

Ted Greene's Personal Music Study/Practice Program Sheets

The following pages are notes from Ted's *Personal Music Studies* pages that he wrote for his practice programs for the years 1973 through 1976. It's not entirely clear if some of these sheets were also intended to be subjects for students to practice (for Ted's teaching program), or if they were all just for him.

We have not transcribed these sheets since they don't provide any significant teaching points, but are mostly reminder lists of areas or exercises to work on. They are offered mainly to illustrate the kind and quantity of material and subjects that Ted was practicing himself during that time period.

10-2-78

PRACTICE PROGRAM

- = actively pursuing
- = together
- = weak

- READING
- NAMES OF NOTES ON NECK
- " " " in MAJOR SCALES
- DIATONIC TRIADS (OPEN + CLOSED)
- I - IV - V connections

• Non-Harmonic tones
 delays
 cross-overs
 • 2 degrees across neck
 STREAMS of same chord

- 4 NOTE TRIADS
- 5 AREAS
- CADENCES + PROGRESSIONS
- Harmonizing from a given bass

Key of D

All above in MINOR keys also
 THS - V7-I, incomplete THS

DIATONIC 7's, TEAM CONCEPT
 SECONDARY DOMINANTS, ii V

SEQUENCES
 MODULATION
 SEQUENCE MODULATION
 PEDAL HARMONY
 CONTRARY MOTION HARMONIZING
 SIMPLE TUNES: AMERICA-etc

MIXTURES
 EXTENSIONS + ALTERED CHORDS
 RESOLUTION OF EXT. DOM'S,
 + ALT.
 ADVANCED MODUL. + PROGRESSIONS

TUNES
 TURNAROUNDS
 BACK-CYCLING
 SUB-DOM. connections to tonic

COMPLETE VOCAB.
 CHROMATIC CONTRARY
 PROLONGATION

HARMONICS
 SYMMETRIC HARMONY
 SATELLITE NOTES

ENTRANCES, WANDERING
 TONICIZATION
 MODES
 DROWES

ROOT PROG CONCEPT
 4th chords
 CHROMATIC INFLECTION

Parallelism - ① CHROMATIC - same chord type
 - ② DIATONIC - same scale - useful in harmonizing

EAR TRAINING EXERCISES

PRACTICE PROGRAM

- READING, BACH
- NAMES OF NOTES ON NECK
- " " " IN MAJOR SCALES
- TRIADS; MAJOR SCALE FINGERING
- DIATONIC TRIADS CLOSED } learn
" " " OPEN } triads in all keys - follow CIRCLE
HARMONIC PATTERNS + DELAYS
- CROSS-OVERS
- TRIADS ACROSS FINGERBOARD
- CONNECTING 2 DEGREES ACROSS
- CONNECTING INVERSIONS OF SAME CHORD
- I-IV-(T)-V-I CONNECTIONS.
 - ① KEEP COMMON TONE IN SAME VOICE
 - ② MINIMUM MOVEMENT OF OTHER VOICES
- HARMONIZING FROM THE BASS UP
- 4 NOTE TRIADS IN THE 5 MAIN AREAS OF THE NECK
- SHEETS ON TRIADS, INVERSIONS etc.
- MORE HARMONIZING FROM BASSES, SOPRANOS.
- CADENCES
- CADENCES WITH INVERSIONS
- PHRASES, PERIODS, FORM OR STRUCTURE
- MINOR KEYS
- 7th chords, II7-I, incomplete 7ths
- DIATONIC 7's, m7's, m7's
- TEAM CONCEPT OF FINGERING
- HARMONY SUMMARY
- TONICIZATION + MODULATION
- MODES
- MIXTURES OR BORROWED CHORDS
- CADENCES AND PROGS THRU CIRCLE
- SEQUENCES (DIATONIC) TRIADS, THS OF 6-THS
- " (MODULATING)
- PEDAL HARMONY
- CONTRARY MOTION EXERCISES
- SIMPLE TUNES
- EXTENSIONS } USE IN
- ALTERED CHORDS } PROGRESSIONS
- MODERN PROGRESSIONS WITH MODULATION
- RESOLUTION SHEETS OF EXT + ALT
- SHEETS OF EXT TONICS AND SUBDOMS. (AND DOMS) DOM.S.
- SUB-DOM CONNECTIONS VIEWED FROM MELODY
- TUNES TO TONIC (+ DOM)
- TURNAROUNDS
- ADVANCED MODULATION
- INVERSIONS OF m7, mb, m7b5, 7, 6, 7b9, 9, 7, 7b5, 7b9+ (SHEET OF EXERCISES)
- MIXED SCALES
- 4th chords
- OTHER SUBSTITUTION PRINCIPLES
- PROLONGATION: CHAINS, VAMPS
- SYMMETRIC HARMONY
- + SUBSTITUTES + CYCLES
- EMBELLISHMENTS
- CONTRARY CHROMATIC
- WANDERING, ENTRANCES, MORE TONICIZATION
- SATELLITE NOTES
- HARMONICS
- DRONES
- MORE PEDALS
- SWITCHES
- PYRAMIDS
- POLY-CONTRARY

learn triads in all keys - follow CIRCLE of 4ths

flats - A D G C F B^b F^b
E^b A^b D^b G^b C^b B^b A

sharps - ~~G# C# F# B#~~ A# D#
E# F# C# G#

Practice Program

MENTAL MEMORIZATION

I. MAJOR + MINOR SCALES

- ① STRAIGHT NATURAL
 ② BACKWARDS
 ③ ISOLATION OF ANY DEGREE
 ④ REVERSE ISOLATION (EXAMPLE: LIST THE 66TH DEGREE OF ALL MAJOR KEYS all jumbled up + identify the scales to which they belong)
 CYCLES OF 4ths

II. MELODIC + HARMONIC MINORS as above

III. DORIAN (PHRYGIAN, LYDIAN - OPTIONAL JUST THINK OF IT AS IV of home), MIXOLYDIAN, MIXOL. OF HAR., MIX. OF MELODIC M., HUNGARIAN all as above (also maybe PENTATONICS)

IV. NAMES of notes in MAJOR TRIADS (3 GROUPS) ISOLATION, REVERSE ISOLATION, Same with minor triads, m7, 7, 7b, m7b5, mb

V. all ii-V groups in all MAJ. + MIN. KEYS; borrowed Majors in major also. (all degrees)

VI. TUNE LIST + TUNES BY NUMBERS

VII. TONALITY SHEETS (MEMORIZE all info while learning to play it)

VIII. THIS SHEET **BASS CLEF**

PHYSICAL

I. CHORD SCALES in all Keys + Scales in:

- all chords IMPRESS. recite names of notes mentally until this is not necessary anymore
- a) little triads
 - b) open triads
 - c) some 4 note triads, particularly in 1st INV.
 - d) 7th voicings, R-4, 3rd-2, 5th-4
 - e) 4th voicings, 19 voicings
 - f) IMPRESSIONISTIC 2 NOTE, 3 NOTE, 4 NOTE, 5 NOTE TYPES

- ① BIBLICAL MAJ + MIN
- ② BAROQUE " "
- ③ ROMANTIC + MODERN 20TH CENT. MAJ + MIN
- ④ IMPRESSIONISTIC SCALES

II. PEDALS - one new exercise each day in all keys, scales, styles

III. CONTRARY - same as pedals

IV. PROGRESSIONS also "modal" style

- | | | |
|----|------------------|-----|
| 1 | BIBLICAL MAJ | MIN |
| 2 | BAROQUE MAJ | MIN |
| 3 | ROMANTIC " | MIN |
| 4 | 20TH CENT ROM. " | MIN |
| 5 | " " MODERN " | " |
| 6 | " " BLUES " | " |
| 6a | " " GOSPEL " | " |
| 7 | IMPRESSIONISTIC | |

V. SEQUENCES - same as pedals

VI. PARALLELISM

- 1) HARMONIZ
- 2) IIR SEQ
- 3) + cycles
- 4) 1/2 whole scale

VII. MODULATION

VIII. TUNES

IX. VOCABULARY (JUST LEARNING SHAPES BETTER including SYST. INV. IN ALL KEYS)

MAIN AREAS: STUDYING, TEACHING, WRITING, READING, LISTENING
OTHER KEYWORDS FOR OTHER PERIODS: SCALE, STYLE, TONE COLOR, DYNAMICS

ANCIENT-GRECO-ROMAN

LEARN ALL SCALES + MODES MENTALLY + PHYSICALLY

TRY SUSPENSIONS ON ANYTHING

- BRIGHT:
 - DORIAN WITH BORROWED I (and opt VII)
 - MIXOLYDIAN, HORN 5ths
 - AEOLIAN WITH BORROWED I (and opt bII)
 - PHRYGIAN WITH BORROWED I

RANDOM MAJORS ALA FANFARES etc.
CERTAIN USES OF MAJOR SCALE HARMONY (EX: Am Em G Dm Fc) ala RENAISSANCE

- DARKER:
 - DORIAN
 - AEOLIAN
 - PHRYGIAN
 - QUARTAL HARMONY

BORROWED I's may be occasionally replaced with i

PEDAL HARMONY

- R or 5th in bass (or other) with superimposition
- " " " " "Soprano" " above certain sounds
- R + 5th alternation in bass with superimposition
- DOUBLE PEDAL (R+R or R+5) with SANDWICHES
- 5th or 4th anchor in bass
- CONTRARY OVER SINGLE PEDAL ALTERNATE PEDAL, or UNDER SOPRANO PEDAL

CONTRARY MOTION STUDIES

- ANY 2 VOICES in CONTR. in 1 to 1, 2 to 1 starting from all odd + even intervals
- SEMI-CONTR: ONE voice leaping

CHORD PROGRESSIONS:

- STREAMS ON ANY CHORD
- YAMPS, CHAINS, REVERSES
- SYMMETRIC PROGRESSIONS (SEE BAROQUE MOD. SHEET)

MODULATION + MODAL TRANSITIONS

COUNTERPOINT

- PYRAMIDS; ANNOUNCING 1 VOICE - THEN ALL
- IMITATION
- STRETTO
- TRICK CANDS

MENTAL MEMORIZING:

- ALL SCALES (MAJ + MIN) IN CYCLE OF 4ths ORDER OF KEYS STARTING FROM C (AFFIRM) a) FORWARD b) BACKWARDS (CYCLE OF 4ths) OTHER PROG LIKE i VII II V?
- NAME OF NOTES IN TRIADS (SEE SHEET); ISOLATION, REVERSE ISOLATION
- THIS SHEET + OTHER RELATED SHEETS

CHORD PROGRESSIONS (GIVEN IN MAJOR KEY BUT DO COMPARABLE IN MINOR AS WELL)

- DIATONIC SEQUENCES ON CYCLE OF 4ths (MAJ + MIN KEYS) WITH OR WITHOUT MOVING LINES, DECORATION, SUSPENSIONS
 - 3 NOTE TRIADS (CLOSED)
 - " " " " OPEN
 - " " " " MIXED
 - " " " " + 7th chords
 - " " " " ALL 7th chords
 - " " " " "

- new necessary practice areas:
- DIAT. 7th chord scales
 - KNOWLEDGE OF WHOLE VOCABULARY
 - SEQUENCE FORMULAS WITH SECONDARY CHORDS (MENTAL)

SEQUENCES AS ABOVE BUT WITH SECONDARY (ALT) CHORDS

practice sheet on this

OTHER SPECIAL BACH/HANDEL TYPE SEQUENCES SUCH AS I vi ii iii etc or OTHER BASS VIEW (ASC, DESC, OR BROKEN LEAPS) DIAT. OR ALT, prerequisite: KNOWLEDGE OF ALL HARMONIES according to BASS

ROOT PROGRESSION FORMULAE:

3 NOTE TRIADS

- STREAMS ON ANY CHORD
- " " " " " " SCALE
- " " " " " " of the following prog: I IV | V I | ARKENT | I IV (I) V I | ASC. 2nds in DES. VOICING WITH 1 PASSING-TONE
DESC. 2nds in ASC. VOICING (WITH PASSING-TONE(S))
h) CYCLE OF 5ths in ASC. VOICING (WITH PASSING-TONE(S))
i) ASC. 3rds in DES. VOICING WITH 1 OR 2 PASSING-TONES
j) ASC 3rds in ASC. VOICING WITH 1 OR 2 PASSING-TONES
k) CYCLE OF 5ths in ASC. VOICING WITH PASSING-TONE(S)

2-11-75 BAROQUE STYLE

MAIN CONSIDERATIONS:

- MOOD
- TEMPO
- METER (on pulse or 1 to 1, 2 to 1, 3 to 1, 4 to 1, 6 to 1, 8 to 1)
- RHYTHM
- KEY
- MODULATIONS
- TUNE IN TO A THEME based on: a) melody only, b) melody derived from or implying an inherent chord progression, c) known melody from classical, popular or other source.
- Remember about contrasts in TEXTURE (DENSITY)
- LOTS OF DECORATION + SUSPENSIONS
- CADENCES: AUTHENTIC, HALF, DECEPTIVE, PLAGAL
- POSSIBLY USE BAROQUE PIECES OR SUITABLE APPLIATURES (SUCH AS GREEN LEAVES OF SUMMER) AS VEHICLES
- FORM
- REMEMBER TO USE ALL DENSITIES + VOICINGS

PLAYING AREAS:

- SINGLE NOTE MELODIES, COUNTERPOINT (2 part, 3 part) CHORD PROG. BY 2ND IN COUNTERPOINT (BROKEN + DECORATED CHORD SCALES)

NECESSARY PRACTICE AREAS:

- SEVEN (OR MORE) FINGERINGS OF MAJOR + NATURAL MINOR SCALES, HARMONIC MINORS, MELODIC MINOR + MIXOLYDIAN OF SAME in all keys.
- MELODIC PATTERN SHEET- USE WITH OR WITHOUT SUSPENSIONS OR HARMONIZATIONS
- COUNTERPOINT STUDIES- like learn the main consonant intervals above all basses in a key

DIM. 7th ARPEGIOS WITH ♯ stop embel. ASC or DESC

SHEET LABELED SOME WAYS TO MAKE MUSIC WITH TRIMS

DIATONIC TRIADS (3 NOTE CLOSED, OPEN, WIDE OPEN; ♯ NOTE IS + INVERSIONS, briefly get acquainted with all others) in all above scales in all keys. and other decorations + suspensions

PEDAL OR CONSTANT NOTE HARMONY (MAJOR + MINOR KEYS)

- SOPRANO PEDALS
- INNER PEDALS
- BASS PEDALS (SUPERIMPOSE PROS, SEC. CHORD SCALES, COUNTERPOINT PATTERNS)
- DOUBLE PEDALS (SANDWICHES)
- MISCELLANEOUS

MODULATION: STUDY MOD. SHEET AND TONALITY SCHEMASHEET

CONTRARY MOTION SOUNDS (BOTH DIRECTIONS):

- ANY 2 VOICES IN CONTR. in 1 to 1, 2 to 1 etc starting from all odd + EVEN INTERVALS IN KEY (CHROM. SOMETIMES)
- SWITCHES - INCLUDE 7th, 9th
- STATIONARY VOICE (C)
- SEMI-CONTRARY

SPECIAL IN MINOR: use bII | i i6 II7 V | ii ii7 iv6 (ii-7) V | i I7 ii6 etc | ac | bac | x - HANDEL CADENCE | PICARDYS

ALSO MAKE OF SAME

II VI on REVERSE THESE i i6 7 | V ii 7 | I | I V PED. DOM

4 NOTE TRIADS OR THS: I V I | V I I | (VII 07) I | I V PED. DOM

MAKING VOICE LEADING OR NOT VOICE LEADING WITH OR WITHOUT INVERSIONS OF DIAT. 7th CHORD SUBSTITUTION: I IV (I) V I | I V (I) IV I | II III | II IV I V | I VI VI I | I VI IV V | I III IV (I) V | III VI II X | VI III IV I | II VI IV I

LONGER "period" prog. STUDY SHEETS ON ALL THIS INFO. ALSO STUDY VOICE LEADING REFERENCE CHARTS AND APPLY THEM TO ABOVE + ALSO TO SYMMETRIC CHORD PROGS ON BAROQUE MOD. SHEET HARMONIC TENDENCIES VIEW (ENABLES YOU TO MAKE NEW PROG.) OTHER SECONDARY CHORD PROGS PEDAL + APPROG 6/4'S TRY BUILDING BASS 1ST ON ANY PROG: high G4 Bm, 7 C7 3 D7 3 40, 7 G- ASC OR DESC. SCALE HARMONIZING

PERSONAL PRACTICE PROGRAM (Page 2)

IN ALL DENSITIES MIXED TEXTURES DENSITIES

CLASSICAL-ROMANTIC MAJOR & MINOR

1) CHORD SCALES as in BAROQUE, also with BORROWED CHORDS

2) PEDALS as in BAROQUE

3) CONTRARY STUDIES as in BAROQUE but also using CHROM- or SEMI-CHROM with borrowed chords, alt. chords, etc.

4) CHORD PROGRESSIONS (STREAMS, VAMPS, CHAINS) a) BAROQUE TYPES b) BORROWED CHORD TYPES WITH ADDITION OF II7b, 9(II9), I, or IV6 c) OTHER ALTERED CHORDS (7+, 7b5, 7b9+, +6ths), b5th subat., b2nd EMBELL. d) 017 PROGS e) + PROGS f) MEDANT RELATIONSHIPS

6) MODULATION INCLUDING ALL KEY RELATIONS NOW 7) WANDERING- CHROMATISM IN CHORD PROGRESSIONS (e.g. CHOPIN PRELUDE in Fm, WAGNER'S "CREEPING") and melodies

also SPANISH FLAVOR MODES: MIXOL. or HARM. MINOR, HARM. MINOR WITH BORROWED I, HUNGARIAN MINOR, COMBINATIONS like I, bII, bIII, IV, V, bVI, VII, or I, ii, iii, IV, V, bVI, bVII

APPLY ALL TO TUNES (MAIN AREA OF PRACTICE, EVENTUALLY)

STUDY COMPLETE VOCAB, & SYSTEMATIC INVERSIONS

MAJOR KEY: 20TH CENTURY (use any device of notation available from previous areas as well) 4th SCALES, 7th, 9th, 11th, 13th SINGLE NOTE PLAYING ON 3RD INTERVALS & ARPEGGIOS

MAJOR DIATONIC (MAINLY) STYLE SINGLE NOTE SCALES OVER (WITHIN) MAJOR CHORDS (VAN EPT TYPE SOUND)

1) CHORD SCALES: 7(R-5, 3rd-2, 5th 4) 4th chords, 1st INVT (4 NOTES) also 3 NOTES; 1, 9 2) PEDAL HARMONY as in ANCIENT HARMONY also miscellaneous & scale-entrances with suspensions

3) CONTRARY MOTION (FROM BOTH DIRECTIONS) (OPPOSED SCALES) as in BAROQUE, also TRIADS & SOPRANO or BASS IN CONTR.

4) CHORD PROGRESSIONS - streams, vamps, chains, reverses, symmetric prog., bass view

5) MODULATION

II. MODERN MAJOR STYLE

1) CHORD SCALES WITH BORROWED OR ALTERED CHORDS

2) PEDALS - CHROMATIC RELATIONS OF ABOVE

3) CONTRARY - as above plus CHROMATIC RELATIONS, plus a) 2 different scales or modes in contr. 1st, 2nd etc b) TRIAD (or any group of notes) + bass in contr. to poly-chord destination.

4) CHORD PROGRESSES - a) SECONDARY CHORDS, streams, vamps, chains, reverses, combined vamps, symmetric mono-family + cycles b) BORROWED MAJOR TYPES

5) MODULATION - use anywhere theoretically

WANDERING - a) any chord or idea in asc or desc m3rds, 3rds, whole, 1/2, or 3/4 whole, b2nds, 4ths, 5ths, etc.

1) CHROMATIC WANDERING c) ENTRANCES, semi-scale entrances d) false resolutions, subat. of satellite notes e) root acceleration f) free use of suspensions

g) THINK in root relations, EX: ABA EGG7C#7Bb h) parallelism: practice harmonization of any scale or melody

i) study embellishment + subat. sheet in any type of sound j) RHYTHMIC TRANSITIONS

III. "OLD FASHIONED" MAJOR STYLE - 1) DIMINISHED 7th prog., 2) BARBERSHOP sounds

IMPRESSIONISTIC-ORIENTAL

SCALE RESOURCES:

- 6/9 PENT. SCALE 9th PENT. " m6/9 PENT. " m6/9 (7+1) PENT. SCALE (7/11 PENT. SCALE) 4 NOTE ARP. like 7, 6/9 ANCIENT MODES ASAIN OVERTONE DOM. SCALE WHOLE TONE SCALE TRI-TONIC SCALE

OTHERS: C E F A B B C E F G B

MAKE SEPARATE SHEET ON PEDALS in ALL TONALITIES TYPES

Chord may be repeated (streams) on any task

1) CHORD SCALES 2, 3, 4, + 5 NOTE TYPES WITH LOTS OF BREAK-UPS (MELODIC FIGURES) + SUSPENSIONS

2) PEDALS as in ANCIENT HARMONY WITH ABOVE TONALITIES

3) CONTRARY as in ANCIENT HARMONY

4) CHORD PROGRESSIONS: a) CHORDS for the sake of their color more than their function (although function does not have to be abandoned) b) Parallelism of any chord c) mediant relations

5) MODULATION

6) COUNTERPOINT + PYRAMIDS 7th, 9th, 11th, 13th SINGLE NOTE PLAYING ON 3RD INTERVALS & ARPEGGIOS

7) LYDIAN MODE 1) 2 NOTE ARPEGGIOS OF 7, 7b5 + OTHERS

2) PEDALS - a) R in BASS b) 5th in bass under I, II or 5th of 7th or 4th ANCHOR c) R+5 ALTER. d) SCALES WITH SUSPENSIONS e) SOPRANO PEDAL over vamps or scales f) contr. over pedal g) R in sandwich h) 2 NOTE arpeg. with PEDAL

3) CONTRARY - may be a) PROG - VAMPS, CHAINS, REVERSES, BASS VIEW b) MODULATION

EMBELLISHED "CHORD SCALES": a) PRECEDE, REPLACE or FOLLOW any 07, 0, or 7b9 with any triad of 7th, etc (especially those with common tones in cycles of m3rds or others b) triads in m3rds or b5ths or INTERVALS of 7th chords or combinations c) C/CMOUND: one triad -> D B6, F B6 etc or D Ab7, F B7 etc

2) PEDALS - various

3) CONTRARY - as in ANCIENT HARMONY

IN ALL DENSITIES MIXED TEXTURES DENSITIES

- 1) BLOCK CHORDS or DELAYS 2) BROKEN CHORDS 3) CHORD THEN HIGHER NOTE 4) HIGHEST NOTE THEN CHORD 5) ALTERNATION OF PREVIOUS TWO

6) TEAMS (ANY 2 VOICES, against other 1, 2, 3 etc.) 7) TEAMS IN AB, BA, AB, BA pattern

8) ARPEGGIOS ON TEAMS 9) AB, BA on 8)

10) ENTRANCES (with STEP) COME AT A TIME! END 11) SCALE-TYPE ASC (or desc) ENTRANCES

12) HARMONIC TECHNIQUE ON ANY OF THE ABOVE

13) 3 NOTE PINCHES ON ADJACENT STRING (SEMI) ARP CHORDS like 1, 3, 5, 7th

14) PINCH HARMONICS 15) MIXING HARM + BROKEN CHORDS like ARP then HARM or 1+2+ARP, 3+4+ PINCH HARM.

16) CHORD THEN MELODIC movement in any voice. 17) BASS THEN CHORD or other device

18) GLISS CHORDS; HUCKLEBERRY SCALE (ASC or DESC) 19) 1/2 STEP EMBELL. (ASC or DESC) SINGLE + DOUBLE STRING TYPE WRITER on chords.

20) SUSPENSIONS 21) ANCHOR MESSAGES - ASC or DESC COMMON TONE, MOTIFS LIKE ABAB, AABA, BA, BA etc PULSE of 1, 2, 3, 4, 6, 8; COUNTER-MELODIES

VISUAL: PICTURE MEN IN ASC or DESC INVERSION STREAMS | DINGDONGS on 2 or 3 sets of strings INV. in 3RDS | HI-LO PARTS ENORMOUS LEAPS - good for overall perception

MINOR KEY: all available minor diat. scales + EXT.

1) CHORD SCALES + SINGLE NOTE SCALES as in MAJOR 2) PEDALS - as in DIAT + MODERN MAJOR - also pedal underneath chromatic or semi-chrom line in unison or melody ala Herashwin, R. ROOGEERS (INTRO TO BLUE MOON)

3) CONTRARY - as in DIAT + MODERN MAJOR 4) PROG: STREAMS, VAMPS, CHAINS, REVERSES, CYCLE PATTERNS, TURNS, BASS VIEW, using m6 or m7 tonality

5) MODULATION also GOSPEL MINOR (GO DOWN NOTES, etc)

MENTAL PRACTICE:

1) ALL II-III's on all degrees in all MAJ + MIN KEYS

2) BORROWED MAJ

3) TUNE LIST

4) TUNES BY ME'S

5) MEMORIZING THESE SHEETS

6) NOTES ON NECK (INDEX FINGERS THROUGH CYCLE of 4th from D# to Bbb)

7) BASS CLEF

PHYSICAL - STRETCHING EXERCISES, THUMB CHORDS

1) CHORD SCALES - as in IMPRESSIONISM

2) PEDALS

3) CONTR - including Herashwin chrom. ala PRELUDE #2

4) PROG - VAMPS, CHAINS, REVERSES, PROGS, using BLUES HARMONIES, or chords, SECONDARY CHORDS for gospel

5) MODULATION EXAMPLE OF MIXOLYDIAN VAMP: G Dm7 G

IV. BLUES + GOSPEL "MAJOR" STYLE

SCALES: BLUES: MIXOLYDIAN; WITH ADDED b3, b5. 9th chord PENT, 7/11 PENT, m7/11 PENT, 6/9 PENT. OTHERS: C E b E G A, C E b E G b b, C E b F G B b, C E b E G A b b, C E b F G A b b, C E b F # G A b b, C (D) E b E F (G b) G A B b MAJOR in GOSPEL

10-14-75

PRACTICE PROGRAM CHORD STREAMS, MELODIC STREAMS

CONSIDER RHYTHMS & TEXTURES

1 ORGANISM, GRAY HARMONY

memorizing structures
PARALLELISM tuning above
BASS PEDAL WITH 4ths, 5ths (OPT. 6th/7th)
(AEBLIAN)

SANDWICH PEDAL (R+S) (R+R) WITH 4ths 5ths
MODULATIONS & TONALITY TRANSITIONS

2 m6/9 TONALITY

2 NOTE "3rds, 4ths" + different textures
3 NOTE (2 SPECIES!)
BASS PEDAL WITH 2 NOTE "3rds, 4ths"
MODULATIONS & TONALITY TRANSITIONS

3 WARM DORIAN

VAMPS (3+4 notes); I IV
MODUL. & TONAL. TRANS.

4 AEBLIAN

BASS PEDAL (R) with all close, open triads,
7b (6ths, 3rds)

SOPRANO PEDAL (R)
(S)

DOUBLE DOR. " (R+S) (S+R)

SANDWICHES: R+S, R+R WITH CLOSED TRIOAD, 6ths, 3rds
CHORD PROG.: VAMPS, BASS VIEW, ROOT PROG. VIEW
MODUL. & TONAL. TRANS.

5 LESS WARM PHRYGIAN MAJOR & DARK

SINGLE NOTE MELODIES PEDALS: BASS, SOPRANO
VAMPS MODUL. & TONAL. TRANS.

6 AEBLIAN MAJOR

VAMPS; I V

7 PEDALS AS IN AEBLIAN

MODUL. & TONAL. TRANS.

8 BIBLICAL RENAISSANCE

FANFARES PROGRESSIONS WITH WARM WARM MODUL. & TONAL. TRANS. R OR TOP WITH 1st INV: I II III I V

9 LYDIAN

BASS PEDAL (R) WITH 3rds, 6ths, I-II

" " (S) " " " "

ALT " " (R, S) " " " "

10 BAROQUE (MAJOR + MINOR)

1) SINGLE NOTE SCALES (HARMONIC, MELODIC, MAJOR, NAT. MIN.)
2) FINGERTIPS 3) SHEET ON "SOME WAYS TO LEARN..."
C) melodic patterns

4) HELD-NOTE EXERCISES in all above scales

5) BROKEN CHORD SCALES, HARMONIC PATTERNS (3 NOTE & 4 NOTE TRIADS)
7th CHORDS

→ OPTIONAL: CHORD STREAMS (4-STAGES)

4) PEDALS

a) SOPRANO PEDALS: R, S, R+S, S+R

b) INNER PEDALS: R, S

c) BASS PEDALS: R, S; BASS INNER

d) SANDWICH PEDALS: R+S, R+R

5) VAMPS

6) PROGRESSIONS:

BASS VIEW (ASC, DESC OR BROKEN) DIATONIC OR CHROMATIC
DIATONIC CYCLES (6 SPECIES) (Start on I, II, III and in minor)

CYCLES WITH SEC. CHORDS

OTHER PROG WITH SEC. CHORDS

MAIN PROG WITH DIATONIC (V.L. & NON V.L.)

SPECIAL PROG WITH 1st INV. (2 SPECIES)

SYM. PROG. (WITH OR WITHOUT V.L. OR SET. CHORDS)

HARMONIC TENDENCIES VIEW

SWITCHES

MODULATION SCHEMES + TONALITY TRANSITIONS

11 CLASSICAL + ROMANTIC (MAJOR + MINOR)

CHORD PROG:

VAMPS

OTHER ROOT PROG.

6th SUBST + BLEND EMBEL

HARMONIC TENDENCIES (WANDERING

CHROM + SEMI-CHROM CONTR.)

SWITCHES

MODULATION SCHEMES + TONALITY TRANSITIONS

RHYTHMIC TRANSITIONS

11 19th CENT ROMANTIC (MAJOR)

CHORD SCALES: 7ths, TRIADS (ASC+DESC)
HARMONIC PATTERNS
STREAMS WITH MELODIES (L+WITHOUT)

PEDALS: SOPRANO R, S, DOUBLE

BASS R, S, anchor; BASS +

INNER R, S SANDWICH R+S, R+R

VAMPS SUBDOM DOM

TONE SUBDOM

HARMONIC FORMULAS

PROGRESSIONS

VIEW (OPT; BOLD BASS 1st)

BASS VIEW (ASC, DESC OR BROKEN)

DIATONIC CYCLES (2 SPECIES OR 6 SPECIES)

Selection I, II, III

SYMPROG: in any voice

MOVING LINK (DIAT OR CHROM - MAJOR OR MIN)

PROGRESSIONS USING SECONDARY CHORDS:

CHROM + SEMI-CHROM BASS VIEW (ASC, DESC)

ROOT VIEWS

SWITCHES EMBEL + SUBST PRINCIPLES

COLOR CHORD PROG.

VAMPS OTHER ROOT PROG. PROG USING

COMBINED VAMPS DIM 7ths or DIM

BORROWED CHORDS ala

PROGRESSIONS / VAMPS (CHORD SCALES)

PEDALS / CONTR.

AMER. GOSPEL PROG

MODULATION + TONALITY TRANSITIONS

12 20th CENT. URBAN (MAJOR)

SINGLE NOTE SCALES + MEL. PATTERNS

CHORD SCALES OF 4th CHORDS

PROGRESSIONS WITH MODERN VOICINGS:

VAMPS

SHORT PROG USING COLOR CHORDS

COMBINED VAMPS

VARIATIONS ON I SE I

SHORT, MEDIUM, LONG TURNS, CYCLES, PROGS

SYM-MONO FAMILY TYPES

MOVING LINE TYPES

SOME SYM. PROG

BORROWED CHORDS: PROG/CHORD SCALES

PEDALS / CONTRARY / VAMPS

CHROM UNIVERSE CONCEPT

POLY-CONTR.

CHROM OR SEMI-CHROM CONTR.

" " or " around

PEAL

ANY CHORD OR IDEA IN EQUAL INTV.

PROG WITH OR WITHOUT V.L., SUBST

TONES

PRELUDE, REPLACE OR FOLLOW ANY

07, 0, 7b9 with any triad or 7th

PROG OF TRIADS in m3rds or 6 5ths

COMPOUNDS: OPENTR. D B, F, D, or

D A B7 3, F B7 3

WANDERING

EMBEL + SUBST. SHEET

PEDALS: BASS, SOPRANO, INTV. STACKING,

SANDWICHES, INNER; BASS, SOPR., SAND,

OR ANCHORS WITH CHROM + SEMI-CHROM CONTR.

MODULATION + TONALITY TRANSITION

13 IMPRESSIONISTIC, EXOTIC, ORIENTAL

1) 6/9 PENT

SINGLE NOTE MELODIES, MELODIC PATTERNS

2 NOTE "3rds, 4ths" + many OTHER CHORD SCALES

HARMONICS

CHORD PROG (TONALITY TRANSITION, MODULATION)

PEDALS: SOPRANO, BASS, SANDWICH

CONTRARY (WITH OR WITHOUT PEDAL)

(a) 2 1 1 1 (b) 6th (c) 7 1d) TRIAD

(e) 7 1 1 1 1 (also 7 1 1, 6 7 1 1, 2 1 1, 1 1 1)

(f) 9th PENT (9th no root), 13th

(g) 13 1 1, 1 1, 9 8 5, WHOLE TONE

(h) 13 sus, 11

(i) m6/9 PENT, m6b (m6 7, m6 7 7, m7, m6 7 1)

(j) m6/9 PENT

14 20th CENT. MINOR

SINGLE NOTE MELODIES + HARM. PATTERNS

CHORD SCALES OF 7th, triads, 4th chords

in harm., mol, NAT, DOR, PHRYG, IONIAN, 10ths

STREAMS WITH MELODIC PATTERNS

PEDALS: 0:0 in MAJ; ALSO GERMANIC

VAMPS (SUBDOM DOM TYPE + OTHER)

COMBINED VAMPS

PROGRESSIONS

HARMONIC FORMULAS as in MAJOR

BASS VIEW

DIATONIC CYCLES

SYM PROG

MOVING LINE

PROG. USING SECONDARY CHORDS

CONTRARY WITH OR WITHOUT INNER PEDAL

SWITCHES

EMBEAL + SUBST. PRINCIPLES

CHROM UNIVERSE CONCEPTS WHERE APPLICABLE

MINOR BUES

VARIATIONS ON I SE I

MODULATION + TONALITY TRANSITIONS

"SPANISH" JAZZ

BLUES (+ GOSPEL)

CHORD PROG:

VAMPS

SHORT PROG

" TURNS

MOVING LINE OR BASS VIEW TYPES

COMBINED VAMPS

LONG TURNS + CYCLES

BORROWED CHORDS in GOSPEL

OPEN TRIADS (BORROWED chords)

12 BAR PROG:

VARIOUS

CHORD SCALES OF 7th PENT

(2, 3, 4 NOTES) 9th PENT:

MODE TONALITY TRANSITIONS

MODERN JAZZ TRIST

MAJOR

BLUES

MINOR

1st INV

2nd INV

3rd INV

4th INV

5th INV

6th INV

7th INV

8th INV

9th INV

10th INV

11th INV

12th INV

13th INV

14th INV

15th INV

16th INV

17th INV

18th INV

19th INV

20th INV

21st INV

22nd INV

23rd INV

24th INV

25th INV

26th INV

27th INV

28th INV

29th INV

Vertical notes on the right edge of the page.

BAROQUE PRACTICE PROGRAM (PERSONAL)

I. PHYSICAL

ALL DEVICES CAN STAY IN ONE KEY OR THEY CAN MODULATE
USE ALL RHYTHMS

1) SINGLE NOTE PLAYING

- a) SCALES:
- MAJOR, LYDIAN, AOCRIAN, PHYRGIAN, AEGLIAN, DORIAN, MEGALYDIAN
 - METODIC MINOR, ONERTONE, LYDIAN WITH #5, LOCRIAN WITH #9, DORIAN WITH #9, PICARDY #1 (9+)
 - HUNGARIAN METODIC (MEL. WITH #4), DIM 7 #1, LYDIAN WITH #9, LOCRIAN WITH #6, 7b9+
 - LYDIAN WITH #9 and #5, LOCRIAN WITH #9 and #6, 13b9, PICARDY #2 (12#5#6#7)

DIM 7 #1:

10 2 0 3 4 4 5 4 6 6 7
#2: 4 4

b) ARPEGGIOS - of all triads, 7ths

c) Melodic patterns applied to scales

(ROOT) STATIONARY and SCALAR HARMONY

2) HELD NOTE EXERCISES in all scales

also BROKEN CHORD SCALES, BROKEN ARPEGGIOS (INVERSION #10)

HARMONIC PATTERNS, COUNTERPOINT EXERCISES

PRACTICE ALL CHORD SCALES (3 NOTE CLOSE, OPEN, 4 NOTE, 7THS) in all keys

3) PEDALS

- REGULAR sequence any idea
- 1) SOP. PEDAL (R) with 2nds, 6ths, 10ths in MAJOR
 - 2) " " (S) " " " " " "
 - 3) INNER " (R) " " " " " "
 - 4) " " (S) " " " " " "
 - 5) BASS " (R) " " " " " "
 - 6) " " (S) " " " " " "
 - 7) SANDWICH " (R+R) " " " " " "
 - 8) " " (R+S) " " " " " "
- also MEL. PATTERNS OVER PEDAL (with or w/out inner voices added in intervals)
- 9) SEC. CHORDS IN PEDALS
10) CYCLES over PEDALS
11) MISC. PEDALS

Same in NAT. MIN. MEL. MIN (other too)
NAT. MIN MEL. MIN

4) PROGRESSIONS (3 NOTE)

- 1) I IV V type in close triads
- 2) I II V type in open triads
- 3) I II or nice near in close triads
- 4) " " " " " open "
- 5) I V I or nice near in close triads
- 6) " " " " " " "
- 7) II, IV, I in close triads
- 8) " " " " " " "

ADJACENT DEGREE STREAMS

also VAMPS

5) MODULATION STUDIES

6) SCHEMES

2. H. (REVISED on new sheet) HARMONIC RHYTHM

MAIN CONSIDERATIONS FOR BAROQUE STYLE IMPROVISATION:

- 1) METER (which sets up a mood, say on march don't think of this separately)
- 2) TYPE OF THEME or melody (original or known)
- 3) MODULATION KEY SCHEME
- 4) MODULATION DEVICES
- 5) HARMONIC DEVICES

6) Contrasts in textures, densities

and CANTABILE - Proj built from bass (osc. desc. + broken) diat or chrom.

above with inversions with OPEN INCOMPLETE

DIAT. CYCLES (6 species) start on I, II, IV

CYCLES WITH SEC. CHORDS OTHER PROG WITH SEC. CHORDS

DIAT. CYCLES (6 species) start on I, II, IV

CYCLES WITH SEC. CHORDS OTHER PROG WITH SEC. CHORDS

DIAT. CYCLES (6 species) start on I, II, IV

CYCLES WITH SEC. CHORDS OTHER PROG WITH SEC. CHORDS

DIAT. CYCLES (6 species) start on I, II, IV

CYCLES WITH SEC. CHORDS OTHER PROG WITH SEC. CHORDS

SEE PRACTICE SHEETS BAROQUE RHYTHMS (OBSOLETE)

Playing these subdivisions, rhythms will determine the tempo pretty much for you

W GENERAL maximum subdivisions at each tempo not movement

PRACTICE INVERSION 4 step program first

5) for 6) and 10) can have similar tempo and are easily mutually transformable with MODULATION

all exercises in special key cycle

1) RUBATO
2) SLOW CHORALE in 4/4
3) " " " " 3/4
4) " " " " 3/4
5) 3/4: - LINE CONCERTO
6) 3/4: - FEELS BRISK
7) 3/4: " " " "
8) 4/4: " " " "
9) 8/8: " " " "
10) MARCH in 6/8
11) MARCH in 3/8

SPECIAL 1st WV. PROG (Auth type)

N, V, LEADING ABOVE WITH INVERSIONS

above with DIAT + INC. + # + NAT

DIAT. CYCLES (6 species) start on I, II, IV

CYCLES WITH SEC. CHORDS OTHER PROG WITH SEC. CHORDS

DIAT. CYCLES (6 species) start on I, II, IV

CYCLES WITH SEC. CHORDS OTHER PROG WITH SEC. CHORDS

DIAT. CYCLES (6 species) start on I, II, IV

CYCLES WITH SEC. CHORDS OTHER PROG WITH SEC. CHORDS

Personal Music Study Program

GENERAL PROGRAM:

- RESEARCHING
- STUDYING
- PRACTICING
- TEACHING
- WRITING
- PERFORMING
- RECORDING
- LISTENING
- COMPOSING

I. Solo Guitar Repertoire in 3 tunings: D6, E6, and concert (for classical guitar)

II. TONALITY and/or STYLE TYPES - MODULATION and/or TONALITY TRANSITIONS is 1/2 of the game.

A. WARM SOUNDS:

also SINGLE NOTE PLAYING

- DORIAN: i IV; and pedal devices
- AEOLIAN: i V, i V VI (ii°) V, i V VI III iv i ii° V, pedals
- PHRYGIAN MAJOR: I b vii I b vii6, pedals + also I V 7 0 5 or 7 0 5 7 0 5 or others
- AEOLIAN MAJOR: I V, others, pedals
- GENERAL RENAISSANCE "BIBLICAL" melting pot (MINOR+MAJOR) + combinations of above
- LYDIAN: PEDALS + 7th scale (see 9th pent)
- 20th CENTURY DIATONIC MAJOR:
 - I - IV or I iii IV + friends
 - Modern Diat. Pedals
 - Chord Scales of 7ths, triads (4ths) / 11th HARMONICALLY SWB PROG (dec, broken, acc, etc. patterns)
 - Base View Prog. (acc, dec, or broken) SWB OTHERS
 - DIAT. cycles (6 species) starting on I, IV, I, VII
 - (ii) V I
 - ii7 IV or ii7 iii7 IV7 (iii7) or reverse also 5th pedals
 - other root prog. (with or without base view)
 - DIAT. contrary (with or without unpedal) 11th 12th starting from all odd or even intervals
 - Other Symmetric prog. (DIAT)
- 20th cent. DIAT + OTHER resources as follows:
 - secondary chords ala Romantic era use in cycles and other root prog of Baroque + Romantic Eras (with or without base view)
 - Secondary chords ala 20th cent. ROMANTIC use in short medium or long prog; (base view or not)
 - Special R. Redies type dim prog
 - Color Chords ala Romantic era: VAMPS / other root prog
 - Color Chords ala "classical" blues: Vamps / short prog / short turns / moving line or base types / combined / ramps
 - Color Chords ala 20th cent. Romantic: Vamps / Combined Vamps
 - Borrowed Chords (TRAD, MODERN + GOSPEL) prog. / Vamps / Chord Scales / pedals / contr.
 - Other prog with Dim 7 or Dim (like BIRTH OF THE DIVES, etc)
- 9th chord PENTATONIC, 9th no root 13th SINGLE NOTE MELODIES, MELODIC PATTERNS (see TEXTURESHEET) CHORD SCALES: 2 NOTE 3rds, 4ths, etc HARMONICS CHORD PROG (TONALITY TRANSITION + MODUL.) PEDALS: SOPR., BASS, SAND. CONTR. (WITH OR WITHOUT PEDAL)
- 6/9 PENT., add 9, 6th, 7th (as above)
- BAROQUE MAJOR see separate practice sheet
- CLASSICAL + ROMANTIC MAJOR CHORD PROG: VAMPS / OTHER PROG / 6th SUBST + 12th ENHAR. HARM. TENDENCIES / WANDERING / CHROM + SEMI-CHROM CONTR. / SWITCHES
- "GOSPEL" (country) - see above

B. DARKER SOUNDS:

- BAROQUE MINOR see separate sheet
- PHRYGIAN MINOR i b ii, PEDALS i b ii, all types - Pedals ala MICHELLE JOHNNY SMITH
- CLASSICAL + ROMANTIC MINOR - see MAJOR
- 20th CENT. MINOR using traditional or modern voicings
 - Chord structures (with or without melodic)
 - VAMPS: two chord prog
 - " (three " ") use parallel, V.I., or V.L.
 - " (four " ")
 - combined ramps
 - SYM-MONO types
 - moving line or base type
 - long turns + cycles
 - prog of lines or intros
 - pedals (also sharp minor types) Rodgers
 - contrary
 - symmetric jumps
 - chord scales, reg. + "thy" in various minors
- m6/9 Pent - see 9th pent
- m6/9 " " " "
- 20th century MODERN (JAZZ) MAJOR
 - chord scales of 4th chords
 - SINGLE NOTE PLAYING
 - secondary prog (mostly cycles) in modern voicing: short, med. and long and (ii) V I variations
 - Sym. mono types
 - Minor regions in major key (like VALENTINE, CRVAE A RIVER, etc)
- CHROMATIC UNIVERSE CONCEPTS
 - POLY-CONTR: also frag of same
 - CHROM OR SEMI-CHROM CONTR.
 - any group of notes both 3/4/3 with 1 to 1, 2 to 1 from all odd or even intervals + bass in contr.
 - any chord or idiom in equal int. (also compounds such as 1/2 whole with or without V.L., Subst + triads, etc)
 - trads, replace or follow any 07, 9 or 769 with any 7trid or 7th
 - prog of triads in m3rds or 65ths compounds: OPEN TR. 7 B6, F B6 or D A674, F B73
 - pedals or contr on 1/2 whole or whole scale.
 - Wandering: Lots of pentatonic, semi-scale, enharmonic, pyramids (because the fewer notes played, the more you can wander)
 - Parallel Harmonization of any scale
 - pedals: base, sop, INTV stacking bass view INTV STacking SOP VIEW, STAND, INNER, BASS PEDAL with chrom or semi, chrom contr, sop pedal with same, sandwich or anchor with same
 - ORGANUM - Parallelism or pedals
 - Whole tone scale - see 9th pent
 - TRI-TONIC SCALE
 - Embell, leading tones, subst, principles
- BLUES - see separate sheet

III. Teaching program a) figure out, detailed order + presentation b) writing sheets.

IV. Write books I. Classical Guitar a) technique / repertoire c) finish writing out original pieces + others. d) analysis of trad. pieces a) study hymns + themes of classical works

VI. PIANO a) sight reading b) technique c) chords VII. Read books on counterpoint, form composition, harmony, etc.

VIII. Recording

IX. Listen to records

- RHYTHMS:
- AKUBATO
 - slow chorale in 4
 - " " " 3
 - " " " 3
 - 3/4 - FAST
 - 4/4 - "
 - 3 - "
 - MARCH in 6/8
 - " " 9/8
 - WALTZ
 - HORIZ. WALK (JAZZ etc)
 - slow jazz swing
 - FAST " "
 - GOSPEL (BLUES)
 - JAZZ WALTZ
 - BOSSA
 - FINGER PICKING HORIZ
 - FUNK

PERSONAL MUSIC STUDY PROGRAM

I. Solo Guitar Repertoire in 3 tunings: D6, E6 and concert (or classical guitar)

II. TONALITIES or "PERIOD" types (General Outline for improvisation, arranging, composing)

RHYTHMIC TYPES: apply these as indicated

- 1) SLOW 2/4 harmonic rhythm of 1-1 or 2-2 (units per chord root change)
- 2) Same with har. rhythm of 2-1
- 3) SLOW OR MEDIUM PULSE with har. rhythm: 1-1-2-2 (3-1)
- 4) SLOW OR MEDIUM 3/4 with har. rhythm: 1-1... 2-2, 3-1, 4-4
- 5) SLOW, MED OR MED-FAST MARCH with lots of 3/4 or 3/8 as well as 4/4
- 6) VERY SLOW PULSE in 4/4 but mostly 3/4 and 2/4 (or slow CHORALE 3/4, 4/4)
- 7) FAST PULSE in 3/4 (or written as 3/8?)
- 8) RUBATO
- 9) WALTZ (4 slow CHORALE 3 like JESU?)
- 10) SLOW to MEDIUM JAZZ SWING or 2 BEAT
- 11) FAST SWING OR 2 BEAT (CHARLESTON)
- 12) BOSSA NOVA
- 13) GOSPEL-BLUES 6/8
- 14) JAZZ WALTZ
- 15) FINGER-PICKING MORIZ. (like BRIAN'S HERE, THERE + E.)
- 16) COUNTRY-GOSPEL-FUNK

PRE-BAROQUE

HARMONIC RESOURCES: AEGEAN (+DORIAN) MAJOR, PHRYGIAN MAJOR (LYDIAN), MEETING POT ORGANUM, HORN 5ths, FANFARES

HARMONIC DEVICES: 1) PEDALS, 2) CHORD PROG., 3) MODULATION + TONALITY TRANSITIONS

RHYTHMIC TYPES: 1) (a), 2) (a), 3) (a), 4) (a), 5) (a), 6) (a), 7) (a), 8)

BAROQUE

HARMONIC RESOURCES: MAJOR, MINOR, SECONDARY DOMS + SUB-DOMS, MIXOLYD. OF MEL MIN (b6, b7), DIM resources

HARMONIC DEVICES: as above (see separate sheet)

RHYTHMIC TYPES: 1) and 2)

CLASSICAL + ROMANTIC

HARMONIC RESOURCES: MAJOR, MINOR, SECOND CHORDS, COLOR CHORDS, BORROWED CHORDS, ALTERED CHORDS

HARMONIC DEVICES: 1) CHORD PROG., 2) MODUL. + TONALITY TRANSITIONS, 3) CONTRARY SOUNDS, MORE SWITCHES, 4) SINGLE NOTE MELODIES + HELD-NOTE SOUNDS, 5) PEDALS, 6) CHORD SCALES

RHYTHMIC TYPES: 2) then 1) but more powerful with lots of dynamic accents, dynamics

20th CENTURY DIATONIC MAJOR (ROMANTIC)

A. PEDALS B. CHORD SCALES C. HARMONIC PATTERNS D. PROG. DERIVED FROM BASS E. CONTRARY SOUNDS F. PROG. DERIVED FROM CHORD SCALES G. SHORT DIAT. PROG. (Rags + rump) like I, I, II, II, III, III, IV, IV, V, V, VI, VI, VII, VII, VIII, VIII, IX, IX, X, X, XI, XI, XII, XII

H. MED. DIAT. PROG. (like I, III, V, VII) I. HELD-NOTE + SINGLE NOTE MELODIES J. CYCLES OF 4ths K. OTHER SYM. PROG.

Consider the issue of how modern baroque is in any category. 1) HARMONICS are possible in many sounds 2) MODE + TUNING in all the notes

BORROWED MAJORS, AEGEAN MAJOR

A. CHORD PROG. (MEDIUM) B. SHORT PROG. (REG OR VAMP) C. PROG. FROM BASS D. CONTRARY E. PEDALS F. CHORD SCALES + PROG. FROM SAME G. CYCLES: I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII

DIAT. MAJOR with SECONDARY CHORDS of BAROQUE and b) COLOR CHORDS of ROMANTIC

a) A. PROG. DERIVED FROM BASS B. CYCLES C. CONTRARY D. OTHER PROG. E. OTHER SYM. PROG. b) A. SHORT PROG. (VAMP OR REG) B. COMBINED VAMPS C. PROG. FROM BASS D. CONTRARY

DIAT. MAJOR and Secondary chords of the 20th century

A. LONG PROG. DERIVED FROM CYCLES (on a 4th and of a diat. cycle, say, starting from major?) B. 4 or 2 CHORD TURNS C. PROG. FROM BASS D. ROM. SOUNDS like a 19th century E. CONTRARY F. MINOR IN MAJOR (HOW DEEP IS THE LEAD?) G. SYM. MONO TYPES H. AEGEAN MAJOR TYPE I. PROG. OTHER + 20th PROG. J. OTHER SYM. PROG. K. SHORT PROG. LIKE 17th or 18th (VAMP OR REG) L. INTRO PROG.

DIAT. MAJOR + color chords of the 20th century

A. SHORT PROG. (VAMP OR REG) B. COMBINED VAMPS C. PROG. FROM BASS D. CONTRARY

20th CENT. ROMANTIC ROMANTIC

20th century DOMINANT-SUBDOM

A. CHORD SCALES B. PEDALS C. PROG. (or number these in the major key up a 4th): V7 I7, I7sus I7, I7 V7, I7 I7sus, I V, V I, V7 V7, V7 V7, bVII7 V7 V7 (V7), V7 V7, bVII7 (V7)

9th CHORD PENTATONIC

also 9th no root (A, B, E) also 2 + 3 note chord scales

A. CHORD SCALES B. JINGLE + HELD-NOTE C. PEDALS D. CONTRARY E. JUST A REMINDER: MOD + TONALITY TRANSITION (CHORD PROG?)

7/11 CHORD PENTATONIC

as above (A, B, C, D, E)

A. SHORT PROG. (VAMP OR REG) B. MEDIUM PROG. (4 chord) or TURNS C. LONG PROG. DERIVED FROM CYCLES D. COMBINED VAMPS E. SONG-LINE PROG. F. 12 BAR PROG. G. BASS or moving line types (PEDAL) H. BORROWED CHORDS + OPEN TRIADS (GOSPEL) I. CONTRARY including 6/8 and 3/4

BLUES

also 9th + 7/11 pent. J. SINGLE + HELD-NOTE SOUNDS

A. SONG-TYPE PROG. B. OT EMBELL. PROG. C. PROG. FROM BASS D. BORROWED CHORDS + OPEN TRIADS, GOSPEL STYLE E. DIAT. PROG. F. PEDALS G. OTHER CASE OR SEC. PROG. H. CONTRARY

COUNTRY (RUBATO)

A. SHORT PROG. (VAMP OR REG) B. PEDALS C. CONTRARY D. CHORD SCALES E. SINGLE + HELD-NOTE SOUNDS

SPANISH-HEBRAIC

A. SHORT PROG. (VAMP OR REG) B. PEDALS C. CONTRARY D. CHORD SCALES E. SINGLE + HELD-NOTE SOUNDS

6/9 PENTATONIC

A. CHORD SCALES B. SINGLE HELD-NOTE C. PEDALS D. CONTRARY; also 6th, 7, 19 (all with 2 note + 3 note chord scales as well as 4)

LYDIAN

A. PEDALS B. SINGLE HELD-NOTE C. CONTRARY D. CHORD SCALES E. SINGLE HELD-NOTE C. PEDALS D. CONTRARY; also 6th, 7, 19 (all with 2 note + 3 note chord scales as well as 4)

Some main areas:
 Research + Study
 Teaching
 Writing
 Practicing
 Performing
 Recording
 Listening
 Composing
 Therapy
 Piano
 many of these applied to guitar

MODULATION + TONALITY TRANSITION ARE 1/2 of the game.

MAIN CONSIDERATIONS:
 1) one of 22 categories
 2) Rhythm
 3) Vehicle or mode
 4) Texture
 5) Harmonic sub-categories
 6) MODULATION, KEY SCHEMES
 7) HARMONIC TENDENCIES; TONALITY TRANSITS.
 8) Starting key of tonality

III. Teaching program - figure out detailed order/presentation + write sheets IV. Write Books V. Pianos
 VI. Classical Guitar a) technique b) repertoire, 3 formal writing out original pieces + others d) analysis of trad. pieces e) study hymns + hymns of classical music
 VII. Read books on counterpoint, form, composition, harmony, etc. VIII. Recording IX. Seminars

PRACTICE PROGRAM

as given by Leon B. HARMONIC CATEGORIES (also possible by HARMONIC, STYLE, RHYTHM, MODE)

I. Solo GUITAR REPERIOIRE in 3 tunings: D, E, + correct pitch (classical guitar)

II. HARMONIC TYPES

1) MAJOR (DIATONIC BAROQUE OR MODERN)

- 1) PEDALS ASCENDING + DESCENDING + broken
 - 1) SOP PEDAL R with 5th below R
 - 2) SOP PEDAL 5th with R below 5th
 - 3) BASS PEDAL R with 1st inv
 - 4) Sandwich R with 6ths
 - 5) Sandwich R with 6ths
 - 6) INNER PEDAL R with 1st inv
- 2) 2ND INV
- 3) 3rds
- 4) 6ths
- 5) 7ths
- 6) 7ths
- 7) 7ths
- 8) 7ths
- 9) 7ths
- 10) 7ths
- 11) 7ths
- 12) 7ths
- 13) 7ths
- 14) 7ths
- 15) 7ths
- 16) 7ths
- 17) 7ths
- 18) 7ths
- 19) 7ths
- 20) 7ths
- 21) 7ths
- 22) 7ths
- 23) 7ths
- 24) 7ths
- 25) 7ths
- 26) 7ths
- 27) 7ths
- 28) 7ths
- 29) 7ths
- 30) 7ths

- 2) CHORD SCALES + HARM. PATTERNS applied to them
 - 1) 7/8 (1+7)
 - 2) 7/8
 - 3) 7/8
 - 4) Med 7 (F737)
 - 5) Large 7
 - 6) close 7
 - 7) close 7
 - 8) close 7
 - 9) 4th chords
 - 10) 4th chords
 - 11) close 7
 - 12) close 7
 - 13) close 7
 - 14) close 7
 - 15) close 7
 - 16) close 7
 - 17) close 7
 - 18) close 7
 - 19) close 7
 - 20) close 7
 - 21) close 7
 - 22) close 7
 - 23) close 7
 - 24) close 7
 - 25) close 7
 - 26) close 7
 - 27) close 7
 - 28) close 7
 - 29) close 7
 - 30) close 7
- 3) PROG. BUILT FROM BASE - mainly diatonic - sometimes driving to a color chord (include SWR prog.)
- 4) CYCLES OF 4ths - 6 spacings (close, open, etc.)
- 5) CONTRARY soundal include non-diat.
- 6) PROG. BUILT FROM NUMBERS (ROOTS)
- 7) HELD NOTE + SINGLE NOTE
- 8) OTHER SEQUENCES (like IV ii, V iii, etc.)

- 2) 20th CENT. JAZZ, ROMANTIC
 - 1) 4 (or 2) chord progressions
 - 2) III (I) VII (IV) V
 - 3) I (III) VI (II) V
 - 4) III (I) VI (II) V
 - 5) VII (IV) V
 - 6) VII (IV) V
 - 7) VII (IV) V
 - 8) VII (IV) V
 - 9) VII (IV) V
 - 10) VII (IV) V
 - 11) VII (IV) V
 - 12) VII (IV) V
 - 13) VII (IV) V
 - 14) VII (IV) V
 - 15) VII (IV) V
 - 16) VII (IV) V
 - 17) VII (IV) V
 - 18) VII (IV) V
 - 19) VII (IV) V
 - 20) VII (IV) V
 - 21) VII (IV) V
 - 22) VII (IV) V
 - 23) VII (IV) V
 - 24) VII (IV) V
 - 25) VII (IV) V
 - 26) VII (IV) V
 - 27) VII (IV) V
 - 28) VII (IV) V
 - 29) VII (IV) V
 - 30) VII (IV) V

also modern + other chord scales (as listed above as well)

- 1) longer prog derived from cycles (instead of a diatonic starting)
- 2) into prog or song-like
- 3) minor modes (ala VARDOLAKIS HOW DEEP)
- 4) FULL CONTR. 1) TRIPLE CHORDS
- 5) PROG. BUILT FROM NUMBERS (ROOTS)
- 6) OTHER SEQUENCES (like IV ii, V iii, etc.)

20th CENT. COLOR CHORDS - IMPRESSIONISTIC ROMANTIC

- 1) ramps
- 2) combined ramps
- 3) prog from base
- 4) free prog (harmonic tendencies)

BORROWED MAJOR (i, ii, v, too)

- 1) ramps
- 2) prog
- 3) parallel
- 4) chord scales
- 5) held notes
- 6) single notes
- 7) pedals
- 8) cycles like I-IV-V-VI-VII

IMPRESSIONISTIC EXOTIC MAJORS

- 1) ramps
- 2) prog
- 3) parallel
- 4) chord scales
- 5) held notes
- 6) single notes
- 7) pedals
- 8) cycles like I-IV-V-VI-VII

9th HARM. 4th ROOT

- 1) ramps
- 2) prog
- 3) parallel
- 4) chord scales
- 5) held notes
- 6) single notes
- 7) pedals
- 8) cycles like I-IV-V-VI-VII

DOM. SUBDOM (20th CENT. ROM. + COMPLEMENTARY)

- 1) ramps
- 2) prog
- 3) parallel
- 4) chord scales
- 5) held notes
- 6) single notes
- 7) pedals
- 8) cycles like I-IV-V-VI-VII

WHOLE TONE

- 1) ramps
- 2) prog
- 3) parallel
- 4) chord scales
- 5) held notes
- 6) single notes
- 7) pedals
- 8) cycles like I-IV-V-VI-VII

ORGANUM RENAISSANCE MELTING POT

- 1) ramps
- 2) prog
- 3) parallel
- 4) chord scales
- 5) held notes
- 6) single notes
- 7) pedals
- 8) cycles like I-IV-V-VI-VII

MISCELLANEOUS

- 1) ramps
- 2) prog
- 3) parallel
- 4) chord scales
- 5) held notes
- 6) single notes
- 7) pedals
- 8) cycles like I-IV-V-VI-VII

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General outline for improvisation, Composing, (Re)arranging

MAIN CONSIDERATIONS: 1) VEHICLE OR MODE, 2) HARMONIC TYPE, 3) RHYTHMIC TYPE (4 TEMPO), 4) HARMONIC DEVICE, 5) HARMONIC "SIZE" OR DENSITY, 6) HARMONIC RHYTHM, 7) TEXTURE OR MELODIC FIGURATIONS, 8) MODULATIONS KEY SCHEMES, 9) HARMONIC TENDENCIES VIEW, 10) TONALITY TRANSITIONS

MINOR

- 1) short prog
- 2) 3 chord prog
- 3) 4 chord prog
- 4) combined ramp
- 5) sym. mono
- 6) long lines + cycles
- 7) moving line
- 8) bass type
- 9) pedals (also Starobin - 100gms)
- 10) Song like or into prog
- 11) contrary (any min scale or mixed)
- 12) Triad
- 13) dyads
- 14) chord scales
- 15) Spanish jazz
- 16) single + held note
- 17) in all prog (if possible) use either parallel moving, V.H.

AEOLIAN, DORIAN, PHRYSIAN

- 1) Aeolian pedals, prog, held note + single note, contrary, chord scales
- 2) Dorian as above
- 3) Phrygian as above
- 4) Harmonic minor, Hungarian minor as above
- 5) m6/9 chord scales, single + held note, pedals, contr, prog
- 6) Baroque minor - see separate sheet
- 7) Classical minor - see separate sheet
- 8) Romantic

RHYTHMIC TYPES (name, type)

- 1) RUBATO - A three Δ
- 2) HAPPY (slow or medium pulse)
- 3) MARCH (TRUMPET)
- 4) WALTZ (slow version of 2)
- 5) Very slow Pulse in 3/4, but mostly 3/8 + 3/8; has rhythm: 1-1, 2-2
- 6) COUNTRY-GOSPEL-FUNK
- 7) SLOW OR MED. CHORALE (3/4) with 1-1, 2-2, 3-1, 4-4
- 8) HAPPY DANCING (Clocking) FEEL ala SWING, DIXIE, PEASANT DANCE
- 9) MED. FAST OR FAST PULSE in 3/4 (3/8)
- 10) SLOW

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SOME MAIN AREAS RESEARCH + STUDY TEACHING: REQ + SEMINAR WRITING PRACTICING REFORMING: REQUISITE RECORDING LISTENING COMPOSING THEORY PIANO: many of these applied to it. CLASSICAL GUITAR NYMUS

HARMONIC RHYTHMS: 1-1, 2-2, 3-1, 4-4, 2-1, 3-1, 1-2, or fractions (2/3, 3/5, or 5/3, 2/3)

2 BEAT: FEEL ala SWING, DIXIE, PEASANT DANCE has rhythm: 1-1, 2-2 at faster tempos 3-1

FEEL ala SWING, DIXIE, PEASANT DANCE has rhythm: 1-1, 2-2

FEEL ala SWING, DIXIE, PEASANT DANCE has rhythm: 1-1, 2-2