Modern and Classical Tonality and Rhythm Types
Ted Greene, 1975-04-21

MAJOR “KEY”: DIATONIC and IMPRESSIONISTIC

1. 6/9 Pentatonic, /9 (add9) and Scale, 6 and Scale, Δ7 and Scale, Δ13, Triad

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.

Harmonic Devices: Streams, Chord Scales on Δ7, Triad, /9, 4th chords; Pedals; Contrary motion, Modulation.


2. Modern Chromatic Major

Textures: As above plus Entrances, 3rds, Pinches, Bass-chord, Gliss chords, Hucklebuck, Echo-slide, 1/2 step embellishment ascending or descending, Suspensions, String typewriter (single and double) on any chord.

Harmonic Devices: Streams, Alt. or mixed chord scales, Chromatic relations on Pedals, Contrary runs plus 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 turnarounds. e) Diminished and diminished 7 types. Modulation.

Meters: All above plus jazz swing, waltz, Bossa and Latin.

3. Borrowed Major (i, iv, v are optional) Also II/9 (I, IV are used)

Textures: All.

Harmonic Devices: Streams, Scales, Pedals, Contrary runs, Chord progressions, Modulations.

Meters: All.

4. Modern Mixolydian #1: 9th Chord Penationic, 9th no root, 13th, 13th no root, 7th

Textures: All.

Harmonic Devices: Streams, Pedals, Contrary, Chord progressions, Modulations.

Meters: All.

5. Modern Mixolydian #2: ii7-V7 (ii7-iii7-(IV 7), (V)13 sus Family

Textures: All.

Harmonic Devices: Streams, Pedals, Contrary, Modulations.

Meters: All.

6. Modern Mixolydian #3: Blues (and Gospel) (I7-V7, I-bVII and Others)

Also 7/11 Pentatonic Scale, Tri-tonic Scale

Textures: All.

Meters: All.

Harmonic Devices: Streams, Pedals, Contrary, Pedals, Chord progressions: Vamps, combined vamps, Blues progressions (12 bar), Cycles and Turns, Diminished 7 type.
### 7. **Whole Tone and Overtone Scales and Resources**
- **Textures:** All
- **Meters:** All
- **Harmonic Devices:** Streams, Pedals, Contrary, Progressions, Modulations.

---

### 8. **Whole-1/2 (1/2-Whole) Scale and Resources**
- **Textures:** All
- **Meters:** All
- **Harmonic Devices:** Streams, Pedals, Contrary, (Progressions), Modulations.

---

### 9. **Modern Minor (m6/9 Pentatonic, m6, (m7 family), (Harmonic minor)**
- **Textures:** All
- **Meters:** All
- **Harmonic Devices:** Streams, Scales on Harmonic minor, Pedals, Contrary, Chord Progressions: vamps, chains, reverses, cycles and turns, combined vamps, symmetric mono-family, bass view, switches. Modulations.

---

### 10. **Major 7#11 Pentatonic (m♭6/9)**
- **Textures:** Many
- **Meters:** Many
- **Harmonic Devices:** Streams, Pedals, Contrary, Chord progressions, Modulations.

---

### 11. **Modes (mainly with triads)**
- **Dorian (optional bVI, V, I)**
- **Aeolian (optionlay ii, bII, V)**
- **Phrygian (optional bV, v, V, I)**
- **Aeolian with I (and/or bII)**
- **Phrygian with I**
- **Lydian**
- **Mixolydian with bIII (♭VI)**
- **Textures:** Many
- **Meters:** Many
- **Harmonic Devices:** Scales, Pedals, Progressions, Modulation.

---

### 12. **Wandering**
- **Textures:** All
- **Meters:** All
- **Harmonic Devices:** Chromatic wandering, Any chord or idea in any internal (see separate sheet), Parallelism, Quartal harmony.
1. **PRE-BAROQUE (and MODAL):**
Medieval, Ars antiqua, Ars nova, Early and Late Renaissance, 20th Century Neo-archaic.

**Meters, Rhythms:** Rubato, Chorale types, \( \ddots \) \( \ddots \)

**Harmony:** Strict and free organum, sus, 2’s, fanfares, major and minor triads only ala Alfred Newman, Miklós Rózsa, Max Steiner. Modes – see below at left.

**Textures:** various

2. **BAROQUE (ala BACH, HANDEL, etc.):**
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 – \( \ddots \)’s or \( \ddots \)’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 – \( \ddots \)’s \( \ddots \)’s on 126-168.

   As in #4) on \( \ddots \) \( \ddots \) or \( \ddots \) \( \ddots \) 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. \( \ddots \) \( \ddots \)

7) March – 6/8 or 9/8 on 100 – 126
   (ala Purcell’s “Wedding March”, “Highway Patrol Theme”, etc.

**Harmony:** Diatonic major and minor keys, Secondary chords, Mixolydian of melodic minor, Diminished scale and arpeggios.
3. **ROCOCO-CLASSICAL**
   (ala C.P.E. BACH, MOZART, HAYDN, BEETHOVEN, Some SCHUBERT):

   **Rhythms:**
   See above

   **Harmony:**
   Daring \( \rightarrow \) 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 \((7^b5’s)\) \((b5th substitutes and \(b^2nd\) embellishments\)
   + (Augmented) family;
   Mediant relations and resolutions;
   Horn 5ths,
   + Heroic triad themes

   \((7/6)\)

---

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

Harmonic minor with I (with optional \(b^3\))

\(I_6 \ bII_6 \ bIII_6 \ iv^6 \ v^6 \ bVI_6 \ vii^6\)

\(I \ ii^6 \ iii^6 \ iv \ v \ bVI \ bVII\)