



V-I and ii-V-I Progressions

One of the fundamental building blocks of Western harmony is the resolution from the dominant chord (i.e., the “V” chord) to the tonic chord (i.e., the “I” chord). The following examples demonstrate typical chord voicings used in Gypsy style V-I progressions. The progressions get increasingly more difficult and modern throughout each example. Once you feel comfortable with this exercise, try applying these different V-I variations to your favorite songs.



Example 16: Major V-I

CD 1: Track 23

Example 16: Major V-I progression. Chord diagrams and fret numbers are shown above the fretboard:

- G7 (T2214x) 3fr.
- CM (x1333x) 3fr.
- G7 (Tx132x) 3fr.
- CM9/G (221134) 2fr.
- G7/D (3x241x) 8fr.
- CM9 (T22133) 8fr.
- G7(b9)/Db (T22144) 9fr.
- CM9 (T22133) 8fr.



Example 17: Minor V-i

CD 1: Track 24

Example 17: Minor V-i progression. Chord diagrams and fret numbers are shown above the fretboard:

- G7(#9) (T22144) 3fr.
- Cm6/G (TT2213) 3fr.
- G7(b9)/Ab (221333) 3fr.
- Cm9/G (221333) 3fr.
- G7(b13) (Tx1342) 3fr.
- Cm (x13421) 3fr.
- G7(b9)/D (2x131x) 9fr.
- Cm6 (2x1333) 7fr.

“Sometimes they make me suffer, these young guys who think they’re it and we’re past it. One day I got angry: I began playing so fast they couldn’t follow me. I came out with some new pieces with tricky harmony and there they couldn’t follow me either! Now, they respect me!”

—Django