

# **Baroque Minor Key Vocabulary**

$\natural\text{vi}^\circ - \text{ii}^{\circ 6}_4 - \text{V} - \text{i}^{\circ 6}_4$

Ted Greene, 1974-12-03

Degree of Home Key	Common Triads	Commonly Used 7ths (6ths)	Bass View [of Chords]
<b>1st</b>	i, I, ( $\text{i}^\circ$ )	i7, ( $\text{i}6$ ), $\text{i}^\circ 7$ , I7, $\text{I7b}9$	i, i7, I, $\text{I7}$ , $\text{i}^\circ 7$ , ( $\text{i}6$ ), $\text{ii}^\circ 7$ , $\text{II7}$ , $\text{II7b}9$ , $\#\text{iv}^\circ 7$ , $\text{ii7}$ , $\text{iv}^6_4$ , $\text{iv6}$ , $\text{iv7}$ (IV, IV7), VI, ( $\text{VI}^\Delta 7$ , VI6), VI7, $\natural\text{vi}^\circ$ , $\natural\text{vi}^\circ 7$
<b>b2nd</b>	$\flat\text{II}$ ( $\flat\text{ii}^\circ$ )	$\flat\text{II}^\Delta 7$ , ( $\flat\text{II}6$ ) ( $\flat\text{ii}^\circ 7$ )	III7, $\text{v}^\circ$ , $\text{v}^\circ 7$ , $\flat\text{vii}$ , $\flat\text{vii}6$ , $\flat\text{vii}7$ , $\text{I7b}9$ , $\natural\text{iii}^\circ 7$
<b>2nd</b>	$\text{ii}^\circ$ , ii, II	$\text{ii}^\circ 7$ , $\text{ii7}$ , $\text{ii}^\circ 7$ , $\text{II7}$ , $\text{II7b}9$	$\text{ii}^\circ$ , $\text{ii}^\circ 7$ , ii, $\text{ii7}$ , II, $\text{II7}$ , $\text{iv6}$ , V, $\text{V7}$ , $\text{V7b}9$ , v, $\text{v7}$ , $\natural\text{vii}^\circ$ , $\natural\text{vii}^\circ 7$ , $\flat\text{VII}$ , $\flat\text{VII}7$ , $\flat\text{VII}6$ , $\flat\text{VII}^\Delta 7$ , $\text{I}^\Delta 7_2$ in high register
<b>(b)3rd</b>	III, (III+) ([ $\flat$ ]iii $^\circ$ )	$\text{III}^\Delta 7$ , ( $\text{III}^\Delta 7+$ ), III6 III7, ( $\text{III7b}9$ ), iii $^\circ 7$	i, i7, ( $\text{i}6$ ), $\text{i}^\circ 7$ , $\text{II7b}9$ , $\#\text{iv}^\circ 7$ , III, $\text{III}^\Delta 7$ , III6, III7, iv7, IV7 VI, $\text{VI}^\Delta 7$ , VI6, VI7, vi $^\circ$ , vi $^\circ 7$
<b><math>\natural</math>3rd</b>	iii $^\circ$	$\natural\text{iii}^\circ 7$ , ( $\natural\text{iii}^\circ 7$ )	$\natural\text{iii}^\circ$ , $\natural\text{iii}^\circ 7$ , $\natural\text{iii}^\circ 7$ , I, I7, $\text{I7b}9$
<b>4th</b>	iv, IV, (iv $^\circ$ )	iv7, iv6, iv $^\circ 7$ , IV7, ( $\text{IV7b}9$ )	$\flat\text{II}$ , $\flat\text{II}^\Delta 7$ , $\flat\text{II}6$ , $\text{ii}^\circ$ , $\text{ii}^\circ 7$ , ii, $\text{ii7}$ , iv, $\text{iv7}$ , $\text{iv6}$ , (IV, IV7), v7, V7, $\text{V7b}9$ , $\natural\text{vii}^\circ$ , $\natural\text{vii}^\circ 7$ , VII, ( $\text{VII}^\Delta 7$ ), VII6, VII7
<b>#4th</b>	#iv $^\circ$ ( $\flat\text{v}$ )	#iv $^\circ 7$ ,	II, II7, $\text{II7b}9$ , #iv $^\circ$ , #iv $^\circ 7$ , VII7, i $^\circ 7$
<b>(b)5th</b>		$\flat\text{V}^\Delta 7$ , $\flat\text{V}6$ )	
<b>5th</b>	V, v, v $^\circ$ V+	V7, $\text{V7b}9$ , v7, $\text{v}^\circ 7$ , v $^\circ 7$	i, ( $\text{i}6$ ), i7, I, $\text{I7}$ , $\text{I7b}9$ , III, $\text{III}^\Delta 7$ , III6, III7, $\text{VI}^\Delta 7_2$ in higher register $\natural\text{iii}^\circ$ , $\natural\text{iii}^\circ 7$ , $\natural\text{iii}^\circ 7$ , V, V7, v, v7, $\natural\text{vi}^\circ 7$
<b>b6th</b>	VI, ( $\flat\text{vi}$ , $\flat\text{vi}^\circ$ )	$\text{VI}^\Delta 7$ , VI6, VI7 (VI7b9), vi $^\circ 7$	ii $^\circ$ , $\text{ii}^\circ 7$ , iv, $\text{iv6}$ , $\text{iv7}$ , VI, $\text{VI}^\Delta 7$ , VI6, VI7, $\flat\text{VII}7$ , $\natural\text{vii}^\circ 7$

---

<b>6th</b>	$\natural vi^\circ$ , ( $\natural vi$ )	$\natural vi^\emptyset 7$ , $\natural vi^7$	(i6), i $^\circ 7$ , II, II7, II7 $\flat 9$ , ii, ii7, IV, IV7, #iv $^\circ 7$ , $\natural vi^\circ$ , $\natural vi^7$
------------	---	---	--

---

<b>7th</b>	VII, $\flat vii$ ( $\flat vii^\circ$ )	VII7, (VII7 $\flat 9$ ), (VII $^\Delta 7$ , VII6) $\flat vii7$ , $\flat vii^\circ 7$ , $\flat vii6$	i7, I7, I7 $\flat 9$ , $\flat iii^\circ 7$ , $\flat iii^\circ$ , III, III $^\Delta 7$ , III6, III7, v, v7 $\flat VII$ , $\flat VII7$ , ( $\flat VII^\Delta 7$ ), $\flat VII6$
------------	---	---	--

---

<b>7th</b>	$\flat vii^\circ$ , $\flat VII+$	$\flat vii^7$	V, V7, V7 $\flat 9$ , $\flat vii^\circ$ , $\flat vii^7$
------------	----------------------------------	---------------	---

---

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

Common Sub-dominants: ii $^\circ$ , ii $^\emptyset 7$  | II, II7, II7 $\flat 9$  | iv, iv6, iv7 | IV, IV6, IV7 |  $\flat II$ ,  $\flat II^\Delta 7$ ,  $\flat II6$  | ii, ii7 | VI, VI $^\Delta 7$ , VI7 | i $^\circ$ , i $^\emptyset 7$ ,  $\flat iii^\circ$ ,  $\flat iii^\emptyset 7$ , #iv $^\circ$ , #iv $^\emptyset 7$ ,  $\natural vi^\circ$ ,  $\natural vi^\emptyset 7$ ,  $\natural vi^7$

Common Dominants: V, V7 $\flat 9$ , pedal dominants, ii $^\circ$ , ii $^\emptyset 7$ , iv $^\circ$ , iv $^\emptyset 7$ ,  $\flat vi^\circ$ ,  $\flat vi^\emptyset 7$ ,  $\flat vii^\circ$ ,  $\flat vii^\emptyset 7$ , III+, III6, V(7) of III

# Exercises

Ted Greene, 1972-12-04

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 I<sup>6</sup><sub>4</sub> 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 I<sup>6</sup><sub>4</sub> V I || I vi iii IV I<sup>6</sup><sub>4</sub> 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 | I<sup>6</sup><sub>4</sub> 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 I<sup>6</sup><sub>4</sub> 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:
  - a) Decide on the mood or style (this affects all other factors)
  - b) Determine the key or tonality
  - c) Determine the cadences (if any)
  - d) Determine the harmonic rhythm and which notes are embellishing tones
  - e) Write the bass line      } This yields what we will refer to as the simplest possible chord outline (with any character at all) or the structural harmonic level.
  - f) Fill in the middle voices      } 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<sup>o</sup> - V7      and 4-note: i - i7/7 - ii7/3 - V7/7 - III - III<sup>A</sup>7 - ii<sup>ø</sup>7 - 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.

12-3-74

DEGREE OF  
HOME KEYBAROQUE MINOR KEY VOCABULARY & VI<sup>o</sup> II<sup>o</sup> I<sup>o</sup>

		COMMONLY USED 7THS (+6THS)	
1ST	I, I (i <sup>o</sup> )	i <sub>7</sub> , (i <sub>6</sub> ) i <sup>o</sup> <sub>7</sub> , I <sub>7</sub> , I <sub>7</sub> b <sub>9</sub>	GAS VIEW ←
2ND	bII (bii <sup>o</sup> )	bII <sub>7</sub> , (6) bii <sup>o</sup> <sub>7</sub>	III <sub>7</sub> v <sup>o</sup> , #7, bvi <sub>7</sub> , bvi <sub>6,7</sub> I <sub>7</sub> b <sub>9</sub> , b <i>vii</i> <sup>o</sup> <sub>7</sub>
2ND	ii <sup>o</sup> , ii <sub>7</sub>  (b <sup>3</sup> RD)	ii <sup>o</sup> <sub>7</sub> , ii <sub>7</sub> , ii <sup>o</sup> <sub>7</sub> , II <sub>7</sub> , I <sub>7</sub> b <sub>9</sub>	ii <sup>o</sup> , #7, ii <sub>7</sub> II <sub>7</sub> iv <sub>6</sub> v, v <sub>7</sub> b <i>vii</i> <sup>o</sup> , #7 b <i>VII</i> , 7, 6, (?)      I <sub>7</sub> in high register
(b)3RD	III (iii <sup>o</sup> )	III <sub>7</sub> , III <sub>7</sub> III <sub>6</sub> , III <sub>7</sub> , (7b <sub>9</sub> ), III <sup>o</sup> <sub>7</sub>	i, 7, (6), i <sup>o</sup> <sub>7</sub> II <sub>7</sub> b <sub>9</sub> , #iv <sup>o</sup> <sub>7</sub> III <sub>7</sub> , 6, III <sub>7</sub> IV <sub>7</sub> , IV <sub>7</sub> IV, 7, 6, 7      vi <sup>o</sup> , #7
4th	IV, IV (iv <sup>o</sup> )	iv <sub>7</sub> , iv <sub>6</sub> , iv <sup>o</sup> <sub>7</sub> , IV <sub>7</sub> , (7b <sub>9</sub> )	bII, 7, 6      ii <sup>o</sup> , #7      ii <sub>7</sub> IV, 7, 6 (IV, 7)      IV <sub>7</sub> , 7b <sub>9</sub> , b <i>vii</i> <sup>o</sup> <sub>7</sub> V <sub>7</sub>
#4th (b5th) (b <sup>2</sup> II)	#iv <sup>o</sup> (b <sup>2</sup> VI)	#iv <sup>o</sup> <sub>7</sub> (b <sup>2</sup> V <sub>7</sub> , 6)	II, 7, 7b <sub>9</sub> #iv <sup>o</sup> , #7      VI <sub>7</sub> i <sup>o</sup> <sub>7</sub>
5th	IV, V, V <sup>o</sup> V <sub>+</sub>	IV <sub>7</sub> , 7b <sub>9</sub> V <sub>7</sub> , V <sup>o</sup> <sub>7</sub> V <sup>o</sup> <sub>7</sub>	i <sup>o</sup> <sub>6,7</sub> I <sub>7</sub> , 7b <sub>9</sub> .      III, 7, 6, 7      VI <sub>7</sub> in high register b <i>III</i> <sup>o</sup> , 7, #7      IV <sub>7</sub> V <sub>7</sub> b <i>vii</i> <sup>o</sup> <sub>7</sub>
b6th	VI (vi, vi <sup>o</sup> )	VI <sub>7</sub> , 6 VI <sub>7</sub> , (7b <sub>9</sub> ) Vi <sup>o</sup> <sub>7</sub>	ii <sup>o</sup> , #7      IV, 6, 7      VI <sub>7</sub> , 6, 7      b <i>VII</i> <sub>7</sub> b <i>vii</i> <sup>o</sup> <sub>7</sub>
b6th	bvi <sup>o</sup> (bvi)	bvi <sup>o</sup> <sub>7</sub> , bvi <sup>o</sup> <sub>7</sub>	(i <sup>o</sup> )      II <sub>7</sub> , 7b <sub>9</sub> ii <sub>7</sub> IV, 7      #iv <sup>o</sup> <sub>7</sub> b <i>vii</i> <sup>o</sup> <sub>7</sub>
b7th	VII, bvi <sub>7</sub> (bvi <sup>o</sup> )	VII <sub>7</sub> , (7b <sub>9</sub> ) (7, 6) bvi <sub>7</sub> , 7, 0 bvi <sub>6</sub>	i <sub>7</sub> I <sub>7</sub> , 7b <sub>9</sub> , b <i>III</i> <sup>o</sup> , 7, 0,      III, 7, 6, 7      V, 7      b <i>VII</i> , 7, (7), 6
7th	bvii <sup>o</sup> b <i>VII</i> <sub>+</sub>	b <i>VII</i> <sub>7</sub>	VI <sub>7</sub> , 7b <sub>9</sub> b <i>vii</i> <sup>o</sup> , 0 <sub>7</sub>

FOR ANY CHORD:

Follow, precede or

SUBSTITUTE chords

whose root are a 3rd

apart. also use 13b<sub>9</sub>, 7b<sub>9</sub>+7#9 (certain inversions)also suspensions, on 7b<sub>9</sub> chord19 chords, R<sup>o</sup>7 + PEDAL chordsCOMMON SUB-DOMINANTS: ii<sup>o</sup>, #7 | II, 7, 7b<sub>9</sub> | IV, 6, 7 | IV, 6, 7bII, 7, 6 | ii, 7 | III, 7, 7 | i<sup>o</sup>, 0, 7 | bvi<sup>o</sup>, 0, 7, #iv<sup>o</sup>, 0, 7, b*vii*<sup>o</sup>, 0, 7, #7COMMON DOMINANTS: VI<sub>7</sub>, 7b<sub>9</sub>, Pedal Dominants, ii<sup>o</sup>, 0, 7, IV<sup>o</sup>, 0, 7bvi<sup>o</sup>, 0, 7, b*VII*<sup>o</sup>, 0, 7, III<sub>7</sub>, II<sub>7</sub>, I<sub>7</sub> of III

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  $\frac{IV}{II}$   $\frac{V}{VI}$  I | I  $\frac{IV}{II}$  I  $\frac{V}{VI}$  | reverse I + II for cadences

I  $\frac{V}{VI}$  I  $\frac{IV}{V}$  I  $\frac{VI}{VII}$  | I  $\frac{IV}{V}$  I  $\frac{III}{VI}$   $\frac{VII}{VI}$  | I  $\frac{V}{VI}$  I  $\frac{IV}{V}$   $\frac{VI}{VII}$  | I  $\frac{V}{VI}$   $\frac{III}{VI}$   $\frac{VII}{VI}$  | reverse I + II for cadences

I  $\frac{V}{VI}$   $\frac{VI}{VII}$   $\frac{II}{VII}$  I | I  $\frac{IV}{V}$   $\frac{VI}{VII}$   $\frac{II}{VII}$  I | I  $\frac{VI}{VII}$   $\frac{IV}{VII}$   $\frac{II}{VII}$  I | I  $\frac{VI}{VII}$   $\frac{III}{VI}$   $\frac{VII}{VI}$  | reverse I + II for cadences

I  $\frac{VI}{VII}$   $\frac{III}{VI}$   $\frac{IV}{VII}$   $\frac{VII}{VI}$  I These would be in 4 or a compound time

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

I/V I/V | I/IV | I $\frac{6}{4}$  II/I | I V VI | IV II V | I III IV V |

③ Compose periods (parallel & contrasting like above)

Example: I VI IV V VI IV I / I VI III IV I $\frac{6}{4}$  V I /

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

### Harmonization of melodies:

- ① Take diatonic melodies of chorales, 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
  - " " cadences (if any)
  - harmonic rhythm and which notes are embellishing tones
  - write the bass line THIS YIELDS WHAT WE WILL REFER TO AS THE SIMPLEST POSSIBLE COOLED OUTLINE (WITH ANY CHANGER AT ALL)
  - fill in the middle voices OR THE STRUCTURAL HARMONY
- An optional technique is to do steps a) through d) as above & then start with a harmonization using I, IV, & V, in root position only, starting with the 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, 8ve's + compounds  
NO PARALLEL 5THS OR 8VE'S IN OTHER VOICES

Now ADD 4th IN BASS TRIADS; NO PARALLEL 4THS  
Now ADD 7th chords (new intervals are 7ths, 9ths, 11ths & 13ths)  
" INVERTED 7THS

3 NOTE OPEN: 4 note  
I  $\frac{VII}{VI}$   $\frac{II}{I}$   $\frac{V}{IV}$  | I  $\frac{V}{VI}$   $\frac{II}{I}$   $\frac{V}{IV}$  | III  $\frac{VII}{VI}$   $\frac{II}{I}$  | VI  $\frac{VII}{VI}$   $\frac{II}{I}$  |

CYCLES MOD'S ON III  $\frac{IV}{V}$  II (7) OR III IV (7) V (7)