Musical Goals and Necessary Areas of Study

Ted Greene, 1976-05-31

The purpose of this sheet is to help me keep track of what your priority items should be, for whatever musical direction you are pursuing. Vehicles: songs, tunes, the blues, chord progressions, original compositions, improvisation pieces.

		Some	Goals th	at I should	be able to help	you with: (the	word jazz is	used ver	y broadly	Big Studio ? Band playing (to a guitar degree)		
Some Areas of Study:	Jazz guitar in a group with another harmonic instrument (usually keyboard)	Jazz guitar in a trio (bass, drums, or with just a bass)	Solo jazz guitar	Solo symphonic guitar	Jazz guitar accompanying a voice or ?	Symphonic guitar accompanying a voice or ?	Song writing, composition	harmon	ent, jazz	Band jazz	playing (to a	?
Basic concepts of tonality	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
Baroque tonality				✓		✓			✓			
Classical-Romantic tonality				✓		✓			✓			
Aeolian, Dorian and Phrygian tonalities				√		√	Har		~			
Aeolian major & Mixolydian tonalities				√		√	d to		~			
Phrygian major tonalities				✓		✓	say		✓			
Lydian tonality				✓		✓	y		✓			
Impressionistic & exotic tonalities: 1) 6/9 & friends				✓		✓	here		√			
2) 9th pentatonic & friends				✓		✓			✓			
3) m6/9 pentatonic & friends				✓		✓	:		✓			
4) mb6/9 – Δ7 #11 and friends				√		√			~			
5) whole-tone tonality				✓		✓	:		✓			_
6) melting pot				✓		✓			✓			
Pre-Baroque melting pot (Renaissance, etc.)				√		√			~			
Organum				✓		✓			✓			
20th Century diatonic major tonality: 1) Chord scales 2) Harmonic patterns & heldnote sounds 3) SWR & SWB progressions 4) I iii IV V 5) I vi ii V and iii vi ii V 6) Diatonic cycles 7) Diatonic pedals 8) Diatonic contrary sounds 9) Misc.	to a degree		·	V	\	•		V	·	to a degree	to a degree	

20th Century modern	√	✓	✓	√	√	✓		✓	_	√	✓	1
major ?) tonality:	V	•	•	•	•	•	Likewise	•	•	ľ	•	
1) Modern chords							ke					
2) Modern chord	✓	✓	✓	✓	√	✓	\ \\ \\ \\ \\	√	✓	√	√	
progressions	·	·		·	,	·	ise.		,		•	
3) Systematic inversions	✓	✓	/	✓	✓	✓	•	√	✓	√	√	
4) Back-cycling	√	/	_	√	√	√	i	·	/	√		
5) b5th Substitution	· ✓	· ·	· ✓	· ✓	· ·	· ·	:	· ✓	· ✓	·		
6) Comping, rhythm playing	· ✓	· ·	(√)	(√)	· ·	· ·	:	· ✓	· ·	· ·	√	
7) Melodic comping	•	· ·	(·)	(·)		· ✓			· /			
("out-front" comping)		·		·		·	:					
8) Walking bass comping			/	✓	√	✓	:	√	✓			
9) Blues progressions	✓	✓	1	√	√	✓	:	√	√	√	✓	
10) Chord substitution	· ✓	· ·	· /	· ✓	· ·	· ·	- :	· ·	· ✓	· ·		
11) Single-note playing	· ✓	· ·	(√)	(√)	(√)	(√)	:	· ✓	(√)	· ✓	√	
12) Textures	,	-	(*)	(*) ✓	(*)	(*)	 	· /	(*)		<u> </u>	
13) Harmonics	(✓)	✓	· ✓	· ✓	· ·	· ·		· ·	· ·			
14) Dim. 7th progression	(*)		· /	· ·	· ·	·	:	· /	· /	√	√	+
15) Dim. 7th & 7b9 tonality	· (<)		· /	· ·	, 	· ·	:	· ·	· ·		•	
16) Color chord studies	(*)		· /	→	,	,	•	✓	· /			
17) Borrowed chords			· /	→	,	→		✓	· /		√	
18) Harmonic analysis	√	_	V	→	√	✓		✓	· /	√	<u> </u>	
19) Modulation studies	•	V	V ✓	▼	√	✓		✓	✓	,	•	
		V	V ✓	▼	√	✓		✓	✓			-
20) Symmetric progressions			V ✓	√	∨ ✓	V ✓		∨	✓			
21) Triads & bass in contr.			✓	✓	∨ ✓	✓		∨	✓	√	- ✓	
22) Modern pedals	/		✓	✓	✓	✓		✓	✓	✓	<u> </u>	
23) "Leading tones"	√	√		· ·	'	· ·		· ·				
24) Moving line progressions	√	√	✓	√	√	√		✓	✓	✓	✓	
25) Chord addition thru chord	✓	~	✓	√	✓	✓		✓	✓			
embellishment			1									
Mandage Missales Para Area Pite	,			,	,	,		,	,			
Modern Mixolydian tonality	✓	✓	✓	√	√	√		✓	✓	✓	✓	
Drone tunings	✓	✓	_	✓	✓ ✓	✓ ✓		_	√	✓		
20th Century minor tonality	•	-	-	•	-	*		-	✓			
Mental practice	√	√	√	√	√	√	√	√		√	√	
Note reading & names of	✓	✓	✓	✓	√	✓	✓	✓	✓	✓	✓	
notes on fingerboard				,				,				
Chord melody style		✓	✓	√	√	√	√	✓	✓			1
Tonality transitions	,		√	√	√	√	√	,	√	,		
Stretching exercises	√	√	✓	√	√	√	√	✓	√	✓	✓	1
Composition: form, style,	?	?	?	?	?	?	✓	?	?			
meter, rhythm, melody, etc.						,						
Arranging	?	?	√	√	√	√	√	√	√	,		
Rhythmic transitions	√	√	√	√	√	✓	√	✓	✓	√	√	
Ear training studies	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	

Where to use material: intros, "meat," fills, interludes, modulations or transitions, endings, or ?

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	and the state of t	Ve GOALS					OU WITH					
AREAS OF STURY:	JAZZ GUTAR N A GABUP WITH KNOTHER HARMONK NSTRUMENT USVALLY KEYBOARD	JAZZ GJITAR IN A TRIO (BASS, DRUMS) OF WILL JUST A BASS	1077	SYMPHOLIC GUITAR	JAZZ GUITAR ACCOMPANYING A VOICE OR?	SYMPHONEC. GUITAR ACCOMP. A VOICE OR?	SONG WRITING COMPOSITION	HARMS	with hic mic ment reymphone	GUITAR	PLAYING (to a degree)	?
BASIC CONCEPTS	/	/	1	V		\checkmark	/	\checkmark	V.		/	
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m6619-7+11- griendo							×	*********	V			
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PRE-BAROQUE MELTING POT Penacesance, etc.)		3		V	-	V/	λ.		1			
ORGANUM						V			1			
MAJOR TOMMLITY: 1) CHORD SCALES	TO A DEGREE	✓	✓	1	V	V	1	V	~	to A Degree	TO A DEGREE	
2) HARMONIC PATTERNS THE PATTERNS SOUNDS SOUNDS PROGRESSIONS				all a contract of the contract			i					
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S) SYSTEMATIC INVERSIONS	<i></i>	4	1	1/	1	1/	1	V/	1	1/	V	
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10) CHORD SUBSTITUTION		V	/				-	V	1	V		
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17) BORROWED CHORDS		1,			1	*		X	1/1	V-1	-	****
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