Ted Greene’s Personal Study Areas Sheets

The following pages are notes from Ted’s Personal Music Studies pages for the years 1974 through 1976, which are mainly lists of subjects or areas to be studies and/or taught. These may have been partly for his own private practice/studies, but seems to be intended more for teaching his students. Some of the pages have duplicate copies, each with its own unique comments that Ted added later.

We have not transcribed these sheets since they don’t provide any significant teaching points, but are mainly reminder lists of musical areas to work on. They are offered mainly to illustrate the kind and quantity of material and subjects that Ted was teaching and practicing himself during that time period.
NOTE READING: OPEN CHORDS, BAR CHORDS, CHROMATIC SCALE - DRILLS ON DECK, MAJOR, MINOR, CIRCLE OF 5THS & 6THS.

INTERVALS: MELODIC FIGURES (BREAKING-UP), MINOR SCALES (MODES, OCTAVAS).

TRIAD TYPES - BY SCALER INTERVALS.

DIATOMIC TRIAD QUALITIES, ALL SCALES.

TRADITIONAL HARMONY:
OPENED UP CPEI TRIADS.
FINGERS OF ALL DIATOMIC TRIADS (MAJ. MIN). HARMONIC PATTERNS, NON-HARMONIC TONES.
BROKEN CHORD PATTERNS, INVERTIBLES.
CHORD PROGRESSIONS OF PRIMARY TRIADS:
I IV I I VI I (I VI I I) VI I
DO THESE ALL IN CYCLE OF TERTS AS FOLLOWS:
A F D G, E B E, C G A, F D A,
B G C, E B E, A F D, G D A, E.
DO ALL ABOVE IN PULSES OF 2, 3, 4, 6.
CHORD "STREAMS" WITH 
WITHOUT PASSING TONES.
CHORD PROGRESSION ON REPETITION (OPTIONAL).

HARMONIZING:
4. NOTE TRIADS (CLOSED POSITION - ROOT IN BASS)
ALL ABOVE PROGRESSIONS.
THEORY OF 20TH CENTURY PROGRESSIONS.
II IE I (II) VI I I (I) VII I I (I)
ONCE COMPALED ALWAYS MINOR I III VI I I
ELISION: I I I I IN OTHERS.
PROGRESSIONS: VI III IV I (I)
I I VI I.
II VI I, I (II) VI I, I (I)

SECONDARY DOMINANTS:
SECONDARY SUB-DOMAINS: ALL INVERSIONS OF MIN 7THS.

MODULATION:
ANALYSIS OF EACH PIECE (SIMILAR TYPES).
VARIATIONS ON EACH CHORD PROGRESSIONS.
BASIS.
ENHARMONIC.
COMPARING WITH EACH CHORD.
CONTRAPUNTAL FORM: PHRASES, PERIODS, etc.
SEQUENCES OF DIATOMIC TRADS (CYCLES OF 4THS).
MODULATION TO SEQUENCES, MOD 5TH CIRCLE.
OTHER SEQUENCES: THUS 3RDS, 6THS, 10THS, STATIONARY MOT.
PEDAL DOMINANTS.

CONTRARY MOTION STUDIES:

MIXTURES (BORROWED CHORDS): ADJUST.

FOREIGN MODULATIONS:
ANALYZING PIECES: VARIATIONS.

CHROMATICISM.

EXTENDED HARMONY:
MAIN FAMILIES OF CHORDS: SYSTEMATIC.

HARMONIC CHARACT.
SUBSTITUTION PRINCIPLES (BACK CYCLING, ETC).
MODERN MODULATION.
VARIATIONS ON ABOVE.
TUNES.
CHORD MELODY STUDIES.
MODULATION.
BORROWED CHORDS (MIXTURES).

SUB-DOMINANT HARMONY:

CONTRARY MOTION STUDIES.
BLUE TURNAROUNDS.

HARMONICS.
MODERN MODULATION.
TUNES.
MELODY OF CHORDS: SHEETS.
PEDAL POINT.

MODULATION.
SYMMETRIC HARMONY + CYCLES.
MORE MODULATION.
SUBSTITUTION PRINCIPLES.
EQUIVALENTS.
CHROMATIC SEMI-CHORDS.
CONTRARY MOTION.
WHOLE TONE CHORDS.

PENTATONIC SEQUENCES.
CONTRARY POLYPHONY.
WANDERER.
FAKE MODULATION.

ANCIENT + MODERN HARMONY.
PENTATONIC SCALES + CHORDS.

MOD.
DIATONE.
CHORDS WITH NO BARS.

HORN sty. - MAJOR + MINOR.

When student doesn't practice
2. when extra time presented.

Student transposes 2 songs on the spot.

2. Analyze.
STUDY AREAS

MENTAL PRACTICE
- Names of Notes
- Scale Relationships
- Chord Types
- Triad Types
- Minor Scales

TRADITIONAL HARMONY
- Closed & Open Chords
- Fingerings of Diatonic Chord Scales
- Melodies with Chords
- Progressions of Primary Chords
- Analysis of Chord Progressions

THEORY OF 18TH CENTURY PROGRESSIONS
- I, III, V, vii, vi, ii, vi
- I, vi, III, vi, ii, vii, V
- I, III, V, vi, vii, ii

HARMONIC PRINCIPLES
- Theory of Harmony
- Common Expectations
- Chord Substitution Principles

MODERN CHORDS
- Systematic Inversions
- Modern Fingerings
- Progressions & Variations
- Blues Progressions

EXTENDED HARMONY
- Modern Chord Progressions
- Inversion Exercises
- Improvisation
- Sheet Music Symbols

MODERN MODULATION
- Pedal Points
- Inversion Studies
- Contrary Motion Studies
- Borrowed Chord Progressions
- Sub-Dominant Progressions

MIXTURES
- Borrowed Chords (Includes 7ths)
- Bass Melody View of Same

ANCIENT & FOREIGN HARMONY
- Modal Scales & Chords
- Modeled Chords
- All Triad Root Relations
- Chords with No 3rd
- Modern 5ths
- Tones & Tunings
STUDY AREAS

Mental Practice
- Names of notes (trichords, if necessary) on neck
- Major scales (violin of) interval
- Names of notes in chords
- Cycle (circle) of 4th, 5th, 6th

Triad types (by scale tone)
- Diatonic triad types
- Minor scales (modes, optional)
- Diatonic triad types

Traditional Harmony
- Closed and open triads (3 notes)
- Fingerings of diatonic scales
- Melodies with chords (non-harmonic)
- Broken chord patterns

Chromatic tones
- Chromatic chords
- Other altered chords, extensions
- Jazz and modern vocabulary

Extended Harmony
- Modern chords
- Inversions
- 7th fingerings
- Systems of progressions and variations
- Blues progressions
- Numerical spelling of all current chords

Harmonic Principles
- Theory of progressions
- Common expectations
- Chord substitution principles

Tunes, chord melody
- Playing chord melody reference charts
- Improvising sheet music symbols
- Pedal point
- Constant note studies
- Modulation studies
- Contrary motion studies
- Borrowed chord progressions
- Subdominant progressions
- Harmonics
- Sequences
- Streams
- Repetition (chains)

Inversional
- Turnarounds, fill-ins, interludes, endings
- Symmetric harmony
- Whole scale, whole tone scale
- Chord relations this derived from same
- More substitution principles
- Embellishment principles
- Satellite notes
- Switches
- Chromatic and semichromatic
- Contrary motion studies
- Modern resolutions
- Wandering entrances, false resolve

Mixtures (borrowed chords) (include 7th chord)
- Bass, melody view of same
- Subdominant harmonies
- Foreign modulation
- In all applicable inversions
- Chromatic (pieces) variations

Ancient and foreign harmony
- Pentatonic scales + chords
- Modes
- All triad root relations
- Chords with no 3rds
- Minor 5ths (major + minor)
- Dances and timings
STUDY AREAS

Mental Practice
- Names of Notes (Drills, Fingering) on Neck
- Major Scales (Discipline of) Intervals
- Names of Notes in Chords
- Cycle (Circle) of 4, 5ths, 5ths

Triad Types (by Scale Tone)
- Diatonic Triad Types

Minor Scales (Mode-Optimal)
- Diatonic Triad Types

Traditional Harmony
1. Closed & Open Triads (3 Note)
2. Fingerings of Diatonic Chord Scales
3. Melodies with Chords (Non-Harmonic Tones)

Chord Progressions of Primary Triads:
- I II III V I I I (1)
- Then in Cycle of Keys:
  - A, G, C, E, B, F, D, B, G, B, C, E, G, A

Chord "Streams" with Without N. H. Tones
- Chord Progression (Any Equivalent)
- Stream from (Key or A Key)

Stream of the Century Progressions
- I II III V I I I (1)
- Also Comparable in Minor
- Elision: I III V I + Others
- Retention: I II III V I I I +
- Also in Minor, Descending Bass in Major Minor

Secondary Dominants (All Inversions of m7, s7, b7, b5)

Secondary Subdominants (All Inversions of m7, s7, b7, b5)

Other Cycles of Keys (Other Sequences)
- Analysis of Each Piece (Identical Types)
- Variations on Bach's Leipzig Progressions (Major Basses)
- Chords: Harmonizing + Comparing, with Bach's Form: Phrases, Periods, Music, Modalities, Etc.
- Pedal Dominants: G, G, D, B, F

Contrary Motion Studies
- Bass Line (Optional: Television Viewpoint)

Mixtures (Borrowed Chords) (Includes 7th)
- Bass Melody View of Same
- Sub-Dominant Harmonies

Extended Harmony
- Modern Chords (Systematic)
- Diatonic Chords (Teams)
- Progressions + Variations: Blues Progressions + Numerical Spelling of All Chords

Harmonic Principles:
- Theory of Progression
- Common Expectations
- Chord Substitution Principles
- Page: 3 6 7 8 9 10
- Systematic Study of Page 5

Vocabulary Reference Page
- Tunes, Chord Melody Playing
- Chord Melody Reference Charts
- Improvising Sheet Music Symbols

Pedal Points & Constant Note Studies
- Modulation Studies
- Contrary Motion Studies
- Borrowed Chord Progressions
- Sub-Dominant Progressions

Harmonics
- Sequences
- "Streams"
- Repetition (Chains)

Vamps
- Intras, Turnarounds, Fills, Interludes, Endings
- (Pyramids, Imitation, Stretto)

Other Variation Techniques: Build Base Note Change Mode, Change Style, Mood, Group, Etc.
- Constant Theme Frag w/ Moving Harmony
- Rehabilitation of Common Alterations: Parallelism
- Ground Bass (Pedal Point Sequences Modulation)

Symmetric Harmony
- Whole Scale / Whole Tone Scale
- Chord Relations as Derived From Same

More Substitution Principles
- Emphasis Upon Principles
- Satellite Notes
- Switches

Chromatic & Parallel Contrary Studies
- Poly-Chords, Counter Studies

4th Chords
- Modern Resolutions
- Wandering Engravings, False Resolutions, Root Tones

Ancient & Foreign Harmony
- Pentatonic Scales + Chords

Modes
- All Triad Root Relations
- Chords with No 3rds
- Non-Roots (Major + Minor)
- Basses + Tones
STUDY AREAS

MAJOR: 135
MINOR: 1635
DIMINISHED: 1356

EXTENDED HARMONY

MODERN CHORDS: SYSTEMATIC, DIATONIC, MODAL
PROGRESSIONS & VARIATIONS; BLUES PROCESSES
NUMERICAL SPELLOGRAM OF ALL CURRENT CHORDS
INVERSION EXERCISES

HARMONIC PRINCIPLES: 1) THEORY OF PROGR.
2) COMMON EXPECTATIONS
3) CHORD SUBSTITUTION PRINCIPLES
4) SYSTEMATIC STUDY OF PAGE 5
5) VOCABULARY REFERENCE PAGE

TUNES, CHORD MELODY DICTIONARY, CHORD MELODY REFERENCE CHARTS
IMPROVISATIONAL SHEET MUSIC SYMBOLS

PEDAL POINT & CHORDS; MODULATION STUDIES
TRANSFER MOTION STUDIES
BORROWED CHORD PROGRESSIONS
SUB-DOMINANT HARMONIES

SEQUENCES: "STREETS"
REPETITION (CHAINS)
VAMPS
TRANSITIONS, TAXI, INTERLUDES, ENDINGS
(PYRAMIDS, IMITATION, DITTO)

VARIATION TECHNIQUES: BUILD BASSES, CHORD MODES, CHORD FORM, MODES, ERA, ZEZ
TRANSITION BASES, WITH MOD. HARMONY;

REHARMONIZATION, CHORD VARIATIONS; PARALLELS;
GROUND BASS, PEDAL POINT, SEQUENCES, MODULATION;
VAMPS, VAMPS, VAMPS, CONTRARY

SYMMETRIC HARMONY
WAVE SCALE, WHOLE SCALE, WHOLE TONE SCALE
CHORD RELATIONS AND DERIVED FROM SAME
CHORD RELATIONSHIP PRINCIPLES
EMBELLISHMENT PRINCIPLES
SATELLITE NOTES

ANCIENT + FOREIGN HARMONY
PENTATONIC SCALES + CHORDS
MODES
ALL TRIPLET RELATIONS
CHORDS WITH NO 3RDS
NON-3RDS (MEL & MIN)
DIONE'S + TUNINGS

MELLAY 1
TEO GREENE

NOTE READING:
OPEN CHORDS
BARRE CHORDS

Mental Practice:
Note Names, Intervals, Inversions

Maj. & Min. Chords: (All invertible) Cycles of Cycle (circle) of 4THS, 5THS

Triads (by Scale Tone & Intervals - Internal View)

DIATONIC TRIAD TYPES

THRU
MINOR SCALES (Modes Optional)

DIATONIC TRIAD TYPES

THRU

TRADITIONAL HARMONY

CLOSED & OPEN TRIADS (3 NOTE)

FINGERINGS OF DIATONIC CHORD TYPES

MELODIES WITH CHORDS (non-harmonic)

BROKEN CHORD PATTERNS

THRU INTERVALS OF 1, 2, 3, 4, 5, 6

Chord Progressions of Primary Triads:

I - IV - V - I

I - III - V - I

I - VI - II - I

I - VII - I - I

I - II - V - I

I - V - I

I - III - V - I

I - VII - I

INVERSIONS:

I - VII - I

I - VI - II - I

I - IV - V - I

I - III - V - I

I - VII - I

III - I - IV - I

V - I - IV - I

V - I - VII - I

V - I - II - I

SIX MAIN DENSITIES OF "THS" SBC'S (INVERSIONS)

SECONDARY DOMINANTS

SECONDARY SUB-DOMINANTS (All Inv. of F, B, G, D, A, E)

MODULATION

OTHER CYCLES OF KEYS; OTHER SEQUENCES

ANALYSIS OF EACH PIECE (and similar type)

VAR. ON BACH'S CHORD PROGRESSIONS AND / OR BASES

CHARACTERS, HARMONIZING WITH BACH'S FORM:

PHRASES, PERIODS, MODES, CADENCES, ETC.

PEDAL, DOMINANTS TEMP, VAC.

CONTRARY MOTION STUDIES

BASS LINE (optional, soprano line) VIEWPOINT

MIXTURES (Borrowed Chords) (include 759)

BASS MELODY VIEW OF SAME

SUB-DOMINANT HARMONIES

FOREIGN MODULATION

6, 9, 11, 7, 5 in all applicable inversions

CHARACTERS, ANALYSIS PIECES; VARIATIONS

ANCIENT & FOREIGN HARMONY

PENTATONIC SCALES CHORDS

MODES

ALL TRIAD RELATIONS

CHORDS WITH NO 3RDS

NON-3RDS (MEL & MIN)

TONES + TUNINGS
Study Areas

Eventually, all material in cycle of keys (A, B, Dim, B, another cycle)

Apply all applicable logic of major scale

Tone System:
1. Natural Minor Chord Scales
2. Harmonic Minor Chord Scales
3. Melodic Minor
4. Diminished
5. Phrygian Minor (with borrowed major tonic as minor)
6. Mixolydian
7. Lydian
8. G/F minor pentatonic
9. A#/G/F minor pentatonic
10. G#/F minor pentatonic
11. Whole tone
12. Whole, e, b, whole
13. Mixolydian of Harmonic Minor
14. Melodic Minor

Form, Variation, Harmonization, Composition

Phrases, periods, etc.

Analyzing many pieces

Harmonizing melodies of notated themes

Memory, symbol variations (in basses)

Pedal point with constant note

Harmony

Root in bass, superimposition of parallel, diatonics, and repeats
All close open triads + others to be evaluated

Root in middle of certain sounds

Roots on top

Double pedal: root—lower, shutter

"""

5th internal anchor

4th internal anchor

Roots in A minor, B minor

Interval stacking

Alternate root + 5th (scales)

All above at all degrees

Suspensions on all material up to 791 (in future)

7th Chords: All diatonic forms

IX-I (Secondary Dominants)

Secondary Subdominants

Systematic studies

Sequences

Cycle of 4ths: all triads, 4ths

Contrary motion exercises

Concurrent exercises (open-0ver "cycle"

Contrary motion exercises

Modern extensions of any above

Contrary motion exercises (open-scales)

Any voices in contr: 1, 2, or 3

Start from all triads and even intervals, even intervals, semi-con- trips, Barraks, statics (in voices)

Switches, stationary voices, pedal

Modulation

Bass + soprano catalogue of all harmonies

Up to this point

Interim, dyad, triplets, strep, etc.
**Fundamentals**

| CHROMATIC SCALE DRILLS: FOR LEARNING NAMES OF NOTES (BLACK KEY PRACTICE) |

- **Chromatic Scale:** Drills for learning names of notes (black key practice).
- **Memorizing:** Normal, backward, inversion.
- **Isolation:** Inversion, isolation, normal.
- **Practicing:** Inversion, normal, backward.

**Chromatic Scale Drills:**
- **Names of Notes in Major Triads:**
  - C, D, E, F, G, A, B
- **Names of Notes in Minor Triads:**
  - C, D, E, F, G, A, B
- **Harmonic Triads:**
  - C, D, E, F, G, A, B
- **Melodic Minor:**
  - C, D, E, F, G, A, B

**Embellishing tones, suspensions, non-voice leading techniques:**
- **Tangential progressions, chord progressions:**
  - Major, minor, augmented, diminished.
- **Modulation:**
  - Tonic, dominant, subdominant.
- **Pedals:**
  - Contrary runs.

**Neo-Archaic Harmony**

- **Diatonic triads:**
  - Major, minor, augmented, diminished.
- **Chord scales:**
  - Mixolydian, lydian, phrygian, mixolydian.
- **Pedals:**
  - Contrary runs.

**20th Century Jazz Harmony**

- **Chord scales:**
  - Major, minor, augmented, diminished.
- **Chord progressions:**
  - Major, minor, augmented, diminished.
- **Pedals:**
  - Contrary runs.

**Harmonic Progressions:**

- **I-V-I:**
  - Major
- **I-V-I:**
  - Minor
- **I-V-I:**
  - Augmented

**1st Inversions:**

- **I-V-I:**
  - Major
- **I-V-I:**
  - Minor
- **I-V-I:**
  - Augmented

**Neo-Archaic**

- **Diatonic triads:**
  - Major, minor, augmented, diminished.
- **Chord scales:**
  - Mixolydian, lydian, phrygian, mixolydian.
- **Pedals:**
  - Contrary runs.

**20th Century Complete Harmony**

- **Chord scales:**
  - Major, minor, augmented, diminished.
- **Chord progressions:**
  - Major, minor, augmented, diminished.
- **Pedals:**
  - Contrary runs.

**Counterpoint**

- **Variation techniques:**
  -逆行
- **Harmonization of melodies:**
  - Themes of existing works, original themes.
MUSICAL PRIORITIES SHEET
MUSICAL GOALS SHEET
LEARNING NAMES OF NOTES ON WIRIS, READING BLANK FINGERBOARD
CHROMATIC SCALE - 4 DRILLS

BASIC TONALITY:
- MAJOR SCALES
  TR 3RD INTERVALS, TRIADS
  INVERSIONS, 3, 5, 6 NOT TRIADS
  DIATONIC TRIADS, QUANTA
- MINOR SCALES
  TR 3RD INTERVALS, MINOR TRIADS
  INVERSIONS, 3, 5, 6 NOT TRIADS
  DIATONIC MINOR TRIADS, QUANTA
  EXTENSIONS

MENTAL EXERCISES/CYCLE OF FIFTHS
SAMPLES
STRAIGHT EXERCISES
TRIAD SPAGHETTI REFERENCE INTERVALS
- QUIZ ON NAMES OF INTERVALS CHECK
  EAR-PLANNING PART 1...PART 2

DIATONIC HARMONY (MAJOR KEY)
CHORD SCALES, BLANK DIAGRAMS
HARMONIC PATTERNS
CHORD-VOICE PATTERNS
QUIZ ON DIALECTS, TRANSFER
QUIZ ON STRING TRANSFER
SUB-CHORD PROGRESSIONS
I III IV V VI VII (AND AGING)
THAT CYCLES, SEQUENCES
THAT PEALS
THAT CONTRARY MOTION STUDIES
OTHER DIAT, SOUNDS

MINOR KEY HARMONY

MODERN HARMONY

CHORD CONSTRUCTION, VOCABULARY
CHORD VIGNETTES LEVEL 1

4/4, 5/4, 6/4, 7/4, 8/4
THAT IMPORTANT LEVEL 1 NOT FOR
LATER PRACTICE LEVEL 1 (NOT FOR)

HARMONIC IMPROVEMENT PAGES 1-2

CHORD ENVIRONMENT

4-STEP EMBELLISHMENT
BASS CYCLING
APPLICATION TO SONGS:
MODERN PAGE 1 (NO ANALYSIS)
QUIZ ON CHORD NAMES

SYSTEMATIC INVERSIONS
HARMONIC IMPROVEMENT PAGES 3:
6TH SUBSTITUTIONS
MODERN PAGE 1
ANALYSIS OF BOTH IMPROVISATIONS
TRANSPOSITION OF SAME
HARMONIC IMPROVEMENT PAGES 4:
3RD SUBSTITUTIONS
COMPANION DOMINANT SUBST.
A FOGGY DAY-PAGE 1
HARMONIC IMPROVEMENT PAGES:
THAT, SO EMBELLISH; DOMINANT
THAT, EMBELLISH (BASS + ?)
PARALLEL EMBELLISH
A FOGGY DAY-PAGE 2
HERES THAT RAINY DAY
QUIZ ON CHORD CONSTRUCTION
HARMONIC IMPROV PAGES:
THAT, EMBELLISH; 5-COLOR CHORUS
THAT'S ALL
COMPARE:
REGULAR TRI-FOLD BASS STYLES

CHORD MELODY STYLE

IN GROOVES, VARIATIONS
AND BASE
CALL-AND-RESPONSE

Favorable MATCHES

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STUDY AREAS - Page 3

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