



## Bossa Nova

### Common Latin Guitar Chord Progressions

Today I will be giving you a brief overview of the main Latin Guitar chord progressions. These might include flamenco music, Brazilian pieces and popular Latin songs. We will discuss the progression in terms of numbers which is the standard way of referring to chord harmony. There are 7 chords in each key with each chord taking its number from their place in the scale. For example C major has the following chords:

C – Dm – Em – F – G – Am – B half dim

We can extend these chords by adding a 7th note:

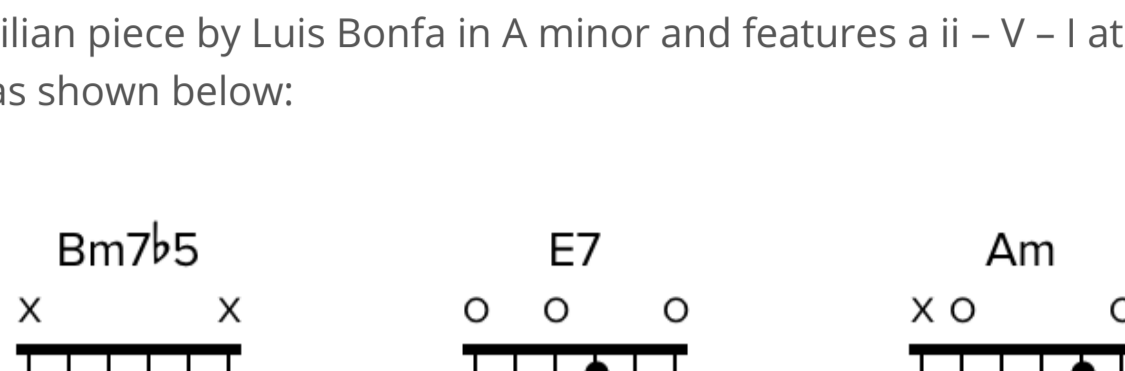
C<sup>^</sup> – Dm7 – Em7 – F<sup>^</sup> – G7 – Am7 – Bm7b5

^ = major 7

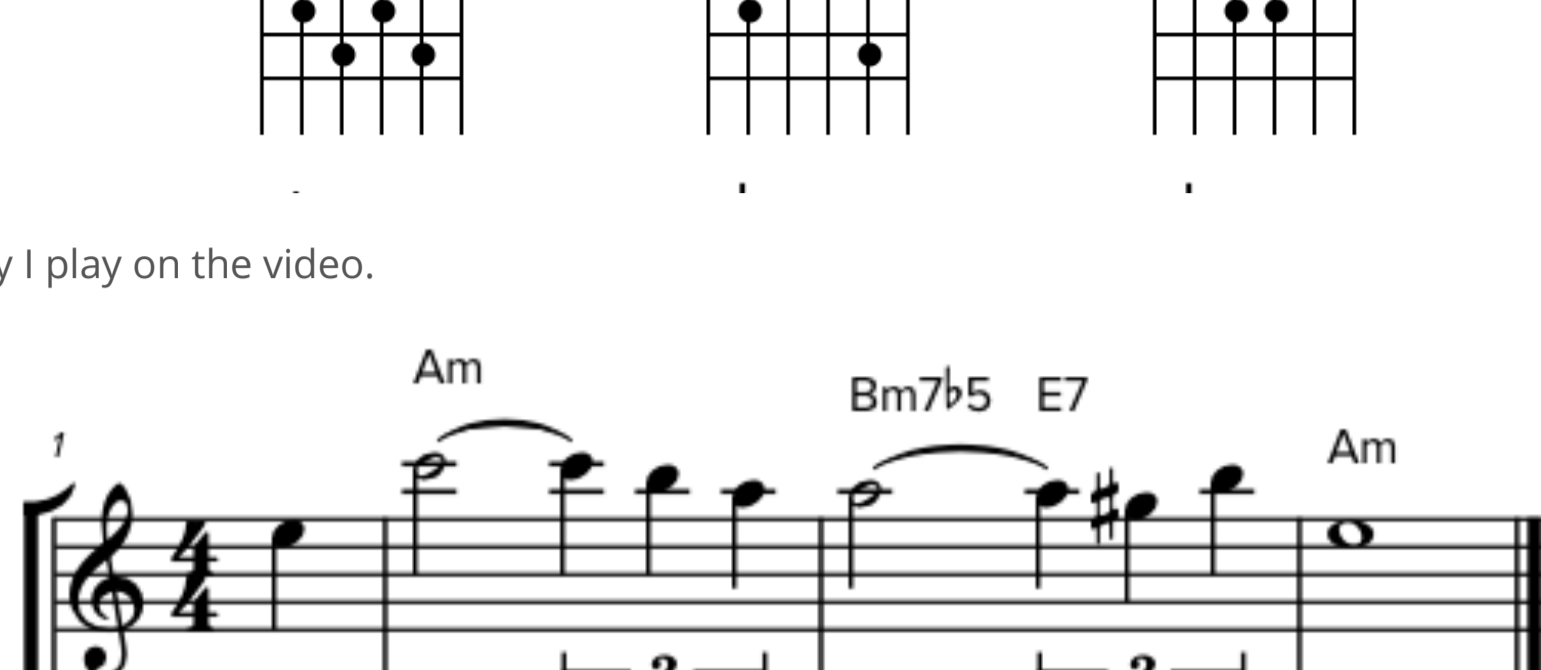
So C<sup>^</sup>'s chord is also known as the tonic. Dm7 is chord ii, Em7 is chord iii etc. By using the chord numbers we can refer to a chord pattern which can work in any key you choose. I will be choosing examples in different keys to demonstrate this. As you get better at hearing these chord patterns your understanding of Latin Jazz theory will improve. This also really helps when you are improvising. Let's have a look at some of these common progressions:

#### ii – V – I

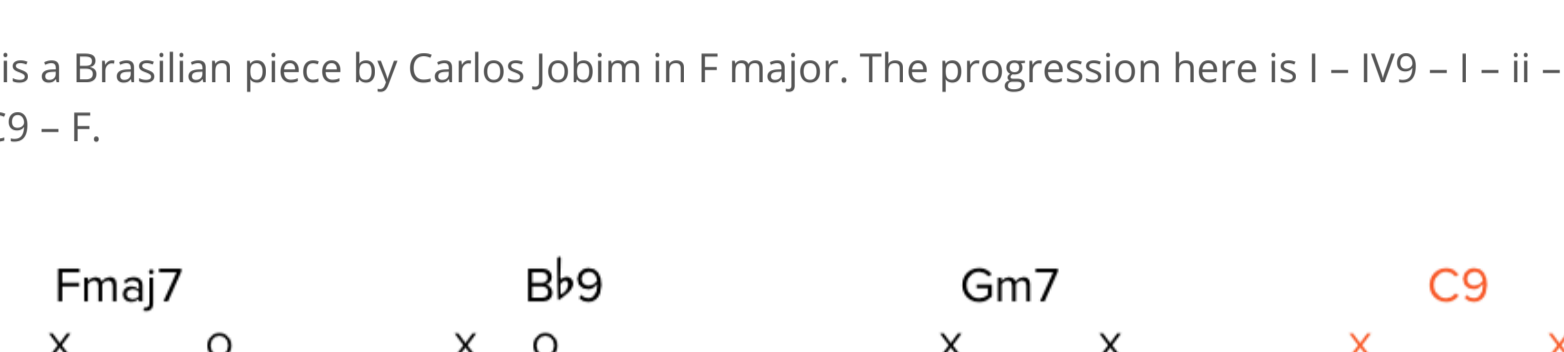
*Manha De Carnaval* is a Brazilian piece by Luis Bonfá in A minor and features a ii – V – I at the start of the A section. The chords are Bm7b5 – E7 – Am as shown below:



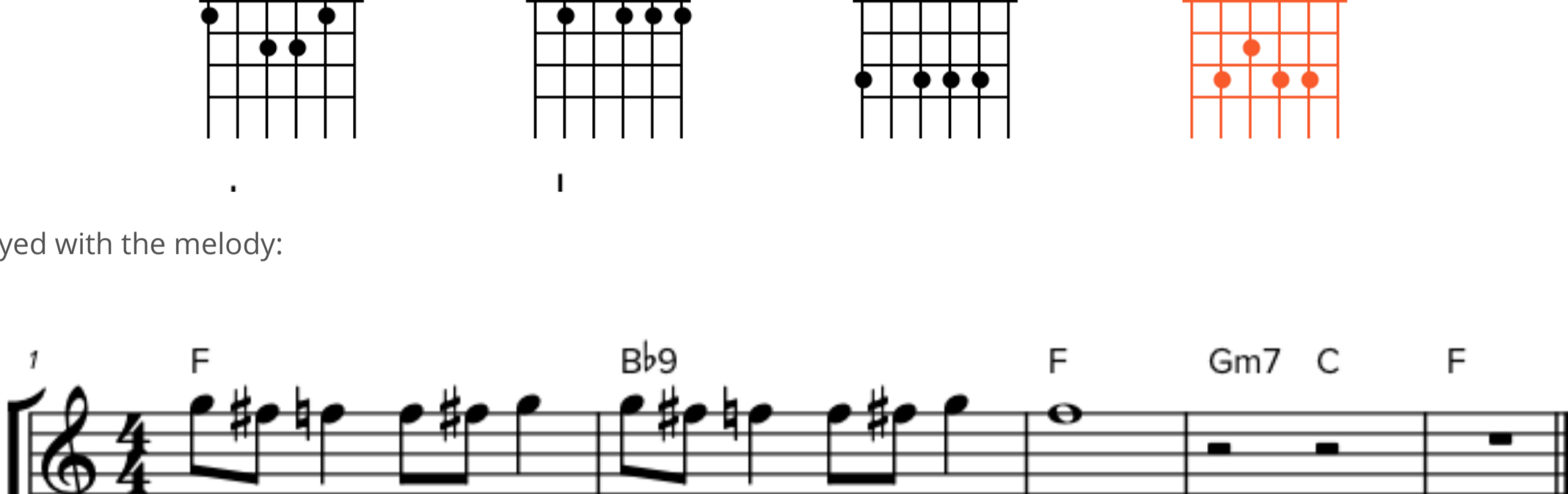
Here's the melody I play on the video.



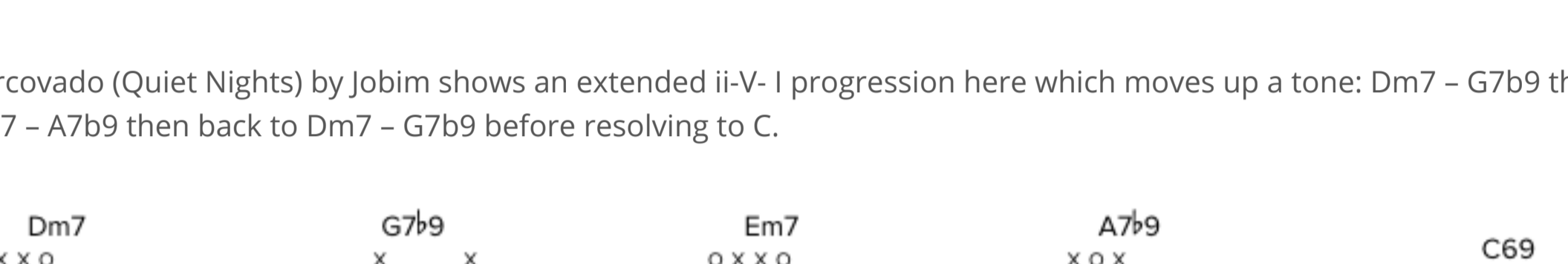
*Summer Samba* is a Brazilian piece by Carlos Jobim in F major. The progression here is I – IV9 – I – ii – V9 – I which is F – Bb9 – F – Gm7 – C9 – F.



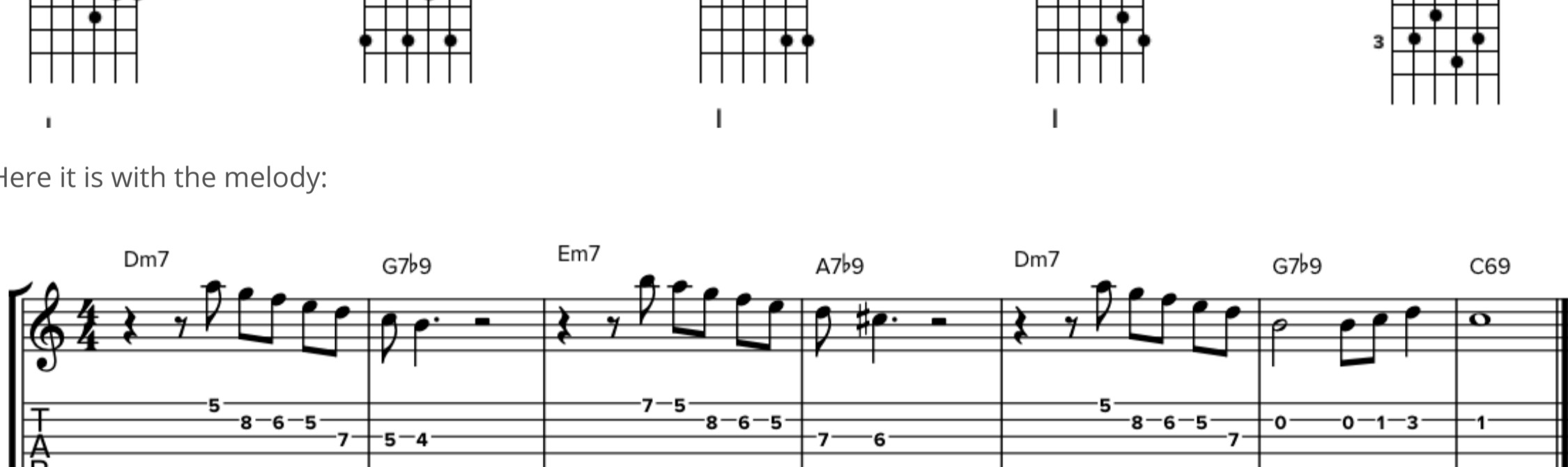
Played with the melody:



*Corcovado (Quiet Nights)* by Jobim shows an extended ii-V-I progression here which moves up a tone: Dm7 – G7b9 then Em7 – A7b9 then back to Dm7 – G7b9 before resolving to C.



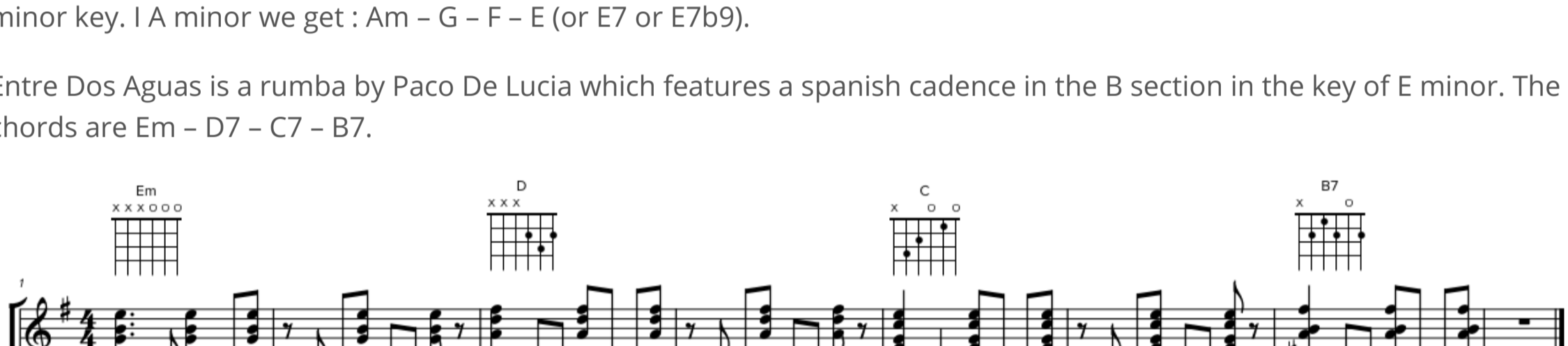
Here it is with the melody:



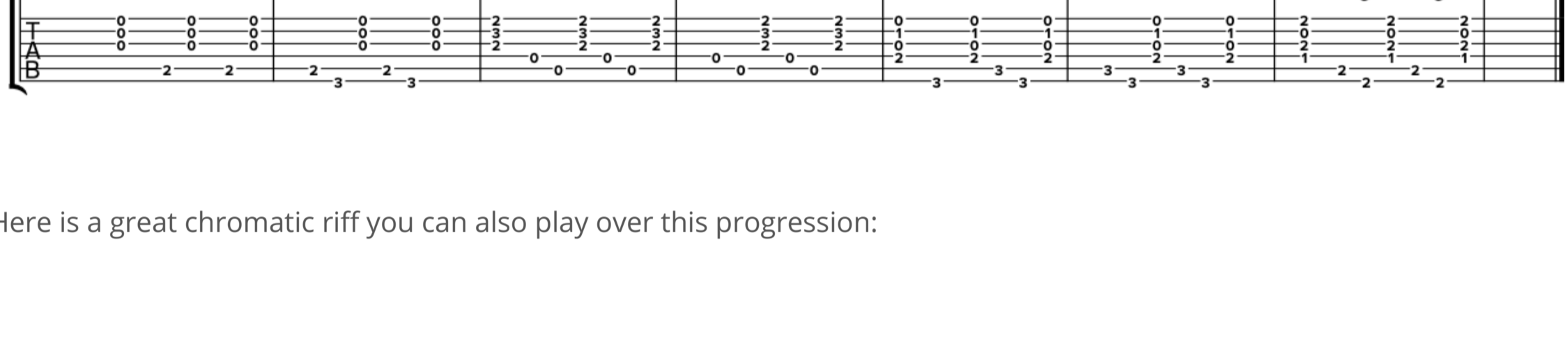
### The Spanish Cadence – IV – III – II – I

Is a series of descending chords which leads down to the tonic. The chords are IV – III – II – I and we usually play it in a minor key. In A minor we get: Am – G – F – E (or E7 or E7b9).

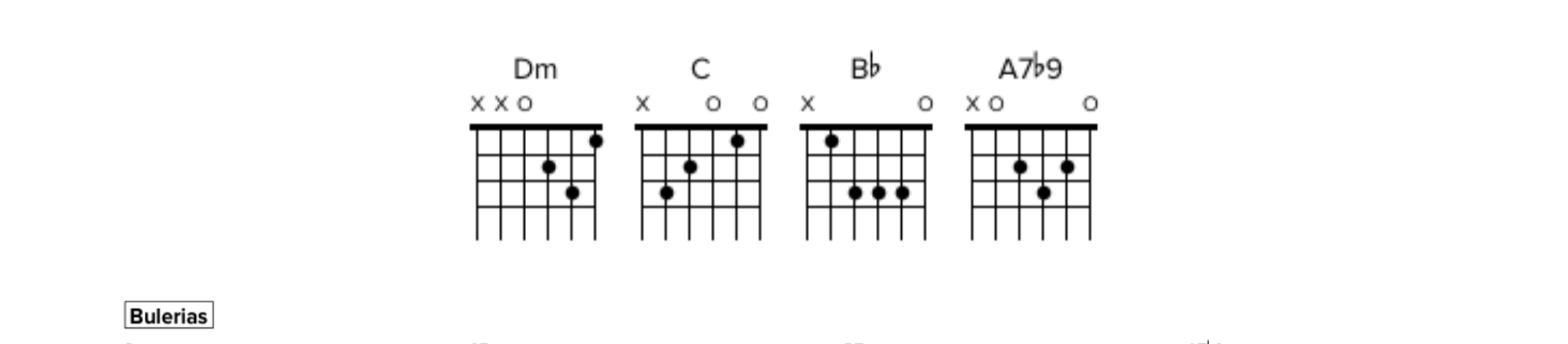
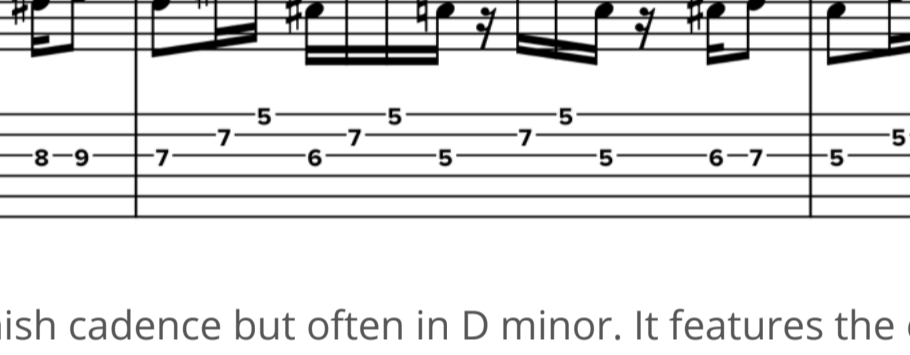
*Entre Dos Aguas* is a rumba by Paco De Lucia which features a Spanish cadence in the B section in the key of E minor. The chords are Em – D7 – C7 – B7.



Here is a great chromatic riff you can also play over this progression:



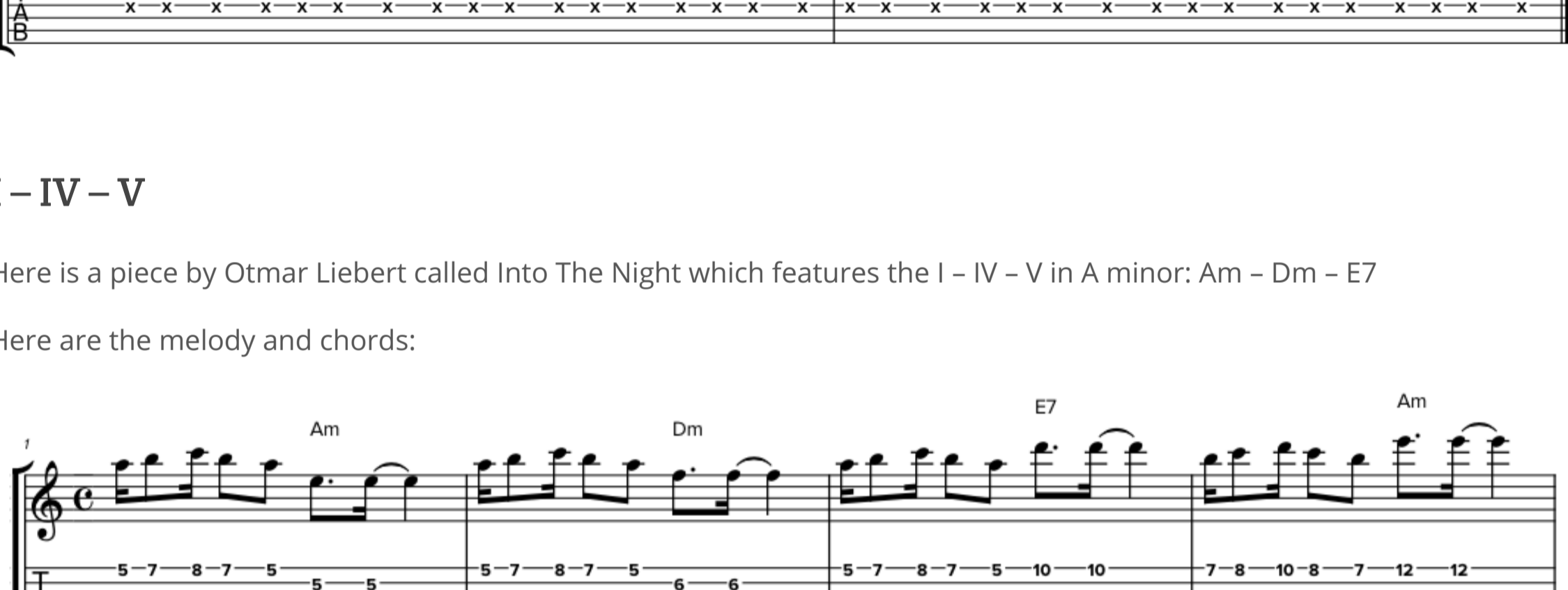
The Bulerias often features the Spanish cadence but often in D minor. It features the chords: Dm – C – Bb – A7 (b)



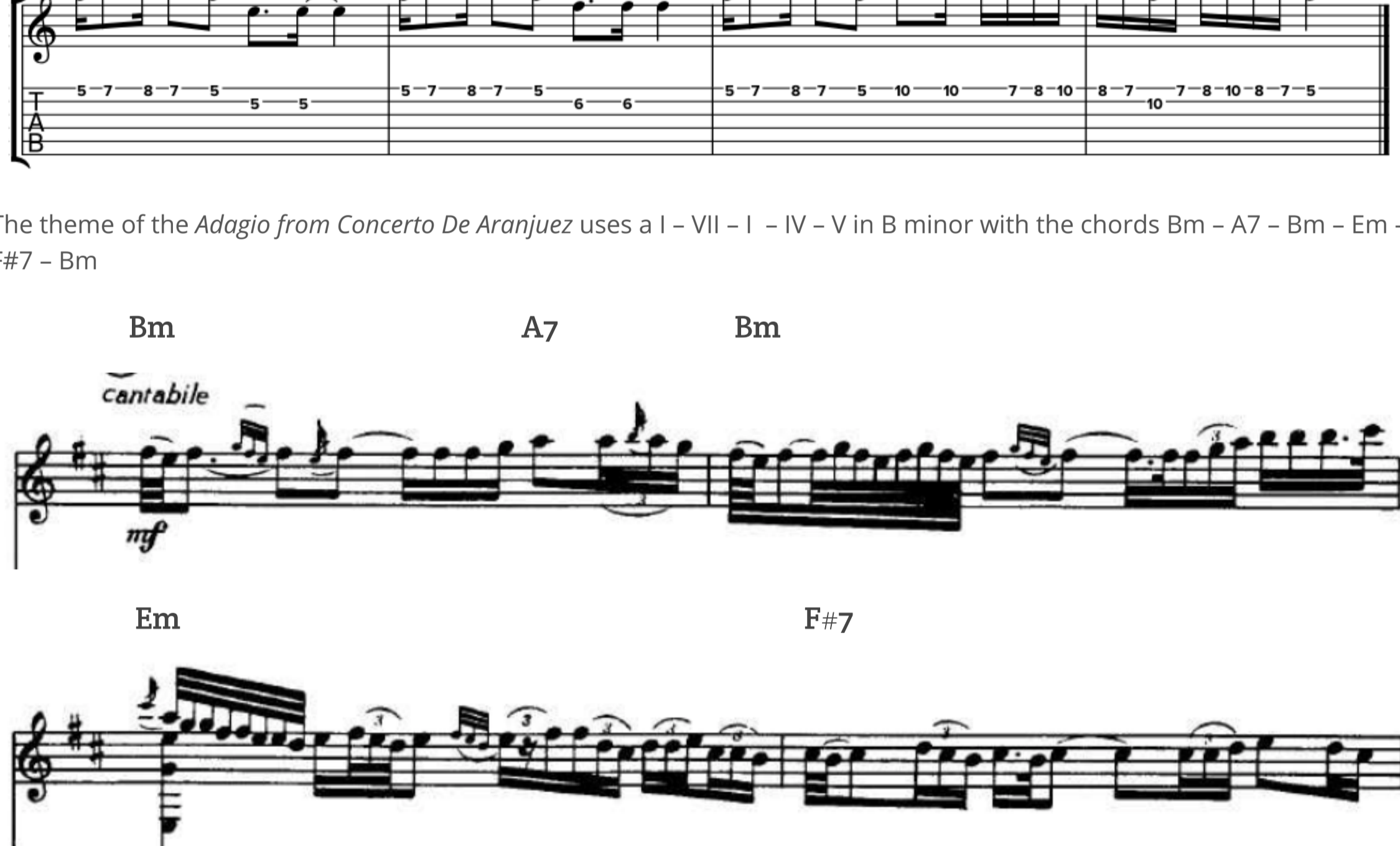
### I – IV – V

Here is a piece by Otmar Liebert called *Into The Night* which features the I – IV – V in A minor: Am – Dm – E7

Here are the melody and chords:

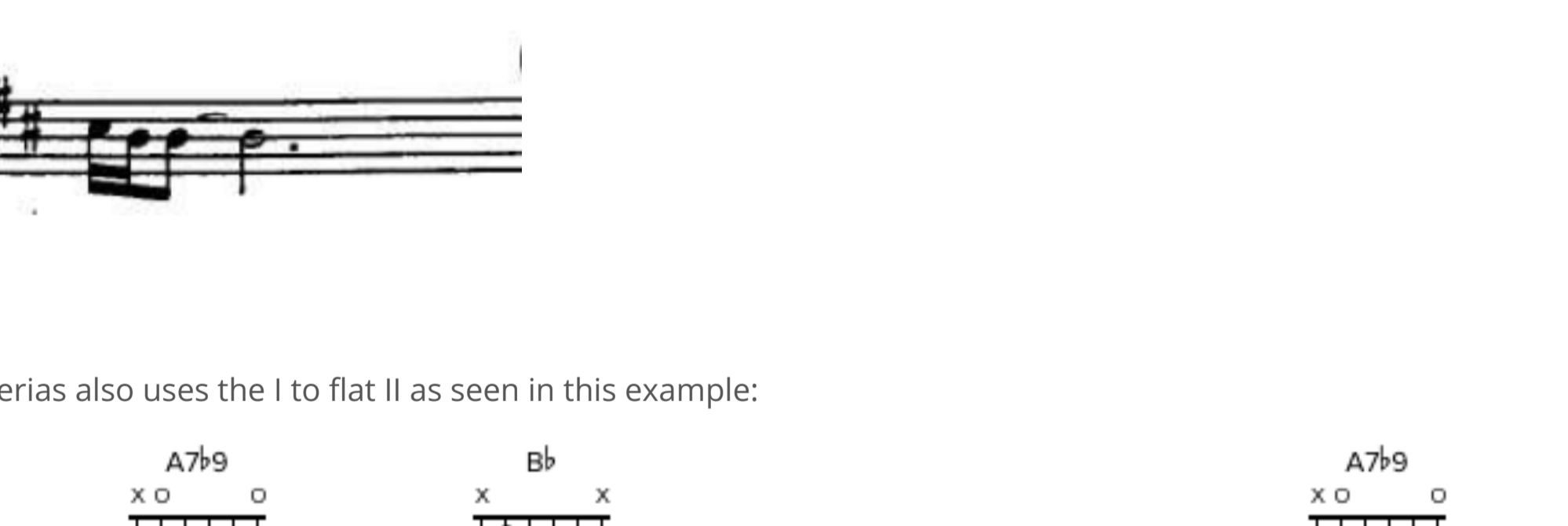


The theme of the *Adagio from Concerto De Aranjuez* uses a I – VII – I – IV – V in B minor with the chords Bm – A7 – Bm – Em – F#7 – Bm



### I – bII

The Bulerias also uses the I to flat II as seen in this example:



Girl From Ipanema uses an Fmaj7 to F# Maj 7



Quiet Nights uses a similar vamp C maj 9 to C#maj9



### Related posts:

