

Melodic Patterns Worksheets

Ted Greene

This PDF contains several of Ted's pages on "Melodic Patterns" from his *Personal Music Studies* files. Many of these are worksheets he created in attempting to catalogue all the variations of 3-note (or 4-note) single-note sequences. These pages were never intended to be shared in that state. They are often messy, cryptic, and sometimes disorganized. Some of the pages are part of a series, others are stand-alone pages, and still others may be missing their companion pages. The pages are (mostly) organized chronologically here.

In a very simplified nutshell, what Ted was doing here was creating small groupings of notes (or "units") that can be used as a "starter" phrase for longer sequential patterns. Each unit is usually 3 or 4 notes, written inside a single measure. This "starter" was to be elaborated upon (i.e. followed-thru or continued) by several means: mostly ascending and descending sequences either diatonically or non-diatonically, or by moving each unit by 2nds, 3rds, 4ths, 5ths, 6ths, or 7ths. The "mother" scale may be anything you wish (harmonic minor, diminished, or other more exotic scales). Ted emphasized here the use of rhythmic displacements, different rhythmic feels (like Baroque 8ths or jazz 8ths), and ornamentations such as slurs, trills, slides, hammer-ons & pull-offs, etc. These are all variations that will add a personal style to each person's interpretation of the patterns.

Let's look at one simple example and see how it can be elaborated upon with some basic variations. We'll select a 4-note unit, one without repeated notes:

Given:



Ascending diatonically:



Descending diatonically:



Ascending diatonically (reversing every other unit):



Ascending diatonically in 4ths: ...then reversing every other unit:



Ascending diatonically in 3rds (reversing every other unit):



Ascending non-diatonically in 2nds:



As you will see, Ted approached his subjects very mathematically, systematically, and thoroughly. We are sharing these to perhaps show some of his thinking processes: write out all possibilities, organize, and then select "choice" favorites. Application and assimilation are the final steps.

We have provided typed translated text for most of the writing on each page, as many people have difficulty reading his tiny handwritten comments. Ted would probably advise a student to find one or two patterns that you love, and dive deep into it, applying a ton of harmonic and rhythmic variations to it – and ignore all the others until you want more. Make music with them, and have fun!

Ted's original pages follow the typed text. The pages numbers refer to this PDF.

Page 07:

Title: 3-Note Melodic Patterns (attempt one billion and one), 1983-09-30
Subtitle: For sequences of various types.
Other text: 3-Note melodic patterns
Add octave leaps any and everywhere.
Try these types too: D⁷ "Segovia Type" and do backwards
Example of compound
Somewhere write a page or more on "Beautiful Bach-like Patterns" such as:
More compounds (of 4-noters though)

Page 08:

Title: Melodic Patterns - Groupings by Permutation of Each 3-Note Group, 1983-09-30
Subtitle: Almost like "plucking" order concept
Other text: 3-Note Melodic Patterns

Page 09:

Title: Diatonic Melodies in the Major Scale, 1984-09-17
Other text: 1) Write out all 4-note (5,6,7, & 8, & 3 too) diatonic melodies in the major scale
2) Mate them to all practical rhythmic types, such as [see page] and zillions of others.
3) Then study harmonization of all this.
4) Then try all of them with lots of different slurs.
5) Try all the rhythmic placement (in the bar) and displacements.
6) Sequence all of this material.
7) In all other good scales. (Whoa!....)
Descend last move:

Page 10:

Title: 4-Note Melodic Patterns in Half-Whole Dominant Scale, 1985-01-01
Other text: Do in all sequences: 1) in position, 2) lengthwise.
Examples added later: "Great Cross-Rhythm" 2001-04-22
Baroque. Slant barre
"Very Max Steiner" 2002-04-09, Sunday
With answering lines.

Page 11:

Title: Melodic Patterns, p.1, 1985-10-13

Subtitle: (without repeated Notes, by the way, Ted) include these too for Beethovenesque themes

Other text: 1) Play as straight Baroque feel.
2) Play as jazz 8ths.

1) Sequences in 2nds (unless noted otherwise)

2) And try all in 4-note units of ascending (and/or descending) 3rds, (4ths, 5ths, 6ths, 7ths.)

3) And compounds.

[?] Lengthwise with sustains.

* When studying 6- or 8-note major patterns, try rhythmic offsets via starting on, say, “3 and.”

Above as Counterpoint on top 2 strings 8va.

Over harmonic pedals.

[*The blue dots probably identify examples that Ted liked, and the blue dot within parentheses, probably means that he only partially liked the example, or only in certain circumstances.*]

Page 12:

Title: Melodic Patterns: New Organization of “4-Note Unit” Types, 1985-10-16, 1985-10-20

Subtitle: (Revised 3[-note unit types] too)

(No “repeated note” types yet – either within the unit or between units)

Other text: As applied to 1) 7-note diatonic scales,
2) No interval larger than a 3rd within any unit,
3) Play as straight 8ths (or 16ths) and jazz 8ths (or 16ths here too)
4) start from other degrees too!!

4-Note units (ascending 2-notes, unless otherwise noted)

Check all 5-noters too (add 1 note in the front and/or back).

Also check all for various “sustained scale” techniques: 1) regular, or 2) 8va.

[*for measure #1:*] 1st note may be omitted. Last note will be 1st note of next measure.

[*comments for measure #8:*] * Consider putting these “units in 5ths” with the units having 5ths within, likewise the 4ths.

* Try all these harmonized (in various scale [tonality] types) with:

- | | |
|--------------------------------|--------------------------------|
| a) 4ths, | d) 4ths over pedal R and/or 5, |
| b) 5ths, | e) 5ths over pedal R and/or 5, |
| c) 3rds over pedal R and/or 5, | f) 6ths over pedal R and/or 5. |

[*Examples at bottom of page:*]

Compound (: 8-note).

Chord unfoldment via block counterpoint

“6” Middle [*string*] set.

Page 13:

Title: [Melodic Patterns] p.2, Overview, [1985-10-13]

Other text: Study all 4-note melodic patterns with (slurred) repeated noted.
Do the same with 8-note patterns.

Page 14:

Title: Melodic Patterns, 1985-10-16
Subtitle: 4-Note Units “in 2nds” unless otherwise noted
Other text: Mainly stepwise types within each unit; no intervals larger than a 3rd at first.

Title: Melodic Patterns, p.2, 1985-11-11
Subtitle: Ascending. (No interval larger than a 4th within any unit)

Page 15:

Title: New Approach to Organizing Melodic Patterns of 4 Notes, 1985-10-16
Other text: I) Triads (Root in bass).
With pull-offs.

Page 16:

Title: New List of Melodic Patterns of 4-Diatonic Notes, p.1, 1985-11-15, 1986-01-18.
Subtitle: But not including sequencing the whole unit (in other than implied 2nds)
Other text: 1) See other list from 1985-10-16
2) and do descending units too (the [1985-10-16] page shows only ascending units)
No “repeated” note(s) types....list separately later.
This is the end of bottom of this page.
More ascending
* For 1) see page 2.

Title: New List for Patterns That Don’t Have Anything Larger Than a 3rd within the 4-note Unit (and No Directly Repeated Notes Adjacent for Now). 1985-10-20, 1985-11-15.
Other text: 1986-02-16, Harmonize a) in ^Δ7ths, b) 4th chords, c) starting from V7.
Likewise, nothing larger than a 4th within the 4-note unit.
See line 1 at top of page for D G.

Page 17:

Title: New List of Melodic Patterns, p.2, 1986-01-18
Other text: 5) Nothing larger than a 6th within the 4-note unit.
1) Nothing larger than a 2nd within the 4-note unit.

Apply by: a) Putting in all meters (“Hello Polyrhythm”)
b) Starting on various “ands”
c) Omitting the 1st note
d) Applying lots of rhythmic figures, including, of course, non-symmetrical ones.
e) Decorating with trills.
f) Slurring, slides, pull-offs, hammer-ons
g) Regular (horizontal – “even”) and Shuffle (vertical – “uneven”)
h) Lengthwise up the neck as well as “in position.”

Page 18:

Title: New List of Melodic Patterns, p.3, 1986-01-18
Other text: 6) Nothing larger than a 7th within the 4-note units.

Page 19:

Title: New 4-Note Diatonic Melodic Pattern Chart, 1987-03-28

Subtitle: (“Barebones – non-sequentially applied here.)

Also, no ascending, descending preference distinctions given here)

Other text: 1) Patterns with ascending scale 2nd intervals in first three notes.
(many end up being elaborated triads.)

Some will be listed twice.

[Line 1, measure #7:] Use slurring later in pattern.

[Line 1, measures #14-15:] Neighbor tones (Also file in the “2”-note section)

[Line 1, measure #18:] Some with opening 3rd interval.

[Line 2, measure #5:] 3-notes descending scale in front (many are elaborated triads)

[Line 2, measure #18:] on 2 strings at a time.

[Line 2, measure #19:] on 2 strings at a time. First note on different string than 2nd note.

[Line 2, measure #21:] 2 strings.

Triads: Close only for now.

See other 1987-03-29 page.

Use with repeated notes.

Chromatic lower neighbors.

2-Note (Do ascending and descending.) 3-note.

Application: and start on earlier degrees (i.e. do in sequence.) And all sustained too.

Page 20:

Title: (Logical Order) Experiments to Find all the 4-Note Melodic Patterns, p.1, 1987-03-29

Subtitle: Using 1) Only notes of diatonic triads (close for now)

2) Elaborated triad (triad plus 1 other note)

3) Diatonic 7ths and 6ths.

Other text: * Then check for most favorable and include in Master Charts or Lists.

Reminder: Reasons: 1) To see what’s really there.

2) To double-check old work

3) Because I’m reordering and reorganizing the 1985-86 work to give to students in a graded program.

Reminder: You must try rhythmic displacement and polyrhythm to bring these to life sometimes.

1) I. Root Position; II 1st Inversions; III 2nd Inversions.

2) Elaborated Triads (triad plus one note)

a) Root position,

b) Some of these will be repeated in the section on 7ths and 6ths.

c) Sounds like 2nd inversion.

Page 21:

Title: Experiment Page: 4-Note Melodic Patterns from
1) Diatonic 7ths (V-1, also V-2, maybe V-3), 2) Diatonic 6th Chords too, p.2, 1987-04-04

Subtitle: Of course, only the 1st 4 notes in each are given.

Other text: * = Use for jazz....do (try) in 2nds, 3rds, 4ths, etc., ascending and descending and with rhythmic off-sets, and polyrhythmic application.

[Line 1, measure #1:] **V-1 7ths.** 1) V-1 Root position 7th.
[Line 1, measure #25:] 2) V-1 1st Inversion 7ths
[Line 2, measure #19:] 3) V-1 2nd Inversion 7ths
[Line 3, measure #13:] 4) V-1 3rd Inversion 7ths
[Line 4, measure #1:] **6ths.** 1) V-1 Root position 6ths.
[Line 4, measure #25:] 2) V-1 1st Inversion 6ths
[Line 5, measure #13:] 3) V-1 2nd Inversion 6ths
[Line 6, measure #1:] 4) V-1 3rd Inversion 6ths
[Line 7, measure #1:] **V-2.** 1) Root position 7ths
[Line 7, measure #25:] 2) [V-2] 1st Inversion 7ths
[Line 8, measure #13:] 3) [V-2] 2nd Inversion 7ths
[Line 9, measure #5:] 4) [V-2] 3rd Inversion 7ths
[Line 10, measure #1:] 1) [V-2] Root position 6ths
[Line 10, measure #25:] 2) [V-2] 1st Inversion [6ths]
[Line 11, measure #15:] 3) [V-2] 2nd Inversion [6ths]
[Line 12, measure #5:] 4) [V-2] 3rd Inversion [6ths]

Page 22:

Title: Minor Pentatonic Choice Representative Examples of Applications of Findings
About 2-Note Melodic Patterns at Triplet Speed, 1987-02-08

Subtitle: (For Students and Me)

Other text:
[Line 1, m. #3:] Also start in middle of the positions with those notes too which are on only the 3rd string.
[Line 2, m. #5:] Remember: 3 fingerings of this area.

Page 23:

Title: Advanced Melodic Patterns from Descending Thirds, 1985-08-20

Other text: I. 1) 5th position. II New starting from G (which leads to same)
III. Starting from A ("The other row of 3rds")
Groups of Six via "repeated direction." Ascending

Page 24:

Title: Catalogue of Descending Melodic Patterns Derived from Thirds, 1985-08-20

Other text: 1) Add Decoration too! Example a) 16th note triplets!!
2) Try in Baroque feel too (as well as the jazz)

[Line 2, m. #9:] Put in 4ths [?]

Page 25:

Title: Melodies and Metric Placement for Ascending Major Scale, 1984-07-15

Other text: 2003-03-28: Just thought of doing this the other day, and lo and behold I already, of course, had!
[for 2b]: "There's No Business Like Show Business."

3 NOTE MELODIC PATTERNS - ATTEMPT ONE BILLION ONE

SEQUENCES of various types

9-30-05

3 NOTE MELODIC PATTERNS

ADD OCTAVE LEAPS ANYWHERE

EXS

try these for the 3rd sequence

types: $\begin{matrix} + & + & + \\ + & + & + \\ + & + & + \end{matrix}$ + backwards

EX 1 COMPOUND

SOMEWHERE BEAUTIFUL MCH-LIKE PATTERNS SEEMS

try these for the 3rd sequence

types: $\begin{matrix} + & + & + \\ + & + & + \\ + & + & + \end{matrix}$ + backwards

More Compounds (flowers) though

MELONIC PATTERNS - SEQUENCES BY PERMUTATION OF EACH 3 NOTE GROUP


9-30-83

3 NOTE
MELONIC PATTERNS

always
like "PICKING"
ORDER
CONCEPT

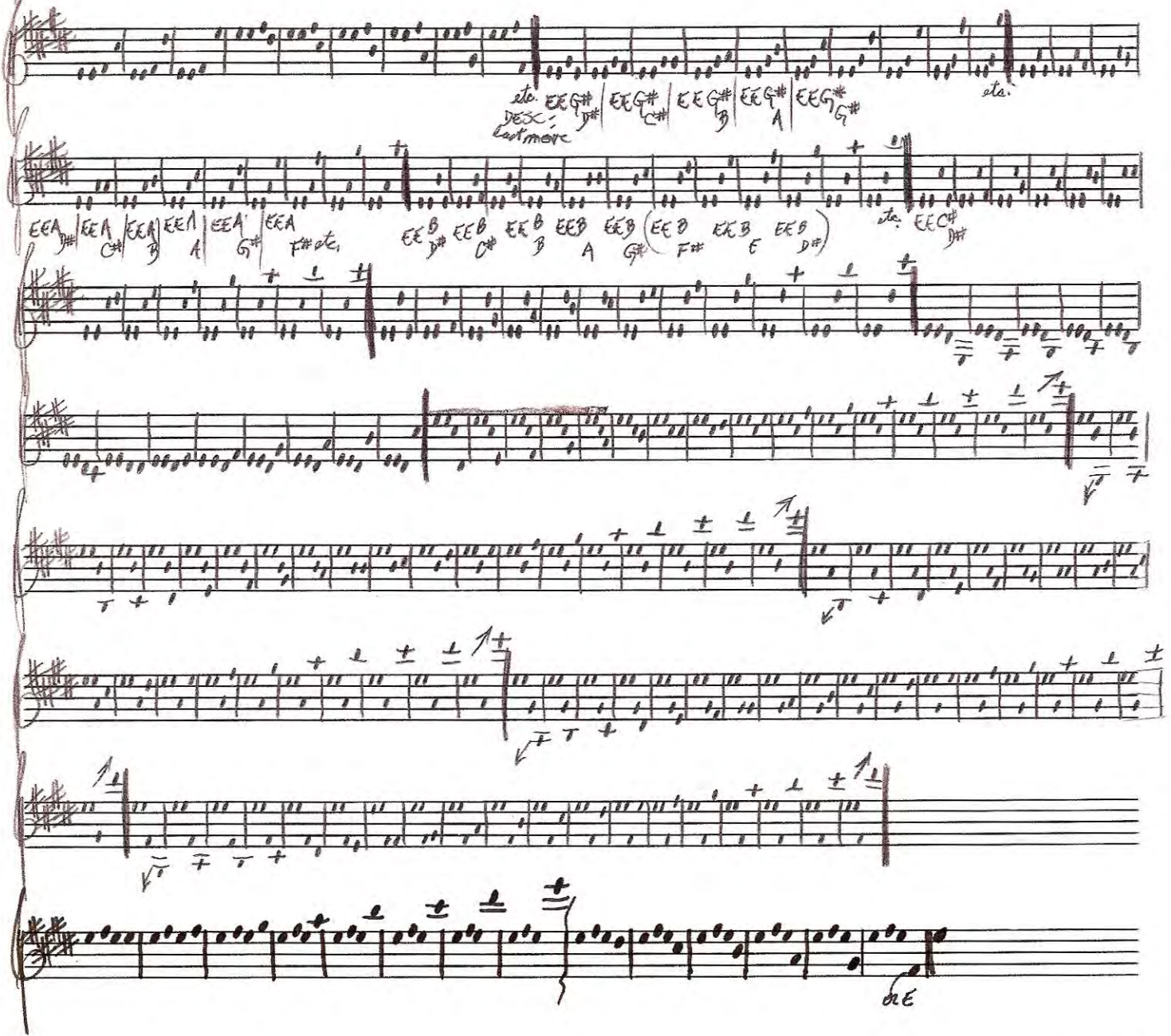
The first staff of music contains a sequence of notes with vertical lines above them. The notes are grouped into five sets of three, each with a label below it: AAA, AAB, AAC, AAD, and AAE. The second staff continues the sequence with labels: AAG#, AAF#, AA'E, AAD, AAC, AAG, AAF, AAE, and AAD. The notation includes various note heads, stems, and beams, with some notes marked with '+' or '7'.

Ten empty musical staves are provided for practice or further notation.

- ① WRITE OUT ALL 4 NOTE (5, 6, 7 + 8, 3 + 20) DIAT. MELODIES in the MAJOR OR SCALE
- ② MATCH THEM to all practical RHYTHMIC TYPES such as  ZIGZAGS of OTHERS 9-17-84
- ③ THEN STUDY HARMONIZ. of all YAS ④ THEN TRY ALL of THEM with LOTS of DIFFERENT SLURS ⑤ TRY ALL THE RHYTHMIC PLACEMENTS (IN THE BAR) + DES PLACEMENTS

⑥ SEQUENCE all of this material

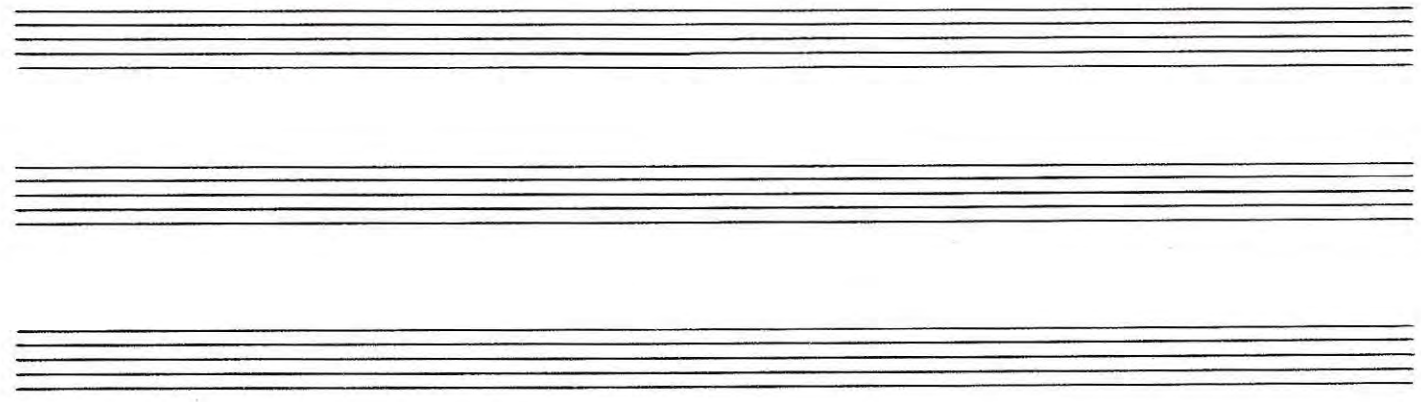
EX: ⑦ IN ALL OTHER GOOD SCALES (WHOA!...)



Handwritten musical score consisting of eight staves of rhythmic exercises. The exercises are written in G major (one sharp). The notation includes various rhythmic patterns, slurs, and accents. Below the staves, chord progressions are written, such as EGA, EEA, EEB, and EEC#.

Chord progressions shown:

- etc. EGA# | EEA# | EEB# | EEC# | EEA# | etc.
- DESC: last more
- EEA | EEA | EEA | EEA | EEA | EEA | etc.
- EEB | EEB | EEB | EEB | EEB | (EEB | EEB | EEB) | etc. EEC#



Four empty musical staves at the bottom of the page, intended for further practice or notation.

4 NOTE MELODIC PATTERNS in $\frac{1}{2}$ -WHOLE DOM. SCALE

1-1-85
© J. Williams

DO IN ALL SEQUENCES
① IN POSITION ② LENGTHWAYS

① ASC.

Handwritten musical notation for ascending four-note melodic patterns in a dominant scale. The notation consists of three staves with various rhythmic values, accidentals, and dynamic markings like 'acc' and 'f'.

Great CROSS-RHYTHM
4-22-01 *Baroque*

Handwritten musical notation for a cross-rhythm exercise. It includes a treble clef, a 12/8 time signature, and a sequence of notes with various accidentals and slurs. The text "slant barre" is written above the notes.

A.T. 02
Sun. E \flat 1/3 E \flat 0 7/3
4 1 1 1 1 1 0
VERY Max Steiner

Handwritten musical notation for a rhythmic exercise. It features a treble clef, a 6/8 time signature, and a sequence of notes with various accidentals and slurs. The text "VERY Max Steiner" is written below the notes.

PLAY AS STRAIGHT BARBQUE FEEL
 JAZZ SWING
 MELODIC PATTERNS (w/out repeated notes by the way feel)
 include these too for (BETTER) VARIATION
 AND TRY ALL IN UNITS
 (4/4) ASC, 3/4, (4+4, 5/4, 6/4, 7/4)
 AND COMPOUNDS

Handwritten musical notation on ten staves. The notation includes stems, beams, and note heads, with some notes marked with 'x' or '+'. Annotations in black and red ink are scattered throughout, including circled numbers (1-10), the word 'SCARLETTS', and the word 'Mintopz'. The notation is dense and appears to be a study of rhythmic patterns.

★ WHEN STUDYING
 6 or 8 NOTE PATT.
 TRY RHYTHMIC OFFSETS
 VIA STARTING ON:
 SAY, "3 and"
 Ex: $\begin{matrix} \text{+} & \text{+} & \text{+} & \text{+} \\ \text{+} & \text{+} & \text{+} & \text{+} \end{matrix}$
 (0) (0)

ABOVE AS COUNTERPOINT on TOP of string

then many repeats

Handwritten musical notation on two staves, continuing the study of rhythmic patterns and counterpoint. The notation includes stems, beams, and note heads, with some notes marked with 'x' or '+'. Annotations in black and red ink are present, including the words 'ABOVE AS COUNTERPOINT on TOP of string' and 'then many repeats'.

10-16-85
10-20-85

MELODIC PATTERNS: New Organization of 4 NOTE UNIT types (No repeated note types yet, either within the unit or between units)
① No interval larger than a 3rd within any unit
② Play as straight 8ths (or 16ths) and jump 8ths (or 16ths) when too
③ START FROM OTHER DIRECTIONS too
ASC A NOTE UNIT (asc 2nds, unless otherwise noted)
CHECK ALL 5 NOTE UNITS AND CHECK ALL FOR VARIOUS JUSTIFIED SCALE TYPES!

Handwritten musical notation on multiple staves. Each staff contains a sequence of notes with intervals labeled below (e.g., 2nds, 4ths, 5ths, 3rds). The notation includes various rhythmic markings and annotations such as "TR-6", "TR-19", and "TR-259".

IN VARIOUS SCALE (TUNING) TYPES
a) 4ths
b) 5ths
c) 3rds
d) 4ths
e) 5ths
f) 6ths

Handwritten musical notation for compound notes and chords. Includes a diagram for "COMPOUND (8 NOTES)" and a diagram for "CHORD UNIFORMITY VIA SCALE COUNTERS".

P.2 OVERVIEW

The image shows a handwritten musical score for guitar, consisting of 12 staves. The notation includes various rhythmic patterns, slurs, and dynamic markings. Several sections are highlighted in yellow. The score is annotated with Roman numerals (I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII) and the text "Asc. 3rds" and "Desc. 3rds".

STUDY ALL 4 NOTE MEL PATTERNS with (slurred) repeated notes } do the same with 8 note patterns

MELODIC PATTERNS

10-16-85

A NOTE UNITS "IN 2NDS" UNLESS OTHERWISE NOTED

ASCENDING MAINLY 5 TYPES (NO INTERVALS LARGER THAN A 3RD AT FIRST)
UNITS (STEPWISE) CONTAIN EACH UNIT
LAST NOTE WILL BE NEXT UNIT

DESCENDING

units of ASC 3rds and 4ths
units of ASC 4ths and 5ths
units of DESC 3rds and 4ths
units of DESC 4ths and 5ths
units of DESC 5ths and 6ths

pick up 4ths

MELODIC PATTERNS P.P.A.S.C. (NO INTERVAL LARGER THAN A 4TH WITHIN ANY UNIT)

11-11-85

NEW APPROACH TO ORGANIZING
MELODIC PATTERNS of 4 NOTES

10-16-85

① TRIADS (in GASS)

WIPAWOFFS

PI NEW LIST OF MELODIC PATTERNS of 4 NAT. NOTES
 BUT NOT INCLUDING SEQUENCING THE WHOLE UNIT (in other than implied 2nds)
 NO REPEATED NOTES TYPES.... LIST SEPARATELY LATER
 11-15-85
 11-18-86

THIS IS THE END OF BOTTOM of this page

INCREASE FOR ○ SEE P. 2

Asc 2nds Asc 4ths Asc 5ths

10-20-85
11-15-85

NO LIST FOR PATTERNS THAT DON'T HAVE ANYTHING CARGER THAN A 3rd in the 4 NOTE UNIT (4 NOTE REPEATED NOTES)

SEE LINE 1 at top of page for 1/2

P.2 NEW LIST of MELODIC PATTERNS

1-18-86

① NOTHING LARGER than a 6th WITHIN the 4 NOTE UNIT

② NOTHING LARGER THAN A 2ND WITHIN the 4 NOTE UNIT

- APPLY by
- 1) putting in ALL METERS ("HELLS RHYTHM")
 - 2) changing on various "ranks" of omitting the 1st note
 - 3) applying lots of rhythmic figures including, of course, many syncopated ones
 - 4) decorating up trills, slides, pull-offs, hammer-ons
 - 5) Rag ("Rag" - "Rag") & Shuffle ("Shuffle" - "Shuffle")
 - 6) lengthwise up the neck as well as in pos.

P.3 NEW LIST OF MELODIC PATTERNS

Nothing larger than a TH within the + note units

A handwritten musical score consisting of 18 staves. The notation is dense, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The score is written in a single system across the staves. There are several key signatures and time signatures indicated, including G major, C major, and 3/4 time. The notation includes many small annotations, such as '+' signs above notes, which correspond to the instruction 'Nothing larger than a TH within the + note units'. The handwriting is clear and legible, with some corrections and erasures visible. The score ends with a double bar line and a repeat sign.

NEIGH NOTE DIATONIC MELODIC PATTERN "BAREBONES" (NON-SEQUENTIALLY APPLIED HERE)
CHART (ALSO NO ASC, DESC PREFERENCE) (DISTINCTIONS GIVEN HERE)

SAT.
3-28-87

① Pattern of 1st 3 notes (many end up being TRADS)

has w/ repeated notes

2 NOTE (ASC + Desc)

3 NOTE

APPLICATION: and start on 1st string (no desc sequence)

LOGAN OFFICE Experiments to find All the 4-note melodic patterns using ① ONLY NOTES of TRIADS (CLOSE or now) ② ELABORATED TRIAD (TRIAD plus 1 other note) SAT-SUN 27-87

Then check for most favorable and include in MASTER CHORDS LIST. ③ DIRT, THE AND OTHER REASONS: to see what's really there ④ to check it out work ⑤ because of organizing the 85-86 work to give to student in a graded progression

REMEMBER: YOU MUST TRY RHYTHM, PLACEMENT and POLYRHYTHM to bring these to life sometimes

I. ROOT POSITION

II. 1ST INV.'S

III. 2ND INV.'S

② ELABORATED TRIAD (TRIAD PLUS ONE NOTE) Some of these will be REPEATED in the 2nd and 3rd section on THIS 4/4

a) ROOT POSITION

b)

c)

1ST INV.'S (not a 7)

a)

b)

c)

2ND INV.'S (not a 7)

a)

b)

c)

a)

b)

c)

P.2 EXPERIMENT Page : A NOTES MELODIC PATTERNS from DIAT. THS & DIAT. 6th chords too

1-1-87

Yths

of course, only the 1st notes in each are given
* = USE FOR JAZZ do in 2nds, 3rds, 4ths, etc. ASC. + DESC. + up RHYTHMIC OFF SETS; and PENTATONIC APPLICATION

Y-1 Root pos. 1th

① Y-1 1st INV. 1th

② Y-1 2nd INV. 1th

③ Y-1 3rd inv. 1th

Gths

① Y-1 Root pos. 6ths

② Y-1 1st INV. 6ths

③ Y-1 2nd inv. 6ths

④ 3rd inv. 6th

Y-2

① R. pos 1th

② 1st INV. 1th

③ 2nd INV. 1th

④ 3rd INV. 1th

G-2

① R. pos 6ths

② 1st INV.

③ 2nd INV.

④ 3rd INV.

Empty musical staff

Empty musical staff

Empty musical staff

Empty musical staff

Empty musical staff

Empty musical staff

Empty musical staff

Empty musical staff

Empty musical staff

Empty musical staff

Empty musical staff

Empty musical staff

Empty musical staff

Empty musical staff

MINOR PENT. REPRESENTATIVE EXAMPLES WORK SHEET STEP 2
CHOICE APPLICATIONS (for students & me) OF FINDINGS ABOUT 2 NOTE MEL. PATTERNS AT TRIPLET SPEED

2-8-87

The image shows three staves of handwritten musical notation. The notation includes notes, stems, and rests, with various annotations and rhythmic patterns.

- Staff 1:**
 - Annotations: ① 6th pos, ALSO START IN MIDDLE (of the pass), 8th pos, 11th pos, 1st pos, 3rd pos.
 - Rhythmic patterns: $\underline{\underline{+}} \underline{\underline{+}} \underline{\underline{+}}$, $\underline{\underline{+}} \underline{\underline{+}} \underline{\underline{+}}$, $\underline{\underline{+}} \underline{\underline{+}} \underline{\underline{+}}$, $\underline{\underline{+}} \underline{\underline{+}} \underline{\underline{+}}$.
- Staff 2:**
 - Annotations: ② 15th pos, 6th pos, 8th pos, 9th pos, 10th pos, 11th pos, 12th pos, 13th pos, 14th pos, 15th pos.
 - Text: "These notes too which have on any the 3rd stems", "of this area".
- Staff 3:**
 - Annotations: (1st and 12th pos), and, and.

I. (1)
SNAPS 4

two and

CHANGE AT END

3 and

4 and

(2)

II.
Now starting from G (which leads to same)

III.
Starting from k ("The other row")
7 5 4 3 2 1

GROUPS OF SIX VIA
"REPEATED
DIRECTION"

CATALOGUE of
KEYBOARD PATTERNS derived from 3RD S

- ① ADD DECORATION TOO! @ 16th note TRIPLETS!!
- ② TRY IN BAROQUE FEEL too (as well as the jazz)

Handwritten musical notation on a staff. The notation includes various rhythmic patterns and notes. Annotations include circled numbers 1, 2, 3, 4, 5, 6, 7, 8, and 9. There are also red dots and arrows pointing to specific notes. A red note is circled with a '4' and the text 'AUSTIN HAS SECTION' written next to it. The notation is dense and includes many slurs and accents.

8 NOTE PATTERNS

1 1 1 1 1 1 1 1

3-28-03
just thought
this was
other days
low be
of course
had

MELODIES + MERK PLACEMENT for ASC MAJOR SCALE

The first six staves of the page contain handwritten musical notation. Each staff shows a melodic line with circled numbers 1 through 7, indicating specific notes or measures. The notation includes stems, beams, and various accidentals. Annotations in red ink are scattered throughout, including "then at the Big Show by" and "NE *see below". Some numbers are crossed out with an 'X'.

Four empty musical staves are provided below the first six staves, intended for further notation or practice.

A single staff of musical notation at the bottom of the page, featuring circled numbers 1 through 7 and various musical symbols. Annotations include "or 1/2" and "or 1/3".