

Whole Tone (and Overtone) Modulators (Major Key) to New I

Ted Greene, 1974-11-26

blue = editorial additions

Playing order = ● × □

○ = optional

6 = triad in 1st inversion

♯ = triad in 2nd inversion

♯ = 7th (or 6th) chord in 2nd inversion

♯ = 7th (or 6th) chord in 1st inversion

2 = 7th chord in 3rd inversion

Batch 1 - (Bass View) From a 1/2 step below a I[♯] to I[♯] or I6[♯] or I[♯]7[♯]

Key of F:

OT. to F[♯]7[♯] via a D passing note.

Do all chords to F6 also.

Also do all open and close triad chords where applicable.

Try changing B to B^b in all these.

Try all B^bm[♯]7, B^bm6, B^bm7, D^b7₂

Also all Dm6 (G9) with B in bass;

also G7, G7/6, G13 with B in bass.

Also F^o7[♯].

Also try...to F6 or to F6(Δ7)[♯].

Also try all D^b7, D^b7/6, D^b13, B^bm7, B^bΔ7, B^bm6 types and F^o7₂

Overtone Dominants

Batch 1 (continued)

Batch 2 - From a 1/2 step above I[♭] to I[♭], I6^{♭3}, IΔ7^{♭3}

Also try raising all Db's to D's (Dm6, DmΔ7, etc.) also G7 types.
Also try raising A's to Bb.

Batch 2 (continued)

Batch 2 (continued) diagrams include:

- Row 1: F Δ 7, F Δ 7⁹, F Δ 7, F Δ 7⁹, F Δ 7⁹
- Row 2: F Δ _{no3}, F Δ 7, F Δ 7, F Δ 7, F Δ 7
- Row 3: F Δ 6, F Δ 7, F Δ 7, F Δ 7, F Δ 7
- Row 4: F Δ 7, F Δ 7, F Δ 7, F Δ 7, F Δ 7

Batch 3 - From a whole step below I₆, I/9[♯], I Δ 7[♯]

Also try G7, G9, G13, etc., to F. Also Bbm6, Bbm Δ 7, Bb7 types.

Batch 3 diagrams include:

- Row 1: F/9, F Δ 7, F, F Δ 7, F Δ 7
- Row 2: F, F, F, F, F
- Row 3: F Δ 7, F Δ 7, F/9, F Δ 9, F Δ 7

Batch 3 (continued)

1 $F\Delta^9$ $F\Delta^7$ F F $F\Delta^9$

3 $F\Delta^7$ $F\Delta^7$ F^6 F F

5 $F\Delta^9$

Batch 4 - To root position - also use $Db7^{\flat 9}$; Bbm^6 , $Bbm^{\Delta 7}$, $Bb7$; Dbm^6 , $Dbm^{\Delta 7^{\flat 6}}$; $F^{\circ 7}$; $Bb7$, $Bb9$, $G7_2$, $G9_2$

3 F^6 F^6 F^6 $F\Delta^7$ $F\Delta^7$

15 $F\Delta^7$ F F F F^6

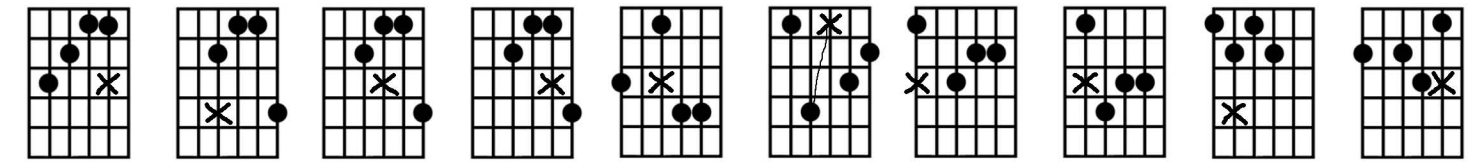
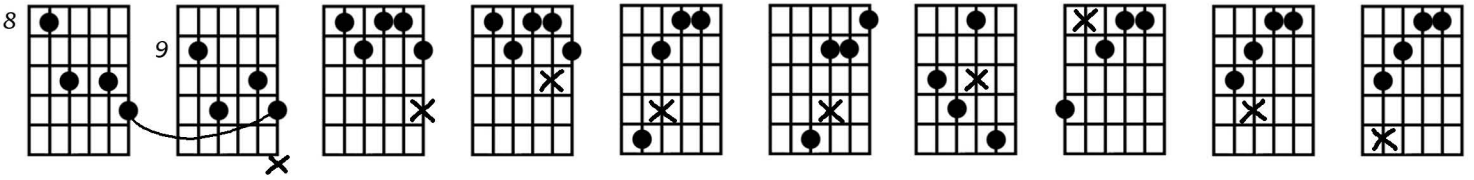
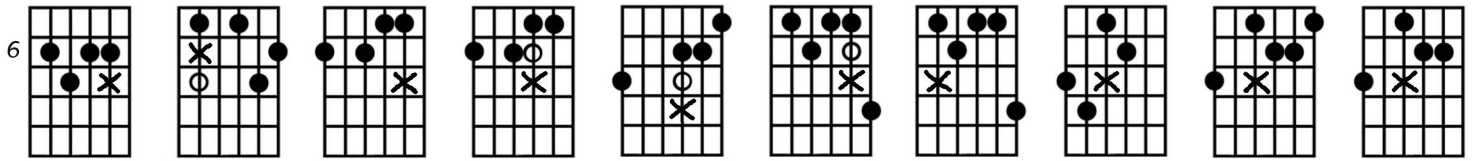
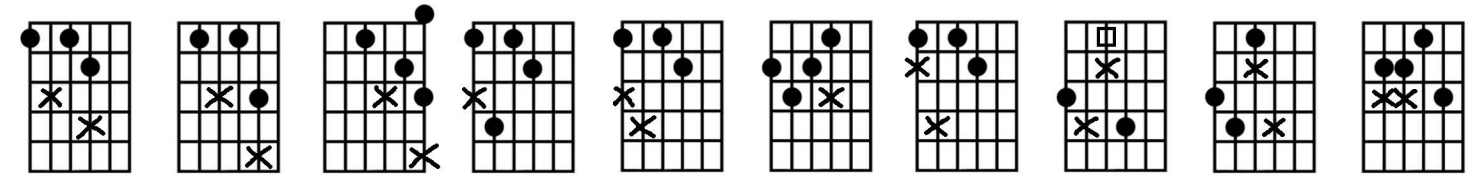
Batch 5 - Using buffer chord to add bass motion (iv) to F₆ or F₄

and [?] with all A7+ to A

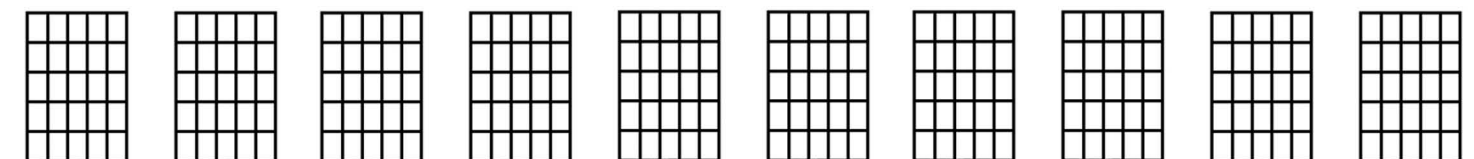
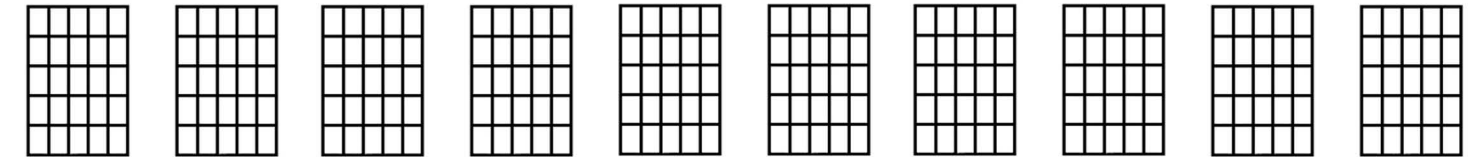
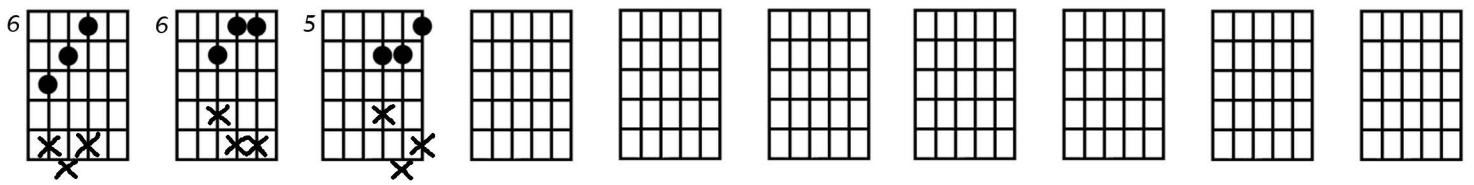
Whole Tone (page 2)

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Overtone scale or whole tone licks (do on all string sets and reverse by starting with passing tone as appoggiatura. Also use teams, [?], etc.)



Arpeggiate _____



Whole Tone

Ted Greene, 1974-11-27

Permutations of Whole Tone Scale:

1 2 3 b5 (#4) #5 b7

1 2
1 3 1 2 3
1 b5 1 2 b5 1 3 b5
1 #5 1 2 #5 1 3 #5 1 b5 #5
1 b7 1 2 b7 1 3 b7 1 b5 b7 1 #5 b7

1 2 3 b5 1 3 b5 #5 1 2 b5 #5
1 2 3 #5 1 3 b5 b7 1 2 b5 b7
1 2 3 b7 1 3 #5 b7 1 2 #5 b7 1 b5 #5 b7



Key of C

1)	1 2 3 #4	D9no5th, C/9#11
2)	1 2 3 #5	E7+, C9+11, D9#11no3rd, Bb9#11noR
1)	1 2 3 b7	C9no5th
3)	1 3 #4 #5	D7b5#11, (Ab7b5#11), C/9#11+no3
2)	1 3 #4 b7	D7+, C9#11no3rd, Ab9#11noR
1)	1 3 #5 b7	Bb9no5th, (C9+no3rd)
2)	1 2 #4 #5	Ab7+, D9#11noR, F#9#11no3
3)	1 2 #4 b7	C7#11, F#7#11
2)	1 2 #5 b7	C7+
1)	1 #5 #5 b7	Ab9no5th, (C7#11+no3rd)

Conclusion: There are only *three* different whole tone structures using 4 notes with no doubling:
7+, 7#11, 9no5th (each has other names however).

1 2 3 b5 #5	1 2 3 #4 #5 — C/9#11+. (E9+, D9#11)
1 2 3 b5 b7	1 2 3 #4 b7 — C9#11
1 3 b5 #5 b7	1 3 #4 #5 b7 — C7#5b5
1 2 b5 #5 b7	1 2 #4 #5 b7 — C9#11+no3 (Bb9+, Ab9#11)
2 3 b5 #5 b7	
1 2 3 #5 b7	1 2 3 #5 b7 — C9+

11-26-74 (GUITAR AND) WHOLE TONE MODULATORS (MAJOR KEY) TO NEW I Key of F
 also do all open + close triad + chords where applicable
 BATCH 1 - FROM A 1/2 STEP BELOW I 1/2 to I 1/4 or I 6/8 or I 7/4

① BRSS VIEW

TRY CHANGING B to 0 in all these
 try all 5th, 7th, mb, Db2
 Do ALL CHORDS to F6 also

② BATCH 2 - FROM A 1/2 STEP ABOVE I 1/4 to I 1/4, I 6/3, I 7/3

also all Dm6 (69) with B in bass; also all G7, G7/b, G13 with B in bass. also try above to F6, F6(9) 6/5 also F9 3/3
 also try all Db7, 7/b, 13, Bbm7, Bbm7, F07
 ALSO TRY RAISING ALL Db's to D's (Dm6, m7, etc.) also G7 types, ALSO TRY RAISING A's to Bb

③ BATCH 3 - FROM A WHOLE STEP BELOW I 1/4, I 9/5, I 7/5

also try G7, G9, G13 etc to F - also Bbm6, 7, 7 types
 EXAMPLE

④ BATCH 4 - to root position - also use Db7 6/5; Bbm6, 7, 11; Dm6, 7, 9; F07; Bb7, 9; G7, G9

also use Db7 6/5; Bbm6, 7, 11; Dm6, 7, 9; F07; Bb7, 9; G7, G9

⑤ BATCH 5 - using buffer chord to add bass motion (iv)

to F6 4/4
 to A6
 with all A7 to A

OVERTONE SCALE OR WHOLE TONE LICKS (down all string sets + reverse by starting with passing tone as appoggiatura) use same, but separate

PERMUTATIONS OF WHOLE TONE SCALE

1 2	1 2 3 5 #5 b7	1 2 3 b5	1 2 b5 #5	1 2 3 b5 #5
1 3		1 2 3 #5	1 2 b5 b7	1 2 3 b5 b7
1 b5		1 2 3 b7	1 2 #5 b7	1 3 b5 #5 b7
1 #5		1 3 b5 #5	1 b5 #5 b7	1 3 b5 #5 b7
1 b7		1 3 b5 b7	1 3 #5 b7	2 3 b5 #5 b7
		1 3 #5 b7		1 2 3 #5 b7

- Key of C
- ① 1 2 3 #4 D9^{no} C/9+11 b69+11^{no}R
 - ② 1 2 3 #5 E7+ C/9+ D9+11^{no}3rd
 - ① 1 2 3 b7 C9^{no}5th
 - ③ 1 2 #4 #5 D7b5 (Ab7^{no}11) C/9+11+no3
 - ② 1 2 #4 b7 D7+ C9+11^{no}3rd, Ab7+11^{no}R
 - ① 1 2 #5 b7 Ab9^{no}5th (C9+^{no}3rd)
 - ② 1 3 #4 #5 Ab7+ D9+11^{no}R, F#9+11^{no}3
 - ③ 1 3 #4 b7 C7+11, F#7+11
 - ② 1 3 #5 b7 C7+
 - ① 1 #4 #5 b7 Ab9^{no}5th (C7+11+no3rd)

Conclusion: There are only 3 different ^{whole tone} structures using 4 notes with no doubling: 7+ 7+11, 9^{no}5th (Each has other names) however

- 1 2 3 #4 #5 - C/9+11 (E7+, D9+11)
- 1 2 3 #4 b7 - C9+11
- 1 2 3 #5 b7 - C9+
- 1 2 #4 #5 b7 - C9+11+no3 (Bb7+, Ab9+11)
- 1 3 #4 #5 7 - C7#5b5