

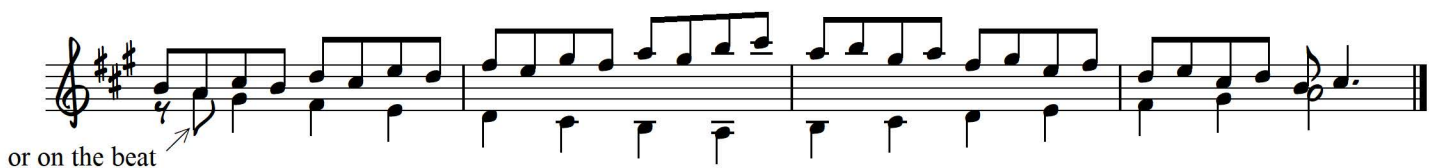
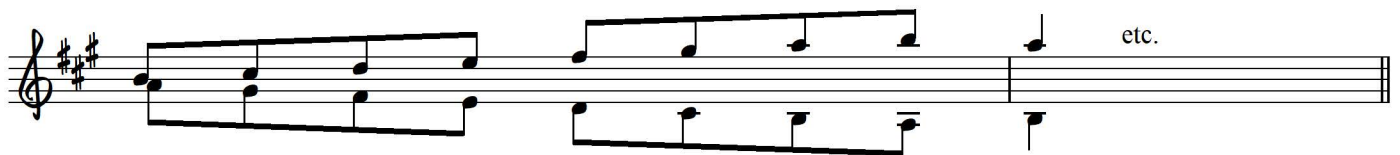
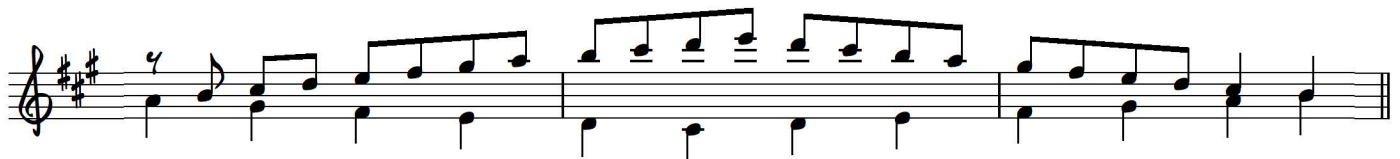
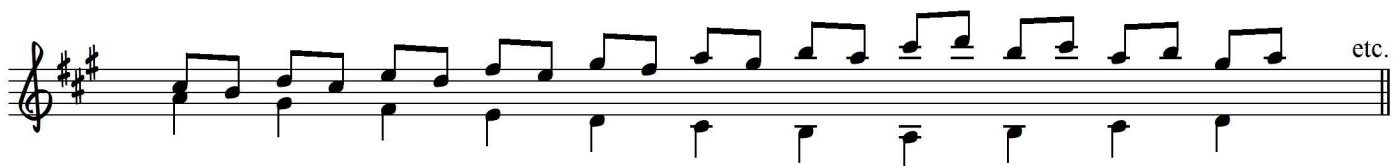
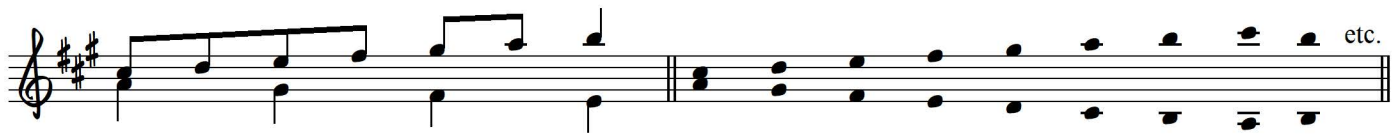
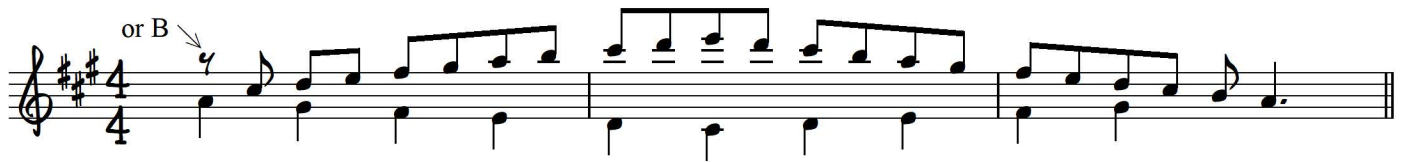
Layout for Bachian Counterpoint

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

[interval created:] *1* *4* *7* *10* *13* *5(12)* *9* *6* *3*

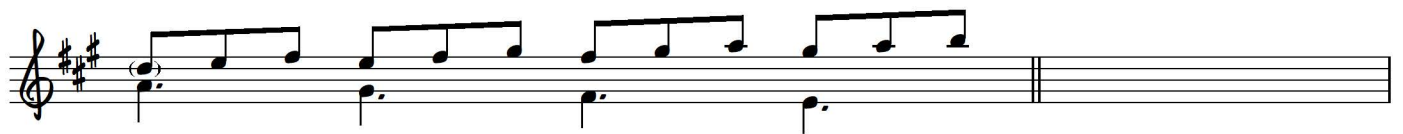
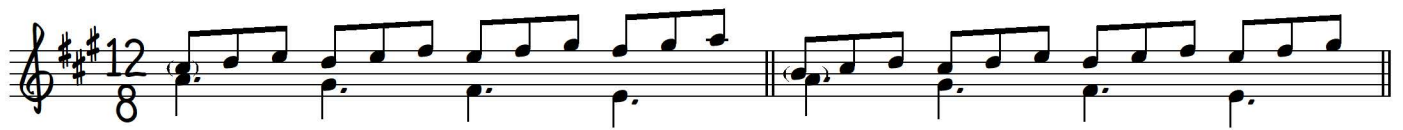
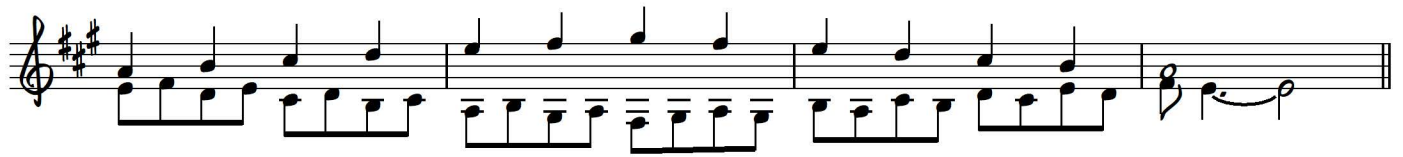
or two A's

The first system of the musical score for 'The Rose Tree' is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes, with a final measure containing a double bar line and a repeat sign.

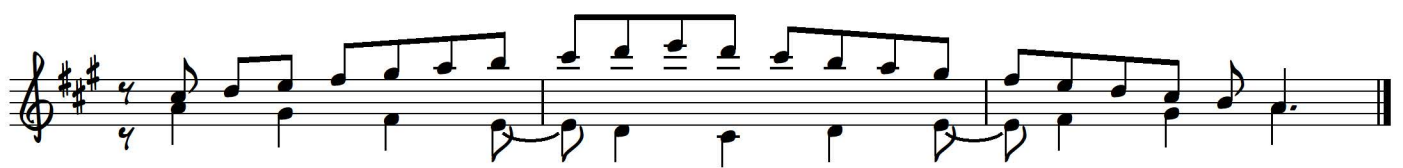
These [3 examples*] should probably be down a 3rd:

The first system of the musical score for 'The Rose Tree' is written on a single staff in treble clef. The key signature consists of two sharps (F# and C#), indicating the key of D major. The melody is composed of eighth and quarter notes, with a final half note and a quarter rest. The bass line is written as a continuous series of eighth notes, providing a steady accompaniment. The system concludes with a double bar line.

The first system of the musical score for 'The Rose Tree' is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes, with some notes beamed together. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes.



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



1-6-98
 Just R Motion
 Key of A
 A MELODIC PATTERNS
 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Layout for Bachian Counterpoint Book for Duet
 Improvisation

Now EVERYTHING STARTING FROM THE OTHER 10 YEARS of the 100

These should probably be down a 3rd or etc.

SAT. 3-27-99

next: offset or SYNCOPATED form of the A BONE (yes!!) begin on Sat. 3-27-99

5-9-99 ^{Presenting} for my Bachian Counterpoint Book: Early material to present, tho' almost certainly not in that order

2 NOTE MELODIC PATTERNS, ^{Intervallically organized}

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

Sequences by 2nds, 3rds, etc. in 2nds etc.

2nds & 3rds ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯

10th (comp) ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯

17th (comp) ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯

11th (comp) ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯

Of course 3rd ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯

201 are a long ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯

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.

Exercises 1 through 16, showing 2-note melodic patterns in treble clef. The exercises are organized by intervals of 2nds and 3rds. Exercises 1-4 show patterns of 2nds and 3rds. Exercises 5-8 show patterns of 2nds and 3rds. Exercises 9-12 show patterns of 2nds and 3rds. Exercises 13-16 show patterns of 2nds and 3rds. The exercises are organized by intervals of 2nds and 3rds.

10ths and 9ths:

Exercises 1 through 16, showing 2-note melodic patterns in treble clef. The exercises are organized by intervals of 10ths and 9ths. Exercises 1-4 show patterns of 10ths and 9ths. Exercises 5-8 show patterns of 10ths and 9ths. Exercises 9-12 show patterns of 10ths and 9ths. Exercises 13-16 show patterns of 10ths and 9ths. The exercises are organized by intervals of 10ths and 9ths.

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

This section contains 16 numbered musical examples (1-16) on a single treble clef staff. Each example consists of a pair of notes with a slur above them, followed by a pair of notes with a slur below them. The notes are connected by a horizontal line, indicating a 17th or 16th interval. The examples are arranged in four groups of four, separated by double bar lines. The first group (1-4) shows ascending and descending pairs of notes. The second group (5-8) shows ascending and descending pairs of notes. The third group (9-12) shows ascending and descending pairs of notes. The fourth group (13-16) shows ascending and descending pairs of notes.

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

3rds and 4ths:

This section contains 8 numbered musical examples (1-8) on a single treble clef staff. Each example consists of a pair of notes with a slur above them, followed by a pair of notes with a slur below them. The notes are connected by a horizontal line, indicating a 3rd or 4th interval. The examples are arranged in two groups of four, separated by double bar lines. The first group (1-4) shows ascending and descending pairs of notes. The second group (5-8) shows ascending and descending pairs of notes.

Renaissance Modulation or Expanded Tonality (both views are sane)

F C Gm Dm

Eb Bb Cm Cm G^{SUS} G⁷ C

or Eb on "and"
and Bb on "1"

Baroque or Renaissance

I D V A V A

or tie

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

Variation:

D D D D D D D D

E Am D G


etc.

3-19-96
Jual.

Handwritten musical notation on two staves. The notation includes notes, rests, and various markings. Annotations include:

- Top staff: "or", "gtr p", "Diat. Sequence (strict or slightly modified)", "gtr p", "to".
- Bottom staff: "OFF-SET RHYTHM: MOST ARE Euro".

Sat. Morn. Sensitiveness Modulation or Expanded
or B^b Tonality Both views are same?

2-24-98 + 

Banjo
Renaissance

I
V

*now, done
in
Gm*

G⁷ 4/3
VARIAION
And.

etc.

*just more
8M*

2-24-98

etc.

1-18-98 for BACH COUNTERPOINT BOOK
 (mostly)
 SUN.

Primarily 1 to 1 STUDIES with
 Desc. DIATONIC SCALE

The musical score is written on five staves. The first staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). It contains a series of notes and rests, with some notes marked with a '+' sign. Above the first staff, there is a sequence of numbers: 1, 6, 8, 3, 5, 3, 15, 6, 5, 8, 13, 15, 17, 12, 10, 12, 3, 10. Some of these numbers are underlined or have other markings. To the right of the first staff, there is a note: 'Hey, J.S. Bach'. The second staff also begins with a treble clef and a key signature of three sharps. It contains notes and rests, with some notes marked with a '+' sign. The third staff begins with a treble clef and a key signature of three sharps. It contains notes and rests, with some notes marked with a '+' sign. The fourth staff begins with a treble clef and a key signature of three sharps. It contains notes and rests, with some notes marked with a '+' sign. The fifth staff begins with a treble clef and a key signature of three sharps. It contains notes and rests, with some notes marked with a '+' sign. The word 'Non-Bachian' is written below the fourth staff.

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

1 6 8 3 5 3 8 b5 3
8 13 15 17 12 10 15 b12 10

Hey, J. S. Bach

Non-Bachian

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

Bm

D7/F#

G7/F

C/9/E

F#7/E

B7/A

D7/3

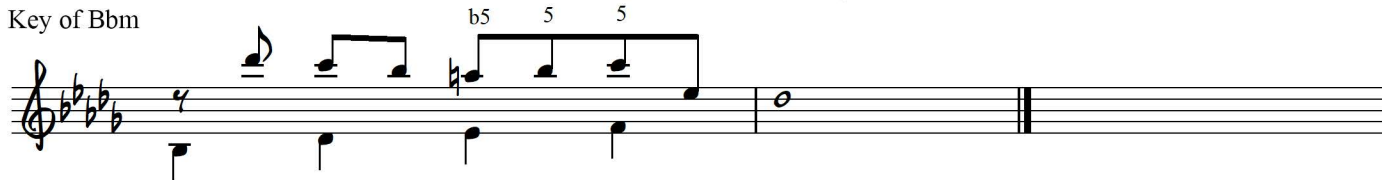
G7/7

C⁹/₃

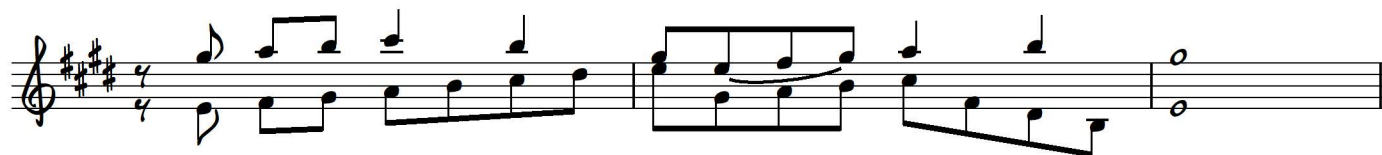
F#7/7

B7/7

Key of Bbm



1998-03-10



6	7
4 type	5 type
2	3



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

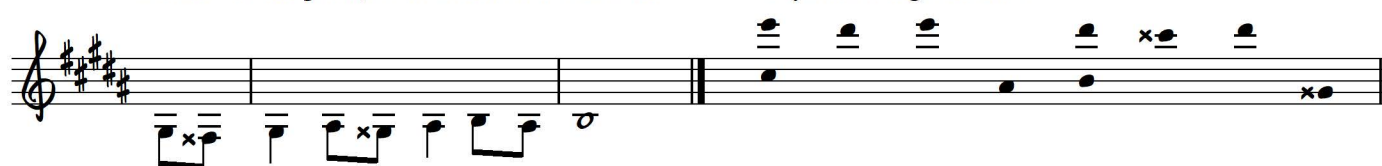


1998-03-14

G# Melodic Minor. Very fine Contrapuntal Rhythm a la Bach et al.

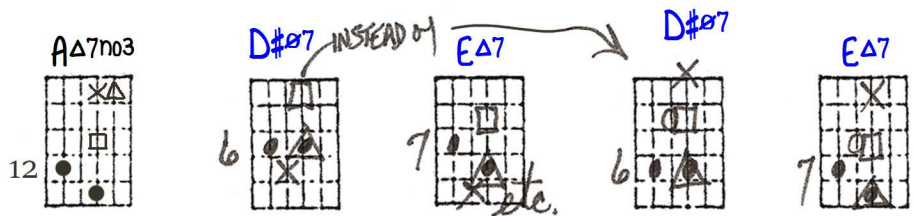


Try in low registers too:

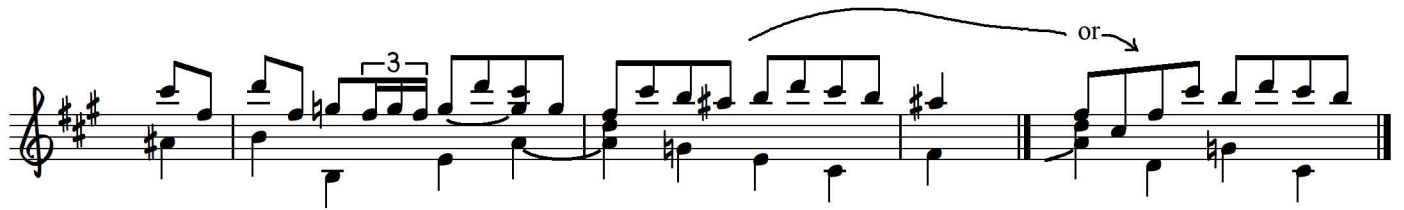


1998-05-22 Actually,
start in key of F first.

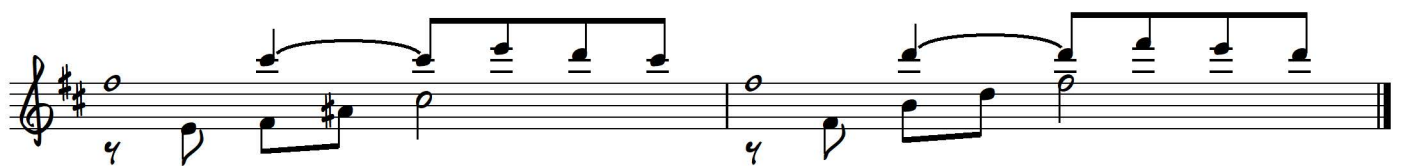
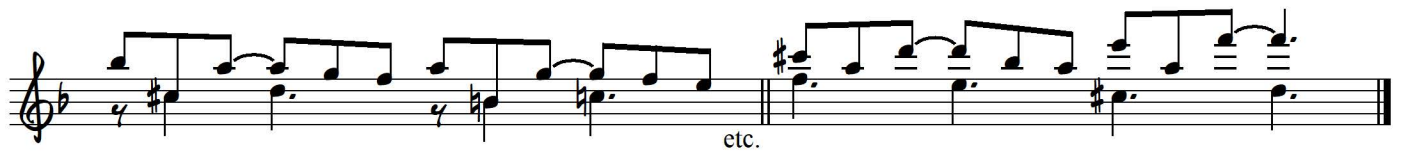




1998-04-14



1998-01-31



1998-01-30 F#m

Also

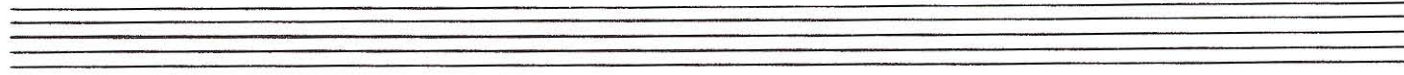
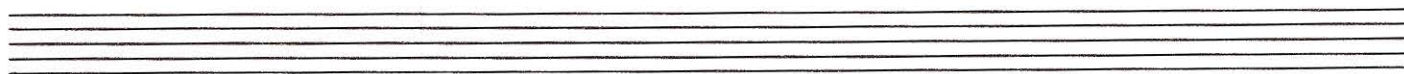
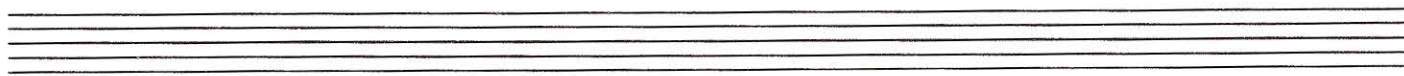
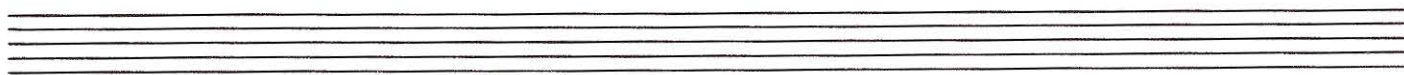
Musical score for "Also" in F#m, 4/4 time. The score consists of three staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). It begins with a quarter rest, followed by a series of eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns. The third staff features a more complex rhythmic structure with dotted notes and rests. The piece concludes with a double bar line.

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

Musical score for "On Parallel 5ths" in F#m, 4/4 time. The score consists of two staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). It begins with a quarter rest, followed by a series of eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns. The piece concludes with a double bar line.

Variation with even more 5ths, yet still Bachian:

Musical score for "Variation with even more 5ths" in F#m, 4/4 time. The score consists of two staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). It begins with a quarter rest, followed by a series of eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns. The piece concludes with a double bar line.

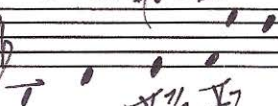
[illegible]

wed.
218-98

Bachian
for the Counterpoint book

b5 5 5

$\pm \pm \pm \pm \pm$



$V^{7/9}$ V^7
or $IV \phi^7_{vm7}$
or $IV m^6 b5 v^7 5$

For BACHIAN CONTRPT Book

3-10-98
Tues

11
Scales
CHORDS

Making
Chords
Scales
Musical
(read: Contrapuntal)

ASC. 5th. Prog. Do the same

in G, Em, C
then
start one
in a MAJ key 1st
e.g. E C#m A F#m

Early
Sat.

3-14-98

MEL.
MIN.
G#m
or
INVERTED
FORM of above

Contrapuntal Rhythm ala Bach et al

try in low register for

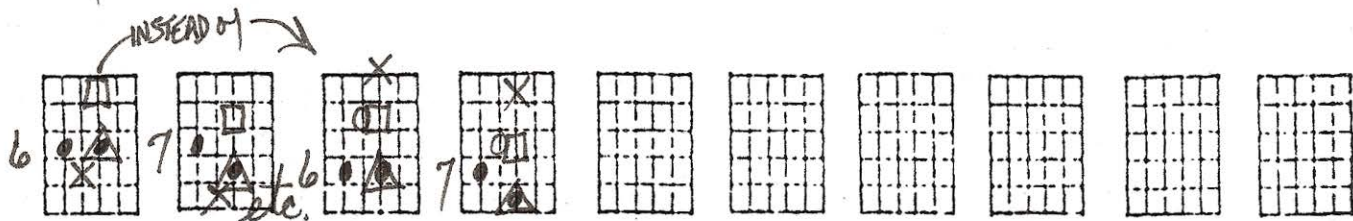
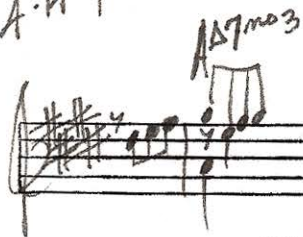
#5 opt.

5-22-98 Fri
30
3
4
4

Actually
start
in Key of F 1st

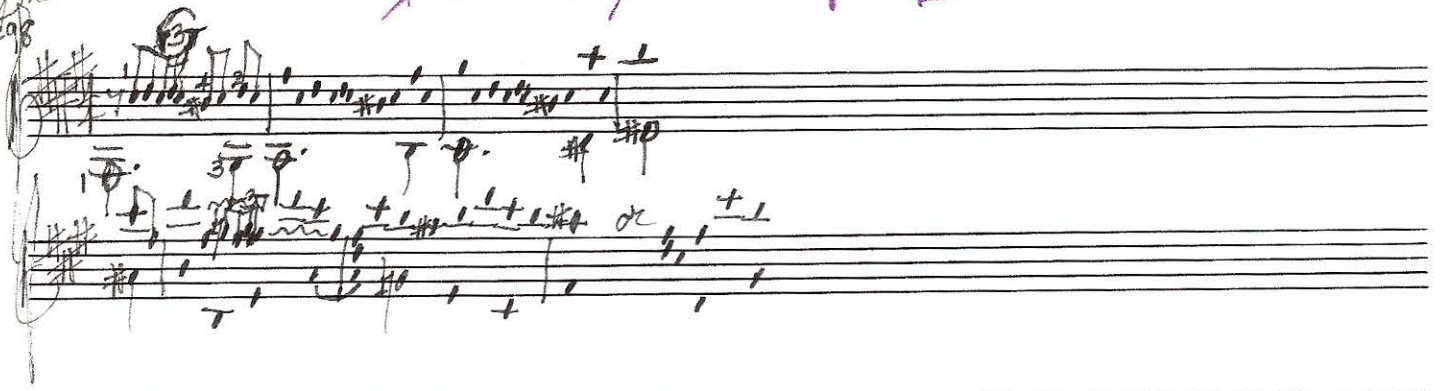
for Bachian Counterpoint book

A. 14. 98

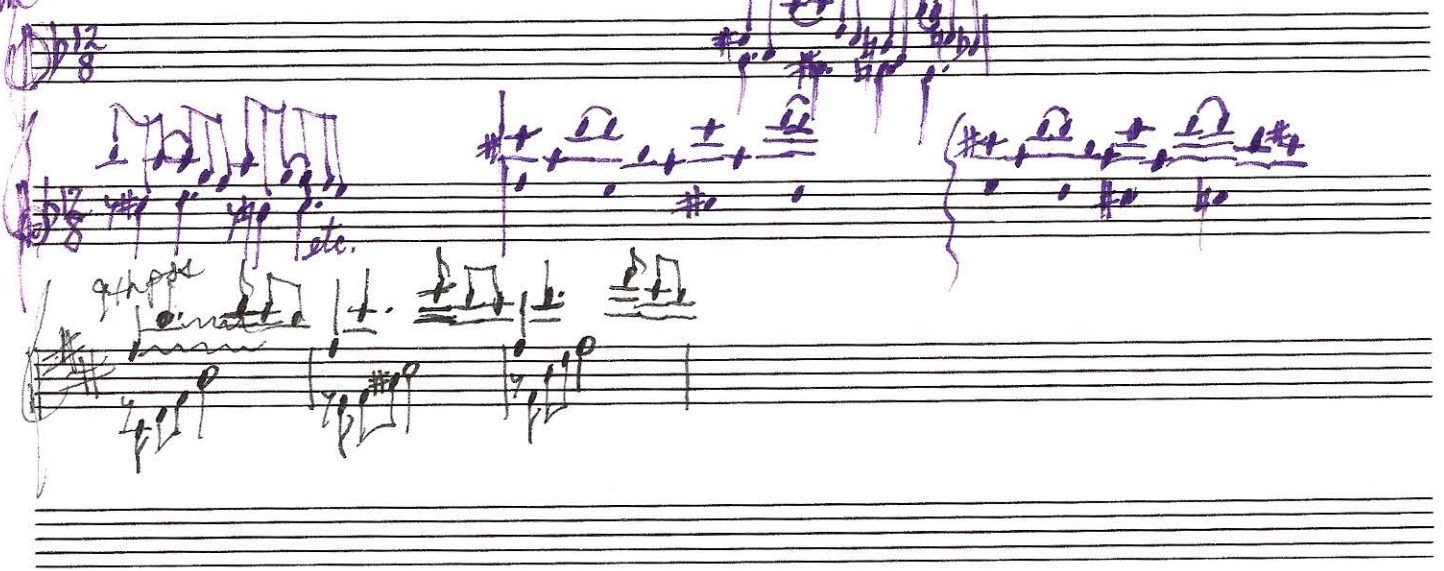


for Bachian-Style Counterpoint Book

Early Tues.
1-27-98



Early Sat. 1-31-98



prim. more
1-30-98

