

Minor Key Harmonic Vocabulary Reference Page

Ted Greene 1974-06-11

7ths change the *color*, not the function of a triad

Baroque:

Degree of scale	Commonly used triads	Commonly used 7ths (& 6ths)	Function in relation to other chords
1st	i, I	i7, I7, I7 \flat 9, im6	i (also i7, im6) are tonic and also iv of v, V I and I7 are V of iv, IV of v, III of VI, II of VII, VI of III I is also used in final cadences. i $^{\circ}$ 7 is used for deceptive cadences. I7 \flat 9 is V of iv; i $^{\circ}$ 7 is also II7 \flat 9 which is V of v, V
\flat 2nd	\flat II	\flat II Δ 7, (\flat II7)	\flat II types are dominants and sub-dominants of i \flat II, \flat II Δ 7 are VI of iv, IV of VI (\flat II, is V of \flat II of iv)
2nd	ii $^{\circ}$, ii, II	ii $^{\circ}$ 7, II7, II7 \flat 9, ii7	All ii, ii $^{\circ}$, II types are sub-dominants of i and v (v $^{\circ}$, V) of V (v). ii $^{\circ}$, ii $^{\circ}$ 7, ii, ii7 are \flat vi of iv. ii $^{\circ}$, ii $^{\circ}$ 7 are #iv $^{\circ}$ of VI. All ii, ii $^{\circ}$, II types are iii or III of VII. All ii, ii $^{\circ}$, II types are vii or VII of III.
\flat 3rd	(\flat) III <small>understood</small>	(\flat)III Δ 7, (\flat)III7	(\flat)III is the relative major of i. All III types are VII of iv, VI of v, I of III. III and III7 are V of VI. III and III Δ 7 are IV of VII.
(\flat)3rd	\flat iii $^{\circ}$	\flat iii $^{\circ}$ 7	\flat iii $^{\circ}$, \flat iii $^{\circ}$ 7 are vii $^{\circ}$, vii $^{\circ}$ 7 of iv (that is they function as V7 \flat 9 of iv) which is also I7 \flat 9
4th	iv, IV	ivm6, iv7, IV7	iv and IV types are sub-dominants of i. iv and IV types are ii or II of III, i or I of iv, vi or VI of VI, v or V of VII. Also IV and IV7 are VII of V.
#4th	#iv $^{\circ}$ (#IV)	#iv $^{\circ}$ 7	#iv $^{\circ}$, #iv $^{\circ}$ 7 are vii $^{\circ}$, vii $^{\circ}$ 7 (V7 \flat 9) of v, V. This also makes them equal to II7 \flat 9, i $^{\circ}$ 7. (#IV is \flat II of iv)

5th	V, v, v ^o	V7, V7 ^{b9} , v7, v ^o 7	<p>V, v types are dominants of i.</p> <p>V, V7, V7^{b9} are III of III, II of iv, I of v, V, VII of VI, VI of VII.</p> <p>v^o, v^o7 are ii of iv, vii of VI, iii^o of III.</p> <p>v, v7 are iii of III, ii of iv, i of v, vii of VI, vi of VII.</p>
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b 6th	(b) VI	(b) VI ^Δ 7, (b) VI7	<p>(b)VI types are subdominants of i.</p> <p>VI types are III of iv, I of vi, V of bII.</p> <p>VI, VI^Δ7 are bII of v, V and IV of III.</p>
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6th	[♯] vi ^o , ([♯] vi)	[♯] vi ^o 7, ([♯] vi7, [♯] vi ^o 7)	<p>[♯]vi^o, [♯]vi^o7 are tonics.</p> <p>All [♯]vi and [♯]vi^o types are #iv of III, ii of v, V, vii of VII.</p>
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b 7th	(b) VII, b vii	(b) VII7, (b) VII ^Δ 7, b vii7	<p>(b)VII, (b)VII7 are dominants of i.</p> <p>(b)VII, (b)VII7, (b)VII^Δ7 are III of v, I of VII.</p> <p>(b)VII, (b)VII7 are V of III, IV of iv, II of VI.</p> <p>(b)vii, (b)vii7 are iv of iv, ii of VI.</p>
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7th	[♯] vii ^o	[♯] vii ^o 7	[♯] vii ^o , [♯] vii ^o 7 are dominants of i (same as V7 ^{b9}).
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Later developments and additions: V7^{b5}, V7+

Other Baroque harmonies: pedals, pedal dominants, suspensions,

MINOR KEY VOCABULARY REFERENCE PAGE

6-11-74

THs change the color, not the function of a triad

BAROQUE
DEGREE OF
SCALE

COMMONLY
USED TRIADS

COMMONLY USED THs (+6ths)

FUNCTIONS IN RELATION TO OTHER CHORDS

1ST	i, I	i ₇ , I ₇ , I ₇ ^{b9} , i ^o ₇ , i _{mb} 6	i (also i ₇ , i _{mb}) are TONICS I and I ₇ are V of iv, IV of v, III of VI I is also used in final cadences i ^o ₇ is used for deceptive cadences I ₇ ^{b9} is V of iv; i ^o ₇ is also II ^o ₇ which is I of v
b2ND	bII	bII ₇ , (bII ₇)	bII types are DOMs + SUB-DOMs bII, bII ₇ are VI of iv, IV of VI (bII ₇ is V of bII of iv)
2ND	ii ^o , ii, II	ii ^o ₇ , II ₇ , II ₇ ^{b9} , ii ₇	All ii, ii ^o , II types ii ^o ₇ , ii ₇ , II ₇ are IV of iv ii ^o , ii are #iv ^o of VI are SUB-DOMs of II and v (v ^o , V) of V all ii, ii ^o , II types are vii (v) are iii or III of VII or VII of III
b3RD	(b) III ↑ UNDERSTOOD	(b) III ₇ , (b) III ₇	(b) III is the RELATIVE MAJOR all III types are VII of iv, VI of v, I of III III + III ₇ are V of VI III + III ₇ are IV of VII
(4)3RD	4iii ^o	4 iii ^o ₇	4 iii ^o ₇ , ^o ₇ are vii ^o ₇ , ^o ₇ of iv (that is they function as V ₇ ^{b9} of iv) which is also I ₇ ^{b9}
4TH	iv, IV	iv _{mb} 6, iv ₇ , IV ₇	iv types are SUB-DOMs iv + IV types are II or II of III, I or I of iv, v or v of VI, v or v of VII also IV + IV ₇ are VII of v
#4TH	#iv ^o (#IV)	#iv ^o ₇	#iv ^o ₇ are vii ^o ₇ , ^o ₇ (I ₇ ^{b9}) of v, V this also makes them equal to II ₇ ^{b9} , i ^o ₇ (#IV is bII of iv)
5th	V, v, v ^o	V ₇ , V ₇ ^{b9} , v ₇ , v ^o ₇	V, v types v ^o ₇ , ^o ₇ are II of iv, vii ^o of VI, iii ^o of III v, v ₇ are iii of III, V, V ₇ , ^{b9} are III of III, II of iv, I of v, V, VII of VI, VI of VII vii ^o of VI, vii ^o of VII, vi of VII
b6th	(b) VI	(b) VI ₇ , (b) VI ₇	(b) VI types are SUB-DOMs VI types are III of iv, VI, VI ₇ are I of v, I of bII bII of v, v and IV of III
6th	4vi ^o , (4vi)	(4) vi ^o ₇ , (4vi ₇ , ^o ₇)	4 vi ^o ₇ , ^o ₇ are TONICS all 4 vi types are #iv of III, ii of v, V, vii of VII
b7th	(b) VII, bvii	(b) VII ₇ , 7, bvii ₇	(b) VII, VII ₇ are DOMs VII, VII ₇ are V of III, II of iv, II of VI (b) VII, VII ₇ , VII ₇ are III of v, I of VII bvii, bvii ₇ are iv of iv, ii of VI
7th	4vii ^o	4vii ^o ₇	4vii ^o ₇ , ^o ₇ are DOMs of i (same as V ₇ ^{b9})

LATER DEVELOPMENTS:
+ ADDITIONS V₇^{b5}, V₇⁺

OTHER BAROQUE HARMONIES:
PEDALS, PEDAL DOMINANTS, SUSPENSIONS,