

The next most likely chord to begin a precadential progression is **IV**. One way of getting from the **IV** chord to a cadence is the following:

F B \flat 7 E m 7 A7 D m 7 G7

IV bVII iii VI ii V

Here, we are using a backdoor dominant, and then substituting **iii** for **I** in order to better set up the **VI** chord that leads into the cadence. Notice the tritone root motion between the **bVII** chord and the **iii** chord. This is one of the few places you will see this type of motion. Learn to hear it as a key to recognizing this particular idiom.

The other common precadential progression starting on the **IV** chord uses a passing diminished chord:

F F \sharp dim C/G A7 D m 7 G7

IV #ivo I/5 VI ii V

Because they both start and end on the same chords, these two progressions are often interchangeable.

Because **ii** often substitutes for **IV**, we will sometimes see precadential progressions that start on the **ii** chord being used interchangeably with ones starting on **IV**. The following progression in particular greatly resembles the previous one, as they share a similar use of a passing diminished chord:

D m 7 D \sharp dim C/E A7 D m 7 G7

ii #io I/3 VI ii V

A related progression begins with the **ii** chord but then uses circle of fifths motion rather than passing motion:

D m 7 G7 E m 7 A7 D m 7 G7

ii V iii VI ii V