

Modern and Classical Tonality and Rhythm Types

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MAJOR “KEY”: DIATONIC and IMPRESSIONISTIC

1. 6/9 Pentatonic, /9 (add9) and Scale, 6 and Scale, Δ 7 and Scale, Δ 13, 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 Δ 7, Triad, /9, 4th chords; Pedals; Contrary motion, Modulation.
Chord Progressions: a) Vamps, chains, reverses. b) Simple root progressions.
c) Sequences, symmetric progressions. d) Bass view progressions.

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 Penation, 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^b6/9)

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 (^bVI)


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 interval (see separate sheet), Parallelism,
Quartal harmony.

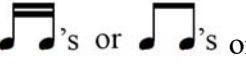

1. PRE-BAROQUE (and MODAL):

Medieval, Ars antiqua, Ars nova, Early and Late Renaissance, 20th Century Neo-archaic.

Meters, Rhythms: Rubato, Chorale types, 
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 – s or 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 – s s on 126-168.

As in #4) on  or  or  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. ()

- 7) March – 6/8 or 9/8 on 100 – 126 ( or  etc.)
 (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 → 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 ^b2nd 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 ^bIII)

I₆ ^bII₆ ^bIII₆ iv^o₆ v^o₆ ^bvi^o₆ vii^o₆

I ii^o iii^o iv v ^bVI ^bVII

MAJOR KEY: DIATONIC + IMPRESSIONISTIC

① 6/9 PENTATONIC, 19 SCALE, 6 SCALE, 7 SCALE, 9, 13, TRIAD

TEXTURES: MELODIC PATTERNS, CHORD-WALKS, BROKEN CHORDS, TEARS
HARMONIC: ASC OR DES MELODY ON STREAM, BLOCK CHORDS (SUSP),
CHORD-THEN MELODIC MOVEMENT IN ANY VOICE, CONTR. MOTION

HARMONIC DEVICES: STREAMS, CHORD SCALES ON 7, TRIAD, 19, 13 chords;
PEDALS: CHORD PROGRESSIONS; CONTRARY MOTION, MODULATION

METERS, RHYTHMS, TEMPO: RUBATO, CHORALE in 7/4 or 9/8, CHORALE in 3/8,
LIVELY 4 on 2 feel, LIVELY 3/4 feel, LIVELY 3/8 or 9/8 feel,
MARCH, HAPPY HORIZONTAL WALKS, BOUNCES.

CHORD PROGRESSIONS
a) VAMPS, CHAINS, REVERSES b) SIMPLE ROOT PROG
c) SEQUENCES, SYMMETRIC PROG d) BASS VIEW PROG

② MODERN CHROMATIC MAJOR

TEXTURES: AS ABOVE PLUS ENTRANCES, 3RDS, PINCHES, BASS-CHORD,
GLIDE CHORDS (HURRAH BACK, ECHO-SLIDE, 1/2 STEP EMB ASC OR DESC, SUSPENS,
STRING-TYPE WALKER (SIMPLE + DOUBLE) ON ANY CHORD,

HARMONIC DEVICES: STREAMS, ALT. OR MIXED CHORD SCALES, CHROMATIC
RELATIONS ON PEDALS, CONTRARY VOICES plus CHROM. or SEMI-CHROM.
CONTR., POLY-CONTR. with triads or any group of notes,
CHORD PROGRESSIONS

a) VAMPS b) COMBINED VAMPS c) asymmetric mono-family
d) CYCLES + TURNAROUNDS e) 0 and 07 types
MODULATION CHAINS, REVERSES

METERS: all above plus JAZZ SWING, WALTZ, BOSSA + LATIN

③ BORROWED MAJOR (i, iv, v all optional) also II/9 (I, III ARE USED)

ALL TEXTURES
HARMONIC DEVICES: STREAMS, SCALES, PEDALS, CONTR. VOICES, CHORD PROG.,
MODULATION
ALL METERS

④ 9th CHORD PENTATONIC, 9th NO ROOT, 13th, 13th NO ROOT, 7th

ALL TEXTURES
HARMONIC DEVICES: STREAMS, PEDALS, CONTR., CHORD PROG. + MODULATION
ALL METERS

⑤ ii7, V7 (ii, iii, (iv7)) / V7b9 FAMILY - MODERN MIXOLYDIAN #2

ALL TEXTURES
HARMONIC DEVICES: STREAMS, PEDALS, CONTR., MODULATION
ALL METERS

⑥ BLUES (↓ GOSPEL) - MODERN MIXOLYDIAN #3 (I7-V7, I-bVII + OTHER)

ALL TEXTURES, ALL METERS
HARMONIC DEVICES: STREAMS, SCALES, CONTR., PEDALS,
CHORD PROG.: VAMPS, COMBINED VAMPS, BLUES PROG. (12 BAR),
CYCLES + TURNS, 07 + type

⑦ WHOLE TONE + OVERTONE SCALES + RESOURCES

ALL TEXTURES, ALL METERS
HARM. DEVICES - STREAMS, PEDALS, CONTR., PROG., MODULATION

⑧ WHOLE 1/2 (1/2 WHOLE) SCALE + RESOURCES

ALL TEXTURES, ALL METERS
HARM. DEVICES - STREAMS, PEDALS, CONTR., (PROG.), MODULATION

⑨ MODERN MINOR

on 6/9 PENTATONIC, m6, (m7) family (HARM. MINOR)
ALL TEXTURES, ALL METERS
HARMONIC DEVICES: STREAMS, SCALES ON HARM. MINOR,
PEDALS, CONTRARY,
CHORD PROG.: VAMPS, CHAINS, REVERSES; CYCLES + TURNS,
COMBINED VAMPS, SYMMETRIC MONO-FAMILY, BASS VIEW
SWITCHES
MODULATION

⑩ 7 + 11 PENTATONIC (m6/9)

MANY TEXTURES, MANY METERS
HARMONIC DEVICES - STREAMS, PEDALS, CONTR., CHORD PROG., MOD.

⑪ MODES (mainly WITH TRIADS)

- DORIAN (OPT bVII, V, I)
- AEOLIAN (OPT ii, bVI, V)
- PHRYGIAN (OPT bII, V, I, I)
- AEOLIAN WITH I (↓ for bII)
- PHRYGIAN WITH I
- LYDIAN
- MIXOLYDIAN WITH bII (bVI)

MANY TEXTURES, MANY METERS
HARMONIC DEVICES:
SCALES, PEDALS, PROG, MODULATION

⑫ WANDERING

ALL TEXTURES, METERS
HARMONIC DEVICES: CHROMATIC WANDERING, ANY CHORD OR IDEA IN
any interval (see separate sheet) PARALLELISM
QUARTAL HARMONY

① PRE BAROQUE: METERS RHYTHMS: RUBATO, CHORALE TYPE, d, d, d, d, d

4-17-75
MEDIÆVAL
ARS ANTIQVA
ARS NOVA
EARLY + LATE
RENAISSANCE
20TH CENT. NEO-
ARCHAIC

HARMONY: STRICT + FREE ORGANUM, 5th, 2's,
FANFARES, MAJOR + MINOR TRIADS ONLY ALSO
ALFRED NEWMAN, MILLOS ROZSA, MAX STEINER,
MODES - esp below at left
TEXTURES: VARIOUS

② BAROQUE (ala BACH, HANDEL, etc)

RHYTHMS: ① RUBATO (ala TOCCATA in Dm,
PRELUDE to 1st LUTE SUITE)
② CHORALE (SLOW: M.M. 172-80 - 4 3)
(MEDIUM: 84-92 in 4 1 4)
(SLOW MEDIUM: 96-100)

③ CHORALE-LIKE "3" (ala JESU, JOY OF MANS'
DESIRING)
(MOONLIGHT SONATA)

④ LIVELY "4 on 2" FEEL - ♩'s or ♪'s on 80 or more
(ala BACH BRANDENBURGS, HARPSICHORD CONCERTOS)
in CLASSICAL STYLE - SCERZO or more PLAYFUL, POWERFUL,
PASSIONATE RHYTHMS; MORE SYNCOPATION ALSO

EX: GENERALLY MORE VIGOROUS, HEROIC STYLE
ala SYMPHONIES OF BELOW COMPOSERS

⑤ LIVELY "3/4" FEEL - ♩'s + ♪'s on 126-168
as in ④ on ♩ ♩ ♩ or ♩ ♩ ♩ or others
also SLOWER 3/4 ala MINUETS like BERTHOVEN'S IN G (WITH
WALT)

⑥ LIVELY "3" FEEL - ♩ or ♪ time on 92-120 etc. (♩ ♩ ♩)

⑦ MARCH - ♩ or ♪ on 100-126 (♩ ♩ ♩ ♩ ♩ or ♩ ♩ ♩ ♩ ♩)
(ala PURCELL'S WEDDING MARCH, HIWAY PATROL THEME etc.)

HARMONY: DIATONIC MAJOR + MINOR KEYS, SECONDARY CHORDS,
MIXOLYDIAN OF MELODIC MINOR, DIMINISHED SCALE + ARPEG.
③ ROCOCO-CLASSICAL (ala C.P.E. BACH, MOZART, HAYDN, BEETHOVEN,
SOME SCHUBERT)
RHYTHM'S - see above

HARMONY: during → as in BAROQUE plus BORROWED CHORDS in MAJOR KEYS;
SECONDARY CHORDS of more remote keys; MODULATION TO ALL
KEYS; lots of 07's with new resolutions, like 7b9 + 6ths (7b5),
+ family; MEDIANT RELATIONS + RESOLUTIONS; HORN STAB.
+ HEROIC TRIAD THEMES, (7/6) b5ths, what's 62nd Embell,

also GYPSY MINOR - LOTS OF HARMONIC + HUNGARIAN MINOR RESOURCES
also: MINOR OF HARM. MIN. (SPANISH GYPSY SCALE)
HARM. m with I, I, bII, bIII, iv, v, bVI, VII, 0
I: ii 0 iii 0 iv v bVI bVII