

# Diatonic Chord Progressions and Modes

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Here you will find the 4 most common diatonic chord progressions used in modern music.

## Diatonic chord progression in F major

Chord diagrams and fingerings for diatonic chords in F major (Root on E-string):

- 1** Fmaj7: Fretboard diagram, Fingering: 1-4-4-1
- 2** Gm7: Fretboard diagram, Fingering: 3-3-3
- 3** Am7: Fretboard diagram, Fingering: 5-5-5
- 4** Bbmaj7: Fretboard diagram, Fingering: 6-7-8
- 5** C7: Fretboard diagram, Fingering: 8-9-8
- 6** Dm7: Fretboard diagram, Fingering: 10-10-10
- 7** Em7b5: Fretboard diagram, Fingering: 11-12-12
- 8** Fmaj7: Fretboard diagram, Fingering: 13-14-14

Roman numerals: *I II III IV V VI VII I*

Diatonic chords in F ( 1 7 3 5 - Voicing : Root on E-String )

## Diatonic Chord progression in Bb

1,5,7,3 Voicings

Chord diagrams and fingerings for diatonic chords in Bb major (1,5,7,3 Voicings, Root on A-string):

- 1** Bbmaj7: Fretboard diagram, Fingering: 3-4-4-1
- 2** Cm7: Fretboard diagram, Fingering: 4-3-5
- 3** Dm7: Fretboard diagram, Fingering: 5-7-5
- 4** Ebmaj7: Fretboard diagram, Fingering: 6-8-8
- 5** F7: Fretboard diagram, Fingering: 8-10-8
- 6** Gm7: Fretboard diagram, Fingering: 10-12-10
- 7** Am7b5: Fretboard diagram, Fingering: 12-13-12
- 8** Bbmaj7: Fretboard diagram, Fingering: 13-15-13

Roman numerals: *I II III IV V VI VII I*

Diatonic chords in Bb ( 1 5 7 3 - Voicing : Root on A-string )

## Diatonische Akkordprogression in E-Dur

1, 5, 7, 3 Voicings

	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>
<b>H</b>	4	5	7	9	11	12	14	16
<b>G</b>	4	5	7	9	10	12	14	16
<b>D</b>	4	6	8	9	11	13	14	16
<b>A</b>	4	4	6	7	9	11	13	14
<b>E</b>								
	<i>I</i>	<i>II</i>	<i>III</i>	<i>IV</i>	<i>V</i>	<i>VI</i>	<i>VII</i>	<i>VIII</i>

Diatonic chords in E ( 1 5 7 3 - Voicing : Root on D-string )

## Diatonische Akkordprogressionen in D

1, 3, 5, 7 Voicings

	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>
<b>H</b>	2	3	5	7	8	10	12	14
<b>G</b>	4	4	6	7	9	11	12	14
<b>D</b>	4	5	7	9	11	12	14	16
<b>A</b>	5	7	9	10	12	14	16	17
<b>E</b>								
	<i>I</i>	<i>II</i>	<i>III</i>	<i>IV</i>	<i>V</i>	<i>VI</i>	<i>VII</i>	<i>VIII</i>

Diatonic chords in D ( 1 3 5 7 - Voicing : Root on A-string )

### Derivation

These chord progressions are derived from the scales by so-called third layering. Each note of a scale corresponds to a step, which is represented by Roman numerals. Chord progressions can also be derived from the different minor scales: natural minor, harmonic minor and melodic minor. Exactly the same principle applies there.

Third octave layering means that if you want to find the chord of a step, you simply start at the root

of the step and lay either a minor or major third on top of it. Whether the third is major or minor is determined by the scale itself. An example: Third-third octave stratification of the II-th step in F:

1. note is a G
2. note is a Bb
3. note is a D
4. note is a F

This results in a G-minor 7 chord.

### **Principle :**

Each chord is structured as follows: It needs a root note ( 1 ) a third ( 3 or b3 ) a fifth ( 5 or b5 ) and if it is a four note, a seventh ( 7 or b7 ). The determination of these so-called intervals depends on the chord quality. The chord quality tells us if a chord is minor, major or diminished and / or it has a seventh. The exception is the Sus chord, which has no third but a fourth ( 4 ).

It does not really matter where and in what order these chord notes appear in a chord. Only your personal taste or the melody of a song is important. The given examples are there to give you a clue how and where this works best. The examples also show the chord quality of the corresponding levels. The recognition of the levels is very important for the determination of the so-called options.

### **Procedure:**

1. Learning these chord series. Try to learn by heart which note of a chord is assigned to which interval. (root note, third, fifth, seventh)
2. Assign the chord quality to the corresponding levels. ( The 1st step in a major piece is always a major chord )
3. Practise these chords by getting familiar with a few chord progressions. All songs in one key move within the diatonic chords. There are exceptions here too, but I only want to go into the so-called secondary dominant:

Each step chord can also be played as a Dominant 7 chord with the effect that it then leads even more to the following chord, which is a fourth higher or a fifth lower: E.g. a II ( minor 7 chord ) which can be played as II 7 with the effect that this chord leads more to the V. Try it out.

A short example in F: I II V = Fmaj7 G-7 C7 ; I II7 V = Fmaj7 G7 C7. Listen to the difference and decide for yourself what you like better.

Here are some examples of frequent progressions:

I IV V

I II V

I II7 V

I VI II V

I VI7 II V

I III IV II V

I II III7 VI II V

4. Compare what you have learned with songs you already know. Try to recognize similarities or to bring something new into this theoretical context. It may be that not everything can be explained with this theoretical background. That doesn't matter - the exception proves the rule.

5. Try to bring different chord types ( Voicing types ) into your game. This makes you more flexible and makes you sound different.

6. Try the same chord series in different positions with different voicings.

7. Also try so-called inversions (i.e. there can also be a third in the bass)

8. Try voicings where you only play the most necessary chord sounds.

Example :

a) For example, if you play in a band and the bassist plays the keynote, you don't need to play the keynote again.

If you have paid close attention, you may have noticed that the fifth occurs in all chords (except diminished or m-7b5). So it is not absolutely necessary to determine which chord quality is played. So it can be left out. Exception: diminished and m7b5

9. Now it gets exciting: Adding options :

## Options

If you perform a third octave layering, e.g. at the 1st step, then not all notes of the scale are needed:

I step : 1 2 3 4 5 6 7 1 .

The red intervals you see are the so-called options. These are the tones that are not in the chord itself. But it is common in Jazz, but also in many other styles to make chords sound a little bit different by using options. If you add the 2 in the example above, the chord is called F maj9, because if you continue the third part layering, you get the following picture:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 1.

If a chord has a 7 ( seventh ), the 2 is called 9, the 4 is called 11 and the 6 is called 13. If the seventh is missing, the 2 is just the 2nd. Then the F maj9 chord would simply be called F add 2 chord. For example if the 2 is a b2 then the chord with a seventh becomes a b9 chord.

Whether the options are called b2 or 2 or 4 or # 4 etc. is determined by the corresponding step scale. Not all options are allowed! In the table below, which lists all scales with options, the so-called

forbidden notes are colored red. The forbidden tones are generally not allowed in the formation of chords. You can also remember it by listening to the chord. If something sounds really bad, you can assume that you have integrated a so-called forbidden tone into the chord.

## The Modes

### Major Scale

I : Ionian

1, 2, 3, 4, 5, 6, 7

II : Dorian

1, 2, b3, 4, 5, 6, b7

III : Phrygian

1, b2, b3, 4, 5, b6, b7

IV : Lydian

1, 2, 3, #4, 5, 6, 7

V : Mixolydian

1, 2, 3, 4, 5, 6, b7

VI : Aeolian

1, 2, b3, 4, 5, b6, b7

VII : Locrian

1, b2, b3, 4, b5, b6, b7

### Minor Scale

I : Aeolian

1, 2, b3, 4, 5, b6, b7

II : Locrian

1, b2, b3, 4, b5, b6, b7

III : Ionian

1, 2, 3, 4, 5, 6, 7

IV : Dorian

1, 2, b3, 4, 5, 6, b7

V : Phrygian

1, b2, b3, 4, 5, b6, b7

VI : Lydian

1, 2, 3, #4, 5, 6, 7

VII : Mixolydian

1, 2, 3, 4, 5, 6, b7

## Harmonic Minor

I : Harmonisch Moll

1, 2, b3, 4, 5, b6, 7

II : Locrian nat. 6

1, b2, b3, 4, b5, 6, b7

III : Ionian #5

1, 2, 3, 4, #5, 6, 7

IV : Dorian #4

1, 2, b3, #4, 5, 6, b7

V : Phrygisch Dur

1, b2, 3, 4, 5, b6, b7

VI : Lydian #9

1, #2, 3, #4, 5, 6, 7

VII : Harmonisch vermindert

1, b2, b3, b4, b5, b6, b7

## Melodic Minor

I : Melodisch Moll

1, 2, b3, 4, 5, 6, 7

II : Dorian b9

1, b2, b3, 4, 5, 6, b7

III : Lydian #5

1, 2, 3, #4, #5, 6, 7

IV : Mixolydian # 11

1, 2, 3, #4 , 5, 6, b7

V : Mixolydian b13

1, 2, 3, 4, 5, b6, b7

VI : Locrian nat. 9

1, 2, b3, 4, b5, b6, b7

VII : Alteriert

1, b2, #2, 3, #4, # 5, b7