


# Moods and Feelings

A Collection of Miscellaneous Notes from Ted Greene's Personal Study Papers (some repetition)

## Concepts to Consider When Playing or Composing

Ted Greene, 11-1-73

### I **Determine Mood**

- 1) Activity (Energetic) — Liveliness, scherzo chord repetitions on 16th notes. Stimulation  
Possible displaced harmonic rhythm; any mode or scale.  
4-to-1, 2-to-1, 6-to-1, 8-to-1, (triple rhythms for variety), baroque
- 2) Happiness, also Playfulness — Major scale, baroque, 20th century, dancing harmonics  
2-to-1, 4-to-1, 6 & 8-to-1, 3-to-1, 6-to-1, 9-to-1, 12-to-1, , etc.
- 3) Serenity (soothing), Relaxation —  
Slow triple meters, slow happiness motifs – baroque, 20th Century
- 4) Sentiment, Love, Tenderness, Beauty — Romantic and 20th century harmonies  
Rubato, slow tempos
- 5) Dreaminess, Etherealness, Floatingness —  
Harmonics, echo-harmonics licks, impressionism, Japanese scales
- 6) Nobility, Triumph — Diatonic, Mixtures, 4-note harmonies, borrowed chords,  
borrowed polychords (certain), Phrygian cad. & with bII & bIII bII  
Slow 2/4, 4/4, 3/4, 6/8, 12/8 — baroque, pre-baroque, Beethoven, occasionally Romantics
- 7) Melancholy, Loveliness — Minor scales, all time periods.  
Slow tempos and rubato
- 8) Suspense, Power — (Scherzo, modulations) Warning, admonishment, aggression, surprise  
Chords with octaves between bass & tenor
- 9) Humor — Nursery rhymes, wrong notes, funny motifs, intervals, surprise, anachronisms
- 10) Ancientness — Japanese modes, Renaissance sounds
- 11) Blues Stimulation — Alluring, amoral, anarchy, frenzy, chaos, greed
- 12) Holiness, Spirituality, Compassion — Baroque, 20th century, slow rhythms, Renaissance sounds,  
ancient devices, modes, pentatonics

### II **Harmonic Devices, Tools**

<u>Baroque</u>	Diatonic Harmony (major scale) —	1 or 2 triads across neck, streams, suspensions, motifs in scales, prog., sequences, prolongation, bass view, tonicization, pedals, contrary, pyramids
	Diatonic Harmony (minor scales) —	same
<u>Romantic / Early</u>	Mixtures chromaticism, major & minor, extended tonic & mod., bass view, contrary (chrom.), 7/6, 7b5, 7b9 This in sym. harm, in uni-loc.	
<u>20th Century &amp; Impressionism</u>	Emergence of m6, complete vocab., parallelism, mixed scales, turns, prolongation, advanced tonic & mod., sym. harm., adv. pedal, contrary chrom. & diatonic (ext), wandering, miscellaneous, blues, R. Rodgers chromaticism (bass view)	complete back-cycling & subst., embell.
<u>Ancient</u> [....?.....]	Modes, Japanese scales	

### **Harmonic Ideas**

- 1) Chord scales, 2) Sequences (major & minor), 3) Prog., 4) Repetition,
- 5) Modulation (include wandering), 6) Mixtures, 7) Pedals, 8) Contrary,
- 9) Sym. harmony, 10) Pyramids

In all scales (all modes, minor pentatonics)

## Moods and Feelings

Ted Greene, 6-18-74

(Use extensions and modern chords with discretion)

- 1) Moving, touching in a powerful way, uplifting, striking
- 2 Holiness, religious Nationalities?
- 4 2) Relaxing, soothing, serene
- Slow triple meters, slow happiness motifs
- 7 3) Happiness, playfulness, liveliness
-  dancing harmonics
- 15 Chinese – Japanese
- 14 Hebrew
- 3 4) Compassion, beauty, tenderness, love, sentiment
- 12 The old South
- 13 Spanish
- 8 5) Dreaminess, etherealness, floating
- Harmonics, echo-harmonic licks, impressionism, Japanese sounds
- 9 6) Activity, power, energy, courage, grandeur, suspense
-  Scherzo chord repetitions on 16th notes – displaced
- Harmonic rhythms possible, chords with octaves between bass & tenor
- 10 7) Melancholy, concern, reflection
- Minor scales
- Mysterioso, deep inner feelings
- 5 8) Modern City Life
- a) bluesy colors & borrowed sub-doms.
- 6 b) modern chords and extensions
- 9) Humor: Nursery rhymes, wrong notes, funny motifs, intervals, surprise, anachronisms




### Keywords:

Melody, Rhythm, Harmony, Counterpoint, Tone Color, Form, Tempo, Mood, Style, Dynamics, Texture

### Scales & Modes:

- Ionian (lots of 5th movement)
- Major
- Pentatonic 6/9, m7/11
- Lydian
- Pentatonic Lydian 7+11, m6/9
- Mixolydian
- Dorian
- Aeolian
- Phrygian
- Locrian
- Harmonic
- Mixolydian of Harmonic
- Hungarian
- Mixolydian of Hungarian
- Melodic
- Mixolydian of Melodic
- Pentatonic Melodic m6/9
- Pentatonic 9th, 13th no root
- Whole, 1/2; 1/2, whole
- Whole tone

### Rhythms:

- 2/4 4/4
- 3/4 
- 6/8 
- March 

**Resources:**

- |         |   |     |  |
|---------|---|-----|--|
| Prog.   | { | 1)  | <b>Chord Scales</b> , ascending & descending                                 |
| by 2nds | { | 2)  | <b>Contrary Runs</b> , ascending & descending                                |
|         | { | 3)  | <b>Pedals</b> , ascending & descending                                       |
| I chord |   | 4)  | <b>Streams</b> , ascending & descending                                      |
|         |   | 5)  | <b>Prog.</b> , ascending & descending  |
|         |   | a)  | 2 chords (vamps, chains, resolution)   |
|         |   | b)  | 3 chords, with and without chains  |
|         |   | c)  | 4 chords, with and without chains  |
|         |   | d)  | 8 chords, with and without chains  |
|         |   | e)  | Longer[? or Leaps]   |
|         |   | f)  | Sequences  |
|         |   | g)  | Sym. harmony & irregular sequences   |
|         |   | 6)  | <b>Parallelism</b> – with and without uni-loc.                               |
|         |   | 7)  | <b>Modulation</b>  |
|         |   | 8)  | <b>Pyramids</b>  |
|         |   | 9)  | <b>Compounds</b>   |
|         |   | 10) | <b>Like Streams</b> with seq. prog.  |
|         |   | 11) | <b>Substitution</b> — temporary modulation                                   |
|         |   | 12) | <b>Embellishment</b> — like Io7 of I, vi, bIII; emb. of I, IV                |
|         |   |     | (Embellishment of this type is temp. mod. or V7(b7) of I vi IV & many others |
|         |   | 12) | <b>Wandering</b>   |

**What Makes a Ballad Sound Modern?**

Possible Reasons:



- 1) Melody
- 2) Melody in relation to chords
- 3) Chords (basic)
- 4) Added chords, substitution chords and other modern harmonic treatments.

Ted Greene, 6-24-1974

**Main Areas**

Study, Writing, Teaching, Performing, Listening

**Moods**

- 1) Uplifting, moving, striking, inspiring thoughts of beauty, goodness, inner strength
- 2) Relaxing or soothing, serene, inspiring thoughts of beauty, kindness, goodwill;  
On lower end - sentiment, include slow triple meters, slow happiness motifs
- 3) Inspiring thoughts of reflection, compassion, concern, brotherhood - on lower end – melancholy
- 4) Happiness, playfulness, liveliness, celebration, bounces, , dancing harmonics,  
, Lydian in an extremely fast march which is like a bounce
- 5) Activity, power, energy, courage, grandeur, suspense, use scherzo note repetitions, chords with octaves between bass & tenor, borrowed chords, 4-note triads, displaced harm. rhythm
- 6) Modern city life – bluesy colors, modern chords
- 7) Dreamy, ethereal, floating – use harmonics, echo-harmonic licks, impressionism devices, pentatonic colors
- 8) Humor: Nursery rhymes, wrong notes, funny motifs, intervals, surprises, anachronisms

## Moods and Feelings

Ted Greene – late 1974 or early 1975

- 1) Uplifting, inspiring, elevating, touching in a powerful way, striking
- 1a) above with blues inflection
- 2) Beauty, tenderness, compassion, love, sentiment, serenity
- 2a) above with striking climax
- 2b) above with strong preponderance of modern chords which gives different influence
- 2c) same with slow lope
- 3) Happiness, playfulness, liveliness
- 3a) Slower version of above
- 3b) “Jazz” happy
- 4) Dreaminess, etherealness, floating

Happy & Bluesy	(Romantic) Tranquil & Bluesy	(Dark) Sad & Bluesy
<hr/>	<hr/> “Bess, [You is My Woman]” “Can’t Help Lovin’ [Dat Man]” “Georgia [On My Mind]”	<hr/> “Lover Man” “[The] Man I Love” “Ruby” “Willow [Weep for Me]” “You’ve Changed”

**MOODS & FEELINGS**

② BEAUTY, TENDERNESS, COMASSION, LOVE, SENTIMENT, SERENITY

②a above with striking climax

②b above with strong preponderance of modern chords which gives different influence

UPLIFTING, INSPIRING, ELEVATING, TOUCHING IN A POWERFUL WAY, STRIKING

⑩a above with blues inflection.

③ Happiness Playfulness, liveliness

⑤-36 Slower version of above (36) "fizz" happy 36

④ Dreaminess, etherealness, floating

②d same with slow tempo late '70s or early '75

HAPPY & BLUESY	(ROMANTIC) TRANQUIL & BLUESY	(DARK) SAD & BLUESY
	BESS	
	CANTHELPLAIN	LOVER MAN
	GEORGIA	MAN I LOVE
		<del>DOE-AM</del>
		RUBY
		WILLOW
		YOU'VE CHANGED

11-1-73

MELODY  
HARMONY  
RHYTHM - DISTINGUISH BETWEEN  $\frac{3}{4}$  (♩ ♪ ♪ ♩) +  $\frac{6}{8}$  (♩ ♪ ♪ ♩)

CONCEPTS TO CONSIDER WHEN PLAYING OR COMPOSING :-

**I. DETERMINE MOOD:**

- ① ACTIVITY (ENERGETIC) → SCHERZO CHORD REPETITIONS ON 16th notes, ANY MODE, STIMULATED  
4 to 1, 2 to 1, 6 to 1, 8 to 1, POSSIBLE DISPLACED HARMONIC RHYTHM, OR SCALE
- ② HAPPINESS, PLAYFULNESS → MAJOR SCALE, BAROQUE, 20TH CENT, DANCING HARMONICS  
2 to 1, 4 to 1, 6 to 1, 8 to 1, etc.
- ③ SERENITY (SOOTHING) → SLOW TEMPO, SLOW HAPPINESS MOTIFS - BAROQUE, 20TH CENT
- ④ SENTIMENT (LOVE, TENDERNESS) → ROMANTIC + 20TH CENT HARMONICS  
RUBATO, SLOW TEMPO
- ⑤ DREAMINESS, ETHEREALNESS, FLOATINGNESS → HARMONICS, ECHO-HARMONIC TICS - IMPRESSIONISM, JAPANESE SCALES
- ⑥ UNBILITY TRIUMPH - DIATONIC MIXTURES, 4 NOTE HARMONIES, 4 CHORD BAROQUE CHORDS, ROMANTIC CHORDS, BARRONE!  
SLOW  $\frac{4}{4}$ ,  $\frac{6}{8}$ ,  $\frac{12}{8}$  - BAROQUE, PRE-BAROQUE, BEETHOVEN, OCCASIONALLY ROMANTICS
- ⑦ MELANCHOLY, GRIEF, LINES - MINOR SCALES, ALL TIME PERIODS
- ⑧ SUSPENSE (POWER - SCHERZO, MODULATIONS) → WARNING, ADMONISHMENT, A GREGGSION, SURPRISE  
CHORDS WITH OCTAVES between bass & tenor
- ⑨ HUMOR - NURSEY RHYMES, WRONG NOTES, FUNNY MOTIFS, INTERVALS, SURPRISE, ATTACKS
- ⑩ ANCIENTNESS - JAPANESE MODES, RENAISSANCE SOUNDS
- ⑪ BLUES STIMULATION - ALIEN, AMORAL, ANARCHY, FRENZY, CHAOS, GRIEF
- ⑫ HOLINESS, SPIRITUALITY, COMPASSION - BAROQUE, 20TH CENT, SLOW RHYTHMS, RENAISSANCE SOUNDS, ANCIENT DEVICES, MODES, REPETITIONS

**II. HARMONIC DEVICES, TOOLS**

- BAROQUE: MAJOR SCALE - MOTIFS IN TRIADS ACROSS NECK, STREAMS, SUSPENSIONS  
DIATONIC HARMONY - SCALES, PROG., SEQUENCES, PROLONGATION, BASS VIEW, TONICIZATION, PEDALS, CONTRARY PYRAMIDS  
DIATONIC MINOR SCALES - SAME HARMONY
  - ROMANTIC EARLY - MIXTURES CHROMATICISM, MAJOR & MINOR EXTENDED TONIC + MOD., BASS VIEW, CONTRARY (CHROM), 7E, 7D, 7F  
THIS is sym. harm. in one loc.
  - 20th CENT: COMPLETE VOCAB, PARALLELISM, TURNS, PROLONGATION, ADVANCED TONIC + MOD, SYM. HARM., ADV. PEDAL  
IMPRESS. CONTRARY CHROM DIAT (EXT), WANDERING, MISCELLANEOUS, BLUES, R. RODGERS CHROMATICISM (BASS VIEW)  
BACK-CYCLING & SUBST, EMBELL.
  - ANCIENT - MODES, JAPANESE SCALES
- FEELINGS  
HARMONY  
RHYTHM
- MAJ & MINOR  
① REPTITION ② MODULATION ③ MIXTURES ④ PEDALS ⑤ CONTRARY ⑥ SYM. HARMONY  
include WANDERING ⑦ PYRAMIDS

6-18-74

MOODS + FEELINGS (use extensions and modern chords with discretion)

KEYWORDS: MELODY, RHYTHM, HARMONY, CONTRAST, TONE COLOR, FORM, TEMPO, MOOD, STYLE, DYNAMICS, TEXTURE

① MOVING, TOUCHING IN A POWERFUL WAY, UPLIFTING, STRIKING

2 HOLINESS, RELIGIOUS

Nationettes?

② RELAXING, SOOTHING, SERENE  
SLOW TRIPLE METERS, SLOW HAPPINESS MOTIFS

③ HAPPINESS, PLAYFULNESS, LIVELINESS  
DANCING HARMONICS

15 Chinese-Japanese  
14 Hebrew

④ COMPASSION, BEAUTY, TENDERNESS, LOVE, SENTIMENT

12 The old South  
13 Spanish

⑤ DREAMINESS, ETHEREALNESS, FLOATING  
HARMONICS, ECNO-HARMONIC LICKS, IMPRESSIONISM  
JAPANESE SOUNDS

⑥ ACTIVITY, POWER, ENERGY, COURAGE, GRANDEUR, SUSPENSE  
SCHECTO CHORD REPETITIONS ON 16th notes, DISPLACED  
HARMONIC RHYTHMS POSSIBLE; CHORDS WITH OCTAVES BETWEEN  
BASS + TENOR

⑦ MELANCHOLY, CONCERN, REFLECTION  
MINOR SCALES  
MYSTERIOUS, DEEP INNER FEELINGS

⑧ MODERN CITY LIFE  
a) BLUESY COLORS + BORROWED SUB-DOMS  
b) modern chords + extensions

⑨ HUMOR; NURSERY RAYMES, WRONG NOTES, FUNNY MOTIFS, INTERVALS, SURPRISE  
ANACHRONISMS

SCALES + MODES

SCALE	RHYTHMS
IONIAN (C major 5th movement)	2/4
MAJOR	3/4
PENTATONIC 6/8, m/11	4/4
LYDIAN	3 (♩ ♩ ♩)
PENTATONIC 7/11, m/14	5 (♩ ♩ ♩)
MIXOLYDIAN	5 (♩ ♩ ♩)
DORIAN	MARCH ♩-♩-♩
Aeolian	
Phrygian	
Locrian	
HARMONIC	
MIXO OF HARMONIC	
HUNGARIAN	
MIXO OF HUNGAR.	
MELODIC	
MIXO OF MELODIC	
PENT. MELODIC m/6/9	
WHOLE 5; 3/2 WHOLE	
WHOLE TONE	

RESOURCES

- ① CHORD SCALES ASCENDING
- ② CONTRARY RUNS " "
- ③ PEDALS " "
- ④ STREAMS " "
- ⑤ PROG " "
- ⑥ PARALLELISM - WITH + WITHOUT UNISON
- ⑦ MODULATION
- ⑧ FRAMINGS
- ⑨ COMPOUNDS
- ⑩ JAZZ STREAMS
- ⑪ WANDERING

WHAT MAKES A BALLAD SOUND

MODERN?

POSSIBLE REASONS:

- 1) MELODY
- 2) " IN RELATION TO CHORDS
- 3) CHORDS (BASE)
- 4) ADDED CHORDS, SUBJ. CHORDS
- + OTHER MODERN HARM. TREATMENTS

MAJOR AREAS: STUDY, WRITING, TEACHING, PERFORMING, LISTENING

- ① UPLIFTING, MOVING, STRIKING, INSPIRING THOUGHTS OF BEAUTY, GOODNESS, INNER STRENGTH
- ② RELAXING, SOOTHING, SERENE, INSPIRING THOUGHTS OF BEAUTY, KINDNESS, GOOD WILL, LOVE, TENDERNESS, SENTIMENT (INCLUDE SLOW TRIPLE METERS, SLOW HAPPINESS MOTIFS)
- ③ INSPIRING THOUGHTS OF REFLECTION, COMPASSION, CONCERN, BROTHENHOOD - ON LOWER END, MELANCHOLY
- ④ HAPPINESS, PLAYFULNESS, LIVELINESS, CELEBRATION, BOUNCES, ♩ ♩ ♩
- ⑤ EXTREMELY FAST MARCH WHICH IS LIKE A BOUNCE
- ⑥ ACTIVITY, POWER, ENERGY, COURAGE, GRANDEUR, SUSPENSE
- ⑦ DREAMY, ETHEREAL, FLOATING - USE HARMONICS, ECNO-HARMONIC LICKS, IMPRESSIONISM, DEVICES, PENT. COLORS
- ⑧ HUMOR; NURSERY RAYMES, WRONG NOTES, FUNNY MOTIFS, INTERVALS, SURPRISES, ANACHRONISMS

embell. of this type  
to camp, mod.  
I, vi, ii, iii, others