Summary of Most Common Chord Movements in Modern Jazz Harmony

Ted Greene 1977-6-16

Chords in the lefthand column of each chart are the common chords that can be used to precede the "destination" chord. The listed chords indicate whole FAMILIES or SUB-FAMILIES.

For instance, $D^7 - D^{b\Delta 7} - C$ could be $D^9 - D^{b\Delta 9} - C^{\Delta 13}$

Major Chord Destination

	G^7	—>	C
Dm^7	G^7	—>	C
D^7	G^7	—>	C
A^{b7}	G^7	—>	C
	D^{b7}	—>	C
$A^{b}m^7$	D^{b7}	—>	C
A^{b7}	D^{b7}	—>	C
	$D^{b\Delta 7}$	—>	C
$A^{b\Delta 7}$	$D^{b\Delta 7}$	—>	C
A^{b7}	$D^{b\Delta 7}$	—>	C
Any logical bass progression		—>	C
D^7	D^{b7}	—>	C
D^7	$D^{b\Delta 7}$	—>	C
Dm^7	D^{b7}	—>	C

> m7b5 types can be used for m7 types anywhere according to taste.

> All ^{07} & ^{0} built on B, D, F, and A^b are really just G7 sounds.

Minor 7th (or Minor 6th) Destination

	G^7	—>	Cm^7
	Gm^7	—>	Cm^7
Dm^7	G^7	—>	Cm^7
D^7	G^7	—>	Cm^7
A^{b7}	G^7	—>	Cm^7
	D^{b7}	—>	Cm^7
$A^{b}m^7$	D^{b7}	—>	Cm^7
A^{b7}	D^{b7}	—>	Cm^7
	$D^{b\Delta 7}$	—>	Cm^7
$A^{b\Delta 7}$	$D^{b\Delta 7}$	—>	Cm^7
A^{b7}	$D^{b\Delta 7}$	—>	Cm^7
	$C\#m^7$	—>	Cm^7
Dm^7	$C\#m^7$	—>	Cm^7
Or E^bm^7	C^7	—>	Cm^7
Gm^7	C^7	—>	Cm^7
	G^{b7} (F#7)	—>	Cm^7
$C\#m^7$	$F\#^7$	—>	Cm^7
	$C\#^{07}$	—>	Cm^7
	$C\#^{\varnothing7}$	—>	Cm^7
Dm^7	Gm^7	—>	Cm^7
D^7	Gm^7	—>	Cm^7
	A^b	—>	Cm^7
	E^b	—>	Cm^7
Any logical bass progression		—>	Cm^7
D^7	D^{b7}	—>	Cm^7
D^7	$D^{b\Delta 7}$	—>	Cm^7
Dm^7	D^{b7}	—>	Cm^7

The different concepts can be combined….

For instance:

$A^7 - Dm^7 - G^7 - C$
$Am^7 - Dm^7 - G^7 - C$
$Em^7 - A^7 - Dm^7 - G^7 - C$
$E^bm^7 - A^{b7} - Dm^7 - G^7 - C$
$Am^7 - D^7 - Dm^7 - G^7 - C$
And many others

Dominant 7th Chord Destination

	Gm^7	—>	C^7
	G^7	—>	C^7
Dm^7	Gm^7	—>	C^7
D^7	Gm^7	—>	C^7
Dm^7	G^7	—>	C^7
D^7	G^7	—>	C^7
A^{b7}	G^7	—>	C^7
$A^{b}m^7$	Gm^7	—>	C^7
	D^{b7}	—>	C^7
$A^{b}m^7$	D^{b7}	—>	C^7
	$F\#^7$ (Gb7)	—>	C^7
$C\#m^7$	$F\#^7$	—>	C^7
D^7	D^{b7}	—>	C^7
Dm^7	D^{b7}	—>	C^7
	B^b	—>	C^7

More rare ⎰ (rows from $F\#^7$ down to $Dm^7\ D^{b7}$)

SUMMARY OF MOST COMMON CHORD MOVEMENTS
in MODERN JAZZ HARMONY

6-16-77

Chords in the lefthand column of each chart are the common chords that can be used to precede the "destination" chord.

The listed chords indicate whole **FAMILIES** or **SUB-FAMILIES**. For instance,

D7 Db7 C
could be

D9 Db9 C13

m7b5 types can be used for m7 types anywhere according to taste.

The different concepts can be combined..... For instance:

A7 Dm7 G7 C

Am7 Dm7 G7 C

Em7 A7 Dm7 G7 C

Eb m7 Ab7 Dm7 G7 C

Am7 D7 Dm7 G7 C

and many others

MAJOR CHORD DESTINATION

G7 → C

Dm7 G7 → C

D7 G7 → C

Ab7 G7 → C

Db7 → C

Abm7 Db7 → C

Ab7 Db7 → C

Db7 → C

Ab7 Db7 → C

Ab7 Db7 → C

any logical "bass" progression → C

D7 Db7 → C

D7 Db7 → C

Dm7 Db7 → C

DOMINANT 7th CHORD DESTINATION

Gm7 → C7

F7 → C7

Dm7 Gm7 → C7

D7 Gm7 → C7

Dm7 G7 → C7

D7 G7 → C7

Ab7 G7 → C7

Abm7 Gm7 → C7

Db7 → C7

Abm7 Db7 → C7

Ab7 Db7 → C7

more rare { F#7 (Gb7) → C7

C#m7 F#7 → C7

D7 Db7 → C7

Dm7 Db7 → C7

Bb → C7

MINOR 7th (MINOR 6th) DESTINATION

all °7 & ° built on B, D, F + Ab are really just G7 sounds →

G7 → Cm7

Gm7 → Cm7

Dm7 G7 → Cm7

D7 G7 → Cm7

Ab7 G7 → Cm7

Db7 → Cm7

Abm7 Db7 → Cm7

Ab7 Db7 → Cm7

Db7 → Cm7

Ab7 Db7 → Cm7

Ab7 Db7 → Cm7

C#m7 → Cm7

Dm7 (or Ebm7) C#m7 → Cm7

C7 → Cm7

Gm7 C7 → Cm7

Gb7 (F#7) → Cm7

C#m7 F#7 → Cm7

C#°7 → Cm7

C#ø7 → Cm7

Dm7 Gm7 → Cm7

D7 Gm7 → Cm7

Ab → Cm7

Eb → Cm7

any logical bass progression to → Cm7

D7 Db7 → Cm7

D7 Db7 → Cm7

Dm7 Db7 → Cm7