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## **The Shape Method for Jazz Improvisation**

### **Lynn Baker**

#### **INTRODUCTION**

The Shape Method is focused on ways to develop excellent jazz solos through concepts of melodic and rhythmic shape. However, there are additional foundational skills and knowledge that are important and those ideas are briefly discussed here.

I began this project by trying to distill years of listening to great jazz improvisations down to their common, foundational characteristics. I was trying to answer the question, “What makes a great jazz improvisation?”

After considering the question for a number of years, I was able to isolate what I believe are the crucial elements that are common to all great jazz improvisations. Upon identifying the various parts, their priority and relationships became obvious to me.

Therefore, below is my proposal of an appropriate hierarchy for teaching jazz improvisation.

- 1) Jazz Tone
- 2) Jazz Time
- 3) Jazz Rhythm
- 4) Jazz Shape
- 5) Jazz Pitches

#### **JAZZ TONE**

##### **Core Tone**

The ability of the player to make what I call a great “Core Tone” is the absolute necessity for becoming a successful jazz improviser. Core Tone is no different in jazz than any other good sound on your instrument and is defined by two elements:

- 1) Consistent support of the sound, however the sound is generated; breath, bow speed and pressure, etc.
- 2) Beautiful resonance of the tone throughout the instrument and, in fact, the performer.

Without these two attributes, a good jazz tone cannot be achieved. However, that is only the beginning of a good jazz tone.

## Articulation and Expressive Devices

Most of the character of the sound of any instrument is determined by the quality of the articulation. In fact, many times it is very difficult to discern one instrument from another when the articulation is removed. A good jazz tone depends even more on the character of the articulation.

Why? because articulation in jazz is a principle expressive gesture and there is a broad palette from which to draw. In addition, many notes in jazz have articulations at the end of the note and this adds another element of expression and rhythmic energy. The added rhythmic energy provided by articulations at the end of notes is a vital component of Jazz Tone and Jazz Time.

The following chart addresses various expressive devices, including articulations. These devices should be available for an improviser to use as the musical moment allows, based on considerations of style, tempo, and mood.

<b>At Beginning of the Note</b>	<b>After the Note has Begun</b>	<b>At the End of the Note</b>
Hard Articulation	Crescendo	Hard Articulation
Breath Articulation	Diminuendo	Lift
Half-Tongue Articulation	Add Vibrato	Fade
Quick Scoop	Remove Vibrato	Short/Long Fall
Long Scoop	Make Vibrato Wider/More Shallow	Fingered Fall
Rip Down	Make Vibrato Faster/Slower	“Squeeze” Fall
Rip Up	Move to/from Multiphonic	Breath Fall
Splat	Trills	Doit Up

These and other expressive devices are key elements of good Jazz Tone and their application should be studied in the music of the master improvisers and emulated.

## **JAZZ TIME**

There is an interesting, and seemingly contradictory set of conditions at the heart of what I call “Jazz Time.” Jazz Time is steady, but not obvious.

### **Jazz Pulse**

One of the reasons it is not obvious is that the essential pulse character of jazz is legato. That does not mean there are no accents or short notes in jazz. On the contrary, it means that the accented and short notes have additional meaning because they are framed and supported by the legato environment. The legato pulse environment is accomplished principally through two instruments:

- 1) The Bass playing on each beat of the measure in a very connected style.
- 2) The Ride Cymbal which generates a very connected sound due to its ringing character.

In common meter, jazz time is felt on one and three, the beats where the harmonic movement occurs. It is crucial to maintain a steady pulse with natural unaccented pulses on one and three before one can move to the next element of jazz time – syncopation.

In other meters, jazz time continues to be felt on the strong beats. For example: in  $\frac{3}{4}$  meter jazz time is felt on 1, in  $\frac{5}{8}$  meter jazz time is felt either on 1 and 4 or 1 and 3, depending on whether it is a 3+2 or 2+3 division of the pulse. Similar pulse groupings are the foundation of jazz time in all other meters.

### **Basic Jazz Syncopation**

The most basic syncopation in common-time jazz is the accent on two and four. This contrast of an accented “up” on two and four, to the harmonic rhythm’s “down” on one and three is what generates the “lilting” feeling of jazz. This is why it is so crucial to be able to hold a steady pulse on one and three before moving to the jazz syncopation feel of two and four.

When dividing the beat, higher math skills are needed because each beat needs to be divided into three equal parts – yes, triplets are the jazz division. Rarely are all three notes of the triplet played, usually notes are played on only the first and third triplets.

### **Jazz Time Articulation**

The articulation comes into play here to generate phrases in good jazz time. When playing steady eighth-notes the articulation on the downbeat note is long, consumes two triplet values and is without an articulation at the end of the note. The note on the final triplet is also long and articulated, and is slightly accented at the beginning of the note (for wind instruments with the breath, not a hard tongue). The end of the second note is also unarticulated.

In this series of “eight-notes” the last note of the triplet is slurred to the downbeat note. This generates a series of uneven yet legato swung eighth-notes that have slight accents off the beat.

The next three elements of the Hierarchy; Jazz Rhythm, Shape, and Pitches, are addressed systematically through the course of the text.

### **How The Shape Method is Organized**

Each chapter contains at least two concepts, a rhythmic idea and a pitch-related concept. At the intersection of rhythm and pitch is Shape, the focus of this text. There is a written explanation of the idea and examples of its use. At the conclusion of each chapter are suggested listening examples and a set of exercises designed to give readers experience with the concepts. There are two types of exercises; composition and performance. The goal of the composition exercises is for the student to develop their personal language within the Bebop style and therefore should also be learned and performed.

It should also be noted that the organization is cumulative and concepts covered in earlier chapters should be retained and continue to be applied as more advanced concepts are learned.

### **Conclusion**

The Shape Method is presented as a way to gain a holistic understanding and practice of Bebop jazz improvisation. It is NOT a substitute for the established jazz improvisation pedagogy. While I employ the Shape Method as the central focus of my jazz improvisation teaching I continue to teach chord/scale relationships, tune learning, “lick” transposition and application, solo transcription and analysis, and a historical understanding of the music. Gaining command of these foundational skills and knowledge is necessary to be able to apply the lessons of shape discussed in this text.

## Chapter 1 – The Charleston Rhythm, 1<sup>st</sup> Order Major and Minor Consonance Tones and Phrasing

### The Charleston Rhythm

The heart of jazz rhythm is the “Charleston” rhythm and its variations. The “Charleston” is from the famous rag by J.P. Johnson of the same name, but its origins are African and Afro-Cuban. It began as a variation of a bell pattern from Africa.

AFRICAN BELL PATTERN



The articulations at the ends of the measures were removed resulting in a Clave rhythm.

"3-2" CLAVE



The second, two-articulation measure of the rhythm was dropped and the third articulation was removed from the three-articulation measure.

"3" SIDE OF CLAVE

"3" SIDE ADAPTED



The result is the “Proto-Charleston” rhythm. Lengthening the second note of the rhythm creates the Charleston rhythm. Please note, the dotted-quarter pulse of the 6/8 meter is equal to the half-note of the 4/4 Swing meter, providing the rhythmic equivalence.

"PROTO-CHARLESTON"

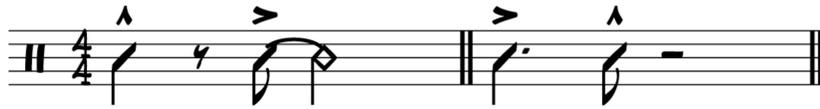
CHARLESTON



In its native jazz form the Charleston Rhythm consists of a short note on one and a long note on the & of two. Say the phrase “Charles-ton,” with an accent on the “ton,” to get the feeling of the phrase. Keep in mind that the triplet division permeates these rhythms and all notes occurring on the “&” of the beat are actually on a triplet division of the pulse.

The Shape Method – Chapter 1

The two common forms of the Charleston Rhythm are length variations of the original phrase:



With the exception of extremely slow tempos, the off-beat note of the Charleston Rhythm is not performed on the last triplet division of the quarter-note pulse.



Rather, because of the rhythmic shift from dotted-quarter pulse to half-note pulse, it is within the triplet division of the half-note pulse. And here is where jazz gets its swing, there is a three-against-two rhythmic tension created between the steady quarter-note of the bass walking on each beat, and the half-note triplet of the Charleston Rhythm. Trombonist Wayne Wallace says this tension is the heart of swing. The examples below illustrate this rhythmic tension.

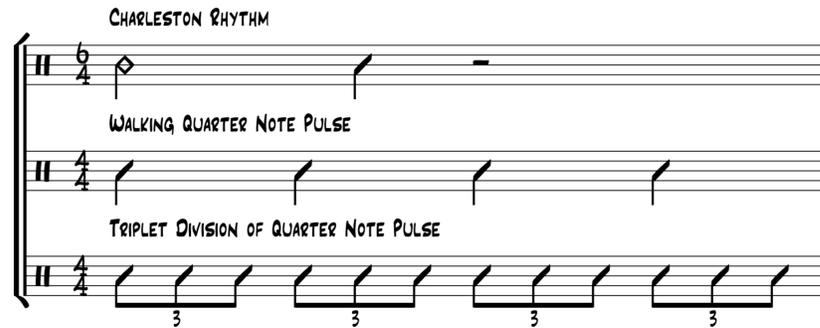
The first step is to re-conceptualize the “3” Side of the Clave from 6/8 to 6/4. Remember the Adapted “3” Side is the basis of the Charleston Rhythm. Here are the originals.



Now, the same rhythm with the underlying pulse value doubled from eighth-note to quarter-note so the three-against-two tension can be seen more clearly.



In the final example the Charleston Rhythm, written in 6/4 so the pulse unit is consistent with 4/4 jazz meter, is on the top line, the underlying 4/4 walking bass pulse is on the second line, and the triplet subdivision of the walking bass pulse is on the bottom line. This example clearly demonstrates exactly where the second articulation of the Charleston Rhythm occurs in 4/4 jazz time.



Of course, as the Charleston Rhythm is rhythmically displaced (as in Chapter 2) this underlying tension needs to be maintained to give the figures their swing feel.

### Consonance Tones

When beginning to think about pitches to choose to construct a melody it is important to identify the resting sounds within the chord. Understanding on which pitches the melody can come to rest allows the improviser to control tension and release, and construct more appealing melodies.

The Shape Method addresses chord tones through three sets of triads referred to as the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> Order Triads. The 1<sup>st</sup> Order triad is built from the Root of the chord, the 2<sup>nd</sup> Order, built from the Fifth, and the 3<sup>rd</sup> Order from the Ninth. The following discussion of Consonance Tones refers to 1<sup>st</sup> Order triads.

The Shape Method defines the resting points of a chord as Consonance Tones. In Major and Minor chords the following are Consonance Tones: The Root, Third, the Fifth, and Major Sixth. These are Consonance Tones regardless of the quality of any chord tone past the triad (meaning the qualities of the 2<sup>nd</sup> and 3<sup>rd</sup> Order triads). 2<sup>nd</sup> and 3<sup>rd</sup> Order Triads contain no Consonance Tones until the harmonic rhythm is very slow, e.g., modal jazz.

For minor chords, the Fourth is also a Consonance Tone. In the case of Dominant Chords the Fifth, when not sustained, is a Consonance Tone if it is Diminished, Perfect, or Augmented.

The chart below displays the Consonance Tones of the 1<sup>st</sup> Order.

<b>Chord Quality</b>	<b>Root</b>	<b>Third</b>	<b>Fourth</b>	<b>Fifth</b>	<b>Sixth</b>
Major	Yes	Major		Perfect	Major
Minor	Yes	Minor	Perfect	Perfect	Major
Dominant	Yes	Major		Diminished, Perfect, or Augmented	Major

### **Melodic Direction**

Melodic direction is a crucial concept of the Shape Method. Melodic direction is addressed by placing almost every note in context with those that precede or follow. The next section defines melodic direction in the Shape Method.

### **Strong Beats**

The concept of **Strong Beats** in jazz needs to be defined before discussing melodic direction. Harmonies are stated on the strong beats of the measure, in 4/4 time those beats are 1 and 3, in 3/4 the strong beat is 1. Chords change on these beats and therefore are the foundation of all syncopation and melodic tension and release. In a vast majority of cases, Consonance Tones are associated with Strong Beats. Non-Consonance tones that occur off of Strong Beats are defined as Resolution Tones.

### **Types of Melodic Direction**

There are obviously three types of melodic direction; static, ascending, and descending. The Shape Method defines ascending melodic direction as **Drive**. The implication is the melody has a strong motion to achieve a higher pitch. **Gravity** is the term applied to descending melodic direction and implies the melody pulling down to a lower pitch. These terms are not chosen lightly and are intended to convey a sense of activity and purpose to the melodic direction – a key element in good melodic construction.

### **Resolution Tones**

The Shape Method frequently refers to Drive and Gravity through devices called Resolutions. Resolutions are identified in two ways; direction and length. Regardless of these factors, Resolutions have two identifying characteristics:

- 1) They are never further than a whole step away from the next pitch, AND
- 2) They are always identified in the context of what direction they are going.

The basic concept is that a **Drive Resolution** is a note that is beneath the next Consonance Tone, and a **Gravity Resolution** is a note that is above the next Consonance Tone.

Resolutions are described by their length; how many consecutive non-Consonance tones precede a Consonance tone. **1<sup>st</sup> Degree Resolutions** consist of one note and **2<sup>nd</sup> Degree Resolutions** of two notes. There are complex combinations of pitches that result in longer resolutions that will be covered later in the Method.

Because Resolution Tones are always contextualized by where they are going, they are considered **Diatonic** when they are notes from the key to which they resolve. For major chords, the major scale represents diatonic materials. For minor chords the Melodic Minor is considered diatonic. Notes outside the associated key areas (e.g., A Flat in C major, or E natural on C minor) are considered **Chromatic** Resolution Tones.

Whereas Resolutions are always identified by the context of where they are going, Consonance Tones are defined by where they are coming from, or the note(s) that **precede**. Therefore, there are three types of Consonance Tones; Consonance Tones that begin phrases or immediately repeat a Consonance Tone are called Consonance Tones, Consonance Tones that are preceded by a note that is higher are called Consonance Gravity tones, and those preceded by a lower note are Consonance Drive tones.

The Shape Method – Chapter 1

The chart below lists the tones, their definitions, and provides their abbreviations.

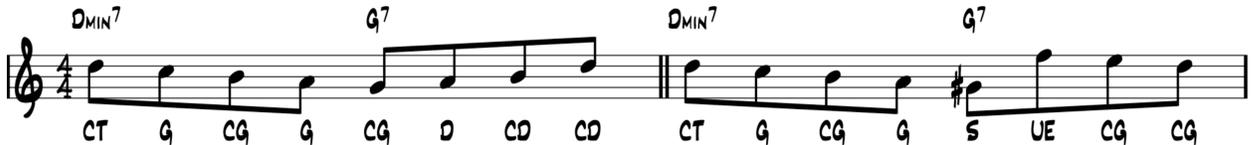
Name	Definition	Abbreviation
Consonance Tone	A pitch of rest as the first note of the phrase or that directly repeats a previous Consonance Tone.	CT
Consonance Drive Tone	A pitch of rest that is approached from below.	CD
Consonance Gravity Tone	A pitch of rest that is approached from above.	CG
Drive Resolution (1 <sup>st</sup> Degree)	A non-Consonance tone, occurring off a strong beat, that moves up in step-wise motion to a Consonance tone.	D
Gravity Resolution (1 <sup>st</sup> Degree)	A non-Consonance tone, occurring off a strong beat, that moves down in step-wise motion to a Consonance tone.	G
Drive Resolution (2 <sup>nd</sup> Degree)	Two non-Consonance tones, occurring off a strong beat, that move in step-wise motion up to a Consonance Tone.	D – D
Gravity Resolution (2 <sup>nd</sup> Degree)	Two non-Consonance tones, occurring off a strong beat, that move in step-wise motion down to a Consonance Tone.	G – G

These are the C Major and C Minor Diatonic Drive Resolutions moving to Consonance Drive Tones.

These are the C Major and C Minor Diatonic Gravity Resolutions moving to Consonance Gravity Tones.



The following are examples of common jazz phrases analyzed using the Shape Method.



### Scales and Arpeggios

The Shape Method is concerned with describing types of melodic shape, and the concepts developed in this book allow for discussion of shape without referring to scales and chord arpeggios. This alternative language allows the Shape Method to move beyond stereotyped concepts of Chord/Scale relationships to discover deeper meanings of melodies. However, scales and arpeggios should be part of the improviser’s “tool kit.” Its helpful to integrate concepts of Scales and Arpeggios and Shape Method concepts using the following maxim:

Scales are habits of resolution, arpeggios are habits of consonance.

### “I dig his phrasing”

“I dig his phrasing” is said all the time but seldom explained. The Shape Method identifies great jazz phrasing as; phrases that start and end in interesting ways and places.

Starting a phrase on the first beat of the form of a tune is not a very interesting place to start, but can be made interesting by the way the phrase is started. As examples, phrase can be made more interesting by beginning with a forte-piano, a splat, a crescendo, a scoop, etc. Or phrases can be made more interesting by varying the places they start by using a 1<sup>st</sup> Degree Drive or Gravity Resolutions or delaying the start of a phrase. These, and other devices provide interesting places to start phrases.

### Phrase Length Variance

In Chapter 9 the Shape Method has a lengthy discussion of phrasing from which concepts of direction change emerge, but there is one feature of that discussion that needs immediate attention. Master improvisers vary the lengths of their phrases.

By playing phrases of different lengths, some long some short, they are able to use this very simple device to create variety, suspense (when will it stop?, when will it start?), and interest.

### Phrase Endings

In addition to variable phrases lengths, ending phrases off the beat is an effective way to make phrases interesting.



### Chapter Summary

- The Charleston Rhythm is the foundational rhythm of jazz syncopation and developed from the 6/8 African bell pattern.
- The foundational concepts of the Shape Method were defined.
- Phrasing, especially concerning how and when phrases start and end was discussed.

### Suggested Listening

Afternoon In Paris, Blues Walk, I Got Rhythm, Blue Seven

**EXERCISES**

**Composition Exercises**

When beginning these composition exercises, and any time you are in need of inspiration, it is recommended that you borrow phrases from Appendix II (Why the Blues Scale Works) and III (Public Domain Jazz Phrases with Shape Method Analysis). Remember - jazz is a language, you don't have to invent new words to hold a brilliant conversation.

Each of the melody fragments should have Consonance Tones (CT, CD, or CG) on strong beats. Please analyze and label each pitch with the appropriate Shape Method notation.

- 1) Write a melody fragment on the following chord changes that:
  - a. Begins with a Drive Resolution (it can occur prior to the first chord)
  - b. Ends with a short rhythm ending

- 2) Write a four-measure long melody fragment on the following chord changes that:
  - a. Begins with a Charleston Rhythm
  - b. Ends with a long rhythm ending

- 3) Write a three-measure melody fragment on the following chord changes that:
  - a. Begins with a Gravity Resolution (it can occur prior to the first chord)
  - b. Strings two Charleston Rhythms together immediately

**Performance Exercise**

- 1) Learn and play Diatonic, 1<sup>st</sup> Degree Drive and Gravity Resolutions for Major and Minor chords in all keys. (See Etude Supplement, Vol. 1)

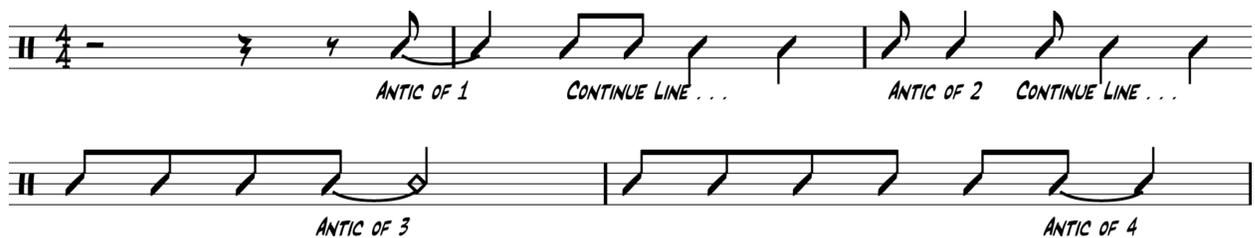


## Chapter 7 – Anticipations and 2<sup>nd</sup> Order Triads and Diminished Chords

### Anticipations

The Shape Method defines an **Anticipation** as a note that is articulated before a beat and is associated with the harmonic content of that beat. Anticipations are commonly used in jazz improvisations to provide a sense of “forward motion.” By using anticipations improvisers can avoid placing notes on the beat and therefore increase the degree of syncopation and provide a sense of continuance to their lines.

Sometimes anticipations occur at the quarter note pulse, but that usually is reserved for faster tempos when the pulse is more commonly felt in “2.” The Shape Method will address that concept in a later chapter. Eighth-note anticipations are more common and the figures below indicate several eighth-note anticipations on each of the beats of a 4/4 meter.



### 2<sup>nd</sup> Order Triads

One of the advantages to the Shape Method is that improvisers don't have to deal with the entire chord structure in order to create stylistically appropriate jazz improvisations. Jazz improvisers can create good jazz phrases by applying the principles learned in previous chapters, and the more advanced principles in later chapters, to the foundational Consonance tones of any chord. However, to play in a more complex and complete style improvisers have to not only have more advanced techniques, but be able to use the “upper extensions” of jazz harmonies. The first step in that process is working with the 2<sup>nd</sup> Order Triads.

As defined in Chapter 1, 1<sup>st</sup> Order Triads are the root, third (major or minor) and fifth of Major and Minor chords. 2<sup>nd</sup> Order Triads are built from the fifth of the 1<sup>st</sup> Order Triad. 2<sup>nd</sup> Order Triads can be major or minor. Consonance, Resolution, and Suspension Tone devices can be applied to them. Here the Shape Method will discuss two other uses of 2<sup>nd</sup> Order Triads:

- 1) Upper Extensions
- 2) Implications of relative ii chord

### Upper Extensions

The chart below demonstrates how combining different qualities of major and minor 1<sup>st</sup> and 2<sup>nd</sup> Order Triads produce more complete jazz chords.

1 <sup>st</sup> Order Triad	2 <sup>nd</sup> Order Triad	Chord Name
Major	Major	Major 9
Major	Minor	Dominant 9
Minor	Major	Minor, Major 9
Minor	Minor	Minor 9

These four chords, along with the Half-Diminished chord already covered in Chapter 5, represent the vast majority of chords used in jazz. More colorful extensions will be discussed in later chapters, but this is a great place to start.

Here are some examples of phrases transcribed from jazz improvisations that utilize the various combinations of 1<sup>st</sup> and 2<sup>nd</sup> Order Triads. Note: Shape Method analysis is applied to the 2<sup>nd</sup> order Triads, not the 1<sup>st</sup> Order Triads reflected by the chord change.

The first example is a Major/Major (F Maj over Bb Maj) combination.

This example is a Minor/Major (Bb Min over Eb Maj) combination.

The third example is of a Major/Minor (G Maj over C Min) combination.

And the final example is a Minor/Minor (G Min over C Min) combination.

### Implying the Relative ii

Another common use of 2<sup>nd</sup> Order Triads is to imply the relative ii chord on a V7 chord. Because the chord tones of the ii are the same as the 5, flat 7, and 9 of the Dominant 9 chord jazz improvisers frequently substitute the two changes – playing the ii on the V7 and the V7 on the ii.

For example, the melody transcribed below clearly states the Consonance tones of a G minor Triad on an C Dominant Seven Chord.

### Diminished Chords

The final part of the discussion of 2<sup>nd</sup> Order Triads is how to interpret a Diminished Seven chord. The Shape Method frames discussion of melodic concepts in the context of Major and Minor Triads and since Diminished chords do not contain a Major Third, they must be addressed in the context of combining 1<sup>st</sup> and 2<sup>nd</sup> Order Triads.

## The Shape Method – Chapter 7

Diminished chords have three applications:

- 1) Coloring of a Major Triad.
- 2) A flexible modulation device because it can function as a Diminished (vii<sup>o</sup>) chord in four different tonal areas.
- 3) A Dominant, Flat Nine chord without the root.

The Shape Method already addresses the first instance through the use of Suspensions. The second application, while important, is not relevant to the discussions of melodic and rhythmic shape discussed here. Therefore, the Shape Method concentrates on the third application when discussing Diminished chords.

Diminished Chords should be treated as 1<sup>st</sup> Order Major and 2<sup>nd</sup> Order Minor (with flat five) WITHOUT the root. The Consonance Tones of a Diminished Seventh Chord are 3, 5, b7, b9 and Resolutions should be applied as they are to other chords. The basic procedure is:

- 1) Go DOWN a Major Third from the root of the Diminished Chord
- 2) Build a 1<sup>st</sup> Order Major and 2<sup>nd</sup> Order Minor (flat five) Triad combination.
- 3) Construct melodies using the 3, 5, 7, & b9 of that chord as Consonances Tones.

The example below, while not flattening the fifth on the 2<sup>nd</sup> Order Minor Triad, is good example of this practice.

The image shows a musical staff in 4/4 time with a treble clef. The key signature is one sharp (F#), indicating C major. The notation starts with a diminished seventh chord (C#°) indicated by a bracket above the first four notes: C#, D, E, F. A bracket labeled '2ND OR MIN' spans the first three notes (C#, D, E). A triplet of eighth notes (D, E, F) is marked with a '3' below it. A bracket labeled 'SUP IMP FLAT VI' spans the last four notes (D, E, F, G). Another bracket labeled '2ND OR MIN' spans the last three notes (E, F, G). Below the staff, the consonance tones are listed: CT (C#), CD (D), CD (E), G (F), LN (G), S (A), CG (B).

### Chapter Summary

- Anticipations were discussed.
- 2<sup>nd</sup> Order Triads were defined and discussed.
- Diminished Seventh Chords were discussed.

### Suggested Listening

Eternal Triangle, Blues for Alice

**EXERCISES**

**Composition Exercises**

Each of the phrases, except where Suspensions or Bi-Directional Resolutions occur, should have Consonance Tones (CT, CD, or CG) on strong beats. Phrase length variance should continue to be observed. Please analyze and label each pitch the with appropriate Shape Method notation.

- 1) Write a two chorus solo on the following chord changes which has:
  - a. Two phrases each that utilize eighth-note anticipation of beat 1 and beat 3.
  - b. Two phrases that utilize 2<sup>nd</sup> Order Triads as Upper Extensions
  - c. Two phrases that utilize 2<sup>nd</sup> Order Triads to imply the relative ii chord on a V7.

Two musical staves in 4/4 time. The first staff has a treble clef and a 4/4 time signature. It contains two chords: D7 and G7. The second staff also has a treble clef and contains two chords: C7 and F7. Each staff contains four measures of eighth-note patterns.

- 2) Write a one chorus solo on the following chord changes in which the phrases have two each that utilize eighth-note anticipation of beat 1 and beat 3.

Four musical staves in 4/4 time, each with a treble clef. Each staff contains eight measures of eighth-note patterns with specific chord changes labeled above:

- Staff 1:  $Bb^6$ ,  $B^o$ ,  $C_{MIN}^7$ ,  $C\sharp^o$ ,  $D_{MIN}^7$ ,  $G^7$ ,  $C_{MIN}^7$ ,  $F^7$
- Staff 2:  $Bb^6$ ,  $Bb^7$ ,  $Eb^6$ ,  $Eb_{MIN}^7$ ,  $D_{MIN}^7$ ,  $G^7$ ,  $C_{MIN}^7$ ,  $F^7$
- Staff 3:  $Bb^6$ ,  $B^o$ ,  $C_{MIN}^7$ ,  $C\sharp^o$ ,  $D_{MIN}^7$ ,  $G^7$ ,  $C_{MIN}^7$ ,  $F^7$
- Staff 4:  $Bb^6$ ,  $Bb^7$ ,  $Eb^6$ ,  $Eb_{MIN}^7$ ,  $D_{MIN}^7$ ,  $G^7$ ,  $C_{MIN}^7$ ,  $F^7$ ,  $Bb^6$

**Performance Exercise**

- 1) Learn and play the all four combinations of 1<sup>st</sup> and 2<sup>nd</sup> Order Triads in all keys. (See Etude Supplement, Vol. 1)



### MAJOR BI-DIR RESOLUTIONS FROM ABOVE, NEAREST

The musical score is presented in 4/4 time and is divided into eight systems. Each system consists of two staves: a right-hand staff (treble clef) and a left-hand staff (treble clef). The systems are labeled with chords: C, F, B $\flat$ , E $\flat$ , A $\flat$ , and D $\flat$ . The right-hand part features a melodic line with various intervals and accidentals, while the left-hand part provides harmonic support with chords and bass lines. The score is written in a clear, legible font, with notes and accidentals clearly marked.

The image displays a musical score for an etude, organized into seven systems. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key signature of one flat (B-flat major or D minor). The systems are labeled with chords: G<sup>b</sup>, B, E, A, D, and G. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like accents and slurs. The piece concludes with a double bar line at the end of the final system.

### EXTENDED MAJOR BI-DIRECTIONAL RESOLUTIONS FROM BELOW, NEAREST

The musical score is written in 4/4 time and consists of eight systems, each representing a different major key. Each system contains two staves: a treble clef staff with a melodic line and a bass clef staff with a chordal accompaniment. The keys and their corresponding notes are: C major (C, D, E, F, G, A, B), F major (F, G, A, Bb, C, D, E), Bb major (Bb, C, D, Eb, F, G, A), Eb major (Eb, F, G, Ab, Bb, C, D), Ab major (Ab, Bb, C, Db, Eb, F, G), and Db major (Db, Eb, F, Gb, Ab, Bb, C). The melodic lines feature eighth-note patterns, and the bass lines feature chords and moving bass lines. The score concludes with a double bar line and a repeat sign.

**G<sup>b</sup>**



**B**



**E**



**A**



**D**



**G**

