

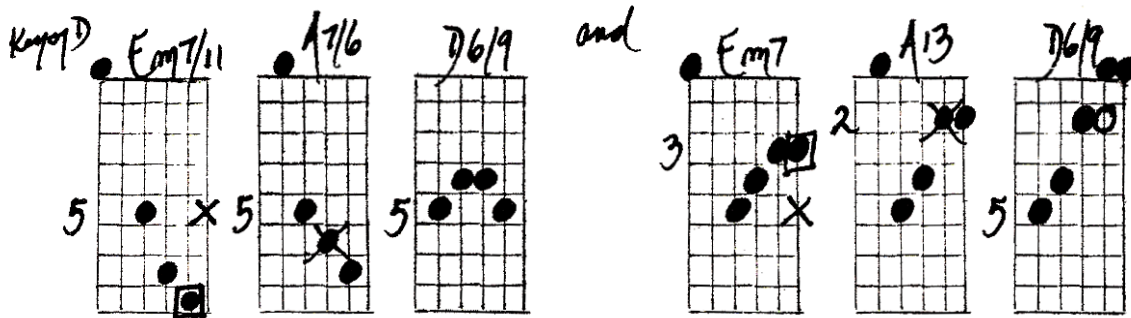
Harmonic Tendencies and Common Progressions

Ted Greene - 1986-04-26 and 1986-09-19

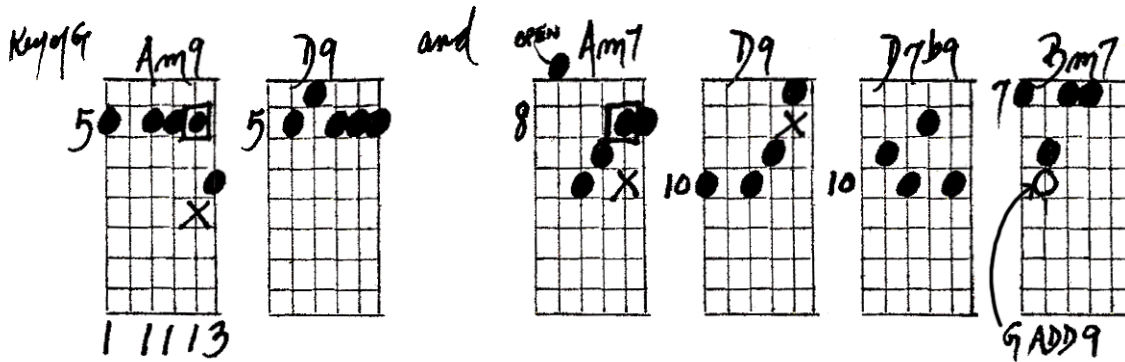
PART 1

What we are going to do in this series of pages is focus on the way that chords have commonly been used in jazz standards and also in popular music, classical music, and maybe some other areas too. The attention will be on the common chord progressions *from* one chord type at a time. Some or much of this information may be somewhat familiar to you already, but it is hoped that a new perspective may present itself every now and then.

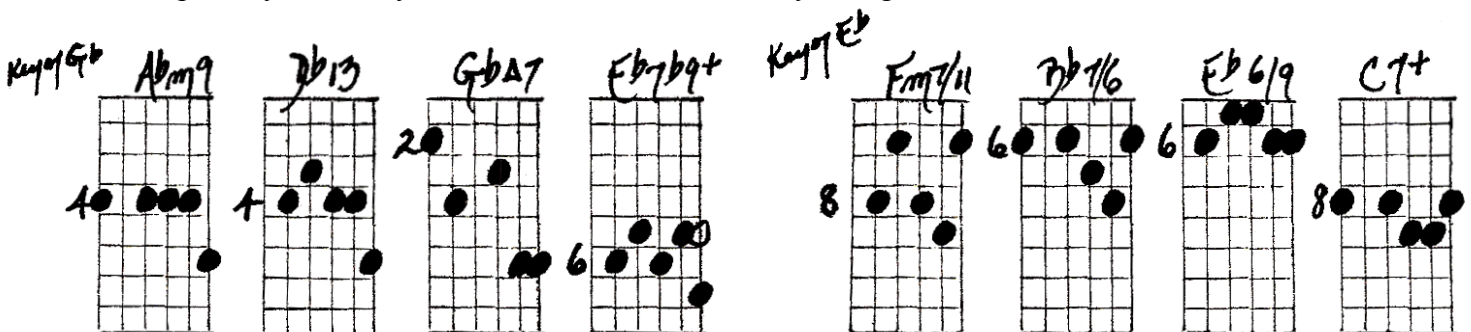
For a variety of reasons, a good place to start is with the “two minor 7” chord in a major key. The common Roman numeral symbol used is ii7. The ii7 loves to go to the “five dominant 7th” (V7), so let’s take a look at this progression first:



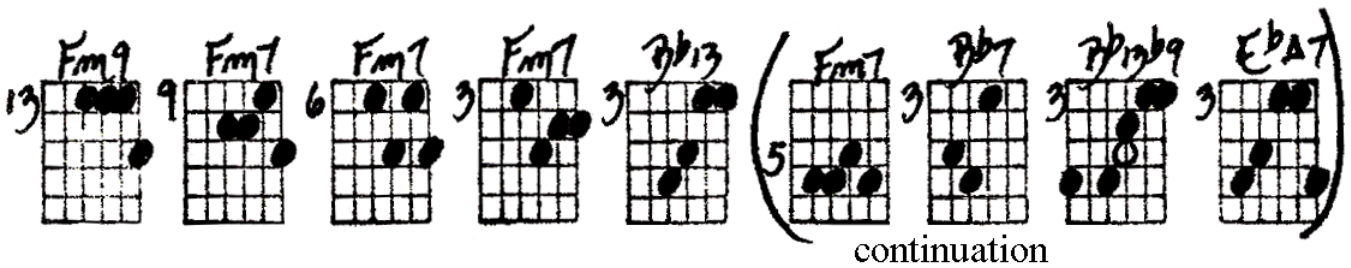
Right away you may have noticed that we are adding the 11th to the ii7 chord. This process of *Chord Enrichment*, that is, the adding of chord extensions as they are commonly called, is all part of the normal modern harmonic language.



When “melodized” as in these examples, the ii7 V7 progression is soft, warm, tender, even romantic, no? But rhythm, being a big part of life as it is, can change the flavor of things. Try the following examples in Jazz Waltz and Bossa Nova (maybe Swing too) rhythms. Because of the lack of “melody” now combined with the potency of the rhythms, the mood is considerably changed:

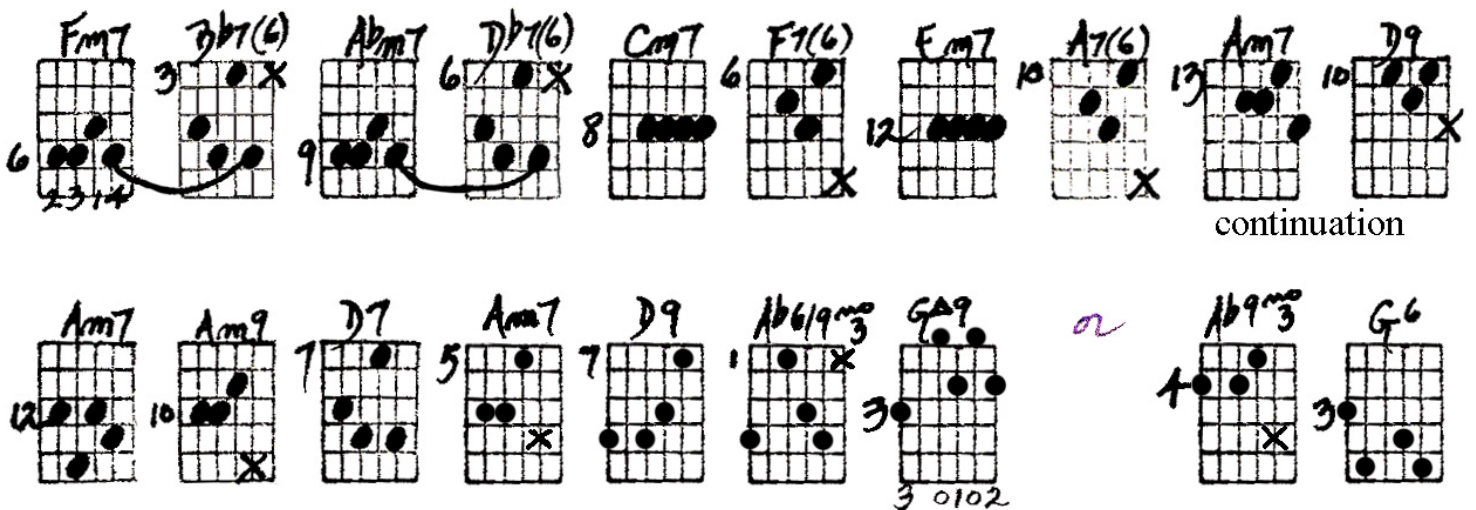


Successive inversions are an attractive way to bring the ii7 V7 progression to life. Influenced by the master French composer Claude Debussy, the late great Wes Montgomery brought this color to the jazz guitar. An example:



This type of example needs no rhythm or “groove.” The ear’s satisfaction comes from the flow of chords and the “melody” created by the top voice.

One last device for now, once again favored by Debussy and also many film composers, is that of change of key (*modulation*) by “parallel” means. Try this example and see if you catch my drift:



PART 2

Highly related to the ii7 V7 progression is the ii7 bII7 move. Try the following:

Key of Ab

ii7 V7 ALT. Now compare with →

The colors of *altered* V7's and unaltered bII7's are often remarkably similar, even *identical* except for the bass notes. Also, something kind of like the reverse of the above happens when you use #9's on the bII7. Try the two examples [below] and compare carefully.

Key of Gb

Abm9 Db7#11 Gb/9 Compare with → Abm7/11 G7#9 Gb6

More examples:

Abm7/11 Db7 GbΔ7 Compare with → Abm7/11 G7/6 GbΔ7

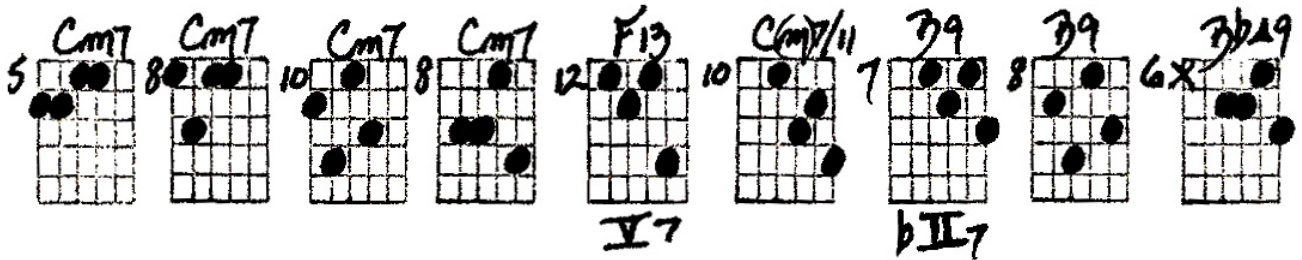
Now some "successive inversion" sounds:

Key of Bb

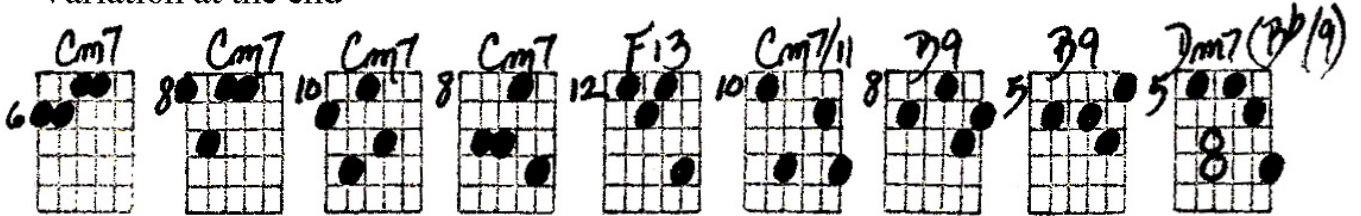
Cm9 Cm9 Db#11 no3 B13 BbΔ9 no3 BbΔ7 Eb9 Eb9 BbΔ9

continuation

Finally, let's look at combining ii7 V7 and ii7 bII7:

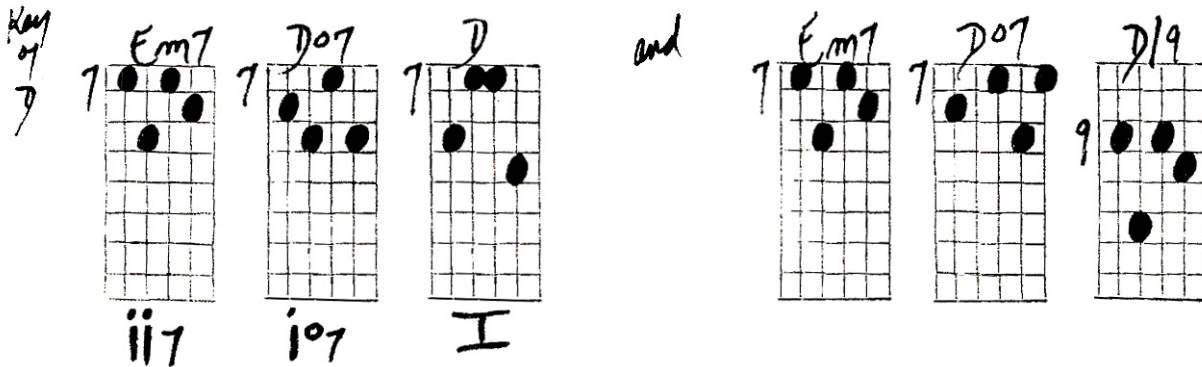


Variation at the end

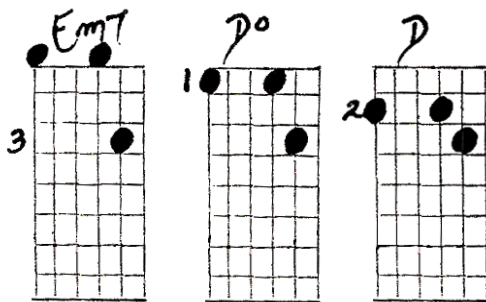


PART 3

Another way that ii7 likes to make its way home to I is via the i°7. This diminished 7th chord is seldom found with its root in the bass, but rather, most often with the b3rd instead:



Also the i°7 is sometimes abbreviated by leaving out the bb7, thereby creating just the i7 triad:



Also try adding the open D note to these three chords.

And “melodizing” these progressions is a common thing to do:

Key of Bb

Key of Db

Key of C

chromatic passing tone

The $\Delta 7$ [diminished major 7] chord is a result of the moving soprano line. Sometimes a “diminished extension” such as this will be used as a substitute (for the $i^{\circ}7$) even without the moving soprano:

Key of Eb

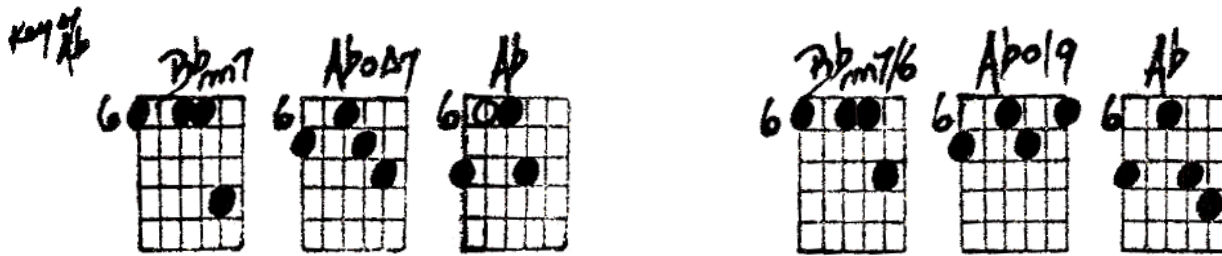
and

Now for some examples from the “bass string”:

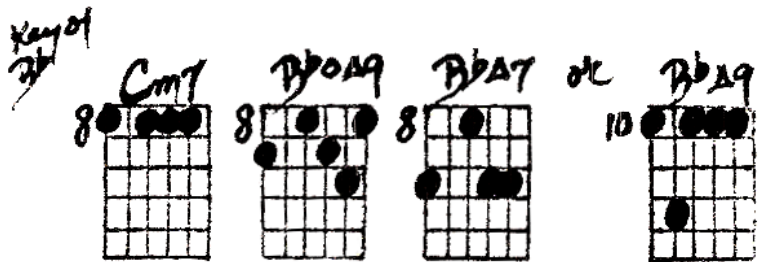
Key of B

← Do this one in the keys of G and low Eb also.

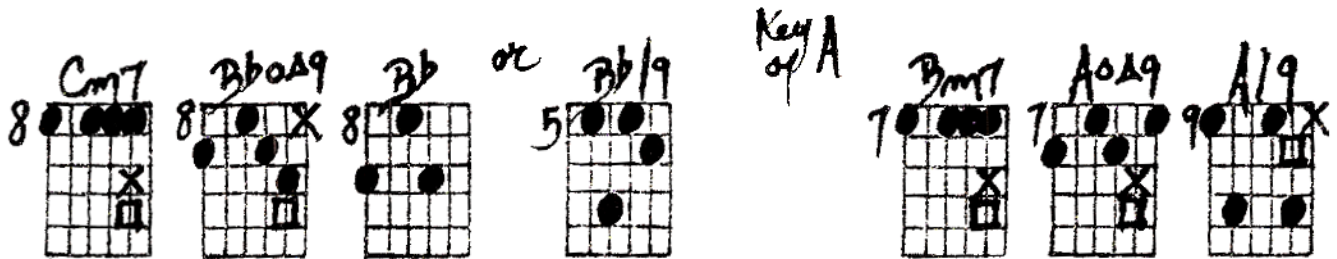
Another diminished extension is the $^{\circ}\text{add } 9$ chord:



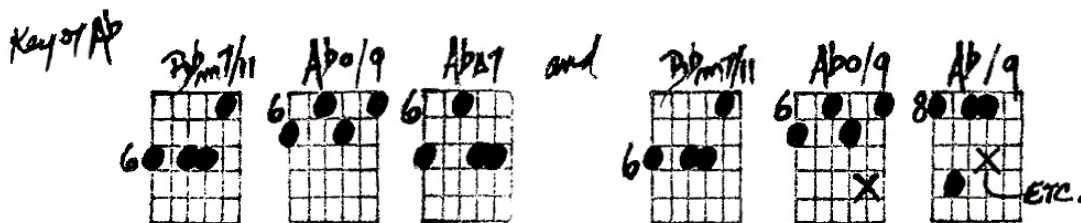
And the $^{\circ}\Delta 9$ [diminished major 9 chord] deserves some of our attention:



Now some decoration again ("in 3"):



Finally, some more examples using the $^{\circ}/9$ [diminished add 9]:



PART 4

The ii or ii7 chord likes to move to I through the iv. Let's look at some little triad forms of this first:

Key of F

And on the next string set:

Now with larger chords:

etc.

And now some iv7 types:

Key of E

Also try an Am6/9 here

Key of Eb

This is a passing chord....the F#m7 is sometimes added too (before the Gm7)

optional:
delay as X

This [next] example connects the ii7 iv7 to I via an intermediate ii7 V7 and a IV iii ii.....make sure the open B and the C# ring at the end!

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What we are going to do in this series of pages is focus on the way that chords have commonly been used in Jazz Standards and also in Popular Music, Classical Music and maybe some other areas too. The attention will be on the common chord progressions FROM one chord type at a time. Some or much of this information may be somewhat familiar to you already but it is hoped that a new perspective may present itself every now & then.

For a variety of reasons, a good place to start is with the "two minor 7" chord in a major key. The common Roman Numeral symbol used is ii^7 . The ii^7 loves to go to the "five dominant 7th" (V^7) so lets take a look at this progression first:

Key of D

Right away you may have noticed that we are adding the 11th to the ii^7 chord. This process of **CHORD ENRICHMENT**, that is, the adding of chord extensions as they are commonly called, is all part of the normal modern harmonic language.

Key of G

When "melodized" as in these examples, the $ii^7 V^7$ progression is soft, warm, tender, even romantic, no?

But rhythm being a big part of life as it is, can change the flavor of things. Try the following examples in JAZZ WALTZ and BOSSA NOVA (maybe SWING too) rhythms. Because of the lack of "melody" now combined with the potency of the rhythms, the mood is considerably changed:

Key of G#

Key of Eb

Successive inversions are an attractive way to bring the $ii^7 V^7$ progression to life. Influenced by the master French composer Claude Debussy, the late great Wes Montgomery brought this color to the jazz guitar. An example:

CONTRAST FROM

This type of example needs no rhythm or "groove". The ear's satisfaction comes from the flow of chords and the "melody" created by the top voice.

One last device for now one again favored by Debussy and also many film composers, is that of change of key (MODULATION) by "parallel" means. Try this ex. & see if you catch my drift:

CONTRAST FROM

HARMONIC TENDENCIES and COMMON PROGRESSIONS

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Highly related to the ii7 I7 prog. is the ii7 ^bII7 move. Try the following:

Key of Ab

ii_7 I_7^{ALT} I_7 ii_7 I_7^{ALT} I_7

Now compare with

The colors of ALTERED I7's and unaltered ^bII7's are often remarkably similar, even identical except for the bass notes. Also, something kind of like the reverse of the above happens when you use #9's on the ^bII7. Try the two examples at the left and compare carefully.

Key of Gb

ii_7 I_7^{ALT} I_7 ii_7 I_7^{ALT} I_7

Compare with

More examples:

ii_7 I_7^{ALT} I_7 ii_7 I_7^{ALT} I_7

Compare with

Key of D

ii_7 I_7^{ALT} I_7 ii_7 I_7^{ALT} I_7

Compare with

Now some "successive inversion" sounds:

Key of Bb

ii_7 I_7^{ALT} I_7 ii_7 I_7^{ALT} I_7

CONTINUATION

Finally let's look at combining ii7 I7 and ii7 ^bII7

ii_7 I_7^{ALT} I_7 ii_7 I_7^{ALT} I_7

VARIATION AT THE END

ii_7 I_7^{ALT} I_7 ii_7 I_7^{ALT} I_7

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ii7 back to I via:

Another way that ii7 likes to make its way home to I is via the i°7. This diminished 7th chord is seldom found with its root in the bass, but rather, most often with the ♭3rd instead:

Key of D

Em7, D°7, D and Em7, D°7, D/9

Also the i°7 is sometimes abbreviated by leaving out the ♭♭7 thereby creating just the i° TRIAD:

Key of D

Em7, D°, D

Also try adding the open D note to these three chords.

And "melodizing" these progressions is a common thing to do:

Key of B♭

Cm7, F°°7, F°°/9

Key of D♭

F♭m7, D♭°7, D♭Δ7

etc.

Key of C

Dm7, C°Δ7, C, C/9

The Δ7 chord is a result of the moving soprano line. Sometimes a "diminished extension" such as this:

will be used as a substitute (for the i°7) even without the moving soprano:

Key of E♭

Fm7, F♭°Δ7, E♭/9 and Fm7, F♭°Δ7, E♭ and Fm7, F♭°Δ7, E♭

Now some examples from the "bass string":

Key of C

C#m7, B°Δ7, B/9 and C#m7, B°Δ7, B

Do this one in the keys of G + low F♭ also.

Key of B♭

B♭m7/6, A♭°/9, A♭

Another dimin. ext. is the 0 ADD9 chord:

Key of C

C#m7, B°Δ9, BΔ7 or BΔ9

And the 0Δ9 deserves some of our attention:

Key of C

Cm7, B♭°Δ9, B♭, B♭/9

Now some decoration, again ("in 3")

Key of A

Bm7, A°Δ9, A/9 and Bm7/11, A♭°/9, A♭Δ7 and Bm7/11, A♭°/9, A♭/9 etc.

Finally, some more ex.'s using the 0/9

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ii7 back to I via:

The ii or ii7 chord likes to move to I through the IV. Let's look at some little triad forms of this first:

Key of F

And on the next string set:

Now with larger chords:

And now some ii7 types:

Also try Am6/9 here

This is a passing chord.... the F#m7 is sometimes added too (before the Gm7).

Key of Eb

Also try Am6/9 here

This is a passing chord.... the F#m7 is sometimes added too (before the Gm7).

Key of C#

OPEN

OPTIONAL - DELAY NO X

← This example connects the ii7 iv7 to I via an intermediate ii7 iv7 and a V iii ii..... more on this type of thing later. Make sure the open B and the C# ring at the end!