

Observations and Reminders for Teaching Program

Ted Greene, 1981-10-21

- 1) Songs are the ultimate learning tool (the melodizing of harmony is learned by the brain, eyes, ears, and hands).
- 2) Memorize (progressions, chords, and tunes) by melodic tendencies: think it, see it, hear it.
- 3) Moving, Wandering, or Walking Bass Line style(s) are mainly a *visual* process, with *chord target notes* as the keys or main destinations.
- 4) Chords have an intrinsic color, feeling, or mood. However, this may be modified, heightened, or nullified when used on certain degrees in tonality.
- 5) Bass lines are comprised of
 - 1) chord tones
 - 2) chromatic approach tones
 - 3) scale-wise approach tones
 - 4) melodic figures or patternsThis translates into:
 - a) chord tones only
 - b) chord tones with 1/2 step approach tones
 - c) scale-wise lines
 - d) scale-wise lines with 1/2 step,
 - e) sequential figures or patterns
- 6) If melody at end of phrase is very low, you can
 - a) hit it and weave contrapuntal lines under, over, or around it.Or
 - b) skip up an octave somewhere, either a) directly, b) hit low octave then high.Or
 - c) lead up to high octave with a nice line.
- 7) Contrary: I – IV | V – I | pedals with broken or unbroken 3rds, 6ths, 10ths.

Sustained moving diatonic lines or melodic patterns

Diatonic chords scales: try putting on tape over I – IV – V and observe lingering points.

“Volume Control” effect:



Any idea from every degree of the scale.

Open triads IV – V7no R - IV

Vehicle: “Release Me” and similar tunes

“Displaced Chords” and resolutions (any note moved one scale degree up or down)

6 single, 6 double, 2 triple for each and every triad: try all
in any scale.

OBSERVATIONS + REMINDERS for TEACHING PROGRAM

10.21.81

① SONGS are the ultimate learning tool (the melodizing of harmony is learned by the brain, eyes, ears & hands).

② MEMORIZE by melodic tendencies: THINK IT, SEE IT, HEAR IT.
(PROG, CHORDS) TUNES

③ MOVING, WANDERING or WALKING BASS LINE style(s) is mainly a VISUAL process, with CHORD TARGET NOTES as the keys or main destinations

④ Chords have an intrinsic color, feeling, or mood. However this may be ~~amplified~~ ³ nullified, ¹ modified or ² heightened when used on certain degrees in tonality

⑤ BASS LINES are comprised of ① CHORD TONES ② CHROMATIC APPROACH TONES ③ SCALEWISE APPROACH TONES ④ MELODIC FIGURES or PATTERNS

⑥ If melody at end of phrase is very low you can ① HOT it & weave contrapuntal lines under, over, or around it. or ② skip up an octave somewhere, either a) DIRECTLY b) Hit low octave then high or c) lead up to high octave twice line

⑦ COUNTRY: I IV | V I | Pedals w/ broken or unbroken 3rds, 6ths, 10ths

SUSTAINED MOVING DIAT LINES or MELODIC PATTERNS
DIAT CHORD SEQUENCES: try putting on tape over I IV V and observe lingering points
"VOLUME CONTROL" EFFECT: E F G A C to csus c
ANY IDEA FROM EVERY DEGREE of the SCALE

DISPLACED CHORDS (any note moved one scale degree up or down)
6 single, 6 double, 2 triple for EACH EVERY triad: TRY ALL in ANY SCALE

OPEN TRIADS IV V7 minor IV

VEHICLE: RELEASEMENT SIMILAR TUNES