

# 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:  $\flat$ II, ii, vi) ( $\flat$ V)
- Soprano pedal (Root) with 4ths in Aeolian (optional:  $\flat$ II, ii, vi) ( $\flat$ V)
- 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 $\flat$ 6/9 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 ( $^3$ 5<sub>R</sub>) diatonics; also ( $^8$ 5<sub>R</sub>) but with necessary right-hand break-up.  
← (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,  $^6_4$ '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:  $\flat$ II (Phrygian), ii, V, II)

Rhythms: rubato, 6/8 with or without lilt, 4/4, march, 3/4

i-v, i-v-VI-(ii $^\circ$ )-V

i-v-VI-III-iv-i-ii $^\circ$ -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 $^\circ$ , VI+,  $\flat$ II7,  $\flat$ II7 $\flat$ 5, (V7 $\flat$ 5),  $\flat$ vi,  $\flat$ VII7, ii $^\circ$ )

↖ (hi-note chord, chord scale descending from  $\flat$ II7 $_2$ )

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- $\flat$ vii | I- $\flat$ vii6 (v $\emptyset$ 7) | I- $\flat$ vii7 | I- $\flat$ II | I- $\flat$ II7 | I- $\flat$ II7 $\flat$ 5 (V7 $\flat$ 5) | I-V7 $\flat$ 7 (or V7 $\sharp$ 5 to 7 $\flat$ 5 or ?) (or reverse these) | I- $\flat$ vi(6) | I- $\flat$ VII7 |
- 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,  $7^4_3$
- Bass pedal (alternate) with closed and open triads, 6ths, 3rds,  $7^4_3$
- Bass pedal (5th anchor) with closed and open triads, 6ths, 3rds,  $7^4_3$
- Bass pedal (4th) with closed and open triads, 6ths, 3rds,  $7^4_3$
- Soprano pedal (Root) with closed and open triads, 6ths, 3rds,  $7^4_3$
- Soprano pedal (5th) with closed and open triads, 6ths, 3rds,  $7^4_3$
- Soprano pedal (Root & 5th or 5th & Root) with closed and open triads, 6ths, 3rds,  $7^4_3$
- Sandwich pedal (Root & 5th) with closed triads ( $_6$  &  $_4^6$ ), 6ths, (3rds)
- Sandwich pedal (Root & Root) with closed triads ( $_6$  &  $_4^6$ ), 6ths, (3rds)
- Contrary sounds
- Chord scales first inversion: I- $\flat$ II- $\flat$ III-iv $^\circ$ -v $^\circ$ - $\flat$ vi $^\circ$ -vii $^\circ$  | i-ii $^\circ$ -iii $^\circ$ -iv-v- $\flat$ VI- $\flat$ VII

6) **Aeolian Major** (options: iii<sup>o</sup>, 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- $\flat$ VI or I-iv or I- $\flat$ VII)
- Pedals as above: Root & 5th, Sandwich, Pedal with added melodies using  $\flat 7$
- 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
- $\flat_4$  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: 

3/4: 

3/4: 

4/4: 

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 iv<sup>o</sup>- i | bvi<sup>o</sup>-i | i-iv6 or 7 |
- II7b9-V or fragment.
- Progressions:
  - Bass view (ascending, descending, or broken [leaps]) diatonic or chromatic
  - 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
  - Streams or Switches possible on all above
  - Cycles of 4ths with secondary chords
  - Other progressions with secondary chords
  - Main progressions with diatonic chords (voice-leading and non-voice-leading)
  - 1st Inversion following root position triads on same bass (using any symmetric pattern)
  - Internal tonicization
  - Pedal and appoggiatura <sup>6</sup>/<sub>4</sub>'s
  - Building bass 1st on any progression formula
  - Harmonic tendencies view
  - Contrary thinking: switches and others
  - Counterpoint,
  - Pyramids,
  - 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:
  - a) Vamps
  - b) Other root progressions
  - c) Replacing preceding or following diatonic or secondary chords with borrowed or color chords
  - d)  $b5$ th substitute and  $b2$ nd 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  $\rightarrow A^b, A, E^b, G7, C\#7, B^b$
- 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 #1<sup>6</sup><sub>5</sub>, 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):**

ii7-V7 (normal and “Max Steiner” types); also Dorian sounds

ii7-iii7 (IVΔ7-iii7) | IVΔ7-iii7-ii7-(V7) | [I-IV | (ii7)-V7-I | ]

[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:)

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, [( $\flat$ II)])
- 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

- 9) Sandwich pedal with chromatic or semi-chromatic contrary
- 10) Anchors 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<sup>b</sup>9 with any triad or 7th.
- Progression of triads in minor 3rds or <sup>b</sup>5ths;  
compounds: open triads – D B<sub>6</sub>, F D<sub>6</sub> or D A<sup>b</sup>7<sub>3</sub><sup>4</sup>, F B7<sub>3</sub><sup>4</sup>
- 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 diatonics as above
- 4) 13#11, #11, 9<sup>b</sup>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/Δ7, minor Δ7, m6/9/Δ7, m6/11)



as above; triad

6a) Minor  $\flat 6/9$  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 ("4th", altered., extensions)
- Chord progressions: (voicings: ala 19th century and also modern ones ("4th", 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)



