

STUDY AREAS

Ted Greene, 1975-06-30, and 1976-03-04

Fundamentals

Open Chords	Tonic Arpeggios
Barre chords	Other Arpeggios
Basic progressions	Melodic Patterns
Major Scale Fingerings	Stretching Exercises
5 main visual areas	
Techniques to aid in learning fingerings	
Natural minor fingerings	Arpeggios
Harmonic minor fingerings	Melodic patterns
Melodic minor fingerings	Baroque rhythms

Mental Exercises

Chromatic Scale (4 Drills)

Names of Notes of Neck: (Mental visualizing and 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 #'s
 - 4) Then, all above with b's
 - II. 1) Find A on each string in both octaves
 - 2) Repeat for all other natural notes
 - 3) Repeat for all #'s
 - 4) Repeat for all b's
 - 5) Do all notes, as above, in cycle of 4ths from B# to Fb
 - II. Main Reference Points
 - IV. Octaves
 - V. # and bb notes as needed (apply as above)
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Baroque Harmony

Key of A

Major Triads (close)	Major Triads (open)
Diatonic close Triads —	Chord scales
Diatonic open Triads —	Chord scales
Melodic Decoration	
"Held note" exercises	
A Inversion Rows (close)	A Inversion Rows (open)
Other Diatonic Inversion Rows (close) —	solid and broken
Other Diatonic Inversion Rows (open) —	solid and broken
Random Inversion Patterns —	solid and broken
"Cross-Over" Chord Scales (close)	"Cross-Over" Chord Scales (open)

Applying all this to all keys gradually

Optional: Above with wide-open triads.

Key of Am

Diatonic Close Triads

a) Natural b) Harmonic c) Melodic

Diatonic Open Triads

a) Natural b) Harmonic c) Melodic

Minor Melody Quirks

Melodic Decoration

"Held Note" Exercises

Inversion rows (close) — solid and broken

Inversion rows (open) — solid and broken

Random Inversion Patterns — solid and broken

"Cross-Over" Chord Scales (close) "Cross-Over" Chord Scales (open)

Applying to all keys, gradually

Optional: 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

II. Mental Visualizing: of all info [above]

Applying all this to other keys, gradually

Cycle of 4ths and 5ths

Intervals / Triads by intervals

Complete triad spelling sheet

Ear training exercises - part 1

Basic chords for ear training

Ear training exercises - part 2

Basic progressions 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

Applying all this to other keys, gradually

II. Mental Visualizing: of all info [above]

A Melodic 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
Applying all this to other keys, gradually
- II. Mental Visualizing: of all info [above]
-

A Harmonic 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
Relative Keys
Related Keys
- I. and II. Diatonic Cycle in major (triads only)
Diatonic Cycle in minor (triads only)
- II. Mental Visualizing: of all info [above]
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Diatonic 7th Chords (Major)

- I. Memorizing:
- | | |
|--------------|----------------------|
| 1) Forwards | 2) Backwards |
| 3) Isolation | 4) Reverse isolation |
- Diatonic Triad Spelling including inversions, coupled to above
- II. Mental Visualizing
-

Diatonic 7th Chords (Natural Minor) → (also with ii⁷, IV⁷, V⁷, Rvi^ø7, Rvii^ø7)

- I. Memorizing:
- | | |
|--------------|----------------------|
| 1) Forwards | 2) Backwards |
| 3) Isolation | 4) Reverse isolation |
- Diatonic Triad Spelling including inversions, coupled to above
- II. Mental Visualizing
-

Diatonic 7th Chords (Natural Minor) → (also with ii⁷, IV⁷, V⁷, Rvi^ø7, Rvii^ø7)

- I. Memorizing:
- | | |
|--------------|----------------------|
| 1) Forwards | 2) Backwards |
| 3) Isolation | 4) Reverse isolation |
- Diatonic Triad Spelling including inversions, coupled to above
- II. Mental Visualizing

Diatonic Cycle with 7th Chords (Maj) / Min

I. Secondary dominants in all 30 keys
v6 in 15 keys / Secondary Subdominants in all 30 keys
Visualizing Systematic Inversions
Analysis of Pieces

II. Mental Visualizing

Pedal Exercises

- | | |
|---|-----------------------|
| 1) Soprano Pedal (Root) with 3rds – major key | same in Natural minor |
| Soprano Pedal (Root) with 6ths – major key | same in Natural minor |
| Soprano Pedal (Root) with 10ths – major key | same in Natural minor |

Do all these in special key cycle (A - F#m, D - Bm, etc.).

- | | |
|--|--|
| 2) Soprano Pedal (5th) with 3rds – major key | same in Melodic minor and Natural minor |
| Soprano Pedal (5th) with 6ths – major key | same in Melodic minor and Natural minor |
| Soprano Pedal (5th) with 10ths – major key | same in Melodic minor and Natural minor |
| | occasionally, Harmonic. minor sounds right |

Do all these in special cycle.

3) Do Diatonic 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 (Root) with 6ths – major | same in Natural minor |
| Inner Pedal (Root) with 10ths – major | same in Natural minor |

Special key cycle.

- | | |
|--|-----------------------|
| 5) Inner Pedal (5th) with 6ths – major | same in Melodic minor |
| Inner Pedal (5th) with 10ths – major | same in Melodic minor |

Special key cycle.

6) Do Diatonic Sequences (by step or staggered) on all above (ascending & descending) in minor, try all 3 types as before. All keys.

- | | |
|--|---------------------------|
| 7) Bass Pedal (Root) with 3rds – major | same in ? minor (discuss) |
| Bass Pedal (Root) with 6ths – major | same in ? minor (discuss) |

Special key cycle.

8) Do Diatonic Sequences on all above (ascending & descending) | Minor ? All Keys.

9) Double Outside Pedals as above.

Main Principles and List of Diatonic Chord Progressions

3-note primary triad progressions – major (close) | same in minor (Harmonic)

3-note primary triad progressions – major (open) | same in minor (Harmonic)

Special key cycle applied to these.

Melodic decoration and inversion rows applied to above.

4-note primary triad progressions – major (close) | same in minor

Special key cycle on these

Other 4-note progressions – major (close) – all keys eventually.

Melodic decoration / sheet on embellished tones, suspensions, etc.

Non-voice leading progressions (major) / Non-voice-leading progressions and others in minor.

All keys on these...

Diatonic 4-note triads – Root in the bass (major and Natural and Melodic minor) – all keys.

Progressions using open and incomplete triads (major and Natural and Melodic minor) – all keys.

Voice-leading and parallelism / phrases to fill in.

1st inversions (4-note) / diatonic 4-note 1st inversions (major and Natural, Melodic minor)

Progressions sheet / examples / Voice-leading reference charts / Make up original variation in various keys.

2nd inversions (4-note) / diatonic 4-note 2nd inversions (major and Natural, Melodic minor)

Progressions with 2nd inversions / More phrases to fill.

Unusual or special chords in minor / conversion of major examples to minor and vice versa.

1) Sequences:

Cycle of 4ths in major (close)

a) regular sequences with voice-leading

b) Sequences with non-voice-leading

c) optional "upwards" voice-leading.

Same in minor

2) Sequences as above with open triads / same in minor / all keys for all these.

3) Combinations of close and open (major) / same in minor / all keys for all these.

4) Sequences with 4-note triads (major) / same in minor) / all keys.

Melodic decoration of all above sequences.

Other types of sequences (major) with a) close, b) open, c) 4-note. / same in minor / all keys.

Same with voice-leading / melodic decorations / ascending and descending.

Diatonic 7th Chords:

Major	Natural minor	Harmonic minor
Melodic minor	Harmonic Patterns	
All Keys.		

V7-I / V7-i / melodic decoration / inversion rows / 7sus / all keys.

(4-stage logic and random too.)

Progressions using V7-I / same with V7-i / vii[♯]7 - I / Rvii[♭]7 - i / Progressions using these.

Sequence cycles of 4ths with a) 7ths and triads, b) only 7ths (major) | same in minor.

Diatonic 7ths for Triads in old progressions (major and minor) - various keys.

Secondary dominants and tonicization / variations on given Root progressions in various keys.

Chain dominants / internal tonicization.

"Home key" alternate chords in progressions and in various major and minor keys.

Progressions using secondary dominants (major) / Progressions using v6 / cadences'

Progressions using secondary dominants (min or) / all in various keys / Picardy key region.

Cadential bass harmonizations (major) / same in minor / various keys.

ii - V7 - I / ii[♯]7 - V7 - i / Progression using same in various keys and systematic inversions (with 4 stage logic and random too).

Complete catalogue of Baroque harmonies and progressions

Progressions derived from same / Progressions with secondary subdominants (major and minor)

Catalogue of cycles of 4ths including 1st and 2nd inversion chords / All keys

Secondary chords in other types of sequences / secondary chords in pedal exercises.

Other progressions with secondary chords / pedal dominants / misc. pedal sounds.

Catalogue of chords by bass /

Progressions from bass view (major and minor) with bass:

Ascending, descending

Stationary, broken

All diatonic or chromatic

Switches

Modulation Studies

Composition Studies

Variation Studies

Harmonization Studies

Counterpoint Studies

Non-diatonic embellishing tones.

Picardy Scale

7th Chord Scales and Individual Chord Thinking

Diminished Scales

