Harmonic Devices

Ted Greene, 1975-10-12

Devices on V7:

- 1) Extensions, suspended, and altered V's
- 2) bII's
- 3) Back-cycle on these
- 4) (minor 7+)
- 5) IRR sequences [irregular sequences]
- 6) Symmetric harmony
- 7) + cycles
- 8) bII majors
- 9) Subdominant (see below)

Devices on ii:

- 1) Extensions
- 2) m7b5 (m6, 13, etc.)
- 3) (m6 family)
- 4) m7 up a b3rd (symmetric harmony, also bvi)
- 5) m7+ family
- 6) m, m⁴7, m7, m6 device

Symmetric Harmony (in minor 3rds):

- 1) 7b9, 7#9, 13b9, 13#9
- 2) 7, 7/6, 9, 13, 11, 13sus
- 3) 7b5, 9b5, #11, 13#11
- 4) m6, m7b5, m/9, m7, m7+ families

Wandering: [7b9] to:

All 7ths, $^{\circ}7$'s (m9's), m7, m6, diminished, pure major & minor, 9th (with root too), m6/9, m $^{\circ}7$, m $^{\circ}7/9$, 7 $^{\circ}5$, 9 $^{\circ}5$, 7/6, etc.

More Complete Back-Cycling List (view minor tonic as vi)

- 1) Precede I with:
 - a) Any diatonic root
 - b) All above V7 devices
 - c) Any subdominant (chords on ii, iv, bvi, vii major, minor, dominant, and extensions of those, and altered (7b9, etc.)
 - d) ii-V's in m3rds
 - e) Descending or ascending "scalular" back-cycling.
 - f) Also: $i IV \flat ii \flat VI$, #iv VII, vi II
 - g) $\flat III \flat VI \flat VII$
 - h) $V^+ I^+$

- 2) <u>Precede ii with</u>:
 - a) Any diatonic root
 - b) (iii) VI, $(\flat vii) \flat III$, v or V to VI
 - c) ii-V's in m3rds like: $\flat ii \flat V$, $\flat v ii \flat III$, v I, iii VI
 - d) bIII major and extensions; also key of bIII
 - e) i IV7 (treating ii as temporary iii)
 - f) Other ii V's in m3rds: vi II, I IV, $\flat iii \flat VI$, #iv VII
 - g) iv, biii
 - h) Chromatic descending ii V's in either row
 - i) Descending or ascending scalular back-cycling.
 - j) iv−♭VII
 - k) *b*VII to ii triads
 - 1) VI+
 - m) Parallel m7's
- 3) Precede iii with:
 - a) Any diatonic root
 - b) ii V, $iv \flat VII$, $\flat vi \flat II$, vii III
 - c) #iv VII, vi II, i IV, (viii bvi)
 - d) V − I
 - e) V+, (I+)
 - f) Descending or ascending scalular back-cycling
 - g) Parallel m7's
- 4) Precede IV with:
 - a) Any diatonic root
 - b) V I, $\flat vii \flat III$, $\flat ii \flat V$, iii VI
 - c) $\flat vi \flat II$, vii III(7), ii V, $iv \flat VII$
 - d) vi II,
 - e) I+, VI+
 - f) bII, III, bVII, II, bIII
 - g) Descending or ascending scalular back-cycling
- 5) Precede V with:
 - a) Any diatonic root (Follow V7 with vi, II, or others)
 - b) vi II, i IV, biii bVI, #iv VII
 - c) $\flat vii \flat III$, $\flat ii \flat V$, iii VI, v I
 - d) ii V, $iv \flat VII$, $\flat vi \flat II$, vii III
 - e) II, bIII, bVII, VII
 - f) V+
 - g) Descending or ascending scalular back-cycling

- 6) Precede vi with:
 - a) Any diatonic root
 - b) vii III, ii V, iv \flat VII
 - c) $\flat vii \flat III$, ($\flat ii \flat V$), iii VI, v I
 - d) i IV
 - e) Ascending or descending scalular back-cycling
 - f) I+, VI+
 - g) II
 - h) III (iv) VII
 - i) Parallel m7's
- 7) Precede vii with:
 - a) Any diatonic root
 - b) i IV, $(\flat ii \flat V)$, ii V, $\flat iii \flat VI9$, iii VI, $iv \flat VII$, #iv VII, v I, (vi II)
 - c) II, III to vii^o
 - d) Parallel m7's
 - e) V+, VI+

Other Devices:

- 01) ii vi, IV I in borrowed keys too
- 02) Use ascending (or descending) scale back-cycling to come from below, then come down. Example: original C Am7 use $F^{\Delta}7 G7 Am7 B^{O} E7 Am$
- 03) Chromatic back-cycling in either of two rows
- 04) Compound back-cycling: Original: Dm use D E Am, G A Dm
- 05) Remember IV V I, iv V I, \rightarrow iv \flat VII also all in minor.
- 06) Parallel m7 back-cycling.
- 07) Minor7's chromaticism in 4ths, b5ths
- 08) Use II as related in key, as well as ii.
- 09) Embellishments, iv with v, #ivo
- 10) Replace II7/6 with VII_6
- For Am Am⁴7 Am7 Am6: use ascending or descending bass from 3,5, & R,3 respectively. Also follow with Bm⁰/11 for F⁴7
- 12) Prepare iv7 with $i^{6}/_{6}$
- 13) "Moses" progression: i II iv i
- 14) "Work Song" and "'Necessarily" circle of 4ths. ["It Ain't Necessarily So"]
- 15) "That's All": VI7 ii bIII7 bVI ii V, or bVII7 bIII ii II.....
- 16) "Wives and Lovers": $\#iv VII7 \flat VII^{\Delta}7 iii VI$
- 17) "Michelle": \flat VII7 \flat VI7 V
- 18) Use parallel 13#11, 6/9#11, +3 under melodies ala "Moon River"
- 19) Rector-Mickman chromatic runs [Johnny Rector and Herb Mickman?]
- 20) Chromatic 7ths ala end of "Naked City" #1 [TV series], and "Embraceable You."
- 21) Mixed scales: ii iii iv bVII bIII, etc.
- 22) Modulate down whole step, ala "Naked City" #2
- 23) Use Switches on any m6, m9, m7b5, 7b9+
- 24) On any m7: use m7 then m6 then m7b5 possible switches on latter two.
- 25) ii V's thru related keys (modulate). Also use key of bVII.
- 26) Back-cycling on any chord in either of two rows.

- 27) In triads: iv I, $\flat VI I$. Resolution of diminished triads.
- 28) Gershwin pedal: i II V ("The Man I Love")
- 29) Tonicize v or iv
- 30) v to VI at any point. iv to V at any point.
- 31) I IV, i IV7, $IV/9 \flat VII$ ala "Summertime."
- 32) "This Guy's in Love": $I^{\Delta7} IV^{\Delta7} IV7 \flat VII^{\Delta7}$ (vii III VI^{$\Delta7$})
- 33) $I vii vi V^7$
- 34) "A Taste of Honey": Dorian
- 35) Connect inversions via passing tones in any voice.
- 36) "Taking a Chance on Love" suspended; embellish a minor as if it were ii. Example: in key of C precede Gm with C, Bb, Am (also treat as vii^o)
- 37) Connect chords whose roots are a major 3rd apart in one location, then move unit in minor 3rds.
- 38) Modern subdominant to modern majors. Example: A13 close to E^{49} .
- 39) Fill in gaps between any chords with ascending or descending diatonic or chromatic chords.
- 40) Elision: I vii III vi II I
- 41) iv vi I; ii, II(7) or vi, \flat VII, to iv. Also iii VI ii V of iv.
- 42) In progression IV iv iii: replace iv with $\flat VI$, then for iii (or III) use I IV or III vi.
- 43) $I ii iii (IV) #iv^{O}$
- 44) Prepare vii with i S.F.
- 45) I II7 (or ii) III7 vi or IV V7 \flat VI
- 46) IV7 V7 v i
- 47) (C7⁴/₃) A7₂ D^{Δ}7⁶/₅ in minor 3rds.
- 48) #iv^o for I at beginning.
- 49) In cycle of 4ths, stuff chords in between to make 3rds like Em Am becomes $Em C^{\Delta}7 Am$.
- 50) For IV iv, use IV VI ii iv.
- 51) After iv (or \flat VI) \flat VII9 \flat 5, go to vi.
- 52) For ii V vii III, use ii V iv bVII.
- 53) vi iii II VI ("Wichita Lineman")
- 54) $I \flat VII IV iv I^{6/4} v$
- 55) Richard Rodgers bass
- 56) Follow iv with II7b9
- 57) I^o7 I7 #iv^o
- 58) Use *bIII bVII* at various points ala "Old Man River."
- 59) $IV/9(sus) I \beta III/9sus \beta VII V^{11}$
- 60) Descending bass from iv
- 61) V^{13#11}, 7b9b5: "Navaro"
- 62) Replace any minor with a major temporarily.
- 63) I vi bIII V
- 64) #iv^o for II
- 65) II9, \flat VII9, IV9 \flat II9 for $\#iv^{O} iv$
- 66) "It's a Small World" IV⁶/4 triad for iim7, C⁶/4 for Am7
- 67) $\flat VII^{13} vim6/9 \flat VI9\flat 5 V^{13}$ for ii^o, vii^o

Important Substitutes:

1) Any m7 can be other things than ii, and also it can progress to various things ala the chart [above]. [The "More Complete Back-cycling List"]

2) <u>Replace, Follow, or Precede:</u>

- vi or iii for any major
- Back-cycle on above
- Replace any minor with 47 ½ step lower or 5 higher.
- *b*VII9*b*5, iv, *#*iv^o, any subdominant for IV, V, or I.
- II₆ for IV
- Substitute any subdominant for any other subdominant.
 - Example: for Dm7 use F^Δ7 (and back-cycle) or connect: $F^{Δ}7 Em7 E^{b}m7 A7 Dm7$.
 - $\circ \quad Also: \ Dm7-Gm7-C7-F^{\vartriangle}7.$
 - $\circ \quad \text{Follow Fm with } A\flat.$
- All chords a 3rd apart, like vi^o for i, #iv^o for vi, iii for V.
- Replace any m7 with dominant 7 (and back-cycle)
- Replace any dominant 7th with triad.
- Follow or replace any 7 or dominant 7 with m7b5, m7 $\frac{1}{2}$ step up.
- When modulating, go to IV, iii or vi of new key for I.

[This page comes from Ted's Personal Music Studies files and was not intended to be a lesson, but rather notes and reminders for himself for arranging and composing. It is offered here in the hope that others may benefit by seeing some of the possibilities Ted studied, catalogued, and utilized in his playing. ~ Editor's note.]

10-12-75 DEVISES ON IT: SYMNETRIK HARMONY (En m3rds) onii DEXTENSIONS DM765 (mgs13) QEXT, SUS, + ALT I'S 0769, #4, 1369, #9 (a) bI's () (m & family) () (m Tup a Used (Sym kar.) () m Tup a Used (Sym kar.) () also by () BACK CYCLE ON THESE () (m 7+) () (RR, SEQ'S. D 7, 7/6,9,13, 11, 13,00 (D765,965,711, 13+11 (Drn 6, m765, m/9, m7, m7t Gamilias 5m74 Bam. Om, m7, m7, m6 device OSYMMETRIC HAR. O+CYCLES WANDERWIG: [769] to ell 7ths, 7's (m93), m7, m6, e, pune maj + num, 9th (2017 To), m6/9, m7, m7/9, 765, 965, 7+, 7/6 occ. (B) bTI majors (D) SVB Dort (See below) OTHER DEVICES CORELETE BACK CYCLING LET. (VILW minotoric) ES walswitches anawy mb,9, Q II VI, II I in bosened Kelgs CORPLETE BACK CYCLING JST. 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PRECEDE I with; a) any distance port Demprog II Will - replace (3) iv with by the family see III 6) VII, II, bill bill thiv VII (Follow) INPORTANT SUBSTITUTIONS - +1' III VI (d) ii I, V bYL) byi bT, VI II) (4) I ii iii (1) # iv and III VI (4) prepare Vi with i - S. F. IMP. (5) I II 7 II 7 VI 0 II I 7 VI (6) II 7 7 VI (7) (74) A7z D75 ymminds (7) (74) A7z D75 ymminds (7) (74) A7z D75 ymminds (7) in correct of the granning (4) I I I 7 VI (4) I I I 7 VI (4) I 1 7 日」に言言言 Dany m7 canbe, theithings Dany m7 canbe, theithings than 11 + alao it can the progress to Norious things i and the chart at fue loft. EVIOLIII for any may ETTATER " minor BACK CYCLE ON ABOVE 2) II, bIII, bIII, JIII B) I+ gjaact daar scaleb, cyr. PRECEDE VI with: a) any distance not 6) víí II. jí I. jv by c) bvíi II. (bíi bI) íií II. VI d) i II. e) acc+da scaleb. cgr. B) I + VI + g) II htiv) VII Upricelled m7's gotovi (neplace any m with 7 2 stap lower or 0 55 higher Il fort (by11965, tv # vo any sub dom for IL J. or I BACK CYCLE ON ABOVE Substany sub dom for amjorrige By anallel m7's Precede vii worth : a) and de tonie host b) i TE, (bii bE), ii I, b iii bIIg, iii I, ivbVIII b) i TE, (bii bE), ii I, b iii bIIg, iii I, ivbVIII c) I, JII tovii c) I, bII g, bIIg, TY bIIg to II al with a life to II al work of toulow from c) I, JII tovii c) I, JII tovii c) I, bII tovii c) II tovii c) tovii c) II tovii c) tov all chords a 3rd apart (all chords a sidapart like vi ofor i, #iv ofor vi, iiifor (neplace any m? with ?(* back og.) (neplace any? the with the down) EX: Bor Dm? use F?(+b, cy) or (bornot: F? Em? Ebm? A7. Dm? (bornot: F? Em? Ebm? A7. Dm? (connect: F? Ebm? F? Ebm?