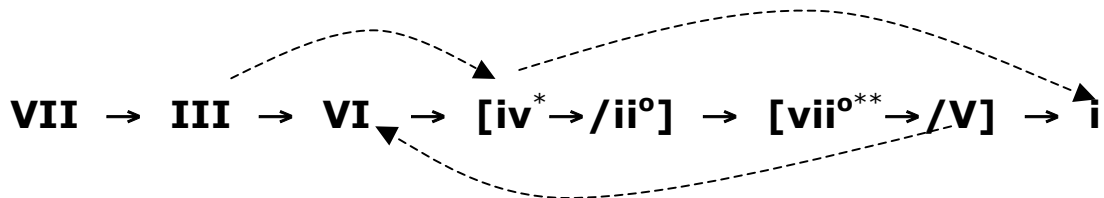


HARMONIC PROGRESSIONS In minor keys

Chord progression tendencies in minor keys are nearly identical to those in major keys. While the qualities vary to some extent, the roman numerals function in the same way. Notice that V and vii° have the same qualities as their major key counterparts (functioning as dominants!).

The III chord receives more emphasis in minor keys because its root is the same as the relative major tonic (think of the note C in the key of A minor). And there are two versions of the vii°/VII chord because the major VII version approaches III so easily.

CHORD	GOES TO	LESS OFTEN
i	Anywhere (it's a neutral chord)	
ii°	V	vii°
III	VI	iv V (much less often)
iv	V	i (called a "Plagal" progression) ii° vii°
V	i	VI (called a "Deceptive" progression)
VI	ii° or iv	V
vii°	i	V
VII (major)	III	



*iv can substitute for (and go to) ii°
 **vii° can substitute for (and go to) V