

Baroque Minor Key Vocabulary

♯vi[◦] – ii^{◦6}₄ – V – i^{◦6}₄

Ted Greene, 1974-12-03

Degree of Home Key	Common Triads	Commonly Used 7ths (6ths)	Bass View [of Chords]
1st	i, I, (i [◦])	i7, (i6), i [◦] 7, I7, I7b9	i, i7, I, I7, i [◦] 7, (i6), ii [◦] 7, II7, II7b9, #iv [◦] 7, ii7, iv ⁶ ₄ , iv6, iv7 (IV, IV7), VI, (VI ^Δ 7, VI6), VI7, ♯vi [◦] , ♯vi [◦] 7
b2nd	bII (bii [◦])	bII ^Δ 7, (bII6) (bii [◦] 7)	III7, v [◦] , v [◦] 7, bvii, bvii6, bvii7, I7b9, ♯iii [◦] 7
2nd	ii [◦] , ii, II	ii [◦] 7, ii7, ii [◦] 7, II7, II7b9	ii [◦] , ii [◦] 7, ii, ii7, II, II7, iv6, V, V7, V7b9, v, v7, ♯vii [◦] , ♯vii [◦] 7, bVII, bVII7, bVII6, bVII ^Δ 7, I ^Δ 7 ₂ in high register
(b)3rd	III, (III+) ([b]iii [◦])	III ^Δ 7, (III ^Δ 7+), III6 III7, (III7b9), iii [◦] 7	i, i7, (i6), i [◦] 7, II7b9, #iv [◦] 7, III, III ^Δ 7, III6, III7, iv7, IV7 VI, VI ^Δ 7, VI6, VI7, vi [◦] , vi [◦] 7
♯3rd	iii [◦]	♯iii [◦] 7, (♯iii [◦] 7)	♯iii [◦] , ♯iii [◦] 7, ♯iii [◦] 7, I, I7, I7b9
4th	iv, IV, (iv [◦])	iv7, iv6, iv [◦] 7, IV7, (IV7b9)	bII, bII ^Δ 7, bII6, ii [◦] , ii [◦] 7, ii, ii7, iv, iv7, iv6, (IV, IV7), v7, V7, V7b9, ♯vii [◦] , ♯vii [◦] 7, VII, (VII ^Δ 7), VII6, VII7
#4th (b5th)	#iv [◦] (bv)	#iv [◦] 7, bV ^Δ 7, bV6)	II, II7, II7b9, #iv [◦] , #iv [◦] 7, VII7, i [◦] 7
5th	V, v, v [◦] V+	V7, V7b9, v7, v [◦] 7, v [◦] 7	i, (i6), i7, I, I7, I7b9, III, III ^Δ 7, III6, III7, VI ^Δ 7 ₂ in higher register ♯iii [◦] , ♯iii [◦] 7, ♯iii [◦] 7, V, V7, v, v7, ♯vi [◦] 7
b6th	VI, (bvi, bvi [◦])	VI ^Δ 7, VI6, VI7 (VI7b9), vi [◦] 7	ii [◦] , ii [◦] 7, iv, iv6, iv7, VI, VI ^Δ 7, VI6, VI7, bVII7, ♯vii [◦] 7

b6th	$\flat vi^{\circ}$, ($\flat vi$)	$\flat vi^{\circ}7$, $\flat vi^{\circ}7$	(i6), $i^{\circ}7$, II, II7, II7b9, ii, ii7, IV, IV7, $\#iv^{\circ}7$, $\flat vi^{\circ}$, $\flat vi^{\circ}7$
b7th	VII, $\flat vii$ ($\flat vii^{\circ}$)	VII7, (VII7b9), (VII Δ 7, VII6) $\flat vii7$, $\flat vii^{\circ}7$, $\flat vii6$	i7, I7, I7b9, $\flat iii^{\circ}7$, $\flat iii^{\circ}$, III, III Δ 7, III6, III7, v, v7 $\flat VII$, $\flat VII7$, ($\flat VII^{\Delta}7$), $\flat VII6$
7th	$\flat vii^{\circ}$, $\flat VII+$	$\flat vii^{\circ}7$	V, V7, V7b9, $\flat vii^{\circ}$, $\flat vii^{\circ}7$

For Any Chord: Follow, precede, or substitute chords whose roots are a 3rd apart. Also, use of 13b9, 7b9+, 7#9 (certain inversions) on 7b9 chords. Also suspensions, /9's [add 9's], R $^{\circ}7$, and pedal chords.

Common Sub-dominants: ii° , $ii^{\circ}7$ | II, II7, II7b9 | iv , $iv6$, $iv7$ | IV, IV6, IV7 | $\flat II$, $\flat II^{\Delta}7$, $\flat II6$ | ii, ii7 | VI, VI Δ 7, VI7 | i° , $i^{\circ}7$, $\flat iii^{\circ}$, $\flat iii^{\circ}7$, $\#iv^{\circ}$, $\#iv^{\circ}7$, $\flat vi^{\circ}$, $\flat vi^{\circ}7$, $\flat vi^{\circ}7$

Common Dominants: V, V7b9, pedal dominants, ii° , $ii^{\circ}7$, iv° , $iv^{\circ}7$, $\flat vi^{\circ}$, $\flat vi^{\circ}7$, $\flat vii^{\circ}$, $\flat vii^{\circ}7$, III+, III6, V(7) of III

Exercises

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1) After progressions are learned in 4-note triads, go back and add embellishing tones to each progression (even the 3-note triad progressions), focusing on one type of embellishing principle at a time – like, first use passing tones (where applicable), then neighbor tones, etc.

2) Compose phrases ending in all the different types of cadences (in major and minor keys); use progressions like (given in major keys):

I IV V I || I IV I V Reverse I and V for 1/2 cadences.
// // // // // // // //

Or:

I V I IV I V I || I IV I I ii V I || I V7/I I I IV V I || I IV I ii₆ I⁶₄ V I ||
Reverse I and V for 1/2 cadences.

I V (or iii) vi IV ii V I || I IV V vi ii V I || I vi IV ii I⁶₄ V I || I vi iii IV I⁶₄ V I ||
These would be in 4/4 or a compound time.

Here are some formulas for 3/4 or 3/8 time:

I | V | I | V || I | IV | I⁶₄ V | I || I V vi | IV ii V | I iii IV | V ||

3) Compose Periods (parallel and contrasting like above)

Example:

I vi IV V vi IV V | I vi iii IV I⁶₄ V I |

4) Likewise with Double Periods | 2-part forms, 3-part forms, and others.

Harmonization of Melodies:

1) Take diatonic melodies of chords, hymns, or folk-songs and harmonize in the following manner:

- Decide on the mood or style (this affects all other factors)
 - Determine the key or tonality
 - Determine the cadences (if any)
 - Determine the harmonic rhythm and which notes are embellishing tones
 - Write the bass line
 - Fill in the middle voices
- } This yields what we will refer to as the simplest possible chord outline (with any character at all) or the structural harmonic level.

An optional technique is to do steps a) through d) as above, and then start with a harmonization using I, IV, and V, in root position only, starting with the structural harmony and then adding the other I, IV, and V's. Or reverse these steps. (Then substitute inversions of the I or IV or V), then substitute some secondary harmonies (ii, iii, etc., in major) (same principle in minor). Then with bass counterpoint (using only R or 3rd in bass); only possible intervals are 3rds; 5ths, 6ths, 8va's and compounds.

No parallel 5ths or 8va's in outer voices. Then fill in.

Now add 5th in the bass triads; no parallel 4ths in outer voices

Now add 7th chords (new intervals are 7ths, 2nds, #4ths, and diminished 5ths.

Now add inverted 7ths

3-note open: i - VI - ii^o - V7 and 4-note: i - i7/7 - ii7/3 - V7/7 - III - III^Δ7 - ii^ø7 - V
|---- of III ---|

Cycle modulations on iii - IV/9 - V(7) or III - IV(7) - V(7)

Try to make all the voices flow horizontally. Then if you like, add 7ths onto some of the chords.

Exercises

① After progressions are learned in 4 note triads, go back and add embellishing tones to each progression (even the 3 note triad progressions), focusing on one type of embellishing principle at a time - like first use passing tones (where applicable), then neighbor tones, etc.

② Compose phrases, ending in all the different types of cadences (in major and minor keys), use progressions like (given in major keys):
 $I \quad IV \quad V \quad I \quad || \quad I \quad IV \quad I \quad V$ reverse I + V for cadences

or $I \quad V \quad I \quad IV \quad I \quad V \quad I \quad || \quad I \quad IV \quad I \quad V \quad I \quad || \quad I \quad V \quad I \quad IV \quad V \quad I \quad || \quad I \quad IV \quad I \quad V \quad I$
reverse I + V for cadences

$I \quad V \quad vi \quad IV \quad II \quad V \quad I \quad || \quad I \quad IV \quad V \quad VI \quad II \quad V \quad I \quad || \quad I \quad VI \quad IV \quad II \quad I \quad V \quad I$

$I \quad vi \quad III \quad IV \quad I \quad V \quad I$ these would be in $\frac{4}{4}$ or a compound time

Here are some formulas for $\frac{3}{4}$ or $\frac{3}{8}$:

$I/V \quad I/V \quad || \quad I/IV \quad I \quad V \quad I \quad || \quad I \quad V \quad vi \quad IV \quad II \quad V \quad I \quad || \quad I \quad III \quad IV \quad V \quad |$

③ Compose periods (parallel + contrasting like above)

Example: $I \quad vi \quad IV \quad V \quad vi \quad IV \quad V \quad | \quad I \quad vi \quad III \quad IV \quad I \quad V \quad I$

④ likewise with double periods / 2 part forms, 3 part forms and others.

Harmonization of melodies:

- ① Take diatonic melodies of chorales, hymns, folk-songs and harmonize in the following manner:
 - a) decide on the mood or style (this affects all other factors)
 - b) determine the key or tonality
 - c) " " cadences (if any)
 - d) " " harmonic rhythm and which notes are embellishing tones
 - e) write the bass line
 - f) fill in the middle voices
- An optional technique is to do steps a), three d) as above + then start with a structural harmony + then adding the other I, IV + V's. (then substitute inversions of the I or IV or V) then substitute some secondary harmonies (ii, iii etc in major) (same principle in minor)
- Try to make all the voices flow horizontally
 then if you like, add 7ths onto some of the chords.

***** THEN WITH BASS COUNTERPOINT (using only R or 3rd in bass); only possible intervals are 3rds, 5ths, 6ths, 8ves + compounds
 NO PARALLEL 5THS OR 8VES IN OUTER VOICES
 then fill in
 NOW ADD 5TH IN BASS TRIADS; NO PARALLEL 4THS IN OUTER VOICES
 NOW ADD 7TH CHORDS (new intervals are 7ths, 2nds, #7ths & dim 5ths)
 " " INVERTED 7THS

3NOTE OPEN: $i \quad VI \quad II \quad I \quad V \quad | \quad i \quad 7/7 \quad II \quad V \quad I \quad || \quad III \quad III \quad VI \quad II \quad V \quad I$
 4NOTE: $i \quad VI \quad II \quad I \quad V \quad | \quad i \quad 7/7 \quad II \quad V \quad I \quad || \quad III \quad III \quad VI \quad II \quad V \quad I$
 CYCLE MOD'S on III IV (V) or III IV (V) I (V)