

Theory of Harmony

by Samuel Dunlap

- where considering the act of constructing chord sequences through improvisation, composition, and performance.
- ?; how do you model (set complete constraints for) possible chord progressions?
- where considering a theory that guides an aesthetic basis that emphasizes resonant *tonal* possibilities from a given chord.

- that augmented and suspended chords are held as *modal* and not *tonal*.
- that dominant 7 chords are heard as subsets (alterations) of diminished 7ths.

- that there are three types of chords that make music sound 'tonal':.

- **1; major.**
- **2; minor.**
- **3; diminished.**

- where the given chord is diminished.

- that the next possibilities are:.
- any (either) other dim 7chord.
- maj & min chords built on the roots of a dim 7chord one {half step up, whole step down}.

- example; *Cdim* → {*Bdim*, *Dbdim*, *Dbmaj/min*, *Emaj/min*, *Gmaj/min*, *Bbmaj/min*}.

- where the given chord is major.

- that the next possibilities are:.
- major chords with roots:.
- up/down perf 4th/5th.
- up/down maj 2nd.
- minor chords with roots:.
- on all notes of the ionian mode.
- any diminished chord

- example; *Cmaj* → {*Gmaj*, *Dmaj*, *Fmaj*, *Bbmaj*, *Cmin*, *Dmin*, *Emin*, *Fmin*, *Gmin*, *Amin*, *Bmin*, any/all dim}.

- where the given chord is minor.

- that the next possibilities are:.
- major chords with roots:.
- on all notes of the phrygian mode.
- minor chords with roots:.
- up/down perf 4th/5th.
- up/down maj 2nd.
- any diminished chord.

- example; *Cmin* → {*Fmin*, *Bbmin*, *Gmin*, *Dmin*, *Cmaj*, *Dbmaj*, *Ebmaj*, *Fmaj*, *Gmaj*, *Abmaj*, *Bbmaj*, any/all dim}.

- where implementing this tonal logic.

- that you can get to any chord from any chord either directly or with no more than one (1) passing chord.