

Ted Greene's Personal Study Areas Sheets

The following pages are notes from Ted's *Personal Music Studies* pages for the years 1974 through 1976, which are mainly lists of subjects or areas to be studied and/or taught. These may have been partly for his own private practice/studies, but seems to be intended more for teaching his students. Some of the pages have duplicate copies, each with its own unique comments that Ted added later.

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

STUDY AREAS

OPTIONAL: ARPEGGIOS

NOTE READING
OPEN CHORDS
BAR CHORDS
CHROMATIC SCALE - DRINS ON NECK
MAJOR SCALES
CIRCLE OF 4ths & 5ths

MODES
TENDENCY, REST TONES
OVERTONE SERIES
EAR TRAINING EXERCISES
DEFINITIONS SHEET
PROGRESSIONS (AT ANY POINT)

INTERVALS
MELODIC FIGURES (BREAKING-UP SCALES)
MINOR SCALES (MODES - OPTIONAL)

TRIAD TYPES - by SCALE + INTERVAL VIEWS
DIATONIC TRIAD QUALITIES
DIATONIC 7th QUALITIES ALL SCALES

TRADITIONAL HARMONY:

CLOSED + OPEN TRIADS (3 NOTE)
FINGERINGS OF ALL DIATONIC TRIADS (MAJ + MIN)
HARMONIC PATTERNS, NON-HARMONIC TONES
BROKEN CHORD PATTERNS (APPROPRIATE)

CHORD PROGRESSIONS OF PRIMARY TRIADS:

I IV I | I V I | I IV I | V I I | V I I | (I) IV I
DO THESE ALL IN CYCLE OF KEYS AS FOLLOWS:

A F#m, D Bm, G Em, C Am, F Dm,
Bb Gm, Eb Cm, Ab Fm, Db Bbm, Gb Ebm,
B G#m, E C#m, A F#m, D Bm etc.

DO ALL ABOVE IN PULSES OF 2, 3, 4, + 6

CHORD "STREAMS" WITH + WITHOUT PASSING TONES
CHORD PROGRESSION REPETITION (OPT: ADJACENT DEGREES)

HARMONIZING

4 NOTE TRIADS (CLOSE POSITION - ROOT IN BASS)
ALL ABOVE PROGRESSIONS IN 4 NOTE TRIADS

THEORY OF 18th CENTURY PROGRESSIONS

ii V I | (ii) V I | (ii) VI II | (ii) VI II | (ii) VI II |

and comparable in minor: iii vi II | V I |

ELISION: I iii IV V or II (+ OTHERS) ...

RETROGRESSION: vi iii IV I; II V VI III IV I; ii VI II

also in minor, and also with 3 NOTE TRIADS

DES. BASS IN MINOR

1st INVERSIONS, " " " " OPEN + NOTE TRIAD SEQUENCES

SUSPENSIONS.

II7-I; I7-I; II69-I - ALL INVERSIONS OF 7ths, 7b9's

IN 3 MAIN DENSITIES

SECONDARY DOMINANTS

SECONDARY SUB-DOM'S. (ALL INVERSIONS OF m7b9, m6b9, m7b5's)

MODULATION

ANALYSIS OF BACH PIECES (SIMILAR TYPES)

VARIATIONS ON BACH CHORD PROGRESSIONS + BASES

CHORALES: HARMONIZING + COMPARING WITH BACH

CAJONES; FORM: PHRASES, PERIODS, ETC.

SEQUENCES OF DIATONIC TRIADS (CYCLES OF 4ths)

MODULATION THRU SEQUENCES; MOD. THRU CYCLE

OTHER SEQUENCES: 7ths in 4ths; I IV, II I etc.

PARALLEL 3rds, 6ths, 10ths against stationary notes.

PEDAL DOMINANTS (R07, 7/II, II69 - ...)

CONTRARY MOTION STUDIES

MIXTURES (BORROWED CHORDS): SUB-DOM'S, II7b9, i, v, etc

FOREIGN MODULATIONS

ANALYZING PIECES; VARIATIONS

6/7b, 7+, 7b5, 9 in all applicable inversions

CHROMATICISM

EXTENDED HARMONY:

MAIN FAMILIES OF CHORDS; SYSTEMATIC DIATONIC

THEORY OF 18th CENT. CHORD PROGRESSION

SUBSTITUTION PRINCIPLES (BACK-CYCLING, etc)

MODERN PROGRESSIONS SHEETS

VARIATIONS ON ABOVE

TUNES

CHORD MELODY STUDIES

MODULATION

BORROWED CHORDS (MIXTURES)

SUB-DOMINANT HARMONIES

CONTRARY MOTION STUDIES

BLUES + TURNAROUNDS

HARMONICS

MODERN RESOLUTION SHEETS

MELODY VIEWS (OF CHORDS) SHEETS

PEDAL POINT HARMONY

PROLONGATION

SYMMETRIC HARMONY + CYCLES

MORE MODULATION STUDIES

MORE SUBSTITUTION PRINCIPLES

EMBELLISHMENT PRINCIPLES

SATELLITE NOTES

CHROMATIC + SEMI-CHROM CONTRARY

SWITCHES

WHOLE TONE CHORDS

4th CHORDS

PYRAMIDS

SEQUENCES

CONTRARY-POLYCHORD STUDIES

WANDERING; ENTRANCES;

FALSE RESOLUTIONS; RETRACTATION

STREAMS

ANCIENT + FOREIGN HARMONY

PENTATONIC SCALES + CHORDS

MODES

DRONES, TUNINGS

CHORDS w/ 7th NO 3rds

HORN STAS - MAJ + MIN

When student doesn't practice
or when extra time presents itself
have student
① transpose songs } on the spot
② analyze " "

0001
3-74
My Teaching Program

STUDY AREAS

Reviewing
(w/ some amusement)

OPTIONAL: ARPEGGIOS
MODES
TENDENCY, REST TONES
OVERTONE SERIES
EAR TRAINING EXERCISES
DEFINITIONS SHEET
PROGRESSIONS (AT ANY POINT)

3-5-74

NOTE READING
OPEN CHORDS
BAR CHORDS
CHROMATIC SCALE - DRIPS ON NECK
MAJOR SCALES
CIRCLE OF 4ths + 5ths

INTERVALS
MELODIC FIGURES (BREAKING-UP SCALES)
MINOR SCALES (MOVES - OPTIONAL)

27 yrs. later
on 7th 9th 10th

TRIAD TYPES - by SCALE + INTERVAL
DIATONIC TRIAD QUALITIES
DIATONIC 7th QUALITIES } ALL SCALES

TRADITIONAL HARMONY:
CAUSED + OPEN TRIADS (3 NOTE)
FINGERINGS OF ALL DIATONIC TRIADS (MULLIN)
HARMONIC PATTERNS, NON-HARMONIC TONES
BROKEN CHORD PATTERNS (APPOLIATURAS)
CHORD PROGRESSIONS OF PRIMARY TRIADS:
I IV I I V I I IV I V I I III I I I
DO THESE ALL IN CYCLE OF KEYS AS FOLLOWS:
A F#m, D Bm, G Em, C Am, F Dm,
Bb Gm, Eb Cm, Ab Fm, Db Bbm, Gb Ebm,
B G#m, E C#m, A F#m, D Bm etc.
DO ALL ABOVE IN PULSES OF 2, 3, 4 + 6: meaning beats per chord.
CHORD "STREAMS" WITH + WITHOUT PASSING TONES
CHORD PROGRESSION REPRITITION (OPT: ADJACENT DEGREES)

4 NOTE TRIADS (CLOSE POSITION - ROOT IN BASS
ALL ABOVE PROGRESSIONS IN 4 NOTE TRIADS
THEORY OF 19th CENTURY PROGRESSIONS
II II II III II I (C) VI II V I (C) VI III II
and comparable in minor III VI II V I
ELISION: I III IV I or II + OTHERS
RETROGRESSION: VI III IV I; II I VI III IV I; II VI III
DES. BASS IN MINOR
1ST INVERSIONS IN 4 VOICES; FIGURED BASS; MORE
2ND INVERSIONS IN " " OPEN 4 NOTE TRIAD SEQUENCES
SUSPENSIONS
II-I; II-I; IV-V; I- ALL INVERSIONS OF 7ths, 7b9's
IN 3 MAIN DENSITIES

SECONDARY DOMINANTS
SECONDARY SUB-DOMS. (ALL INVERSIONS OF m7b9, m7b5)
MODULATION
ANALYZATION OF BACH PIECES (SIMILAR TYPES)
VARIATIONS ON BACH CHORD PROGRESSIONS + BASES
CHORALES: HARMONIZING + COMPARING WITH BACH
CADENCES; FORM: PHRASES, PERIODS, ETC.
SEQUENCES OF DIATONIC TRIADS (CYCLES OF 4ths)
MODULATION THRU SEQUENCES; MOD THRU CYCLE
OTHER SEQUENCES: 7ths in 4ths; I IV, II I etc of 4ths
PARALLEL 3rds, 6ths, 10ths against stationary notes.
PEDAL DOMINANTS (C/F, 7/II, 11b9...)
CONTRARY MOTION STUDIES

MIXTURES (BORROWED CHORDS): SUB-DOMS, IVb9, i, v, etc
FOREIGN MODULATIONS
ANALYZING PIECES; VARIATIONS
G7b9, 7+, 7b9, 9 in all applicable inversions
CHROMATICISM

But also use the no. 3, 4, 8 or 12
and then use a VARIETY of HARMONIC RHYTHMS
please ... as a review.

EXTENDED HARMONY:
MAIN FAMILIES OF CHORDS; INVERSIONS, 9ths, 11ths, 13ths
THEORY OF 19th CENT. CHORD PROGRESSION
SUBSTITUTION PRINCIPLES (BACK-CYCLING, etc)
MODERN PROGRESSIONS SHEETS
VARIATIONS ON ABOVE
TUNES
CHORD MELODY STUDIES
MODULATION
BORROWED CHORDS (MIXTURES)
SUB-DOMINANT HARMONICS

CONTRARY MOTION STUDIES
BLUES + TURNAROUNDS
HARMONICS
MODERN RESOLUTION SHEETS
MELODY VIEW (OF CHORDS) SHEETS
PEDAL POINT HARMONY
PROLONGATION
SYMMETRIC HARMONY + CYCLES
MORE MODULATION STUDIES
MORE SUBSTITUTION PRINCIPLES
EMERLISHMENT PRINCIPLES
SATELLITE NOTES
CHROMATIC + SEMI-CHROM CONTRARY
SWITCHES
WHOLE TONE CHORDS
4th CHORDS
PYRAMIDS
SEQUENCES
CONTRARY-POLYCHORD STUDIES
WANDERING; ENTRANCES
FALSE RESOLUTIONS; ROOTACIZATION
STREAMS

ANCIENT + FOREIGN HARMONY
PENTATONIC SCALES + CHORDS
MODS
DRONES, TUNINGS
CHORDS WITH NO 3rds
HORN STABS - MAJ + MIN

STUDY AREAS

NOTE READING
OPEN CHORDS
BARRE CHORDS

MENTAL PRACTICE

NAMES OF NOTES (DRILLS, IF NECESSARY) ON NECK
MAJOR SCALES & (ISOLATION OF) INTERVALS
NAMES OF NOTES IN CHORDS
CYCLE (CIRCLE) OF 4ths, 5ths

TRIAD TYPES (by SCALE TONE
& INTERVAL VIEWS)
DIATONIC TRIAD TYPES
" 7th "

MINOR SCALES (MODES-optional)
DIATONIC TRIAD TYPES
" 7th "

TRADITIONAL HARMONY

CLOSED + OPEN TRIADS (3 NOTE)
FINGERINGS OF DIATONIC
CHORD SCALES
MELODIES WITH CHORDS (NON-HARMONIC
TONES)
BROKEN CHORD PATTERNS
THINK IN PULSES OF 1, 2, 3, 4, 6
CHORD "STREAMS" WITH + WITHOUT N.H. TONES
CHORD PROGRESSIONS OF PRIMARY TRIADS:
I IV II V I | I IV (I) V I | I V (I) IV I
THEN IN CYCLE OF KEYS:
A F#m, D Bm, G Em, C Am, F Dm, Bb Gm
Eb Cm, Ab Fm, Db Bbm, Gb Ebm, B G#m
E C#m, A F#m
CHORD "STREAMS" WITH + WITHOUT N. H. TONES
CHORD PROG. REPETITION (OPT: ADJACENT DEG-
TEAM FINGERING + SUCH KEYS)
CLOSE 4 NOTE TRIADS
ALL ABOVE PROG. IN 4 NOTE TRIADS

3 4 NOTE TRIADS
THEORY OF 18th CENTURY PROGRESSIONS
I V I | IV V I | (I) VI IV V I | III VI IV I
"ALSO, COMPARABLE IN MINOR
ELISION: I III IV (I) I + OTHERS
RETROGRESSION: VI III IV I; II VI IV I
ALSO IN MINOR; DESCENDING BASS IN MAJOR, MINOR

1st INVERSIONS IN 4 VOICES | OPEN 4 VOICE TRIADS
2nd INVERSIONS IN 4 VOICES | WITH ROOT IN BASS
SEQUENCES IN: a) CLOSED TRIADS
b) OPEN TRIADS c) 4 NOTE TRIADS d) 7ths + COMBINATIONS
SUSPENSIONS "UPWARDS" CYCLE OF 4ths in 3 VOICE TRIADS
CONSTANT NOTE + PEDAL POINT HARMONY
V7-I | V7-I | V7b9 - I
3 MAIN DENSITIES OF 7ths, 7b9's (SYSTEMATIC)
INVERSIONS
SECONDARY DOMINANTS
SECONDARY SUB-DOMINANTS (ALL INVERSIONS OF m7's, mb7's, m7b9's)
MODULATION
OTHER CYCLES OF KEYS; OTHER SEQUENCES
ANALYZATION OF BACH PIECES (AND SIMILAR TYPES)
VARIATIONS ON BACH'S CHORD PROGRESSIONS AND/OR BASSES)
CHORALES: HARMONIZING + COMPARING WITH BACH'S
FORM: PHRASES, PERIODS, MORE CADENCES, ETC.
PEDAL DOMINANTS: R07, 7/II, IIb9
CONTRARY MOTION STUDIES
BASS LINE (OPTIONAL; SOPRANO LINE) VIEWPOINT

MIXTURES (BORROWED CHORDS) (INCLUDES I7b9)
BASS + MELODY VIEW OF SAME
SUB-DOMINANT HARMONIES
FOREIGN MODULATION
6, 7/b, 7+, 7b5, 9, in all applicable inversions
CHROMATICISM
ANALYZING PIECES; VARIATIONS

OPTIONAL
HARMONIC PATTERNS
MELODIC FIGURES
ARPEGGIOS
TENDENCY + REST TONES
MODES
SCALE-CHORD RELATIONSHIPS
EAR-TRAINING EXERCISES
MELODY-FINGERBOARD
INTUITION EXERCISES
OVERTONE SERIES
FIGURED BASS
"BEATLES SHEET"
5 MAIN AREAS

EXTENDED HARMONY

MODERN CHORDS | SYSTEMATIC INVERSIONS | DIATONIC 7th FINGERINGS; "TEAMS" + SUCH
PROGRESSIONS + VARIATIONS; BLUES PROG.
NUMERICAL SPELLING OF ALL CURRENT CHORDS
INVERSION EXERCISES

HARMONIC PRINCIPLES: 1) THEORY OF PROG.
2) COMMON EXPECTATIONS
3) CHORD SUBSTITUTION PRINCIPLES
PAGE: 3 4 5 6 7 8 9 10
SYSTEMATIC STUDY OF PAGE 5
4) VOCABULARY REFERENCE PAGE

TUNES, CHORD MELODY PLAYING
CHORD MELODY REFERENCE CHARTS
IMPROVING SHEET MUSIC SYMBOLS
PEDAL POINT + CONSTANT NOTE STUDIES
MODULATION STUDIES
CONTRARY MOTION STUDIES
BORROWED CHORD PROGRESSIONS
SUB-DOMINANT PROGRESSIONS
HARMONICS
SEQUENCES
"STREAMS"
REPETITION (CHAINS)
VAMPS
INTROS, TURNAROUNDS, FILLS, INTERLUDES, ENDINGS
(PYRAMIDS, IMITATION, STRETTO

OTHER VARIATION TECHNIQUES: BUILD BASS 1st;
CHANGE MODE; CHANGE: STYLE, MOOD, ERA, etc.;
CONSTANT THEME FRAG. WITH MOVING HARMONY;
REHARMONIZATION; CHROM ALTERATIONS; PARALLELISM;
GROUND BASS (PEDAL POINT); SEQUENCES; MODULATION;
STREAMS; VAMPS; CHAINS, CONTRARY)

SYMMETRIC HARMONY
1/2 WHOLE SCALE; WHOLE TONE SCALE
CHORD RELATIONS H/MS DERIVED FROM SAME
MORE SUBSTITUTION PRINCIPLES
EMBELLISHMENT PRINCIPLES
SATELLITE NOTES
SWITCHES
CHROMATIC + SEMI-CHROM CONTRARY STUDIES
POLY-CHORD CONTRARY STUDIES
4th CHORDS
MODERN RESOLUTIONS
WANDERING: ENTRANCES, FALSE RESOL, ROOT ACIALIZATION

ANCIENT + FOREIGN HARMONY
PENTATONIC SCALES + CHORDS
MODES
ALL TRIAD ROOT RELATIONS
CHORDS WITH NO 3rds
HORN 5ths (MAJ + MIN)
DRONES + TUNINGS

TED GREENE - 345-5134 STUDY AREAS

COMMON TONE

VOICE LEADING

5-3-74

- NOTE READING
- OPEN CHORDS
- BARRE CHORDS

MENTAL PRACTICE

NAMES OF NOTES (DRILLS, IF NECESSARY) ON NECK
 MAJOR SCALES + (ISOLATION OF) INTERVALS
 NAMES OF NOTES IN CHORDS
 CYCLE (CIRCLE) OF 4ths, 5ths

- TRIAD TYPES (by SCALE TONE + INTERVAL VIEWS)
- DIATONIC TRIAD TYPES
- " 7th "

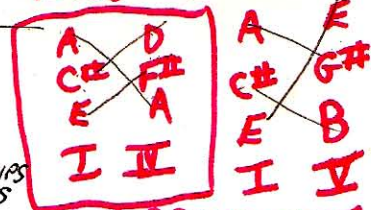
MINOR SCALES (MODES - OPTIONAL)
 DIATONIC TRIAD TYPES

- INTERVALS

DIMINISHED: 1 b3 b5

DIATONIC = "IN THE KEY"

OPTIONAL HARMONIC PATTERNS
 MELODIC FIGURES
 ARPEGGIOS
 TENDENCY + REST TONES
 MODES
 SCALE-CHORD RELATIONSHIPS
 EAR-TRAINING EXERCISES
 MELODY-FINGERBOARD
 INTUITION EXERCISES
 OVERTONE SERIES
 FIGURED BASS
 "BEATLES SHEET"



KEY PRINCIPLE:

MINIMUM MOMENTUM

EXTENDED HARMONY

MODERN CHORDS | SYSTEMATIC INVERSIONS | DIATONIC 7th FINGERINGS | "TEAMS" + SUCH
 PROGRESSIONS + VARIATIONS; BLUES PROG.
 NUMERICAL SPELLING OF ALL CURRENT CHORDS
 INVERSION EXERCISES

HARMONIC PRINCIPLES: ① THEORY OF PROG.

- ② COMMON EXPECTATIONS
- ③ CHORD SUBSTITUTION PRINCIPLES
 PAGE: 3 4 5 6 7 8 9 10
 SYSTEMATIC STUDY OF PAGE 5
- ④ VOCABULARY REFERENCE PAGE

- TUNES • CHORD MELODY PLAYING
 CHORD MELODY REFERENCE CHARTS
 IMPROVING SHEET MUSIC SYMBOLS

PEDAL POINT + CONSTANT NOTE STUDIES
 MODULATION STUDIES

CONTRARY MOTION STUDIES
 BORROWED CHORD PROGRESSIONS
 SUB-DOMINANT PROGRESSIONS
 HARMONICS

SEQUENCES
 "STREAMS"
 REPETITION (CHAINS)
 VAMPS
 INTROS, TURNAROUNDS, FILLS, INTERLUDES, ENDINGS
 (PYRAMIDS, IMITATION, STRETTO)

OTHER VARIATION TECHNIQUES: BUILD BASS 1ST;
 CHANGE MODE; CHANGE STYLE, MOOD, ERA, etc.;
 CONSTANT THEME FRAG. WITH MOVING HARMONY;
 REHARMONIZATION; CHROM ALTERATIONS; PARALLELISM;
 GROUND BASS (PEDAL POINT); SEQUENCES; MODULATION;
 STREAMS; VAMPS; CHAINS; CONTRARY)

SYMMETRIC HARMONY
 1/2 WHOLE SCALE; WHOLE TONE SCALE
 CHORD RELATIONSHIPS DERIVED FROM SAME
 MORE SUBSTITUTION PRINCIPLES
 EMBELLISHMENT PRINCIPLES
 SATELLITE NOTES
 SWITCHES
 CHROMATIC + SEMI-CHROM CONTRARY STUDIES
 POLY-CHORD CONTRARY STUDIES
 4th CHORDS
 MODERN RESOLUTIONS
 WANDERING: ENTRANCES, FALSE RESOL, ROOTICIZATION

ANCIENT + FOREIGN HARMONY

PENTATONIC SCALES + CHORDS
 MODES
 ALL TRIAD ROOT RELATIONS
 CHORDS WITH NO 3rds
 HORN 5ths (MAJ + MIN)
 DRONES + TUNINGS

TRADITIONAL HARMONY

CLOSED + OPEN TRIADS (3 NOTE)

- FINGERINGS OF DIATONIC CHORD SCALES

- MELODIES WITH CHORDS (NON-HARMONIC TONES)
- BROKEN CHORD PATTERNS
- THINK IN PULSES OF 1, 2, 3, 4, 6, 8

CHORD PROGRESSIONS OF PRIMARY TRIADS:
 I IV II V I | I IV (I) V I | I V (I) IV I

THEN IN CYCLE OF KEYS:
 A F#m, D Bm, G Em, C Am, F Dm, Bb Gm
 Eb Cm, Ab Fm, Db Bbm, Gb Ebm, B G#m
 E C#m, A F#m

CHORD "STREAMS" WITH + WITHOUT N.H. TONES
 CHORD PROG. REPETITION (OPT: ADJACENT DEG-KEYS)
 TEAM FINGERING + SUCH
 CLOSE 4 NOTE TRIADS
 ALL ABOVE PROG. IN 4 NOTE TRIADS

THEORY OF 18th CENTURY PROGRESSIONS
 ii V I | IV V I | (I) VI II IV V I | iii vi ii VI |
 ALSO, COMPARABLE IN MINOR
 ELISION: I iii IV (V) I + OTHERS
 RETROGRESSION: VI iii IV I; ii vi IV I
 ALSO IN MINOR; DESCENDING BASS IN MAJOR, MINOR

1st INVERSIONS IN 4 VOICES | OPEN + VOICE TRIADS WITH ROOT IN BASS
 2nd INVERSIONS IN 4 VOICES | CADENCES
 SEQUENCES IN: a) CLOSED TRIADS
 b) OPEN TRIADS c) 4 NOTE TRIADS d) THs + COMBINATIONS
 SUSPENSIONS "UPWARDS" CYCLE OF 4ths in 3 VOICE TRIADS
 CONSTANT NOTE + PEDAL POINT HARMONY
 V7-I | V7-i | V7b9 - i |
 3 MAIN DENSITIES OF 7ths, 7b9's (SYSTEMATIC INVERSIONS)
 SECONDARY DOMINANTS
 SECONDARY SUB-DOMINANTS (ALL INVERSIONS OF m7's, mb's, m7b's)
 MODULATION
 OTHER CYCLES OF KEYS; OTHER SEQUENCES

ANALYSIS OF BACH PIECES (AND SIMILAR TYPES)
 VARIATIONS ON BACH'S CHORD PROGRESSIONS AND/OR BASSES)
 CHORALES: HARMONIZING + COMPARING WITH BACH'S FORM: PHRASES, PERIODS, MORE CADENCES, ETC.
 PEDAL DOMINANTS: R07, 7/11, 11b9
 CONTRARY MOTION STUDIES
 BASS LINE (OPTIONAL: SOPRANO LINE) VIEWPOINT

MIXTURES (BORROWED CHORDS) (INCLUDE V7b9)
 BASS + MELODY VIEW OF SAME
 SUB-DOMINANT HARMONIES
 FOREIGN MODULATION
 6, 7/6, 7+, 7b5, 9, in all applicable inversions
 CHROMATICISM
 ANALYZING PIECES; VARIATIONS

CLOSE TRIAD OPEN TRIAD

3 + 4 NOTE TRIADS

STUDY AREAS

NOTE READING
OPEN CHORDS
BARRE CHORDS

MENTAL PRACTICE

NAMES OF NOTES (DRILLS, IF NECESSARY) ON NECK
MAJOR SCALES + (ISOLATION OF) INTERVALS
NAMES OF NOTES IN CHORDS
CYCLE (CIRCLE) OF 4ths, 5ths

TRIAD TYPES (by SCALE TONE + INTERVAL VIEWS)
DIATONIC TRIAD TYPES
7th

MINOR SCALES (MODES-OPTIONAL)
DIATONIC TRIAD TYPES
7th

3 NOTES ON EACH STRING

CHROMATIC TONES;
① N.H. TONES
② SEC DOM: I, II, VII, VII^o
③ DIM 7th
④ BORROWED CHORDS
⑤ +5
⑥ OTHER ALTERED CHORDS, EXTENS., + REST OF MODERN VOCABULARY

EXTENDED HARMONY

MODERN CHORDS | SYSTEMATIC INVERSIONS | DIATONIC 7th FINGERINGS + SUCH "TEAMS"
PROGRESSIONS + VARIATIONS; BLUES PROGR.
NUMERICAL SPELLING OF ALL CURRENT CHORDS
INVERSION EXERCISES

add 07

TRADITIONAL HARMONY

1 CLOSED + OPEN TRIADS (3 NOTE)
2 FINGERINGS OF DIATONIC CHORD SCALES
3 MELODIES WITH CHORDS (NON-HARMONIC TONES)
BROKEN CHORD PATTERNS
THINK IN PULSES OF 1, 2, 3, 4, 6

4 CHORD PROGRESSIONS OF PRIMARY TRIADS:
I IV II V I | I IV (E) V I | I V (I) IV I

5 THEN IN CYCLE OF KEYS:
A F#m, D Bm, G Em, C Am, F Dm, Bb Gm
Eb Cm, Ab Fm, Db Bbm, Gb Ebm, B G#m
E C#m, A F#m

6 CHORD "STREAMS" WITH + WITHOUT N. H. TONES
7 CHORD PROG. REPETITION (OPT: ADJACENT DEG-KEE)
TEAM FINGERING + SUCH

8 CLOSE + NOTE TRIADS
ALL ABOVE PROG. IN 4 NOTE TRIADS

9 THEORY OF 18th CENTURY PROGRESSIONS
II V I | IV V I (I) VI II IV V I | III VI II VI I
ALSO, COMPARABLE IN MINOR
ELISION: I III IV (V) I + OTHERS
RETROGRESSION: VI III IV I; II VI IV I
ALSO IN MINOR; DESCENDING BASS IN MAJOR, MINOR

10 1ST INVERSIONS IN 4 VOICES + OPEN 4 VOICE TRIADS WITH ROOT IN BASS

11 2ND INVERSIONS IN 4 VOICES + CADENCES

12 SEQUENCES IN: a) CLOSED TRIADS

13 b) OPEN TRIADS c) 4 NOTE TRIADS d) 7ths + COMBINATIONS

14 SUSPENSIONS + UPWARDS CYCLE OF 4ths IN 3 VOICE TRIADS

15 CONSTANT NOTE + PEDAL POINT HARMONY

16 6 7 - I | V 7 - I | IV 7 - I | INCOMPLETE 7ths (SYSTEMATIC)

17 MAIN DENSITIES OF 7ths, 7b9s (INVERSIONS)

18 SECONDARY DOMINANTS (ALL INVERSIONS OF m7b9, mb6b9, m7b5b9)

19 MODULATION

20 OTHER CYCLES OF KEYS; OTHER SEQUENCES

21 IRR. RESOLUTIONS OF 7ths

ANALYSIS OF BACH PIECES (AND SIMILAR TYPES)
VARIATIONS ON BACH'S CHORD PROGRESSIONS AND/OR BASSES)
CHORALES: HARMONIZING + COMPARING WITH BACH'S FORM; PHRASES, PERIODS, MORE CADENCES, ETC.

PEDAL DOMINANTS: 907, 7/11, 11b9

CONTRARY MOTION STUDIES

BASS LINE (OPTIONAL: SOPRANO LINE) VIEWPOINT

MIXTURES (BORROWED CHORDS) (INCLUDE 5/7b9)

BASS + MELODY VIEW OF SAME

SUB-DOMINANT HARMONIES

FOREIGN MODULATION
6, 7b5, 7+, 7b5, 9, in all applicable inversions

CHROMATICISM
ANALYZING PIECES; VARIATIONS

OPTIONAL
HARMONIC PATTERNS
MELODIC FIGURES
ARPEGGIOS
TENDENCY + REST TONES
MODES
SCALE-CHORD RELATIONSHIPS
EAR-TRAINING EXERCISES
MELODY-FINGERBOARD
INTUITION EXERCISES
OVERTONE SERIES
FIGURED BASS
"BEATLES SHEET"

HARMONIC PRINCIPLES: ① THEORY OF PROG.
② COMMON EXPECTATIONS
③ CHORD SUBSTITUTION PRINCIPLES
PAGE: 3 4 5 6 7 8 9 10
SYSTEMATIC STUDY OF PAGE 5
④ VOCABULARY REFERENCE PAGE

TUNES, CHORD MELODY PLAYING
CHORD MELODY REFERENCE CHARTS
IMPROVING SHEET MUSIC SYMBOLS

PEDAL POINT + CONSTANT NOTE STUDIES
MODULATION STUDIES
CONTRARY MOTION STUDIES
BORROWED CHORD PROGRESSIONS
SUB-DOMINANT PROGRESSIONS
HARMONICS
SEQUENCES
"STREAMS"
REPETITION (CHAINS)
VAMPS
INTROS, TURNAROUNDS, FILLS, INTERLUDES, ENDINGS
(PYRAMIDS, IMITATION, STRETTO

OTHER VARIATION TECHNIQUES: BUILD BASS 1ST;
CHANGE MODE; CHANGE STYLE, MOOD, ERA, etc.;
CONSTANT THEME FRAG. WITH MOVING HARMONY;
PREHARMONIZATION; CHROM ALTERATIONS; PARALLELISM;
GROUND BASS; (PEDAL POINT, SEQUENCES; MODULATION);
STREAMS; VAMPS; CHAINS, CONTRARY)

SYMMETRIC HARMONY
1/2 WHOLE SCALE; WHOLE TONE SCALE
CHORD RELATIONSHIPS DERIVED FROM SAME
MORE SUBSTITUTION PRINCIPLES
EMBELLISHMENT PRINCIPLES
SATELLITE NOTES
SWITCHES
CHROMATIC + SEMI-CHROM CONTRARY STUDIES
POLY-CHORD CONTRARY STUDIES
4th CHORDS
MODERN RESOLUTIONS
WANDERING: ENTRANCES, FALSE RESOL, ROOT ACIZATION

ANCIENT + FOREIGN HARMONY

PENTATONIC SCALES + CHORDS
MODES
ALL TRIAD ROOT RELATIONS
CHORDS WITH NO 3rds
HORN 5ths (MAJ + MIN)
DRONES + TUNINGS

WITH N.H. TONES

NOTE READING
OPEN CHORDS
BARRE CHORDS

MENTAL PRACTICE

NAMES OF NOTES (DRILLS, IF NECESSARY) ON NECK
MAJOR SCALES + (ISOLATION OF) INTERVALS
NAMES OF NOTES IN CHORDS
CYCLE (CIRCLE) OF 4ths, 5ths

TRIAD TYPES (by SCALE TONE + INTERVAL VIEWS)
DIATONIC TRIAD TYPES
" 7th "

MINOR SCALES (MODES-optional)
DIATONIC TRIAD TYPES
" 7th "

OPTIONAL
HARMONIC PATTERNS
MELODIC FIGURES
ARPEGGIOS
TENDENCY + REST TONES
MODES
SCALE-CHORD RELATIONSHIPS
EAR-TRAINING EXERCISES
MELODY-FINGERBOARD
INTUITION EXERCISES
OVERTONE SERIES
FIGURED BASS
" BEATLES SHEET "

EXTENDED HARMONY ^{add 07}

MODERN CHORDS | SYSTEMATIC INVERSIONS | DIATONIC 7th FINGERINGS; "TEAMS" + SUCH
PROGRESSIONS + VARIATIONS; BLUES PROG.
NUMERICAL SPELLING OF ALL CURRENT CHORDS
INVERSION EXERCISES

HARMONIC PRINCIPLES: ① THEORY OF PROG.
② COMMON EXPECTATIONS
③ CHORD SUBSTITUTION PRINCIPLES
PAGE: 3 4 5 6 7 8 9 10
SYSTEMATIC STUDY OF PAGE 5
④ VOCABULARY REFERENCE PAGE

TUNES, CHORD MELODY PLAYING
CHORD MELODY REFERENCE CHARTS
IMPROVING SHEET MUSIC SYMBOLS

PEDAL POINT + CONSTANT NOTE STUDIES
MODULATION STUDIES
CONTRARY MOTION STUDIES
BORROWED CHORD PROGRESSIONS
SUB-DOMINANT PROGRESSIONS
HARMONICS
SEQUENCES
"STREAMS"
REPETITION (CHAINS)
VAMPS
INTRAS, TURNAROUNDS, FILLS, INTERLUDES, ENDINGS
(PYRAMIDS, IMITATION, STRETTO

OTHER VARIATION TECHNIQUES: BUILD BASS 1ST;
CHANGE MODE; CHANGE STYLE, MOOD, ERA, etc.;
CONSTANT THEME FRAG. WITH MOVING HARMONY;
REHARMONIZATION; CHROM ALTERATIONS; PARALLELISM;
GROUND BASS; (PEDAL POINT); SEQUENCES; MODULATION;
STREAMS; VAMPS; CHAINS, CONTRARY)

SYMMETRIC HARMONY
± WHOLE SCALE; WHOLE TONE SCALE
CHORD RELATIONSHIPS DERIVED FROM SAME
MORE SUBSTITUTION PRINCIPLES
EMBELLISHMENT PRINCIPLES
SATELLITE NOTES
SWITCHES
CHROMATIC + SEMI-CHROM CONTRARY STUDIES
POLY-CHORD CONTRARY STUDIES
4th CHORDS
MODERN RESOLUTIONS
WANDERING: ENTRANCES, FALSE RESOL, ROOT ACIZATION

TRADITIONAL HARMONY

1 CLOSED + OPEN TRIADS (3 NOTE)

2 FINGERINGS OF DIATONIC CHORD SCALES

3 MELODIES WITH CHORDS (NON-HARMONIC TONES)
BROKEN CHORD PATTERNS
THINK IN PULSES OF 1, 2, 3, 4, 6

CHORD PROGRESSIONS OF PRIMARY TRIADS:
I IV II V I | I IV (I) V I | I V (I) IV I

THEN IN CYCLE OF KEYS:
A F#m D Bm, G Em, C Am, F Dm, Bb Gm
Eb Cm, Ab Fm, Db Bbm, Gb Ebm, B G#m

E C#m, A F#m

6 CHORD "STREAMS" WITH + WITHOUT N. H. TONES
7 CHORD PROG. REPETITION (OPT: ADJACENT DEG-
TEAR FINGERING + FOOT REE)

8 CLOSE 4 NOTE TRIADS
ALL ABOVE PROG. IN 4 NOTE TRIADS *Key of A, F#m 1st then cycle*

9 THEORY OF 18th CENTURY PROGRESSIONS
ii V I | IV V I | (I) VI II IV V I | iii vi ii V I |
ALSO, COMPARABLE IN MINOR
ELISION: I iii IV (V) I + OTHERS
RETROGRESSION: VI iii IV I; ii vi IV I
ALSO IN MINOR; DESCENDING BASS IN MAJOR MINOR

10 1st INVERSIONS IN 4 VOICES | OPEN 4 VOICE TRIADS WITH ROOT IN BASS

11 2nd INVERSIONS IN 4 VOICES | CADENCES

12 SEQUENCES IN: a) CLOSED TRIADS
b) OPEN TRIADS c) 4 NOTE TRIADS d) 4th + COMBINATIONS

13 SUSPENSIONS | UPWARDS CYCLE OF 4ths IN 3 VOICE TRIADS

14 CONSTANT NOTE + PEDAL POINT HARMONY
V7-I | V7-i | V7b9 - i | USE IN PHRASES OF MUSIC (WITH MELODIC MOTION IN DIFFERENT VOICES)

15 3 MAIN DENSITIES OF 7ths, 7b9's (SYSTEMATIC INVERSIONS)

16 SECONDARY DOMINANTS

17 SECONDARY SUB-DOMINANTS (ALL INVERSIONS OF m7's, mb's, m7b's)

18 MODULATION

19 OTHER CYCLES OF KEYS; OTHER SEQUENCES
(RR. RESOLUTIONS OF V7)
ANALYZATION OF BACH PIECES (AND SIMILAR TYPES)
VARIATIONS ON BACH'S CHORD PROGRESSIONS AND/OR BASSES)
CHORALES: HARMONIZING + COMPARING WITH BACH'S
FORM: PHRASES, PERIODS, MORE CADENCES, ETC.
PEDAL DOMINANTS: R07, 7/11, 11b9
CONTRARY MOTION STUDIES
BASS LINE (OPTIONAL; SOPRANO LINE) VIEWPOINT

MIXTURES (BORROWED CHORDS) (INCLUDE V7b9)
BASS + MELODY VIEW OF SAME
SUB-DOMINANT HARMONIES
FOREIGN MODULATION
6, 7/6, 7+, 7b5, 9, in all applicable inversions
CHROMATICISM
ANALYZING PIECES; VARIATIONS

CHROMATIC TONES
COME FROM: ① N. H. TONES
② SEC DOM: I, II, IIb9, VII, VIIb9
③ 07th's
④ BORROWED CHORDS
⑤ + 's
⑥ OTHER ALTERED CHORDS, EXTENSIONS, + 2nd TOP MODERN VOCABULARY

ANCIENT + FOREIGN HARMONY
PENTATONIC SCALES + CHORDS
MODES
ALL TRIAD ROOT RELATIONS
CHORDS WITH NO 3rds
HORN 5ths (MAJ + MIN)
DRONES + TUNINGS

- NOTE READING
- OPEN CHORDS
- BARRE CHORDS

MENTAL PRACTICE

- NAMES OF NOTES (DRILLS, IF NECESSARY) ON NECK
- MAJOR SCALES (ISOLATION OF) INTERVALS
- NAMES OF NOTES IN CHORDS
- CYCLE (CIRCLE) OF 4ths, 5ths

- TRIAD TYPES (by SCALE TONE + INTERVAL VIEWS)
- DIATONIC TRIAD TYPES
- MINOR SCALES (MODES-OPTIONAL)
- DIATONIC TRIAD TYPES



TRADITIONAL HARMONY

- CLOSED + (OPEN) TRIADS (3 NOTE)
- FINGERINGS OF DIATONIC CHORD SCALES
- MELODIES WITH CHORDS (NON-HARMONIC TONES)
- BROKEN CHORD PATTERNS
- THINK IN PULSES OF 1, 2, 3, 4, 6
- CHORD PROGRESSIONS OF PRIMARY TRIADS: I IV II V I | I IV (I) V I | I V (I) IV I
- THEN IN CYCLE OF KEYS: AF#m, D Bm, G-Em, C Am, F Dm, Bb Gm, Eb Cm, Ab Fm, Db Bbm, Gb Ebm, B G#m, E C#m, A F#m
- CHORD "STREAMS" WITH + WITHOUT N. H. TONES
- CHORD PROG. REPETITION (OPT. ADJACENT DEG.)
- TEAM FINGERING + SUCH
- CLOSE 4 NOTE TRIADS
- ALL ABOVE PROG. IN 4 NOTE TRIADS

- THEORY OF 18th CENTURY PROGRESSIONS
- ii V I | IV V I | (I) vi ii° iv° V I | iii vi° ii° V I
- ALSO, COMPARABLE IN MINOR
- ELISION: I iii° iv° V I + OTHERS
- RETROGRESSION: vi° iii° iv° I; ii° vi° iv° I
- ALSO IN MINOR; DESCENDING BASS IN MAJOR, MINOR
- 1st INVERSIONS IN 4 VOICES | OPEN 4 VOICE TRIADS
- 2nd INVERSIONS IN 4 VOICES | WITH ROOT IN BASS
- SEQUENCES IN: a) CLOSED TRIADS
- b) OPEN TRIADS c) 4 NOTE TRIADS d) THIS + COMBINATIONS
- SUSPENSIONS "UPWARDS" CYCLE OF 4ths in 3 VOICE TRIADS
- CONSTANT NOTE + PEDAL POINT HARMONY
- V7-I | V7-I | V7-9 - i!
- 3 MAIN DENSITIES OF 7ths, 7b9s (SYSTEMATIC) INVERSIONS
- SECONDARY DOMINANTS
- SECONDARY SUB-DOMINANTS (ALL INVERSIONS OF Fm7s, mb7s, m7b9s)
- MODULATION
- OTHER CYCLES OF KEYS; OTHER SEQUENCES
- ANALYSIS OF BACH PIECES (AND SIMILAR TYPES)
- VARIATIONS ON BACH'S CHORD PROGRESSIONS AND/OR BASSES)
- CHORALES: HARMONIZING + COMPARING WITH BACH'S FORM: PHRASES, PERIODS, MORE CADENCES, ETC.
- PEDAL DOMINANTS: R9, 7/11, 11b9
- CONTRARY MOTION STUDIES
- BASS LINE (OPTIONAL: SOPRANO LINE) VIEW/POINT

- MIXTURES (BORROWED CHORDS) (INCLUDES V7b9)
- BASS + MELODY VIEW OF SAME
- SUB-DOMINANT HARMONIES
- FOREIGN MODULATION
- 6, 7b, 7+, 7b5, 9, in all applicable inversions
- CHROMATICISM
- ANALYZING PIECES; VARIATIONS

- OPTIONAL HARMONIC PATTERNS
- MELODIC FIGURES
- ARPEGGIOS
- TENDENCY + REST TONES
- MODES
- SCALE-CHORD RELATIONSHIPS
- EAR-TRAINING EXERCISES
- MELODY-FINGERBOARD
- INTUITION EXERCISES
- OVERTONE SERIES
- FIGURED BASS
- "BEATLES SHEET"

- MAJOR: 1 3 5
- MINOR: 1 b3 5
- DIMINISHED: 1 b3 b5
- (7) MAJOR 7: 1 3 5 7
- (7) DOMINANT 7: 1 3 5 b7
- (m) MINOR 7: 1 b3 5 b7
- MINOR 7b5: 1 b3 b5 b7
- (6 7) 1/2 DIMINISHED
- DIMINISHED 7 (O7): 1 b3 b5 bb7 (6)

EXTENDED HARMONY

- MODERN CHORDS | SYSTEMATIC INVERSIONS | DIATONIC 7th FINGERINGS + SUCH
- PROGRESSIONS + VARIATIONS; BLUES PROG.
- NUMERICAL SPELLING OF ALL CURRENT CHORDS
- INVERSION EXERCISES

- HARMONIC PRINCIPLES: 1) THEORY OF PROG.
- 2) COMMON EXPECTATIONS
- 3) CHORD SUBSTITUTION PRINCIPLES
- PAGE: 3 4 5 6 7 8 9 10
- SYSTEMATIC STUDY OF PAGE 5
- 4) VOCABULARY REFERENCE PAGE

- TUNES, CHORD MELODY PLAYING
- CHORD MELODY REFERENCE CHARTS
- IMPROVING SHEET MUSIC SYMBOLS

- PEDAL POINT + CONSTANT NOTE STUDIES
- MODULATION STUDIES
- CONTRARY MOTION STUDIES
- BORROWED CHORD PROGRESSIONS
- SUB-DOMINANT PROGRESSIONS
- HARMONICS
- SEQUENCES
- "STREAMS"
- REPETITION (CHAINS)
- VAMPS
- INTROS, TURNAROUNDS, FILLS, INTERLUDES, ENDINGS
- (PYRAMIDS, IMITATION, STRETTO

- OTHER VARIATION TECHNIQUES: BUILD BASS 1ST; CHANGE MODE; CHANGE STYLE, MOOD, ERA, etc;
- CONSTANT THEME FRAG. WITH MOVING HARMONY;
- REHARMONIZATION; CHROM ALTERATIONS; PARALLELISM;
- GROUND BASS (PEDAL POINT); SEQUENCES; MODULATION;
- STREAMS; VAMPS; CHAINS; CONTRARY

- SYMMETRIC HARMONY
- 1/2 WHOLE SCALE; WHOLE TONE SCALE
- CHORD RELATIONSHIPS DERIVED FROM SAME
- MORE SUBSTITUTION PRINCIPLES
- EMBELLISHMENT PRINCIPLES
- SATELLITE NOTES
- SWITCHES
- CHROMATIC + SEMI-CHROM CONTRARY STUDIES
- POLY-CHORD CONTRARY STUDIES
- 4th CHORDS
- MODERN RESOLUTIONS
- WANDERING: ENTRANCES, FALSE RESOL., ROOT ACCLIMATIZATION

- ANCIENT + FOREIGN HARMONY
- PENTATONIC SCALES + CHORDS
- MODES
- ALL TRIAD ROOT RELATIONS
- CHORDS WITH NO 3rds
- HORN 5ths (MAJ + MIN)
- DRONES + TUNINGS

STUDY AREAS

- NOTE READING
- OPEN CHORDS
- BARRE CHORDS

REFERENCE POINT DRILL

MENTAL MEMORIZATION

- DRILLS ON NAMES OF NOTES ON FINGERBOARD
- MAJOR SCALES - STRAIGHT BACKWARDS, ISOLATION OF ALL DEGREES, REVERSE ISOLATION (EXAMPLE: LAST TWO #ths DEGREE OF ALL MAJOR SCALES (NOT IN ANY ORDER) AND IDENTIFY THE KEY TO WHICH THEY BELONG)
- KEY SIGNATURES + CYCLE OF 4ths, 5ths
- NAMES OF NOTES IN MAJOR TRIADS (ALL 21) by 3 GROUPINGS - use ISOLATION, REVERSE ISOLATION
- INTERVAL INFORMATION, TRIADS BY INTERVALS
- NATURAL MINOR SCALES - use above techniques
- NAMES OF NOTES "DIM, + AUG" " "
- HARMONIC & MELODIC MINOR SCALES AS ABOVE
- DIATONIC CHORDS (TRIADS + 7ths) IN ALL SCALES UP TO THIS POINT.
- TUNES + PROG. BY NUMBERS
- ALL II-V groups + OTHERS in MAJ + MIN. KEYS
- NUMERICAL SPELLING OF ALL CHORDS

FORM, VARIATION, HARMONIZATION, COMPOSITION

PHRASES, PERIODS, etc.

- ANALYZING MANY PIECES
- HARMONIZING MELODIES OF KNOWN THEMES
- " " " " CHORUSES
- " " " " IMPROVING SHEET MUSIC SYMBOLS
- VARIATIONS ON BASSES; PROGRESSIONS OR MELODIES

VISUALIZATION, TEXTURES, HARMONICS

TRIADS IN KEY: I ii iii IV V vi vii^o

EVENTUALLY ALL MATERIAL IN CYCLE OF KEYS (A F#m D Bm etc) (or OTHER CYCLES)

TONE SYSTEMS (SCALES + MODES)

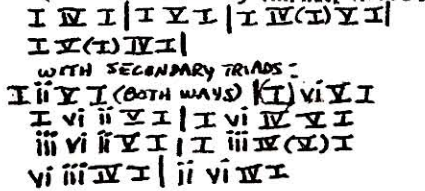
- I MAJOR SCALE (FIRST IN KEY OF A, LATER ALL KEYS)
- FINGERINGS
 - DIATONIC TRIADS - a) CLOSED b) OPEN c) WIDE OPEN d) 4-NOTE
 - MELODIC TECHNIQUES
 - a) BROKEN CHORDS
 - b) NON-HARMONIC TONES
 REMEMBER TO THINK IN DIFFERENT PULSES OR METERS WITH ALL MATERIAL, NOW + FUTURE

APPLY ALL APPLICABLE LOGIC OF MAJOR SCALE TONE SYSTEM TO:

- NATURAL MINOR
- HARMONIC MINOR
- MELODIC MINOR
- DORIAN MINOR
- PHRYGIAN MINOR (WITH BORROWED MAJOR TONIC OPTIONAL)
- MIXOLYDIAN
- LYDIAN
- 6/9 (m7/11) PENTATONIC
- m6/9 (7/11) PENTATONIC
- 7+11 PENTATONIC
- 9th chord PENTATONIC
- WHOLE TONE
- WHOLE, 1/2 or 3/4, WHOLE
- MIXOLYDIAN OF HARM. MINOR
- " " MEL. MINOR
- HUNGARIAN MINOR

CHORD PROGRESSIONS:

(FIRST IN 3 NOTE TRIAD TYPES, CLOSE, OPEN, THEN IN 4 NOTERS) PRIMARY TRIADS: INVERSIONS



CHORD STREAMS | PROGRESSION STREAMS
 CADENCES (OPT: ADJACENT DEGREES)
 1ST INVERSION SHEET
 2ND INVERSION SHEET
 DESCENDING, ASCENDING + BROKEN BASS PROGRESSIONS

PEDAL POINT + CONSTANT NOTE HARMONY

- ROOT IN BASS SUPERIMPOSITIONS OF PARALLEL DIATONIC TRADS, 6ths ALL CLOSE + OPEN TRIADS + OTHERS TO BE DICTATED.
 - ROOT IN MIDDLE OF CERTAIN SOUNDS
 - ROOT ON TOP
 - DOUBLE PEDAL: ROOT-LOWER, 5th UPPER
 - a) " " " " ROOT UPPER
 - 5th INTERVAL ANCHOR
 - 4th INTERVAL ANCHOR
 - many miscellaneous
 - INTERVAL STACKING
 - ALTERNATE ROOT + 5th in BASS + MIDDLE
- ALL ABOVE ON ALL DEGREES

SUSPENSIONS ON ALL MATERIAL UP TO NOW (+ IN FUTURE)

7th chords | ALL DIATONIC FORMS

V7-I | SECONDARY DOMINANTS |
 SECONDARY SUBDOMINANTS (INVERSIONS OF m7, m6, 67)

SYSTEMATIC STUDIES

- SEQUENCES
 - a) CYCLE of 4ths in all triad types, 7ths + combinations (also upwards "CYCLE in TRIADS + OTHERS)
 - b) OTHER TYPES

MODERN EXTENSIONS OF ANY ABOVE

- CONTRARY MOTION EXERCISES (OPPOSED SCALES)
 - a) ANY VOICES IN CONTR. in 1 to 1, 2 to 1, START FROM ALL ODD + EVEN INTERVALS IN KEY SEMI-CONTR. (LEAPS IN 1 VOICE) SWITCHES, STATIONARY VOICES, PEDALS

MODULATION

- BASS + SOPRANO CATALOGUE OF ALL HARMONIES UP TO THIS POINT

- IMITATION, PYRAMIDS, STRETTO etc.

LATER CONCEPTS

- MIXTURES (BORROWED CHORDS)
- PEDAL DOMINANTS
- CHROMATICISM
- SUB-DOMINANTS
- OTHER HARMONIC DEVELOPMENTS: 6, 7/6, 7+, 7b5, 9 in ALL APPLICABLE INVERSIONS
- FOREIGN MODULATION
- DYNAMICS
- BASS + MELODY RECATALOGUE

20TH CENTURY CONCEPTS

- SYSTEMATIC INVERSIONS OF MANY TYPES
- ALL OTHER EXTENSIONS + ALTEREDS THAT HAVEN'T BEEN COVERED YET.
- PROGRESSION STUDIES
- ORIGINAL VARIATIONS ON SAME
- HARMONIC TENDENCIES + EXPECTATIONS
- SUBSTITUTION PRINCIPLES
- TUNES, CHORD MELODY PLAYING
- CHORD MELODY REFERENCE CHARTS
- VARIATION TECHNIQUES: USE ANY HARMONIC DEVICE UP TILL NOW PLUS OTHERS TO BE DICTATED
- INTROS, TURNAROUNDS, FILLS, ENDINGS, INTERLUDES
- MODERN (CHROMATIC) VERSIONS OF ALL MAJOR SCALE + LATER STUDIES
- VAMPS, CHAINS (REPETITION) (WITH PEDAL)
- PARALLELISM
- POLY-CHORD CONTRAST STUDIES
- CHROM + SEMI-CHROM "
- 4th CHORDS, QUARTAL HARMONY
- EMBELL + ADVANCED SUBST.
- WANDERING, SATELLITE NOTES, FREE SEQ.
- ENTRANCES, FALSE RESOL., FOOTAGEZ,
- MODERN RESOLUTIONS
- ANCIENT FOREIGN HARMONY
- CHORDS WITH NO 3rds
- HORN 5ths (MAJ + MIN)
- INTERVAL STUDIES
- MOSES + TUNINGS
- PENT. SCALES, MODES
- ALL TRIAD ROOT RELATIONS

STUDY AREAS

NOTE READING
OPEN CHORDS
BARRE CHORDS

TED GREENE
345-5134

EVENTUALLY, ALL MATERIAL IN CYCLE OF KEYS. (A F#m D Bm etc) (in OTHER CYCLES)

TONE SYSTEMS (SCALES + MODES)

I MAJOR SCALE (FIRST IN KEY OF A, LATER ALL KEYS)

- 1) FINGERINGS
- 2) DIATONIC TRIADS (a) CLOSED (b) WIDE OPEN
- 3) CROSS-OVERS
- 4) MAIN AREAS
- 5) MELODIC TECHNIQUES

- a) BROKEN CHORDS
 - b) NON-HARMONIC TONES
- REMEMBER TO THINK IN DIFFERENT PULSES OR METERS WITH ALL MATERIAL, NOW + FUTURE

MAIN SHEET ON THESE SOUNDS

4) CHORD PROGRESSIONS:

FIRST IN 3 NOTE TRIAD TYPES, CLOSE, OPEN, THEN IN 4 NOTES PRIMARY TRIADS: INVERSIONS

I IV I I V I I IV I I V I

I V I I V I

WITH SECONDARY TRIADS:

I II V I (BOTH WAYS) | I VI V I

I vi II V I | I VI V I

III VI II V I | I III V I

VI III IV I | II VI V I

CHORD STREAMS | PROGRESSION STREAMS

CADENCES (OPT. ADJACENT DEGREES)

1ST INVERSION SHEET

2ND INVERSION SHEET

DESCENDING, ASCENDING + BROKEN BASS PROGRESSIONS

5) PEDAL POINT + CONSTANT NOTE HARMONY

- a) ROOT IN BASS SUPERIMPOSITIONS OF PARALLEL DIATONIC TRADS, 6ths
- b) ROOT IN MIDDLE OF CERTAIN SOUNDS
- c) ROOT ON TOP
- d) DOUBLE PEDAL: ROOT-LOWER, 5th UPPER
- e) " " " " ROOT UPPER
- f) 5th INTERVAL ANCHOR
- g) 4th INTERVAL ANCHOR
- h) many miscellaneous
- i) INTERVAL STACKING
- j) ALTERNATE ROOT + 5th in BASS or MELODY

ALL ABOVE ON ALL DEGREES

6) SUSPENSIONS ON ALL MATERIAL UP TO NOW (+ IN FUTURE)

7) 7th chords | ALL DIATONIC FORMS

I V - I | SECONDARY DOMINANTS |

SECONDARY SUBDOMINANTS | INVERSIONS OF m7, m6, 7

SYSTEMATIC STUDIES

- 8) SEQUENCES
- a) CYCLE of 4ths in all triad types, 7ths + combinations (also "UPWARDS" CYCLE in TRIADS + OTHERS)
- b) OTHER TYPES

9) MODERN EXTENSIONS OF ANY ABOVE

- 10) CONTRARY MOTION EXERCISES (COMPOSED SCALES)
- a) ANY VOICES IN CONTR. in 1 to 1, 2 to 1, START FROM ALL ODD + EVEN INTERVALS IN KEY
- SEMI-CONTR. (LEAPS IN 1 VOICE)
- SWITCHES, STATIONARY VOICES, PEDALS

11) MODULATION

12) BASS + SOPRANO CATALOGUE OF ALL HARMONIES UP TO THIS POINT

13) IMITATION, PYRAMIDS, STRETTO etc.

APPLY ALL APPLICABLE LOGIC OF MAJOR SCALE TONE SYSTEM TO:

- 1) NATURAL MINOR CHORD SCALES
- 2) HARMONIC MINOR CHORD SCALES
- 3) MELODIC MINOR
- 4) DORIAN MINOR
- 5) PHRYGIAN MINOR (WITH BORROWED MAJOR TONIC OPTIONAL)
- 6) MIXOLYDIAN
- 7) LYDIAN
- 8) 6/9 (m7/11) PENTATONIC
- 9) m6/9 (7/11) PENTATONIC
- 10) 7+11 PENTATONIC
- 11) 9th chord PENTATONIC
- 12) WHOLE TONE
- 13) WHOLE, 1/2 or 1/2, WHOLE
- 14) MIXOLYDIAN OF HARM. MINOR
- 15) " " MEL. MINOR

MENTAL MEMORIZATION

- 1) DRILLS ON NAMES OF NOTES ON FINGERBOARD
- 2) MAJOR SCALES - STRAIGHT BACKWARDS ISOLATION OF ALL DEGREES, REVERSE ISOLATION (EXAMPLE: start the # 4th DEGREE OF ALL MAJOR SCALES (NOT IN ANY ORDER) AND IDENTIFY THE KEY TO WHICH THEY BELONG)
- 3) KEY SIGNATURES + CYCLE OF 4ths, 5ths
- 4) NAMES OF NOTES IN MAJOR TRIADS (ALL 21) by 3 GROUPINGS - use ISOLATION, REVERSE ISOLATION
- 5) INTERVAL INFORMATION, TRIADS BY INTERVALS
- 6) NATURAL MINOR SCALES - use above techniques
- 7) NAMES OF NOTES IN MINOR TRIADS (all above, " " " " " DIM. + AUG " " " "
- 8) HARMONIC + MELODIC MINOR SCALES AS ABOVE
- 9) DIATONIC CHORDS (TRIADS + 7ths) IN ALL SCALES UP TO THIS POINT.
- 10) TUNES + PROG. BY NUMBERS
- 11) ALL II-V 9 chords + OTHERS in MAJ + MIN, KEYS
- 12) NUMERICAL SPELLING OF ALL CHORDS

FORM, VARIATION, HARMONIZATION, COMPOSITION

PHRASES, PERIODS, etc.

ANALYZING MANY PIECES

HARMONIZING MELODIES OF KNOWN THEMES

" " " " " CHORALES

" " " " " IMPROVING SHEET MUSIC SYMBOLS

VARIATIONS ON BASSES, PROGRESSIONS OR MELODIES

VISUALIZATION, TEXTURES, HARMONICS

LATER CONCEPTS

MIXTURES (BORROWED CHORDS)

PEDAL DOMINANTS

CHROMATICISM

SUB-DOMINANTS

OTHER HARMONIC DEVELOPMENTS: 6, 7/6, 7+, 7b5, 9 in ALL APPLICABLE INVERSIONS

FOREIGN MODULATION

DYNAMICS

BASS + MELODY RECATALOGUE

20th CENTURY CONCEPTS

- 1) SYSTEMATIC INVERSIONS OF MANY TYPES
 - 2) ALL OTHER EXTENSIONS + ALTERS THAT HAVEN'T BEEN COVERED YET.
 - 3) PROGRESSION STUDIES ORIGINAL VARIATIONS ON SAME
- HARMONIC TENDENCIES + EXPECTATIONS
- SUBSTITUTION PRINCIPLES

- 4) TUNES + CHORD MELODY PLAYING - CHORD MELODY REFERENCE CHARTS
- 5) VARIATION TECHNIQUES - USE ANY HARMONIC DEVICE UP TILL NOW PLUS OTHERS TO BE DICTATED
- INTRAS, TURNAROUNDS, FILLS, ENDINGS, INTERLUDES

MODERN (CHROMATIC) VERSIONS OF ALL MAJOR SCALE + LATER STUDIES

VAMPS, CHAINS (REPETITION)

PARALLELISM

POLY-CHORD CONTRARY STUDIES

CURCH + SEMI-CHROM " 4th CHORDS, QUARTAL HARMONY

EMBELL + ADVANCED SUBST.

WANDERING, SATELLITE NOTES, FREE SEQ.

ENTRANCES, FALSE RESOL., FOOTNOTES, MODERN RESOLUTIONS

ANCIENT + FOREIGN HARMONY

CHORDS WITH 4th 3rds

HORN 5ths (MAJ + MIN)

INTERVAL STUDIES

DRONES + TUNINGS

RENT. SCALES, MODES

ALL TRIAD ROOT RELATIONS

STUDY AREAS

NOTE READING
OPEN CHORDS
BARRE CHORDS

EVENTUALLY, ALL MATERIAL IN CYCLE OF KEYS (A F#m D Bm etc) (X OTHER CYCLES)

MENTAL MEMORIZATION

- 1) DRILLS ON NAMES OF NOTES ON FINGERBOARD
- 2) MAJOR SCALES - STRAIGHT, BACKWARDS, ISOLATION OF ALL DEGREES, REVERSE ISOLATION (EXAMPLE: $\text{hat } \text{th} \text{ \# th}$ DEGREE OF ALL MAJOR SCALES (NOT IN ANY ORDER) AND IDENTIFY THE KEY TO WHICH THEY BELONG
- 3) KEY SIGNATURES + CYCLE OF 4ths, 5ths
- 4) NAMES OF NOTES IN MAJOR TRIADS (ALL 21) by 3 GROUPINGS - use ISOLATION, REVERSE ISOLATION
- 5) INTERVAL INFORMATION, TRIADS BY INTERVALS
- 6) NATURAL MINOR SCALES - use above
- 7) *Techniques.* NAMES OF NOTES IN MINOR TRIADS ABOVE,
- 8) " " " " DIM. + AUG " " " "
- 9) HARMONIC + MELODIC MINOR SCALES AS ABOVE
- 10) DIATONIC CHORDS (TRIADS + 7ths) IN ALL SCALES UP TO THIS POINT.
- 11) TUNES + PROG. BY NUMBERS
- 12) ALL ii-V I + OTHERS IN MAJ + MIN, KEYS
- 13) NUMERICAL SPELLING OF ALL CHORDS

FORM, VARIATION, HARMONIZATION, COMPOSITION

PHRASES, PERIODS, etc.
ANALYZING MANY PIECES
HARMONIZING MELODIES OF KNOWN THEMES
" " " " CHORALES
IMPROVING SHEET MUSIC SYMBOLS
VARIATIONS ON BASSES; PROGRESSIONS OR MELODIES

VISUALIZATION, TEXTURES, HARMONICS

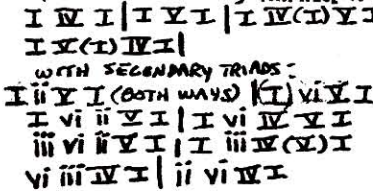
TONE SYSTEMS (SCALES + MODES)

I. MAJOR SCALE (FIRST IN KEY OF A, LATER ALL KEYS)

- 1) FINGERINGS
- 2) DIATONIC TRIADS - a) CLOSED b) OPEN
CROSS-OVERS c) WIDE OPEN
5 MAIN AREAS d) 4-NOTE

- 2) MELODIC TECHNIQUES
a) BROKEN CHORDS
b) NON-HARMONIC TONES
REMEMBER TO THINK IN DIFFERENT PULSES OR METERS WITH ALL MATERIAL, NOW + FUTURE
MAIN SHEET ON THESE SOUNDS

- 4) CHORD PROGRESSIONS:
(FIRST IN 3 NOTE TRIAD TYPES, CLOSE, OPEN, THEN IN 4 NOTES) PRIMARY TRIADS: INVERSIONS



CHORD STREAMS | PROGRESSION STREAMS
CADENCES (OPT: ADJACENT DEGREES)
1ST INVERSION SHEET
2ND INVERSION SHEET
DESCENDING, ASCENDING +
BROKEN BASS PROGRESSIONS

5) PEDAL POINT + CONSTANT NOTE HARMONY

- a) ROOT IN BASS SUPERIMPOSITIONS OF PARALLEL DIATONIC TRIADS, 6ths ALL CLOSE + OPEN TRIADS + OTHERS TO BE DICTATED.
- b) ROOT IN MIDDLE OF CERTAIN SOUNDS
- c) ROOT ON TOP
- d) DOUBLE PEDAL: ROOT-LOWER, 5th UPPER
e) " " " " ROOT UPPER
- f) 5th INTERVAL ANCHOR
- g) 4th INTERVAL ANCHOR
- h) many miscellaneous
- i) INTERVAL STACKING
- j) ALTERNATE ROOT + 5th in BASS + MIDDLE

ALL ABOVE ON ALL DEGREES

6) SUSPENSIONS ON ALL MATERIAL UP TO NOW (6 IN FUTURE)

7) 7th chords | ALL DIATONIC FORMS V7 - I | SECONDARY DOMINANTS |

SECONDARY SUBDOMINANTS | INVERSIONS of m7, m6, b7
SYSTEMATIC STUDIES

8) SEQUENCES a) CYCLE of 4ths in all triad types, 7ths + combinations (also "UPWARDS" CYCLE in TRIADS + OTHERS) b) OTHER TYPES

9) MODERN EXTENSIONS OF ANY ABOVE

10) CONTRARY MOTION EXERCISES (OPPOSED SCALES) a) ANY VOICES IN CONTR. in 1 to 1, 2 to 1, START FROM ALL ODD + EVEN INTERVALS IN KEY SEMI-CONTR. (LEAPS IN 1 VOICE) SWITCHES, STATIONARY VOICES, PEDALS

11) MODULATION

12) BASS + SOPRANO CATALOGUE OF ALL HARMONIES UP TO THIS POINT

13) IMITATION, PYRAMIDS, STRETTO etc.

APPLY ALL APPLICABLE LOGIC OF MAJOR SCALE TONE SYSTEM TO:

- 1) NATURAL MINOR
- 2) HARMONIC MINOR
- 4) MELODIC MINOR
- 5) DORIAN MINOR
- 6) PHRYGIAN MINOR (WITH BORROWED MAJOR TONIC OPTIONAL)

7) MIXOLYDIAN

8) LYDIAN

9) 6/9 (m7/11) PENTATONIC

10) m6/9 (b7/11) PENTATONIC

11) 7+11 PENTATONIC

12) 9th chord PENTATONIC

13) WHOLE TONE

14) WHOLE, $\frac{1}{2}$ OR $\frac{1}{4}$, WHOLE

15) MIXOLYDIAN OF HARM. MINOR

16) " " MEL. MINOR

17) HUNGARIAN MIN.

LATER CONCEPTS

MIXTURES (BORROWED CHORDS)
PEDAL DOMINANTS
CHROMATICISM
SUB-DOMINANTS
OTHER HARMONIC DEVELOPMENTS
6, 7/6, 7+, 7b5, 9 in ALL APPLICABLE INVERSIONS
FOREIGN MODULATION
DYNAMICS
BASS + MELODY RECATALOGUE

20TH CENTURY CONCEPTS

SYSTEMATIC INVERSIONS OF MANY TYPES
ALL OTHER EXTENSIONS + ALTEREDS THAT HAVEN'T BEEN COVERED YET.
PROGRESSION STUDIES
ORIGINAL VARIATIONS ON SAME

HARMONIC TENDENCIES + EXPECTATIONS

SUBSTITUTION PRINCIPLES

TUNES, CHORD MELODY PLAYING-
CHORD MELODY REFERENCE CHARTS
VARIATION TECHNIQUES: USE ANY HARMONIC DEVICE UP TILL NOW PLUS OTHERS TO BE DICTATED
INTROS, TURNAROUNDS, FILLS, ENDINGS, INTERLUDES

MODERN (CHROMATIC) VERSIONS OF ALL MAJOR SCALE LATER STUDIES
YAMPS, CHAINS (REPETITION)

(also over pedal)
PARALLELISM
POLY-CHORD CONTRARY STUDIES
CHROM + SEMI-CHROM " " " "
4th CHORDS, QUARTAL HARMONY

EMBELL + ADVANCED SUBST.
WANDERING, SATELLITE NOTES, FREE SEQ.
ENTRANCES, FALSE RESOL., FOOTNOTES,
MODERN RESOLUTIONS

ANCIENT + FOREIGN HARMONY
CHORDS WITH NO 3rds
HORN 5ths (MAJ + MIN)
INTERVAL STUDIES
RONES + TUNINGS
PENT. SCALES, MODES
ALL TRIAD ROOT RELATIONS

STUDY AREAS

FUNDAMENTALS

NOTE READING
OPEN CHORDS
BARRE CHORDS

CHROMATIC SCALE
DRILLS: FOR LEARNING
NAMES OF NOTES ON NECK

MAJOR SCALES

MEMORIZING: 1) NORMAL
2) BACKWARDS 3) ISOLATION
4) REVERSE ISOLATION

CYCLE OF 4ths + 5ths
INTERVALS, TRIADS BY INTERVALS
MINOR SCALES:

NATURAL HARMONIC
MELODIC as above

NAMES OF NOTES IN MAJOR TRIADS
(ALL 21) BY 3 GROUPINGS METHOD
USE ISOLATION AND REVERSE ISOLATION
MINOR, DIM + AUG. TRIADS AS ABOVE
STRETCHING EXERCISES

NEO-ARCHAIC HARMONY (BIBLICAL FILM EPICS aka) MIKLOS ROZSA + OTHERS

1) PERFECT INTERVALS + COMBINATIONS OF SAME

2) MODES + SCALES (TUNAL RESOURCES):
a) MINOR - DORIAN, AEOLIAN, PHRYGIAN, HARMONIC, MELODIC, HUNGARIAN

b) MAJOR - MIXOLYDIAN, MIXOL. OF HARM. MIN, MIX OF MEL. MIN, MIX OF HUNG. MIN, PHRYGIAN WITH BORROWED I TONIC

BORROWED CHORDS
LIST OF VOCABULARY, LIST OF CHORDS BY BASS + SOPRANO

3) CHORD SCALES + MIXED SCALES

4) PROGRESSIONS, VAMPS, STREAMS

5) FANFARES, HORN 5ths, PYRAMIDS

6) SEQUENCES

7) MODULATION

8) PEDALS, CONTRARY RUNS

20TH CENTURY JAZZ HARMONY aka GERSHWIN, R. RODGERS, KERN, PORTER, MANCINI, LEGRAND, JOBIM, etc.

CHORD CONSTRUCTION
DIATONIC CHORDS (MAJ + MIN)
MODERN CHORDS LIST / CHORDS BY LOCATION
DIATONIC PROGRESSIONS
MOVING LINES, DECORATION, SUSPENS,
PROGRESSIONS USING SEC. 7ths

SUMMARY OF PROGRESSIONS DERIVED FROM BACK-CYCLING + CROSS-CYCLING
COMPLETE 20TH CENTURY VOCAB. LIST
SYSTEMATIC INVERSIONS

MORE PROGRESSION STUDIES
OTHER TYPES OF PROGRESSIONS:
a) DIM. 7th PROGRESSIONS
b) OTHER TURNAROUNDS
c) BORROWED CHORD PROGRESSIONS (MAJOR)
d) MOVING LINE PROGRESSIONS
e) SUB-DM TYPES

CHORD SCALES of 7th chords, TRIADS, 19's, 4th chords
COMPLETE CHORD VOICING SHEETS
ii-V voicing (PRETTY, MODERN)
CHORD MELODY STYLE
REFERENCE CHARTS

ARRANGING TUNES:
INTROS, FILLS, TURNS, INTERLUDES, ENDINGS
VARIATION TECHNIQUES
STOPPED HARMONIC TECHNIQUES
MODERN RESOLUTIONS SHEETS
MORE ON SUBST, EMBELL.

STUDY OF ALL PRINCIPLES OF 20TH CENTURY HARMONY AT FAR RIGHT

MENTAL MEMORIZATION:
All ii-V groups in G key (MAJ + MIN)
TUNES + PROGS by numbers

BAROQUE HARMONY (aka Bach, Handel, etc.)

1) DIATONIC TRIADS

CROSS-OVERS
3rd DIAGONAL SHAPES
5 MAIN AREAS

CHORD STREAMS ON ALL DEGREES
MAKING MELODIES FROM TRIADS + SCALE

2) CHORD PROGRESSIONS - (MAJOR SCALES)

I IV I | I V I | I IV (I) V I |
I V (I) IV I | FIRST IN 3 VOICES
THEN IN 4 (TOP 3 VOICES-CLOSE)
SAME IN MINOR
I vi V I | I vi II V I
I vi IV V I | III vi II V I |
I III IV V I | VI III V I |

ii VI IV I
EMBELLISHING TONES, SUSPENSIONS
NON-VOICE LEADING TECHNIQUES
MINOR PROGRESSIONS (FIRST IN 3 VOICES, THEN 4)
PROGRESSION STREAMS (INCLUDING ADJACENT DEGREES)

1ST INVERSIONS

PROGRESSIONS, FIGURED BASS
VOICE LEADING REFERENCE CHARTS (DIATONIC) (TRIADS)

2ND INVERSIONS, PROGRESSIONS

DIATONIC 7thS EXPLANATION (MAJ + MIN)

V7 - I, V7 - i with DECORATION, SUSP.

ii7 V7 I, ii7 V7 i 7th CHORD STREAMS

ii7 6, ii7 3 or IV to I 4 5 6 I and similar in minor keys

vii7, vii7, vii7, FUNCTION + SUBST OF ALL DIATONICS

PEDAL DOMINANTS

SEQUENCES OF 4ths in MAJ + MIN
a) TRIADS - 3 NOTE also "UPWARDS"
b) TRIADS - 4 NOTE CYCLE IN TRIADS

CADENCES

DIATONIC 7th CHORD FINGERINGS
SEQUENCES OF 4ths in MAJ + MIN
a) 7thS + TRIADS
b) 7thS ONLY

VOICE LEADING CHARTS WITH 7thS
SUBSTITUTION OF DIAT 7thS FOR TRIADS (MAJ + MIN KEYS)
BY WAY OF PREPARED 7thS:
a) tie or repeated note b) LATER WISE PREPARATION

UNPREPARED 7thS (OTHER WAYS THAN SEQUENCE)
SECONDARY V, V7, vii7, vii7, vii7 (7th etc.)
SECONDARY ii, ii7, IV (7), II, II7, ii7, ii7, MODULATION (MAJ + MIN) IV, IV7, IV6

LIST OF COMPLETE BAROQUE VOCABULARY (MORE)
LIST OF HARMONIC TENDENCIES including irregular resolutions + progressions

LIST OF CHORDS ACCORDING TO BASS NOTE
BUILDING PROGRESSIONS FROM BASS VIEW
a) ascending b) descending c) BROKEN BASS (DIATONIC + CHROMATIC)

OTHER TYPES OF SEQUENCES (DIAT + ALT) SWITCHES

3) BAROQUE PEDAL HARMONY (MAJ + MIN KEYS)

1) SEQUENCES OR PROGRESSIONS OVER PEDAL (R, 5)

2) PARALLEL DIATONIC (or ALTERED) 6ths, 10ths around different degrees of scales
only certain sounds are heard in BAROQUE HARMONY

3) OTHER INNER PEDALS

4) ROOT (+ OTHER DEGREES) IN SOPRANO, OVER PARALLEL DIAT (+ ALT) 3rds, 6ths, 10ths

5) DOUBLE PEDAL (R) on various DEGREES sandwiched AROUND PARALLEL DIAT. (OR ALT) 3rds, 6ths

6) ROOT (+ OTHER DEGREES) BELOW PARALLEL DIAT. SOUNDS

7) MISCELLANEOUS

NON-DIATONIC EMB. TONES
vii in minor; vii 07 in major (7b9, 7#9, 13b9, 7b9#)

4) HARMONIZATION OF MELODIES
a) THEMES OF EXISTING WORKS
b) ORIGINAL THEMES
LIST OF CHORDS ACCORDING TO SOPRANO

5) COUNTERPOINT
VARIATION TECHNIQUES

LATER 18th + 19th CENTURY HARMONY (aka MOZART, BEETHOVEN, CHOPIN, GRIEG, LISZT, TCHAIKOVSKY, WAGNER, etc.)

New additions to the harmonic vocabulary:

BORROWED CHORDS (MIXTURES)
ALTERED SUBDOMINANTS; 5th SUBST; 6th 2ND EMB.
USING 07's, 07's, m6's, 7ths, etc. more

freely + frequently
7/6 7+ 7b5, 6, 9, 7b9#

DYNAMICS
CHROMATICISM: a) in melodies b) in prog.
NEW LISTS OF COMPLETE VOCABULARY,
HARMONIC TENDENCIES, CHORDS BY BASS,
CHORDS BY SOPRANO
MEDIANT RELATIONS, IDEAS IN SEQUENCE
MORE REMOTE MODULATION (MAJ + MIN)
CONTRARY RUNS: a) CHROMATIC, b) SEMI-CHR.

IMPRESSIONISM, ORIENTAL + JAPANESE HARMONY (aka DEBUSSY, RAVEL, etc.)

1) CHORD SCALES: 2, 3, 4, + 5 NOTE TYPES IN 4 main, PENTATONIC TYPES + WHOLE TONE
USE DIFFERENT METHODS OF BREAKING UP SCALE

2) MODULATION 3) PEDALS
4) CONTR. FROM EVERY 2. NOTE ODD + EVEN INTERVAL IN EACH SCALE

5) PYRAMIDS 6) CHORDS AS SOUNDS, NOT FUNCTIONS
7) NEO-ARCHAIC 8) PARALLELISM
LIST OF MODERN CHORDS

20TH CENTURY (COMPLETE) HARMONY (aka MAX STEINER, NELSON RIDDLE and other FILM COMPOSERS + ARRANGERS)

RESOURCES: MAJOR SCALE, NATURAL MIN, HARM. MIN, MELODIC MIN, DORIAN, PHRYGIAN (WITH OPTIONAL I), HUNG. MIN, LYDIAN, G#9 PENT, m6/9 Pent, 7#11 PENT, 7th PENT, MIXOLYDIAN, MIXO. OF HARM. MIN, MIXO. OF MELODIC MIN, MIXO. OF HUNG. MIN, WHOLE TONE, 1/2, whole or whole + 1/2 QUARTAL HARMONY

1) CHORD SCALES using: CLOSE, OPEN, WIDE OPEN, + 4 NOTE TRIADS; 7thS, 19's, 9's, 4th chords, MOVING LINES

2) COMPLETE SET OF PEDAL EXERCISES

3) CONTRARY MOTION EXERCISES (OPPOSED SCALES) (BOTH DIRECTIONS)
a) same 2 VOICES IN CONTR. in 1st, 2nd in the same or different scales (or CHROM.)
STARTING FROM ALL ODD + EVEN INTERVALS in scale; CHROM + SEMI-CHROM CONTR., SEMI-CONTR (leaps in 1 voice)
SWITCHES; STATIONARY VOICES; WITH PEDALS (DIAT + CHROM) TRIAD (or any group of notes) + BASS IN OPPOSITE DIRECTIONS TRIAD (or group of notes) + SOPRANO in CONTR.

4) PROGRESSIONS - COMPLETE LIST OF DIFFERENT TYPES
PRINCIPLES OF SUBST. + EMBELL.

5) SEQUENCES (all types in NEO-ARCHAIC) + IRREGULAR SEQ. (with + without VOICE LEADING)
IDEAS OR CHORDS IN PARALLEL; ALL TRIAD MODAL TRANSITIONS

6) MODULATION - ALL TYPES

7) WANDERING - ENTRANCES, EMBELL OR SUBST
NEW SATELLITE NOTES, FALSE RESOL., FREE SEQ., ROOT ACIZATION, SEMI-SCALE ENTRANCES

TEXTURES FOR GUITAR FORM METERS, RHYTHM

STUDY AREAS

FUNDAMENTALS and MENTAL EXERCISES

OPEN CHORDS
BAROQUE CHORDS
BASIC PROGRESSIONS

CHROMATIC SCALE (4 DRILLS)

NAMES OF NOTES ON NECK - (MENTAL VISUALIZING + USING BOTH OCTAVE POINTER SYSTEM)

- I. 1) BOTTOM STRING
 - a) ALL NATURAL NOTES (A, B, C, etc.)
 - 2) REPEAT FOR ALL OTHER STRINGS
 - 3) THEN, ALL ABOVE WITH #1'S
 - 4) " " " " " " b1's
- II. 1) FIND A ON EACH STRING IN BOTH OCTAVES
 - 2) REPEAT FOR ALL OTHER NATURAL NOTES
 - 3) " " " " # notes
 - 4) " " " " b " "
 - 5) DO ALL NOTES AS ABOVE, IN CYCLE OF 4ths from B# to Fb
- III. MAIN REFERENCE POINTS
- IV. OCTAVES
- V. # and bb notes as needed (apply as above)

MAJOR SCALE FINGERINGS
5 MAIN VISUAL AREAS
TECHNIQUES TO AID IN LEARNING

TONIC ARPEGGIOS
OTHER " "
MELODIC PATTERNS

STRETCHING EXERCISES
NATURAL MINOR FINGERINGS
HARMONIC " "
MELODIC " "
ARPEGGIOS
MELODIC PATTERNS
BAROQUE RHYTHMS

BAROQUE HARMONY

Key of A

- MAJOR TRIADS (CLOSE) (OPEN)
- DIATONIC CLOSE TRIADS (CHORD SCALES) (OPEN)
- MELODIC DECORATION
- "HELD NOTE" EXERCISES
- A INVERSION ROWS (CLOSE) (OPEN)
- OTHER DIATONIC INV. ROWS (CLOSE) (OPEN) SOLID
- RANDOM INVERSION PATTERNS (CLOSE) (OPEN) SOLID
- "CROSS-OVER" CHORD SCALES (CLOSE) (OPEN) SOLID

APPLYING ALL THIS TO ALL KEYS GRADUALLY
OPTIONAL: ABOVE WITH WIDE-OPEN TRIADS

Key of Am

- DIATONIC CLOSE TRIADS
 - a) NATURAL c) MELODIC
 - b) HARMONIC
 - DIATONIC OPEN TRIADS
 - a) NATURAL c) MELODIC
 - b) HARMONIC
 - MINOR MELODY QUIRKS
 - MELODIC DECORATION
 - "HELD NOTE" EXERCISES
 - (INVERSION ROWS (CLOSE) (OPEN)
 - " " " " (OPEN)
 - RANDOM INV. PATTERNS
 - "CROSS-OVER" C.S. (CLOSE) (OPEN)
 - " " " " (OPEN)
- APPLYING TO ALL KEYS GRADUALLY
OPT: WIDE-OPEN TRIADS

NOTE READING, PIECES

A MAJOR SCALE

- I. MEMORIZING:
 - 1) FORWARDS 2) BACKWARDS
 - 3) ISOLATION 4) REVERSE ISOLATION
- DIATONIC TRIAD NAMES COUPLED TO ABOVE
- DIATONIC TRIAD SPELLING, including inversions, coupled to above.

MENTAL VISUALIZING of all info at left.

APPLYING ALL THIS TO OTHER KEYS, GRADUALLY

- CYCLE OF 4ths + 5ths
- INTERVALS / TRIADS BY INTERVALS
- COMPLETE TRIAD SPELLING SHEET

EAR TRAINING EXERCISES - PART 1
" " " " 2
BASIC CHORDS FOR EAR TRAINING
" " " " "

A NATURAL MINOR SCALE

- I. MEMORIZING:
 - 1) FORWARDS 2) BACKWARDS
 - 3) ISOLATION 4) REVERSE ISOLATION
- DIATONIC TRIAD NAMES COUPLED TO ABOVE
- DIATONIC TRIAD SPELLING, including inversions, coupled to above.

MENTAL VISUALIZING of all info at left.

APPLYING ALL THIS TO OTHER KEYS, GRADUALLY

A MELODIC MINOR SCALE

- I. MEMORIZING:
 - 1) FORWARDS 2) BACKWARDS
 - 3) ISOLATION 4) REVERSE ISOLATION
- DIAT. TRIAD NAMES COUPLED TO ABOVE
- " " SPELLING, including inversions, coupled to above.

MENTAL VISUALIZING of all info at left.

APPLYING ALL THIS TO OTHER KEYS, GRADUALLY

A HARMONIC MINOR SCALE

- I. MEMORIZING:
 - 1) FORWARDS 2) BACKWARDS
 - 3) ISOLATION 4) REVERSE ISOLATION
- DIAT. TRIAD NAMES COUPLED TO ABOVE
- " " SPELLING, including inversions, coupled to above.

MENTAL VISUALIZING of all info at left.

APPLYING ALL THIS TO OTHER KEYS, GRADUALLY

DIATONIC TH CHORDS (MAJOR)

- 1) FORWARDS 2) BACKWARDS
 - 3) ISOLATION 4) REVERSE ISOLATION
- SPELLING TOO, and INVERSIONS

MENTAL VISUALIZING of all info at left.

DIATONIC TH CHORDS (NATURAL MIN)

- 1) FORWARDS 2) BACKWARDS
 - 3) ISOLATION 4) REVERSE ISOLATION
- SPELLING TOO, and INVERSIONS

MENTAL VISUALIZING of all info at left.

DIAT. CYCLE WITH TH CHORDS (MAJ) / MIN

- SECONDARY DOMINANTS in all 30 keys
N6 in 18 keys + 1 SEC SUBDOMS in all 30 keys
VISUALIZING SYSTEMATIC INVERSIONS

MENTAL VISUALIZING of all info at left.

ANALYSIS OF PIECES

PEDAL EXERCISES

- 1) SOPRANO PEDAL (R) WITH 3RDS - MAJOR KEY | SAME IN NATURAL MINOR
- " " " " 6ths - " " " "
- " " " " 10ths - " " " "
- DO ALL THESE IN SPECIAL KEY CYCLE (A F#m, D Bm, etc.)
- 2) SOPRANO PEDAL (5th) WITH 3RDS - MAJOR KEY | SAME IN NAT. MIN.
- " " " " 6ths - " " " "
- " " " " 10ths - " " " "
- OCCASIONALLY, HAR. minor sounds right

- 3) DO DIAT. SEQUENCES (BY STEP OR STAGGERED) ON ALL ABOVE (ASCENDING + DESCENDING) IN MINOR, TRY ALL 3 TYPES and use your own discretion. ALL KEYS EVENTUALLY
- 4) INNER PEDAL (R) WITH 6ths - MAJOR | SAME IN NATURAL MINOR
- " " " " 10ths - " " " "
- SPECIAL KEY CYCLE
- 5) INNER PEDAL (5th) WITH 6ths - MAJOR | SAME IN MELODIC MINOR
- " " " " 10ths - " " " "
- SPECIAL KEY CYCLE
- 6) DO DIAT. SEQUENCES (BY STEP OR STAGGERED) ON ALL ABOVE (ASC. + DESC.) IN MINOR, TRY ALL 3 TYPES AS BEFORE ALL KEYS
- 7) BASS PEDAL (R) WITH 3RDS - MAJOR | SAME IN ? MINOR (DISCUSS)
- " " " " 6ths - " " " "
- " " " " 10ths - " " " "
- SPECIAL KEY CYCLE
- 8) DO DIAT. SEQ. ON ALL ABOVE (ASC + DESC.) | MINOR ? | ALL KEYS
- 9) DOUBLE OUTSIDE REMAINS AS ABOVE.

MAIN PRINCIPLES AND LIST OF DIATONIC CHORD PROGRESSIONS

3 NOTE PRIMARY TRIAD PROG. - MAJOR (CLOSE) | SAME IN MINOR (HAR.)

" " " " (OPEN) | THESE " " "

MELODIC DECORATION AND INVERSION ROWS APPLIED TO ABOVE

4 NOTE PRIMARY TRIAD PROG. - MAJOR (CLOSE) | SAME IN MINOR

SPECIAL KEY CYCLE

OTHER 4 NOTE PROG. - MAJOR (CLOSE) - ALL KEYS, EVENTUALLY

MELODIC DECORATION / SHEET ON EMB. TONES, SUSP. ETC.

NON-VOICE LEADING PROG. (MAJOR) / N.V.L. and others in MINOR

ALL KEYS on these

DIAT. 4 NOTE TRIADS - ROOT IN THE BASS (MAJ + MIN) - ALL KEYS?

PROG. USING OPEN + INCOMPLETE TRIADS " " "

VOICE LEADING and PARALLELISM / PHRASES TO FILL IN

1st INVERSIONS (4 NOTE) / DIAT. 4 NOTE 1st INV. (MAJ) + NAT. MEL. MINORS

PROG. SHEET / EXAMPLES / V.L. REF. CHARTS / MAKE UP ORIGINAL VARIATIONS

2nd INVERSIONS (4 NOTE) / DIAT. 4 NOTE 2nd INV. (MAJ) + NAT. MEL. MINORS

PROG. WITH 2nd INV. / MORE PHRASES TO FILL IN

UNUSUAL OR SPECIAL CHORDS IN MINOR / CONNECTION OF MAJOR EXAMPLES TO MINOR AND VICE VERSA

SEQUENCES: CYCLE OF 4ths in MAJ. (CLOSE) a) regular seq. V.L. b) seq. mov. V.L. c) optional: "UPWARDS" V.L. / Same in MINOR

2) SEQ. as above with OPEN TR. / Same in MINOR / ALL KEYS (not)

3) COMBINATIONS OF CLOSE (MAJ) / " " " / ALL KEYS / all this

BASES: WITH 4 NOTE TRIADS (MAJ) / Same in MINOR / ALL KEYS

OTHER TYPES OF SEQ. (MAJ) with a) close b) open c) mix / same / OTHER

Same with V.L. / MEL. DEC. / asc. + desc.

DIATONIC TH CHORDS (MAJ) / NAT. MIN. (HAR.) / MEL. / HARMONIC PATTERNS

IT-I / IT-I / MELODIC DECORATION / INVERSION ROWS / TSUS / ALL KEYS

PROG. USING IT-I / Same with IT-I / VIIIIOT I / RVIIOI I / Prog. using these / ALL KEYS

SEQ. CYCLES OF 4ths with a) 4ths + TRIADS b) only 4ths (MAJ) / same in MINOR

DIAT. THS for TRIADS in old prog. (MAJ + MIN) - various keys

SECONDARY DOMINANTS and TONICIZATION / VARIATIONS on prog. don't play in

CHAIN DOMINANTS, INTERNAL TONICIZATION, "HOME KEY" ALT. CHORDS IN PROG. all

in non-trad. MAJ + MINOR keys

PROG. USING SEC. DOMS (MAJOR) / (MINOR) / ALL in various keys / PROMOTED KEY REGION

CADENTIAL BASS HARMONIZATIONS (MAJ) / same in minor / (various keys)

IT-I / II / II / IT-I / prog. using same in various keys / SYSTEMATIC INVERSIONS

COMPLETE CATALOGUE OF BAROQUE HARMONIES + PROG. (with a stage logic)

PROG. DERIVED FROM SAME / PROG. WITH SECONDARY SUBDOMINANTS (MAJ + MIN)

CATALOGUE OF CYCLES OF 4ths including SECONDARY CHORDS / ALL KEYS

SEC. CHORDS in OTHER TYPES OF SEQ. / SEC. CHORDS IN PEDAL EXERCISES

OTHER PROG. WITH SEC. CHORDS / PEDAL DOMINANTS / MISC. PEDAL SOUNDS

CATALOGUE OF CHORDS BY BASS / PROG. FROM BASS V.L. (MAJ + MIN) WITH

BASS: ASC, DESC, STATIONARY, BROKEN, all DIAT. or CHROM. / SWITCHES!

NON-DIAT. EMB. TONES

MODULATION STUDIES

COMPOSITION STUDIES

VIENNA STUDIES

HARMONIZATION STUDIES

COUNTERPOINT STUDIES

PICARDY SCALE

TH CHORD SCALES and individual

chord thinking

DIMINISHED SCALES

STUDY AREAS - Page 3

MUSICAL PRIORITIES SHEET
MUSICAL GOALS SHEET
LEARNING NAMES OF NOTES ON NECK, READING
BLANK FINGERBOARD
CHROMATIC SCALE - 4 DRINKS
BASIC TONALITY:

MAJOR SCALES
3RD INTERVALS, TRIADS
QUIZ
DIATONIC TRIADS, QUIZ
4, 3, 5 ways of TRIADS
INVERSIONS, 4, 5, 6 NOTE TRIADS
QUIZ
7th CHORDS, DIAT. THIS, QUIZ
EXTENSIONS
MENTAL EXERCISES / CYCLE OF 4th & 5th
SAMPLERS
STRETCHING EXERCISES
TRIAD SPELLING REFERENCE
INTERVALS
QUIZ ON NAMES OF NOTES ON NECK
EAR-TRAINING PART 1... PART 2

DIATONIC HARMONY (MAJOR KEY)

CHORD SCALES, BLANK DIAGRAMS
HARMONIC PATTERNS
WHEEL-NOTE PATTERNS
QUIZ ON DIAT. THIS
QUIZ ON STRING TRANSFERENCE
SWB + SWB PROGRESSIONS
I III IV V
III (GLI) VI II V (and same
with IV, I, V, II)
DIAT. CYCLES, SEQUENCES
DIAT. PEDALS
DIAT. CONTRARY MOTION STUDIES
OTHER DIAT. SOUNDS

MINOR KEY HARMONY

MODERN HARMONY

CHORD CONSTRUCTION; VOCABULARY
CHORD VOICINGS - LEVEL 1
I₇ I, ii, I₇ I, old sheet too
Longer prog. with level 1 (NOT FOR
THEORY)
HARMONIC IMPROVEMENT PAGES 1+2:
CHORD ENRICHMENT
± STEP EMBELLISHMENT
BACK-CYCLING
APPLICATION TO SONGS:
MOON & LON PAGE 1 (NO ANALYSIS)
QUIZ ON CHORD NAMES

SYSTEMATIC INVERSIONS HARMONIC IMPROVEMENT PAGE 3:

6th SUBSTITUTION
MOON & LON - PAGE 2
ANALYSIS OF BOTH "MOON & LONS"
TRANSPPOSITION OF SAME
HARMONIC IMPROVEMENT PAGE 4:
3RD SUBSTITUTION
COMPANION DOMINANT SUBST.

A FOGGY DAY - PAGE 1
HARMONIC IMPROVEMENT PAGE 5:
DIAT. SW EMBELL.; DOM. DOMINANT
DIAT. EMBELL. (BASS + ?)
PARALLEL EMBELL.
A FOGGY DAY - PAGE 2
HERE'S THAT RAINY DAY
QUIZ ON CHORD CONSTRUCTION
HARMONIC IMPROV. PAGES:
BORROWED + COLOR CHORDS

THAT'S ALL
COMPING:
REGULAR
TRIO-STYLE
WALKING-BASS STYLE

CHORD MELODY STYLE

Favorable MATCHES
etc

ii-I₇ in groups key inversions
& bass
(all densities
combined)

MUSICAL PRIORITIES SHEET
STRETCHING EXERCISES
NAMES OF NOTES ON TREBLE

NOTE READING
MELODIC EXERCISES
SAMPLES

HARMONY

CHROMATIC SCALE (DRILLS)
MAJOR SCALE PRINCIPLE
MAJOR SCALE SPELLINGS
CHORD CONSTRUCTION + VOCABULARY
TRAD SPELLING, INTERVALS
QUIZ ON TRAD SPELLING, NAMES OF NOTES ON TREBLE

CHORD VOICINGS - LEVEL 1

CHORD PROGRESSIONS:

1) I7 I

2) ii7 V7 I, old sheet too

3) I7 i

4) I7 (ii) I7 I

COMING ON SONGS (NOT INCORPORATED)
(with bass player or with bass keyboard)

SYSTEMATIC INTERSECTIONS

QUIZ ON CHORD CONSTRUCTION

III7 (or II7) VI7, II7 V7 with & without INV.

I7 (or III7) IV7, II7 V7 " " "

III7 VI7, II7 V7

MORE COMING ON SONGS

BACK CYCLING, OBSERVATION AND

APPLICATION IN SONGS

QUIZ ON BACK CYCLING

I I7 II IV + friends

BACK SUBSTITUTION PRINCIPLE

OBSERVATION IN SONGS (ONE NOTE SAMBA, etc.)

APPLICATION IN SONGS

BLUES PROGRESSIONS - LEVEL 1

(bVII7 for II7, bIII7 for VI7, bVII7 for iit

I7 + V7 for cadence, bII7 for I7)

I bVII7 | bII7 V7 | and friends

WRITING BLUES PROG'S in all 12 keys

LIST OF FAVORABLE RATINGS

CHORD VOICINGS - LEVEL 2 (MODERN TRITONE BASS + FRIENDS)

CHORD PROG. WITH SAME

QUIZ ON NAMES + CONSTRUCTION

APPLICATION TO COMING ON SONGS TO BLUES PROG.

I bVII7 ii7 V7 (or bVII7)

SUMMARY OF PROG. DERIVED FROM

CYCLES, BACK-CYCLING, BSH SUBST,

DIAT. HARMONY, ETC.

THE 12 ii-V groups in a MAJOR KEY

I7(b9) to I, I6, I7, I9, I1/9 (also I7(b9) to

I7(b9) to ... INCOMPLETE)

I7+ to ... I6, ?

also other I7 types as above

Then narrow ii's, II's, ii7's to same

DIMINISHED CHORD + b9 LOGIC + PROG.

CHORD VOICINGS - LEVEL 3 (CLOSE HAR, LEVEL 1a + MISCELLANEOUS)

CHORD PROG. WITH SAME

QUIZ ON NAMES + CONSTRUCTION

APPLICATION TO COMING ON SONGS

" " BLUES PROG.

RHYTHM GUITAR - 2 chords per measure

" " " " " "

MELODIC CHORD STREAMS

MELODY (for SOLOING)

MAJOR SCALE STUDIES

MELODIC PATTERNS

NATURAL MINOR STUDIES

HARMONIC " "

MELODIC " "

DORIAN " "

PHRYSIAN " "

MELODIC

DECORATION

VARIATION

EMBELL

MIXOLYDIAN STUDIES

BLUES SCALE " "

PENTATONIC " "

OVERTONE DOM. " "

SPANISH GYPSY " "

MISCELLANEOUS " "

APPLICATION TO SONGS,

PIECES, etc.

"STRING TYPERITER" (BAGPIPES, SOPRANO SAX)
(CRANDY KESNICK)

DIATONIC MAJOR KEY HARMONY

CHORD SCALES BLANK DIATONIC

HARMONIC PATTERNS + HELD NOTE SOUNDS

QUIZ ON STRING TRANSFERENCE

SWR + SWB PROG.

I iii IV V

I (or III) VI ii V (and same with INV. + V.I.)

DIAT. CYCLES

DIAT. PEDALS

DIAT. CONTRARY MOTION

OTHER DIAT. PROG

CANADIAN

SUNSET

FOR FILLING

IN WITH

DIAT. PATTERNS

color chords

Tell them about learning to reduce everything to a 1) basic + 2) ultra-basic level
Sheet on Harmonic Analysis (also page 3 of old theory sheet)

DIAT. HARMONY

V7 i
ii7 V7 i

A7 C#m7 F#7 Cm7 F7 Bm7 E7

CHORD MELODY ARRANG.

DRONES HARMONICS

chord substat.

textures

color chord borrowed chords

MODULATION

poly cont. MODERN PEDALS

COMPOS. RHYTHM + TONALITY TRANSITIONS MODERN MIXOLY 2nd cont. minor CHORD EMBELL MOVING LINE PROG LEADING TONES

cl

PERSONAL MUSIC STUDY AREAS

MAIN CONSIDERATIONS:

- ① HARMONIC TYPE
- ② RHYTHMIC TYPE (TEMPO)
- ③ HARMONIC DEVICE
- ④ HARMONIC "SCALE" OR DENSITY
- ⑤ HARMONIC RHYTHM
- ⑥ TEXTURE OR MELODIC FIGURATIONS (where applicable)
- ⑦ MODULATIONS KEY SCALES
- ⑧ HARMONIC TENDENCIES VIEW
- ⑨ TONALITY TRANSITIONS

I. Solo Guitar Repertoire in 3 strings - D₆, E₆ + concert pitch (on classical guitar)
 General outline for improvisation, composing, & arranging

II. HARMONIC TYPES:

A. MAJOR KEY DIATONIC (ASC + DESC (broken?)) WHERE APPLICABLE

- ① HARMONIC PATTERNS OR STATIONARY ADTs ② CHORD SCALES: also prog
- ③ CYCLES OF FIFTHS ④ OTHER SEQUENCES (like II, IV, VI etc)
- ⑤ PROGRESSIONS BUILT FROM THE BASS ⑥ PROG. ONLY FROM ROOTS (HARMONIES)
- ⑦ PEDALS ⑧ HELD-NOTE + SINGLENOTE MELODIES ⑨ CONTRARY VOICINGS

B. SECONDARY CHORDS (+ MODULATIONS)

⑩ often as above and SWITCHES

C. CLASSICAL - ROMANTIC (IMPASSION) COLOR CHORDS, DARKER CHORDS ALTERED CHORDS

⑪ + ⑫, ⑬

D. MINOR KEY (BAROQUE - CLASSIC)

⑭ thru ⑰

E. AEOLIAN F. DORIAN G. PHRYGIAN

⑱, ⑲, ⑲, ⑲, ⑲, ⑲

Ji. also MIXED of MAJ. MINOR

H. AEOLIAN + DORIAN MAJOR

I. PHRYGIAN MAJOR, SPANISH GYPSY (JIBRONIC)

J. LYDIAN K. BORROWED NOTES AEOLIAN MAJOR with or without DUT. MAJOR

L. 20th CENT. IMPRESSIONISTIC ROMANTIC PROG USING SECONDARY CHORDS

- 1) 7 or 9: CHORD THIRDAUNDS 2) LONG PROG. derived from cycles
- 3) INTRO PROG. a song-like (9, extend a beat cycle starting from, say, iii) 4) SPECIAL DUT. PROG. aka. RICHARD RODGERS, etc.
- 5) other dim. prog. 6) Minor in MAJ. (HARD BEAT) 7) SYM. MONO
- 8) SHORT PROG. like II 7 9 I 6 (7, 9, 9) 9) Prog from BASS 10) Other Sequences

M. 20th CENT. COLOR CHORD PROG

1) SHORT PROG 2) COMBINED VAMPS 3) PROG from BASS 4) cont.

N. 20th CENT. MODERN PROG

as in L. but no ④, ⑤ O. 20th CENT. DOMINANT SUSPENSIVE also 13sus, 13, 11ths, pedalpoint, 11, 11th 3

⑳, ㉑, ㉒, ㉓

P. 9th CHORD PENTATONIC also 6th no root: ㉔, ㉕

Q. 7th PENTATONIC as in P above

R. BLUES

- 1) SHORT PROG 2) MEDIUM PROG (4 chord) 3) LONG PROG
- 4) combined vamps 5) song-like prog derived from cycles
- 6) 12 bar prog 7) Bass type 8) moving line type
- 9) borrowed chord or open triad ("Gospel")
- 10) contrary (any min scale or mixed) 11) single + held note
- 12) also 2+3 note chord scales

S. COUNTRY: Pedals, held note sounds, prog

T. OLD SOUTH - GOSPEL 1) SONG TYPE PROG 2) OF EMBELL PROG

3) Prog from bass 4) borrowed chords or open triads "Gospel" style

5) Diat. prog 6) pedals 7) other color or sec. prog 8) cont.

U. 20th CENTURY MINOR 3 levels of harmony: Baroque, Romantic, Modern

- 1) short prog 2) 3 chord prog 3) 4 chord prog 4) combined vamps
- 5) sym. mono 6) long lines + cycles 7) moving line 8) Bass type
- 9) Pedals (also Harshorn - Rodgers) 10) Song-like or intro prog
- 11) contrary (any min scale or mixed) 12) Gospel 13) Blues
- 14) chord scales 15) Spanish prog. 16) single + held note
- in all prog (if possible) use either parallel voicing, V.H. or monovib.

V. m 6/9 Pentatonics 1) chord scales 2) single + held note 3) pedals

4) contrary 5) prog also comb. m 19, m 7 (2, 3, + 4 note scales)

W. 6/9 PENTATONIC - as above, also 6th, 7, 19 (all with 2, 3 + 4 note chord scales)

X. 7th Pent. (m 6/9) - as above, also 6/9, 7th, 7th, 19, 19, 19, 19

Y. IMPRESSIONISTIC "MELTING POT" PROGRESSIONS (HARMONIC TENDENCIES)

Z. Renaissance "MELTING POT" PROGRESSIONS (HARM. TENDENCIES); ORGANUM

AA. Chromatic Universe

A. POLY-CONTR. B. CHROM OR SEMI-CHROM around pedal or reg C. Equal int. chords or ideas (w/ or w/o V.L. SUBSTITUTIONS) + COMPOUNDS: D. G.F. or A. 11th, F. 8th

P. TRIAD EMULG of 7, 9, 7, 9, PEDALS, FROZEN NOTE, E. PEDALS or cont. in whole or whole 1/2 scales F. WANDERING: lot of outtakes, semi scale, outtakes

J. 4 string in 12. K. ARCADE HARMONIZATION of scales or melodies L. SPIND, SCHILLINGER

III. Teaching program: figure out detailed order, presentation + write sheets

IV. Classical Guitar a) technique b) repertoire, Spanish writing out original pieces + others

V. Read books on counterpoint, form, composition, harmony, etc.

SOME MAIN AREAS:

- RESEARCH + STUDY
- TEACHING
- WRITING
- PRACTICING
- PERFORMING
- RECORDING
- ATTENDING
- COMPOSING
- THERAPY
- PIANO
- others applied to it.

RHYTHMIC TYPES - (NAME, TYPE) (also try cross-rhythms and transitions)

- ① RUBATO - A thru Δ
- ② HAPPY (slow or med. pulse) HARMONIC RHYTHM: 1-1, 2-2, 3-1, 4-4 A thru Δ except
- ③ MARCH (TRUMPET) HARMONIC RHYTHM: 2-1, 3-3, 1-2 or 3/4, 2/3
- ④ WALTZ (slow or med. pulse) or fractions (3/4, 3/8, 2/3) + slow chorale like JESU!
- ⑤ Very slow Pulse in 7/4, but mostly 1-1, 2-2 or 3-3
- ⑥ COUNTRY-GOSPEL-FUNK - A thru Δ
- ⑦ Slow or med. CHORALE (7/4) with occasional 1-1, 2-2, 3-1, 4-4
- ⑧ HAPPY DANCING (2 BEAT) FEEL aka SUNNY, BIKINI, KAISHI dance A thru Δ
- ⑨ MED. FAST OR FAST PULSE in 3/4 (3/8) 1-1, 2-2, 3-1, 4-4
- ⑩ in 7/4 like Harmon. Blacksmith (MOS, T) har. rhythm of 2-2, 4-1, 3-1, 4-4
- ⑪ slow har. rhythm of 1-1, 2-2
- ⑫ har. rhythm of 2-1, 3-3
- ⑬ slow to med. JAZZ SWING or 2 beat A thru Δ
- ⑭ "Paper-cup" feel on some optimal MOS
- ⑮ FAST SWING (or 2 BEAT) with walking bass + SYNCOPATION "PUT THE BLAME ON MARY" A thru Δ EXTREMELY SLOW PULSE
- ⑯ SLOW WALTZ (2) with walking bass
- ⑰ SLOWER GOSPEL type JAZZ WALTZ FINGER PICKING HORIZ A thru Δ
- ⑱ BOSSA NOVA ROSQUIL 16) A thru Δ
- ⑲ ala BARRY'S SONS, HERE, THERE

DOUBLE-TIME PULSE V. (6/8) COUNTRY 11/16 applied 5:00-5:30

EXTREMELY SLOW PULSE

study hymns city m. of classical works