

Satisfying Chord Movements

Base Progression

Simple voicings shown for simplicity

Musical notation for the Base Progression in 4/4 time. The progression consists of four measures, each with a chord in the right hand and a single note in the left hand. The chords are C, G, A, and F. The notes in the left hand are C, G, F, and C. Roman numerals I, V, vi, and IV are written below the notes in the left hand.

Secondary Dominant

Approach next chord from 5th above

Musical notation for the Secondary Dominant progression in 4/4 time. The progression consists of eight measures. The chords are C, D7, G, E7, A, C7, F, and G7. The notes in the left hand are C, D, G, E, A, C, F, and G. The notes in the right hand are the chords themselves.

Tritone Substitution

Approach next chord from 1/2 step above

Musical notation for the Tritone Substitution progression in 4/4 time. The progression consists of eight measures. The chords are C, Ab7, G, Bb7, A, Gb7, F, and Db7. The notes in the left hand are C, Ab, G, Bb, A, Gb, F, and Db. The notes in the right hand are the chords themselves.

Backdoor Dominant

Approach next chord from whole step below

Musical notation for the Backdoor Dominant progression in 4/4 time. The progression consists of eight measures. The chords are C, F7, G, G7, A, Eb7, F, and Bb7. The notes in the left hand are C, F, G, G, A, Eb, F, and Bb. The notes in the right hand are the chords themselves.

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Upgrade to ii-V

Any dominant option can get a ii in front of it.

Chord progression: C Eb-7 Ab7 G Bø E7 A F F-7 Bb7

ii-V Tritone ii-V Sec. Dom. ii-V Backdoor

The diagram shows three examples of ii-V chord movements. Each example consists of a treble clef staff with chords and a bass clef staff with a single bass note. The first example shows a ii-V Tritone: C (treble) and C (bass). The second example shows a ii-V Secondary Dominant: Eb-7 (treble) and Eb (bass), Ab7 (treble) and Ab (bass), G (treble) and G (bass), Bø (treble) and B (bass), E7 (treble) and E (bass), A (treble) and A (bass). The third example shows a ii-V Backdoor: F (treble) and F (bass), F-7 (treble) and F (bass), Bb7 (treble) and Bb (bass).

Modal Mixture

Use same roman numeral chord, but from another mode with same root.

Chord progression: C G- A F-

*from Cm *from Cm

The diagram shows three examples of modal mixture. Each example consists of a treble clef staff with chords and a bass clef staff with a single bass note. The first example shows C (treble) and C (bass). The second example shows G- (treble) and G (bass), with a note below the staff labeled '*from Cm'. The third example shows A (treble) and A (bass). The fourth example shows F- (treble) and F (bass), with a note below the staff labeled '*from Cm'.

Key Mixture

Use same roman numeral chord, but from another mode with different root

Chord progression: C Bb C- F-

I in C V in Eb vi in Eb IV in Eb

The diagram shows four examples of key mixture. Each example consists of a treble clef staff with chords and a bass clef staff with a single bass note. The first example shows C (treble) and C (bass). The second example shows Bb (treble) and Bb (bass). The third example shows C- (treble) and C (bass). The fourth example shows F- (treble) and F (bass).