### Minor Key Harmonic Vocabulary Reference Page

Ted Greene 1974-06-11

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

#### Baroque:

<table>
<thead>
<tr>
<th>Degree of scale</th>
<th>Commonly used triads</th>
<th>Commonly used 7ths (&amp; 6ths)</th>
<th>Function in relation to other chords</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st</td>
<td>i, I</td>
<td>i7, I7, I7♭9, im6</td>
<td>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♭9 is used for deceptive cadences. II♭9 is V of iv; i♭7 is also II♭9 which is V of v, V</td>
</tr>
<tr>
<td>♭2nd</td>
<td>♭II</td>
<td>♭II♭7, (♭II7)</td>
<td>♭II types are dominants and sub-dominants of i ♭II, ♭II♭7 are VI of iv, IV of VI (♭II, is V of ♭II of iv)</td>
</tr>
<tr>
<td>2nd</td>
<td>ii♭, ii, II</td>
<td>ii♭7, II7, II7♭, ii7</td>
<td>All ii, ii♭, II types are sub-dominants of i and v (v♭, V) of V (v). ii♭, ii♭7, ii, ii7 are ♭vi of iv. ii♭, ii♭7 are ♭iv♭ of VI. All ii, ii♭, II types are iii or III of VII. All ii, ii♭, II types are vii or VII of III.</td>
</tr>
<tr>
<td>♭3rd</td>
<td>(♭) III</td>
<td>(♭)III♭7, (♭)III7</td>
<td>(♭)III is the relative major of i. All III types are VII of iv, VI of v, I of III. III and III♭7 are V of VI. III and III♭7 are IV of VII.</td>
</tr>
<tr>
<td>♭3rd</td>
<td>♭iii♭</td>
<td>♭iii♭7</td>
<td>♭iii♭, ♭iii♭7 are vii♭♭, vi♭♭7 of iv (that is they function as V♭♭9 of iv) which is also I♭♭9</td>
</tr>
<tr>
<td>4th</td>
<td>iv, IV</td>
<td>iv♭m6, iv7, IV7</td>
<td>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 VII. Also IV and IV7 are VII of V.</td>
</tr>
<tr>
<td>♭4th</td>
<td>♭iv♭ (♯IV)</td>
<td>♭iv♭7</td>
<td>♭iv♭, ♭iv♭7 are vi♭♭, vi♭♭7 (V♭♭9) of v, V. This also makes them equal to II♭♭9, i♭7. (♯IV is ♭II of iv)</td>
</tr>
</tbody>
</table>
5th  | V, v, vº  | V7, V7b9, v7, vº7  | V, v types are dominants of i.  
     |           |                   | V, V7, V7b9 are III of III, II of iv, I of v, V, VII of VI, VI of VII.  
     |           |                   | vº, vº7 are ii of iv, vii of VI, iiiº of III.  
     |           |                   | v, v7 are iii of III, ii of iv, i of v, vii of VI, vi of VII.  

6th  | (b)VI    | (b)VIº7, (b)VIº7  | (b)VI types are subdominants of i.  
     |           |                   | VI types are III of iv, I of vi, V of bII.  
     |           |                   | VI, VIº7 are #II of v, V and IV of III.  

6th  | bviº, (b)vi  | bviº7, (b)viº7  | bviº, bviº7 are tonics.  
     |           |                   | All bvi and bviº types are #iv of III, ii of v, vii of VII.  

7th  | (b)VII, bvii | (b)VIIº7, (b)VIIº7  | (b)VII, (b)VIIº7 are dominants of i.  
     |           |                   | (b)VII, (b)VIIº7 are III of v, I of VII.  
     |           |                   | (b)VII, (b)VIIº7 are V of III, IV of iv, II of VI.  
     |           |                   | (b)vii, (b)viiº7 are iv of iv, ii of VI.  

7th  | bviiº  | bviiº7  | bviiº, bviiº7 are dominants of i (same as V7b9).  

Later developments  
and additions:  
V7b5, V7+  

Other Baroque harmonies: pedals, pedal dominants, suspensions,
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<tr>
<th>DEGREE OF SCALE</th>
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<th>FUNCTIONS IN RELATION TO OTHER CHORDS</th>
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<tr>
<td>1st</td>
<td>i, i</td>
<td>i₇, I₇, i₇(b₉), iₙ⁷, iₙ₇</td>
<td>i (also are Ⅰ and Ⅰ over V or iv, Ⅰ over v, Ⅰ over VI)</td>
</tr>
<tr>
<td>2nd</td>
<td>b₂Ⅰ</td>
<td>bⅡⅦ, (bⅡⅦ)</td>
<td>Ⅶ₃ is Ⅰ over b₉IV, Ⅶ₃ is Ⅰ over b₉IV</td>
</tr>
<tr>
<td>3rd</td>
<td>(b) Ⅲ</td>
<td>(b) ⅢⅦ, (b) ⅢⅦ</td>
<td>ⅢⅦ is the relative minor to Ⅲ over IV, ⅢⅦ is Ⅰ over Ⅲ</td>
</tr>
<tr>
<td>4th</td>
<td>Ⅳ, Ⅳ</td>
<td>Ⅳm₆, Ⅳ₇, Ⅳ₇</td>
<td>Ⅳ types are sub-dominants; ⅣⅦ types are Ⅰ over Ⅲ, Ⅳ over Ⅲ</td>
</tr>
<tr>
<td>5th</td>
<td>Ⅴ, Ⅴ</td>
<td>Ⅴ₇, Ⅴ₇b₉, Ⅴ₇, Ⅴ₇</td>
<td>Ⅴ types are Ⅰ over Ⅱ, Ⅴ over Ⅲ, Ⅴ over Ⅳ</td>
</tr>
<tr>
<td>6th</td>
<td>(b) Ⅵ</td>
<td>(b) ⅥⅦ, (b) ⅥⅦ</td>
<td>ⅥⅦ types are Ⅶ over Ⅲ, Ⅵ over Ⅳ, Ⅵ over Ⅴ</td>
</tr>
<tr>
<td>7th</td>
<td>Ⅶ, bⅦ</td>
<td>Ⅶ₇, Ⅶ₇, bⅦⅦ</td>
<td>Ⅶ₇ are Ⅶ over Ⅲ, Ⅶ over Ⅳ, Ⅶ over Ⅴ</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(same as Ⅶ₇b₉)</td>
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</table>

**Later Developments:** Ⅶ₇b₉, Ⅶ₇⁺

**Other Baroque Harmonies:** Pedals, Pedal Dominants, Suspensions,