**Condensed Tonality Sheet**  
(Arranged according to how to think when playing)  
Ted Greene, 1975-07-08

General Main Considerations: Style (one of below choices) or Style Transition Scheme (mood).

In working with a melody or theme, tune into:

a) melody derived from melody,
b) melody derived from or implying an inherent chord progression,
c) known melody from classical, popular, or other source.

Other Vehicles: possibly use the harmonic (or other) structures of a classical, popular (or whatever) piece as a vehicle.

**I. MODAL**

Main Considerations: 1) Meter, rhythm, tempo. 2) Key and mode to start in. 3) Planned key scheme or modulations as they seem to occur. 4) Harmonic devices.

1) Aeolian (optional: ii, II, bII, V)
2) Phrygian with I (optional: II)
3) Ionian (can serve as jumping off place to any style using major scales)
4) Dorian (optional: bVI, V, I)
5) Lydian (optional: borrow any major or minor triad)
6) Mixed Mode: I, ii\(\degree\), bIII, iv, v, bVI, bVII. Optional: ii, II, bII, IV.e
7) Phrygian (optional: bV, v, V, I, bVII.

Harmonic Devices:
1) Pedals
2) Chord Progressions: a) Root progression view (including many vamps)  
b) Bass view  
c) Sym [symmetrical] progression in some modes  
d) Free use of major and minor triads (mixing all the modes)  
e) Fanfares, horn 5ths
3) Contrary Motion Sounds
4) Chord Scales

Mixolydian of Melodic Minor
Mixolydian of Harmonic Minor (Spanish Gypsy)
Harmonic Minor with I (optional bIII)
1st Inversion: I, bII, bIII, iv\(\degree\), v\(\degree\), bvi\(\degree\), vii\(\degree\) 
Also: I, ii\(\degree\), iii\(\degree\), iv, v, bVI, bVII

Strict and free organum, substitutes, 2’s
II. BAROQUE

Main Considerations: 1) Meter, rhythm, tempo. 2) Key (major or minor) to start in.
3) Pre-planned key scheme or modulations as they occur.
4) Harmonic devices.

Harmonic Devices:
1) Triad Chord Scales and Harmonic Patterns in major, natural minor, Melodic minor, (Harmonic minor)
2) Petals in major, mix of Melodic minor, natural, Melodic and Harmonic minors
3) Diatonic Chord Progressions (major or minor):
   a) Root progression view (see list)
   b) Bass view or other moving line
   c) Cycles of 4ths
   d) Other symmetric progressions
   e) Special 1st inversion progressions #1 and #2
   f) Pedal and Appoggiatura 6/4’s
   g) Building bass 1st on any root progression formula.
4) Progressions with Secondary Chords:
   a) Root progression view (see list)
   b) Bass view
   c) Cycles of 4ths (substitutes for diatonic brothers)
   d) Internal Tonicization
   e) Diminished scale and arpeggios
5) Contrary Thinking: Switches or other
6) Counterpoint Thinking and Pyramids

III. CLASSICAL (Romantic) - ROCOCO

Main Considerations: 1) Meter, rhythm, tempo. 2) Key (major or minor) to start in.
3) Modulations or key scheme. 4) Harmonic devices.

Harmonic Devices:
1) Chord Progressions with Borrowed or Color Chords:
   a) Root progression view (see list)
   b) Replacing, preceding, or following diatonic or secondary [diatonic] chords with borrowed or color chords
   c) Bass view
2) Chord Progressions of Diatonic (major or minor) with Secondary Chords.
   See Baroque; also include $b^5$th substitutes and $b^2$nd embellishments.
3) Mediant Relations and General Free Harmonic Tendencies
4) Contrary Sounds: Chromatic and Semi-chromatic Contrary, Switches
5) Pedals
6) Chord Scales and Harmonic Patterns
IV. **20TH CENTURY MAJOR**
Main Considerations: 1) Meter, rhythm, tempo. 2) Key to start in. 3) Harmonic devices.
4) Texture. 5) Modulations or key scheme.

Harmonic Devices:

1) Chord Scales and Harmonic Patterns of Triad over Pedals, 1st Inversion in 4 Notes, Major 7’s, 4th Chords, /9’s (add 9’s)
2) Diatonic Pedals
3) Diatonic Chord Progressions:
   a) Root progression view (see list)
   b) Bass view or other moving line
   c) Cycles of 4ths
   d) Other symmetric progressions
4) Progressions with Secondary Chords:
   a) Root progression view (see list)
   b) Bass view
   c) Using substitutes and embellishment ideas
5) Vamps and Combined Vamps (see list)
6) Symmetric Mono-family (see list)
7) Diminished 7 Progressions and Color Chord Progressions (see list)
   a) Root progression view (see list)
   b) Bass view
   c) (some diatonic and Secondary [ chords] too)
8) Contrary Sounds (1-to-1, 2-to-1) and Switches
   (Diatonic or Secondary and Color Chords “later”)

V. **20TH CENTURY MIXED MODES (BORROWED CHORDS)**
Main Considerations: 1) Harmonic devices

Harmonic Devices:
1) Chord Scales
2) Pedals
3) Chord Progressions (see list)
4) Contrary Sounds (1- and 2-to-1)
VI. **BLUES (AND GOSPEL, SOME COUNTRY SOUNDS)**

Main Considerations: 1) Meter, rhythm, tempo. 2) Key to start in (major or dominant) 3) Theme or not. 4) Harmonic devices.

Harmonic Devices:
1) Short Chord Progressions:
   a) Vamps and combined vamps
   b) Cycles and Turns (progressions with secondary chords – see list)
   c) Symmetrical mono-family
   d) Diminished 7 Progressions
   e) Borrowed chords in Gospel style
   f) Other bass or moving line view
2) 12 Bar Progressions (see list)
3) Chord Scales of 7/11 Pentatonic, 9th Pentatonic, and all sorts of other blues scales (see list)
4) Pedals (also Gershwin)

VII. **IMPRESSIONISTIC**

Main Considerations: 1) Type of tonality and starting “key”. 2) Texture. 3) Meter, rhythm, tempo 4) Harmonic tendencies and modulations. 5) Harmonic devices.

1) 6/9 Pentatonic, /9 [add 9], 6, (major 7, major 9, major 13)
2) Major 7#11 Pentatonic (minor b6/9)
3) 9th Pentatonic, 9th no root, 13th, 13th no root Pentatonic
4) 13sus (ii-V7) family, 7/11 Pentatonic, 7/6/11 Pentatonic
5) Overtone and Whole-tone Dominants (9 b5/+b5 families)

Harmonic Devices:
1) Chord “Scales” and 2-note arpeggios
2) Chord Progressions and harmonic tendencies.
3) Pedals
4) Contrary [sounds] and Switches
VIII. 20TH CENTURY MINOR
Main Considerations: 1) Meter, rhythm, tempo. 2) Key to start in. 3) Harmonic devices. 4) Texture. 5) Modulations or key scheme.

Harmonic Devices:
1) Chord progressions with secondary chords (see list of cycles and turns)
2) Vamps and combined vamps
3) Symmetric mono-family.
4) Moving line or bass view.
5) Chord scales – as in 20th Century Major (in harmonic minor)
6) Contrary sounds (1-to-1, 2-to-1) in any minor scale, and Switches
7) Pedals (ala Gershwin and regular)
8) 12 Bar minor blues

Harmonic minor
Hungarian minor

Gypsy minor

IX. CHROMATIC UNIVERSE CONCEPTS –
EQUAL INTERVAL (Spud Murphy) and 12 TONE THINKING - WANDERING
Main Considerations: 1) Harmonic devices. 2) Textures.

Harmonic Devices:
1) Poly-Contr. [contrary sounds] (bass and triad or group of notes)
2) Any chord or idea in equal interval progressions (also compound patterns such as ½, whole)
3) Free use of sequences.
4) Chromatic “creeping” as begun by Chopin.
5) Pedals with chromatic relations or any type of chords.
6) Lots of entrances, semi-scales entrances, pyramids (because the fewer notes played, the more you can wander)
7) Preceded, replace or follow any diminished 7, diminished, 7b9, with any triad, 7th.
8) Progression of triads in minor 3rds or 5ths compounds:
   open triads D B6, F D6, or D Ab73/4
9) Pedals or Contrary on ½-whole or whole-½ scale.
10) Mixed root relations: Example → Ab – A – Eb – G7 – C#7 – Bb
11) Tri-tonic Scale
12) Parallel harmonization of any scale or melody.
13) Rootacization: continuous change of function.