Tonality Types
(Modulation & Tonality Transitions are Very Important)

Ted Greene, 1975-10-10 and 12
(Material arranged according to how to think when playing)

1) **Organum, Gray Harmony** (intervals of 5ths, 4ths, 2nds, and octaves; rarely others)
   Rhythms: rubato, marches
   - Parallel harmonization of melodies (in any mode or scale) using any perfect interval or combinations (chords).
   - Random use of perfect intervals or combinations
   - Fanfares with gray harmonies
   - Soprano pedal (Root) with 5ths in Aeolian (optional: bII, ii, vi) (bV)
   - Soprano pedal (Root) with 4ths in Aeolian (optional: bII, ii, vi) (bV)
   - Soprano pedal (Root) with any other gray harmonies (same options as above)
   - Soprano pedal (5th) with all above sounds (optional: also iii)
   - Soprano pedal 5th & Root, Root & 5th or other double pedals with above sounds
   - Bass pedal (Root) with 4ths, 5ths, or any other gray harmonies
   - Bass pedal (Root & 5th) with 4ths, 5ths, or any other gray harmonies
   - Bass pedal (5th & Root) with 4ths, 5ths, or any other gray harmonies
   - “Sandwich” double pedal (Root & Root) as usual
   - “Sandwich” double pedal (Root & 5th) as usual
   - Miscellaneous other degrees used as miscellaneous (above) pedal types
   - All pedals: ascending, descending, or broken

2) **Minor b6/9 Scale Tonality** (easy transit to synonym tonality (maj7#11) \(\leftrightarrow\) see page
   Rhythm: rubato with textures, also 4/4 march.
   - Single-note melodies and melodic patterns (textures) \(\leftrightarrow\) see page
   - 2-note “3rds”; 2-note “4ths”, 3-note \(\{3^5_R\}\) diatonics; also \(\{8^5_R\}\) but with necessary right-hand break-up.
   - Pedals (Root or 5th): ascending, descending, or broken
   - Soprano pedals with “3rds” or “4ths”
   - (Root) Bass pedal with “3rds” or “4ths”
   - Root & 5th, or Root & Root Sandwich pedals with “3rds” or “4ths”
   - Contrary from unison
   Option: sustain some voice (which then becomes an inner or bass voice)

3) **Dorian**
   Rhythms: rubato, 6/8 with or without lilt, 4/4, march.
   - Dorian vamp...IV (3- or 4-note)
   - Same with soprano pedal of Root, 5th, Root & 5th, or 5th & Root.
   - Soprano pedal (Root) with closed triads: R in bass, \(6's\), i-IV
   - Soprano pedal (Root) with open triads: R in bass, i-IV
   - Double-Soprano pedals
   - Root & 5th Sandwich pedal with close triads (3rd in bass) or 6th’s or i-IV
   - Root & Root Sandwich pedal with 6th’s or i-IV
   - Bass pedal (Root) with all close, open triads, 6ths, i-IV
   - Bass pedal (5th) with all close, open triads, 6ths, i-IV
• Alternate Root & 5th bass pedal with all close, open triads, 6ths, i-IV
• All pedals: ascending, descending, or broken
• Chord scales
• Various chord forms with inner pedals
• Contrary from odd and even intervals in 1-to-1 (or either voice in 2-to-1)

4) Aeolian (options: bII (Phrygian), ii, V, II)
   Rhythms: rubato, 6/8 with or without lilt, 4/4, march, 3/4
   i-v, i-v-VI-(iiº)-V
   i-v-VI-III-iv-i-iiº-V
   • All pedals: ascending, descending, or broken
   • Bass pedal (Root) with closed and open triads, 743, 6ths, 3rds
   • To a lesser extent: 5th in bass, alternate Root & 5th, anchors
   • Soprano pedal (Root) with closed and open tirades, 6ths, 3rds, and others
   • Soprano pedal (5th) with closed and open tirades, 6ths, 3rds, and others
   • Double-Soprano pedal (Root & 5th or 5th & Root) with closed and open tirades, 6ths, 3rds, and others
   • Inner pedals: Root & 5th inside of 6ths, 10ths, various others
   • Sandwich pedals: Root & 5th with close triads, 6ths, 3rds
   • Sandwich pedals: Root & Root with close triads, 6ths, 3rds
   • Contrary sounds (remember about options)
   • Chord scales (remember about options)
   • Vamps (with and without options)
   • Chord progressions: bass or Root progression view

5) Phrygian Major (options: i, iiiº, VI+, bII7, bIIb5, (V7b5), bvi, bVII7, iiº)
   (hi-note chord, chord scale descending from bII7)
   Rhythms: rubato, 4/4, march, 6/8, 3/4
   • Pedals: ala Johnny Smith “Michelle”,
   • “Young Man with Horn” pedals
   • Single-note melodies and melodic patterns
   • Vamps: I-bvii | I-bvii6 (vø7) | I-bvii7 | I-bII | I-bII7 | I-bIIb5 (V7b5) | I-V7b7 (or V7#5 to 7b5 or ?)
     (or reverse these) | I-bvi(6) | I-bVII7 |
   • Pedals: ascending, descending, and broken
   • Bass pedal (Root) with closed and open triads, 6ths, 3rds, 743
   • Bass pedal (5th) with closed and open triads, 6ths, 3rds, 743
   • Bass pedal (alternate) with closed and open triads, 6ths, 3rds, 743
   • Bass pedal (5th anchor) with closed and open triads, 6ths, 3rds, 743
   • Bass pedal (4th) with closed and open triads, 6ths, 3rds, 743
   • Soprano pedal (Root) with closed and open triads, 6ths, 3rds, 743
   • Soprano pedal (5th) with closed and open triads, 6ths, 3rds, 743
   • Soprano pedal (Root & 5th or 5th & Root) with closed and open triads, 6ths, 3rds, 743
   • Sandwich pedal (Root & 5th) with closed triads (6 & 64), 6ths, (3rds)
   • Sandwich pedal (Root & Root) with closed triads (6 & 64), 6ths, (3rds)
   • Contrary sounds
   • Chord scales first inversion: I-bII-bIII-ivº-vº-bviº-viiº | i-iiº-iiiº-iv-v-bVI-bVII
6) **Aeolian Major** (options: iii\(^o\), V, ii) (svn with borrowed major in 20th century)
   - Rhythms: rubato, 6/8 with or without lilt, 4/4, march, 3/4
     - Vamps: I-v | (I-\(b\)VI or I-iv or I-\(b\)VII)
     - Pedals as above: Root & 5th, Sandwich, Pedal with added melodies using \(b7\)
     - Contrary sounds
     - Chord scales
     - “Borrowed Major” progressions
     - I-VII with bass pedal

7) **“Biblical Renaissance” Melting Pot** (major and minor)
   - Rhythms: as above
     - Fanfare
     - Major and minor horn 5ths
     - Progressions (major and minor)
     - Symmetric progressions

8) **Lydian**
   - Rhythms: rubato, 4/4, march, 6/8 (lilt)
     - Pedals: ascending, descending, and broken
     - Bass pedal (Root) with 3rds, 6ths, I-II, 4ths, 5ths, contrary
     - Bass pedal (5th) with 3rds, 6ths, I-II, 4ths, 5ths, contrary
     - Bass pedal (alternate) with 3rds, 6ths, I-II, 4ths, 5ths, contrary
     - Bass pedal (anchors) with 3rds, 6ths, I-II, 4ths, 5ths, contrary
     - Inner pedal (Root) with 6ths, 10ths, miscellaneous chords
     - Scales with suspension
     - Soprano pedal
     - \(\frac{6}{4}\) Triad Anchor
     - 3rd Anchor

9a)

9) **Baroque (Major and Minor)** (also Mixolydian of melodic minor)
   - Also consider harmonic rhythm
   - Rhythms: Rubato, chorale in 4/4, 3/4, 6/8

   3/4: \(\begin{array}{cccc}
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   4/4: \(\begin{array}{cccc}
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   6/8: \(\begin{array}{cccc}
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   March: 6/8
   9/8 is optional
• Single-note melodies (including diminished 7th sounds)
• “Held-note” exercises
• Broken chord scales and harmonic patterns
• Pedals: ascending, descending, and broken
• Soprano pedal (Root) with 3rds, 6ths, 10ths, closed, open, and wide open (3rd in bass only) triads
• Soprano pedal (5th) with 3rds, 6ths, 10ths, closed, open, and wide open (3rd in bass only) triads.
• Soprano pedal (Root & 5th) with 3rds, 6ths, 10ths, closed, open, and wide open (3rd in bass only) triads.
• Soprano pedal (5th & Root) with 3rds, 6ths, 10ths, closed, open, and wide open (3rd in bass only) triads.
• Inner pedal (Root) with 6ths, 10ths, various chords
• Inner pedal (5th) with 6ths, 10ths, various chords
• Bass pedal (Root) with 6ths, 3rds, 10ths, closed and open triads, progressions
• Bass pedal (5th) with 6ths, 3rds, 10ths, closed and open triads, progressions
• Also Bass and Inner [voice] with various
• Sandwich pedal (Root & 5th) with 6ths, 3rds, closed triads
• Sandwich pedal (Root & Root) with 6ths, 3rds, closed triads
• (Optional: Mixolydian Sandwiches)
• Try pedals on other degrees too.
• Vamps:  I-IV | V-I | V7-I | I-IV-(I)-V-I | I-V-(I)-IV-I |
• Adjacent degrees
• Chord Scales
• #iv7-1
• Similar in minor keys, also iv0- i | bvi0-i | i-iv6 or 7 |
• II7b9-V or fragment.
• Progressions:
  o Bass view (ascending, descending, or broken [leaps]) diatonic or chromatic
  o Diatonic cycles of 4ths (start on V, I, IV and in minor)
    a) closed triads, b) open triads, c) combinations,
    d) 4-note triads, e) 4-noters & 7ths, f) 7ths only
  o Streams or Switches possible on all above
  o Cycles of 4ths with secondary chords
  o Other progressions with secondary chords
  o Main progressions with diatonic chords (voice-leading and non-voice-leading)
  o 1st Inversion following root position triads on same bass (using any symmetric pattern)
  o Internal tonicization
  o Pedal and appoggiatura 6’s
  o Building bass 1st on any progression formula
  o Harmonic tendencies view
  o Contrary thinking: switches and others
  o Counterpoint,
  o Pyramids,
  o Announcing one voice then all
  o Trick canons
10a) **Classical and Romantic (Major and Minor)**  
Rhythms: as in Baroque, but also waltzes,  
\[\begin{align*}  &\text{\begin{tikzpicture}[baseline=(x.base)]\node (x) at (0,0) {\textbf{\textbullet}};\end{tikzpicture}} \end{align*}\]  
also more powerful 4/4’s with dynamics and accents  
- Basically, Baroque sounds can be used *in moderation*  
- Chord progressions with borrowed or color chords:  
  - a) Vamps  
  - b) Other root progressions  
  - c) Replacing preceding or following diatonic or secondary chords with borrowed or color chords  
  - d) b5th substitute and b2nd embellishment  
  - e) Mediant relations and generally free harmonic tendencies  
  - f) Chromatic flux technique (ala Chopin) and wandering  
- Contrary Sounds: chromatic and semi-chromatic contrary [motion];  
- Switches  
- More extensive use of chromatic tones in melodies  
- Mixed Root relations: example: \(A_b, A, E_b, G7, C#7, B_b\)  
- Gypsy minor sounds  
- Some chromatic pedal sounds (see 20th Century urban)  
- Rhythmic transitions

11) **20th Century Romantic (Major)** (see supplement)  
Rhythms:  
- Rubato,  
- Bouncy horizontal walk and other 4/4 (Dixieland, “[My] Mammy”,  
  “Surrey [with the Fringe on Top]”)  
- 3/8 with or without lilt  
- Waltz with or without lilt  
- March with or without lilt  
- Slow jazz swing  
- Fast jazz swing  
- Jazz waltz  
- 3/4  
[Also Rhythmic displacement of at least one factor:  
Textures:  
- Chord - hi-note  
- Alternates  
- Broken chords  
- Teams and delays  
- Harmonics  
- Pinch harmonics  
- 3-note pinches  
- Entrances (ascending or descending, scale or 1/2 step embellishment)  
- Ascending or descending (and variations)  
- Melody on streams  
- Bass then chord  
- Switches  
- Held-Note sounds are very similar  
 Different melody types: 1) common tone, 2) ascending, 3) descending, 4) patterns
11) **(continued)**

- Chord scales of 7ths, some triads (ascending, descending, leaps)
- Harmonic patterns (with or without rhythmic displacement)
- Streams (with or without melodies)
- Pedals: (ascending, descending, or broken); try on different degrees than Root and 5th also
  a) Soprano pedal (Root) with closed and open (R or 3 in bass) triads, small density 7th’s (R in bass), 6ths, 10ths, 3rds.
  b) Soprano pedal (5th) with closed, open, and wide open (3rd in bass), Triads, small density 7ths (R or 3rd in bass), 6ths, 10ths, 3rds, top 3-noters of #17th
  c) Soprano double pedals (5th & Root) with closed triads (3rd in bass), and 6ths.
  d) Bass Pedal (Root) with closed and open triads, small density 7ths (except 3rd in bass), 6ths, 3rds, 10ths, 5ths, 4ths, close har. 7ths, bottom 3 notes of #17ths. (Likewise, Bass and inner pedal)
  e) Bass pedals (5th) with closed and open triads, small density 7ths (5th in bass), close har. 7ths, bottom 3 notes of #16, 6ths, 3rds, 10ths, 5ths, 4ths
  f) Anchors (5th or 4th interval) with some sound
  g) Inner Pedal (Root) with 6ths, 10ths, various chords, 4ths
  h) Inner Pedal (5th) with 6ths, 10ths, various chords, 4ths
  i) Sandwich Pedal (Root & 5th) with 6ths, 3rds, closed triads, 4ths, 5ths
  j) Sandwich Pedal (Root & Root) with 6ths, 3rds, closed triads, 4ths, 5ths
  k) Likewise in Mixolydian with both types of sandwiches

11a) **(Chain) Vamps (and reverses):**

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ii7-V7 (normal and “Max Steiner” types); also Dorian sounds
11ii7-11i7 (IVΔ7-11i7) | IVΔ7-11ii7-(V7) | [I-IV | (ii7)-V7-I | ]
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[Also include letters b), e), h), and k) from above #11)]

11) **(continued)**

- Progressions:
  1) Bass view progression (ascending, descending, or broken)
  2) Diatonic Cycles of 4ths (start on V, I, or IV)
    a) 4-note triads and 7ths
    b) 7ths only. Also other Baroque types
  3) Root Progression view (option: build bass 1st)
  4) Symmetric progressions (moving line progressions)

11b) **Secondary Chords** (may replace, follow, or precede diatonic chords (even in chord scales).
(Use in moderation, and don’t use highly extended chords too much in this style):

- Root Progression view
- Bass view
- Semi-classical variations of iii (III)-VI-ii (II)-V (chromatic basses are common)

11) **(continued)**

- **Contrary Sounds** (from all odd and even intervals in 1-to-1 and 2-to-1; start with diatonic sounds, then add Secondary or Color chords “later”)
- Diatonic Contrary around pedals (1-to-1, 2-to-1) — all degrees.

11c)

- Switches
- Color Chord Progressions (as in 19th century but also a moderate use of more extended sounds:)

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Vamps
Other Root Progressions
Replacing, preceding, or following diatonic or secondary chords with color chords
Progressions using diminished 7ths or diminished triads

11d)
- Borrowed chords (mixed modes) (mainly $\flat$VI, $\flat$III, $\flat$VII, [(bII)])
- Chord progression (Root progression view)
- Vamps
- (Chord scales)
- Pedals
- Contrary Sounds

11e)
- American Gospel Progressions: Start with diatonic, then use other devices.
  (example: “Lucky Ol’ Sun”)

12) **20th Century Urban (Major) or Modern**
Rhythms: as above, also Bossa.
Textures: as above.
[Any harmonic device listed above, but not here can be used (in moderation) as a foil.]
- Single-note melodies and melodic patterns
- Chord scales of 4th chords (3-note, 4-note, 4-note with extensions,
  (5-note, 5-note with extensions), add 9’s
- Altered chord scales
- Streams (really a texture)
- Chord progressions (see melody types):
  - Vamps
  - Variations on ii-V-(I)
  - Short progressions using color chords
  - Short turnarounds
  - Symmetric – mono family types
  - Moving line types (or bass view)
  - Combined vamps
  - Long turnarounds and cycles
  - Some symmetric progressions
  - Borrowed chords: progressions, chord scales, pedals, contrary, vamps.
- Pedals: (ascending, descending, or broken)
  - 1) Bass with chromatic or semi-chromatic minor 3rds, major 3rds, 4ths, #4ths, 5ths,
    minor 6ths, major 6ths, minor 10ths, major 10ths.
    All closed and open triads, 3- and 4-note.
    4th chord structures, some 7ths, also bass and inner
  - 2) Soprano pedal (or double) with same
  - 3) Interval stacking: bass view
  - 4) Interval stacking: soprano view
  - 5) Sandwiches with above
  - 6) Inner pedal with chromatic 4ths, #4ths, 5ths, minor 6ths, etc. in 1-to-1 or 2-to-1.
  - 7) Bass pedal with chromatic or semi-chromatic contrary
  - 8) Soprano pedal with chromatic or semi-chromatic contrary
12a) Chromatic Universe Concepts – Equal Interval and 12-Tone thinking

- Poly-contrary (bass and triads or group of notes)
- Chromatic or semi-chromatic contrary from all odd or even intervals (1-to-1, 2-to-1)
- Chromatic or semi-chromatic contrary around pedal 4 (1-to-1, 2-to-1)
- Any chord or idea in equal interval progressions (also compound patterns such as 1/2-whole) with or without voice-leading, substitute tones, etc.
- Precede, replace, or follow any diminished 7, diminished, or 7♭9 with any triad or 7th.
- Progression of triads in minor 3rds or ♭5ths;
  compounds: open triads – D B♭6, F D♭6 or D Ab7♭3, F B7♭3
- Pedals or Contrary on 1/2, whole or whole, 1/2 scale
- Wandering: lots of entrances, semi-scale entrances, pyramids (because the fewer notes played, the more you can wander)
- Parallel Harmonization of any scale or melody
- “Rootacization”: continuous change of function
- Tri-tone scale
- Embellishment and substitution principles and “leading tone” embellishments

13) Impressionistic, Exotic, Oriental

- Rhythms: rubato, happy 4/4, happy 6/8, happy 3/4, march
- Textures: See list [for #11]

1) Major 6/9 pentatonic (m7/11)
   a) Single-note melodies and melodic patterns (textures - also see list for #11), also “harmonics”
   b) 2-note “3rds”, “4ths”, many other chord scales
   c) Chord progressions (“tonality” progressions)
   d) Pedals:
      Soprano pedal (5th, 5th & Root, Root, Root & 5th, 6, 9, 3)
      Bass Pedal (any note or notes) and any 2 or 3 notes.
      Various anchors
      Various sandwiches
   e) Contrary from all intervals (with or without inner pedal)
   f) Contrary with any pedal type

1a) Add 9th (as above)
1b) 6th (as above)
1c) Major 7th (as above)
1d) Triad (as above)

2) Major 7#11 Pentatonic (also major 7#11, 6/9#11, major 9#11, major 13#11)
as above

3) 9th Pentatonic (also 9th no root, 13th)
as above – do diatons as above

4) 13#11, #11, 9♭5, whole-tone scale
   as above, also chords in 3rd interval and streams

4a) Augmented family – likewise

5) 13sus, 11 – as above where applicable

6) Minor 6/9 Pentatonic (m6) (m6/∆7, minor ∆7, m6/9/∆7, m6/11)
as above; triad

6a) Minor b6/9 Pentatonic. As above.

Lots of 20th century major and minor sounds and impressionistic sounds overlap

14) **20th Century Minor**
Rhythms and Textures: as at [#12]
- Single-note melodies and melodic patterns - in harmonic, melodic, natural, Dorian, Phrygian, Hungarian
- Chord scales of 7ths, some triads, 4th chords - in harmonic, melodic, natural, Dorian, Phrygian, Hungarian
- Streams (voicings: ala 19th century and also modern ones (“4thy”, altered., extensions)
- Chord progressions: (voicings: ala 19th century and also modern ones (“4thy”, altered., extensions)
- Vamps
- Variations on ii-V-(i)
- Short progressions using color chords
- Short turnarounds
- Symmetric - mono family types
- Moving line types (on bass view)
- Combined vamps
- Long turnarounds and cycles
- Switches
- Contrary - as in major (in any minor scale or combinations)
- Pedals - as in major (in any minor scale or combinations) (also Gershwin chromatic inner voice type)
- All chromatic universe concepts where applicable
- Minor blues

15) **Blues** (and Gospel, some country sounds)
Rhythms: Rubato, slow swing, fast swing, 6/8 Gospel, jazz waltz
Textures: ?
- Single-note melodies
- Chord progressions:
  - Vamps
  - Short progressions
  - Short turnarounds
  - Satellite 12 bar
  - Moving line or bass view types
  - Combined vamps
  - Long turnarounds and cycles
  - Borrowed chords in Gospel style
  - Open triad borrowed chords
  - 12-Bar Progressions
    - Dominant 7th ext.
    - ii-V types (with ext.)
    - I-V
    - Major
    - GVE [George Van Eps]
    - Lenny Breau
Bluesette
- Riffs like “Rock House” or “Blue Monday”
- Parallel
- Close harmony (Western swing)
- Counterpoint
- Gershwin (I - V+ - v - V+)

Original Gospel progressions
- “Swing Low” progression
- “Zipadee” progression
- Sub-dominant connection like “Young Man with Horn” (also, slight use of parallel minors)
- [George] Benson 7b9
- Sliding 6ths
- “Birth of the Blues” type

15a) **Minor Gospel**
- Chord scales of (2, 3, 4 notes) 7/11 Pentatonic, 9th Pentatonic, and other hybrids; also from other blues scales (see list)
- Pedals - ala Gershwin (major and minor)