Tonality Types for Solo Guitar
(Dealing more with Norms than Exceptions)
Ted Greene, 1975-03-25

MAJOR

1) Baroque (ala Bach, Handel)
   A. Rhythm (Meters and tempos actually):
      1) Rubato – M.M. 72-80
      2) Chorale – (slow 72-80, medium slow 84-92, medium 96-100) in 2/4, 3/4, 6/8 ←“Jesu”
      3) Lively “4” Feel –  &  on 80-88 or more. (2/4, 4/4)
      4) Lively “3/4” Feel – &  on 126-168 or more. (3/4)
      5) Lively “3” Feel – 6/8 time on 92-120
      6) March – 6/8 time on 100-126
   B. Harmony – Diatonic, Secondary Harmony, Diminished Scale.
      Also used Mixolydian of Melodic Minor

2) Early Romantic (ala Mozart, Beethoven, Schubert)
   A. Rhythm: As in Baroque, also 7) Minuets with Lilt, or slow “3” feel (“Minuet in G” and “Moonlight Sonata”)
      3) in 72-84 Development of rhythms that are much more
         playful, passionate, powerful than Baroque.
      4) and 5) in Scherzo Also more syncopation.
   B. Harmony: As in Baroque plus Borrowed Triads, 7ths; Secondary chords of more remote keys;
      Modulation to all keys; lots of diminished 7’s with new resolutions; lots of augmented chords;
      lots of +6th’s mediant relationships, Horn 5ths more often.

3) Late Romantic (ala Chopin, Liszt, Grieg, Tchaikovsky, Wagner)
   A. Rhythm: Extensive use of Rubato; also Chorale; March; limited use of Baroque type lively feels
      except for certain composes like Tchaikovsky; emergence of 8) Waltz.
   B. Harmony: As above; also emergence of 6th, 7/6, 7+, m6, m, (m6/7); more free use of +6ths;
      Chromatic Wandering; b5th substitute and b2nd Embellishment used more frequently.

4) Impressionistic (ala Debussy, Ravel, Film Composers like Max Steiner)
   A. Rhythm: Again, extensive use of Rubato; temporary animated 2/4, 3/4, 6/8 feels.
   B. Harmony: Triads only occasionally; emergence of lots of new kinds of chords →
      Vocabulary consists of 9 main families:
      Major ext., Major 7#11 (Pentatonic), 9th, 13th, 13sus, 13#11,
      9b5 (9+), m6(9), m7. [9b5 and 9+ and families sound the same but function differently.]
      See Impressionist Sheet.
      (Also use of Ancient modes again.)
   Any of the 9 families (or sub-families within the families) can be lingered upon.
   Many of the families are built on Pentatonic scales, exotic-mystical chords
5) **20th Century Romantic** (ala Max Steiner and other film composers)

A. Rhythm: Rubato, Chorale, (9) Horizontal Walks (\[music\]) 10) Bounces
(See themes from “Gone with the Wind” and other movies.)
Happy or Romantic 6/8, Marches, Waltzes, snatches of animated 2/4, 3/4 as in Baroque,
11) Swing, 12) Bossa, and Latin Rhythms

B. Harmony:
1) Mostly diatonic triads, Pedal chords, 6ths, 7ths, /9ths (add 9), V7/6,
Appoggiatura chords: /9sus, sus4, 7/6 sus (possibly some extensions as below).
Ala one theme of “So Big”, “Hanging Tree”, Big Country” “The Magnificent Seven.”
2) More emphasis on diatonic 7ths, 9ths, 7/11s, 11ths, 13ths, 13sus, 6/9 (on ii, IV), 6/11,
6/9/11, (13/11), /9ths, 7/6’s, 6ths.
3) Combining 1) with Color chords, Extended Color chords, Secondary chords, Extended
Secondary chords, Borrowed chords, Extended Borrowed chords, or any combination of
these.
4) Combining 2) with same.
5) Aeolian with Borrowed I (and/or bII) – Triads, Extensions.
6) Phrygian with Borrowed I – Triads, Extensions.
7) Lydian mode – Triads, Extensions.
8) Diminished, diminished 7 types – some are included in Color chord types.
9) Extended (or plain) Borrowed majors only (optional: iv7, v7)
10) Blues (ala Gershwin) – include I7-V7, I bVII (see IV part of “Willow Weep for Me”)
11) ii7-V7 (Modern Mixolydian) also ii7 iii7 or reverse.
12) Whole-Half (Half-Whole) scale chords and intervals.
13) Wandering.

Also with Aeolian and I: Mixolydian with bIII (bVI)
Also with Phrygian and I: Spanish Gypsy scale (Mixolydian of Harmonic Minor)
Harmonic Minor with I: I, ii°, iii°, iv, bVI, bVII

**MINOR**

1) **Dorian** (optional bVI, V, and I at cadences)
A. Rhythm: Possibly all 12 rhythms [listed above in yellow highlight]
B. Harmony: Triads, Extensions

2) **Aeolian** (optional ii, bII, V, and I at cadences)
A. Rhythm: As above.
B. Harmony: As above.

3) **Phrygian** (optional bV, v, V, I)
A. Rhythm: As above.
B. Harmony: As above.

4) **Baroque Minor**
A. Rhythm: As in Baroque Major
B. Harmony: As in Baroque Major
5) **Romantic Minor**
   A. Rhythm: As in Early Romantic, Late Romantic [*listed above*]
   B. Harmony: As in Early Romantic, Late Romantic [*listed above*]

6) **Impressionistic Minor #1**
   A. Rhythm: See 4) [*listed above*]
   B. Harmony: minor 6, minor 6/9 Pentatonic, (and whole m6 family)

7) **Impressionistic Minor #2**
   A. Rhythm: As above
   B. Harmony: Minor b6/9 Pentatonic

8) **20th Century Minor**
   A. Rhythm: As in 5) [*listed above*]
   B. Harmony:
      a) minor 6 family as tonic
      b) minor 7 family as tonic
      In either situation, using all available resources including diatonic (of all scales and modes), Triads, Extensions, Color chords, Extended Color chords, Secondary chords, Extended Secondary chords.

9) **Gypsy Minor** (offshoot of Romantic Minor)
   A. Rhythm: As above
   B. Harmony: Lots of free use of Harmonic and Hungarian Minors

Organum (strict and free) also sus, 2’s
Parallelism
Fanfares,
Quartal Harmony
4-Note Arpeggio of $\Delta 7, 6, /9$
7/11 Pentatonic Scale
Tri-tonic Scale
Gospel

All Tonality Types (where applicable) in:
1) Streams
2) Chord Scales (diatonic, altered, mixed, broken in various ways)
3) Pedals
4) Vamps (chains, reverses)
5) Chord Progressions
6) Modulation (not only changing keys, but also, or instead, changing tonality *type*)
7) Contrary Motion Sounds and Pyramids
TONALITY TYPES (dealing more with norms than exceptions) for Solo Guitar

MINOR

1. **Dorian (optional ex. vi, vii, vi, i)**
   - A. Rhythm: Mostly flat 2, 5, 5, 2 at lower
   - B. Harmony: Triads, Extensions

2. **Aeolian (opt. ii, b ii, b iii, i at opening)**
   - B. Above

3. **Phrygian (opt. b V, V, i)**
   - B. Above

4. **Baroque Minor**
   - A. Rhythm: 8, 3, 2, 5, 2, 8, 5, 2 at lower
   - B. Harmony: " " "

5. **Romantic Minor**
   - A. Rhythm: 8, 3, 2, 5, 2, 8, 5, 2 at lower
   - B. Harmony: " " "

6. **Impressionistic Minor #1**
   - A. Rhythm: 8, 3, 2, 5, 2, 8, 5, 2 at lower
   - B. Harmony: 5, 2, 8, 5, 2 (including some modal)

7. **Impressionistic Minor #2**
   - A. as above
   - B. Harmony: 5, 2, 8, 5, 2 (including some modal)

8. **20th Century Minor**
   - A. Rhythm: Flat 2, 5, 2, 8, 5, 2 at lower
   - B. Harmony:
     1.Modal family tonic
     2. Mix 8, 3, 2, 5, 2, 8, 5, 2
     3. Any other optional
     4. Extension
     5. Combination

9. **Gypsy Minor (essential of Romantic Minor)**
   - A. Rhythm: Flat 2, 5, 2, 8, 5, 2
   - B. Harmony: 5, 2, 8, 5, 2 (including some modal)

ALL TONALITY TYPES (Xenharmonic) in:

1. **Scales**
2. **Chord Scales**
3. **Pedals**
4. **Vamps**
5. **Chord Progressions**
6. **Modulation**
7. **Contrary Motion**

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**Baroque** (a.l. Bach, Handel): Rhythm: 8, 3, 2, 5, 2, 8, 5, 2 at lower
- Baroque: Triads, Extensions

**Late Romantic** (a.l. Chopin, Liszt, Kabalevsky, Wagner):
- Rhythm: 8, 3, 2, 5, 2, 8, 5, 2
- Chromatic: 6, 3, 7, 5
- Chromatic: 6, 3, 7, 5
- Chromatic: 6, 3, 7, 5
- Chromatic: 6, 3, 7, 5
- Chromatic: 6, 3, 7, 5

**Impressionistic** (a.l. Debussy, Ravel, P. Elgar):
- Rhythm: 8, 3, 2, 5, 2, 8, 5, 2
- Chromatic: 6, 3, 7, 5
- Chromatic: 6, 3, 7, 5
- Chromatic: 6, 3, 7, 5
- Chromatic: 6, 3, 7, 5

**20th Century Romantic** (a.l. Steinberg, other friends): Rhythm: 8, 3, 2, 5, 2, 8, 5, 2
- Chromatic: 6, 3, 7, 5
- Chromatic: 6, 3, 7, 5
- Chromatic: 6, 3, 7, 5
- Chromatic: 6, 3, 7, 5
- Chromatic: 6, 3, 7, 5

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**Dorian** (optional ex. vi, vii, vi, i)
- A. Rhythm: Mostly flat 2, 5, 2, 8, 5, 2 at lower
- B. Harmony: Triads, Extensions

**Aeolian** (opt. ii, b ii, b iii, i at opening)
- B. Above

**Phrygian** (opt. b V, V, i)
- B. Above

**Baroque Minor**
- A. Rhythm: Mostly flat 2, 5, 2, 8, 5, 2 at lower
- B. Harmony: " " "

**Romantic Minor**
- A. Rhythm: Mostly flat 2, 5, 2, 8, 5, 2 at lower
- B. Harmony: " " "

**Impressionistic Minor #1**
- A. Rhythm: Mostly flat 2, 5, 2, 8, 5, 2 at lower
- B. Harmony: 5, 2, 8, 5, 2 (including some modal)

**Impressionistic Minor #2**
- A. as above
- B. Harmony: 5, 2, 8, 5, 2 (including some modal)

**20th Century Minor**
- A. Rhythm: Mostly flat 2, 5, 2, 8, 5, 2 at lower
- B. Harmony:
  1. Modal family tonic
  2. Mix 8, 3, 2, 5, 2, 8, 5, 2
  3. Any other optional
  4. Extension
  5. Combination

**Gypsy Minor (essential of Romantic Minor)**
- A. Rhythm: Mostly flat 2, 5, 2, 8, 5, 2
- B. Harmony: 5, 2, 8, 5, 2 (including some modal)