

# **Major Keys Poly-Chords:** **Complete Vocabulary in Modern Harmony**

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I, i, I+, i<sup>o</sup>, I extensions, I Lydian extensions (those with #IV), I+ extensions, I sus, and I2

Triad: | I = bIII<sup>13</sup>b9 or VI7#9 | I = II<sup>11</sup> | I = bIII<sup>13</sup>b9 |  
Bass: | bII | II | bIII |

Triad: | I = IV<sup>A</sup>9 | I = bV7b9b5 | I = bVI<sup>A</sup>7+ (or iv<sup>A</sup>9) |  
Bass: | IV | bV | bVI |

Triad: | I = vi7 (I6) | I = I7 or I<sup>A</sup>7 (bVII Lydian) | I+ = bii<sup>A</sup>7 |  
Bass: | VI | bVII or VII | bII |

Triad: | I = iv<sup>A</sup>7 | I+ = vi<sup>A</sup>7 | I+ = whole tone chords |  
Bass: | IV | VI | I, II, III, bV, #V, bVII |

im7 ext. | im7b5 and ext. | im6 and ext. | im<sup>A</sup>7 | im/9 | i<sup>o</sup>7 | I7 and all 6 families of dominant 7ths |  
 Other modern chords, like III7#9+, I/tritone of III7

Triad: | i = bIII7/6 | i = IV9 | i = bV<sup>13</sup>b9b5 | i = bVI<sup>A</sup>7 |  
Bass: | bII | IV | bV | bVI |

Triad: | i = im6 (vi<sup>ø</sup>7) | i = VIIb9+ | i<sup>o</sup> = R<sup>o</sup>7 to bII, bii, bVII, bvii |  
Bass: | vi | vii | bII |

Triad: | i<sup>o</sup> = V7b9 | i = II<sup>11</sup>b9+ | i<sup>o</sup> = R<sup>o</sup>7 of iii, III, bII, bii |  
Bass: | II | II | III |

Triad: | i<sup>o</sup> = V7b9 of bVII, bvii | i<sup>o</sup> = R<sup>o</sup>7 of V, v, iii, III | i<sup>o</sup> = bVI7 |  
Bass: | IV | V | bVI |

Triad: | i<sup>o</sup> = i<sup>o</sup>7 | i<sup>o</sup> = biiim6 (i<sup>ø</sup>7) | i = bIII6 (i7) |  
Bass: | VI | bVII | bvii |

bII, bII+ (with preparation), bii, bii<sup>o</sup>

Poly-Chords:

Triad: | bII = bII<sup>A</sup>7 | bII = III<sup>13</sup>b9, bVII7#9 | bII = bIII<sup>11</sup> |  
Bass: | I | II | bIII |

Triad: | bII = III<sup>13</sup>b9 | bII = bV<sup>A</sup>9 (bII of IV) | bII = V7b9b5 |  
Bass: | III | bV | V |

Triad:	<u>bII</u> = #iv <sup>Δ</sup> 9	<u>bII</u> = bvii7 (bII6)	<u>bII</u> = bII7 (VII Lydian)		
Bass:	VI	bVII	VII		
Triad:	<u>bii</u> = I7b9+	<u>bii</u> = III7/6	<u>bii</u> = bIII <sup>11</sup> b9	<u>bii</u> = III7/6	
Bass:	I	II	bIII	III	
Triad:	<u>bii</u> = bV9	<u>bii</u> = V7 <sup>13</sup> b9b5	<u>bii</u> = biim6 (bvii <sup>ø</sup> 7)		
Bass:	bV	V	bVII		
Triad:	<u>bii</u> = III6 (bii7)	<u>bii<sup>o</sup></u> = I7b9	<u>bii<sup>o</sup></u> = R <sup>o</sup> 7		
Bass:	VII	I	II		
Triad:	<u>bii<sup>o</sup></u> = V7b9 of bVI	<u>bii<sup>o</sup></u> = R <sup>o</sup> 7	<u>bii<sup>o</sup></u> = V7b9 of VII, vii		
Bass:	bIII	IV	bV		
Triad:	<u>bii<sup>o</sup></u> = R <sup>o</sup> 7	<u>bii<sup>o</sup></u> = VI7	<u>bii<sup>o</sup></u> = bii <sup>o</sup> 7	<u>bii<sup>o</sup></u> = iii6 (bii <sup>ø</sup> 7)	
Bass:	bVI	VI	bVII	VII	

This is an interesting viewpoint – optional: use when composing.

In the following chart the root movement is from left to right, e.g., the II chord's basic progression is to V; alternate progressions are to VII, III, etc.; alternate chromatic progressions are to bII, bVI, etc.

Everything moves to ii except vii<sup>ø</sup>7; everything moves to iii, IV, V, vi, vii<sup>ø</sup>, except vii<sup>ø</sup>7

CHORD ROOT	BASIC PROGRESSIONS	ALTERNATE PROGRESSIONS	ALTERNATE CHROMATIC PROGRESSIONS
<u>Diatonic</u>	(Diatonic)	(Diatonic)	
I	IV VI V	II VII III	bIII bVII #I (bII) #IV bVI
II	V	VII III I VI IV	bII bVI bIII bVII #IV
III	VI	IV II V VII	bIII bVII #I #V
IV	VII V	I II III	bVII #IV
V	I	III IV VI II VII	bII bVI bV (#IV) bVII bIII
VI	II	IV I III	bVI bIII #IV #I bVII
VII	III	I	bVII

Appendix C – Harmonic Movement Chart

Chromatic

#I	II		
bII	I		bV (#IV)
#II	III		
bIII	II		bVI
#IV	V VII	IV I	
bV	IV (VII)	I	
#V	VI		
bVI	V		bII
#VI	VII		
bVII	VI I III		bIII

Quote: “The approach to a particular chord can be determined by going from left to right.”

Common Scale Patterns:

- I – ii – iii – (biii) – ii
- I – vii<sup>o</sup> – vi – bVI – V (or v)
- IV – iii – ii – bII – I
- ii – iii – IV – #iv<sup>o</sup> – V
- vi descend to ii – V
- #iv<sup>o</sup> – iv<sup>o</sup> – iii – biii<sup>o</sup> – ii – bII
- I – bii<sup>o</sup> – ii – biii<sup>o</sup> – iii
- iii – bIII – ii – bII

