

Playing order: ● × □ △
○ = opt.

Application of 1-to-1 Counterpoint Studies

Ted Greene
1983-04-09

[Chord diagrams are suggestions. Other chord forms/positions may also be possible.
Ted did not label the chord names. Some of the provided names are for the "implied" harmony.]

1

Chord diagrams: F (6), Em (5), G7 (3), Am (0).
Musical notation: Treble clef, notes on strings 2, 3, 4, 5, 6, 7.

Chord diagrams: Dm7 (3), F (3), G7 (3), F (3), C (3).
Musical notation: Treble clef, notes on strings 2, 3, 4, 5, 6, 7.

2

Chord diagrams: F (5), C5 (4), Dm (3), Em7 (7).
Musical notation: Treble clef, notes on strings 2, 3, 4, 5, 6, 7.

Chord diagrams: Dm7 (5), G9 (3), C5 (3).
Musical notation: Treble clef, notes on strings 2, 3, 4, 5, 6, 7. Ends with "etc." and a double bar line.

Am C F Em G G⁷ C F G (C)

3 etc.

G⁷ G⁷ C G⁷ C C F C

4 etc.

Excellent Original Theme for Development
March or chorale

Do in
higher
keys

G G⁷ C F C G⁷ C^Δ9 Am⁷

5 or B (D?) or C or sustained C or 8va

Dm⁷ G⁷ C^Δ7 F/9 [or F/9/R] C/G G⁷ C

or A

[Variation:]

G G7 C F C G7 C^Δ9 Am7/3

5A

Dm9/I G7/3 C/R,7 F/3 C/5 G7 C

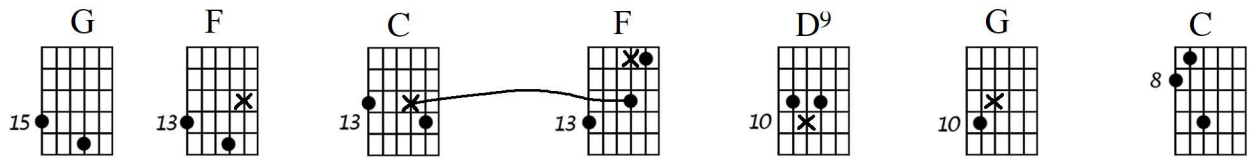
G G7 C G C F

6 etc. 7 etc.

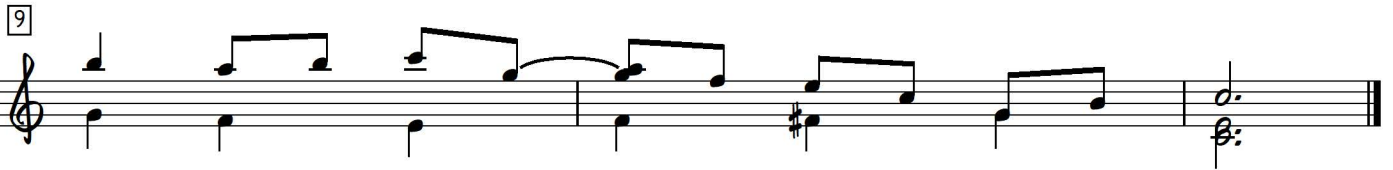
B B7 E C#m7 F#m B7 E A D#m7b5 Ab

8

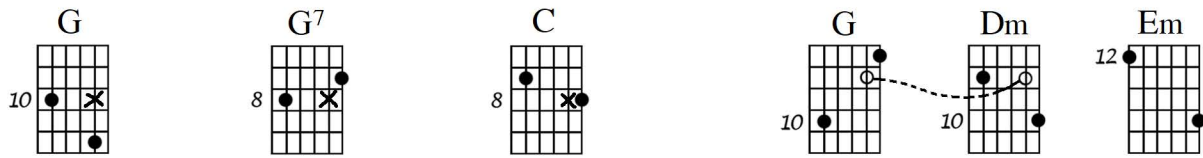
G F C F D⁹ G C



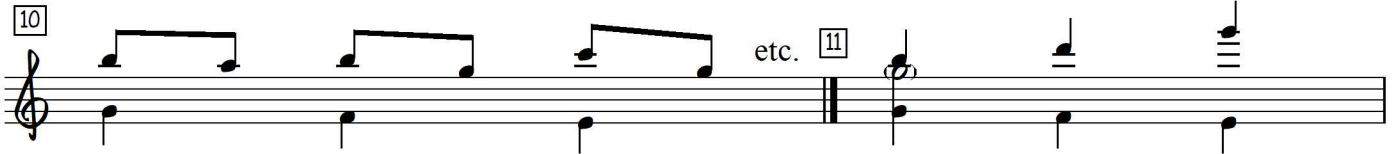
9



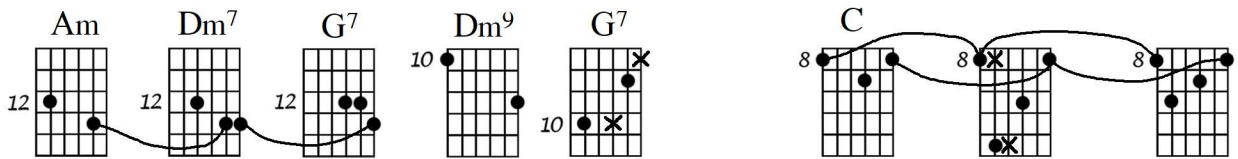
G G⁷ C G Dm Em



10 etc. 11

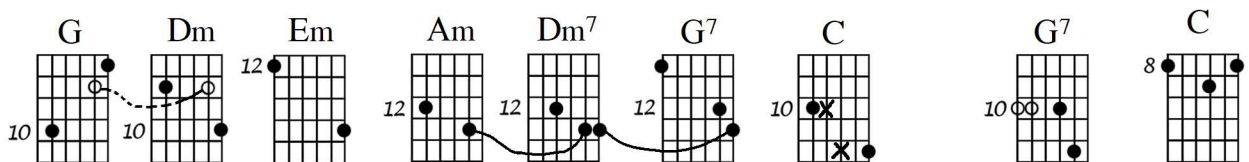


Am Dm⁷ G⁷ Dm⁹ G⁷ C



[Variation:]

G Dm Em Am Dm⁷ G⁷ C G⁷ C



11A



G F C Am Dm G C Dm E(7)b9

15 13 12 12 12 12 13 10 12

12

Am Dm7 Dm G7 C F C

12 5 3 3 3 3 3

Em G7 C Am Em C Am7 Em G7 C Am

12 12 8 7 12 10 12 12 12 10 12

13

or D

?
G7add11/F
F/9/#11no3

C Am Dm7 G7 C F C

13 13 12 10 8 8 8

16

or G

or 8va
basso

C
C⁷
F
Gm/11
B^bΔ⁷
C⁷

17

F
B^b
E^ø7
A

← &/or A
regular or
harmonic

Cross-fingering

F
Bm⁷
Em⁷
Am⁷
Dm⁷
G⁷
C^Δ7

18

