Borrowed Major, Mixed Major, Major Polychord, and Cycle Majors Tonality

Ted Greene, 1977-07-16 and 1980-04-08

All with voice-leading or non-voice-leading or repeats and/or passing tones.

CYCLES:
1)   (I – V) IV – V up in 4ths (in triads, open and close)
1a)   Same with <u>4</u>-note triads and voice-leading.
2)   Cycle of 5ths in triads or extensions.
3)   Add9 Chains in descending minor 3rds, major 3rds, ascending major 3rds.
4)   (Spud [Lyle 'Spud' Murphy / EIS System]) Bass in Motion in various cycles and irregular cycles.

Examples:

1) $C_{/G\text{-}Ab}^{\backslash E} - D_{/A\text{-}B}^{\backslash D} - F_{/C\text{-}C\#}^{\backslash C} - Dm6_{/D}^{\backslash B\text{-}A} - A/9^{\backslash E}$

$E_2\uparrow$ 2) $C_{/G\text{-}Ab}^{\backslash E} - D_{/A\text{-}Bb}^{\backslash D} - E_{/B\text{-}C}^{\backslash B}$ etc. or do: $C - D - E - F\# - Ab - \underline{B} - Abm6 - Eb/9_{/G}$

$All\,{}^6_4's$ 3) $C - D - F - G - A - (B - Db)$

4) $C - D - E - F\# - Ab - Bb - C$

5) $E_{/B\text{-}C\#}^{\backslash G\#} - G_{/D\text{-}E}^{\backslash G} - D/9_{/F\#}^{\backslash E\text{-}D} - B11^{\backslash E}$

6)   Embellished major chords in descending minor 3rds:

a) $D(7)_{/A}^{\backslash D} - A_{/A}^{\backslash C\#}$ down in minor 3rds

b) $Bb7_{/Ab}^{\backslash D} - A_{/A}^{\backslash C\#}$ down in minor 3rds

7) |-- of bVI --| |-- of IV --| |-- of VI --| Optional: Use ${}^\triangle 9$ Polychords
       I – IV, –   I – IV,   –   I – IV   –   I   such as: $G_{/C}^{\backslash D}$ $C_{/F}^{\backslash C}$

8) $C_{/C}^{\backslash High E} - F_{/Bb}^{\backslash F}$ down in minor 3rds

9)   Use Polychords in regular "borrowed" type progressions.
       Example in key of G:

       $Eb/F - Bb/C - F/G - C/D - G$ or $Eb/Ab - Bb/Eb - F/Bb - C/F - G$

Do whole series of progressions of this type
with various Root Progressions and various basses.

$Bb^{\backslash R} - F_{/TR}^{\backslash 3} - Ab_{/TR}^{\backslash R} - Eb_{/TR}^{\backslash 3}$
Home key **T**onic **R**oot

Miscellaneous Ideas

KFWB [Los Angeles radio station] in C: $C - (F/9) - B^{b11\backslash R} - G^{11}$

Schlitz [beer]: $G - E^b/5 - C^{11} - D^{11}$

"Borrowed Majors"

$$E \qquad D^{\Delta 7\frac{6}{5}} \qquad E^{\Delta 7\frac{6}{5}} \qquad D^{\Delta 7} \qquad E/9$$

Check out intro to "Close to You": "delays" on $C^{\Delta 9}/5 - C^{\Delta 7}/3 - A^{b\Delta 9}/5 - A^{b\Delta 7}/3 - E^{b\Delta 9}/5 - E^{b\Delta 7}/3$ etc.

Parallel I6 – ♭III6 – IV6 – (♭VI∆7)

$$A^{\Delta 9} - A^{b11}, \quad G^{b\Delta 9} - F^{11}, \quad E^{b\Delta 9} - D^{11}, \quad C^{\Delta 9} - B^{11}$$

$$G \{ A/G \qquad B \{ G^{b\Delta 9} \qquad\qquad\qquad A^{b11} \{ A^b \quad G^{m7} \{ C \text{ or } F^{\#m7} \{ B$$

   Down in minor 3rds.

   Down in minor 3rds

$$C/9 \qquad F/9 \qquad\qquad\qquad E/B \quad F^{\#}m/B \quad G^{\#}m/B \quad A/B \quad B/B \quad \text{to } B^{b11}$$

   Down in minor 3rds

Original Theme in semi-jazz, waltzy-classical, gospel-fingerpicking bag (ha, ha), or in rubato.

(Spanish $D^b/Bm - C^{\#}m - D$.... then D^b/diatonic major triads)

$$\|: \quad D^b/9 \backslash^5_{/\!/}{}^6_{/} - A^bm^7\backslash^3_{/\!/}{}^9_{/} - D^b/9 - A^bm^7 \ :\|$$

$$A^{\Delta 9} - E^{\Delta 9} - C^{b\Delta 9} - G^{b\Delta 9} \ldots\ldots$$

Eventually, a good modulation up a 1/2 step is: $D^b - D^{b7}/7 - B^b - B^{b7}/7 - \underline{A^{11}} \ldots\ldots$

7-16-77

BORROWED MAJOR, MIXED MAJOR, MAJOR POLYCHORD and CYCLE MAJORS

TONALITY

all with V.L. or Non V.L.
or repeats or passing tones

CYCLES: ① (I V) II I up in 4ths (in triads, open & close)   ①a same with 4 note triads and V.L.

② cycle of 5ths in triads or extensions

③ all 9 chains in desc M3, maj 3, esc Maj3

(SPUD) ④ Bass in motion in various cycles & irreg cycles

EXAMPLES 1) C/E /G Ab D/D /Ab B F/C /C C# Dm6/5 /A A/9

E2↑ 2) C/E /G Ab D/D /Ab Bb E/B /Bc etc.   or do C D E F# Ab B Abm6 Eb9/G

all 6/4,3 3) C D F G A (B Db)   4) C D E F# Ab Bb C

5) E/G# /Bc# E/G /De D/9 /F# Eb/D Bb/E

6) embellished major chords in desc m3rds; a) D/D /A A/C# /A down in m3rds, b) Bb7/Ab A/C# /A down in m3rds

7) I IV, I IV, I IV I (USE Δ9 POLYCHORDS such as G/D /C C/C /F)

⑧ C/HIGH E /C F/F /Bb down in m3rds

⑨ use POLYCHORDS in reg "Borrowed" type prog. EX in key of G: Eb/F Bb/C F/G C/D G or

Eb/Ab Bb/Eb F/Bb C/F G

MISCELLANEOUS IDEAS

KFWB in C: C (F/9) Bb11 x R G11   SCHLITZ: G Eb/5 C11 D11

"Borrowed Majors"

Parallel I6 bIII 6 IV6 (bVI Δ7)

Check out INTRO to
"close to you": CΔ9/5 CΔ7/3
Ab Δ9/5 Ab Δ7/3 Eb Δ9/5 Eb Δ7/3 etc

AΔ9 Ab11 Gb Δ9 F11 Eb Δ9 D11 CΔ9 B11

down in m3rds   down in m3rds   C/9 F/9 down in m3rds

E/8 F#m/3 g#m/B A B/8 to Bb11

4-8-80 ORIG THEME in semi-jazzy waltz classical gospel fingerpicking
kinda (ha, ha) ok in RUBATO

(SPANISH Bm chord... then Db DIAT MAJ TRIADS) : Db/9 Abm7 Db/9 Abm7 11

AΔ9 EΔ9 Eb Δ9 Gb9

a good eventually Modulation up a ½ step is:
Db Db7/7 Bb Bb7/7 All .....