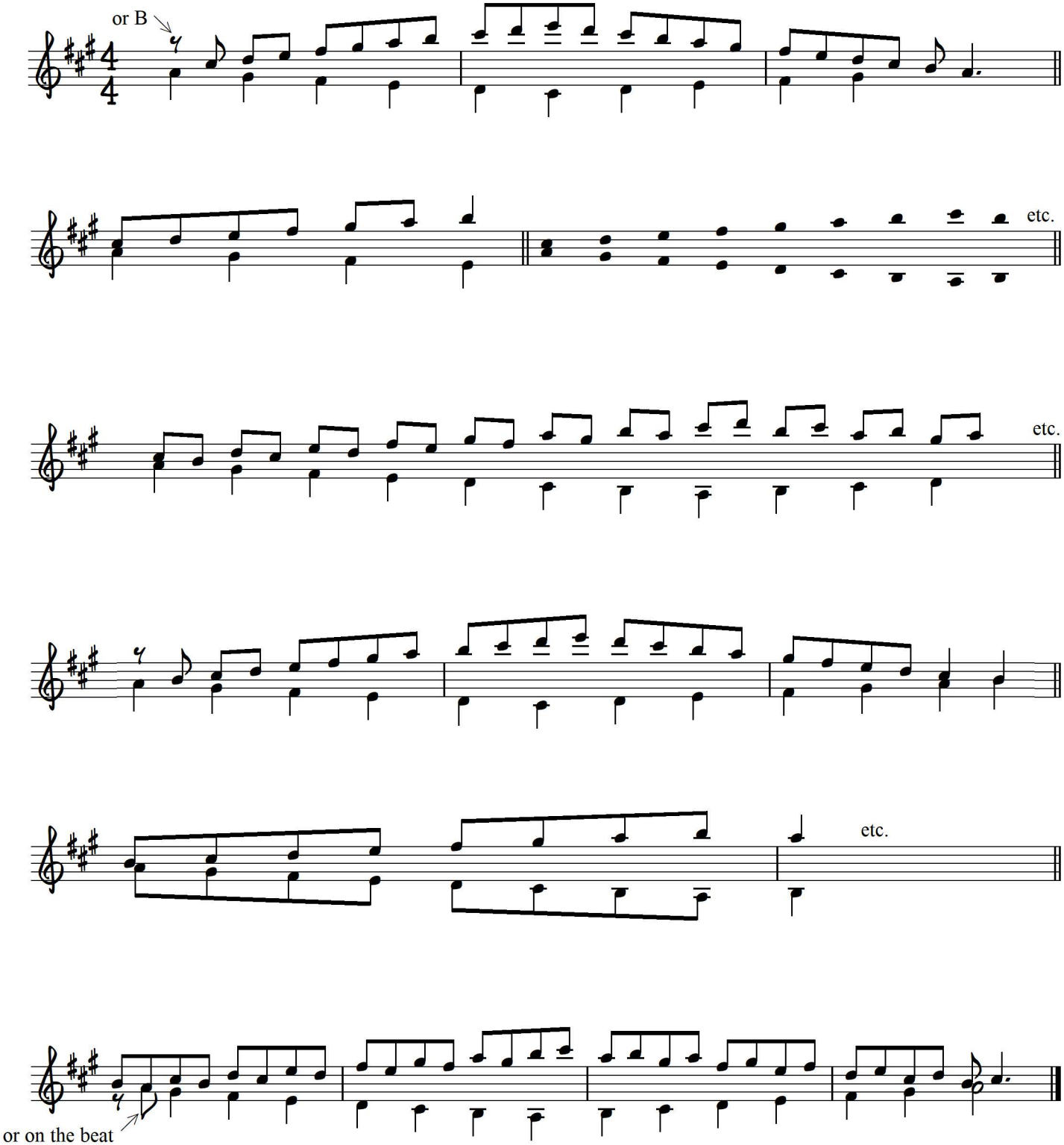
Layout for Bachian Counterpoint Improvisation Book for Guitar

Ted Greene
1998-01-06
1998-01-11
1999-03-27

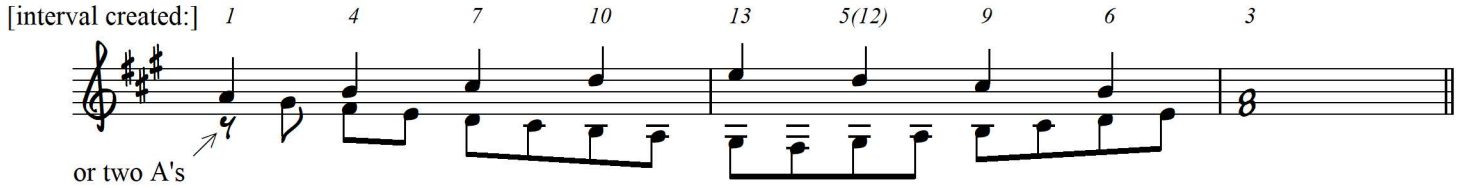
Key of A.
Scale and Tonal Center.
Melodic Patterns.

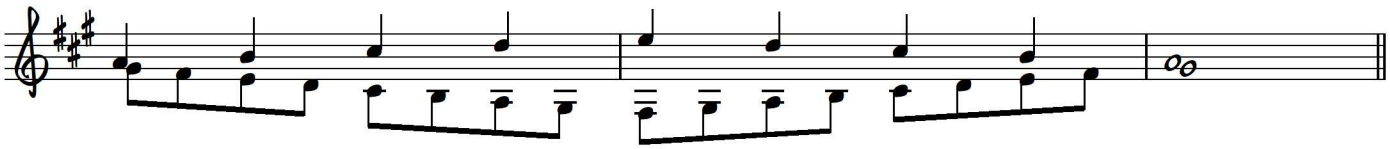
Contrary Motion



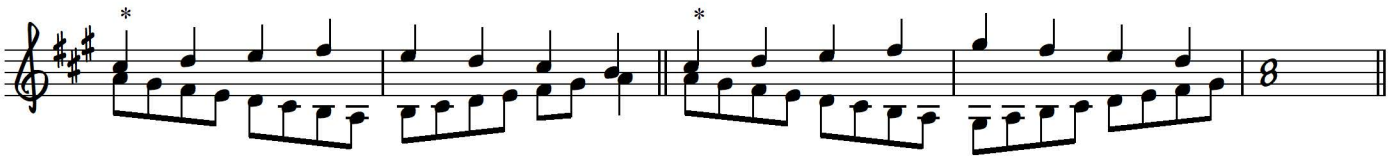
Now, everything starting from the other 6 degrees of the key of A.

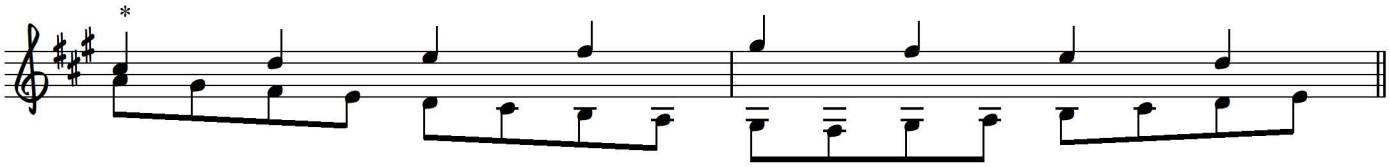
Lower Voice in Motion

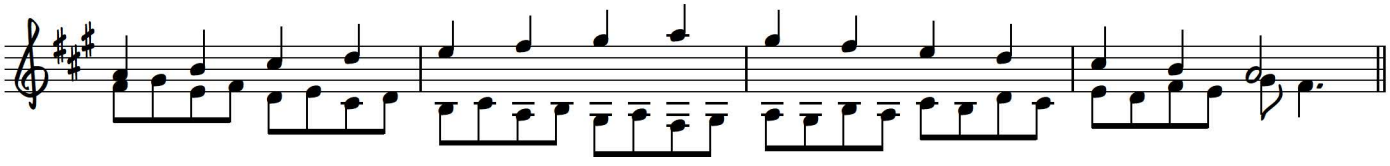


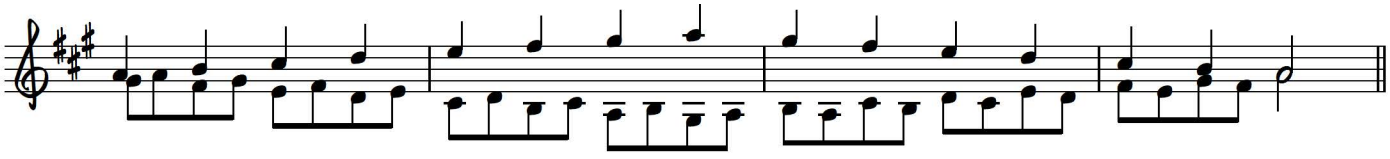


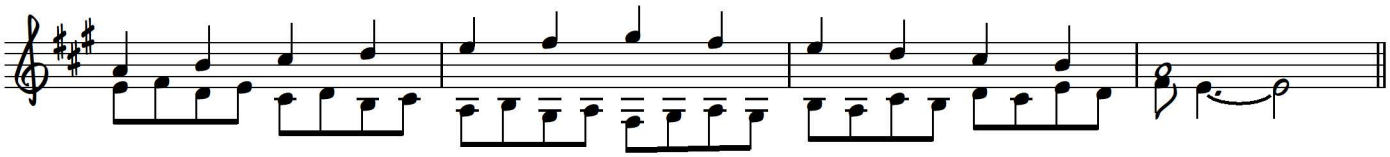
These [3 examples*] should probably be down a 3rd:

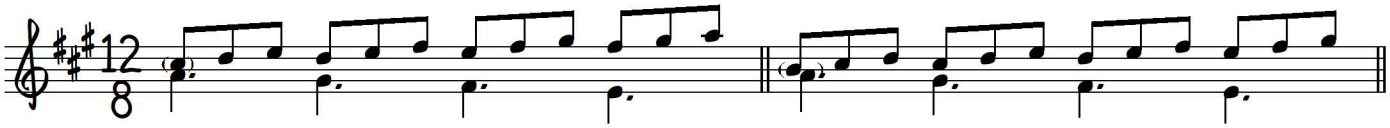


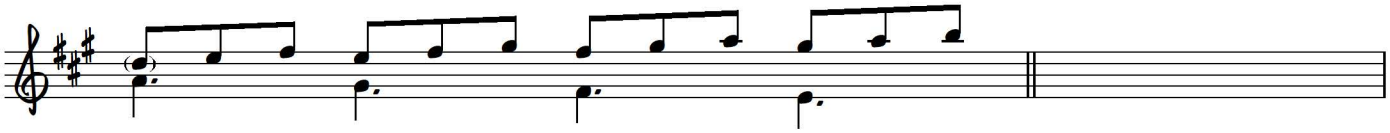




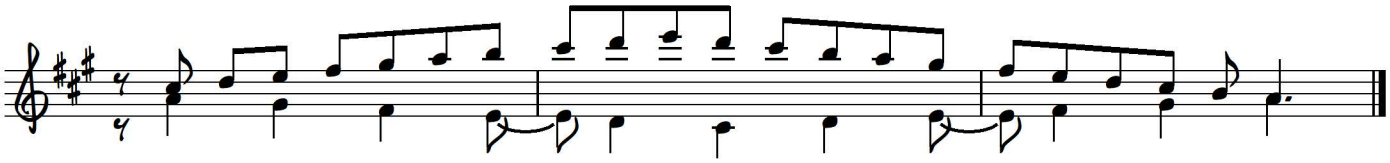


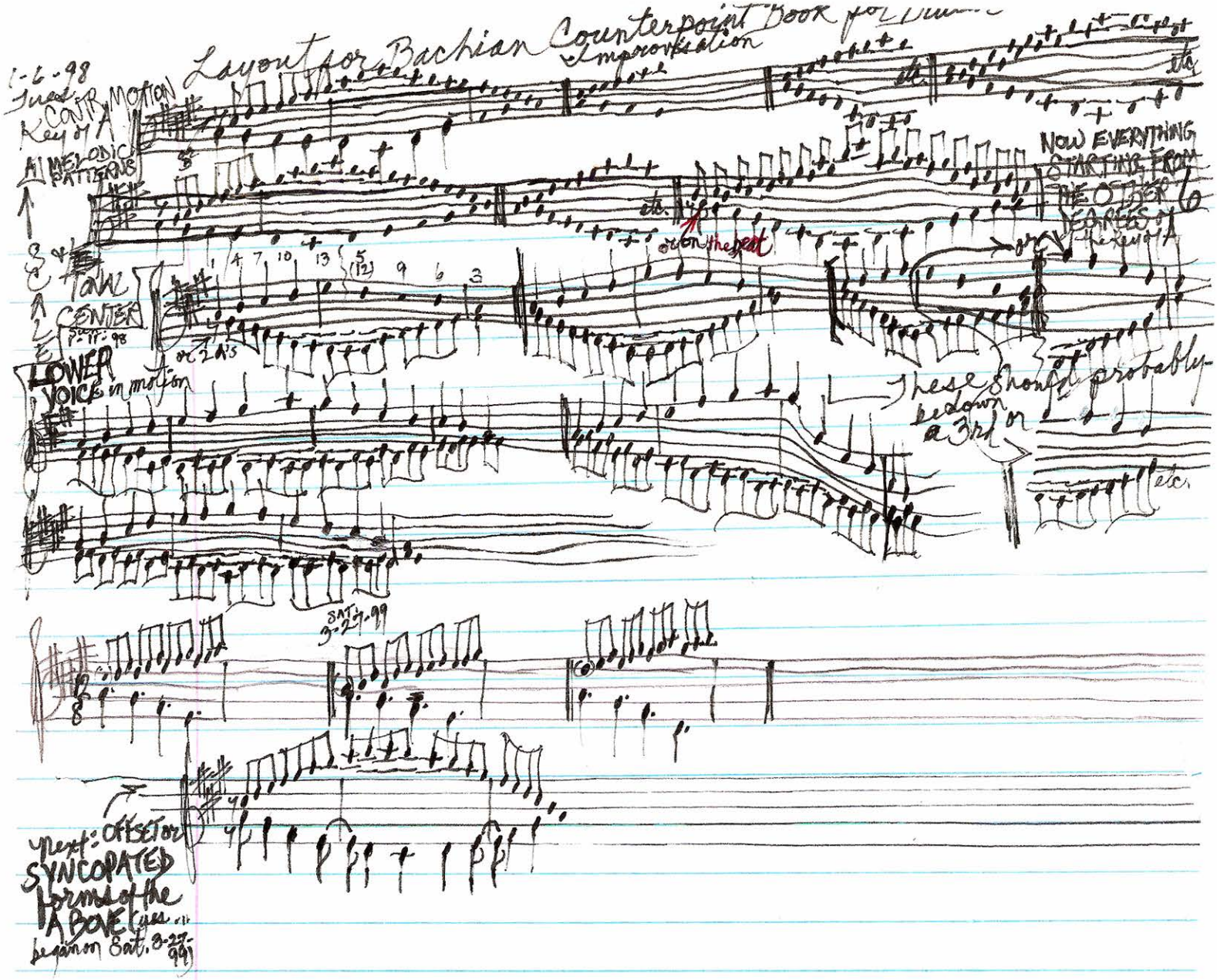






Next: Offset or Syncopated forms of the above (yes...began on Saturday, 3-27-99) [top of p.1]





Layout for Bachian Counterpoint Book for Drums

1-6-98
Tues.

Key of A

CONTR. MOTION

Improvisation

etc.

A1 MELODIC PATTERNS

etc.

or on the beat

NOW EVERYTHING STARTING FROM THE OTHER DEGREES of the key of A

6

SCALE

TONAL CENTER

Sun. 1-11-98

1 4 7 10 13 5 (12) 9 6 3

or 2 A's

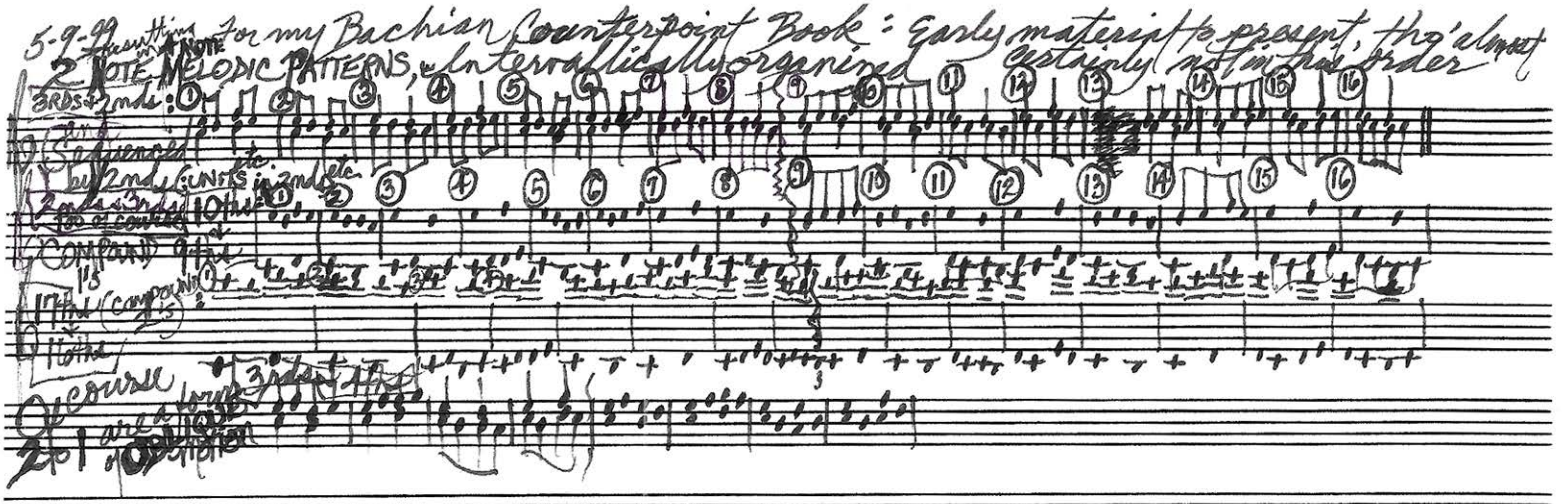
LOWER VOICE in motion

These should probably be down a 3rd or

etc.

SAT. 3-27-99

next: OFFSET or SYNCOPATED forms of the ABOVE (yes... begin on Sat. 3-27-99)



5-9-99 Thesutting in NOTE For my Bachian Counterpoint Book: Early material to present, tho' almost certainly not in this order

2 NOTE MELODIC PATTERNS, Intervallically organized

3RDS + 2nds: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

Sequenced by 2nds: UNITS in 2nds etc.

2nds + 3rds 10ths

Compound 9ths

1's

17ths (compound 2's)

16ths

Of course 3rds 4ths

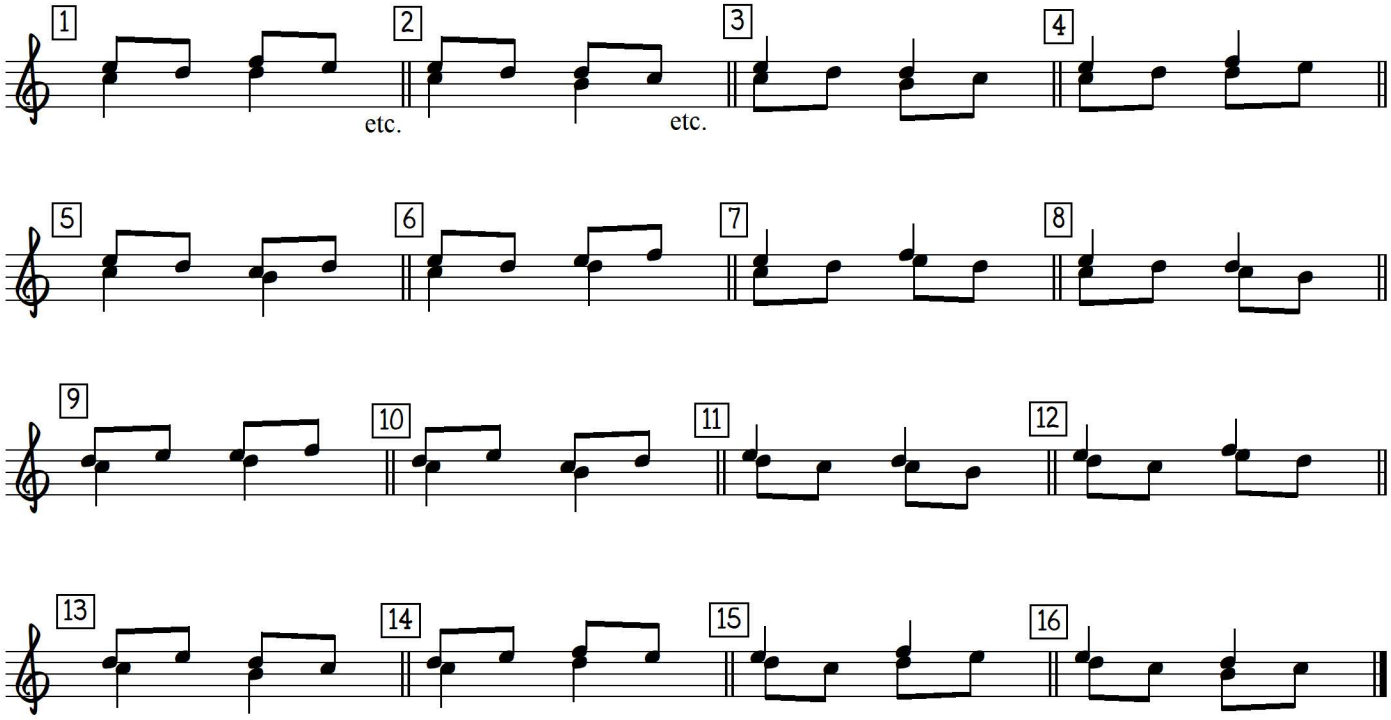
2 to 1 are a form of OBLIQUE Motion

2-Note (resulting in 4-note) Melodic Patterns, Intervallically Organized

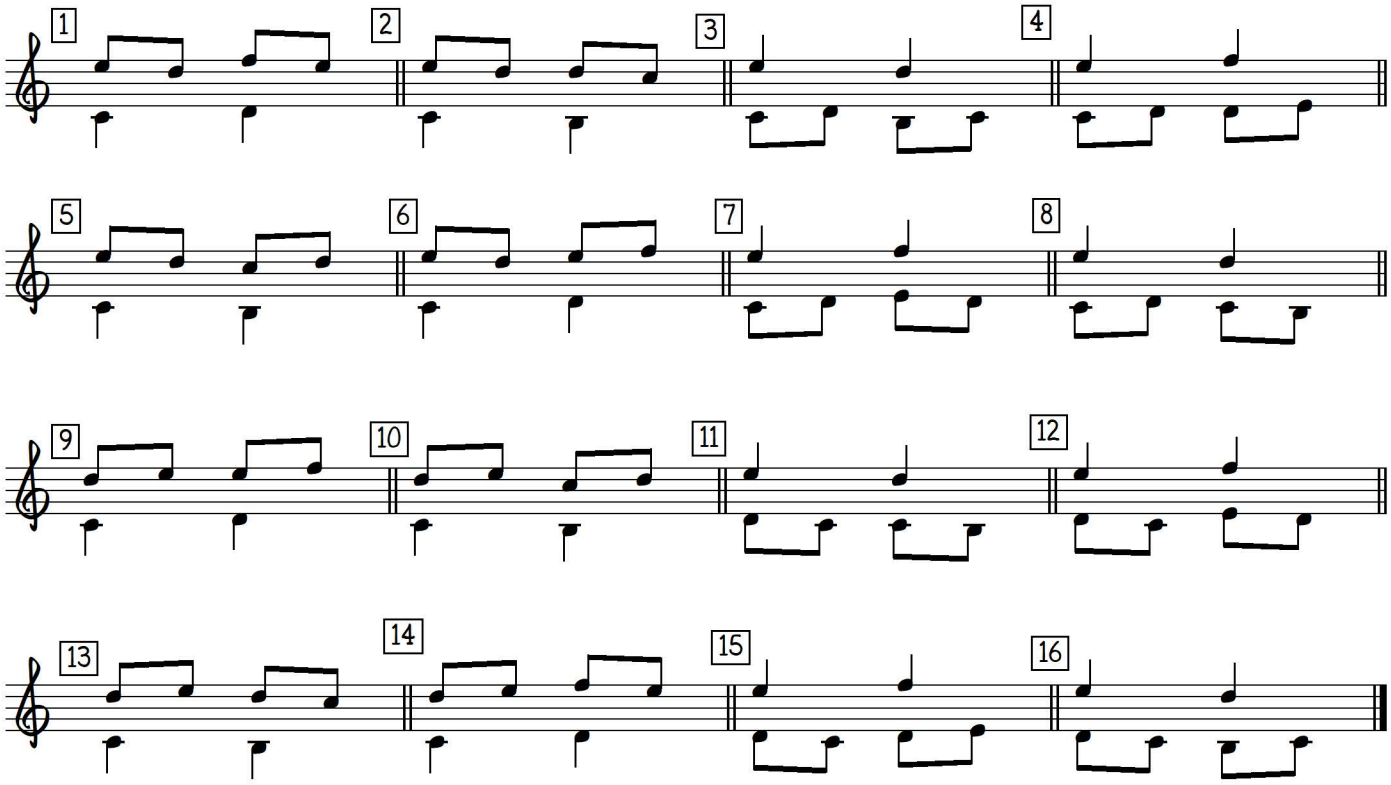
Ted Greene
1999-05-09

For My Bachian Counterpoint Book.
Early Material to Present, Though Almost Certainly Not in This Order

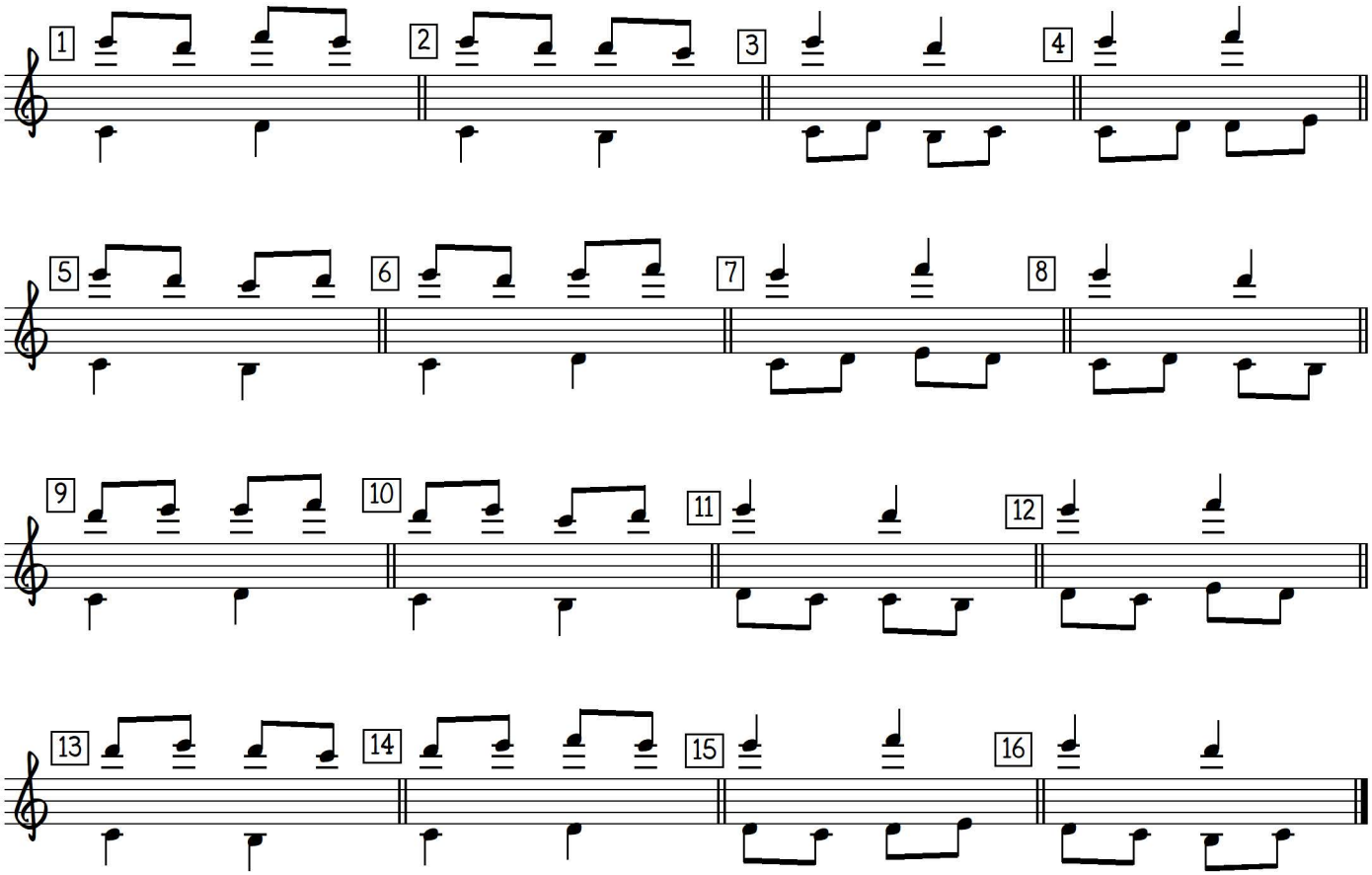
3rds & 2nds and sequences by 2nds (units in 2nds). 2nds and 3rds too, of course.



10ths and 9ths:

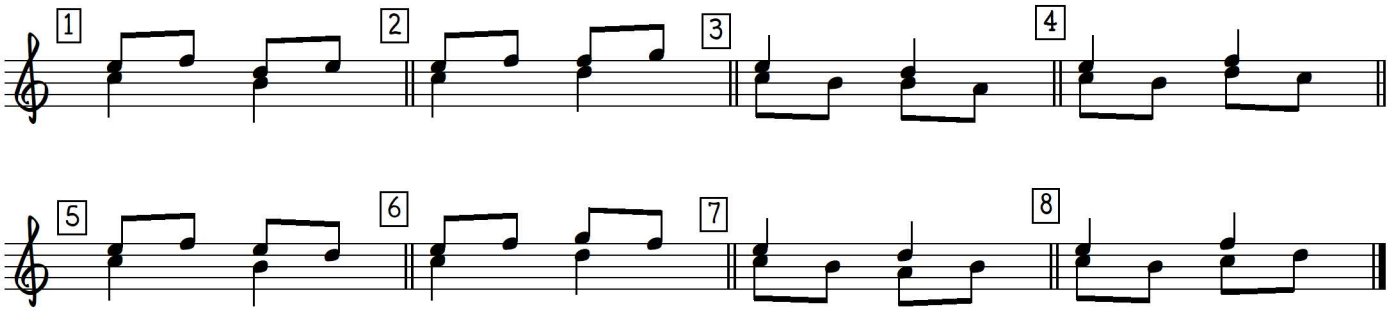


17ths and 16ths (Compound 1's and compound 2's)



Of course 2-to-1 are a form of Oblique Motion.

3rds and 4ths:

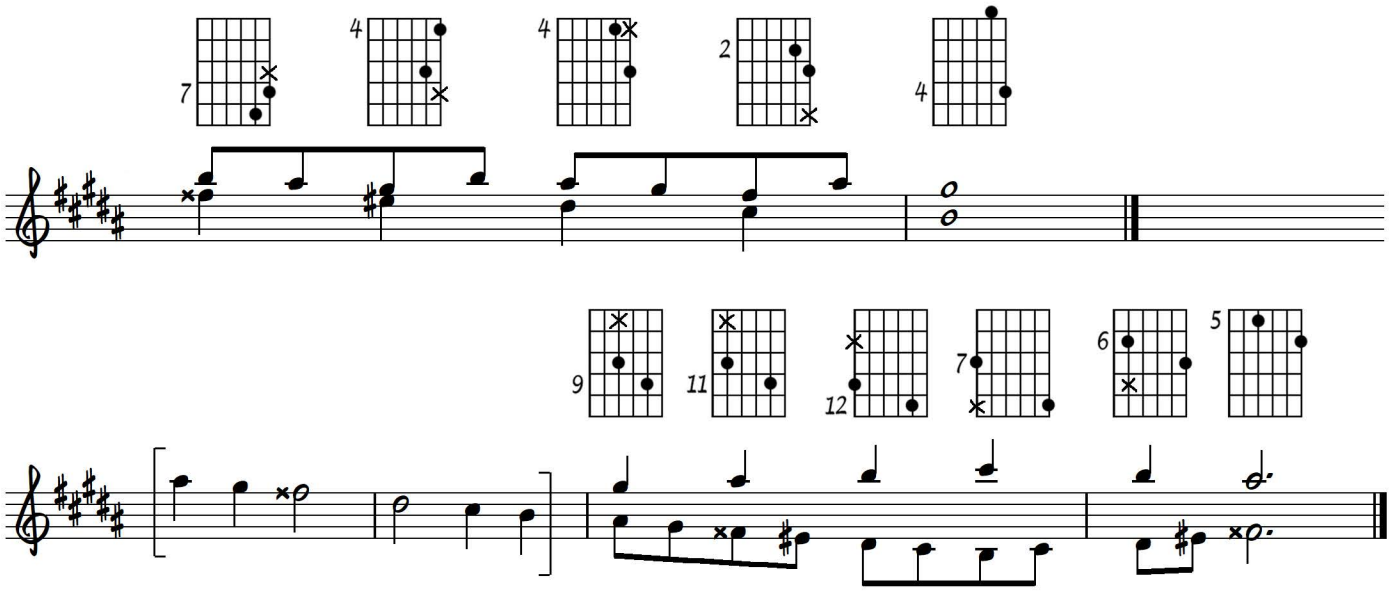


Playing order: ● × □ △
○ = opt.

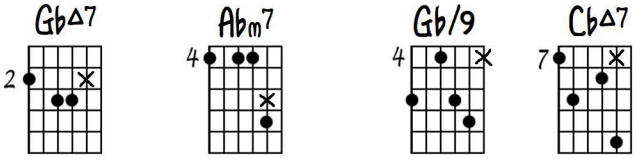
For My Bachian Counterpoint Book

Ted Greene
1996-03-19
1998-02-19
1998-02-21

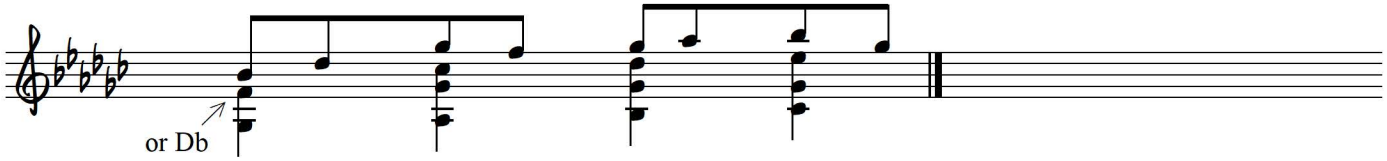
Top 2 strings only:



Semi-Bach:
Exciting
"rising phrase"

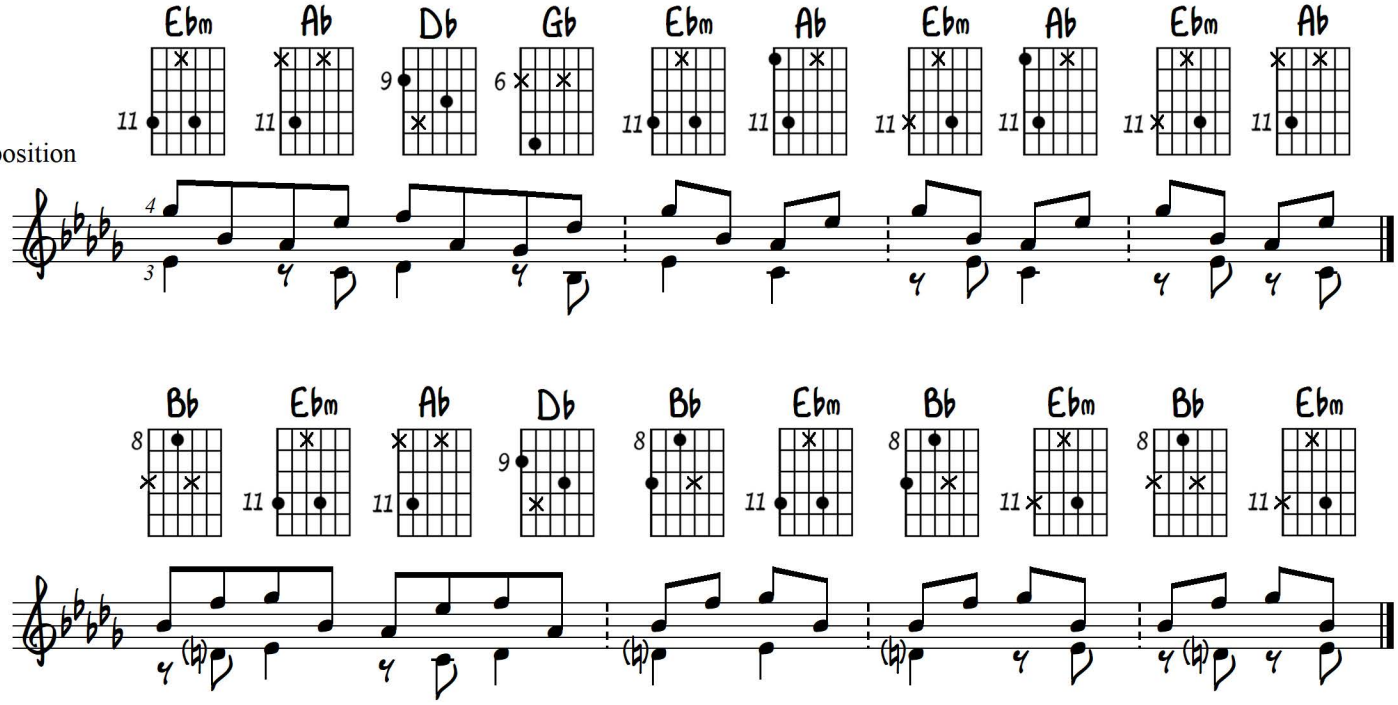


Do in ascending diatonic sequence (strict or slightly modified).

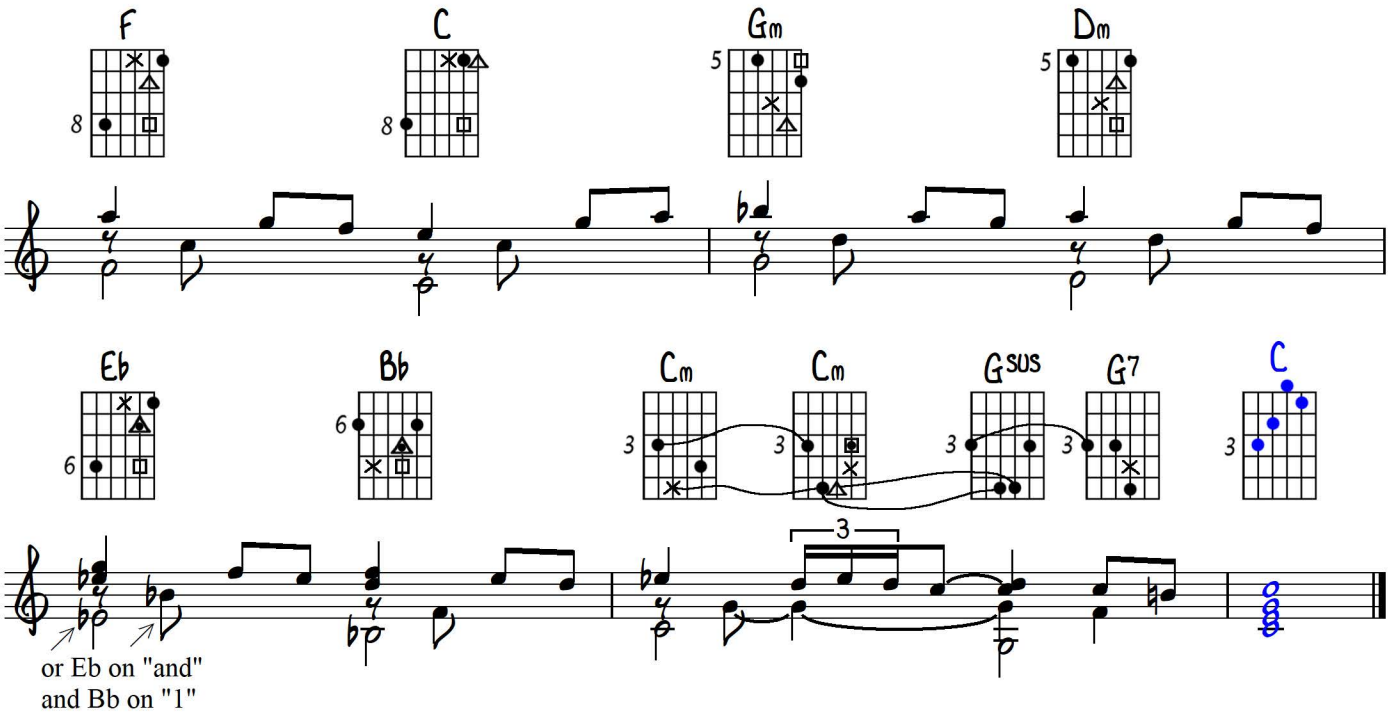


Off-Set Rhythm: Most <u>are</u> Baroque friendly:

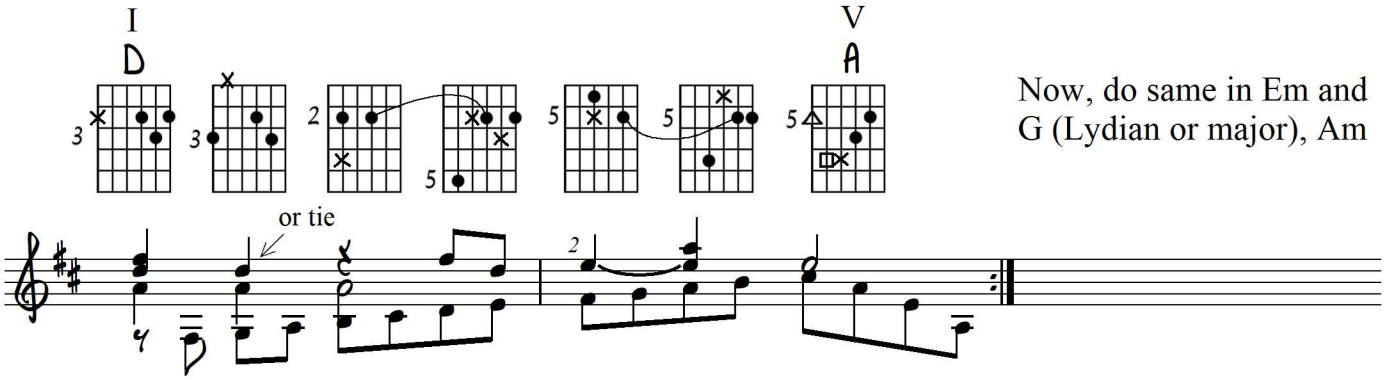
8th position



Renaissancey Modulation or Expanded Tonality (both views are sane)

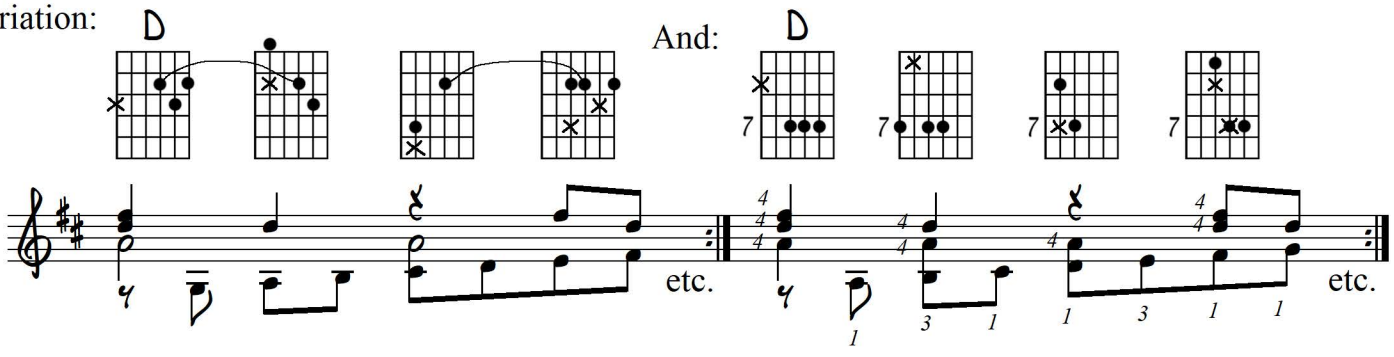


Baroque or Renaissance

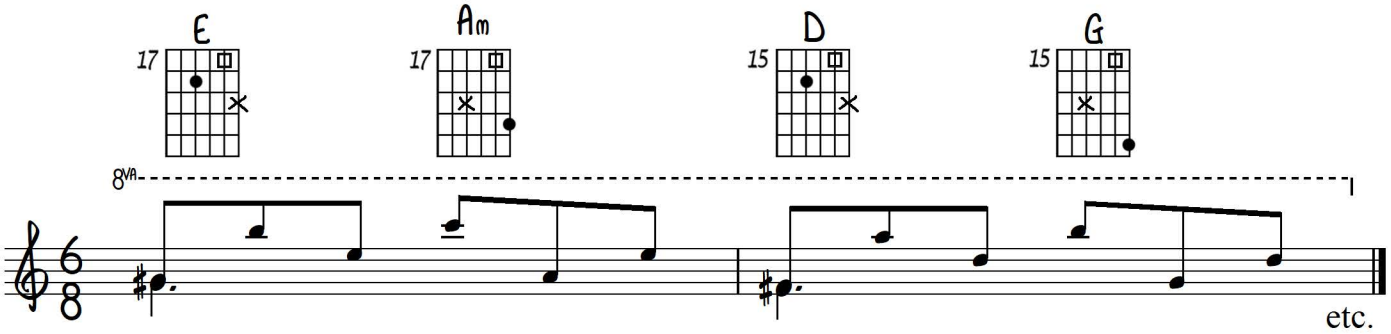


Now, do same in Em and G (Lydian or major), Am

Variation:



And:

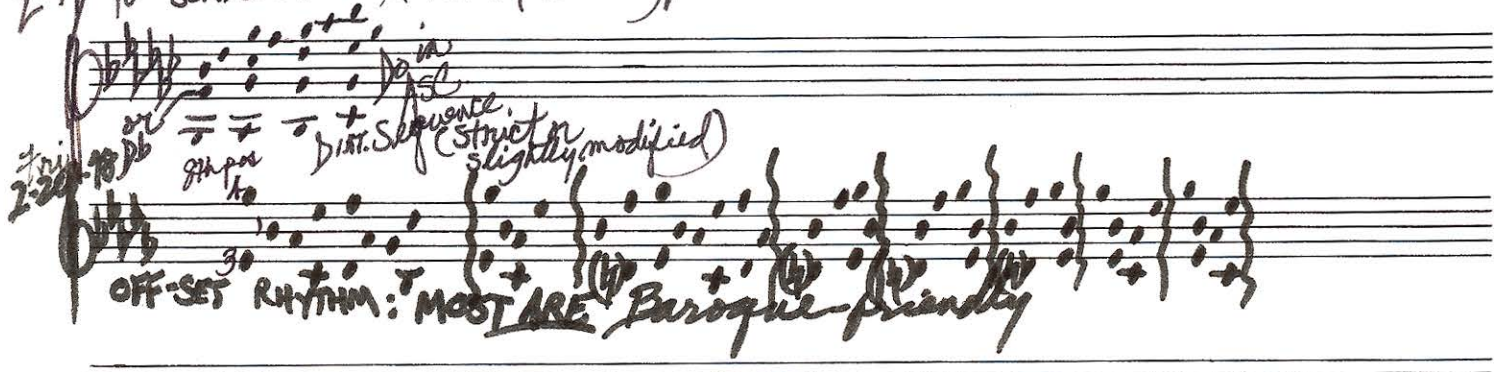


For my BACHIAN Counterpoint Book

3-19-96 Tues.

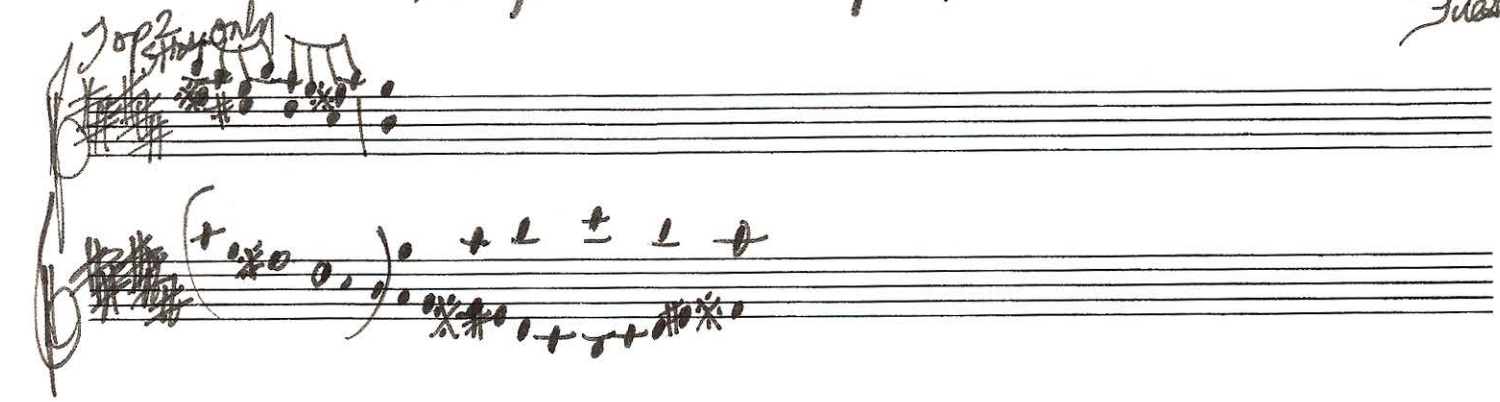
Top 2 Stry only

Thurs. 2-19-98 6:05 P.M. SEMI-BACH : EXCITING 'rising phrase'



Do in ASC

or Db



8th pos

DIAT. Sequence (strict or slightly modified)

Fri. 2-20-98

OFF-SET RHYTHM: MOST ARE Baroque-friendly

Sat. Morn. 2-21-98 Renaissancey modulations or Expanded Tonality (Both views are sane)

F C Gm Dm Eb Bb Cm

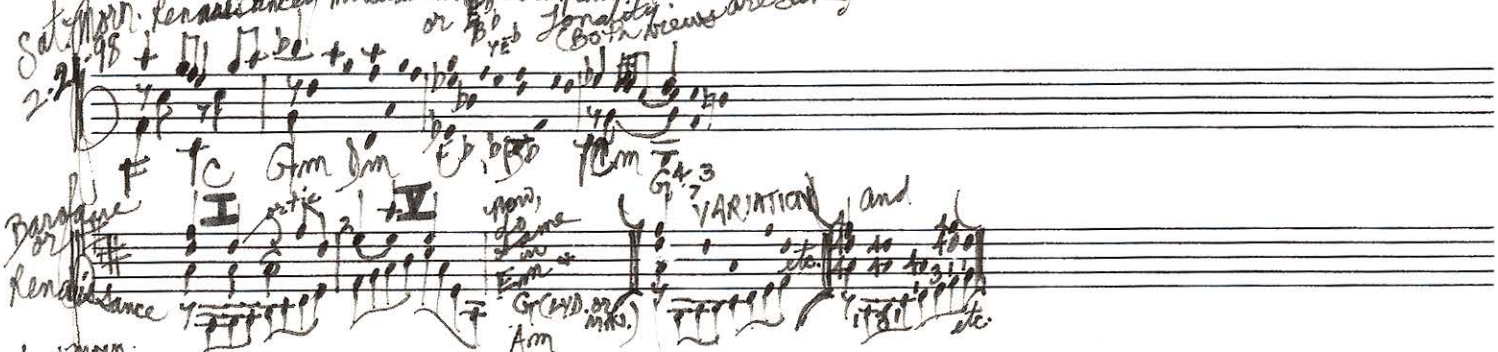
Baroque or Renaissance

I ortic V

now, same in Em

G (LYD. or MIX.) Am

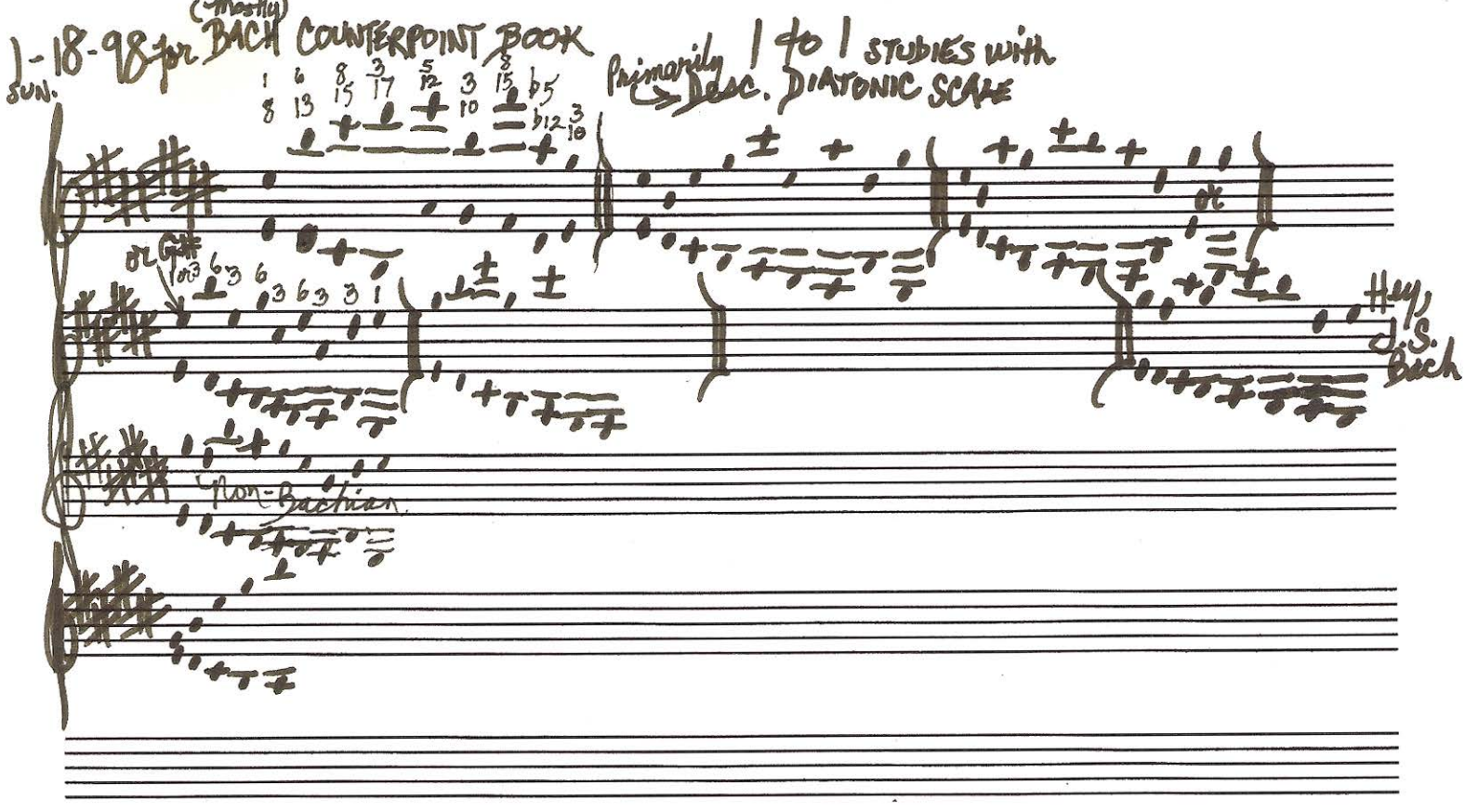
VARIATION and etc.



etc.

Tues. Morn. 2-24-98 8VA

etc.



1-18-98 for (Mostly) BACH COUNTERPOINT BOOK

SUN.

Primarily 1 to 1 STUDIES with → Desc. DIATONIC SCALE

or G#

or

Hey, J.S. Bach

Non-Bachian

For My Bachian Counterpoint Book

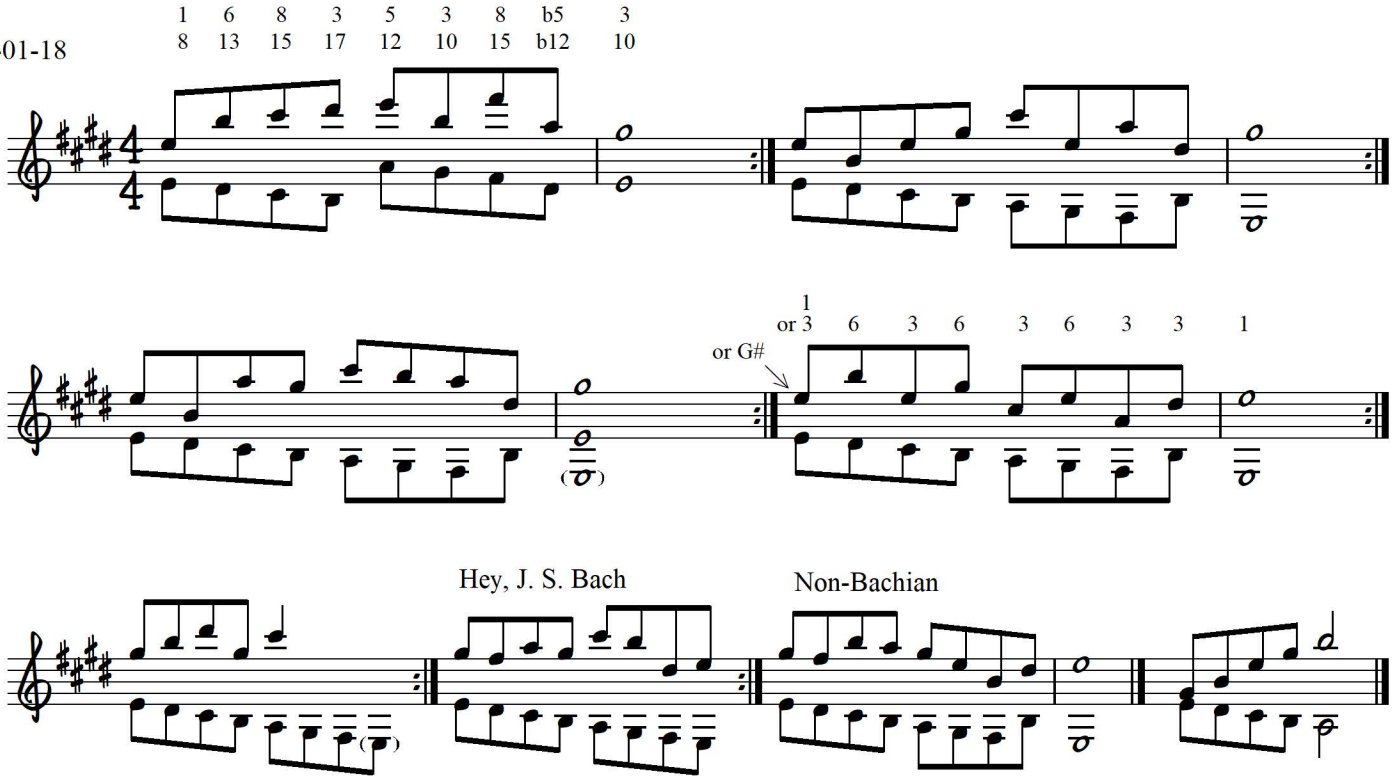
Compilation of 1998 pages

Ted Greene

1998-01-18
1998-01-31
1998-02-18
1998-04-14
1998-05-22
1998-01-30

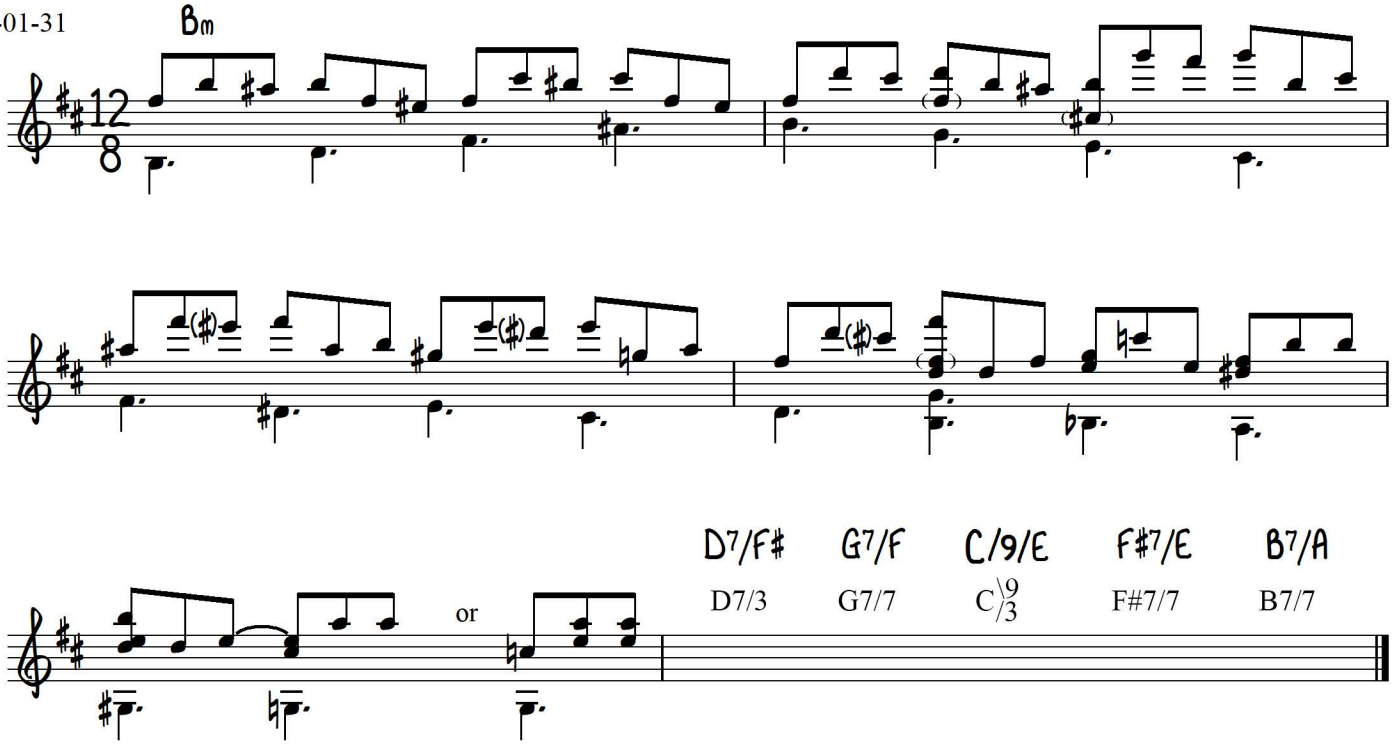
Primarily 1-to-1 Studies with Descending Diatonic Scale.

1998-01-18



Hmm... Is this really similar (like exact maybe) to Patrick Williams' wonderful Columbo theme in the Ruth Gordon episode ["Try and Catch Me"]?

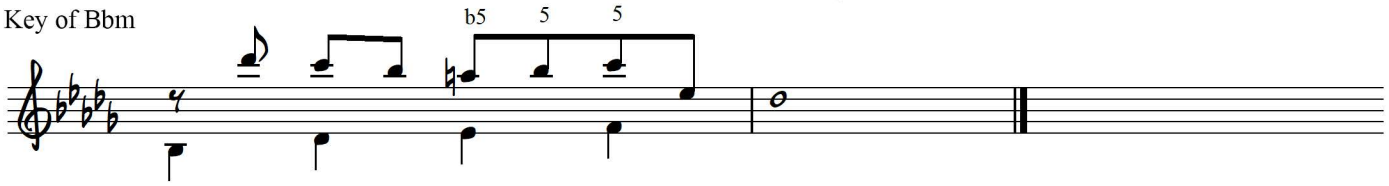
1998-01-31



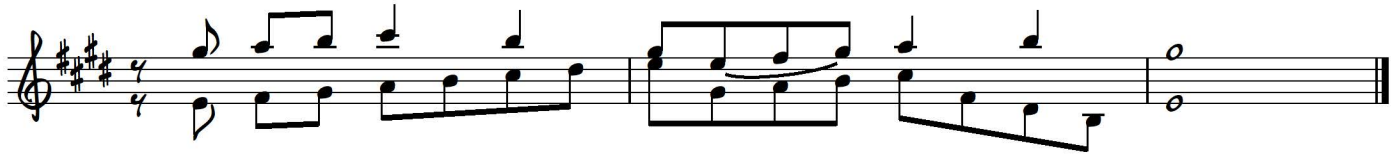
1998-02-18

V7/7 V7 ← F7/E F7
or iv⌀7 - m7 ← Eb⌀7 - Ebm7 - F7
or ivm6♭5 - ♮5 ← Ebm6♭5 - Ebm6 - F7

Key of Bbm

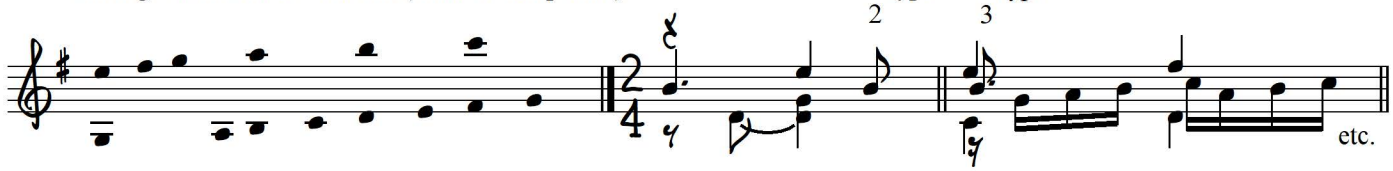


1998-03-10



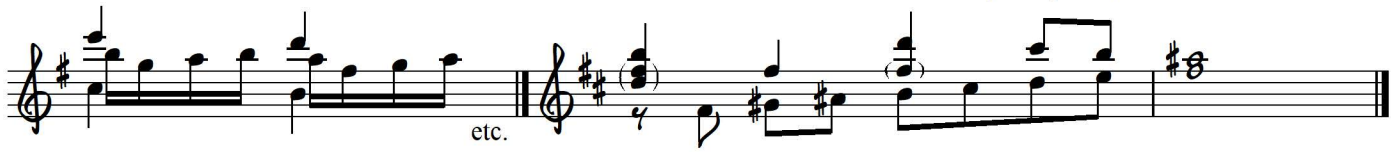
"Scale Chases"
Making Chord Scales Musical (read: Contrapuntal)

6 7
4 type 5 type
2 3



Ascending 5th Progression.

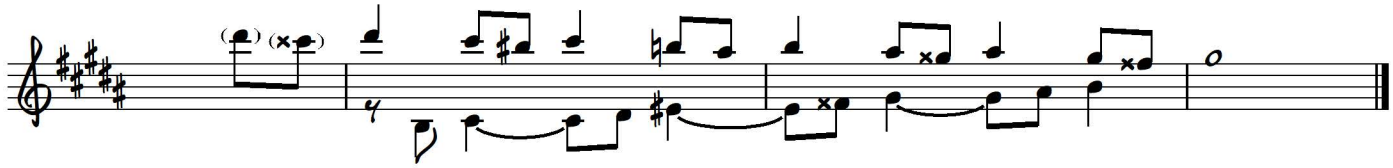
Then do the same in G, Em, C. Then start one in a major key first, i.e. E C#m A F#m.



1998-03-14

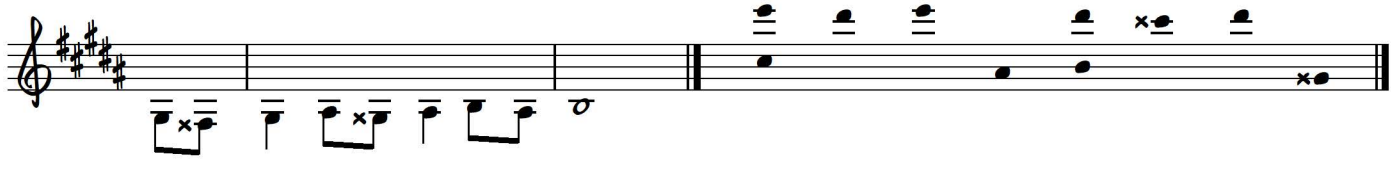
G# Melodic Minor.

Very fine Contrapuntal Rhythm a la Bach et al.

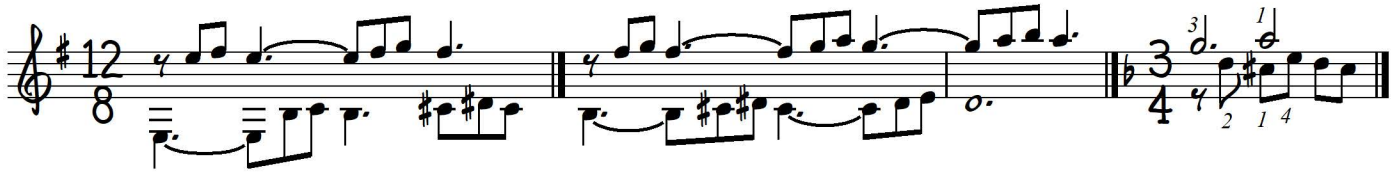


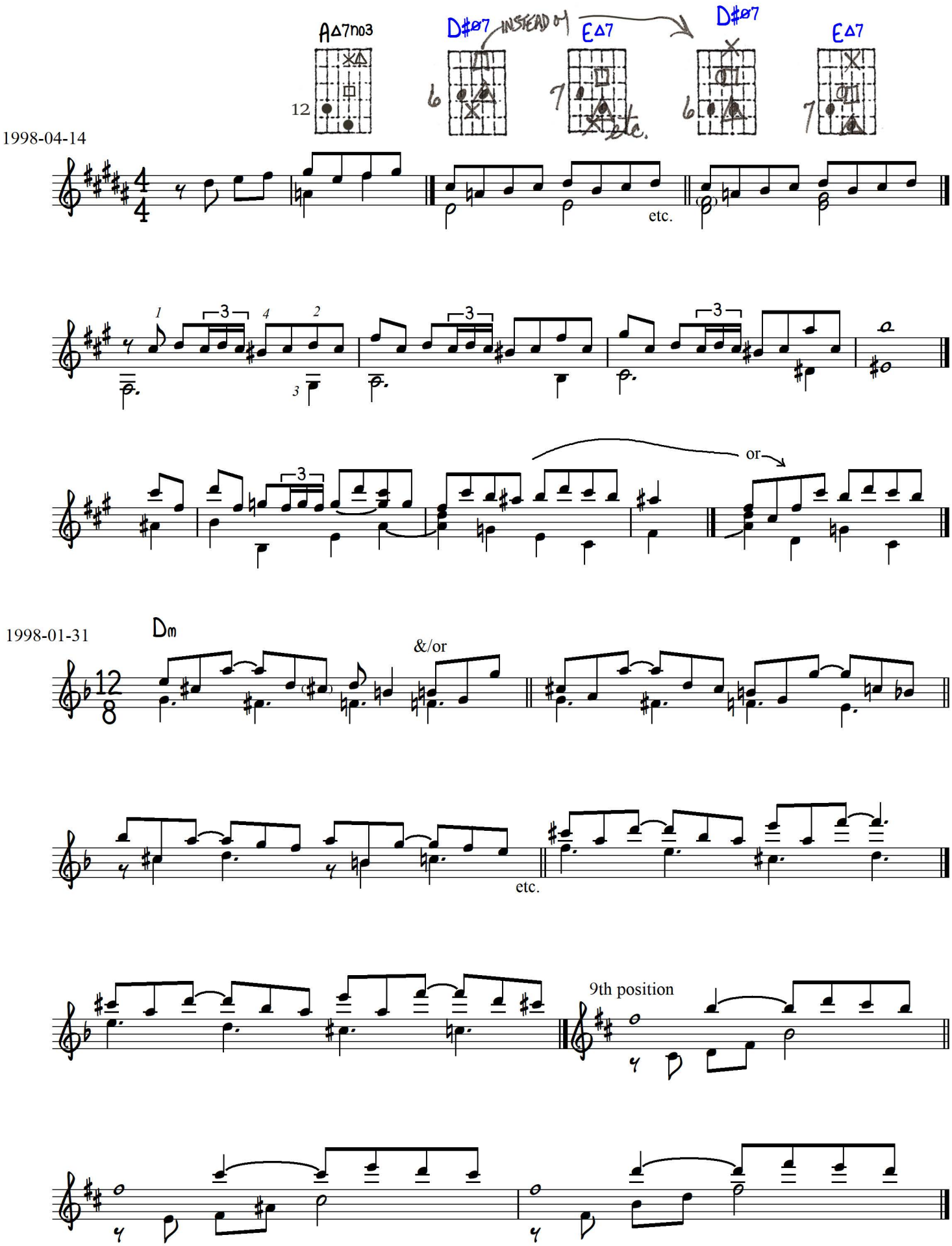
Double Counterpoint, or Inverted form of above:

Try in low registers too:

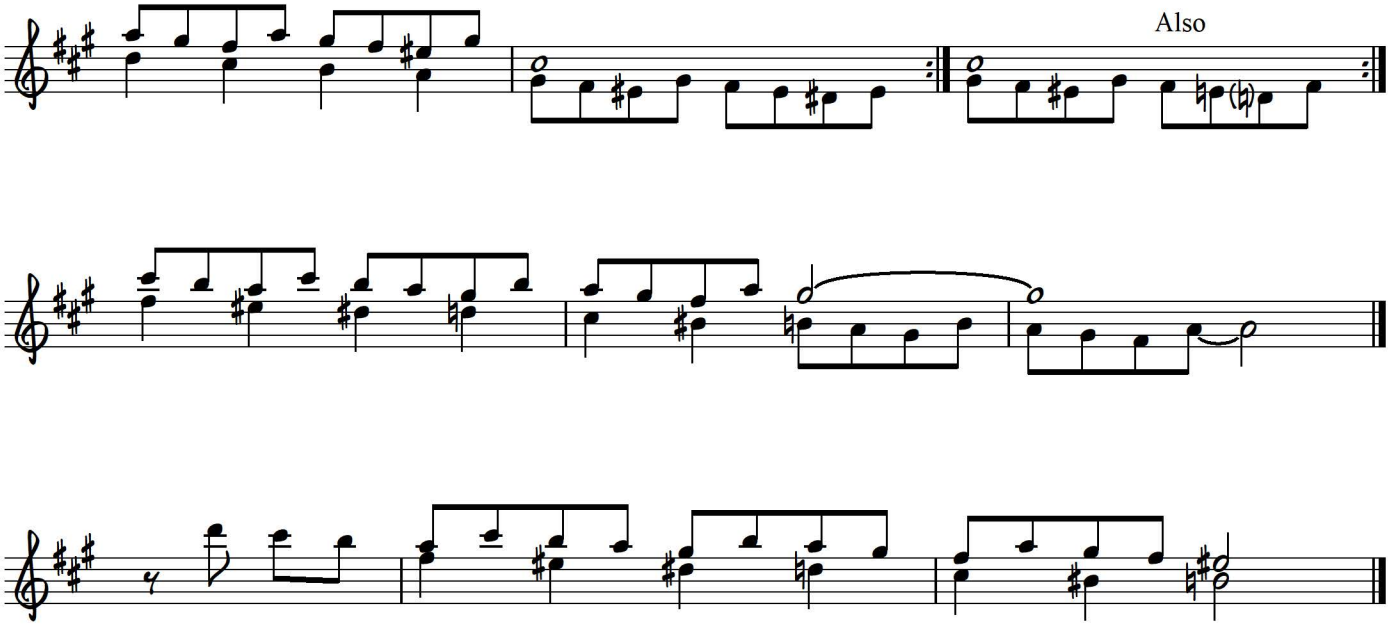


1998-05-22 Actually, start in key of F first.

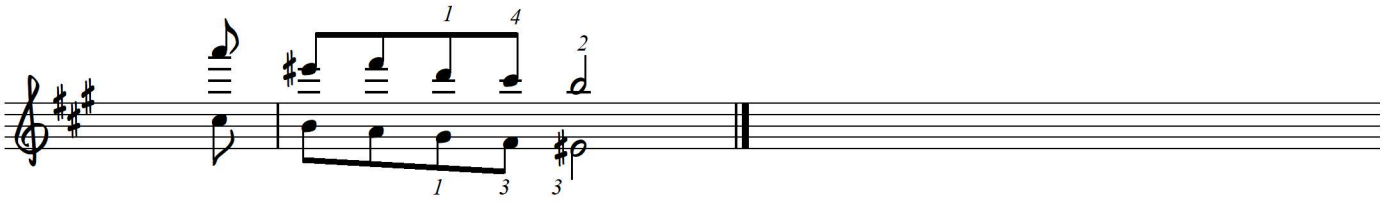



AΔ7no3
12
D♯ø7 INSTEAD OF E△7
6
7
etc.
D♯ø7
6
E△7
7
1998-04-14
4/4
etc.
1
3
4
2
3
3
3
or
1998-01-31
Dm
12/8
&/or
etc.
9th position

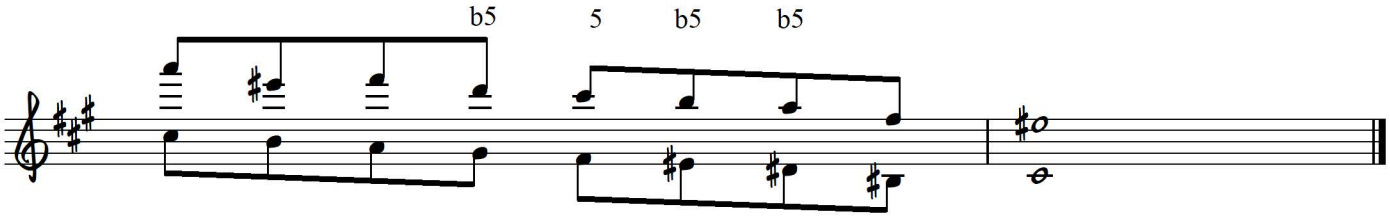
1998-01-30 F♯m



On Parallel 5ths:
Consecutive Musical 5ths due to the b5-5-b5 sandwich.



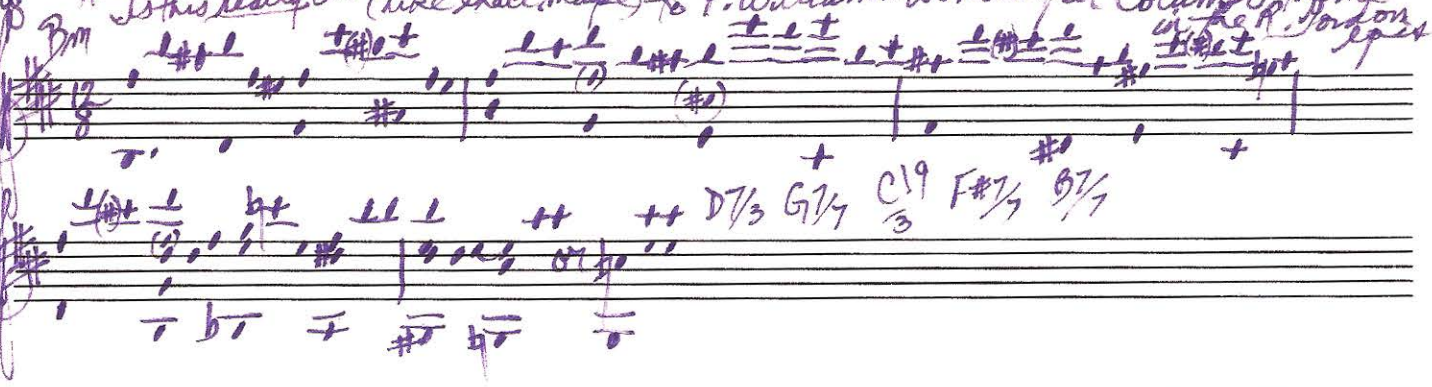
Variation with even more 5ths, yet still Bachian:



Early Sat. 1-31-98

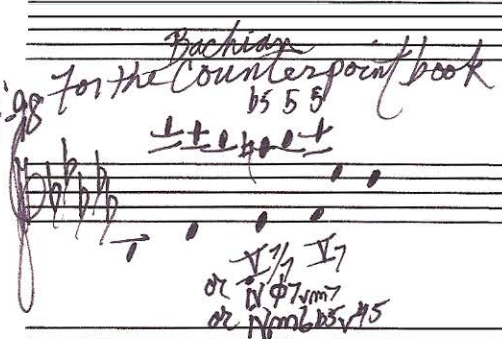
For BACHIAN CNTRPT Book

Hmmm... Is this really similar (like exact maybe) to P. Williams wonderful Columbo theme in the R. Jordon eps.

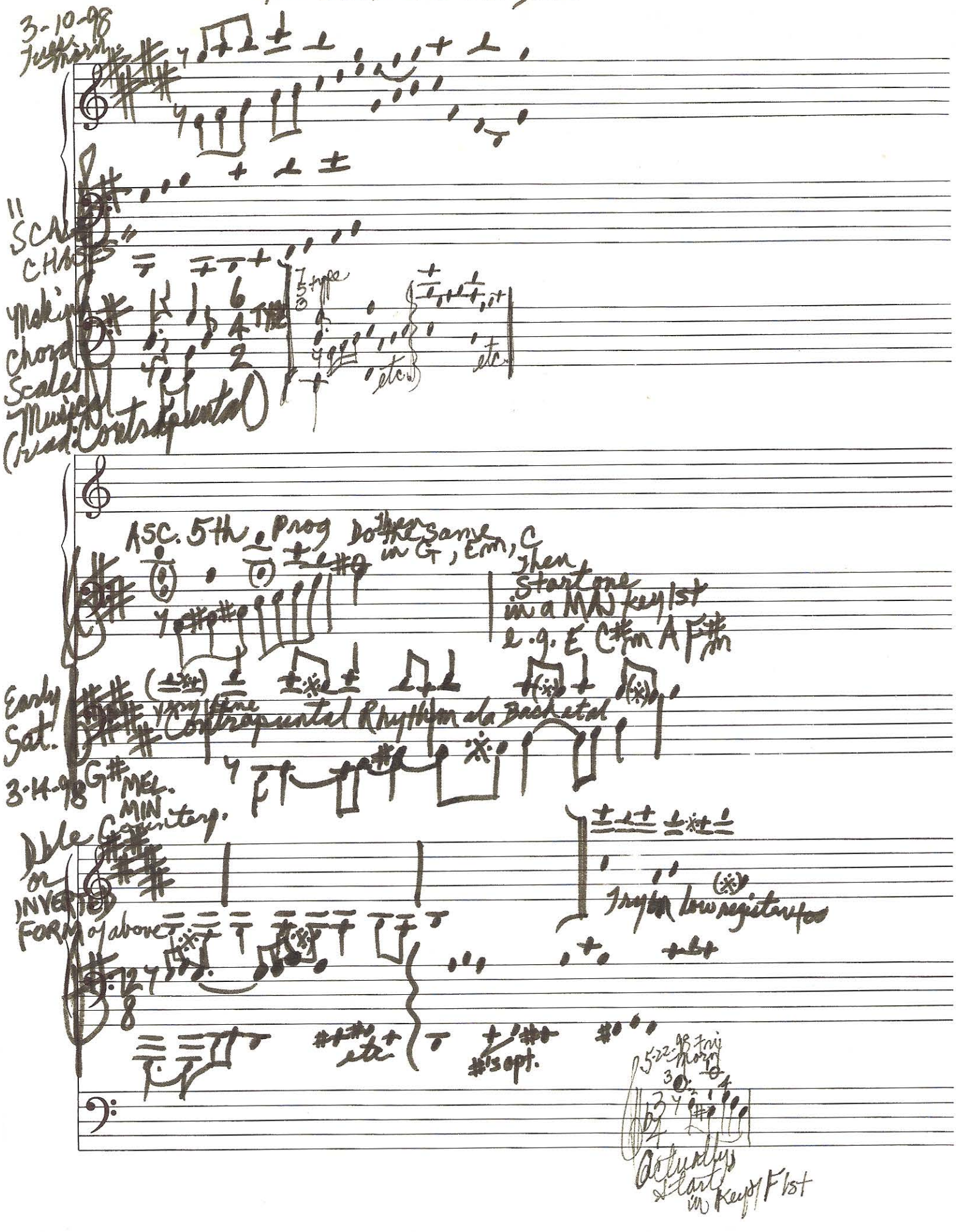


Wed.
2-18-98

Bachidea
for the Counterpoint book

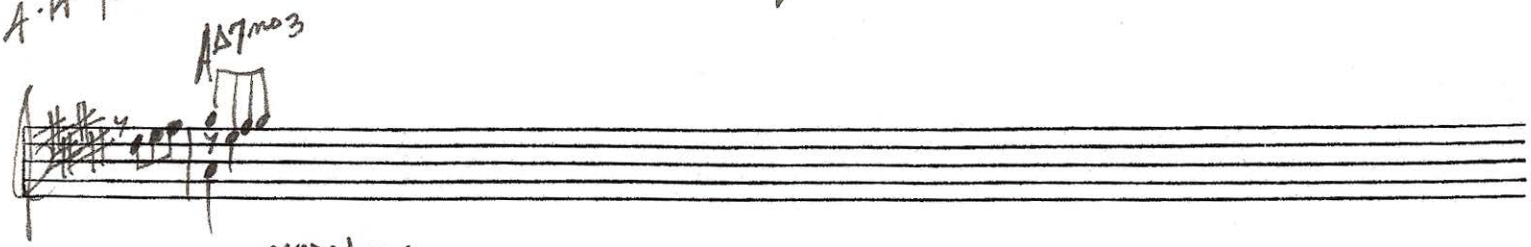


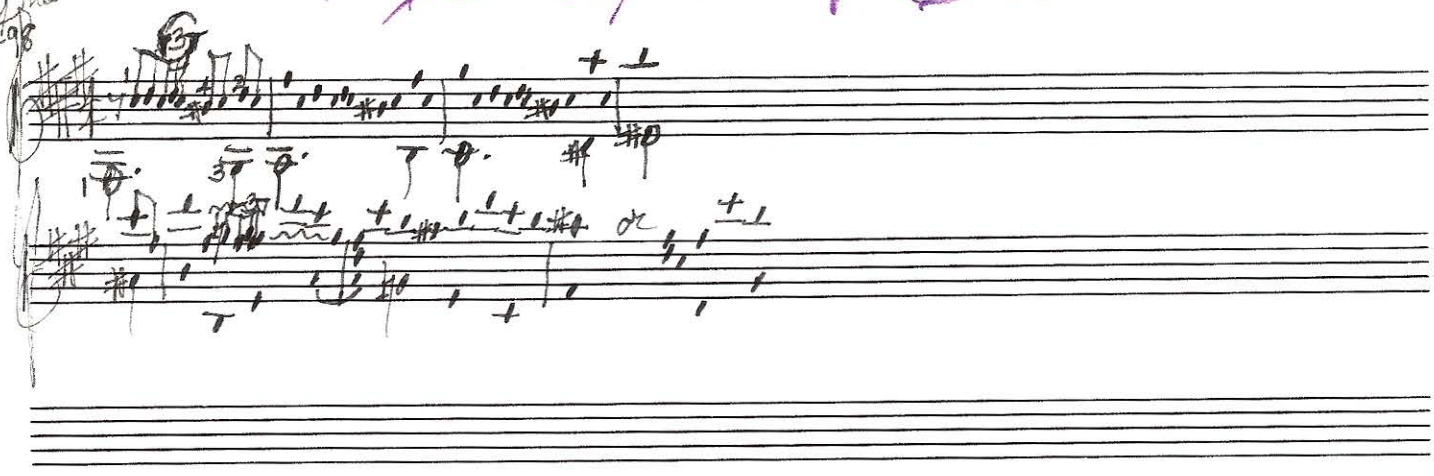
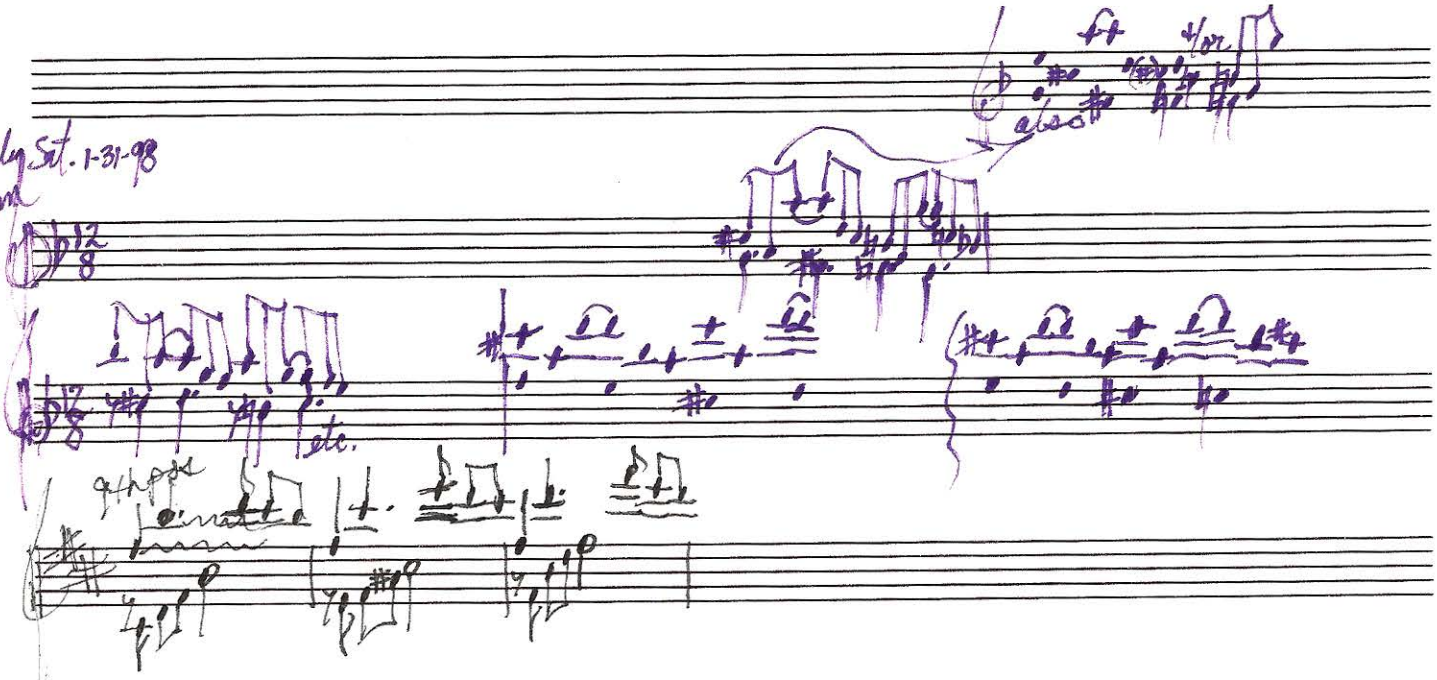
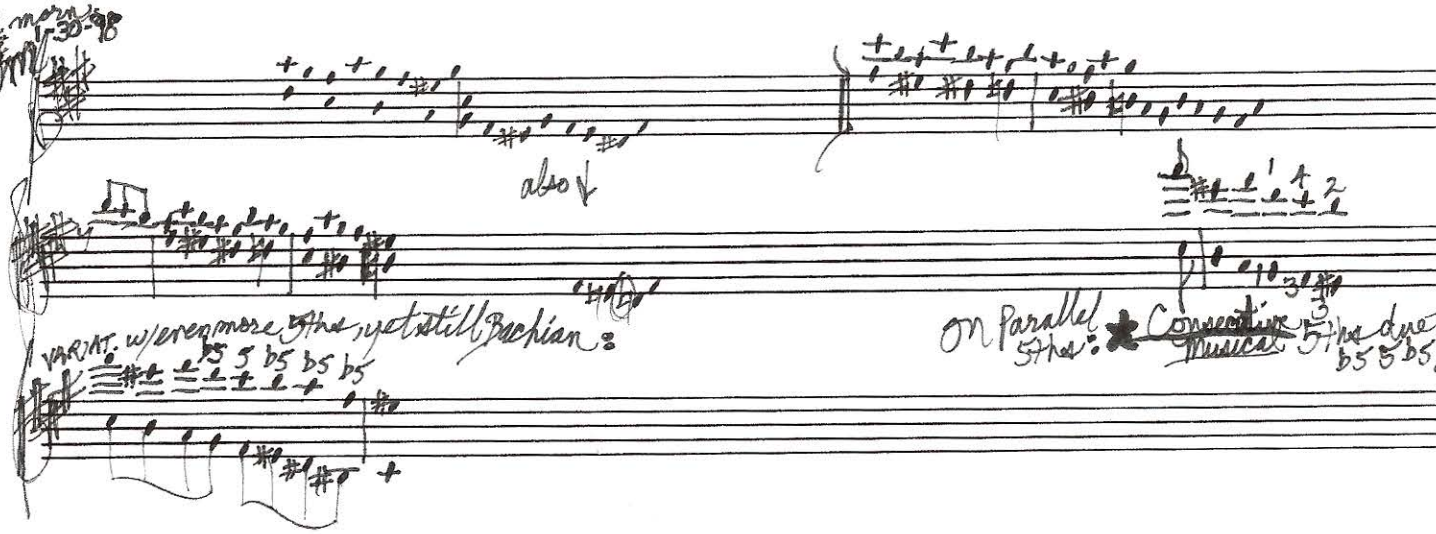
For BACHIAN CNTRPT Book



4-14-98

for Bachian Counterpoint book



for Bachian-Style Counterpoint Book

Early Tues. 1-27-98