

# Chord Progressions and Numbering System

Also known as the Nashville Numbering system

This system is great for leaning the chord qualities in a key (quality = is it Major or minor?)

**Rule 1:** 1st, 4th & 5th are always major. 2nd, 3rd and 6th are always minor.

**Rules 2:** in music rules are always made.. to be broken. Get creative!

Major Keys (*meaning our number 1 chord is Major*)

<u>1</u>	<u>2m</u>	<u>3m</u>	<u>4</u>	<u>5</u>	<u>6m</u>	<u>7m5b</u>	<u>8</u>
<b>C</b>	Dm	Em	F	G	Am	Bmb5	C
<b>G</b>	Am	Bm	C	D	Em	7#mb5	G
<b>A</b>							
<b>E</b>							

*Fill  
Them In*

Fancy Names (Classical Music Theory)

<u>1</u>	<u>2m</u>	<u>3m</u>	<u>4</u>	<u>5</u>	<u>6m</u>	<u>7m5b</u>	<u>8</u>
Tonic	Supertonic	Mediant	Sub-Dominant	Dominant	Sub-Mediant	Leading note	Same as 1

## Chord Sequences for famous songs | Songs

1	4	5	5 (or 4)	Twist & Shout ▪ Wild Thing ▪ Blitzkrieg Bop ▪ Blues ▪ The Joker					
1	1/3	4	5	Lets get it on ▪ Thinking out Loud					
1	5	6m	4	<u>The 4 chord song</u> (Axis of awesome) ▪ Let it Be ▪ Don't Stop Believing ▪ You're Beautiful ▪ I'm Yours ▪ No Woman No Cry ▪ Price Tag ▪ She Will Be Loved ▪ Can You Feel The Love Tonight ▪ Under The Bridge ▪ Waltzing Matilda ▪ Take On Me ▪ Someone Like You ▪ We Found Love in a Hopeless					
1	4	1	5	Brown Eyed Girl ▪ Lion Sleeps Tonight					
1	6m	4	5	1950's Stand By Me (Oh Darlin') ▪ Earth Angel ▪ Doo Wop Songs					
1	6m	2m	5	Gypsy Jazz Progression ▪ I've Got Rhythm					
4	5	1	6m	Viva La Vida ▪ Walking in Memphis					
4	1	5	6m	Umbrella Rhianna					
1	3m	6m	5	Someone Like You Adele					
5	6m	4	1	Angels (Robbie W) Chorus ▪ Wannabe Spice Girls					
2m	57	1maj7		<i>Common jazz sequence</i> 2-5-1 Autumn Leaves ▪ Satin Doll					
1	5	6m	3m	4	1	4	2m	5	Pachelbel's Cannon ▪ Green Day ▪ Go West ▪ Don't Look Back In Anger ▪ Changes (Bowie)
6m	4	1	5	Chorus Africa (Toto) ▪ Complicated ▪ <u>6m 1 4 5</u> Patience Take That ▪ <u>6m 4 1</u> Stay with Me (S Smith) ▪ I Won't Back Down (T Petty)					
2m	4	6m	5	Get Lucky - Daft Punk					
6m	1	4	2m	Strangers - Kenya Grace					
1	5	6m	2m	1	5	Love Yourself - Justin Bieber			
1	6m *	2m	5	If I Ain't Got You – Alicia Keys *or 1#dim					

## Changing the Key of a song (3 steps - write it down)

1. Start with key → 2. Change to numbers → 3. Change to new key

G	Am	Bm	C	D	Em	F#mb5	G
↓	↓	↓	↓	↓	↓	↓	↓
1	2m	3m	4	5	6m	7mb5	8
↓	↓	↓	↓	↓	↓	↓	↓
D	Em	F#m	G	A	Bm	C#mb5	D

## All Keys Guide

The 7 is often played as a 5/7 to be kinder on the ears( essentially a 1<sup>st</sup> inversion of a 5 chord)

Key	1	2	3	4	5	6	7
<b>C</b>	C	Dm	Em	F	G	Am	Bm/b5
<b>G</b>	G	Am	Bm	C	D	Em	F#m/b5
<b>D</b>	D	Em	F#m	G	A	Bm	C#m/b5
<b>A</b>	A	Bm	C#m	D	E	F#m	G#m/b5
<b>E</b>	E	F#m	G#m	A	B	C#m	D#m/b5
<b>B</b>	B	C#m	D#m	E	F#	G#m	A#m/b5
<b>F#</b>	F#	G#m	A#m	B	C#	D#m	E#m/b5
<b>C#</b>	C#	D#m	E#m	F#	G#	A#m	B#m/b5
<b>Cb</b>	Cb	Dbm	Ebm	Fb	Gb	Abm	Bbm/b5
<b>Gb</b>	Gb	Abm	Bbm	Cb	Db	Ebm	Fm/b5
<b>Db</b>	Db	Ebm	Fm	Gb	Ab	Bbm	Cm/b5
<b>Ab</b>	Ab	Bbm	Cm	Db	Eb	Fm	Gm/b5

### Write Your Own Songs (using numbers) - play them in different keys

Song Title:

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Song Title:

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Song Title:

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Song Title:

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Song Title:

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## Passing Chords & Slash Chords

These are chords that are used as stepping stones to make a progression more interesting. They can be diatonic (in the same key, using the same notes) or they can be chromatic (walking up semitones, not using notes from the key).

**1.** Using inversions in the bass to pass between 1 & 4, 5 & 6m or most chords.

1	1/3 (in bass)	4	5/2	1
G	G/B	C	D/A	G

1	5/7	6m
G	D/F#	Em

**2.** Using a Major 3 to pass between 1 & 4, or 1 & 6m. Like Georgia (Ray Charles)

1	3	4
G	B	C

1	3 inversion	6m
G	B/D#	Em

Can also be played as a dominant 7 chord

**3.** Half Step or chromatic approach, Playing the chord half a step or down one note/fret. Adds tension, colour and movement to a sequence. \*Tritone Substitution.

4#maj7 \ 4maj7	3m	2m	1
C#maj7 \ Cmaj7	Bm	Am	G

2m	*2b7	1
Am	Ab7	G

1	5#7	G
C	G#7	G7

1maj7	b7	57	57b9
Fmaj7	Eb7	D7	D7b9

Days of Wine and Roses
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**4.** Diminished Chord to pass between two adjacent chords 1 & 2m, 2m & 3m etc

1	b2dim7	2m	b3dim7	3m	4	5	EbDim7	6m
G	Gbdim7	Am	Bbdim7	Bm	C	D	EbDim7	Em

1	1#dim*	2m	57
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If I Ain't Got You – Alicia Keys \*or 6m

## Chord Extensions 7<sup>th</sup> 9<sup>th</sup> 11<sup>th</sup> (Diatonic, meaning 'in the key')

**Adding 7<sup>th</sup> or 9<sup>th</sup> notes changes the quality of the chords even more**

C	Dm	Em	F	G	Am	Bm b5	C
↓	↓	↓	↓	↓	↓	↓	↓
Cmaj7	Dm7	Em7	Fmaj7	G7	Am7	Bm7 b5	Cmaj7
c	↓	↓	↓	↓	↓	↓	↓
Cmaj9	Dm9	Em9	Fmaj9	G9	Am9	Bm7 b5 b9	Cmaj9
↓	↓	↓	↓	↓	↓	↓	↓
Cmaj11	Dm11	Em11 b9	Fmaj9#11	G11	Am11	Bm7 b5 b9 11	Cmaj11

# Jazz Chord Sequences & Terms

## Progressions and Turn Aounds

1<sup>st</sup> chord is a home chord, the tonic.

5<sup>th</sup> is a tension chord, usually dominant = 57 = G7 (to a C).

other chords can be suspension chords i.e. 2m or 3m = Dm or Em

### Progression: 2 to 5

2	5	2	5	2	5
Dm	G7	Dm	G7	Em	A7
Songs: Satin Doll, Moments Notice (Coltrane)					

### Progression: Secondary Dominant 1 to 37

1	37	3rd is usually minor, but here is dom7
G	B7	
Songs: Georgia (Ray Charles), On The Sunny Side of the Street, I wish I Knew How it Would Be To Be Free		

### Progression: Major 2 5 1

2m	57	1maj7	
Dm	G7	Cmaj7	
Songs: How High the Moon, Ornathology same chords, Misty, Nearness of You,			

### Progression: 1 5m7 17 4 (modulates to new key)

1maj7	Key Change 2m	57	1
Gmaj7	Dm7	G7	Cmaj7

### Progression: 1 6 2 5 1 or 3 67 2 5 1 often joined together when repeated

1 (or 3m)	6*(or 67)	2m	57	1	*Notice how the 6m is now a 67 dominant
C (or Em)	A7	Dm	G7	C	
Songs: Swing 42, Gypsy Jazz, I Got Rhythm					

### Progression: Minor 2 5 1

2m	57	1m	This chord progression is taken from the harmonic minor scale on the tone below the 2m, so in this case C harmonic minor. Usually play the 2m as 2mb5 (half dim).
Dmb5	G7b9	Cm	
Songs: Autumn Leaves (2 <sup>nd</sup> line), Softly as In a morning Sunrise,			

### Progression: Back Door 2 5 1

2m	57	1maj7	This chord progression is a 2 5 in Gb major, but then it slides up a tone to resolve to a 1 in Eb Major. Often the top melody of the chord (leading tone guides the chord to the new 1)
Abm7	Db7	Ebmaj7	
Songs: Misty, Stevie Wonder Songs			

**Progression: Secondary Dominant**

(a 2<sup>nd</sup> dominant as well as the normal 5<sup>th</sup> dominant of the key)

1	57	1maj7	When a dominant 7 chords replaces a minor chord. It then turns that chord into a 5 chord resolving to a diff 1. Remember the 5 <sup>th</sup> is a tension chord leading to the 1. It adds a 57 > 1 relationship where it is not usually found.
Cmaj7	E7	Am7	
Songs: All of Me,			

**Progression: Turned minor - Major becoming a minor**

1maj7	2m7	57	1maj7	When the 1 maj7 chord becomes minor, it often turns into the 2m of a new key. So Gmaj7 becomes a 2 of F ( Gm7, C7, Fmaj7 )
Gmaj7	Gm7	C7	Fmaj7	
Songs: How High The Moon, All of Me, Just Friends (back door 251), Four,				

**Progression:**

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**Progression:**

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**Progression:**

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**Progression:**

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# Church Songs

V = Verse Ch = Chorus

## Song Title: Blessed Be Your Name

-	1	5	6m	4				
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## Song Title: Your Love Never Fails

V	6m	4	1	5				
CH	4	1	5	6m				

## Song Title: Cornerstone

V	1	4	5	6m	4 5	1		
CH	4	6m	5	X3	1			

## Song Title: How Marvellous

CH	1	1/3	5		1 5/7	6m	2m 6m	5 1
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## Song Title: This Is Amazing Grace

-	1	4	6m 5	4				
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## Song Title: Oceans

V	6m	5/7	1	5	4			
CH	4	5	1	X3		6m 5/7	?	
Br	6m	1	5	4	4			

## Song Title: Oh Praise The Name Chorus

1	4	1	6m	5	1/3	1	4 6m	4 5 1
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## Song Title: Great Is Thy Faithfulness

V	1	4	5	1sus	4	1	27	5 etc..
CH	5	1	67	2m	5	1	27	5 etc..

## Song Title: The Creed (This I Believe)

V	4	6m	5	1/3	X repeat	
Ch	1	2m	4	5	6m	4

## Song Title:

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## Modal Chord Sequences

The Major scale as 7 Modes as listed below. Modal Chord Sequences rely on the chord that feels like home, not being the 1 chord.

Its good to think of these as songs using the normal Major scale but the chords start on a different chord than the 1. More about modes on the modes sheet.

- |           |           |           |           |            |           |   |
|-----------|-----------|-----------|-----------|------------|-----------|---|
| <b>1.</b> | <b>2.</b> | <b>3.</b> | <b>4.</b> | <b>5.</b>  | <b>6.</b> | <b>7.</b>                                       |
| Ionian    | Dorian    | Phrygian  | Lydian    | Mixolydian | Aeolian   | Locrian   |
| I         | Drink     | Port      | Like      | My         | Aunty     | Locrian ← use this silly rhyme to remember them |

### Song Title: We Don't Need No Education – Pink Floyd

2m	G Hey Teachers..	2m	F All in all..	C another..	Dm the wall..
Dorian Mode – starting on the 2m					

### Song Title: Purple Haze – Jimi Hendrix

2m#9	2m#9	2m#9	2m#9	4	5
Dorian Mode – starting on the 2m					

### Song Title: Simpsons Theme

C	C then	B	B then	E	E
Lydian Mode – Major mode with a #4 (in the melody)					

### Song Title: Sweet Home Alabama – Lynyrd Skynyrd

D 5	C 4	G 1	D 5	C 4	G 1
Mixolydian Mode – Major mode with a b7					

### Song Title: Teardrop – Massive Attack

A 5	G 4	D 1	A 5	
Mixolydian Mode – Major mode with a b7 and natural 7 in the melody				

### Song Title: Get Lucky – Daft Punk

Bm 2m	D 4	F#m 6	E 5	
Dorian Mode – the 2 <sup>nd</sup> major – a minor scale with a natural 6				

## Songs in Modes

**Ionian (Major):** Stand By Me (Ben E King), Someone Like You (Adele),

**Dorian Mode:** What Shall We Do With The Drunken Sailor (folk), Eleanor Rigby (The Beatles), So What (Miles Davis), Mad World (Gary Jules) 2m 4 1 5, Telephone (Lady Gaga)

**Phygian Mode:** Get Ur Freak On Missy Elliott's

**Lydian Mode:** Viva La Vida (Coldplay), Umbrella (Rihanna), All I Need (Radiohead),

**Mixolydian:** Sweet Child O' Mine (Guns n Roses), Clocks (Coldplay), Norwegian Wood (The Beatles), Star Trek Original Theme, Don't Stop Till You Get Enough (Jackson), Always with You, Always with Me (Joe Satriani), Tomorrow Never Knows (The Beatles)

**Aeolian (Minor):** Stay With Me (Sam Smith), Patience (Take That)

**Locrian Mode:** Army Of Me (Bjork)

### Song Title: C Lydian

C	D/F#	Em	G				
4	5/7	6m	1				

### Song Title:

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### Song Title:

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## Chord Sequences in a minor key

Tricky subject because often people thing major numbers even though the key is minor.

1minor	6	3	7	Save Tonight ▪ The Scientist (coldplay) ▪
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1minor	6	3	7	6m-2m-1-5 (in major)
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1minor	3	6	74	Patience - take that,
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### Minor Keys

<u>1m</u>	<u>2mb5</u>	<u>3</u>	<u>4m</u>	<u>5m</u>	<u>6</u>	<u>7</u>	<u>8m</u>
Am	Bm7b5	C	Dm	Em	F	G	Am
Em	Fm7b5	G	Am	Bm	C	D	Em
Dm							
C#m							

fill them in