

# **Tonality and Rhythm Types**


(Organization for improvisational thinking)

Ted Greene, 1975-05-03

One of [the] main considerations is whether or not to think in Resources only, or in Styles as given. Both ways are good.

## **1. PRE-BAROQUE (and MODAL):**

Medieval, Ars antiqua, Ars nova, Early and Late Renaissance, 20th Century Neo-archaic.

Meters, Rhythms: Rubato, Chorale types, , others.  
Harmony: Strict and free organum, sus, 2's, fanfares, major and minor triads only ala Alfred Newman, Miklós Rózsa, Max Steiner, Wagner, Emmette, myself.  
Textures: various  
Modes


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## **2. BAROQUE (ala BACH, HANDEL, etc.):**

A) Major, B) Minor.

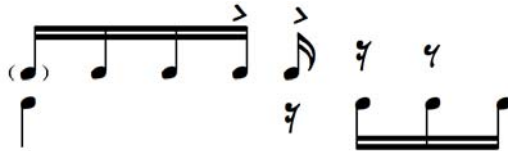
Meters, Rhythms: (of Rococo-Classical too)

- 1) Rubato (ala Toccata in Dm, Prelude of 1st Lute Suite)
- 2) Chorale (slow: M.M. 72-80 in 4/4, 3/4)  
(medium slow: M.M. 84-92 in 4/4, 3/4)  
(medium: M.M. 96-100)
- 3) Chorale-Like “3” (slow and medium)  
(ala slow version of “Jesu, Joy of Man’s Desiring”, “Moonlight Sonata”)



- 4) Lively “4 or 2” Feel – s or s on 80 or more  
(ala Bach Brandenburgs, Harpsichord concertos)



In Classical Style: Scherzo or more playful, powerful, passionate rhythms; more syncopation also.

Example:




Generally more vigorous, heroic style ala symphonies of below composers.

- 5) Lively “3/4” feel – s & s on 126-168.

With fast  or slow 

As in #4) on  or  or others.

Also slower 3/4 ala minuets like Beethoven’s in G (with lilt)

- 6) Lively “3” Feel – 6/8 or 9/8 time on 92 – 120 etc. ()

Children’s feel:  etc., with or without lilt.

- 7) March – 6/8 or 9/8 on 100 – 126 ( or  etc.)  
(ala Purcell’s “Wedding March”, “Highway Patrol Theme.”  
Beethoven’s 5th Symphony, 3rd movement, etc.)

Harmony: Diatonic major and minor (natural, harmonic, melodic) keys, Secondary chords, Mixolydian of melodic minor, Diminished scale and arpeggios.

Harmonic Devices: See below.

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### **3. ROCOCO-CLASSICAL (ala C.P.E. BACH, MOZART, HAYDN, BEETHOVEN, SCHUBERT):**

A) Major, B) Minor.

Rhythms: See above

Harmony: More daring in general

Harmonic Devices: See below

Also: As in Baroque plus Borrowed Chords in major keys,  
Secondary Chords of more remote keys;  
Modulation to all keys,  
Lots of diminished 7's with new resolutions,  
Likewise +6ths (7<sup>b5</sup>'s) (b5th substitutes and <sup>b</sup>2nd embellishments  
Augmented family;  
Mediant relations and resolutions;  
Horn 5ths,  
+ Heroic triad themes  
(7/6)



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### **4. ROMANTIC:**

Traditional: ala Chopin, Liszt, Wagner, Grieg, Tchaikovsky, Rachmaninoff, etc.

Modern: Max Steiner, R. Rodgers, S. Fain, J. Styne, etc.

Rhythms: All above plus waltz, happy-bouncy-horizontal walk (strut) ala "Dixie", "Surrey

[with the Fringe on Top]", "Mammy" - with or without  for   
Any of this with change of position.

Textures: Melodic patterns, Chord hi note, Broken chords, Teams, Harmonics, Ascending or descending melody on stream, Block chords (and suspensions), Chord – then melodic movement in any voice, Contrary motion, Entrances, 3rds, Pinches, Bass-chord, Gliss chords, Hucklebuck, Echo-slide, 1/2 Step embellishment ascending and descending, Suspensions, String typewriter (single and double) on any chord.

Harmonic Resources: Lots of color chords; less of Baroque, Classical sounds. Major and minor keys and diminished 7 (diminished) sounds.

Harmonic Devices: Streams, Chord scales, Pedals, Contrary [sounds], Chord progressions, Modulation.

- A) Diatonic style (major)
  - B) Color chord style (major)
  - C) Secondary chord style (major)
  - D) ii7-V7 style (ii7-iii-(IV<sup>Δ</sup>7) style
  - E) Minor style
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## **5. MODAL (old and 20th Century Feelings):**

### Harmonic Resources:

20th Century Ionian

Aeolian with I (and/or  $\flat$ II) – mix, with  $\flat$ III ( $\flat$ VI)

Phrygian with I

Melodic minor Mixolydian

Lydian

Free major and minor triads (see #1 Pre-Baroque)

Borrowed (ext.) majors (see below)

Dorian (optional  $\flat$ VI, V, I)

Aeolian (optional ii,  $\flat$ II, V)

Phrygian (optional  $\flat$ V, v, V, I)

Gypsy minor: Harmonic minor, Hungarian minor, Mix of Harmonic minor (Spanish Gypsy)

Harmonic minor with I (with optional  $\flat$ III)

$I_6$   $\flat$ II $_6$   $\flat$ III $_6$   $iv^\circ_6$   $v^\circ_6$   $\flat$ vi $^\circ_6$   $vii^\circ_6$

I  $ii^\circ$   $iii^\circ$  iv v  $\flat$ VI  $\flat$ VII

Harmonic Devices: See ROMANTIC

Rhythms: See ROMANTIC

Textures: See ROMANTIC

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## **6. MODERN (including elements of Impressionistic):**

### Harmonic Resources:

- Styles:
- A) Diatonic major
  - B) "Chromatic" major – including Secondary chords, Color chords
  - C) Borrowed majors (i, iv, v, II/9 optional) (I and IV are used)
  - D) Blues (and Gospel) – I7 – V7, I –  $\flat$ VII, etc. See "Porgy and Bess,"  
also Minor blues, minor Gospel. Also 7/11 Pentatonic, 9th Pentatonic, Tri-tone scale.
  - E) Whole-1/2 (1/2-Whole) scale and resources
  - F) Minor (based on m6 family or m7 family). Also Harmonic minor.
  - G) Wandering.  
[Blues (Gospel) – it is really a Style more than a set of Harmonic Resources only.]

### Harmonic Devices:

- Styles:
- A) Streams; Chord scales on  $\Delta$ 7, triads, /9, 4th chords; Pedals;  
Chord progressions →
    - a) vamps, chains, reverses
    - b) simple root progressions
    - c) sequences, symmetric progressions
    - d) bass view progressions, contrary motion, modulation
  - B) Streams,  
Alt. or mixed chord scales,  
Chromatic relations on pedals,  
Chromatic or semi-chromatic contrary,  
Poly-Contrary with triads or any group of notes.  
Chord progressions →
    - a) vamps, chains, reverses
    - b) combined vamps
    - c) symmetric mono-family
    - d) cycles and turns
    - e) modulation

- C) Streams, Scales, Pedals, Contrary runs; Chord progressions, Modulation
- D) (Streams, Scales, Contrary) Pedals, Chord Progressions → vamps, combined vamps, blues progressions (12 bar), cycles and turns, diminished 7 types.
- E) As in C), but no scales
- F) Streams,  
Scales on Harmonic minor,  
Pedals, also pedals underneath chromatic or semi-chromatic line in inner voice ala Gershwin, R. Rodgers (intro to "Blue Moon"),  
Contrary,  
Chord progressions → vamps, chains, reverses, cycles and turns, combined vamps, symmetric mono-family, switches, bass view, modulation.
- G) Chromatic wandering (ala Chopin, Wagner),  
Any chord or idea in ascending or descending m3rds, 3rds, whole-1/2 or 1/2-whole,  $\flat$ 2nds, 4ths, 5ths, etc.  
Entrances,  
Rootacization,  
Parallel harmonization (ascending or descending) (in any type of sound of any scale or melody),  
Free use of sequences,  
Thinking root relations, Ex:  $A^{\flat}$  A  $E^{\flat}$  G7 C#7  $B^{\flat}$ ,  
Quartal harmony

Rhythms: All ROMANTIC plus Jazz Swing (slow and fast), Latin and Bossa. Also rhythmic transitions. Jazz waltz.

Textures: All ROMANTIC

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## **7. IMPRESSIONISTIC (mystical, Oriental) (ala Debussy, Ravel, Max Steiner, etc.):**

### Harmonic Resources:

- A) 6/9 Pentatonic, /9 Scale, 6th Scale, ( $\Delta$ 7,  $\Delta$ 9,  $\Delta$ 13) (Triads)
- B)  $\Delta$ 7#11 Pentatonic (minor  $\flat$ 6/9)
- C) 9th Pentatonic, 9th no root, 13, 13 no root, 7th, Diatonic major, pedal dominants,
- D) 13sus family, m7 family
- E) Overtone dominant family (13#11)
- F) Whole-tone family ( $9^{\flat}5$ ,  $+/\flat$ 5)
- G) Minor 6/9 Pentatonic, minor 6.

### Harmonic Devices:

Streams, (Scales), Pedals, Contrary, Chord progressions, Modulations

Rhythms: All

Textures: All

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# TONALITY AND RHYTHM TYPES (ORGANIZATION FOR IMPROVISATIONAL THINKING)

**1-17-75**  
**1 PRE BAROQUE:** METERS: RUBATO, CHORALE TYPES,  $\text{♩}$ ,  $\text{♪}$ ,  $\text{♫}$ , other  
 RHYTHMS: RUBATO, CHORALE TYPES,  $\text{♩}$ ,  $\text{♪}$ ,  $\text{♫}$ , other  
 HARMONY: STRICT + FREE ORGANUM, 5th, 2's, FANFARES, MAJOR + MINOR TRIADS ONLY aka ALFRED NEWMAN, MILKOS ROZSA, MAX STEINER, WAGNER, EMMETT, MYSELF / MODES  
 TEXTURES: VARIOUS

**2 BAROQUE (ala BACH, HANDEL, etc.)** A. MAJOR B. MINOR  
 METERS: TEMPOS  
 RHYTHMS: 1 RUBATO (ala TOCCATA in Dm, PRELUDE of 1st LUTE SUITE)  
 (of ROCCO-CLASSICAL TOO)  
 2 CHORALE (SLOW: M.M. 72-80 - 4/3)  
 (MEDIUM: 84-92 in 4/4)  
 (SLOW MEDIUM: 96-100)

3 CHORALE-LIKE "3" (ala SLOW VERSION OF JESU, JOY OF MANS DESIRING, MOONLIGHT SONATA)

4 LIVELY "4 or 2" FEEL -  $\text{♩}$ 's or  $\text{♪}$ 's on 80 or more (ala BACH BRANDENBURGS, HARPSICORD CONCERTOS)  
 in CLASSICAL STYLE - SCHERZO or more PLAYFUL, POWERFUL, PASSIONATE RHYTHMS; MORE SYNCOPATION ALSO  
 EX:  $\text{♩}$   $\text{♪}$   $\text{♫}$  GENERALLY MORE VIGOROUS, HEROIC STYLE ala SYMPHONIES OF BELOV COMPOSERS

5 LIVELY "3/4" FEEL -  $\text{♩}$ 's +  $\text{♪}$ 's on 126-168 as in 4 on  $\text{♩}$   $\text{♪}$  or  $\text{♫}$  or others also SLOWER 3/4 ala MINUETS like BERTHOVEN'S IN G (WALT)

6 LIVELY "3" FEEL - 8 or 9 time on 92-120 etc. ( $\text{♩}$   $\text{♪}$ )

7 MARCH - 8 or 9 on 100-126 ( $\text{♩}$   $\text{♪}$  or  $\text{♫}$  etc.) (ala PURCELL'S WEDDING MARCH, HIWAY PATROL THEME etc.) BERTHOVEN'S 5th SYMPH - 3RD MOVEMENT

HARMONY: DIATONIC MAJOR + MINOR (NAT, HARM, MEL) KEYS, SECONDARY CHORDS MIXOLYDIAN OF MEL. MIN, DIMINISHED SCALE + ARPEGGIOS  
 HARMONIC DEVICES: see below

**3 ROCOCO-CLASSICAL (ala C.P.E. BACH)** A. MAJOR B. MINOR (MOZART, HAYDN, BERTHOVEN, SCHUBERT)  
 RHYTHMS: see above  
 HARMONY: MORE DARING IN GENERAL HARMONIC DEVICES: SEE BELOW

also: as in BAROQUE plus BORROWED CHORDS in MAJOR KEYS, SECONDARY CHORDS of more remote keys; MODULATION TO ALL KEYS lots of 07's with new resolutions, like  $\text{♩}$   $\text{♪}$  + 6ths (7b5's), + family; MEDIANT RELATIONS + RESOLUTIONS; HORN 5TH + HEROIC TRIAD THEMES; (7/6) b5th sub b4 b2nd embel,

**4 ROMANTIC - TRADITIONAL:** ala CHOPIN, LISZT, WAGNER, GREIS, TCHAIKOVSKY RACHMANINOFF etc  
 MODERN: MAX STEINER, R. RODGERS, S. FAIN, J. STYNE etc ala DIXIE  
 RHYTHMS: ALL ABOVE PLUS WALTZ, HAPPY-BOUNCY HORIZONTAL WALK (STRUT) SUREY MAMA  
 TEXTURES: MELODIC PATTERNS, CHORD H/NOTE, BROKEN CHORDS, TEAMS, HARMONICS, ASC OR DESC MELODY ON STREAM, BLOCK CHORDS (+ SUSP), CHORD THEN MELODIC MOVEMENT IN ANY VOICE, CONTR. MOTION, ENTRANCES, 3RDS, PINCHES, BASS-CHORD, G-LISS CHORDS, HUCKLEBUCK, ECHO-SLIDE, 1/2 STEP EMB, ASC + DESC, SUSP, STRING-TYPE W/ITER (SINGLE + DOUBLE) on any chord  
 HARMONIC RESOURCES: LOTS OF COLOR CHORDS; LEGS OF BAROQUE, CLASSICAL SOUNDS MAJOR + MINOR KEYS, 2nd + 7 (O) sounds  
 HARMONIC DEVICES: STREAMS, CHORD SCALES, PEDALS, CONTR, CHORD PROGRESSIONS MODULATION  
 A. DIATONIC STYLE (MAJOR) B. COLOR CHORD STYLE (MAJOR) C. SECONDARY CHORD STYLE (MAJOR) D. ii7 I7 style (ii, iii, (I7) style E. MINOR STYLE

## 5 MODAL (OLD + 20TH CENT. FEELINGS)

HARMONIC RESOURCES:  
 20TH CENT IONIAN  
 AEGIAN WITH I (+/ol bII)  
 PHRYGIAN WITH I (mix, with bIII bVI)  
 MEL. MIN MIXOLYDIAN  
 LYDIAN  
 FREE MAJ + MIN TRIADS (see at left)  
 BORROWED (EXT) MAJORS (see below)  
 DORIAN (opt bVI, V, I)  
 AEGIAN (opt i, bII, V)  
 PHRYGIAN (opt bV, V, V, I)  
 GYPSY MINOR:  
 HARMONIC MINOR  
 HUNGARIAN "  
 MIX OF HAR. MIN (SPAN. GYPSY)  
 HARM m WITH I  
 I<sub>6</sub> bII<sub>6</sub> bIII<sub>6</sub> i<sub>6</sub> v<sub>6</sub> bvi<sub>6</sub> vii<sub>6</sub>  
 I i<sub>6</sub> ii<sub>6</sub> iii<sub>6</sub> iv<sub>6</sub> v<sub>6</sub> bVI<sub>6</sub> bVII<sub>6</sub>

HARMONIC DEVICES: SEE ROMANTIC  
 RHYTHMS: " "  
 TEXTURES: " "

## 6 MODERN (INCLUDING ELEMENTS OF IMPRESS.)

STYLES: A. DIATONIC MAJOR ← HARMONIC RESOURCES:  
 B. "CHROMATIC" MAJOR including SECOND, CHORDS, COLOR CHORDS  
 C. BORROWED MAJORS (i, iv, v, II, I9 OPT, I + II see above)  
 D. BLUES (+ GOSPEL) - I7 V7, I bVII etc - SEE FERG + BESS, also MINOR BLUES, GOSPEL  
 E. WHOLE, 1/2 (1/2, WHOLE) SCALE + RESOURCES  
 F. MINOR (based on m6 family or m7 family) also HARM. MIN  
 G. WANDERING

HARMONIC DEVICES:  
 STRES: A. STREAMS; CHORD SCALES ON 7, TRIADS, 19, 4th CHORDS; PEDALS; CHORD PROG → a) VAMPS, CHAINS, REVERSES b) SIMPLE ROOT PROG c) SEQUENCES, SYMMETRIC PROG d) BASS VIEW PROG CONTRARY MOTION, MODULATION  
 B. STREAMS, ALT OR MIXED CHORD SCALES, CHROM. RELATIONS ON PEDALS CHROM OR SEMI-CHROM CONTR, POLY-CONTR WITH TRIADS OR ANY GROUP OF NOTES CHORD PROG → a) VAMPS b) COMBINED VAMPS c) SYM. MONO-FAMILY d) CYCLES + TURNS → CHAINS, REVERSES MODULATION  
 C. STREAMS, SCALES, PEDALS, CONTR, RUNS; CHORD PROG, MODULATION  
 D. STREAMS, SCALES, CONTR PEDALS, CHORD PROG → VAMPS, COMBINED VAMPS, BLUES PROG (IL BAR), CYCLES + TURNS, OT TYPES  
 E. as in C, but no scales  
 F. STREAMS, SCALES ON HARM MIN, PEDALS, also PEDALS under, breath chrom. or SEMI-CHROM line in inner voice ala GERSHWIN, R. RODGERS (CENTRA TO BLUE MOON), CONTRARY, CHORD PROG - VAMPS, CHAINS, REVERSES, CYCLES + TURNS, COMBINED VAMPS, SYM. MONO-FAMILY, SWITCHES, BASS VIEW, MODULATION  
 G. CHROM WANDERING (ala CHOPIN, WAGNER) ANY CHORD OR IDEA IN ASC OR DESC TO BASS 3RDS, WHOLE 1/2 or 1/4 WHOLE, b2nds, 4ths, 5ths, etc.  
 ENTRANCES, ROOTICATION, PARALLEL HARMONIZATION in any type of second + 8 any scale or melody ASC OR DESC  
 FREE USE OF SEQUENCES, THINK IN ROOT RELATIONS, EX: A6 A6G7 C#7 Bb QUARTAL HARMONY

RHYTHMS - ALL ROMANTIC plus JAZZ SWING (SLOW + FAST), LATIN + BOSIA also RHYTHMIC TRANS.  
 TEXTURES - ALL "

## 7 IMPRESSIONISTIC (MYSTICAL, ORIENTAL) (ala DEBUSSY, RAVEN, MAX S. etc.)

HARMONIC RESOURCES:  
 A. 6/9 PENT, 1/9 SCALE, 6th SCALE, (7, 9, 13) TRIADS  
 B. 7+11 PENT (m b6/9)  
 C. 9th PENT, 7th MO ROOT, 13, 13 MO ROOT, 7th PED. DOMS,  
 D. 13th FA FAMILY, m7 FAM.  
 E. OVERTONE DOM. FAMILY (13+11)  
 F. WHOLE TONE FAMILY (9b5, +/b5)  
 G. m6/9 PENT., m6

HARMONIC DEVICES: STREAMS, (SCALES), PEDALS, CONTR, CHORD PROG, MOD.  
 RHYTHMS: ALL  
 TEXTURES: "  
 WITH OR WITHOUT  $\text{♩}$   $\text{♪}$  for  $\text{♩}$



