Unusual Diatonic Chords
in Baroque Minor

ii as passing chord (vii°)

1) [Guitar chord diagrams]

1a) [Musical notation]

1b) [Musical notation]

1c) [Musical notation]

1d) [Musical notation]

ii for ii° in cycle of 4ths

2) [Guitar chord diagrams]

2a) [Musical notation]

2b) [Musical notation]

2c) [Musical notation]

ii° as altered i

(A_mΔ7)

3a) [Guitar chord diagrams]

3b) [Musical notation]

3c) [Musical notation]
III+ as substitute for III

III+ for V (V+)}
Enharmonic (L)vi for V  [Enharmonic - using G# as b3 for the Fm]
(L) = lowered

L vio for V  [Enharmonic - using G# as b3, and B as b5 for the F0]

Enharmonic iv0 for V  [Enharmonic - using G# as b5 for the D0]
"Unusual Diatonic Chords in Baroque Minor" - Ted Greene, p. 4

III+ for III again, and ii for ii⁰
(J.S. Bach - 1st Lute Suite Bourree - excerpt)

Notice how Bach softens the dissonance of the III+ by bringing in the dissonant note (D#) after the others have already been sounded (he was a sneaky rascal).

Set up key of Am, then:
UNUSUAL DIATOMIC CHORDS IN BAROQUE MINOR

1. ii as passing chord
   (C7)

2. ii° for ii in cycle of 4ths

3. iii° as altered i

4. iii° as substitute for iii

5. iii° for V

6. Enharmonic (iv° for V)

7. iv° for V

8. V for V

9. iii° for iii again

J.S. Bach - 1st Lute Suite
Bourree - Excerpt

Notice how Bach softens the dissonance of the iii° by bringing in another dissonant note (f♯) after the altered tone (lowered f) has already been sounded (he was a sneaky devil)