

# *Most Common Harmonic Tendencies in Jazz and Related Music*

Ted Greene, 1977-10-27 & 1979-09-14

7th symbols

List modulation keys also?

7th's can be reduced to triads or expanded to include upper extensions. Likewise 6ths.

Triad symbols can be expanded....

## Home

### Major Key

- I to:** I7, i°7, bII7 as vamps, #i°7 (actually VI7b9 or v°7), ii7, II7, bIII7, (biii7) biii°7 (actually i°7)  
III7, iii°7, (iii7), IV, IV7, iv7, (iv6), #iv°7, (#iv7), bV7, V7, v7, v6 (iii°7), bVI7, (bvi7), vi7,  
vi6 (#iv°7), VI7, bVII7, bVII, bvii7, vii°7, vii7, VIII7.  
(also i7, i6, i+, but all less common, though not totally rare.)
- I7 to:** IV, IV7, (iv7 or 6), #iv°7 (vi6), II(7), i7, i°7
- (i7 to:** IV7, vii7 or vii°7)
- I+ to:** I6, vi, IV
- bII to:** I, I7
- bIIΔ7 to:** I, ii7
- #i°7 to:** ii7, V7/5
- ii7 to:** V7, (v7), bII7, bIIΔ7, biii°7, (i°7), VI7, (vi7), iii7, (III7), iv7(or iv6), bVII7, ii7/7, (IV/5), vii°7, (vii7)
- ii°7 to:** V7, bII7, bIIΔ7, I
- II7 to:** V(7), bII7, bIIΔ7, ii7, ii°7 (iv6), vi7 as vamps, VI7,
- biii7 to:** ii7, bVI7
- biii°7 to:** ii7, I/3, (V7, iii7)
- bIII7 to:** bVIΔ7, bVI7, ii7, II7
- bIIIΔ7 to:** bVIΔ7, ii7, ii°7
- iii7 to:** vi7, VI7, biii7, bIII7, biii°7, (bIIIΔ7), I7, (v7), i7 or 6 when going into key of V, ii7, IVΔ7, IV7, iv7 or 6, bVI7
- III7 to:** vi7, VI7, bIII7, iii7, iii°7, (bIIIΔ7), IV
- iii°7 to:** VI7
- IV to:** iv7 or 6, bVII7, #iv°7 (i°7), #iv°7, V7, vii°7, (vii7), II7, iii7 or iii°7, III7, I
- IV7 to:** III7, iii7 (iii°7), I, I7, #iv°7, #iv°7, iv7 or 6, bVII7, vii°7 or vii7
- iv6:** (see ii°7)
- bV7 to:** IV, iv7, IV7, iv6
- iv7 to:** bVII7 iii7 or iii°7, I
- #iv°7 to:** I/5, I7/5
- #iv°7 to:** VII7, IV7, iv7, iv6, V7, I
- #iv7 to:** VII7, IV7, iv7
- V7 to:** I, I7, iii7, iii°7, III7, v7, #iv7, #iv°7, vii°7, vii7, ii7 or ii°7 as vamps, iv7
- v7 to:** I7
- v6:** (see iii°7)
- bVI7 to:** ii7, ii°7, (II7), bIIΔ7, bII7, V7, I
- bvi7 to:** bII7, v7, V7
- bVIΔ7 to:** bIIΔ7bII7, V7, ii7, ii°7, bvi7
- vi(7) to:** ii7, II7, ii°7, vi7/7 (I/5), #iv°7 (vi6), bVI7, bvi7, III7 as vamps, (VII7), I7/5
- vi6:** (see #iv°7)
- VI7 to:** ii7, ii°7, II7, biii7, iii7 (or iii°7) as vamps, #iv°7, bVI7, vi7
- bVII7 to:** I, iii7, (iii°7), VI7, vi7, bIII7, bIIIΔ7, iv7 as vamps
- bvii7 to:** bIII7
- vii°7 & vii7 to:** III7, iii7, iii°7, (bVII7, bvii7)
- VII7 to:** iii7, iii°7, III7, vii°7 or vii7, I, (iv7)

10-29-77  
9-14-79

# MOST COMMON HARMONIC TENDENCIES IN JAZZ + RELATED MUSIC

7th sym<sup>to</sup> 6<sup>to</sup>  
7th<sup>to</sup> 6<sup>to</sup> can be reduced to triads or expanded to include upper  
ext. like 9ths. Triad symbols can be expanded...

list Modal Keys also?

to:  
HOME MAJOR KEY

- I to:** I<sub>7</sub>, i<sub>07</sub>, bII<sub>7</sub> as ramp, #i<sub>07</sub> (ACTUALLY bII<sub>7</sub> or V<sub>07</sub>), ii<sub>7</sub>, II<sub>7</sub>, bIII<sub>7</sub>, biii<sub>07</sub>, III<sub>7</sub>, iii<sub>07</sub>, (iii<sub>7</sub>), IV, IV<sub>7</sub>, iv<sub>7</sub>, (iv<sub>6</sub>), #iv<sub>07</sub> (m<sub>7</sub>), bV<sub>7</sub>, V<sub>7</sub>, v<sub>7</sub>, v<sub>6</sub> (iii<sub>07</sub>), bVI<sub>7</sub>, (bvi<sub>7</sub>), vi<sub>7</sub>, vi<sub>6</sub> (#iv<sub>07</sub>), VII<sub>7</sub>, bVII<sub>7</sub>, bVII, bvii<sub>7</sub>, vii<sub>07</sub>, vii<sub>7</sub>, VII<sub>7</sub> (also i<sub>7</sub>, i<sub>6</sub>, I+ but all less common though most totally rare)
- I<sub>7</sub> to:** IV, IV<sub>7</sub>, (iv<sub>7</sub> or 6), #iv<sub>07</sub> (vi<sub>6</sub>), II<sub>7</sub>, i<sub>7</sub>, i<sub>07</sub> (i<sub>7</sub> to: IV<sub>7</sub>, vii<sub>7</sub> or  $\phi$ <sub>7</sub>)
- I+ to:** I<sub>6</sub>, vi, IV      bII<sub>7</sub> to: I, I<sub>7</sub>      bII<sub>7</sub> to: I, ii<sub>7</sub>
- #i<sub>07</sub> to:** ii<sub>7</sub>, I<sub>7</sub>/<sub>5</sub>      ii<sub>7</sub> to: V<sub>7</sub>, (v<sub>7</sub>), bII<sub>7</sub>, bII<sub>7</sub> to: I, ii<sub>7</sub>      bIII<sub>7</sub> to: (i<sub>07</sub>), III<sub>7</sub>, (vi<sub>7</sub>), iii<sub>7</sub>, (III<sub>7</sub>), iv<sub>7</sub>, bVII<sub>7</sub>, ii<sub>7</sub>/<sub>5</sub> (IV<sub>5</sub>), vii<sub>7</sub> (vii<sub>7</sub>)
- ii<sub>07</sub> to:** V<sub>7</sub>, bII<sub>7</sub>, bII<sub>7</sub> to: I
- II<sub>7</sub> to:** V<sub>7</sub>, bII<sub>7</sub>, bII<sub>7</sub> to: ii<sub>7</sub>, ii<sub>07</sub> (iv<sub>6</sub>), vi<sub>7</sub> as ramp, V<sub>7</sub> biii<sub>7</sub> to: ii<sub>7</sub>, bVI<sub>7</sub>
- biii<sub>07</sub> to:** ii<sub>7</sub>, I<sub>3</sub> (V<sub>7</sub>, iii<sub>7</sub>)      bIII<sub>7</sub> to: bVI<sub>7</sub>, bVI<sub>7</sub>, ii<sub>7</sub>, II<sub>7</sub>      bIII<sub>7</sub> to: bVI<sub>7</sub>, ii<sub>7</sub>, ii<sub>07</sub>
- iii<sub>7</sub> to:** vi<sub>7</sub>, VI<sub>7</sub>, biii<sub>7</sub>, bIII<sub>7</sub>, biii<sub>07</sub> (bIII<sub>7</sub>), I<sub>7</sub>, (v<sub>7</sub>), i<sub>7</sub> or 6 when going into key of V, ii<sub>7</sub>, IV<sub>7</sub>, IV<sub>7</sub>, iv<sub>7</sub>
- III<sub>7</sub> to:** vi<sub>7</sub>, VI<sub>7</sub>, bIII<sub>7</sub>, iii<sub>7</sub>, iii<sub>07</sub>, (bIII<sub>7</sub>), IV      iii<sub>07</sub> to: VI<sub>7</sub>
- IV to:** iv<sub>7</sub> or 6, bVII<sub>7</sub>, #iv<sub>07</sub> (i<sub>07</sub>), #iv<sub>07</sub>, V<sub>7</sub>, vii<sub>07</sub>, (vii<sub>7</sub>), II<sub>7</sub>, iii<sub>7</sub> or  $\phi$ <sub>7</sub>, III<sub>7</sub>, I
- IV<sub>7</sub> to:** III<sub>7</sub>, iii<sub>7</sub> ( $\phi$ <sub>7</sub>), I, I<sub>7</sub>, #iv<sub>07</sub>, #iv<sub>07</sub>, iv<sub>7</sub> or 6, bVII<sub>7</sub>, vii<sub>7</sub> or m<sub>7</sub>      iv<sub>6</sub> (see ii<sub>07</sub>)      bV<sub>7</sub> to: IV, iv<sub>7</sub>
- iv<sub>7</sub> to:** bVII<sub>7</sub>, iii<sub>7</sub> or  $\phi$ <sub>7</sub>, I      #iv<sub>07</sub> to: I<sub>5</sub>, I<sub>5</sub>      #iv<sub>07</sub> to: VII<sub>7</sub>, IV<sub>7</sub>, iv<sub>7</sub>, IV<sub>6</sub>, V<sub>7</sub>, I      II<sub>7</sub>, iv<sub>6</sub>
- #iv<sub>7</sub> to:** bVII<sub>7</sub>, V<sub>7</sub>, iv<sub>7</sub>      V<sub>7</sub> to: I, I<sub>7</sub>, iii<sub>7</sub>, iii<sub>07</sub>, III<sub>7</sub>, v<sub>7</sub>, #iv<sub>7</sub>, #iv<sub>07</sub>, vii<sub>07</sub>, vii<sub>7</sub>, ii<sub>7</sub> as ramp, iv<sub>7</sub>
- v<sub>7</sub> to:** I<sub>7</sub>      v<sub>6</sub> (see iii<sub>07</sub>)      bVI<sub>7</sub> to: ii<sub>7</sub>, ii<sub>07</sub>, (II<sub>7</sub>), bII<sub>7</sub>, bII<sub>7</sub>, V<sub>7</sub>, I      bvi<sub>7</sub> to: bII<sub>7</sub>, v<sub>7</sub>, I<sub>7</sub>
- bVI<sub>7</sub> to:** bII<sub>7</sub>, bII<sub>7</sub>, V<sub>7</sub>, ii<sub>7</sub>, ii<sub>07</sub>, bvi<sub>7</sub>
- vi<sub>7</sub> to:** ii<sub>7</sub>, II<sub>7</sub>, ii<sub>07</sub>, vi<sub>7</sub>/<sub>5</sub> (I<sub>5</sub>), #iv<sub>07</sub> (vi<sub>6</sub>), bVI<sub>7</sub>, bvi<sub>7</sub>, III<sub>7</sub> as ramp, (VII<sub>7</sub>), I<sub>7</sub>/<sub>5</sub>      vi<sub>6</sub> (see #iv<sub>07</sub>)
- VI<sub>7</sub> to:** ii<sub>7</sub>, ii<sub>07</sub>, II<sub>7</sub>, biii<sub>7</sub>, iii<sub>7</sub> ( $\phi$ <sub>7</sub>) as ramp, #iv<sub>07</sub>, bVI<sub>7</sub>, vi<sub>7</sub>
- bVII<sub>7</sub> to:** I, iii<sub>7</sub>, (iii<sub>07</sub>), V<sub>7</sub>, vi<sub>7</sub>, bIII<sub>7</sub>, bIII<sub>7</sub>, iv<sub>7</sub> as ramp
- bvii<sub>7</sub> to:** bIII<sub>7</sub>      vii<sub>07</sub> and vii<sub>7</sub> to: III<sub>7</sub>, iii<sub>7</sub>, iii<sub>07</sub>, (bVII<sub>7</sub>, bvii<sub>7</sub>)
- VII<sub>7</sub> to:** iii<sub>7</sub>, iii<sub>07</sub>, III<sub>7</sub>, vii<sub>07</sub> or m<sub>7</sub>, I, (iv<sub>7</sub>)

Other diatonic offshoots of the above.

also consider article on chord profaning.  $\frac{bVII<sub>7</sub>}{bVII<sub>7</sub>} \pm$  step move