

4-27-00 New Book to Write:

BRINGING CHORDS to LIFE } BR. SCALES to LIFE

↓ or "CHOOSING + USING CHORDS"

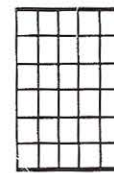
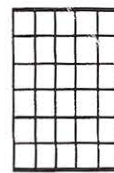
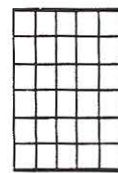
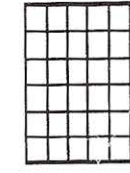
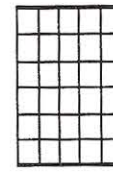
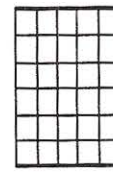
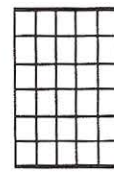
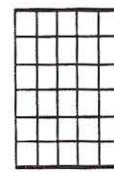
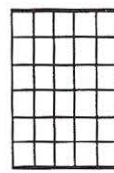
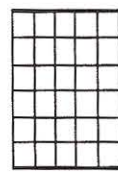
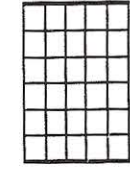
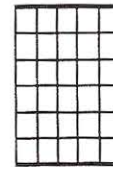
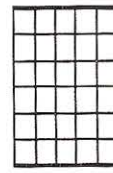
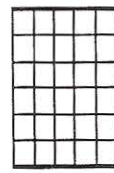
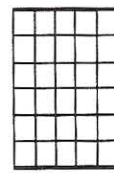
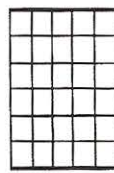
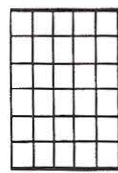
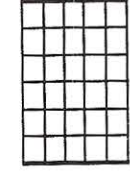
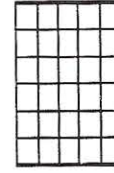
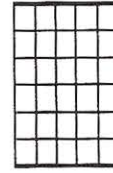
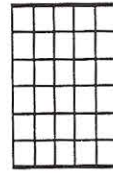
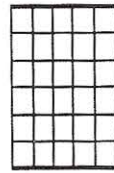
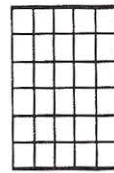
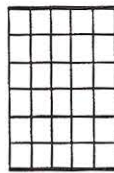
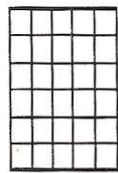
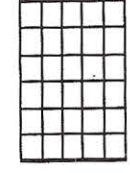
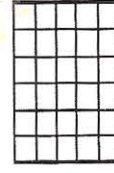
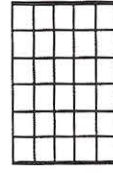
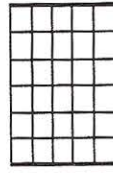
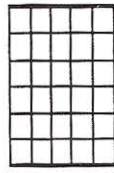
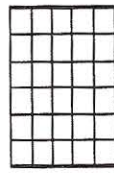
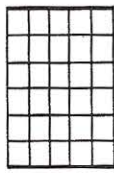
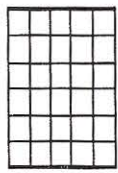
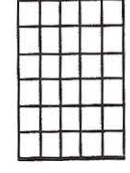
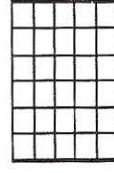
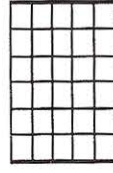
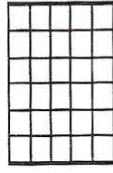
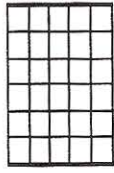
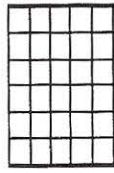
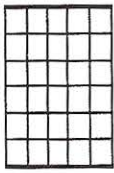
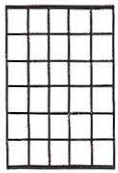
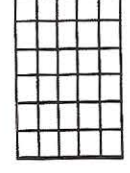
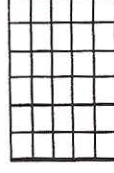
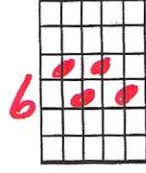
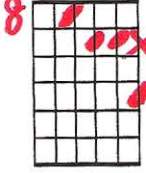
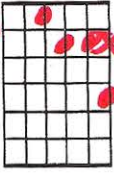
SHOWING: then ?

for 5

DIAGRAMS



xxxx
+ of fing 5
b3



Write a new book: **Developing a Superb Musical Ear**

(for piano or keyboardists too??)

Ted Greene, Sunday, 1995-07-16

The method: Contrasting Progressions...in short units (optional, then longer) with one constant and one variable.... Inspired by hearing the “Hawaii Five-O” theme this morning and not grasping every chord instantly.

Begin in the **Composite American Minor Key**...with Triads (since it’s more popular and loved now than major!)

Example:

IV and iv

Dm – G Dm – Gm || Bm – Em Bm – E ||

(Optional two more keys:)

G#m – C#m G#m – C# || Fm – Bb Fm – Bbm ||

How to Manifest the Above to Teach i.e.

[To] Illustrate all this is a big issue: should I use little triads? Open triads? 4-noters? Melodized? Common Tone Soprano where musical? Strummed verses plucked or both? Various Rhythms?

v and V

Other crucial triads then can follow:

Dm – Am....Dm – A || Bbm – F....Bbm – Fm || F#m – C#m....F#m – C# ||

The vocabulary:

Dm, Db, Eb, E, Em, F, (Fm), Gm, G, Am, A, Bb, Bbm, C, (Cm), Db. All others (such as F#m)

“Good Thing” (by Fine Young Cannibals) like old “Bread Butter” feel:

D F Am G all with Root on top; also other sopranos, also in open triads.

// // // //

* New term for me “key loosening”

★ ^{WRITE} New Book: DEVELOPING A SUPERB MUSICAL EAR ^{Sun. 7-16-15}

The method: ^(FOR PIANO TOPS) Contrasting Progressions ... in short ^(opt. finish to page) units

w/ one constant & one variable ... inspired by hearing the 'HAWAII FIVE-O' ^{where this morning}

EX: Dm G ... Dm Gm | Bm Em ... Bm E ^(w/ TRIADS) ^{Since it's more popular & not making}
^(opt 2 more keys) G#m C#m ... G#m C# | Fm Bb ... Fm Bbm ^(did not think every major chord instantly)

MANIFEST **HOW TO USE THE ABOVE to teach** ^{illustrate all this is a big issue. should use little}

*Other crucial triads then can follow:
 Dm Am Dm A | Bm F Bm Fm | F#m C#m F#m ^(4 notes? open triad? melodized? common tone? open? STRUMMED vs. plucked or both? KARAOE HYTHMS?)

♥ "GOOD THING" (fine ^{young} ^{Cambodia} like a bread ^{Butter} feel:
 D F Am G all w/ R on top i.e. other soprano ^{also in OPEN TRIADS}
 THE VOCABULARY: Dm Dm E Em F (Fm) Gm G Am A ^{ALL OTHERS (such as F#m)}
 Bb Bbm C (Cm) D ^{*NEW TERM for me: key loosening}

11-16-03

latest draft of my book

THE NEW KEY SIGNATURES OR ADVANCED KEY SIGNATURES

or maybe the basic parts of this will be (Part of a more diverse book, NEW CONCEPTS IN MUSIC THEORY)

A

MIXOL. DOM. LYDIAN OVERTONE DOM. OR LYD. DOM. MEL. MIN. HARM. MIN. PHRYGIAN DORIAN HUNG. MIN. GYPSY MIN. GYPSY BLUES WHOLE TONE TRI-TONIC

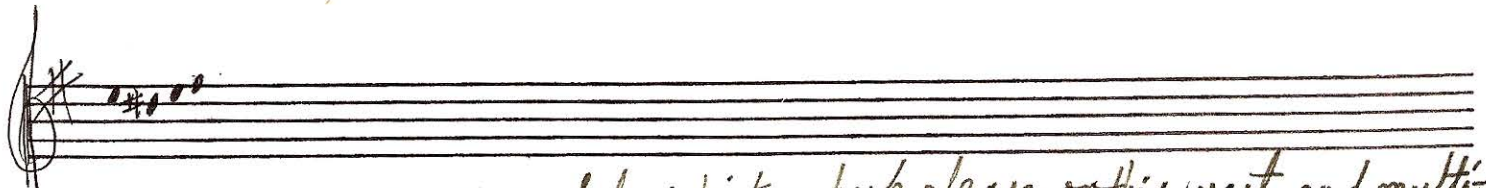
BACH BUFFER SCALE NOT REALLY A KEY PHY. w/ D3 ALT #9 GYPSY DOM. (also my ALT.)

is easier as a signature (green written as PHRYG. b4 (1))

DORMAN PHRYG. MEL. MIN. HARM. MIN. HUNGARIAN

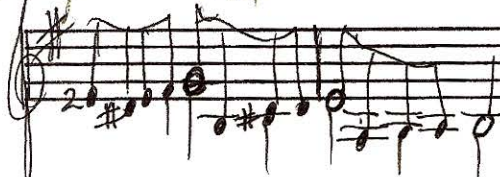
X X X X

11-09-88
Thurs. morn.



Wonderful SUSTAINED SCALE
E MELODIC MINOR

led: Write a book please on this vast and multi-
achieved subject



FOR MY "BLUE COUNTERPOINT" BOOK

Ted Greene
Early Saturday
1999-05-29

Blue Pentatonic Scale in "skip 2"...in one position (10th), plus one side-step (down)... and eventually (a la say, Cannonball Adderley Gospel blue jazz) including the very satisfying implied IV chord.

Add
phrasing

The image shows a musical score for a guitar. The top staff is in treble clef and contains a blue pentatonic scale in one position (10th). The notes are G4, A4, B4, D5, and E5. Fingerings are indicated: 1 for G, 2 for A, 3 for B, 1 for D, and 3 for E. The bottom staff is in bass clef and contains a bass line with notes G3, A3, B3, D4, and E4. Fingerings are indicated: 13 for G, 11 for A, 13 for B, 11 for D, and 13 for E. The piece ends with a double bar line.

This block contains handwritten musical notation and notes. The top line of the staff has the title "Blue Pentatonic Scale" and the subtitle "in 'skip 2'... in one pos. (10th) plus one side-step (down)... and eventually, (a la say, Cannonball Adderley Gospel Blue jazz) including the very satisfying implied IV chord". The notation shows the scale notes G, A, B, D, E with fingerings 1, 2, 3, 1, 3. The bottom line of the staff has the notes G, A, B, D, E with fingerings 13, 11, 13, 11, 13. The piece ends with a double bar line.

FOR NEW BOOK: "LEARNING NEW CHORDS"

Ted Greene
Early Saturday
1995-08-19

Handwritten chord diagrams and musical notation for the first system. The diagrams show F13, Bb13, and F13. The musical notation is in 4/4 time, featuring a bass line with a 4-measure rest and a treble line with chords.

Handwritten chord diagrams and musical notation for the second system. The diagrams show F9, Bb9, and Bb7. The musical notation includes a 4-measure rest, a Bb9 chord, and a "Fill" section.

Handwritten chord diagrams and musical notation for the third system. The diagrams show F7, Bb9, C7#9, C7/11, C7+, and F7. The musical notation includes a 7-measure rest, a Bb9 chord, and a sequence of chords.

Handwritten chord diagrams and musical notation for the fourth system. The diagrams show C7#9, C7, C9, F7, C7, C7, C7+, and F9. The musical notation includes a 9-measure rest, a C7#9 chord, and a sequence of chords. A note "slide up to it" is written above the C7+ diagram.

Handwritten chord diagrams and musical notation for the fifth system. The diagrams show F7, Bb7, Gm7, and C7. The musical notation includes a 11-measure rest and a sequence of chords.

Early Sat.
8-14-95

FOR NEW BOOK: "LEARNING NEW CHORDS"

F13

Bb13

13

13

13

13

11

11

13

13

F7

C7

F7

13

13

13

13

13

13

C7

✓

3

✓

4

✓

13

13

13

13

13

13

1

✓

2

✓

34

1

✓

SLIDE
UP 1/2

✓

IV I NEXT
WHOLE Page
on DECORATION for New Harmonic Vocab. Course INCLUDE
EX

INCLUDE
















INCOMPLETE CHORD 3
 ↳ **PUTTING TO COUNTERPOINT** or omit

modul. using $\text{IV} \rightarrow \text{I} \rightarrow \text{I} \rightarrow \text{I} \rightarrow \text{I}$

and 4 PARTS w/ DOUBLERS (THICKER TRIADS)

21 61 9 9 8 6 7 7 4 7

Full grown weab. ex + "ma" to I of end

1 $\mathbb{I}7_{\text{SUS}}$   3 $\mathbb{I}7_{\text{SUS}}$             

MODULATION even w/ simple prog like I IV in various keys

VARIATION WITH TV ~~1/2~~ 8 TIME TRICK V.2.

8 11 11 8 9 8 8 8 8 11

3 4 9 10 6 6 7 11 11 12 9 E

FOR WALKING CHORDS BOOK

Ted Greene
1999-08-22, 24

and maybe *Just Jazz Guitar* Article

1

2

Bach, Beatles,
and more:

3

4

Key of A - Jazz Blues Swing. (Starts on 4 &)

Develop this motif, Ted.

Chord diagrams for measures 5 and 6:

- Measure 5: D \flat Δ7, E \flat 13
- Measure 6: A — F \sharp 7 \sharp 11 \sharp 9, B13, open, E7 \sharp 9, A7/6

Changing Minor Tune to Bluesy Dominant Type of Key:

"Moondance"
key of C7

Chord diagrams for measures 7 and 8:

- Measure 7: D7 \sharp 9 \flat 9, G7/6, C7 \sharp 9, F13
- Measure 8: D7 \sharp 9 \flat 9, G7 \flat 9 \sharp 5 \flat 5, C \flat 9, F \flat 9, or better ring: C \flat 9, F \flat 9

Original
minor key

Chord diagrams for measures 9 and 10:

- Measure 9: Am7, D7/6, D7 \flat 9+, G13SUS or D \flat 9, D \flat 9+, D \flat 7+, C11
- Measure 10: D \flat 7/11, E \flat 7/11, D \flat 11, G9SUS, G13, G9+, E \flat 7

Do in D \flat ,
all this

Chord diagrams for measures 11 and 12:

- Measure 11: Am7, D7/6, D7 \flat 9+, G13SUS or D \flat 9, D \flat 9+, D \flat 7+, C11
- Measure 12: D \flat 7/11, E \flat 7/11, D \flat 11, G9SUS, G13, G9+, E \flat 7

Alternate:

Chord diagrams for measures 13 and 14:

- Measure 13: D \flat 7/11, E \flat 7/11, D \flat 11, G9SUS, G13, G9+, E \flat 7
- Measure 14: D \flat 7/11, E \flat 7/11, D \flat 11, G9SUS, G13, G9+, E \flat 7

8-22-99 for WALKING book + maybe W.G. Article

CHORDS

B	E	A	F#	B	A	A	A
2	5	5	7	7	3 1 4 2	7	7
also B	E	A	F#	B	A	A	A
2	5	5	7	7	7	7	7
D	B	E	C#	F#			
10	9	12	11	14			

Backy:
Beats
or
more

8-24-99 after Key of D

D	B	E	C#	F#			
10	9	12	11	14	11	12	11

Keep A Blues sound
starts on +

open Develop this motif
Lead

Just
8-24-99

MOODS
8-24-99

ORIG
Mood
8-24-99

6	11		7	7	5		
Changin' Mood	Mood	Mood	Mood	Mood	Mood	Mood	Mood
D7	G7	C7	F7				
8	8	8	6				
D7	G7	Cm					
8	8	8	8				

8-24-99 Do in Db all this

Good

I II

alternates
for

5	10	10	10	8	8	7	
B	D	G				E loc	
1	2	3	4	12	3	4	4

Ted Greene
1994-12-20
1994-11-10
1994-11-12
1994-12-22
1994-12-28
1995-01-24

Write a FUNCTION page or series - e.g. Am in C

- 1) is a nice place for C to go,
- 2) is a substitute for C,
- 3) is a great ii(7) of V usually followed when used in this manner, by a V(7) of V,
- 4) a iv of iii,
- 5) a v of ii when used quickly,
- 6) a iii of IV when beginning a iii - (vi) - ii - V of IV,
- 7) and finally, as a temporary i.

A perfect example e.g. right before the whole last section of "O Come All Ye Faithful"

Write Apoggitura Chord Progressions for students.

Baroque:
Key of Ab
And do in Fm

A Simple Introduction to Diatonic 6ths for the students

The diagram illustrates the fretboard patterns for the diatonic 6th and 7th frets for four chords: E_m , A_m7 , D_m6 , and $G7$. Each chord is represented by a 5x4 grid. The 6th fret pattern (left) shows a sequence of notes starting from the 12th fret (indicated by a '12' and a dot) and moving down to the 10th fret (indicated by a '10' and a dot). The 7th fret pattern (right) shows a sequence of notes starting from the 12th fret (indicated by a '12' and a dot) and moving down to the 10th fret (indicated by a '10' and a dot). The musical notation below shows the corresponding notes on a staff, with a double bar line indicating a continuation of the pattern.



Then in G#m, E.
Also do in ascending
sequences.

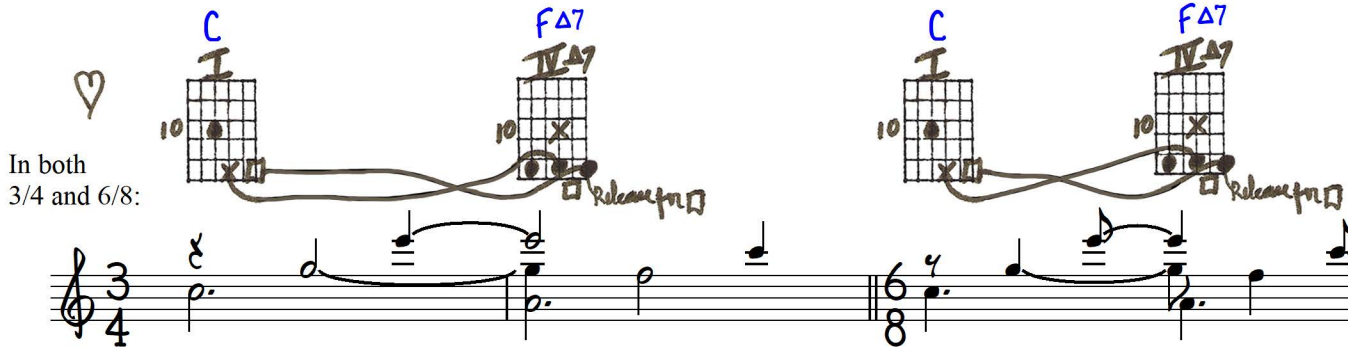


Bach-like Locked Double Line

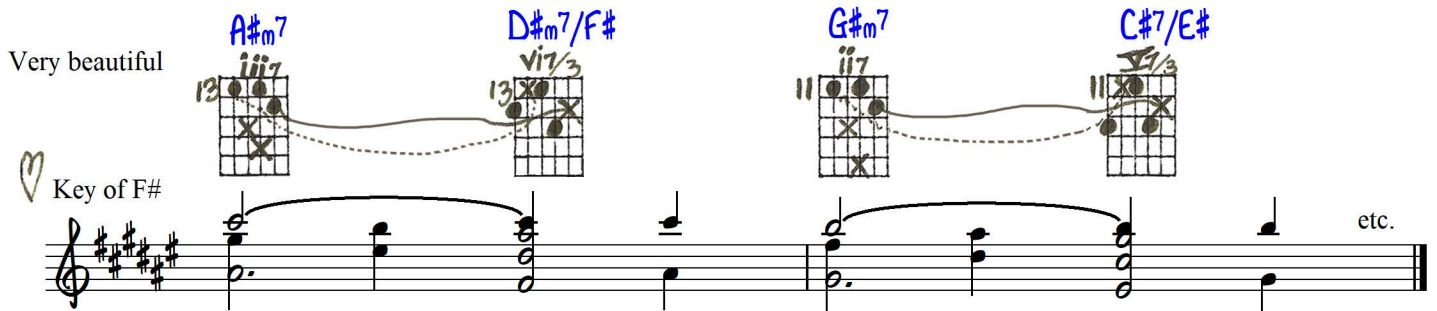
Use George Van Eps "Teams"



Key of Eb



In both
3/4 and 6/8:



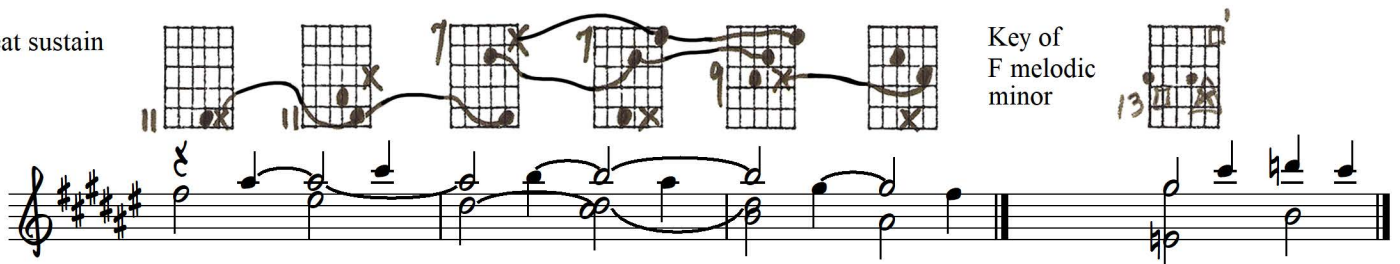
Very beautiful

Key of F#

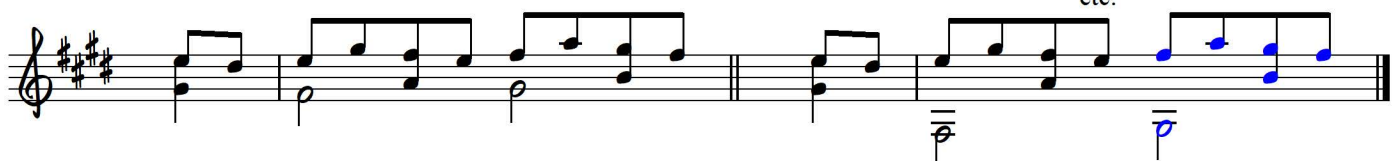
etc.

Great sustain

Key of
F melodic
minor



etc.



Yves 12-20-94 for a NEW BOOK
 Games & on and behavior (to misbehavior)

daily Sat. 11-12-94

WRITE APOGGIATURA CHORD PROPS for students

11-10-94

wind Rev'd G-A9

key of A \flat

Baroque 12-22-94

A SIMPLE INTRODUCTION to Diatonic for the students

key of B

key of E \flat Back-like locked up tone

key of F# 1-24-95

VERY BEAUTIFUL

great SUSTAIN

key of F melodic minor

or OCT. LOWER etc.

etc.

Sun. 9-26-99 *Kinda By their Harmony...* for my book: *The Harmony of American Music*
 P. 1 1955- onward in Rock + Pop: (Using the TOP 40 HITS. Little Billboard book first, later the huge Joel Whitburn charts)

I IV V
 55 Rock on the Clock
 MAYBE
 Rocks Roll Music
 Johnny B. Goode
 Back in the U.S.A.
 Jailhouse Rock
 Heartbreak Hotel
 I'm Love Again
 I Want to Walk You
 Walkin' to New Orleans
 My Rock Josephine
 Let the Four Winds Blow
 Little Truffle
 Long Tall Sally
 Slippin' &idin'
 Rip it Up
 Ready Teddy
 The Girl Can't Help It (Pri' What'd I Say)
 Lucille: Early straight line!
 Jenny, Jenny
 Keep a Knockin'
 Good Polly, Miss Molly
 Memories Are Made of This
 Honkytonk
 Too Much
 Round & Round
 Not Diggity
 Catch a Falling St.
 Peggy Sue
 Sweet Little Sixteen
 Pre-1955 Short Shorts
 57-80s Kansas City
 The Happy Organ
 Sorry (I'm) Ran All the Way Home
 Save the Last Dance for Me
 Under the Boardwalk

Heavy Emphasis on IV or IV-7
 And That's a Shame
 I Hear You Knockin'
 Carol
 AT THE FRONT DOOR
 Roll Over Beeth.
 School Day
 Money Honey
 All Shook Up
 Teddy Bear
 Blue Monday
 Ready Teddy
 Lucille: IV-7
 Since I Met You Baby
 Blue Suede Shoes
 Honky Tonk, Pts 1 & 2
 See You Later Alligator
 Shake, Rattle & Roll
 That'll Be the Day
 Bye Bye Love
 A Little Bird
 Let a Bird
 STA. R. BIRD DOG (end near the end of record)
 the sweet

HENCE, a *Chronology* of Harmonic Evolution will also show up here as well, initially, & then again once or twice.
 I-7
 Jailhouse R. (Vocals)
 I'm in Love w/ G.
 Tutti Frutti
 Long Tall Sally
 Rip it Up
 The Girl Can't Help It
 Jenny, Jenny
 Keep a Knockin'
 Good Polly, Miss M.
 Blue Suede Shoes
 Be Bopadula
 Whole lotta Sh.
 Searching
 Grease
 Rockin' Robin
 Splish Splash
 Stagger Lee
 Charles Brown
 Bird Dog
 Wake Up Little Suzie

I 7 as V of (IV)
 Only You Georgia
 I'll Be Home That'll Be the Day
 Loving You Love Me
 TWILIGHT TIME
 Dreamlover
 Last Date
 Way down Yonder in New Or.
 II 7 as V of (V)
 Only You
 Love & Marriage (Blue Monday)
 Rock & Roll Music
 Way down Yonder in N. Or.
 I'll Be Home That'll Be the Day
 Loving You Love Me
 TWILIGHT TIME
 Dreamlover
 Last Date
 Way down Yonder in New Or.
 I'll Be Home That'll Be the Day
 Loving You Love Me
 TWILIGHT TIME
 Dreamlover
 Last Date
 Way down Yonder in New Or.

III 7 as V of (VI)
 Only You
 All the Way
 Good Lovin'
 Minor Key
 SIXTEEN TONS
 Auctioneer
 Back Street
 Cry Me a River
 57 KISS SWEETER THAN U.
 58 Topay Hill
 (Walk Don't Run)
 IV (IV6, IV7, IVAT)
 Only You
 Love & M.
 My Prayer
 Twilight Time
 at the Way
 Sleepwalk
 Br. of 'A Summer Pl.'
 II 7 for II
 Sea of Love
 VI 7 as V of (II)
 Only You
 Match the Wife
 Twilight Time
 Georgia
 Falling in & Rising (as)
 Tonic Dimin.
 Love & Marriage
 Blue Monday
 My Prayer
 Tequila
 Make It Tight
 Smoke the Windy E.
 And That Reminds of
 Reverend Blue
 Georgia
 I+
 you talk too much
 Georgia
 Smoke the Windy E.
 Smoke the Windy E.