

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 – s & s on 80-88 or more. (2/4, 4/4)
 - 4) Lively “3/4” Feel – s & s 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
 - 4) and 5) in Scherzo
 - 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[^]7, (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 () **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: I₆, bII₆, bIII₆, iv^o₆, v^o₆, bvi^o₆, vii^o₆

I, ii^o, iii^o, iv, v, 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 $\flat 6/9$ 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

