

HARMONIC PATTERNS

(Type I: "Held-note" sound; Interval "Fill-ins")

Ted Greene
1976-03-14
1976-03-19
1976-05-16

Fingering is given for → 8
but try on other string sets too.



Notice the differences.

Any group of 6 notes can be played in a duple or triple feel.

1)

2)

|-----For the "long-fingered"-----|
(or the courageous)

2nd inversion

4)

5)

6)

1a)

2nd inversion

7)

8)

9)

10)

opt. hold

11)

12)

13)

14)

15)

16)

17)

3 1/2 beats really

Now try this for
the first 4 notes in
#16 thru #20 above. Likewise

or F

Compare with #23

c

"HELLO-NOTE" PATTERNS

Focus on Middle Note Sustained

Ted Greene
1978-03-24

or 1/4 note

A Melodic Minor

Held bass note

HARMONIC PATTERNS - DIATONIC MAJOR KEYTed Greene
1976-04-29

- 1) Do in all keys. 2) Use string transference ("crossover" technique) at various places.
 3) Do descending pattern as well as ascending. 4) Start from various degrees (like from IVmaj7 when descending).

A "delay" concept.

If you keep in mind the idea of letting all notes ring
then this last idea could be written like so:

1) 2) 3)

Or put D with B soprano instead of C

A musical staff in G major (one sharp) with three measures. Measure 1 has a bass note on the first beat followed by two eighth-note pairs. Measure 2 has a bass note on the first beat followed by a sixteenth-note pair and a eighth-note pair. Measure 3 has a bass note on the first beat followed by a sixteenth-note pair, a eighth-note pair, and a sixteenth-note pair. An arrow points from the text "Or put D with B soprano instead of C" to the second measure.

4) 5) 6)

A musical staff in G major (one sharp) with three measures. Measure 4 has a bass note on the first beat followed by a sixteenth-note pair and a eighth-note pair. Measure 5 has a bass note on the first beat followed by a sixteenth-note pair, a eighth-note pair, and a sixteenth-note pair. Measure 6 has a bass note on the first beat followed by two eighth-note pairs.

7) 8) 9)

A musical staff in G major (one sharp) with three measures. Measure 7 has a bass note on the first beat followed by two eighth-note pairs. Measure 8 has a bass note on the first beat followed by a sixteenth-note pair, a eighth-note pair, and a sixteenth-note pair. Measure 9 has a bass note on the first beat followed by a sixteenth-note pair, a eighth-note pair, and a sixteenth-note pair.

10) 11) 12) 13)

A musical staff in G major (one sharp) with four measures. Measures 10, 11, and 12 each have a bass note on the first beat followed by two eighth-note pairs. Measure 13 has a bass note on the first beat followed by a sixteenth-note pair, a eighth-note pair, and a sixteenth-note pair.

14) 15) 16) 17)

A musical staff in G major (one sharp) with four measures. Measures 14, 15, and 16 each have a bass note on the first beat followed by a sixteenth-note pair, a eighth-note pair, and a sixteenth-note pair. Measure 17 has a bass note on the first beat followed by a sixteenth-note pair, a eighth-note pair, and a sixteenth-note pair.

18) 19) 20) 21)

A musical staff in G major (one sharp) with four measures. Measures 18, 19, and 20 each have a bass note on the first beat followed by a sixteenth-note pair, a eighth-note pair, and a sixteenth-note pair. Measure 21 has a bass note on the first beat followed by a sixteenth-note pair, a eighth-note pair, and a sixteenth-note pair.

3-16-76
3-19-77

HARMONIC PATTERNS TYPE I: "HEAD-NOTE" SOUNDS; INTERVAL "FILL-INS"

Fingering is given for: C
but try on other starting sets too.

any group of 6 notes
can be played in a
double or triple feel.

① ② ③ **NOTICE the DIFFERENCES** ④

For the "LONG-FINGERED"
(or the calloused)

2ND INVERSION

⑤ ⑥ ⑦ ⑧

2ND INVERSION

⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮

occasionally 2 1/2 beats here and a few other places

⑯ ⑰ ⑱ ⑲ ⑳

3 1/2 beats really

21 22 23 24 25 26 (compare with 23) 27 28

Now try this for the 3rd/4th notes in the 1st/2nd line LINEAR

29 30 31 32 33 34 35

"HELD-NOTE" PATTERNS FOCUS ON MIDDLE NOTE SUSTAINED

3-24-78

36 37

held note

MUTE

6th

① Do in all keys, use
string transference at various places (② do descending pattern as well as ascending ③ start from
"CROSSOVER" technique. various degrees
(like from IV^{th} when
descending).

HARMONIC PATTERNS - DIATONIC MAJOR KEY

① a "delay" concept
if you keep in mind
the idea of letting
all notes ring
then this last idea
could be written
like so:
or put D
with soprano
instead of C

② start from
various degrees
(like from IV^{th} when
descending).