

# Complete Normal Vocabulary for 20th Century (Max Steiner) Sounds

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## Types

- 1) **Major:**
    - a) Triad and extensions
    - b) Triad and extensions with #4th (Lydian)
    - c) Suspensions and 2's
    - d) #5th on triads and extensions
  - 2) **Minor:**
    - a) Triad and minor 6 family extensions
    - b) Minor 7 family and extensions
    - c) Half-diminished 7 and extensions
    - d) Minor-major 7 and extensions
    - e) Diminished triad, diminished 7 and extensions
  - 3) **Dominant 7th:**
    - a) Dominant 7 and extensions
    - b) Suspended 7th and extensions
    - c) Overtone dominants
    - d) Whole-tone dominants and augmented
    - e) Altered dominants and #5 majors and minor 7+
    - f) Pedal dominants
  - 4) **Diminished:**
    - a) Triad
    - b) Diminished 7th and extensions (include appoggiatura and pedal diminished types)
  - 5) **Augmented:**
    - a) Triad and other #5 extensions
    - b)  $\flat 5$  extensions
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## Major Key

- 1) Major Triads: All degrees  
Major and extensions with #4 on I,  $\flat$ II, (II),  $\flat$ III, IV, (V),  $\flat$ VI, (VI),  $\flat$ VII  
Suspended: I, II, III, IV, V,  $\flat$ VI, VI,  $\flat$ VII, VII  
2's on all degrees.  
Major extensions on: I,  $\flat$ II, II/9,  $\flat$ III, IV, V/9,  $\flat$ VI, VI/9,  $\flat$ VII
- 2) Minor Triads: All degrees except #iv  
Minor 6's on i,  $\flat$ ii, ii,  $\flat$ iii, iv, v,  $\flat$ vi, vi,  $\flat$ vii  
(major 7's, 9's or 11's are possible also)  
Minor 7's and extensions on all degrees  
Minor  $\flat 5$ 's and extensions on all degrees except  $\flat$ iii,  $\flat$ vi
- 3) Dominant 7ths on all degrees  
9th's on all but VII  
7/6, 13th on all but III, (VI), VII  
Suspended dominant types on all degrees  
Overtone dominants on all degrees except III, VI, VII  
 $\flat 9$ 's on all degrees  
7#9 on all degrees except  $\flat$ III (unless 5th is on top),  $\flat$ VII, VII (to I)

7<sup>b</sup>5's on all degrees  
7+ on I, II, <sup>b</sup>III, III, V, <sup>b</sup>VI, VI, VII  
7<sup>b</sup>9+ on I, II, III, V, VI, VII  
7<sup>b</sup>9<sup>b</sup>5 on I, II, III, V, VI, VII  
7<sup>#</sup>9+ on I, II, III, V, (<sup>b</sup>VI), VI, VII  
7<sup>#</sup>9<sup>b</sup>5 on I, <sup>b</sup>II, II, (<sup>b</sup>III), III, IV, <sup>b</sup>V, V, (<sup>b</sup>VI), VI, (<sup>b</sup>VII), VII  
9+ on I, II, (III), V, <sup>b</sup>VI, VI  
13<sup>b</sup>9 (9th on top) on: I, II, (<sup>b</sup>III), III, V, (<sup>b</sup>VI, IV, <sup>b</sup>VII), VI, VII  
13<sup>#</sup>9 where lines dictate  
(13th on top on): I, V  
13<sup>b</sup>9<sup>b</sup>5 on I, V  
11<sup>b</sup>9(+) on I, V  
Major 7+, minor 7+ in place of 7+ or 7<sup>#</sup>9+  
Pedal dominants on I, V

- 4) Diminished and diminished 7th and extensions on all degrees
- 5) Augmented and other #5 whole-tone dominants on I, (III, <sup>b</sup>VI), and V (<sup>b</sup>III, VII); others with proper preparation.

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## Minor Key

- 1) Minor triads on i, (<sup>b</sup>ii), ii, (<sup>b</sup>iii), (iii), iv, v, <sup>b</sup>vi, (vi), (<sup>b</sup>vii).  
Minor 6 family (major 7's, 9's, and 11's are possible also) on: i, (<sup>b</sup>ii), ii, <sup>b</sup>iii, (iii), iv, #iv – <sup>b</sup>v, <sup>b</sup>vi, vi, (<sup>b</sup>vii)  
Minor 7's and extensions on all degrees  
Minor 7<sup>b</sup>5's and extensions on (i), (<sup>b</sup>ii), ii, (<sup>b</sup>iii), iv, (#iv – <sup>b</sup>v), v, <sup>b</sup>vi, <sup>b</sup>vii, (vii)
- 2) Major triads on I, <sup>b</sup>II, II, <sup>b</sup>III, IV, (<sup>b</sup>V), V, <sup>b</sup>VI, <sup>b</sup>VII, VII  
Major extensions on <sup>b</sup>II, <sup>b</sup>III, IV/9, <sup>b</sup>VI, <sup>b</sup>VII, VII  
Major triads and extensions with #4 on I, <sup>b</sup>II, <sup>b</sup>III, (IV), (<sup>b</sup>V), (V), <sup>b</sup>VI, (<sup>b</sup>VII), VII  
Suspended on I, (<sup>b</sup>II), II, <sup>b</sup>III, IV, V, (<sup>b</sup>VI), <sup>b</sup>VII, (VII)
- 3) Dominant 7th's on all degrees except <sup>b</sup>vi  
9ths on <sup>b</sup>II, <sup>b</sup>III, IV, #IV, V, <sup>b</sup>VI, <sup>b</sup>VII,  
7/6th, 13th on <sup>b</sup>II, (II), <sup>b</sup>III, III (<sup>b</sup>II of <sup>b</sup>III), IV, #IV, <sup>b</sup>VI, <sup>b</sup>VI (<sup>b</sup>II of <sup>b</sup>VI), <sup>b</sup>VII, VII  
Suspended dominants on all but vi  
Overtone dominants on <sup>b</sup>II, (II), III (<sup>b</sup>II of <sup>b</sup>III), IV, #IV, (V), <sup>b</sup>VI, VI (<sup>b</sup>II of <sup>b</sup>VI), (<sup>b</sup>VII), VII

7 $\flat$ 9's on all degrees

7#9 on I, II,  $\flat$ III (III is  $\flat$ II of  $\flat$ III), IV, V, ( $\flat$ VI, VI),  $\flat$ VII

7 $\flat$ 5 on all degrees

7+ on I, II,  $\flat$ III (III), (#IV), V, ( $\flat$ VI),  $\flat$ VII, VII

7 $\flat$ 9+ on I, II, ( $\flat$ III), IV, (#IV), V,  $\flat$ VII

7 $\flat$ 9 $\flat$ 5 on I, II,  $\flat$ III, IV, V, (VI,  $\flat$ II),  $\flat$ VII

7#9+ on I, II, ( $\flat$ III), IV, V,  $\flat$ VII,  $\sharp$ vi, VII

7#9 $\flat$ 5 on I, ( $\flat$ II), II,  $\flat$ III, (IV), #IV, V,  $\flat$ VI,  $\sharp$ vi,  $\flat$ VII, VII

9+ on I,  $\flat$ III, (III), IV, V,  $\flat$ VII, (VII)

13 $\flat$ 9 on I ( $\flat$ 9 on top), II,  $\flat$ III, IV, ( $\flat$ V), V,  $\sharp$ VI,  $\flat$ VII, (VII)

13th on top:  $\flat$ III, IV,  $\flat$ VII, (VII)

13#9 where lines dictate.

11 $\flat$ 9(+) on I, II, V,  $\flat$ VII

[*major?*]7+ and m7+ in place of 7+ or 7#9+

Pedal tones on I,  $\flat$ III, IV, V ( $\flat$ VI),  $\flat$ VII, (VII)

13 $\flat$ 9 $\flat$ 5 – see 7#9

- 4) Diminished, diminished 7, and extensions on all degrees.
- 5) Augmented and other #5 whole-tone chords on V ( $\flat$ III, VII) – others with preparation  
II ( $\flat$ VII, #IV)

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# COMPLETE NORMAL VOCABULARY FOR 20TH CENTURY (MAX STEINER) SOUNDS

- TYPES → ① MAJOR: a) TRIAD + EXTENSIONS b) TRIAD + EXT. WITH #4th (DYADIC) c) SUSPENS. + 2's d) #5th on triad + ext.  
 ② MINOR: a) TRIAD + m6 family extensions b) m7 family ext. c) #7 + ext. d) m7 + ext. e) o triad, #7 + ext.  
 ③ DOMINANT 7th: a) DOM. 7th + ext b) SUSP. 7th + ext. c) OVERTONE DOM'S d) WHOLE TONE DOM'S e) ALT. DOM'S f) PEDAL DOM'S  
 ④ DIMINISHED: a) triad b) DIM. 7th + ext INCLUDE APPROP. + PEDAL DIM TYPES + #5 MAJ + m7  
 ⑤ AUGMENTED: a) triad + other #5 ext b) b5 ext.

## MAJOR KEY

① MAJOR TRIADS: ALL DEGREES | MAJOR + EXT WITH #4th on I, bII, bIII, (IV), V, (VI), bVII, | SUSP: I, II, III, IV, V, bVI, bVII, | 2's on all degrees bVII, bVIII  
 MAJOR EXT ON: I, bII, II, bIII, bIII, IV, VA, bVI, VI, bVII, VIII

② MINOR TRIADS ON ALL DEGREES EXCEPT #IV | m6's on i, bii, ii, biii, iii, iv, v, bvi, vi, bvii | m7's + ext's on all degrees (7's, 9's or 11's are possible also)  
 m7b5's + ext on all degrees except biii, bvi

③ DOM. 7th's on all degrees (7b9's on all degrees) | 7#9 on all degrees except bIII (unless 5th is on top), bVII, VII (+ I)  
 7b5's on all degrees | 7+ on I, II, bIII, III, V, bVI, VI, VII | 7b9+ on I, II, III, V, VI, VII  
 7b9b5 on I, II, III, V, VI, VII | 7#9+ on I, II, III, V, (bVI), VI, VII | 7#9b5 on I, bII, II, (bIII), III, IV, V, (bVI), VI, (bVII), VII  
 9+ on I, II, (III), V, VI, VII | 13b9 (9th on top) on: I, II, (bIII), III, V, (bVI), VI, bVII, VII  
 13#9 where lines dictate | (13th on top) on: I, V | 13b9b5 on I, V | 11b9b5 on I, V | 7+, m7+ in place of 7+ or 7#9+ | pedal dom's on I, V

④ DIMINISHED AND DIM. 7th + EXT on all degrees

⑤ + and other #5 whole tone dominants on I, (III, bVI) and V (bIII, VII); others with proper preparation.

## MINOR KEY

① MINOR TRIADS ON I, (bii), ii, (biii), (iii), iv, v, bvi, (vi), (bvii) | m6 family (7's, 9's, + 11's are possible also) on: i, (bii), ii, biii, (iii), iv, #iv-bv, bvi, vi, (bvii),  
 m7's + ext's on all degrees  
 m7b5's + ext's on (i), (bii), ii, (biii), iv, #iv-bv, v, vi, bvii, (vii)

② MAJOR TRIADS ON I, bII, II, bIII, IV, V, bVI, bVII, VII | MAJOR EXT ON bII, bIII, IV/9, bVI, bVII, VII  
 MAJOR TRIAD + EXT'S WITH #4th on I, bII, bIII, (IV), (bV), (V), bVI, (bVII), VII | SUSP ON I, (bII), II, bIII, IV, V, (bVI), bVII, (bVII)

③ DOM. 7th's on all degrees except #VI | SUSP. DOM'S ON ALL BUT VI  
 9ths on bII, bIII, IV, #IV, V, bVI, bVII, | OVERTONE DOM'S ON bII, (II), III (bII of bIII)  
 7/16th, 13th on bII, (II), bIII, III (bII of bIII), IV, #IV, (V), bVI, VI (bII of bVII), (bVII), VII  
 IV, #IV, bVI, bVII (bII of bVII), bVII, VII

7b9's on all degrees | 7#9 on I, II, bIII, (III), bIII, IV, V, (bVI, VI), bVII | 7b5 on all degrees | 7+ on I, II, bIII, (III), #IV, V, (bVI), bVII, VII  
 7b9+ on I, II, (bIII), #IV, V, bVII | 7b9b5 on I, II, bIII, IV, V, (bVI), bVII | 7#9+ on I, II, (bIII), IV, V, bVII, bVI, VII |  
 7#9b5 on I, (bII), II, bIII, (IV), #IV, V, bVI, bVII, VII | 9+ on I, bIII, (III), IV, V, bVII, (VII) | 13b9 on I, II, (bIII), III, IV, V, bVI, bVII, (VII)  
 13#9 where lines dictate | 11b9(+) on I, II, V, bVII | pedal dom's on I, bIII, IV, V, (bVI), bVII, (VII) | 13b9b5 on I, II, V, bVII, (VII)  
 7+ + m7+ in place of 7+ or 7#9+

④ DIM, DIM7 + EXT ON ALL DEGREES ⑤ + + other #5 whole tone chords on V (bIII, VII) - OTHERS WITH PREPARATION II (bVII, #IV)