

# *Harmonic Devices*

Ted Greene, 1975-10-12

## **Devices on V7:**

- 1) Extensions, suspended, and altered V's
- 2)  $\flat$ II's
- 3) Back-cycle on these
- 4) (minor 7+)
- 5) IRR sequences [irregular sequences]
- 6) Symmetric harmony
- 7) + cycles
- 8)  $\flat$ II majors
- 9) Subdominant (see below)

## **Devices on ii:**

- 1) Extensions
- 2)  $m7\flat5$  ( $m6$ , 13, etc.)
- 3) ( $m6$  family)
- 4)  $m7$  up a  $\flat3$ rd (symmetric harmony, also  $\flat vi$ )
- 5)  $m7+$  family
- 6)  $m$ ,  $m^{\Delta}7$ ,  $m7$ ,  $m6$  device

## **Symmetric Harmony (in minor 3rds):**

- 1)  $7\flat9$ ,  $7\sharp9$ ,  $13\flat9$ ,  $13\sharp9$
- 2) 7,  $7/6$ , 9, 13, 11, 13sus
- 3)  $7\flat5$ ,  $9\flat5$ ,  $\sharp11$ ,  $13\sharp11$
- 4)  $m6$ ,  $m7\flat5$ ,  $m/9$ ,  $m7$ ,  $m7+$  families

## **Wandering: [7 $\flat$ 9] to:**

All 7ths,  $\Delta7$ 's ( $m9$ 's),  $m7$ ,  $m6$ , diminished, pure major & minor, 9th (with root too),  $m6/9$ ,  $m^{\Delta}7$ ,  $m^{\Delta}7/9$ ,  $7\flat5$ ,  $9\flat5$ ,  $7/6$ , etc.

## **More Complete Back-Cycling List (view minor tonic as vi)**

- 1) Precede I with:
  - a) Any diatonic root
  - b) All above V7 devices
  - c) Any subdominant (chords on ii, iv,  $\flat vi$ , vii – major, minor, dominant, and extensions of those, and altered ( $7\flat9$ , etc.))
  - d) ii-V's in  $m3$ rds
  - e) Descending or ascending “scalular” back-cycling.
  - f) Also: i – IV –  $\flat ii$  –  $\flat VI$ ,  $\sharp iv$  – VII, vi – II
  - g)  $\flat III$  –  $\flat VI$  –  $\flat VII$
  - h) V+ – I+

2) Precede ii with:

- a) Any diatonic root
- b) (iii) – VI, (bvii) – bIII, v or V to VI
- c) ii-V's in m3rds like: bii – bV, bvii – bIII, v – I, iii - VI
- d) bIII major and extensions; also key of bIII
- e) i – IV7 (treating ii as temporary iii)
- f) Other ii – V's in m3rds: vi – II, I – IV, biii – bVI, #iv – VII
- g) iv, biii
- h) Chromatic descending ii – V's in either row
- i) Descending or ascending scalular back-cycling.
- j) iv – bVII
- k) bVII to ii triads
- l) VI+
- m) Parallel m7's

3) Precede iii with:

- a) Any diatonic root
- b) ii – V, iv – bVII, bvi – bII, vii – III
- c) #iv – VII, vi – II, i – IV, (viii – bvi)
- d) V – I
- e) V+, (I+)
- f) Descending or ascending scalular back-cycling
- g) Parallel m7's

4) Precede IV with:

- a) Any diatonic root
- b) V – I, bvii – bIII, bii – bV, iii – VI
- c) bvi – bII, vii – III(7), ii – V, iv – bVII
- d) vi – II,
- e) I+, VI+
- f) bII, III, bVII, II, bIII
- g) Descending or ascending scalular back-cycling

5) Precede V with:

- a) Any diatonic root (Follow V7 with vi, II, or others)
- b) vi – II, i – IV, biii – bVI, #iv – VII
- c) bvii – bIII, bii – bV, iii – VI, v – I
- d) ii – V, iv – bVII, bvi – bII, vii – III
- e) II, bIII, bVII, VII
- f) V+
- g) Descending or ascending scalular back-cycling

6) Precede vi with:

- a) Any diatonic root
- b) vii – III, ii – V, iv – bVII
- c) bvii – bIII, (bii – bV), iii – VI, v – I
- d) i – IV
- e) Ascending or descending scalular back-cycling
- f) I+, VI+
- g) II
- h) III (iv) VII
- i) Parallel m7's

7) Precede vii with:

- a) Any diatonic root
- b) i – IV, (bii – bV), ii – V, biii – bVI9, iii – VI, iv – bVII, #iv – VII, v – I, (vi – II)
- c) II, III to vii<sup>o</sup>
- d) Parallel m7's
- e) V+, VI+

**Other Devices:**

- 01) ii – vi, IV – I in borrowed keys too
- 02) Use ascending (or descending) scale back-cycling to come from below, then come down.  
Example: original C – Am7 use F<sup>Δ</sup>7 – G7 – Am7 – B<sup>o</sup> – E7 – Am
- 03) Chromatic back-cycling in either of two rows
- 04) Compound back-cycling: Original: Dm use D – E – Am, G – A – Dm
- 05) Remember IV – V – I, iv – V – I, → iv – bVII - also all in minor.
- 06) Parallel m7 back-cycling.
- 07) Minor7's chromaticism in 4ths, b5ths
- 08) Use II as related in key, as well as ii.
- 09) Embellishments, iv with v, #iv<sup>o</sup>
- 10) Replace II7/6 with VII<sub>6</sub>
- 11) For Am – Am<sup>Δ</sup>7 – Am7 – Am6: use ascending or descending bass from 3,5, & R,3 respectively.  
Also follow with Bm<sup>o</sup>/11 for F<sup>Δ</sup>7
- 12) Prepare iv7 with i<sup>6</sup>/<sub>6</sub>
- 13) "Moses" progression: i – II – iv – i
- 14) "Work Song" and "Necessarily" circle of 4ths. ["It Ain't Necessarily So"]
- 15) "That's All": VI7 – ii – bIII7 – bVI – ii – V, or bVII7 – bIII – ii – II.....
- 16) "Wives and Lovers": #iv – VII7 – bVII<sup>Δ</sup>7 – iii – VI
- 17) "Michelle": bVII7 – bVI7 – V
- 18) Use parallel 13#11, 6/9#11, +3 under melodies ala "Moon River"
- 19) Rector-Mickman chromatic runs [Johnny Rector and Herb Mickman?]
- 20) Chromatic 7ths ala end of "Naked City" #1 [TV series], and "Embraceable You."
- 21) Mixed scales: ii – iii – iv – bVII – bIII, etc.
- 22) Modulate down whole step, ala "Naked City" #2
- 23) Use Switches on any m6, m9, m7b5, 7b9+
- 24) On any m7: use m7 then m6 then m7b5 – possible switches on latter two.
- 25) ii – V's thru related keys (modulate). Also use key of bVII.
- 26) Back-cycling on any chord in either of two rows.

- 27) In triads:  $iv - I, bVI - I$ . Resolution of diminished triads.
- 28) Gershwin pedal:  $i - II - V$  ("The Man I Love")
- 29) Tonicize  $v$  or  $iv$
- 30)  $v$  to  $VI$  at any point.  $iv$  to  $V$  at any point.
- 31)  $I - IV, i - IV7, IV/9 - bVII$  ala "Summertime."
- 32) "This Guy's in Love":  $I^{\Delta 7} - IV^{\Delta 7} - IV7 - bVII^{\Delta 7}$  ( $vii - III - VI^{\Delta 7}$ )
- 33)  $I - vii - vi - V^{\Delta 7}$
- 34) "A Taste of Honey": Dorian
- 35) Connect inversions via passing tones in any voice.
- 36) "Taking a Chance on Love" – suspended; embellish a minor as if it were  $ii$ .  
Example: in key of C precede  $Gm$  with  $C, Bb, Am$  (also treat as  $vii^{\circ}$ )
- 37) Connect chords whose roots are a major 3rd apart in one location, then move unit in minor 3rds.
- 38) Modern subdominant to modern majors. Example:  $A13$  close to  $E^{\Delta 9}$ .
- 39) Fill in gaps between any chords with ascending or descending diatonic or chromatic chords.
- 40) Elision:  $I - vii - III - vi - II - I$
- 41)  $iv - vi - I; ii, II(7)$  or  $vi, bVII$ , to  $iv$ . Also  $iii - VI - ii - V$  of  $iv$ .
- 42) In progression  $IV - iv - iii$ : replace  $iv$  with  $bVI$ , then for  $iii$  (or  $III$ ) use  $I - IV$  or  $III - vi$ .
- 43)  $I - ii - iii - (IV) - \#iv^{\circ}$
- 44) Prepare  $vii$  with  $i - S.F.$
- 45)  $I - II7$  (or  $ii - III7 - vi$  or  $IV - V7 - bVI$ )
- 46)  $IV7 - V7 - v - i$
- 47)  $(C7^4/3) A7_2 - D^{\Delta 7^6/5}$  in minor 3rds.
- 48)  $\#iv^{\circ}$  for  $I$  at beginning.
- 49) In cycle of 4ths, stuff chords in between to make 3rds – like  $Em - Am$  becomes  $Em - C^{\Delta 7} - Am$ .
- 50) For  $IV - iv$ , use  $IV - VI - ii - iv$ .
- 51) After  $iv$  (or  $bVI$ ) –  $bVII9b5$ , go to  $vi$ .
- 52) For  $ii - V - vii - III$ , use  $ii - V - iv - bVII$ .
- 53)  $vi - iii - II - VI$  ("Wichita Lineman")
- 54)  $I - bVII - IV - iv - I^{6/4} - v$
- 55) Richard Rodgers bass
- 56) Follow  $iv$  with  $II7b9$
- 57)  $I^{\circ 7} - I7 - \#iv^{\circ}$
- 58) Use  $bIII - bVII$  at various points ala "Old Man River."
- 59)  $IV/9(sus) - I - bIII/9sus - bVII - V^{11}$
- 60) Descending bass from  $iv$
- 61)  $V^{13\#11}, 7b9b5$ : "Navaro"
- 62) Replace any minor with a major temporarily.
- 63)  $I - vi - bIII - V$
- 64)  $\#iv^{\circ}$  for  $II$
- 65)  $II9, bVII9, IV9 - bII9$  for  $\#iv^{\circ} - iv$
- 66) "It's a Small World"  $IV^{6/4}$  triad for  $iim7, C^{6/4}$  for  $Am7$
- 67)  $bVII^{13} - vim6/9 - bVI9b5 - V^{13}$  for  $ii^{\circ}, vii^{\circ}$

### Important Substitutes:

- 1) Any  $m7$  can be other things than  $ii$ , and also it can progress to various things ala the chart [above].  
[The "More Complete Back-cycling List"]

2) Replace, Follow, or Precede:

- vi or iii for any major
- Back-cycle on above
- Replace any minor with  $\Delta 7$   $\frac{1}{2}$  step lower or  $\flat 5$  higher.
- $\flat VII 9 \flat 5$ , iv,  $\#iv^{\circ}$ , any subdominant for IV, V, or I.
- $II_6$  for IV
- Substitute any subdominant for any other subdominant.
  - Example: for Dm7 use F $\Delta 7$  (and back-cycle) or connect: F $\Delta 7$  – Em7 – E $\flat$ m7 – A7 – Dm7.
  - Also: Dm7 – Gm7 – C7 – F $\Delta 7$ .
  - Follow Fm with A $\flat$ .
- All chords a 3rd apart, like vi $^{\circ}$  for i,  $\#iv^{\circ}$  for vi, iii for V.
- Replace any m7 with dominant 7 (and back-cycle)
- Replace any dominant 7th with triad.
- Follow or replace any  $\Delta 7$  or dominant 7 with m7 $\flat 5$ , m7  $\frac{1}{2}$  step up.
- When modulating, go to IV, iii or vi of new key for I.

*[This page comes from Ted's Personal Music Studies files and was not intended to be a lesson, but rather notes and reminders for himself for arranging and composing. It is offered here in the hope that others may benefit by seeing some of the possibilities Ted studied, catalogued, and utilized in his playing. ~ Editor's note.]*

