Most Common Harmonic Tendencies
in Jazz and Related Music
Ted Greene, 1977-10-27 & 1979-09-14

7th symbols

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

Triad symbols can be expanded....

Home

Major Key

I to:

I7, i°7, bI7 as vamps, #i°7 (actually VI7#9 or v°7), ii7, II7, bII7, (biii7) biii°7 (actually i°7)
III7, iii°7, (iii7), IV, IV7, iv7, (iv6), #iv°7, (i°7), bV7, V7, v7, v6 (vii°7), bVI7, (bvi7), vi7,
vi6 (vii°7), VI7, bVI7, bVI1, bvi7, vii°7, vii7, VII7.
(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

I+ to:

I6, vi, IV

bII to:

I, I7

bIIΔ7 to:

I, ii7

#i°7 to:

ii7, V7/5

ii7 to:

V7, (v7), bI7, bIIΔ7, biii°7, (i°7), VI7, (vi7), iii°(7), (III7), iv7(or iv6), bVI7, ii7/7, (IV/5), vii°7, (vii7)

ii°7 to:

V7, bII7, bIIΔ7, I

II7 to:

V(7), bII1, bIIΔ7, ii7, ii°7 (iv6), vi7 as vamps, VI7,

biii7 to:

ii7, bVI7

biii°7 to:

ii7, i/3, (V7, iii7)

bIII7 to:

bVIΔ7, bV17, ii7, II7

bIIIΔ7 to:

bVIΔ7, ii7, iii°7

iii7 to:

vi7, VI7, biii7, bII7, biii°7, (bIIIΔ), I7, (v7), i7 or 6 when going into key of V, ii7, IVΔ7, IV7, iv7 or 6, bVI7

III7 to:

vi7, VI7, bIII7, iii°7, (bIIIΔ), 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, iii°7 (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:

bVI7 ii7 or iii°7, I

#iv°7 to:

I/s, I7/s

#iv°7 to:

VI7, IV7, iv7, iv6, V7, I

#iv°7 to:

VI7, IV7, iv7

V7 to:

I, i7, iii°7, III7, v7, #iv7, #iv°7, vii°7, vii7, ii7 or ii°7 as vamps, iv7

v7 to:

I7

v6:

(see iii°7)

bV17 to:

ii7, ii°7, (I7), bIIΔ7, bII7, V7, I

bvi7 to:

bII7, v7, V7

bVIΔ7 to:

bIIΔ7, I77, V7, ii7, ii°7, bvi7

vi(7) to:

ii7, II7, ii°7, vi7/5 (I/s), #iv°7 (vi6), bVI7, bvi7, III7 as vamps, (VI17), I7/s

vi6:

(see #iv°7)

VII7 to:

ii7, ii°7, I7, bIII7, iii7 (or iii°7) as vamps, #iv°7, bVI7, vi7

bVII7 to:

I, iii°7, (iii°7), V17, vi7, bIII7, bIIIΔ7, iv7 as vamps

bvi7 to:

bIII7

vii°7 & vii7 to:

III7, iii°7, (bVII7, bvi7)

VII7 to:

ii7, iii°7, III7, vii°7 or vii7, I, (iv7)
Most common harmonic tendencies in jazz & related music

**Home Major Key**

- **I** to:
  - IV, VI, V7
- **IV** to:
  - I, VI, V7
- **V** to:
  - I, ii, VII

**Minor Key**

- **i** to:
  - IV, VI, V7
- **IV** to:
  - I, ii, VII
- **V** to:
  - I, ii, VII

The harmonic analysis exhibits a strong preference for the IV, V7, and ii-V progression, which are common in jazz and related music. This is often associated with the natural resolution to the I chord, providing a sense of closure and returning to the tonic.

Consider article on chord progression. 

[Handwritten note in margin:]

Then harmonic sketch?