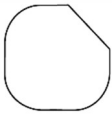
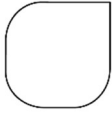
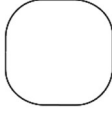
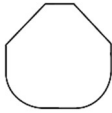
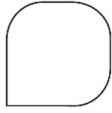
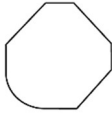

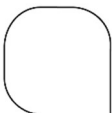

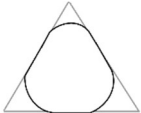
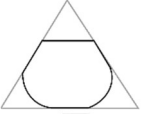
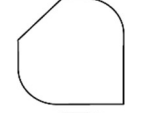
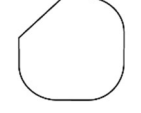



<i>Avatar</i>	<i>[pc]</i>	<i>in C major</i>	<i>Description</i>
	[1,5,7,11]	$g\ b\ d\flat\ f$	<p><i>Dominant-seventh chord with a diminished fifth.</i></p> <ul style="list-style-type: none"> “French sixth” configuration; could be heard as altered S or DP. $d\flat$ ($\flat\hat{2}$) descends as an S → <i>discharge</i> to C ($\hat{1}$).
	[3,5,7,11]	$g\ b\ d\sharp\ f$	<p><i>Dominant-seventh chord with an augmented fifth.</i></p> <ul style="list-style-type: none"> $d\sharp$ ($\sharp\hat{2}$) drives chromatically to e ($\hat{3}$).
	[2,5,7,11]	$g\ b\ d\ f$	<p><i>Pure dominant seventh chord</i></p> <ul style="list-style-type: none"> Could resolve either to I, or as a German-sixth to VII ($\flat\text{VI} \rightarrow \text{V}$ in the new key). D or S (DP) or mobile T.
	[1,5,7,10]	$g\ b\flat\ d\flat\ f$	<p><i>Diminished triad with additional seventh (‘half diminished’)</i></p> <ul style="list-style-type: none"> ‘Tristan Chord’ and therefore $b\flat$ ($\flat\hat{7}$) might rise to $b\natural$ and transform into a French sixth configuration. $d\flat$ ($\flat\hat{2}$) might descend to c ($\hat{1}$), while $b\flat$ ($\hat{7}$) rises as a weaker, modal $\hat{7}$.
	[2,5,8,11]	$g\sharp\ b\ d\ f$	<p><i>Full diminished seventh chord</i></p> <ul style="list-style-type: none"> Four potential directions of resolution as implied “dominant minor ninth” on $\hat{1}$.
	[1,3,7,10]	$g\ b\flat\ d\flat\ f\flat$	<p><i>Common tone full diminished seventh chord</i></p> <ul style="list-style-type: none"> This behaves as chord V, moving direct to I, though the modal $\hat{7}$ and chromatic $\hat{2}$ are relatively weak as prime drivers, because $\hat{5}$ and $\hat{3}$ are common tones.
	[3,7,11]	$g\ b\ d\sharp$	<p><i>A three-way drive comprised of major thirds.</i> (Only charted if orthographically or contextually significant.)</p>
	[2,6,7,11]	$g\ b\ d\ f\sharp$	<p><i>‘Major seventh’ chord</i></p> <ul style="list-style-type: none"> See chapter 1; this drive on V contains the leading-note of its own key.
	[2,5,11]	$g\ b\flat\ d\flat$	<p><i>Diminished triad.</i></p> <ul style="list-style-type: none"> Could act as vii in a major key or ii in the minor, meaning that it I commonly substituted by V or IV

	[2,7,11]	$g\ b\ d$	<i>Pure triad.</i>
	[2, 7, 10]	$g\ b\flat\ d$	<i>Minor triad.</i>
	[2,6,7,10]	$g\ b\flat\ d\ f\sharp$	<i>Minor chord with an additional 'major seventh'</i>
	[2,5,7,10]	$g\ b\flat\ d\ f$	<i>Minor seventh chord</i> <ul style="list-style-type: none"> ▪ Generally heard as ii^7, which drives towards V, therefore immediately S, but \rightarrowdriven.
	[1]	G	<i>Bass Pitch</i> <ul style="list-style-type: none"> ▪ Where relevant this is included within other drive shapes