Ted Greene's Personal Music Study/Practice Program Sheets

The following pages are notes from Ted’s Personal Music Studies pages that he wrote for his practice programs for the years 1973 through 1976. It’s not entirely clear if some of these sheets were also intended to be subjects for students to practice (for Ted’s teaching program), or if they were all just for him.

We have not transcribed these sheets since they don’t provide any significant teaching points, but are mostly reminder lists of areas or exercises to work on. They are offered mainly to illustrate the kind and quantity of material and subjects that Ted was practicing himself during that time period.
PRACTICE PROGRAM

- Reading
- Names of notes on neck
  - "I" in major scales
  - Diatonic triads (open + closed)
  - I-IV-V connections
- 4 Note Triads
- 5 Areas
  - Cadences + progressions
  - Harmonizing from a given bass
- All alone in minor keys also
  - THS - V-I, incomplete THS

Diatonic 7's, Team Concept
- Secondary Dominants, II V

Sequences
- Sequence modulation
- Pedal Harmony
- Contrary motion harmonizing
- Simple tunes: America, etc.
- Mixtures
- Extensions + altered chords
- Resolution of ext. dom's.
- Advanced modula, + progressions
- Tunes
- Turnarounds
- Back-cycling
- Sub-dom, something tonic

Complete vocab.
- Chromatic contrary
- Prolongation
- Harmonics
- Symmetric harmony
- Satellite notes
- Entrances, wandering
- Tonicization
- Modes
- Drones
- Root reg concept
- 4th chord
- Chromatic inflection

Parallelism: 1. Chromatic - same chord
- Diatonic - same scale - useful in
  Ear training exercises
PRACTICE PROGRAM

• READING: BACH
• NAMES OF NOTES ON NECK
  - 1, 2, 3 in major scales
• TRIADS; MAJOR SCALE FINGERING
• DIATONIC TRIADS CLOSED
  - Open
• HARMONIC PATTERNS & DELAYS
• CROSS-OVERS
  - TRIADS ACROSS FINGERBOARD
  - CONNECTING 2 DEGREES ACROSS
  - CONNECTING INVERSIONS OF SAME CHORD
• I-IV(I-V-I) CONNECTIONS:
  - KEEP COMMON TONE IN SAME VOICE
  - MINIMUM MOVEMENT OF OTHER VOICES
• HARMONIZING FROM THE BASS UP

EAR TRAINING EXERCISES

• TRIADS IN ALL KEYS - FOLLOW CIRCLE OF 5THS
  - Plats: A, D, G, C, F, Bb, Fb
  - Sharp: G#, C#, F#, B, F, Bb

4 NOTE TRIADS IN THE 5 MAIN AREAS
  OF THE NECK
  SHEETS ON TRIADS, INVERSIONS ETC.
  MORE HARMONIZING FROM BASSES, SOPRANO
  CADENCES
  CADENCES WITH INVERSIONS
  PHRASES, PERIODS, FORM OR STRUCTURE
  MINOR KEYS
  7th chords, 7-I, incomplete 7ths

DIATONIC 7ths, m7s, m7#5
TEAM CONCEPT OF FINGERING

HARMONY SUMMARY
  TONICIZATION & MODULATION
  MODES
  MIXTURES OR BORROWED CHORDS
  CADENCES AND PROG. THRU CIRCLE
  SEQUENCES (DIATOMIC TRIADS OF 6THS)
  PEDAL HARMONY
  CONTRARY MOTION EXERCISES
  SIMPLE TUNES
  EXTENSIONS
  USE IN
  ALTERED CHORDS, PROGRESSIONS
  MODERN PROGRESSIONS WITH MODULATION
  RESOLVING SHEETS OF EXT. ALT.
  SHEETS OF EXT. TONICS AND SUB. DOMS.
  SUB-DOM CONNECTIONS TO TONIC (+ DOM)
  TUNES
  TURNAROUNDS
  ADVANCED MODULATION
  INVERSIONS OF mm7, m7b5, m7
  Mixed SCALES
  4TH CHORDS
  OTHER SUBSTITUTION PRINCIPLES
  PROLONGATION: CHAINS, VAMPS
  SYMMETRIC HARMONY
  + SUBSTITUTES & CYCLES
  EMBELLISHMENTS
  CONTRARY CHROMATIC
  WANDERING: ENTRANCES, TONICIZATION
  SATURATE NOTES
  HARMONICS
  DRONES
  MORE PEDALS
  SWITCHES
  PYRAMIDS
  POLY-CONTRARY

10-31-73
Practice Program

Mental Memorization

I. Major & Minor Scales
   (1) Straight (2) Backwards (3) Isolation of any degree
   (4) Reverse Isolation (example: list the 6th degree of all major keys all in one place and identify the scales to which they belong)
   Cycles of 4ths

II. Melodic + Harmonic Minors

III. Dorian (Phrygian, Lydian optional just think of it as IV of home), Mixolydian, Mixol. of Har., Mixol. Melodic Min.
    Hungarian all as above (also maybe pentatonics)

IV. Names of notes in Major Triads (Isolation, Reverse Isolation, same with minor triads, m7, 7, 7, m7 b5, m6

V. All ii-V7 groups in all Major Min. keys; borrowed majors in major also (add degree)

VI. Tune List + Tunes by numbers

VII. Tonality Sheets (Memorize all info while learning to play it)

VIII. This Sheet
    Bass Clef

Physical

I. Chord Scales (All Keys + Scales in:
   (a) 1st inv
   (b) Open triads
   (c) Some 4 note triads particularly
   (2) 7th Nocturnes, R-7, 3rd-2, 5th-4
   (3) 7th Nocturnes, 19 Nocturnes
   (4) Impressionistic 2 Note, 3 Note, 4 Note, 5 Note Types

II. Pedals - One new exercise each day in all
   Keys, Scales, Styles

III. Contrary - Same as pedes

IV. Progressions (also: 3rd Style)
   1. Biblical Maj Min
   2. Baroque Maj Min
   3. Romantic Maj Min
   4. 12th Cent Rom Min
   5. " Modern " "
   6. " Blues " "
   7. Impressionistic

V. Sequences - Same as pedals

VI. Parallels
   1. Harmonize
   2. S.R Seq
   3. + Cycles
   4. Half Whole Tone

VII. Modulation

VIII. Tunes

IX. Vocabulary (Just learning shapes better including Synth Inv. in all Keys)
Personal Music Study Program

I. Solo Guitar Repertoire in 3 Timings: D654 and concert for classical guitar

II. TONALITY and/or Style Types - Modulation for Tonal Transition is key to the game.

A. Atonal Source:
   1. Dorian: I, II, III, IV, and pedal devices

B. Diatonic Scales:

C. Chromatic Universe Concepts
   1. Poly-Context: also part of some
   2. Chromatic Context: part of some
   3. Accidental Set

D. Baroque Major

E. Clavichord Major

F. Baroque Minor

III. Teaching Program
   1. Baroque minor
   2. Phrygian minor
   3. Aeolian minor

IV. Written Work
   1. Technical Writing
   2. Fourth of July

V. Piano
   1. Registration
   2. Technique

VI. Keyboard Books on context in major, minor, composition, harmony, etc.

VII. Recording

VIII. Liturgical

IX. Israeli Tunes