

NEW TEXTURE CATALOGUE

(for Fills, Intros, Endings, Interludes, and ?)

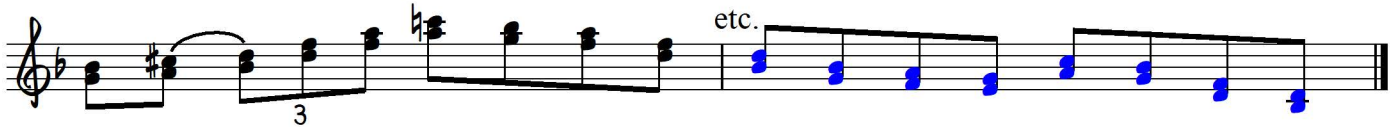
Ted Greene
1980-12-27

[Blue text and notes indicate suggested follow-thru or solutions. Other solutions may also work.]

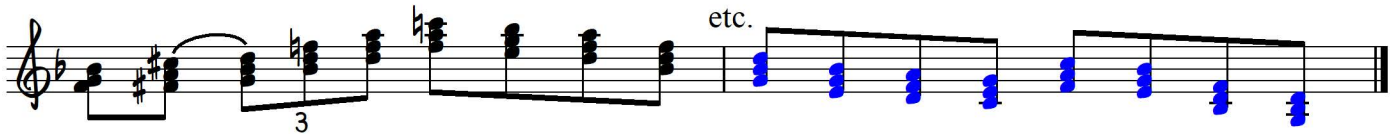
Gm7 Single Line (typical)



Parallel 3rds Below:



Parallel 3rd Stacks Below (mostly triads):



Close 4-Noters are less effective for rapid movement

Parallel 4ths Below:



Larger Chord-Implying Intervals.
Parallel 5ths (6ths) and 4ths Below:

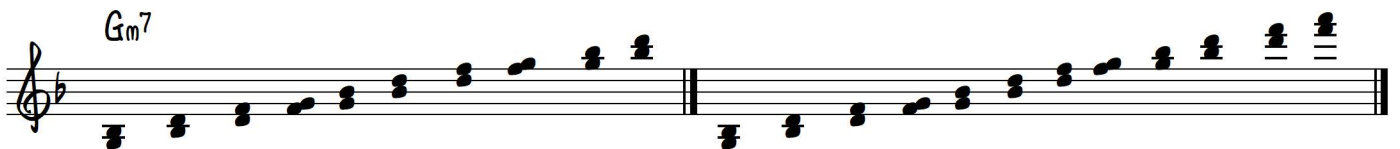
Try 1/2 step slides anywhere



Same But Chord Tones Only.
Parallel 3rds (and 2nd)

Same to:

Gm⁹

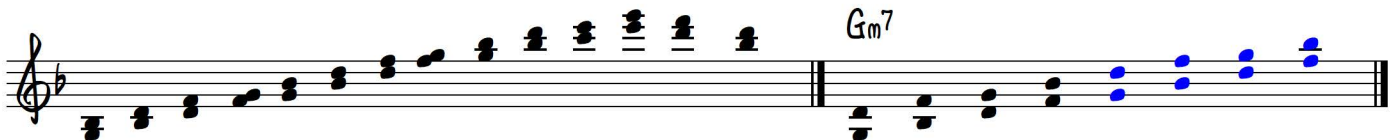


Same to:

Gm^{11/13} or **Gm⁹**

5ths & 4ths

Gm⁷



Gm7 to: Gm⁹ Gm⁹ to: Gm¹¹

Gm^{11/13} 2-Note Various Pentatonic scales in 4ths or 6ths

3-Note Triad Pentatonic [scales] in 3rds & 2nds etc. 3-Note Pentatonic Close Harmony m7 or A etc. 3-Note Pentatonic, Mainly 4ths etc.

3-Note Pentatonic, "add 9ish" etc. 3-Note Pentatonic, Open Voicings Triad etc.

3-Note [Pentatonic] etc. 3-Note Open m7 3rd position

etc. 6th position

Wide 2-Note Chordal Basis 3-Note Fragmented Inversions Same, but m11/13

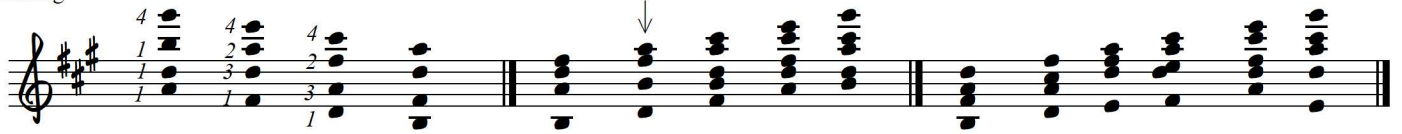
4-Noters (Shown in what I decided is the best densities for me to use as staples)

Descending

Bm11/13

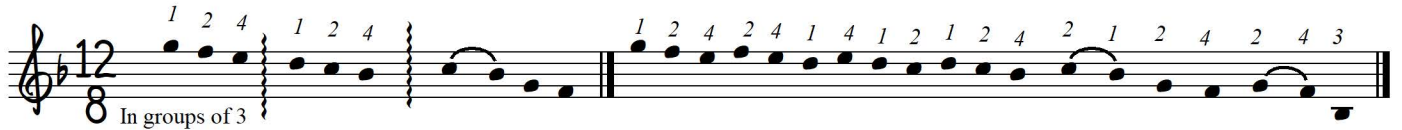
or D Δ 9

E13



(Koto like) Cascading Sustained Scalular (or semi-scalular) Runs

Very stretchy 3rd position

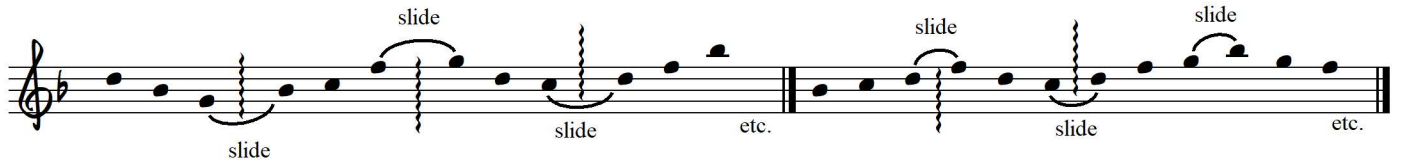


Lots of types of Broken Chords,

1) Sliding Broken Chords.

Example: 3-Note Penatonic

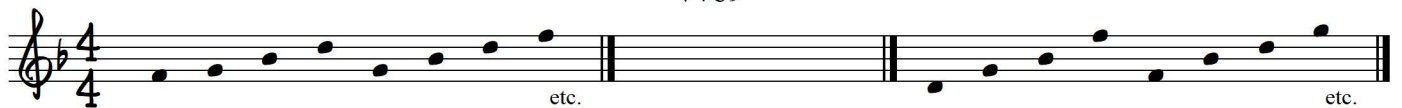
Example: 3-Note Close Harmony Penatonic



2) Regular Ascending Broken Chords

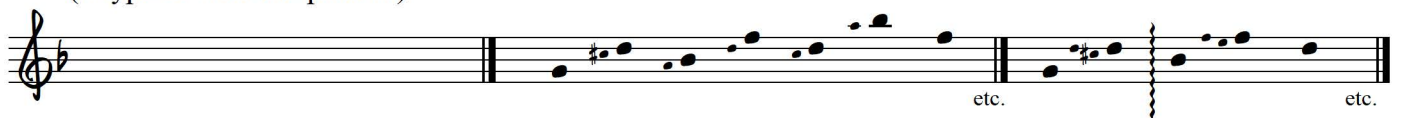
Try inserting V7b9

Same in Density #2



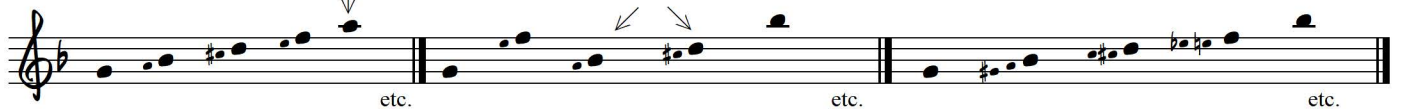
And 'Jillions' of Other "Broken Chord" Patterns. (a type of melodic pattern)

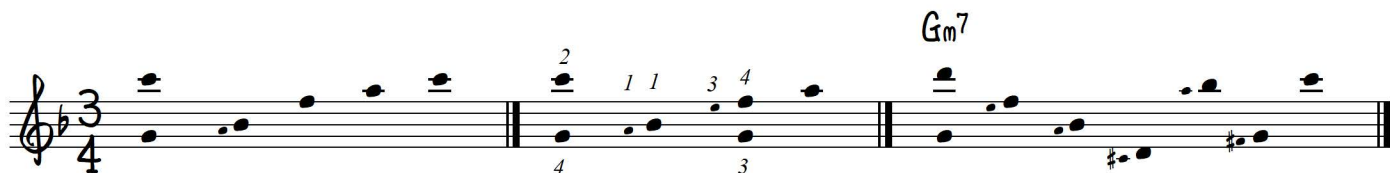
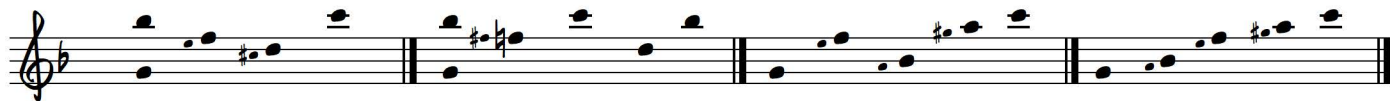
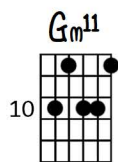
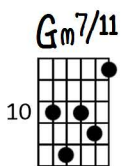
Sustained Melodic Patterns



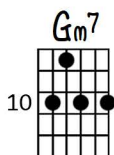
or Bb

or reverse

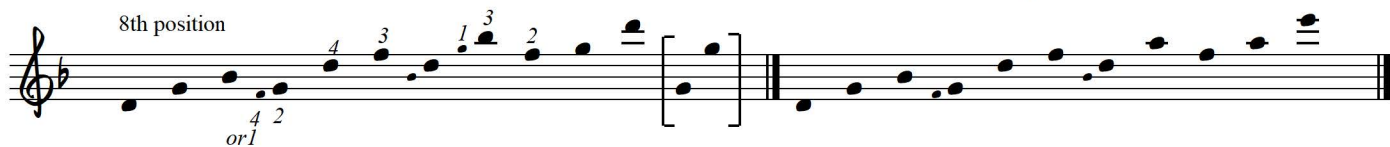




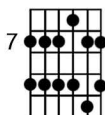
4-Note Scale



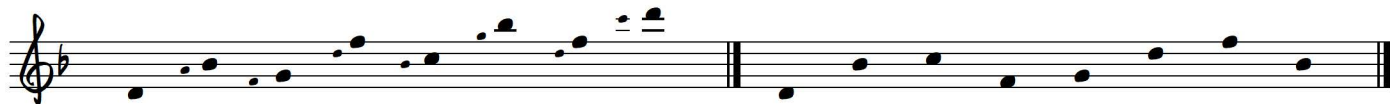
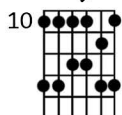
Same, but Gm11/13



G Pentatonic



Same with



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12-27-90
© Paul Johnson

STAFF 1: SAMPLE LINE TYPICAL. PARALLEL 3RDS BELOW. PARALLEL 3RD STACKS (MOSTLY TRIMS) BELOW. CLOSE 4 NOTES ARE LESS EFFECTIVE FOR RAPID MOVEMENT. PARALLEL 4THS BELOW. etc.

STAFF 2: LARGER CHORD IMPLYING INTERVALLS. PARALLEL 5THS + 4THS BELOW. SAME BUT CHORD TONES ONLY. SAME TO $\pm \pm$ SAME TO $\pm \pm \pm$ SAME TO $\pm \pm \pm \pm$ Gm7/13.

STAFF 3: TRY 1 STEP SUBDES ANYWAY. Gm7. 3 NOTE PENT. 2 NOTE PENTATONIC SCALES. 3 NOTE PENT. in 3RDS + 2RDS. 3 NOTE PENT. CLOSE HARMONY. 3 NOTE PENT. MANY 4THS. 3 NOTE PENT. "ADD 9th".

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

STAFF 5: 4 NOTES (SHOWN IN ALI. I'VE DECIDED THE BEST DESIGNS FOR ME TO USE AS A SIMPLEX). Gm7/13. E13.

STAFF 6: CASCADING SUSTAINED SCALAR RUNS IN SEMI-FC. LOTS OF TYPES OF BROKEN CHORDS. SLIDING BROKEN CHORDS. EX: 3 NOTE CLOSE HARM. PENT. ASC BROKEN CHORDS. VERY SMOOTH POS. 1. 2. 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.

STAFF 7: SAME IN DENSITY. AND ILLIONS OF OTHER BROKEN CHORD PATTERNS. SUSTAINED MELODIC PATTERNS. A TYPE OF MELODIC PATTERN.

STAFF 8: Gm7. Gm11. Gm7. Gm7.

STAFF 9: Gm7 + NOTE SCALE. Same but Gm11/13. G PENT. Same w/