords
Formula Association Used: I – ii– IV – V - vi

Major 1st | minor 2nd | Major 4th | Major 5th | minor 6th
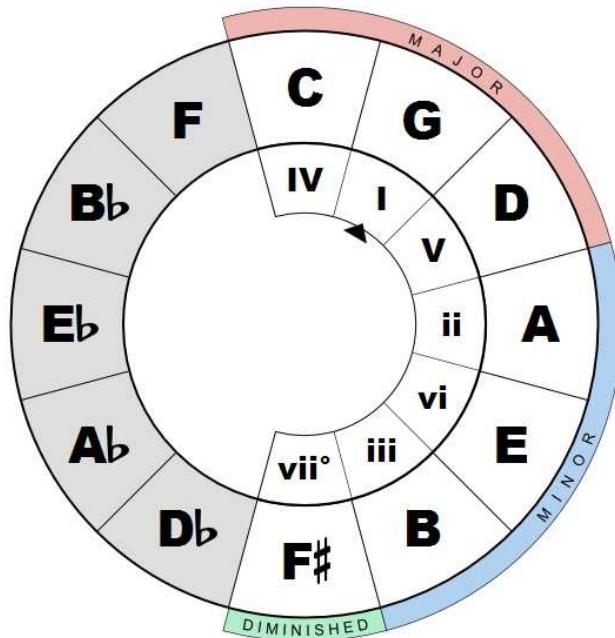
Gmaj9	Am9	Cmaj9	D9	Em9
I	ii	IV	V	vi
Major 1st	minor 2nd	Major 4th	Major 5th	minor 6th

Options (in "Threes")

- Gmaj9 – Cmaj9 – Em9 (I – IV - vi)
- Gmaj9 – Am9 – D9 (I – ii – V)
- Gmaj9 – Em9 – D9 (I – vi – V)
- Gmaj9 – D9 – Cmaj9 (I – V – IV)

Options (in "Fours")

- Gmaj9 – Am9 – Em9 – D9 (I – ii – vi -V)
- Gmaj9– Am9 – D9 – Cmaj9 (I – ii – V – IV)
- Gmaj9– Cmaj9 – D9 – Em9 (I – IV – V – vi)

You can easily switch these around as you can the others.

Scale: G# Major
G# Major scale: G#(Ab), A#(Bb), C, C#(Db), D#(Eb), F, G
Application: Major scale harmonized with ninth chords
Formula Association Used: I – ii– IV – V - vi

Major 1st | minor 2nd | Major 4th | Major 5th | minor 6th
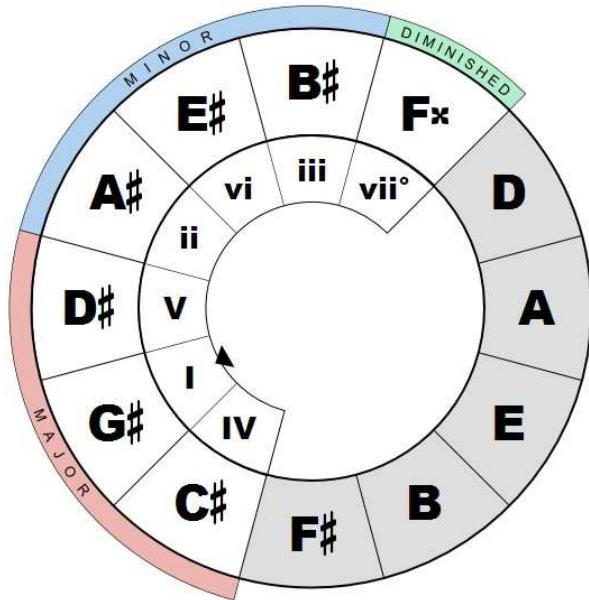
G#maj9	A#m9	C#maj9	D#9	Fm9
I	ii	IV	V	vi
Major 1st	minor 2nd	Major 4th	Major 5th	minor 6th

E#m9 needs to be Fm9.

Options (in "Threes")

- G#maj9 – C#maj9 – Fm9 (I – IV - vi)
- G#maj9 – A#m9 – D#9 (I – ii – V)
- G#maj9 – Fm9 – D#9 (I – vi – V)
- G#maj9 – D#9 – C#maj9 (I – V – IV)

Options (in "Fours")

- G#maj9 – A#m9 – Fm9 – D#9 (I – ii – vi -V)
- G#maj9– A#m9 – D#9 – C#maj9 (I – ii – V – IV)
- G#maj9– C#maj9 – D#9 – Fm9 (I – IV – V – vi)

You can easily switch these around as you can the others.

Scale: A Major
A Major scale: A, B, C#(Db), D, E, F#(Gb), G#/Ab
Application: Major scale harmonized with ninth chords
Formula Association Used: I – ii – IV – V - vi

Major 1st | minor 2nd | Major 4th | Major 5th | minor 6th
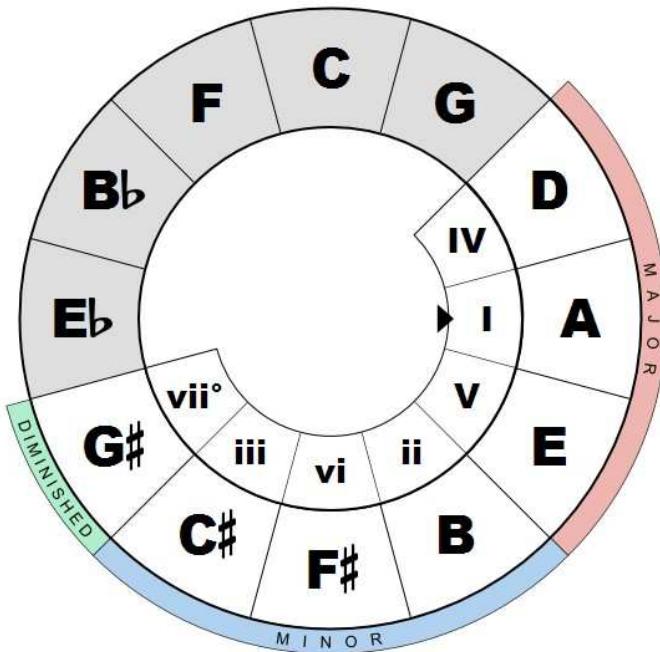
Amaj9	Bm9	Dmaj9	E9	F#m9
I	ii	IV	V	vi
Major 1st	minor 2nd	Major 4th	Major 5th	minor 6th

Options (in "Threes")

- Amaj9 – Dmaj9 – F#m9 (I – IV - vi)
- Amaj9 – Bm9 – E9 (I – ii – V)
- Amaj9 – F#m9 – E9 (I – vi – V)
- Amaj9 – E9 – Dmaj9 (I – V – IV)

Options (in "Fours")

- Amaj9 – Bm9 – F#m9 – E9 (I – ii – vi -V)
- Amaj9– Bm9 – E9 – Dmaj9 (I – ii – V – IV)
- Amaj9– Dmaj9 – E9 – F#m9 (I – IV – V – vi)

You can easily switch these around as you can the others.

You can easily switch these around as you can the others.

Scale: A# Major
Notes found in the A# Major scale: A#(Bb), C, D, D#(Eb), F, G, A
Application: Major scale harmonized with ninth chords
Formula Association Used: I – ii – IV – V - vi

Major 1st | minor 2nd | Major 4th | Major 5th | minor 6th
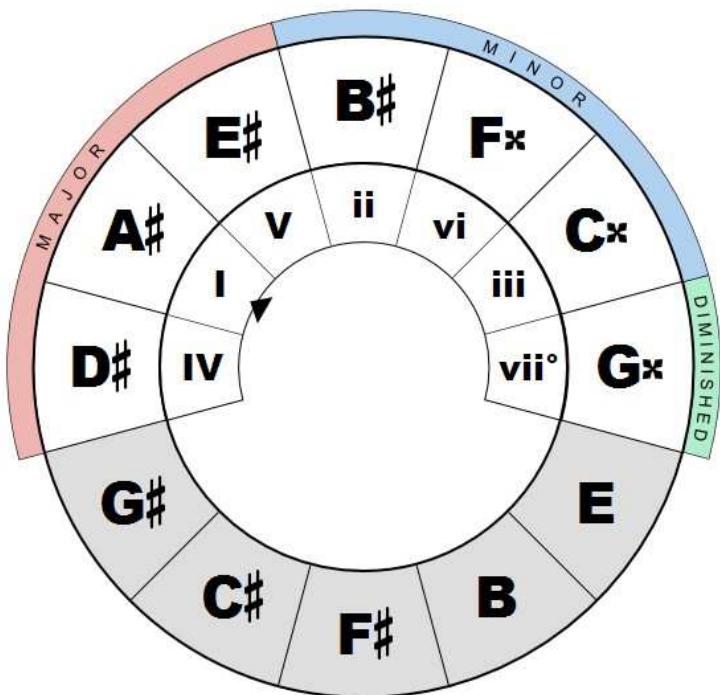
A#maj9	Cm9	D#maj9	F9	Gm9
I	ii	IV	V	vi
Major 1st	minor 2nd	Major 4th	Major 5th	minor 6th

B#m9 needs to be substituted for Cm9 and E#9 substituted for F9. Also, you'll see that the vi is a "double diminished chord" so replace that with Gm9 instead of F double diminished, or F^x

Options (in "Threes")

- A#maj9 – D#maj9 – Gm9 (I – IV - vi)
- A#maj9 – Cm9 – F9 (I – ii – V)
- A#maj9 – Gm9 – F9 (I – vi – V)
- A#maj9 – F9 – D#maj9 (I – V – IV)

Options (in "Fours")

- A#maj9 – Cm9 – Gm9 – F9 (I – ii – vi -V)
- A#maj9– Cm9 – F9 – D#maj9 (I – ii – V – IV)
- A#maj9– D#maj9 – F9 – Gm9 (I – IV – V – vi)

You can easily switch these around as you can the others.

Scale: B Major
B Major scale: B, C#(Db), D#(Eb), E, F#(Gb), G#(Ab), A#(Bb)
Application: Major scale harmonized with ninth chords
Formula Association Used: I – ii – IV – V - vi

Major 1st | minor 2nd | Major 4th | Major 5th | minor 6th
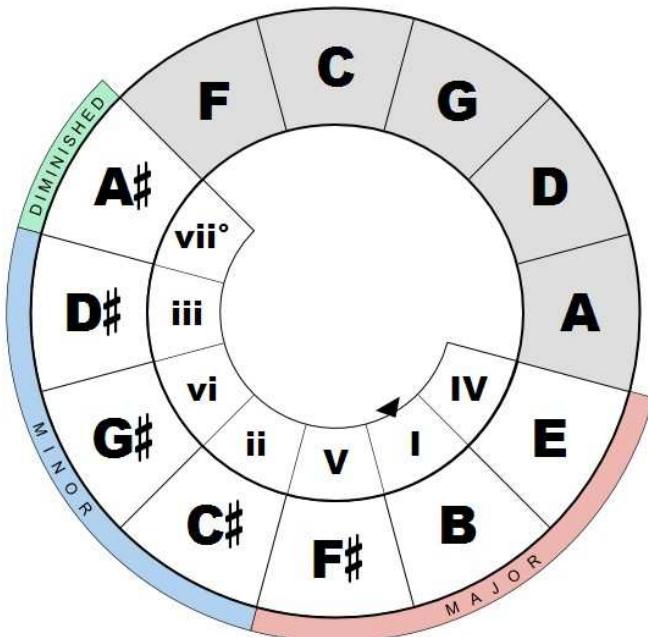
Bmaj9	C#m9	Emaj9	F#9	G#m9
I	ii	IV	V	vi
Major 1st	minor 2nd	Major 4th	Major 5th	minor 6th

Options (in "Threes")

- Bmaj9 – Emaj9 – G#m9 (I – IV - vi)
- Bmaj9 – C#m9 – F#9 (I – ii – V)
- Bmaj9 – G#m9 – F#9 (I – vi – V)
- Bmaj9 – F#9 – Emaj9 (I – V – IV)

Options (in "Fours")

- Bmaj9 – C#m9 – G#m9 – F#9 (I – ii – vi -V)
- Bmaj9– C#m9 – F#9 – Emaj9 (I – ii – V – IV)
- Bmaj9– Emaj9 – F#9 – G#m9 (I – IV – V – vi)

You can easily switch these around as you can the others.

That's all there is to the Major 9th formulas! We are now ready to work with the Minor triads!

V: Minor Triads

A. Natural Minor

The only real difference between the Natural minor and the Natural Major is the lower/upper case sensitivity.

Here is the Natural minor formula:

i - ii*- III – iv –v – VI –VII

Again the same concept applies when dealing with the * (asterisk) so keep that in mind. What we are really doing here is instead of starting with a Major chord, we instead start with a minor chord. We then follow the formula to create our choices for the chord progressions.

Scale: C Natural minor
Cm scale: C, D, D#(Eb), F, G, G#(Ab), A#(Bb)
Application: minor scale harmonized with triads/chords
Formula Association Used: i - ii*- III – iv –v – VI –VII

minor 1st | minor 2nd | Major 3rd | minor 4th | minor 5th | Major 6th | Major 7th
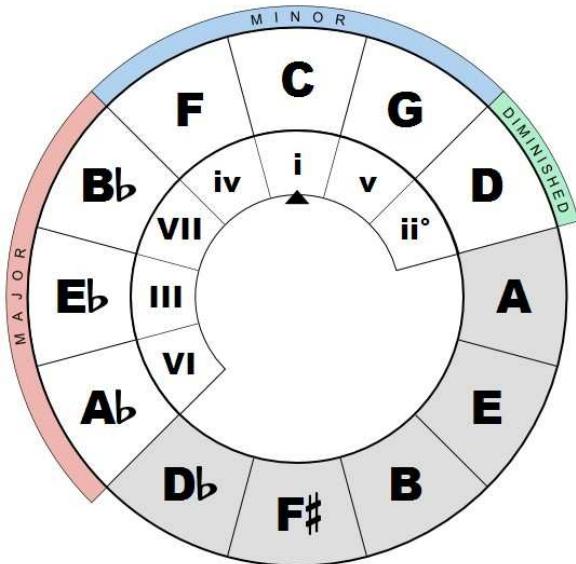
Cm	Ddim	Eb	Fm	Gm	Ab	Bb
i	ii*	III	iv	v	VI	VII
minor 1st	minor 2nd	Major 3rd	minor 4th	minor 5th	Major 6th	Major 7th

Options (in "Threes")

- Cm – Eb – Gm (i – III – v)
- Cm – Eb – Fm (i – III – iv)
- Cm – Fm – Gm (i – iv – v)
- Cm – Bb – Gm (i – VII – v)

Options (in "Fours")

- Cm – Eb – Fm – Ab (i – III – iv – VI)
- Cm – Gm – Eb – Bb (i – v – III – VII)
- Cm – Gm – Fm – Ab (i– v – iv – VI)

By now you already know that you can switch up the numerals in any of these formulas, so there's no need to continue this concept.

Scale: C# Natural minor

C#m scale: C#/Db, D#/Eb, E, F#/Gb, G#/Ab, A, B

Application: minor scale harmonized with triads/chords

Formula Association Used: i - ii*- III – iv –v – VI –VII

minor 1st | minor 2nd | Major 3rd | minor 4th | minor 5th | Major 6th | Major 7th
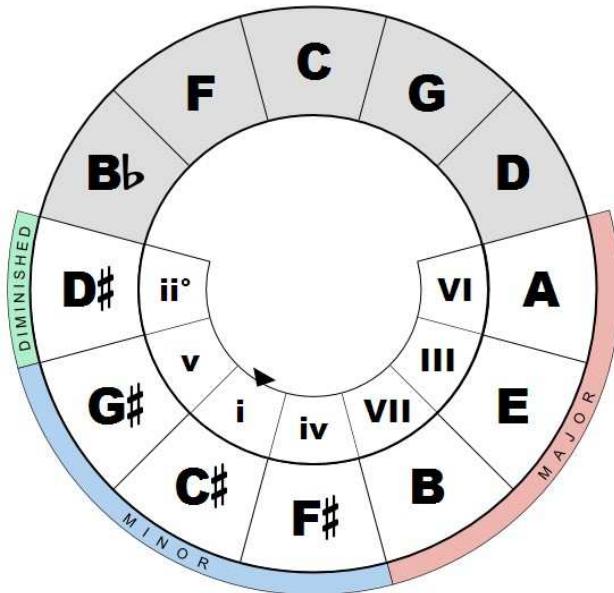
C#m	D#dim	E	F#m	G#m	A	B
i	ii*	III	iv	v	VI	VII
minor 1st	minor 2nd	Major 3rd	minor 4th	minor 5th	Major 6th	Major 7th

Options (in "Threes")

- C#m – E – G#m (i – III – v)
- C#m – E – F#m (i – III – iv)
- C#m – F#m – G#m (i – iv – v)
- C#m – B – G#m (i – VII – v)

Options (in "Fours")

- C#m – E – F#m – A (i – III – iv – VI)
- C#m – G#m – E – B (i – v – III – VII)
- C#m – G#m – F#m – A (i– v – iv – VI)

Scale: D Natural minor
Dm scale: D, E, F, G, A, A#/Bb, C
Application: minor scale harmonized with triads/chords
Formula Association Used: i - ii*- III – iv –v – VI –VII

minor 1st | minor 2nd | Major 3rd | minor 4th | minor 5th | Major 6th | Major 7th
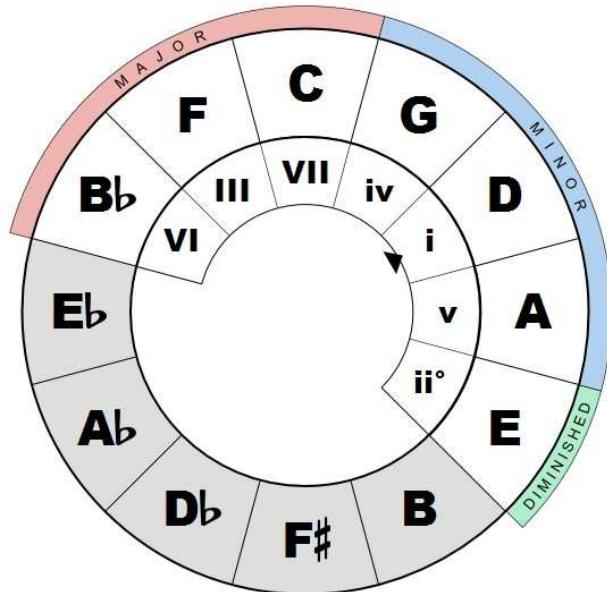
Dm	Edim	F	Gm	Am	Bb	C
i	ii*	III	iv	v	VI	VII
minor 1st	minor 2nd	Major 3rd	minor 4th	minor 5th	Major 6th	Major 7th

Options (in "Threes")

- Dm – F – Am (i – III – v)
- Dm – F – Gm (i – III – iv)
- Dm – Gm – Am (i – iv – v)
- Dm – C – Am (i – VII – v)

Options (in "Fours")

- Dm – F – Gm – Bb (i – III – iv – VI)
- Dm – Am – F – C (i – v – III – VII)
- Dm – Am – Gm – Bb (i– v – iv – VI)

Scale: D# Natural minor

D#m scale: D#/Eb, F, F#/Gb, G#/Ab, A#/Bb, B, C#/Db

Application: minor scale harmonized with triads/chords

Formula Association Used: i - ii*- III – iv –v – VI –VII

minor 1st | minor 2nd | Major 3rd | minor 4th | minor 5th | Major 6th | Major 7th
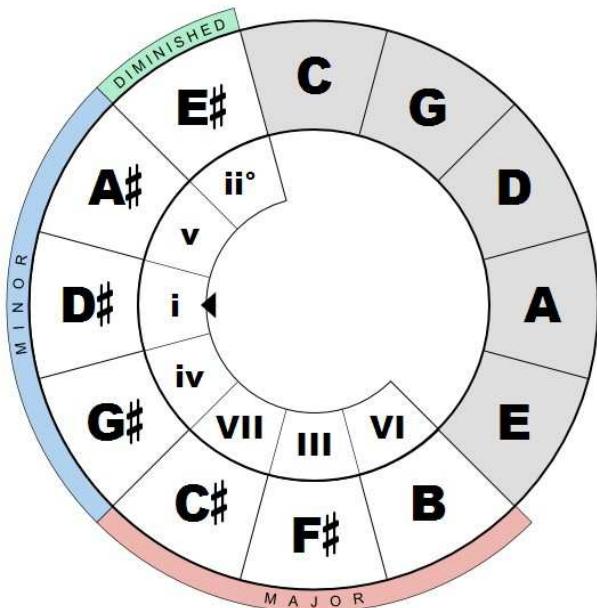
D#m	Fdim	F#	G#m	A#m	B	C#
i	ii*	III	iv	v	VI	VII
minor 1st	minor 2nd	Major 3rd	minor 4th	minor 5th	Major 6th	Major 7th

Options (in "Threes")

- D#m – F# – A#m (i – III – v)
- D#m – F# – G#m (i – III – iv)
- D#m – G#m – A#m (i – iv – v)
- D#m – C# – A#m (i – VII – v)

Options (in "Fours")

- D#m – F# – G#m – B (i – III – iv – VI)
- D#m – A#m – F# – C# (i – v – III – VII)
- D#m – A#m – G#m – B (i– v – iv – VI)

Scale: E Natural minor
Em scale: E, F#/Gb, G, A, B, C, D
Application: minor scale harmonized with triads/chords
Formula Association Used: i - ii*- III – iv –v – VI –VII

minor 1st | minor 2nd | Major 3rd | minor 4th | minor 5th | Major 6th | Major 7th
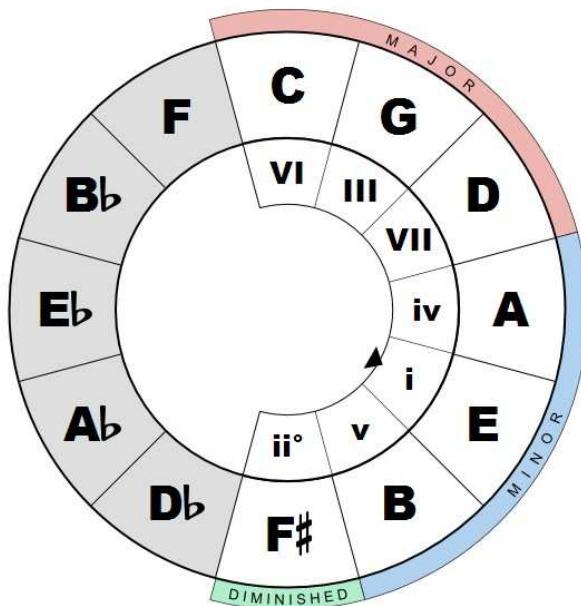
Em	F#dim	G	Am	Bm	C	D
i	ii*	III	iv	v	VI	VII
minor 1st	minor 2nd	Major 3rd	minor 4th	minor 5th	Major 6th	Major 7th

Options (in "Threes")

- Em – G – Bm (i – III – v)
- Em – G – Am (i – III – iv)
- Em – Am – Bm (i – iv – v)
- Em – D – Bm (i – VII – v)

Options (in "Fours")

- Em – G – Am – C (i – III – iv – VI)
- Em – Bm – G – D (i – v – III – VII)
- Em – Bm – Am – C (i– v – iv – VI)

Scale: F Natural minor

Fm scale: F, G, G#/Ab, A#/Bb, C, C#/Db, D#/Eb

Application: minor scale harmonized with triads/chords

Formula Association Used: i - ii*- III – iv –v – VI –VII

minor 1st | minor 2nd | Major 3rd | minor 4th | minor 5th | Major 6th | Major 7th
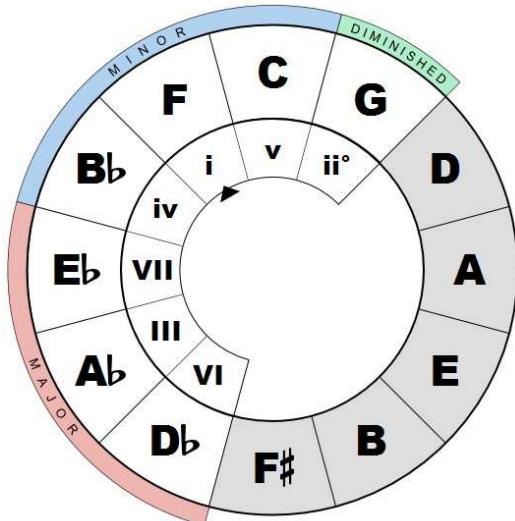
Fm	Gdim	Ab	Bbm	Cm	Db	Eb
i	ii*	III	iv	v	VI	VII
minor 1st	minor 2nd	Major 3rd	minor 4th	minor 5th	Major 6th	Major 7th

Options (in "Threes")

- Fm – Ab – Cm (i – III – v)
- Fm – Ab – Bbm (i – III – iv)
- Fm – Bbm – Cm (i – iv – v)
- Fm – Eb – Cm (i – VII – v)

Options (in "Fours")

- Fm – Ab – Bbm – Db (i – III – iv – VI)
- Fm – Cm – Ab – Eb (i – v – III – VII)
- Fm – Cm – Bbm – Db (i– v – iv – VI)

Scale: F# Natural minor
F#m scale: F#/Gb, G#/Ab, A, B, C#/Db, D, E
Application: minor scale harmonized with triads/chords
Formula Association Used: i - ii*- III – iv –v – VI –VII

minor 1st | minor 2nd | Major 3rd | minor 4th | minor 5th | Major 6th | Major 7th
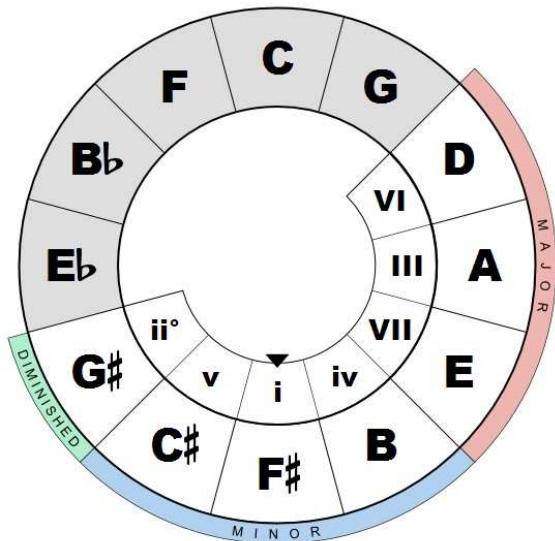
F#m	G#dim	A	Bm	C#m	D	E
i	ii*	III	iv	v	VI	VII
minor 1st	minor 2nd	Major 3rd	minor 4th	minor 5th	Major 6th	Major 7th

Options (in "Threes")

- F#m – A – C#m (i – III – v)
- F#m – A – Bm (i – III – iv)
- F#m – Bm – C#m (i – iv – v)
- F#m – E – C#m (i – VII – v)

Options (in "Fours")

- F#m – A – Bm – D (i – III – iv – VI)
- F#m – C#m – A – E (i – v – III – VII)
- F#m – C#m – Bm – D (i– v – iv – VI)

Scale: G Natural minor
Gm scale: G, A, A#/Bb, C, D, D#/Eb, F
Application: minor scale harmonized with triads/chords
Formula Association Used: i - ii*- III – iv –v – VI –VII

minor 1st | minor 2nd | Major 3rd | minor 4th | minor 5th | Major 6th | Major 7th
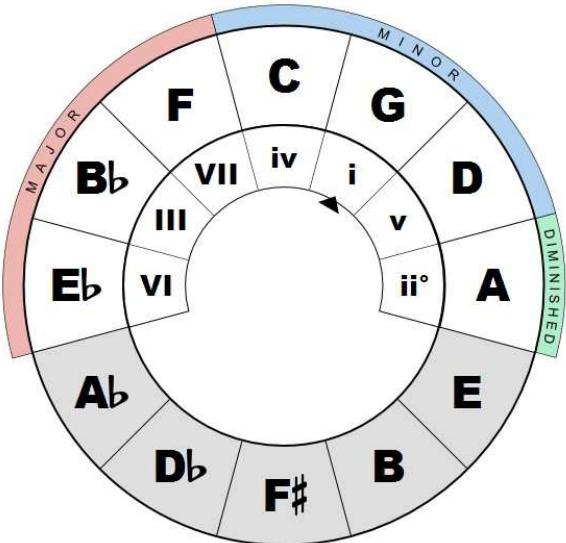
Gm	Adim	Bb	Cm	Dm	Eb	F
i	ii*	III	iv	v	VI	VII
minor 1st	minor 2nd	Major 3rd	minor 4th	minor 5th	Major 6th	Major 7th

Options (in "Threes")

- Gm – Bb – Dm (i – III – v)
- Gm – Bb – Cm (i – III – iv)
- Gm – Cm – Dm (i – iv – v)
- Gm – F – Dm (i – VII – v)

Options (in "Fours")

- Gm – Bb – Cm – Eb (i – III – iv – VI)
- Gm – Dm – Bb – F (i – v – III – VII)
- Gm – Dm – Cm – Eb (i– v – iv – VI)

Scale: G# Natural minor

G#m scale: G#/Ab, A#/Bb, B, C#/Db, D#/Eb, E, F#/Gb

Application: minor scale harmonized with triads/chords

Formula Association Used: i - ii*- III – iv –v – VI –VII

minor 1st | minor 2nd | Major 3rd | minor 4th | minor 5th | Major 6th | Major 7th
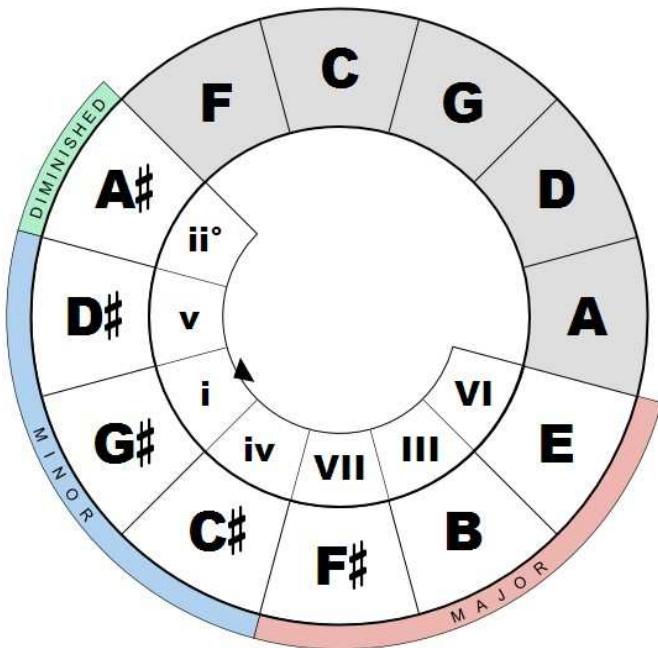
G#m	A#dim	B	C#m	D#m	E	F#
i	ii*	III	iv	v	VI	VII
minor 1st	minor 2nd	Major 3rd	minor 4th	minor 5th	Major 6th	Major 7th

Options (in "Threes")

- G#m – B – D#m (i – III – v)
- G#m – B – C#m (i – III – iv)
- G#m – C#m – D#m (i – iv – v)
- G#m – F# – D#m (i – VII – v)

Options (in "Fours")

- G#m – B – C#m – E (i – III – iv – VI)
- G#m – D#m – B – F# (i – v – III – VII)
- G#m – D#m – C#m – E (i– v – iv – VI)

Scale: A Natural minor
Am scale: A, B, C, D, E, F, G
Application: minor scale harmonized with triads/chords
Formula Association Used: i - ii*- III – iv –v – VI –VII

minor 1st | minor 2nd | Major 3rd | minor 4th | minor 5th | Major 6th | Major 7th
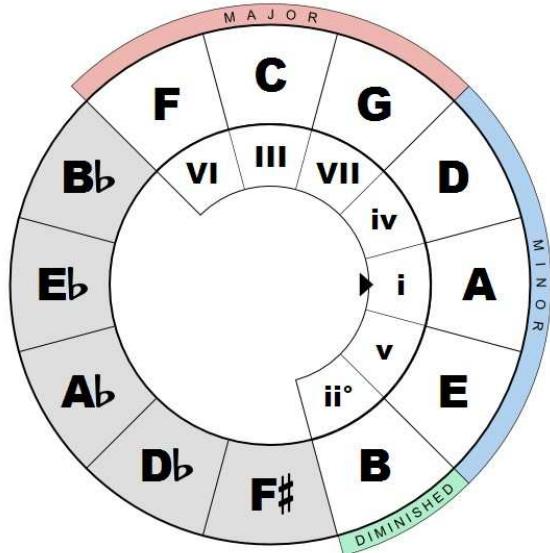
Am	Bdim	C	Dm	Em	F	G
i	ii*	III	iv	v	VI	VII
minor 1st	minor 2nd	Major 3rd	minor 4th	minor 5th	Major 6th	Major 7th

Options (in "Threes")

- Am – C – Em (i – III – v)
- Am – C – Cm (i – III – iv)
- Am – Dm – Em (i – iv – v)
- Am – G – Em (i – VII – v)

Options (in "Fours")

- Am – C – Dm – F (i – III – iv – VI)
- Am – Em – C – G (i – v – III – VII)
- Am – Em – Dm – F (i– v – iv – VI)

Scale: A# Natural minor

A#m scale: A#/Bb, C, C#/Db, D#/Eb, F, F#/Gb, G#/Ab

Application: minor scale harmonized with triads/chords

Formula Association Used: i - ii*- III – iv –v – VI –VII

minor 1st | minor 2nd | Major 3rd | minor 4th | minor 5th | Major 6th | Major 7th
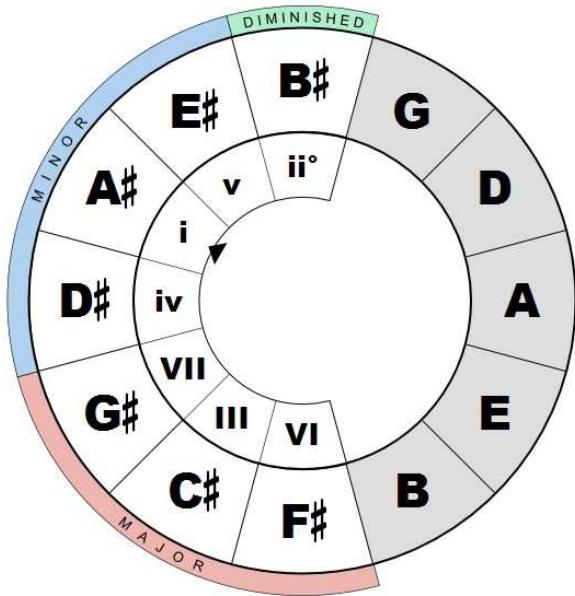
A#m	Cdim	C#	D#m	Fm	F#	G#
i	ii*	III	iv	v	VI	VII
minor 1st	minor 2nd	Major 3rd	minor 4th	minor 5th	Major 6th	Major 7th

B#dim becomes Cdim and E#m becomes Fm.

Options (in "Threes")

- A#m – C# – Fm (i – III – v)
- A#m – C# – Cm (i – III – iv)
- A#m – D#m – Fm (i – iv – v)
- A#m – G# – Fm (i – VII – v)

Options (in "Fours")

- A#m – C# – D#m – F# (i – III – iv – VI)
- A#m – Fm – C# – G# (i – v – III – VII)
- A#m – Fm – D#m – F# (i– v – iv – VI)

Scale: B Natural minor

Bm scale: B, C#/Db, D, E, F#/Gb, G, A

Application: minor scale harmonized with triads/chords

Formula Association Used: i - ii*- III – iv –v – VI –VII

minor 1st | minor 2nd | Major 3rd | minor 4th | minor 5th | Major 6th | Major 7th
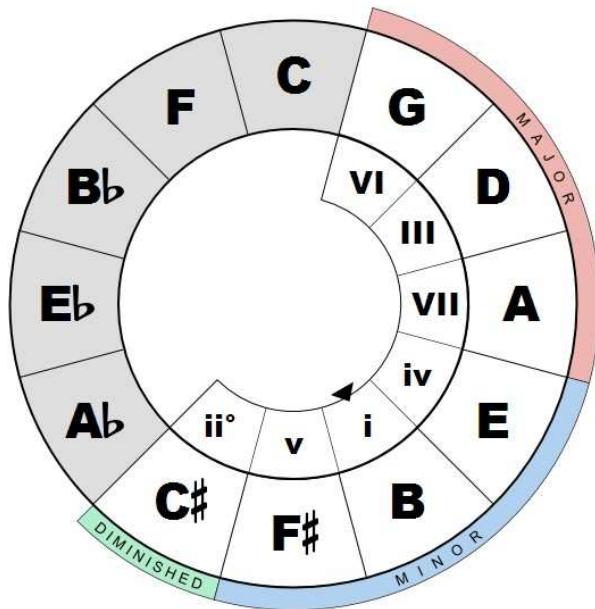
Bm	C#dim	D	Em	F#m	G	A
i	ii*	III	iv	v	VI	VII
minor 1st	minor 2nd	Major 3rd	minor 4th	minor 5th	Major 6th	Major 7th

Options (in "Threes")

- Bm – D – F#m (i – III – v)
- Bm – D – Em (i – III – iv)
- Bm – Em – F#m (i – iv – v)
- Bm – A – F#m (i – VII – v)

Options (in "Fours")

- Bm – D – Em – G (i – III – iv – VI)
- Bm – F#m – D – A (i – v – III – VII)
- Bm – F#m – Em – G (i– v – iv – VI)

We are now done with the Natural minor formula!

VI. Experimentation/Arrangement

Ok so I understand that this e-book already contains a ton of information to grasp, but this section will take everything you've already worked on and allow you to create a logical assumption – a hypothesis if you will – as to whether or not a certain formula and/or progression works for you as a musician.

What we will be doing is going back to each arrangement that I have presented. Under each list of possible arrangements I have provided you with an area in which you can choose to make notes about what works for you. This is quite possibly the most important section if you are a musician that just wants to play some arrangements. Everything you've read up until this point is really a whole bunch of theory and mathematics. Be SURE you print this out, even if you are reading this on a digital reader, as this is what I think will help you write songs and/or progressions the most.

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Major Chord Progressions

C Major: I – ii – iii – IV – V – vi – vii*
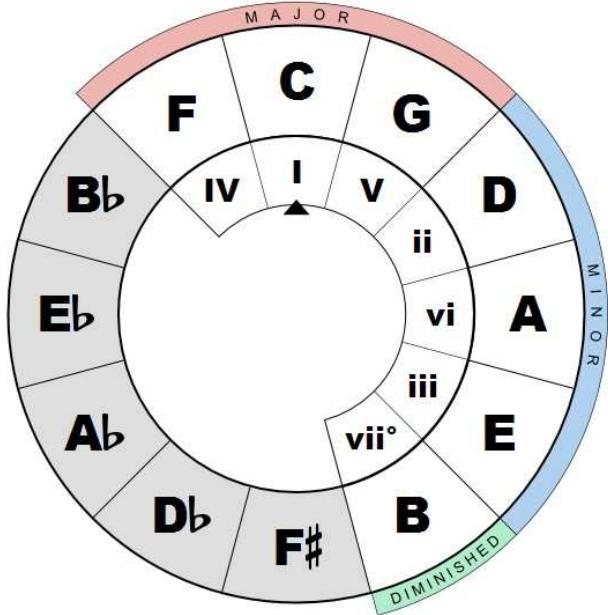
- C – Dm – Em (I – ii – iii)
- C – Em – F (I – iii – IV)
- C – F – G (I – IV – V)
- C – G – Am (I – V – vi)
- C – Dm – Em – F (I – ii – iii – IV)
- C – Em – F – G (I – iii – IV – V)
- C – F – G – Am (I – IV – V – vi)

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C# Major: I – ii – iii – IV – V – vi – vii*
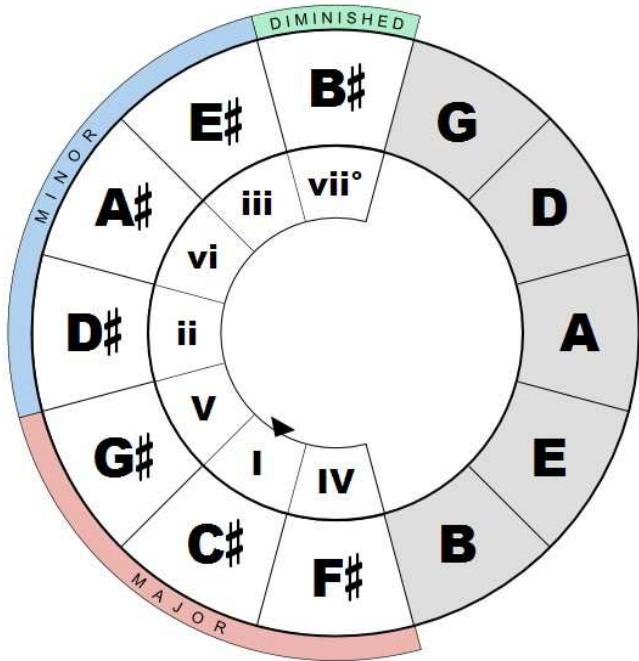
- C# – D#m – Fm (I – ii – iii)
- C# – Fm – F# (I – iii – IV)
- C# – F #– G# (I – IV – V)
- C# – G# – A#m (I – V – vi)
- C# – D#m – Fm – F# (I – ii – iii – IV)
- C# – Fm – F# – G# (I – iii – IV – V)
- C# – F# – G# – A#m (I – IV – V – vi)

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D Major: I – ii – iii – IV – V – vi – vii*
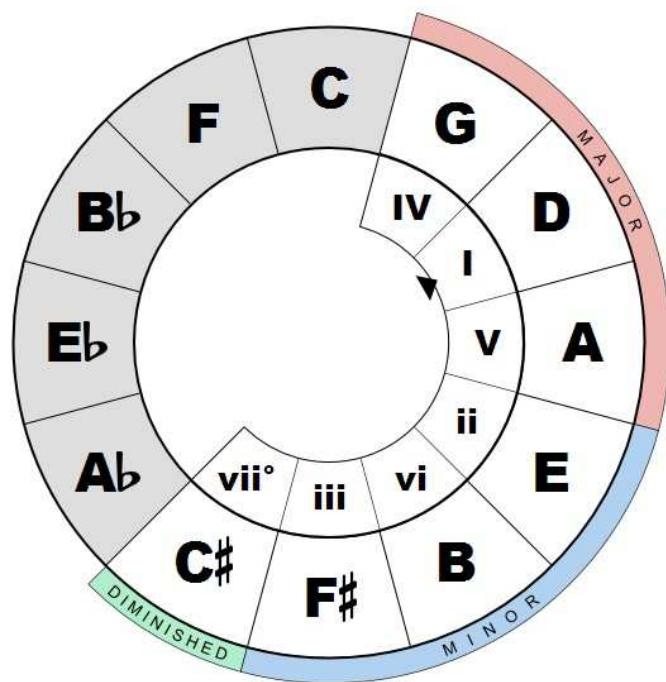
- D – Em – F#m (I – ii – iii)
- D – F#m – G (I – iii – IV)
- D – G – A (I – IV – V)
- D – A – Bm (I – V – vi)
- D – Em – F#m – G (I – ii – iii – IV)
- D – F#m – G – A (I – iii – IV – V)
- D – G – A – Bm (I – IV – V – vi)

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D# Major: I – ii – iii – IV – V – vi – vii*
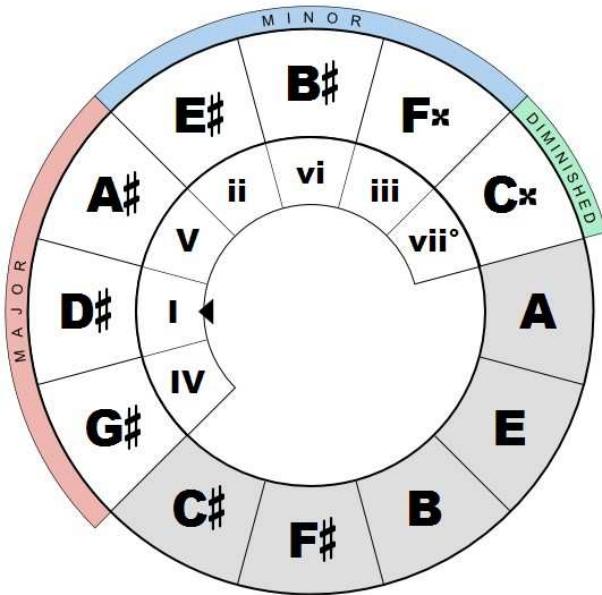
- D# – Fm – Gm (I – ii – iii)
- D# – Gm – G# (I – iii – IV)
- D# – G# – A# (I – IV – V)
- D# – A# – Cm (I – V – vi)
- D# – Fm – Gm – G# (I – ii – iii – IV)
- D# – Gm – G# – A# (I – iii – IV – V)
- D# – G# – A# – Cm (I – IV – V – vi)

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E Major: I – ii – iii – IV – V – vi – vii*
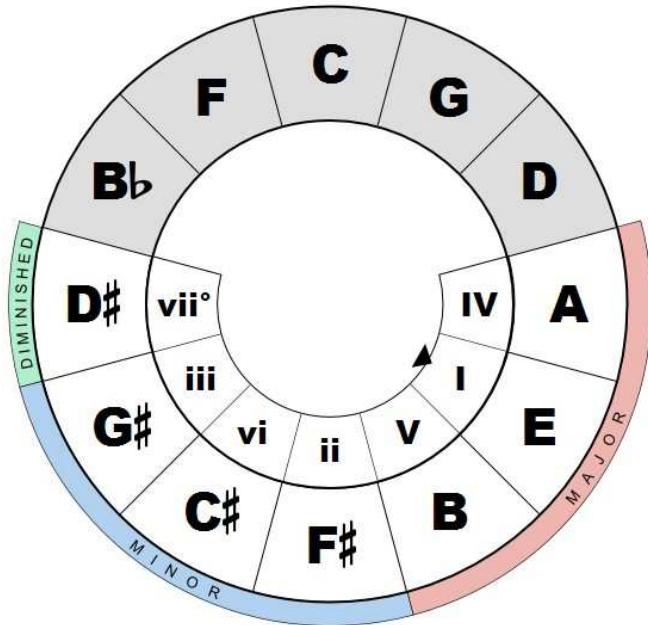
- E – F#m – G#m (I – ii – iii)
- E – G#m – A (I – iii – IV)
- E – A – B (I – IV – V)
- E – B – C#m (I – V – vi)
- E – F#m – G#m – A   (I – ii – iii – IV)
- E – G#m – A – B   (I – iii – IV – V)
- E – A – B – C#m (I – IV – V – vi)

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F Major: I – ii – iii – IV – V – vi – vii*
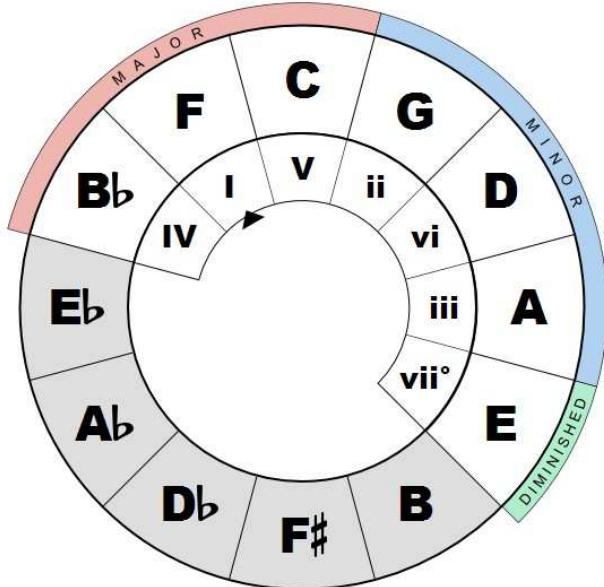
- F – Gm – Am (I – ii – iii)
- F – Am – A# (I – iii – IV)
- F – A# - C   (I – IV – V)
- F – C – Dm   (I – V – vi)
- F – Gm – Am – A#   (I – ii – iii – IV)
- F – Am – A# - C   (I – iii – IV – V)
- F – A# - C – Dm   (I – IV – V – vi)

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# F# Major: I – ii – iii – IV – V – vi – vii*
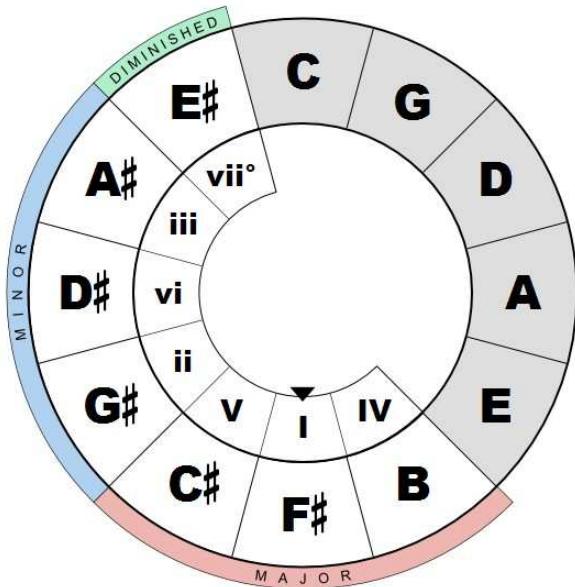
- F# – G#m – A#m (I – ii – iii)
- F# – A#m – B (I – iii – IV)
- F# – B – C# (I – IV – V)
- F# – C# – D#m (I – V – vi)
- F# – G#m – A#m – B (I – ii – iii – IV)
- F# – A#m – B – C# (I – iii – IV – V)
- F# – B – C# – D#m (I – IV – V – vi)

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G Major: I – ii – iii – IV – V – vi – vii*
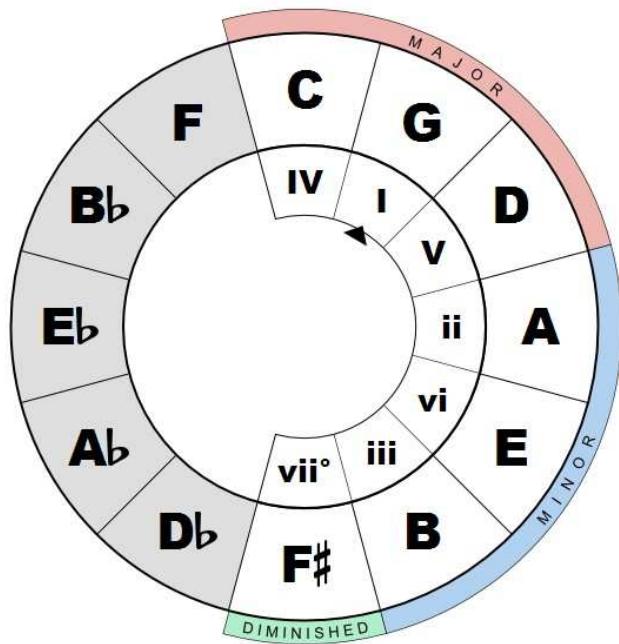
- G – Am – Bm   (I – ii – iii)
- G – Bm – C   (I – iii – IV)
- G – C – D   (I – IV – V)
- G – D – Em   (I – V – vi)
- G – Am – Bm - C   (I – ii – iii – IV)
- G – Bm – C – D   (I – iii – IV – V)
- G – C – D – Em   (I – IV – V – vi)

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G# Major: I – ii – iii – IV – V – vi – vii*
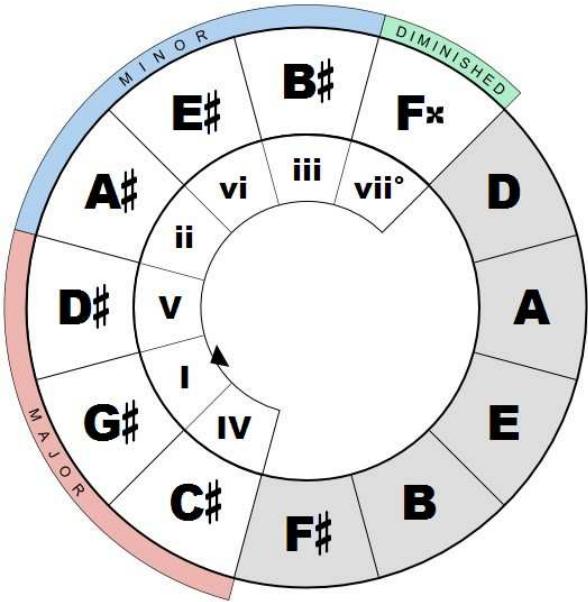
- G# – A#m – Cm   (I – ii – iii)
- G# – Cm – C#   (I – iii – IV)
- G# – C# – D#   (I – IV – V)
- G# – D# – Fm   (I – V – vi)
- G# – A#m – Cm – C#   (I – ii – iii – IV)
- G# – Cm – C# – D#   (I – iii – IV – V)
- G# – C# – D# – Fm   (I – IV – V – vi)

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# A Major: I – ii – iii – IV – V – vi – vii*
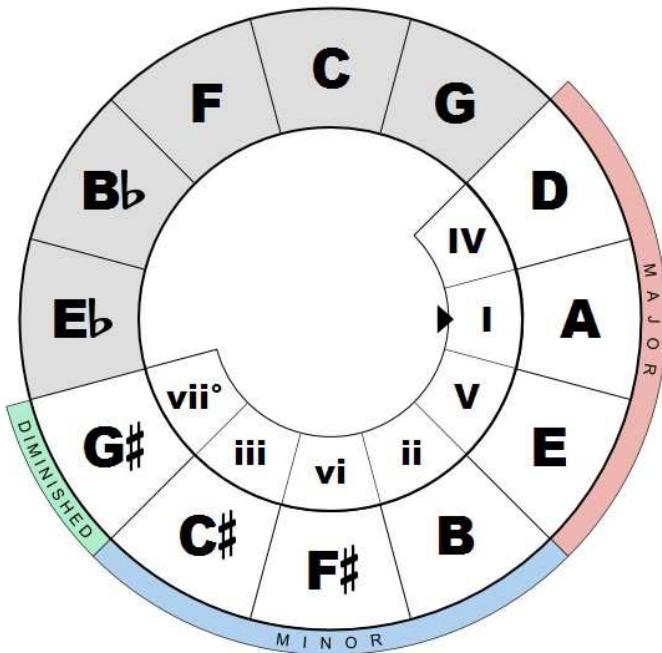
- A – Bm – C#m   (I – ii – iii)
- A – C#m – D   (I – iii – IV)
- A – D – E   (I – IV – V)
- A – E – F#m   (I – V – vi)
- A – Bm – C#m – D (I – ii – iii – IV)
- A – C#m – D – E   (I – iii – IV – V)
- A – D – E – F#m   (I – IV – V – vi)

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A# Major: I – ii – iii – IV – V – vi – vii*
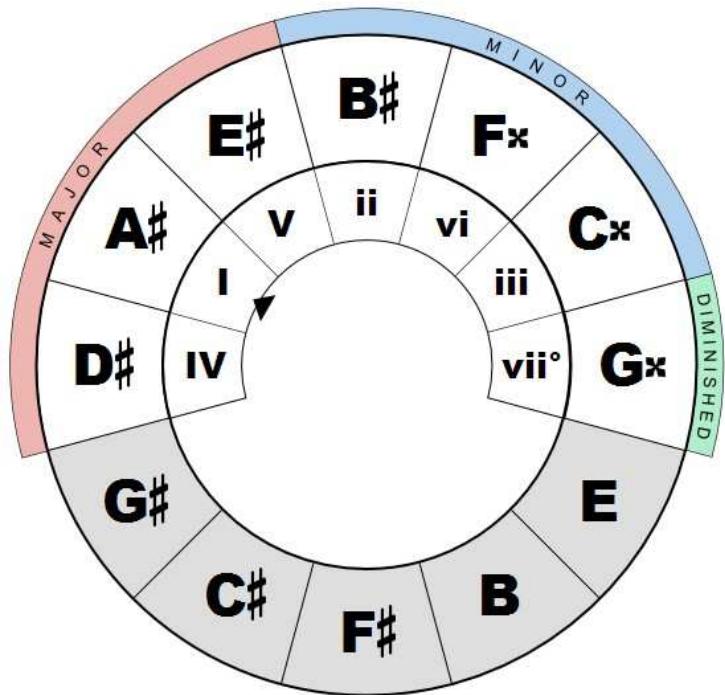
- A# - Cm – Dm   (I – ii – iii)
- A# – Dm – D#   (I – iii – IV)
- A# – D# – F   (I – IV – V)
- A# – F – Gm   (I – V – vi)
- A# – Cm – Dm – D#
  (I – ii – iii – IV)
- A# – Cm – D# – F
  (I – iii – IV – V)
- A# – D# – F – Gm
  (I – IV – V – vi)

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B Major: I – ii – iii – IV – V – vi – vii*
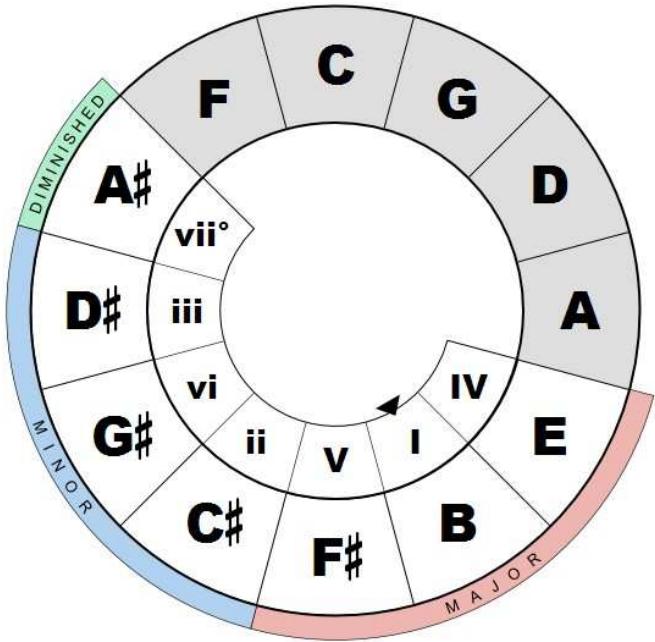
- B – C#m – D#m   (I – ii – iii)
- B – D#m – E   (I – iii – IV)
- B – E – F#   (I – IV – V)
- B – F# - G#m (I – V – vi)
- B – C#m – D#m - E (I – ii – iii – IV)
- B – D#m – E – F#   (I – iii – IV – V)
- B – E – F# - G#m   (I – IV – V – vi)

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Major 7th Chord Progressions

C Major 7: I – ii – iii – IV – V – vi – vii
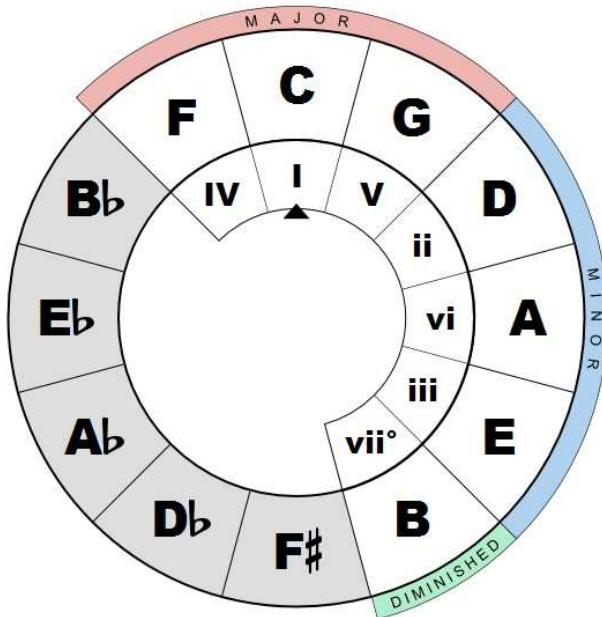
- Cmaj7 – Dm7 – Em7 (I – ii – iii)
- Cmaj7 – Em7 – Fmaj7 (I – iii – IV)
- Cmaj7 – Fmaj7 – G7 (I – IV – V)
- Cmaj7 – G7 – Am7 (I – V – vi)
- Cmaj7 – Dm7 – Em7 – Fmaj7
  (I – ii – iii – IV)
- Cmaj7 – Em7 – Fmaj7 – G7
   (I – iii – IV – V)
- Cmaj7 – Fmaj7 – G7 – Am7
  (I – IV – V – vi)

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C# Major 7: I – ii – iii – IV – V – vi – vii
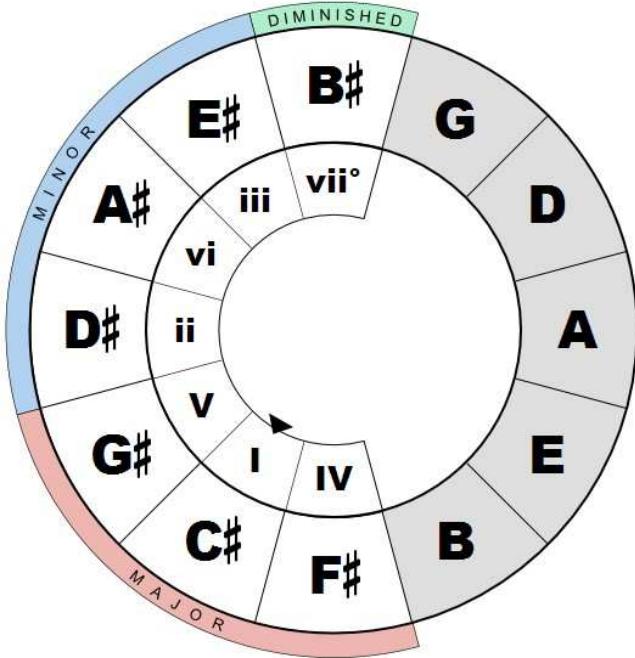
- C#maj7 – D#m7– Fm7 (I – ii – iii)
- C#maj7 – Fm7 – F#maj7 (I – iii – IV)
- C#maj7 – F#maj7 – G#7 (I – IV – V)
- C#maj7 – G#7 – A#m7 (I – V – vi)
- C#maj7 – D#m7– Fm7 – F#maj7
  (I – ii – iii – IV)
- C#maj7 – Fm7 – F#maj7 – G#7
  (I – iii – IV – V)
- C#maj7 – F#maj7 – G#7   – A#m7
  (I – IV – V – vi)

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D Major 7: I – ii – iii – IV – V – vi – vii
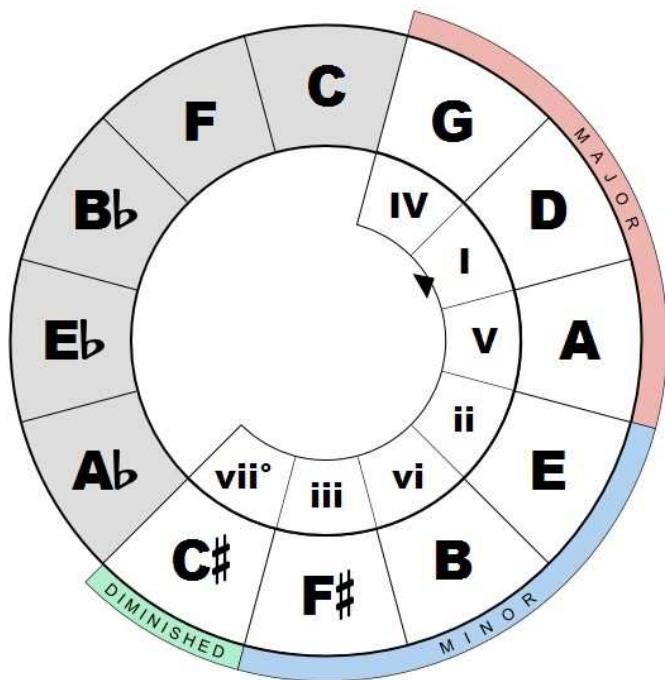
- Dmaj7 – Em7 – F#m7 (I – ii – iii)
- Dmaj7– F#m7 – Gmaj7 (I – iii – IV)
- Dmaj7– Gmaj7– A7 (I – IV – V)
- Dmaj7– A7 – Bm7 (I – V – vi)
- Dmaj7– Em7 – F#m7 – Gmaj7
  (I – ii – iii – IV)
- Dmaj7– F#m7 – Gmaj7– A7
  (I – iii – IV – V)
- Dmaj7– Gmaj7– A7 – Bm7
  (I – IV – V – vi)

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D# Major 7: I – ii – iii – IV – V – vi – vii
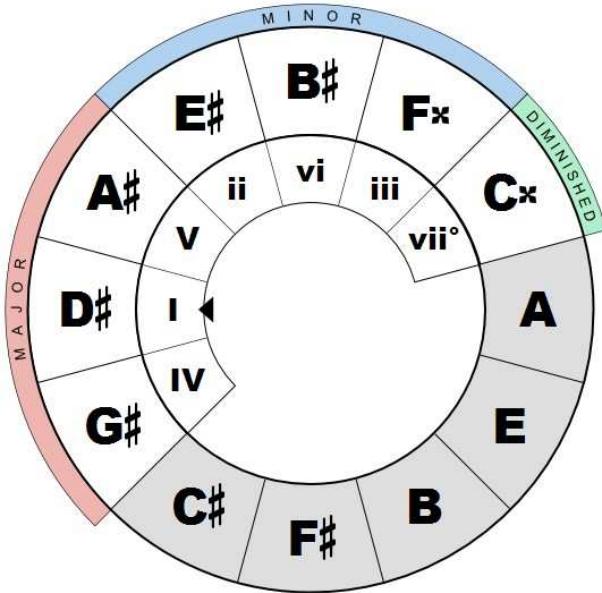
- D#maj7 – Fm7 – Gm7 (I – ii – iii)
- D#maj7 – Gm7 – G#maj7 (I – iii – IV)
- D#maj7 – G#maj7 – A#7 (I – IV – V)
- D#maj7 – A#7 – Cm7 (I – V – vi)
- D#maj7 – Fm7 – Gm7 – G#maj7
  (I – ii – iii – IV)
- D#maj7 – Gm7 – G#maj7 – A#7
  (I – iii – IV – V)
- D#maj7 – G#maj7 – A#7 – Cm7
  (I – IV – V – vi)

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E Major 7: I – ii – iii – IV – V – vi – vii
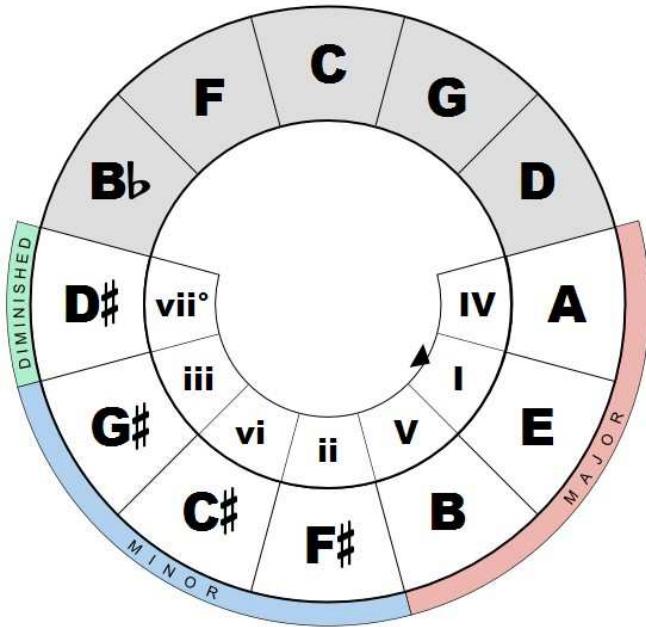
- Emaj7 – F#m7 – G#m7 (I – ii – iii)
- Emaj7– G#m7 – Amaj7 (I – iii – IV)
- Emaj7– Amaj7– B7 (I – IV – V)
- Emaj7– B7 – C#m7 (I – V – vi)
- Emaj7– F#m7 – G#m7 – Amaj7
  (I – ii – iii – IV)
- Emaj7– G#m7 – Amaj7– B7
   (I – iii – IV – V)
- Emaj7– Amaj7– B7 – C#m7
  (I – IV – V – vi)

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F Major 7: I – ii – iii – IV – V – vi – vii

- Fmaj7 – Gm7 – Am7 (I – ii – iii)
- Fmaj7 – Am7 – A#maj7 (I – iii – IV)
- Fmaj7 – A#maj7 – C7   (I – IV – V)
- Fmaj7– C7 – Dm7   (I – V – vi)
- Fmaj7– Gm7 – Am7 – A#maj7
  (I – ii – iii – IV)
- Fmaj7– Am7 – A#maj7 – C7
  (I – iii – IV – V)
- Fmaj7– A#maj7 – C7 – Dm7
  (I – IV – V – vi)

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F# Major 7: I – ii – iii – IV – V – vi – vii
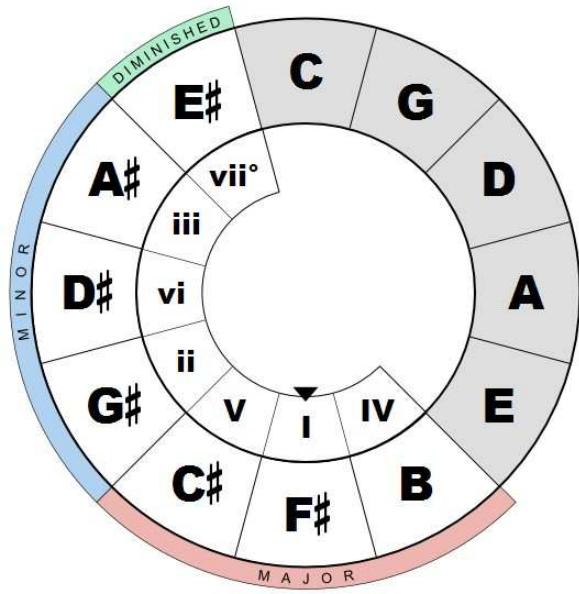
- F#maj7 – G#m7 – A#m7 (I – ii – iii)
- F#maj7 – A#m7 – Bmaj7 (I – iii – IV)
- F#maj7 – Bmaj7 – C#7   (I – IV – V)
- F#maj7 – C#7 – D#m7   (I – V – vi)
- F#maj7 – G#m7 – A#m7 – Bmaj7 (I – ii – iii – IV)
- F#maj7 – A#m7 – Bmaj7 – C#7 (I – iii – IV – V)
- F#maj7 – Bmaj7 – C#7 – D#m7 (I – IV – V – vi)

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G Major 7: I – ii – iii – IV – V – vi – vii

- Gmaj7 – Am7 – Bm7   (I – ii – iii)
- Gmaj7 – Bm7 – Cmaj7   (I – iii – IV)
- Gmaj7– Cmaj7– D7   (I – IV – V)
- Gmaj7– D7 – Em7   (I – V – vi)
- Gmaj7– Am7 – Bm7 - Cmaj7
  (I – ii – iii – IV)
- Gmaj7– Bm7 – Cmaj7– D7
 (I – iii – IV – V)
- Gmaj7– Cmaj7– D7 – Em7
  (I – IV – V – vi)

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G# Major 7: I – ii – iii – IV – V – vi – vii
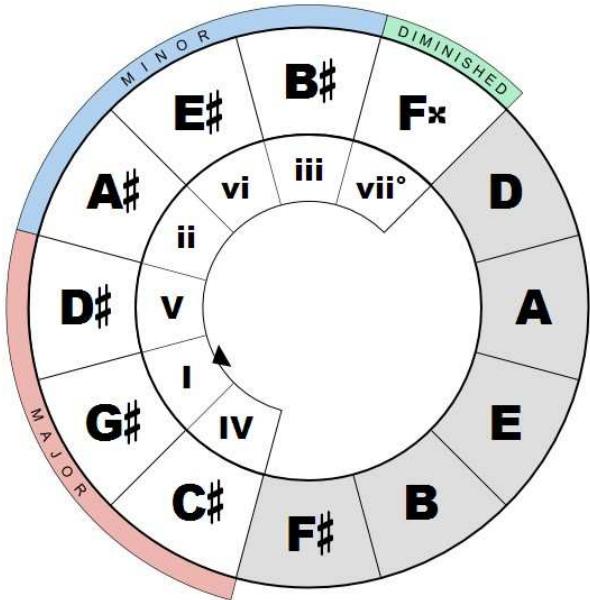
- G#maj7 – A#m7 – Cm7   (I – ii – iii)
- G#maj7 – Cm7 – C#maj7   (I – iii – IV)
- G#maj7 – C#maj7 – D#7   (I – IV – V)
- G#maj7 – D#7 – Fm7   (I – V – vi)
- G#maj7 – A#m7 – Cm7 – C#maj7
  (I – ii – iii – IV)
- G#maj7 – Cm7 – C#maj7 – D#7
  (I – iii – IV – V)
- G#maj7 – C#maj7 – D#7 – Fm7
  (I – IV – V – vi)

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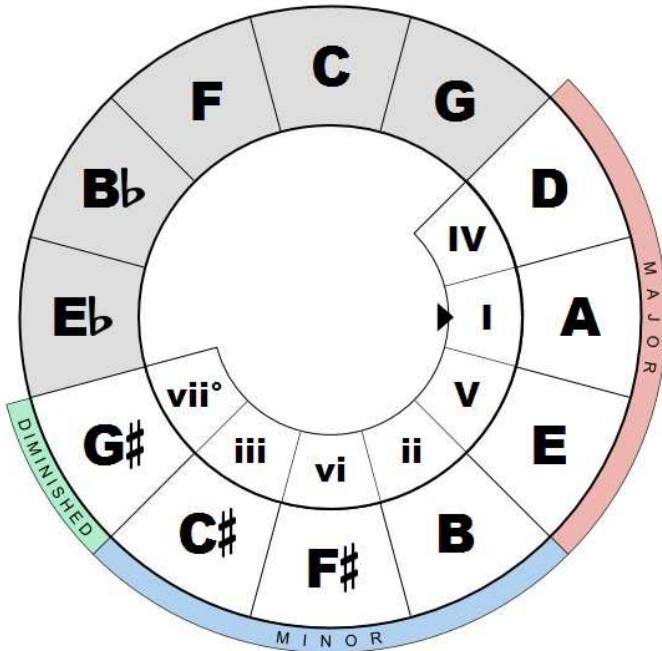
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A Major 7: I – ii – iii – IV – V – vi – vii


- Amaj7 – Bm7 – C#m7   (I – ii – iii)
- Amaj7– C#m7 – Dmaj7
  (I – iii – IV)
- Amaj7– Dmaj7 – E7   (I – IV – V)
- Amaj7– E7 – F#m7   (I – V – vi)
- Amaj7– Bm7 – C#m7 – Dmaj7
  (I – ii – iii – IV)
- Amaj7– C#m7 – Dmaj7 – E7
  (I – iii – IV – V)
- Amaj7– Dmaj7 – E7 – F#m7
  (I – IV – V – vi)

Notes:
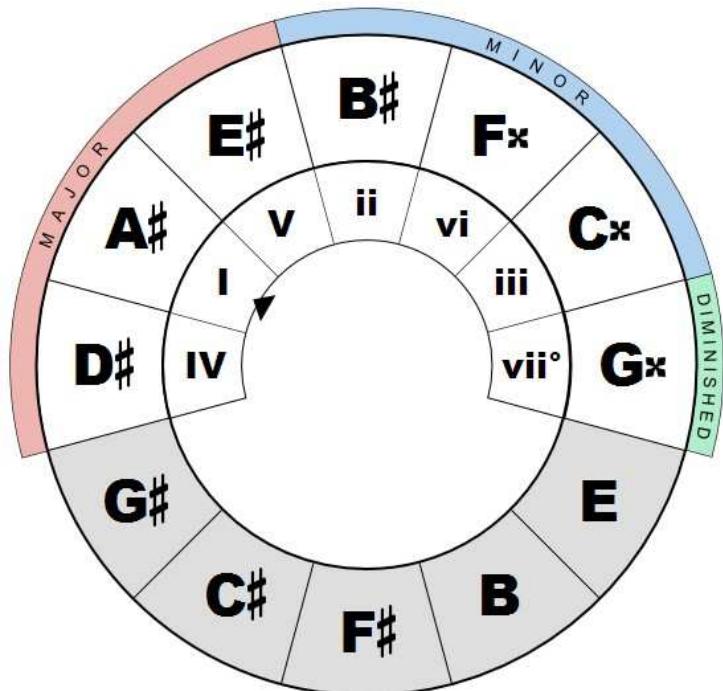
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A# Major 7: I – ii – iii – IV – V – vi – vii

- A#maj7 – Cm7 – Dm7
  (I – ii – iii)
- A#maj7 – Dm7 – D#maj7
  (I – iii – IV)
- A#maj7 – D#maj7 – F7
  (I – IV – V)
- A#maj7 – F7 – Gm7
  (I – V – vi)
- A#maj7 – Cm7 – Dm7 –
  D#maj7 (I – ii – iii – IV)
- A#maj7 – Cm7 – D#maj7 – F7
  (I – iii – IV – V)
- A#maj7 – D#maj7 – F7 – Gm7
  (I – IV – V – vi)

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B Major 7: I – ii – iii – IV – V – vi – vii
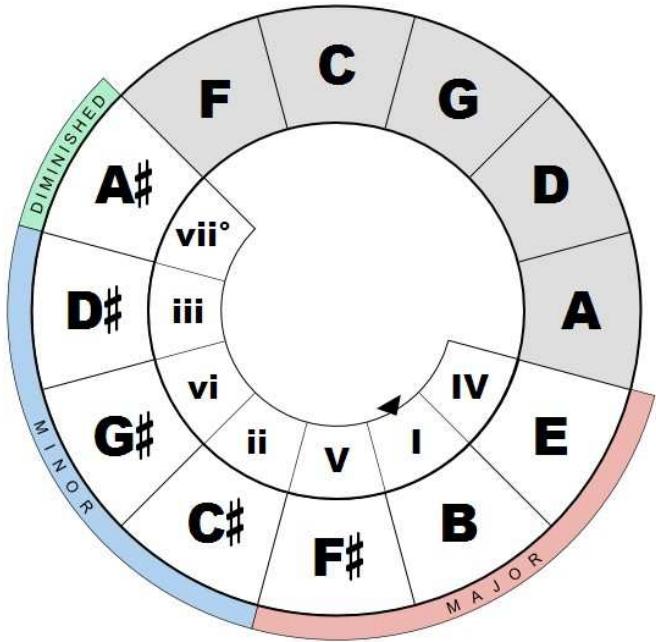
- Bmaj7 – C#m7 – D#m7   (I – ii – iii)
- Bmaj7– D#m7 – Emaj7   (I – iii – IV)
- Bmaj7– Emaj7– F# 7 (I – IV – V)
- Bmaj7– F#7 - G#m7 (I – V – vi)
- Bmaj7– C#m7 – D#m7 - Emaj7
  (I – ii – iii – IV)
- Bmaj7– D#m7– Emaj7– F#7
  (I – iii – IV – V)
- Bmaj7– Emaj7– F#7 - G#m7
   (I – IV – V – vi)

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(Major) 6th Chord Progressions

C6: I – ii – IV - V
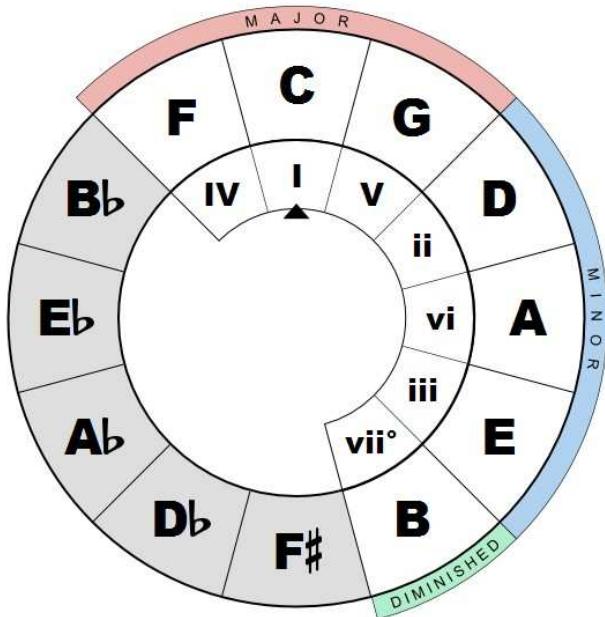
- C6 – Dm6 – F6 (I – ii – IV)
- C6 – Dm6 – G6 (I – ii – V)
- C6 – F6 – G6 (I – IV – V)
- C6 – G6 – F6 (I – V – IV)
- C6 – Dm6 – F6 – G6 (I – ii – IV - V)
- C6 – Dm6 – G6 – F6 (I – ii – V – IV)
- C6– F6 – G6 – Dm6 (I – IV – V – ii)

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C#6: I – ii – IV - V
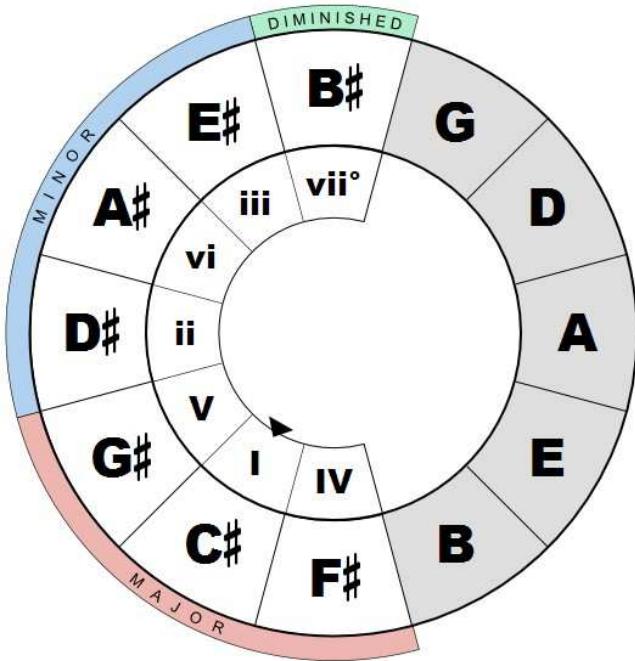
- C#6 – D#m6 – F#6 (I – ii – IV)
- C#6 – D#m6 – G#6 (I – ii – V)
- C#6 – F#6 – G#6 (I – IV – V)
- C#6 – G#6 – F#6 (I – V – IV)
- C#6 – D#m6 – F#6 – G#6
  (I – ii – IV - V)
- C#6 – D#m6 – G#6 – F#6
  (I – ii – V – IV)
- C#6– F#6 – G#6 – D#m6
  (I – IV – V – ii)

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D6: I – ii – IV - V
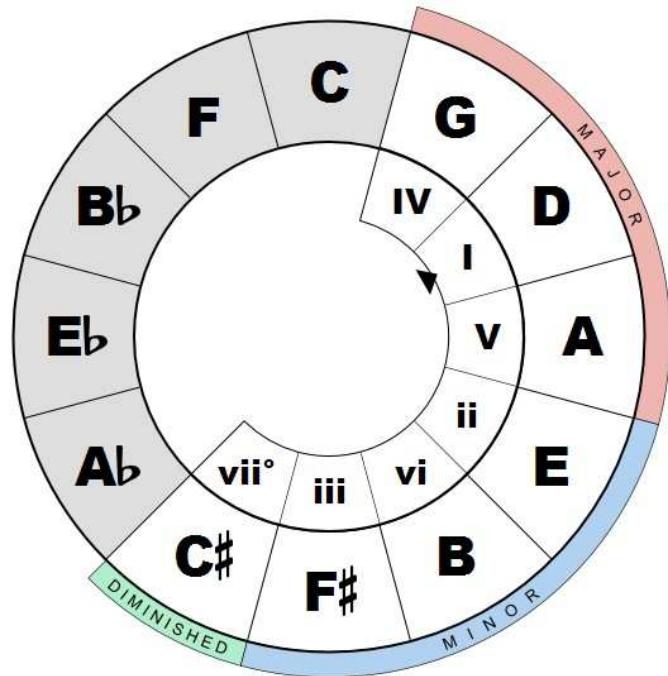
- D6 – Em6 – G6 (I – ii – IV)
- D6 – Em6 – A6 (I – ii – V)
- D6 – G6 – A6 (I – IV – V)
- D6 – A6 – G6 (I – V – IV)
- D6 – Em6 – G6 – A6
  (I – ii – IV - V)
- D6 – Em6 – A6 – G6
  (I – ii – V – IV)
- D6– G6 – A6 – Em6
   (I – IV – V – ii)

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D#6: I – ii – IV - V
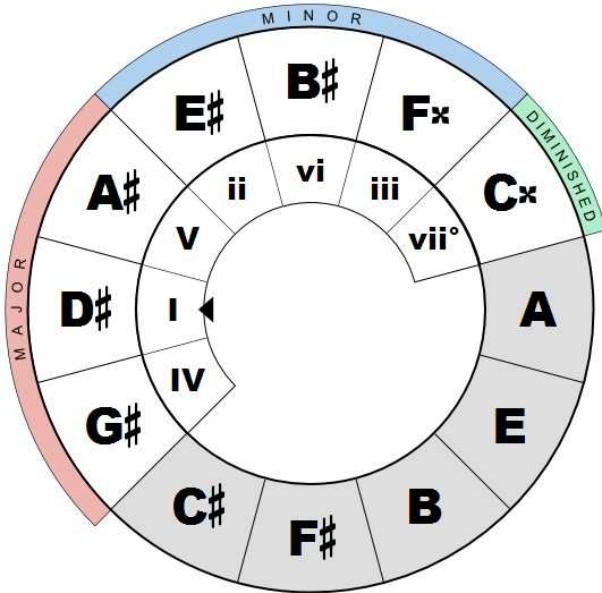
- D#6 – Fm6 – G#6 (I – ii – IV)
- D#6 – Fm6 – A#6 (I – ii – V)
- D#6 – G#6 – A#6 (I – IV – V)
- D#6 – A#6 – G#6 (I – V – IV)
- D#6 – Fm6 – G#6 – A#6 (I – ii – IV - V)
- D#6 – Fm6 – A#6 – G#6 (I – ii – V – IV)
- D#6 – G#6 – A#6 – Fm6 (I – IV – V – ii)

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E6: I – ii – IV - V
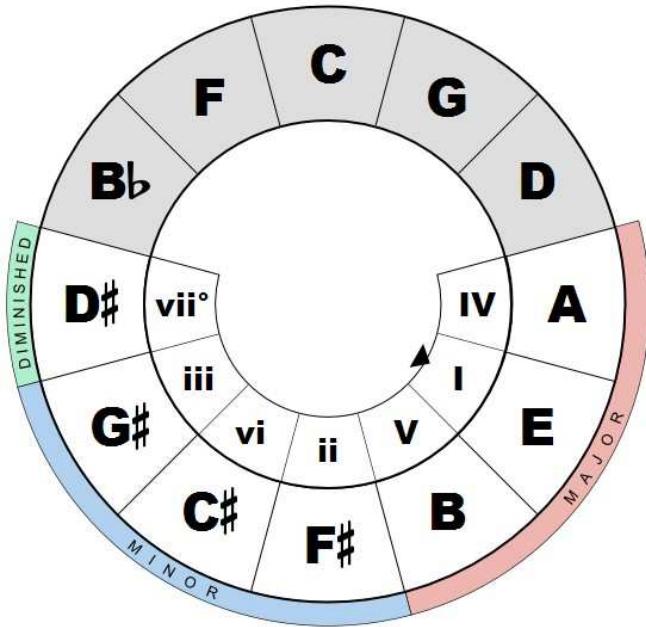
- E6 – F#m6 – A6 (I – ii – IV)
- E6 – F#m6 – B6 (I – ii – V)
- E6 – A6 – B6 (I – IV – V)
- E6 – B6 – A6 (I – V – IV)
- E6 – F#m6 – A6 – B6 (I – ii – IV - V)
- E6 – F#m6 – B6 – A6 (I – ii – V – IV)
- E6– A6 – B6 – F#m6 (I – IV – V – ii)

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F6: I – ii – IV - V
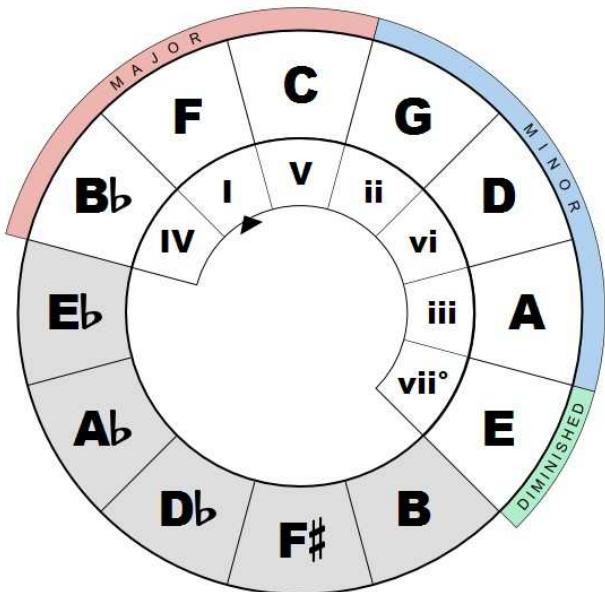
- F6 – Gm6 – Bb6 (I – ii – IV)
- F6 – Gm6 – C6 (I – ii – V)
- F6 – Bb6 – C6 (I – IV – V)
- F6 – C6 – Bb6 (I – V – IV)
- F6 – Gm6 – Bb6 – C6 (I – ii – IV - V)
- F6 – Gm6 – C6 – Bb6 (I – ii – V – IV)
- F6– Bb6 – C6 – Gm6 (I – IV – V – ii)

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F#6: I – ii – IV - V
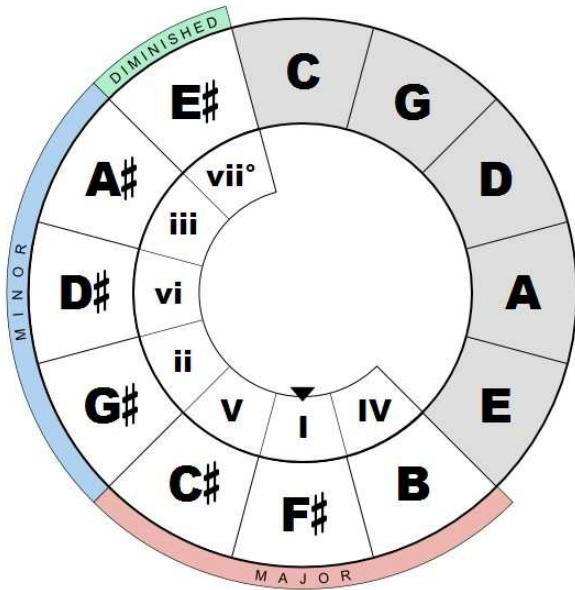
- F#6 – G#m6 – B6 (I – ii – IV)
- F#6 – G#m6 – C#6 (I – ii – V)
- F#6 – B6 – C#6 (I – IV – V)
- F#6 – C#6 – B6 (I – V – IV)
- F#6 – G#m6 – B6 – C#6 (I – ii – IV - V)
- F#6 – G#m6 – C#6 – B6 (I – ii – V – IV)
- F#6– B6 – C#6 – G#m6 (I – IV – V – ii)

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G6: I – ii – IV - V
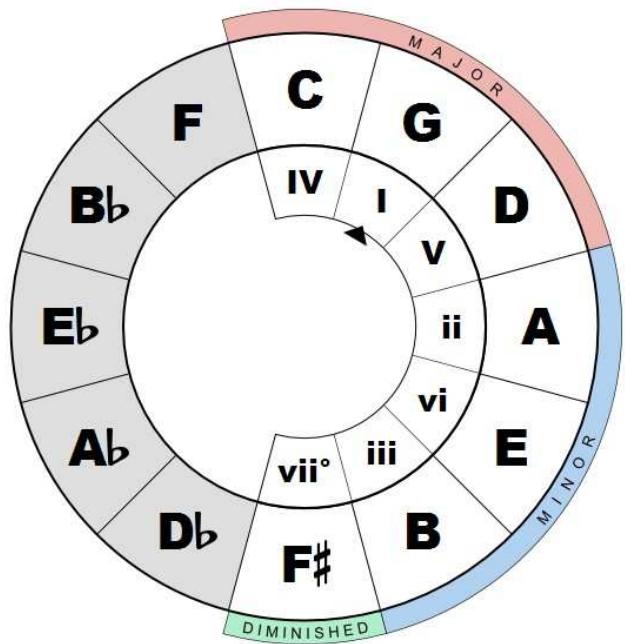
- G6 – Am6 – C6 (I – ii – IV)
- G6 – Am6 – D6 (I – ii – V)
- G6 – C6 – D6 (I – IV – V)
- G6 – D6 – C6 (I – V – IV)
- G6 – Am6 – C6 – D6 (I – ii – IV - V)
- G6 – Am6 – D6 – C6 (I – ii – V – IV)
- G6– C6 – D6 – Am6 (I – IV – V – ii)

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G#6: I – ii – IV - V
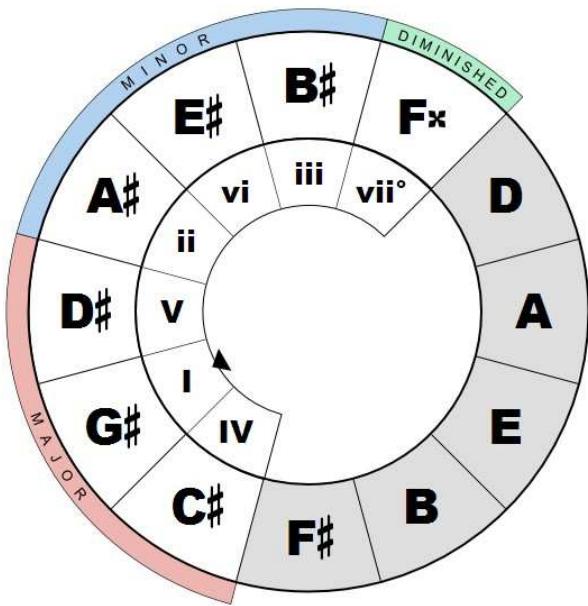
- G#6 – A#m6 – C#6 (I – ii – IV)
- G#6 – A#m6 – D#6 (I – ii – V)
- G#6 – C#6 – D#6 (I – IV – V)
- G#6 – D#6 – C#6 (I – V – IV)
- G#6 – A#m6 – C#6 – D#6 (I – ii – IV - V)
- G#6 – A#m6 – D#6 – C#6 (I – ii – V – IV)
- G#6 – C#6 – D#6 – A#m6 (I – IV – V – ii)

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A6: I – ii – IV - V

- A6 – Bm6 – D6 (I – ii – IV)
- A6 – Bm6 – E6 (I – ii – V)
- A6 – D6 – E6 (I – IV – V)
- A6 – E6 – D6 (I – V – IV)
- A6 – Bm6 – D6 – E6
  (I – ii – IV - V)
- A6 – Bm6 – E6 – D6
 (I – ii – V – IV)
- A6– D6 – E6 – Bm6
  (I – IV – V – ii)

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A#6: I – ii – IV - V
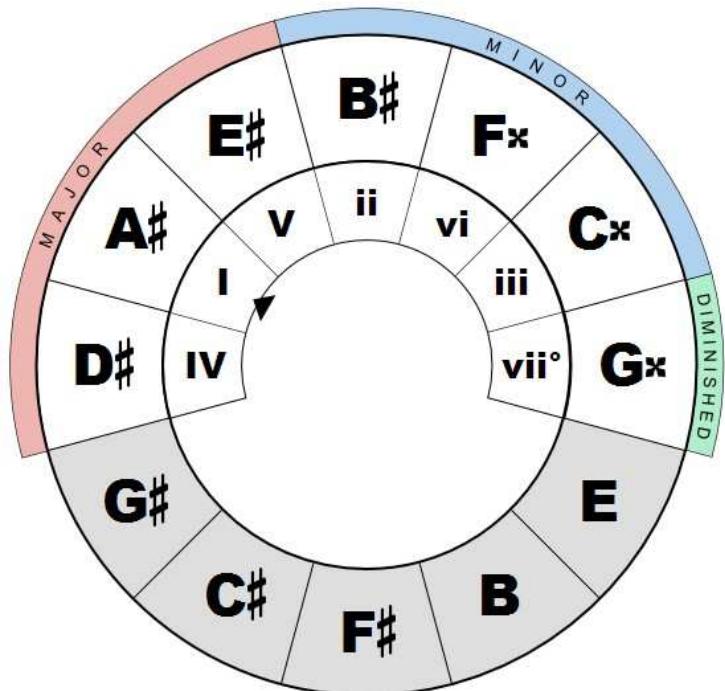
- A#6 – Cm6 – D#6 (I – ii – IV)
- A#6 – Cm6 – F6 (I – ii – V)
- A#6 – D#6 – F6 (I – IV – V)
- A#6 – F6 – D#6 (I – V – IV)
- A#6 – Cm6 – D#6 – F6
  (I – ii – IV - V)
- A#6 – Cm6 – F6 – D#6
  (I – ii – V – IV)
- A#6– D#6 – F6 – Cm6
  (I – IV – V – ii)

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B6: I – ii – IV - V
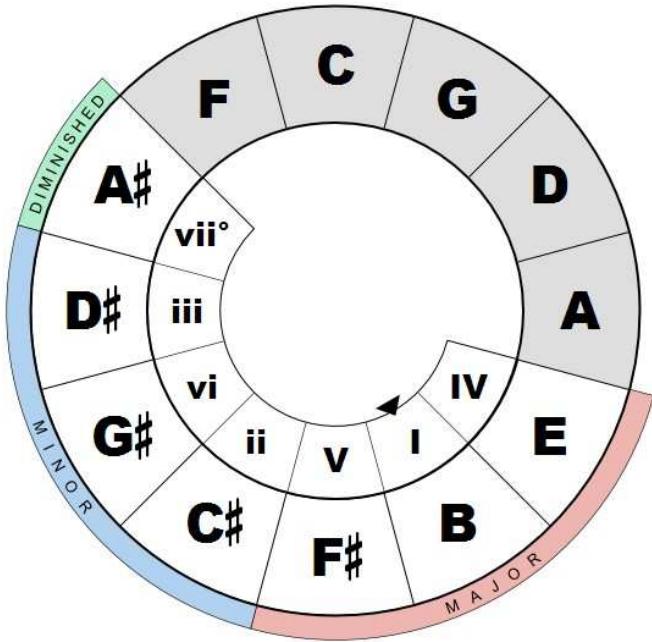
- B6 – C#m6 – E6 (I – ii – IV)
- B6 – C#m6 – F#6 (I – ii – V)
- B6 – E6 – F#6 (I – IV – V)
- B6 – F#6 – E6 (I – V – IV)
- B6 – C#m6 – E6 – F#6
  (I – ii – IV - V)
- B6 – C#m6 – F#6 – E6
  (I – ii – V – IV)
- B6– E6 – F#6 – C#m6
   (I – IV – V – ii)

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Major 9th Chord Progressions

Cmaj9: I – ii – IV – V - vi
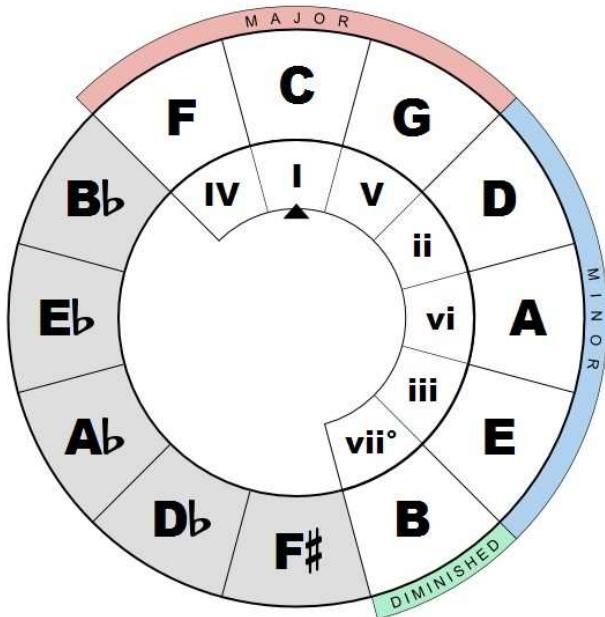
- Cmaj9 – Fmaj9 – Am9 (I – IV - vi)
- Cmaj9 – Dm9 – G9 (I – ii – V)
- Cmaj9 – Am9 – G9 (I – vi – V)
- Cmaj9 – G9 – Fmaj9 (I – V – IV)
- Cmaj9 – Dm9 – Am9 – G9
  (I – ii – vi -V)
- Cmaj9– Dm9 – G9 – Fmaj9
   (I – ii – V – IV)
- Cmaj9– Fmaj9 – G9 – Am9
   (I – IV – V – vi)

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C#maj9: I – ii – IV – V - vi
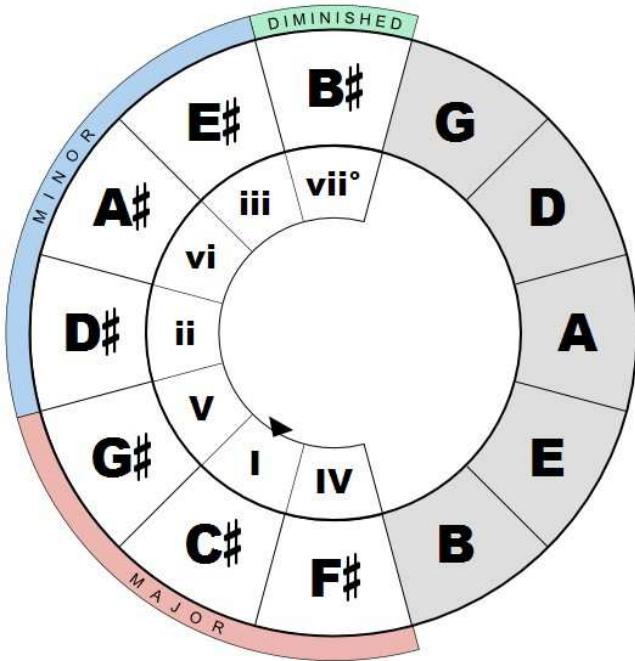
- C#maj9 – F#maj9 – A#m9 (I – IV - vi)
- C#maj9 – D#m9 – G#9 (I – ii – V)
- C#maj9 – A#m9 – G#9 (I – vi – V)
- C#maj9 – G#9 – F#maj9 (I – V – IV)
- C#maj9 – D#m9 – A#m9 – G#9 (I – ii – vi -V)
- C#maj9– D#m9 – G#9 – F#maj9 (I – ii – V – IV)
- C#maj9– F#maj9 – G#9 – A#m9 (I – IV – V – vi)

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Dmaj9: I – ii – IV – V - vi
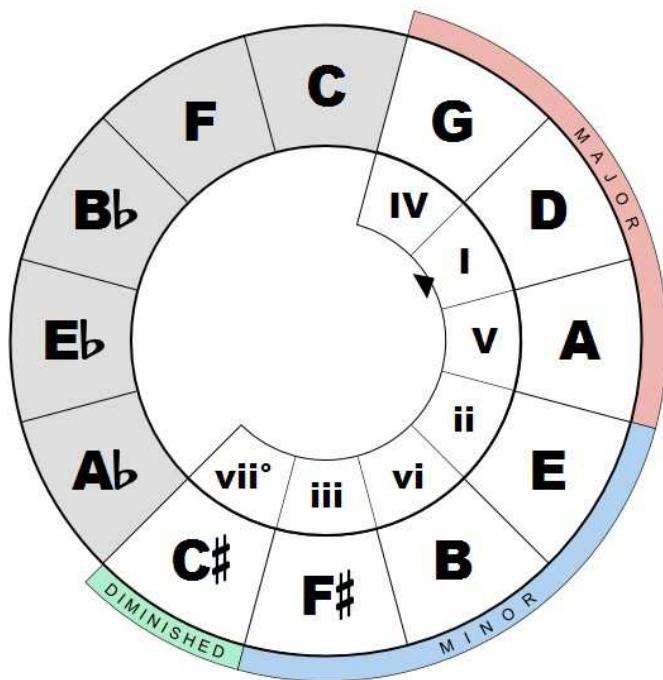
- Dmaj9 – Gmaj9 – Bm9 (I – IV - vi)
- Dmaj9 – Dm9 – A9 (I – ii – V)
- Dmaj9 – Bm9 – A9 (I – vi – V)
- Dmaj9 – A9 – Gmaj9 (I – V – IV)
- Dmaj9 – Dm9 – Bm9 – A9
  (I – ii – vi -V)
- Dmaj9– Dm9 – A9 – Gmaj9
  (I – ii – V – IV)
- Dmaj9– Gmaj9 – A9 – Bm9
  (I – IV – V – vi)

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D#maj9: I – ii – IV – V - vi
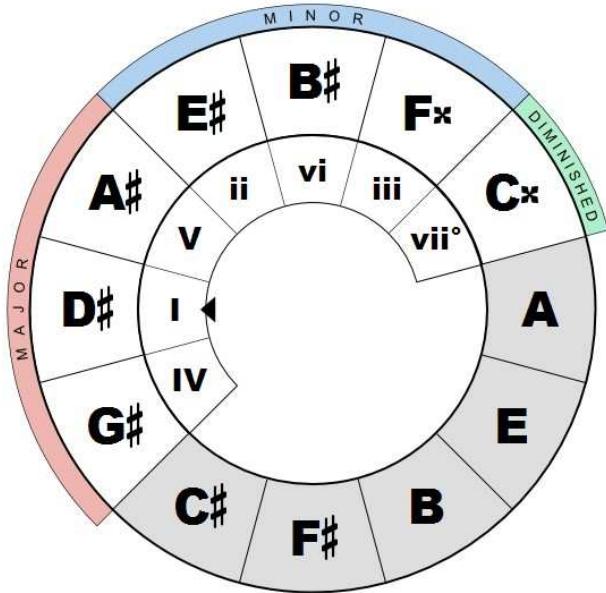
- D#maj9 – G#maj9 – Cm9 (I – IV - vi)
- D#maj9 – Fm9 – A#9 (I – ii – V)
- D#maj9 – Cm9 – A#9 (I – vi – V)
- D#maj9 – A#9 – G#maj9 (I – V – IV)
- D#maj9 – Fm9 – Cm9 – A#9
  (I – ii – vi -V)
- D#maj9– Fm9 – A#9 – G#maj9
  (I – ii – V – IV)
- D#maj9– G#maj9 – A#9 – Cm9
  (I – IV – V – vi)

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Emaj9: I – ii – IV – V - vi
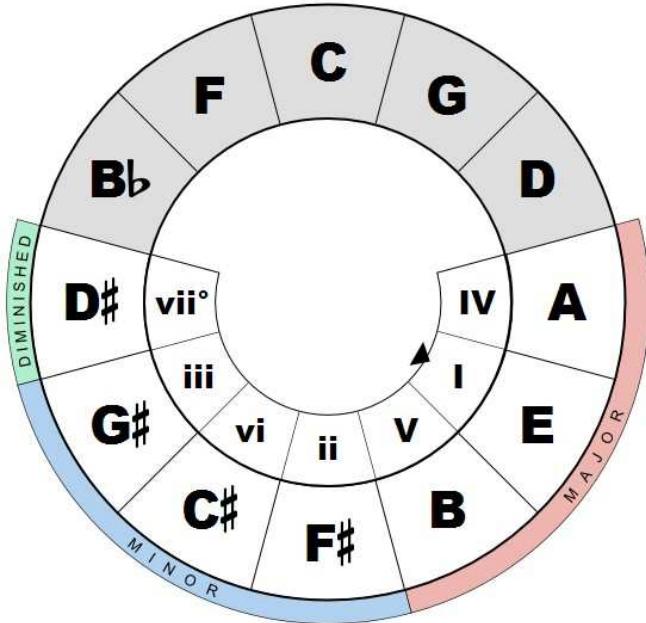
- Emaj9 – Amaj9 – C#m9 (I – IV - vi)
- Emaj9 – F#m9 – B9 (I – ii – V)
- Emaj9 – C#m9 – B9 (I – vi – V)
- Emaj9 – B9 – Amaj9 (I – V – IV)
- Emaj9 – F#m9 – C#m9 – B9
  (I – ii – vi -V)
- Emaj9– F#m9 – B9 – Amaj9
  (I – ii – V – IV)
- Emaj9– Amaj9 – B9 – C#m9
  (I – IV – V – vi)

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Fmaj9: I – ii – IV – V - vi

- Fmaj9 – Bbmaj9 – Dm9 (I – IV - vi)
- Fmaj9 – Gm9 – C9 (I – ii – V)
- Fmaj9 – Dm9 – C9 (I – vi – V)
- Fmaj9 – C9 – Bbmaj9 (I – V – IV)
- Fmaj9 – Gm9 – Dm9 – C9
  (I – ii – vi -V)
- Fmaj9– Gm9 – C9 – Bbmaj9
  (I – ii – V – IV)
- Fmaj9– Bbmaj9 – C9 – Dm9
  (I – IV – V – vi)

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F#maj9: I – ii – IV – V - vi
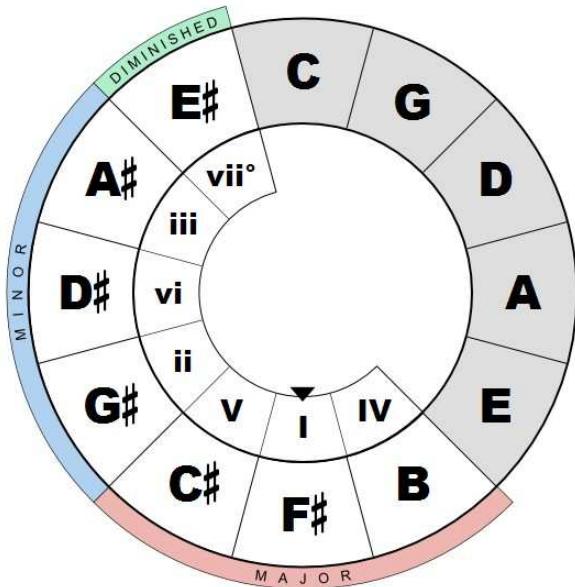
- F#maj9 – Bmaj9 – D#m9 (I – IV - vi)
- F#maj9 – G#m9 – C#9 (I – ii – V)
- F#maj9 – D#m9 – C#9 (I – vi – V)
- F#maj9 – C#9 – Bmaj9 (I – V – IV)
- F#maj9 – G#m9 – D#m9 – C#9
  (I – ii – vi -V)
- F#maj9– G#m9 – C#9 – Bmaj9
  (I – ii – V – IV)
- F#maj9– Bmaj9 – C#9 – D#m9
   (I – IV – V – vi)

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Gmaj9: I – ii – IV – V - vi
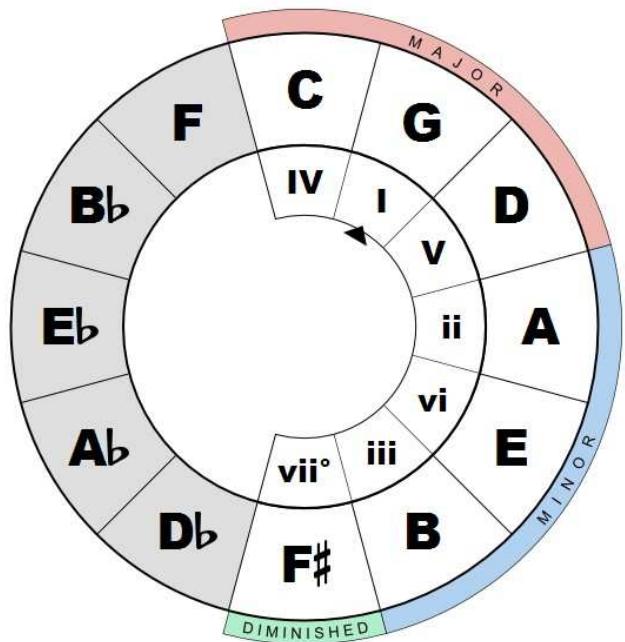
- Gmaj9 – Cmaj9 – Em9 (I – IV - vi)
- Gmaj9 – Am9 – D9 (I – ii – V)
- Gmaj9 – Em9 – D9 (I – vi – V)
- Gmaj9 – D9 – Cmaj9 (I – V – IV)
- Gmaj9 – Am9 – Em9 – D9
  (I – ii – vi -V)
- Gmaj9– Am9 – D9 – Cmaj9
 (I – ii – V – IV)
- Gmaj9– Cmaj9 – D9 – Em9
  (I – IV – V – vi)

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G#maj9: I – ii – IV – V - vi
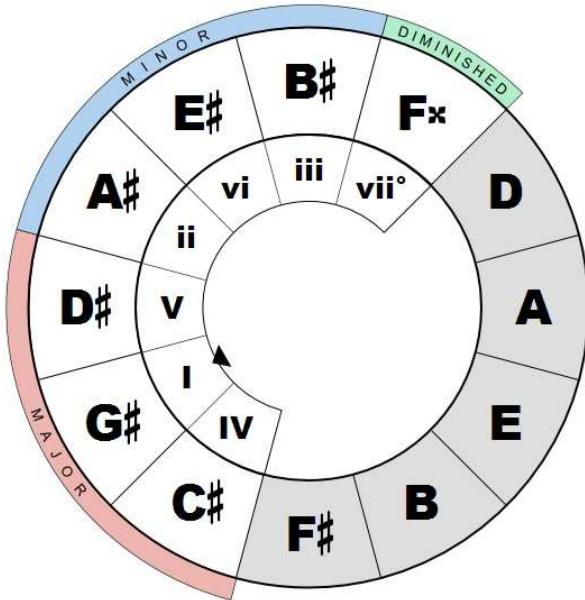
- G#maj9 – C#maj9 – Fm9 (I – IV - vi)
- G#maj9 – A#m9 – D#9 (I – ii – V)
- G#maj9 – Fm9 – D#9 (I – vi – V)
- G#maj9 – D#9 – C#maj9 (I – V – IV)
- G#maj9 – A#m9 – Fm9 – D#9
  (I – ii – vi -V)
- G#maj9– A#m9 – D#9 – C#maj9
  (I – ii – V – IV)
- G#maj9– C#maj9 – D#9 – Fm9
  (I – IV – V – vi)

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Amaj9: I – ii – IV – V - vi

- Amaj9 – Dmaj9 – F#m9
  (I – IV - vi)
- Amaj9 – Bm9 – E9 (I – ii – V)
- Amaj9 – F#m9 – E9 (I – vi – V)
- Amaj9 – E9 – Dmaj9 (I – V – IV)
- Amaj9 – Bm9 – F#m9 – E9
   (I – ii – vi -V)
- Amaj9– Bm9 – E9 – Dmaj9
  (I – ii – V – IV)
- Amaj9– Dmaj9 – E9 – F#m9
   (I – IV – V – vi)

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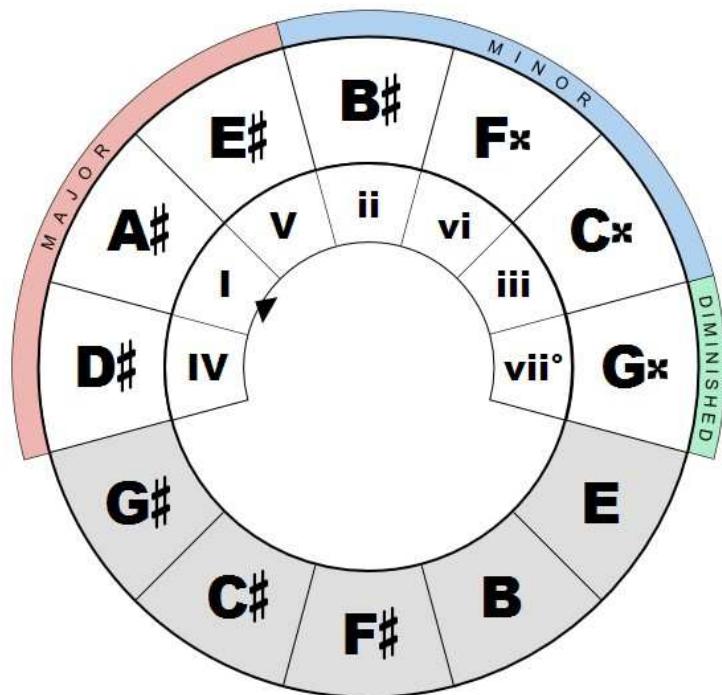
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A#maj9: I – ii – IV – V - vi

- A#maj9 – D#maj9 – Gm9
  (I – IV - vi)
- A#maj9 – Cm9 – F9 (I – ii – V)
- A#maj9 – Gm9 – F9
  (I – vi – V)
- A#maj9 – F9 – D#maj9
  (I – V – IV)
- A#maj9 – Cm9 – Gm9 – F9
  (I – ii – vi -V)
- A#maj9– Cm9 – F9 – D#maj9
  (I – ii – V – IV)
- A#maj9– D#maj9 – F9 – Gm9
  (I – IV – V – vi)

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Bmaj9: I – ii – IV – V - vi
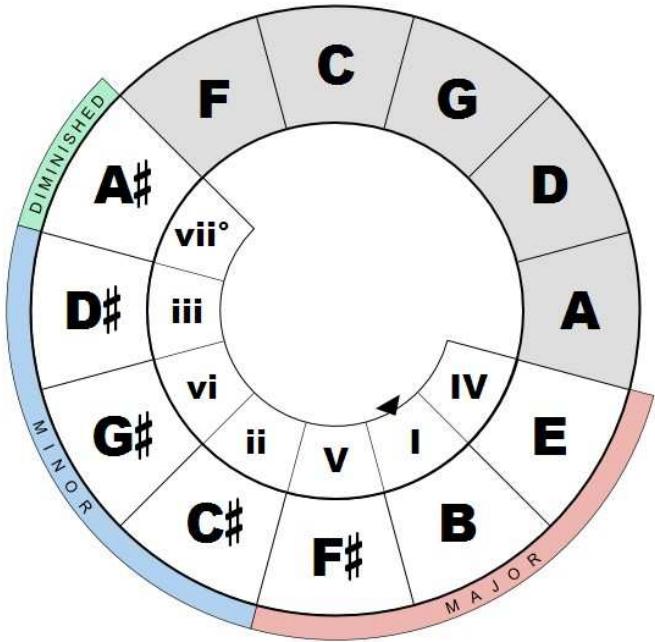
- Bmaj9 – Emaj9 – G#m9 (I – IV - vi)
- Bmaj9 – C#m9 – F#9 (I – ii – V)
- Bmaj9 – G#m9 – F#9 (I – vi – V)
- Bmaj9 – F#9 – Emaj9 (I – V – IV)
- Bmaj9 – C#m9 – G#m9 – F#9
  (I – ii – vi -V)
- Bmaj9– C#m9 – F#9 – Emaj9
  (I – ii – V – IV)
- Bmaj9– Emaj9 – F#9 – G#m9
  (I – IV – V – vi)

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Natural Minor Chord Progressions

Cm: i - ii*- III – iv –v – VI –VII
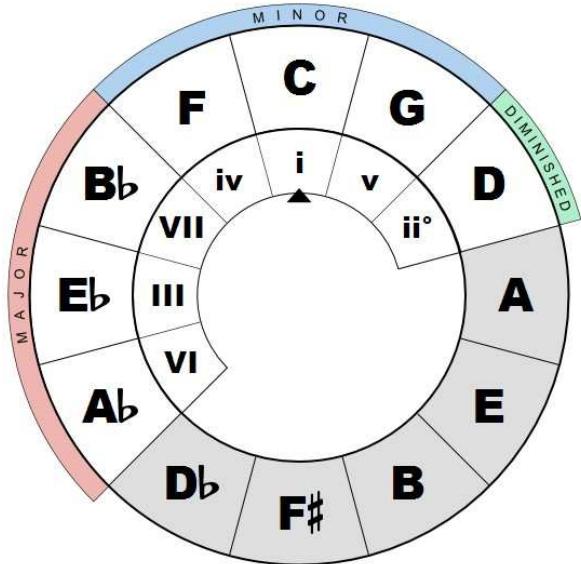
- Cm – Eb – Gm (i – III – v)
- Cm – Eb – Fm (i – III – iv)
- Cm – Fm – Gm (i – iv – v)
- Cm – Bb – Gm (i – VII – v)
- Cm – Eb – Fm – Ab (i – III – iv – VI)
- Cm – Gm – Eb – Bb (i – v – III – VII)
- Cm – Gm – Fm – Ab (i– v – iv – VI)

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C#m: i - ii*- III – iv –v – VI –VII
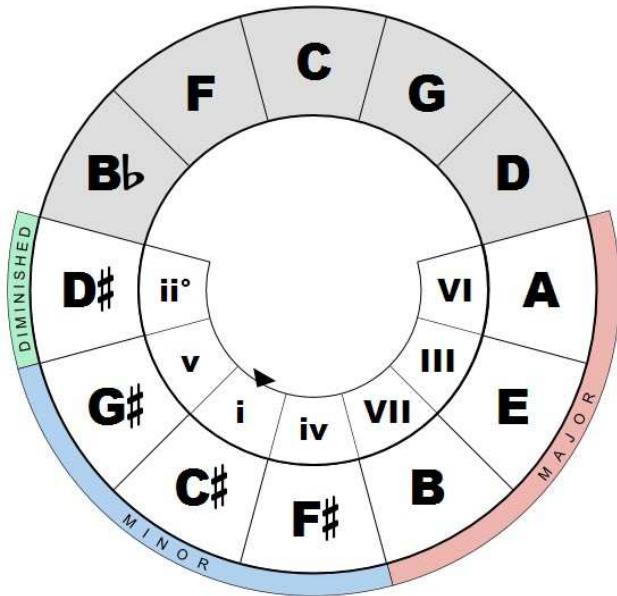
- C#m – E – G#m (i – III – v)
- C#m – E – F#m (i – III – iv)
- C#m – F#m – G#m (i – iv – v)
- C#m – B – G#m (i – VII – v)
- C#m – E – F#m – A (i – III – iv – VI)
- C#m – G#m – E – B (i – v – III – VII)
- C#m – G#m – F#m – A (i– v – iv – VI)

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Dm: i - ii*- III – iv –v – VI –VII
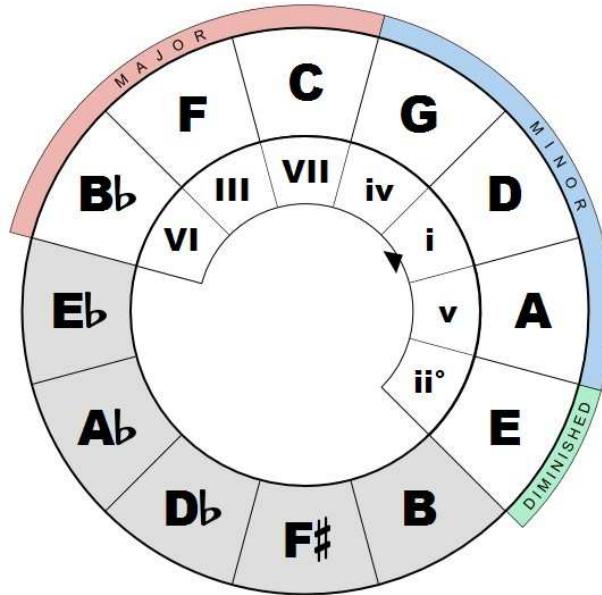
- Dm – F – Am (i – III – v)
- Dm – F – Gm (i – III – iv)
- Dm – Gm – Am (i – iv – v)
- Dm – C – Am (i – VII – v)
- Dm – F – Gm – Bb (i – III – iv – VI)
- Dm – Am – F – C (i – v – III – VII)
- Dm – Am – Gm – Bb (i– v – iv – VI)

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D#m: i - ii*- III – iv –v – VI –VII
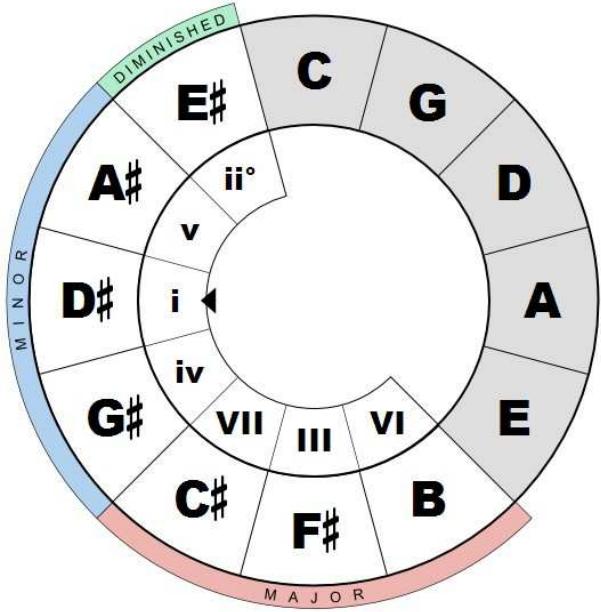
- D#m – F# – A#m (i – III – v)
- D#m – F# – G#m (i – III – iv)
- D#m – G#m – A#m (i – iv – v)
- D#m – C# – A#m (i – VII – v)
- D#m – F# – G#m – B (i – III – iv – VI)
- D#m – A#m – F# – C# (i – v – III – VII)
- D#m – A#m – G#m – B (i– v – iv – VI)

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Em: i - ii*- III – iv –v – VI –VII
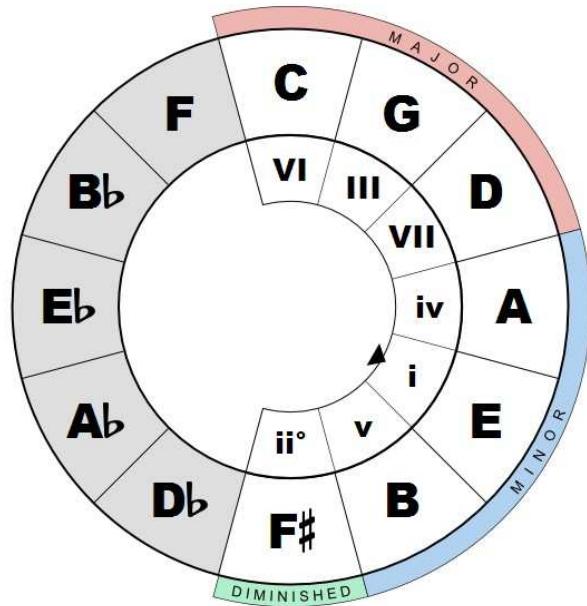
- Em – G – Bm (i – III – v)
- Em – G – Am (i – III – iv)
- Em – Am – Bm (i – iv – v)
- Em – D – Bm (i – VII – v)
- Em – G – Am – C (i – III – iv – VI)
- Em – Bm – G – D (i – v – III – VII)
- Em – Bm – Am – C (i– v – iv – VI)

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Fm: i - ii*- III – iv –v – VI –VII
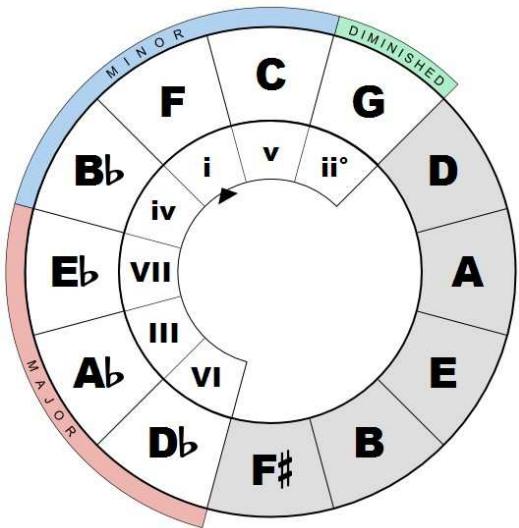
- Fm – Ab – Cm (i – III – v)
- Fm – Ab – Bbm (i – III – iv)
- Fm – Bbm – Cm (i – iv – v)
- Fm – Eb – Cm (i – VII – v)
- Fm – Ab – Bbm – Db (i – III – iv – VI)
- Fm – Cm – Ab – Eb (i – v – III – VII)
- Fm – Cm – Bbm – Db (i– v – iv – VI)

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F#m: i - ii*- III – iv –v – VI –VII
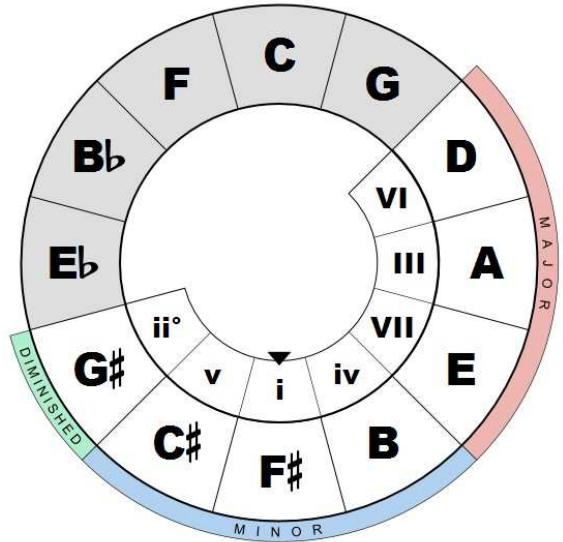
- F#m – A – C#m (i – III – v)
- F#m – A – Bm (i – III – iv)
- F#m – Bm – C#m (i – iv – v)
- F#m – E – C#m (i – VII – v)
- F#m – A – Bm – D (i – III – iv – VI)
- F#m – C#m – A – E (i – v – III – VII)
- F#m – C#m – Bm – D (i– v – iv – VI)

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Gm: i - ii*- III – iv –v – VI –VII
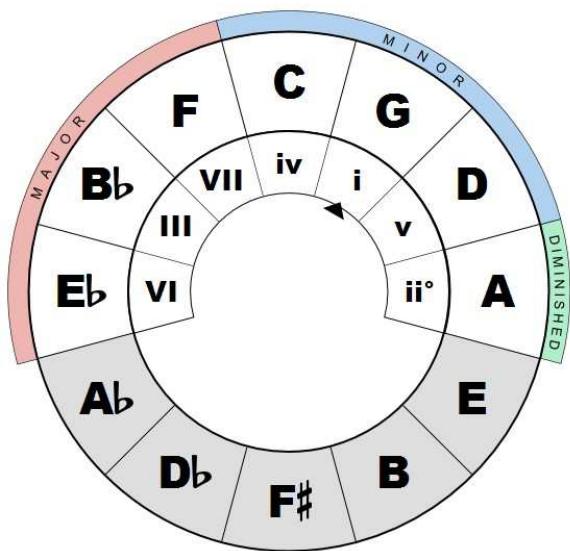
- Gm – Bb – Dm (i – III – v)
- Gm – Bb – Cm (i – III – iv)
- Gm – Cm – Dm (i – iv – v)
- Gm – F – Dm (i – VII – v)
- Gm – Bb – Cm – Eb (i – III – iv – VI)
- Gm – Dm – Bb – F (i – v – III – VII)
- Gm – Dm – Cm – Eb (i– v – iv – VI)

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G#m: i - ii*- III – iv –v – VI –VII
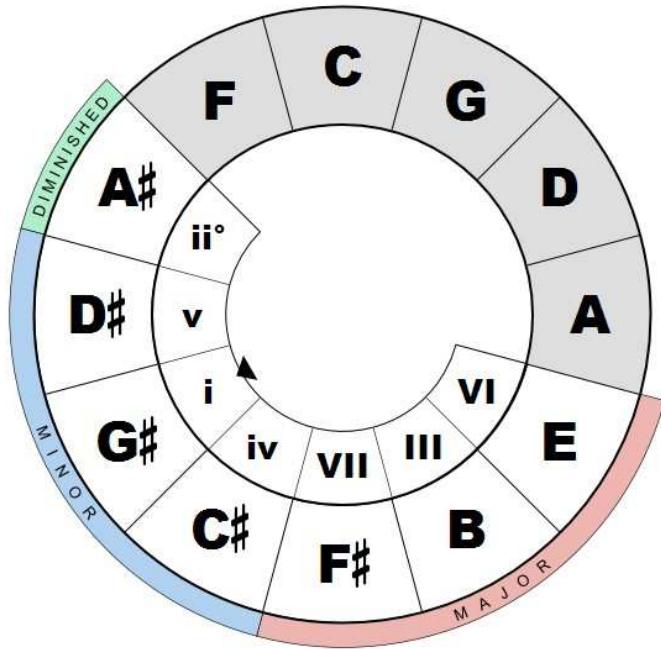
- G#m – B – D#m (i – III – v)
- G#m – B – C#m (i – III – iv)
- G#m – C#m – D#m (i – iv – v)
- G#m – F# – D#m (i – VII – v)
- G#m – B – C#m – E (i – III – iv – VI)
- G#m – D#m – B – F# (i – v – III – VII)
- G#m – D#m – C#m – E (i– v – iv – VI)

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Am: i - ii*- III – iv –v – VI –VII
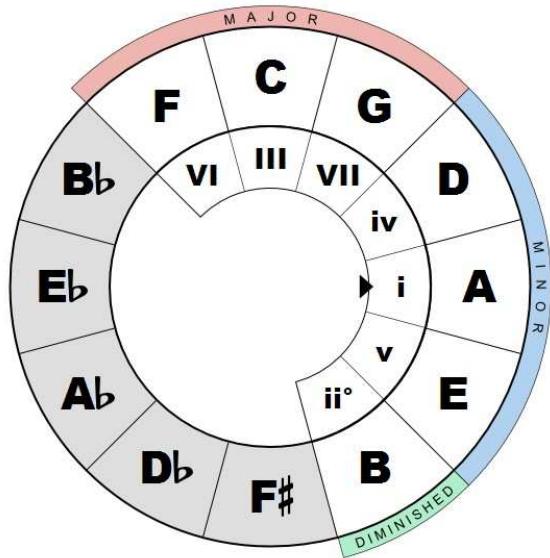
- Am – C – Em (i – III – v)
- Am – C – Cm (i – III – iv)
- Am – Dm – Em (i – iv – v)
- Am – G – Em (i – VII – v)
- Am – C – Dm – F (i – III – iv – VI)
- Am – Em – C – G (i – v – III – VII)
- Am – Em – Dm – F (i– v – iv – VI)

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A#m:
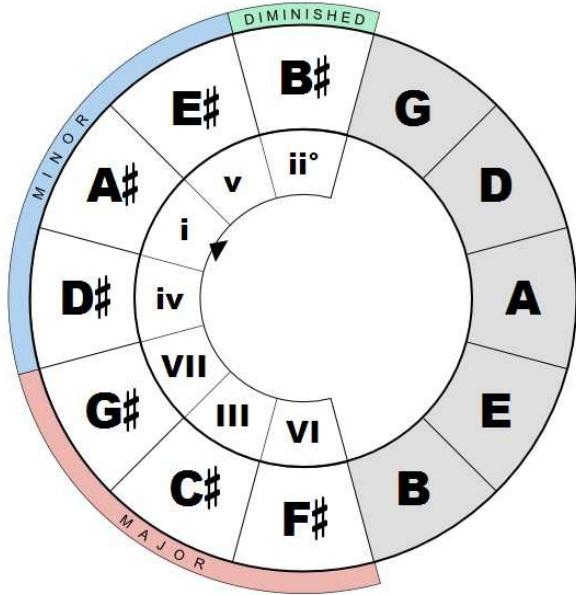
- A#m – C# – Fm (i – III – v)
- A#m – C# – Cm (i – III – iv)
- A#m – D#m – Fm (i – iv – v)
- A#m – G# – Fm (i – VII – v)
- A#m – C# – D#m – F# (i – III – iv – VI)
- A#m – Fm – C# – G# (i – v – III – VII)
- A#m – Fm – D#m – F# (i– v – iv – VI)

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Bm: i - ii*- III – iv –v – VI –VII
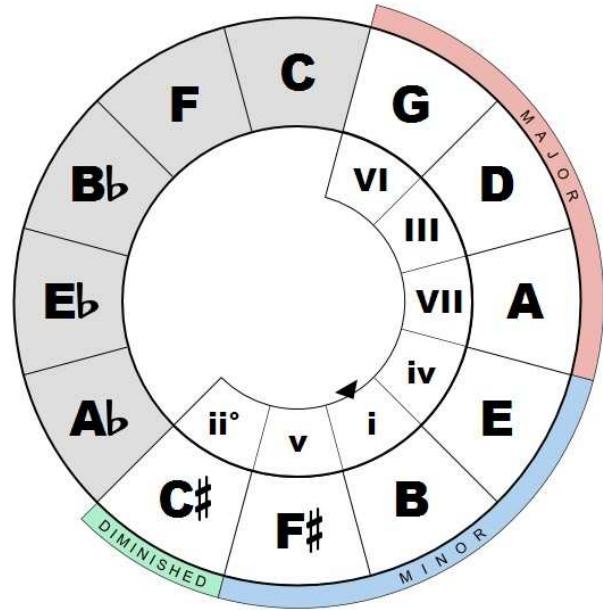
- Bm – D – F#m (i – III – v)
- Bm – D – Em (i – III – iv)
- Bm – Em – F#m (i – iv – v)
- Bm – A – F#m (i – VII – v)
- Bm – D – Em – G (i – III – iv – VI)
- Bm – F#m – D – A (i – v – III – VII)
- Bm – F#m – Em – G (i– v – iv – VI)

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VII. Charts and Diagrams

This cheat sheet will provide you with every single chord we have uncovered in our progressions. I have organized these chords into groups (such as C chords, A chords, etc.) so I highly recommend printing this sheet out as a reference point.

Things to keep in mind:

1. There are quite a few variations you can use if you don't like the ones I am presenting. At the bottom of this page I have included a link to a great tool to help you with that.
2. You probably won't use some of these chords, but since they are covered in the lessons I wanted to include them here.
3. I DID NOT include fingerings because many of these are going to need to be approached on your own with how you choose to finger them. Fingerings for MOST chords are relative to your opinion.
4. The chords are listed primarily in the order in which you approach them in the lessons.
5. The diminished chords use a degree symbol (°) instead of the term "dim."
6. Remember that sharps and flats have dual names, so if a D# isn't included in the D group, it will be found in the E group instead. (D# = Eb)

Chords by Group (C)

C	C#	C°	C#°	Cm	C#m	Cmaj7	C#maj7
0	4	x	x	3	4	0	4
1	6	4	5	4	5	0	6
0	6	5	6	5	6	0	5
2	6	4	5	5	6	2	6
3	4	3	4	3	4	3	4
x	x	x	x	x	x	x	x

Cm7♭5	C#m7♭5	Cm7	C#m7	C7	C#7	C6	C#6
x	x	3	4	0	4	5	6
4	5	4	5	1	6	5	6
3	4	3	4	3	4	5	6
4	5	5	6	2	6	5	6
3	4	3	4	3	4	3	4
x	x	x	x	x	x	x	x

Cm6	C#m6	Cmaj9	C#maj9	Cm9	C#m9	C9	C#9
x	x	x	x	x	x	0	x
1	2	3	4	3	4	3	4
2	3	4	5	3	4	3	4
1	2	2	3	1	2	2	3
3	4	3	4	3	4	3	4
x	x	x	x	x	x	x	x

Chords by Group (D)

Chords by Group (E)

E	Em	E°	Em7	Emaj7	Em7♭5	E7	Em6

```
  E      Em      E°     Em7    Emaj7   Em7♭5    E7     Em6
--0------0-------x------0-------x-------3-------0-------0--
--0------0-------x------3-------0-------3-------0-------2--
--1------0-------0------0-------1-------3-------1-------0--
--2------2-------2------2-------1-------2-------0-------2--
--2------2-------1------2-------2-------x-------2-------2--
--0------0-------0------0-------0-------x-------0-------0--
```

E6	Em9	Emaj9	E9	E♭

```
  E6     Em9    Emaj9   E9      E♭
--0------2-------2-------2-------6--
--2------0-------0-------0-------8--
--1------0-------1-------1-------8--
--2------0-------1-------0-------8--
--2------2-------2-------2-------6--
--0------0-------0-------0-------x--
```

Chords by Group (F)

| F | Fm | F# | F#m | F° | F#° | Fm7 | F#maj7 |

1	1	2	2	×	×	1	1
1	1	2	2	×	×	1	2
2	1	3	2	1	2	1	3
3	3	4	4	3	4	1	4
3	3	4	4	2	3	3	×
1	1	2	2	1	2	1	×

| F#m7 | Fmaj7 | Fm7♭5 | F#m7♭5 | F7 | F#7 | F6 | F#6 |

2	0	4	5	1	2	1	2
2	1	4	5	1	2	3	4
2	2	4	5	2	3	2	3
2	3	3	4	1	2	3	4
4	×	×	×	3	4	×	×
2	×	×	×	1	2	×	×

| Fm6 | F#m6 | Fmaj9 | F#maj9 | Fm9 | F#m9 | F9 | F#9 |

1	2	0	1	3	4	3	4
2	3	1	2	1	2	1	2
1	2	0	1	1	2	2	3
3	4	3	4	1	2	1	2
3	4	0	1	3	4	3	4
1	2	1	2	1	2	1	2

Chords by Group (G)

Chords by Group (A)

A	Am	A#m	A#	A°	A#°	Am7	A#m7

```
0    0    1    1    x    x    0    1
2    1    2    3    1    2    1    2
2    2    3    3    2    3    0    1
2    2    3    3    1    2    2    3
0    0    1    1    0    1    0    1
x    x    x    x    x    x    x    x
```

A7	A#7	Amaj7	A#maj7	Am7♭5	A#m7♭5	A6	A#6

```
0    1    0    1    x    x    2    3
2    3    2    3    1    2    2    3
0    1    1    2    0    1    2    3
2    3    2    3    1    2    2    3
0    1    0    1    0    1    0    1
x    x    x    x    x    x    x    x
```

Am6	A#m6	A#m9	A9	A#9	Amaj9	Am9	A#maj9

```
2    3    x    5    x    x    x    x
1    2    x    5    1    5    x    1
2    3    5    4    1    4    4    2
2    3    6    5    0    6    5    0
0    x    4    0    1    4    3    2
x    x    6    x    x    5    5    x
```

Chords by Group (B)

To find additional options please go to either of these sites:

- http://chordfind.com
- http://www.all-guitar-chords.com/index.php

Listing of Every Chord Progression In This E-Book (420!)

Included with this e-book is an online reference area that will provide you with a PTB (Power Tab) score of every Major and minor (excluding 7ths, 6ths, and 9ths) as a special listening guide.

- C – Dm – Em (I – ii – iii)
- C – Em – F (I – iii – IV)
- C – F – G (I – IV – V)
- C – G – Am (I – V – vi)
- C – Dm – Em – F (I – ii – iii – IV)
- C – Em – F – G (I – iii – IV – V)
- C – F – G – Am (I – IV – V – vi)
- C# – D#m – Fm (I – ii – iii)
- C# – Fm – F# (I – iii – IV)
- C# – F #– G# (I – IV – V)
- C# – G# – A#m (I – V – vi)
- C# – D#m – Fm – F# (I – ii – iii – IV)
- C# – Fm – F# – G# (I – iii – IV – V)
- C# – F# – G# – A#m (I – IV – V – vi)
- D – Em – F#m (I – ii – iii)
- D – F#m – G (I – iii – IV)
- D – G – A (I – IV – V)
- D – A – Bm (I – V – vi)
- D – Em – F#m – G (I – ii – iii – IV)
- D – F#m – G – A (I – iii – IV – V)
- D – G – A – Bm (I – IV – V – vi)
- D# – Fm – Gm (I – ii – iii)
- D# – Gm – G# (I – iii – IV)
- D# – G# – A# (I – IV – V)
- D# – A# – Cm (I – V – vi)
- D# – Fm – Gm – G# (I – ii – iii – IV)
- D# – Gm – G# – A# (I – iii – IV – V)
- D# – G# – A# – Cm (I – IV – V – vi)
- E – F#m – G#m (I – ii – iii)
- E – G#m – A (I – iii – IV)
- E – A – B (I – IV – V)
- E – B – C#m (I – V – vi)
- E – F#m – G#m – A   (I – ii – iii – IV)
- E – G#m – A – B   (I – iii – IV – V)
- E – A – B – C#m (I – IV – V – vi)
- F – Gm – Am (I – ii – iii)

- F – Am – A# (I – iii – IV)
- F – A# - C   (I – IV – V)
- F – C – Dm   (I – V – vi)
- F – Gm – Am – A#   (I – ii – iii – IV)
- F – Am – A# - C   (I – iii – IV – V)
- F – A# - C – Dm   (I – IV – V – vi)
- F# – G#m – A#m (I – ii – iii)
- F# – A#m – B (I – iii – IV)
- F# – B – C#   (I – IV – V)
- F# – C# – D#m   (I – V – vi)
- F# – G#m – A#m – B   (I – ii – iii – IV)
- F# – A#m – B – C#   (I – iii – IV – V)
- F# – B – C# – D#m   (I – IV – V – vi)
- G – Am – Bm (I – ii – iii)
- G – Bm – C   (I – iii – IV)
- G – C – D   (I – IV – V)
- G – D – Em   (I – V – vi)
- G – Am – Bm - C (I – ii – iii – IV)
- G – Bm – C – D   (I – iii – IV – V)
- G – C – D – Em   (I – IV – V – vi)
- G# – A#m – Cm   (I – ii – iii)
- G# – Cm – C# (I – iii – IV)
- G# – C# – D#   (I – IV – V)
- G# – D# – Fm   (I – V – vi)
- G# – A#m – Cm – C# (I – ii – iii – IV)
- G# – Cm – C# – D#   (I – iii – IV – V)
- G# – C# – D# – Fm   (I – IV – V – vi)
- A – Bm – C#m (I – ii – iii)
- A – C#m – D (I – iii – IV)
- A – D – E (I – IV – V)
- A – E – F#m   (I – V – vi)
- A – Bm – C#m – D (I – ii – iii – IV)
- A – C#m – D – E   (I – iii – IV – V)
- A – D – E – F#m (I – IV – V – vi)
- A# - Cm – Dm   (I – ii – iii)
- A# – Dm – D#   (I – iii – IV)
- A# – D# – F   (I – IV – V)
- A# – F – Gm   (I – V – vi)
- A# – Cm – Dm – D# (I – ii – iii – IV)
- A# – Cm – D# – F   (I – iii – IV – V)
- A# – D# – F – Gm   (I – IV – V – vi)
- B – C#m – D#m   (I – ii – iii)

- B – D#m – E   (I – iii – IV)
- B – E – F# (I – IV – V)
- B – F# - G#m (I – V – vi)
- B – C#m – D#m - E (I – ii – iii – IV)
- B – D#m – E – F#   (I – iii – IV – V)
- B – E – F# - G#m   (I – IV – V – vi)
- Cmaj7 – Dm7 – Em7 (I – ii – iii)
- Cmaj7 – Em7 – Fmaj7 (I – iii – IV)
- Cmaj7 – Fmaj7 – G7 (I – IV – V)
- Cmaj7 – G7 – Am7 (I – V – vi)
- Cmaj7 – Dm7 – Em7 – Fmaj7 (I – ii – iii – IV)
- Cmaj7 – Em7 – Fmaj7 – G7 (I – iii – IV – V)
- Cmaj7 – Fmaj7 – G7 – Am7 (I – IV – V – vi)
- C#maj7 – D#m7– Fm7 (I – ii – iii)
- C#maj7 – Fm7 – F#maj7 (I – iii – IV)
- C#maj7 – F#maj7 – G#7 (I – IV – V)
- C#maj7 – G#7 – A#m7 (I – V – vi)
- C#maj7 – D#m7– Fm7 – F#maj7 (I – ii – iii – IV)
- C#maj7 – Fm7 – F#maj7 – G#7   (I – iii – IV – V)
- C#maj7 – F#maj7 – G#7   – A#m7 (I – IV – V – vi)
- Dmaj7 – Em7 – F#m7 (I – ii – iii)
- Dmaj7– F#m7 – Gmaj7 (I – iii – IV)
- Dmaj7– Gmaj7– A7 (I – IV – V)
- Dmaj7– A7 – Bm7 (I – V – vi)
- Dmaj7– Em7 – F#m7 – Gmaj7 (I – ii – iii – IV)
- Dmaj7– F#m7 – Gmaj7– A7 (I – iii – IV – V)
- Dmaj7– Gmaj7– A7 – Bm7 (I – IV – V – vi)
- D#maj7 – Fm7 – Gm7 (I – ii – iii)
- D#maj7 – Gm7 – G#maj7 (I – iii – IV)
- D#maj7 – G#maj7 – A#7 (I – IV – V)
- D#maj7 – A#7 – Cm7 (I – V – vi)
- D#maj7 – Fm7 – Gm7 – G#maj7 (I – ii – iii – IV)
- D#maj7 – Gm7 – G#maj7 – A#7 (I – iii – IV – V)
- D#maj7 – G#maj7 – A#7 – Cm7 (I – IV – V – vi)
- Emaj7 – F#m7 – G#m7 (I – ii – iii)
- Emaj7– G#m7 – Amaj7 (I – iii – IV)
- Emaj7– Amaj7– B7 (I – IV – V)
- Emaj7– B7 – C#m7 (I – V – vi)
- Emaj7– F#m7 – G#m7 – Amaj7 (I – ii – iii – IV)
- Emaj7– G#m7 – Amaj7– B7   (I – iii – IV – V)
- Emaj7– Amaj7– B7 – C#m7 (I – IV – V – vi)
- Fmaj7 – Gm7 – Am7 (I – ii – iii)

- Fmaj7 – Am7 – A#maj7 (I – iii – IV)
- Fmaj7 – A#maj7 – C7 (I – IV – V)
- Fmaj7– C7 – Dm7   (I – V – vi)
- Fmaj7– Gm7 – Am7 – A#maj7   (I – ii – iii – IV)
- Fmaj7– Am7 – A#maj7 – C7   (I – iii – IV – V)
- Fmaj7– A#maj7 – C7 – Dm7   (I – IV – V – vi)
- F#maj7 – G#m7 – A#m7 (I – ii – iii)
- F#maj7 – A#m7 – Bmaj7 (I – iii – IV)
- F#maj7 – Bmaj7 – C#7 (I – IV – V)
- F#maj7 – C#7 – D#m7 (I – V – vi)
- F#maj7 – G#m7 – A#m7 – Bmaj7 (I – ii – iii – IV)
- F#maj7 – A#m7 – Bmaj7 – C#7   (I – iii – IV – V)
- F#maj7 – Bmaj7 – C#7 – D#m7   (I – IV – V – vi)
- Gmaj7 – Am7 – Bm7   (I – ii – iii)
- Gmaj7 – Bm7 – Cmaj7   (I – iii – IV)
- Gmaj7– Cmaj7– D7   (I – IV – V)
- Gmaj7– D7 – Em7   (I – V – vi)
- Gmaj7– Am7 – Bm7 - Cmaj7 (I – ii – iii – IV)
- Gmaj7– Bm7 – Cmaj7– D7   (I – iii – IV – V)
- Gmaj7– Cmaj7– D7 – Em7   (I – IV – V – vi)
- G#maj7 – A#m7 – Cm7   (I – ii – iii)
- G#maj7 – Cm7 – C#maj7   (I – iii – IV)
- G#maj7 – C#maj7 – D#7   (I – IV – V)
- G#maj7 – D#7 – Fm7   (I – V – vi)
- G#maj7 – A#m7 – Cm7 – C#maj7   (I – ii – iii – IV)
- G#maj7 – Cm7 – C#maj7 – D#7   (I – iii – IV – V)
- G#maj7 – C#maj7 – D#7 – Fm7   (I – IV – V – vi)
- Amaj7 – Bm7 – C#m7   (I – ii – iii)
- Amaj7– C#m7 – Dmaj7 (I – iii – IV)
- Amaj7– Dmaj7 – E7   (I – IV – V)
- Amaj7– E7 – F#m7   (I – V – vi)
- Amaj7– Bm7 – C#m7 – Dmaj7 (I – ii – iii – IV)
- Amaj7– C#m7 – Dmaj7 – E7   (I – iii – IV – V)
- Amaj7– Dmaj7 – E7 – F#m7   (I – IV – V – vi)
- A#maj7 – Cm7 – Dm7   (I – ii – iii)
- A#maj7 – Dm7 – D#maj7   (I – iii – IV)
- A#maj7 – D#maj7 – F7   (I – IV – V)
- A#maj7 – F7 – Gm7   (I – V – vi)
- A#maj7 – Cm7 – Dm7 – D#maj7 (I – ii – iii – IV)
- A#maj7 – Cm7 – D#maj7 – F7   (I – iii – IV – V)
- A#maj7 – D#maj7 – F7 – Gm7   (I – IV – V – vi)
- Bmaj7 – C#m7 – D#m7   (I – ii – iii)

- Bmaj7– D#m7 – Emaj7   (I – iii – IV)
- Bmaj7– Emaj7– F# 7 (I – IV – V)
- Bmaj7– F#7 - G#m7 (I – V – vi)
- Bmaj7– C#m7 – D#m7 - Emaj7 (I – ii – iii – IV)
- Bmaj7– D#m7– Emaj7– F#7   (I – iii – IV – V)
- Bmaj7– Emaj7– F#7 - G#m7   (I – IV – V – vi)
- C6 – Dm6 – F6 (I – ii – IV)
- C6 – Dm6 – G6 (I – ii – V)
- C6 – F6 – G6 (I – IV – V)
- C6 – G6 – F6 (I – V – IV)
- C6 – Dm6 – F6 – G6 (I – ii – IV - V)
- C6 – Dm6 – G6 – F6 (I – ii – V – IV)
- C6– F6 – G6 – Dm6 (I – IV – V – ii)
- C#6 – D#m6 – F#6 (I – ii – IV)
- C#6 – D#m6 – G#6 (I – ii – V)
- C#6 – F#6 – G#6 (I – IV – V)
- C#6 – G#6 – F#6 (I – V – IV)
- C#6 – D#m6 – F#6 – G#6 (I – ii – IV - V)
- C#6 – D#m6 – G#6 – F#6 (I – ii – V – IV)
- C#6– F#6 – G#6 – D#m6 (I – IV – V – ii)
- D6 – Em6 – G6 (I – ii – IV)
- D6 – Em6 – A6 (I – ii – V)
- D6 – G6 – A6 (I – IV – V)
- D6 – A6 – G6 (I – V – IV)
- D6 – Em6 – G6 – A6 (I – ii – IV - V)
- D6 – Em6 – A6 – G6 (I – ii – V – IV)
- D6– G6 – A6 – Em6 (I – IV – V – ii)
- D#6 – Fm6 – G#6 (I – ii – IV)
- D#6 – Fm6 – A#6 (I – ii – V)
- D#6 – G#6 – A#6 (I – IV – V)
- D#6 – A#6 – G#6 (I – V – IV)
- D#6 – Fm6 – G#6 – A#6 (I – ii – IV - V)
- D#6 – Fm6 – A#6 – G#6 (I – ii – V – IV)
- D#6 – G#6 – A#6 – Fm6 (I – IV – V – ii)
- E6 – F#m6 – A6 (I – ii – IV)
- E6 – F#m6 – B6 (I – ii – V)
- E6 – A6 – B6 (I – IV – V)
- E6 – B6 – A6 (I – V – IV)
- E6 – F#m6 – A6 – B6 (I – ii – IV - V)
- E6 – F#m6 – B6 – A6 (I – ii – V – IV)
- E6– A6 – B6 – F#m6 (I – IV – V – ii)
- F6 – Gm6 – Bb6 (I – ii – IV)

- F6 – Gm6 – C6 (I – ii – V)
- F6 – Bb6 – C6 (I – IV – V)
- F6 – C6 – Bb6 (I – V – IV)
- F6 – Gm6 – Bb6 – C6 (I – ii – IV - V)
- F6 – Gm6 – C6 – Bb6 (I – ii – V – IV)
- F6– Bb6 – C6 – Gm6 (I – IV – V – ii)
- F#6 – G#m6 – B6 (I – ii – IV)
- F#6 – G#m6 – C#6 (I – ii – V)
- F#6 – B6 – C#6 (I – IV – V)
- F#6 – C#6 – B6 (I – V – IV)
- F#6 – G#m6 – B6 – C#6 (I – ii – IV - V)
- F#6 – G#m6 – C#6 – B6 (I – ii – V – IV)
- F#6– B6 – C#6 – G#m6 (I – IV – V – ii)
- G6 – Am6 – C6 (I – ii – IV)
- G6 – Am6 – D6 (I – ii – V)
- G6 – C6 – D6 (I – IV – V)
- G6 – D6 – C6 (I – V – IV)
- G6 – Am6 – C6 – D6 (I – ii – IV - V)
- G6 – Am6 – D6 – C6 (I – ii – V – IV)
- G6– C6 – D6 – Am6 (I – IV – V – ii)
- G#6 – A#m6 – C#6 (I – ii – IV)
- G#6 – A#m6 – D#6 (I – ii – V)
- G#6 – C#6 – D#6 (I – IV – V)
- G#6 – D#6 – C#6 (I – V – IV)
- G#6 – A#m6 – C#6 – D#6 (I – ii – IV - V)
- G#6 – A#m6 – D#6 – C#6 (I – ii – V – IV)
- G#6 – C#6 – D#6 – A#m6 (I – IV – V – ii)
- A6 – Bm6 – D6 (I – ii – IV)
- A6 – Bm6 – E6 (I – ii – V)
- A6 – D6 – E6 (I – IV – V)
- A6 – E6 – D6 (I – V – IV)
- A6 – Bm6 – D6 – E6 (I – ii – IV - V)
- A6 – Bm6 – E6 – D6 (I – ii – V – IV)
- A6– D6 – E6 – Bm6 (I – IV – V – ii)
- A#6 – Cm6 – D#6 (I – ii – IV)
- A#6 – Cm6 – F6 (I – ii – V)
- A#6 – D#6 – F6 (I – IV – V)
- A#6 – F6 – D#6 (I – V – IV)
- A#6 – Cm6 – D#6 – F6 (I – ii – IV - V)
- A#6 – Cm6 – F6 – D#6 (I – ii – V – IV)
- A#6– D#6 – F6 – Cm6 (I – IV – V – ii)
- B6 – C#m6 – E6 (I – ii – IV)

- B6 – C#m6 – F#6 (I – ii – V)
- B6 – E6 – F#6 (I – IV – V)
- B6 – F#6 – E6 (I – V – IV)
- B6 – C#m6 – E6 – F#6 (I – ii – IV - V)
- B6 – C#m6 – F#6 – E6 (I – ii – V – IV)
- B6– E6 – F#6 – C#m6 (I – IV – V – ii)
- Cmaj9 – Fmaj9 – Am9 (I – IV - vi)
- Cmaj9 – Dm9 – G9 (I – ii – V)
- Cmaj9 – Am9 – G9 (I – vi – V)
- Cmaj9 – G9 – Fmaj9 (I – V – IV)
- Cmaj9 – Dm9 – Am9 – G9 (I – ii – vi -V)
- Cmaj9– Dm9 – G9 – Fmaj9 (I – ii – V – IV)
- Cmaj9– Fmaj9 – G9 – Am9 (I – IV – V – vi)
- C#maj9 – F#maj9 – A#m9 (I – IV - vi)
- C#maj9 – D#m9 – G#9 (I – ii – V)
- C#maj9 – A#m9 – G#9 (I – vi – V)
- C#maj9 – G#9 – F#maj9 (I – V – IV)
- C#maj9 – D#m9 – A#m9 – G#9 (I – ii – vi -V)
- C#maj9– D#m9 – G#9 – F#maj9 (I – ii – V – IV)
- C#maj9– F#maj9 – G#9 – A#m9 (I – IV – V – vi)
- Dmaj9 – Gmaj9 – Bm9 (I – IV - vi)
- Dmaj9 – Dm9 – A9 (I – ii – V)
- Dmaj9 – Bm9 – A9 (I – vi – V)
- Dmaj9 – A9 – Gmaj9 (I – V – IV)
- Dmaj9 – Dm9 – Bm9 – A9 (I – ii – vi -V)
- Dmaj9– Dm9 – A9 – Gmaj9 (I – ii – V – IV)
- Dmaj9– Gmaj9 – A9 – Bm9 (I – IV – V – vi)
- D#maj9 – G#maj9 – Cm9 (I – IV - vi)
- D#maj9 – Fm9 – A#9 (I – ii – V)
- D#maj9 – Cm9 – A#9 (I – vi – V)
- D#maj9 – A#9 – G#maj9 (I – V – IV)
- D#maj9 – Fm9 – Cm9 – A#9 (I – ii – vi -V)
- D#maj9– Fm9 – A#9 – G#maj9 (I – ii – V – IV)
- D#maj9– G#maj9 – A#9 – Cm9 (I – IV – V – vi)
- Emaj9 – Amaj9 – C#m9 (I – IV - vi)
- Emaj9 – F#m9 – B9 (I – ii – V)
- Emaj9 – C#m9 – B9 (I – vi – V)
- Emaj9 – B9 – Amaj9 (I – V – IV)
- Emaj9 – F#m9 – C#m9 – B9 (I – ii – vi -V)
- Emaj9– F#m9 – B9 – Amaj9 (I – ii – V – IV)
- Emaj9– Amaj9 – B9 – C#m9 (I – IV – V – vi)
- Fmaj9 – Bbmaj9 – Dm9 (I – IV - vi)

- Fmaj9 – Gm9 – C9 (I – ii – V)
- Fmaj9 – Dm9 – C9 (I – vi – V)
- Fmaj9 – C9 – Bbmaj9 (I – V – IV)
- Fmaj9 – Gm9 – Dm9 – C9 (I – ii – vi -V)
- Fmaj9– Gm9 – C9 – Bbmaj9 (I – ii – V – IV)
- Fmaj9– Bbmaj9 – C9 – Dm9 (I – IV – V – vi)
- F#maj9 – Bmaj9 – D#m9 (I – IV - vi)
- F#maj9 – G#m9 – C#9 (I – ii – V)
- F#maj9 – D#m9 – C#9 (I – vi – V)
- F#maj9 – C#9 – Bmaj9 (I – V – IV)
- F#maj9 – G#m9 – D#m9 – C#9 (I – ii – vi -V)
- F#maj9– G#m9 – C#9 – Bmaj9 (I – ii – V – IV)
- F#maj9– Bmaj9 – C#9 – D#m9 (I – IV – V – vi)
- Gmaj9 – Cmaj9 – Em9 (I – IV - vi)
- Gmaj9 – Am9 – D9 (I – ii – V)
- Gmaj9 – Em9 – D9 (I – vi – V)
- Gmaj9 – D9 – Cmaj9 (I – V – IV)
- Gmaj9 – Am9 – Em9 – D9 (I – ii – vi -V)
- Gmaj9– Am9 – D9 – Cmaj9 (I – ii – V – IV)
- Gmaj9– Cmaj9 – D9 – Em9 (I – IV – V – vi)
- G#maj9 – C#maj9 – Fm9 (I – IV - vi)
- G#maj9 – A#m9 – D#9 (I – ii – V)
- G#maj9 – Fm9 – D#9 (I – vi – V)
- G#maj9 – D#9 – C#maj9 (I – V – IV)
- G#maj9 – A#m9 – Fm9 – D#9 (I – ii – vi -V)
- G#maj9– A#m9 – D#9 – C#maj9 (I – ii – V – IV)
- G#maj9– C#maj9 – D#9 – Fm9 (I – IV – V – vi)
- Amaj9 – Dmaj9 – F#m9 (I – IV - vi)
- Amaj9 – Bm9 – E9 (I – ii – V)
- Amaj9 – F#m9 – E9 (I – vi – V)
- Amaj9 – E9 – Dmaj9 (I – V – IV)
- Amaj9 – Bm9 – F#m9 – E9 (I – ii – vi -V)
- Amaj9– Bm9 – E9 – Dmaj9 (I – ii – V – IV)
- Amaj9– Dmaj9 – E9 – F#m9 (I – IV – V – vi)
- A#maj9 – D#maj9 – Gm9 (I – IV - vi)
- A#maj9 – Cm9 – F9 (I – ii – V)
- A#maj9 – Gm9 – F9 (I – vi – V)
- A#maj9 – F9 – D#maj9 (I – V – IV)
- A#maj9 – Cm9 – Gm9 – F9 (I – ii – vi -V)
- A#maj9– Cm9 – F9 – D#maj9 (I – ii – V – IV)
- A#maj9– D#maj9 – F9 – Gm9 (I – IV – V – vi)
- Bmaj9 – Emaj9 – G#m9 (I – IV - vi)

- Bmaj9 – C#m9 – F#9 (I – ii – V)
- Bmaj9 – G#m9 – F#9 (I – vi – V)
- Bmaj9 – F#9 – Emaj9 (I – V – IV)
- Bmaj9 – C#m9 – G#m9 – F#9 (I – ii – vi -V)
- Bmaj9– C#m9 – F#9 – Emaj9 (I – ii – V – IV)
- Bmaj9– Emaj9 – F#9 – G#m9 (I – IV – V – vi)
- Cm – Eb – Gm (i – III – v)
- Cm – Eb – Fm (i – III – iv)
- Cm – Fm – Gm (i – iv – v)
- Cm – Bb – Gm (i – VII – v)
- Cm – Eb – Fm – Ab (i – III – iv – VI)
- Cm – Gm – Eb – Bb (i – v – III – VII)
- Cm – Gm – Fm – Ab (i– v – iv – VI)
- C#m – E – G#m (i – III – v)
- C#m – E – F#m (i – III – iv)
- C#m – F#m – G#m (i – iv – v)
- C#m – B – G#m (i – VII – v)
- C#m – E – F#m – A (i – III – iv – VI)
- C#m – G#m – E – B (i – v – III – VII)
- C#m – G#m – F#m – A (i– v – iv – VI)
- Dm – F – Am (i – III – v)
- Dm – F – Gm (i – III – iv)
- Dm – Gm – Am (i – iv – v)
- Dm – C – Am (i – VII – v)
- Dm – F – Gm – Bb (i – III – iv – VI)
- Dm – Am – F – C (i – v – III – VII)
- Dm – Am – Gm – Bb (i– v – iv – VI)
- D#m – F# – A#m (i – III – v)
- D#m – F# – G#m (i – III – iv)
- D#m – G#m – A#m (i – iv – v)
- D#m – C# – A#m (i – VII – v)
- D#m – F# – G#m – B (i – III – iv – VI)
- D#m – A#m – F# – C# (i – v – III – VII)
- D#m – A#m – G#m – B (i– v – iv – VI)
- Em – G – Bm (i – III – v)
- Em – G – Am (i – III – iv)
- Em – Am – Bm (i – iv – v)
- Em – D – Bm (i – VII – v)
- Em – G – Am – C (i – III – iv – VI)
- Em – Bm – G – D (i – v – III – VII)
- Em – Bm – Am – C (i– v – iv – VI)
- Fm – Ab – Cm (i – III – v)

- Fm – Ab – Bbm (i – III – iv)
- Fm – Bbm – Cm (i – iv – v)
- Fm – Eb – Cm (i – VII – v)
- Fm – Ab – Bbm – Db (i – III – iv – VI)
- Fm – Cm – Ab – Eb (i – v – III – VII)
- Fm – Cm – Bbm – Db (i– v – iv – VI)
- F#m – A – C#m (i – III – v)
- F#m – A – Bm (i – III – iv)
- F#m – Bm – C#m (i – iv – v)
- F#m – E – C#m (i – VII – v)
- F#m – A – Bm – D (i – III – iv – VI)
- F#m – C#m – A – E (i – v – III – VII)
- F#m – C#m – Bm – D (i– v – iv – VI)
- Gm – Bb – Dm (i – III – v)
- Gm – Bb – Cm (i – III – iv)
- Gm – Cm – Dm (i – iv – v)
- Gm – F – Dm (i – VII – v)
- Gm – Bb – Cm – Eb (i – III – iv – VI)
- Gm – Dm – Bb – F (i – v – III – VII)
- Gm – Dm – Cm – Eb (i– v – iv – VI)
- G#m – B – D#m (i – III – v)
- G#m – B – C#m (i – III – iv)
- G#m – C#m – D#m (i – iv – v)
- G#m – F# – D#m (i – VII – v)
- G#m – B – C#m – E (i – III – iv – VI)
- G#m – D#m – B – F# (i – v – III – VII)
- G#m – D#m – C#m – E (i– v – iv – VI)
- Am – C – Em (i – III – v)
- Am – C – Cm (i – III – iv)
- Am – Dm – Em (i – iv – v)
- Am – G – Em (i – VII – v)
- Am – C – Dm – F (i – III – iv – VI)
- Am – Em – C – G (i – v – III – VII)
- Am – Em – Dm – F (i– v – iv – VI)
- A#m – C# – Fm (i – III – v)
- A#m – C# – Cm (i – III – iv)
- A#m – D#m – Fm (i – iv – v)
- A#m – G# – Fm (i – VII – v)
- A#m – C# – D#m – F# (i – III – iv – VI)
- A#m – Fm – C# – G# (i – v – III – VII)
- A#m – Fm – D#m – F# (i– v – iv – VI)
- Bm – D – F#m (i – III – v)

- Bm – D – Em (i – III – iv)
- Bm – Em – F#m (i – iv – v)
- Bm – A – F#m (i – VII – v)
- Bm – D – Em – G (i – III – iv – VI)
- Bm – F#m – D – A (i – v – III – VII)
- Bm – F#m – Em – G (i– v – iv – VI)

Final Thoughts…

I appreciate your interest in this e-book, and I realize this is a ton of information to absorb. The good news is that I've taken care of all the guess work that is involved, so even if you get confused, you'll always have the chord progressions to practice. I hope you enjoyed this E-Book and I appreciate your interest. If you have any questions please feel free to let me know and I will be glad to help you.

Sincerely,

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