

SUMMARY

I II III IV V VI VII VIII
Tonic Super Tonic Mediant Sub Dominant Dominant Sub Mediant Sub Tonic Octave

- Dominant Cadence V7 to I
- Sub Dominant Cadence IV to I
- Sub Dominant Minor Cadence IV- to I
- Substitute for I chord is: III-7
- Substitute for IV chord is: II-7
- Substitute for IV- chord is: II-7(b5) or bVII7
- Substitute for V7 chord is: bII7

CADENCE POSSIBILITIES WITH SUBSTITUTE CHORDS

- Dominant Cadence:

V7 to I
 bII7 to I
 ↑
 (sub for V7)

V7 to III-7
 ↑
 (sub for I)

bII7 to III-7
 ↑ ↑
 (sub for V7) (sub for I)

- Sub Dominant Cadence:

IV to I
 II-7 to I
 ↑
 (sub for IV)

IV to III-7
 ↑
 (sub for I)

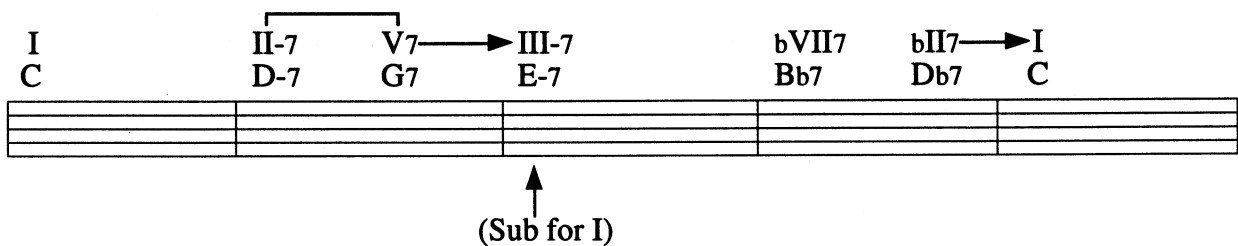
II-7 to III-7
 ↑ ↑
 (sub for IV) (sub for I)

- Sub Dominant Minor Cadence:
 - IV- to I
 - IV- to III-7 (sub for I)
 - II-7(b5) to I (sub for IV-)
 - II-7(b5) to III-7 (sub for IV-), (sub for I)
 - bVII7 to I (sub for IV-)
 - bVII7 to III-7 (sub for IV-), (sub for I)

OTHER PRINCIPALS OF HARMONIC PROGRESSION

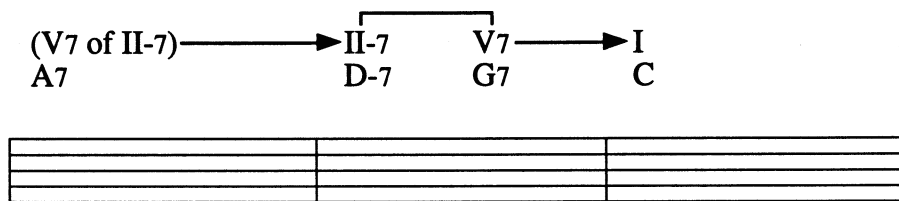
When the III-7 chord is used as a substitute for the I chord, it is often followed by the bVII7 chord.

Key of C



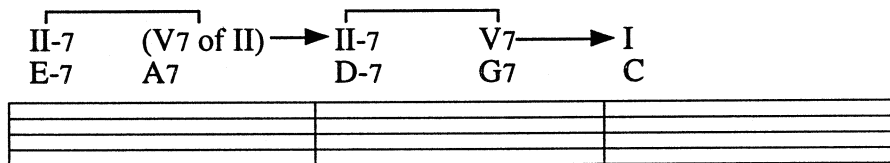
Any diatonic chord may be preceded by the V7 of that chord.

For example, in the key of C the II-7 chord is a D-7. The V7 of II-7, or the V7 of D-7, is A7.



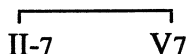
Any V7 chord may be preceded by its II-7 chord. In other words, and V7 chord may be preceded by the II-7 which is in the same key as that dominant 7 chord naturally falls as the V7.

Example:

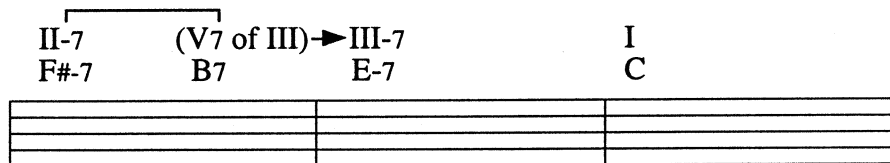


In the above example, the E-7 to A7 is the II-7 to V7 progression in the key of D.

When analyzing a chord progression, use a bracket to indicate a II-7 to V7 progression:



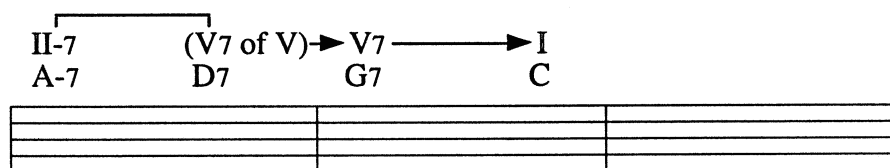
Example of V7 chord being preceded by II-7:



F#-7 to B7 is the II-7 to V7 progression in the key of E.

Any V7 chord may be preceded by the V7 of V.

Example in the key of C:



The above is an example of a V7 chord being preceded by its V7 chord. D7 is the V7 of the G7. The G7 is the V7 of C.