

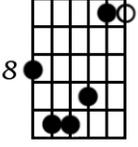
20th Century Harmonic Vocabulary

Ted Greene - 1975, January 6 & February 22

While just about any chord can be used as a passing chord for a split second, or brought in *gradually*, that is, one note at a time (which give the ear time to get used to it), this list will include only those sounds which are common enough to appear often or are successfully able to be lingered upon. = most important

GENERAL FAMILIES and Sub-Families

MAJOR	MINOR	DOMINANT 7th	DIMINISHED 7th
<p>1) <u>Triad and Extensions:</u> major triad /9 6 6/9 Δ7 Δ9 Δ13 Δ7/6</p>	<p>1) <u>Triad and m6 Family:</u> minor triad m6 m6/9 m6/11 m6/9/11 m6/Δ7 m6/9/Δ7</p>	<p>1) <u>Dominant 7th & Major Scale (Mixolydian)</u> <u>Extensions and Suspensions:</u> 7 7sus 7/6 7/6sus 9 9sus(11) 13 13sus Also with 17's Some 7/11's</p>	<p>°7 °7 with ♯7 on top (or 2nd, 4th, or b6th on top) °7 with appoggiatura in inner voice °7 with ♯5 in bass or near bass (also root) °7 with b7 on top (or b2nd, ♯3rd, or ♯5th on top) ° triad and friends</p>
<p>2) <u>Major/#11 Types:</u> triad/#11 /9#11 6#11 6/9#11 Δ7#11 Δ9#11 Δ13#11</p>	<p>2) <u>m7 Family:</u> m7 m7/11 m9 m11 m/9 m7/13 m7/11/13 m9/13 m13 m7b9</p>	<p>2) <u>Overtone Dominants:</u> 13#11 $\left(\begin{array}{c} 7 \\ 7/6 \\ 9 \\ 13 \end{array} \right)$ (13b5) #11 9b5 7/6#11 (7/6b5) 7#11 7b5</p>	
<p>3) <u>Suspensions, + "2's"</u> Sus (triad with 3rd up to 4th) 2 (triad with 3rd down to a 2nd) Drone (R and 5 only)</p>	<p>3) <u>m7b5 (°7) Family:</u> m7b5 m7b5/11 m7b5b9 m9b5 m7b5#5 m9b5#5 m7b5/13(11) m7b5#5/11 m11b5 m9b5/13</p>	<p>3) <u>Other Raised or Lowered 5th, 9th Dominants:</u> 7+ 9+ 7b5 13b9 7+b5 13b9#11 (b5) * 7#9 some 11b9's 7b9 some 11b9+'s 7#9+ 13#9 7b9+ Δ7+ 7#9b5 Δ7+(♯5) 7b9b5 /9+ 7+(♯5) /9+(♯5) 7b9 appog. m7+ chords m7/11+ Δ9+ Δ9+(♯5) m7b5 family too 11+ #11b13</p>	

MAJOR	MINOR	DOMINANT 7th	DIMINISHED 7th
<p>4) <u>Other Appoggiatura Chords:</u> /9 sus ⁶/₄ up a 4th Pedal dominants up a 5th</p> <p style="text-align: center;">6 4 5 R</p> <p style="text-align: center;">C/+¹¹</p>  <p>Csus/17 C/9sus/17 C6/9sus/17 Etc.</p>	<p>4) <u>mΔ7 Family:</u> mΔ7 mΔ9 mΔ9/11</p>	<p>4) <u>Whole Tone Dominants:</u> + triad +b5 triad (see below **) 7+ /9+ /9b5+ 7b5+ 9b5+ 9+</p>	
	<p>5) <u>m/#11 Family:</u> m/9#11 m/6/9#11 mΔ7#11 m6/Δ7#11 m9/13/#11</p>	<p>5) <u>Pedal Dominants:</u> 7/11 7/6/11 7sus 11b9+ 11 13b9/11 11b9</p>	
	<p>6) <u>m+ Family:</u> m+ m7+ m7/11+ m7b9+</p>		

* There are some other dominant types but they seem to occur mainly in situations where certain special voice-leading makes it easier for the ear to accept them. Example: 13b9/11

** +b5 triad: 1) no 3rd, 2) no root, 3) complete.

Whole Tone Scale: 6 members (we will call them A B C D E F). Find all possible structures by combining all members.

Example: all 2-note structures are: AB, AC, AD, AE, AF, BC, BD, BE, BF, CD, CE, CF, DE, DF, EF.

All 3-note structures are:

- ABC BCD CDE
- ABD BCE CDF
- ABE BCF CEF
- ABF BDE DEF
- ACD BDF
- ACE BEF
- ACF
- ADE
- ADF
- AEF

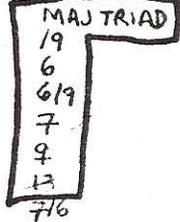
20TH CENTURY HARMONIC VOCABULARY

While just about any chord can be used as a passing chord for a split-second, or brought in gradually, that is, one note at a time (which gives the ear time to get used to it, this list will include only those sounds which are common enough to appear often or are successfully able to be lingered upon.

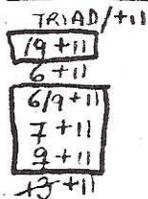
☐ = MOST IMPORTANT

GENERAL FAMILIES and SUB-FAMILIES

MAJOR
① TRIAD + EXTENSIONS:



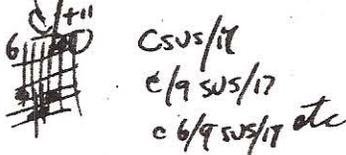
② MAJ + II TYPES:



③ SUSPENSIONS, ♯ 2'S:
SUA, (TRIAD WITH 3RD UP TO 4TH)
2 C TRIAD WITH 3RD DOWN TO 2ND)
DRONE (R & 5 ONLY)

④ OTHER APOGGIATURA CHORDS:

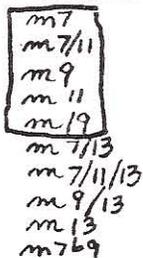
1/9 sua
6⁺ up a 4th
pedal DOM.'s up a 5th
♯
R



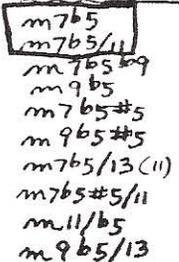
MINOR
① TRIAD + m6 family:



② m7 family:



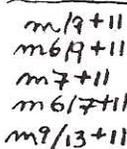
③ m7b5 (♭7) family:



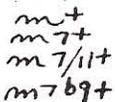
④ m7 family:



⑤ m/ + II family:



⑥ m+ family:

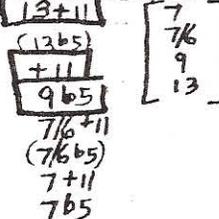


DOMINANT 7th

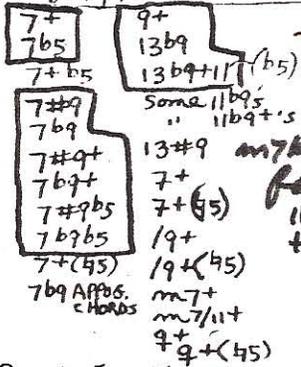
① DOMINANT 7th + MAJOR SCALE (MIXOLYDIAN) EXTENSIONS & SUSPENSIONS



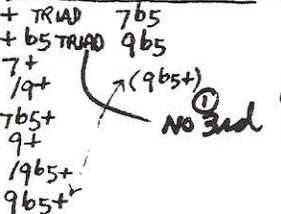
② OVERTONE DOMINANTS:



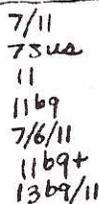
③ OTHER RAISED OR LOWERED 5th, 9th DOMINANTS:



④ WHOLE TONE DOMINANTS:



⑤ PEDAL DOMINANTS:



DIMINISHED 7th

⑦

- 07 WITH 4th on top (or 2ND, 4th or 6th on top)
- 07 WITH APOGGIATURAS IN INNER VOICE
- 07 WITH 4 5th in bass or near bass.
- 07 WITH b7th on top (also ROOT)
- (or b2ND, 4 3RD, or 4 5th on top)
- 0 TRIAD and friends

There are some other dominant types but they seem to occur mainly in situations where certain special voice leading makes it easier for the ear to accept them. Ex: 13b9/11

WHOLE TONE SCALE: 6 MEMBERS (we will call them: A B C D E F)

⑦ COMPLETE FIND ALL POSSIBLE STRUCTURES by combining all members
EX: all 2 note structures are → AB AC, AD, AE, AF/BC, BD, BE, BF/CD CE CF/DE DF/EF

- all 3 NOTE are →
- ABC BCD CDE
 - ABD BCE CDF
 - ABE BCF CEF
 - ABF BDE DEF
 - ACD BDF DEF
 - ACE BEF
 - ACF
 - ADE
 - ADF
 - AEF