Main Harmonic Resources  
In Contemporary Music  
Ted Greene, 1975-10-05

MAJOR KEY

Diatonic Sounds:
Triads → I ii iii IV V vi vii°
7ths → I△7 ii7 iii7 IV△7 V7 vi7 vii°7 (m7♭5)
Various extensions (9ths, 13ths, etc.)

Borrowed Chords (Mixtures):
Triads → i bII bIII iv v bVI bVII bvii
7ths → i7 bII △7 ii°7 biii △7 iv7 iv6 IV7
v7 v°7 bVI △7 vi°7 bVII7 bVII △7 bvi6 (or 7)

Secondary V’s (Dominants)          Cross-Cycle Substitutes
V of vi: III, III7 → b(VII), bVII7
V of IV: (I), I7 → (V) bV7
V of V: II, II7 → (VI) bVI7
V of iii: VII, VII7 → (IV) (IV7)
V of ii: VI, VI7 → bIII bIII7
bV of V → bII bII7

Also Various Secondary Sub-dominants:
ii, ii7, ii°7, (ii°), II, II7, (bII, bII △7), iv, iv6, iv7, IV, IV△7, IV7, #iv°7

This actually accounts for lots of chords like say biii7.
Various Diminished 7ths and Triads
Lydian tonality
Mixolydian tonality

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, bIII, bVI, bVII, VII
(bII), (II)
MINOR KEY

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

<table>
<thead>
<tr>
<th>Triads</th>
<th>i (I)</th>
<th>bII</th>
<th>ii</th>
<th>II</th>
<th>III</th>
<th>iv</th>
<th>IV</th>
<th>V</th>
<th>VI</th>
<th>VII</th>
</tr>
</thead>
<tbody>
<tr>
<td>7ths (6ths)</td>
<td>i7 (i(^\Delta)7)</td>
<td>i6</td>
<td>bII(^\Delta)7</td>
<td>ii(^\flat)7</td>
<td>ii7</td>
<td>ii6</td>
<td>III(^\flat)7</td>
<td>iv7</td>
<td>iv6</td>
<td>IV7</td>
</tr>
</tbody>
</table>

Various extensions

<table>
<thead>
<tr>
<th>Secondary V’s (Dominants)</th>
<th>Cross-Cycle Substitutes</th>
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<tbody>
<tr>
<td>V of iv:</td>
<td>I, I7</td>
</tr>
<tr>
<td>V of v:</td>
<td>II, II7</td>
</tr>
<tr>
<td>V of III:</td>
<td>VII, VII7</td>
</tr>
<tr>
<td>V of VI:</td>
<td>III, III7</td>
</tr>
<tr>
<td>V of VII:</td>
<td>IV, IV7</td>
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Various Secondary Sub-dominants:

- ii, ii7, ii\(^\flat\)7, (ii\(^\natural\)), II, II7, (bII, bII\(^\Delta\)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
**MAJOR HARMONIC RESOURCES in Contemporary Music**

### MAJOR KEY

**DIATONIC SOUNDS:**
- Triads: I, II, III, IV, V, VI, VII
- 7ths: I, II, III, V7, VI7, VII7 (Gm7b5)
- Variations: 7ths, 6ths, 5ths, etc.

**BORROWED CHORDS (MIXTURES):**
- Triads: I, II, III, IV, V, VI, VII
- 7ths: I, II, VII, bII, bVII, VII7, IV7, V7

**SECONDARY V's:**
- V of vi: III, III7 → (bII)7, bII7
- V of IV: I, I7 → (bV)7, bV7
- V of V: II, II7 → (bVI)7, bVI7
- V of ii: VI, VI7 → bIII7
- V of VII: VII7

### MINOR KEY

**DIATONIC SOUNDS (INCLUDING THOSE OF AEOIAN, DORIAN, PHRYGIAN, HARMONIC, MELODIC & OTHER MINORS):**
- Triads: i, ii, ii7, III, IV, v, VI, VII
- 7ths: i, i7, ii7, iii7, iv7, v7, vi7, vi7

**VARIATIONS:**
- Secondary vs. Cross-Cycle Substitutes

<table>
<thead>
<tr>
<th>Secondary V's</th>
<th>Cross-Cycle Substitutes</th>
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<tbody>
<tr>
<td>V of iv: I, I7</td>
<td>(bV)7, bV7</td>
</tr>
<tr>
<td>V of v: II, II7</td>
<td>(bIII)7, (bIV)7</td>
</tr>
<tr>
<td>V of iii: III, III7</td>
<td>(bVII)7, (bVI)7</td>
</tr>
<tr>
<td>V of ii: VI, VI7</td>
<td>bIII7</td>
</tr>
</tbody>
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**VARIOUS SECONDARY SUB-DOMS:**
- ii, ii7, ii7, (ii°), III, IV, VI, VII

**DIMINISHED 7HS & TRIADS**

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

**COMMON MODULATIONS TO:**
- iv, v
  - iii, (ii), v, (iv), (v)
  - IV, V, III, VI, bIII, bVI, bVII, VII
  - (bII), (III)

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

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LYDIAN TONALITY

MIXOLYDIAN TONALITY