

Jazz Lines

Miscellaneous

Ted Greene
Personal Music
Studies

JAZZ RUNS USING THE MAJOR SCALE AND CHROMATICS

1990-01-17

6th position:



6th position:



1st string only at first:

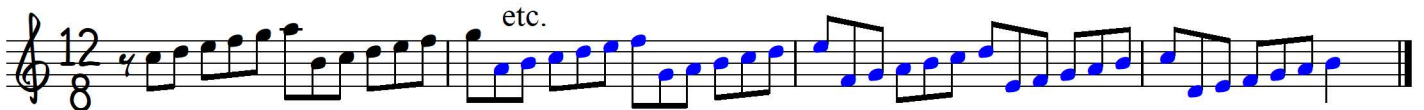


JAZZ OR OTHER S.N.S

1995-08-22

Do with all scales,
all positions.

Scale
Learning:



FOR C MAJOR: USING 5,3,1 DIATONIC TRIADS FOR JAZZ SOLOING

2001-07-18

8th position:



JAZZ FLAVORS TO PURSUE, DEVELOP, AND FURTHER DEEPER IMPLEMENT

Early Tuesday, 2002-07-16

9th position: Db Mixolydian



Diatonic 5ths in groups of 6, a certain favorite....so many years now with no lessening of my natural attraction to it.

REGULAR & JAZZ RUNS FOR THE RIGHT-HAND THUMB

1988-03-06

11th position:

Musical notation for 11th position. The staff shows a sequence of notes starting with a 4th fret marker. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The final two notes (B3, A3) have upward-pointing arrows above them with the text "or reverse" below.

USING SEEMINLY BLAND MELODIC PATTERNS IN JAZZ

Helped Thru: 1) Accents, 2) Non-Symmetrical Rhythmic Figure: ♩ ♪ ♪ 3) Melodic Decoration

1988-06-15

Musical notation for 5th position. The first part shows a triplet of eighth notes (G4, A4, B4) and another triplet (C5, B4, A4), both with accents (>). This is followed by a section labeled "As set up:" and another labeled "Likewise:" showing a similar melodic pattern.

5th position: Ending:

Musical notation for 5th position ending. The staff shows a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The final notes are grouped with a double bar line and a repeat sign.

1988-06-22

Musical notation for 7th position. The staff shows a sequence of notes with chord symbols above: Gm7, C7, F, and D. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The final note (G3) has a downward-pointing arrow above it.

JAZZ SINGLE-LINE TEXTURE:

2 BEATS PER CHORD

1986-06-10

JAZZ: POLYRHYTHMIC SINGLE-LINE

1994-01-08

The concept of accents is integral to jazz

Musical notation for 7th position. The staff shows a sequence of notes with chord symbols above: Am7, D7b9, and F. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The final notes are grouped with a double bar line and a repeat sign. The text "etc." appears at the end of the staff.

Even the plain 4ths can be made to sound decent enough or respectable with accents.

Musical notation for 4th position. The staff shows a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The notes are grouped with a double bar line and a repeat sign. The text "etc." appears at the end of the staff.

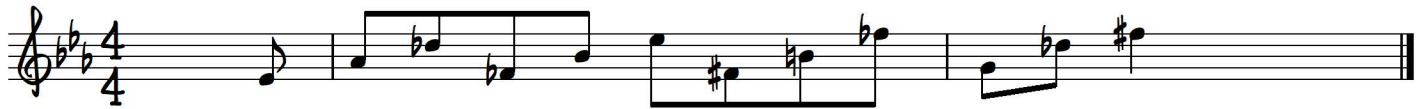
And if the compound patterns are used as above and at right, "forget it"



E^b GYPSY JAZZ KEY

(4 may and is used in spots for 3 in the normal Gypsy Blues scale: 1, b2, #2, 3, 5, #5, b7)

1997-07-09

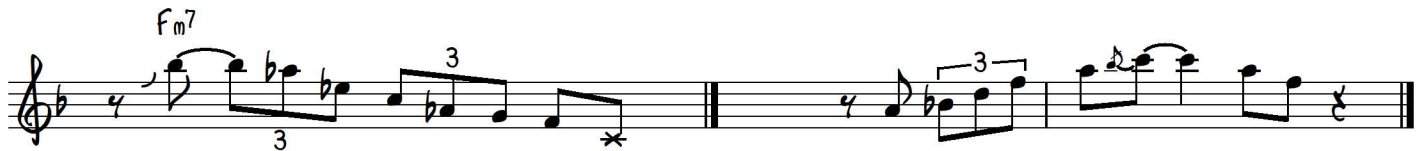


PLAYING BEHIND THE BEAT

Try straight (delayed?) 8ths against a swing groove or ? Anticipation. Use for slight delay example.

WES TYPE

Jazz

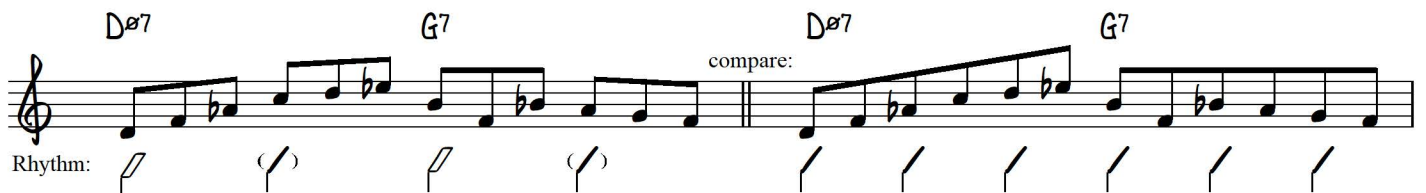


D^ø7 AND DARKER MINOR

1985-07-24

2 great jazz feels

Against 1) slow ♩
or 2) Jazz waltz



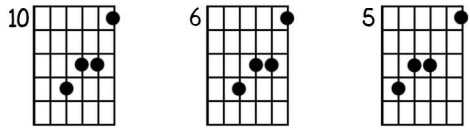
Rhythm:



TRIPLETS! AS JAZZ LEVEL 2 RHYTHMIC ACTIVITY

Great practice to learn $\delta 7$ shapes.
(bonus: excitement of polyrhythm)

for A $\delta 7$



Important: when doing descending, start with middle finger of right hand.

GVE-ISH, BACH-ISH COUNTERPOINT

Do in sequences

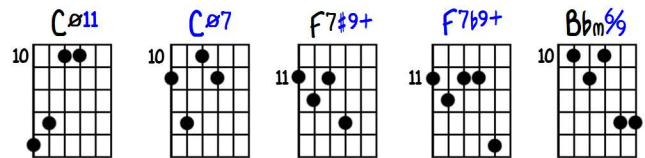
4-NOTE $\delta 7$ RUNS



CONTRAPUNTAL SUSTAINED (SCALE)!

Texture

Also try sustaining all 4 voices in each



JAZZ LINES FROM F#9 PENTATONIC "PLUS"

2000-03-06 Early Saturday



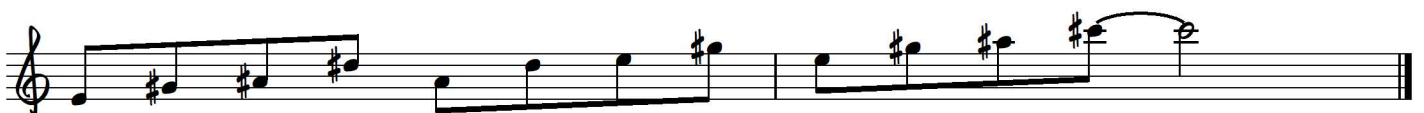
3 great parallel-shaped couplets



F#13



Draw lines from this "Troika" !

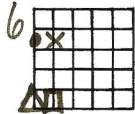


Playing order: ● × □ △ ◇ ★
○ = opt.

JAZZ: MELODIC PATTERNS

Early Thursday 2003-03-20

B \flat 8-note dominant



C 8-note dominant



A \flat 8-note dominant



D/5

Please sequence up in m3rds and with lots of different string crossings.

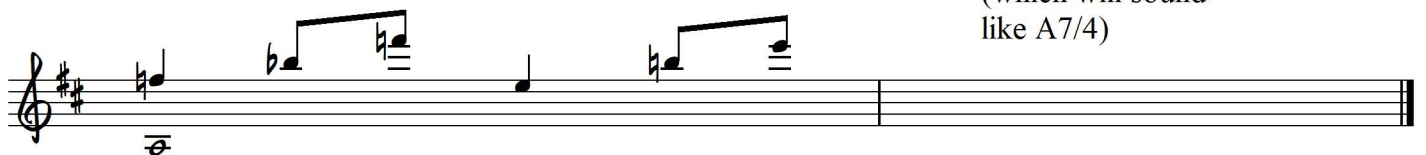


Intro in D:



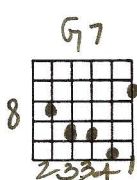
E 5

Again, down in b3rds till the nut is reached (which will sound like A7/4)

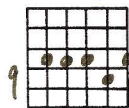


All optionally over A open pedal.

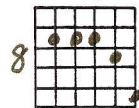
G 9



Fm7/11



Em7/11



Fm7/11



JAZZ RUNS USING THE MAJOR SCALE and CHROMATICS

© 1-17-90
Jed Greene

6th position

6th position

OPT. SLIDE

1ST STRING ONLY AT FIRST

Jazz or other S.N.S.

8-22-95
SCALE LEARNING

DO WITH ALL SCALES, ALL POS'S

7-18-01
for C MAJOR: USING 5 3, DIAT. TRIADS for JAZZ SOUNDS

8th POSITION

Early Prod. 7-16-02
9th POS.
D_b Mixolyd

JAZZ FLAVORS to PURSUE, develop, & further deeper implement & a certain favorite... so many yrs. now w/ no lessening of my natural attraction for it

DIAT. 5ths in C major

(P) LAYING BEHIND THE BEAT

(delayed?)
TRY STRAIGHT 8ths
against a swing groove
or? ANTICIPATION

jam3

USE for delay
slight delay
example

WES TYPE

2 great jazz feels

COMPARE

AGAINST SLOW PP or JAZZ WALTZ

GREAT PRACTICE to learn $\phi 7$ SHAPES (BONUS: EXERCISES OF POLYRHYTHM)

IMPARTANT!

TRIPLETS!

as jam3 LEVEL 2 RHYTHMIC ACTIVITY

CONTRAPUNTAL SUSTAINED SCALE! TEXTURE of SUST.

W/ FINGER of RT. HAND

10 10 10 10 10 10 10 10

7-24-85

6-3-00 early sat.

JAZZ LINES from F#9 Pent' plus'

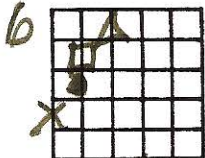
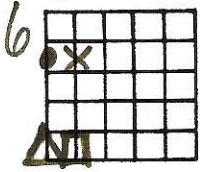
3 great parallel spaced complete

DRAW LINES from this TROIKA!

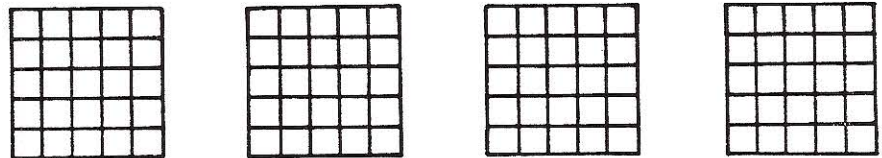
3-20-09
 Early Show.
 PLAYING ORDER:
 ● X ○ ● X ○

JAZZ: Mel. Patterns

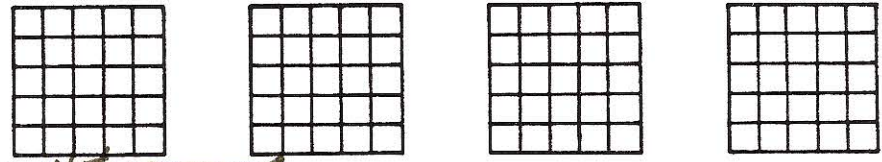
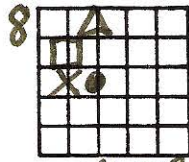
Bb 8 NOTE DOM.



etc.



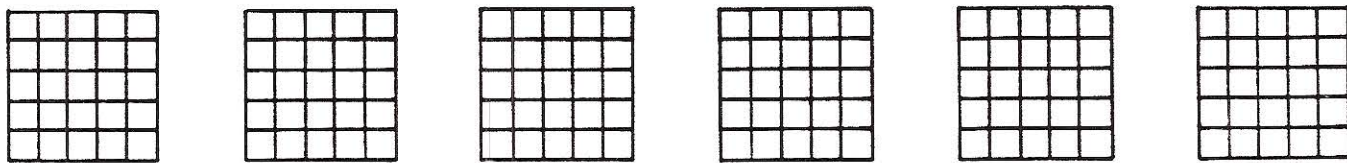
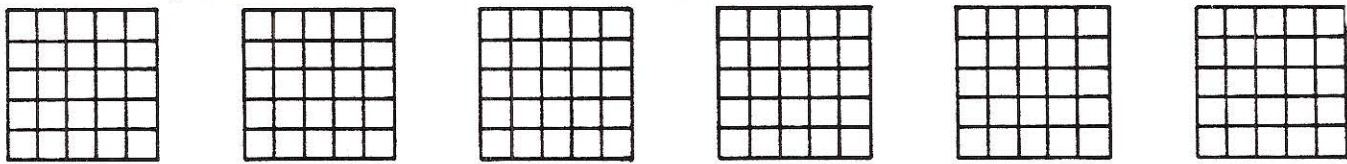
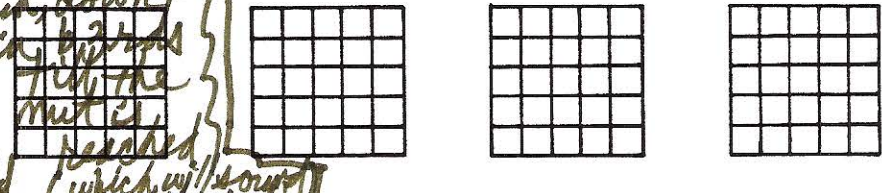
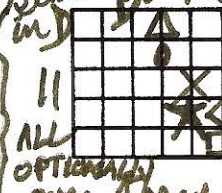
C 8 NOTE DOM.



Ab 8 NOTE DOM.



PLEASE sequence up in 3rds & w/ lots of different string crossings in 1) 2) 3) 4) 5) 6) 7) 8) 9) 10) 11) 12) again, down in 1) 2) 3) 4) 5) 6) 7) 8) 9) 10) 11) 12) till the mut is reached (which will be over upper pedd (which will be out))



G7

