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) ← see page

Rhythm: rubato with textures, also 4/4 march.

- Single-note melodies and melodic patterns (textures) ← see page
- 2-note "3rds"; 2-note "4ths", 3-note (35_R) diatonics; also (85_R) but with necessary right-hand breakup. (many others)
- 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, ⁶₄'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-ii^o-V

- All pedals: ascending, descending, or broken
- Bass pedal (Root) with closed and open triads, 7^4_3 , 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, iii°, VI+, bII7, bII7b5, (V7b5), bvi, bVII7, ii°)

(hi-note chord, chord scale descending from bII7₂)

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-bII7b5 (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, 7^4_3
- Bass pedal (5th) with closed and open triads, 6ths, 3rds, 7⁴₃
- Bass pedal (alternate) with closed and open triads, 6ths, 3rds, 7^4_3
- Bass pedal (5th anchor) with closed and open triads, 6ths, 3rds, 7_3^4
- Bass pedal (4th) with closed and open triads, 6ths, 3rds, 7⁴₃
- Soprano pedal (Root) with closed and open triads, 6ths, 3rds, 7_3^4
- Soprano pedal (5th) with closed and open triads, 6ths, 3rds, 7_3^4
- Soprano pedal (Root & 5th or 5th & Root) with closed and open triads, 6ths, 3rds, 7^4_3
- 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-iv°-v°-bvi°-vii° | i-ii°-iii°-iv-v-bVI-bVII

6) <u>Aeolian Major</u> (options: iii°, 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-\(\bar{V}\)I or I-iv or I-\(\bar{V}\)II)
- Pedals as above: Root & 5th, Sandwich, Pedal with added melodies using \$7
- 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)

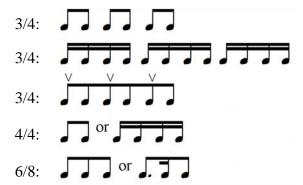
- Pedals: ascending, descending, and broken
- Bass pedal (Root) with 3rds, 6ths, I-II, 4ths, 5ths, contrary
- Bass pedal (5th) with 3rds, 6ths, I-II, 4ths, 5ths, contrary
- Bass pedal (alternate) with 3rds, 6ths, I-II, 4ths, 5ths, contrary
- Bass pedal (anchors) with 3rds, 6ths, I-II, 4ths, 5ths, contrary
- Inner pedal (Root) with 6ths, 10ths, miscellaneous chords
- Scales with suspension
- Soprano pedal
- ⁶₄ 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



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
- #ivø7-I
- Similar in minor keys, also ivo- i | bvio-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 ⁶₄'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
 - Trick canons

10a)

10) Classical and Romantic (Major and Minor)

Rhythms: as in Baroque, but also waltzes,



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:
 - o a) Vamps
 - o b) Other root progressions
 - o c) Replacing preceding or following diatonic or secondary chords with borrowed or color chords
 - o d) \$5th substitute and \$2nd embellishment
 - o e) Mediant relations and generally free harmonic tendencies
 - o 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 → Ab, A, Eb, G7, C#7, Bb
- 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 $\#1^6_5$, 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 ii7-iii7 (IVΔ7-iii7) | IVΔ7-iii7-ii7-(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) <u>(continued)</u>

- 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:)

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 bVI, bIII, bVII, [(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):
 - o Vamps
 - o Variations on ii-V-(I)
 - Short progressions using color chords
 - Short turnarounds
 - o Symmetric mono family types
 - o Moving line types (or bass view)
 - Combined vamps
 - Long turnarounds and cycles
 - o Some symmetric progressions
 - o Borrowed chords: progressions, chord scales, pedals, contrary, vamps.
- Pedals: (ascending, descending, or broken)
 - o 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

- o 2) Soprano pedal (or double) with same
- o 3) Interval stacking: bass view
- o 4) Interval stacking: soprano view
- o 5) Sandwiches with above
- o 6) Inner pedal with chromatic 4ths, #4ths, 5ths, minor 6ths, etc. in 1-to-1 or 2-to-1.
- o 7) Bass pedal with chromatic or semi-chromatic contrary
- o 8) Soprano pedal with chromatic or semi-chromatic contrary

- o 9) Sandwich pedal with chromatic or semi-chromatic contrary
- o 10 Anchors with chromatic or semi-chromatic contrary

12a) <u>Chromatic Universe Concepts</u> – 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 7b9 with any triad or 7th.
- Progression of triads in minor 3rds or 5ths;

compounds: open triads – D B₆, F D₆ or D A \flat 7⁴₃, F B7⁴₃

- 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) <u>Major 7th</u> (as above)
- 1d) Triad (as above)
- 2) <u>Major 7#11 Pentatonic</u> (also major 7#11, 6/9#11, major 9#11, major 13#11) as above
- 3) <u>9th Pentatonic</u> (also 9th no root, 13th)

as above do diatonics as above

4) <u>13#11, #11, 9\(\beta\)5, whole-tone scale</u>

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/ Δ 7, minor Δ 7, m6/9/ Δ 7, m6/11)

as above; triad

6a) Minor 6/9 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:
 - o Vamps
 - Short progressions
 - Short turnarounds
 - o Satellite 12 bar
 - o Moving line or bass view types
 - Combined vamps
 - o Long turnarounds and cycles
 - o Borrowed chords in Gospel style
 - o Open triad borrowed chords
 - o 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)

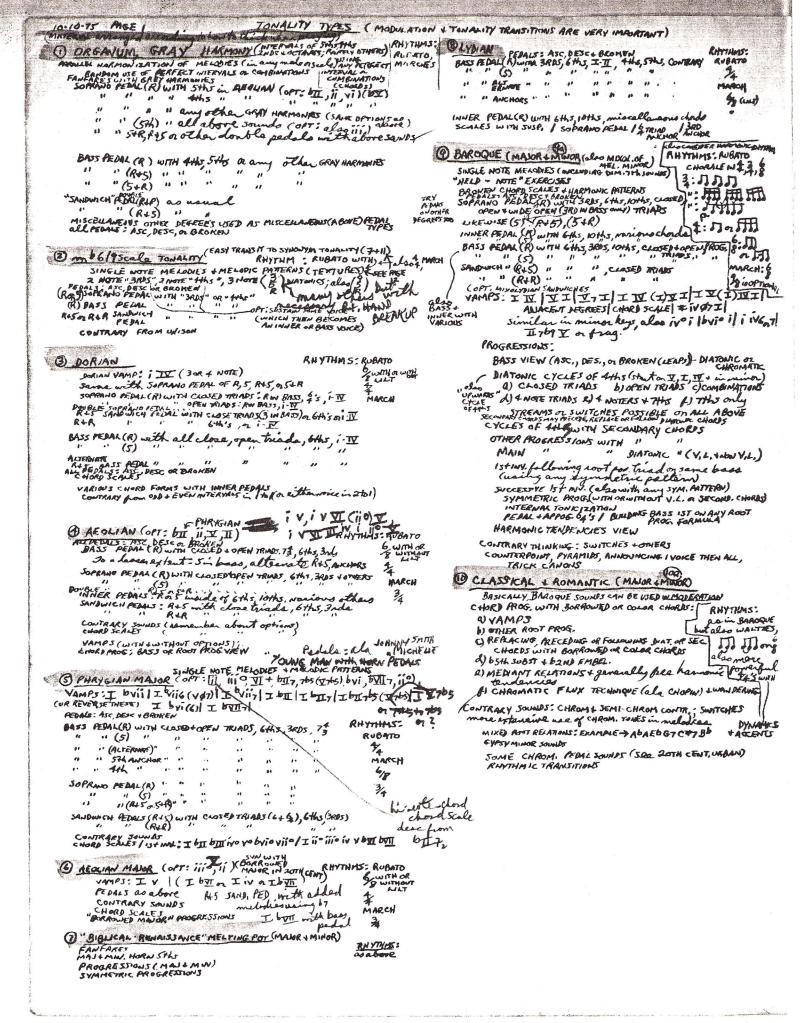
[George] Benson 7b9

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)



D SOM SCALES OF THIS, Some trial (SAC) CARRY PARTY ROMANTIC (MAJOR) CARRY (SCHOOL) CARRY (SAC) CARRY PARTYERS (WITH OR WITHOUT PRITYERS (WITH OR WITHOUT PRITYERS (WITH OWN MENDLES) PREPARENT) RHYTHMS-(3) IMPRESTIGNATIVE, EXOTIC, ONIENTAL RUBATO
BOUNCY HORIZ, WALK VOTHER (
DAYIL, MAMMY, SUREE) 1) MAJOR 619 PENT (MT/11)

1) SINSSE NOTE MELDINEST COLOSER

OLOGIA MELDINE PROTECTS (PENTIRES) AT LIGHT

"HARMONIST" COLOM SCALES

C) (HORD PROS ("TON ALLTY" PROS)

APERAND PENAL (5, 548 B, R\$5, 6, 9, 3)

+ any 2 mete of 3 mote dialones ANYTHME: 3/8 WITH OR WITHOUT LIET WALTE' PEDALS: (ASC. DETC OR BROWEN); TRY ON ENTERGHT DEGREES THA alsoprano REDAL (A) with CLOSED OF ON (RORSINGAS) TRANS LES SMALL BUS, 7th's (RINBUS), 6th's, 10th's, 3815 MARCH SKOW JAZZ SWING FAST " JAZZ WALTZ b) SOPRIAND PEDAL(5) WITH CLOSED ; DPEN & WIRE OPEN(3 INBAS)

TRIADS, SMALL DENS. 7th's (all but 3RD IN BASS) MEDIUM

JETS 177 TH'S (ROTS in book), 6 HS. 10th 3RDS, FOT SNOTES OF #17H RHYTHMIC DISPLACEMENT of SOMERAND double pedals (5 + R) WITH CLOSED TRADI(3 IN BASS)

1) RASS PERM (R) WITH A SOPRIA OF SOURCE OF HIS CHORD HINDE TRANS BASS PEMI (any note ormotes) d) BASS PEDAL (R) WITH CLOSED & OPEN TRADS SMALL DENSITY THIS
BOTTOM 3 WEST STEP SON DEAD), 6 HIS, 3 ROS, 10 HIS, 5 HIS, 5 HIS, 0 LOSE HAR, THIS
DENSITY THIS WITH CLOSED & OPEN TRADS, SMALL DENSITY THIS (SIN)
ELASE HAR, THIS, DOTTS HOTES OF HIS (CHS, 5 RDS, 10 HIS, 5 HIS, 4 HIS

CLOSE HAR, THIS, DOTTS HOTES OF HIS (CHS, 5 RDS, 10 HIS, 5 HIS, 4 HIS) A contract from all intervals, (with a wishout intervals) CHORD-HINOTE HI-NOTE CHORD AUTERNATES BROKEN CHORDS HARMONICS Hantiary with any pedal type f) anchord (5ther 4th INTERAL) WITH SOME SOUND ay INNER PEDAL (R) WITH GAS KOAS, VARIOUS CHORDS, 445 PINCH HARM. B NOTE PLUCHET ASCOR ENTRANCES (SCALEOR DESC 19) add 9th 16) 6th 6) 7th 10) TRUE i) SANDWICH "(RLS) " 6ths, 3RDS, CLOSED TRIADS, 4ths 5ths

KI (KARR) "(RAR)"

(CHAIN) (KARYENSES): "CHARACTOR OF SANDWICHES"

[A] IT TO MORNING WAR TO MER" TYPES); CLOSED DORING SOUNDS as above ESTEP EMBELL) 2.5 TET EMOCK!
ASC OR PES (WARIATIONS)
MELBOY ON STREAMS
BASS THEN CHORD
SWITCHES
HELDHOTE JOUNDS WE
NEWS SWILLOW 2) MAJOR 7+11 FENT. (cloo7+11,6/9+11,9+11) as above 3) 9th PENT. (also 9th no root, 13th)
00 above & dodictorycs
4) 12411 411 965 WEETER TO SECOND 明明如此 (1) PROGRESSIONS: PROGRESSIONS:

3) ROOT PROGROUP (OPTION: BUILD BASS 1ST)

1) BASS VIEW PROG. (ASC, DESC, O. BROKEN)

2) DIATONIC CYCLES OF 1+45 (STORT ON I, I, I) OTHER

2) I MATERITY BOXC. 4) 13+11, +11, 965, whate TONE SOME as above also chords in 3rd interval 4w + family-likewise different meloly E ASC 3 DESC E PATTERNS M: OCOMMON TONE 5) 13 sua, 11 - as above where applicable 6) MINOR 6/9 PENT. (m6/m6/t, m7, m6/9/t, m6/11)
es abone; tried
6a) MINOR 66/9 PENT. as abore A SYMMETRIC PROS. likewise BASS & WHER PRIMA SECONDARY CHORDS (may replace, follower, precade distance chords (use in chordscale moderation and don't use highle): lots of 2014 century major + minor sounds + Impressionistic tounds overlap ROOT PROG VIEW (H) 20TH CENTURY MINDR
TSINGLE NOTE MELANES & MELANIC PATTERNS BO AT A
CHORD SCALES OF THIS SOME TREAD 4HICKORDS IN HARMONIC, MELANIC, NATURAL, DORINI, PHRISIAN HUNGARIAN AMYTHUS LITERALES BASS YIEW
EMI CLASSICAL VARIATIONS OF III(II) YI II(I) X (CHRON WE
BASSES, COMM BASS YIEW (1) Conteary sounds (from all odd + agen internal) in 1 to 1 and 2 to 1; start with distour Sounds than add secondary or color (storts "HITER") DISTOURCE CONTA. AROUND PEPAL(1 to 1, 2 to 1) - AU DEGREES INTICHES STREAMS STREAMS
CHORD PROGRESTONS: (VOICINGS: als 19th Century and
VAMPS
VARIATIONS ON " Y (1)
SHORT PROG. USING. COLOR CHORDS

EXT.) DISTORIC CONTR. TRANSPORTS (as in 19th century but also a moderate use of more extended Sounda):

Sounda):

VAMPS I OTHER ROOT PROG. | Replacing, preceding, or following that of Sec. chords with color chords!

BORROWED CHORDS (MINET) MODES (MINET) bott (bit)

CHORD PROG. (MINET) MODES (MINET) SHORF TURNAFOUNDS SMORTY TURN MODELS OF BASIS YIEW COMBINED HAMPS (OF BASIS YIEW) LONG-TURN MODELS OF CYCLES 5WITCHES
CONTRARY-as in MADR (in any minor scale or COMBINATIONS)
PEDALS
(also GEREMAIN CHROM. inner Noice type) CHORD PROG(ROOT PROG YIEW) / WAMPS / (CHORD SCALES) PEDALS CONTRARY SOUNDS EXAMPLE; WELV OK SUSTAIN OTHER THAN TO THE PROG: STEET WITH dictorie, use other devices all CHROM. UNIVERSE concepto where applicable MINOR BLUES (D) 20TH CENTURY URBAN (MAJOR) ON MODERN

[Any harmonic device listed above but nothers, and combined me when the property las a foil, als suite note me when the property las a foil, als STREAMS, some with EXT, 1913 [ALT. CHEW SCALES OF ATTHCHEM STALES C. O. BROKEN)

STREAMS, I TO SO NOTE WITH CHROMOR SEMINING CHROMOR CHRO (5) BLUES (& DOSPER, SOME COUNTRY SOUNDS) BAYTHMS: RHYTHMS: RUBATO SLOW SWING FAST " OPEN TRIAD as above, CHORD PROFT BORROWED-VAMPS CHOOM 6/8 GOSPEL TEXTURES. SHORT FROG JAZZ WALTZ SATELLITE 12 bas SHORT TURN'S CHORP PROFRESSIONS: Type) MOVING LINE OR BASS YEW THES TEXTURES ? 1) BAST WITH CHROM OR SEMI-CHROM COMBAKED VAMPS m3.d, M3RD5, 4th5, 44th5, 5th5, m6th5 M6th5, an 10th3, M6th3 all closed+open triado 344 mote 4th chord atructures, some 7th5 really YAMPS LONG TURNS & CYCLES
BORROWED CHORDS ON GOSPELSTYLE BAR-VARIATIONS ON IT Y (I) 12 BAR PROG: " IN HAT TOM LUCK " 2014 CUZAL UKOC' SHORT PROG. USING COLOR CHORDS DOM WANT 7th EXT SHORT TURNAROUNDS I-Y mange Gyra (WE) also BASS + INNER ZIPADEL TO A SCHOOL
SUA-DONA CO A DECTION
L'ALE L'YOUNG HAN WITTE MORE SYMMETRY MOND FAMILY TYPES MOVING LANE TYPES ON BASS VIEW) COMBINED VAMPS 2) SARANO PEDAL orbble) with same 3) INTERVAL STACKING: BASE VIEW BENSON 769 LONG TURNAROUNDS + CYCLES FLINTS BUSETIE
REFTS LIME PROCKHAUSEN BUE MONDAY BIRTH OF THE BUETHAE
ENDSE HARMONTY WESTERN
COUNTERPOINT
CERS HUMM (I-II+-V-II+)

OF PARALLE (MINORS

OF THE BUETHAE

OF THE SLIPME 6ths SOFRANO " SOME SYMMETRIC MOG. CHROMATIC UNIVERSE CONCEPTS FORM INT. 1.12 TONE THANKS ABOVE ABOVE TOWNER WITH A CONCEPTS FORM INT. 1.12 TONE THANKS (BUS) A TOTAL OF GROUP OF WOTH ST. TONE THANKS (6) IMMER FEM. CUROM, OR SEMI-CHROM, CONTRACTION ALL ODDOR EVEN INTERVALED OR ON TEDAL + (1+01, 2+01) 6) INNER PEDAL WITH OHREM 4ths, ++ flus, (150) MINOR ANY CHARD OR LORA IN EQUAL INTERPAL PROBLETO COMPOUND PRITTERAS SUCH OL & WHOLE) WITH OR WITHOUT V.L., SUFET, TONGS JETG, 5445, m646, etc **COSPA**L CHORD SCALET OF (2,3,4 MOTG) in 1 to 1 a 2 to 1 (2,3,4 mote)
7/11 PENT 914 PENT 4
other hybride; also
from other blus scales
(same) PRECEDE, REPARE OR FOLLOW OWY O7, 0, 769 WITH CMY THEAD OF THE BISOR.

PRECEDE, REPARE OR FOLLOW OWY O7, 0, 769 WITH CMY THEAD OF THE BISOR.

PROPOSED OF TRIADED ON MISSEL OF 65 HS; COMPOUNDS: OFEN TRIADED B; FD 9) SANDWICH! "

PREDAS OR CONTR, ON I WHOLE OF WHOLE; I SCALE

WAND ERING: LOTS OF FINTALETS SAND-SCALE. ENTRANCES, PAYRAMODE
(because the fembrustes played the more you can wander)

PREALEL HARMSIZATION OF ONLY SCALE OF MELBY

ROTTACRATION: CONTINUIS CHANGE OF FUNCTION / TRI-TONIC SCALE

EMBELL, & SUBST, REVCIPLES + "LEADENE TONE" EMBEL. T) BATS PEDAL WITH CHRON OR SEMI-CHRON CONTR.

" "

PEMUS-ala Hersholm

(MAJ & MIW)

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