

Stationary Voices and Moving Voices

Ted Greene
1979-05-22

2 "soprano" stationary voices; 2 "bass" contrary motion voices

Playing order: ● × □ △
○ = opt.

1)

Am⁹ F/#¹¹ C¹¹ C⁹

*

C¹¹ A^b/⁹ B^b/⁹

4

C⁰⁷ D^m⁷ E^b¹³^{#11}^{b9} C¹³^{b9}

7

C¹³^{b9} G^m^{9/11}^{b5} B^b^m^Δ⁹ E^b¹³^{#11} G^m^{/9/11} F⁹ A[#]⁷ C^m⁶

10

D⁷ E^b¹³^{#11} G^(m)^{9/11}^{b5} D⁷ D^b^Δ⁷⁺ B^b^m^Δ⁹

14

13

13 $Bb\Delta 9$ 8 $Eb6\#11$ 8 $Eb7/6\#11$ 8 $A7\#9$

16

8 $C7/6$ 13 $C7/6$ 13 $Eb7/6\#11$ 13 $A7\#9$

19

13 $A7\#9$ 13 $Eb7/6\#11$ 8th fret [barre] * 8 $C7/6$ 8 $C7/6$ 8 $C7/6$

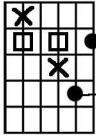
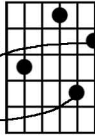
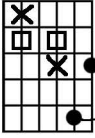
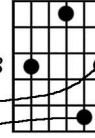
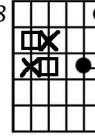
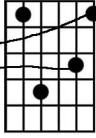
22

8 $C7/6sus$ 8 $Bb\Delta 9$ 8 $Gm11$ 8 $C7/6sus$ 8 $Bb\Delta 9$ 8 $Gm11$ 8 Am


25

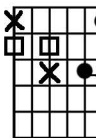
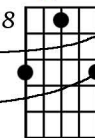


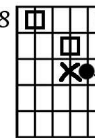
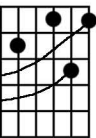
8 $G/9sus$ [8th fret barre] 8 $Eb6\#11$ 8 $A\#7$ 8 $Cm6$

28


8      

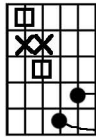
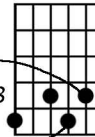

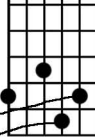
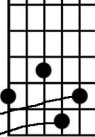
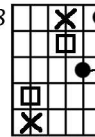
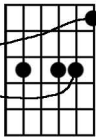
D7 $G(m)9/11b5$
 $Eb13\#11$
 $Bbm\Delta9$ [8th fret barre] $G(m)9/11b5$
 $Eb13\#11$
 $Bbm\Delta9$

31 


8   [8th fret barre]    

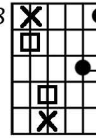
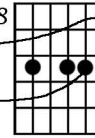
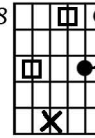
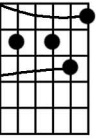
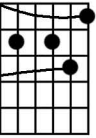
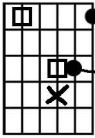
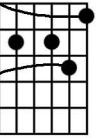
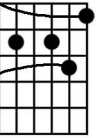
$Gm/9/11$
 $Bb\Delta9$ [8th fret barre] $Am7$
 $C6$ $C07$

34 


13       

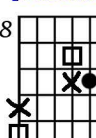
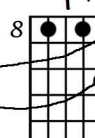
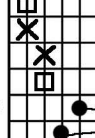
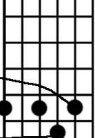
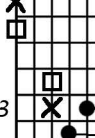
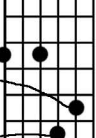
$C07$ $Bb\Delta9$
 $Dm7$
 $F6$ $G11$

37 


[8th fret barre]   [8th fret barre]    [8th fret barre]   

[8th fret barre] $G11$ [8th fret barre] $D9$
 $F\#07$
 $Am6$ [8th fret barre] $D9$
 $F\#07$
 $Am6$

40 

[8th fret barre]      

[8th fret barre] $F7$ $F7$ $Eb7/6\#11$

43 

Ab13b9 D7#9 Am F/9

[8th fret barre]

46

F7 C07 [8th fret barre] Ab7 Cm6

49

D7 D7 F

52

Do same with [C & Ab soprano] and all other intervals.

Contrary Motion into Modern Chords

Organized by Outer Compass of Destination

Dissonant but effective:

Contraction

5 6 7 8 9 10

Expansion

5 6 7 8 10

1) 2)

Major 6th outer voices... or A

Contraction

6 5 10

FmΔ9

Contrary motion with stationary inner voices

5 6 7 8 9 10

Gm6

3) 4)

STATIONARY VOICES + MOVING VOICES

5-22-79

①
2 SOL STATIONARY VOICES
2 BASS CONTR.

CONTRARY MOTION INTO MODERN CHORDS (ORGANIZED BY OUTER COMPASS OF DESTINATION)