

## Ted Greene Private Guitar Lessons with Paul Vachon

Here are my notes I took from a few of the private lessons I had with Ted.

I recorded some of the lessons, but not all of them.

Ted recommended I bring a blank cassette for the recorder he had setup in his apartment.

I usually spent the next couple of days after a lesson typing out and notating these recordings. I transcribed word-for-word the “important things” Ted said.

These are all direct quotes from Ted plus some examples he played.

I had other lesson with Ted which I didn't record, so there's nothing tangible that I can share from those. Sorry.

Hope you can find something useful in these notes.

--Paul

Harmonizing "Prelude to a kiss"

"I'll tell you why not to think down here (low bass strings): It's easier to think low at first, but you're doing yourself a disservice because you're hearing upstairs.

These rowdy chords... watch the top notes piled up on chords you already do know... that way if you do see the melody going chromatically down... you see... your attention is going to be watching up there anyway. You can't avoid it if you're harmonizing. You got to follow the top. You can't be watching the two bass strings. The mistake with this is to say "Hey, I'll just watch the third off the root..."

The Van Eps 5th Finger Principle: The side of the 1st finger. George is the guy who innovated it. The secret to getting this clean is to put the tip right on the (3rd string) .... and way back on the side near the knuckle for the 1st string... You got to hold it up.

Tapping Bass Notes with the right hand: If you're gonna tap, what you do is use the side of the finger... then you don't have to worry about accuracy.

"....Phrase it like Lenny Breau... you know how he phrases the melody disjointed from the base of the chord...breaks it all up."

Minor6 Flavors: A lot of minor colors, for my ear at least, color things in a more atmospheric, true minor sense. Dorian makes a very soft, easy, pleasant minor sound. Even in a modern context. It's not so much minor as it is soft. Whereas something as (plays Dm6(7) ) ... that sounds minor. ...you know, like in spy movies. It's got the 6th in it without the flat 7. It can have the natural 7, plus of course the 9 and....

You have those little normal guitar voicings.... great for movin' around, but for the lush sounds...a ballad...warm....you want the big full chords. At tempo, if you bring it up, then you can go into those little ones.

Dim. chord

Maj: 135      minor(M7) : 1b357

Maj7: 1357      dim. triad: 1b3b5

So why not call this a dim.(M7): 1b3b57 ?

OK, if we can have a dim.(M7) then we can have a 9 in there too.  
dim.(M9): 1b3b579

this is a Em(M9): G E B D# F# (low to high)

this is a E°(M9): G E Bb D# F#

E°/G going to E ....Classical sound. You don't want to think of G° going to E...it doesn't make any sense harmonically. It's a dim. chord resolving into its parent major chord. That's normal stuff... it's in the American bloodstream.... 1° ....

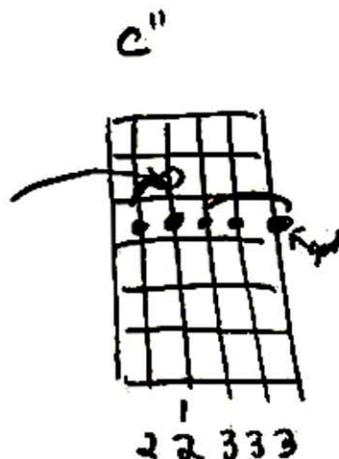
This chord ( $E^{\circ}/G$ ) is sometimes easily reinterpreted as a  $C7(\#9 \#11)$  or as a  $F\#13(b9)$ .... either is fine.

This progression  $G\#m7 - G^{\circ 7} - F\#m7$   
 or  $E/G\# - G^{\circ 7} - F\#m7$   
 $E^{\circ 7}$   
 I - i<sup>o</sup> - ii

But I like thinking dim. every now and then. I don't want to lose touch with it. Plus you do have 7 9 11 and b13 upstairs to extend. It's like you're gonna run into these progressions I-i<sup>o</sup>-ii in three voices,  $E/G\# - E^{\circ}/G - F\#m7$ , in harmony and texture, that's Edim.: 1 b3 b5. It's not always right to name it from the bass note. Just because we go backwards doesn't mean it's not the same chord as going forward.

Harmonics: Sometimes it's nice to have melody, then chimes... as opposed to just starting right on them. Phrase it. I start back here and go (demonstration)... melody — then stay way out of it's way by starting back.

The main difference (between our styles) is that I like to play five-note chords a lot.



Finger it: 22, 333

this makes it possible to easily slide into A C9 by lifting the double barre of the 2<sup>nd</sup> finger. (4-3) move. the rest of the chord will sustain,

Question on the intro for "They Can't Take That Away From Me"

V - I - IV - iii - vi - iisus - V - I - IV - I - vi - ii - bVI - V

...something like that. A lot of my playing is feel... to be honest. I like logic and reason, but sometimes I just go with feel. I don't always remember what I play. Sometimes for intros - using just those bluey ...normal blues motion chord progressions. If you just took 3-note voicings, then just try to hear a melody that's not incongruent with what's going to follow, and maybe tease just a little bit of what's to come later.

For a lot of sub-dominant colors, not the V, but the whole other region of the II7, IV7, and bVI7 and stuff... you can get a lot of chromatics. Years ago, they first went V7 - I. Then they got hip to I<sup>o</sup> - I (with the converging voices). But then they found this thing that they called the German 6th. (bVI7 - I). At some point they started going IV7 - I ... our conception of it is more like a blues color.

My own personal definition for sub-dominants that works for me... I'm not sure it's right, is: it's a chord that will go very well towards a dominant or a tonic. It likes to go both ways.

So, this chord: F#7 - E      II7 - I  
also likes to go: F#7 - B7      II7 - V7

Same with IV7. A7 - E      IV7 - I. IV7 wants to go to V as well as to I. With the iv min.... same thing.

There's all kinds of sub-dom. colors that I've tried to play around with for years that I like. I'm attracted to those sounds. I don't know why.

The only thing that has worked for me is to categorize things by what they like to do. II7 - I I call that a sub-dom. That way I know that it can go to I. I'm not sure why even V7 likes to go to I. They say "Well, the tension...." but we don't always resolve that way.

Getting back to II7-I, certain flavors...not just this inversion of course..... in fact it's more prone to hear it going the other way;

F#7/C# - E/B

There's something charming about this sound to me... like the old South.

I like classical. If you want to hear the secondary dominant colors, study Bach and Handel. If you want to hear that, plus a lot of chromatics, start with Mozart and Haydn and Beethoven. You'll be in love with the music. You'll love that stuff. Listen to it and get the sounds. You'll get sensitive to them. You'll say "Oh... I love it when they do that.... C7 in the key of E, and they don't go to B7, they go right back to E." In trying to develop your ear, you'll find sounds you like, and you'll stop the tape or say "I've got to get that on tape and figure it out", or buy the music. Then you go, "Oh... C7 - E." The next time you hear it, you'll remember it as your friend. It may be in the key of Ab. You'll say, "Oh, they must have done that... E7-Ab." Just like you instantly hear the sound of the ascending 5th in a minor chord, or the sound of the chromatic descending root of a minor (min - min(maj7) - min7 - min6). The same thing will happen to every sound, ideally. A lot of it can be stored away, especially from the Viennese period because it is still mainly 4-voice harmony conception: Mozart, Haydn, Beethoven. In Baroque; Bach, Handel, Scarlatti, and Vivaldi. They have primarily a 4-voice conception with a lot of those secondary dom. and sub-dom principles.

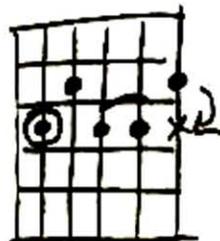
In studying classical theory books, what I did was to read through them and get ideas and try to think of how to apply it to the guitar. And then think "What voicings am I using on the guitar." Quite often the stuff wasn't as friendly for guitar as I wished. Then adapt it. But sometimes I would find a particular chord change I could put right on the guitar. That was always exciting when that would happen.

It's fun to have those little classical things. In fact, when I play out, it seems that people like the classical stuff as much as anything, if not more.

Work on voice-leading for

- IV7 - I
- bVI7 - I
- II7 - I
- bV<sup>9</sup>7 - I

F9(b5)



Fingering: 3 1 4 4 2

work on getting the  
little finger more  
flexible.

"What most guys stay with on the bII<sup>7</sup> is not the altered chords, but the extended ones...like 13, 9, #11 - those sound like what I'm expecting to hear. They sound natural to the ear. Example; (Girl from Ipenma)

Gmaj7 - A7 - Am7 - Abl3  
as opposed to -- Abl3(b9)

There's just subtle differences in colors. I don't feel that alteration working on a bII<sup>7</sup>, which has many times bothered me, because I've wanted to use it. It made so much sense.

I've noticed that there is a consistency, no matter how I voice certain things or anything...no matter what tone is in the bass, there are certain qualities of chords on certain degrees. I once wrote out a chart about this. I separated the dominants into four families. Especially in the dom. category.

I noticed on minor 7ths -- all 12 degrees sound satisfying to me.

Like, if we're in "G" there isn't any degree in there that can't house support for my ear in some fashion.

Like, say, a biim7 -- well, that sets up IV: Gmaj7 - Abm7 - Dbl3 - Cmaj7  
That doesn't bother me, Abm7 in the key of "G".

This chart had to do with the mating of qualities on degrees.

For instance on the ii everything goes, as Cole Porter would say "Anything Goes."

In "G" -- Al3(b9) sounds "bluesy" because the (b9) is the #9 (b3) in "G".  
Al3(#11) sounds almost ethereal ....(#11)

...But on bII<sup>7</sup> the alterations don't quite do it. Don't get me wrong, I don't hate it, it's just not the sounds that I'm really looking for. Maybe I'm just an extra fussy person.

Although, all that said and done, in context, going quickly like that I might like it and said, "Gee, that was an interesting sound there. I don't know what it was."

I crave the bvii minor after I've heard a i minor.

If you hear this sound: Am -- temporarily call that tonic. If you go Am7 - D7, then I crave Gm7 -- anything built on that minor. But not the b5th, because in the key of Amin. you're playing the C#, which is the major 3rd of A. You've changed it to major.

I like this progression: I - bVII<sup>7</sup> - bIII<sup>maj7</sup> - II<sup>7</sup> - I  
V<sup>7</sup>

E<sup>maj7</sup> - D<sup>9</sup> - G<sup>maj7</sup> - F<sup>#7</sup> (or B<sup>7</sup>) - E<sup>maj7</sup>

It's something I've heard George Gershwin do.

\*\*\*\*\* WORK ON GETTING THE LITTLE FINGER TO BEND BACKWARDS!!!! \*\*\*\*\*

Question about Figured Bass -- classical language

Harmony evolved very, very slowly. Hundreds of years to do things that we now take for granted. When Harmony first made it's appearance it was all thought of in terms of intervals. They didn't have chords yet. Somebody probably noticed that when men and women or young children and adults sang together they were an octave apart. The octave was the first legitimate interval that people got familiar with. And then the overtones. In a large room, I suspect, caused the 5th to be heard. Someone more musical heard the 5th, the overtones, actually ringing in the building, because it will happen. Get 20 people singing the same note, you'll hear it too. So then they started doing 5ths. Anyway...not to draw it out too long... everything was thought of from the bass up. Then they started to theorize. They would add notes above the bass. They didn't have chords yet, but they had intervals. Even in Bach's time they hadn't accepted that the real legitimate way to learn inversions was that they were all the same chord. They were not unaware. Bach was a genius. He was aware that the inversions were the same notes, but I guess because intervals were sacred to them.... They had their thing about fuges and counterpoint which make sense. They had to know those intervals backwards and forwards. So by the time they were adults they were used to thinking in intervals. So it wasn't staggering for them to think that way. We were trained to think inversions. It's easier. So it's hard for us to back-up and re-learn the other way.

It's good to have a rudimentary knowledge of figured bass... Just to talk about chords. So bascially, you're calling it from the bottem up -- regardless of the inversion. To be able to read from the part, like see, some Bach sheet music that you buy don't have chords - all they are is figured bass. They have the bass note and the figure under it. That's it. It was expected in that day and age. It was the short-hand.

$IV_6^4$  : That means that the interval from the bass up is a 6th and a 4th. Thats not including the octave.

If you see a  $\frac{6}{4}$  then the chord is a triad with the 5th in the bass, to the modern ear.

$I_6$  : This means the 3rd in the bass.

Here's the easiest way to remember the three figurings for the dominants:

1. If the root is in the bass, they don't figure anything.
2. 1st inversion (3rd in the bass) is a  $\frac{6}{5}$
3. 2nd inversion (5th in the bass) is a  $\frac{4}{3}$
4. 3rd inversion (7th in the bass) is a 2

They had short-hand: a A7/G is really a  $\frac{6}{4}$ , but for short they would call it 2.  
Occasionally  $\frac{4}{2}$  - almost never  $\frac{6}{4}$   
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## Walking Bass lines with Comp.

- 1) Play it slower at first so you can put more soul into it.
- 2) Actually try to hear lines. I don't mean complex lines, because they won't come off at first... but little things... little figures. Then take those rhythmic figures. Don't worry about the pitches so much. Because those might be the things you're looking for intuitively, instead of thinking mathematically. Like, "Now it's time to do this..."

You're an analytical guy and you can do it the mathematical way, but it may not end up sounding the way you would artistically prefer.

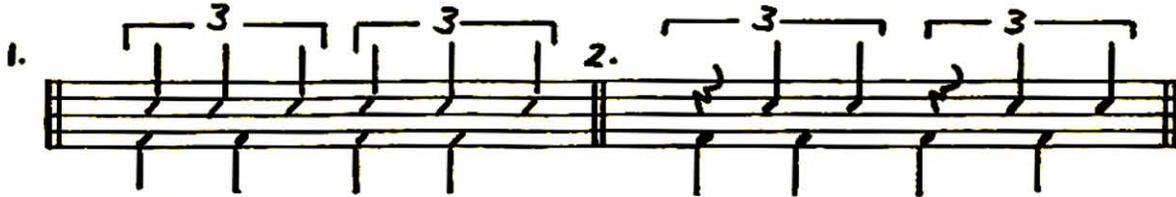
Comments on my "A Foggy Day" assignment - bass line with comp.

I noticed a few moves that you made there, and I can tell that you thought it out. Other things I think you actually heard.

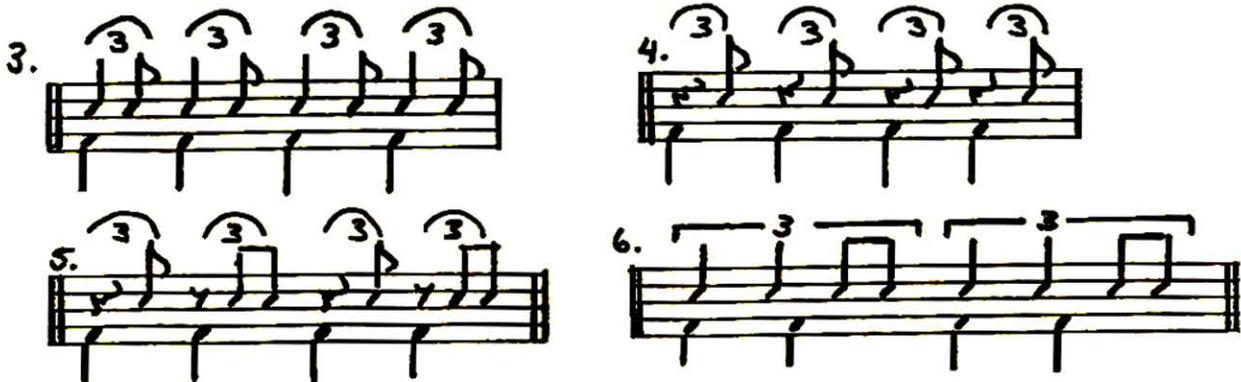
(Plays example below) see...I'm trying to hear...I'm making it a little too involved right there actually. I got a little carried away.

Handwritten musical notation for a walking bass line with chords. The notation is written on a single staff with a treble clef and a 2/4 time signature. It consists of four lines of music. The first line has chords F<sup>6</sup>, D<sup>7</sup>, A<sup>♭13</sup>, G<sup>m7</sup>, D<sup>♭7</sup>, and C<sup>7</sup>. The second line has chords C<sup>7</sup>, F<sup>maj7</sup>, B<sup>♭7</sup>, A<sup>m7</sup>, E<sup>♭7</sup>, and D<sup>♭7</sup>. The third line has chords G<sup>7</sup>, G<sup>m11</sup>, C<sup>7</sup>, and C<sup>m7</sup>. The fourth line shows a melodic line with a triplet of eighth notes.

Quarter-note triplets against a steady "four" walking bassline. (example 1.) That sets an underpicking for little syncopated figures like when you hear; (example 2.) It's an off-shoot (variation) of the quarter-note triplet feel.



I think I use a little eighth-note inside there...it's like...if you broke the quarter-note triplets into eighth-notes, jazz eighths, and then omitted some of the front-end parts of the beat amongst those quarter-note triplets and just grab an eighth-note out of there. (Listen to the tape for FEEL)



### Guitar Voice Groupings

I backed into something years ago, that there are systems of voicings on the guitar, stuff that you know now. Eventually it became clear more and more, that it's easy to organize them by their size. Like the smallest ones... (closed voiced clusters)...you know...this kind of stuff. Then it was, "What am I going to call this?" Well, I figured, these easy-to-reach chords are the most important size for guitar players. These... (small stretches) are the second most important, because we use those a lot. And the third might be stuff that's a little spread.

So, I started saying - small, medium, large. DENSITY. But then the thing is, there are all these others. I knew that they were there, but I'd say, "They're not important." But they are important. I decided not to let them take a back-seat anymore. So, I ran out of terms for density: "large, but shallow density..." (laughs) So, I came up with the term Voicing Groups - VG. I had V1, V2, etc.... But that sounded too pretentious, so I just called it V. It covers everything. So, "V" stands for voicing groups. The other ones, (small, Med, large) are still up there at the top... it's just that the others are nice too. 14 of them approximately. With VG chords you can usually avoid a doubling. They offer more options. Also remember that string affects sound. Same voicings on different strings sound more or less dark or light.

### Walking Chords

I like to keep the melody on the third string. That's my favorite string for melody. I would move around on purpose...just thinking intuitively. I tend to gravitate toward the third string.

Assignment; Intro for "There Will never Be Another You" using the technique of diatonic reharmonization derived from bass lines.

If you were writing a film score, like Elmer Bernstein in the early '60's who wrote about 4 or 5 great, great film scores. Those kind of guys would take a theme and use it all the way throughout the score.

This variations of melody and harmony using the above-mentioned technique is the kind of material that helps them get through a whole movie with themes. This isn't the only thing, but it is a device. You're really arranging.

Analysis of my assignment:

The second chord of the example, E7(sus4) with the D<sup>4</sup> ...non-diatonic... sounds like it wants to resolve down to C#.

The seventh chord of the example, B9... we've already heard one starting from V. That's what bothered my ear. V-vi in many inversions isn't that satisfying. We already started a phrase on V.

I'm hearing a different harmony altogether. I would not have continued the step-wise thing on the third phrase because it has produced an unsatisfying chord movement if you were to follow exact step-wise ...like,

vii - I - ii, vi - vii - I, V - vi - vii

Each phrase starts on a different scale degree, however; vii and V are too closely related in sound. We want to hear something different. You could start on a different dergee, or you could just change and not do the step-wise harmony anymore.

Try going from IV- iv, classical, then to I.

use the Bach stuff and the sub-dominants. "Trial and error, be thy name."

There's no set rules for this stuff. The concepts work up to a point and then it's art. Your own sense of what's artistic has to take over. Your's is good, it works. It's not offensive or anything, just maybe not as strong the third time. The third time is maybe where it should be strong, because that... in most sequences of this duration, the third time is going to be the last time you hear that idea before it's going to vary. You don't do four in a row usually in a sequence. If it's a short sequence, you probably won't hear it exactly a fourth time. You got to change so it doesn't get boring. And that's what's involved here. You changed it, but the third time the harmony is not exciting...it's not your fault... it's just the scale degrees that worked out that way. Trial and error. When you go back ...listen... do you say, "no, that doesn't excite me." If it doesn't excite your ear reasonably enough, then you've got to scrap stuff and change things.

Try to listen to the initial sound, and then listen carefully inside yourself for what you want to hear following it, or instead of it.

Arranging intros:

This is difficult to teach. It's such a vast field, and yet you can start with logic. Each tune can maybe use different devices. This is a very step-wise tune.

Let's take that same tune for a moment and take other concepts;

- 1) Pedal bass with triads
- 2) Pedal bass with two floating lines, one of which is a slow chromatic line, (one of George Van Eps' ideas) and the melody itself is the third voice.



We started the pedal and the actual melody, which is dangerous to do in the intro, because it tries to command. You can get away with it using a pedal and chromatic intervals.

Then just let that thing sort of die, instead of finishing the original phrase. Pause. Then follow it with a semi-imitation.

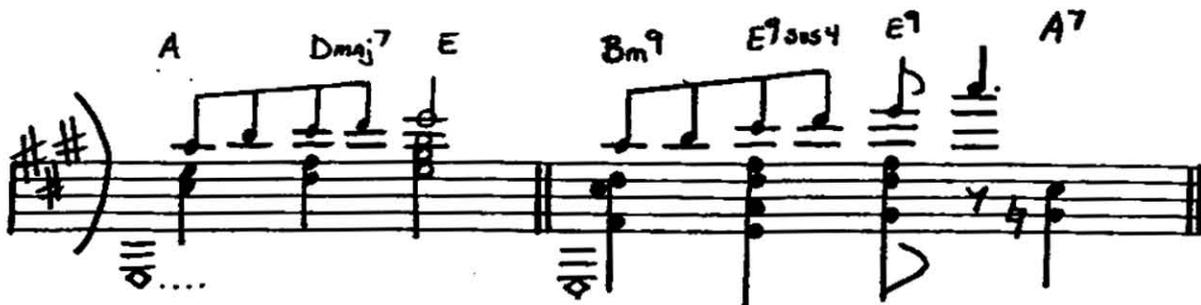
A ii-V-I in a key a minor third up. Right away, just jumping into another key with a semi-related melodic structure:



Again, up a minor third. Once in "A" you could do a diatonic thing... maybe go I-IV-V. Or you might try a ii- Vsus - V - I.

On the second example, it's kind of what Lenny Breau would do. He'd delay the entrance of a dominant harmony instead of a major. We expect major because of the set-up in the major key. ( ii - V - I )

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On the last example, when you go from E9 sus4 - E9, we resolved it with a non-suspended inner-voicing. Sort of a trick voicing. When you resolve with the same bass note, then everything is normal. But when you resolve it as you move to an inversion, then the ear hears the line moving up or down, and not so much as a resolution from a suspension:

E<sup>9</sup>sus4   E<sup>9</sup>      E<sup>7</sup>sus4   E<sup>7</sup>/G<sup>#</sup>      E<sup>7</sup>sus4   E<sup>13</sup>/D

I would not try to make a bluesy into for this tune. I would try to hear something a little more delicate. Once you're in the key that you decide to stay in, then just progress out, so to speak.... you know.... just get going with something that establishes the key and then segue back into something that you could live with before the melody starts in.

Splitting voice - counter lines: The voice that we're hearing, we're gonna follow up because of the melody, but you can also take it at that point and assume that it's being treated as a unison, and while you continue to bring it up...also bring it down. add a pedal, then we have 3-part counter-point.

B<sup>b</sup>9   E<sup>b</sup>/B<sup>b</sup>   E<sup>b</sup>m<sup>13</sup>/B<sup>b</sup>      Dm<sup>7</sup>(b9)   Gm<sup>7</sup>   C<sup>9</sup>sus   C<sup>9</sup>

F<sup>13</sup>   B<sup>b</sup>13sus   B<sup>b</sup>13(b9)      E<sup>b</sup>maj<sup>13</sup>/G

In the example from the previous page; In the key of Bb, Dm7 will have a (b13), so it doesn't sound that strange to have a (b13) on a minor on the third degree of the key you're in. Although we're in Eb, we're hearing this phrase as the key of Bb.

On the Dm7(b13) those two notes (F&Bb) become part of the vi chord, Gm7. So, you see what we've done... the little two-note motif grew out of the theme and has taken over. Try to follow it all the way through the cycle to bring you to the key you want to end up in for the song.

It's so hard to improvise good intros. You have to be such a talented cat. As far as having set or worked out intros, endings etc... and then wanting to be improving them, the best way to improve them is to just keep your hearing real sharp and know a lot of different motor-skill devices... like pedals and such...and then just try it out.

Think of the themes in the tune. Think of drawing out little motifs from the themes - if they lead you to new related motifs, that's fine.

Original progression for Aint Misbehavin'

: F Dm7	Gm7 C7	Fmaj7 A7	Bb Bbm6	Fmaj7 D7	G7 C7
Am7 D7	G7 C7	Fmaj7 Bb	Em7(b5) A7		
	Dm7	Bb7	G7	D	
Em7 A7	Dm7 G7	Am7 D7	G7 C7		

In bar 4 instead of I7 - IV, it goes: III7 - IV.

"On the sunny side of the street" is another tune that does that. You would really like that; it's a great tune.

I've got a 7-string, and I look into it now and then, but I want to learn to play the 6 better before I make that plunge. I really feel that there's certain sounds on the 6 that I've loved all my life, but I've only started to get involved with. I've really got the idea in mind for an 8-string or possibly 9 for the concepts to do what I want to do.

Comments on assignment to create a variety of different intros for "Days of wine and roses."

It's possible that it won't be mostly satisfying to the listener if you start the tune so overtly, and get deep into it, and then go off to something else. To finish the opening phrase lets the listener feel as if the tune has already begun. Three changes; that's a long time to be into the tune and then bail out. See... if you walked into a club and I go... (plays exact melody with original harmony, then goes off to an unrelated tangent) you would say, "Gee, I don't know...maybe he got lost."

The second example you gave was perfect. You got in just deep enough. The switching directions melodically was very satisfying to me. I knew that you weren't playing the tune yet. But, if you had finished the phrase... I'd say, "He's playing the tune." There wouldn't be a doubt in my mind that you started, because you completed that phrase. You would have hit the high point, the highest note, the most important one of that motif.

In the third example that's what you started to do. If you avoid the melody on the third change (D7/C) then it's ok.

Now that was sneaky and cute right there: It gave me the idea that we're gonna get into the tune in a moment. That's a nice thing to do... It's like the last part of the bridge. That's cool.... any last part of anything in this song is great to sneak into.



Example #6: Okay, there's the perfect meeting point between what I was saying in example #2. Or put it this way, between #2 and #3. In #6 you got deeper into it than #2, but not as deep as #3. And you did something smart; you bailed out real fast and got into the ii-V sequences. It really made me know that you didn't intend to start the tune. It was so far away, and you did it so quickly after being involved with the tune.

That's how you learn this stuff--trial and error. It's disappointing at first, but you won't have to struggle as hard later. The concepts will seem to flow more.

Using little themes is still one of the nicest ways to go, because it connects every intro to its own song. No two intros are going to be alike unless the themes from the tunes are alike. Otherwise you get into the risk of which I have admittedly succumbed to knowingly many times, cause I still like the sound: I'll say, "key of F" and I'll just play progressions that I like. I'm not thinking themes or anything, you know. It'll still start the tune when I continue it. That way works... you just create an atmosphere that's appropriate. Like, you wouldn't do a bluesy intro for "Over the Rainbow". It's not the right atmosphere. This is why, like if I say Polynesian, or some crazy label or something.... it's good to have your own "hook-up" system to know. It's hard to put exact labels on things, but you got to feel the mood.

Feeling the mood of the song

Examples:

- Angel Eyes; Dark and minor. Waterfront New Orleans. This is as bluesy as you can get on the American-half of the world.
- Autumn Leaves; Still in the minor key too, but real different. Much more romantic, European flavor. You can hear gypsies and, you know... it's not bluesy in the same way, although it could be soulful as hell. It's very european, harmonically. It's got the harmonic minor sound. It could also be gypsy, or in the Bach realm of... (plays example of triads with inversions etc...) ...because of the type of progression; circle of 5ths.

Angel Eyes hits you right away with the blues: Dm - Bb7.  
Circle of 5ths; I call that European. It's seems to have it's origin there. Austrian, Viennese, German, Italian music, you know, from the renaissance forward.

- Bluesette; Much more light-hearted, even if you put it into a "2".
- Bye Bye Blackbird; Now this is a jazz/swing tune also, but it's not the same. Even if you did Bluesette in "4" - B.B.B. is a little lighter. They are close though. I just think of B.B.B. as being more light.

Most of the tunes that you take into a swing tempo, with the bass player walking, or you walking if you're alone, or what have you, are going to feel similar in mood if the harmony isn't distinctly from a whole other field.

- Desafinado; Bossa nova. We catch that Brazilian influence, we usually associate it that way. There's no reason, necessarily to kick it out of that realm. You could make it into anything. You could put it into "3", or blues it up, or.... But it seems like we need or prefer some tunes as bossa novas, and there's no reason to change this.

So, that would influence your choice of intro. You wouldn't do a classical sounding intro for Desafinado, but you might for Over the Rainbow, because it's real light and innocent. You might use little triad figures and stuff and it wouldn't be out of place. When you're constructing intros, you try to catch the flavor of things to appear in the tune. Somethings are a toss-up. Sometimes it's because of the themes. We could take a little theme from Days of Wine and roses, and consciously transmute it to a different idiom. ... (plays example) ...like if nobody knew what you were playing...just surprise them...you don't know what's going to happen yet... but you could bring it back - if you did just deal with the themes, the abstractions...just tones and melodic curves. Then you could just throw it into a blues idiom or whatever. It would depend upon how you harmonized it and how you felt the rhythm, or no rhythm etc....

Diatonic Harmonization - as derived from bass notes:

These exercises gets your harmonization chops together to the point where you just hear a flow of lines. Like, if you're in a key and you hear a melody, you can just put something below instantly without feeling too afraid to start. Go back to your worksheet pages and find certain moves and sounds that you like.

## Secondary Dominants and Subdominants

You have to either fall in love with the stuff - or, if you're not in love with it, then admit it and say "later." The ones that you do love... play them over and over. Create little pieces and phrases with them. Listen to them and say "what is this? ... what does it relate to harmonically?" Does it relate to little triad sounds, does it relate to sounds of innocence, longings, or sadness? It sounds weird, but we're trying to arrange. If you don't like to use adjectives, or if it doesn't seem right-'cause it never seemed right to me for certain types - then think in musical terms. Language can only say so much. At least connect the idea to other things. For example:

A - C#7 - F#m7 - B7 - Bm7 - E7 - A

know in your own mind what it will sound like if you change it to:

A - C#7/E# - F#m7 - B7 - Bm7 - E7/G# - A

It's too personal. You just got to find what you like on your own.

Given two measures of one chords, how to fill it up without reharmonizing.

- 1) Diatonic scale-wise passages
  - a. ascending
  - b. descending
  - c. large leaps
- 2) Inversions
- 3) Extensions
- 4) Substitutions
  - a. diatonic
  - b. non-diatonic (reharmonization)
- 5) Calling given chord as I: I - V - I - V - I and try to keep a pedal tone.

The asc. and desc. passages or large leap scale-wise things are really ripe for asc. or desc. motion in the bass.

## Walking Chords

Try to think melodically. Try to hear the top line be something that you can live with. Example; D7 for two measures: Just connect ideas... discount alterations ...everything...just hear a melody that you like on D7. Also, play it with it's companion minor (Am). I don't think of it as a ii-V. Everytime a dominant comes up, I just try to remember which minor works with it. It's faster. If you're playing a blues in Bb, you don't want to call Fm - Eb a ii-V, because Bb is I. Think of it as a unit.

Don't feel guilty about blatantly using inversions or any other device. Go with what you feel and make it sound musically satisfying. You can't really ask for more, because you're not a computer. I can't do a million impromptu subs with everything going and like the melodies that I come up with. That's my gripe against pure theory. A lot of times it doesn't teach people, including me or any of us, to HEAR. It just teaches you to say, "It works; it's technically correct..." but is that what you Feel? That's the bottem line.

Don't be too hard on yourself!!!

It's not wrong to play up the same chord for two bars even. I mean, you wouldn't ... you'd throw in an Eb7 or an Am at least once in a while. You're gonna hear something after you've experimnted enough. Those are the kind of lines you're gonna hear. After a while, instead of all D7, you will hear D7 - Am - D7 or Am - Dadd9 - D7 or whatever. Some of it will sneak it's way into you. When you're real stuck, or having a bad day, at least do the half-step thing sometimes. If you can't hear them, then just play them. You will get to where you eventually expect and want them.

The half-step thing sounds best with contrary motion. If you always did the parallel lines, I'd feel guilty about using it too much too - it wouldn't be what you're hearing. Nobody hears it too much... a little bit, sure, but too many times in a row is not what a person would hear. On a taste level it gets tiresome for the ear. But put some contrary motion in with it and then it seems appropriate.

Ted's sheet, Walking Chords on "A Foggy Day"

There's songs snuck in there, not on purpose, subconsciously. The melodies just come out, like "Jingle Bells" and "When you Wish upon a Star" etc... It's silly, but it's what I was hearing.

Assignment for intro: Girl from Ipanema

Fmaj9 - Ebmaj9 - Dm9 - Gm11 - C7(#5) - Fmaj7 - Dm9 - Gm7 - Gb7

That would be an excellent intro because it was short. It got a person to know what song you're going to play within a second, but they knew also in two seconds that you weren't really going to play the tune yet. And yet it is harmonically germane. The type of flavors, vertical chord qualities, the type of movements, and all that stuff was exactly idiomatic. A Brazilian arranger could have conceivably written that kind of intro. Just because it's not profound, beating on the doors saying, "Here I am" with revolutionary changes... you know - so what. Sometimes it doesn't have to be. Then again, you could go for the crazed, revolutionary stuff and that might be fine. But at least you should have some of the more simple stuff to fall back on... something that's at least musical. There's nothing non-musical about your example. Taste and appropriateness are the most important things. I'd rather hear Albert King play 2 notes than hear some guy with a lot of chops with nothing to say.

Your example could have ended on the C7(#5). I thought it was going to.

Dont be afraid to have an extraordinarily short intro.

After the C7(#5) punch, the tune could start, or you might take it into the tune, but in a completely different key for surprise. As long as you got the groove going.

Ted's sheet: Application of Harmonic Improvement Concepts

What this page does is to use a melody and change the harmonic structure.

Well, suppose the original changes were: I - ii. Then suppose that they were I-iii, I-IV, I-V, I-vi, I-vii. Then each time, given that situation, it says, "Here are some typical ways in which we would harmonize" - starting with the simple going to the more advanced, always still going to the second chord that was originally given, or slight variation thereof. Most of the page is pretty easy, but there are a few that are worth taking note of.

The main thing I want you to get out of this is just concepts - ideas that buzz your brain. Hopefully some of the new harmonization concepts, or flow of things, will just make themselves more friendly to your fingers and your brain. Especially your fingers!

Try to use adjectives to describe the over-all mood of the subs - dreamy, sad, moody. If you find that appealing, then do it. There aren't going to be too many precise adjectives for this stuff, but there might be a few differences. You might hear some real rich, warm things that are way different from what we might call angular. Some of them don't have to be human emotion. I picture angular as city life... it's not cows in a pasture. What do you see. Angular - urban music. Not smooth like an easy, funky groove - with that I see somebody walking with a smooth motion down the street - maybe he just got some new pants.

The voice-movement is not angular or happy or sad, it's the over-all flavor of the sound. Context. The voice-movement still may be smooth. It's rhythmic feels and flavors combined is what creates the picture.

Take E7(#9) - this structure has a variety of homes:

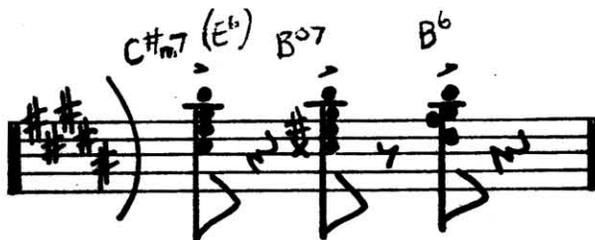
- 1) It's rock'n roll - banging away on it on top of the beat.
- 2) It's jazz.
- 3) It's slow blues - because of the feel.
- 4) It's Stravinsky - he punches it in "Rite of Spring"

Another example of how the same chord can give different moods at different times:

E6 I) If you play it very slowly, it's rather peaceful. Very little tension to the modern ear. If it's played in context with other inversions and with a little vibrato... we're thinking islands, Hawaii etc... partly by association, maybe partly by the indigenous qualities of the music over there. They do use the lap-steel guitar, and it is sometimes tuned to 6th chords

II) But now in context of: E6 - B<sup>o</sup>7 - B6  
the E6 might be thought of as C#m7: ii - I<sup>o</sup>7 - I6  
This is a little more light-hearted. It could be because of the rhythm, but it's definitely more bright.

III) Same chord in the key of G#m: G#m7 - E6 (C#m7)  
It's that same color, but it sounds more sad because of the minor key - it's darker, kind of like the song "Django."  
This voicing has a slightly sadder tint to it when it is put into a key as a iv minor (C#m7). In a minor key the b6 is a darker note. That's what iv minor gives you - it's that b6, one of the flavor notes in the key.



It's funny how that stuff works, but it's good to take note of it, because then you can color your arrangements appropriately.

A lot of the sounds of going from one chord to another can be catalogued in your head. Just sit down and try each change with any given chord. Apply it to each of the 12 degrees. Be thorough in your examination. There's not that many different practical applications that sound satisfying or at least useable.

Arrangement of "God Bless the Child"

I hear it as a blues. It has the ability to absorb that feeling without being inappropriate. Like, you wouldn't play a bluesy version of "When You Wish Upon a Star" usually.

On the "B" section: The Cm - Cm(M7) - Cm7 - Cm6 You said that you thought that you should have changed it the second time around. I thought to myself, "Well, I still like that harmony, so I'll just embellish the melody."

After the bridge is a good time to modulate.

If you had started the tune in Gb, which would sound very fresh, then you could have come out of the bridge and gone maybe into Eb - down a minor 3rd. That would sound fresh. I found once when playing this tune, that I could get away with going up a whole step. Most tunes I can't get away with going up a whole step. Usually it doesn't sound right to me for some reason. It doesn't sound terrible.

Modulations

The end of almost any bridge is a good place to just start moving chromatic, and go anywhere you want.

- Modulations that I like:
1.  $\frac{1}{2}$  step down.
  2.  $\frac{1}{2}$  step up.... only at certain times. Sometimes it sounds really forced and cliché, unless it's at just the right place. Some melody notes, lingering on certain changes, are really ripe for the  $\frac{1}{2}$  step thing going up.
  3. Minor 3rd up and down
  4. Major 3rd up and down
- } I really love these. they're the main ones, for me anyway.

But if you get ambiguous for a while, if you get out there, like an interlude or something, then any modulation is gonna work because you lose a sense of the "home" key.

i.e. key of Gb: given: Bbm7 - Eb7 - Abm7 - Db7 - etc...  
 try: Bbm7 - Eb7 - D7 - Gm7 - to anything...  
 (A7)

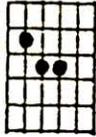
EXPERIMENT!

When you played God Bless the Child I wanted to hear a visceral version of it, rather than a light and delicate treatment. It needs "guts" in it. Your arrangement was missing it. I hear it the way that Blood Sweat and Tears did it. I want to hear that I - IV .... Ebmaj7 - Gb/Ab

VG chords (the big, big spreads)

Some of this stuff is so unusable in the normal flow of things. I usually go right away for the big juicy ones. I'm not going to go for V-10. But, if you were playing a long arrangement, and maybe you went into an out-of-time section where you wanted some very transparent colors...especially up in the high registers....then you might use a lot of them. You have to develop a taste for these chords by trying them in progressions first. Try them in chord scales and get the flavor of their diatonic sounds. Then try them in cycles, etc.... Try them by thinking just melody, inner voice, and maybe some frozen bottom ones. Things like that. (plays example)

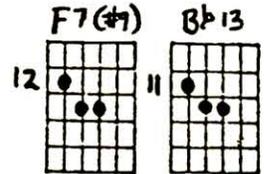




This triad form is great for comping in a blues. Lenny Breau used it a lot. He's definitely the one who turned me on to it, indirectly through his 2nd album, "Live at Shelly Mann's Hole." He was really doing a lot of that type of thing.

What I think is a good way to go about learning it, is not from a technical standpoint saying, "I need this scale over this chord etc..." but rather, just go for the blues at first. You know... just hear lines, then lay the tritones (3rd & 7th) below it. You can also add a 4th above the tritone. This note will be either the 6th or #9:

(he plays:)



8VA -----

F7 - B<sup>b</sup>7 - E<sup>b</sup>7 - D7 - G7 - C7 - F7

etc...

When going towards vii: I like to precede vii by IV7. You see, vii is not a tonal center in the key, where as all the other degrees are. We don't have a key of the half-diminished, so it doesn't have a V chord. Therefore I want something to approach it with. IV7 sounds better than #IV7. IV7 is closer to the key. Although, you could use #IV7, but it may not be the sound you want or what you're hearing. I'm not thinking of IV7 as the flat V of vii. I'm thinking forwards in the cycle. I - IV - vii - iii - vi - ii - V - I  
 I don't like to think backwards unless I have to. I'd much prefer to think forwards. I'm much more of a "Front-Cycle" cat than a "Back-Cycle" cat. I'll just start playing forwards in 4ths and just hope I get lucky.

Think "Front-Cycle"

Take a simple melody, maybe a nursery rhyme or something, and play forwards in the cycle. Try starting on each scale degree. First use only diatonic harmony, then try non-diatonic stuff. Also try thinking in an unrelated key, so that the melody will be those non-diatonic, altered chordal tones.

The image shows a musical score for a guitar lesson. It consists of two staves. The top staff is labeled 'GIVEN:' and contains a melody in treble clef. Above the melody are Roman numerals: I, IV, vii, iii, IV, vii, III, vi. The bottom staff shows the harmonic accompaniment in bass clef, with Roman numerals: iii, vi, ii, V, vi, ii, V, I. The piece ends with 'etc....'.

In Back-Cycling, you have to be thinking of some goal, then backing up and thinking "What's the V of that, and what's the V of this, etc..." I don't think backwards. I just go forwards from where ever I am. Therefore, I don't call chords the "V of" anything. I think of them as numbers and flavors on their scale degrees within the key. It's easier for me. Occasionally I have to back-cycle. I might say, "Here comes Dm, so I'll do a ii-V to it. But when I'm feeling good I don't want to have to do that. The end results, on paper, are similar if not the same. It's just a different thinking process. Music books, everywhere from Walter Piston to Joe Pass gives you the idea that you're supposed to be thinking of this as the V of. I thought "Wow, you mean I have to think backwards every time I see something come up - the V-of the V-of the V-of the V - in order to get all these great changes?" I'd rather go forwards and adjust.

Comments on my arrangement of "There Will never Be Another you"

I would have gone E - F#m7 - G#m7 - A6 - D#m7/Bb - D#m7/B - G#/B# - C#m7  
 I like the bass continuing upwards. On the D#m7(b5) you can omitt the b5. Half-diminished is only a personal preference of the composer. When you're reharmonizing, certainly you don't have to pay attention to the b5, you can throw it out and replace it with the normal 5th. b5 does have a certain character. Sometimes it sounds good with no 5th, or with the 4th instead.

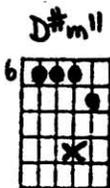
The C7(b5) on the 12th measure was the only place I thought was weak. Somehow going C#m7 - C7(b5) - C#m7 doesn't make it. Really, it's the second C#m7 that bothers me. It's the C into the C#. The idea that you just came out of it, and then you're hitting again. Sometimes those things just don't sit right.

I would prefer an F#7 in the last half of the 6th measure, instead of F#m7, but only my taste. Maybe even a Cm7 as a passing chord: C#m7 - Cm7 - Em7, even though the melody doesn't fit the chord at all.

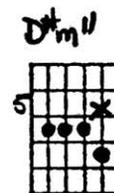
In measure 10: D7(b5) - B13 was played instead of F#m7(b5) - B7. My ears really missed the E note. It should have been D9(b5).

I've always heard this tune as:	Amaj7   D7	- G#m7(b5)	C#m7	/	
		G#7			
rather than:	Amaj7   F#m7(b5) - B7	Emaj7	C#m7		

This chord, with that melody bothers me. The melody rubs against the bass note and also against the top note of the chord.



If you really want that harmony, then I would at least move the melody to the 2nd string. That way it's not in conflict with the bass note or the first melody note:



Here's a sneaky thing that you can do over a long ii-V:

given:	C#m7 F#7	C#m7 F#7	F#m7	B7	
try this:	C#m7 F#7	C#m7 F#7	Dm7 G7	F#m7 B7	

The  $\frac{1}{2}$  step ii-V trick. Wes and George Van Eps use it a lot. It uplifts the harmony for a moment....a bit of a surprise.

The sheets on Harmonization and Re-Harmonization - I do those pages for myself as well as for the students. They are reminders, so that I can forget what's available. I get get stale every now and then, so these sheets make me think, "I forgot to move the middle voice, or, I forgot about cycle, or, I forgot about 5th in the bass" - you know, there's so many options.

### Harmonization sheet

When harmonizing I have 4 main guideposts for me that I try to think of, and also to remind myself of in case I feel like I'm not getting enough ideas, then I throw in these thoughts:

- 1) Flavors and colors
- 2) Texture - How many voices, where they're moving, frozen voices, dialogues, etc.
- 3) Harmonic Rhythm - How fast are the changes coming.
- 4) Register - High/Low/ Medium - these can really change the over-all affect.

This sheets gives you a melody with no harmony. Your job is to attach a harmony to it while thinking of these different elements.

This melody suggests the key of C at first, but it doesn't have to be diatonic to C. It may be totally unrelated to that key.

Most of the examples on the page are not uncommon. It's just remembering to think about them. Many times the chords are a product of the lines.

Sometimes you can be in a key and go into a color region of that key and stay there for a while.... playing forms, and still harmonizing the melody. You're in that key, but you're not alluding to the I chord as such. The ear remembers that you're still in that key.

This is a strong sound on the dominant 9th chord because of the stack of 5ths.

In a ii - V - I progression, if you use a bII7 sub on the V, then you may want to play the dominant #11 scale. (Dominant lydian)



1, 2, 3, #4, 5, 6, b7

you'll hear Joe Pass using it a lot.

The sheet on "Harmonizing the 3rds" is a little more out of the George Gershwin school of harmony, which has certain kinds of chromatic moves applied to basic diatonic changes.

"Can you elaborate?"

I'll just point out a few examples:

Like the dom7b9#5: the #5 resolving to the natural 5. Not so much Gershwin. There is just a whole school of 20th century - for lack of a better term I'll just call them neo-romantic writers - who use a lot of chromatism, but not as chromatic as (plays a very chromatic example)...you know, blatantly chromatic. They use little inner-voice things for a specific purpose. Like on a G13(b9) they might want the B, E and Ab to form an E triad - for whatever reason - maybe to be included in a triad pan. Mainly use as internal voice-moves on a single change. They want those asc. and desc. lines etc. If you go through the page it'll kind of jump out at you. Look for those moves.

Some stock endings

Example: "Have you Met Miss Jones?"

1. Repeat the phrase 3 times. The first time it's in the tune, the 2nd time you either bury it and keep the same harmony, or keep the same melody but slightly vary the harmony.

Use the same lengthening principle, but change the melody and use substitutes on the chords:

Am7 - D7 Gm7 - C7 A7(#5) - Ab13 Dbmaj7 - Gbmaj9(#11) Fmaj9(#11)

If you change the melody right you can have an ascending melody and a descending chord move with bass line.

Still thinking the same changes, change the melody. Those changes will live forever.

PHRASE EXTENTIONS — changing flavors

Another method is to keep the same flavors on the inner voices and then just "melodize" the top. You kind of single-line the top. It's not real legit single-line, but you try to come close to what you want to hear.

A common progression:

|| I I7 | IV I<sup>o7</sup> or iv | iii VI7 | ii V7 | I ||

G G<sup>7</sup> C (G<sup>o7</sup> (D<sup>b</sup>o7) Bm E7 Am D7 G

I

II

C Cm

In this line the melody will change slightly if you go to I<sup>o7</sup> or to iv. Think of these two changes as being "brothers" of the key.

when playing just block chords, then the common-tone melody will sound repetitive, but if you melodize, then the inner lines don't have to be truly descending or ascending.

Non-Diatonic chords that change the flavor of the key, but still give the impression of being in the same key are:

Major 7 - 9 - #11 - 13  
(full extentions of the major 7th chord)

Minor 7 - 9 - 11 - 13

Scale degrees:

bII  
bIII  
bVI  
bVII

i  
iv  
v

These chords are not in the key, but tend to compliment the key with another color.  
example: Gmaj7 - Am7 - Bbmaj7 - D9sus