

HARMONIC PATTERNS BASED ON 6TH INTERVALS

(Fingered "in position")

- 1) These ideas can be played in other positions too.
- 2) And in any key.
- 3) Also "descending" versions too.
- 4) Later, you may wish to combine positions too by "crossing-over" where possible.
- 5) Also, "lengthwise fingerings" can be great too (see bottom of page).

Major Key
2nd position

The image displays 33 numbered musical patterns, each consisting of a treble clef staff with a key signature of two sharps (F# and C#). The patterns are organized into seven rows:

- Row 1: Patterns 1-4. Pattern 1 includes fingerings: 4 1 3 4, 1 3 4 1, 2 4 1 2, 4 1 3 4. Pattern 4 has an arrow pointing to the final note with the text "or G".
- Row 2: Patterns 5-9. Pattern 9 has an arrow pointing to the final note with the text "or C#".
- Row 3: Patterns 10-13.
- Row 4: Patterns 14-18.
- Row 5: Patterns 19-23. Pattern 23 has an arrow pointing to the final note with the text "or A".
- Row 6: Patterns 24-28. Pattern 26 has an arrow pointing to the final note with the text "or D".
- Row 7: Patterns 29-33. Pattern 33 has an arrow pointing to the final note with the text "or A".

Each pattern is a six-note scale-like sequence starting on a specific root note (indicated by a double bar line and a stem with a note head below the staff). The intervals between notes are consistently sixths. The patterns progress through the scale in ascending order from pattern 1 to 33.

34) 35) 36) 37) 38)

or B

39) 40) 41) 42) 43)

or C#

44) 45) 46) 47) 48)

49) 50) 51) 52)

or F# Better lengthwise or B or D

Naturally you can use other meters. Examples:

53) 54) 55) 56) 57)

or F#

58) 59) 60) 61)

or G Repeat this in 3rds

62) 63) 64) 65) 66)

67) 68) 69) 70)

in 3rds or F#

Patterns of 8 notes are also there to consider.

Examples:

Compare the different "sustain" possibilities when playing "lengthwise"

Example:

1) in position

77) 2) *not* in position

78) Likewise:

79) Bottom strings:

80) on low strings:

HARMONIC PATTERNS (BASED ON OTHER INTERVALS)

All possible string sets. * = use more than one fingering. • = diatonic 7th or 5th type

Ted Greene
1978-09-05

Bass pedal

Double bass pedal

Do this mostly in I - V - vi - iii
IV - I - ii
vi - bVII

Other Pedals | Double Pedals | Other Degrees | Ascending and Descending | Soprano Pedals | Inner Pedals |
Combine Bass and Soprano Pedal | Lydian, Pentatonic, Minor Scale. Put pattern in bass with some intervals or chords above it.
Non-diatonic inner voice or bass.

7) Contrary motion

9)

Chord scales:

10) etc.

11) *

12) *

13)

14) *

15) *

16) *

17)

18)

19) ← opt. and 8va

20)

21)

22) good on m7's

23) chord scales with pedals

and adjust

24)

25)

26)

27)

28)

On vi use maj9 (to vi)

29)

30)

31)

32) or F

33)

Descend from vii

34)

35)

36)

37)

38)

39) and adjust 40) and use bVII 41) maj9 42) 43)

44) use iii/9 or bIII/9 45) For dominant 11th tonality 46) or Eb

47) 48) 49) 50)

50) 51) 52)

Try 8va etc. etc. etc.

8va----- 1st and 2nd inversion etc. etc. etc.

iii vi ii V I vi etc.

B Δ 9 D/9 or C/9

MAJOR KEY

HARMONIC PATTERNS BASED ON 6TH INTERVALS ("fingered" in position)

9-4-78

1) These ideas can be played in other positions too. 2) And in any key.
 3) Also "descending" versions too. 4) Later, you may wish to combine positions too by "crossing-over" where possible. 5) Also, "lengthwise fingering" can be great too (see bottom of page).

2ND POSITION

NATURALLY YOU CAN USE OTHER METERS

EXAMPLES:

PATTERNS OF 8 NOTES ARE ALSO THERE TO CONSIDER. EXAMPLES:

COMPARE THE DIFFERENCE "SUSTAIN" POSSIBLE WHEN PLAYED "LENGTHWISE"

EXAMPLE

1) IN POS
2) NOT IN POS

LIKEWISE
BOTTOM STRINGS

Repeat

all
the
string
sets

* = USE MORE THAN ONE FINGERING
○ = 2nd 9th 5th 7th

Do they mostly in I II VI VII
IV V III

①

BASS PIANO
DOUBLE BASS PEDAL

other pedals
double pedal
of the
diagram

CONTRARY MOTION

CONTRARY MOTION

CHORD SCALES

CHORD SCALES

CHORD
SCALES
w/ PEDALS

we
& desc

SoP
basses

SoP basses

INNER
PEDALS

INNER PEDALS

COMBINED
BASS & SoP
PEDAL

COMBINED BASS & SoP PEDAL

LYDIAN,
PENT.'S

LYDIAN, PENT.'S

MINOR
SCALE

MINOR SCALE

Put
pattern
back
with
some
intensity
or chords
above
it

most
don't
imagine
in
pass

8VA 1st + 2nd INV.

8VA 1st + 2nd INV.

+ + + + etc

+ + + + etc