

# New Plan for Me to Finally Learn Double Line Textures,

(Too many years of procrastination)

Ted Greene, 1984-05-9 and 10

Tuned to D $\flat\flat$  (C $\sharp\sharp$ )

- 1) A little more emphasis on watching the top note after you are friendly with the fingerings (which must be tested at a brisk tempo).
- 1a) Play the top voice as a single line occasionally if necessary for visual purposes.
- 2) Learn one key really well before moving to others.
- 3) Stay mainly on *lower* string sets when you have a choice.
- 4) Do THREE types of studies: Examples:

a) Arpeggios traversing the whole fingerboard (lengthwise)

**A** F $^6$

Key leap on middle strings

b) At least 3 separate “positions” horizontally across fingerboard, i.e., staying in one spot at a time as best one can.

**B** F $^6$

15 12 15 14 17 15 18 17 15

c) Little fragments within these positions.

**C** F $m^6$  12th position A $\flat m^6$  B $m^6$

13 17 13 15 13 15 13 16 13 15 14 13 16 13 16 14

Omit on repeat,  
or do 1st two again

E<sup>9</sup>

D<sup>6</sup>

- 5) Lots of reverb is virtually a prerequisite.
- 6) Hop the fingers (lift) – don't hold the "back" two down, unless doing double hammer-ons and/or pull-offs.
- 7) Lean back from the guitar so you can see more of what's "coming up next."
- 8) One of the main vehicles – Blues (in Eb first) of various types, low strings, upstairs register. Include lots of open triads too.  
Example, on "V" use:

	F/3	Db/5	Bb/3	Gb/5	Db	Ab/3	Cb	Eb/5
Beats:	4	& 1 2 3	4	& 1	2	3	4	1

# **NEW PLAN FOR ME TO FINALLY LEARN DOUBLE LINE TEXTURES (TO MANY YEARS OF PROCRASTINATION)**

- ① WATCHING THE TOP NOTE often you are friendly with the FINGERINGS (which MUST BE TESTED AT A BRISK TEMPO)
- ② LEARN ONE KEY REALLY WELL
- ③ STAY MAINLY ON LOWER STRINGS SETS WHEN YOU HAVE A CHOICE
- ④ DO THREE TYPES OF STUDIES:
  - a) ARPEGGIOS TRAVERSING THE WHOLE FINGERBOARD (LENGTHWISE)
  - b) AT LEAST 3 SEPARATE "POSITIONS" HORIZONTALLY ACROSS FINGERBOARD
  - c) LITTLE fragments within these positions

- ⑤ LOT'S OF REVERB is virtually a prerequisite
- ⑥ HOP the fingers (lift) - don't hold the "back" firm down, unless doing double hammer on or pull-offs
- ⑦ LEAN BACK from the GUITAR so you CAN SEE MORE OF WHAT'S "COMING UP NEXT"
- ⑧ ONE of the MAIN VEHICLES - INCLUDE LOTS of OPEN TRIADS too - of VARIOUS TYPES LOW STRINGS - UP STAIRS REGISTER

Handwritten musical notation and diagrams illustrating double line textures and fingerings.

Key: LEAD STAIRS string

Diagram b) shows a sequence of notes: 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100.

Diagram c) shows 12th pos. notes: 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100.

Diagram d) shows a sequence of notes: 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100.

Diagram e) shows a sequence of notes: 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100.

**Staying in one spot at a time as best one can**