

# Main Harmonic Resources

## In Contemporary Music

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### MAJOR KEY

#### Diatonic Sounds:

Triads → I ii iii IV V vi vii°

7ths → I<sup>Δ</sup>7 ii7 iii7 IV<sup>Δ</sup>7 V7 vi7 vii<sup>ø</sup>7 (m7<sup>b</sup>5)

Various extensions (9ths, 13ths, etc.)

#### Borrowed Chords (Mixtures):

Triads → i <sup>b</sup>II <sup>b</sup>III iv v <sup>b</sup>VI <sup>b</sup>VII <sup>b</sup>vii

7ths → i7 <sup>b</sup>II<sup>Δ</sup>7 ii<sup>ø</sup>7 <sup>b</sup>iii<sup>Δ</sup>7 iv7 iv6 IV7

v7 v<sup>ø</sup>7 <sup>b</sup>VI<sup>Δ</sup>7 vi<sup>ø</sup>7 <sup>b</sup>VII7 <sup>b</sup>VII<sup>Δ</sup>7 <sup>b</sup>vii6 (or 7)

#### Secondary V's (Dominants)

#### Cross-Cycle Substitutes

V of vi: III, III7 → (<sup>b</sup>VII), <sup>b</sup>VII7

V of IV: (I), I7 → (<sup>b</sup>V) <sup>b</sup>V7

V of V: II, II7 → (<sup>b</sup>VI) <sup>b</sup>VI7

V of iii: VII, VII7 → (IV) (IV7)

V of ii: VI, VI7 → <sup>b</sup>III <sup>b</sup>III7

<sup>b</sup>V of V → <sup>b</sup>II <sup>b</sup>II7

#### Also Various Secondary Sub-dominants:

ii, ii7, ii<sup>ø</sup>7, (ii°), II, II7, (<sup>b</sup>II, <sup>b</sup>II<sup>Δ</sup>7), iv, iv6, iv7, IV, IV<sup>Δ</sup>7, IV7, #iv<sup>ø</sup>7

This actually accounts for lots of chords like say <sup>b</sup>iii7.

Various Diminished 7ths and Triads

Lydian tonality

Mixolydian tonality

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All types of extensions and alterations may be applied to all the above

#### Common Modulations to:

vi, iii, (ii), I, (iv), (v)

IV, V, III, VI, <sup>b</sup>III, <sup>b</sup>VI, <sup>b</sup>VII, VII

(<sup>b</sup>II), (II)

**MINOR KEY**

**Diatonic Sounds** (including those of Aeolian, Dorian, Phrygian, Harmonic, Melodic & other minors):

Triads → i (I)  $\flat$ II ii II III iv IV v V VI VII

7ths (6ths) → i7 ( $i^{\Delta}7$ ) i6  $\flat$ II $\Delta$ 7 ii $^{\circ}7$  ii7 ii6 III $\Delta$ 7  
 iv7 iv6 IV7 v7 V7 VI $\Delta$ 7  $\flat$ vi $^{\circ}7$  VII7

Various extensions

<b>Secondary V's (Dominants)</b>		<b>Cross-Cycle Substitutes</b>	
V of iv:	I, I7	→	( $\flat$ V) $\flat$ V7
V of v:	II, II7	→	VI VI7
V of III:	VII VII7	→	( $\flat$ III) ( $\flat$ III7)
V of VI:	III, III7	→	( $\flat$ VI) ( $\flat$ VI7)
V of VII:	IV, IV7	→	( $\flat$ VII) ( $\flat$ VII7)
	$\flat$ V of V	→	bii $\flat$ II7

**Various Secondary Sub-dominants:**

ii, ii7, ii $^{\circ}7$ , (ii $^{\circ}$ ), II, II7, ( $\flat$ II,  $\flat$ II $\Delta$ 7),  
 iv, iv6, iv7, IV, IV7

Various Diminished 7ths and Triads

All types of extensions and alterations may be applied to all the above.

**Common Modulations to:**

iv, v  
 III, VI, (VII), I, V

# MAIN HARMONIC RESOURCES in Contemporary music

10-5-75

## MAJOR KEY

### DIATONIC SOUNDS:

TRIADS → I ii iii IV V vi vii<sup>o</sup>

7ths → I<sup>7</sup> ii<sup>7</sup> iii<sup>7</sup> IV<sup>7</sup> V<sup>7</sup> vi<sup>7</sup> vii<sup>o</sup>7 (m7b9)

various extensions (9ths, 13ths, etc.)

### BORROWED CHORDS (MIXTURES):

TRIADS → i bII bIII iv v bVI bVII bvii

7ths → i<sup>7</sup> bII<sup>7</sup> ii<sup>o</sup>7 bIII<sup>7</sup> iv<sup>7</sup> iv6 IV<sup>7</sup>

v<sup>7</sup> v<sup>o</sup>7 bVI<sup>7</sup> vi<sup>o</sup>7 bVII<sup>7</sup> bVII<sup>7</sup> bvii6<sup>o</sup>7

SECONDRY <sup>(DOMINANTS)</sup> V'S	CROSS-CYCLE SUBSTITUTES
V of vi: III, III <sup>7</sup>	(bVII), bVII <sup>7</sup>
V of IV: (I), I <sup>7</sup>	(bV) bV <sup>7</sup>
V of V: II, II <sup>7</sup>	bVI bVI <sup>7</sup>
V of iii: VII, VII <sup>7</sup>	(IV) (IV <sup>7</sup> )
V of ii: VI, VI <sup>7</sup>	bIII bIII <sup>7</sup>
bV of V → bII	bII <sup>7</sup>

### Also various SECONDARY SUB-DOM'S:

ii, ii<sup>7</sup>, ii<sup>o</sup>7, (ii<sup>o</sup>), II, II<sup>7</sup>, (bII, bII<sup>7</sup>),

iv, iv6, iv<sup>7</sup>, IV, IV<sup>7</sup>, IV<sup>7</sup>, #iv<sup>o</sup>7

*This actually accounts for lots of chords like, say, bVII<sup>7</sup>*

VARIOUS DIMINISHED 7THS + TRIADS

LYDIAN TONALITY

MIXOLYDIAN TONALITY

All types of extensions and alterations may be applied to all above

### COMMON MODULATIONS to:

vi, iii, (ii), i, (iv), (v)

IV, V, III, VI, bIII, bVI, bVII, VII

(bII), (II)

## MINOR KEY

DIATONIC SOUNDS (including those of AEGEAN, DORIAN, PHRYGIAN, HARMONIC, MELDIC & other minors):

TRIADS → i (I) bII ii III iv IV v V VI VII

7ths → i<sup>7</sup> (i<sup>7</sup>) i6 bII<sup>7</sup> ii<sup>o</sup>7 ii<sup>7</sup> ii6 III<sup>7</sup>

iv<sup>7</sup> iv6 IV<sup>7</sup> v<sup>7</sup> V<sup>7</sup> VI<sup>7</sup> vi<sup>o</sup>7 VII<sup>7</sup>

various extensions

SECONDRY <sup>(DOMINANTS)</sup> V'S	CROSS-CYCLE SUBSTITUTES
V of iv: I, I <sup>7</sup>	(bV) bV <sup>7</sup>
V of v: II, II <sup>7</sup>	VI VI <sup>7</sup>
V of III: VII, VII <sup>7</sup>	(bIII) (bIII <sup>7</sup> )
V of VI: III, III <sup>7</sup>	(bVI) (bVI <sup>7</sup> )
V of VII: IV, IV <sup>7</sup>	(bVII) (bVII <sup>7</sup> )
bV of V → bII	bII bII <sup>7</sup>

### VARIOUS SECONDARY SUB-DOMS:

ii, ii<sup>7</sup>, ii<sup>o</sup>7, (ii<sup>o</sup>), II, II<sup>7</sup>, (bII, bII<sup>7</sup>),  
iv, iv6, iv<sup>7</sup>, IV, IV<sup>7</sup>

### VARIOUS DIMINISHED 7THS + TRIADS

All types of extensions + alterations may be applied to all above.

### COMMON MODULATIONS to:

iv, v

III, VI, (VII), I, V