HARP-LIKE BROKEN CHORD PATTERNS   MAIN CONSTANTS (VARIABLES):   ① NUMBER OF VOICES IN the CHORD "NOTES SOUNDED"   3-23-86
(LATEST ATTEMPT AT ORGANIZING + then FINDING the JUICY ONES)   HERE   ② NUMBER OF ATTACKS ("AMOUNT OF TIME SPENT THERE")
③ COUPLING THIS TO NORMAL +/or POLY-METRIC CONSIDERATIONS
④ THE ACTUAL ORDER OF THE ATTACKS or NOTES SOUNDED
⑤ ACCENTS CAN CHANGE or ENHANCE THINGS

☆ THIS SYSTEM WAS IMPROVED LATER IN THE DAY - See other page

① 6 NOTES - CHORD OF 3 NOTES   NO REPEATED NOTES HERE ; also ALL 3 NOTES USED IN EACH "HALF" of the 6   REMEMBER: 6 can be felt as 2×3 or 3×2 or Poly in ⅔ or?
8VA

② Now DUPLICATIONS IN 2ND ½ BUT ALL 3 NOTES in the 1st ½   or f#
AND REPEATS   Now A COMPLETE
IN BEGINNING of 2ND HALF (or between the 1st + 2ND HALVES)   LIST of SAME:

②A

③ REPEATED NOTES at END ; also 2 repeats across the ½ way point happen automatically here + there

④ DUPLICATIONS IN 1ST HALF (ONLY) also REPEATS IN BEGINNING of 2ND ½, and BETWEEN BOTH, and at END of 2ND ½
BUT ALL 3 NOTES IN 2ND HALF THEN

CHOICE HARP-LIKE BROKEN CHORD PATTERNS   3-23-86

8VA ① DO ALL ASC. + DESC. DIAT.   WITH (+ w/out)
in 3×2 + 2×3 feels   VARIOUS ACCENTS (especially where the musicality is enhanced by them)
EX:

②

3X

Harp-Like Broken Chord Patterns
Ted Greene, 1986-03-23
(Transcribed Text)

Latest attempt at organizing and then finding the juicy ones.

Main Constants here (and Variables)
      1)   Number of voices in the chord
      2)   Number of attacks ("notes sounded") ("amount of time spent there")
      3)   Coupling this to normal and/or poly-metric considerations
      4)   The actual *order* of the attacks or notes sounded.
      5)   Accents can change or enhance things

This system was improved later in the day – see other page [below]

1)   6 notes – chord of 3 notes. No repeated notes here; also, all 3 notes used in each "half" of the 6.
     Remember: 6 can be felt as 2x3, or 3x2, or poly in 4/4, or ?

2)   Now 1) duplications in 2nd half, but all 3 notes in the 1st half.
     and   2) Repeats in beginning of 2nd half
             3) or between the 1st and 2nd halves.

                                Now, a complete list of same:

3)   Repeated notes at end; also 2 repeats across the half-way point happen automatically here and there.

4)   Duplication in 1st half (only); also repeats in beginning of 2nd half, and between both, and at end of 2nd half.
     All but 3 notes in 2nd half, then:

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Choice Harp-Like Broken Chord Patterns
Ted Greene, 1986-03-23

Do all ascending and descending diatonic in 3x2 and 2x3 feels with (and without) various accents (especially where the musicality is enhanced by them).