Concepts to Consider When Playing or Composing

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, \( \text{\#\#\#, \#\#\#} \), 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

**Baroque**

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) —

**Romantic / Early**

Mixtures chromaticism, major & minor, extended tonic & mod., bass view,
   contrary (chrom.), 7/6, 7b5, 7b9
   This in sym. harm, in uni-loc.

**20th Century & Impressionism**

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.

**Ancient**

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

4 2) Relaxing, soothing, serene

Slow triple meters, slow happiness motifs

7 3) Happiness, playfulness, liveliness

\[ \text{dancing harmonics} \]

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

\[ \text{Scherzo chord repetitions on 16th notes – displaced} \]

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.

b) modern chords and extensions

6 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
- \[ (\text{new rhythm}) \]
- 6/8
- \[ (\text{new rhythm}) \]
- March \[ (\text{new rhythm}) \]
Resources:

- Prog.  
  - by 2nds
  - I chord

1) **Chord Scales**, ascending & descending
2) **Contrary Runs**, ascending & descending
3) **Pedals**, ascending & descending
4) **Streams**, ascending & descending
5) **Prog.**, 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) **Parallelism** – with and without uni-loc.
7) **Modulation**
8) **Pyramids**
9) **Compounds**
10) **Like Streams** with seq. prog.
11) **Substitution** — temporary modulation
12) **Embellishment** — like I07 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) **Wandering**

**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.**

**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
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

(Romantic)       (Dark)
Happy & Bluesy   Tranquil & Bluesy   Sad & Bluesy

“Bess, [You is My Woman]”   “Lover Man”
“Can’t Help Lovin’[Dat Man]”   “[The] Man I Love”
“Georgia [On My Mind]”   “Ruby”
“Willow [Weep for Me]”   “Willow [Weep for Me]”
“You’ve Changed”
Moods & Feelings:
1. Beauty, tenderness, compassion, love, sentiment, serenity
2. Above with strong impression of modern chord which gives different influence
3. Above with blues inflection
4. Happiness, playfulness, lightness
5-8 Slow version of above, a couple. 30, "Feel" happy.
9. Dreaminess, etherealness, floating

CONCEPTS TO CONSIDER WHEN PLAYING OR COMPOSING:

I. TASTE:

1. Activity depends on: SCHERO CHORD FIRMATIONS WITH AUTO-ANY MODE - PRODUCE EXIT HARMONIC RHYTHM - PSYCH
2. HAPPINESS: BAROQUE, GOTHIC SCALE, ROMANTIC, VICTORIAN, HARMONIZED, BAROQUE, 19TH CENTURY
3. SCENT: BAROQUE, 19TH CENTURY
4. DREAMINESS: ETHEREALNESS, EMISSARIES, HARMONIES, ECHO-HARMONIC, IMPRESSIONISM, MINOR SCALE
5. VITALITY: TRUMPET, NATIVE MIXTURES, MODAL MIXTURES, ADVENTURE CHORDS, BEETHOVEN, SCHIOTTI, BAROQUE, PRE-BAROQUE, BACH
6. COLLAPSE: BAROQUE, PRE-BAROQUE, BEETHOVEN, OCCASIONAL ROMANTICS
7. SLOW, SLOW, SLOW, MIXTURES, ALL TIME PERIODS, SLOW TEMPOS + RUBATO
8. SLOWNESS, POWER - SCHERO, MODULATIONS - WARMING
9. HOMEWORK: WORSENY CHORDS, WORSENY NOTES, WORSENY INTERVALS
10. ANCIENT - JAPANESE MODES, RENAISSANCE SOUNDS
11. BLUES - IMPRESSIONISM
12. SPIRITUALITY: COMPARISON, BAROQUE, 19TH CENTURY, SLOW RHYTHMS

II. DEVICES:

1. MAJOR SCALE - MOTIVATION
2. DIATONIC HARMONY - SCALES, PROG, SEQUENCING, PROLONGATION, BASS VIEW, TONIZATION, PEDALS, CONTRARY PYRAMIDS
3. DIATONIC MINOR SCALE - SAME

ROMANTIC/EARLY - MIXTURES, CHROMATICISM, MAJOR OR MINOR, ADDED TONIC, MOD, BASS VIEW, CONTRARY (CHROM, 27, 757)

MIXED SCALES
-20TH CENTURY - COMPLETE VOCABULARY, PARALLELISM, TURNS, PROLONGATION, ADVANCED TONIC, MOD, SYM. HARM., ADV. PEDAL
-CHROMATIC
-CONTRARY (CHROM, 27, 757)
-WANDERING, MISCELLANEOUS
-RODGER'S CHROMATICISM (BASS)

ANCIENT - MODAL, JAPANESE SCALES

SILK SCALES: 1. SEQUENCING 2. PROG 3. REPETITION 4. PROLONGATION 5. MIXTURES 6. PEDALS 7. CONTRARY 8. SYM. HARMONY

ICONS:

A. SLOW
B. MODAL
C. PROGRESSION
D. IMPROV
E. MODULATION
F. MIXTURE
G. PEDAL
H. CONTRARY
I. CHROMATICISM
J. BASS VIEW
Moods & Feelings

1. Moving, Touching in a Powerful Way, Uplifting, Striking

2. Holiness, Religious

3. Relaxing, Soothing, Serene

4. Happiness, Playfulness, Lightness

5. Chinese, Japanese

6. Compassion, Beauty, Tenderness, Love, Sentiment

7. Dreaminess, Etherealness, Floating

8. Spanish


10. Melancholy, Concern, Reflection

11. Modern City Life

12. Humor, Whimsy, Raynes, Witty Notes, Funny Meters, Intemperance, Surprises, Anticipations

What Makes a Ballad Sound

Possible Reasons:
1. Melody
2. In Relation to Chords
3. Chords (Basic)
4. Added Chords, Subby Chords
5. Other Modern Harm. Treatments

Resources:
- Chords, Scales Asides
- Contrary Rhythms
- Images, Streams
- Forms
- Parallelism, Within Intention
- Modulation
- Frames
- Compositions
- Licks, Scales, Progress

Music in Life (End of the 19th Century)

Keywords: Melody, Rhythm, Harmony, Counterpoint, Time, Form, Tempo, Meter, Dynamics, Texture.

Scenes, Moments:
- Dances, Songs, Melodies
- Ethereal, Playful
- Japanese, Chinese
- Spain, Latin American
- Melancholy, Sadness
- Modern City Life

March 3rd, 1964

Signatures: