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.

Teaching 1971 a2

1) Alphabet
2) Major Scale
3) Families, Synonyms
4) Triads
5) Open Triads
6) 12 bar blues
7) Substitutions
8) Inversions + 3/b7
9) tunes
10) chord scales

Lead

1) b point
2) [illegible] over
3) Mixolydian
4) arpeggios - a) scale b) chord c) around (7)
★ 5) Sequential runs
★ 6) Stretch runs - (2 pos, at once)
7) 3, b7
8) Diminished
9) Phrasing
10) Slide runs a) old b) new
11) note clusters
12) string skips
13) Dorian Seal tetrachords
14) D.M. arpeggio principle
15) licks that imply rhythm
16) strings approach
17) 6ths + 3rds
18) Triad runs
19) Drum licks
20) 4th's + 5th's
21) low strings (out of phase tab) triads
22) Bottom 2 strings only
23) Octaves
24) 2 triads in A also b7 close
25) up a down a 4th
26) PIANO LICKS
27) lead on 2 strings only

INFLECTION

★ 1) B. G. Double blend tension
2) BIRD PULLOFF
3) NUMEROUS HUMAN PULLOFF
4) PICK VERY CLEARLY ON STRING WHICH IS ALREADY BENT & PULLOFF
5) EAST WEST
6) ACCENT (VOLUME) ON DIFFERE NOTES,

READERS	NON-READERS
BASIC CHORDS 1	MUSICAL ALPHA.
MUSIC ALPHA 2	BASIC CHORDS
PROGR'S 3	PROGR'S
TUNES 5	TUNES
TRIADS (OPEN)	TRIADS (OPEN)
EAR TRAINING 9	EAR TRAINING
(8 DAYS) 10	(8 DAYS)
INVERSIONS + 6	INVERSIONS +
COUNTERPARTS	COUNTERPARTS
RESOLUTIONS 8	RESOLUTIONS
CADENCE SHEETS 11	CADENCE SHEETS - CHORALES
BIG CHORD SCALES	CHORD SCALES
PEDAL HARMONY	PEDAL HARMONY
BASS " "	BASS " "
BLUES PROG.	BLUES PROG.
TURNS.	TURNS.
BASS LINE HARMONIES	
BACK CYCLING + CYCLE OF 4ths	
REHARM	
FAMILIES + CHORD SUBST. +	
STYLES	

HARMONIC PROG 1st then melody

Solo Playing

1. 2 pentatonics
2. Mixolydian + 7th chord arp.
3. Sequential runs
4. Stretch runs (2 pos. at once)
5. 3, 6, 7
6. Diminished
7. ~~Pentatonic~~ string skips
8. 6th's + 3rds
9. String Typewriter
10. Bottom 2 strings only
11. Volume accents

Sliding in + out

Phrasing - 1 string at a time

EXPLAIN THE NECK

CHORDS 1

ALPHABET only natural's first on 10 essential bar chords

PROGRESSIONS

13 sus, 9, 11, 13 bar 7 - 2 chord inversions

FAMILIES EXTENS. SUBST. 2

BLUES PROG. 3

TUNES 4

INVERSIONS (COUNTERPARTS) 4

TRIADS, CLOSED + OPEN 5

RESOLUTIONS 6

EAR TRAINING EXERCISES 7

8 DAYS A WEEK

CADENCE SHEETS

BIG CHORD SCALES

PEDAL HARMONY

BASS PEDAL HARMONY

BLUES PROG

TURNS

BASS LINE HARMONIES

BACK-CYCLE + CYCLE OF 4ths

RE HARMONIZATION

WORK SHEET - 12-30-72

1) DIATONIC SCALES
b) SEQUENCES - up 4 down 4,5
c) CONTRARY (STACKED)
d) PROGRESSIONS
e) pedals
f) bass pedals
2) 4ths
a) turnarounds
b) other prog.
c) INVERSIONS
d) Scales
e) teams
f) streams
g) sequences
h) irr. dom seq.
i) switches
j) pedals
k) stagger (hi-lo)
l) 3 note GVE
3) VOCABULARY
4) TUNES
5) BLUES (also MIKE HAMMER)
I) DOM. II) MINOR + REWB
a) 2 note
b) " " COMP (III) MINOR
c) 3 note GVE IV) GOSPEL
d) 7#9 - V
e) EXTEN
f) PIANO
g) JAZZ
6) HARMONICS
7) MODULATION
8) POLY
9) DIM ++
10) SWITCHES
11) PROG.
12) TUNINGS
13) CHROM. HARMONY
14) PEDAL IS SINGE
15) SUSPENSIONS

4th type TURNAROUNDS

1) tempered 4ths
2) PURE 4ths
3) I IV II V etc.
4) I IV III bvii bIII bvII7 II V
5) I IV II bvII bIII bvI V bII
6) I III vb II bvII bvI bII
7) I Vm I7 IV II VI II/I
8) I Vm I7 II IV m bVII III VI bIII bVI II V Vm I7 etc.
9) CIRCLE OF 5ths type

GOOD PROGRESSIONS

1) I V II IV etc.
2) I I7 IV I0 I V/II, V I bV
3) ALL VAMPS
4) SARAH VAUGHAN INTRO
5) JUDY GARLAND - CC + Am C + C Em A7 C Em Bm G Bm E Bm A7 - Am F A Dm G7 - C B b9 b5 F D13
6) BELLS OF SUMMER
7) OLD INTRO - APRIL LOVE
8) EAR TRAINING - EXER.
1) I IV (I) V I 6) I II IV VI
2) I V (I) IV I 7) III VI II V I
3) I VI IV V I 8) (II) VI III IV I
4) I III IV V I 9) I II VI IV I
5) I IV II VI 10) I V II V I
9) ASC SCALE to #IV°
10) ALL SEC DOM PROG in mm 1 of 2 & 3
11) I bVII9 I II9 I #IV9 IV
12) I IV 13sus or 9 I bVII9 I bII9 I
13) C/9 D° D7/ E° (Am) D° D7 (also backwards)
14) Cm6 Fm6 Cm6 F° Eb/B Bb/A A
15) TIP TOE PROG
16) MOONGLOW - WHEN SUNNY
17) MAJ + MIN 3RD MOD.
18) LISZT - B D# G# or D# G
19) FRANCK - Db Db B Db D
20) INCROWD - I/9 IV/9 bIII/9 bVII/9
21) GERSHWIN TYPE PARALLEL LINES
22) 4th chord diatonics
23) MORE TURNS - C F Bm7 E7 Em7 A7 Dm7 G7 / C F Bm7 E7 Am7 D7 Em7 G7 / C F Bm7 E7 A7 Am7 D7 Dm7 G7 / C F Bm7 E7 A7 Am7 D7 Dm7 G7 / C F Bm7 E7 A7 Am7 D7 Dm

WORK SHEET 3-12-73

1 DIATONIC (MAJOR + MINOR) | 4th b2 arpeggiations | PROGRESSIONS | ENDINGS | BRIDGE SEQ

a) scales b) sequences - up, down 4, 5, down 3 2 Tempered 4ths

c) CONTRARY + STACKS 3 PURE 4 omit 7(+) b3 for b6 5 b7, 4th, 3 6 insert 5m + I7 7 at end of any follow IV with Im from I

d) pedal or bass

e) FILLS 8 CIRCLE OF 5ths type 9 use v/m6 10 follow b7 with I

a) turns + prog 11 C F Bm7 E7 Em7 A7 Dm7 G7 12 NOT SCALE DEGREES FROM I

b) INVERSIONS 13 F E7 A7 Am7 D7 Dm7 G7 14 ASCENDING BASS 15 ALL THE THINGS YOU ARE 16 AUTUMN LEAVES

c) SCALES

d) Chans 17 I7 IV7 IV+ V7 I 18 MY LOVE LA CUCHA 19 BAUBLES 20 JUST IN TIME

a) streams 21 I7 IV+ V7 I etc 22 THAT'S ALL 23 BOY NEXT DOOR 24 APRIL LOVE

b) int. dem seq 25 TIME AFTER TIME 26 WE'LL BE TOGETHER

g) switches 27 SATIN DOLL 28 DREAMSVILLE 29 LOVER 30 WAVE

h) stop in (Latto) 31 YOU'RE GONNA HEAR 32 THIS GUY'S IN LOVE 33 MICHELLE

i) 3no → 6 GVE 34 SHE'S LEAVING HOME 35 WAIT TILL YOU SEE HER

2 VOCABULARY 36 WONDERFUL GUY 37 ALL THE WAY 38 BLUE MOON

3 TUNES 39 CLEAR DAY 40 XMAS SONG 41 I MAY BE WRONG

4 BLUES 42 LOVE IS A MANY 43 MOONLIGHT IN VT.

5 DOM II) MAJOR III) MINOR 44 LOVE FOR MY BABY 45 PHOENIX-WHEN

a) cycle 46 SOMEONE TO WATCH 47 MAN I LOVE

b) II " comp IV) GOSPEL 48 TENDERLY 49 THERE WILL NEVER BE 50 THIS NEARLY

c) 3 mf → 6VE 51 DEJOUSSEY 52 LUCKY 53 SUMMER WEDDING BELL BLUE

d) 7#9 - I7 use parallel 54 RAINBOW 55 SWINGLOW 56 CANADIAN SUNSET

e) EXTEN of all 57 MAN RIVER 58 CUTE-LILLA 59 LOVER MAN 60 SUNDAY

f) RIFFS 61 A CERTAIN SMILE 62 WINES & LOVERS 63 SHANGRILA 64 WE'VE ONLY

g) WES 65 MISS WEASY 66 AUTUMN IN NY 67 YESTERDAY 68 MISTY 69 RAINY DAY

6 HARMONKS 70 UNCHAINED 71 WHEN SUNNY GETS BLUE 72 MOONGLOW

7 MODULATION 73 I GOT THE WHERE 74 BLUES 75 LOOK OF LOVE 76 CHANCES ARE

8 POLY 77 IT'S NOT FOR ME TO SAY 78 SECRET LOVE 79 DANCING ON THE CEILING

9 DIM, + 80 GEORGIA 81 GIRL TALK 82 I'LL REMEMBER APRIL 83 I KETCH YOU LOOK

10 VAMPS 84 FALL AURA 85 MR RUCKY 86 NICE WORK IF 87 NAKED CITY 88 YOU

11 TUNINGS 89 PRADEE 90 WEST SIDE STORY 91 A DREAM A WISH

12 CHROM HARM.

13 RENAISSANCE

14 SUSTEIGNS

15 MINOR

16 VAMPS

FACTS, TREATMENTS

1 to get to any rel maj

from its rel min use

2 FEWER NOTES - MORE OUT CAN

3 start any maj iii and follow with VI

4 Replace or follow m with III

5 follow v/m6 with III

6 v/m6 iv/m6 = Im6 II7

7 PARALLEL 3, 6, 10 ths in I - V

8 DISSECT BIG CHORDS

9 TONICIZE ANY m6

10 change and/or replace any m with m6, °, ø

11 replace any major with VI or III (BACH, ARKH)

12 CHORDS in m3rds like MAX STEINER: C D9 F9 A69 etc

13 follow any major with its m6, IVm6 (Im6)

14 VAMPS HELPIN WANDERINGS AS OPPOSED TO CADENCES

15 use m6 chords in m3rds like Gm6 to Am6

16 to get from m to m6 use progression Im (m7) m7, m6, Em, Cm6, Em6, Fm6, Am6

17 Follow ANY m with its Im6, IIm6, bIII (bIIIm6), IVm6 (IVm6), bVIm6, VIm6, bVIIm6

18 replace IV7 with IVm6 (2) replace II7 with IIm6 (3) replace IV with IVm6 (4) replace III with IIIm6, VI with VIm6, VII with VIIm6

19 follow any m with its parallel m

20 chromatic attractions of all chords (especially t, o, m6)

21 Any minor up whole step to any m

22 TONICIZE ANY chord in a progression, any m

23 all ideas in m3rds (DIM PRINCIPLE)

24 treat the ths II, IV, bVI of major and VI of minor

25 on any m6: inversion, rows, tones, streams

26 reverse mode of songs, chorales, switches

27 ALFRED NEWMAN - HIT III then change to VI 13 b9

28 bII 7 to V7b5 29 MOD. from any m to its: I, II, IV, v m, b III, b VI, b VII (A CERTAIN SMILE) 30 focus on ideas

1 2 | b7 4 (b2) | 2 2 | 4 b7 (b2) 3 4 | b2 b7 5 4 4 | b7 2 b2

5 b7 | 2 4 b2 6 5 b7 b2 also chans with 7+, 9b5 in whole + whole steps

POLY - b III b II b I | b VII b VI | b VII b VI etc

b VII b VI | IV III VI etc

GVE - I7 I7b5, b VII

b VII b5 (b III b9) | II, II, II, II, VII, II, II, I7, III7, b VII 7+5 b VI

V, VI II, IV b VII, II V

BELLS OF SUMMER

III VI, II V, I, I7 (#IV 7b) IV iv, II VI

FOLISH THINGS

V m b VII V7 b VII 7, I V III VI

CONTR. IDEA TYPE FROM MAJOR RIVER, b VI (V m6) ONLY CONTRARY I

MAJOR MOVES LIKE: I7 9 13b9 3 7b9 AB/AB/AB 4 7b9 5 7#9 6 7#9 - 8 13 11 m6 2 m7b5 3 9 4 9 7b5 5 m6 6 m7b5 7 9 8 11 9 m13 + 11 10 m11

I m Im6 9

II m6 IV m7, v/m6 b7 m6 I V m6 IV b V m6 (3) I, b III b II

Replace I° with #IV 5 TAG IV I° I etc ALT + PRE

7 - drop 5 + 7; I7 IV 6 drop 3 + 7

CHAINS (BK + LITTLE) - 1 II7 I7 2 III, II7

MIJO + CECILE POLY, 3 II7 IV7

CHAINS OF II V's invariance keys like II V, VII III - does jazzy + classical

5 SUSPENSION EFFECT - ADD ONE VOICE AT A TIME TO ANY CHORD

I, III IV V = Root as, 5th bass

VI IV V = Root or 3rd bass (5th bass)

DES DIATONIC BASS

SARAH - INTRO TO WHEN YOUR LOVER

OLD INTRO FROM APRIL LOVE DIAT TO #IV

JUDY GARLAND INTRO TO WHEN YOUR SMILING

C + Am C + C, Em C A C Em

B C B7 C C69 F

B m G B Em A7, Am F A D m G7,

C B7 F D B etc

C19 D° D7 D D° G6

C sus C b69 C D C

C Gbm and Gm are parallel lines carry out further

rec from IV 7b

I19 IV 9b7 III 9 b VII 9

VAMPS

1 I 13 sus (Vm), I7+

2 b II 7 (+11) Im7, Im6 (9) (7)

b III 13 + 11

3 II 7, II 13, III 13 sus, II 9, III 13 + 11

4 b III 7, II m6

b III m6

5 IV 9, IV 6 (+11), IV 9, IV 7, IV 13

IV m6 (9) III m9 IV m7 (9)

6 #IV 13 (+11) 7 I #+, IV m A, IV m7+,

I doma, IV 13 sus, IV 7 (1), VI 11 b9

8 b VII 7 (+11), m6, m7 (9) b VII 9, 13 (+11) (sus)

EC#m A F#m D b6 B

EC#m A F#m D b6 B

WITCHES

VIm6 good ones from m6 with 3rd and 6th in bass

MOD to many chords from 7b5, example: from A-lit Eb b6 b5 (G# melod) to Fm7 to key of Eb, Ab, Db

MIXT LKES 1 II m7 b VI IV

Em b VII (7) b III VI

2 ii V (7) I III VI

3 b III b VI I IV

4 QUEEN

b V m7 b V m6

PRACTICE ALL IDEAS IN HAR

SCALES TURNS OF KEYS OF b III, IV, V, b VI

Eb m Fm, G b7 E A II Dm Bm

PREPARE KEY OF VII by melody going II, VII

use melody, phrase, or pedal of phrase

MOD - VII with I or IV III II VI

PRECEDE OR FOLLOW ANY m WITH ITS REL MIN + VICE VERSA

WITH ITS REL MIN + VICE VERSA

TRIADS: ROTATION, 2 DEGREES, NECK

SANDWICHES, DIAGONALS

DRILLS

FROM b VI to IV - II - I

WALTZING - DOUBLE WHOLE MOD

REVERSE ANY CHORD PROG

FROM m VAMPS to MAJOR

m6 & Fm6 & Cm6 Ab

13 sus STREAM

MOVEMENT OF 9b5 + 7+

ROOT MOVEMENTS

2nds: 1 C Bm Am 3 Em f, Cm

1a C Dm Em 3a D m6,

2 Dm Em, C b m fm

2a Dm C, Em Dm Cm

3rds: 1 C Am, Bm6 2 Em

1a Cam, Dm Bm 3 Em

2 C Am, G Em 5 C Em

4 C Em, G Bm Dm E

4ths: 1 C F, Bm E 2 C F, Am D

3 C F G C, Am Dm E Am

4 C F Em, Am G C Bm Em

start on F 5 C F Dm

5ths: 1 C G Dm Am 2 Am E

G Dm 3 Am Em, F C

4 Am Em, C G m

BACH MINOR TURNS (C F# B7)

1 Am6 (9) Dm (9) B7 (F7)

2 Am6 F7 Bm7 E7

3 Am6 B7a " "

4 Am7 D7 F7 E7

5 Am6 Am7 B7 Bb7

6 Am6 (#7a) B7a F7

FOLLOW II with II 7b9

MIXT m7b5 WITH 7's & step power

MINOR TRADI SONG, EXE

1 ALL SCALES (include note 4th chords, fake

2 MIXOLYDIAN HAR. MINER

3 SWITCHES 4 IRREG SE

5 Cad. - vi, ii, IV, vii°, VII9,

III 7b9, #IV° to VII (b9) #IV°,

VI°, to III; VI IV vii° III

6 CIRCLE OF THS - VI m7 II 13

7 I7 IV vii III v/m6 II I7 v/m6

or V7 I° 8 Bach RO 9 VAMP

10 Am, Am7, Am7, Am6, Am

Am7, Am6 11 Adelaide to 7+

12 pedals (such as V I7 (7th x)

4 THS + others in m3rds.

m6 13 COMPLETE VOCAB.

SONGS 1 THANKS 1, 2, 3 - BUTTO

2 MINOR FANTASIA 3 Adel 9,

4 LET ME LEAD YOU LOVE

5 LAMB, FEELIN GROVY, LEYTE,

6 CHAIN GANG, MOSES, CHILE, W

MOD to m3rds

EXPERIMENTS

EXPERIMENTS

EXPERIMENTS

WORK SHEET-14-14-73

PERIODIC TREATMENTS OF THEMES

a) CONSTANT MELODY or DOMINANT PEDAL
b) CONTRARY MELODY
c) STACKS
d) PYRAMIDS
e) SEQUENCES neg + pos.
f) IMITATION in any voice
g) ground bass SUMMERTIME INTRO
h) 2 part invention
i) Thick Canon
j) Stretto
k) styles or moods
l) rhythmic changes
m) pedal
n) 4ths underneath (or other intervals)
o) parallels + SYM. HARMONY
p) blocks
q) close harmony
r) counterlines
s) stationary inner voices
t) reverse mode
u) mod. from high spot & phase
v) VAMPS (IMITATION)
w) CIRCLE OF 4ths
x) REHARMONIZE
y) RHYTHM: BASS than chord or HIGH NOTE "
z) GIVE BIG VOICINGS
aa) BUILD BASS FIRST

FILLS: OTHER THAN AT LEFT
1) TURNS + PROGS.
2) TERMS
3) STREAMS
4) COUNTRY DIATONIC
5) IRR DOM SEQ
6) STAGGER (HI-LO)
7) 3 NOTE (GVE)
8) SCALES

PRACTICE
1) SCALES OF CHORDS
2) NAMES COMPLETE
3) VOCABULARY
4) SEC DOM IN GROUPS OF 2, 3, + 4 in maj + min
5) TURNS: a) I IV vii etc b) omit vii c) I I7 IV ivotc progs. d) #iº iv etc e) I IV iii VI biii etc f) I IV #IVº vii etc g) I IV bVII biii etc h) asc + desc bass i) use b5th + subst. j) 2 bar turns. I to most scale degrees k) I ii iv V l) view a tonality as made up of 2 adds, of chromatic ii, V7s, group in m3rds + key of C → F#m7 B7 F#m7 B7 Bm7 Eb7 Am7 D7 A#m7 Db7 G7 C
m) insert V m7 I a follow V7 with same
n) CIRCLE OF 5ths type
o) C F Bm7 E Da E7 A7 Am7 D7 Em7 A7 Am7 D7 Dm7 G7 without motif
p) C E7 A7 Am7 D7 Dm7 G7
q) BUSETTE → F
r) follow bVII7 with I
s) IV m7 bVII7 ii V m7

all ideas in any of the first 5 tone rows

IRR. DOM SEQ
NOTICE RELATIONSHIP OF I7 in double whole to II+11 in double whole
1) ALL CHORDS IN m3RDS (7ths, 9ths etc.) WITH AND WITHOUT UNI-LOCATION, EX: C D9 E9 A b7
2) ALL IDEAS IN M 3RDS
3) FOCUS ON IDEA CENTERED (in a minor key, repeat in m3rds than mod. to rel maj)
4) SEQUENCES - UP, DOWN 4 + 5, DOWN 3
EX: C F Dm G Em Am E7
CHAINS: 1) II V7 3) III II or (BIG + LITTLE) 2) II VI 7 4) III VI II V7 = alt + pos 5) III 7 bVII 7
V7 IV7 b9 in minor
SEQUENCES OF PHRASES
can be effective device

TRIADS: 1 double 2 DEGREES ACROSS NECK STREAMS (ISOLATION) SANDWICHES, DIAGONALS ROOTS IN 3RDS

4) PHRASE INTROS:
1) USE MELODY MOTIVES (also MR. LUCKY) LIKE AABA | ABAB | OTHER TYPES OF SYMMETRIC MELODY MOVEMENTS progression
2) ii V, vi II, iv bVII, ii V, IV7/6
3) iii vi ii V, I I7 IV iv, iii vi ii V, I bVII bVI V
4) vi, II, bVI ii V bII | I IV bVII vi | etc
5) BLUES INTRO - I I7 IV I° | I, vi vii, V
6) TAG: IV I° I etc
7) GVE ending: I7 I7b5 bVI7 bVI7b5 (b119 b9)

2) TONICIZE ANY 7, m6 (any chord) 4) IDEA FROM ANYWHERE, even in vamps THAT'S ALL 4) CONNECT THAT'S IN M3rds via the THEN REST, EX: KEY OF C → E to G13b9 (b9 b7 b9 b13 etc.)
3) DISSECT BIG CHORDS
4) HIT TRIAD FIRST IN POLYCHORD
5) WANDERING (CHROM. ALTERATIONS) (also CHOPIN, WAGNER, RAVEL, DEBUSSY)
6) CHROM. CONTRARY (root, 0, 07, etc)
7) CHANGE FUNCTION of any maj or m7 to its to m7 (or VICE VERSA) EX: A13 E7 in key of G becomes A13 Cm9 (F7 Bb9) D5th 7th
8) CHANGE ANY 7 from 7 or V versa
9) FOLLOW ANY maj with par. m
10) CONVERT m6 to a 7th a 4th higher
11) CHANGE FUNCTION OF m6 to °.
12) CHAINS OF II V in various keys Ex: Dm7 G7, Am7 D7, Gm7 B7, A#m7 D#7 (ENHARMONIC NOTES)
13) WANDER WITH OPEN TRIADS LIKE OLD BRIAN
14) the fewer notes played, the more one can wander
15) VAMPS LOOSEN THE RIGIDITY OF A TONAL STRUCTURE. 16) 9b's are good common one pivot chords - Ex: Bb9b5 Fm7
17) SQUEEZING: Key of G: A13 E7 Am7 A° D7/6 Ebm6/9b6
18) OLD FASHIONED DIM7 PROGS: E F#m E°7 E 1B C#m7 B°7 B7
19) Blues 07: I, I°7 I dble°7 I a I I° IV6 I
20) compare with I7 I7b5 IV 7 a 6
21) ii V, vii III - fast + classical
22) TRY REVERSING (CHRONOLOGICALLY) ANY PROG
23) 13sus + 13b9 streams
24) PRACTICE CAMIE INTO CHORDS FROM ± step (BOVE + BELOW 25 C G + G m etc; carry out further also desc parallel lines from IV7 ±
26) EXOTIC CHORD SCALES: 9, 7/6 etc. also 4th chord major + minor diatonic
27) use scales, seq, + turns of borrowed keys in rel
28) PRECEDE OR FOLLOW ANY MAJ WITH ITS RELATE MINOR + V, V, I
29) use Ab7+ G7#9+, Db7 G7b5, Bb7 Eb13 D13sus or Am9
30) replace any maj with vi or iii (also with III vi)
31) " IV7 with iv, ii°, vim6, i°7
32) change and/or replace any m with m6, °, m7
33) PARALLEL 3RDS (6ths, 10ths in I - IV)
34) FROM VAMP to rel maj
35) F E°7 A7 C#7 F E°7 Am C7 Am6 E7 + other prog written around bass lines.

VAMPS from I
1) I 13sus, I7+, I7, Im7, Im6(9)
2) bII7 (b11), bII13 (+11)
3) III7, 9, 13, sus, +11, m6, m7, 9, 11
4) bIII7, bIIIm6
5) IV9, 6/9 + 11, 9, 7, 13, 11, sus, +11, m6, m7, 9, 11
6) V7 all, V7/11, V7+11, m9, m7+, 11b9
7) bVII7, 7, 7+11, m6(9)
8) VIm6 9) bVII 9, 13 (+11 (sus)), m6(9)
from I: bIIIm6, IVm6, bVIm6

m6's
1) from i to im6 thru dec bass
2) Embellishments:
a) i - iv, bvi
b) bII - bvii
c) bIII - i, bvi
d) iii - bvi
e) II - V
f) III - ii, iii, vi
g) iii - vi, i
h) iv - bii, bvii
i) IV - ii, biii, bvii
j) IV - biii, bvi
k) V - i, biii, iii, iv, v, vi
l) v - i, biii
m) bVI - i, iv, bvii
n) bvi - iv
o) VI - ii, iv, v, vi
p) vi - iv, ii
q) bVII - v, bvi
r) VII - bvi

III VI II V
3) inversions, trams, streams, switches, m3rds.
4) SWITCHES (POSSIBLY IN M3rds)

CHORDS
COMPOUNDS + REG.
CGD; CDb; CAb; CFD; CGb; CEDb; CAb; CAm D; CFDb; CDm6 Bm6 D; C G7 bIII PIVOTS: Ab7, F7, Cm6, Abm6, B7, Eb7; C Am B7; C Em Eb7; C Em6 Eb7; C F#11 Db11; C Am6 E7 D7 Am7, B7 (Am7)
C A F; C Db F; C A Db F; C Db G; C A Db; C E Db G; C Am6 C7 A7 E Em6; C Em C7 A7 E Em6; C Cº Em6 G7; C B G C F G; C E Db G; C Db G Example: Eº7, D C7a B A7a Ab
bVI Eb Ab; F Ab; B A7; Am Ab; C+; Db; N6 7 V7b9 7 any V7 7 CHROM.
C Am Ab; Am6 poly.
VI - PIVOTS: Db, F, G bb Eb11 A; mediants of any chord, Bb9
C D9 A; C Dm E7
VII - PIVOTS: D, Gb, Db; E bb Gb; G; Am6 Eb Am6 Db7 Bb
VIII - PIVOTS: E bb B; E D, A; Bbm Fm; G b7 F A11 D Bm
CHANGE 7b9 to 07 a V, V, I
CHANGE CHROMATICALLY, ANY CHORD IN A CHORD SCALE

from m6 with 3rd or thin bass, switch 6 + R.
OTHER EMBELLISHMENTS
1) I 07 2) form 7 use chords with bass ± below bass of m7
3) German 6th 4) French 6th also 7 a #4th higher
5) ITALIAN 6th (with dble 3rd optional)
6) embellish m7/11 as if were 19 Cmb, iv with b III7 bVI a bVI7b5 ± i, IV7 7) I III7b5 VI
8) I7b9 to any m6, °, m7 embel. of
I Remamb. You

PRINCE IGOR

PROG: I bVIIm6 I VIm6 I a IV bVIm6
2) I bVII9 I IV9 I bIII9 or #IV9 (use 13sus + +11 for 9ths),
3) IN CROWD - I/9 IV/9 bIII/9 bVII/9
1) I III IV-V = R asc, 5th desc
I vi IV-V = R, 3, 5 desc
5) vi III IV-I, ii VI IV-I
6) MIXTURES - ii IV (9) bVII IV V bVII (9) bIII V-I III V (7) I III VI
7) Playing in any borrowed (rel maj) key results in a total tonality of 1, 2 keys. Use this device with subtlety.
8) WAGNER - (Ab) C Bb E F a C7b F Bb7 b9 E°
9) LISZT - B D# G#m G#7a C
also change of mode; picardy, ± cad, ± tonic
PONY - CONTRARY
1) 7#9 2) 13b9 3) 7b9 4) 7b9 + 5) 7#9 + 6) 7#9 7) 13+11 8) m6 9) m7b5 10) 9 11) 7/5 12) 11 13) 7 14) 9 15) 6/9 + 11 16) 7a 17) m9 18) m11 19) m13+11
any of these
20) Bossheden MOONLIGHT ± DATE HAVE
21) DESC or ASC SCALES to VII7/6
use contrary mod.
22) MIX TONE RONS also use 6/9 + 19 with 6ths + 7s.
23) OXD 9 ending on high strings
24) IV7 (ii) bVII7 (iv) bVII7 V7 I - ending
25) IV7 - B V 13b9 in class seq.
26) C E° A7 F#7/B close harm.
27) STUTTERING 13 dec run in F
28) CINDERELLA MARCHES classical sounds
29) use DIM TRIADS, DESC (WHEELER WIN), GVE
30) WORK IN 3 VARIES ON THIS GUY
31) MICHAEL'S CHANGES ON THIS GUY
32) MIKE AMMER - CENSON III/19
33) HUCKLEBUCK SLIDE: KFW
34) ALVARY TEMPO on
FINGER PICKING ARP in
COUNTERP, BLUES: DOM, MAJ, MIN, PAR, 2 NOTE, GOSPEL 3/4, 3 NOTE GVE, I-V, 7b9, EXTEN, RIFFS, WES.

EVER TONIC OR DOM PEDAL OR CONT. BASS
CONTRARY FROM 7 (maj + min)
PROG: bIII II bII I | I bVII bVI I
1) I bVII bVI | IV bIII bII I
2) MJQ INTRO 4) I° = VII III, IV, VI on ped.
5) IV7 = I°

AmDmB7 (b9 b5) a E7 B7 (b5) E°

TUNINGS
RENAISSANCE + OTHER ROOT MOVEMENTS
RNDS: 1) C Dm Am 10) C Dm 12) Dm Em, C Dm 13) Dm Em, 20) Dm G, Em Dm Bm G
3RDS: 1) C Am 13) Dm C, Fm Eb Bm G 14) C Am, Dm Bm 2) C Am, G Em 22) C Am, F Dm 3) C Am, Em C 4) C Em, G Bm 5) C Em, Dm F 6) CF, Am Dm
4ths: 1) CF, Bm E 5) CFGC, Am Dm CF Em Am, GC Bm Em START ON F 6) CF Dm G
5ths: 1) CG, Dm Am 2) Am Em G Dm 3) Am Em, FC 4) Am Em, CG Em
TURNS
MINOR TURNS (C F# - B7 E)
1) Am6 (9) Dm6 (9) B7a E7 BACH
2) Am6 F7 B7#7 E7
3) Am6 B7a Bm7 E7
4) Am6 Am7 B7 B7a
5) Am6 F#7a B7a E7a
FASHION II° WITH 7b9
VOCAB: 7b9, II7, bII, bII
MIX M7b9's WITH 7 ± 7b9 ± LOWER
FROM 4ths
CHAINS OF X7
SCALES including 5 note 4ths
JAPANESE
MIX HAR m
SWITCHES
IRREGS
CAD: vi, ii IV vii°
ii° III 7b9 ii° V° vi° V7b9 #IV°
ii V bVI iv° ii V
TEMPS
CIRCLE OF 4ths: VIm7 (13b9) I7 IV vii iii vim6 ii V7 vim6 ii V7 I°
ROCK
VAMPS (m7, 7, 6)
EDGAR W + Dm7a Bm7 F#m7
SARAH V / OLD ROSCOE TAYLOR
GOSPEL I II7 (IV I° I I7)
2) I II, V, I V I | I iii vi etc, use IV° IV (VI7 ii) a tend.
3) RESCUE ME 4) ± key of bIII Ex: Bb B b7 F | G G7 D - OPEN TR.
5) 3rds, 6ths, 10ths, also AND. 6) REV.
7) MENDELSSOHN RIFF

WORK SHEET

11-15-73

- READING
- BACH PIECES
- NAMES OF NOTES (CHROMATIC SCALE-MUSICAL ALPHABET)
- " " " ON FINGERBOARD
- EXPLANATION OF whole, ½ steps + MAJOR SCALE
- MAJOR SCALE FINGERINGS
- MEMORIZING NOTES IN ALL MAJOR SCALES
- EXPLANATION OF CHORD CONSTRUCTION IN TERMS OF 3RDS (ALSO, BASIC INTERVALS)
- 4 NOTE TRIADS (LEARN IN REFERENCE TO WHICH NOTE IS IN BASS)

BEGINNING CHORD PROGRESSIONS (IN ALL KEYS EVENTUALLY, FIRST IN ALL MAJOR KEYS)

METHODS OF VARIATION:

1. CHANGE RHYTHM
   a) BROKEN CHORDS
   b) PASSING TONES
   c) DIFFERENT METER
2. KEEP THE SAME BASS LINE-USE DIFFERENT VOICINGS ON TOP
   a) same ROOT PROGRESSIONS
   b) different "
3. Keep THE SAME MELODY but use DIFFERENT CHORDS UNDERNEATH LIKE ABOVE
4. CHANGE BOTH MELODY + BASS WHILE KEEPING SAME ROOT PROG.

NAMES OF NOTES IN NATURAL + HARMONIC MINORS

EXPLANATION OF DIATONIC MAJOR + MINOR CHORDS

RESOLUTION OF V7-I, V7-i (after PROG. 4)

EXPLANATION OF DIATONIC 7ths (MAJ. + MIN) (after Prog. 8)

REVIEWING TRIADS BY VIEWING 3 NOTE INVERSIONS - OPEN + CLOSED

HARMONIC PATTERNS, CROSS OVERS

CONNECTING TRIADS UP + DOWN NECK + ACROSS NECK, I-IV-V, VOICE LEADING CONCEPTS

- EXTENSIONS - ROOT IN THE BASS FIRST, BEGINNING SUBSTITUTION
- CONTEMPORARY PROGRESSIONS

INVERSIONS OF 7th, m7, 6, m6, m7b5, 7, m7, 7b9, 9, 7+, 7b5, 7b9+ etc.

SEQUENCES

MODES, COMPLETE MINOR TRIAD + 7th VOCABULARY.

MIXTURES

MORE SUBSTITUTION PRINCIPLES

TONICIZATION + MODULATION

- HARMONIZATION EXERCISES

(FORM (STRUCTURE), PHRASES, CADENCES
FILLING IN OF OUTER VOICES OF SONGS)

PEDAL HARMONY (DIATONIC)

CONTRARY MOTION EXERCISES

SHEETS OF CHORDS VIEWED FROM MELODY

MORE SUBSTITUTION PRINCIPLES

CHORD MELODY STUDIES

BLUES + TURNAROUNDS

MODERN PROGRESSIONS

MODERN RESOLUTION SHEETS

ADVANCED MODULATION

SUB-DOMINANT CONNECTIONS TO TONIC + DOM,

HARMONICS

4th chords

PENTATONIC 6/9, m7/11 INVERSIONS

PROLONGATION

SYMMETRIC CYCLES

EMBELLISHMENTS

CONTRARY CHROMATIC STUDIES (INCLUDING POLY-CONTR.)

SWITCHES

DRONES + TUNINGS

MORE PEDALS

PYRAMIDS

WANDERING; ENTRANCES, SATELLITE NOTES, ADVANCED TONICIZATION

SUBSTITUTIONS FOR MAJOR

EXTENSIONS OF MAJOR:

6, 7, 9(b), /9, 6/9, ~~13~~

for "bluesy" effect you can substitute: 7, 7/6, 9, 13, and any extension of a 7th no altereds expect 7#9

For 7th chord, you may substitute any ext or alt chord according to taste.

12-18-73

WORK SHEET

EAR TRAINING EXERCISES

READING ~~OVERTONE SERIES~~

BACH PIECES

~~CHROMATIC SCALE - MUSICAL ALPHABET~~

~~NAMES OF NOTES ON NECK~~

~~MAJOR SCALE EXPLANATION + MEMORIZATION~~ IN ALL KEYS

~~MAJOR SCALE FINGERING~~

(MODES)

BASIC INTERVALS, CHORD CONSTRUCTION IN TERMS OF 3RDS

CLOSED TRIADS

OPEN TRIADS

~~I-IV-I-V-I~~ in all triads (VOICE LEADING CONCEPTS) SPELL ALL EXERCISES (USE REFERENCE SHEET)

CONTEMPORARY PROG. SHEET STRESSING 6 MAIN OPEN TRIADS

BAROQUE CHORD PROG.

(METHODS OF VARIATION:

① CHANGE RHYTHM via broken chords, passing tones, meter changes

② Keep bassline same but use different voicings on top with a) Same prog. when bass is main factor in prog. b) different prog

~~DIATONIC TRIADS~~ (MAJOR), CROSS OVERS, STREAMS, ACROSS NECK, 2 degrees across

HARMONIC ~~PATTERNS~~

DIATONIC ~~7ths~~ (in MAJOR) + MINOR, SEQUENCES in 7ths

RESOLUTION OF ~~V7-I; V7-i~~ (after BAROQUE PROG. #4)

~~NOTES + DIATONIC TRIADS + 7ths in NATURAL + HARMONIC MINORS~~

HARMONIZING FROM BASS VIEW ~~4 NOTE TRIADS (COMPLETE) - LEARN BY BASS VIEWPOINT~~

INVERSIONS OF 7th, m7, 6, m6, m7b5, 9 (no root), 7b9, 7, m7, 7+, 7b5, 7b9+ (etc)

EXTENSIONS

SUBSTITUTION PRINCIPLES

MORE SEQUENCES, TEAM FINGERING

PEDAL HARMONY (DIATONIC)

CONTRARY MOTION EXERCISES

CHORD MELODY STUDIES

BAROQUE CHORD MELODY:

(HARMONIZATION EXERCISES

FORM (STRUCTURE) PHRASES, CADENCES)

AMERICA - SWANEE R.

~~COMPLETE MINOR TRIAD + THE VOCABULARY~~

~~MIXTURES~~

MODERN PROGRESSIONS

MODERN RESOLUTIONS SHEETS

MELODY VIEW CHORD SHEETS

ADVANCED MODULATION

~~SUB-DOMINANT HARMONIES~~

BLUES + TURNAROUNDS

HARMONICS

MIXTURES in open triads (bVII IV I, bIII bVII IV I etc

also IV bIII V I and other various

Sec. dom. 7b9 resol. (maj) + min

4th chords

PENTATONIC 6/9, m7/11 INVERSIONS

PROLONGATION

SYMMETRIC CYCLES

EMBELLISHMENTS

CONTRARY - CHROM + POLY - CONTR.

SWITCHES

DRONES + TUNINGS

MORE PEDALS

PYRAMIDS

WANDERING - ENTRANCES, SATELLITE NOTES

ROOTICIZATION

CHORD SPELLING

CHORD	ROOT	3RD	5th	CHORD	ROOT	3RD	5th
Ab	Ab	C	Eb	Abm	Ab	Cb	Eb
G#	G#	B#	D#	G#m	G#	B	D#
A	A	C#	E	Am	A	C	E
Bb	Bb	D	F	Bbm	Bb	Db	F
A#	A#	C##	E#	A#m	A#	C#	E#
B	B	D#	F#	Bm	B	D	F#
Cb	Cb	Eb	Gb	Cbm	Cb	Ebb	Gb
B#	B#	D##	F##	B#m	B#	D#	F#
C	C	E	G	Cm	C	Eb	G
C#	C#	E#	G#	C#m	C#	E	G#
Db	Db	F	Ab	Dbm	Db	Fb	Ab
D	D	F#	A	Dm	D	F	A
D#	D#	F##	A#	D#m	D#	F#	A#
Eb	Eb	G	Bb	Ebm	Eb	Gb	Bb
E	E	G#	B	Em	E	G	B
E#	E#	G##	B#	E#m	E#	G#	B#
Fb	Fb	Ab	Cb	Fbm	Fb	Abb	Cb
F	F	A	C	Fm	F	Ab	C
F#	F#	A#	C#	F#m	F#	A	C#
Gb	Gb	Bb	Db	Gbm	Gb	Bbb	Db
G	G	B	D	Gm	G	Bb	D

CLASSIFY AS: INTROS, FILLS, INTERLUDES, ENDINGS

STUDY SHEET - (STUDY, PERFORMING, TEACHING, WRITING, LISTENING)

USE ALL TONE ROWS, RHYTHMS, METERS, TREATMENTS →

① DIATONIC HARMONY - MAJOR, MINORS, PENTATONIC

a) CHORD SCALES (movement by 2nds)
b) SEQUENCES + OTHER ROOT MOV'MENT + COMPOUNDS (harmonic patterns on all above)
c) 10ths, 6ths with stationary inner voice,
d) PROGRESSIONS (ASC + DES BASS) + TURNS.

MAJOR: I vi II V, I vi IV V, I iii IV V; vi iii IV I, ii vi IV I

MINOR:
① i m6 to any comb of subdom's: iv7, ii°(iv m6), II7, ii7, 4 vi ø, bVI,
② i m6 i7 II2 bII
③ i7 IV7, ...
④ 4ths ⑤ 4ths with b6
⑥ III VI ii V ⑦ VI bII ii V
⑧ PARALLEL 7's
⑨ DOUBLE BASS ⑩ i I7 iv bVII.....

e) PROLONGATION
① STREAMS (with + without MELODIES IN ANY VOICE)
② CROSS-NECK PATTERNS (of TRIADS USE 1 + 2 DEGREES)
③ CHAINS: a) ii + bii b) II7 + V7 } MAJOR (also REVERSES OF ALL) c) any diat. sections

a) i m6 or m7 to iv, bvi, V, I to bII (+) MINOR

f) pedals
① BASS UNDER all diat. intervals, triads, 7ths
② SOPRANO OVER " " " "
③ COUNTRY DIATONICS
④ SEEK OUT 3RDS, 6ths, 10ths, 4ths, 5ths in chords and more diatonically
⑤ PROGR. over pedal & under

g) CONTRARY - DIAT ① ODD INTERVALS: ROOT IN BASS (OPPOSED SCALES) ② EVEN INTV.: R, 3, or 5 in bass ③ 4ths

h) SWITCHES + REVERSE SWITCHES
i) PYRAMIDS in normal chords or 4ths
j) CYCLE PYRAMIDS

③ MODULATION:

1) PIVOT CHORDS (INCLUDE REMOTE or "HIGH" CHORDS)
2) COMPOUNDS
3) MIXED SCALES (CHANGING KEYS IN MID-SCALE)
4) MOD. SEQUENCES
5) SYMMETRIC MODS, (INCLUDE BOUREANE)
6) ii V's in 4ths or b3rds, or 2nds or desc. 2nds
7) CYCLE MOD: E to F7
E A13 D13 G13 Gm7 C7 F
8) POLY-CONTRARY + OPPOSED CHROM SCALES ALSO
9) use at least 3 functions in new key: C Cm6 A9m6 B7 Eb or (C)Cm7 Db7 Eb7 or Dbm7 Ab
10) DIRECT
11) BASS LINE WALKS
12) WANDERING — FEW NOTES — FEW FUNCTIONAL CHORDS

TYPICAL COMPOUNDS FROM C: also use I, II, III, IV, VI of any maj key
Db | C E D Db, A Db, Ab Fm Db
example of a double compound: to lead in: C Bm D
C Eb Gb A Db
D | G D, Bb D, F D, A m D
Eb | A Gb, G Gb
E | Ab, F; G;
F | A; Ab, Db
Gb | D; Bb; G, A; Eb
G | Eb; E; B; Bb
Ab | E; F; B; Am; Cm
A | Db; F; Gb D/9
Bb | D C b, Db; Eb Gb, G
B | Eb G, Eb D, Ab, E

SYMMETRIC MODS
4ths | C Am, F Dm etc via: C, G7 ⅜ C G7 ⅜ Am Em7 F C, Bm Am Db
5ths | C Em G Bm D .... also (ET) Am C7 ⅜ F# Fm6 (C F# B7) Em....

④ SUBSTITUTION + ENRICH.

known vocab from melody view, bass view, and degree view
① EXTENSIONS + ALTS.
② BACK-CYCLING a) 4ths b) remote cycles c) b5ths
d) PARALLEL 1) INTERNAL TONIC, 1) DIAT 2) PURE
e) BASS f) DISTANT GOAL h) chrom ii V's, ii V's in 4ths i) COMPOUND (ALFRE) C D = E b7 Ab j) desc 3rd relation
③ CHORD A 3rd apart, A b7 D can replace, precede follow: C example for D7 use B b D7, F7, D7, F#o or Gm9, Bm7 for Em
④ use patterns (scalular, chrom, or circle) to replace dull progs
⑤ SUBDOM. MIXING + SLIDE, ii, iP, II, IV, iv, P iv o, b VI, b II, b VII, b III, VII (vi o to iv o)
⑥ COMPOUNDS OF ALL PRINCIPALS
⑦ MIXTURES - REPLACE DIATON. WITH b; or JUST INJECT THEM
⑧ CHROM SUBST: for A7 use A#o, A+o, Bbm7 (COMMON TONE PRINCIPLE)
⑨ MOVING LINE PRINCIPLES
⑩ ELISION + MODERN S. DOM to TONIC: ALWN (BASS or INNER)
⑪ BASS SUBST.
⑫ 07 amb.
⑬ CONVERSION OF STEPWISE MOTION TO CYCLES
⑭ IV 6/4 or other sub. dom, amb.
⑮ LL step amb. (with CONTRARY)
⑯ PARALLEL or CONTR. MOVEMENT OF INNER VOICES
⑰ b5ths spot on any chord
⑱ replace any m7 with 7th
⑲ TEMPORARY MAJ for MIN
⑳ use switches on any chord
㉑ MIX minor - bluesies
㉒ SEMI-SCALE BLY.:
㉓ DON'T BE SATISFIED: C Am F
㉔ DECEPTIVE: C A7 Dm Em7
㉕ PREPARE Am7 m7b5 m7 with cycles, m7 to a 4th up, or m7 to a b5th up
㉖ ASC + DES KOTO-OFEN: Dmaj6, 2, sus, 19 fol.
㉗ WRITE BLUES MELODIES I, II, etc.
㉘ rel. maj for any m6
㉙ HARMONIZE ALA YOUNG MAN WITH A HORN A (also)
㉚ CHROM + SEMI-CHROM (AT) MELODIES ON ALL PROG
㉛ REDUCTION + EXPANSION OF FOUR VOICES OF ALL CHORDS VIA SCALES
㉜ WANDERING - ENTRANCES + ROOT ACCIDING, satellite sym. cycles etc (OPEN TR.)
㉝ INTERVAL STACKING: keep a 5th interval in bass + more 4ths or 5ths over it, also 4ths + 4ths, also 5ths + 4ths that or chrom
㉞ DRONES

① ENTRANCES (ONE AT A TIME)
② TEAMS (ANY TWO AT A TIME)
③ STUTTERING (ALTERNATES)
④ BASS, THEN CHORD (OLD SCHOOL)
⑤ HEAR NOTE
⑥ STAGGER (HI-LO)
⑦ DUPLICATION, TRIPLICATION etc on any chord prog.
⑧ BROKEN CHORDS
⑨ GLISS CHORDS, ROCKS, SLIDE
⑩ HARMONICS
⑪ COMMON TONES
⑫ MELODY MOTIFS: AABA, ABAB etc

② USE DOM'S + ALT'S (CHROMATIC HARMONY)

BAROQUE - 7th's, 9, 7b9, (9), 7/11 etc / modern

a) MIXED SCALES OF ALL SORTS IN MAJOR; CHROMATIC ALTERATIONS: CHROM ADDITIONS: like IV9b5 C Bm Db Am Ab7 G7
b) TURNAROUNDS (MAJOR)
1) 4ths with III + II
2) PURE 4ths
3) BLUES - OMIT vii
4) I I7 IV iv
5) iv o iv
6) I to II, IV, V/6 bIII), bVI, IV, vi bVI, bVII
7) CYCLES OF 5ths; I IV bIII bVII; I bVI bIII (or IV 11) I 11; I bVII IV bVI; IV/(sus) I bIV9(sus) bVII V
8) CHROM ii V's or IV 7 or 7
9) ii V's in 4ths or b5ths (from vi)
10) II VI II V 11) Subdom's with + without CONNECTIONS
12) COMPOUNDS
13) I vi or IV, bIII6 + V6/5
14) mixtures for diat.:
bIII bVI ii o V; bVI i ii o V
15) 3 note cycling
C7 C7sus F7 Fm7 Bm7 E7 E° A7 Am7 D7 E9m7 Ab7 Dm7 G7 A9m7 Db7
16) I (IV) II iv o VII.....
17) I IV vii III iii° VI II9 iv
18) chrom down from bVI
19) MIXED KEYS

TUNE TREATMENTS
1) any tone down
2) BOLD BASS or
3) PARALLELISM
4) CYCLES
5) CHANGE MODE
6) HARMONICS
7) ALL DEVICES ON THIS PAGE
8) BACH ART
9) 2 PART INV.
10) MOODS
11) REHARM.
12) GROUND BASS
13) TRICK CANON
14) IMITATION
15) STRETTO
16) CONSTANT MELODY

c) prolongation:
1) STREAMS
2) CHAINS
a) I V7b9 (+)
b) ii to V, bVI, VI 7b9
c) turns
d) ii o to VI 7b9, bIII
e) II iv o, iv
f) all subdom to I
3) VAMPS to or from I
I 13sus, 7+, 07, m7, m6(9), 7, R07
bII 7 (+11), 13 (+11)
II 7 (+2), 9, 13 (sus), +11, 19, m6, 7, 9, 11
bIII 7, m6
IV 9, (+11), 7, 9, 13, 11, 13sus, +11, m6(9), m6, 11
m7
V 7, 7/11, 7+, all ext + alt, m9, m7+, 11b9
bVI 7, (+11), 7, m6 (9), m7
vi, m6
bVII 9, 13 (sus), +11, m6(9)
from I: b vi m6, iv, m6 (b iii m6)

d) pedals:
① POLY TRIADS OVER/UNDER
② PROG over pedal
③ MODES
④ use in borrowed keys

e) CONTRARY ① CHROM, ② SEMI-CHROM, ③ BORROWED KEYS ④ ALL MODES SCALES

f) SYMMETRIC HAR (WITH + WITHOUT UNITY)
1) m3rds 2) + cycles 3) ivr seq.
4) ideas in patterns (a key change)
5) WHOLE + ; 5th b2nd, b2nd, 3rd, 4ths
C D E D F.... ; C G A b E b ; C B A b G ; C A b F D b B b C b
6) BACK CYCLING on all above
7) for 13b9, freeze or stagger a note in b9
8) GROUP TRIADS in b5ths or b3rds
Chan possibly more (whole unity m3rds)
9) TRIADS CONVERTED TO 7b9's

g) NIS CELLANEOUS
① POLY CONTRARY: TRIADS 1, 2, 6 + 11, 7 + 9, 13b9, 7 + 9 + 11, 13 + 11, 7b9 +, m6, 9, 7/6, 11, 7 + 9 b5, 7b9b5, m11, 4, m9, 7, m6/9, m13 + 11
② ALL POSSIBLE EXERCISES IN ALL MODES + SCALES
③ RENAISSANCE
④ WORK W 3 VOICES ALA GERSHWIN + GVE
⑤ CROSS RHYTHMS ala GVE + LENNY QUESTION BASIC CHANGES
⑥ MODERN REHARM. OF SIMPLE TUNES
⑦ RHYTHMIC TRANSITS. a m7 to a 7th a b5th up
⑧ ASC + DES KOTO-OFEN: Dmaj6, 2, sus, 19 fol.
⑨ WRITE BLUES MELODIES I, II, etc.
⑩ rel. maj for any m6

h) pedals:
① PROG over pedal
② MODES
③ use in borrowed keys

i) SYM HAR BACK
a) I IV, vi II etc to I, ii iii IV, vii
b) bII IV, bVII bIII etc to II IV V, vi, vii
c) II IV, vii III etc to all diat.
also V, I to III, vi II or bIII bVI bII
I IV to vi

also "BROKEN" 2nd note studies
① DIAT INTERVALS
② 2nd note groups to create chord (9th, 7, etc)
③ HORN 5ths MAJ + MIN

① R. ROGERS EARS
② II (bVII) bVII IV (bIII) bIII, 9
③ I bvi m6 I - vi m6 IV or I bvi m6
4) OLD 7 and 9
5) GVE II7 V7
6) HANDEL scod (bII)
7) Cm6 Fm6 Cm6 Ab m6 b5 Eb6
8) BASS BUILT: E E7 A6 C#3
9) E E7 A6 C7 E; E7 E07 Am6
10) ASC + DES 3rds, 6ths, 10ths in I - IV
11) REVERSE DIRECTION OF ANY PROG. (IF NORMALLY DOWN, GO UP, V versa)
12) REVERSE CHROMATIC ALLY ANY PROG.
13) INTERMEDIATE TRIADS IN POLY CHORDS
14) C Cm7 E7 C Fm7 F#7 B (TERSING)
15) ENTRAGV: LUCK; GOSPEL CROSS; RESCUE
16) F Bm Am6 Dm G7 Am9 Bm7 G7 A07
17) A II D A (A) in cycles
18) A II D A7 E b7 E b Am7; E b7 A m etc.
19) EXPLORE: Am7 E b7 E b Am7; C6 or C7 with C6
20) REPLACE Am7 with C6 or C7 with C6
21) V, V°, bV, bVII for cadences
22) V bVII bIII II I (same patterns or also)
23) BLUES - Bmaj m7b9, GOSPEL, MAJ, MIN, DOM, I V, IVES, EXTENSIONS, PARAL; ARP in 3/4, 7+9 COUNTERPOINT, ...
23) FOLLOW bIII with III, bVII with VI, bVII with VII; A7 Gm7 Fm7 E07 (Dm7)
24) MODAL TRANSITION FROM LOCRIAN TO IONIAN
25) MOD. IN SAME MOVE
26) ORCHESTRA 6/9 mood

STUDY SHEET

1-27-17

FACTS:

1. USE ALL MATERIAL AS INTROS, FILLS, INTERLUDES, ENDINGS
2. USE ALL DENSITYS: RHYTHMS; METERS; DUPLICATION, TRIPLICAT., etc or any prog, + MIXED DENSITYS
   COMMON TONES; MELODY MOTIFS; ABAB, ABABA etc; MELODIC ADDITIONS
   HARMONICS, GLISS CHORDS; ½ step embel. ace or clus; HUCKLEBUCK SLIDE
   INVERSIONS, IN 3RDS (ALSO 2 SETS OF STRINGS DIAGNOLS & 3 SET DIAT.)
   MAIN (ALL SCALES + MODES WHEREVER POSSIBLE) STREAMS of any voice
   HARMONIC CATEGORIES
3. ASPECTS: STUDY, PERFORMING, TEACHING, WRITING, LISTENING)
4. RIGHT HAND: TEAMS (ANY 2 groups), STUTTERING TEAMS, STUTTERING, WITHOUT TEAMS, ENTRANCES (one at a time) BASS THEN CHORD (OLD SCHOOL), HIGH NOTE THEN CHORD, STAGGERING (HI-LO) BROKEN CHORDS,
5. IMPROVISING: Key thoughts; secondary sub doms, bass VIEW, MELODY VIEW, CYCLES OF KEYS, MODAL TRANSITIONS, etc - FROM LOCRIAN to PHRYGIAN to ACCLIMATE; from I Key to another in same mode; WANDERING: WORKING 3 VOICES ALA GERSHWIN, GVE, ENTRANCES, ROTACIZING, ETC; OPEN TRIADS, FOCUS ON ANY 2 VOICES (OR 3) + MOVE IN CONTR OR PARALLEL

1 "BAROQUE" HARMONY

a) CHORD SCALES ON ANY DIATONIC (MOVEMENT BY 2nd DEG)
b) SEQUENCES
c) PROGRESSIONS (ASC + DES BASS DIWALK)
   MAJOR - I VI IV (ii) V; IV ii (VII°) I VI IV...
   I iii IV V; vi iii IV I; ii VI V I,
   BASS VIEW DES BASS, ASC BASS, & also in keys IV + use ROOT VIEW ALSO (UP A 2nd, DOWN A 3rd + SUCH) other
   PROGRESSION (Mixture Prog bII) MIX ii, iii°, II
   ① I VI IV V
   ② I V6 VI (IV) IV
   ③ I IV VI V
   ④ III VI ii° V
   ⑤ VI bII ii° or ii IV
   ⑥ VI III ii V
   ⑦ ii° VI IV I
   ⑧ I II IV I
   ⑨ CYCLES of 4ths (96 + b6) also I, I, IV bVII..
   ⑩ VARIOUS DES BASS PROG
   ⑪ C7 F B° Em Am6 Dm G7 Am6 Dm7 G7 Am7
   ⑫ I 4 vi° II V
d) PROLONGATION - ANY DIAT. CHORDS, ANY I, I or I (CHRIN)
e) PEDALS
   Seek out parallel 3rds & 6ths 10ths by trying all 3+4 note triads and all 7ths (DIATONIC) - this will result in BASS, SOPRANO, & other pedals.
   ② PROG over pedal or under pedal ③ R07
f) contrary motion (OPPOSED SCALES)
g) PYRAMIDS (LEGALO) ③ TRICK CAMOUFLAGE
   ① ANNOUNCE a line before bringing it in buried.
h) HARMONIC PATTERNS (ON SHEET)
i) TONICIZATION + MODULATION (ALSO ROTACIZATION)
   group keys in patterns; SEQ MOD, SEC SUB-DOMINANTS
   ① Deceptive cadences, PICARDY 3RD (mixolydian mode of IV mel. minor)
   + cadence (HANDEL VII)
   any prog thru cycle of 6th's or other intervals

2 "ROMANTIC" HARMONY

ALL ABOVE PLUS
① MIXTURES: SOME EXAMPLES
   1) INSERT EITHER bIII, bVI, bVII (SEE 20th CENT) in any DIATONIC MAJOR PROG or use all or them in various combinations, group all other chords of parallel minor; group bII, bVI, bVII WITH THEIR RELA. bIII, bVI, bVII MINORS
   2) SUB DOM HARMONIES (ALTERED, like II7, II7b9 + SECONDARY SUB-DOMS. I IV bIII IV
② EMERGENCE OF 7/6, 9, 7b5, 7+
③ CHROMATICISM IN GENERAL + CRAWLING" ala CHOPIN
④ SYMMETRIC HARMONY
   1) ideas (especially) in 3rds in minor
   2) CONNECTION OF 4ths whose roots are a 3rd apart
   3) key changes in mediant relations. example C Ab Em Db
⑤ CONTRARY MOTION
   CHROMATIC + SEMICHROM.
⑥ EXTENDED MODULATION + TONIC, by way of more remote PIVOTS & more remote keys.
   BASS LINE WALKS

3 "IMPRESSIONISTIC" HARMONY

a) CHORDS SCALES ON ANY DIATONIC (PARALLELISM) CHORD
b) emergence of 13, 11th family, whole tone dominants (mel. minor dominants)
   ext maj, m7, m6
c) MODES d) MODULATION via whole tone, mel min + PENTATONIC SCALE and 11th chords.
e) VAMPS like I II7 or I V or ii V
   1) lack of normal "4th" type root prog.
   2) DECLINE OF MINOR KEYS

4 "20th CENTURY" HARMONY (EMERGENCE OF MOST OTHER EXISTING HARMONIC PRINCIPLES)

a) CHORD SCALES ON ANY DIAT. CHORD
b) SEQUENCES WITH 9ths + MOD SEQ.
c) PROGRESSIONS
   1) BAROQUE NOT PROG WITH EXTENSIONS
   2) CYCLE OF 4ths WITH III + II7
   3) BLUES CYCLE - no vii°
   4) PURE 4ths all modes except ii V
   5) mod by 4ths to bIII
   6) " " " " bVI
   7) I to II, bIII7, IV7 or IV7b5 to bIII, VI, bII7, bVII, bII, bIII, bVII
   8) INTERSECT bIII or bVI or bIII after any diat chord
   9) CYCLES of 5ths (6 USE OF MIXTURES ONLY)
   a) bVI or I, bIII bVII II V
   b) I IV bIII bVII CYCLE MIXTURES IN GROUPS THAT CORRESPOND TO SECONDARY SUB-DOM W) E E7 A6 C7 E, E E7 Am6 E
   d) BASS VIEW: I bVII IV bVI or iv
   e) Eb: Eb Bm6 Gb Ab m6 Eb m (F7 Fm7 Bb7) or Fm6 Db Bb11
   f) I IV or 6 iii III V7
   g) Mod thru various keys via sec. dom and/or sec sub. dom.
   h) chrom II V's, ii V's in 6ths
   i) I II7 IV iv (ii V's many keys from key of V group)
   j) ♯IV° iv ....
   k) 3 bar turns - inc
   l) bIII bVI ii° V in Major, sec sub-dom: bVI ii° V I
   m) I IV ♯IV vi ii iv bVII etc
   n) ii iv iv iii VI bVII bIII VI ii bIII bVI bVI bII ii V in 3rds GVE
   o) CHROM. Bass Bass; R. ROGERS BASS HARMONIZATION (1st INV. TRIADS)
   p) ♯IV III ♯V3 iv66 I3 ♯II3 ♯iv V7
   q) chromatic bass bVI7
   r) sub dom's with + without connections

EXAMPLES
① A7 D7 G7 C
② C7 F Fm F7 Fm Em ...
③ A7 D7 G7 C ....

5 PROLONGATION

VAMPS + CHAINS (REVERSE THESE) also
① ANY 2 DIATONIC CHORDS like ii III, II V etc
② ANY TURN
③ II to V7, VI, bII, bVI7
④ ii° to bIII VII, b9
⑤ vi m6 w/ b6
⑥ any sub dom + I
   VAMPS to or from I, I, 13sus, 7+, 9, m7, m6(7), 7, R07
   bII7 (b13, 13th)
   II7, 9, 13, sus, +11, 9, m7, 7, m6
   II, 9, 13
   IV bring II, m7, 7+
   II, m7, 7+
   bVII7 (b13, 13th)
   II, 9, 13, sus, +11, 9, m7, 7, m6
   II, 9, 13

STUDY SHEET

4-9-74

MEMORIZE INFO IN 4THS, 5THS; CHROM ROOT RELATIONS

IMPORTANT CONCEPTS: (SING BY NUMBERS) (LEARN HISTORY FIRST)

WHEN USE ALL MATERIAL AS INTROS, TUNES, FILLS, INTERLUDES, ENDINGS | STUDY, PERFORMING, WRITING, TEACHING, LISTENING

PLAYING: ① MOOD ② RHYTHM, METER ③ ANIMATION: TEAMS (ANY 2 GROUPS), SEMI-ALTERNATE TEAMS & WORD THEN HIGH NOTE, SEMI-ALT. of same, HIGH NOTE THEN BASS THEN CHORD ENTRANCES (ONE AT A TIME); CHORD THEN MELODIC MOVEMENT IN ANY VOICE

THINK OF:

④ ALL DENSITIES + MIXED DENSITIES

⑤ TOP NOTE: COMMON TONES, ASCENDING, DESC., MOTIFS: ABAB, BABA, AABA etc, 2 & 3 ZAG WITH OR WITHOUT LOGIC

⑥ PICTURING NECK w/: ① asc + desc on fewer inversions, 2, 3 sets of strings diagonals, inversions in 3RDS, MANY HI-LO PATTERNS, ENORMOUS LEAPS (GOOD FOR OVERALL PERCEPTION OF NECK)

⑦ ANY TUNE OR PART IN HARMONICS ② USE ± STEP AMBEL. asc or desc., NUCKLE BUCK, SLIDE, GLISS CHORDS ③ ALL SCALES + MODES ④ SUSPENSIONS

⑧ ANY TUNE OR PART IN ALL KEYS, also know all chords from BASS + MELODY VIEW IN ALL KEYS

⑪ VOCABULARY: WHAT TYPES OF CHORD ON ANY DEGREE OF TUNE (TYPE: GENERAL + SPECIFIC)

HARMONIC CATEGORIES

① CHORD SCALES (in MAJ, MIN, ALL PENT SCALES) on any chord

KEY WORDS: MELODY, RHYTHM, HARMONY, COUNTERPOINT, TONE COLOR, STRUCTURE, TEMPO, MOOD, STYLE, DYNAMICS, TEXTURE

SEQUENCES (ALL TYPES ON DIAT SHEET), HARM. PATTERNS

ALL PROGRESSIONS: MAJOR KEY:

① DIATONIC 4THS
② Same with III + II
③ BLUES 4THS (NO VII ø)
④ PURE 4THS going into bass III
" " into key of bVII
⑤ ALL MAJORS up to ii V
⑥ INTERPOLATION OF ANY OTHER ii V (I or I) of any key (maj or min)
③ LOCK I, IV, iv iii etc.
VII to II, bIII, IV9, iv, bb bII bVI, vi, VI, bVII, ⑩ RETROGRESSIONS: vi iii IV I, ii vi IV I, I V vi iii IV I.
⑪ IV iv VII vi IV ii bIII & V
⑫ I vi IV ii (VII ø) vi IV any mix of these
⑬ III VI II V (iii vi ii V) III vi II V (iii vi ii V) III vi II V (iii ii ø I iii bVI 7, 9, ø) II V ø bIII bIII bVI bII III bIII II bV / bIII VI bII V / III bVI ii ø I ii, bIII vi, bII II bV, I
⑭ VII III VII VI vi II ii V
⑮ iv bIII bii bIII biii bII bvi bIII
⑯ mixing last 2 examples
① vi I, I, II, vii III ii V bi II biii bII (this is the #3 above with backcycling) ii V bvi bII
⑰ I 7 IV, iv iii V bvii bIII vi II ° iii bII etc.
⑱ 3 or 4 UNIT TURNS: III II V I IV III VI II bVII ii V I I vi II V I I7 II iv iii vi II V I. ..... I II, IV ii ø iv iii etc. vi ii I V, I7 II iv etc.
⑲ iv ø (bII ø) 5 or bII 9+7) iv ø or IV 9 etc. or iv 07
⑳ bVI i or 4 vi ø ii ø V
㉑ I IV ø iv ø VII (iv bVII) iii etc.
㉒ BASS VIEW: (also all BAROQUE TYPES)
a) I I7, vi6 iv6 5 I9 vi ø iv V
b) I I7, I7 or 9 ø, II 3 or bVI 7 etc.
c) I 4, I2, V, or vi, iv ø etc.
d) I 4, bIII, V6 etc. e) I bVII or 4 V6 bVI or iv
f) i I2, iv6 i ø etc. g) i I2, V, bVI i etc.
i) I II7 IV6 bVI I j) I 7 b9 iv m6 I
k) R. RODGERS TYPE CHROM DESC BASS: use bI INVERSION in ends to complete III, II, V, I, IV, vi III vi II V
l) chrom desc from I or bVI or IV
m) IV iii ii bII I m) I viiø vi bVI I
n) I iii bIII iiø j) p) I I7 etc. q) I III 3 vi I 3 IV 3 etc.
o) IV iii bIII iiø j) p) I I7 etc. q) I III 3 vi I 3 IV 3 etc.
㉓ ORGANIZATION OF ii-V 7 in VARIOUS ways + others
a) I ii iii IV I III vi
b) I V I IV ø iv then down
c) I ii bVI I ii bVI I
d) I VI, I VI, II7 I III IV II, I
e) ii iii IV ø iv ø I a IV III vi
f) I + 6 ii iii IV II 7 b9 I7, I7, II ø iv ø I III vi iv ø I VI I + others
㉔ VAMP PROGS: I bvii I vi IV bvi I a I IV 7 V I IV I IV I IV bvii 9 I IV etc.
㉕ DECEPTIVE: I I7 IV iii etc.
㉖ SUB-DOMS WITH + WITHOUT CONNECTION
① I IV ø bIII iii IV ② I IV 9 bVII 9 bVI 9 etc. or backwards

② SUBSTITUTION + EMBELLISHMENTS
① QUESTION "FAMILY", TYPE
② BACK CYCLING by: 4ths, keys in 4ths, b5ths about, c from ii V5
③ REAL TONICIZATION: BRING IN ANY CHORDS FROM ANY KEY or CHORD YOU ARE IN BEFORE or AFTER THAT CHORD
④ b5th SUBST ON ANY CHORD
⑤ REPLACE, PRECEDE or FOLLOW ANY CHORD WITH ONE A 3RD APART
EXC: BBD7: BD7, F2, D7, F#2 for Em: Gm9 Em7 for C9 use C13G, Eb7G
⑥ CONSONANT, DISSONANT TRIAD
⑦ DISTANT GOAL B.C. embel
⑧ Embel: a) PARALLEL (DIAT & PURE) b) bass c) CONTRARY
d) CYCLICAL EXC: CD8 use C Eb AP C7 Fm Ab7 D8
e) 07 embel ± step
f) broken scales: C Gmin
⑨ COMPOUNDS OF ALL PRINCIPLES ALFIE: given dom → D E Am E A Dm
⑩ COMMON TONE SUBST: A#ø, G7, Bbm7, A7
⑪ MOVING LINE PRINCIPLES (BASS or INNER)
⑫ CONVERSION OF STEPWISE → CYCLE
⑬ TEMPORARY MELODIC (MINOR)
⑭ SWITCHES OF ANY CHORD
⑮ MIX MINOR FAMILIES
⑯ DECEPTIVE MOVEMENTS SUCH AS: C A7 Bm Em, Em7 Am7 Ab7 C#ø
⑰ PREPARE ANY m6 as if it were m7... a bVII 9: for D#, G7 use Bb F + Bb9 G7
⑱ m7 + for minor (also minT)
⑲ PREPARE ANY m7b5 with one a 4th up or 7th chord a b5th up (WING + ROSES)
⑳ COMPOUND: go + il to key of subst. chord like for Bm use key of Bm
㉑ ON ANY 13+11 think LYDIAN down a step
㉒ EXOTIC SCALES: b6 9 Abm11 etc.
㉓ CHROM ALT in SCALES like IV 9 b5
㉔ REPLACE ANY 7th with TRIAD or REL. TRIAD
㉕ END IN NEW KEY
㉖ maj 6, 2, 3 sus, 19 or V, II etc.
㉗ EXPLORE #IV INTERVAL: Am7 Eb7 Am7, etc.
㉘ EXPLORE ± STEP INTERVAL: Eb7 Em7, Ab7 Am7
㉙ REVERSE DIRECTION of ANY PROG. REVERSE CHRONOLOGY, CYCLE
㉚ ISOLATE TRIADS IN POLY-CHORDS
㉛ TERTING: C C#m7 Eb7 C#m7 Eb7 B
㉜ V, V9, bVI, bVII can be used cadentally also VI to III; VII to III; VII to II; IV to VI
㉝ V bVII, bIII V I use same pattern on other degrees
㉞ CROSS-RHYTHMS (GIVE, LENNY)
㉟ RHYTHM OF MODAL TRANSITIONS (SAME MODE IN KEY)
㊱ SATELLITE NOTE Embel.
㊲ WANDERING
㊳ WORKING 3 VOICES ALA GERSHWIN
㊴ ASC + DESC ROTO RUNS
㊵ WRITE BLUES MELODY + HARMONIZE ALA "YOUNG MAN WITH A HORN"
㊶ REDUCTION + EXPANSION OF ALL CHORDS IN A SCALE ㊷ DIAT, CHROM + SEMI CH.
㊸ PYRAMIDS: ① FUGAL ② TRICK CANON ③ Running a line thru bass or inverted; chords or cycle pyramid (MAJ or MINOR)
㊹ 4th in bass on any major.
㊺ ORGANIZE ALL SUB-DOMS WITH COMMON DOMS.

③ MORE ON MOD. TONAL
① b7 ambiguities: C A7 m9 (C+4) C# F7 b5, Bbm with Cha. or leaping F7 F7 b5 Bbm7 Bb m7 b5 m6 C7, Fm C Bb7 + 9 Am C, C7 b9 Cm6 A Db (b7) Eb7 C A7 b9 G (C C7+, Bb) C G m7 b5 Dm 5 G7+
② ACTUALLY THE 7b9 on all 3 DEGREES OPENS THE DOORS TO EVERY KEY (EVEN BACK CYCLE + WEDDING-B MAJOR MAS)
③ DISTANT BARGAINS MOD.: C5 CYCLES like A m7 F# m7 etc. C ..... G ..... to Bb m a Bb or Bm F7 also to Gm
④ NOMADIC EXC: Cm b7 Gb7 Db7 Bb7 D
⑤ FUNERAL (WAGNER) C I walk out IV II bII
⑥ CONVERTING 7+ 7b9 + MODTRS degrees has relationship to another key.
⑦ TYPICAL CYCLE OF 5THS: bVI in Cm (C7 5 C7 5) (Am) C7# F#m
⑧ LOWER ANY 3 NOTES IN 7b9 RAISE ANY NOTE, + OTHER SATELLITE + WANDERING TECHNIQUES

④ DISTANT GOAL B.C. embel
⑨ TEMPORARY MELODIC (MINOR)
⑩ SWITCHES OF ANY CHORD
⑪ MIX MINOR FAMILIES
⑫ DECEPTIVE MOVEMENTS SUCH AS: C A7 Bm Em, Em7 Am7 Ab7 C#ø
⑬ PREPARE ANY m6 as if it were m7... a bVII 9: for D#, G7 use Bb F + Bb9 G7
⑭ m7 + for minor (also minT)
⑮ PREPARE ANY m7b5 with one a 4th up or 7th chord a b5th up (WING + ROSES)
⑯ COMPOUND: go + il to key of subst. chord like for Bm use key of Bm
⑰ ON ANY 13+11 think LYDIAN down a step
⑱ EXOTIC SCALES: b6 9 Abm11 etc.
⑲ CHROM ALT in SCALES like IV 9 b5
⑳ REPLACE ANY 7th with TRIAD or REL. TRIAD
㉑ END IN NEW KEY
㉒ maj 6, 2, 3 sus, 19 or V, II etc.
㉓ EXPLORE #IV INTERVAL: Am7 Eb7 Am7, etc.
㉔ EXPLORE ± STEP INTERVAL: Eb7 Em7, Ab7 Am7
㉕ REVERSE DIRECTION of ANY PROG. REVERSE CHRONOLOGY, CYCLE
㉖ ISOLATE TRIADS IN POLY-CHORDS
㉗ TERTING: C C#m7 Eb7 C#m7 Eb7 B
㉘ V, V9, bVI, bVII can be used cadentally also VI to III; VII to III; VII to II; IV to VI
㉙ V bVII, bIII V I use same pattern on other degrees
㉚ CROSS-RHYTHMS (GIVE, LENNY)
㉛ RHYTHM OF MODAL TRANSITIONS (SAME MODE IN KEY)
㉜ SATELLITE NOTE Embel.
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㊴ PYRAMIDS: ① FUGAL ② TRICK CANON ③ Running a line thru bass or inverted; chords or cycle pyramid (MAJ or MINOR)
㊵ 4th in bass on any major.
㊶ ORGANIZE ALL SUB-DOMS WITH COMMON DOMS.

④ SYM. BACK CY
CONVEYOR BELTS OF ii V5
① vi II, iii V III etc. to I, iii ii
② bii iv, bvi bIII bIc ii IV V, vi
③ ii V, iv bvi II etc. to all
also VI to III; VII to III; VII to II; IV to VI
④ ANY CHORD w/ m3rds or whole ½, tones
⑤ TRIADS in m3rds or b5ths
⑥ SYM. TRIADS OVER ROOTS
⑦ ii V, iv bVII, bvi bII
⑧ IRR. SEQ. given on overtone domes but EXC II VII bVI III
⑨ any notes may be treated as ... + types in + cycles
⑩ PREPARE ANY bII 7th TYPE with II V
⑪ PREPARE ANY m6 with it relative m7 II 7, I, IV, bVI
⑫ SWITCHES (FROM EITHER END) DENSITY 1: 7 ½ (5+7), 7 ½ (1+3, 5+7) (3+5, 1+3) DENSITY 2: 7 ½ (5+7), 7 ½ (1+3) 7 ½ (5+7, 1+7) (3+5) DENS 3: 7 ½ (1+7, 3+5, 5+7) 7 ½ (1+3, 1+7) 7 ½ (3+5) 7 (1+3, 3+5, 5+7)
⑬ TUNE

DECEPTIVE MOVEMENT + SYM. BACK CY
CONVEYOR BELTS OF ii V5
① vi II, iii V III etc. to I, iii ii
② bii iv, bvi bIII bIc ii IV V, vi
③ ii V, iv bvi II etc. to all
also VI to III; VII to III; VII to II; IV to VI
④ ANY CHORD w/ m3rds or whole ½, tones
⑤ TRIADS in m3rds or b5ths
⑥ SYM. TRIADS OVER ROOTS
⑦ ii V, iv bVII, bvi bII
⑧ IRR. SEQ. given on overtone domes but EXC II VII bVI III
⑨ any notes may be treated as ... + types in + cycles
⑩ PREPARE ANY bII 7th TYPE with II V
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⑫ SWITCHES (FROM EITHER END) DENSITY 1: 7 ½ (5+7), 7 ½ (1+3, 5+7) (3+5, 1+3) DENSITY 2: 7 ½ (5+7), 7 ½ (1+3) 7 ½ (5+7, 1+7) (3+5) DENS 3: 7 ½ (1+7, 3+5, 5+7) 7 ½ (1+3, 1+7) 7 ½ (3+5) 7 (1+3, 3+5, 5+7)
⑬ TUNE

MAIN FAMILIES:
MAJOR: TRIAD, 6 EXT, +11, +5
MINOR: m7, ø, m6, m7, m7
DOM: EXT, SUS, ALT, OVERTONES, PEDALS, (13+7, 7+, 1 m7+) 19, sus 2, 6, 69

OTHER TONE TREATMENTS
① BUILD BASS
② CHANGE MODE
③ BACH ARPEG
④ 2 PART, 3 PART, INV.
⑤ STRETO
⑥ GROUND BASS
⑦ IMITATION
⑧ CONSTANT MELODY
⑨ CHROM. ALTERATIONS
⑩ FOCUS ON ANY 2 OR 3 VOICES MOVE IN CONTRARY or PARALLEL MOTION

DEFENDERS: E Bm7 E D G#...

⑥ MIXTURES: ① bVI or bIII bVII IV (V II)
② I V bIII bVII ③ I (bVI) bVI, IV (III) bII 9 ④ IMITATION
④ INJECT ANY MIXTURE ANYWHERE AS SPICE
⑤ FOLLOW ANY b MIXTURE WITH STOCK ON
⑥ MIXTURES MAY REPLACE DIATONIC BROTHERS
① ALL PARALLEL 9 5, etc.
② GROUP III, bII, bVI with their rel. minors

⑦ PEDALS: ① COUNTRY-BACH n (HOLD ROOT in many 3 or + note + mod) ② look for parallel 3rds, 6ths, 10ths in any triad or diat chord ③ DIAT TRIADS over + or under PEDALS ④ PROG'S over or under PEDALS ⑤ DIAT + CHROM: 4ths, 5ths, 3 NOTE 4ths, CLUSTERS, 7th chords, TONES WITH PEDALS (BASS, SOPRANO, DOUBLE) ⑥ CONTRARY LINES OVER, UNDER OR INSIDE PEDALS ⑦ INTERVAL STACKING: move any interval above stationary interval like 5th

USE ALL SCALES + MODES

⑧ CONTRARY MOTION (OPPOSED SCALES) ① DIAT - ODD INTERVALS - ROOT IN BASS; EVEN - R, 3, or 5 in bass ② CHROM; SEMI-CHROM

③ POLY-CONTRARY TRIADS: 7, 6/9 +11, 7 b9, 13 b9, 7 m9 + 13 +11, 7 b9 +, m6, ø, 9, 7/6, 11 7 b9 -, 7 b9 -, m11, 9, m9, 7, m6/9, m13 +11

ALL STREAMS (MOVEMENT IN ANY VOICE IS SEQUENCE)

⑨ MODULATION: ① CYCLES OF KEYS: use devices like II V I (IV) of keys in + cycles asc + desc. ② COMPOUNDS: from I to VI: I iii bIII V VII (iii VI ii) SYM. COMPOUNDS (BOUREE) ③ PIVOT CHORDS - know what chords work on R, 3, 5 in melody - do not always go to new I or I but also other keys in key. ④ CYCLE OF 4THS EXAMPLE: E A 13 D 13 G 13 G m7 C7 F MIXED SCALES ⑤ MOD. SEQ. ⑥ CONTR. CHROM, POLY-CONTR. ⑦ BASS WALKS (BEST COURSE) ⑧ ROOTSTRATION ⑨ BASS WALKS EAT LEAST 3 FUNCTIONS in new key: C Cm6 A 2-6 (b7) Eb 3 C m7 D b7 Eb7 or D b m7 Ab; C B + G# m Em B ⑩ PROGS, SEQ, PEDALS, CHAINS, VAMPS, CONTRARY, SWITCHES PYRAMIDS all in BORROWED KEYS II V, iii vi in + cycles; IRR CYCLE: C G A b E b E; C D E F; C B A G E; C A D F D b G b ⑪ TYPICAL IDEAS IN 3RDS + 4RDS: I iii IV; I7 I6; I7 6 9 5; I7 b9 6 5; any minor prog

NEW KEY PIVOT CHORDS: ① vi m6 to all but II, VI ② vi m6 to all but bV, bII also to i, iv, v, ii, biii, iii, vi (bVII 7) ③ II, V7, bV7 to all maj + min (use 7b9, also) ④ I + to all keys ⑤ DIATONIC PIVOTS ⑥ iv, V7 (dorian) to all keys ⑦ iii V7 to all keys ⑧ i m6 (V7) to all but bV, VII ⑨ bvi i m6 (bII) to all but bII bVI ⑩ iii m6 to all i m6 m7 but iii, V ⑪ bvi m6 to all; but bvi, biii ⑫ vi m6 to all but II, vi ⑬ bvi m6 to all but bvii, biii

after landing in new minor key play bII etc. ⑬ V7 + ⑭ bII, bIII, bVII, V, iv, IV, bII to all keys ⑮ I 7 (7) to II, bIII, bVII, V, bVI, VII, bII, bIII, bVII, V, bVI, VII, III, III, V, V, bvi, bV, VI, I + follows I, bIII, bII, V, bVI, VII, ANY OTRIAD FUNCTIONING AS A DOM. CARRY OUT FURTHER INTRODUCES ALL + CHORDS 9 b5's OPEN MORE DOORS also 07 switch to any maj or min whose root is in 07

FACTS: IV + in home; IV + follows ii, IV, VI bvii, bVII; IV + follows II, biii, bIII, V, V, VI; III, III, V, V, bvi, bV, VI; I + follows I, III, bVI, IV, iV, vi, VII, bII

ALL SCALES + MODES

① DIAT - ODD INTERVALS - ROOT IN BASS; EVEN - R, 3, or 5 in bass; 4ths ② CHROM; SEMI-CHROM

NEW KEY

① vi m6 to all but II, VI ② vi m6 to all but bV, bII also to i, iv, v, ii, biii, iii, vi (bVII 7) ③ II, V7, bV7 to all maj + min (use 7b9, also) ④ I + to all keys ⑤ DIATONIC PIVOTS ⑥ iv, V7 (dorian) to all keys ⑦ iii V7 to all keys ⑧ i m6 (V7) to all but bV, VII ⑨ bvi i m6 (bII) to all but bII bVI ⑩ iii m6 to all i m6 m7 but iii, V ⑪ bvi m6 to all; but bvi, biii ⑫ vi m6 to all but II, vi ⑬ bvi m6 to all but bvii, biii

after landing in new minor key play bII etc. ⑬ V7 + ⑭ bII, bIII, bVII, V, iv, IV, bII to all keys ⑮ I 7 (7) to II, bIII, bVII, V, bVI, VII, bII, bIII, bVII, V, bVI, VII, III, III, V, V, bvi, bV, VI, I + follows I, III, bVI, IV, iV, vi, VII, bII

ANY OTRIAD FUNCTIONING AS A DOM. CARRY OUT FURTHER INTRODUCES ALL + CHORDS 9 b5's OPEN MORE DOORS

MEMORIZE ANCIENT & BEGINNER
① PENTATONICS; MODES
② DRONES ③ REVALSSANCE
④ CHORDS WITH NO 3RDS
⑤ HORN 5THS - MAJ + MIN

BLUES, GOSPEL, JAZ, MAJ, MIN DOM I V, IWES, BLUE, LENNY RIFFS, PARALLEL, ARP in 3, 7 b9, COUNTERPOINT, BENSON 7 b9, BLUE HOW DA RIFF

WITH + WITHOUT (INVERSION)
① 7 b9 amb. with all triads contained
② ANY CHORD w/ m3rds or whole ½, tones
③ TRIADS in m3rds or b5ths
④ SYM. TRIADS OVER ROOTS
⑤ ii V, iv bVII, bvi bII
⑥ IRR. SEQ. given on overtone domes but EXC II VII bVI III
⑦ any notes may be treated as ... + types in + cycles
⑧ PREPARE ANY bII 7th TYPE with II V
⑨ PREPARE ANY m6 with it relative m7 II 7, I, IV, bVI
⑩ SWITCHES (FROM EITHER END) DENSITY 1: 7 ½ (5+7), 7 ½ (1+3, 5+7) (3+5, 1+3) DENSITY 2: 7 ½ (5+7), 7 ½ (1+3) 7 ½ (5+7, 1+7) (3+5) DENS 3: 7 ½ (1+7, 3+5, 5+7) 7 ½ (1+3, 1+7) 7 ½ (3+5) 7 (1+3, 3+5, 5+7)
⑪ TUNE

ORGANIZATION SHEET

(MAW AREAS: STUDY, WAITING, TEACHING, PLAYING, LISTENING) 6-23-74

WHAT TO THINK:
1. MOODS — MOST IMPORTANT
2. RHYTHM, METER, TEMPO
3. ALL OF MODE
4. HARMONIC DEVICES
   - CHORD SCALES, INTERVALS
   - CONTRARY RUNS
   - PEDALS
   - STREAMS
   - PROGRESSIONS
   - MODULATION
   - PARALLELISM
   - PYRAMIDS
   - ISSUES T. & Embel.
5. MELODY — ASC OR DESC, COMMONTONE, MOTIFS
6. TEXTURE — BLOCK CHORDS, BROKEN CHORDS, MELODIC MOVEMENT IN ANY VOICE, TEAMS (ANY 2 GROUPS) also APPLY TEAMS, TEAMS, TEAMS, HIGH NOTE THE CHORD, ENTHANCE (ONE AT A TIME)
7. VISUAL: PICTURE NECKIN ASC & DES ORDER OF INVERSIONS, STREAMS

(STYLE) — LIKE ABA, BABA, AABAETC. — PURSE OF 1, 2, 3, & 6 — COUNTER MELODIES — DENSITIES + MIXED DENSITIES — 2+3 sec. or strings — DIAGONALS | INVERSION IN 3RDS | MANY H-L-O PATTERNS | ENORMOUS LEAPS (GOOD FOR OVERALL PERCEPTION) — OTHER KEY WORDS: FORM, TONE COLOR, DYNAMICS

MOODS:
1. UPLIFTING, MOVING, STRIKING, INSPIRING THOUGHTS OF BEAUTY, GOODNESS, INNER STRENGTH
2. RELAXING, SOOTHING, SERENE, INSPIRING THOUGHTS OF BEAUTY, GOOD WILL, ONLOWER 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 3 OR 4 PITCH NOTE REPETITIONS, CHORDS WITH OCTAVES BETWEEN BASS + TENOR, BORROWED CHORDS, + NOTE TRIADS, DISPLACED HARM. RHYTHM
6. MODERN CITY LIFE — BLUESY COLORS, MODERN CHORDS
7. DREAMY, ETHEREAL, FLOATING — USE HARMONICS, ECHO HARMONICS, IMPRESSIONISM DEVICES, PENT. COLORS
8. HUMOR: NURSERY RHYMES, WRONG NOTES, FUNNY MOTIFS, INTERVALS, SURPRISES, ANACHRONISMS

IDIOMS:
1. ANCIENT + FOREIGN
2. MEDIEVAL
3. BAROQUE
4. ROMANTIC
5. IMPRESSIONISM
6. 20TH CENT ROMANTICISM + OTHERS

HARMONIC RESOURCES

DIATONIC MAJOR

1. CHORD SCALES
2. CONTRARY MOTION RUNS (DIFFERENT SCALES) (ALL ODD + EVEN INTERVALS) (POSSIBLE 4TH CHORDS) CONTR. TRIADS + BASS — START IN BASS FROM I, IV
   SEMI-CONTR.
   SWITCHES: (FROM EITHER END)
   DENSITY 1: 7½ (5+7); 7⅘ (1+3, 5+7); 7⅗ (3+5)
   7 with opt. 5th on 6th str.
   DENS. 2: 7(5+7) 7½ (5+7, 1+7); 7⅘ (1+3); 7½ (1+3, 3+5); 7⅘ (5+7); 7⅘ (1+3); 7½ (1+3, 1+7); 7⅘ (3+5); 7 (1+3, 1+7)
   DENS. 3: 7½ (1+3, 3+5, 5+7); 7⅘ (1+3); 7 (1+3, 1+7)
   CAN'T OUT FOR 1+7 THER
3. PEDALS + CONSTANT NOTE HARMONY — SINGLE, DOUBLE | 3 NOTE, 4 NOTE, 5 NOTE TRIPLE — SEE SHEET also, CONTR. LINES OVER, UNDER OR INSIDE PEDALS. POSSIBLE PARALLEL 2 NDS, 3RDS, 4ths, 5ths etc over or under pedals; also clusters, 7ths, TRIADS ALTERNATE R + 5 PEDAL STRONGLY ESTABLISHES KEY OR TONAL CENTER INTERVAL STACKING: MOTION OVER STATIONARY INTERVAL NINE — 5th PROG. WITH PEDALS
4. STREAMS — MOVEMENT IN ANY VOICE POSSIBLE

DIATONIC MINOR

(NATURAL, HARMONIC, MELODIC + PHRYGIAN) (OPT. HUNGARIAN)
1. CHORD SCALES
2. CONTRARY
3. PEDALS, ...
4. STREAMS
5. PROGRESSIONS (TRY CHAINS, VAMPS and REVERSES where POSSIBLE) all EQUIVALENTS of MAJOR PLUS:
   - i 4 vi ø II V | i iv II V
   - i III7 iv VOR | i i7 II7 bII7 | bII II V
   - i7 iv VII or ii V | VI
   - i V or V6/5 VI (ii ø) V | 3 NOTE moving 5th degree types ala GERSHWIN
   - CYCLES OF 4ths: go into keys of V or VI or VII or III or iv | IRR. SEQS (BEG.)
   - also i I7 iv VII etc | ½ CADENCES
   - at last + ELYMAN V | VII VI | i V6 VI (ii ø) V | VI V
   - also HANDEL bII use | MIX, MEL MIN, II V groups for various KIND OF modulations sheet also
   - ii for III VI V | VII VI V I
   - iv bII ii III bII V I | bVII iv9 etc
   - IV VII7 II ii V | i6 iv6 bIII6 i7 bII9
   - also i7 i6 iv | VI V
   - also 3; C7, F9, B7, Emy, Amb, etc
   - FAST PROG. IN TOCATA MOOD
   - PICARDYS, ROTS | use MIXOLYDIAN OF MELODIC + other minors also WITH PEDALS, CONTR. etc
   - also bass: i I½ iv6 i iv6 i6 II V2 etc + many other EXTENSIONS
   - FATHAN II VAMP PEDAL: i bvII7 iv ø II bvII (II V) i | i iv i bvii

ALWAYS QUESTION WHETHER I should use i, i6, i7, i9, or EXTENSIONS ½ I-V, WES, GUE, LENNY, RIFFS. FAMILIAR CONTEXT

QUESTION EXTENSIONS ON ALL CHORDS

BLUES: (ii) II V6 I I7 IV7 ø (bVII 7) iv7 I6 bVII7, etc
II I7 IV #iv07 I ø | (GOSPEL: iv07 IV (V or ii ii))
GOSPEL, MAJ, MIN, BOTH 107 I V or vi vi ... 7th

COOK FOR CHANGES BEBOP + BLUE MOON

MODERN PROGRESSIONS (USE EXTENSIONS)
1. DIATONIC PROG. SAT LEFT
2. CYCLE OF 4ths WITH III + II
3. " with #iv (iv bvii) iii etc
4. BLUES CYCLE (NO vii)
5. PURE 4ths (going to key of bIII)
6. " " " " " " bvI
7. " " WITH ALL MAJORS to ii V
8. PREPARE ALL 7ths in BLUES CYCLE WITH THEIR V m7's
9. I or V, I7 IV, iv etc | bIII ø bVII7 ø
10. #iv ø or 6 + ii or 7th, b6 iv, m7 or 9th IV9 etc
11. VARIATIONS OF III VI II V:
    - iii vi ii V | iii VI ii V | iii ø vi iii ø V
    - III VI II V | CIII VI II V
    - iii bII7, 9, b9 (bIII 07) ii V
    - bVII bIII bVI bII | III bIII II bII
    - bVII VI bVI V | bIII bVI or vi ø ii ø V
    - iii bVII vi bIII II bVI II V | bVI
    - VI III III V VI II II V7 | bIII bVI II ø V
    - iv bVII bvii bIII etc
    - MIXING LAST 2 EXAMPLES
    - SIMPLE TURNAROUNDS: iv IV
    - I I7 IV iv I I I7 II V
    - I III IV V I bIII7 bVI iv
    - I7 IV7 I7 V7 | I bVI II V | vi ø II
    - I VI II V | I bIII7 bVI V
    - COMPOUND TURNAROUNDS
    - III VI II V I VI III VI II bVI II V I
    - I vi II V I I7 IV (V iii, vi ...
    - I I7 IV #iv ø IV iii ...
    - VI II V I V, I7 IV VII III VII etc
    - tag from "SPRING CAN REALLY GVE-3 NOTE - I I7 IV iv III VI bvii | bIII
    - SUBOMS WITH + WITHOUT | vi II bIII bVI
    - CHROMCONNECT ALA "YOU'VE CHANGED" | VAMP PROG.: I bVII6 IV VI bV ø6
    - I IV9 I IV9 IV ø9 II9;
    - I bVII9 I II9 I #IV9 IV ø IV bII9
    - CHEROKEE ... REVERSE 6 OPT.

MIXOLYDIAN

CONTRARY, PEDALS, STREAMS, PROG-S, MOD, PYRAMIDS
NOR I 5ths, IV + I - ROOTS IN BASS - 5th in SOPRANO, CHORDS WITH NO 3RDS, DRONES, FANFARES, MEDIEVAL PROGS.

DORIAN, PHRYGIAN (LOCRIAN) LIKE MIXOLYDIAN

MODERN sequence type (use extensions).
1. I vi IV ii (vii ø) vi IV bIII V
2. IV ii (vii ø) I vi IV II bIII V

PARALLELISM, IRR. SEQ, SYM. HARMONY

1. Usage of all resources of I-II whole (whole ½) scale also whole tone scale see sheet
2. ANY CHAIN OR VAMP IN m3RDS, 3rds, WHOLEY, ½ WHOLE pends etc.
3. UNI-LOCATION ON ANY PROG.
4. PARALLEL HARMONIZATION OF MAJOR SCALE (or 7th mm) anyscale with any CHORD
5. SYM TRIADS OVER OR UNDER PEDAL: IV II bIII IV III
6. ii IV, iv bVII, bvi bII + other combinations.
7. IRR. SEQ: USED IN OVER. DOMS (also now in tonal prog, backwards relation to m6's for modulations) II bVII IV bII | IV bII bVII V | V bVI II bII | bVII bII IV bII | bVII V II bII
   - II bVII VII bII | bII bVII V | bVI bII bII | bII bII bII | I bII bII bII
   - bII bII VII bII | bII bVII V bII | bII bII bII | bII bII bII
   - bII bII bII + V | bII bII (IV) bVII bII | bII bII bII | bII bII bII
   - bII bII bII + bII bII bII | bII bII bII
   - prepare any pom 7th type with its V7, V7b5, V7alt, bII7 alt, I, IV, bVI I
   - and also its i m7, V7, bII7b5; PREPARE any m6 with its relation, pivots, V7, V7, V7, II-V, simply replace a m6 | II7, II7 iv, bVII7 bvi | bII9, bII9 - II9

MODERN CONTRARY (6 PROPOSED SCALES)

1. USE 2 DIFFERENT MODES OR SCALES
2. CHROM, SEMI-CHROM or grouped
3. CONTRARY TRIADS + BASS (CHROM) NOTES
4. ANY VOICE (S) STATIONARY
5. CHROM SWITCHES (MAJ OR MIN) 5th SPLITS
6. 07 SWITCH TO ANY TRIAD

POLY CONTR.: 7½, b9 + 11, 7#9, 13b9, 13b9, 7b9 +, 13 + 11, m6b9, 7b9 +, m6, b9, 9, 7/6, 11, 7#9 +, 7b9 - m11, 9 + m9 7, m13 + 11 (07 NOT CHROM. OPTIONAL)

BASS VIEW, USE all DIATONIC PROG at first plus:
1. I I7½ IV alt (x6)
2. I I7½ vi6 IV ø6 iv6 iv7
3. I I7½ II7 ø bV7 (iv) I 9...
4. I I7 IV6 bVII7
5. I III ø vi IV ø vi alt
6. CHROM DES. BASS ala R. RODGERS use 1st or 2nd inv. then followed with ...

3 OR 4 CHORDS
1. Am6 (F#ø) Fm6 (C or C7)
   Am6 Fm7 C or C7
2. C07 Fm6 or m7 C or C7
3. Ab7 Fm6 or m7 C or C7
4. F#ø F07 ... C or C7
5. D7 Fm7 C or C7
6. Dm7 Ab7 (C or C7)
7. Dm7 C07 C or C7
8. D ø Ab7 C
9. F7 Fm7 or m6 C or C7
10. ø9 Dm7 Fm7 or m6 C or C7
11. D7 F7 Ab7 C
    in any combination
12. Eb6 D7 Db7 or Fm6 or m7 C or C7
13. G7 C07 C
14. C F9 G07 G7 ø9
15. Gm6 C
16. C C+ Am c+ C c+ Am C7 F F+ bb
17. N bvII bII V I (or other) do same as above
18. CARON ASCBASS - BIRTH OF BLUES
19. MATCHMAKER ASCBAS:
    - I II I6 II I6 II I6 II I7 IV7
    - I II I6 II I7 IV I6 III I7 VI
    - I II III IV II III VI
    - I II7 I6 IV #iv ø Ib and down
    - II III IV #iv ø I7 ø or III7 vi
    - I bII7 ø also many others
    - use bII7 followed with ...

3 OR 4 CHORDS
1. Am6 (F#ø) Fm6 (C or C7)
2. C07 Fm6 or m7 C or C7
3. Ab7 Fm6 or m7 C or C7
4. F#ø F07 ... C or C7
5. D7 Fm7 C or C7
6. Dm7 Ab7 (C or C7)
7. Dm7 C07 C or C7
8. D ø Ab7 C
9. F7 Fm7 or m6 C or C7
10. ø9 Dm7 Fm7 or m6 C or C7
11. D7 F7 Ab7 C
    in any combination
12. Eb6 D7 Db7 or Fm6 or m7 C or C7
13. G7 C07 C
14. C F9 G07 G7 ø9
15. Gm6 C
16. C C+ Am c+ C c+ Am C7 F F+ bb
17. N bvII bII V I (or other) do same as above
18. CARON ASCBASS - BIRTH OF BLUES
19. MATCHMAKER ASCBAS:
    - I II I6 II I6 II I6 II I7 IV7
    - I II I6 II I7 IV I6 III I7 VI
    - I II III IV II III VI
    - I II7 I6 IV #iv ø I7 ø or III7 vi
    - II III IV #iv ø I7 ø or III7 vi
    - I bII7 ø also many others
    - use bII7 followed with ...

"ROMANTIC" PROGRESSIONS - MAJOR USING BORROWED CHORDS, ALTERED

LOOK FOR CHAINS, VAMPS, REVERSES WHERE POSSIBLE | 2 CHORDS:
1. V7b9 I — V7b9 I6 — ¾ of V7b9 I or I6
2. V7b9 I7 — V7b9 I6 — II7b9 V7, II7 V7b9
3. V7b5 I
4. bVI I, bVI7 I, bVI7 I, bVI7b5 I
5. vi6 I, #iv ø7 I, II9 I, II7 I
6. IV7 I
7. i07 I, ¾ i07 I
8. iv07 IV, ¾ iv07 IV
9. V07 IV7 IV
   also 07 + ¾ 07 embel of ii, iii7, iii, iii7, iv, iv7, IV7, II7, V, V7, bVI, bVI7, vi, vi7, bVII, bVII7, II7, bII7, bIII, bIII7, bII7, II7, II7, bII7, bIII, bIII7, II7, II7, bII7, bIII, bIII7, II7, II7, bII7, bIII, bI

Message

① what is its purpose

criteria for evaluating

my sheets: 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 serious, humorous combination of it?

Is it stimulating, does it create incentive (or is it a deterrent)?

WESTERN CARLO

THE SERVICE OTHERS STRIVE T

Some musical yardsticks:

knowing → what to play, where to play it (on instrument), being able to play it, knowing → how (in what manner) to play it, when to play it, where to play it

"in time"