

# Diminished Theory

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① Chromatic

A musical staff in treble clef showing a chromatic scale of half notes. The notes are: G4 (red), G#4 (green), A4 (blue), A#4 (red), B4 (green), B#4 (blue), C5 (red), C#5 (green), D5 (blue), D#5 (red), E5 (green), E#5 (blue), F6 (red), F#6 (green), G6 (blue).

② Two Whole Tone Scales: . & -

A musical staff in treble clef showing two whole tone scales. The first scale consists of: G4 (red), A4 (blue), B4 (green), C5 (red), D5 (blue), E5 (green). The second scale consists of: G4 (red), A4 (blue), B4 (green), C5 (red), D5 (blue), E5 (green).

③ Tritone Dominants from the Whole Tone Scales: Leading Tone (ti) and/or Sub-Dominant (fa)

A musical staff in treble clef showing tritone dominant chords. The chords are: G7b9 (red), A7b9 (blue), B7b9 (green), C7b9 (red), D7b9 (blue), E7b9 (green).

④ All Three Diminished Chords in Relation to Four Tonics

A musical staff in treble clef showing three diminished chords: Tonic (G7b9), Bass (A7b9), and Dominant (B7b9).

Tonic	Bass	Dominant
(Four Tonics. Also, Leading Tone Diminished to Bass Functions. Also, Suspension of Tonic and Sub-Dominant 6 Chords as the "Pivot Diminished")	(Leading Tone Diminished to the Sub-Dominant Suspensions of Leading Tone Diminished to Tonic Chord)	(Leading Tone Diminished to Tonic Function. Source for Sub-Dominant Suspensions)

⑤ Leading Tone Diminished to Four Different Tonics

A musical staff in treble clef showing leading tone diminished chords for four different tonics: D (blue), T (red), D (blue), T (red), D (blue), T (red), D (blue), T (red).

⑥ Voice Leading to Four Different Tonics: Leading Tone (ti) and/or Sub-Dominant (fa)

A musical staff in treble clef showing voice leading for four different tonics. The notes are: D (blue), T (red), D (blue), T (red), D (blue), T (red), D (blue), T (red). Below the staff are labels: V, I, V, I, V, I, V, I. Below the labels are the notes: sol, do, sol, do, sol, do, sol, do.

⑦ *Leading Tone Diminished to Four Different Tonics where the Bass Movement may be Transitive. ie: B<sup>o</sup>/C# - C<sup>6</sup> or B<sup>o</sup>/B<sup>b</sup> - C<sup>6</sup> etc.*

B<sup>o</sup> C<sup>6</sup> D<sup>o</sup> E<sup>b6</sup> E<sup>#o</sup> F<sup>#6</sup> G<sup>#o</sup> A<sup>6</sup>

D T D T D T D T

sol do sol do sol do sol do

V I V I V I V I

⑧

*Origin of Dominant Chords (also Dominant Bass Movement)*

*All of these Dominant Chords Share the Same Transitive Function (V7) and are Interchangeable because they Originate from Suspending the same Leading Tone Diminished to Tonic Chord down by One Note. ie: C#7/G - C<sup>6</sup> or B<sup>b</sup>7/C# - C<sup>6</sup> etc.*

G<sup>7</sup> E<sup>7</sup> C<sup>#7</sup> B<sup>b7</sup>

⑨ *C<sup>6</sup> Diminished Scale*

T D T D T D T D T

C<sup>6</sup> B<sup>o</sup>/G C<sup>6</sup> B<sup>o</sup>/G C<sup>6</sup> B<sup>o</sup>/G C<sup>6</sup> B<sup>o</sup>/G C<sup>6</sup> B<sup>o</sup>/G C<sup>6</sup>

T D T D T D T D T

do sol do sol do sol do sol do

I V I V I V I V I

⑩ *Cmin6 Diminished Scale*

T D T D T D T D T

Cmin<sup>6</sup> B<sup>o</sup>/G Cmin<sup>6</sup> B<sup>o</sup>/G Cmin<sup>6</sup> B<sup>o</sup>/G Cmin<sup>6</sup> B<sup>o</sup>/G Cmin<sup>6</sup> B<sup>o</sup>/G Cmin<sup>6</sup>

T D T D T D T D T

do sol do sol do sol do sol do

I V I V I V I V I

⑪ *Leading Tone Diminished to Four Different Major6 Tonics C, Eb, F#, and A.*

T D T D T D T D T

C<sup>6</sup> D<sup>o</sup>/B<sup>b</sup> E<sup>b</sup><sub>6</sub> E<sup>#</sup><sup>o</sup>/C<sup>#</sup> F<sup>#</sup><sub>6</sub> G<sup>#</sup><sup>o</sup>/E A<sup>6</sup> B<sup>o</sup>/G C<sup>6</sup>

T D T D T D T D T

do sol do sol do sol do sol do

I V I V I V I V I

*Leading Tone Diminished to Four Different Minor6 Tonics C, Eb, F#, and A.*

T D T D T D T D T

Cmin<sup>6</sup> D<sup>o</sup>/B<sup>b</sup> Ebmin<sup>6</sup> E<sup>#</sup><sup>o</sup>/C<sup>#</sup> F<sup>#</sup>min<sup>6</sup> G<sup>#</sup><sup>o</sup>/E Amin<sup>6</sup> B<sup>o</sup>/G Cmin<sup>6</sup>

T D T D T D T D T

do sol do sol do sol do sol do

I V I V I V I V I

⑫ *Four Different Transitive, Sub-Dominant, 1 Note Suspensions of the Leading Tone Diminished Chord.*

B<sup>°</sup>/G    B<sup>min</sup><sup>6</sup>/G    D<sup>°</sup>    D<sup>min</sup><sup>6</sup>    F<sup>°</sup>    F<sup>min</sup><sup>6</sup>    A<sup>b</sup><sup>°</sup>    A<sup>b</sup><sup>min</sup><sup>6</sup>

D    D    D    D    D    D    D    D

sol    sol    sol    sol    sol    sol    sol    sol

V    V    V    V    V    V    V    V

⑬ *Four Different Transitive, Sub-Dominant, 2 Note Suspensions of the Leading Tone Diminished Chord.*

B<sup>°</sup>/G    B<sup>6</sup>/G    D<sup>°</sup>    D<sup>6</sup>/G    F<sup>°</sup>    F<sup>6</sup>/G    A<sup>b</sup><sup>°</sup>    A<sup>b</sup><sup>6</sup>/G

D    D    D    D    D    D    D    D

sol    sol    sol    sol    sol    sol    sol    sol

V    V    V    V    V    V    V    V

⑭ *Four Different Transitive, Sub-Dominant, 3 Note Suspensions of the Leading Tone Diminished Chord.*

B<sup>°</sup>/G    B<sup>7</sup>/G    D<sup>°</sup>    D<sup>7</sup>/G    F<sup>°</sup>    F<sup>7</sup>/G    A<sup>b</sup><sup>°</sup>    A<sup>b</sup><sup>7</sup>/G

D    D    D    D    D    D    D    D

sol    sol    sol    sol    sol    sol    sol    sol

V    V    V    V    V    V    V    V

15) *Eight Different Transitive, Sub-Dominant Suspensions of the Leading Tone Diminished Chord Cadencing to Tonic.*

F <sup>6</sup> /G	B <sup>o</sup> /G	C <sup>6</sup>	Fmin <sup>6</sup> /G	B <sup>o</sup> /G	C <sup>6</sup>
D	D	T	D	D	T
sol	sol	do	sol	sol	do

IV<sup>6</sup>/V    vii<sup>o7</sup>/V    I    iv<sup>6</sup>/V    vii<sup>o7</sup>/V    I

D <sup>6</sup> /G	B <sup>o</sup> /G	C <sup>6</sup>	Dmin <sup>6</sup> /G	B <sup>o</sup> /G	C <sup>6</sup>
D	D	T	D	D	T
sol	sol	do	sol	sol	do

II<sup>6</sup>/V    vii<sup>o7</sup>/V    I    ii<sup>6</sup>/V    vii<sup>o7</sup>/V    I

B <sup>6</sup> /G	B <sup>o</sup> /G	C <sup>6</sup>	Bmin <sup>6</sup> /G	B <sup>o</sup> /G	C <sup>6</sup>
D	D	T	D	D	T
sol	sol	do	sol	sol	do

VII<sup>6</sup>/V    vii<sup>o7</sup>/V    I    vii<sup>6</sup>/V    vii<sup>o7</sup>/V    I

A <sup>b</sup> /G	B <sup>o</sup> /G	C <sup>6</sup>	A <sup>b</sup> min <sup>6</sup> /G	B <sup>o</sup> /G	C <sup>6</sup>
D	D	T	D	D	T
sol	sol	do	sol	sol	do

bVI<sup>6</sup>/V    vii<sup>o7</sup>/V    I    bvi<sup>6</sup>/V    vii<sup>o7</sup>/V    I

16 *Four Different Transitive, Dominant Bass Movements Accompanying the Transitive, Sub-Dominant Suspensions of the Leading Tone Diminished Chord.*

F <sup>6</sup> /G	B <sup>o</sup> /G	C <sup>6</sup>	F <sup>6</sup> /G	B <sup>o</sup> /E	C <sup>6</sup>
D	D	T	D	D	T
sol	sol	do	sol	mi	do
IV <sup>6</sup> /V	vii <sup>o7</sup> /V	I	IV <sup>6</sup> /V	vii <sup>o7</sup> /iii	I

F <sup>6</sup> /G	B <sup>o</sup> /D <sup>b</sup>	C <sup>6</sup>	F <sup>6</sup> /G	B <sup>o</sup> /B <sup>b</sup>	C <sup>6</sup>
D	D	T	D	D	T
sol	ra	do	sol	te	do
IV <sup>6</sup> /V	vii <sup>o7</sup> /bii	I	IV <sup>6</sup> /V	vii <sup>o7</sup> /bvii	I