## Summary of Most Common Chord Movements in Modern Jazz Harmony

Ted Greene, 1977-06-16

Chords in the left hand 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,  $D7 - Db^27 - C$  could be:  $D9 - Db^29 - C^213$ .

Minor7b5 types can be used for m7 types anywhere according to taste.

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

$$\begin{array}{l} A7-Dm7-G7-C\\ Am7-Dm7-G7-C\\ Em7-A7-Dm7-G7-C\\ Ebm7-Ab7-Dm7-G7-C\\ Am7-D7-Dm7-G7-C\\ And many others. \end{array}$$

					Major Chord Destination
			G7	$\rightarrow$	C
	Dm7	_	G7	$\rightarrow$	C
	D7	_	G7	$\rightarrow$	C
	Ab7	_	G7	$\rightarrow$	C
			Db7	$\rightarrow$	C
	Abm7	_	Db7	$\rightarrow$	C
	Ab7	_	Db7	$\rightarrow$	C
			Db <sup>2</sup> 7	$\rightarrow$	C
	Ab <sup>2</sup> 7	_	Db <sup>2</sup> 7	$\rightarrow$	C
	Ab7	_	Db <sup>2</sup> 7	$\rightarrow$	C
Any logical	"bass" j	prog	ression	$\rightarrow$	C
	D7	_	Db7	$\rightarrow$	C
	D7	_	Db≈7	$\rightarrow$	C
	Dm7	_	Db7	$\rightarrow$	C

## Dominant 7th Chord

#### **Destination**

C7 Gm7 G7 **C**7 Dm7 Gm7 **C**7 D7 **C**7 Gm7 Dm7 G7 **C**7 D7 G7 **C**7 Ab7 **C**7 G7 Abm7 – Gm7 **C**7 **C**7 D<sub>b</sub>7 Abm7 – Db7 **C**7 Ab7 - Db7 **C**7 **C**7 F#7 (Gb7) C#m7 - F#7 **C**7 D7 Db7 **C**7 Dm7 Db7 **C**7

More rare:

More rare:

## Minor7th (or Minor 6th)

#### **Destination**

G7 Cm7 Gm7 Cm7 Dm7 G7 Cm7 D7 G7 Cm7 Ab7 G7 Cm7 D<sub>b</sub>7 Cm7 Abm7 -Db7 Cm7 Ab7 Db7 Cm7  $Db^27 \rightarrow$ Cm7 Ab<sup>2</sup>7 - Db<sup>2</sup>7  $\rightarrow$ Cm7 - Db<sup>2</sup>7 → Ab7 Cm7 C#m7 → Cm7 Dm7 (or Ebm7) - C#m7  $\rightarrow$ Cm7 Cm7 **C**7 - C7 Gm7 Cm7 Gb7 (F#7) Cm7 C#m7 - F#7Cm7 C#°7 Cm7 C#±7 Cm7 Gm7 Cm7 Dm7 D7 Gm7 Cm7 Ab Cm7  $\rightarrow$ Eb Cm7 Any logical bass progression to  $\rightarrow$ Cm7 D7 Db7 Cm7 D7 - Db<sup>2</sup>7 → Cm7 Dm7 - Db7 Cm7

# SUMMARY OF MOST COMMON CHORD MOVEMENTS in MODERN VAZZ HARMONY

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Charde in the Lefthand column of each chart
                                                                                  MINOR 7th
   are the common
chords that can
be used to precede
the "destination"
                                    MAJOR CHORD
                                                                                 (MINOR 6th)
DESTINATION
                                    DESTINATION
                            97-> C
                                                                         97-> Cm7
   chord,
                      Jm7 97→ C
                                                                         Gm7 -> Cm7
                       Dr 47→ C
                                                                    Im7 97 -> Cm7
 The listed chards
                                                                     17 67 -> Cm7
indicate whole
                       A67 G7-> C
 FAMILIES or
                                                                     Ab7 67 -> Cm7
                           167 -> C
 SUB-FAMILIES.
                                                                         D67 -> Cm7
for instance,
                      Abm7 Db7 -> C
                                                                     Abm7 Jb7-> Cm7
 D7 167 C
                       A67 D67 → C
                                                                      A67 Db7 -> Cm7
 could be
                           Db7->C
  D9 D69 C13
                                                                          167 -> Cm7
                                                                       Ab7 367 > Cm7
                        A67 807->C
                                                                       Ab7 Jb7->Cm7
                        AD7 JO7->C
                     any logical "base" progression &C
                                                                           C#17->Cm7
                                                                    Jm7 C#m7 -> Cm7
(or E/mi)
C7 -> Cm7
 m765 typea canke used for
                       D7 167 ->C
                       D7 167-C
m7 types
                       Im7 167-> C
 anywhere according
                                                                       9m7 C7 -> Cm7
to taste.
                                                                           G-67 -> Cm7
                        Gm7 > C7
                                                                       C#17 F#7-> Cm7
                                                                           C#07-> CM7
The different concepts can
                        47 -> C7
                                                                           C# 07 -> Cm7
                     Im7 Gm7 > C7
                                                                      Im7 Gm7 -> Cm7
be combined ....
                     )7 9m7 7C7
torinstance:
                                                                       17 Gm77 Cm7
                    Jm7 67 -> C7
                                                                             Ab -> Cm7
  A7 Jm7 &7 C
                     D7 97-7 C7
                                                                             Eb->Cm7
 Am7 Dm7 97 C
                                                               any logical bass progression to -> Cm7
                     A67 97->C7
Em7 A7 lm7 97 C
                   Abm7 Gm7-> C7
Em7 Ab7 Dm7 G7C
                        167-7C7
                                                                       D7 D67 → Cm7
Am7 27 / Im7 87 C
                                                                       D7 D67-7 Cm7
                     APM7 )67-7-C7
 and many others
                     A67 )67-7-C7
                                                                      Juny Day - Com7
              more (C#m7 F#7 > C7
                      D7 167-707
                     JM7 J67-7-C7
```