

# Main Courses for Teaching

Ted Greene, 1986-10-05

## **I. Modern Harmon & Voicings:**

Cumulative chords (larger)

Harmonic Improvement

Harmonic Refinement on Specific Tunes

Harmonic Tendencies

Favorable Matings

Jazz Turnarounds Course

Choice Voicings

Blues Progressions: Approach Chord types; Walking Chord Jazz types,  
Walking Chord Gospel types

Diatonic and Non-Diatonic 4ths

V-2 Top Set 1st; V-2 Middle and Top (middle only) 1st or after

V-2 all 3; bottom and middle; bottom only

V-1

Master List of Large Chords

7 Areas

Pick Style Rhythm Guitar |

Rhythm Guitar with “Comping Sound” via Syncopation (delays and/or anticipations)

Rhythm Guitar with (simultaneous) “horn shouts” form of upstairs comping

Low-End Voicings

For Pick-style Jazz Rhythm and Fingerstyle Guitar

For Walking Bass

Walking Bass

V-2 Comping – top set

V-2 Comping – middle set

V-2 Comping – both sets

V-2 Comping – other

Accompaniment Arrangements

Full-Modern Voiced Accompaniment or Comping Arrangements

Contemporary Progressions

Tri-Diatonic System

Poly-Chords Over Standard Changes

Large Voicings in Progressions Course

**II. Triads and Traditional Harmony:**

Scale-wise Diatonic Harmony

5 Main Areas

Tonalities

Harmonization

Traditional Harmony

**III. “Mostly Modern” Harmonized Melodies**

Solo Guitar (Harmonized Tunes)

“Ensemble” Harmonized Tunes

Application of Harmonic Improvement

Reharmonization Concepts

String Transference

Learning Fingerboard (Developing Fingerboard Sense)

Single-Line:

Blues

# MAIN COURSES FOR TEACHING

10-5-86

## I. MODERN HARMONY & VOICINGS:

CUMULATIVE CHORDS (LARGER)  
HARMONIC IMPROVEMENT  
REFINEMENT ON SPECIFIC TUNES

HARMONIC TENDENCIES

FAVORABLE MATINGS

JAZZ TURNAROUND COURSE

CHOICE VOICINGS

BLUES PROG.: APPROACH CHORD TYPES; WALKING CHORD JAZZ TYPES  
WALKING CHORD GOSPEL TYPES

DIAT. & NON-DIAT. THS

V-2 top set 1st; V-2 MIDDLE + TOP (middle only) 1st or after

V-2 all 3; BOTTOM + MIDDLE; BOTTOM ONLY

V-1

MASTER LIST of LARGE CHORDS

7 AREAS

SIZE RHYTHM GUITAR (RHYTHM GUITAR w/ "COMPING SOUNDS" VIA SYNCP. (RELAYS + (2) ARTIC. (2)) RHYTHM GUITAR w/ HORN SHOTS "FORM OF UPSTAIRS COMPING" "STRAIGHT FORWARD"

LOW-END VOICINGS

FOR PICK-STYLE JAZZ RHYTHM

FINGER AT GUITAR

WALKING BASS

WALKING BASS

V-2 COMPING - TOP SET

V-2 COMPING - MIDDLE

V-2 COMPING - BOTH

V-2 COMPING - OTHER

ACCOMP. ARRANG.'S

FULL-MODERN VOICED

ACC. or COMPING ARR.'S

CONTEMPORARY PROGRESSIONS

TRI-DIATONIC SYSTEM

POLY-CHORDS over STANDARD CHANGES

LARGE VOICINGS in PROG. COURSE

## II. TRIADS & TRADITIONAL HARMONY:

~~GETTING ACQUAINTED w/ TRIADS~~

5 MAIN AREAS

TONALITIES

HARMONIZATION

TRADITIONAL HARMONY

SCALEWISE DIAT. HARMONY

## III. "MODERN" HARMONIZED MELODIES:

SOLO GUITAR (HARMONIZED TUNES)

"ENSEMBLE" HARMONIZED TUNES

APPLICATION of HARMONIC IMPROVEMENT

(RE)HARMONIZATION CONCEPTS

STRING TRANSFERENCE

LEARNING FINGERBOARD (DEVELOPING FINGER'S SENSE)

SINGLE LINE:  
BLUES