SUBCOURSE OVERVIEW

This subcourse is designed to teach analysis of chord progression. Contained within this subcourse is information on basic chord analysis and notation, jazz harmony terminology, how chords function, the guidelines of progression, chord substitution, chord patterns, and how to analyze chord progressions.

Prerequisites for this subcourse are: MU 1300, Scales and Key Signatures, and MU 3320, Chord Symbols. Also read TC 12-42 to obtain information about chord progression.

The words "he," "him," "his," and "men," when used in this publication, represent both the masculine and feminine genders unless otherwise stated.

TERMINAL LEARNING OBJECTIVE

ACTION: You will identify, analyze, and write chord progressions.

CONDITION: Given the information in this subcourse.

STANDARD: Identify, analyze, and write chord progressions.
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EXAMINATION

ADMINISTRATIVE INSTRUCTIONS

1. Number of lessons in this subcourse: Six.
2. Supervisory requirements: None.
4. You should play and listen to the chord progressions in this subcourse on a keyboard instrument. Relate the chord progression given to the sound of the progression.

GRADING AND CERTIFICATION INSTRUCTIONS
**Self-Review and Practical Exercises:** Links are provided for practice and practical exercises so the answers can be written down and compared to the answer key at the end of each exercise.

**Examination:** This subcourse contains a multiple-choice examination covering the materiel in all six lessons. After studying the lessons and working through the Self-Review and Practical Exercises, complete the examination. Point and click on the small circle to the left of your choice for each question.

*NOTE:* You may select only one choice for each question. We recommend you print out your completed examination before submitting. This will give you a record of your answers in case you need to resubmit due to electronic transmission. *NOTE:* Some older browsers may not support this function.

**To submit your exam for grading,** point and click on **SUBMIT**. You will receive an interim examination score by electronic mail. You will receive a final score by surface mail after computer grading. You will receive 19 credit hours for successful completion of the examination.

**REMINDER:** You must have received ACCP subcourse enrollment verification by e-mail before taking the examination.
LESSON 1
TERMINOLOGY

OVERVIEW

LESSON DESCRIPTION:
In this lesson you will learn basic chord analysis, chord notation, and jazz harmony terminology.

LEARNING OBJECTIVE:
ACTION: At the end of this lesson, you will be able to identify and write basic chord notation, analyze basic chords in relationship to a key, and identify and define jazz harmony terminology.

CONDITION: Given the material in this lesson.

STANDARD: IAW the information given in this lesson.

INTRODUCTION

The terminology of jazz harmony has its roots in traditional theory. The meanings of many of the terms and most of the analysis procedures are identical. A traditional theory background will help you gain an understanding of jazz principles. However, some of the terms and analysis procedures are different from traditional terms and procedures. There is no standardization of terms or notation in jazz harmony. For example, a C minor triad with the interval of a minor seventh above the root added to the triad can be written as Cmin7, Cm7, Cmi7, or C-7.

NOTE: Before attempting this subcourse, you should have knowledge of jazz chords and chord
symbols. You can obtain that information by completing subcourse MU 3320, Chord Symbols.
PART A – DEFINITIONS

1. **Jazz Chords.** The basis of jazz harmony is the four-note chord containing the root, third, and fifth of the triad with the sixth or seventh added (Figure 1-1).

![Four-note Chords Diagram](image)

**Figure 1-1. Four-note Chords**

*NOTE: Triads are not normally used in jazz harmony. An added sixth or Major seventh is understood to be present when a triad is expressed by a chord symbol.*

2. **Chord Progression.** A chord progression is a series of chords. The chords in a progression work together to establish a feeling of tonality (Figure 1-2).
NOTE: You should play all examples on the piano or other keyboard instrument.

3. **Tonality.** Tonality is the establishment of one note as the key center. It is named for the tonic of the key. It is the center to which all other notes are related.

   a. A melody establishes tonality. The tonality of F Major is established by the melody in Figure 1-3.

   ![Figure 1-3. Tonality Established by Melody](image)

   b. A chord progression also establishes tonality. The tonality of F Major is established by the chord progression in Figure 1-4.

   ![Figure 1-4. Tonality Established by Chord Progression](image)
c. Tonality can be firmly established in a chord progression with as few as two chords (V7-I). It is the resolution of the tritone of the dominant seventh chord that best establishes tonality (Figure 1-5).

![Tritone Resolution](image)

**Figure 1-5. V7 Tritone Resolution**

d. The tonality is usually identified by a key signature. The key signature of F Major (Figure 1-6) identifies the tonal center of the melody in Figure 1-3.

![Key Signature](image)

**Figure 1-6. Tonality Identified by Key Signature**

e. The tonic note does not have to be present for that note to be established as the tonal center. The tonic note (tonal center) of the chord progression and melody in Figure 1-7 is F Major even though an F chord or F melody note is not present. The melody and chord progression establish F Major as the tonal center.

![Chord Progression](image)

**Figure 1-7. Tonal Center Established Without Tonic Note**
4. **Key Area.** A key area occurs when the chord progression establishes another key within the tonal center (key) of the music (Figure 1-8). Usually, this is for a few measures only. A key area is sometimes called the "key of the moment".

![Figure 1-8. Key Area with Tonic Chord Present](image)

**NOTE:** It is common in jazz progressions to have several key areas during a progression. Remember, as few as two chords can establish a key area. The tonic chord need not be present to establish a key area (Figure 1-9).
5. A chord is analyzed by its quality structure and its relationship to the key signature (or key area). Chord analysis is placed below the staff.

6. The notation for the quality of the chord in analysis is similar to the notation for the chord symbol.
   a. A Major sixth chord is notated as 6. It is a Major triad with the interval of a Major sixth above the root added to the triad (Figure 1-11).
Figure 1-11. Major Sixth Chord Notation

NOTE: The number 6 identifies the interval of a Major sixth above the root of the chord and not a first inversion triad.
b. A minor sixth chord is notated as min6. It is a minor triad with the interval of a Major sixth above the root of the triad added to the triad (Figure 1-12).

![Minor Sixth Chord Notation](image)

**Figure 1-12. Minor Sixth Chord Notation**

c. A Major seventh chord is notated as Maj7. It is a Major triad with the interval of a Major seventh above the root added to the triad (Figure 1-13).

![Major Seventh Chord Notation](image)

**Figure 1-13. Major Seventh Chord Notation**

e. A dominant seventh chord is notated as 7. It is a Major triad with the interval of a minor seventh above the root added to the triad (Figure 1-14).
Figure 1-14. Dominant Seventh Chord Notation

NOTE: The notation MAJ is not used for dominant seventh chords.
e. A minor seventh chord is notated as min7. It is a minor triad with the interval of a minor seventh above the root added to the triad (Figure 1-15).

![Minor Seventh Chord Notation](image)

**Figure 1-15. Minor Seventh Chord Notation**

f. The minor seventh flat five chord is notated as min7(\(\beta\)5). It is the same as a half diminished seventh chord in traditional harmony. It is a diminished triad with the interval of a minor seventh above the root added to the triad (Figure 1-16). The \(\beta\)5 is placed in parenthesis.

![Minor Seventh Flat Five Notation](image)

**Figure 1-16. Minor Seventh (Flat Five) Notation**

NOTE: A common short cut symbol for min7(\(\beta\)5) chords is \(\emptyset\). See MU 3320, Chord Symbols, for an explanation of alternate ways of identifying jazz chords.
f. A diminished seventh chord is notated as dim7. It is a diminished triad with the interval of a diminished seventh above the root added to the triad. The diminished seventh interval is usually notated enharmonically as a Major sixth (Figure 1-17).

![Diminished Seventh Chord Notation](image)

**Figure 1-17. Diminished Seventh Chord Notation**

*NOTE: The diminished seventh chord is sometimes called a fully diminished seventh chord.*

g. An augmented seventh chord is notated as Aug7 (Figure 1-18). It is an augmented triad with the interval of a minor seventh above the root added to the triad.

![Augmented Seventh Chord Notation](image)

**Figure 1-18. Augmented Seventh Chord Notation**

*NOTE: The augmented seventh chord can be identified as a dominant seventh chord with a raised fifth.*
h. A minor (Major seventh) chord is notated as min(Maj7). It is a minor triad with the interval of a Major seventh above the root added to the triad. The min refers to the triad. The (Maj) refers to the seventh of the chord. The Maj is always in parenthesis (Figure 1-19).

![Figure 1-19. Minor (Major Seventh) Chord Notation](diag)

7. Chords are analyzed in relationship to the established key or the key of the moment (key area).

a. Roman numerals are used in analyzing the root of the chord in relationship to the key (Figure 1-21). The Roman numeral is placed in front of the notation identifying the chord type.

![Figure 1-21. Roman Numerals](diag)
b. Upper case Roman numerals identify Major sixth, Major seventh, dominant seventh, and augmented seventh chords (Figure 1-22).

![Figure 1-22. Upper Case Roman Numerals]

- CMaj\(^7\)
- G\(^7\)
- GAug\(^7\)
- I Maj\(^7\)
- \(\overline{V}^7\)
- \(\overline{V}\) Aug\(^7\)

c. Lower case Roman numerals identify minor sixth, minor seventh, minor seventh (flat five), and diminished seventh chords (Figure 1-23).

![Figure 1-23. Lower Case Roman Numerals]

- Cmin (Maj\(^7\))
- Dmin\(^7\)
- Amin\(^7\) (b5)
- Bdim\(^7\)
- imin (Maj\(^7\))
- ii min\(^7\)
- vimin\(^7\) (b5)
- vii dim\(^7\)
8. **Chords in a Major key.**

a. A Major seventh chord (Maj7) can be a tonic (I) or subdominant (IV) chord depending upon the relationship of that chord to the key. In Figure 1-24, the Major seventh chord is the tonic chord in the key of C Major and the subdominant chord in the key of G Major.

![Figure 1-24. Major Seventh Chords](image)

b. A minor seventh chord (min7) can be a supertonic (ii), mediant (iii), or submediant (vi) chord depending upon the relationship of that chord to the key. In Figure 1-25, the Cmin7 chord is the supertonic chord in the key of B♭ Major, the mediant chord in the key of A♭ Major, and the submediant chord in the key of E♭ Major.

![Figure 1-25. Minor Seventh Chords](image)

c. A minor seven (flat five) chord (min7(♭5)) is a leading tone (vii) chord in a Major key (Figure 1-26).
d. A dominant seventh chord (7) is a dominant (V) chord in a Major key (Figure 1-27).

Figure 1-27. Dominant Seventh Chord

NOTE: The term dominant is used to identify the dominant of the key (scale step 5) and a dominant seventh. This can cause confusion if you are not aware of how the term is being used.

9. Chords in a minor key.

a. A minor (major seventh) chord (min(Maj7)) is a tonic (i) chord in a minor key (Figure 1-28).
Figure 1-28. Minor (Major Seven) Chord
b. A minor seventh (flat five) chord (min7(♭5)) can be either a supertonic (ii) chord or a submediant (vi) chord depending upon the relationship of the chord to the key. In Figure 1-29, the Cmin7(♭5) chord is the supertonic chord in the key of B♭ minor and the submediant chord in the key of E♭ minor. It is most often a supertonic chord.

![Figure 1-29. Minor Seven (Flat Five) Chords](image)

A minor seventh chord (min7) can be a supertonic (ii) or a subdominant (iv) chord depending upon the relationship of the chord to the key. The supertonic minor seventh chord in a minor key is identical to the supertonic minor seventh chord in the parallel Major key. In Figure 1-30, the Cmin7 chord is the supertonic chord in the key of B♭ minor and the subdominant chord in the key of G minor.

![Figure 1-30. Minor Seventh Chords](image)
d. A Major seventh chord (Maj7) is a submediant (VI) chord in a minor key (Figure 1-31).

![Figure 1-31. Major Seventh Chord](image)

```
e: Cmaj7
VI Maj7
```

**Figure 1-31. Major Seventh Chord**

e. A dominant seventh chord (7) can be a dominant (V) chord or a subtonic (VII) chord depending upon the relationship of the chord to the key. In Figure 1-32, the C7 chord is the dominant chord in the key of F minor and the subtonic chord in the key of D minor.

![Figure 1-32. Dominant Seventh Chords](image)

```
f: C7(b9)  d: C7
V7(b9)  VII7
```

**Figure 1-32. Dominant Seventh Chords**

*NOTE: The dominant chord (V) in a minor key is notated as V7(♭9) to distinguish it from the V7 in a Major key. The ninth of the V7 in minor should be a flatted ninth not a natural ninth. The subtonic chord (VII) does not have a flatted ninth and is notated VII7.*

f. A diminished seventh chord (dim7) is a leading tone (vii) chord in a minor key (Figure 1-33).
g. An augmented triad with the interval of a Major seventh above the root added to the triad is a mediant (III) chord (Figure 1-34). This chord is rarely used. It is not one of the basic jazz chords.

10. The chords as they normally occur in a Major and minor key are identified with correct analysis in Figure 1-35.
11. The Major sixth chord and the Major seventh chord can be used interchangeably on the tonic and subdominant scale degrees. Because of this, the Roman numeral by itself is often used to analyze these two chords (Figure 1-36).

Figure 1-35. Major and Minor Key Chord Notations

Figure 1-36. Tonic and Subdominant Notation Procedure
NOTE: The iv chord normally refers to a minor sixth chord. The notation iv does not represent a iv min7 chord. The iv min(Maj7) chord is rarely used. It is usually used in a Major key.

CLICK HERE FOR LESSON 1 SELF REVIEW EXERCISE 3.
CLICK HERE FOR LESSON 1 SELF REVIEW EXERCISE 3 ANSWERS.

PART C – NON-DIATONIC CHORD ANALYSIS


a. When the root of the chord is diatonic to the key but the chord is not diatonic, the chord can be analyzed in relationship to the key (Figure 1-38). The D7 chord in Figure 1-38 has a root that is the supertonic in the key of C Major. The chord is a dominant seventh
quality chord, therefore the analysis is II7, not ii min7. The Dmin7(β5) chord in Figure 1-38 also has a root that is the supertonic in the key of C Major; however, it is a minor seven (flat five) chord and is analyzed as iimin7(β5).

Figure 1-38. Non-Diatonic Chords with Diatonic Roots

b. Chords that have roots that are not diatonic to the key are commonly used in jazz progressions. These chords can still be analyzed in relationship to the key. If the root of the chord is a half step above a scale step, it is notated with a sharp sign placed before the Roman numeral. If the root of the chord is a half step below a scale step, it is notated with a flat sign placed before the Roman numeral. The notation that follows the Roman numeral identifies the chord type (Figure 1-39).

Figure 1-39. Chords with Non-Diatonic Roots

a. As in traditional harmony, a dominant seventh chord that is not the dominant seventh chord of the key can be identified as having dominant relationship to the scale degree a perfect fifth lower. In Figure 1-40, the D7 chord is the dominant chord in the key of G Major. G is the dominant scale degree in the key of C Major. Therefore, the D7 chord is the V7 of the dominant (V). The A7 chord is the dominant chord in the key of D. D is the second scale degree in the key of C. Therefore the A7 chord is the V7 of the supertonic (ii).

![Figure 1-40. Secondary Dominant Notation](image)

**NOTE:** The first chord in Figure 1-38 is analyzed as II7. The same chord is analyzed as V7 of V in Figure 1-40. In most cases the secondary dominant (V7 of V) analysis is used.

b. A diagonal line "/" can be used in place of the word "of" in secondary dominant chord notation (Figure 1-41).

![Figure 1-41. Alternate Secondary Dominant Notation](image)
LESSON ONE
PRACTICAL EXERCISE

The following items will test your understanding of the material covered in this lesson. There is only one correct answer for each item. When you have completed the exercise, check your answers with the answer key that follows. If you answer any item incorrectly, review that part of the lesson that contains the portion involved.

WHEN FINISHED CLICK HERE TO RETURN TO THE LESSON.
CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.

1. The four-note jazz chord contains the root, third, fourth, and fifth.
   A. True
   B. False

   Figure 1. Question 2

2. What tonality or key is established by the melody in Figure 1?
   A. F Major
   B. D Major
   C. G Major
   D. C Major

3. In a chord progression, the tonality can be firmly established with as few as ______ chords.
   A. Two
   B. Three
   C. Four
   D. Five
4. What tonality is established by the chord progression in Figure 2?
   A. E\(^\text{\flat}\) minor  
   B. C Augmented  
   C. F Major  
   D. B\(^\text{\flat}\) Major

5. What tonal center is temporarily established within the bracket in Figure 3?
   A. G minor  
   B. D Major  
   C. A\(^\text{\flat}\) Major  
   D. G Major

6. Chord analysis is the identification of a chord in relationship to the established key or key of the moment.
   A. True  
   B. False

7. A chord that contains a Major triad with the interval of a Major seventh above the root added to the triad is a/an
seventh chord.

A. Dominant
B. Major
C. Diminished
D. Augmented
8. A chord that contains a Major triad with the interval of a minor seventh above the root added to the triad is a ______ seventh chord.

A. Dominant  
B. Major  
C. Diminished  
D. Augmented

![Figure 4. Question 9](image)

9. The chord in Figure 4 is notated as

A. dim7  
B. min7  
C. 7  
D. Maj7

10. A chord that contains a minor triad with the interval of a minor seventh above the root added to the triad is a ______ chord.

A. Seventh  
B. Diminished seventh  
C. Major seventh  
D. Minor seventh

![Figure 5. Question 11](image)
11. The chord in Figure 5 is a D _______________ seventh.

A. Augmented
B. Major
C. Diminished
D. Minor
12. A diminished seventh chord is notated as ________.

A. dim7(*5)  
B. min7(*5)  
C. dim7  
D. dim7(min5)

13. The analysis for a tonic chord in a minor key is ________.

A. i min7  
B. i min(Maj7)  
C. Both A and B are correct.  
D. Neither A nor B is correct.

14. What is the analysis of the first chord in Figure 6?

A. I7  
B. I6  
C. I Maj7  
D. I Aug7

15. What is the analysis of the second chord in Figure 6?

A. vii min7(*5)  
B. iii min7  
C. vi min7  
D. I min(Maj7)

16. It is common in jazz progressions to have several "key of the moment" areas in a song.
A. True
B. False
Figure 7. Questions 17 through 20

17. What is the analysis of the first chord in Figure 7?
   A. $\#i$ dim7
   B. $i\#dim7$
   C. $i$ dim7($^5$)
   D. $^5i$ dim7

18. What is the analysis of the second chord in Figure 7?
   A. $^7II$7
   B. $II^7$
   C. $^7ii$ Maj/min7
   D. None of the above are correct.

19. What is the analysis of the third chord in Figure 7?
   A. VII7
   B. $^7VII$7
   C. $^7VII^7$
   D. vii7($^5$)

20. What is the analysis of the fourth chord in Figure 7?
   A. vi Maj7
   B. VI Maj7
   C. *VI Maj7
   D. *vi dim6
<table>
<thead>
<tr>
<th>Item</th>
<th>Correct Answer and Feedback</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>B False (Paragraph 1)</td>
</tr>
<tr>
<td>2.</td>
<td>C G Major (Paragraph 3a)</td>
</tr>
<tr>
<td>3.</td>
<td>A Two (Paragraph 3c)</td>
</tr>
<tr>
<td>4.</td>
<td>D B* Major (Paragraph 3b)</td>
</tr>
<tr>
<td>5.</td>
<td>D G Major (Paragraph 4)</td>
</tr>
<tr>
<td>6.</td>
<td>A True (Paragraphs 5 &amp; 7)</td>
</tr>
<tr>
<td>7.</td>
<td>B Major (Paragraph 6c)</td>
</tr>
<tr>
<td>8.</td>
<td>A Dominant (Paragraph 6d)</td>
</tr>
<tr>
<td>9.</td>
<td>C 7 (Paragraph 6d)</td>
</tr>
<tr>
<td>10.</td>
<td>D Minor seventh (Paragraph 6e)</td>
</tr>
<tr>
<td>11.</td>
<td>D Minor (Paragraph 6e)</td>
</tr>
<tr>
<td>12.</td>
<td>C dim7. (Paragraph 6g)</td>
</tr>
<tr>
<td>Item</td>
<td>Correct Answer and Feedback</td>
</tr>
<tr>
<td>------</td>
<td>----------------------------</td>
</tr>
<tr>
<td>13.</td>
<td>B i min(Maj7) (Paragraph 9a)</td>
</tr>
<tr>
<td>14.</td>
<td>C I maj7 (Paragraph 8a)</td>
</tr>
<tr>
<td>15.</td>
<td>C vi min7 (Paragraph 8b)</td>
</tr>
<tr>
<td>16.</td>
<td>A True (Paragraph 4 NOTE)</td>
</tr>
<tr>
<td>17.</td>
<td>A #i dim7 (Paragraph 12b)</td>
</tr>
<tr>
<td>18.</td>
<td>A *II7 (Paragraph 12b)</td>
</tr>
<tr>
<td>19.</td>
<td>B *VII7 (Paragraph 12b)</td>
</tr>
<tr>
<td>20.</td>
<td>C *VI MAJ7 (Paragraph 12b)</td>
</tr>
</tbody>
</table>
1. Identify the tonality (key) of the following melodies. The first one has been done for you. Play each of the melodies on a piano (or your instrument) to help determine the correct answers.

![Figure 1-10](Continued next page)
Figure 1-10. Continued next page
2. Identify the tonality (key center) of the following progressions. The first one has been done for you. Play (or have someone play) each of the progressions on a piano to help determine the correct answers.

![Figure 1-10. (Continued next page)](image-url)
Figure 1-10. (Continued next page)
3. Use brackets to identify the key area foreign to the tonal center of each example. Name the key area that you bracketed. The first one has been done for you.

Figure 1-10. (Continued next page)
Figure 1-10. Lesson 1 Self-Review Exercise 1
SELF-REVIEW EXERCISE 1 ANSWERS:

WHEN FINISHED CLICK HERE TO PROCEED TO THE NEXT SECTION.

Figure 1-10. (Continued next page)
Figure 1-10. (Continued next page)
2. Figure 1-10. (Continued next page)
Figure 1-10. (Continued next page)
Figure 1-10. (Continued next page)
Figure 1-10. Lesson 1 Self-Review Exercise 1
LESSON 1
SELF REVIEW EXERCISE 2

Write the notation for the quality for each chord in the space provided. The first one has been done for you.

Figure 1-20. Lesson 1 Self-Review Exercise 2
LESSON ONE
Self Review Exercise Answers

SELF REVIEW EXERCISE 2 ANSWERS:

WHEN FINISHED CLICK HERE TO PROCEED TO THE NEXT SECTION.

Figure 1-20. Lesson 1 Self-Review Exercise 2
LESSON 1

SELF REVIEW EXERCISE 3

Identify the following chords in relationship to the key indicated. Write the correct Roman numeral and chord quality abbreviation for each chord in the space provided. The first one has been done for you.

WHEN FINISHED CLICK HERE TO RETURN TO THE LESSON.

CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.

Figure 1-37. (Continued next page)
Figure 1-37. Lesson 1 Self-Review Exercise 3
SELF REVIEW EXERCISE 3:

WHEN FINISHED CLICK HERE TO PROCEED TO THE NEXT SECTION.

Figure 1-37. (Continued next page)
Figure 1-37. Lesson 1 Self-Review Exercise 3
LESSON 2
CHORD FUNCTION

OVERVIEW

LESSON DESCRIPTION:
In this lesson you will learn to identify and write tonic, dominant, and subdominant function chords.

LEARNING OBJECTIVE:
ACTION: At the end of this lesson, you will be able to identify and write tonic, dominant and subdominant function chords.

CONDITION: Given the information in this lesson.

STANDARD: Identify and write tonic function chords, identify and write dominant function chords, identify and write subdominant function chords.

REFERENCES: IAW the information given in this lesson.
INTRODUCTION

1. Chords can be classified by their function into three categories: tonic, dominant, and subdominant.
   a. Tonic chords are rest chords.
   b. Dominant chords create tension. They need to be resolved to be musically justified.
   c. Subdominant chords are enabling chords that normally lead to dominant function chords.

   NOTE: The addition of intervals greater than a seventh (9, 11, 13) to a chord does not change the function of the chord.

2. The principle of progression is the movement of chords to a tonic. Subdominant chords lead to dominant function chords. Dominant chords lead to tonic function chords. Tonic function chords can have stable (strong) tendencies or less stable tendencies that have a dual function as subdominant function chords. These subdominant function chords lead back to dominant function chords, which again lead to tonic function chords. The cycle of chords continues until the progression reaches a point of strong rest. At that point, another cycle starts by the progression moving from the tonic function chord to a dominant function or subdominant function chord.

3. Chord progression should have forward motion to the point of the cadence (phrase or section rest point).

MU 3322
PART A – TONIC FUNCTION CHORDS

4. The point of harmonic rest created by tonic function chords can be well defined or it can be a temporary point within the progression. Maj6 or Maj7 chords, min6 or min(maj7) chords, and min7 chords can have tonic function.

a. **Tonic Function Chords.** Tonic, mediant, and submediant chords are tonic function chords (Figure 2-1).

Tonic Chords

I Maj7
I6
i min(Maj7)
i min6

Mediant Chords

iii min7

Submediant Chords

vi min7
βI MAJ7
Figure 2-1. Tonic Function Chords

NOTE: The vi min7, βVI Maj7, and iii min7 chords are analyzed in relationship to the key center. They should not be written as I chords.

b. The I Maj7, I6, I min6, and I min(Maj7) chords are the strongest chords of resolution. The dominant seventh chord resolves to one of these chords with a strong feeling of repose (Figure 2-2).

![Figure 2-2. Resolution to Tonic](image)

NOTE: The IMaj7 and the I6 chords can be used interchangeably; therefore, they can be notated only with the Roman numeral. The C (chord symbol) in Figure 2-2 represents either a C Maj7 or a C6 chord. The Cmin (chord symbol) represents either a C min(Maj7) or a C min6 chord.

c. The notes of the vi min7 chord and the I6 (tonic) chord are the same. The iiim7 chord and the I6 chord are similar. The iii min7 chord is identical to the tonic Major seventh chord with an added ninth (I Maj9) with the root of the I Maj9 chord omitted (Figure 2-3).
d. The vi min7 chord is less stable than the I chord. Using the vi min7 chord in place of the I chord in a progression keeps the phrase moving. The vi min7 chord satisfies the resolution of the dominant seventh chord, but leads the progression away from the key center. The vi min7 chord is usually followed by a ii min7 chord (Figure 2-4). This allows the progression to continue.

![Figure 2-3. Tonic Function Substitutions](image)

**Figure 2-3. Tonic Function Substitutions**

e. The submediant chord can be borrowed from the parallel minor key. This submediant chord is a Major seventh chord built a half step below the submediant scale degree of the Major key. This chord is notated as $\beta_{VI}$ Maj7. It provides a stronger resolution than the vi min7 chord (Figure 2-5).

![Figure 2-4. vi min7 Substituting for I](image)

**Figure 2-4. vi min7 Substituting for I**
e. The iii min7 chord is the least stable of the tonic function chords (Figure 2-6). It satisfies the resolution of the dominant seventh chord and has the feeling of continuing the progression.

5. Dominant function chords give tension to the chord progression. They create the momentum for the progression to resolve to the tonic chord. Dominant chords are powerful chords that need to be resolved to tonic chords to be "musically justified."
NOTE: It is this tension and resolution that is the essence of music.

6. The dominant and leading tone seventh chords are dominant function chords (Figure 2-8).

Dominant Chords

\[ V7 \]
\[ V \text{ Aug7} \]

Leading Tone Seventh Chords

\[ \text{vii dim7} \]
\[ \text{vii min7}(\flat 5) \]

![Figure 2-8. Dominant Function Chords](image)

7. **The V7 chord.** The V7 chord is the dominant function chord with the strongest momentum to resolve to the tonic chord. It normally resolves to a chord a perfect fifth lower which functions as its tonic.

NOTE: The augmented seventh chord (Aug7) can be identified as a dominant seventh chord with a raised fifth (V7(#5)). It has a dominant function.

8. **The vii dim7 chord.** The vii dim7 chord is closely related to its relative V7 chord. A vii dim7 chord has the same notes as a V7 chord with the root omitted and a flat ninth added (Figure 2-9).
Figure 2-9. Diminished and Dominant Chords Compared

a. The vii dim7 chord normally resolves up a half step to the I chord. It can resolve to any tonic function chord (Figure 2-10).

![Figure 2-9](image)

b. The dim7 chord often occurs in a key as a bridge between two diatonic chords. This is called a passing diminished seventh chord. These diminished seventh chords have dominant function. However, they are analyzed in relationship to the tonality (Figure 2-11).

![Figure 2-10](image)
Figure 2-11. Diminished Chord Between Two Diatonic Chords

9. The vii min7(\(\beta5\)) chord.

a. The vii min7(\(\beta5\)) chord is closely related to its relative V9 chord. The vii min7(\(\beta5\)) chord has the same notes as a V9 chord with the root omitted (Figure 2-12).

![Figure 2-12. vi min(\(\beta5\)) Compared to V9](Image)

b. The vii min7(\(\beta5\)) chord resolves up a half step to the I chord. It can resolve to any tonic function chord (Figure 2-13).

![Figure 2-13. vii min7(\(\beta5\)) Chord Resolution](Image)

Click here for Lesson 2 Self Review Exercise 2
Click here for Lesson 2 Self Review Exercise 2 Answers
PART C – SUBDOMINANT FUNCTION CHORDS

10. Subdominant chords are enabling chords in the progression. They normally lead to dominant chords. Some subdominant chords act as secondary (temporary) tonic function chords and give a temporary point of repose but these chords require movement to a dominant function chord. Because of this, they can be classified as both tonic and subdominant functions. Maj6 or min6 chords, Maj7 or min7 chords, min7(\(\beta5\)) chords, dominant seventh chords, and min (Maj7) chords can have subdominant function.

a. The term subdominant, as it relates to function, is retained from traditional harmony terminology. The supertonic chord occurs more frequently than the subdominant chord.

b. Subdominant, supertonic, and subtonic chords have subdominant function (Figure 2-15).

Subdominant Chords
- IV Maj7
- IV6
- iv min6

Supertonic Chords
- ii min7
- ii min7(\(\beta5\))

Subtonic Chords
- \(\beta7\)VII Maj7
- \(\beta7\)VII7

![Musical Notation](image)
c. A subdominant function chord normally resolves to a dominant function chord (Figure 2-16). The subdominant chord can be either Major or minor.

![Figure 2-16. Subdominant Function Chord Resolution](image)

**Figure 2-16. Subdominant Function Chord Resolution**

d. The ii min7 chord normally resolves to the V7 chord. This progression is called the ii-V in a Major key (Figure 2-17).

![Figure 2-17. ii min7 Resolution](image)

**Figure 2-17. ii min7 Resolution**

e. The ii min7(9) chord normally resolves to the V7(9) chord. This progression is called the minor ii-V (Figure 2-18).
f. The $\flat$VII7 and $\flat$VII Maj7 chords normally resolve up a whole step to the tonic chord (Figure 2-19).

Figure 2-18. ii min7($b5$) Resolution

Figure 2-19. $\flat$VII7 and $\flat$VII Maj7 Resolution

Click here for Lesson 2 Self Review Exercise 3
Click here for Lesson 2 Self Review Exercise 3 Answers

Click here for Lesson 2 Practical Exercise
Click here for Lesson 2 Practical Exercise Answers

CLICK HERE TO PROCEED TO THE NEXT LESSON
LESSON TWO
PRACTICAL EXERCISE

The following items will test your understanding of the material covered in this lesson. There is only one correct answer for each item. When you have completed the exercise, check your answers with the answer key that follows. If you answer any item incorrectly, review that part of the lesson that contains the portion involved.

WHEN FINISHED CLICK HERE TO RETURN TO THE LESSON.
CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.

1. Chords can be classified as tonic, dominant, and subdominant function chords.
   A. True
   B. False

2. In the key of B♭ Major, a D min7 chord is a subdominant function chord.
   A. True
   B. False

3. Which chords in Figure 1 have subdominant function?

![Figure 1. Question 3](image-url)
A. E♭ Maj7, C min7, F7  
B. C min7, A♭ Maj7, F7  
C. E♭ Maj7, C min7, A♭ Maj7  
D. None of the above is correct.

4. Tonic function chords are points of rest in a chord progression.
   A. True  
   B. False

5. What minor seventh chord resolves to C7 in the key of F Major?
   A. D min7  
   B. G min7  
   C. F min7  
   D. B♭ min7

Figure 2. Question 6

6. Which of the following chords has tonic function in the progression in Figure 2?
   A. D min7  
   B. G7  
   C. A min7  
   D. E♭ dim7
7. Which chord in Figure 3 is a tonic function chord?

A. 1  
B. 2  
C. 3  
D. 4

8. Which of the following chords is a tonic function chord?

A. iii min7  
B. vi min7  
C. Both A and B are correct.  
D. Neither A nor B is correct.

9. Which chords in Figure 4 have dominant function?

A. 1 and 3  
B. 2 and 3
10. The vii dim7 normally resolves up a whole step to the tonic chord.
   
   A. True  
   B. False  

11. The second chord in Figure 5 is called a/an _________.

   A. Alternate dominant.  
   B. Secondary dominant.  
   C. Passing diminished.  
   D. Alternate diminished.

12. The ii min7(♭5), IV6, and ♭VII7 chords are subdominant function chords.

   A. True
B. False

![Figure 6. Question 13](image)

13. Which of the following chords in Figure 6 have dominant function?
   
   A. 4 and 5  
   B. 2 and 4  
   C. 1 and 3  
   D. 2 and 3

14. The I min6, iii min7, vi min7, and \( ^{b} \)VI Maj7 chords are tonic function chords.
   
   A. True  
   B. False

![Figure 7. Question 15](image)

15. The three chords in Figure 7 have _______ function.
   
   A. Tonic  
   B. Subdominant  
   C. Dominant
D. None of the above is correct.

16. The vii min7(\(\beta\)) resolves down a half step to the tonic chord.
   A. True
   B. False
   C. 
   
   ![](image)
   
   **Figure 8. Question 17**

17. Which chords in Figure 8 have tonic function?
   A. 1 and 4
   B. 1 and 2
   C. 1 and 3
   D. All of the above are correct.

18. The V7, vii dim7, vii min7(\(\beta\)), and vi min7 chords are dominant function chords.
   A. True
   B. False

19. The vi min7 chord __________.
   A. Satisfies the resolution of the dominant seventh chord.
   B. Leads the progression away from the key center.
   C. Allows the progression to continue.
   D. All of the above are correct.
20. The F Maj7 chord in Figure 9 _________.

A. Is borrowed from the relative minor key.
B. Is a mediant functioning chord (iii\(\min\)7 for I).
C. Provides a stronger resolution than an E\(^\flat\)\(\min\)7 chord.
D. Is a \(\flat\)VI Maj7 chord.
LESSON TWO
PRACTICAL EXERCISE
ANSWER KEY AND FEEDBACK

CLICK HERE TO PROCEED TO THE NEXT LESSON.

<table>
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<th>Correct Answer and Feedback</th>
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<td>2.</td>
<td>B False (Paragraphs 4a, 10b)</td>
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<tr>
<td>3.</td>
<td>C E♭ Maj7, C min7, A♭ Maj7 (Paragraph 10b)</td>
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<td>7.</td>
<td>C 3 (Paragraph 4a)</td>
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<td>8.</td>
<td>C Both A and B are correct. (Paragraph 4a)</td>
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<tr>
<td>9.</td>
<td>C 2 and 4 (Paragraph 6)</td>
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<tr>
<td>10.</td>
<td>B False (Paragraph 8a)</td>
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</table>

MU 3322
11. C Passing diminished.
   (Paragraph 8b)

12. A True
   (Paragraph 10b)

13. D 2 and 3
    (Paragraph 6)

14. A True
    (Paragraph 4a)

15. A Tonic
    (Paragraph 4a)

16. B False
    (Paragraph 9b)

17. B 1 and 2
    (Paragraph 4a)

18. B False
    (Paragraphs 4a, 6)

19. D All of the above is correct.
    (Paragraph 4d)

20. D Is a βVI MAJ7 chord.
    (Paragraph 4e)
SELF REVIEW EXERCISE 1.

Write the tonic function chords in the following keys. You can write chords enharmonically to avoid double flats. The first one has been done for you.

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**CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.**

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*Figure 2-7. Self-Review Exercise 1*
**LESSON TWO**

**Self-Review Exercises Answers**

**SELF REVIEW EXERCISE 1.**

*When finished click here to proceed to the next section.*

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*Figure 2-7. Self-Review Exercise 1*
**SELF REVIEW EXERCISE 2.**

Write the dominant function chords for the following keys. You can write chords enharmonically. The first one has been done for you.

**WHEN FINISHED CLICK HERE TO RETURN TO THE LESSON.**

**CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.**

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**Figure 2-14. Self-Review Exercise 2**
LESSON TWO
Self-Review Exercises Answers

SELF REVIEW EXERCISE 2.
WHEN FINISHED CLICK HERE TO PROCEED TO THE NEXT SECTION.

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Figure 2-14. Self-Review Exercise 2
SELF REVIEW EXERCISE 3.
Write the subdominant function chords in the following keys. The first one has been done for you.

WHEN FINISHED CLICK HERE TO RETURN TO THE LESSON.
CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.

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Figure 2-20. Self-Review Exercise 3
SELF REVIEW EXERCISE 3.
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Figure 2-20. Self-Review Exercise 3
LESSON 3
GUIDELINES OF PROGRESSION

OVERVIEW

LESSON DESCRIPTION:
In this lesson you will learn root movement of chords, dominant and supertonic progressions, and diatonic progressions.

LEARNING OBJECTIVE:
ACTION: At the end of this lesson, you will be able to identify and write root movement of chords, identify and write dominant and supertonic progressions, and identify and write diatonic progressions.

CONDITION: Given the information in this lesson.

STANDARD: You will: identify and write root movement of chords, identify and write dominant and supertonic progressions, and identify and write diatonic progressions.

REFERENCES: IAW the information given in this lesson.

INTRODUCTION

The principle of chord progression is the movement of chords resolving to a tonic. It is essential to have a clear understanding of how and why progressions move as they do. The chords of a progression must be analyzed in order to understand how progressions occur.
PART A – ROOT MOVEMENT OF CHORDS

1. The most common root movement in a progression is down a perfect fifth. This can be shown using the circle of fifths (Figure 3-1). Root movement using the circle of fifths is called circle movement.

![Figure 3-1. Circle of Fifths](image)

2. Root movement normally progresses around the circle in a counterclockwise direction. This is called the strong side. This establishes root movement for the supertonic to dominant progressions (ii-V7) and the dominant to tonic progressions (V7-I) (Figure 3-2).
Figure 3-2. Root Movement
3. Circle movement can begin on any chord without regard to the quality of that chord (Figure 3-3).

![Figure 3-3. Chord Quality](image1.png)

4. Chords can progress in a series of Maj7 or Maj6 chords (Figure 3-4).

![Figure 3-4. Major Chord Progression](image2.png)

5. Chords can progress in a series of dominant seventh chords (Figure 3-5).

![Figure 3-5. Dominant Seventh Chord Progression](image3.png)
6. Chords can progress in a series of minor seventh chords (Figure 3-6).

![Figure 3-6. Minor Seventh Chord Progression](image)

**NOTE:** Diminished seventh chords and minor seventh (♭ five) chords are not normally used in the circle pattern.

7. Any chord can follow a tonic chord or a chord established as a tonic.

8. Any quality chord can be followed by its parallel dominant seventh chord. The dominant seventh chord progresses down a perfect fifth to a major, dominant, minor, or half diminished seventh chord (Figure 3-7).

![Figure 3-7. Parallel Dominant Seventh Chord](image)
PART B – SUPERTONIC TO DOMINANT PROGRESSIONS

9. In jazz, chord movement is based upon ii-V progressions. A firm grasp of these progressions makes the task of analyzing easier. This section identifies five common progressions using the supertonic and dominant chords.

a. Dominant Seventh to Tonic. Any tonic chord can be preceded by its dominant seventh chord the interval of a perfect fifth above. This usually occurs over the bar line (Figure 3-9). This is called dominant progression.

![Figure 3-9. Dominant Seventh to Tonic (Dominant) Progression](image)

**NOTE:** An arrow is used to show dominant function. It is drawn from the dominant function chord to the tonic function chord.
b. **Dominant Seventh to Dominant Seventh.** Any dominant seventh chord can be preceded by a dominant seventh chord the interval of a perfect fifth above. This usually occurs over the bar line (Figure 3-10). This is called an extension of the dominant seventh progression.

![Figure 3-10. Dominant Seventh to Dominant Seventh (Extension of the Dominant) Progression](image1)

NOTE: In analysis, a bracket is used to show supertonic to dominant relationship.

c. **Supertonic to Dominant Seventh.** Any dominant seventh chord can be preceded by a minor seventh chord a perfect fifth above. This is commonly referred to as a ii-V progression and usually occurs within the bar (Figure 3-11).

![Figure 3-11. Supertonic to Dominant Seventh Progression](image2)

d. **Dominant Seventh to Supertonic.** Any supertonic seventh chord can be preceded by a dominant seventh chord a perfect fifth above. This is referred to as V7 of ii and usually occurs
over the bar line. In Figure 3-12, the ii chord is a D minor seventh chord in the key of C Major. The V7 chord of D is A7. Therefore, the A7 chord in the first measure is analyzed as V7 of ii.

![Figure 3-12. Dominant Seventh to Supertonic Progression](image)

e. Any supertonic to dominant progression can be repeated without interrupting the forward motion of the progression (Figure 3-13).

![Figure 3-13. Repeated Supertonic to Dominant Progression](image)

f. The supertonic to dominant progression in minor has the same function and uses as in
Major. The supertonic chord is a minor seventh ($\beta 5$) chord [ii min7($\beta 5$)] and is followed by a dominant seventh ($\beta 9$) chord [V7($\beta 9$)] (Figure 3-14).

![Figure 3-14. Minor Supertonic to Dominant Progression](image)

PART C – SUBDOMINANT PROGRESSIONS

10. The subdominant progression is a subdominant chord to a tonic chord. The subdominant progression is movement around the circle of fifths in a counterclockwise direction. The subdominant progression is also called a subdominant cadence. It is a plagal cadence in traditional harmony.

   a. The subdominant to tonic progression (subdominant cadence) can be Major (Figure 3-16).
Figure 3-16. Subdominant to Tonic Progression

NOTE: Both subdominant and tonic chords can be Major sixth or Major seventh chords.

b. The subdominant to tonic progression can be a minor subdominant (iv) chord to a Major tonic (I) chord. The minor iv chord follows a Major IV chord (Figure 3-17). This progression is called a subdominant minor cadence.

Figure 3-17. Minor Subdominant to Major Tonic Progressions

NOTE: The minor subdominant chord is usually a minor sixth chord. It is not a minor seventh chord.

Click here for Lesson 3 Practical Exercise

Click here for Lesson 3 Practical Exercise Answers

CLICK HERE TO PROCEED TO THE NEXT LESSON.
LESSON THREE
PRACTICAL EXERCISE

The following items will test your understanding of the material covered in this lesson. There is only one correct answer for each item. When you have completed the exercise, check your answers with the answer key that follows. If you answer any item incorrectly, review that part of the lesson that contains the portion involved.

CLICK HERE TO RETURN TO THE LESSON.
CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.

Figure 1. Question 1

1. Figure 1 shows movement around the strong side of the circle of fifths.
   
   A. True
   B. False

2. The progression IV-iv min6-I is a
   
   A. Submediant progression.
   B. Parallel progression.
   C. Subdominant minor cadence.
   D. Major subdominant pattern.
3. The dominant seventh chord progresses down a perfect fifth to a _________ seventh chord.

A. Major  
B. Dominant  
C. Half diminished  
D. All of the above are correct.

4. An arrow is used in analysis to show a supertonic to tonic relationship.

A. True  
B. False

![Figure 2. Questions 5 and 6](image)

5. What is the note name of the fourth chord in Figure 2 if the progression is a circle of fifths progression?

A. G  
B. F  
C. A\(^b\)  
D. D

6. What is the note name of the last chord in Figure 2 if the progression is to the strong side of the circle of fifths?

A. B
7. A dominant seventh chord is normally preceded by a minor seventh chord a perfect fifth below.
   A. True
   B. False

8. Which of the following statements is correct?
   A. A bracket is used in analysis to show a supertonic to dominant relationship.
   B. An arrow is used in analysis to show supertonic to dominant relationship.
   C. A parenthesis is used in analysis to show supertonic to dominant relationship.
   D. None of the above is correct.

9. The most common root movement is down a perfect fourth.
   A. True
   B. False

---

Figure 3. Question 10

F7

F, A, C, E, G, B, D, F
10. The arrow in Figure 3 is used to show which type of function?

A. Tonic
B. Dominant
C. Subdominant
D. None of the above is correct.

![Figure 3](image1.png)

**Figure 3**

11. Which of the following chords should be used in the last measure of Figure 4 to extend this progression of dominant seventh chords?

A. D7
B. C7
C. G\(^\flat\)7
D. A7

![Figure 4](image2.png)

**Figure 4. Question 11**

12. In jazz, chord movement is based upon ii-V progressions.

A. True
B. False
C.
13. Which of the following chords should be used on the third beat of the first measure in Figure 5?

A. C7  
B. D7  
C. B7  
D. G dim7

14. The bracket in Figure 5 is used to show the relationship of the F min7 chord to a ______ chord.

A. Tonic  
B. Subdominant  
C. Supertonic  
D. Dominant

Figure 5. Questions 13 and 14

Figure 6. Question 15
15. Which of the following chords should be used in the first measure of Figure 6?

A. D7  
B. E♭7  
C. E7  
D. G7  

![Figure 7. Question 16](image)

16. Figure 7 contains an example of a subdominant cadence.

A. True  
B. False  

17. The most common root movement in jazz is down a perfect fifth.

A. True  
B. False  

18. Which of the following statements is correct?

A. Any quality chord can be preceded by its parallel dominant seventh chord.  
B. Any quality chord can be followed by its parallel dominant seventh chord.  
C. Both A and B are correct.  
D. Neither A nor B is correct.  

19. Which of the following statements is correct?
A. Any seventh chord can be preceded by any dominant seventh chord a perfect fourth above.
B. Any supertonic seventh chord can be preceded by a dominant seventh chord a perfect fifth below.
C. Any seventh chord can be preceded by a dominant seventh chord a major seventh above.
D. Any supertonic seventh chord can be preceded by a dominant seventh chord a perfect fifth above.

20. The progression B♭ Maj7-B♭7-E♭6-B♭6 is an example of a subdominant cadence.

A. True
B. False
### LESSON THREE

**PRACTICAL EXERCISE**

**ANSWER KEY AND FEEDBACK**

CLICK HERE TO PROCEED TO THE NEXT LESSON.

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<tr>
<th>Item</th>
<th>Correct Answer and Feedback</th>
</tr>
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<tbody>
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<td>1.</td>
<td>B False (Paragraphs 1 &amp; 2)</td>
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<tr>
<td>2.</td>
<td>C Subdominant minor cadence. (Paragraph 10b)</td>
</tr>
<tr>
<td>3.</td>
<td>D All of the above are correct. (Paragraph 8)</td>
</tr>
<tr>
<td>4.</td>
<td>B False (Paragraph 9a NOTE)</td>
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<td>5.</td>
<td>B F (Paragraphs 1, 2 &amp; 3)</td>
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<tr>
<td>6.</td>
<td>A B♭ (Paragraphs 1, 2 &amp; 3)</td>
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<tr>
<td>7.</td>
<td>B False (Paragraphs 1, 2, 9b &amp; c)</td>
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<tr>
<td>8.</td>
<td>A A bracket is used in analysis to show a supertonic to dominant relationship. (Paragraph 9c NOTE)</td>
</tr>
<tr>
<td>9.</td>
<td>B False (Paragraphs 1 &amp; 2)</td>
</tr>
<tr>
<td>10.</td>
<td>B Dominant (Paragraph 9a NOTE)</td>
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</table>
11. B C7  
   (Paragraphs 1, 2 & 9b)

12. A True  
   (Paragraph 9)

13. C B\textsuperscript{7}  
   (Paragraphs 1, 2 & 9a)

14. D Dominant  
   (Paragraph 9c NOTE)

15. C E7  
   (Paragraphs 1, 2, 9a NOTE & 9d)

16. B False  
   (Paragraph 10b)

17. A True  
   (Paragraph 1)

18. B Any quality chord can be followed by its parallel dominant seventh chord.  
   (Paragraph 8)

19. D Any supertonic seventh chord can be preceded by a dominant seventh chord a perfect fifth above.  
   (Paragraph 9d)

20. A True  
   (Paragraph 10 & 10a)
SELF-REVIEW EXERCISE 1.
Write the chords that best complete the given chord progressions using circle movement. Place your answer in the space provided. The first one has been done for you.

CLICK HERE TO RETURN TO THE LESSON.

CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.

![Figure 3-8. (Continued next page)](image-url)
Figure 3-8. Self-Review Exercise 1
SELF-REVIEW EXERCISE 1 ANSWERS.

CLICK HERE TO PROCEED TO THE NEXT LESSON.

Figure 3-8. (Continued next page)
Figure 3-8. Self-Review Exercise 1 Answers
LESSON THREE
Self-Review Exercise

SELF-REVIEW EXERCISE 2.

1. Write the dominant to tonic progression for the following keys. The first one has been done for you.

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Figure 3-15. Self-Review Exercise 2 (Continued)
2. Write the dominant seventh to dominant seventh progressions to end on the chord indicated. The first one has been done for you.

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- & - & G7 \\
- & - & E^7 \\
- & - & F7 \\
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- & - & C7 \\
- & - & B7 \\
- & - & G^7 \\
- & - & D7 \\
- & - & A^7 \\
\end{array}
\]

Figure 3-15. Self-Review Exercise 2 (Continued)
3. Write the supertonic to dominant progression for the following Major keys. The first one has been done for you.

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Figure 3-15. Self-Review Exercise 2 (Continued)

4. Write the supertonic to dominant progressions for the following minor keys. The first one has been done for you.

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Figure 3-15. Self-Review Exercise 2
LESSON THREE
Self Review Exercise Answers

SELF-REVIEW EXERCISE 2.

WHEN FINISHED CLICK HERE TO PROCEED TO THE NEXT SECTION

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**Figure 3-15. Self-Review Exercise 2**
LESSON 4
CHORD SUBSTITUTION

OVERVIEW

LESSON DESCRIPTION:

In this lesson you will learn chord substitution for the tonic, dominant, and subdominant function chords.

LEARNING OBJECTIVE:

ACTION: At the end of this lesson, you will be able to identify and write tonic, dominant, and subdominant function substitution chords.

CONDITION: Given the information in this lesson.

STANDARD: You will: identify and write tonic function substitution chords, identify and write dominant function substitution chords, identify and write subdominant function substitution chords.

REFERENCES: IAW the information given in this lesson.

INTRODUCTION
In jazz, the chord progressions of popular tunes are often changed to add tension, color, and variety. This is done through chord substitutions. Substitution can only occur if the melody allows. If the melody note clashes with the chord, the substitution should not be used.
PART A – TONIC SUBSTITUTION

1. All tonic function chords can be used as substitutes for the I chord. The most common substitute is the iii min7 chord for the I chord. The I Maj9 chord and the iiimin7 chord are identical with the exception of the root of the I Maj9 (Figure 4-1). This relationship allows for chord substitution.

![Figure 4-1. I Maj9 and iii min7 Compared](image)

2. The vi min7 chord can also substitute for the I chord. The notes of the I6 chord and the vi min7 chord are identical (Figure 4-2).

![Figure 4-2. I6 and vi min7 Compared](image)

3. Tonic substitutions act as a temporary resting place and do not give a complete feeling of repose or rest. Therefore, tonic substitutions help the progression to keep moving.
4. The feeling of repose or rest that the tonic chord gives is normally needed at the end of a phrase. Never use a substitute chord for the I chord when it is used as the final chord in a phrase or section of a composition. In Figure 4-3, no substitution should be made in the final measure where the tonic sound is needed.

![Figure 4-3. Tonic Substitution on a Final Chord](image)

Click here for Lesson 4 Self Review Exercise 1
Click here for Lesson 4 Self Review Exercise 1 Answers
PART B – DOMINANT SUBSTITUTION

5. All dominant function chords can substitute for the dominant seventh chord. However, the most common substitution for the dominant seventh chord (V7) is the $\beta$II7 chord.

a. At first glance, the V7 chord and the $\beta$II7 chord do not appear to have much in common except the F. But when compared, the tritone in each chord is identical (enharmonically) (Figure 4-5). Because the tritones are the same, the $\beta$II7 is called the tritone substitution.

![Figure 4-5. V7 and $\beta$II7 Tritone Compared](image)

b. The tritone of the V7 chord and the $\beta$II7 chord resolves to the same notes of the tonic
chord (Figure 4-6).

![Fig. 4-6. Tritone Resolution](image)

6. Resolution of the V7 and Substitute Chords.

   a. The V7 chord normally resolves to the tonic chord a perfect fifth lower (Figure 4-7).

![Fig. 4-7. Normal Resolution](image)

b. When the βII7 chord substitutes for the V7 chord, there are two possible chords of resolution.

   (1) The βII7 chord can resolve to the tonic of the original dominant chord. In Figure 4-8, the original V7 chord is G7. The tonic of G7 is C. Substituting the βII7 chord and maintaining the original tonic (C) creates harmonic variety and color.
(2) The $bII^7$ chord substituting for V7 can also resolve to its own tonic. In Figure 4-9, the tonic of the substitute chord ($bII^7$) is $G^b$. The $bII^7$ chord can resolve to $G^b$. This substitution is a device for modulating from the tonal center to a remote key area.

b. The original V7 chord (G7) can also resolve to the tonic of the dominant substitute chord (Figure 4-10).
c. Figure 4-11 is a diagram of the $\beta$II7 for V7 substitution.

![Diagram of G7, Db7, C, and Gb chords]

Figure 4-11. $\beta$II7 for V7 Substitution

**NOTE:** Remember, substituting the $\beta$II7 chord for the V7 chord can only occur if the melody allows. If the melody note clashes with the substitute chord, the substitution should not be used.

7. When the $\beta$II7 chord substitutes for the V7 chord, the relative supertonic of the $\beta$II7 (D$\beta$7 as V7) chord can be used in place of the supertonic of the key (Figure 4-12). The first two chords are the ii-V in the key of G$\beta$ major. They can be analyzed as iiimin7 to V7 in G$\beta$.

![Musical notation of Abmin7, Db7, CMaj7, Dmin7, Db7, CMaj7, bviimin7, bII7, I, miimin7, bII7, I]

Figure 4-12. $\beta$II7 for V7 Substitution
8. Figure 4-13 diagrams the substitutions. The chords can progress from left to right either horizontally or diagonally.

NOTE: The tritone substitute dominant seventh chord symbol can be written enharmonically as a $^\#I_7$. However, it should always be analyzed as $^\flatII_7$, not $^\#I_7$.

LESSON 5 Click here for Lesson 4 Self Review Exercise 2

Click here for Lesson 4 Self Review Exercise 2 Answers
PART C – SUBDOMINANT SUBSTITUTION

9. The subdominant function chords that are major (IV, ii min7, βVII Maj7) can substitute for each other. The most common substitution is the ii min7 chord for the IV chord (Figure 4-15). The ii min7 chord is more common than the IV chord in jazz. The subdominant function chords that are minor (iv, ii min7(β5), βVII7) can substitute for each other.

![Figure 4-15. Subdominant Substitutions](image)

a. The notes of the ii min7 chord and the IV6 chord are identical (Figure 4-16).

![Figure 4-16. ii min7 and IV6 Compared](image)

b. The notes of the ii min7 (β5) chord and the iv min6 chord are identical (Figure 4-17).
c. The $\beta$VII7 chord can substitute for the subdominant (iv) chord. The ivmin6 chord and the $\beta$VII7 chord have three common tones, which make them sound similar to one another (Figure 4-18).

d. The $\beta$VII Maj7 chord can substitute for the subdominant (IV) chord. The IV6 chord and the $\beta$VII Maj7 chord have three common tones, which make them sound similar to one another (Figure 4-19).
Figure 4-19. IV6 and βVII Maj7 Compared

Click here for Lesson 4 Self Review Exercise 3
Click here for Lesson 4 Self Review Exercise 3 Answers

Click here for Lesson 4 Practical Exercise
Click here for Lesson 4 Practical Exercise Answers

Click Here to Proceed to the Next Lesson
LESSON FOUR
PRACTICAL EXERCISE

The following items will test your understanding of the material covered in this lesson. There is only one correct answer for each item. When you have completed the exercise, check your answers with the answer key that follows. If you answer any item incorrectly, review that part of the lesson, which contains the portion involved.

CLICK HERE TO RETURN TO THE LESSON.

CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.

1. The $\beta$II7 chord is a ______________ substitution.
   A. Tonic
   B. Dominant
   C. Subdominant
   D. None of the above is correct.

   Figure 1. Question 2

2. Which chords could be written in the last measure of Figure 1?
3. The $\beta$VII Maj7 chord in the key of F Major is
   A. $E^\beta$ Maj7.
   B. $D^\beta$ Maj7.
   C. E Maj7.
   D. $F^\beta$ Maj7.

4. Which chords could be written on beat one of the first measure of Figure 2?
   A. B min7 or F min7
   B. $B^\beta$ min7 or F min7
   C. B min7 or F$^\#$ min7
   D. $B^\beta$ min7 or F$^\#$ min7
5. Which chords could be written on beat three of the first measure of Figure 3?

A. A7 or E7  
B. A7 or E\(^\beta\)  
C. A7 or E  
D. A7 or E\(^\beta\)7

6. The \(^\beta\)VII Maj7 chord can substitute for a iv chord.

A. True  
B. False

7. The \(^\beta\)II7 chord can substitute for the IV chord in minor keys.

A. True  
B. False

8. The V7 chord usually resolves to the _______ chord.

A. IV  
B. iii  
C. I  
D. vi
9. The $b^{7}$ chord can resolve to a chord whose root is a perfect fifth below.

   A. True
   B. False

![Figure 4. Questions 10 and 11]

10. The substituted chord in Figure 4 is an example of substitution.

   A. $b^{7}$ for V7
   B. iii min7 for ii min7
   C. $^b$VII7 for iv
   D. iii min7 for I

11. The chord in the last measure of Figure 4 could be replaced by a _________ chord.

   A. D min7
   B. D$^b$ Maj7
   C. D Maj7
   D. D min(Maj7)

12. A ii min7 chord can substitute for the IV Maj7 chord.

   A. True
   B. False
13. Which measure in Figure 5 contains an example of tonic chord substitution?

A. 1  
B. 2  
C. 3  
D. 4

14. A $\beta$II7 chord can always substitute for the V7 chord.

A. True  
B. False

15. Which of the following chords could be used as a substitute in the first measure of Figure 6?
A. B min7
B. C7
C. A♭ Maj7
D. A♭7

16. Which of the following chords could be used on the first beat of the third measure in Figure 6?
   A. F min7
   B. B min(Maj7)
   C. C6
   D. C min(Maj7)

17. Which of the following chords could be used as a substitute for the chord on the third beat of the third measure in Figure 6?
   A. E♭7
   B. C7
   C. A♭ Maj7
   D. A♭7

18. One reason a ii min7 chord can substitute for a IV Maj7 chord is because the chords have four common tones.
   A. True
   B. False

19. The βII7 chord is the most common substitute for the V7 chord.
   A. True
20. The first chord in Figure 7 can substitute for the second chord.

A. True
B. False
LESSON FOUR
PRACTICAL EXERCISE
ANSWER KEY AND FEEDBACK

Click Here to Proceed to the Next Lesson

<table>
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<tr>
<th>Item</th>
<th>Correct Answer and Feedback</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>B Dominant (Paragraph 5)</td>
</tr>
<tr>
<td>2.</td>
<td>D $B^\flat$ or E (Paragraph 6b(1) &amp; (2))</td>
</tr>
<tr>
<td>3.</td>
<td>A $E^\flat$ Maj7 (Paragraph 9d)</td>
</tr>
<tr>
<td>4.</td>
<td>A B min7 or F min7 (Paragraph 7)</td>
</tr>
<tr>
<td>5.</td>
<td>D A7 or $E^\flat$7 (Paragraph 5)</td>
</tr>
<tr>
<td>6.</td>
<td>B False (Paragraph 9c &amp; d)</td>
</tr>
<tr>
<td>7.</td>
<td>B False (Paragraph 5)</td>
</tr>
<tr>
<td>8.</td>
<td>C I (Paragraph 6a)</td>
</tr>
<tr>
<td>9.</td>
<td>A True (Paragraph 6)</td>
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</table>

Item Correct Answer and Feedback
10. A βII7 for V7
   (Paragraph 5)

11. B D⁰ Maj7
    (Paragraph 6d)

12. A True
    (Paragraph 9)

13. D 4
    (Paragraph 2)

14. B False
    (Paragraph 6d NOTE)

15. A B min7
    (Paragraph 1)

16. C C6
    (Paragraph 7)

17. D A⁰7
    (Paragraph 5)

18. B False
    (Paragraph 9a)

19. A True
    (Paragraph 5)

20. A True
    (Paragraph 2)
SELF REVIEW EXERCISE 1.

CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.

Write the chords that can be substituted for the following tonic chords. The first one has been done for you.

\[
\begin{array}{ccc}
I & iii\ min7 & vi\ min7 \\
C & E\ min7 & A\ min7 \\
E & & \\
G & & \\
G\# & & \\
A\# & & \\
A & & \\
D\# & & \\
B & & \\
D & & \\
F & & \\
E\# & & \\
B\# & & \\
\end{array}
\]

Figure 4-4. Self-Review Exercise 1
LESSON FOUR
Self Review Exercise Answers

SELF REVIEW EXERCISE 1.

CLICK HERE TO PROCEED TO THE NEXT SECTION.

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<td>C#min7</td>
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<td>Bmin7</td>
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Figure 4-4. Self-Review Exercise 1
1. Write the V7 chord and the $\beta$II7 substitution in the following keys. The first one has been done for you.

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Figure 4-14. Self-Review Exercise 2 (Continued)
2. Write the two chords of resolution for the following $\beta$II7 chords. The first one has been done for you.

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**Figure 4-14. Self-Review Exercise 2**
Self-Review Exercise 2

CLICK HERE TO PROCEED TO THE NEXT SECTION.

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Figure 4-14.  Self Review Exercise 2 (Continued)
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Figure 4-14. Self-Review Exercise 2
SELF REVIEW EXERCISE 3.

1. Write the substitution for the given subdominant chord. The first one has been done for you.

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<tr>
<th>Key</th>
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Figure 4-20. Self-Review Exercise 3 (Continued)
2. Write the substitution in a minor key for the given subdominant chord. The first one has been done for you.

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**Figure 4-20. Self-Review Exercise 3**
LESSON FOUR
Self Review Exercise Answers

Self-Review Exercise 3

CLICK HERE TO PROCEED TO THE NEXT SECTION.

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**Figure 4-20. Self-Review Exercise 3**
LESSON 5
CHORD PATTERNS AND TURNAROUNDS

OVERVIEW

LESSON DESCRIPTION:
In this lesson you will learn the six common chord patterns and six common turnarounds.

LEARNING OBJECTIVE:
ACTION: At the end of this lesson, you will be able to identify and write chord patterns and turnarounds.

CONDITION: Given the information in this lesson.

STANDARD: You will identify and write the six common chord patterns, identify and write six common turnarounds.

REFERENCES: IAW the information given in this lesson.

INTRODUCTION

There are many instances where certain progressions are used repeatedly. These common progressions are called chord patterns. A short progression or pattern occurring at the end of a phrase or section is called a turnaround. Play each pattern on a keyboard instrument so you can recognize the sound of the pattern.
PART A – CHORD PATTERNS

1. A chord pattern is a common, recognizable chord progression between two tonic function chords. There are six basic chord patterns.

\[
\begin{align*}
&I - \text{vi min7} - \text{ii min7} - V7 - I \\
&I - \#i \text{dim7} - \text{ii min7} - V7 - I \\
&I - b\text{iii dim7} - \text{ii min7} - V7 - I \\
&I - V7/\text{ii} - \text{ii min7} - V7 - I \\
&I - V7/IV - IV - iv \text{min6} - I \\
\end{align*}
\]

**NOTE:** The first five progressions are identical except for the second chord.

a. I-vi min7-ii min7-V7-I. This is the most common chord progression in jazz. This pattern was a common pattern in the 50's. Many popular "Doo Wah" groups used this pattern as the foundation of their songs (Figure 5-1). Remember, the tonic chord symbol (I) can represent either a I Maj7 or I6 chord.

![Figure 5-1. I-vi min7-ii min7-V7-I](image)

b. I-#i dim7-ii min7-V7-I. The chromatic movement of the first three chords identifies this pattern. The #i dim7 chord is a passing dim7 chord between two diatonic chords. It leads
into a ii-V pattern that ends on the tonic chord (Figure 5-2).

![Figure 5-2. I♭Ⅲ dim7-ii min7-V7-I](image)

c. I♭Ⅲ dim7-ii min7-V7-I. The downward chromatic movement from the second to the third chord can identify this pattern. The tonic chord is followed by the $♭\text{Ⅲ dim7}$, which resolves down chromatically to the ii min7. This pattern ends with a ii-V-I progression (Figure 5-3).

![Figure 5-3. I♭Ⅲ dim7-ii min7-V7-I](image)

d. I-V7/ii-ii min7-V7-I. In this pattern the secondary dominant adds variety to the sound. The second chord (V7/ii) has dominant function to the iimin7 chord (Figure 5-4).

![Figure 5-4. I-V7/ii-ii min7-V7-I](image)
NOTE: This chord pattern is similar to the first pattern except for the second chord. The second chord in this pattern is a dominant seventh chord built on the supertonic instead of a minor seventh chord.

e. I-V7/V-ii min7-V7-I. This pattern also includes a secondary dominant. The supertonic occurs after the secondary dominant chord. The secondary dominant chord (V7 of V) normally resolves to the V7 chord. In this progression, the supertonic chord (iimin7) delays the resolution of the V7 of V chord without affecting its dominant function. (Figure 5-5).

NOTE: The arrow showing dominant to tonic relationship is drawn from the secondary dominant chord (V7 of V) to the dominant chord (V) without regard to the ii min7 chord.

f. I-V7/IV-IV-iv min6-I. This pattern can be easily recognized from the characteristic sound
of the second chord. The tonic chord (I) is followed by a dominant seventh chord (V7/IV) built on the tonic scale degree. This pattern ends in a subdominant to tonic progression (Figure 5-6).

![Chord Progression Diagram](image)

**Figure 5-6. I-V7/IV-IV-iv min6-I**

*NOTE: This is the only basic pattern that does not have the ii-V7-I progression at the end of the pattern.*

2. These six basic chord patterns, and their variations, make up the chord progressions in most tunes. Remember, the I chord can be any tonic function chord. The chord pattern in Figure 5-5 is still a pattern when the first chord is changed to A min7. The progression vimin7-V7/V-ii min7-V7-I is the chord pattern in paragraph 1e. The chord pattern in Figure 5-1 is still a pattern when the first chord is changed to E min7. The progression iii min7-vi min7-ii min7-V7-I is the chord pattern in paragraph 1a.

[Click here for Lesson 5 Self Review Exercise 1](#)
[Click here for Lesson 5 Self Review Exercise 1 Answers](#)
3. A turnaround is a four-chord progression, usually two or four measures, that occurs at the end of a phrase or section of a song. It replaces an extended duration of the tonic chord and prepares a repeat of the section.

a. iii min7-V7/ii-ii min7-V7. This is the most common turnaround. This turnaround is actually two ii-V progressions. The first chord, iii min7, is a substitute chord for the tonic chord. It also functions as the iimin7 in the first ii-V progression. This first ii-V progression is the ii-V of ii. The second ii-V progression is the ii-V of the key. Each chord in the turnaround resolves down a perfect fifth (circle of fifths) (Figure 5-8).

![Figure 5-8. iii min7-V7/ii-ii min7-V7](image)

*NOTE: The A7 chord in Figure 5-8 can also be analyzed as a VI7 chord.*

b. I Maj7- VI7- bVI7-V7. This turnaround consists of chromatic movement of dominant seventh chords (after the tonic chord) starting on scale step six and leading to the dominant of the key. The second chord is a V7 of ii but, because of the chromatic movement of the last three chords, the second chord is usually notated as a VI7 and the third chord notated as a bVI7 (Figure 5-9).
NOTE: The second chord (A7), the V7/ii, does not resolve to the supertonic. It moves chromatically by tritone substitution to the third chord ($A^\flat 7$). The third chord ($A^\flat 7$) resolves by tritone substitution to the dominant seventh chord of the key (G7).

c. I Maj7- $\beta$III7-II7-$\beta$II7. After the tonic chord, this turnaround has chromatic movement of three dominant seventh chords leading to the $\beta$II7 chord. This movement starts on the $\beta$III7 chord rather than the VI7 chord. The third chord is a V7 of V. However, because of the chromatic movement, it is usually notated as II7 (Figure 5-10).

NOTE: The chromatic movement of this turnaround ends on the tritone substitute dominant seventh chord in the last measure. In the previous turnaround, the chromatic movement ended on the dominant seventh of the key.

d. I Maj7- $\beta$III Maj7- $\beta$VI Maj7- $\beta$II Maj7. This turnaround is built exclusively on major seventh chords ending on the $\beta$II (Figure 5-11). After the circle movement of the three
major seventh chords, the $\beta$II Maj7 moves chromatically to a tonic chord.

\[ \text{Figure 5-11. } \text{I Maj7- } \beta \text{III Maj7- } \beta \text{VI Maj7- } \beta \text{II Maj7} \]

e. I Maj7-$\#i$ dim7-ii min7-V7. This turnaround is similar to one of the six basic chord patterns (paragraph 1b). The passing diminished seventh chord in the second measure leads to the ii-V progression of the key (Figure 5-12).

\[ \text{Figure 5-12. } \text{I Maj7-}$\#i$ dim7-ii min7-V7 \]

f. I Maj7-VI7-II7-V7. This turnaround is characterized by the distinctive sound of the last three chords, which form a circle of dominant seventh chords leading to the dominant of the key (Figure 5-13).

\[ \text{Figure 5-13. } \text{I Maj7-VI 7-II 7-V 7} \]
NOTE: The second and third chords in this turnaround can be analyzed as secondary dominants (I Maj7-V7/ii-V7/V-V7).

LESSON 6 Click here for Lesson 5 Self Review Exercise 2
Click here for Lesson 5 Self Review Exercise 2 Answers

Click here for Lesson 5 Practical Exercise
Click here for Lesson 5 Practical Exercise Answers

CLICK HERE TO PROCEED TO THE NEXT LESSON.
LESSON FIVE
PRACTICAL EXERCISE

The following items will test your understanding of the material covered in this lesson. There is only one correct answer for each item. When you have completed the exercise, check your answers with the answer key that follows. If you answer any item incorrectly, review that part of the lesson that contains the portion involved.

CLICK HERE TO RETURN TO THE LESSON.
CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.

1. Which of the following progressions is NOT a basic chord pattern?

A. I Maj7-Vi min7-ii min7-V7-I Maj7
B. I6-V7/V-ii min7-V7-I6
C. I6-Ⅲ dim7-ii min7-#i dim7-I Maj7
D. I6-#i dim7-ii min7-V7-I6

2. Which chord progression could be placed in Figure 1?

A. F Maj7-G min7-C7-G♭7-F Maj7

Figure 1. Question 2
B. F Maj7-F min7-G min7-D7-F Maj7
C. F Maj7-A min7-G min7-C7-F Maj7
D. F Maj7-B7 min7-F min7-F7-F Maj7

3. The most common chord pattern in jazz is
   A. I-V7/IV-IV-iv min6-I.
   B. I-vi min7-ii min7-V7-I.
   C. I-#I dim7-ii min7-V7-I.
   D. I-V7/ii-ii min7-V7-I.

![Figure 2. Question 4](image)

4. Figure 2 is an example of the I-βiii dim7-ii min7-V7-I chord pattern.
   A. True
   B. False

![Figure 3. Question 5](image)
5. Figure 3 is an example of the I-V7/ii-ii min7-V7-I chord pattern.
   A. True
   B. False

6. The I Maj7-VI7-II7-V7 turnaround is characterized by __________.
   A. Two ii-V patterns.
   B. A circle of Major seventh chords.
   C. Continuous chromatic root movement between dominant seventh chords.
   D. None of the above is correct.

7. Which turnaround is an example of the ii-V pattern?
   A. I Maj7-VI7-βV7
   B. I Maj7-βIII7-II7-βII7
   C. I Maj7-βIII Maj7-βVI Maj7-βII Maj7
   D. iii min7-V7/ii-ii min7-V7

8. Figure 4 is an example of the I-V7/IV-IV-iv min6-I chord pattern.
   A. True
   B. False
9. Which of the following chords is needed in the third measure of Figure 5 to complete the iii min7-V7/ii-ii min7-V7 turnaround?

A. A min7  
B. G min7  
C. C# min7  
D. G7

10. Which of the following statements is correct?

A. A turnaround is a four-chord progression occurring in the middle of the phrase.  
B. A turnaround is a four-chord progression occurring at the beginning of a phrase.  
C. A turnaround is a four-chord progression occurring at the end of a phrase or section of the song.  
D. None of the above is correct.
11. Which of the following chords should be used in the second measure of Figure 6 to complete the I Maj7-\(\text{b}^7\) III7-II7-\(\text{b}^7\) II7 turnaround?

A. G7  
B. G\(\text{b}^7\)  
C. C\(\text{b}^7\)  
D. F7

![Figure 7. Question 12]

12. Figure 7 is an example of the I Maj7-\(\text{b}^7\) III Maj7-\(\text{b}^7\) VI Maj7-\(\text{b}^7\) II Maj7 turnaround.

A. True  
B. False

13. Which turnaround has chromatic movement of dominant seventh chords after the tonic Maj7 chord?

A. iii min7-V7/ii-ii min7-V7  
B. I Maj7-V17-\(\text{b}^7\)VI7-V7  
C. I Maj7-\(\text{b}^7\) III Maj7-\(\text{b}^7\) VI Maj7-\(\text{b}^7\) II Maj7  
D. I Maj7-\#I7-II7-V7
14. Which of the following chords should be used in measure two of Figure 8 to complete the I Maj7-#I dim7-ii min7-V7 turnaround?

A. E♭ min7  
B. B♭ dim7  
C. A min7  
D. A dim7  

15. The chord pattern I-V7/ii-ii min7-V7-I is an example of secondary dominant seventh chord use.

A. True  
B. False
16. Which of the following chords should be used in the last two measures of Figure 9 to complete the I Maj7-VI7-II7-V7 turnaround?

A. D7 and G7  
B. D#7 and G#7  
C. A7 and E7  
D. C#7 and F#7

![Figure 10. Question 17]

17. The turnaround in Figure 10 is a I Maj7-\(^{b}\)III7-II7-\(^{b}\)II7.

A. True  
B. False
18. The chord pattern in Figure 11 is ________.
   A. I-V7/V-ii min7-V7-I.
   B. I-V7/IV-IV-ivmin6-I.
   C. I-♭iii dim7-ii min7-V7-I.
   D. I-♯i dim7-ii min7-V7-I.

19. The chord pattern in Figure 12 is ________.
   A. I-V7/V-ii min7-V7-I.
   B. I-V7/ii-ii min7-V7-I.
   C. I-vi min7-ii min7-V7-I.
   D. I-♭iii dim7-ii min7-V7-I.
20. The chord pattern in Figure 13 is

A. I-V7/V-ii min7-V7-I.
B. I-V7/IV-IV-iv min6-I.
C. I-#i dim7-ii min7-V7-I.
D. I-i dim7-##i dim7-ii min7-V7-I.
# LESSON FIVE
## PRACTICAL EXERCISE
### ANSWER KEY AND FEEDBACK

[CLICK HERE TO PROCEED TO THE NEXT LESSON.](#)

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<td>C F Maj7-ⅰ min7-G min7-C7-F Maj7 (Paragraph 1)</td>
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<td>B I-vi min7-ⅱ min7-V7-I (Paragraph 1a)</td>
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<td>D None of the above is correct. (Paragraph 3f)</td>
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SELF REVIEW EXERCISE 1.

CLICK HERE TO RETURN TO THE LESSON.
CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.

1. Write the analysis for each given chord progression below the staff. Show supertonic to dominant relationship by placing a bracket below the staff. Show dominant to tonic relationship by placing an arrow above the staff. The first one has been done for you.

Figure 5-7. (Continued next page)
Figure 5-7. Self-Review Exercise 1
LESSON FIVE
Self-Review Exercise Answer

Self-Review Exercise 1

CLICK HERE TO PROCEED TO THE NEXT SECTION.

Figure 5-7. (Continued next page)
Figure 5-7. Self-Review Exercise 1
Analyze the turnarounds in the following progressions. Write the analysis below the staff. The first one has been done for you.

Figure 5-14. (Continued next page)
Figure 5-14. Self-Review Exercise 2
LESSON FIVE
Self-Review Answers

Self-Review Exercise 2

CLICK HERE TO PROCEED TO THE NEXT SECTION.

Figure 5-14. (Continued next page)
Figure 5-14. Self-Review Exercise 2
LESSON 6
HOW TO ANALYZE CHORD PROGRESSIONS

OVERVIEW

LESSON DESCRIPTION:
In this lesson you will learn how to analyze the chord progressions in a popular tune.

LEARNING OBJECTIVE:
ACTION: At the end of this lesson, you will be able to analyze the chord progressions in a popular tune.

CONDITION: Given the information in this lesson.

STANDARD: You will analyze chord progressions in a popular tune.

REFERENCES: IAW the information given in this lesson.

INTRODUCTION

In this lesson you will apply the information from previous lessons to learn a logical and systematic approach to analyzing chord progressions.

1. The following guidelines are helpful in analyzing chord progressions.
   a. A dominant seventh chord that progresses down a perfect fifth to a Major or minor chord is a V7 to I chord progression.
b. A dominant seventh chord that progresses down a half step to a Major chord is usually a βII7 chord substituting for a V7 chord progressing to a I chord.
c. A dominant seventh chord that progresses up a whole step to a Major or minor quality chord can be a βVII7 chord.
d. A dominant seventh chord that progresses down a minor third to a min7 chord is usually a V7 chord progressing to a iii min7 chord that is substituting for the I chord.
e. A dominant seventh chord that progresses down a minor third to a dominant seventh chord can be a βVII7 chord substituting for a iv chord progressing to a V7 chord.
f. A Maj7 chord that progresses down a minor third to a dominant seventh chord can be a βVII Maj7 chord substituting for a IV chord progressing to a V7 chord.
g. A min7 chord that progresses up a perfect fourth to a dominant seventh chord is a ii min7 to V7 progression.
h. A min7(β5) chord that progresses up a perfect fourth to a dominant seventh flat nine chord is a ii min7(β5) to V7(β9) chord progression.
i. Three min7 chords that progress in succession are usually iii min7 to vi min7 to ii min7.

2. The first step in analyzing the chord progression of a popular tune is to identify the key of the phrase or section to be analyzed. The first section of the tune in Figure 6-1 (measure 1 through measure 10) is in the key of F Major. Always work in complete phrases or sections.
Figure 6-1. The First Section
3. The next step is to identify all dominant function chords.

a. Find the dominant seventh chord and determine if the next chord has a tonic relationship (function) to the dominant seventh chord. If so, draw an arrow above the staff to show the dominant function (Figure 6-2). Place the analysis below the staff to show the dominant function chord. Remember, not all dominant seventh chords have dominant function.

Figure 6-2. Dominant Function
b. In Figure 6-2, the C7 chord in measure six is the only dominant seventh chord that does not resolve to its tonic chord. It resolves to the A min7 chord. The A min7 chord is a tonic substitute chord (iii min7). The arrow is drawn because the iii min7 chord has tonic function.

4. Next, identify all supertonic (ii) to dominant (V) progressions by drawing a bracket below the staff between the two chords. Place the analysis below the staff to show the supertonic function chords (Figure 6-3).
Figure 6-3. (Continued)

Figure 6-3. ii-V Progression

a. In measure two, the C min7 chord could be analyzed as a v min7 chord and the F7 chord could be analyzed as a I7 chord. This analysis is not logical in jazz progressions. These chords are diatonic chords in Bβ Major. When the analysis results in a chord that is not diatonic to the original key, try using a secondary dominant to explain the non-diatonic chord. The F7 chord is the V7 chord in the key of Bβ. The C min7 chord is the supertonic of Bβ.

b. In measure seven, the A min7 chord served as a tonic substitute (iii min7) in relationship to the preceding dominant function chord (Figure 6-2). It also can be thought of as a ii min7 because of its ii-V relationship to the key area of G. Analysis is usually in relationship to where the chord is resolving more so than in relationship to where the chord came.

NOTE: This step can be combined with the previous step in order to analyze ii-V relationships in one step.
5. Identify all chord patterns.

a. In Figure 6-4, the I-vi min7-ii min7-V-iii/I chord pattern is used in measures five to seven. This is the most common chord pattern in jazz. At first glance, it might not appear as a chord pattern because it does not end on the tonic chord. Remember, the most common substitute of the tonic (I) chord is the mediant (iii) chord.

![Figure 6-4. Chord Pattern](image)
b. The A min7 chord in measure seven has been analyzed as a ii min7 chord because of its supertonic to dominant function (Figure 6-3). It has a dual role as a tonic substitute and provides a point of resolution for this chord pattern. It could also be analyzed as a iii min7 chord.

6. To complete the analysis of the first section, identify any remaining chords (Figure 6-5). Analyze each chord in relationship to the original key. If this does not produce a logical result, analyze the chord in relationship to a secondary dominant. If the chord still cannot be analyzed, go to the end of the phrase or section and work backwards.
Figure 6-5. Remaining Chords

7. The second section of this tune begins with measure 11 and ends with measure 18. The procedure for analysis is the same as the analysis for the first section.

a. Identify all dominant function chords with an arrow above the staff. Write the analysis for each dominant function chord below the staff (Figure 6-6).
Figure 6-6. Dominant Function
b. The next step is to identify all ii-V progressions with a bracket below the staff. Write the analysis for each supertonic chord below the staff (Figure 6-7).

Figure 6-7. ii-V Progressions
NOTE: The third chord (C min7) is ii min7 and the fourth chord (F7) is V7 in B♭. The fourth chord is a secondary dominant. This indicates a momentary change of key (key area) has taken place.

c. Next, identify any chord patterns. There are no chord patterns in this section.

d. Identify any remaining chords. In this example the chord in measure 15 has not been identified. The chord in measure 15 is a IV chord. All chords have now been identified.

NOTE: Measures 11 through 15 could be analyzed in the key of B♭ as a vi min7-V7/V-ii min7-V7-I progression. This is the I-V7/V-ii min7-V7-I chord pattern with a vi min7 chord substituting for the first tonic chord.

8. **The Ending (Coda).** The ending is usually a stylized treatment of some portion of the earlier chord progression. It is normally a tag ending or some type of turnaround progression that resolves to the tonic chord. The ending of this tune is a turnaround progression that resolves to a final tonic chord (Figure 6-8).
Figure 6-8. The Ending

 MU 3322 13
NOTE: A tag ending is a chord progression that adds length, color, and variety to the end of a tune. The most common chord progression for a tag ending is $\text{iii min7(5)}-\text{VI7(9)}-\text{ii min7-V7-I}$.

9. Figure 6-9 contains the complete analysis of this tune.
Figure 6-9. Complete Analysis

Click here for Lesson 6 Self Review Exercise
Click here for Lesson 6 Self Review Exercise Answers

Click here for Lesson 6 Practical Exercise
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LESSON SIX
PRACTICAL EXERCISE

The following items will test your understanding of the material covered in this lesson. There is only one correct answer for each item. When you have completed the exercise, check your answers with the answer key that follows. If you answer any item incorrectly, review that part of this lesson or previous lessons, which contains the portion involved.

CLICK HERE THE RETURN TO THE LESSON.
CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.

Figure 1. (Continued next page)
Analyze the tune in Figure 1. Use a bracket below the staff to show any supertonic to dominant relationships. Use an arrow above the staff to show dominant function. Show the analysis below the staff.

1. The progression in measures 1 through 4 is the ________________ pattern.
   A. I Maj7-vi min7-ii min7-V7/V-I
   B. I Maj7-vi min7-ii min7(^5)-V7-I
   C. I Maj7-vi min7-ii min7-V7-I
   D. None of the above is correct.

2. The chord in measure 2 has ____________ function.
   A. Subdominant
   B. Tonic
   C. Both A and B are correct.
   D. Neither A nor B is correct.

3. The progression in measures 5 and 6 is an example of a ____________.
   A. Turnaround.
   B. Supertonic to dominant relationship.
   C. Chord pattern.
   D. None of the above is correct.

4. The D^\# Maj7 chord in measure 7 has a dominant function in relationship to the C7 chord in measure 8.
5. The progression in measures 9 and 10 is an example of __________.
   A. A turnaround.
   B. Supertonic to dominant relationship.
   C. Dominant to tonic relationship.
   D. None of the above is correct.

6. The progression in measures 11 and 12 is an example of __________.
   A. A turnaround.
   B. Supertonic to dominant relationship.
   C. Dominant to tonic relationship.
   D. None of the above is correct.

7. The progression in measures 12 and 13 is an example of __________.
   A. A turnaround.
   B. Supertonic to dominant relationship.
   C. Dominant to tonic relationship.
   D. None of the above is correct.

8. The analysis of the progression in measures 15 through 19 is __________.
   A. I Maj7-vi min7-II7-vi min7-II7-V Maj7
   B. III Maj7-i min7-IV7-i min7-IV7-VII Maj7
   C. IV Maj7-ii min7-V7-ii min7-V7-I Maj7
   D. None of the above is correct.

9. The progression in measures 21 and 22 is an example of __________.
   A. Supertonic to dominant relationship.
   B. Dominant to tonic relationship.
   C. Both A and B are correct.
   D. Neither A nor B is correct.

10. The progression in measure 23 __________.
    A. Is a dominant to tonic relationship.
    B. Is in the key area of D Major.
    C. Both A and B are correct.
D. Neither A nor B is correct.

Figure 2. Questions 11 through 20

Analyze the tune in Figure 2. Use a bracket below the staff to show any supertonic to dominant relationships. Use an arrow above the staff to show dominant function. Show the analysis below the staff.

11. The first chord is a iii min7 chord substituting for a I chord.
12. The C min7 chord in measure 4 is a _____________ function chord.
   A. Subdominant
   B. Tonic
   C. Both A and B are correct.
   D. Neither A nor B is correct.

13. The progression in measure 3 is an example of ___________.
   A. Supertonic to tonic relationship.
   B. Tonic to dominant relationship.
   C. Supertonic to dominant relationship.
   D. Tonic to supertonic relationship.

14. The chord progression from beat three measure 2 through the downbeat of measure 4 is ____________.
   A. vi dim7-ii min7-V7-iii min7
   B. βii dim7-ii min7-V7-iii min7
   C. #i dim7-ii min7-V7-iii min7
   D. None of the above is correct.

15. The addition of a β9 to the second chord in measure 4 would change it to a ____________ function chord.
   A. Tonic
   B. Subdominant
   C. Subtonic
   D. The β9 does not change the function of the chord.

16. The tonal center of the example is ___________.
   A. F minor.
   B. Bβ minor.
   C. Aβ Major.
   D. Aβ minor.
17. The key area established in the example (in addition to the tonal center) is __________.
   A. F Major.
   B. E♭ minor.
   C. C minor.
   D. D♭ Major.

18. The first chord in measure 19 has __________ function.
   A. Subtonic
   B. Tonic
   C. Supertonic
   D. Dominant

19. This example contains two turnarounds.
   A. True
   B. False

20. The progression in measure 19 is an example of __________ relationship.
   A. Supertonic to dominant
   B. Dominant to tonic
   C. Supertonic to tonic
   D. None of the above is correct.
LESSON SIX
PRACTICAL EXERCISE
ANSWER KEY AND FEEDBACK

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Figure 1. Solution
<table>
<thead>
<tr>
<th>Item</th>
<th>Correct Answer and Feedback</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>C I Maj7-vi min7-ii min7-V7-I (Paragraph 5)</td>
</tr>
<tr>
<td>2.</td>
<td>B Tonic (Lesson 2, Paragraph 4a)</td>
</tr>
<tr>
<td>3.</td>
<td>D None of the above is correct. (Lesson 3, Paragraph 9c; Lesson 5, Paragraphs 1 &amp; 3)</td>
</tr>
<tr>
<td>4.</td>
<td>B False (Paragraph 3)</td>
</tr>
<tr>
<td>5.</td>
<td>D None of the above is correct. (Lesson 3, Paragraphs 9a &amp; c; Lesson 5, Paragraph 3)</td>
</tr>
<tr>
<td>6.</td>
<td>B Supertonic to dominant relationship. (Paragraph 7b)</td>
</tr>
<tr>
<td>7.</td>
<td>D None of the above is correct. (Lesson 3, Paragraph 9b)</td>
</tr>
<tr>
<td>8.</td>
<td>C IV Maj7-ii min7-V7-ii min7-V7-I Maj7 (Paragraphs 3, 4, &amp; 6)</td>
</tr>
<tr>
<td>9.</td>
<td>C Both A and B are correct. (Paragraph 3 &amp; 4)</td>
</tr>
<tr>
<td>10.</td>
<td>D Neither A nor B is correct. (Paragraphs 2 &amp; 3)</td>
</tr>
</tbody>
</table>
Figure 2. Continued next page

Figure 2. Solution
<table>
<thead>
<tr>
<th>Item</th>
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</tr>
</thead>
<tbody>
<tr>
<td>11.</td>
<td>B False</td>
</tr>
<tr>
<td></td>
<td>(Paragraph 3b)</td>
</tr>
<tr>
<td>12.</td>
<td>C Both A and B are correct.</td>
</tr>
<tr>
<td></td>
<td>(Paragraph 3b; Lesson 2, Paragraph 10b)</td>
</tr>
<tr>
<td>13.</td>
<td>C Supertonic to dominant relationship.</td>
</tr>
<tr>
<td></td>
<td>(Paragraph 4)</td>
</tr>
<tr>
<td>14.</td>
<td>B $\beta$ iii dim7-ii min7-V7-iii min7</td>
</tr>
<tr>
<td></td>
<td>(Paragraph 6)</td>
</tr>
<tr>
<td>15.</td>
<td>D The $\beta$9 does not change the function of the chord.</td>
</tr>
<tr>
<td></td>
<td>(Lesson 2 Paragraph 1c Note)</td>
</tr>
<tr>
<td>16.</td>
<td>C A$^\beta$ Major</td>
</tr>
<tr>
<td></td>
<td>(Paragraph 2)</td>
</tr>
<tr>
<td>17.</td>
<td>D D$^\beta$ Major</td>
</tr>
<tr>
<td></td>
<td>(Paragraph 2)</td>
</tr>
<tr>
<td>18.</td>
<td>B Tonic</td>
</tr>
<tr>
<td></td>
<td>(Paragraph 3a)</td>
</tr>
<tr>
<td>19.</td>
<td>B False</td>
</tr>
<tr>
<td></td>
<td>(Lesson 5, Paragraph 3)</td>
</tr>
<tr>
<td>20.</td>
<td>D None of the above is correct.</td>
</tr>
<tr>
<td></td>
<td>(Lesson 3, Paragraphs 9a &amp; c)</td>
</tr>
</tbody>
</table>
SELF REVIEW EXERCISE.

Analyze the following tune. Use a bracket below the staff to show supertonic to dominant relationships. Use an arrow above the staff to show dominant function. Show the analysis below the staff.

CLICK HERE TO RETURN TO THE LESSON.
CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.

Figure 6-10. Self-Review Exercise
LESSON SIX
Self Review Exercise Answers

Self-Review Exercise
CLICK HERE TO PROCEED TO THE NEXT SECTION.

Figure 6-10. Self-Review Exercise