Ted Greene’s Work and Study Sheets

The following pages are notes from Ted’s Personal Music Studies pages which focus mainly of his lists of subjects or areas for him to work on for developing his teaching program. These are for the years 1971 through 1974. Included is also a small sample of some notes he wrote for organizing his teaching programs. Scattered throughout his personal notes are numerous such notes for teaching pages to write, books to write, concepts to explore, and ideas for new approaches to teaching. These all will eventually be posted.

The writing is very, very small on a lot of these pages, but with digital device (computer or tablet) you should be able to zoom in and decipher the handwriting without too much difficulty. (You can also post a question in the Forums asking for help in reading any of the hard-to-read passages.)

We have not transcribed these sheets since they don’t provide any significant teaching points, but are mainly reminder lists of musical subjects/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.
Readers

Musical Alpha.

Musical Progressions

Chords

Tunes

Ear Training (8 days)

Inversions

Counterparts

Resolutions

Cadence Sheets

Big Chord Scales

Chord Scales

Pedal Harmony

Bass Pedal Harmony

Blues Progressions

Blues Progressions

Turns

Bass Lines

Harmonies

Back Cycling

Cycle of 4ths

Chord Substitution

Families

Alphabet Progressions

Extended Substitutions

Tunes

6/4, 7-1, 7-1, 2, 2

Inversions (Counterparts)

Triads

Closed Triads

Open

Resolution

Ear Training Exercises

8 Days a Week

Cadence Sheets

Big Chord Scales

Pedal Harmony

Bass Pedal Harmony

Blues Progressions

Bass Lines

Harmonies

Back Cycling

Cycle of 4ths

Note: This document appears to be a musical or music theory study guide. It includes various musical concepts such as chords, progressions, ear training, and various musical exercises and techniques. The text is handwritten and includes various musical terms and symbols typical of music education.
REVIEWING TRIVIUM BY VIEWING 3 NOTE INVERSIONS - OPENED CLOSED CONNECTIONS TRIBS UP DOWN NECK & ACROSS NECK, I-IV-V, VOICE LEADING.

EXCEPTIONS - ROOT IN THE BASS FIRST, BEGINNING SUBSTITUTION.

CONTEMPORARY PROGRESSIONS INVERSIONS OF 7H, 9H, 11H, 7b5, 9, 7, 7b9, 9, 7b5, 7, 9, 7b9, 9, 7b5, 7.
OVERTONE SERIES WORK SHEET

EYE TRAINING EXERCISES

12-18-73

READING:

- Bach pieces
- Chromatic-scale-musical alphabet
- Names of notes on neck
- Major-scale explanation & memorization
- Major-scale fingering * in all keys

(MODES)

- Basic intervals, chord construction in terms of 3rds
- Closed triads
- Open triads
- I - IV - V - i - ii - vi - in all keys (voice leading) spell all exercises (use reference sheet)

BAROQUE CHORD PROG.

- 6 main open triads
- Methods of variation:
  1. Change rhythm via broken chord
  2. Keep baseline same but use different voicings on top with a) same prog.
     when key is main factor in prog. b) different prog.
     (minor)

DIATOMIC PATTERNS

- Sequences in 7ths
- Harmonic patterns
- Diatonic triads + minor
- resolution of IV - V - I
- Baroque prog.

HARMONIC PATTERNS

- Inversions of 7th, m7, 6, m6, m7b5, 9 (minor), 7, 7b9, 7
- 7b9, 7, 7b9, 7b9, 7

HARMONIC SPACING

- Pedal harmony (diatonic)
- Contra-melody exercises
- Pedal chord melodies
- Harmonization exercises

DIATOMIC MELODY

- America - Swastika
- Complete minor triads & the vocabulary
- Mixtures
- Modern progressions
- Modern resolutions sheets

HARMONICS

- Mixtures in open triads
- Chord spelling

- Also IV - V - I
- 7b9, 7b9, IV - I
- And other variations

CHORD

ROOT 3RD 5TH

Ab | Ab | C | Eb
G# | G# | B | D#
A | A | C | E
Bb | Bb | D | F
A# | A# | C# | E#
B | B | D | F#
C | C | E | G
C# | C# | E# | G#
Db | Db | F | A
D | D | F# | A#
E | E | G | B
F# | F# | G# | B#
F | F | A | C
F# | F# | A# | C#
Gb | Gb | Bb | Db
G | G | B | D

CHORD

ROOT 3RD 5TH

Abm | Ab | Cb | Eb
G#m | G# | C | D#
Am | A | C | E
Bbm | Bb | D | F
Em | E | G | B
F#m | F# | G# | B#
F | F | A | C
F# | F# | A# | C#
Gb | Gb | Bb | Db
Gm | G | B | D
Message

Criteria for evaluating:

1. Is its purpose clear?
2. Is it necessary?
3. Is it clear to the point?
4. Is it logically arranged?
5. Is it suitably illustrated with examples?
6. Should the tone of the sheet be humorous, serious, or some combination?

WESTERN CARLO
THE SERVICE OTHERS STRIVE TO

Some musical yardsticks:

Knowing: what to play, where to play it (instrument),
Being able to play it, knowing how (in what manner) to play it,
Knowing when to play it, where to play it