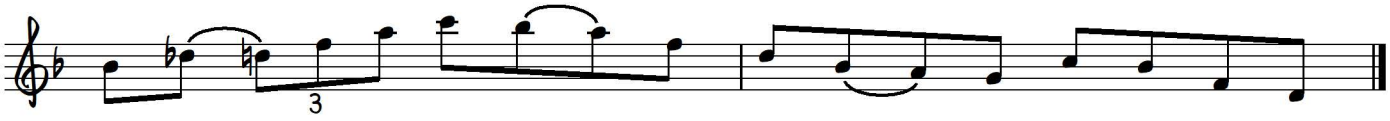
New Texture Catalogue

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

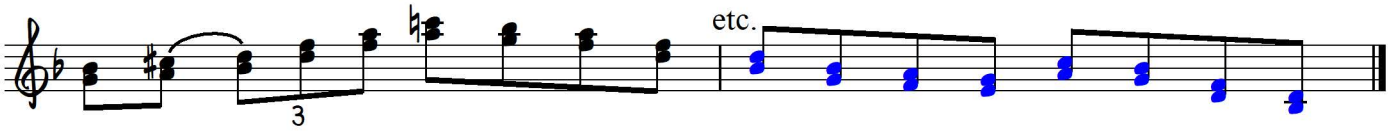
Ted Greene
1980-12-27

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

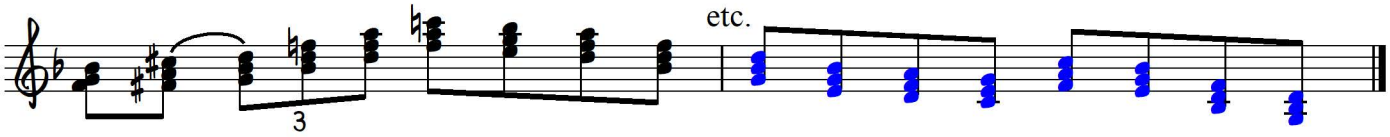
Gm7 Single Line (typical)



Parallel 3rds Below:

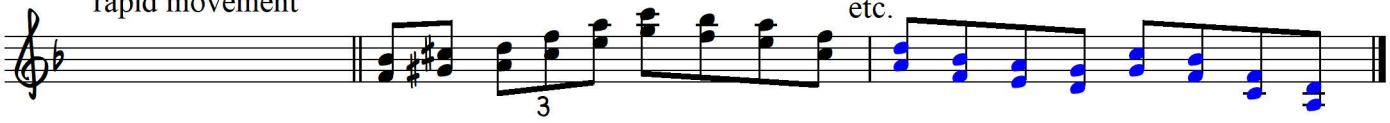


Parallel 3rd Stacks Below (mostly triads):



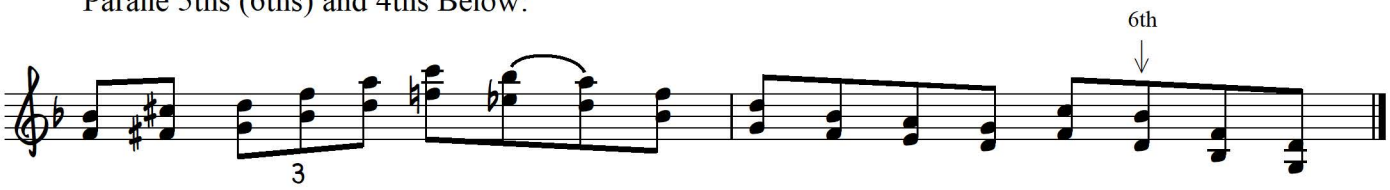
Close 4-Noters are less effective for rapid movement

Parallel 4ths Below:



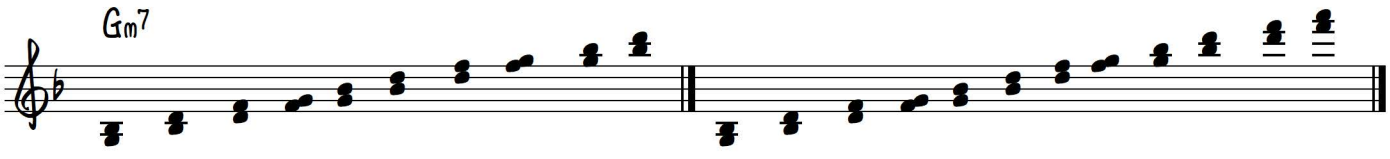
Larger Chord-Implying Intervals.
Paralle 5ths (6ths) and 4ths Below:

Try 1/2 step slides anywhere



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

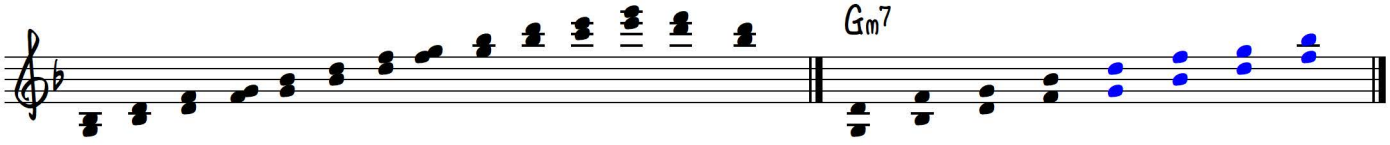
Same to:

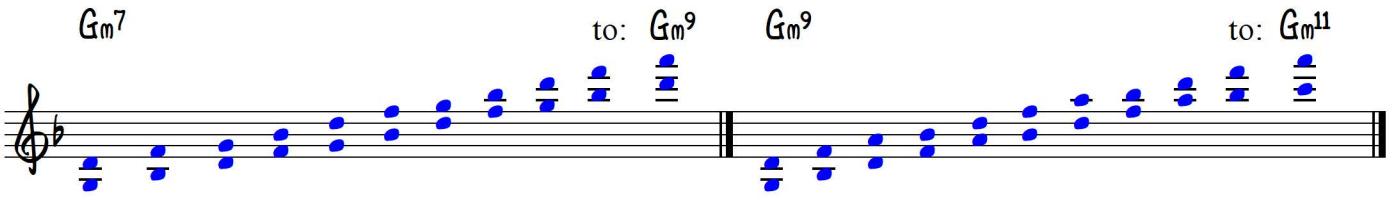


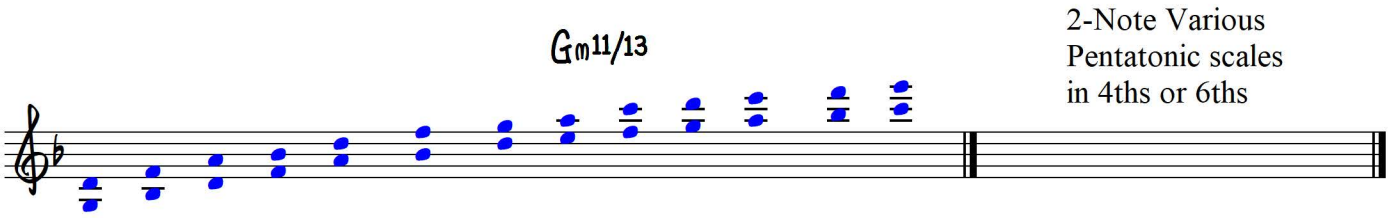
Same to:

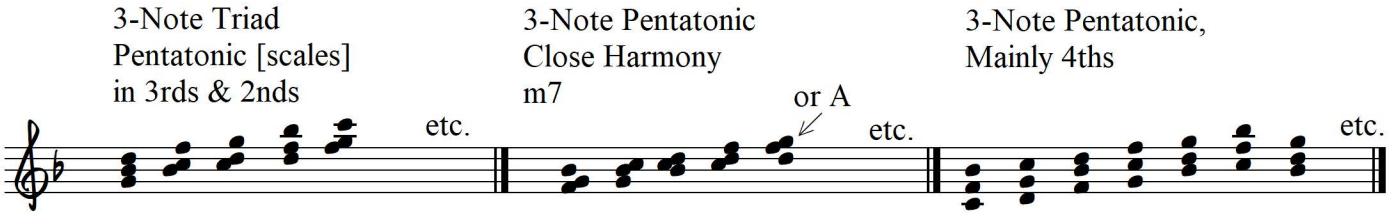
Gm11/13 or Gm9

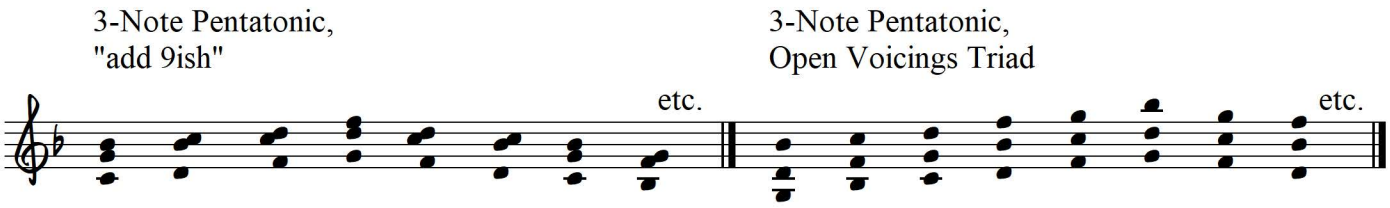
5ths & 4ths

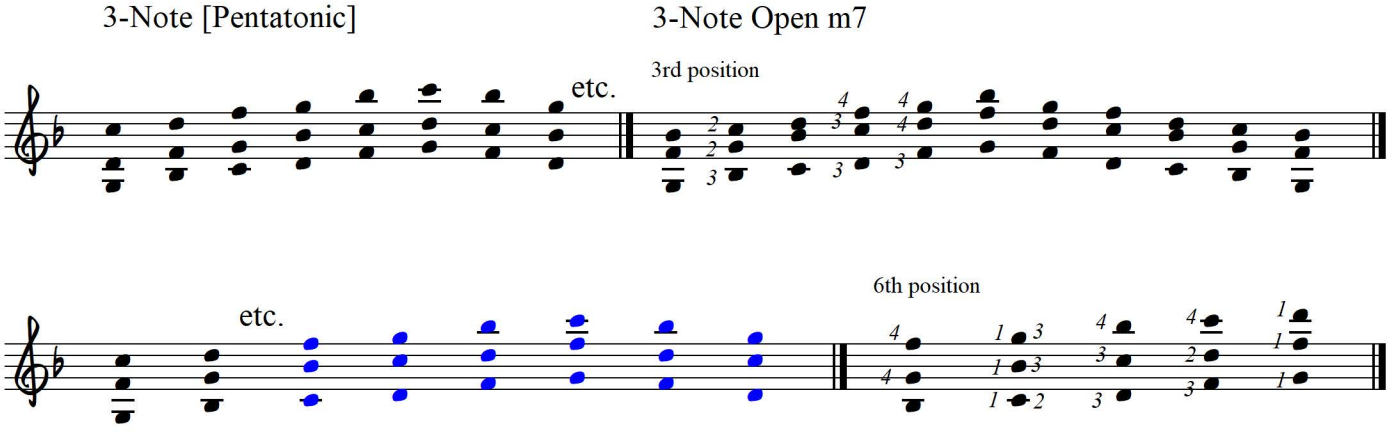


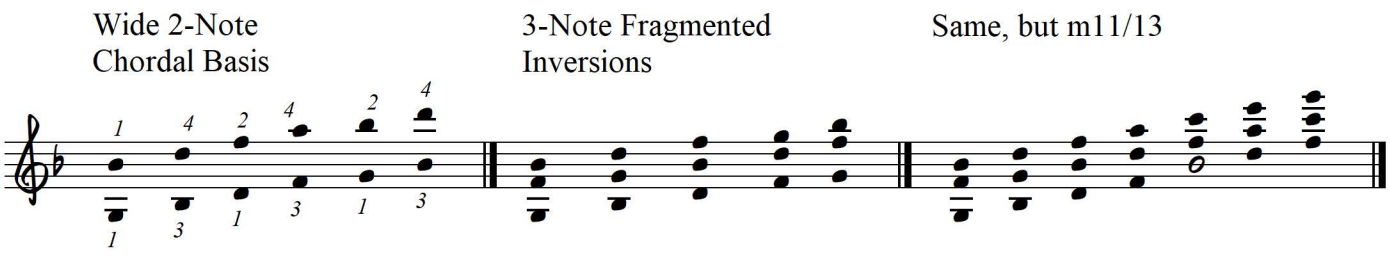

Gm7
to: Gm9
Gm9
to: Gm11


Gm11/13
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.

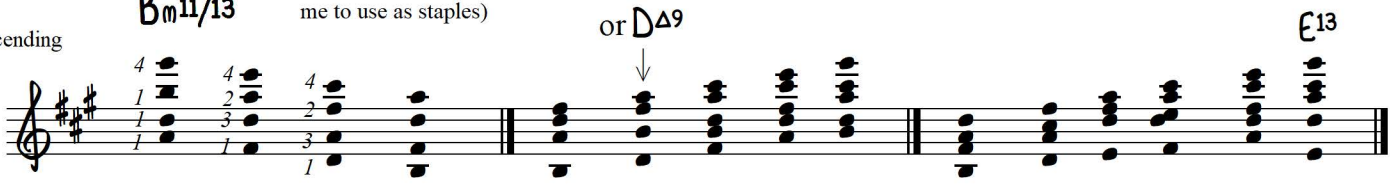

3-Note [Pentatonic]
etc.
3-Note Open m7
3rd position
etc.
6th position


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

4-Noters

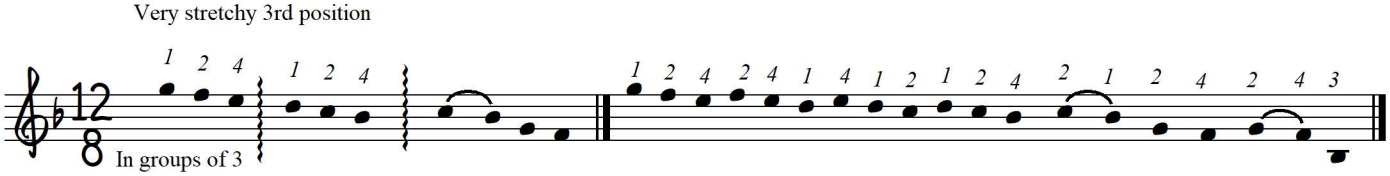
(Shown in what I decided is the best densities for me to use as staples)

Descending



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

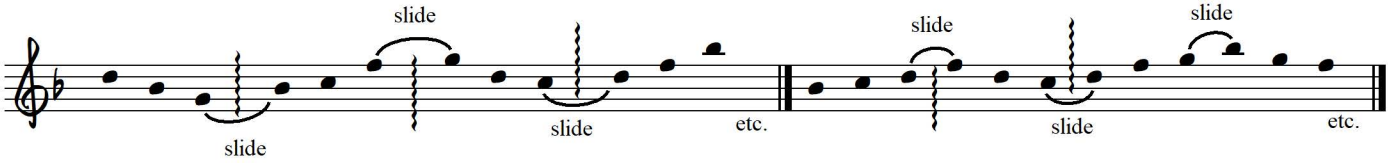
Very stretchy 3rd position



Lots of types of Broken Chords,

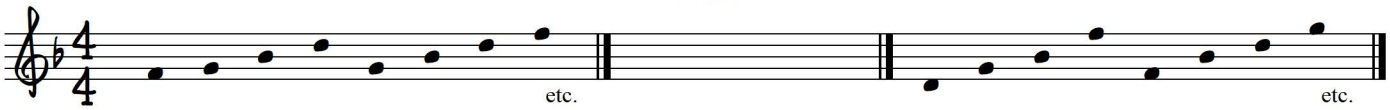
1) Sliding Broken Chords.

Example: 3-Note Penatonic



Example: 3-Note Close Harmony Penatonic

2) Regular Ascending Broken Chords

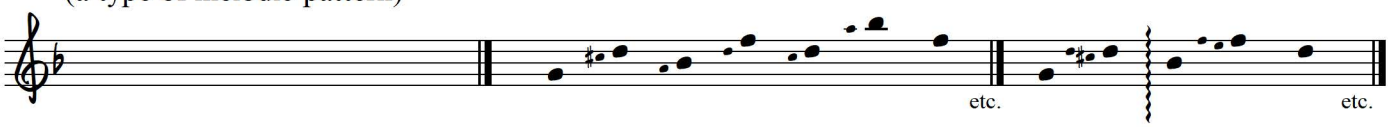


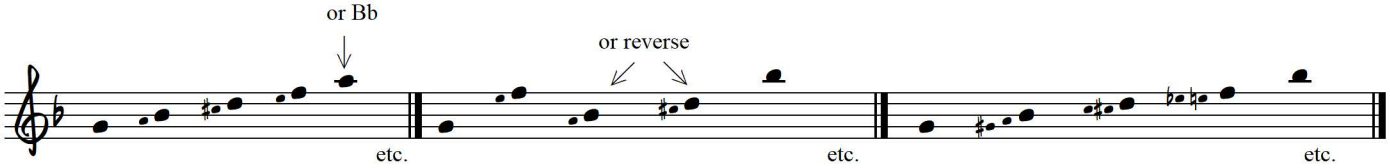
Try inserting V7b9

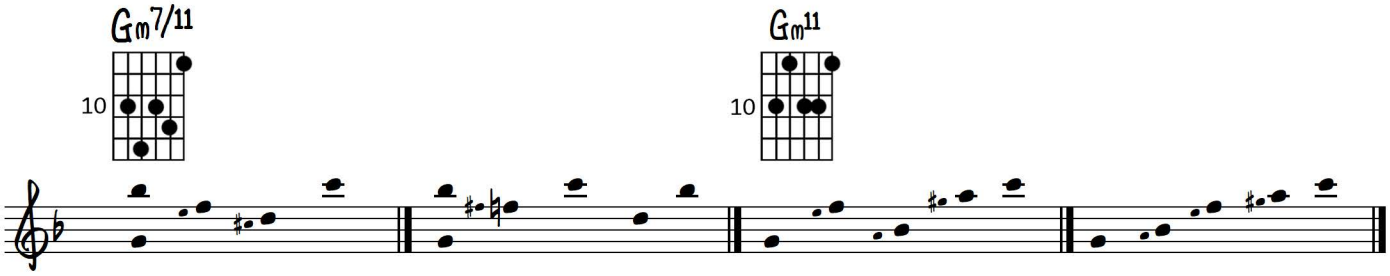
Same in Density #2

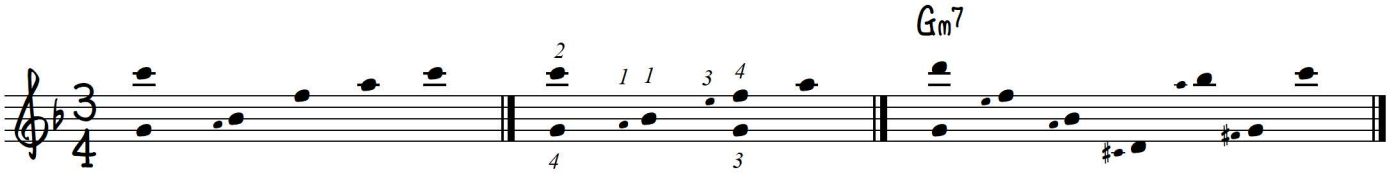
And 'Jillions' of Other "Broken Chord" Patterns. (a type of melodic pattern)

Sustained Melodic Patterns

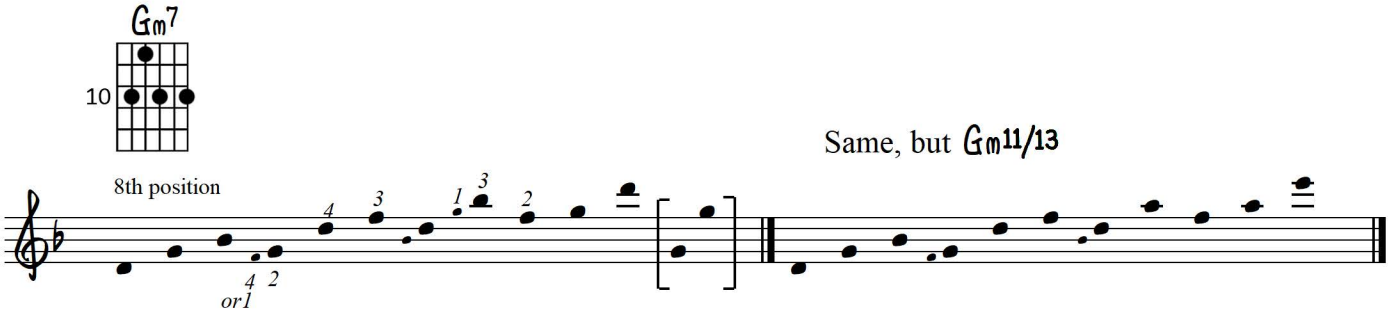






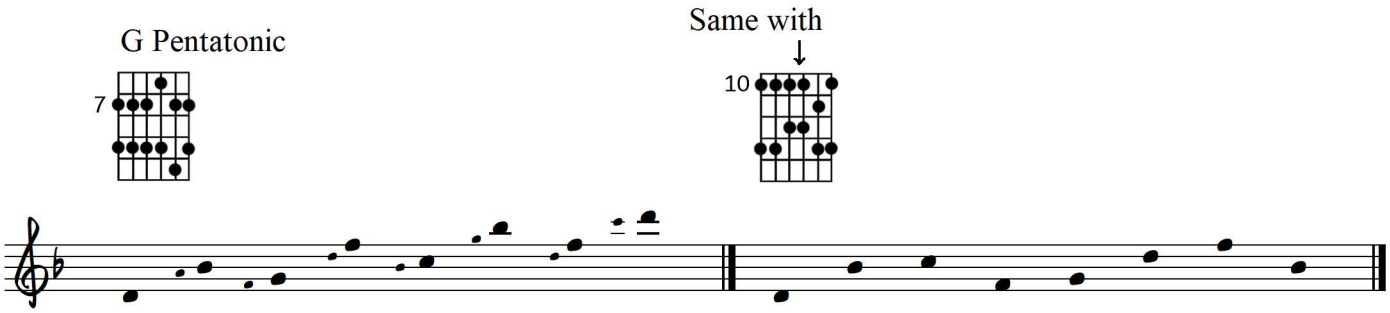


4-Note Scale

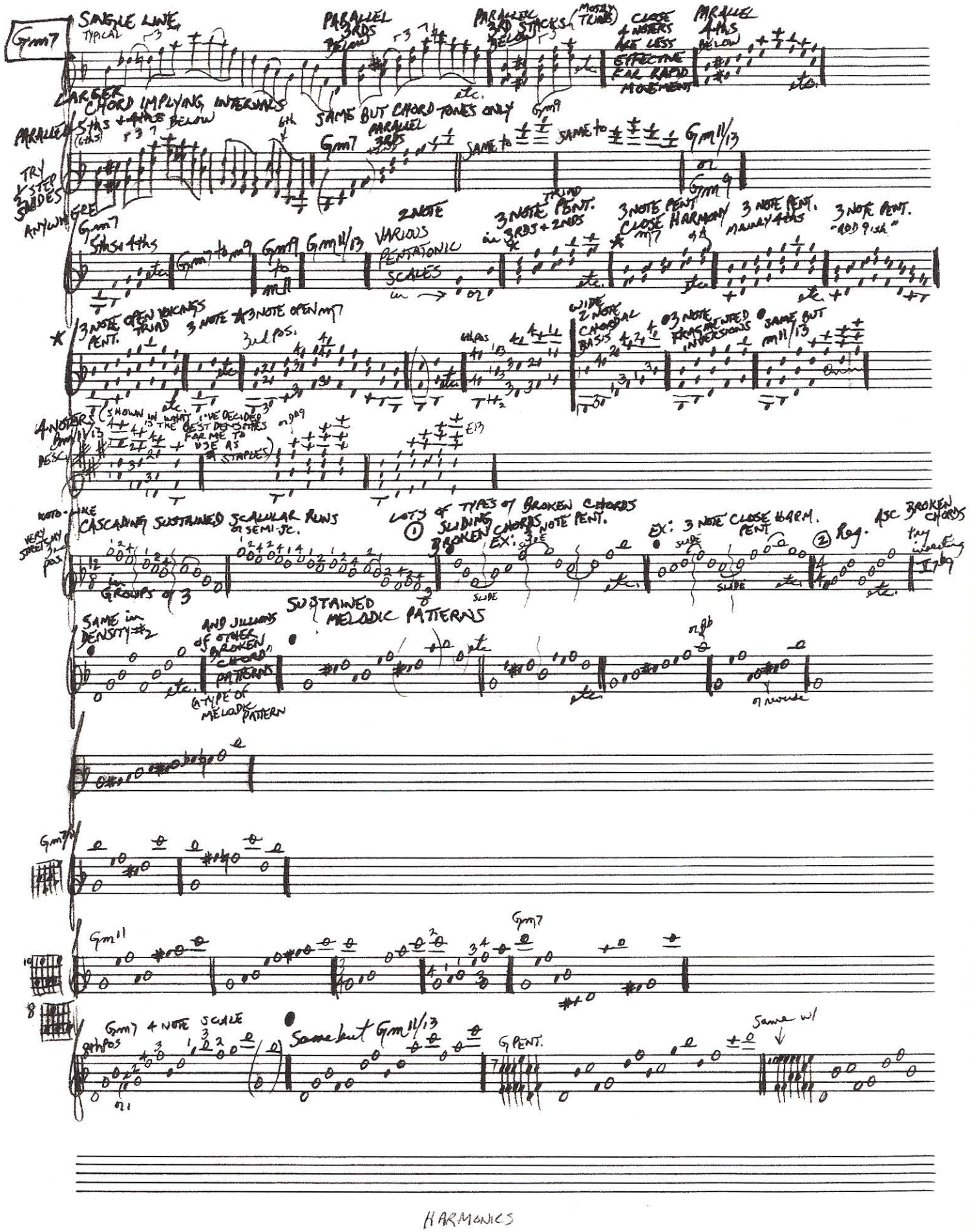


G Pentatonic

Same with



NEW TEXTURE CATALOGUE (for fills, intros, endings, interludes + ?)



HARMONICS