

# Impressionistic Passages and Cycles

Ted Greene, 1975-09-21

- 1) When going up a major 3rd, you may substitute or insert  $\Delta^7\#11$  for (after) major sounds.
- 2) Also, you might go into the keys of these cycles (temporarily) as well.
- 3) Also, relative minor 7ths can be used for majors.
- 4) 9ths, 13ths, and Overtone Dominant's may be used for m6's.  
Try majors to m7's.

## Major's Only (6ths, add9ths, 6/9's, and others)

- |     |          |     |   |                      |                |                |                 |  |
|-----|----------|-----|---|----------------------|----------------|----------------|-----------------|--|
| 01) | <u>C</u> | (F) | A | <u>D<sub>b</sub></u> | G <sub>b</sub> | B <sub>b</sub> | <u>D</u> , etc. |  |
| 02) | <u>C</u> | E   | A | <u>D<sub>b</sub></u> | F              | B <sub>b</sub> | <u>D</u> , etc. |  |
- ↖ or either ↗
- |     |          |                   |                       |                      |                             |                      |                             |                   |
|-----|----------|-------------------|-----------------------|----------------------|-----------------------------|----------------------|-----------------------------|-------------------|
| 03) | <u>C</u> | B <sub>b</sub>    | <u>D</u>              | C                    | E, etc.                     |                      |                             |                   |
| 04) | <u>C</u> | E <sub>b</sub>    | <u>D</u>              | F                    | E, etc.                     |                      |                             |                   |
| 05) | <u>C</u> | Bm7               | (Em7)                 | A                    | <u>D</u>                    | C#m7                 | (F#m7)                      | B <u>E</u> , etc. |
| 06) | <u>C</u> | <u>D</u>          | <u>E</u> , etc.       |                      |                             |                      |                             |                   |
| 07) | <u>C</u> | C <sub>b</sub>    | <u>E<sub>b</sub></u>  | D                    | <u>G<sub>b</sub></u> , etc. |                      |                             |                   |
| 08) | <u>C</u> | F                 | <u>A</u>              | D                    | <u>G<sub>b</sub></u>        | C <sub>b</sub>       | <u>E<sub>b</sub></u> , etc. |                   |
| 09) | <u>C</u> | B <sub>b</sub>    | <u>A</u>              | G                    | <u>G<sub>b</sub></u>        | E                    | <u>E<sub>b</sub></u> , etc. |                   |
| 10) | <u>C</u> | <u>G</u>          | <u>B</u>              | <u>E<sub>b</sub></u> |                             |                      |                             |                   |
| 11) | C        | E                 | A <sub>b</sub> , etc. |                      |                             |                      |                             |                   |
| 12) | C        | A <sub>b</sub>    | E, etc.               |                      |                             |                      |                             |                   |
| 13) | <u>C</u> | F                 | <u>E</u>              | A                    | <u>A<sub>b</sub></u> , etc. |                      |                             |                   |
| 14) | <u>C</u> | D <sub>b</sub>    | <u>F</u>              | G <sub>b</sub>       | <u>B<sub>b</sub></u> , etc. |                      |                             |                   |
| 15) | <u>C</u> | E <sub>b</sub>    | <u>G</u>              | B <sub>b</sub>       | <u>D</u> , etc.             |                      |                             |                   |
| 16) | <u>C</u> | A <sub>b</sub>    | <u>G</u>              | E <sub>b</sub>       | <u>D</u> , etc.             |                      |                             |                   |
| 17) | <u>C</u> | (A <sub>b</sub> ) | F                     | D                    | <u>B</u>                    | <u>E<sub>b</sub></u> | <u>G</u> , etc.             |                   |
| 18) | <u>C</u> | C $\Delta^7\#11$  |                       | <u>B</u>             | B $\Delta^7\#11$            |                      | <u>B<sub>b</sub></u> , etc. |                   |
| 19) | <u>C</u> | G                 | <u>B</u>              | F#                   | <u>B<sub>b</sub></u> , etc. |                      |                             |                   |
- 

## Combine These Cycles:

- |     |          |      |                      |                          |                      |                             |          |              |
|-----|----------|------|----------------------|--------------------------|----------------------|-----------------------------|----------|--------------|
| 01) | <u>C</u> | C#m6 | <u>E</u>             | Fm6                      | <u>A<sub>b</sub></u> | Am6                         | <u>C</u> |              |
| 02) | <u>C</u> | C#m6 | <u>A<sub>b</sub></u> | Am6                      | <u>E</u>             | Fm6                         | <u>C</u> |              |
| 03) | <u>C</u> | Cm6  | <u>E<sub>b</sub></u> | Ebm6                     | <u>G<sub>b</sub></u> | F#m6                        | A        | Am6 <u>C</u> |
| 04) | <u>C</u> | Cm6  | <u>G</u>             | Gm6                      | <u>D</u> , etc.      |                             |          |              |
| 05) | <u>C</u> | Em6  | <u>G</u>             | Bm6                      | <u>D</u> , etc.      |                             |          |              |
| 06) | <u>C</u> | Em6  | <u>B</u>             | D#m6 (E <sub>b</sub> m6) |                      | <u>B<sub>b</sub></u> , etc. |          |              |
| 07) | <u>C</u> | Fm6  | <u>A<sub>b</sub></u> | C#m6                     | <u>E</u>             | Am6                         | <u>C</u> |              |
| 08) | <u>C</u> | Am6  | <u>E</u>             | C#m6                     | <u>A<sub>b</sub></u> | Fm6                         | <u>C</u> |              |
- Optional: 09) C A<sub>b</sub>m6 E<sub>b</sub> Bm6 G<sub>b</sub> Dm6 A Fm6 C
- Optional: 10) C A<sub>b</sub>m6 B Gm6 B<sub>b</sub>, etc.
- Optional: 11) C B<sub>b</sub>m6 D<sub>b</sub> Bm6 D
- Optional: 12) C B<sub>b</sub>m6 F Ebm6 B<sub>b</sub>, etc.

*“Impressionistic Passages and Cycles” – Ted Greene, p. 2*

13)	<u>C</u>	C#m6	<u>D<math>\flat</math></u>	Dm6	<u>D</u> , etc.			
14)	<u>C</u>	Em6	<u>E</u>	G#m6	<u>A<math>\flat</math></u>	Cm6	<u>C</u>	
15)	<u>C</u>	Fm6	<u>F</u>	Bbm6	<u>B<math>\flat</math></u> , etc.			
16)	<u>C</u>	Abm6	<u>A<math>\flat</math></u>	Em6	<u>E</u>	Cm6	<u>C</u>	
17)	<u>C</u>	Am6	<u>A</u>	F#m6	<u>G<math>\flat</math></u>	Ebm6	<u>E<math>\flat</math></u>	Cm6
18)	<u>C</u>	Bbm6	<u>B<math>\flat</math></u>	Abm6	<u>A<math>\flat</math></u> , etc.			<u>C</u>
	C		E $\flat$	G	B			

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**9th (or 13th) Chord Cycles:**

**Do similar with m6 and m6/9 Synonyms**

- 01) C (C9 A9 F#9 Eb9) C9 (E9 D $\flat$ 9 B $\flat$ 9 G9 etc.
- 02) C C9 A9 F#9 Eb9 (G9 E9 D $\flat$ 9 B $\flat$ 9 etc.
- 03) C C9 A9 F#9 (B $\flat$ 9 G9 E9 D $\flat$ 9 etc.
- 04) C C9 A9 (D $\flat$ 9 B $\flat$ 9 G9 E9 etc.
- 05) C C9 (A9 F#9 Eb9 C9) E9 Ab9 F9 D9 B9
- 06) C C9 A9 F#9 Eb9 G9 B9 Ab9 F9 D9
- 07) C C9 A9 F#9 B $\flat$ 9 D9 B9 Ab9 F9
- 08) C C9 A9 D $\flat$ 9 F9 D9 B9 Ab9
- 09) C C9 E9 Ab9 C9 A9 F#9 Eb9
- 10) C C9 E9 Ab9 F9 D9 B9
- 11) C C9 E9 D $\flat$ 9 B $\flat$ 9 G9

Many other compounds of the “up a major 3rd” or “down a minor 3rd” root movement are possible. Try all the same relationships following C with any other 9th (13th) chord. (In other words, the above is only 1/12 of the possible sounds in those exact cycles.) Also, whole-step or other progressions can be used to change these cycles. Also, multiply this and everything else on this page by 12 again for playing in all keys.

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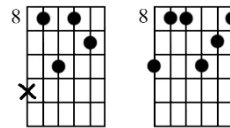
**Mono-Types**

- Major
- Minor 7 family
- sus dominant
- 9th, 13th
- Overtone dominant
- Minor 6 family
- Whole-tone
- Diminished 7 family

1982-02-22

With florid 3/4 feel (mild syncopated notes):

C6(9) – Ab7+/7 – Ab6/F /Eb – B $\flat$ 9/3 – Ab6/3 – B $\flat$ 13



Same in Ab..... and E.

9-21-75 6ths / 9ths / 6ths, other

IMPRESSIONISTIC PASSAGES + CYCLES

- MAJORS ONLY**
- ① C (F) A D<sup>b</sup> G<sup>b</sup> B<sup>b</sup> D etc
  - ② C E A D<sup>b</sup> F B<sup>b</sup> D etc
  - ③ C B<sup>b</sup> D C E etc or rather
  - ④ C E<sup>b</sup> D F E etc
  - ⑤ C B<sup>n</sup>7 (E<sup>m</sup>) A7 D (F<sup>m</sup>) (F<sup>n</sup>) B7 E etc
  - ⑥ C D E etc
  - ⑦ C C<sup>b</sup> E<sup>b</sup> D G<sup>b</sup> etc
  - ⑧ C F A D C<sup>b</sup> C<sup>b</sup> E<sup>b</sup> etc
  - ⑨ C B<sup>b</sup> A G C<sup>b</sup> E E<sup>b</sup> etc
  - ⑩ C G B E<sup>b</sup>
  - ⑪ C E A<sup>b</sup> etc
  - ⑫ C A<sup>b</sup> E etc
  - ⑬ C F E A A<sup>b</sup> etc
  - ⑭ C D<sup>b</sup> E G<sup>b</sup> B<sup>b</sup> etc
  - ⑮ C F<sup>b</sup> G B<sup>b</sup> D etc
  - ⑯ C A<sup>b</sup> G E<sup>b</sup> D etc
  - ⑰ C (A<sup>b</sup>) F D B E<sup>b</sup> G
  - ⑱ C C7+11 B B7+11 B<sup>b</sup> etc
  - ⑲ C G B F<sup>#</sup> B<sup>b</sup> etc

- ① When going up a maj 3rd you may substitute or insert 7+11 for (after) major sounds.
- ② Also you might go into the keys of these cycles (temporarily) as well.
- ③ Also rel min 7ths can be used for majors
- ④ 9ths, 13ths + OVERTONE dom's may be used for m6's

try majors term 7's

COMBINE THESE CYCLES

- ① C C<sup>#</sup>m6 E Fm6 A<sup>b</sup> Am6 C
  - ② C C<sup>#</sup>m6 A<sup>b</sup> Am6 E Fm6 C
  - ③ C Cm6 E<sup>b</sup> E<sup>b</sup>m6 G<sup>b</sup> F<sup>#</sup>m6 A Am6 C
  - ④ C Cm6 G Gm6 D etc
  - ⑤ C Em6 G Bm6 D etc
  - ⑥ C Em6 B D<sup>#</sup>m6 (E<sup>b</sup>m6) B<sup>b</sup> etc
  - ⑦ C Fm6 A<sup>b</sup> C<sup>#</sup>m6 E Am6 C
  - ⑧ C Am6 E C<sup>#</sup>m6 A<sup>b</sup> Fm6 C
- OPTIONAL:
- ⑨ C A<sup>b</sup>m6 E<sup>b</sup> Bm6 G<sup>b</sup> Dm6 A Fm6 C
  - ⑩ C A<sup>b</sup>m6 B Gm6 B<sup>b</sup> etc
  - ⑪ C B<sup>b</sup>m6 D<sup>b</sup> Bm6 D etc
  - ⑫ C B<sup>b</sup>m6 F E<sup>b</sup>m6 B<sup>b</sup> etc
  - ⑬ C C<sup>#</sup>m6 D<sup>b</sup> Dm6 D etc
  - ⑭ C Em6 E G<sup>#</sup>m6 A<sup>b</sup> Cm6 C
  - ⑮ C Fm6 F B<sup>b</sup>m6 B<sup>b</sup> etc
  - ⑯ C A<sup>b</sup>m6 A<sup>b</sup> Fm6 E Cm6 C
  - ⑰ C Am6 A F<sup>#</sup>m6 G<sup>b</sup> E<sup>b</sup>m6 E<sup>b</sup> Cm6 C
  - ⑱ C B<sup>b</sup>m6 B<sup>b</sup> A<sup>b</sup>m6 A<sup>b</sup> etc

C E<sup>b</sup> G B

9th (or 13th) chord CYCLES

**DO SIMILAR WITH m6 + m6/9 SYNONYMS**

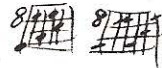
- ① C (C9 A9 F#9 Eb9) C9 (E9 Db9 Bb9 G9) etc
- ② C C9 A9 F#9 Eb9 (G9 E9 Db9 Bb9) etc
- ③ C C9 A9 F#9 (Bb9 G9 E9 Db9) etc
- ④ C C9 A9 (Db9 Bb9 G9 E9) etc
- ⑤ C C9 (A9 F#9 Eb9 C9) E9 Ab9 F9 D9 B9
- ⑥ C C9 A9 F#9 Eb9 G9 B9 Ab9 F9 D9
- ⑦ C C9 A9 F#9 Bb9 D9 B9 Ab9 F9
- ⑧ C C9 A9 Db9 F9 D9 B9 A<sup>b</sup>9
- ⑨ C C9 E9 Ab9 C9 A9 F#9 Eb9
- ⑩ C C9 E9 Ab9 F9 D9 B9
- ⑪ C C9 E9 Db9 Bb9 G9

Many other compounds of the up a maj 3rd or down a m 3rd no-timovement are possible. Try all the same relationships following C with any other 9th (13th) chord. (in other words, the above is only 1/2 of the possible sounds in those exact cycles. Also, whole-step or other prog. can be used to change these cycles. Also multiply this and everything else on this page by 12 again for playing in all keys.

2-22-82  
with flound 3/4 feel (mild syncopated notes):

C G (9) A<sup>b</sup>7+11 / A<sup>b</sup>6/9 E<sup>b</sup> B<sup>b</sup>9 / A<sup>b</sup>6/9 B<sup>b</sup>13

Same in A<sup>b</sup> ... + E



MONO-TYPES

MAJOR  
m7+11  
sus dom

9th, 13

OVERT. DOM  
m6 form  
whole tone  
o7 form