

# ONE SIX TWO FIVE ONE PROGRESSIONS

## Performance Notes

These progressions use a 1 6 2 5 1 commonly referred to as

I vi ii V I using each starting chord as the one or tonic chord.

In this lesson I make a 1 6 2 5 1 progression starting on a different chord from the key of C each time.

The key of C harmonized using four part harmony looks like this

CM7 = 1

Dm7 = 2

Em7 = 3

Fm7 = 4

G7 = 5

Am7 = 6

Bm7b5 = 7

In measures 1 - 6 I create a 1 6 2 5 1 progression using CM as my tonic or one chord. Notice the use of the secondary dominant on the six chord. This makes for better sounding voice leading.

CM9 = I

A7b13 = VI

Dm9 = ii

G7b13 = V

CM9 = I

In measures 7 - 12 what is usually thought of as the two chord in C is now the tonic or one chord. This shifts all the numeric values. So now if Dm11 is one then Bm11 is six, E7+9 is two, and Am7 is five.

This same concept is used in each progression.

Cmaj9                      A7<sup>b</sup>13                      Dm9                      G7<sup>b</sup>13                      Cmaj9

Gtr I                      /                      /                      /                      /

1

T  
A  
B

6

T  
A  
B

Dm11

Bm11

E7+9

Am7<sup>v</sup>

Dm11

7

T  
A  
B

12

T  
A  
B

Em7

Cmaj9<sup>viii</sup>

Fmaj7+11

B7<sup>b</sup>13

Em7

13

T  
A  
B

18

T  
A  
B

Fmaj7sus2+11

Dm9<sup>x</sup>

G13sus2

G/C

Fmaj7sus2+11

19

T  
A  
B

24

T  
A  
B

F/G

Em7<sup>x</sup>

Am7

D13

F/G

25

T  
A  
B

30

T  
A  
B

Am7<sup>open</sup>      Fmaj9      Bm7<sup>b5</sup>      E7<sup>b13</sup>      Am7<sup>open</sup>

31

T  
A  
B

36

T  
A  
B

Bm7<sup>b5</sup>      G7+11      Cmaj7      Fmaj7      Bm7<sup>b5</sup>

37

T  
A  
B