**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, \( \frac{3}{4} \), \( \frac{6}{8} \), \( \frac{9}{8} \), 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

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 – \( \frac{4}{4} \)’s or \( \frac{3}{4} \)’s on 80 or more
   (ala Bach Brandenburgs, Harpsichord concertos)
   In Classical Style: Scherzo or more playful, powerful, passionate rhythms; more syncopation also.
   Example:
   \[
   \begin{array}{c}
   \text{Generally more vigorous,} \\
   \text{heroic style ala symphonies} \\
   \text{of below composers.}
   \end{array}
   \]
5) Lively “3/4” feel – \( \frac{4}{4} \)’s & \( \frac{3}{4} \)’s on 126-168.

With fast \( \frac{4}{4} \) or slow \( \frac{3}{4} \)

As in #4) on \( \frac{4}{4} \) or \( \frac{3}{4} \)

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. \( \frac{3}{4} \)

Children’s feel: \( \frac{1}{4} \) \( \frac{3}{4} \) \( \frac{1}{4} \) \( \frac{3}{4} \) etc., with or without lilt.

7) March – 6/8 or 9/8 on 100 – 126 (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.
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 (7b5’s) (b5th substitutes and b2nd embellishments
         Augmented family;
         Mediant relations and resolutions;
         Horn 5ths,
         + Heroic triad themes
         (7/6)

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 \( \text{\ding{43}} \text{\ding{44}} \text{\ding{45}} \) for \( \text{\ding{46}} \text{\ding{47}} \text{\ding{48}} \)
          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\(^7\)) style
   E) Minor style
5. **MODAL (old and 20th Century Feelings):**

Harmonic Resources:
- 20th Century Ionian
- Aeolian with I (and/or bII) – mix, with bIII (bVI)
- Phrygian with I
- Melodic minor Mixolydian
- Lydian
- Free major and minor triads (see #1 Pre-Baroque)
- Borrowed (ext.) majors (see below)
- Dorian (optional bVI, V, I)
- Aeolian (optional ii, bII, V)
- Phrygian (optional bV, v, V, I)
- Gypsy minor:  Harmonic minor, Hungarian minor, Mix of Harmonic minor (Spanish Gypsy)

Harmonic Devices:  See ROMANTIC

Rhythms:  See ROMANTIC
Textures:  See ROMANTIC

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

Harmonic Resources:
- A) Diatonic major
- B) “Chromatic” major – including Secondary chords, Color chords
- C) Borrowed majors (i, iv, v, II9 optional) (I and IV are used)
- D) Blues (and Gospel) – I7 – V7, I – bVII, 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:
- A) Streams; Chord scales on 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 \(\rightarrow\) 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 \(\rightarrow\) 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,
   \(^b2\)nds, 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: \(A^b\ A\ Eb\ G7\ C#7\ B^b\),
   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, (\(^\Delta7, \Delta9, \Delta13\) (Triads)
   B) \(^\Delta7#11\) Pentatonic (minor \(^b6/9\))
   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\(^b5\), +/\(^b5\))

**Harmonic Devices:**

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

**Rhythms:** All

**Textures:** All
TONALITY AND RHYTHM TYPES (ORGANIZATION FOR IMPROVISATIONAL THINKING)

PRE BAROQUE:
- RHYTHMS: Rubato, Choral Timing, M. N., J., etc.
- HARMONY: Strict or free organum, 8, s.
- FINALES: MAJOR-MINOR TRIADS ONLY
- ALLEGROS: ROMAN ISSUES, MODAL, MAJOR, MAJOR, MAJOR
- TEXTURES: VARIOUS

BAROQUE (J.A. Bach, Handel, etc.):
- A, MAJOR
- C, MINOR
- BAROQUE TEMPOS: (a) Rubato, (b) Typical Classical
- CHORAL:
  - (SLOW): MM=72-80 (M.
  - (MODERATE): MM=100-120 (M.
- CHORAL - LIKE "3"
- LIVELY "4-6/2" FEEL: J's in J's on 3 or more
- LIVELY "4-6/2" FEEL: J's in J's on 3 or more
- LIVELY "4-6/2" FEEL: J's in J's on 3 or more
- LIVELY "4-6/2" FEEL: J's in J's on 3 or more
- LIVELY "4-6/2" FEEL: J's in J's on 3 or more
- LIVELY "4-6/2" FEEL: J's in J's on 3 or more
- LIVELY "4-6/2" FEEL: J's in J's on 3 or more
- MARCH: J's in J's on 3 or more

ROCCO-CLASSICAL (J. C. Bach):
- A, MAJOR
- B, MINOR
- RHYTHMS: See above
- HARMONY: MORE BAROQUE IN GENERAL

MODERN (INCLUDING ELEMENTS OF IMPAR): SYSTEMA, DIATOMIC MAJOR
- HARMONIC RESOURCES:
  - B, CHROMATIC MAJOR
  - C, MAJOR MINOR
  - C, BORROWED MAJOR
  - C, BORROWED MAJOR
  - D, BORROWED MAJOR

MODERN (INCLUDING ELEMENTS OF IMPAR): SYSTEMA, DIATOMIC MAJOR
- HARMONIC RESOURCES:
  - B, CHROMATIC MAJOR
  - C, MAJOR MINOR
  - D, BORROWED MAJOR

IMPRESSIONISTIC (MYSTICAL ORIENTAL, ALL, DURBASSEY, RAWL, MARX, ETC.):
- HARMONIC RESOURCES:
  - A, 6/171, 17/1, 17/12, Etc.
  - B, 7/117, 17/12, Etc.
  - C, 7/171, 17/12, Etc.
  - D, 4/171, 17/12, Etc.

ROMANTIC - TRADITIONAL:
- A, CHORUS, ALLEGRO, SACRED, GREGORIAN
- RACHMANNINOFF
- MODERN: STRAND MEYER, S. BRAHMS, Etc.
- RHYTHMS: ALL.Above Plus WAS, HUMPHREY-BOWDEN (1945), Etc.
- TEXTURES: MELODIC PATTERNS, CHORD HISTORIES, CHORD HARMONIES, Etc.

HARMONIC RESOURCES: LOTS OF COLOR CHORDS, SINGING BAROQUE, CLASSICAL SOUNDS

HARMONIC DEVICES: STREAMS, CHORD SCALES, PEDAL CONT, CHORD PROGRESSIONS

MIXED MEDIA:
- A, DIATOMIC (MAJOR)
- B, COLOR CHORD STYLE (MAJOR)
- C, SECONDARY CHORD STYLE (MAJOR)
- D, II-7 ES TONE II, III, V (MAJOR)
- E, MINOR TONE
FOUNALITY AND RHYTHM TYPES (ORGANIZATION FOR IMPROVEMENTAL THINKING)

4 MODAL
BY STYLE

• FOUR BAROQUE (a la BACH, HANDEL, etc.)
  A. Major
  B. Minor
  Meter: Tempo
  Rhythms: 1/2 times, 4/4
  Chorale: SICILIANO (Aria, Mater dolorosa, etc.)
  Medium: 4/4, 8/8

• BAROQUE (a la BACH, HANDEL, etc.)
  A. Major
  B. Minor
  Meter: Tempo
  Rhythms: 4/4, 3/4
  Chorale: SICILIANO (Aria, Mater dolorosa, etc.)
  Medium: 4/4, 8/8

• ROCCO-CALASSIC (a la CPE BACH)
  A. Major + B. Minor
  Meter: Tempo
  Rhythms: 3/2, 3/4
  Chorale: SICILIANO (Aria, Mater dolorosa, etc.)
  Medium: 4/4, 8/8

• IMPRESSIONISTIC (MYSTICAL, ORIENTAL) (a la DEBUSSY)
  A. Light, fluid, free
  B. Major
  Harmonic devices: Uses color chords, small groups, etc.
  Rhythms: all above plus waltz

MODAL (CA 5TH CENT. FEELING)

• MODAL
  Medium: 4/4, 3/4
  Rhythms: 4/4, 3/4
  Chorale: SICILIANO (Aria, Mater dolorosa, etc.)
  Medium: 4/4, 8/8

MODERN (MODERN FORMULATIONS OF IMPRESSIONISM)

• MODERN
  Medium: 4/4, 3/4
  Rhythms: 4/4, 3/4
  Chorale: SICILIANO (Aria, Mater dolorosa, etc.)
  Medium: 4/4, 8/8

BLUES (GOSPEL)

• BLUES (GOSPEL)
  Medium: 4/4, 3/4
  Rhythms: 4/4, 3/4
  Chorale: SICILIANO (Aria, Mater dolorosa, etc.)
  Medium: 4/4, 8/8

HARMONIC DEVICES:

• Diatonic Major
• Chromatic Major
• Parallel T.S.
• Scale

RHYTHMS:

• All above plus waltz

IMPRESSIONISTIC ( ORIENTAL) (a la DEBUSSY)

• IMPRESSIONISTIC
  Medium: 4/4, 3/4
  Rhythms: 4/4, 3/4
  Chorale: SICILIANO (Aria, Mater dolorosa, etc.)
  Medium: 4/4, 8/8

HARMONIC DEVICES:

• Uses color chords, small groups, etc.
• Rhythms: all above plus waltz

ROMANTIC - TRADITIONAL

• ROMANTIC - TRADITIONAL
  Medium: 4/4, 3/4
  Rhythms: 4/4, 3/4
  Chorale: SICILIANO (Aria, Mater dolorosa, etc.)
  Medium: 4/4, 8/8

HARMONIC DEVICES:

• Uses color chords, small groups, etc.
• Rhythms: all above plus waltz

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• Uses color chords, small groups, etc.
• Rhythms: all above plus waltz

BALANCE, MOVEMENT, FORM, MELODY, CHORDS, HARMONY, TEXTURE.