


# Single-Note Student Practice/Teaching Ideas

Ted Greene – Miscellaneous pages from *Personal Music Studies*  
1992-06-15, 1992-09-12, 1992-12-07, 1978-07-05, 1977-03-03

## Single-Line for Student Practice

Major scale:  (and others) with and without pull-offs  
on lowest note on any string.

(Pentatonic) Blues Scale Polyrhythm:

- 1) Groups of 4, delivered at a triplet speed. Example:
- 2) Groups of 5



To become a better Blues Player:

- 1) Please sing lines first, and then find them.
- 2) Listen to Bass tenor players and similar
- 3) Draw from a) Blues, b) Mixolydian, c) Chromatic as 3 primary “Tonal Resources”  
Also, d) Blue Pentatonic (7#9), e) Dominant Pentatonic (dominant 9)
- 4) Accents and volume differentiation please.

More Single-Line:

Sing melody...find it....then “follow phrases”....all over 12-bar blues.

## THE HARMONIC RAINBOW

### Strategy for Some Students

Ear-Training in One Key:

- 1) Memorize the 6 main diatonic chords in a major key
- 2) Learn to hear them in progressions:  
Begin with I to each of the others....then ii to each of the others, etc.
- 3) Memorize the structure of a song....in chunks....look for patterns.
- 4) Add color via diatonic extensions
- 5) Apply to other keys, other songs.
- 6) Expanded diatonic color
- 7) Secondary Dominants
- 8) Secondary Subdominants

---

1992-09-12

\* Reminder for teaching and personal practice:

### Great Practice Technique:

Play through 12 bar blues in single lines,  
at same tempo (M.M. = 80 is good), (Key of Bb is good)

- a) in triplets ala Wes
  - b) swing 16ths double-time
  - c) in double-line swing 8ths and others (locked and/or fluctuating)
  - d) likewise in chords of various sizes.
-

1992-12-07

Record Listening and Study for R & B:

- a) Steve Cropper with Otis [Redding], Sam & Dave, Rufus [Thomas]
- b)

Facts for Certain Students:

- 1) There are 7 positions of most of the scales you'll need.
- 2) In going from one of those positions to another, you needn't move more than two frets – ever.
- 3) Mixolydian: b7  
Lydian: #4  
(He notes now:)  
Overtone Dominant: #4, b7

- 1) The Blue Dominant is the IV7
- 2) Dominant 7ths have an equal partner: minor7 types a 5th up.
- 3) iv(7) is a fabulous approach chord to I
- 4) Of all basic chords (in a major key), IV is the
  - a) most American,
  - b) strongest in imparting a sense of “major-ness”
  - c) Brightest.
- 5) IV of's: Ab, Eb, Bb, F (open triads)

---

## Teaching Single-Line


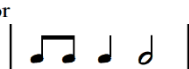
Pentatonic

Major Scale

- 1) Play diatonic progressions like I – V/TR – IV/TR. Have student solo using major scale to hook theory on its beauty. [TR = tonic root as bass pedal]
- 2) Then teach 4 positions of it.

Mixolydian:

Dorian:

Assignment: write phrases in:  |  
or  
 |

F# Mixolydian   Bb Dorian   Db Mixolydian   Fm Dorian   etc.

---

## Texture


1978-07-05



- 1) Single-note playing:
  - a) Normal
  - b) Hold note in bass, soprano, or?
  - c)

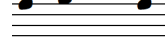
New approach of "Focus":

- 1) Single-note a) regular, b) Koto - banjo
- 2) Various type of pedals or held notes with scale material, melodic patterns, intervals and triads
- 3) Contrary lines
- 4) Various type of "block" 2-note runs, melodic patters. (In pentatonic too)
- 5) Likewise, 3-note. (In pentatonic too)
- 6) 4-note
- 7)

8th position

Banjo: 

 or add harmony note:  or C, C#, D, Eb, E

Any melodic pattern with contrary diatonic or non-diatonic bass, or: 

Or any melodic pattern over any pedal on all degrees; also double pedals.

Put melodic pattern in bass voice.

1977-03-03

## Single-Note Book

(issues/problems to deal with)

- 1) What notes to play.
- 2) How to make these notes sound interesting. (In what order:)
  - 1) Cleanliness (accuracy)
  - 2) Harmonic devices
  - 3) What speed
  - 4) Phrasing (what spaces between notes), grace notes, figures. Dynamics or accents
  - 5) Tone: Attack; where you pick; type of pick (or fingers); guitar, amp, acoustics, string gauge, tuning pitch level; vibrato.
  - 6) Play them over good accompaniment.
  - 7) How you relate to the given melody (if there is one). Unity and variety; form; motifs.



6-92 Single line for student practice  
MAJOR & other SCALE with & w/out pull-offs on lowest note on any string

(PENTATONIC) BLUES SCALE POLYRHYTHM: Groups of 4 delivered at a triplet speed

EX. 

② Groups of 5

Single line

6-15-92 to become a better Blues player:

- ① Please sing lines first & then find them
- ② listen to Boss tenor players & similar
- ③ Draw from 1) Blues 2) Mixolyd. + 3) Chrom. as 1-5-9-5 (7#9) also + Blue Pent (7#9) 3 primary "TONE RESOURCES" please 5) Dom first (9)
- ④ Accents & Volume differentiation please

### \*STRATEGY for some students

- EAR TRAINING: IN ONE KEY
- ① Memorize the 10 main <sup>DIATONIC</sup> chords in a MAJOR key
  - ② learn to hear them in prog. : Begin w/ I to each of the others " " " " " " " " " " etc.
  - ③ Memorize the structure of a song ... in CHUNKS ... look for PATTERNS
  - ④ Add color via DIAT. EXTENSIONS
  - ⑤ Apply to other keys, other songs
  - ⑥ EXPANDED DIAT. COLOR
  - ⑦ SECONDARY DOMINANTS
  - ⑧ " SUBDOM.'S

### MORE SINGLE LINE

SING melody.... find it ..... then 'follow phrases' .... all over 12 bar blues



9-12-92 for teaching & personal practice  
\*REMINDER: Great practice technique =  
at same

tempo (M.M. = 80 is good), play from 12 bar blues  
(key of Bb is good) in single lines (a) in triplets  
ala Wes

(C) in double line runs, 8ths, 16ths  
(D) likewise, in chords of various sizes  
Double Time

The page contains a grid of 80 empty 5-line musical staves, arranged in 8 rows and 10 columns. The staves are intended for practicing the techniques described in the handwritten notes above, such as playing 12-bar blues in single lines, triplets, double line runs, and chords.



12-7-92

Rec. listening & study for R+B:

- a) Steve Cropper w/ Otis, Sam & Rufus
- b)

facts for certain students:

- ① There are 7 Posi. of most of the scales you'll need
- ② In going from one of these posi to another, you need not move more than 2 frets - ever.
- ③ MIXOLYD. : b7 LYDIAN: #4 OVERT. DOM: #4, b7 <sup>He b's now</sup>

- ① The Blue Dom. is the IV-7
- ② Dom. 7ths have an equal partner: m7 type a
- ③ iv7 is a fabulous approach chord to I
- ④ of all basic chords <sup>(in MA, key)</sup> IV is the a) most American 5th up b) strongest ~~especially~~ in imparting a sense of "Major-ness" c) brightest
- ⑤ IV of F: A<sup>b</sup> E<sup>b</sup> B<sup>b</sup> F (open tr.)

# Teaching Single Five

## PENTATONIC

MAJOR SCALE (PLAY DIAT PING like I IVIR IVR have student solo using MAJ scale to hook them on its beauty)  
(2) then teach 4 pos of it.

MIXOLYDIAN:

DORIAN:

Assign:   
write phrases in      or

F# MIXOLYDIAN Bb Dorian Db MIXOLY (F#m Dorian etc.)

# TEXTURE

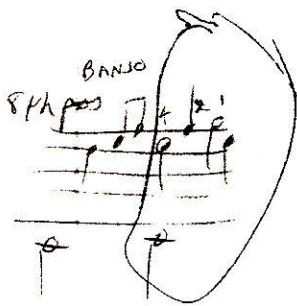
7.5-78

## ① SINGLE-NOTE PLAYING:

- a) Normal
- b) Held note in bass, soprano or ?
- c)

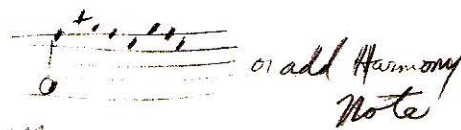
## New approach of 'FOCUS':

- ① Single note
  - a) (neg b) Koto-Banjo
- ② Various types of pedals or held notes with scale material, melodic patterns, intervals and triads
- ③ contrary lines
- ④ Various type of 'block' 3 note runs, melodic patterns,
- ⑤ likewise 3 note
- ⑥ 4 note
- ⑦ ?



a c # b e e

any melodic pattern w/ contrary dist or monodic bass



or any melodic pattern over any pedal or all degrees; also dist. the pedals

put mel. pattern in bass voice



3-3-77

# SINGLE Note Book

(ISSUES)  
Problems to deal with

① What notes to play

② How to make these notes sound interesting

2) <sup>IN WHAT ORDER</sup> Harmonic devices

1) CLEANLINESS (ACCURACY)

3) WHAT SPEED

7) How you relate to the given melody (if there is one)  
UNITY & VARIETY, FORM  
MOTIFS

4) PHRASING ( WHAT SPACES BETWEEN NOTES)

grace notes, figures

5) TONE:

attack  
where you pick

type of pick (or fingers)  
jitter  
app  
acrobatics  
string gauge  
tuning pitch level

6) Play them over. good accompaniment

7) DYNAMICS & ACCENTS