

Condensed Tonality Sheet

(Arranged according to how to think when playing)

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General Main Considerations: Style (one of below choices) or Style Transition Scheme (mood).

In working with a melody or theme, tune into:

- a) melody derived from melody,
- b) melody derived from or implying an inherent chord progression,
- c) known melody from classical, popular, or other source.

Other Vehicles: possibly use the harmonic (or other) structures of a classical, popular (or whatever) piece as a vehicle.

I. MODAL

Main Considerations: 1) Meter, rhythm, tempo. 2) Key and mode to start in. 3) Planned key scheme or modulations as they seem to occur. 4) Harmonic devices.

- 1) Aeolian (optional: ii, II, \flat II, V)
- 2) Phrygian with I (optional: II)
- 3) Ionian (can serve as jumping off place to any style using major scales)
- 4) Dorian (optional: \flat VI, V, I)
- 5) Lydian (optional: borrow any major or minor triad)
- 6) Mixed Mode: I, ii $^\circ$, \flat III, iv, v, \flat VI, \flat VII. Optional: ii, II, \flat II, IV
- 7) Phrygian (optional: \flat V, v, V, I, \flat VII).

Harmonic Devices:

- 1) Pedals
- 2) Chord Progressions:
 - a) Root progression view (including many vamps)
 - b) Bass view
 - c) Sym [symmetrical] progression in some modes
 - d) Free use of major and minor triads (mixing all the modes)
 - e) Fanfares, horn 5ths
- 3) Contrary Motion Sounds
- 4) Chord Scales

Mixolydian of Melodic Minor

Mixolydian of Harmonic Minor (Spanish Gypsy)

Harmonic Minor with I (optional \flat III)

1st Inversion: I, \flat II, \flat III, iv $^\circ$, v $^\circ$, \flat vi $^\circ$, vii $^\circ$

Also: I, ii $^\circ$, iii $^\circ$, iv, v, \flat VI, \flat VII

Strict and free organum, substitutes, 2's

II. BAROQUE

Main Considerations: 1) Meter, rhythm, tempo. 2) Key (major or minor) to start in.
3) Pre-planned key scheme or modulations as they occur.
4) Harmonic devices.

Harmonic Devices:

- 1) Triad Chord Scales and Harmonic Patterns in major, natural minor, Melodic minor, (Harmonic minor)
 - 2) Pedals in major, mix of Melodic minor, natural, Melodic and Harmonic minors
 - 3) Diatonic Chord Progressions (major or minor):
 - a) Root progression view (see list)
 - b) Bass view or other moving line
 - c) Cycles of 4ths
 - d) Other symmetric progressions
 - e) Special 1st inversion progressions #1 and #2
 - f) Pedal and Appoggiatura 6/4's
 - g) Building bass 1st on any root progression formula.
 - 4) Progressions with Secondary Chords:
 - a) Root progression view (see list)
 - b) Bass view
 - c) Cycles of 4ths (substitutes for diatonic brothers)
 - d) Internal Tonicization
 - e) Diminished scale and arpeggios
 - 5) Contrary Thinking: Switches or other
 - 6) Counterpoint Thinking and Pyramids
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III. CLASSICAL (Romantic) - ROCOCO

Main Considerations: 1) Meter, rhythm, tempo. 2) Key (major or minor) to start in.
3) Modulations or key scheme. 4) Harmonic devices.

Harmonic Devices:

- 1) Chord Progressions with Borrowed or Color Chords:
 - a) Root progression view (see list)
 - b) Replacing, preceding, or following diatonic or secondary [diatonic] chords with borrowed or color chords
 - c) Bass view
 - 2) Chord Progressions of Diatonic (major or minor) with Secondary Chords.
See Baroque; also include b^5 th substitutes and b^2 nd embellishments.
 - 3) Mediant Relations and General Free Harmonic Tendencies
 - 4) Contrary Sounds: Chromatic and Semi-chromatic Contrary, Switches
 - 5) Pedals
 - 6) Chord Scales and Harmonic Patterns
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IV. 20TH CENTURY MAJOR

Main Considerations: 1) Meter, rhythm, tempo. 2) Key to start in. 3) Harmonic devices.
4) Texture. 5) Modulations or key scheme.

Harmonic Devices:

- 1) Chord Scales and Harmonic Patterns of Triad over Pedals, 1st Inversion in 4 Notes, Major 7's, 4th Chords, /9's (add 9's)
 - 2) Diatonic Pedals
 - 3) Diatonic Chord Progressions:
 - a) Root progression view (see list)
 - b) Bass view or other moving line
 - c) Cycles of 4ths
 - d) Other symmetric progressions
 - 4) Progressions with Secondary Chords:
 - a) Root progression view (see list)
 - b) Bass view
 - c) Using substitutes and embellishment ideas
 - 5) Vamps and Combined Vamps (see list)
 - 6) Symmetric Mono-family (see list)
 - 7) Diminished 7 Progressions and Color Chord Progressions (see list)
 - a) Root progression view (see list)
 - b) Bass view
 - c) (some diatonic and Secondary [chords] too)
 - 8) Contrary Sounds (1-to-1, 2-to-1) and Switches
(Diatonic or Secondary and Color Chords "later")
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V. 20TH CENTURY MIXED MODES (BORROWED CHORDS)

Main Considerations: 1) Harmonic devices

Harmonic Devices:

- 1) Chord Scales
 - 2) Pedals
 - 3) Chord Progressions (see list)
 - 4) Contrary Sounds (1- and 2-to-1)
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VI. BLUES (AND GOSPEL, SOME COUNTRY SOUNDS)

Main Considerations: 1) Meter, rhythm, tempo. 2) Key to start in (major or dominant)
3) Theme or not. 4) Harmonic devices.

Harmonic Devices:

- 1) Short Chord Progressions:
 - a) Vamps and combined vamps
 - b) Cycles and Turns (progressions with secondary chords – see list)
 - c) Symmetrical mono-family
 - d) Diminished 7 Progressions
 - e) Borrowed chords in Gospel style
 - f) Other bass or moving line view
 - 2) 12 Bar Progressions (see list)
 - 3) Chord Scales of 7/11 Pentatonic, 9th Pentatonic, and all sorts of other blues scales (see list)
 - 4) Pedals (also Gershwin)
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VII. IMPRESSIONISTIC

Main Considerations: 1) Type of tonality and starting "key". 2) Texture. 3) Meter, rhythm, tempo
4) Harmonic tendencies and modulations. 5) Harmonic devices.

- 1) 6/9 Pentatonic, /9 [add 9], 6, (major 7, major 9, major 13)
- 2) Major 7#11 Pentatonic (minor $\flat 6/9$)
- 3) 9th Pentatonic, 9th no root, 13th, 13th no root Pentatonic
- 4) 13sus (ii-V7) family, 7/11 Pentatonic, 7/6/11 Pentatonic
- 5) Overtone and Whole-tone Dominants ($9 \flat 5/+/\flat 5$ families)
- 6) Minor 6/9 Pentatonic, minor 6.

Harmonic Devices:

- 1) Chord "Scales" and 2-note arpeggios
 - 2) Chord Progressions and harmonic tendencies.
 - 3) Pedals
 - 4) Contrary [sounds] and Switches
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VIII. 20TH CENTURY MINOR

Main Considerations: 1) Meter, rhythm, tempo. 2) Key to start in. 3) Harmonic devices.
4) Texture. 5) Modulations or key scheme.

Harmonic Devices:

- 1) Chord progressions with secondary chords (see list of cycles and turns)
- 2) Vamps and combined vamps
- 3) Symmetric mono-family.
- 4) Moving line or bass view.
- 5) Chord scales – as in 20th Century Major (in harmonic minor)
- 6) Contrary sounds (1-to-1, 2-to-1) in any minor scale, and Switches
- 7) Pedals (ala Gershwin and regular)
- 8) 12 Bar minor blues

Harmonic minor }
Hungarian minor } Gypsy minor

IX. CHROMATIC UNIVERSE CONCEPTS – EQUAL INTERVAL (Spud Murphy) and 12 TONE THINKING - WANDERING

Main Considerations: 1) Harmonic devices. 2) Textures.

Harmonic Devices:

- 1) Poly-Contr. [contrary sounds] (bass and triad or group of notes)
- 2) Any chord or idea in equal interval progressions (also compound patterns such as ½, whole)
- 3) Free use of sequences.
- 4) Chromatic “creeping” as begun by Chopin.
- 5) Pedals with chromatic relations or any type of chords.
- 6) Lots of entrances, semi-scales entrances, pyramids (because the fewer notes played, the more you can wander)
- 7) Preceded, replace or follow any diminished 7, diminished, 7^b9, with any triad, 7th.
- 8) Progression of triads in minor 3rds or ^b5ths compounds:
open triads D B₆, F D₆, or D A^b7₃
- 9) Pedals or Contrary on ½-whole or whole-½ scale.
- 10) Mixed root relations: Example → A^b – A – Eb – G7 – C#7 – B^b
- 11) Tri-tonic Scale
- 12) Parallel harmonization of any scale or melody.
- 13) Rootacization: continuous change of function.

CONDENSED TONALITY SHEET (arranged according to how to think when playing)

GENERAL MAIN CONSIDERATION: STYLE (ONE OF BELOW CHOICES) OR STYLE TRANSITION SCHEME

If working with a melody or theme, tune into: a) melody derived from melody b) melody derived from or implying an inherent chord progression c) location melody from classical, popular or other source
OTHER: VEHICLES: possibly use the harmonic (or other) structure of a classical, popular (or whatever) piece as a vehicle.

I. MODAL

MAIN CONSIDERATIONS: ① METER, RHYTHM, TEMPO ② KEY & MODE TO START IN ③ KEY SCHEME OR MODULATIONS AS THEY SEEM TO OCCUR

④ HARMONIC DEVICES

HARMONIC DEVICES: ① PEDALS

- ① AEOLIAN (OPT: II, II, bII, V)
- ② PHRYGIAN WITH I (OPT: II)
- ③ IONIAN (can serve as jumping off place to any style using MAJOR SCALES)
- ④ DORIAN (OPT: bVI, V, I)
- ⑤ LYDIAN (OPT: BORROW ANY MAJOR MIN TRIAD)
- ⑥ MIXED MODE: I ii^o bIII iv v bVI bVII (OPT: II, II, bII, IV)
- ⑦ PHRYGIAN (OPT: bV, V, V, I, bVII)
- ② CHORD PROG: a) ROOT PROG VIEW (including many tramps) b) BASS VIEW c) SYM. PROG IN SOME MODES d) FREE USE OF MAJ & MINOR TRIADS (mixing all the modes) e) FANFARES, HORN STKS
- ③ CONTRARY MOTION SOUNDS
- ④ CHORD SCALES

MIXOLYD OF MELODIC MINOR "HARM." (SPANISH)
HARM. min with I (opt bIII)
I II III IV V VI VII
also I ii^o iii^o IV V bVI bVII

STRICT + FREE ORGANUM, SUAS.-2'S.

II. BAROQUE

MAIN CONSIDERATIONS: ① METER, RHYTHM, TEMPO ② KEY (MAJ OR MIN) TO START IN ③ PRE-PLANNED KEY SCHEME OR MODULATIONS AS THEY OCCUR

④ HARMONIC DEVICES

- ① TRIAD CHORD SCALES + HARMONIC PATTERNS IN MAJOR, NAT. MIN, MEL. MIN, (HARM. MIN)
- ② PEDALS in MAJ, MIX OF MEL MIN, NAT. MEL & HARM MINORS
- ③ DIAT CHORD PROG. (MAJ OR MIN): a) root prog view (see list) b) bass view or other moving line c) cycles of 4ths d) other symmetric prog. e) special 1st inv prog. #1 + 2 f) PEDALS + APPROX 1/4'S g) BINDING BASS 1ST OR 2ND ROOT PROG FORMULA
- ④ PROG. WITH SECONDARY CHORDS: a) root prog view (see list) b) BASS VIEW c) cycles of 4ths (subst. for DIAT. brother) d) intervaltonicization e) DIM. SCALE + ARPEGG.
- ⑤ CONTRARY THINKING: SWITCHES OR OTHERS
- ⑥ COUNTERPOINT THINKING + PYRAMIDS

III. CLASSICAL-ROCCOCO

MAIN CONSIDERATIONS: ① METER, TEMPO, RHYTHM ② KEY (MAJ OR MIN) TO START IN ③ MODULATIONS OR KEY SCHEME

④ HARMONIC DEVICES

- ① CHORD PROG WITH BORROWED OR COLOR CHORDS: a) root prog view (see list) b) replacing, preceding or following diatonic chords with borrowed or color chords c) BASS VIEW
- ② CHORD PROG OF DIAT. (MAJ OR MIN) OR WITH SECONDARY CHORDS SEE BAROQUE; also include b5th subst + b2nd EMBELL.
- ③ MEDIANT RELATIONS + general free harmonic tendencies.
- ④ CONTRARY SOUNDS (CHROM + SEMI-CHROM CONTR., SWITCHES)
- ⑤ PEDALS ⑥ CHORD SCALES + HARM. PATTERNS

IV. 20TH CENTURY MAJOR

MAIN CONSIDERATIONS: ① METER, RHYTHM, TEMPO ② KEY TO START IN ③ HARMONIC DEVICES ④ TEXTURE ⑤ MODULATIONS OR KEY SCHEME

- HARMONIC DEVICES: ① CHORD SCALES OF TRIADS OVER PEDALS, 1st INV, IN 4 NOTES, + HARM. PATTERNS 7'S, 4th CHORDS, 1/4'S
- ② PEDALS
- ③ DIAT. CHORD PROG: a) root prog view (see list) b) BASS VIEW or other moving line c) cycles of 4ths d) other symmetric prog.
- ④ PROG. WITH SEC CHORDS: a) root prog view (see list) b) BASS VIEW c) USING SUBT-EMBELL, IDEAS d) SYMMETRIC MONO-FAMILY (see list)
- ⑤ VAMPS + COMBINED VAMPS (see list) ⑥ 12 bar prog (see list)
- ⑦ CONTRARY SOUNDS (1 to 1, 2 to 1) + SWITCHES OF ROOT PROG VIEW (DIATONIC OR secondary color chords "later") ⑧ BASS VIEW (some DIAT + SEC. too)

V. 20TH CENTURY MIXED MODES (BORROWED CHORDS)

MAIN CONSIDERATIONS: ① HARMONIC DEVICES ② PEDALS ③ CHORD PROG. (see list) ④ CONTRARY SOUNDS (1 to 1)

VII. IMPRESSIONISTIC

MAIN CONSIDERATIONS: ① TYPE OF TONALITY ② TEXTURE ③ METER, RHYTHM, TEMPO ④ STARTING KEY ⑤ HARMONIC TENDENCIES + MODULATIONS ⑥ HARMONIC DEVICES

- ① 6/9 PENT, 1/9, 6, (7, 9, 5)
- ② 7/11 PENT (m b6/9)
- ③ 9th PENT, 9th mode of 13th, 13th mode of 9th
- ④ 13/5 (II-IV) FAMILY 7/11 PENT, 7/11 PENT
- ⑤ OVERTONE + WHOLE-TONE DOM'S (9/5/1 + b5 FAMILIES)
- ⑥ m6/9 PENT, m6
- HARMONIC DEVICES: ① CHORD SCALES + 2NOTE APP. ② CHORD PROG + HARMONIC TENDENCIES ③ PEDALS ④ CONTR + SWITCHES

VII. BLUES (+ GOSPEL SOME COUNTRY SOUNDS)

MAIN CONSIDERATIONS: ① METER, RHYTHM, TEMPO ② KEY TO START IN (MAJ OR DOM) ③ THEME OR NOT ④ HARMONIC DEVICES

- HARMONIC DEVICES: ① SHORT CHORD PROG; ② 12 bar prog (see list)
- ③ VAMPS + COMBINED VAMPS ④ CHORD SCALES OF 7/11 PENT 9th PENT, + all sorts of other blues scales (see list)
- ⑤ SYM. MONO FAMILY ⑥ 12 BAR PROG
- ⑦ BASS OR MOVING LINE ⑧ BORROWED CHORDS IN GOSPEL STYLE
- ⑨ PEDALS (ala GERSHWIN)

VIII. CHROMATIC UNIVERSE CONCEPTS - EQUAL INTERVAL + 12 tone thinking - WANDERING

MAIN CONSIDERATIONS: ① HARMONIC DEVICES ② TEXTURES ③ POLY-CONTR (BASS + TRIAD OR GROUP OF NOTES)

- ④ ANY CHORD OR IDEA IN EQUAL INTERVAL PROGRESSIONS (also COMPOUND PATTERNS SUCH AS 1/2, WHOLE)
- ⑤ FREE USE OF SEQUENCES ⑥ CHROMATIC "CREEPING" as begun by CHOPIN
- ⑦ PEDALS WITH CHROMATIC RELATIONS OR ANY TYPE OF CHORDS
- ⑧ LOTS OF ENTRANCES, semi-scale entrances, pyramids (because the fewer notes played, the more you can wander)
- ⑨ precede, replace or follow any of 0, 7, 6, 9, with any triad, 7th
- ⑩ prog of triads in m3nds or b5ths compounds, OPEN TRIADS B₆, F₆ or A₇, F₇
- ⑪ PEDALS OF CONTR. ON 1/2, WHOLE OR WHOLE 1/2 SCALE
- ⑫ MIXED ROOT RELATIONS: EXAMPLE -> A B A E B G C #7 Bb
- ⑬ TRI-TONIC SCALES ⑭ PARALLEL HARMONIZATION of any scale or melody
- ⑮ ROOT ACIALIZATION: continuous change of function

VIII. 20TH CENTURY MINOR

MAIN CONSIDERATIONS: ① METER, RHYTHM, TEMPO ② KEY TO START IN ③ HARMONIC DEVICES ④ TEXTURE ⑤ MODULATIONS OR KEY SCHEME

- HARMONIC DEVICES: ① CHORD PROG WITH SEC CHORDS (see list of CYCLES + TURNS)
- ② VAMPS + COMBINED VAMPS ③ SYMMETRIC MONO-FAMILY
- ④ MOVING LINE OR BASS VIEW
- ⑤ CHORD SCALES - ea in 20th CENT MAJ (in HAR. MINOR)
- ⑥ CONTRARY SOUNDS (1 to 1, 2 to 1) in any minor scale (SWITCHES)
- ⑦ Pedals ⑧ 12 bar minor blues ala GERSHWIN and regular
- HARMONIC MINOR 2 GYPSY MINOR HUNGARIAN MINOR