WorshipTeamTraining University Copyright 2019 Standard Chord Progressions Scale Degree Flow Chart

Chord Progressions: are formed by the inner-workings of the chord's intervals in succession. How the intervals point toward a leading to the next chord sequence is called voice leading. As seen before in earlier examples, certain chords resolve to other chords that share either relative or common tones or notes that successfully move by scale or space to resolve harmonically.

Below is a re-cap of all the diatonic chords of the "C" Scale Degree. The Next examples lay out standard and general scale degree functions of correct chord progressions. By analyzing other forms of popular and church music, you can find the similar scale degree functions and how they relate. Reminder: you can find more functions by using the Circle of 4ths/5ths.

C# Db

Cb

F#

Gb



General and Standard Rules:

Below represents "the basics" of examples in the Key of C. You can later transpose these progressions in other Keys by using the *"Chord Scale Degree Transposition Chart"* found in this book (also the circle of 4ths/5ths).

I Chords: move back and forth to V - Dominants.



IV & V Chords: (may) move back and in a Dominant function (again, built on 4th and 5th Scale Degrees. This is where we get the famous phrase: "a 3 Chord Song;" I - IV - V progression is the most simple and standard of all forms - found in most popular songs.



vi Chords: move in the same function as a Major I (vi is the relative minor of Major I). This chord is built on the sixth Scale Degree and moves between Dominant and Major I relationships;

they can also function as a transition of a new key center as seen in song endings and modulations.



ii Chords:

Built on the 2nd Scale Degree, this chord functions as a Dominant (substitution for a IV); the ii chord must be followed by a V for a complete resolution. The ii chord will always be in minor form moving to a Major V; in the event of a raised II., it functions as a V/V or can move to another related Secondary Dominant.



iii Chords:

This chord is built on the Mediant Triad in minor form; this chord is often used as a "passing" chord moving from I to IV or vi, as well as from a vii chord going to vi. Typically this chord moves by a third in the bass moving to a Sub. Dominant (Similar form of a I6 - 3rd in bass) moving to IV - making a great passing chord.



vii Chords:

This chord is another Dominant Chord (substitution for a V); the vii chord is built on the raised 7th Scale Degree (leading tone) and functions as a fully diminished chord. This chord must also be followed by a V for a complete resolution. In moving from vii (dim) to I - or worse - from ii - vii - I - this is considered as a retrograde (backward movement).



Chord Function Flow Chart:

This diagram represents an illustration of the fundemental chord functions. Besides using the Circle of 4ths/5ths, this chart displays a more direct approach with multiple choices.

