

# Favorite Sounds and Devices in Diatonic Major Tonality

Ted Greene, 1979-08-11 and 1981-04-09

[Blue = editorial additions]

## Ascending and Descending

I ii etc. - Ascending chord scale, also 10ths with inner pedal(s)  
 I iii(+) IV V<sup>11</sup>  
 I iii/5, vi I/5 etc.  
 I IV  
 I IV vii<sup>o</sup>(7) iii7 etc.  
 I V(7)  
 I V(7) IV(Δ7) I - Sounds great with bass pedal  
 I V/3, vi iii/3 (iii)  
 I vi IV II(7) or ii7 or V7sus | I vi ii V | I vi, vii<sup>o</sup> V etc.  
 └ Not diatonic but diatonic major sounds great when aiming towards colors such as this  
 └ Start from: Iadd9; IΔ7/5; Iadd9/5; Iadd9/3  
 I vii<sup>o</sup>: Descending chord scale or descending bass progression (with or without contrary motion)

Chord scales and ? with or without:  
 - pattern and non-pattern melodies

With or without:  
 - bass pedals (Root and/or 5)  
 - soprano pedals (Root and/or 5)  
 - sandwich pedals (Root and/or 5)

With or without (ascending, descending, or ?):  
 - moving soprano  
 - moving bass  
 - moving middle voice  
 - conversation of any of these  
 - contrary motion

Add11 chord scales to IVadd9/3 or IVΔ7/? or ?  
 IV Lydian  
 IV I  
 IV I V  
 IV iii  
 IV iii ii I or V  
 IV V etc.  
 IV V7 to ?  
 IV vii<sup>o</sup>(7) iii(7) etc.

ii iii  
 ii iii IV  
 ii7 IVΔ7  
 ii vi

iii vi ii V  
 iii ii  
 iii IV  
 iii vii<sup>o</sup>

V<sup>11</sup> I  
 V7 I  
 V7 or V<sup>11</sup> IV etc.

vi II7  
 vi ii V I etc.  
 vi iii IV I  
 vi IV  
 vi V  
 vi/3 V/3 IV/3 I/5

Various Symmetric Progressions

All above in symmetric (or other) modulations

1-to-1, 2-to-1, 3-to-1, 4-to-1, 6-to-1, 8-to-1  
 1, 2, 3, or 4 units on each change  
 (also 5-to-1, and others like this)  
 Teams, "Hi-Lo", "Lo-Hi"  
 Delays  
 Harmonics  
 Chains and Vamps

2-to-1 can happen through delay or Hi-Lo (Lo-Hi).  
 Elaborated melody or pedal sounds creates 2-to-1, 3-to-1, etc.

### On All Applicable Progressions

- ① Direction of activity, especially the most prominent line:
  - Ⓐ Ascending Ⓑ Descending
  - Ⓒ Patterns (with or without contrary motion)
  - Ⓓ Mixed or Broken Ⓔ Contrary

### Predominant Modes of Thinking (Thought)

- Melodically elaborated or not (1-to-1, 2-to-1, 3-to-1, 4-to-1, 6-to-1, 8-to-1)
- Pedals (Root and/or 5 or ?) - Soprano, Bass, Middle, Sandwiches:
  - With ① Moving lines (single or double), ② Melodic patterns (sustained or not),
  - ③ Intervals, or sounds based on chord scales or 4-note chords used in ④ Chord scales,
  - ⑤ Progressions, ⑥ Contrary stuff
- Counterpoint

# FAVORITE SOUNDS + DEVICES in DIAT. MAJOR TONALITY

8-11-79  
4-9-81

ASC + DESC

ASC chord scale also (Oths w/ INNER PEDAL(S))

I ii etc.  
I iii (IV) III I iii/3, vi I/5 etc.

I IV I IV vii(7) iii, etc.

I V(7) I V(7) IV(7) I I V/3, vi iii/3

I vi, IV II(7) or ii, or V7sus | I vi ii V | I vi, vii<sup>o</sup> I etc |

I vii(7): desc chord scale or desc bass prog (w/out contr.)  
not DMT but DMT/MAN sounds are great when aiming towards colors such as this

CHORD SCALES +  
W or w/out  
pattern +  
non-pattern  
melodies

W or w/out  
BASS PEDALS  
(R +/or 5)

W or w/out  
SOPRANO PEDALS  
(R +/or 5)

W or w/out  
SANDWICH PEDALS  
(R +/or 5)

W or w/out moving  
soprano  
pedals?

W or w/out moving  
middle voice

W or w/out conversation  
of any of these

W or w/out CONTRARY motion

1 2 3 or 4 units on each change  
(also 5 + 1 + other like this)

TERMS, "HI-LO", "LO-HI"  
Delays,

Harmonies  
chains + rumps

single or  
double

2nd  
can happen

then delay of hits (like)

elaborate melody on pedal sounds  
creates 2nd, 3rd, etc.

## ON ALL APPLICABLE PROGRESSIONS

① DIRECTION OF ACTIVITY, especially the most prominent line:

- ② ASCENDING
- ③ DESCENDING
- ④ PATTERNS
- ⑤ MIXED or broken
- ⑥ CONTRARY

## PREDOMINANT MODES OF THINKING

MELODICALLY ELABORATED etc. most

2nd 3rd 4th 5th 6th 7th 8th

SOUNDS BASED ON CHORD SCALES, PEDALS, COUNTERPOINT, SUSPENDED or not

1st 2nd 3rd 4th 5th 6th 7th 8th

1 2 3 or 4 units on each change

TERMS, "HI-LO", "LO-HI"

Delays,

Harmonies

chains + rumps

then delay of hits (like)

elaborate melody on pedal sounds

creates 2nd, 3rd, etc.

ADD 11 chord scales to IV/9/3 or IV<sup>Δ</sup>7/3 or ?

IV LYDIAN

IV I

IV I V

IV iii

IV iii ii I or V

IV V to ?

IV vii(7) iii(7) etc

IV V (etc.)

ii iii

ii iii IV

ii V 7

ii vi

iii vi ii V

iii ii

iii IV

iii vi<sup>o</sup>

vi I 7

vi ii V I etc.

vi iii IV I

vi IV

vi V

vi/3 I/3 IV/3 I/5

V ii I

V 7 I

V 7 or ii IV etc

VARIOUS SYMMETRIC PROG.

all done in SYMMETRIC (or other) MODULATIONS