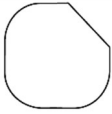
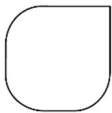
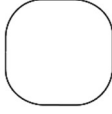
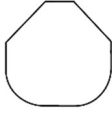
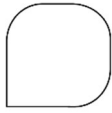
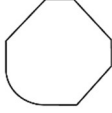

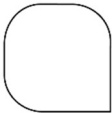

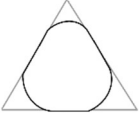
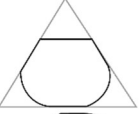
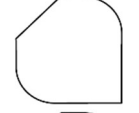
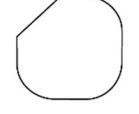



<i>Avatar</i>	<i>[pc]</i>	<i>in C major</i>	<i>Description</i>
	[1,5,7,11]	$g b d_{\flat} f$	<p><i>Dominant seventh with diminished fifth.</i></p> <ul style="list-style-type: none"> ▪ $\flat\hat{2}$ (d_{\flat}) heightens discharge to $\hat{1}$ (c). ▪ “French sixth” configuration; identical pc content to $D_{\flat}^{7,5}$, implying resolution to either C or G_{\flat}.
	[3,5,7,11]	$g b d_{\sharp} f$	<p><i>Dominant seventh with augmented fifth.</i></p> <ul style="list-style-type: none"> ▪ $\sharp\hat{2}$ (d_{\sharp}) drives chromatically to $\hat{3}$ (e).
	[2,5,7,11]	$g b d f$	<p><i>Dominant seventh</i></p> <ul style="list-style-type: none"> ▪ Could alternatively resolve as “German sixth” in B major.
	[1,5,7,10]	$g b_{\flat} d_{\flat} f$	<p><i>Half-diminished seventh (“Tristan” Chord)</i></p> <ul style="list-style-type: none"> ▪ $\flat\hat{2}$ (d_{\flat}) might descend to $\hat{1}$ (c), while $\flat\hat{7}$ (b_{\flat}) rises modally.
	[2,5,8,11]	$g_{\sharp} b d f$	<p><i>Full diminished seventh</i></p> <ul style="list-style-type: none"> ▪ Could act as V^7 in four different keys. ▪ If C major is established, it acts as “dominant minor ninth” on (missing) g_{\flat}.
	[1,4,7,10]	$g b_{\flat} d_{\flat} f_{\flat}$	<p><i>Common tone full diminished seventh chord</i></p> <ul style="list-style-type: none"> ▪ Can behave 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>Augmented Triad</i></p> <ul style="list-style-type: none"> ▪ $\sharp\hat{2}$ discharges to $\hat{3}$ ($d_{\sharp}-e$) ▪ Could also imply b or d_{\sharp} roots, potentially \rightarrowdischarging to E or G_{\sharp}. ▪ Only charted if contextually significant.
	[2,6,7,11]	$g b d f_{\sharp}$	<p><i>“Major seventh”</i></p> <ul style="list-style-type: none"> ▪ See chapter 1; this drive contains the leading-note of itself (i.e. f_{\sharp} as $\hat{7}$ in G).
	[1,7,10]	$g b_{\flat} d_{\flat}$	<p><i>Diminished triad</i></p> <ul style="list-style-type: none"> ▪ More likely to be heard as vii or ii in A_{\flat} or F minor. ▪ Only charted if contextually significant.

	[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 triad with "major seventh"</i>
	[2,5,7,10]	$g b_{\flat} d f$	<i>Minor seventh chord</i>
	[1]	G	<i>Bass Pitch</i> <ul style="list-style-type: none"> ▪ Where relevant this is included inside other drive shapes.