

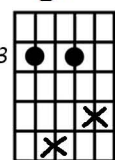
"Whole Tone" Sounds Using One Structure at at Time

Ted Greene, 1978-08-30 and 1977-01-24

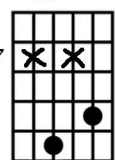
also do inversions of C7+

1)

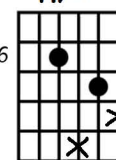
C7+



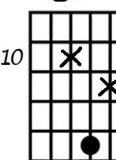
E7+



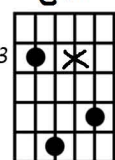
A♭7+



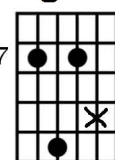
C7+




C7+



E7+

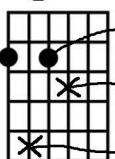


etc. etc.

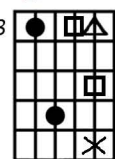


Different meters are effective too: C7#5b5

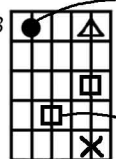
C7+

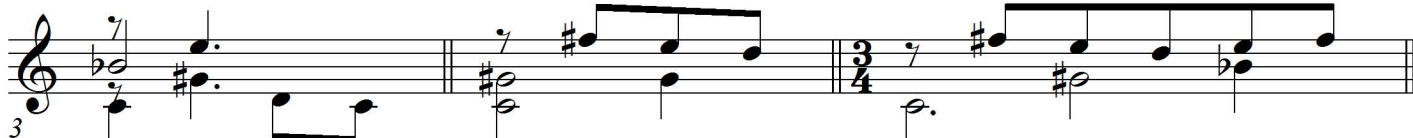


C9#5b5



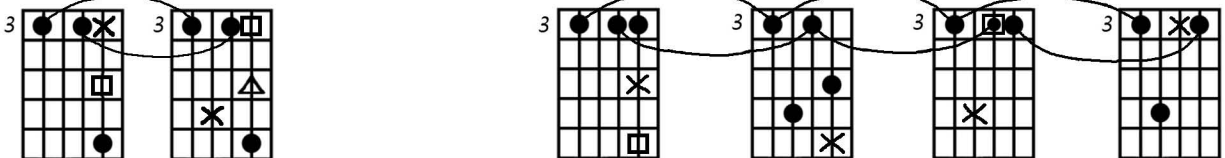

C7#5b5





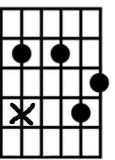
And syncopation:

C7#5b5

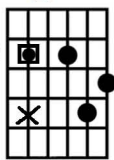



2)

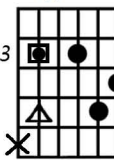
C7+



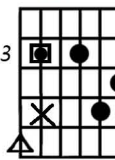
C7+




C7+



C7+





3)

10 12 10 12 10 10 10

or D
and/or C

4)

2 6 2 6 2 2

or F#

3 3 3 3

or reverse
or reverse

5)

3 3 7 3 3

C+ C+ E7+ E7+ —————

3 3 6) 2 2 5

28

E7+ E7+ C9+ C7+

2 2 1 7) 1

32

C7+ C7+ ————— C7+ ————— C7+ C9

1 1 3 1 1 3

36

8) C7+ C7+

1 1

40

Do in major 3rds.
 Also do in descending major 2nds and ascending m3rds to descending m3rds [or descending m3rds] (like C, Eb, C --- or better: (low) C, E, Ab, C, E, G, E)

44 Use this motif as a theme of a big work. Do in major 3rds or ? opt. hold

47 or Bb

49 or use an inner voice

51 in descending m3rds or major 3rds

12th fret harmonic (hit first)

The diagram shows two sets of guitar fretboard diagrams. The first set consists of four diagrams, each with a '10' below it, showing a sequence of notes: F# (10th fret, 1st string), G# (10th fret, 2nd string), A (10th fret, 3rd string), and Bb (10th fret, 4th string). The second set consists of two diagrams, each with a '3' below it, showing notes: C# (3rd fret, 1st string), D (3rd fret, 2nd string), E (3rd fret, 3rd string), and F# (3rd fret, 4th string). A bracket labeled 'C7+' spans the second diagram of this set. Below the diagrams is a musical staff in 12/8 time. The first measure is labeled '53' and contains notes F#, G#, A, Bb. The second measure is labeled 'or rest'. The third measure is labeled 'E'. The fourth measure is labeled 'D'. The fifth measure is labeled 'E'. The sixth measure is labeled 'in major 3rds' and contains notes C#, D, E, F#.

Whole Tone Sounds

Ted Greene, 1977-01-24

Try replacing any 7b5 with a m6 whose root is a m3rd higher (half-diminished 7 on same root) or a major7 a 1/2 step lower.

The diagram shows two sets of guitar fretboard diagrams. The first set consists of four diagrams, each with a '5' or '6' below it, showing notes: F# (5th fret, 1st string), G# (5th fret, 2nd string), A (5th fret, 3rd string), and Bb (5th fret, 4th string). The second set consists of four diagrams, each with a '6' or '8' below it, showing notes: C# (6th fret, 1st string), D (6th fret, 2nd string), E (6th fret, 3rd string), and F# (6th fret, 4th string). Above the diagrams are labels: 'C7+', 'D7b5', 'C+', and 'D7b5'. Below the diagrams is a musical staff in 12/8 time. The first measure is labeled '55' and contains notes F#, G#, A, Bb. The second measure is labeled '5th position' and contains notes C#, D, E, F#. The third measure is labeled '6th position' and contains notes G#, A, B, C#. The fourth measure is labeled '7' and contains notes D, E, F#, G#. The fifth measure is labeled '7' and contains notes A, B, C#, D.

In any pattern anywhere shift to any chord a *whole* step away or a *minor 3rd*.

"WHOLE TONE" SOUNDS Using One Structure at a Time

8-30-78

also do INV. of C7+

① C7+ E7+ Ab7+ C7+ C7+ E7+ C7+ C9#5b5

DIFFERENT METERS ARE EFFECTIVE TOO AND SYNCOPATION

② C7+ ③ C7+ D7+

④ E7+ Ab7+

or reverse or reverse

⑤ ⑥

⑦ ⑧

DO MI MAJ 3rds: also do in MAJ 2rds and m3rds (like C E G) (or a better: C E A C E G E) or Desc m3rd

use this as a theme of a figure

OR MAKE AN INTERVAL

in desc m3rds or MAJ 3rds

in MAJ 3rds

WHOLE TONE SOUNDS

1-24-77

try replacing any b5 with a m3 whose root is a m3rd higher (b5 on same root) or a 7 or 4 step lower

5th steps 6th steps

in MAJ 3rds C7+ D7b5

In any pattern anywhere shift to any chord a whole step away or a minor 3rd