CREATING COHERENT JAZZ MELODY

A Sourcebook for Improvisers

Frank Gordon Feldman

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Prefatory Remarks

When we look at a fine piece of architecture, the details of its exterior may first arouse our interest. Closer inspection reveals a well-crafted and secure foundation. Without its support, those details which initially engaged us would tumble to the ground.

Similarly, good jazz playing is clear, organized musical discourse. It is never a collection of appealing moments strung together haphazardly. In what follows, discussions of musical details will always refer to the structural context in which they occur.

The styles of playing to be considered culminated in the music of the beboppers, who retained the basic tonal principles of previous jazz eras alongside their own melodic and harmonic innovations. Bop extended the boundaries of what had by then become stylistic norms in jazz, and was their final incarnation. The text will address the standard usages of this self-referent tradition.

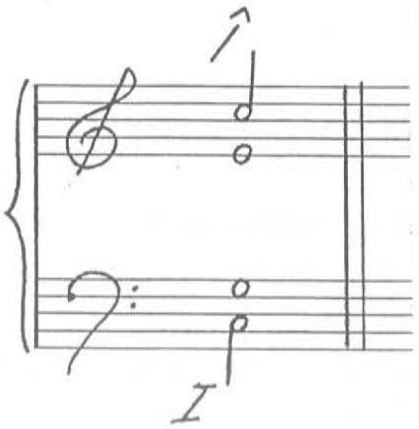
The question of how the ear and mind interact with one another in jazz evokes controversy and misunderstanding among players and enthusiasts of the music. Intellectually precise observation and discipline can provide fresh and valuable input when the unassisted ear fails to find a satisfactory solution in a given musical situation. Of course, if the mind produces something ungainly or overly cerebral, the ear, the final arbiter, can reject it out of hand.

Our musical instincts become surer as study progresses. The ear and mind can fuse and function as if one in the spontaneity of fine improvisation.

I. The Tonic Major Triad

The tonic triad in root position is melodically stable only when it supports the first scale degree in the soprano.

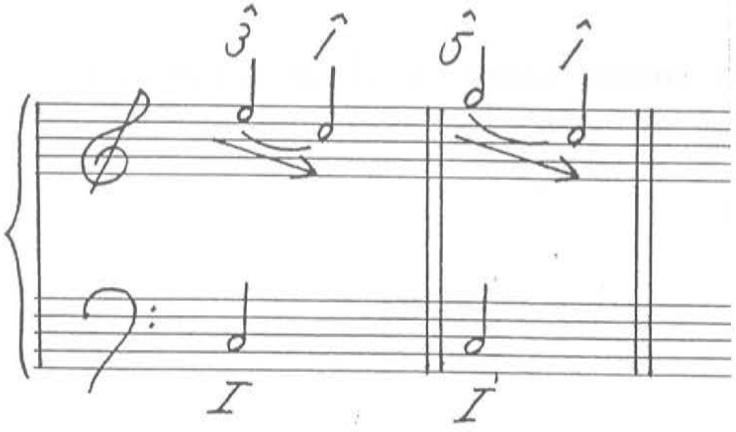
Example 1



(In the analytic examples, note-values and stems indicate structural significance and not rhythmic values. Solid and dotted slurs indicate structural connections between tones.)

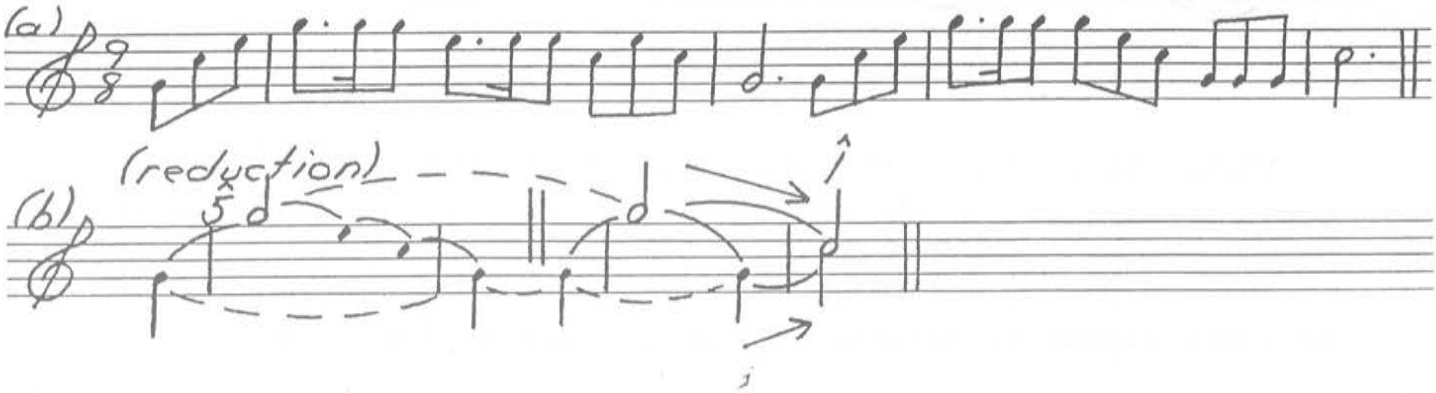
The melodically active tones of the triad are its 3rd and 5th. They must descend to scale degree 1 to achieve melodic closure.

Example 2



The initial presentation of scale degrees three or five may be delayed, and their descent prolonged, by structurally subsidiary arpeggiations. In the familiar fanfare of Example 3(a), the appearance of scale degree five is delayed by the upbeat arpeggiation. The downwards arpeggiation and subsequent regaining of scale degree 5 clarify the bipartite melodic structure. The lower G of the initial and subsequent arpeggiations is an inner voice which ascends a fourth in contrary motion with the soprano at the melodic closure (mm 3-4).

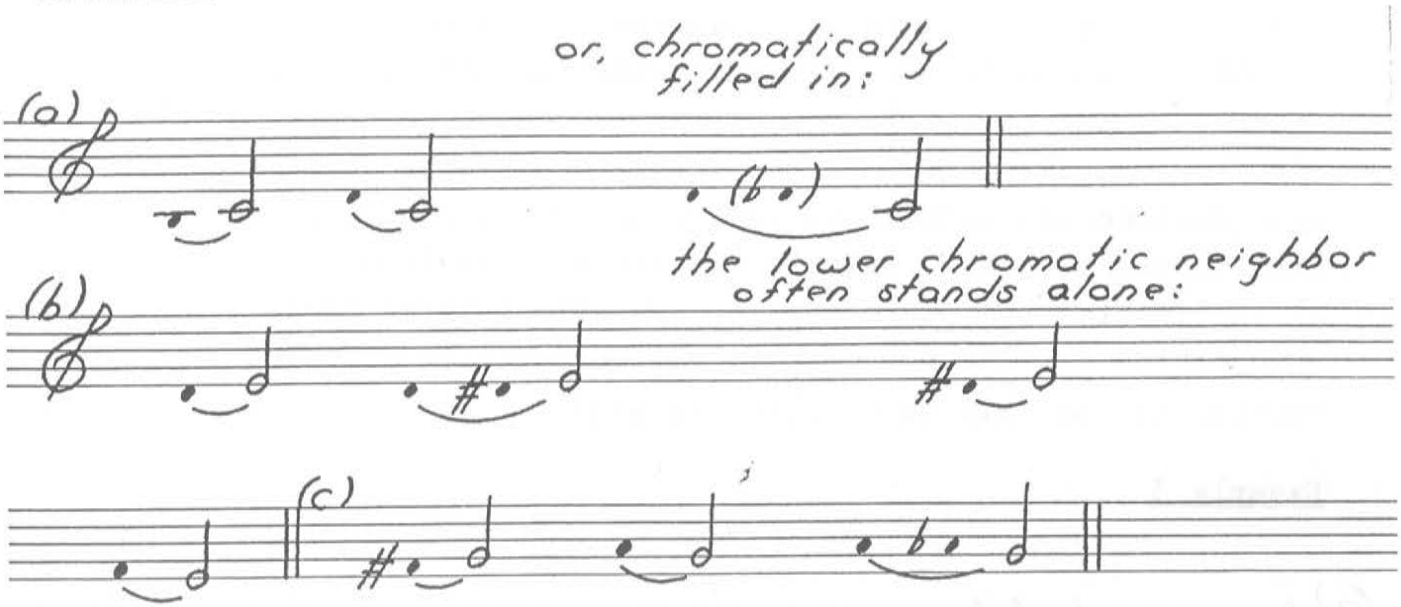
Example 3



Two kinds of non-chord tones can embellish an underlying triad.

A) Neighbor Notes embellish a single tone of the triad with a stepwise motion from below or above. Example 4 presents the lower and upper neighbors of (a) the root, (b) the third, and (c) the fifth.

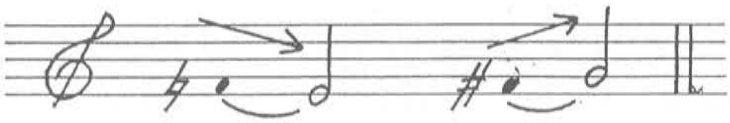
Example 4



(Notes in parentheses appear only as chromatic embellishments of diatonic neighbors, i.e., they do not function alone.)

Scale degree 4 is always perceived as an upper neighbor of scale degree 3, because of the semitone between them.

Example 5

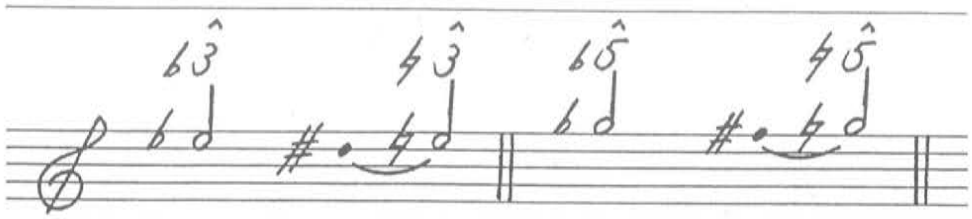


Neighbor notes always resolve to chord tones by step, even if the resolution is interrupted by a parenthetical leap to (a) another chord tone, or (b) an arpeggiation. These chord tones may even themselves be embellished by neighbor notes (c).

Example 6

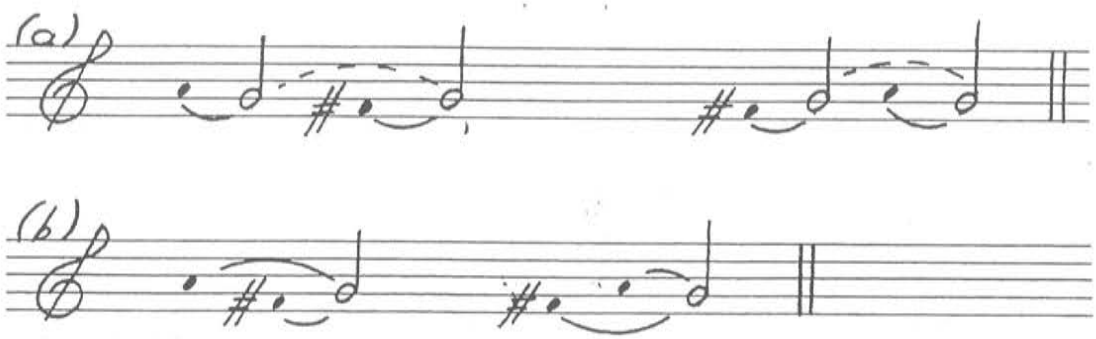
The lowered 3rd and lowered 5th scale degrees sometimes substitute for their diatonic equivalents, creating a "bluesy" effect. Take care to avoid enharmonic confusion between them and the chromatic lower neighbors of the diatonic 3rd and 5th scale degrees.

Example 7



Upper and lower neighbors can appear together as (a) turns, and (b) double neighbor note formations.

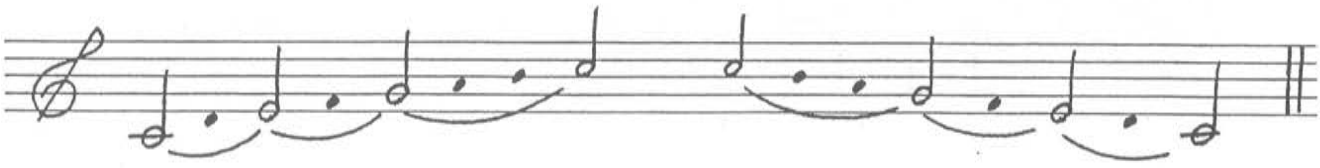
Example 8



B) Passing Tones fill in the space between two adjacent chord tones by step, unlike neighbors, which embellish a single tone of the chord.

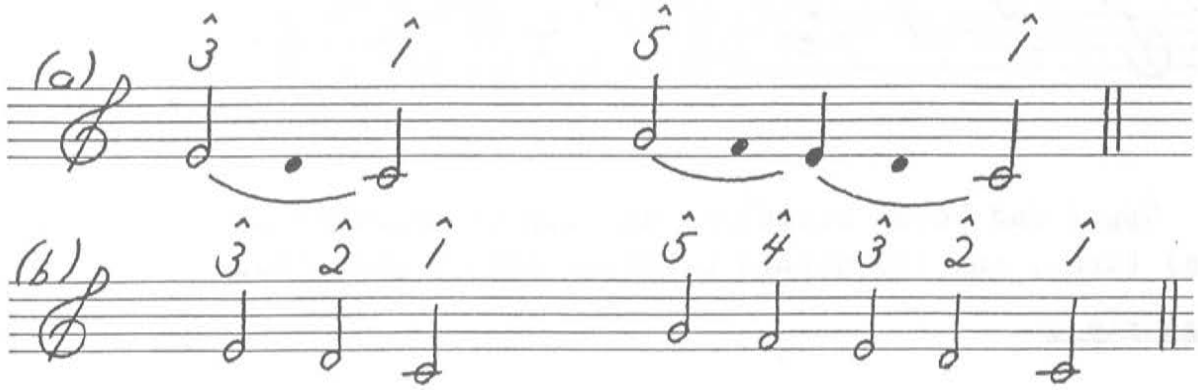
Scales are best understood as passing motions embellishing underlying chords.

Example 9



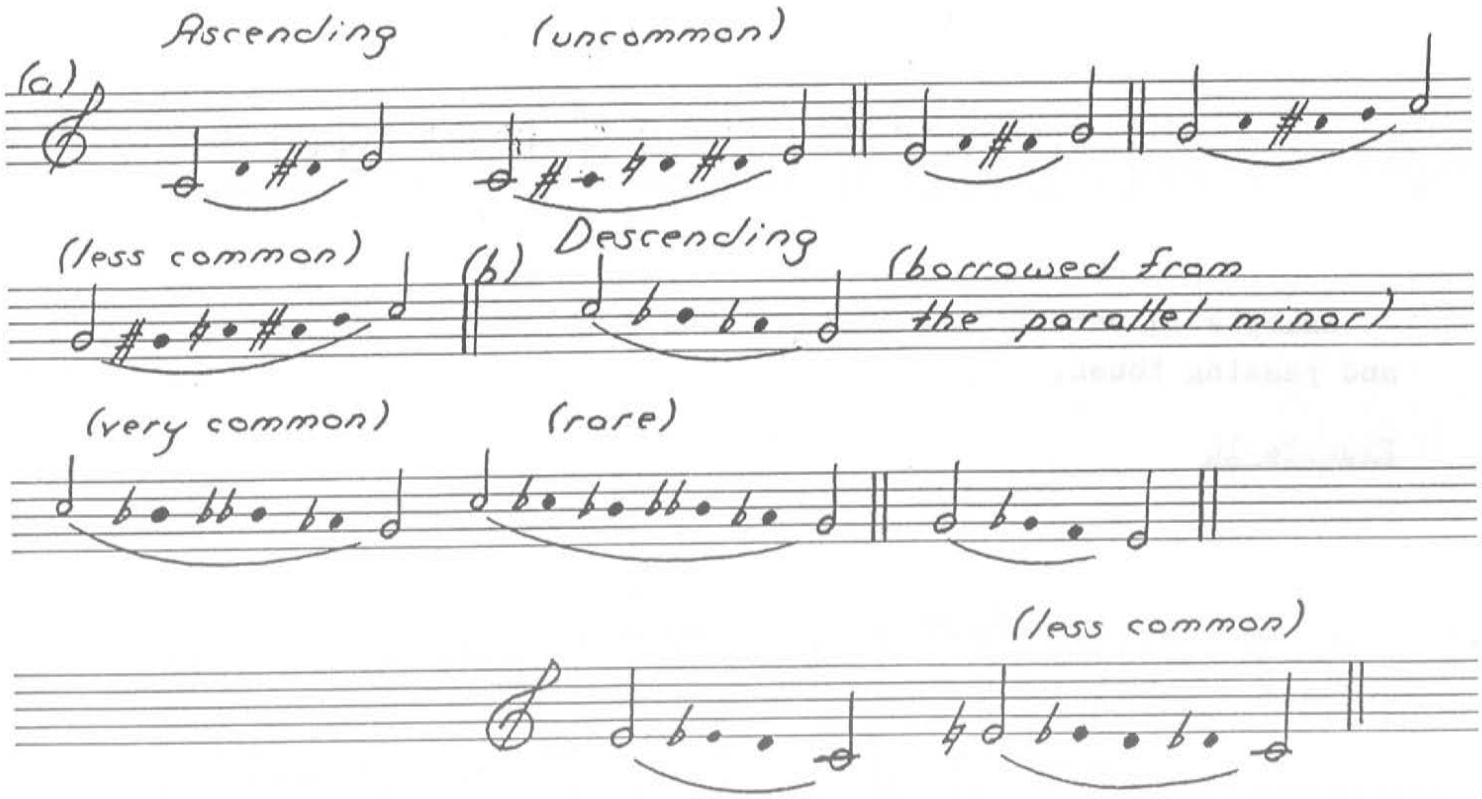
The descent of the melodically active notes, scale degrees 3 and 5, can now be filled in with diatonic passing tones (Example 10(a)). When structurally significant, they will be notated as in Example 10(b), which will be referred to as the fundamental line.

Example 10



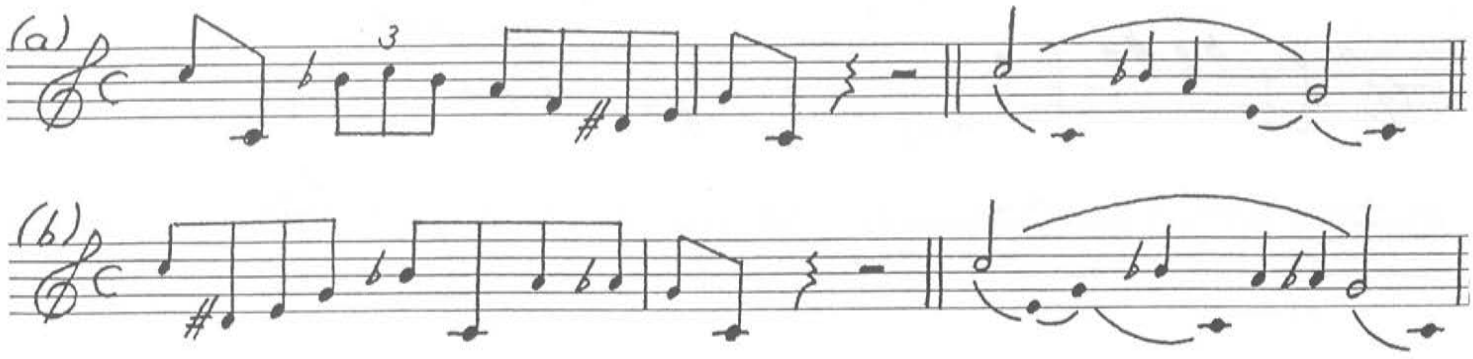
Chromatically Inflected Passing Motions

Example 11



Like neighbor notes, passing motions can be interrupted by (a) parenthetical leaps to chord tones, and (b) arpeggiations.

Example 12

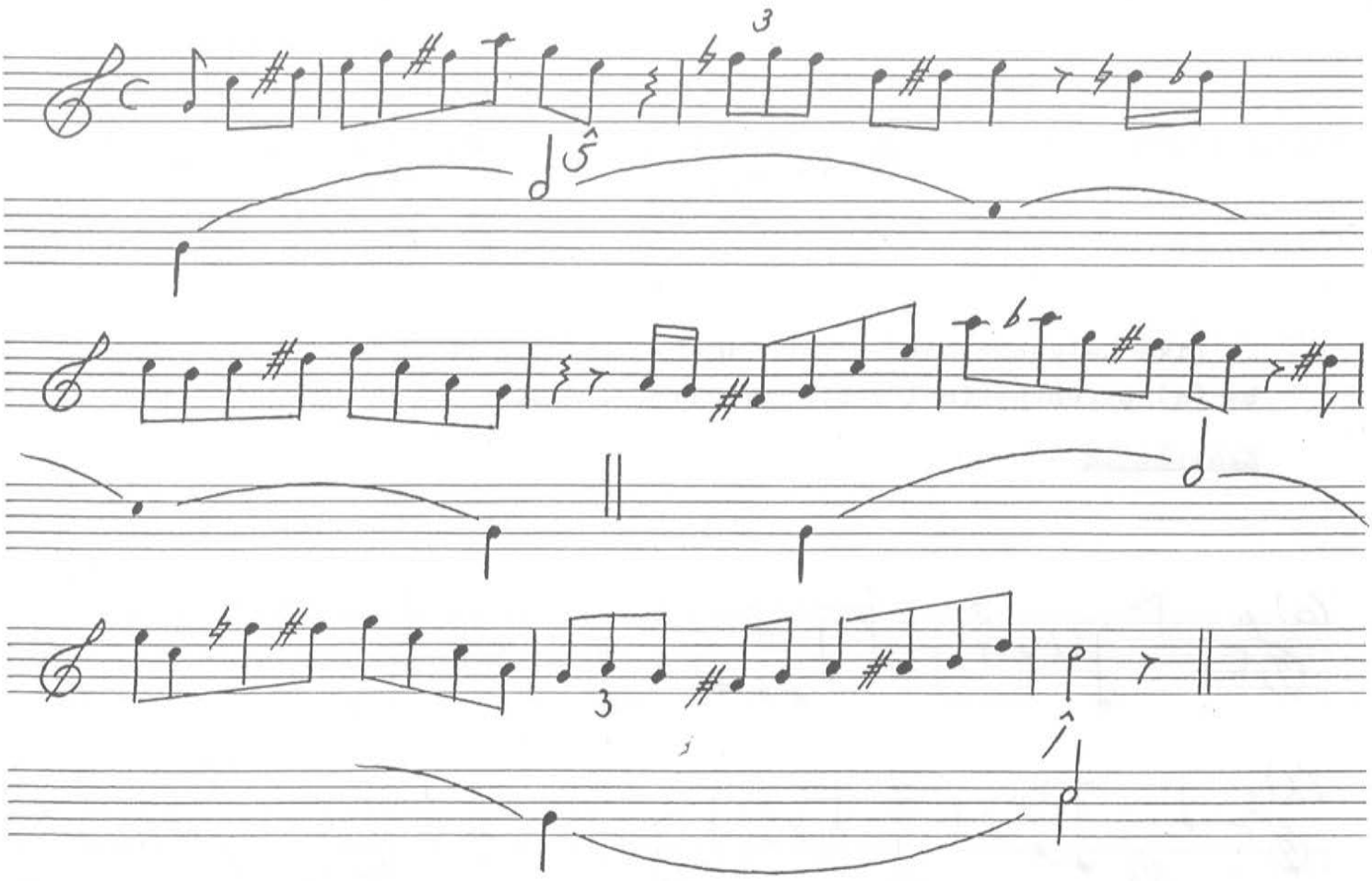


Passing motions often precede neighbor formations which begin from the opposite direction.

Example 13

Example 14 embellishes example 3(b) with neighbor notes and passing tones.

Example 14



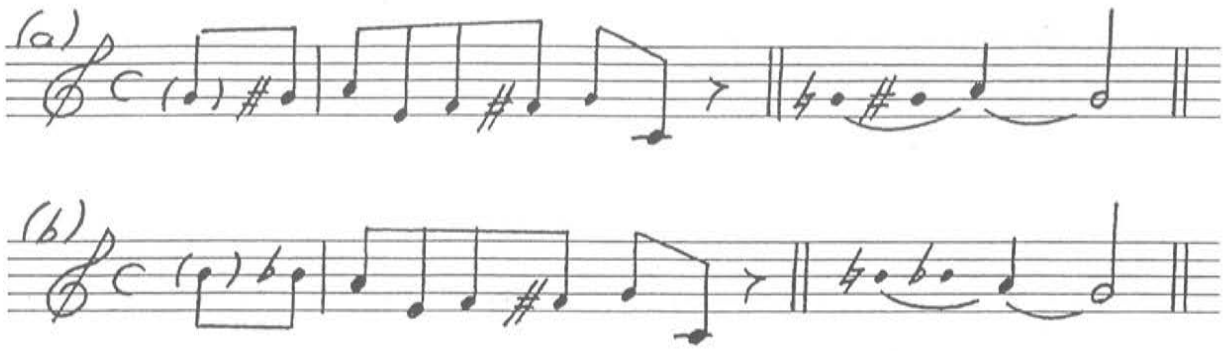
Addendum-The Tonic Major Sixth Chord

The sixth appears, at times, to be harmonically stable. Improvisers will often leap from it. However, closer inspection always reveals it to be an upper neighbor of scale degree 5. Characteristic delays in its resolution have contributed to its misinterpretation as a true chord tone.

Example 15

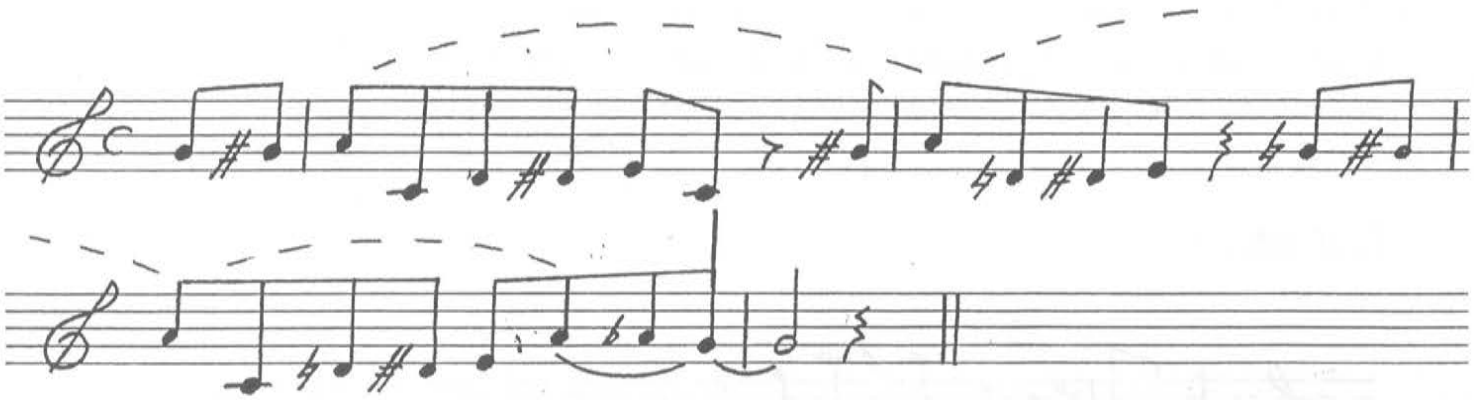
The sixth is sometimes embellished with its own neighbor formations. Its function as an upper neighbor of the 5th scale degree is not compromised by this.

Example 16



Melodic figures which prominently set off the sixth always create expectations of its eventual resolution.

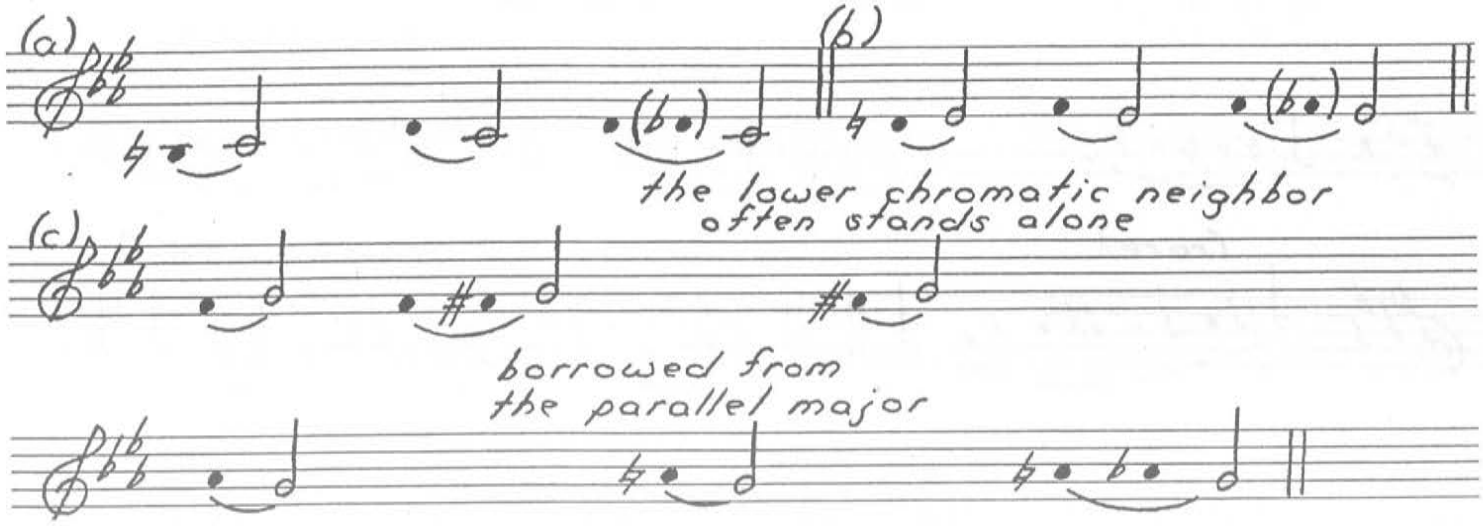
Example 17



II. The Tonic Minor Triad

A) Neighbor Notes

Example 1

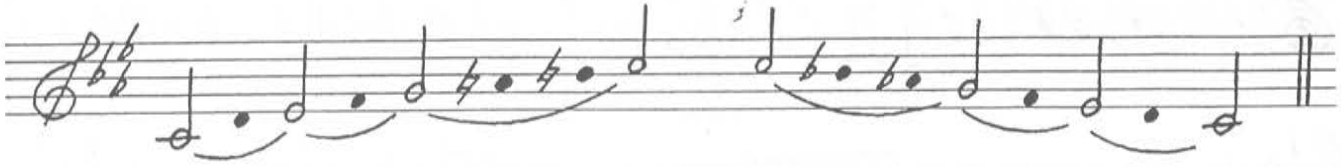


The absence of the semitone between scale degrees 3 and 4 enables s.d. 4 to act both as a lower neighbor of s.d. 5 and an upper neighbor of s.d. 3 without necessitating any change of inflection.

B) Passing Tones

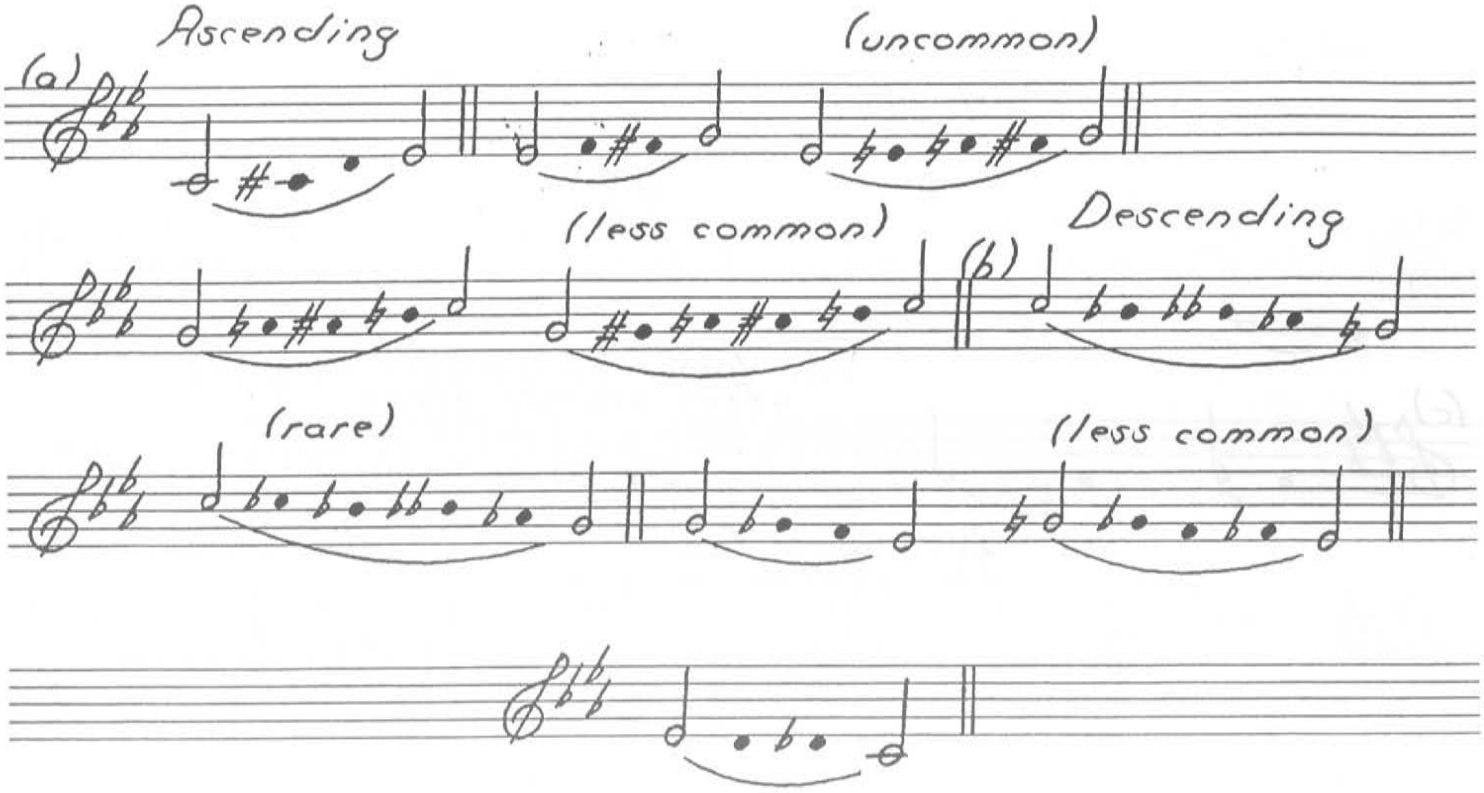
The melodic minor scale comprises the diatonic passing motions. Note the changes of inflection, ascending and descending, between the fifth and octave.

Example 2



Chromatically Inflected Passing Motions

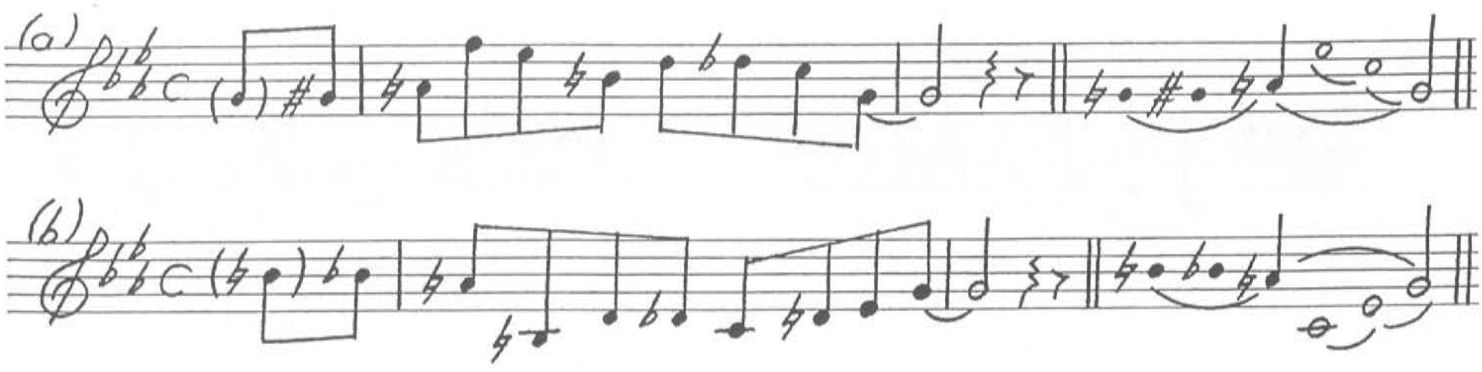
Example 3



Addendum-The Tonic Minor Sixth Chord

The raised sixth scale degree in minor, borrowed from the parallel major, is always an upper neighbor of s.d. 5. (See Chapter I, Addendum.) Although improvisers leap from it, delay its resolution, and embellish it (Example 4), it is not harmonically stable.

Example 4

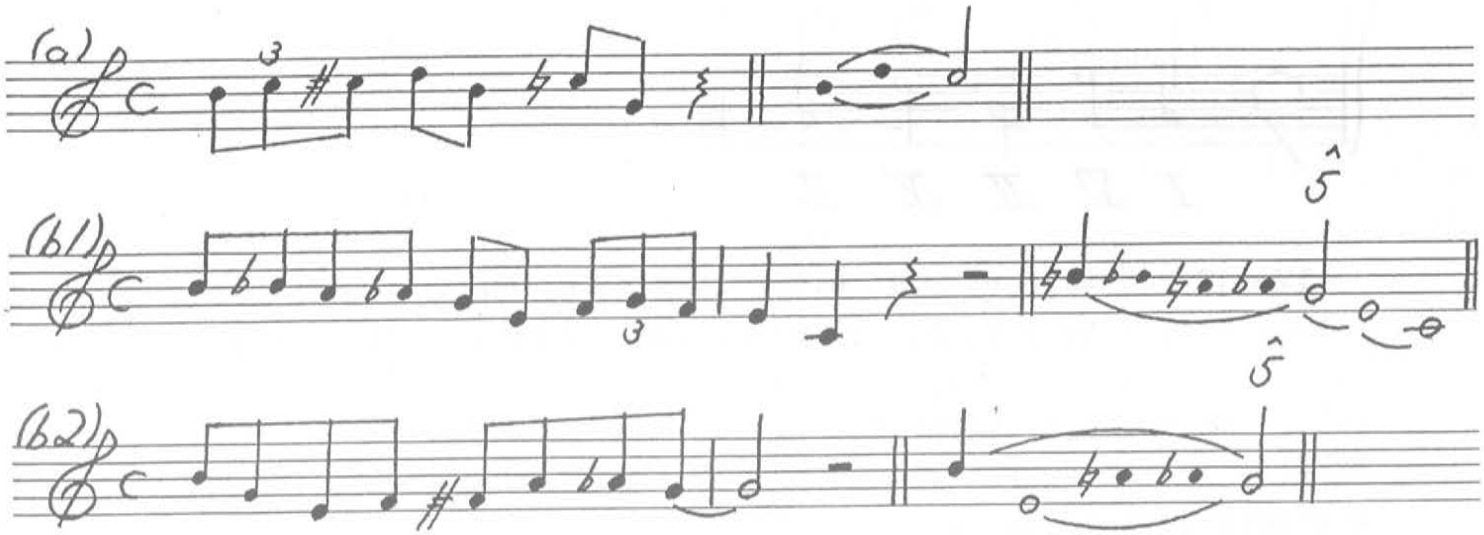


III. Major Seventh Chords

Imaj7

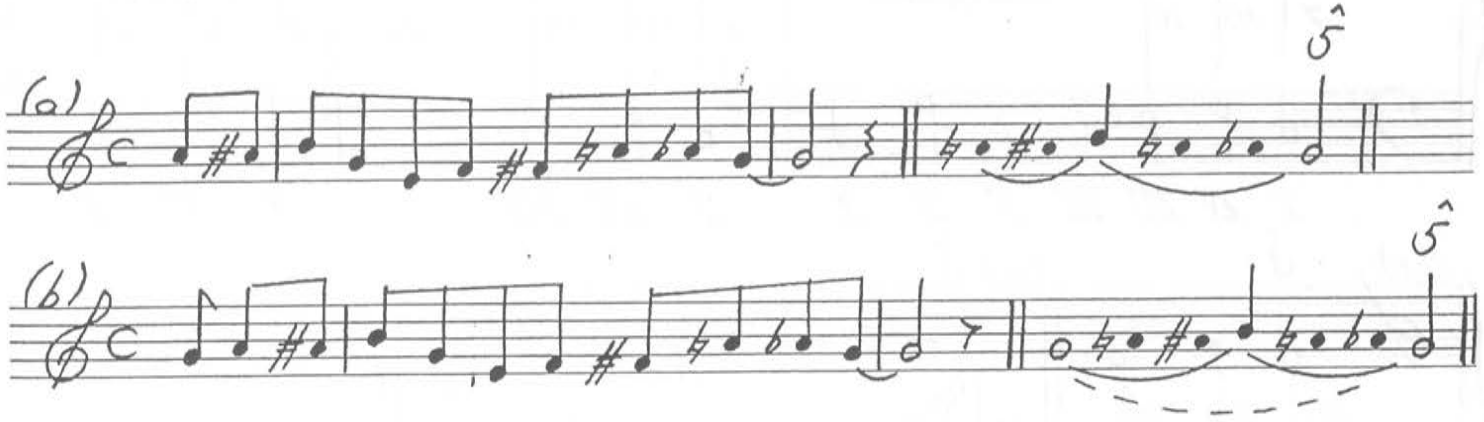
Scale degree 7 in major can be (a) a simple lower neighbor of the octave, or (b) the upper boundary tone of a passing motion which embellishes s.d. 5.

Example 1



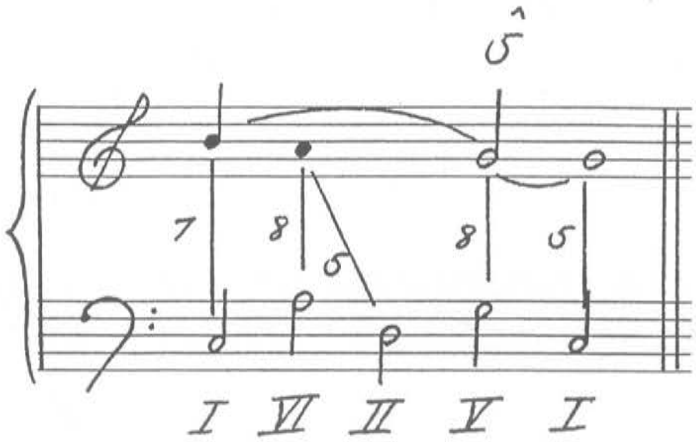
Lower neighbors (a), and small-scale passing motions (b), do not compromise its basic tendency to descend.

Example 2



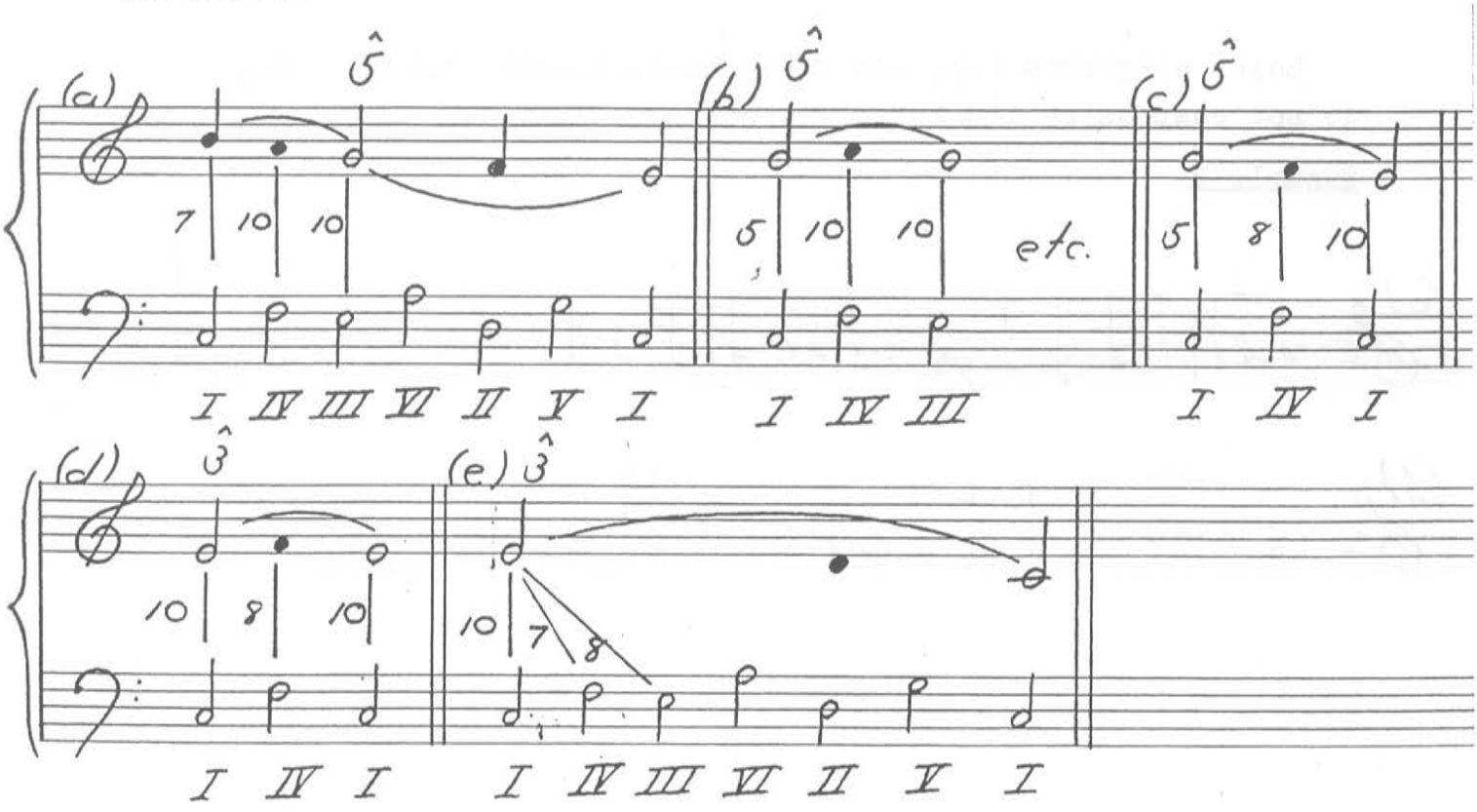
The passing motion, s.d. 7 to s.d. 5, can be supported harmonically.

Example 3



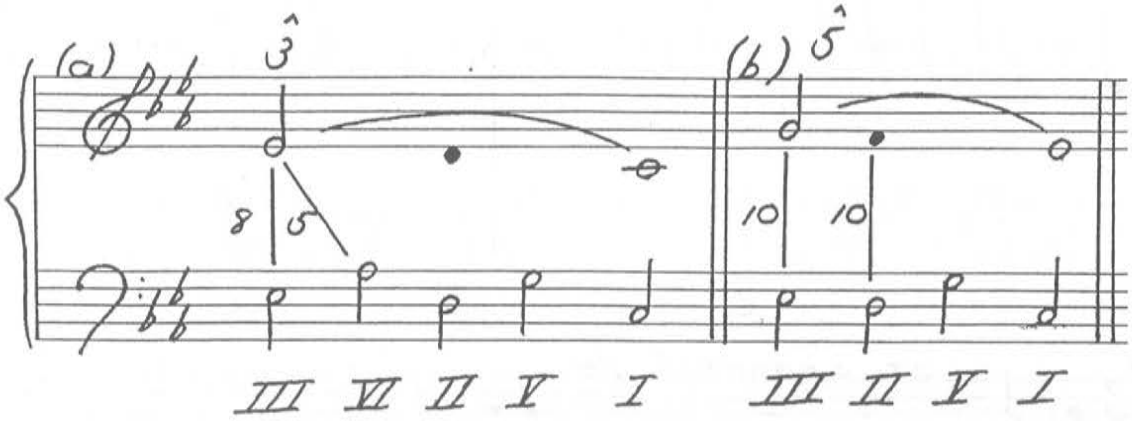
IVmaj7 can support s.d. 6 (a) as part of the passing motion s.d. 7 to s.d. 5, (b) as an upper neighbor of s.d. 5, s.d. 4 (c) as a passing tone between s.d.'s 5 and 3, (d) as an upper neighbor of s.d. 3, and (e) even s.d. 3 itself. However, the 7th between soprano and bass is unstable here as well.

Example 4



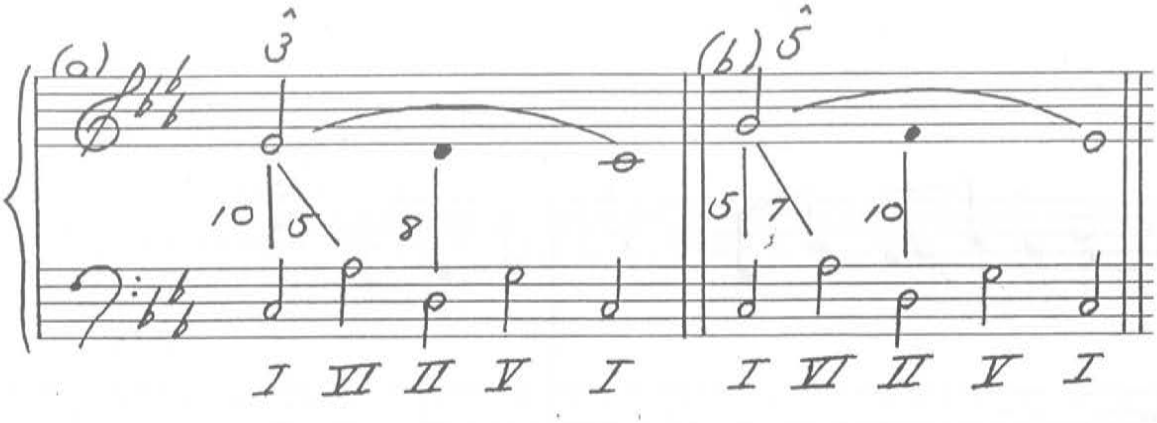
III in minor supports both (a) s.d. 3 and (b) s.d. 5.

Example 5



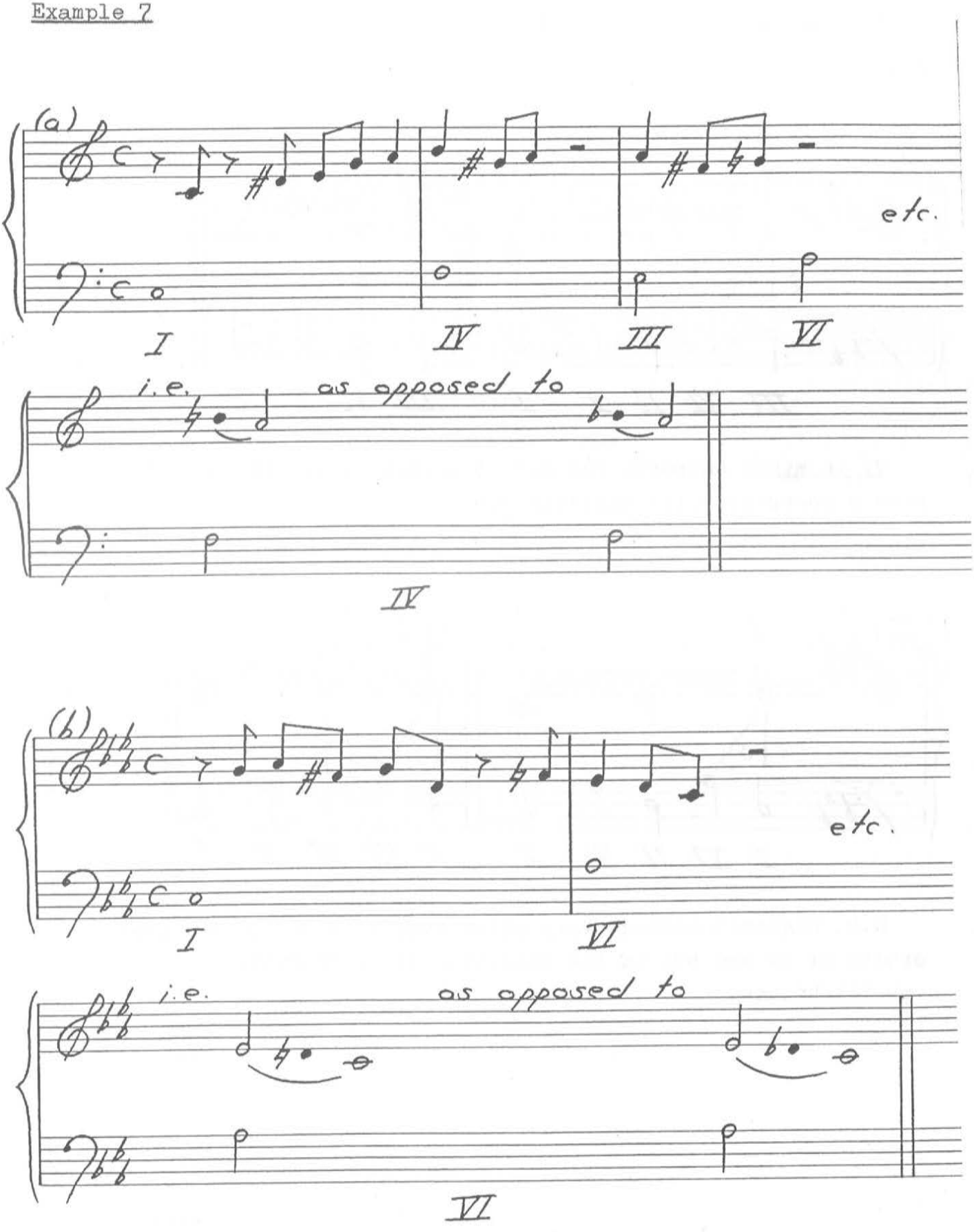
VI in minor supports (a) s.d. 3 securely, and (b) s.d. 5 with a contrapuntally unstable 7th.

Example 6



N.B. Diatonic context very often overrides the local tonal orbits of IV and bVI in the selection of appropriate embellishments.

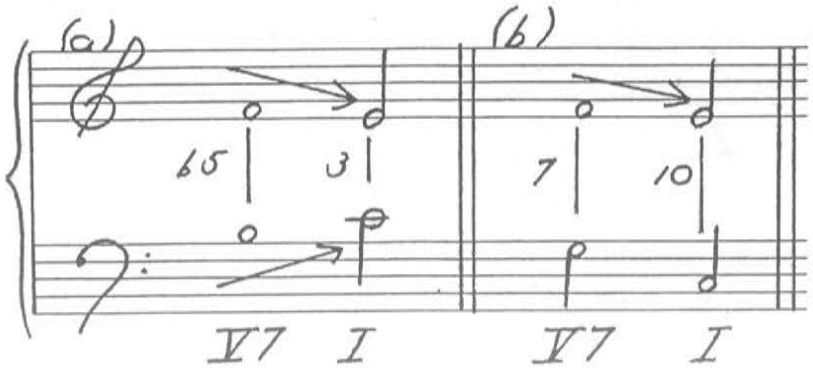
Example 7



IV. The Dominant Seventh Chord (V7)

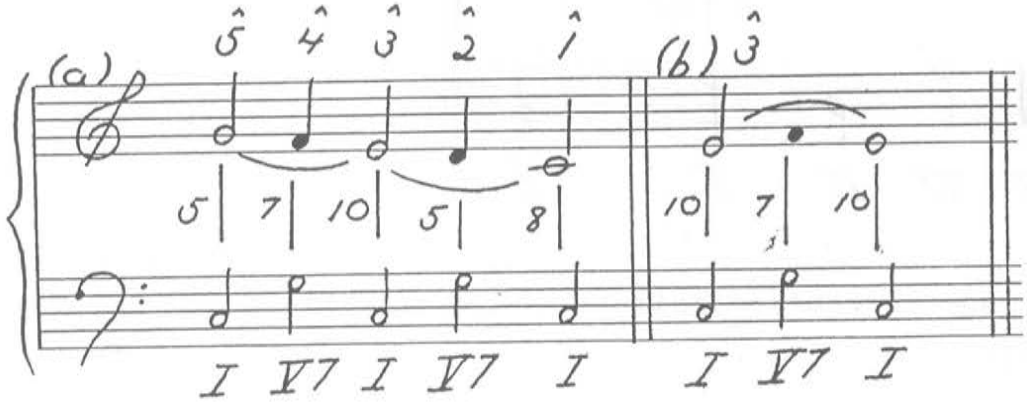
The unstable intervallic content of V7 requires (a) stepwise resolution of the diminished 5th, between its 3rd and 7th, to the 3rd and 8ve of I. The 7th itself is also unstable (b).

Example 1



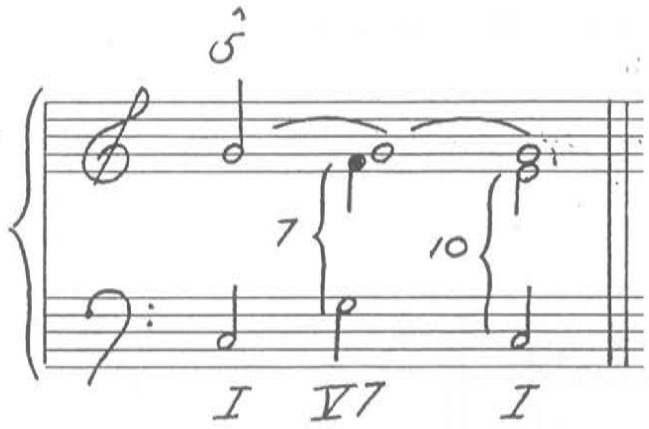
V7 can support (a) the passing tones, s.d.'s 4 and 2, in the descent of the fundamental line (see Chapter I, example 10), and (b) s.d. 4 as the upper neighbor of s.d. 3.

Example 2



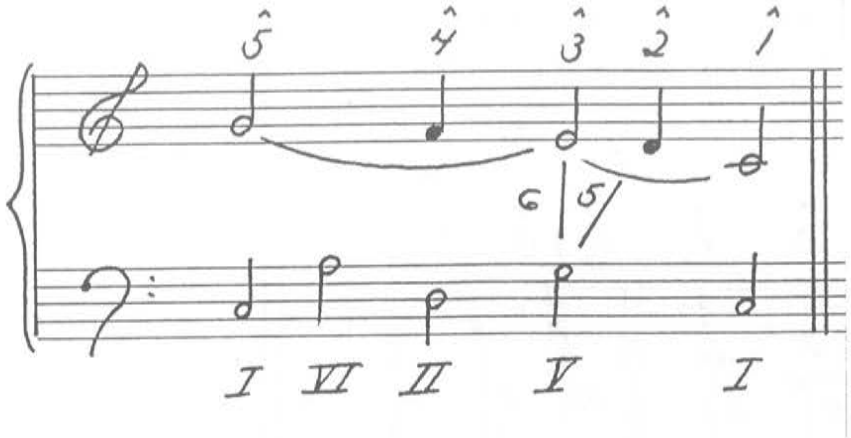
It can prolong s.d. 5 as a parenthetical division of the tonic harmony.

Example 3



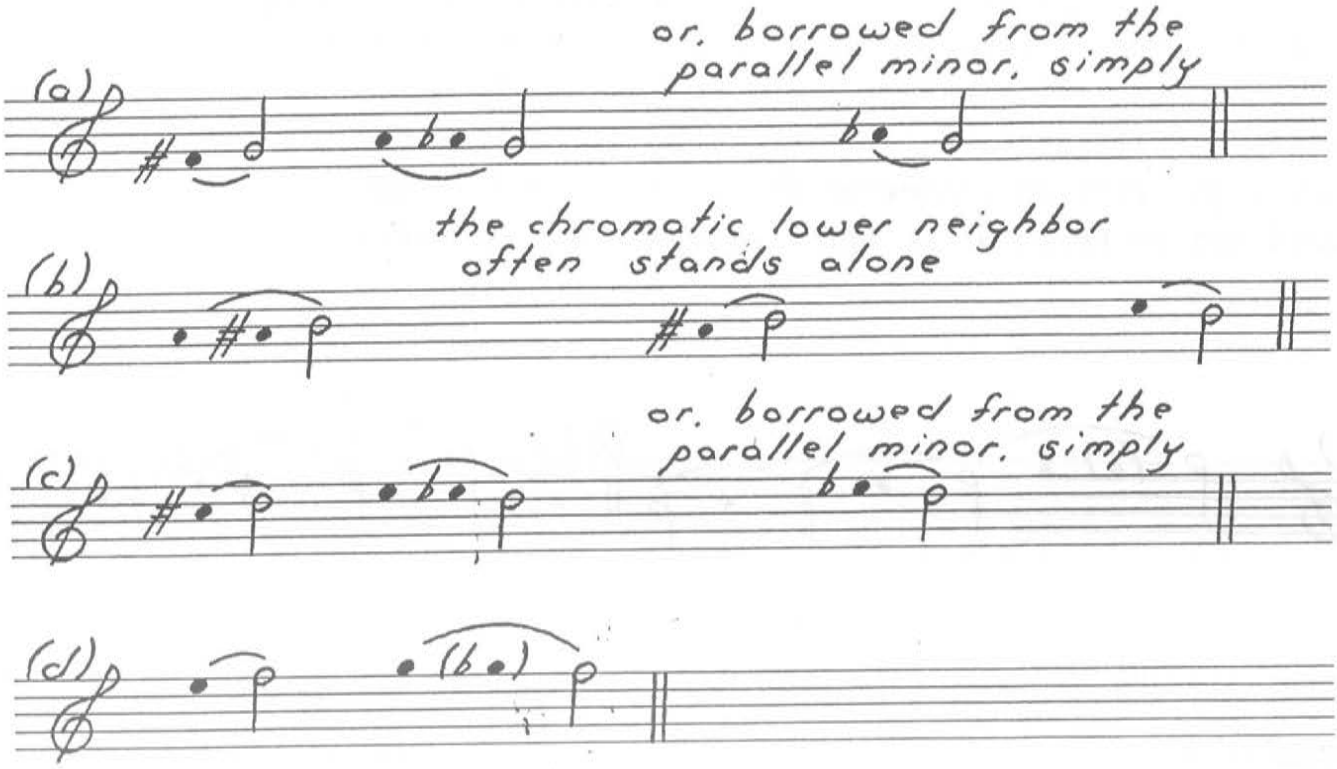
Scale degree 3 can also appear over V as a mild, local dissonance which resolves to s.d. 2.

Example 4

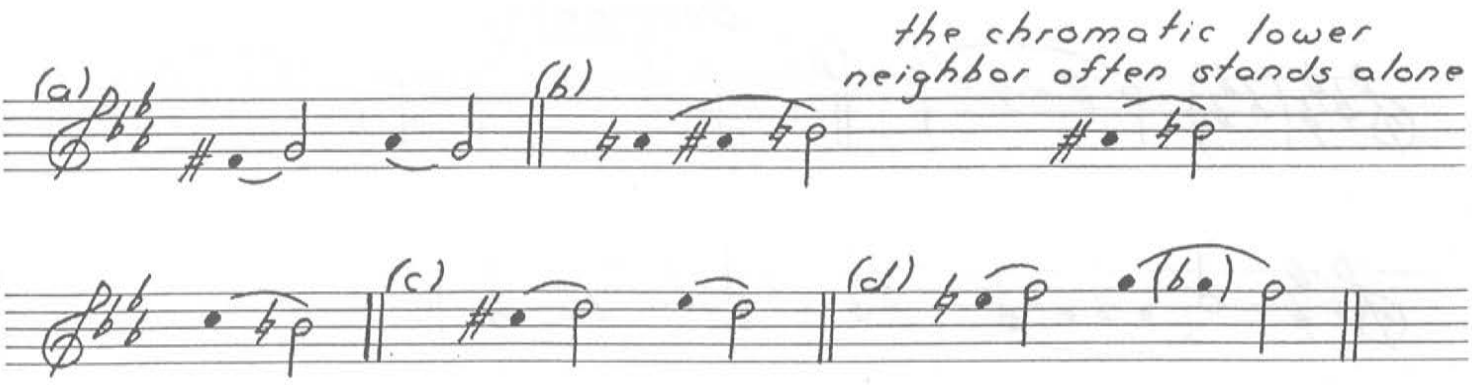


Neighbor and passing formations are context-determined (i.e., by I).

Example 5-Neighbor Notes in Major



Example 6-Neighbor Notes in Minor



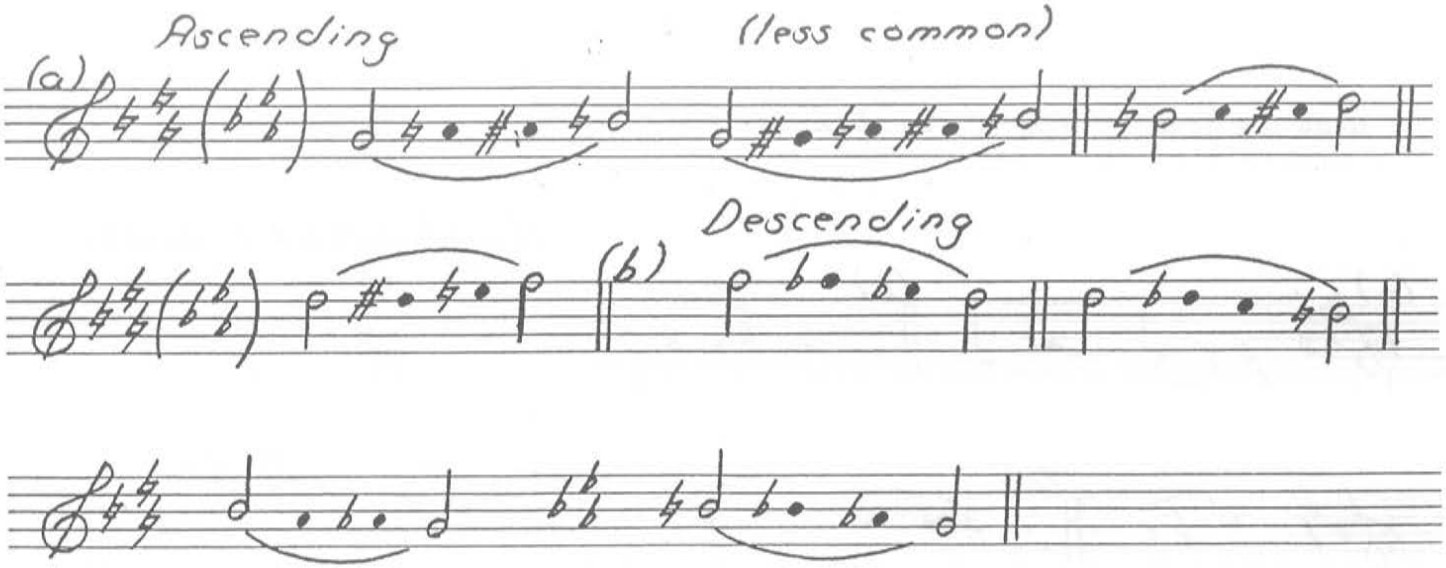
Note the dual enharmonic function of the pitch F#(Gb) as both a lower neighbor of the root, and a chromatic filling-in of the diatonic upper neighbor to the seventh.

Diatonic Passing Motions are derived from the tonic major and melodic minor scales. Note that (a) descending in major, the lowered 3rd scale degree can be borrowed from the parallel minor, and (b) descending in minor, the raised 6th scale degree is used. The diatonic sixth s.d. would form an augmented 2nd with the 3rd of the chord and be heard as an upper neighbor of the root.

Example 7

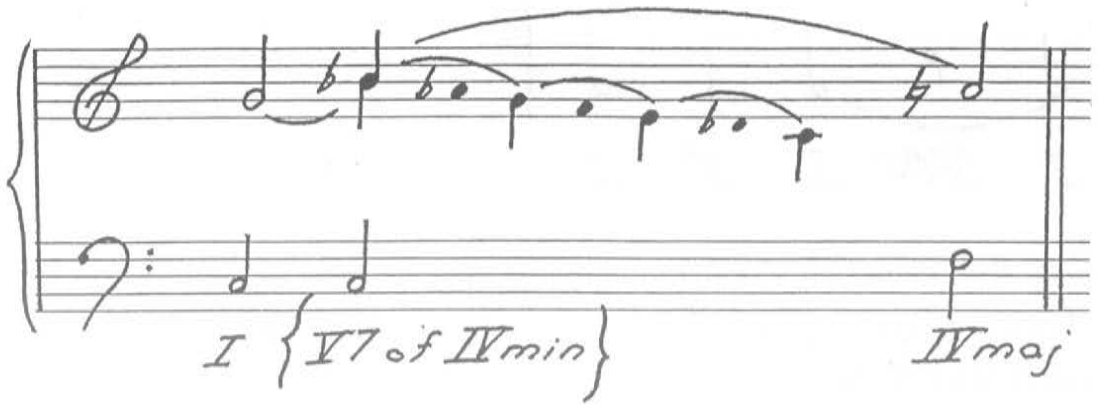
Chromatically Inflected Passing Motions in Major and Minor

Example 8



The Applied Dominant Seventh Chord is embellished within the tonal context of the subsidiary tonic, whether it is a diatonic scale step or a less related key area. Just as V7 can borrow its neighbors from the parallel minor, so too, in tonicizations of major key areas, applied V7 can be embellished in the parallel minor of the subsidiary tonic.

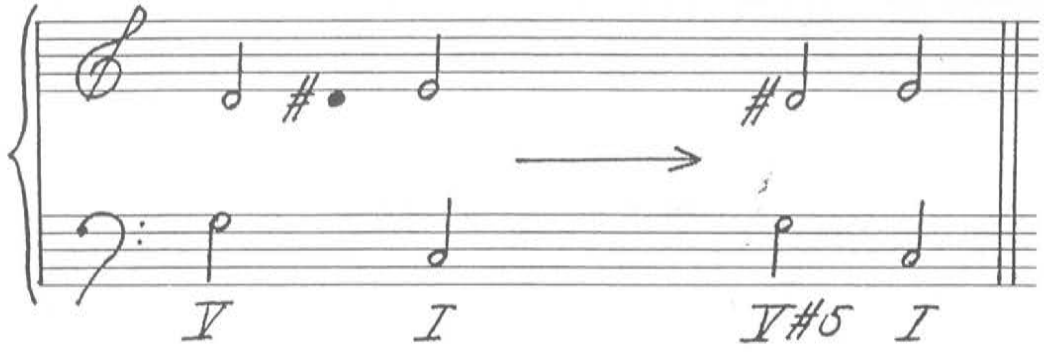
Example 9



Addendum-The Augmented Triad (V#5) and the Augmented 7th Chord (V7#5)

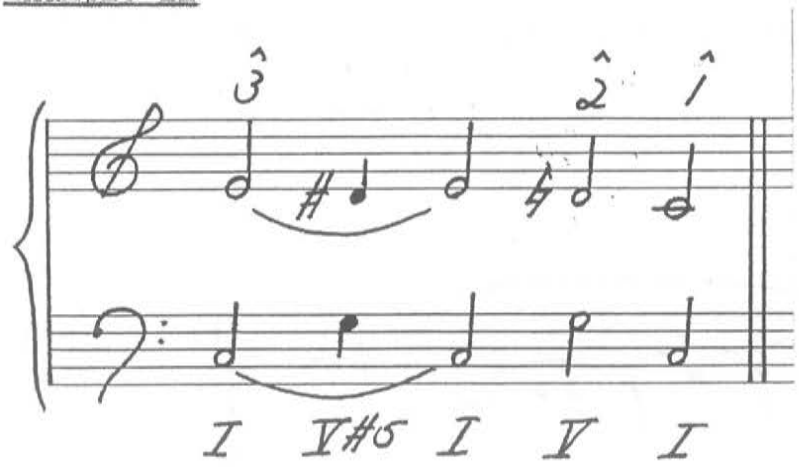
The augmented triad is formed by an elision and subsequent incorporation of a chromatic passing tone as the 5th of the chord.

Example 10



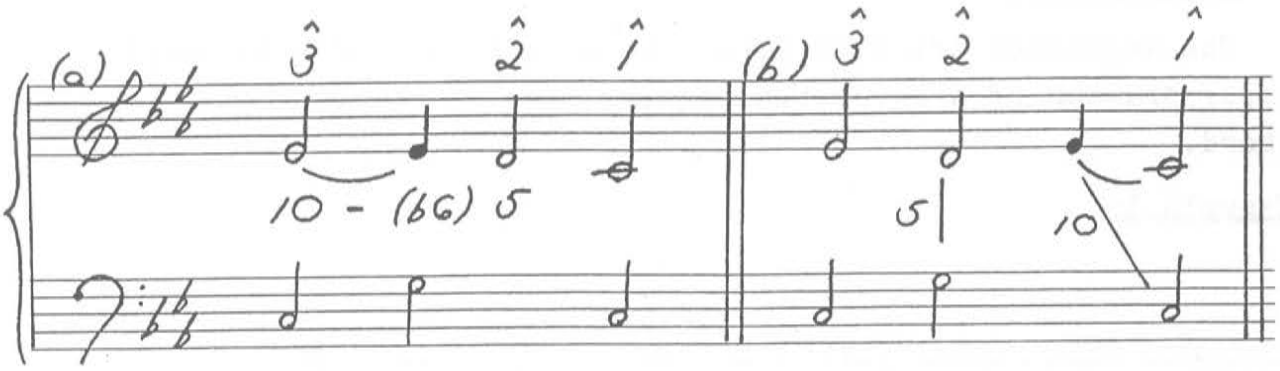
V#5 supports the chromatic lower neighbor of s.d. 3, and cannot structurally participate in the closure of the fundamental line.

Example 11



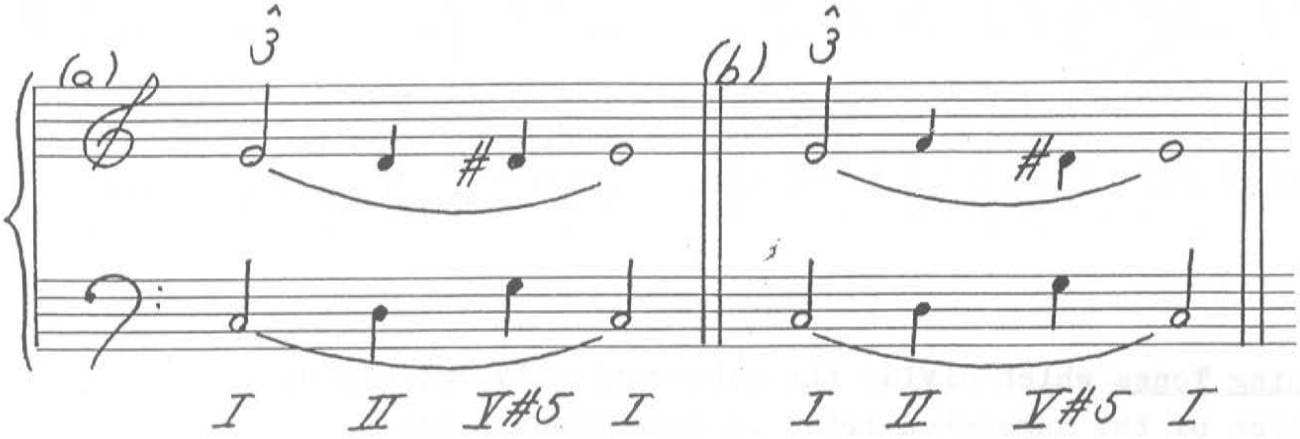
The augmented chord has no meaning in minor. Take care to enharmonically distinguish it from the (a) suspension, and (b) anticipation below.

Example 12



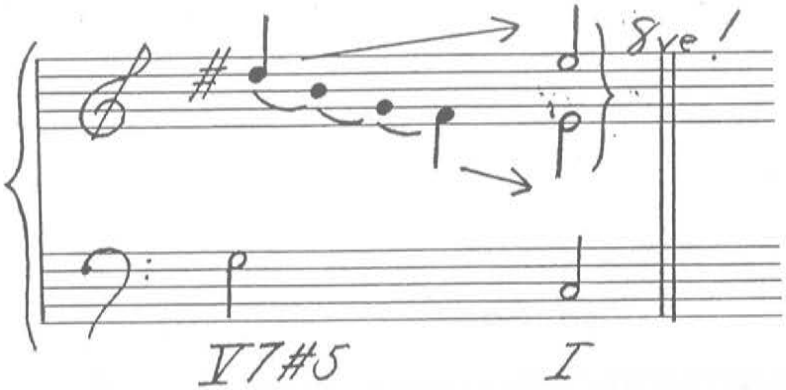
II and V#5 can support the neighbor formations of Example 13.

Example 13

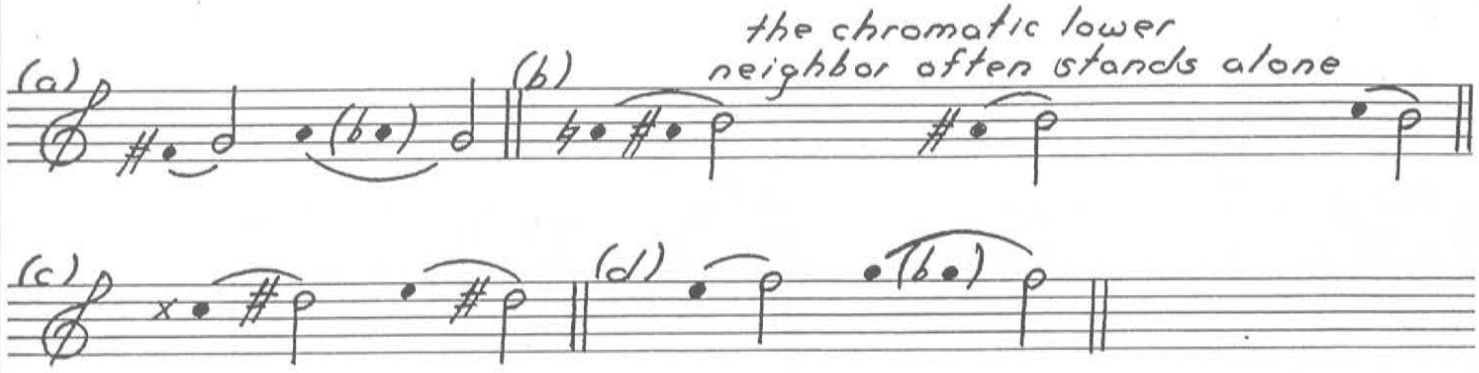


V7#5 contains both components of the double neighbor note formation of Example 13(b) as chord tones. Potentially problematic voice leading arises when this diminished 3rd unfolds as an augmented 6th.

Example 14



Example 15-Neighbor Notes

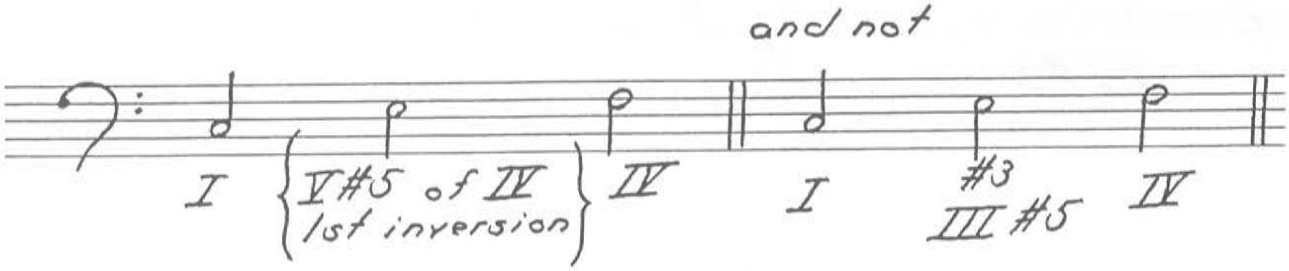


Passing Tones which divide the enharmonically equivalent major 3rds of the augmented triad in half produce the synthetic passing motion known as the "whole-tone scale."

Example 16

This enharmonic equivalence also produces frequent misspellings in the literature.

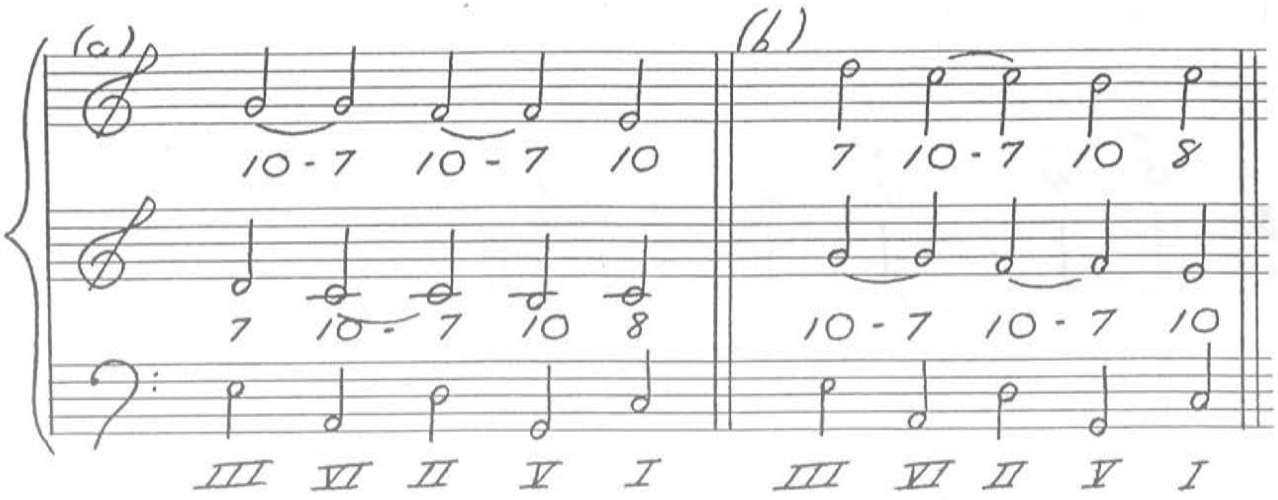
Example 17



V. Minor Seventh Chords

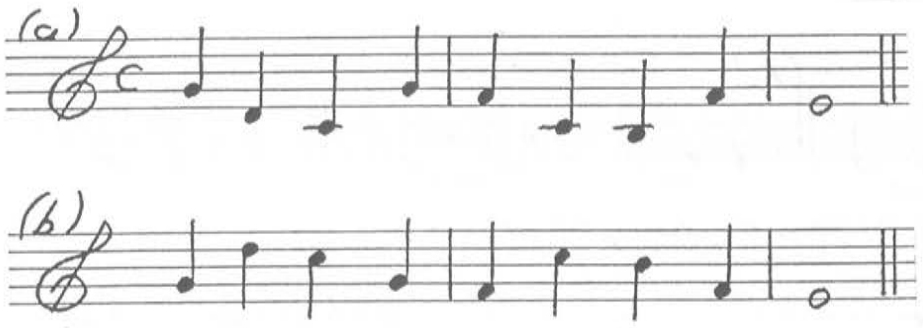
The diatonic minor seventh chords, III, VI, and II in major, characteristically appear in a sequence of descending fifths. Note the implications for the voice leading. The two treble voices in (b) are an inversion of those in (a).

Example 1



The suspensions and stepwise motions afford the player a handsome opportunity for polyphonic improvisation.

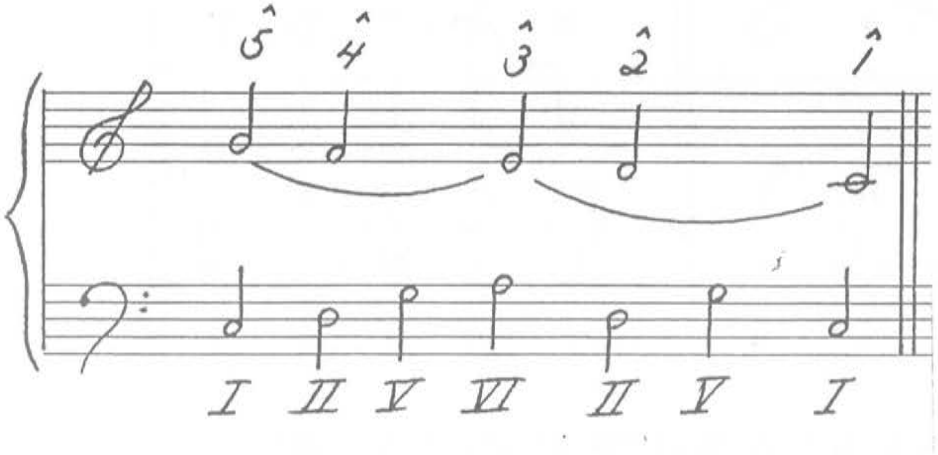
Example 2



Because III securely supports scale degrees 3 and 5 with an 8ve and a 10th, respectively, it often substitutes for I in the familiar "turnaround" progression, I-VI-II-V-I. The voice leading advantages of the additional descending 5th are clearly seen in Example 1.

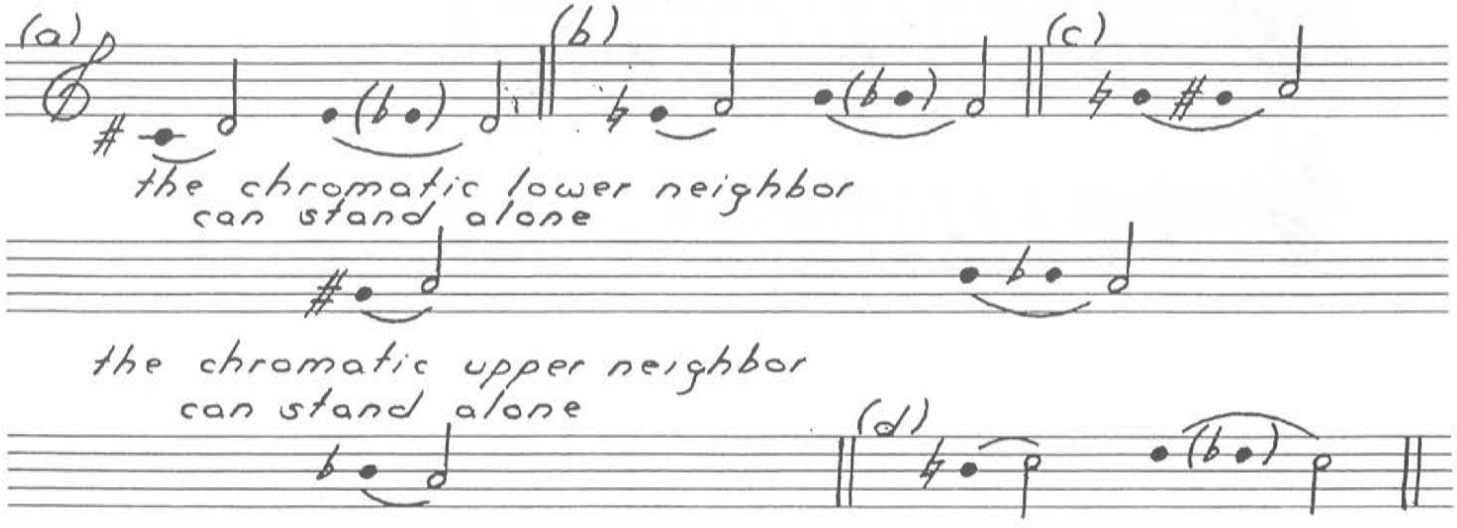
VI supports s.d.'s 3 and 5 with a 5th and contrapuntally unstable 7th, respectively. It substitutes for I in the so-called "deceptive cadence," supporting s.d. 3 (as can VImaj7 in minor contexts).

Example 3



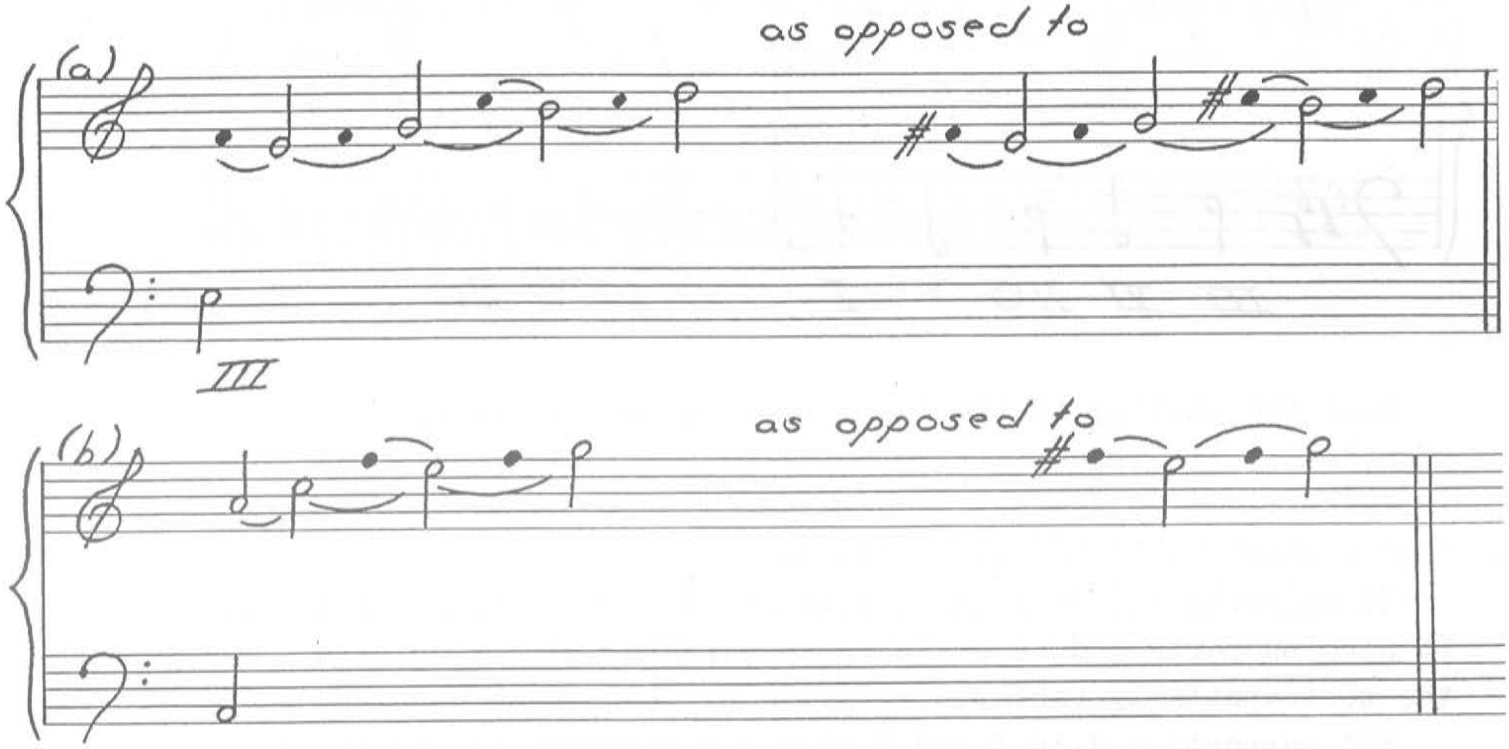
II supports the passing tones, s.d.'s 2 and 4, with an 8ve and 10th, respectively. IV in minor generally functions as II of the relative major, III.

Example 4-Neighbor Notes



Diatonic context very often overrides the local tonal orbits of III and VI in the selection of appropriate embellishments, because of their strong affinity with the tonic.

Example 5

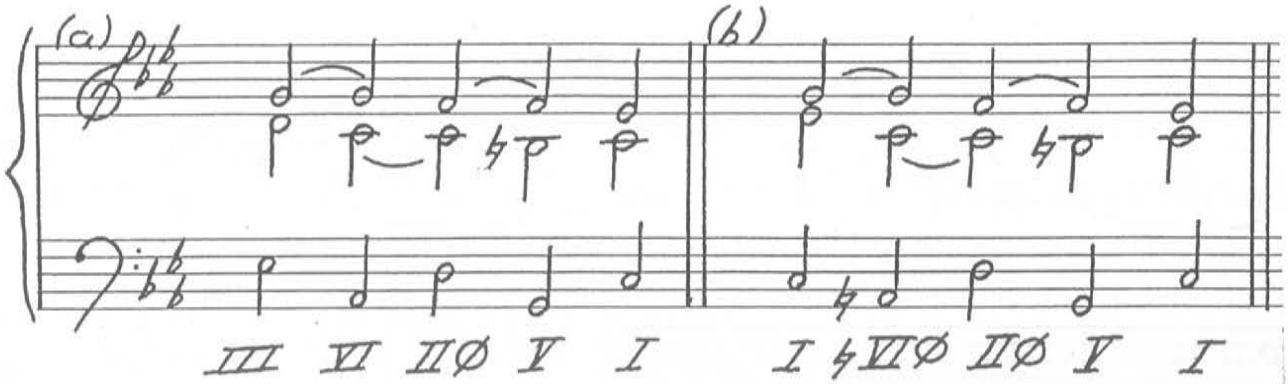


Diatonic passing motions are common and characteristic.

VI. Half-Diminished Seventh Chords (Ø7's)

II and #VI in Minor

Example 1



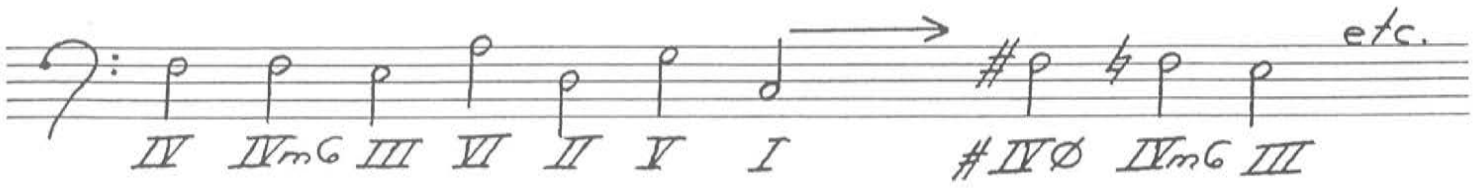
Note the analogy to the voice leading in Chapter V, Example 1. The treble counterpoint is similarly invertible. III-#VI-II-V-I is avoided because of the leap of an augmented fourth which would result in the bass.

II supports s.d.'s 2 and 4 with an 8ve and 10th, respectively. It also supports s.d. 6 as an upper neighbor of s.d. 5 with the contrapuntally unstable interval of the diminished 5th.

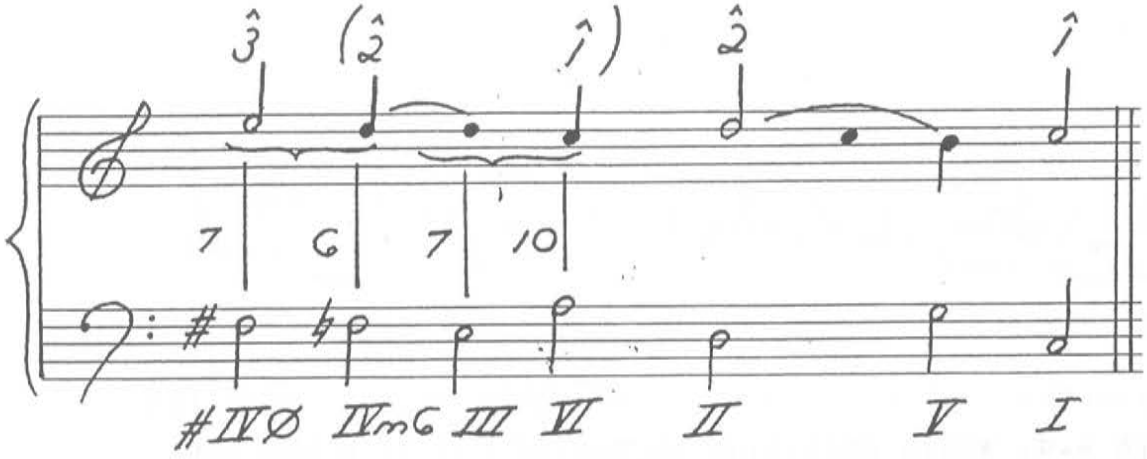
#VI supports s.d.'s 3 and 5 with a contrapuntally unstable diminished 5th and 7th, respectively.

#IVØ in Major appears as II of III in the applied progression II V of III-III. It is also a chromatic variant of IV in the following progression:

Example 2

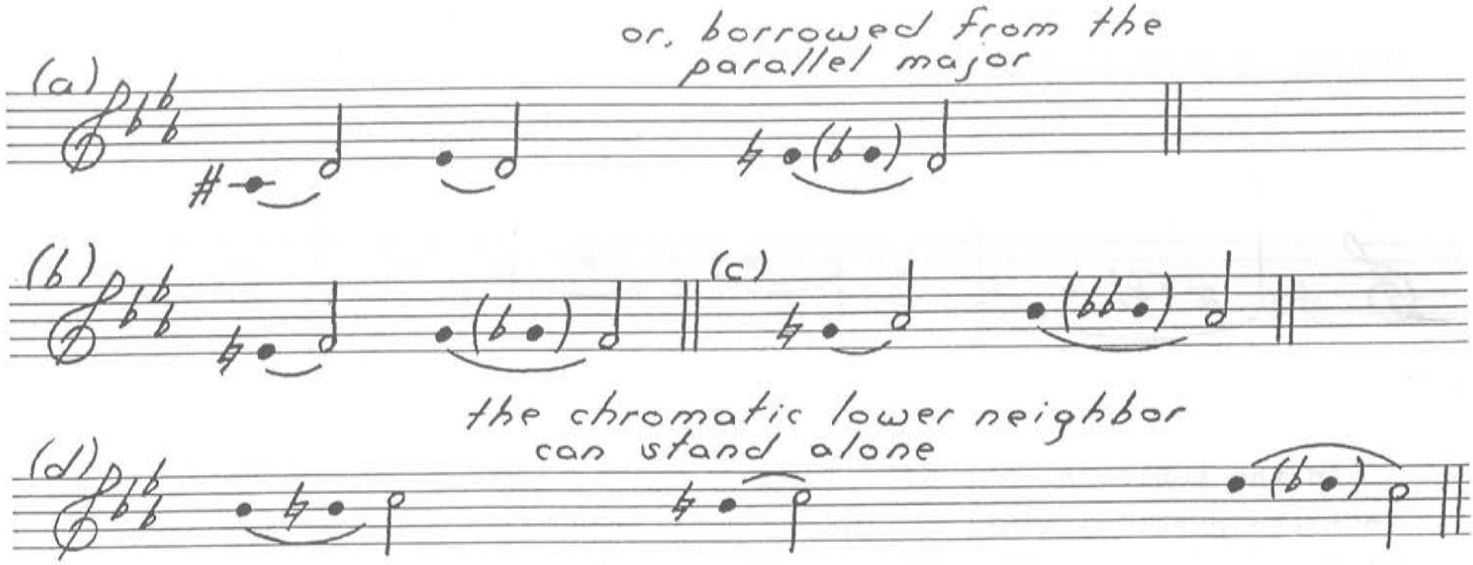


Example 3



Note, in Example 3, how the opening supports the embellishing third, s.d.'s 3 (2-1), the true second scale degree entering over II. IVm6 breaks up what would have been parallel 7ths between IV and III and makes possible the bracketed melodic analogy.

Example 4-Neighbor Notes

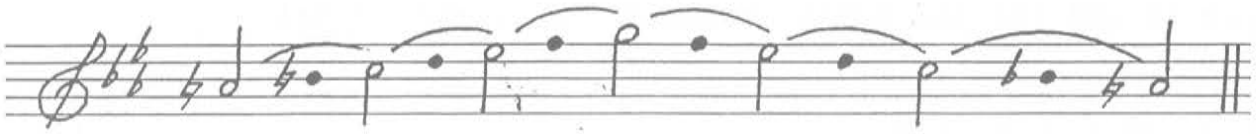


Diatonic Passing Motions

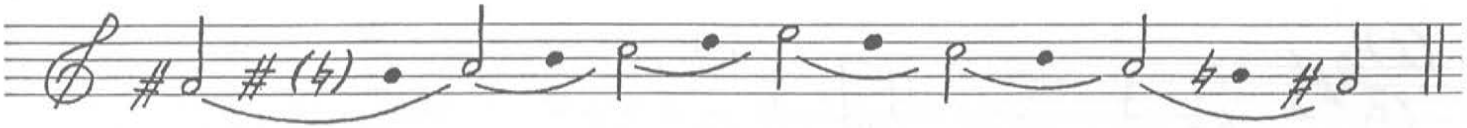
Example 5-II in Minor

Note the retention of the diatonic 7th scale degree ascending. The raised 7th s.d. would create an augmented 2nd with the 5th of the chord, and be heard as a lower neighbor of the 7th.

Example 6-#VI in Minor

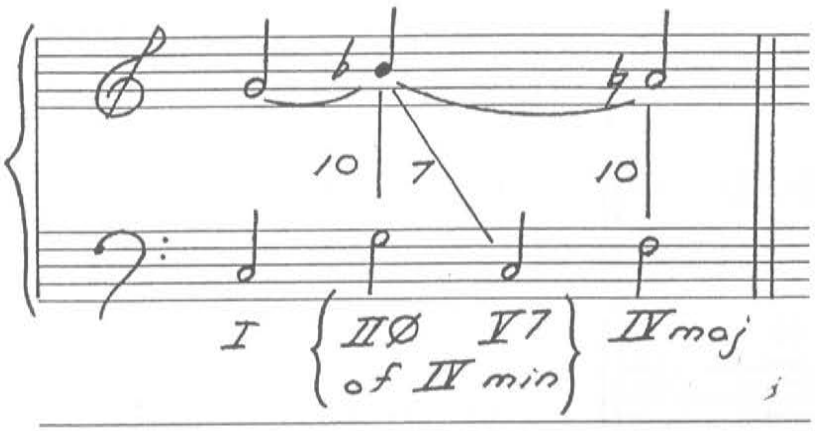


Example 7-#IVØ in Major



In the tonicizations of major key areas, IIØ can be borrowed from the parallel minor of the subsidiary tonic in the applied II V progression. (See Chapter IV, Example 9.)

Example 8

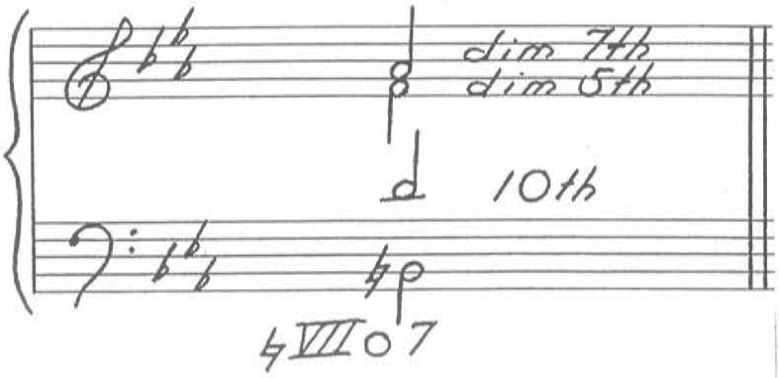


Since half-diminished seventh chords contain the identical pitches of minor 6th chords built on their 3rds, the player can select pitches which embellish the latter if he so chooses, taking care to fulfill the basic requirements of the voice leading.

VII. Diminished Seventh Chords (o7's)

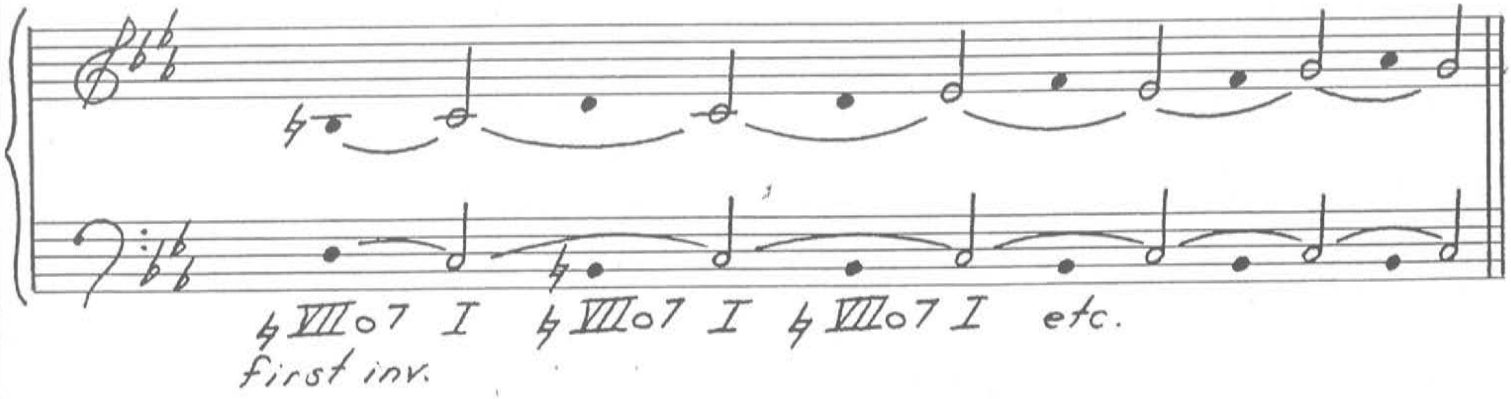
#VIIo7 in Minor

Example 1

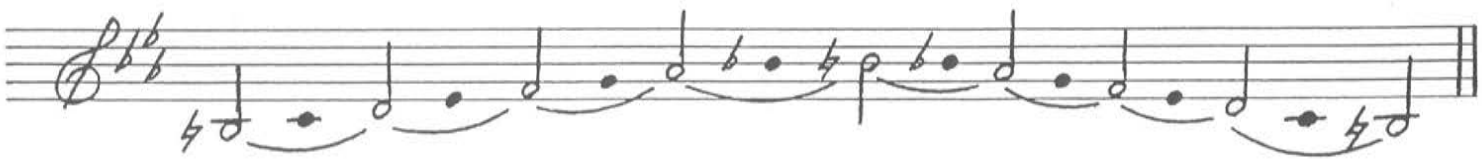


#VIIo7 functions as a neighbor or passing harmony (i.e., a harmony supporting a melodic neighbor or passing tone).

Example 2



Example 3-Diatonic Passing Tones



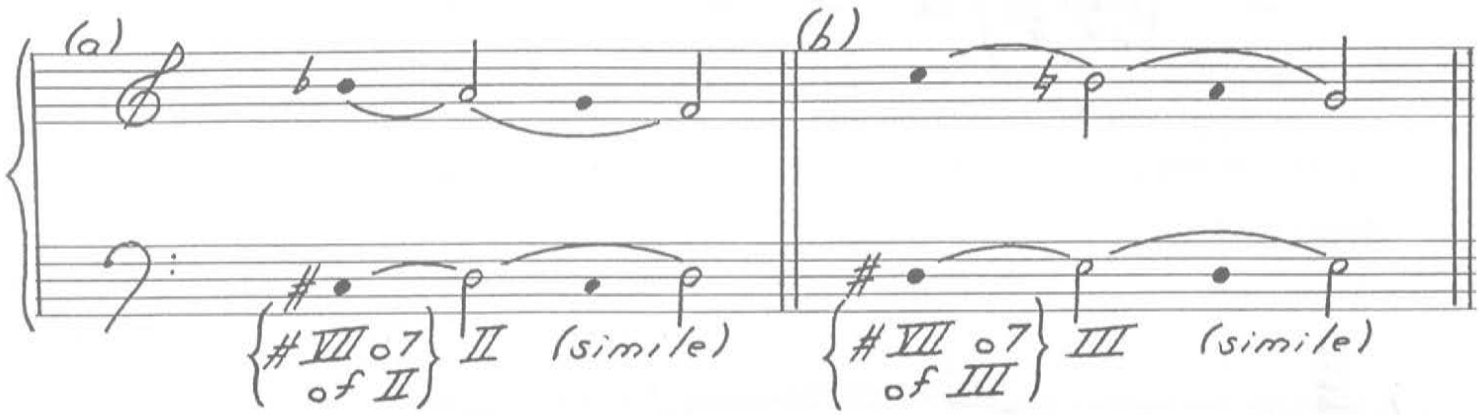
Note how the peculiar intervallic content of the chord allows for an enharmonic passing tone between the 7th and the root.

Chromatic passing motions between each of the four enharmonically equivalent 3rds of the chord are common.

The Applied Diminished Seventh Chord

Because the intervals of the diminished 7th and diminished 5th are particularly unstable, the applied diminished seventh chord characteristically embellishes the 5ths and 3rds of diatonic minor chords.

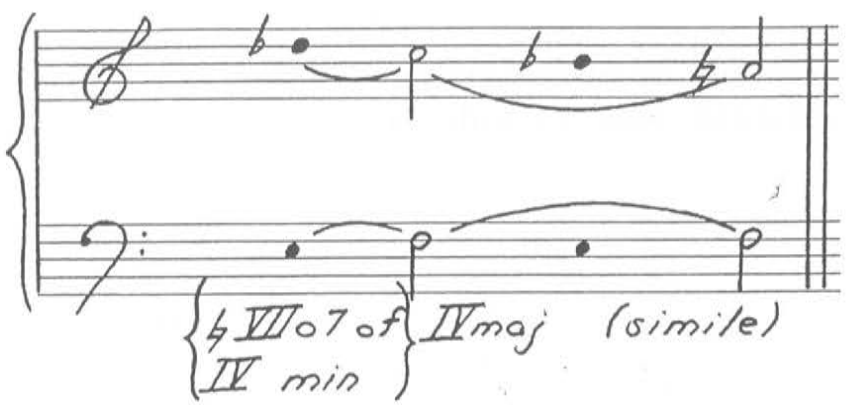
Example 4



(Similarly, VI in major and IV in minor.)

It can also embellish tones of diatonically major chords, as if it were borrowed from their parallel minor. (See Chapter IV, Example 9, and Chapter VI, Example 8)

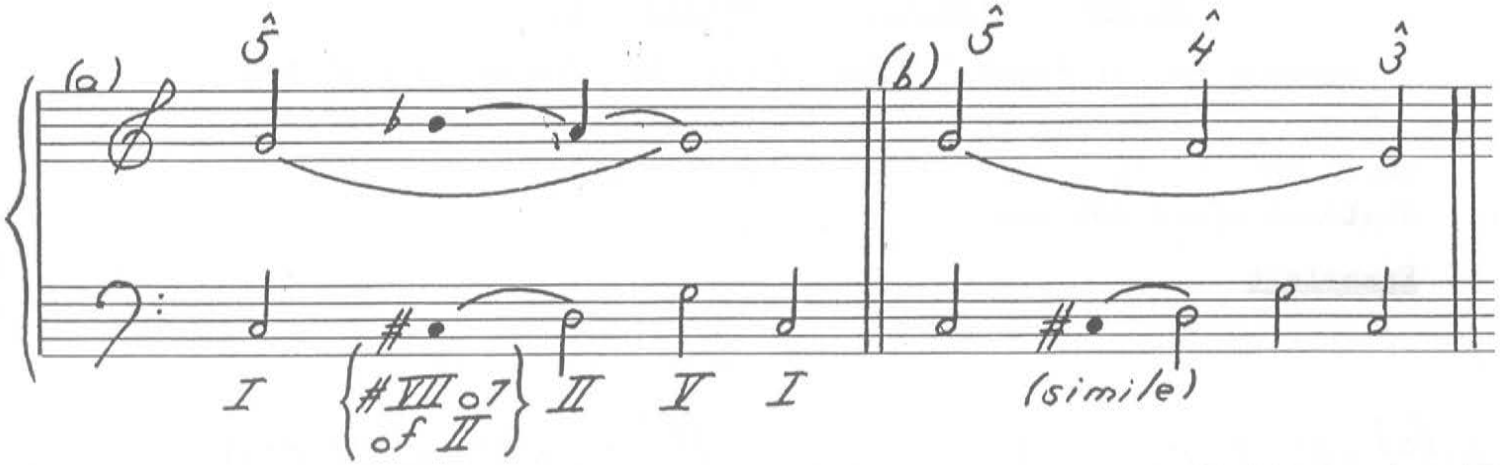
Example 5



(Similarly, III and VI in minor.)

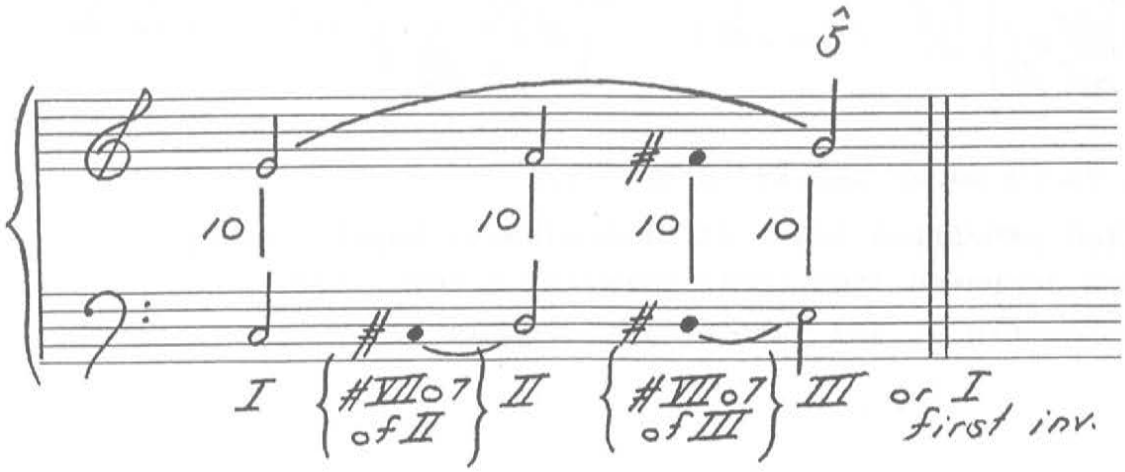
The applied #VIIo7 of II often substitutes for VI in the turnaround.

Example 6



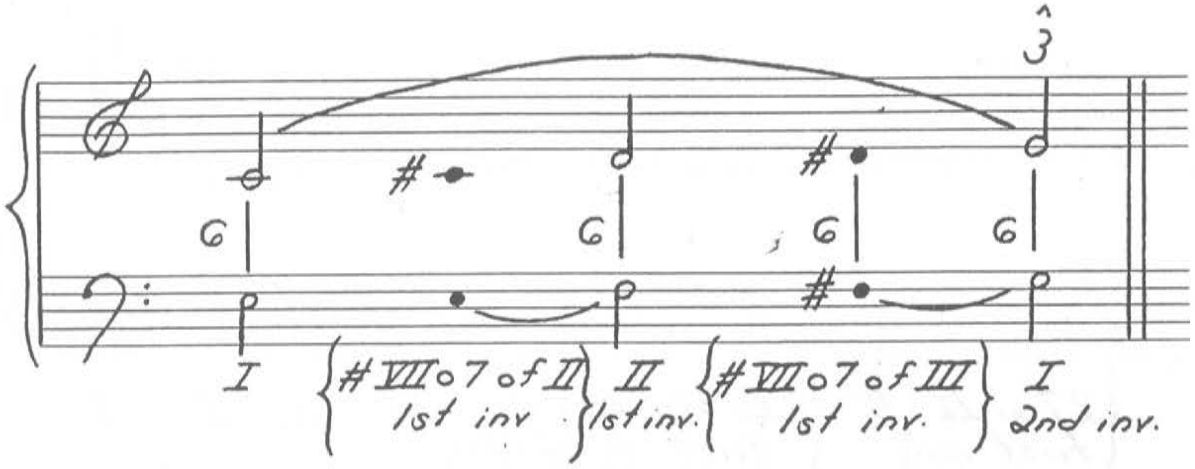
The applied #VIIo7's of II and III are part of an attractive space-opening motion in parallel 10ths to s.d. 5.

Example 7



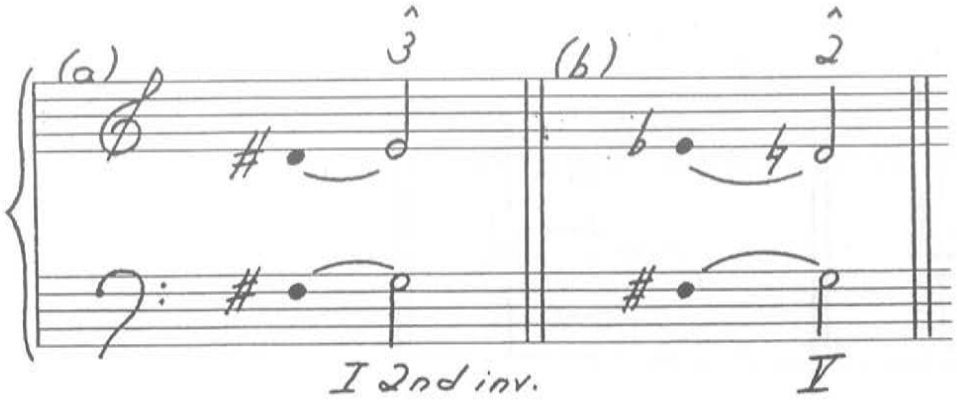
The counterpoint of Example 7 is invertible, yielding a space-opening motion in parallel 6ths to s.d. 3.

Example 8



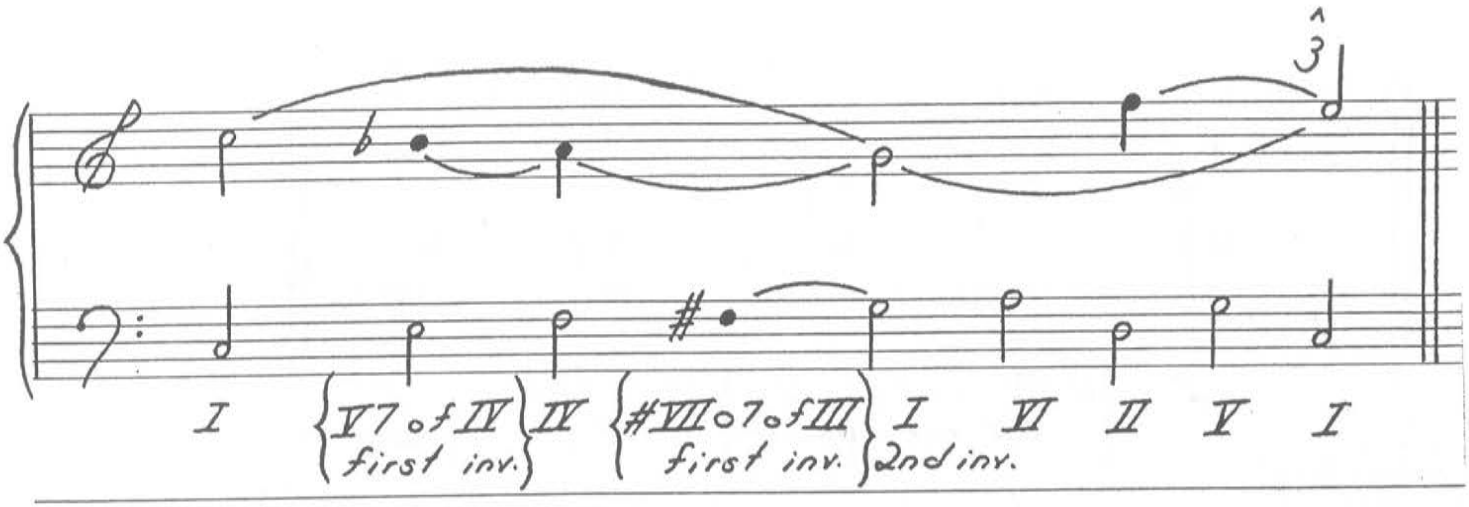
Take care to distinguish (a) the applied #VIIo7, first inversion, of III from (b) the applied #VIIo7 of V. (a) is consistently misnotated as (b) in the literature.

Example 9



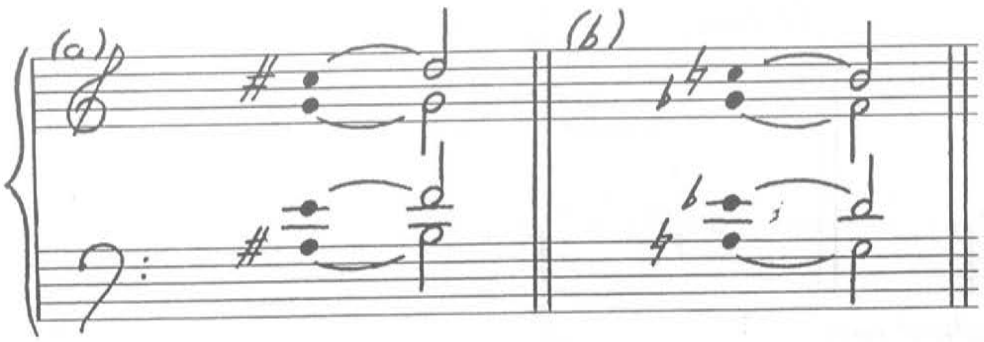
Example 10 presents a typical turnaround progression which makes use of (a).

Example 10



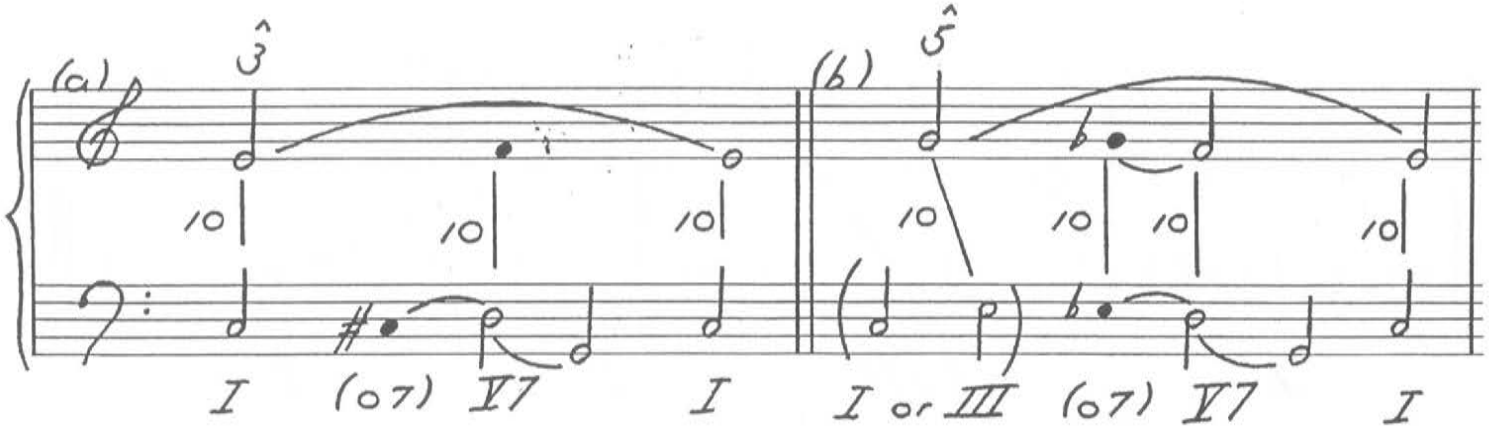
The diminished seventh chord often appears as a chromatic neighbor or passing chord. In Example 11, o7's function as (a) lower and (b) upper neighbor chords of V7.

Example 11



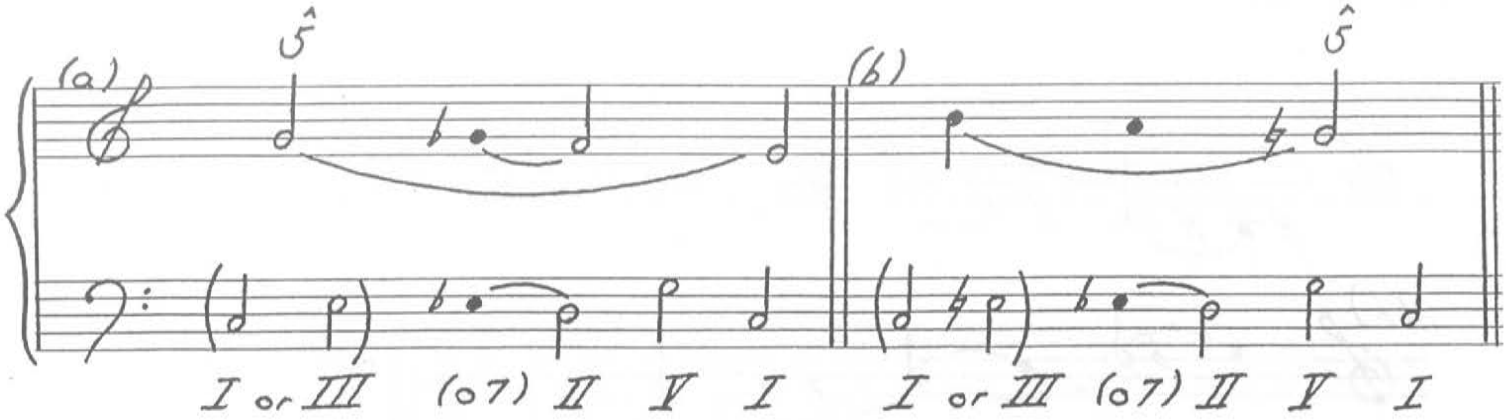
Example 11 often embellishes V7, second inversion.

Example 12



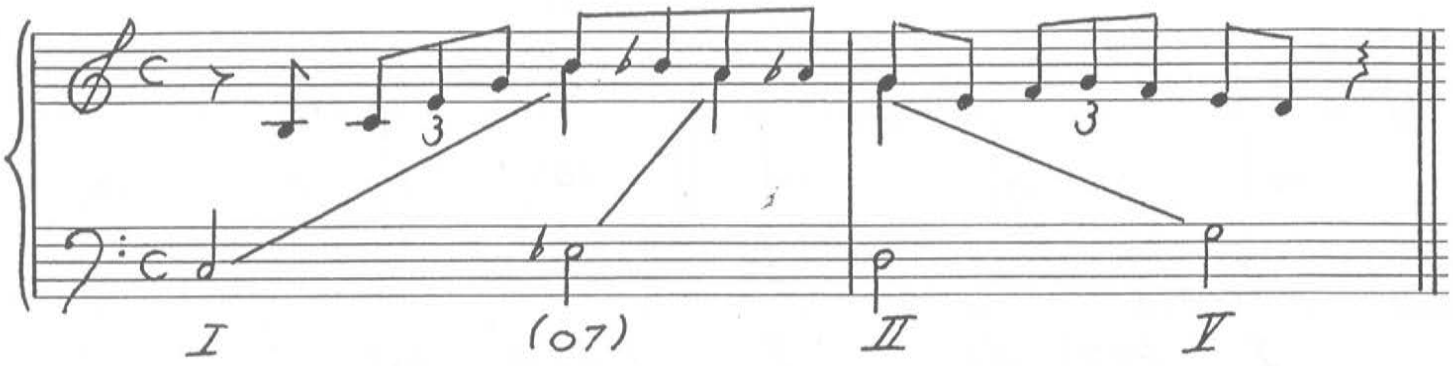
The diminished seventh chord of Examples 11 and 12(b) can also substitute for VI in the turnaround.

Example 13



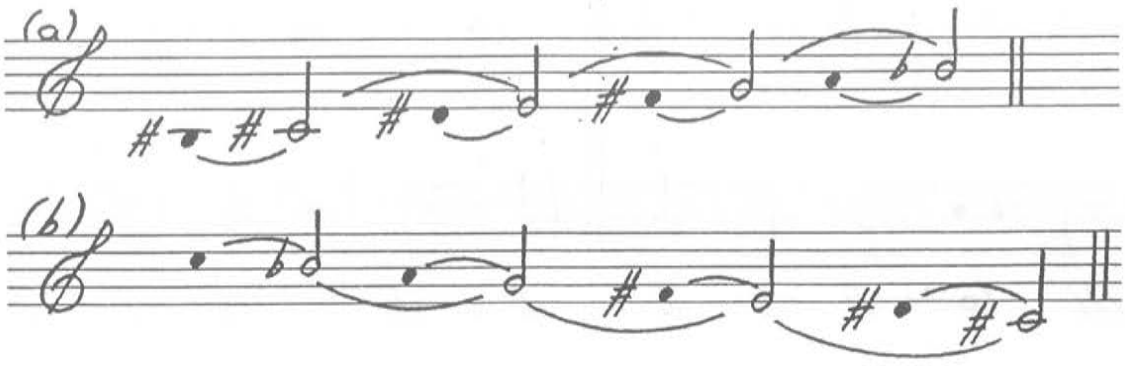
Example 14 presents a possible unfoldment of (b)

Example 14



Prefacing each of the enharmonically equivalent 3rds of the diminished seventh chord with lower neighbors of a semitone or upper neighbors of a whole step yields the "octatonic" or "diminished scale."

Example 15

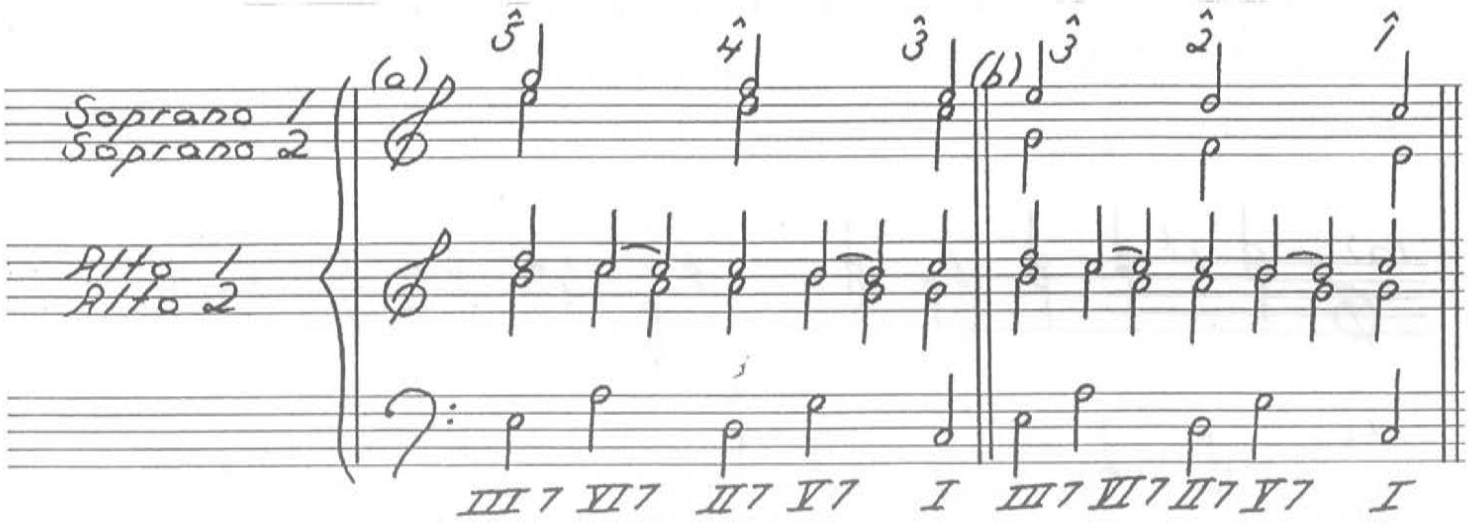


This synthetic scale, like all scales, constitutes a passing motion through a chord, whose tones must obey principles of sound voice leading. (See Chapter IV, Example 16 for a related matter.)

VIII. Concepts and Techniques of Melodic Prolongation

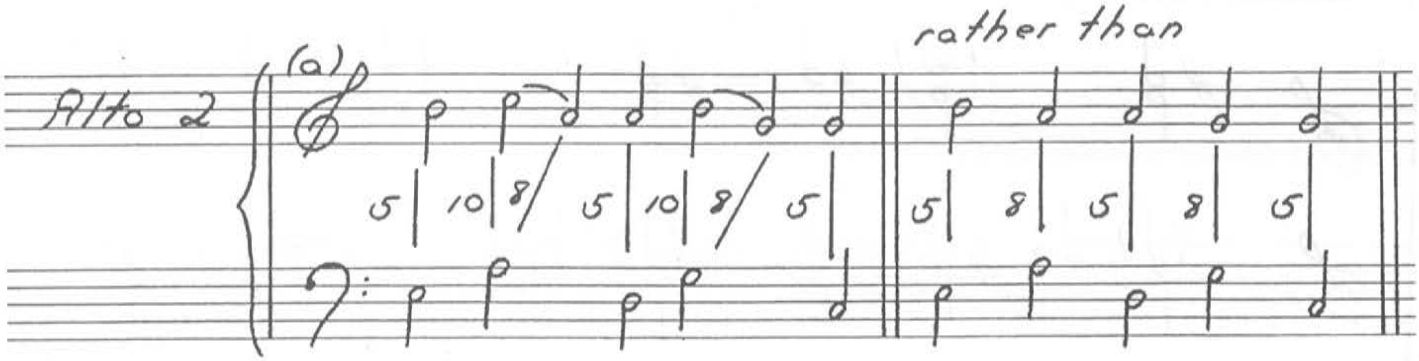
Descending 5ths and the Fundamental Line-
Summary of Opportunities for Polyphonic Improvisation

Example 1



In order to effect melodic closure of the fundamental line, the descending 5ths must be interrupted and begun again at s.d. 3. The tonic in (a) is often elided. The sopranos' 6ths in (b) are an inversion of their 3rds in (a). Alto 2 doubles Alto 1 at VI and V. This avoids the dull 5-8 counterpoint which would have resulted from her moving in parallel 3rds with Alto 1.

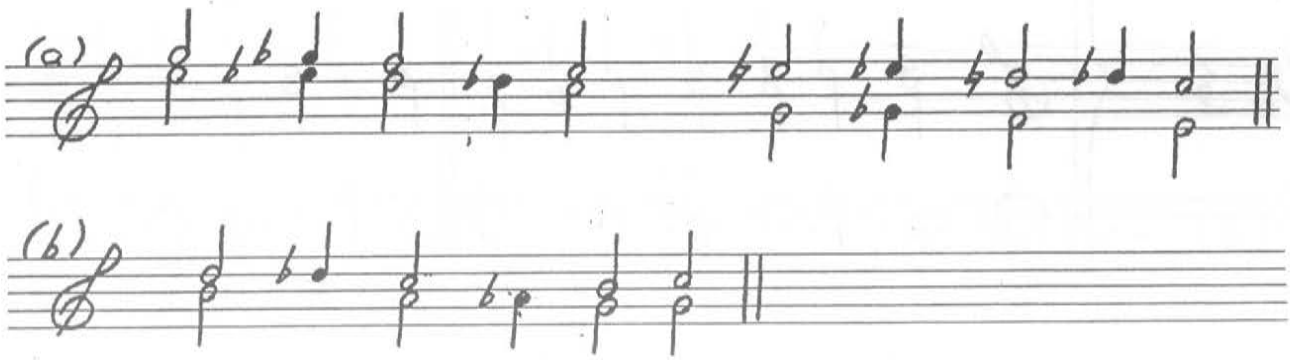
Example 2



The most appealing opportunities for polyphonic melody occur between Soprano 1 and Soprano 2, Soprano 1 and Alto 1, Soprano 1 and Alto 2, Soprano 2 and Alto 1, and Alto 1 and Alto 2. The 4ths between Soprano 2 and Alto 2 are less attractive.

The player can also take advantage of the following chromatic passing tones (a) in the soprano voices, and (b) in the altos.

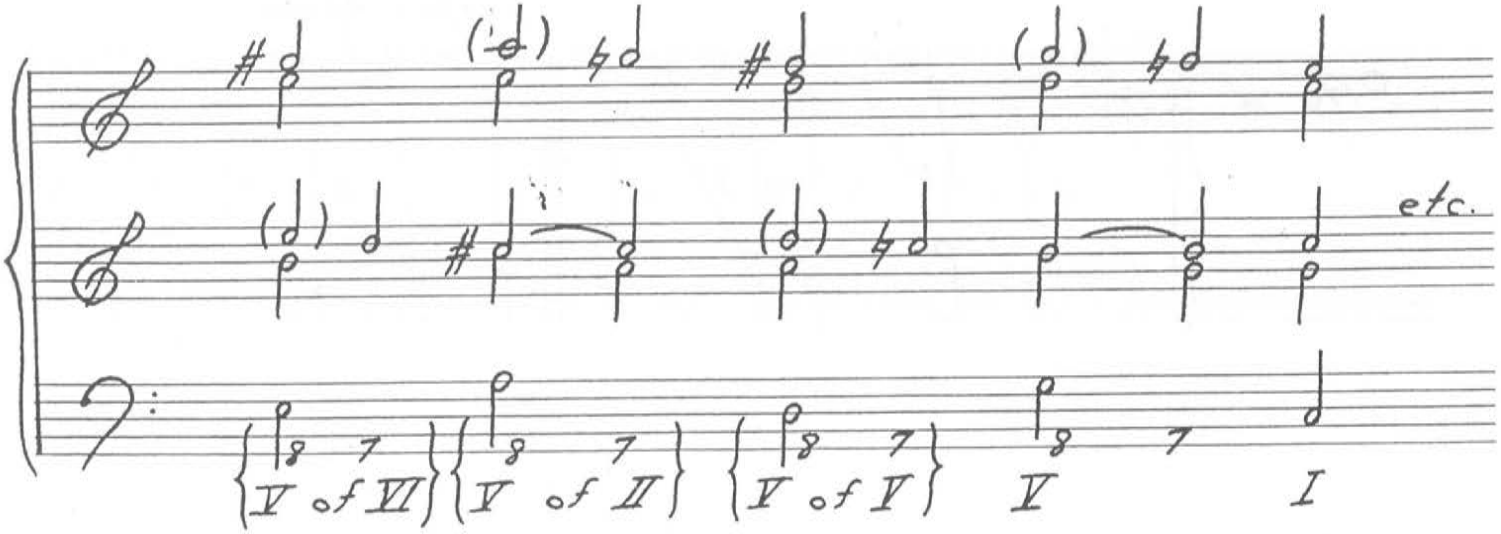
Example 3



Horizontal unfolding can also utilize the potential for three part polyphony, the invertibility of the voices, the contrapuntal devices of suspension and anticipation, embellishing arpeggiations, diatonic passing motions, and neighbor formations.

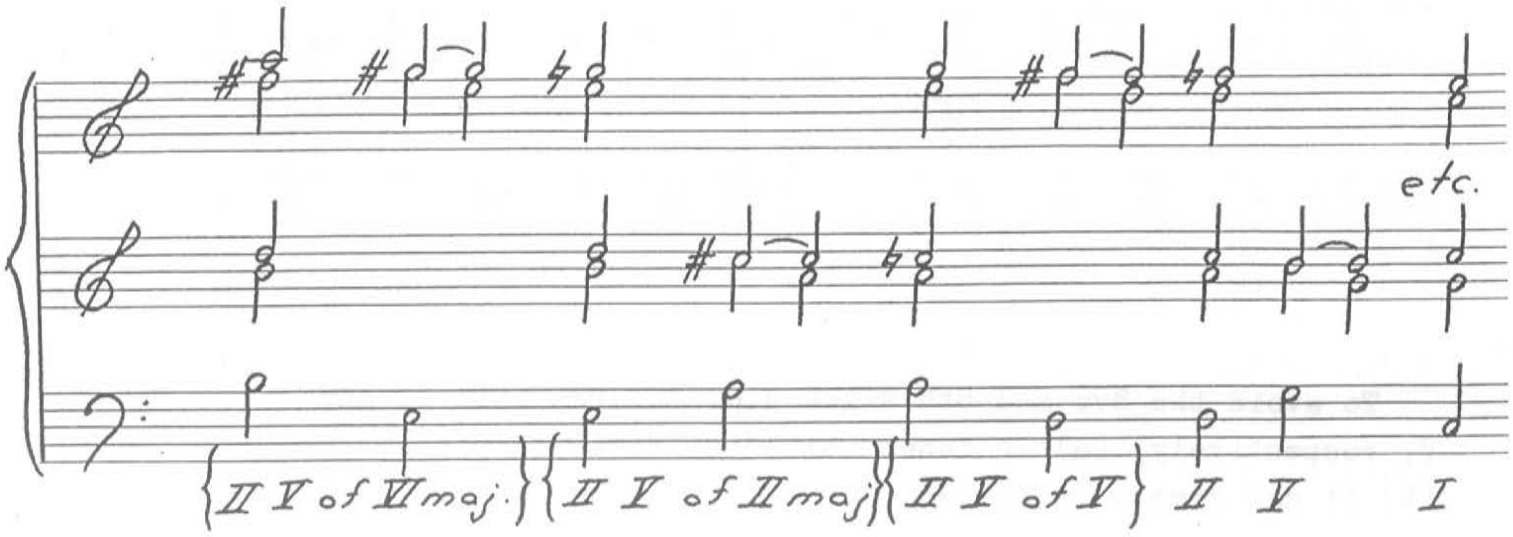
Chromatic Variants

Example 4-Applied Dominants



(Tones in parentheses are often elided.)

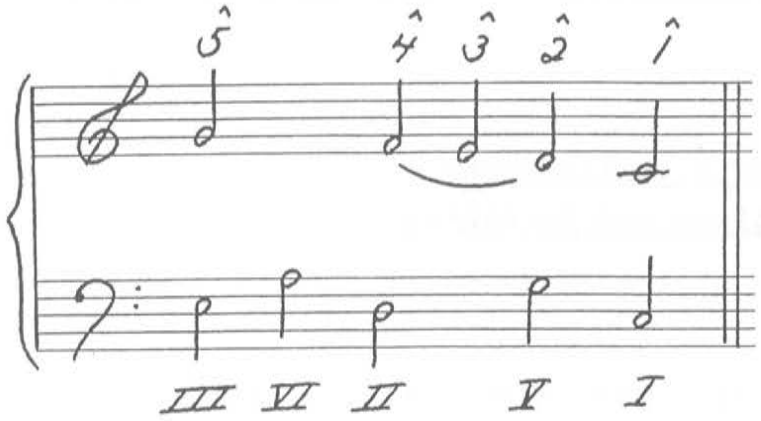
Example 5-Applied II-V Progressions



Note the additional possibility of applied IIØ-V progressions, i.e., BØ-E7, EØ-A7, etc.

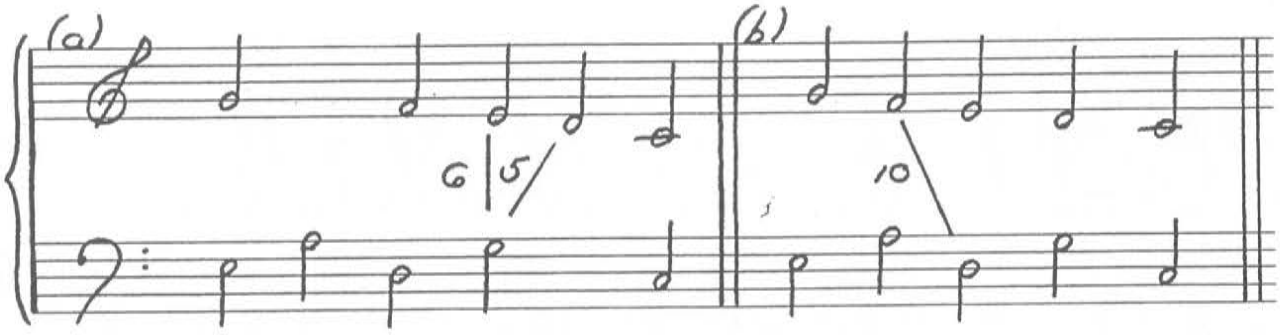
To avoid the necessity of repeating the 5ths progression, melodic closure often unfolds more rapidly, with s.d. 3 as a passing note.

Example 6



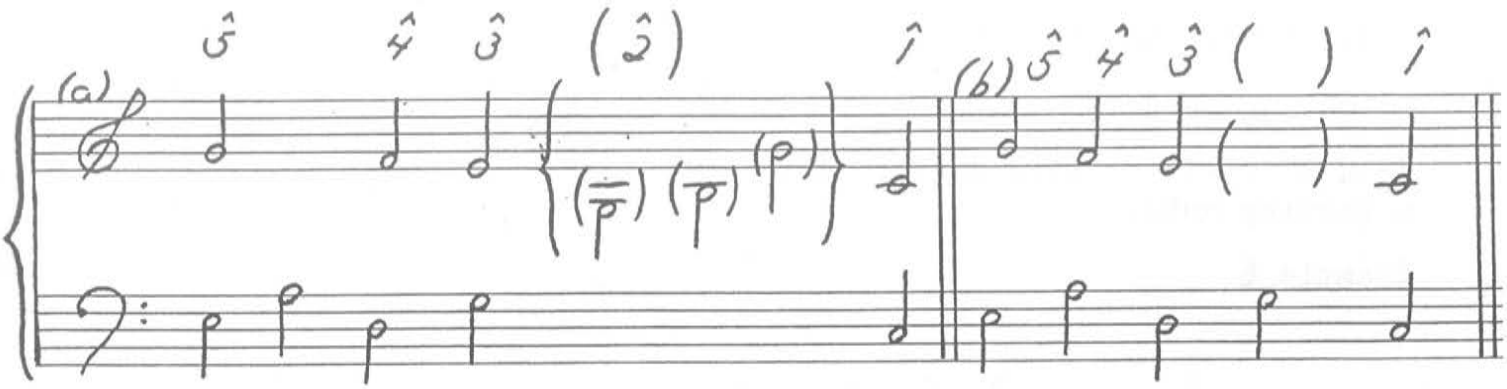
Example 6 can then undergo contrapuntal displacement by (a) suspension, and (b) anticipation.

Example 7



To avoid the 8ve and 5th which s.d. 2 forms with II and V, respectively, (a) an inner voice can take its place, and (b) it can simply be elided.

Example 8



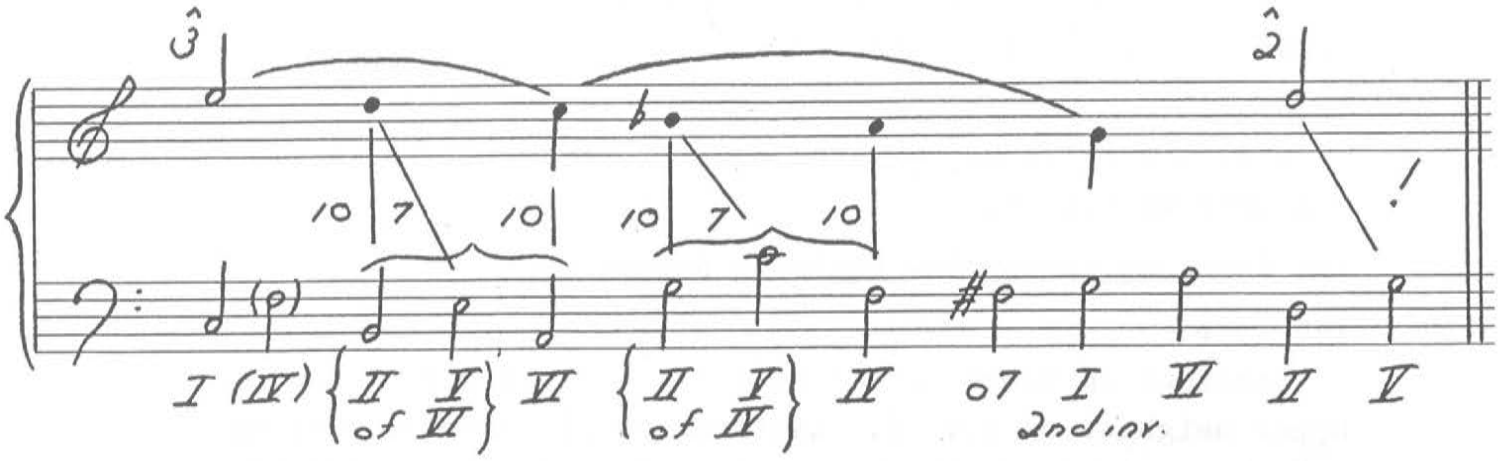
Large-Scale Melodic Implications of Subsidiary Sections and Harmonies

(A) Sections Supporting Tones of the Fundamental Line

In Major

When V appears at the end of a phrase or section, it characteristically supports s.d. 2.

Example 9

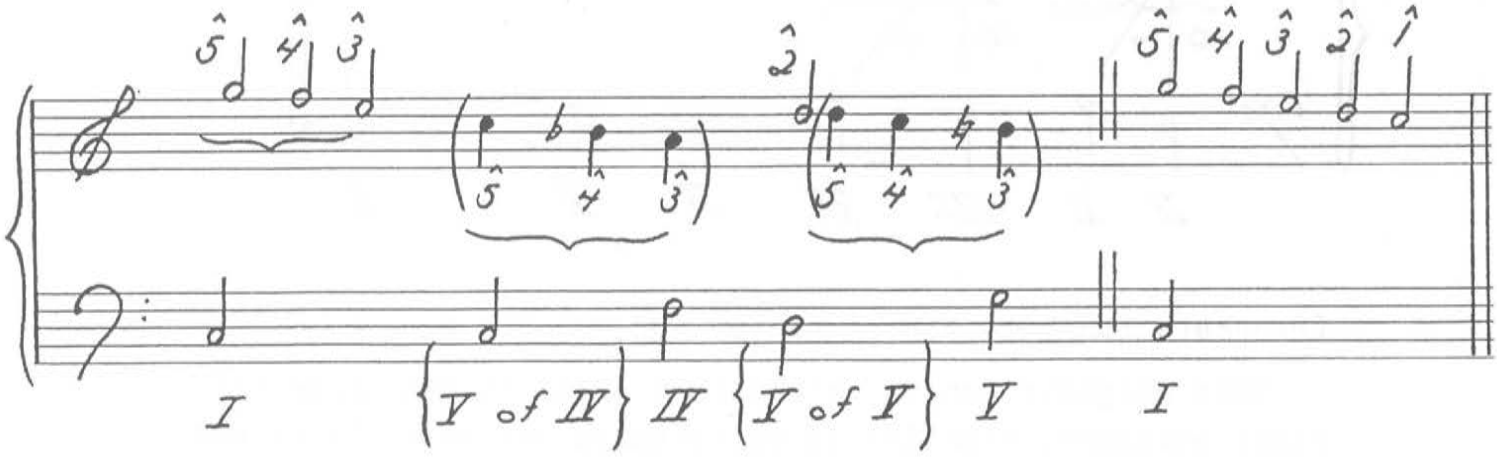


Note how the descent into the inner voice does not compromise the demands for coherency in the initial register. The bracketed tonicizations of VI and IV provide an opportunity for small-scale melodic analogy.

Scale degree 2 over V can recast a single phrase as half of a bipartite structure. The consequent phrase then regains the lead tone of the fundamental line and effects its closure.

Example 10 contains a similar interruption. The music moves by melodic and harmonic analogy from IV to V, over which s.d. 2 appears.

Example 10



Song bridges in the "key" of V ultimately prolong s.d. 2.

Sections in VI, or its parallel major, can prolong s.d. 3. Sections in III (or bIII, borrowed from the parallel minor) can prolong s.d. 5.

In Minor

Sections in VI can prolong s.d. 3, and sections in III can prolong s.d. 5.

(B) Sections Supporting Diatonic Neighbors

In Major

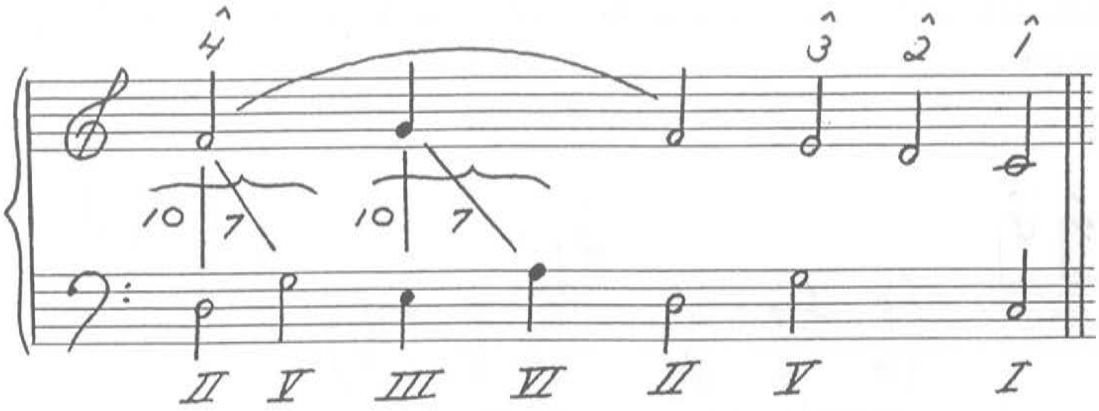
Sections in IV characteristically prolong s.d. 6 as an upper neighbor of s.d. 5. Sections in II commonly prolong s.d. 4 as an upper neighbor of s.d. 3, and, less commonly, s.d. 6.

In Minor

Sections in IV prolong s.d. 6 as an upper neighbor of s.d. 5.

Tag endings prolong diatonic upper neighbors.

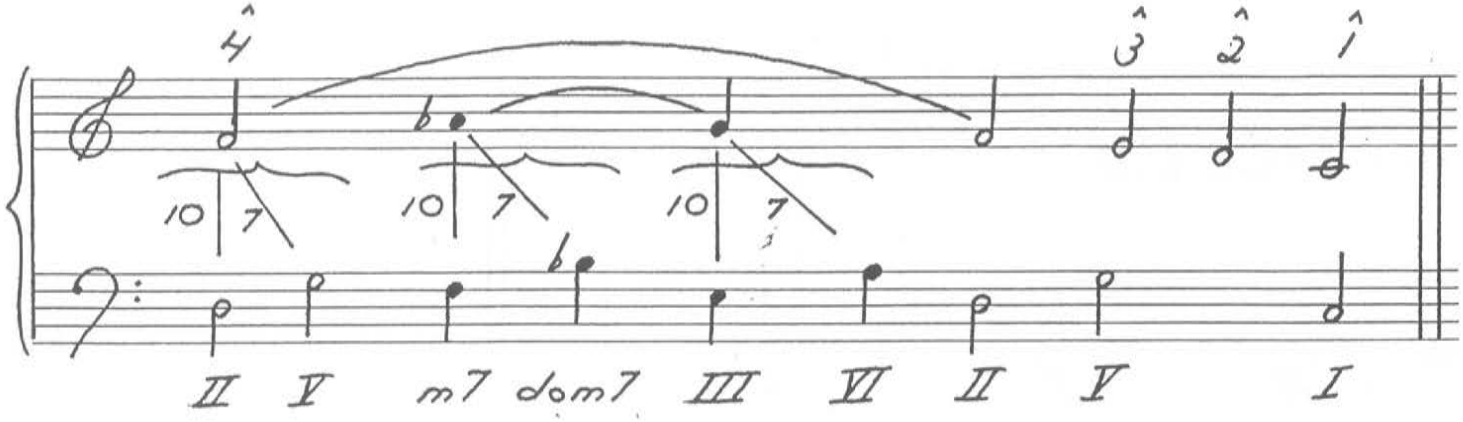
Example 11



(Brackets indicate opportunities for melodic analogy.)

This neighbor can be embellished with its own chromatic upper neighbor, creating an opportunity for multiple melodic analogy.

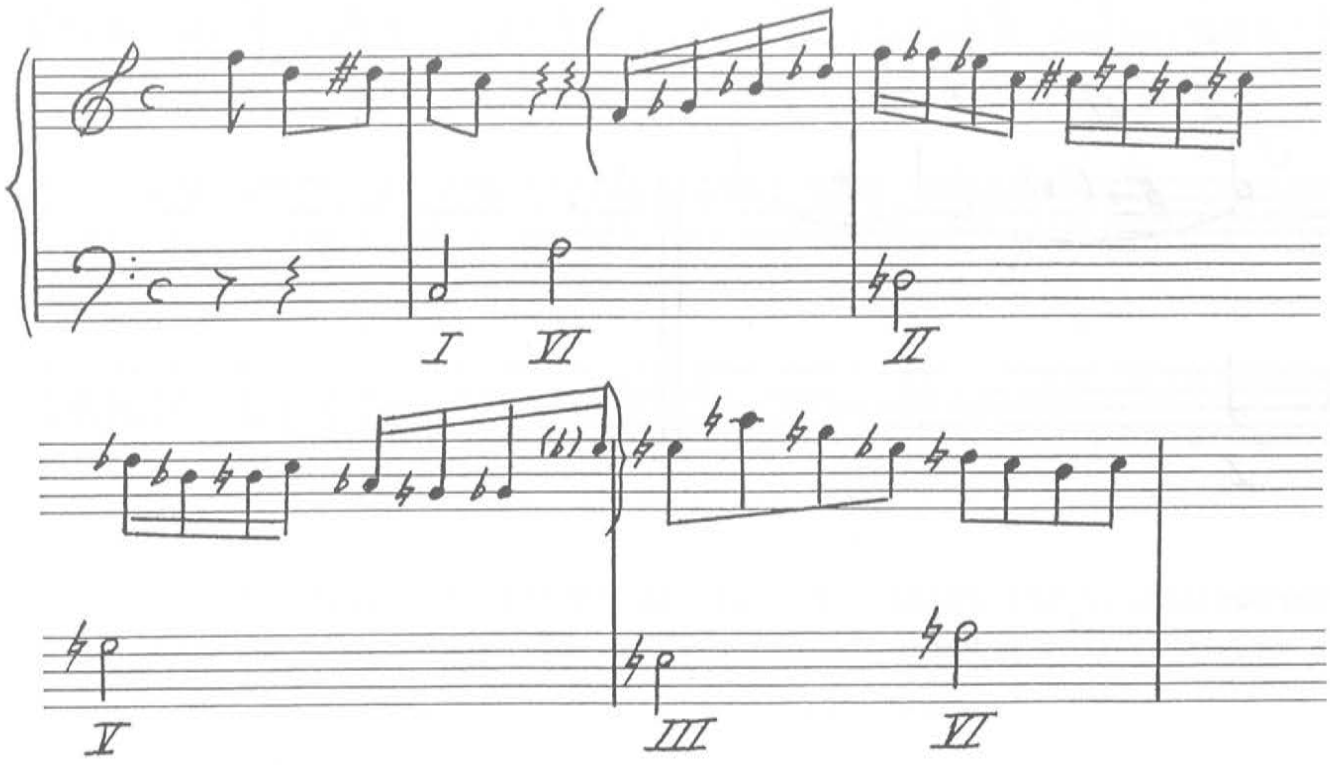
Example 12



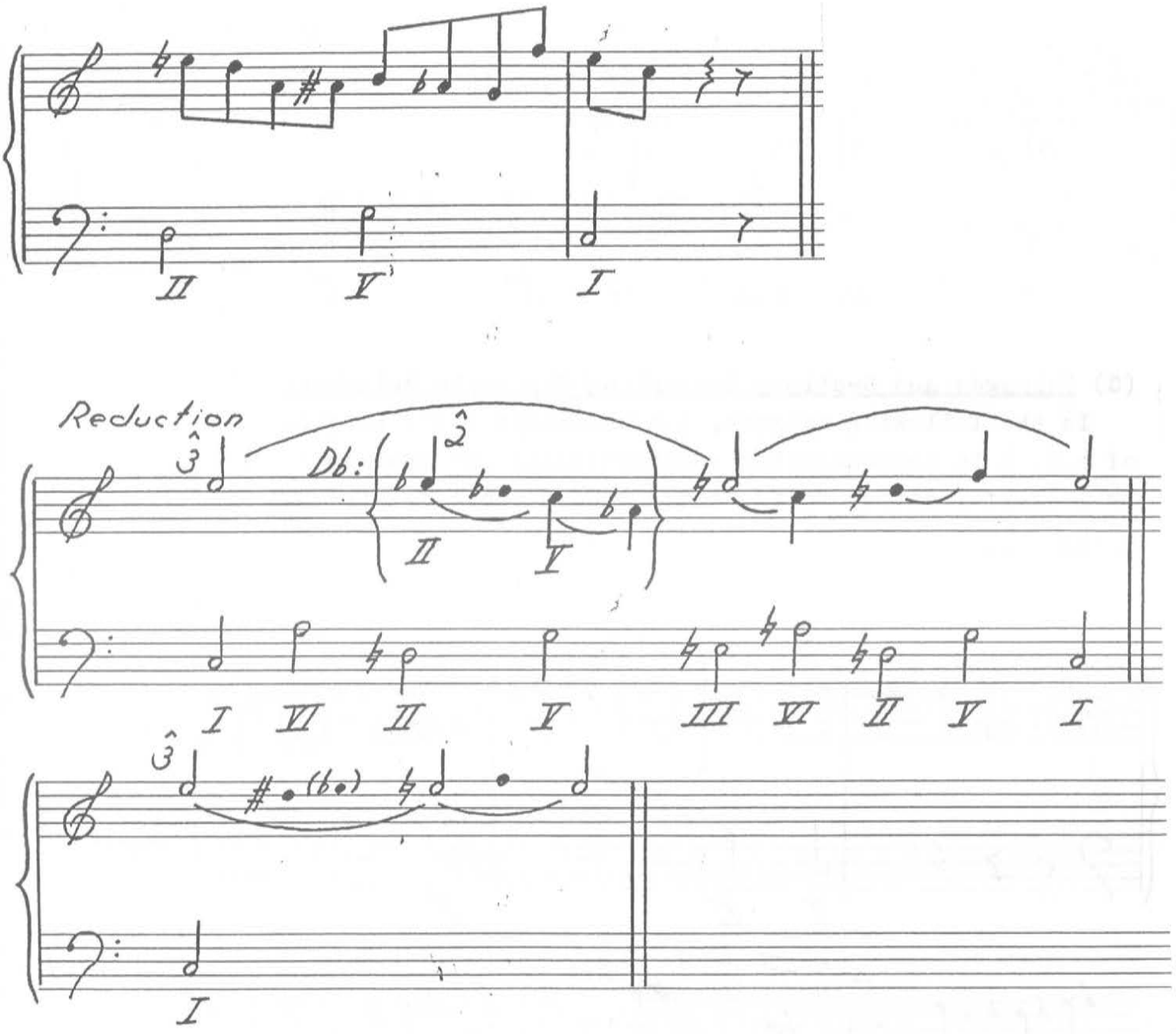
(C) Passages and Sections Supporting Chromatic Neighbors

In the following example, the chromatic lower neighbor of s.d. 3 is reinterpreted enharmonically and prolonged by a playful detour to the tonal area a semitone higher.

Example 13

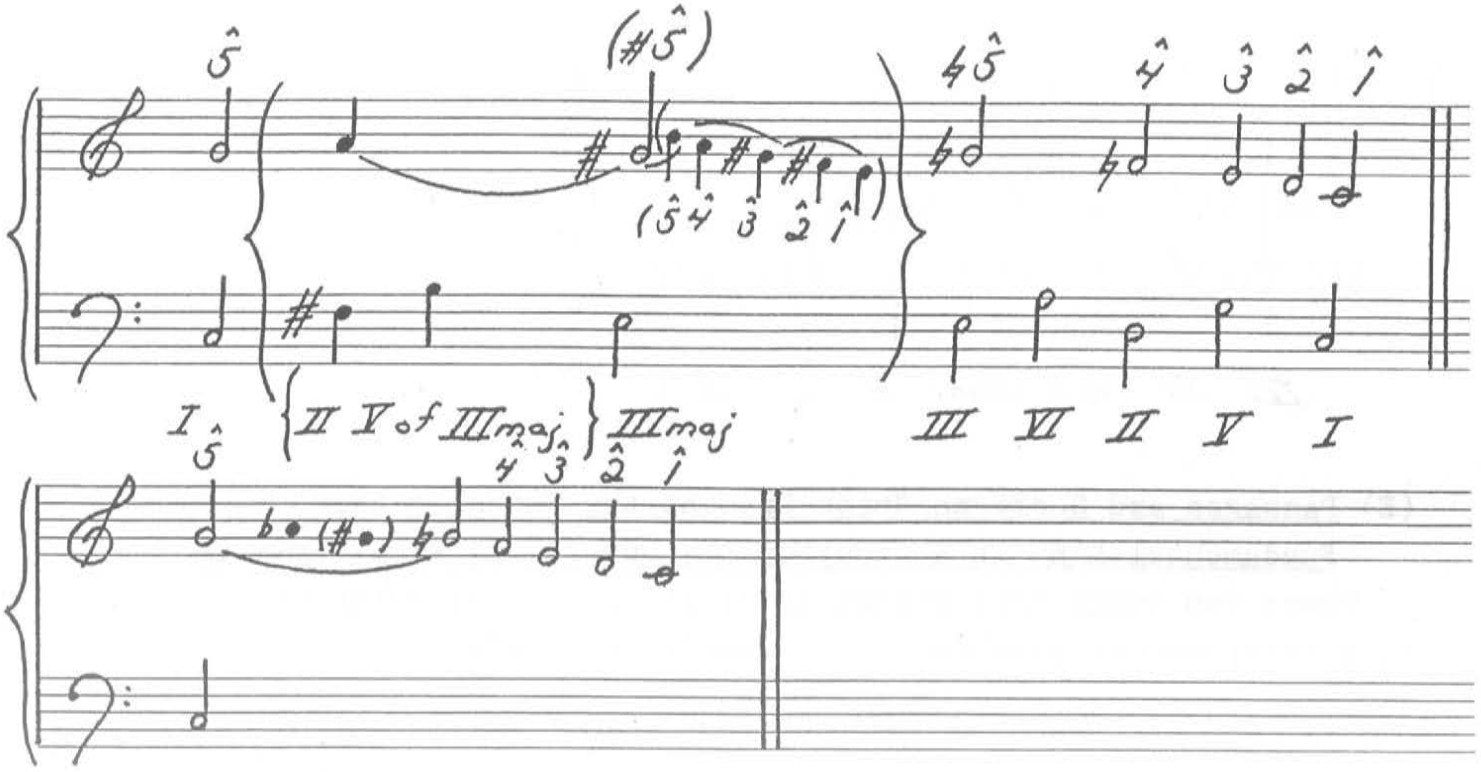


Example 13 (continued)



Chromatically inflected tones of the fundamental line are best understood as enharmonic respellings of chromatic neighbors.

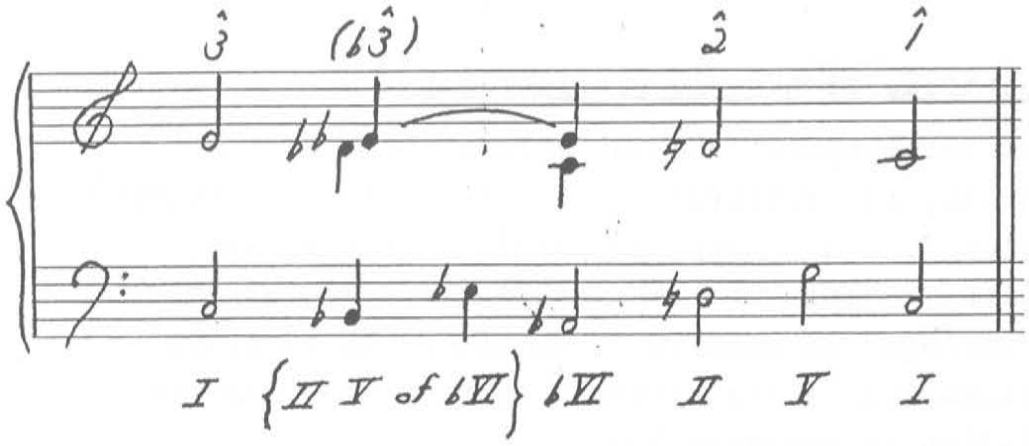
Example 14



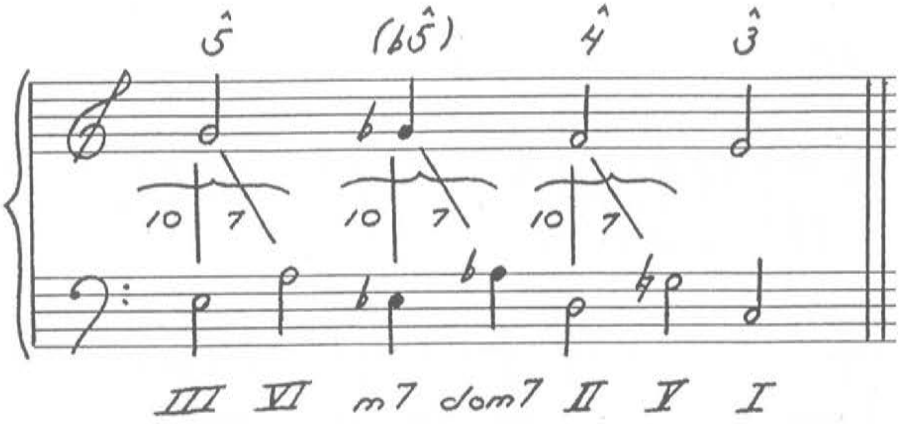
Similarly, the lowered third scale degree, supported by bVI in major, can function as an enharmonic lower neighbor of the diatonic third scale degree.

(D) Harmonically Supported Chromatic Passing Tones

Example 15



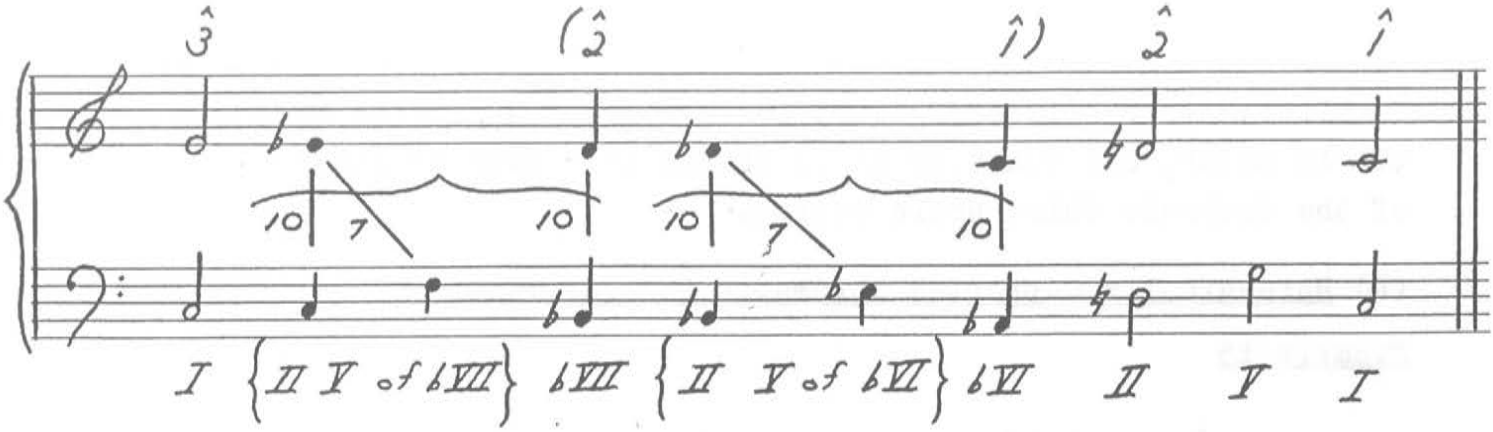
Example 16



(E) Passages and Sections Which Present the Tones of the Fundamental Line as a Structurally Subsidiary Embellishment

These can range from momentary allusions of the soloist to precomposed components of the tune's structure.

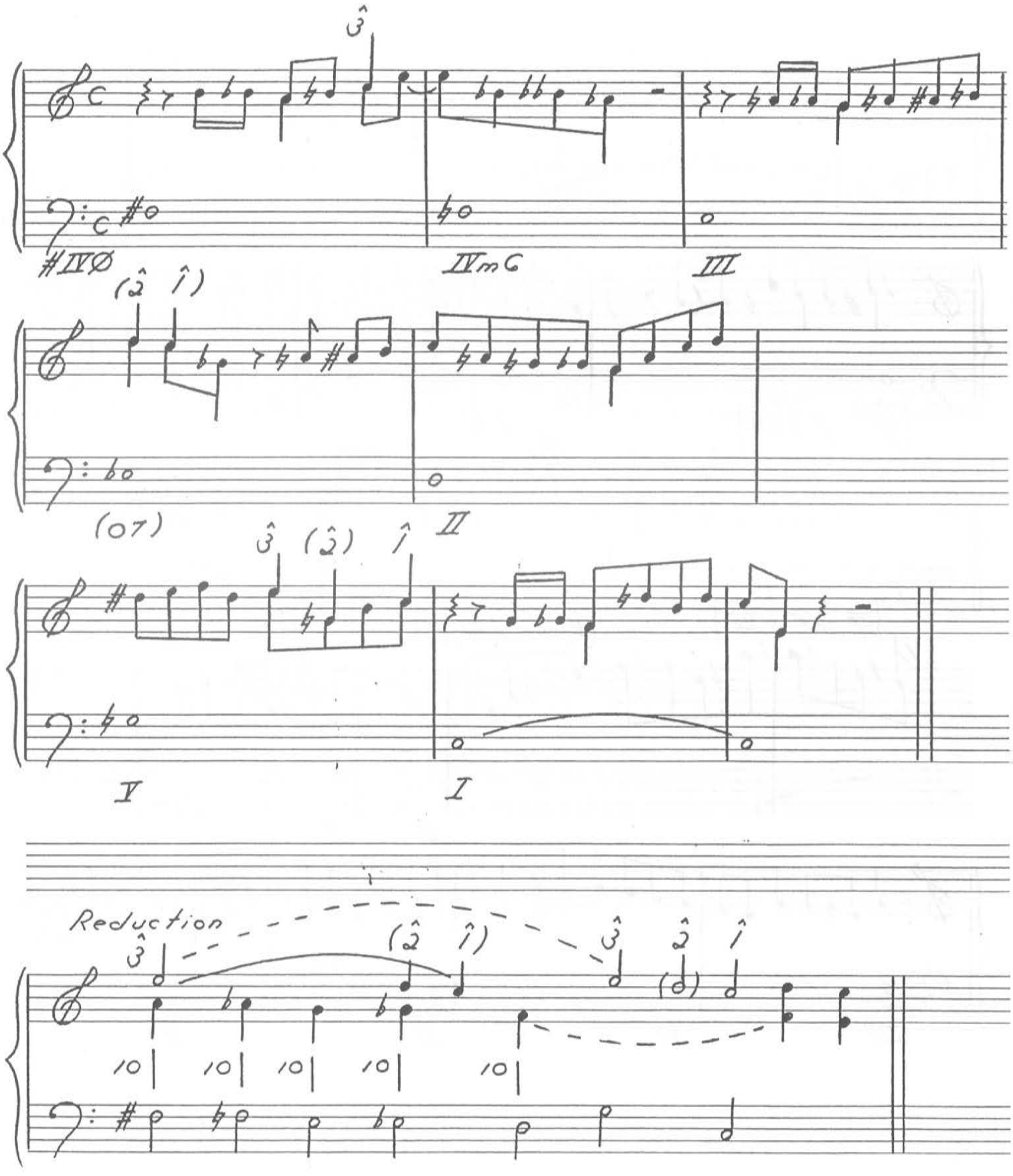
Example 17



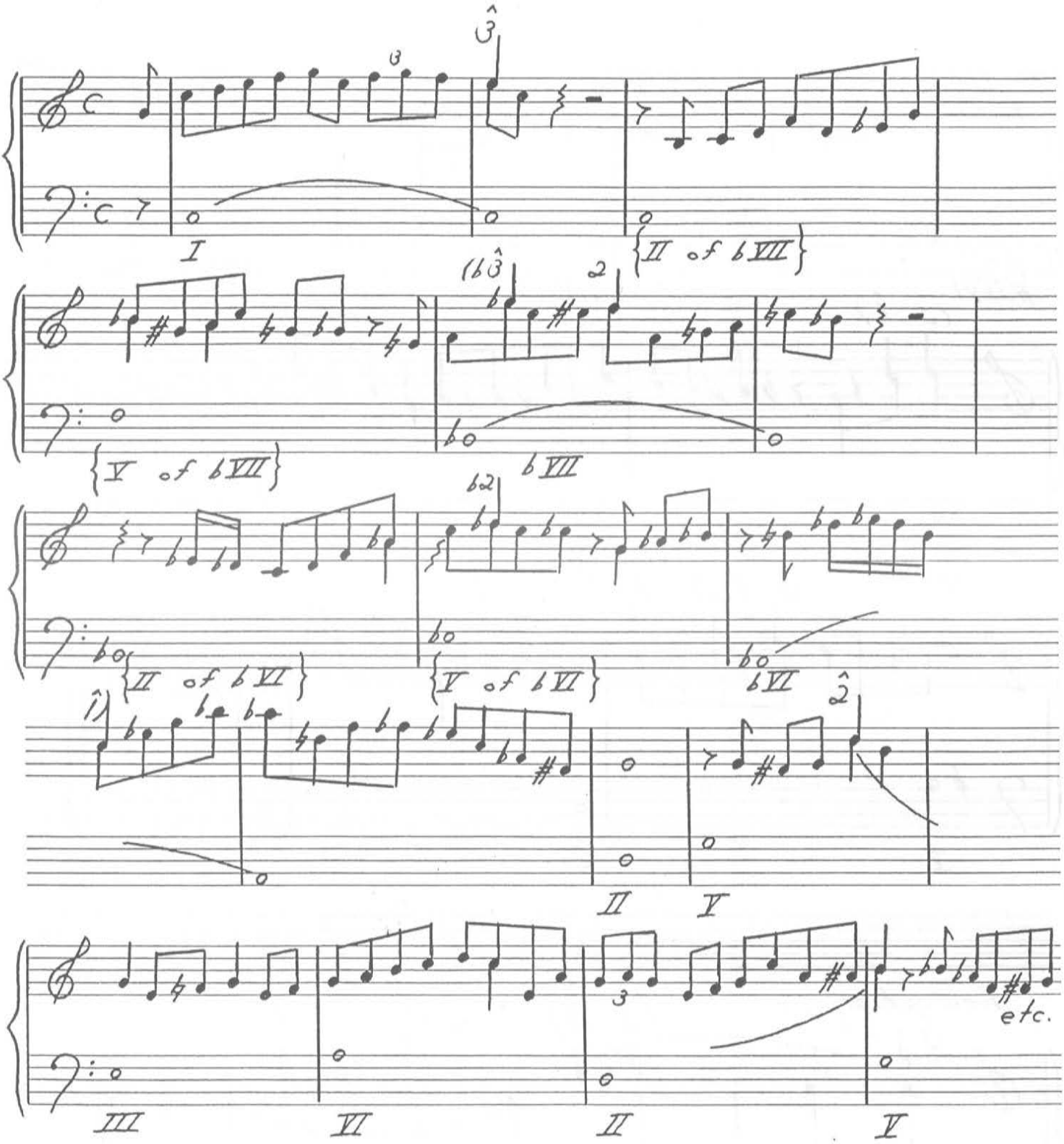
The Technique of Melodic Displacement

While coherent counterpoint between melody and bass is structurally crucial, its vertical alignment is often approached freely by the soloist. In Example 18, scale degree 2, the passing note of the initial embellishing 3rd, is delayed until measure 4. It "belongs" in measure 2, as the sixth of IVm6. Note also the suspension of the alto's F in measure 5 and its subsequent resolution in measures 7-8.

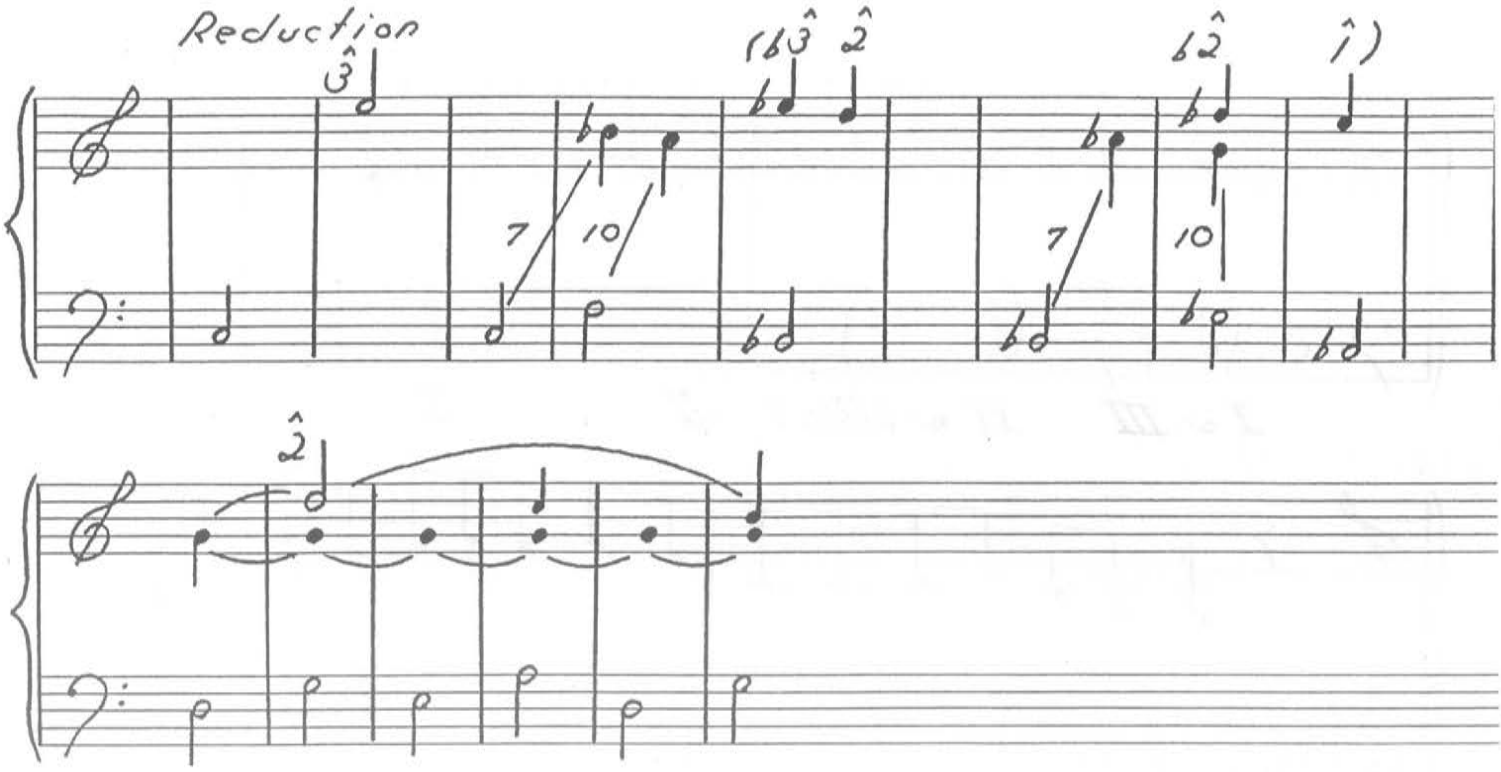
Example 18



Example 19


I
II of bVII
V of bVII
bVII
II of bVI
V of bVI
bVI
II
V
III
VI
II
V
etc.

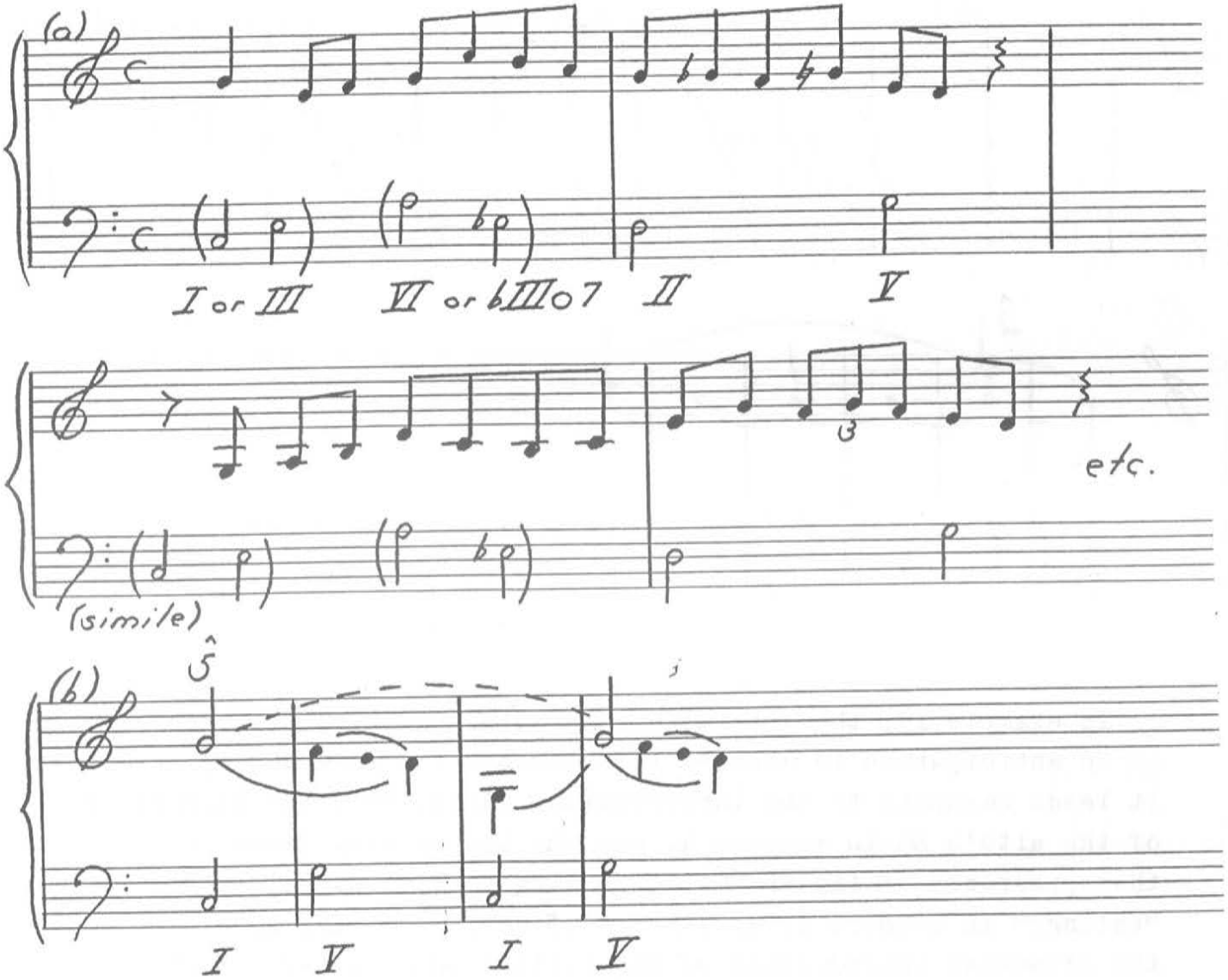
Example 19 (continued)



In example 19, the initial eighth-note upbeat, G, returns as an anticipation in measure 11. Through its insistence, it lends emphasis to the interruption. Also, note the suspension of the alto's Bb in measure 4, and the two measure delay in the appearance of the chromatic passing tone, s.d. b3, which "belongs" in measure 3, as the 3rd of cm7. Finally, note the effective introduction of the initial tone of the fundamental line by means of its emphatic neighbor upbeat and downbeat status (measures 1-2).

Condensation of Harmonic Movement

Example 20

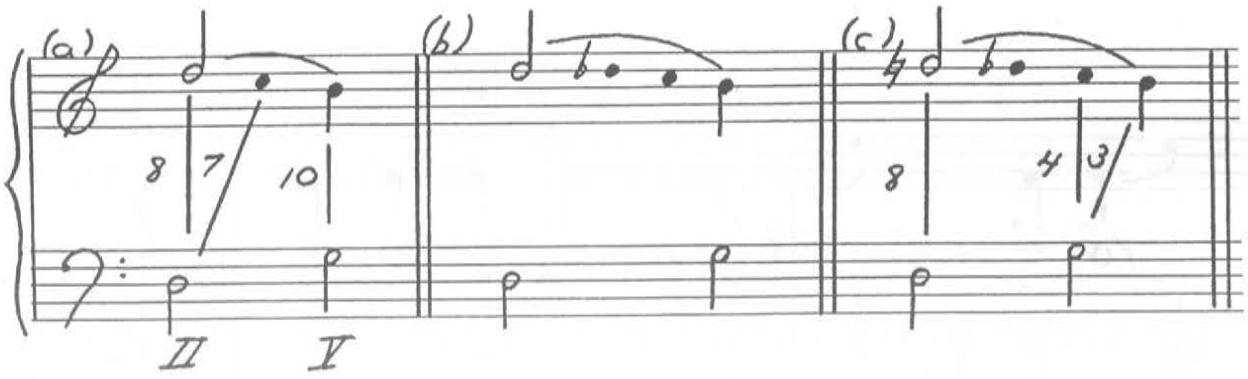


The improviser here interprets the chord changes at (a) in an abbreviated fashion, disregarding the embellishing harmonies.

A Characteristic Prolongation of S.D. 2

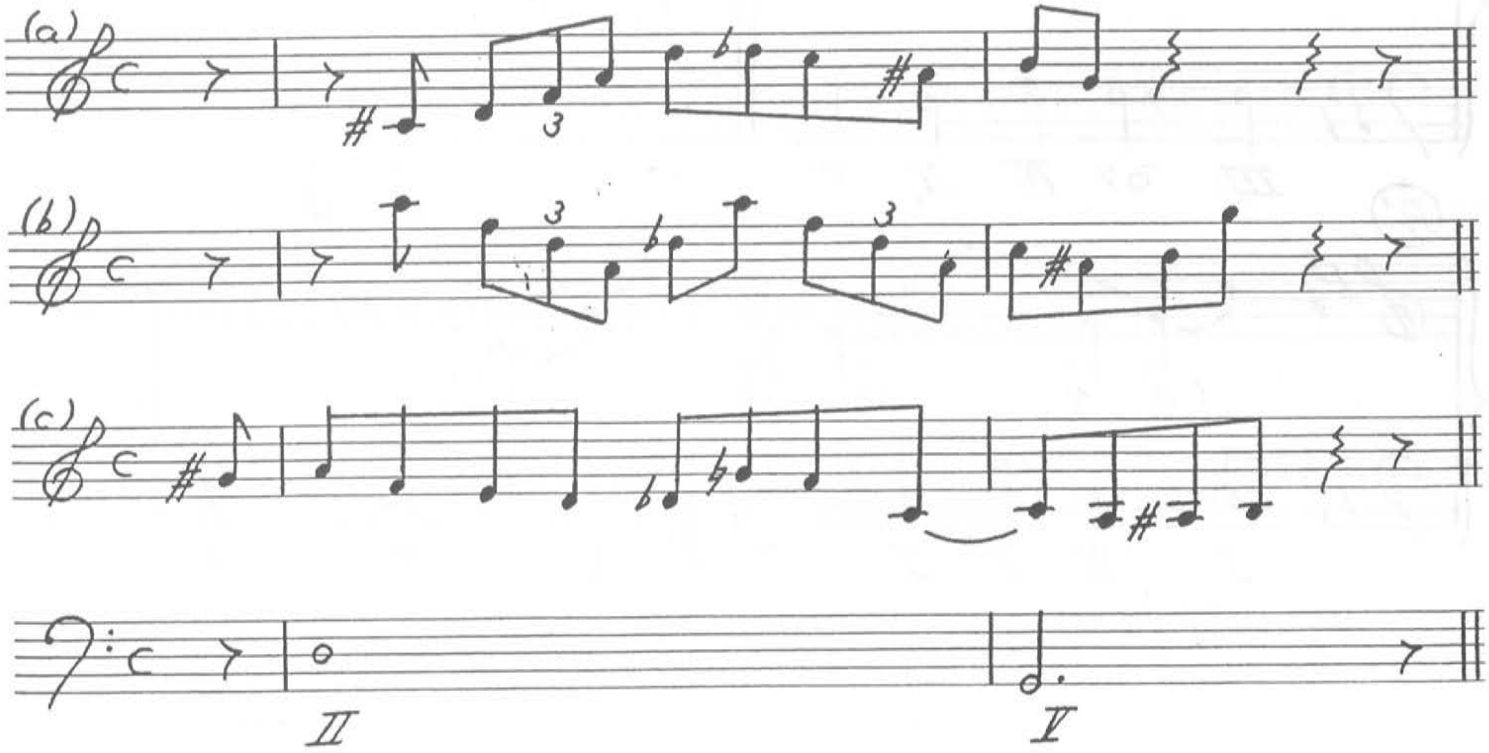
The polyphonic connection of Soprano 1 and Alto 1 at s.d. 2 (see Example 1(b) of the present chapter) can introduce a diatonic passing 7th (a), which is then chromatically embellished (b), and conceivably suspended into the subsequent dominant harmony (c).

Example 21



This passing motion can appear (a) in the soprano, (b) in an inner voice, or (c) in the lowermost part.

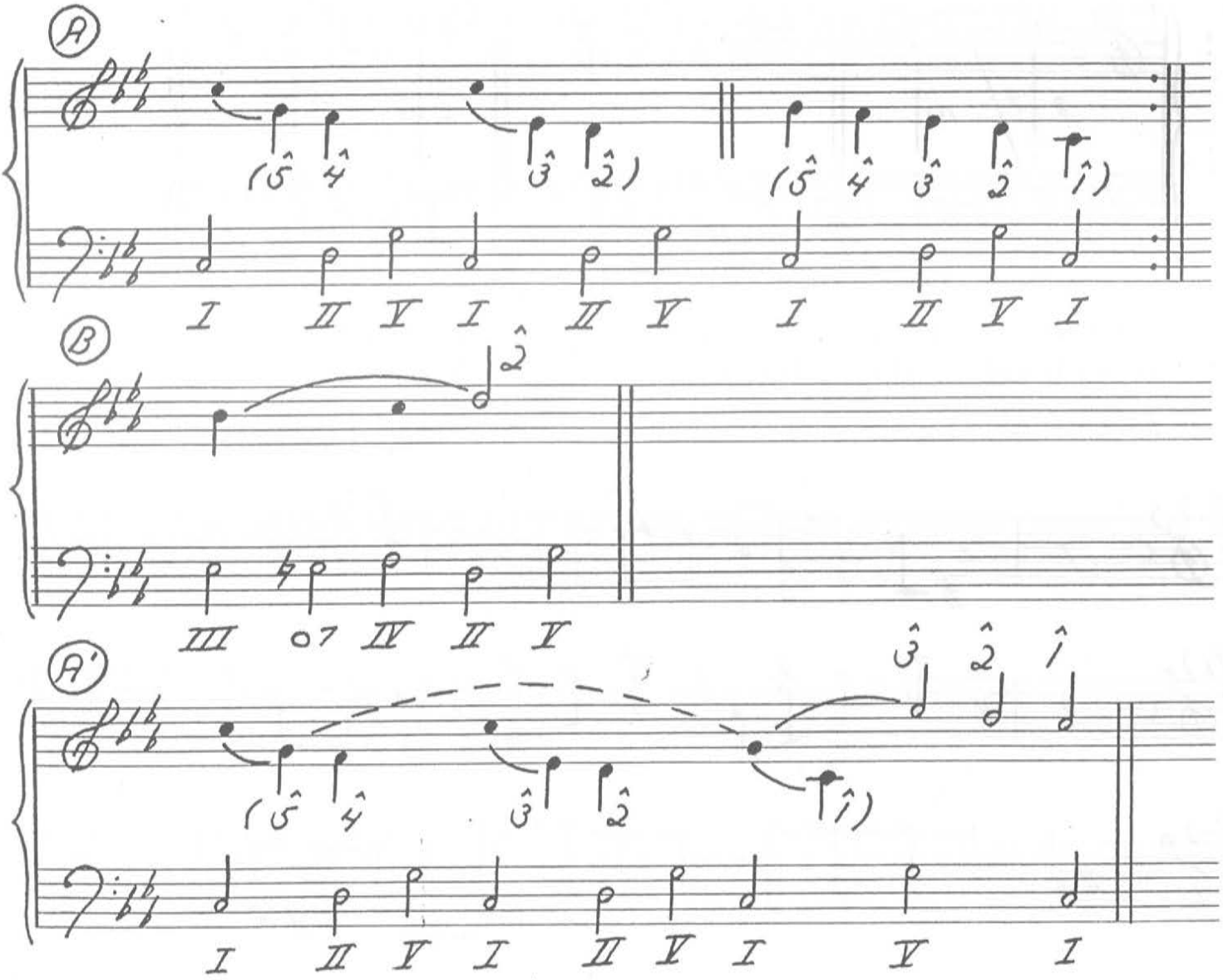
Example 22



Registral Coherence

The registral integrity of the fundamental line is never compromised. However, it may be hidden below inner voice pedal points projected into a higher register, or subjected to parenthetical registral insertions. In Example 23, its appearance is postponed.

Example 23



The lower part seems, at first, as if it may very well be the fundamental line, and pursues its melodic closure admirably. However, the appearance of s.d. 2 in the higher register during the bridge creates ambiguity. Only at the very end does it become clear that the fundamental line is in the higher register.

The improviser is constantly creating small-scale prolongations of more fundamental structures. The characteristic embellishments of the composition itself can appear in the solo in fresh and challenging guises. They may even suggest quotes from other musical sources with which they have a structural kinship. Especially interesting are local decorations which reflect a salient feature of the song's construction in some way. A simple and rapidly executed 3-2-1 figure will be far more meaningful if it occurs in the context of a larger improvisatory, or precomposed, structure whose fundamental line is 3-2-1.

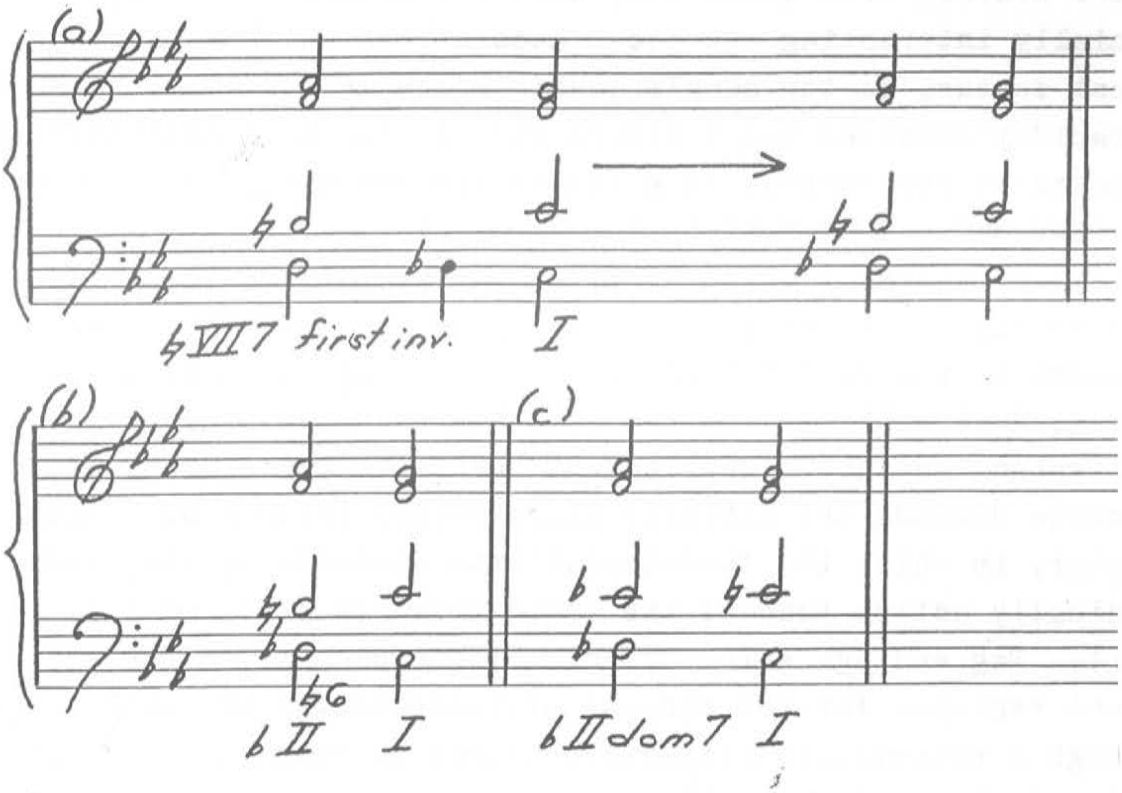
The fundamental line need not be thrown into relief in some overt or less than subtle way. Delaying its appearance, or even reference to the register in which it will appear, and polyphonic and registral ambiguity in its actual presentation offer potentially exhilirating aesthetic challenges. However, the clarity of musical discourse demands the ultimate hierarchical triumph of a single register, in which the fundamental line descends by step from a melodically active tone of the tonic triad to close on s.d. 1 over I. Tag endings which effect melodic closure in the next highest register for the purpose of instrumental or vocal display, although a potentially attractive source of local melodic interest, are meaningless structurally.

Registral and polyphonic playfulness are never arbitrary; they must be at least retrospectively referable to the basic musical argument. The opening up of alternate registers and voices creates expectations. Expectations are pleasurable when gratification is delayed but not ultimately denied.

IX. The bII7 Chord

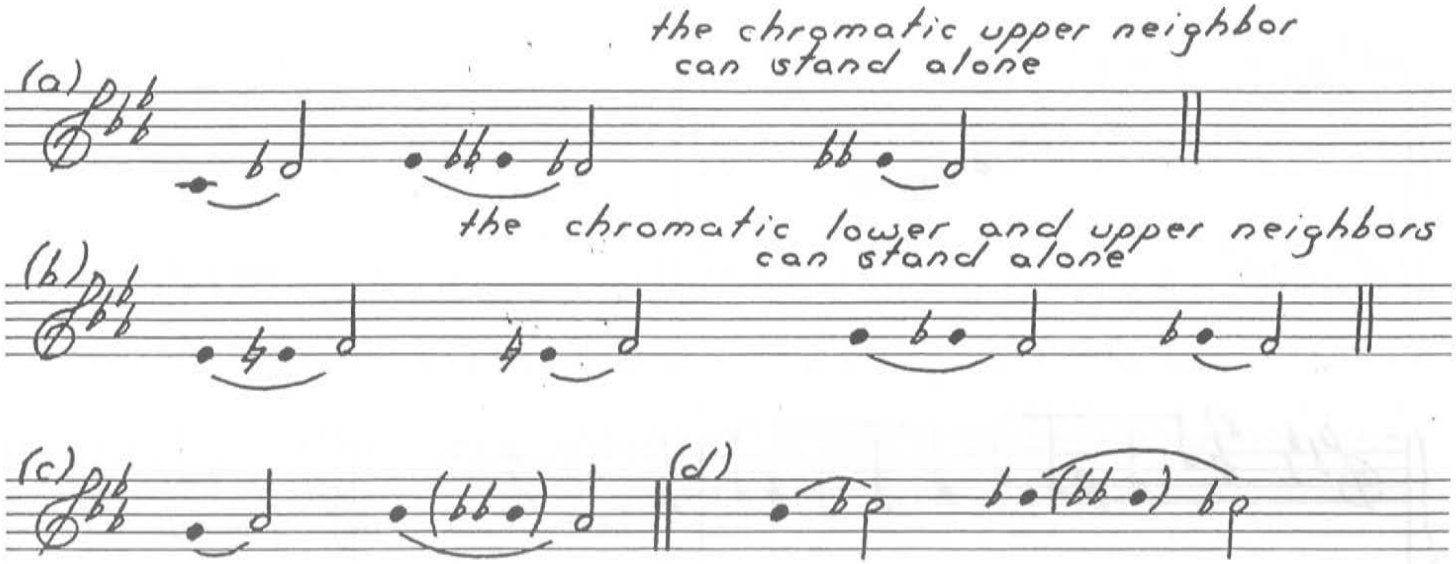
Like the augmented triad (see Chapter IV, Example 10), the bII7 chord is formed by an elision and subsequent incorporation of a chromatic passing tone (a). This note becomes the root of the new chord (b), and the leading tone is respelled enharmonically (c). (c) is musically inaccurate, but facilitates formation of the applied bII7.

Example 1



bII7 often substitutes for V7. Its 3rd and 7th are enharmonically equivalent to those of V7, and its root drives strongly towards s.d. 1.

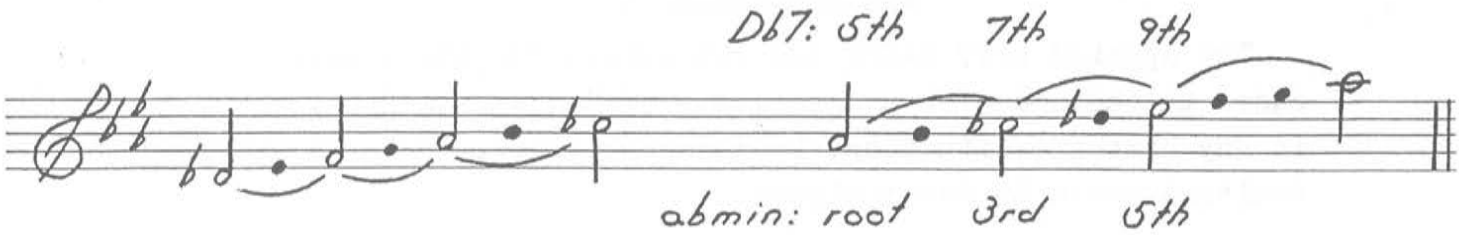
Example 2-Neighbor Notes



Passing Tones

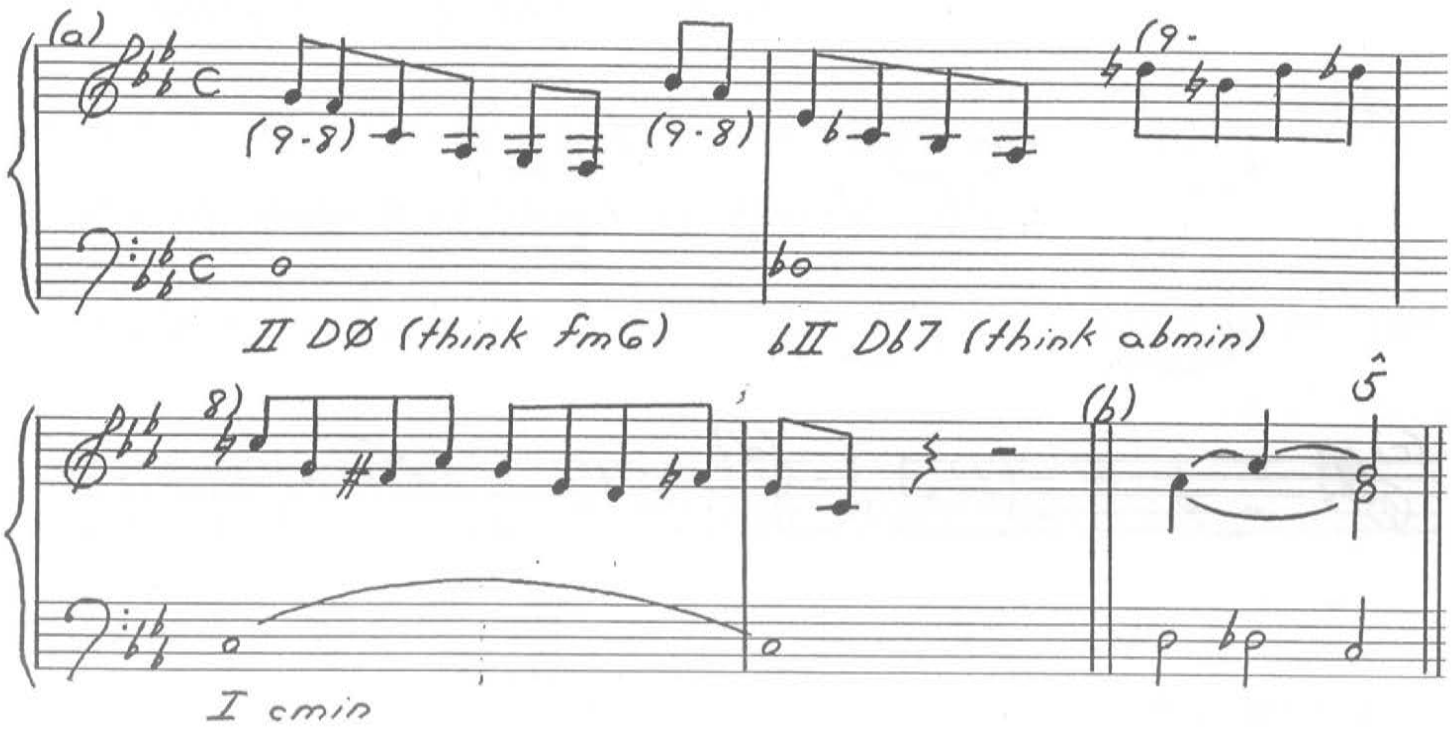
The chord of bII7, filled in with passing tones derived from its diatonic minor context, yields the ascending melodic minor scale built on that pitch which would be II if bII were V. In other words, if Db7 were V (i.e., in the key of Gb major), abm would be II.

Example 3



In this context, there is no change of inflection when the scale descends. Its use can facilitate note selection for the improviser. (See the closing paragraph of Chapter VI for a related discussion.)

Example 4

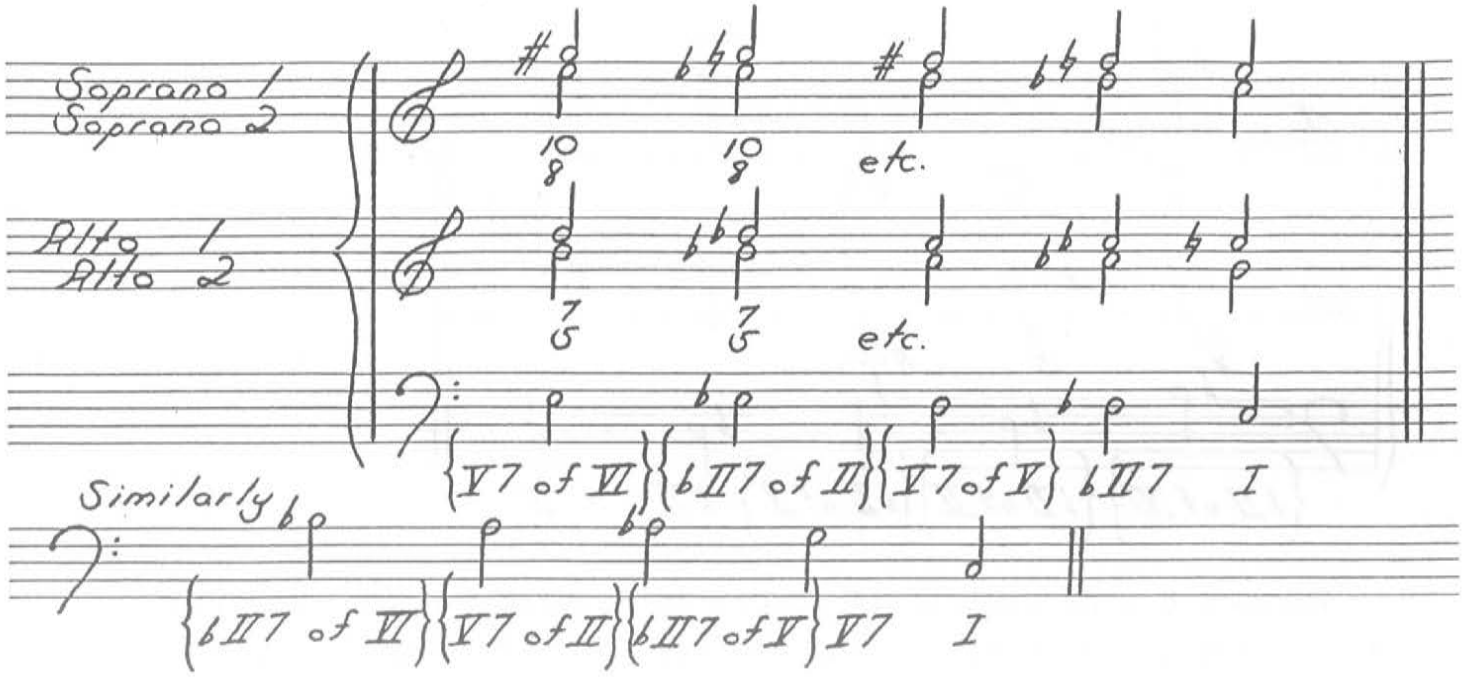


In Example 4(a), the chain of minor chords which ascends in 3rds (i.e., fm, a♭m, and cm), is cast into an attractive relief through analogous prolongations. However, the similarities of the musical surface must not obscure one's sense of the underlying structure (b).

The Applied bII7

The applied bII7 chord can substitute for the applied V7 chord in instances or progressions of descending 5ths, i.e., in any diatonic situation, in major or minor, where an applied dominant could be interpolated.

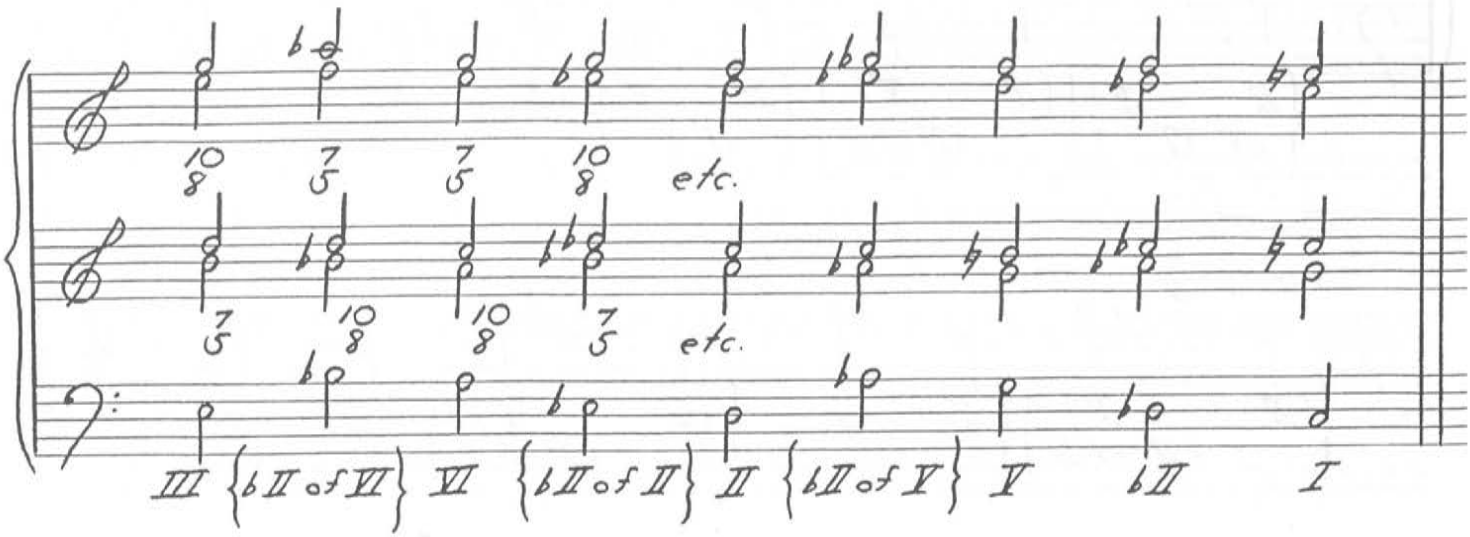
Example 5 (See Chapter VIII, Example 4.)



In Example 5, Soprano 1 descends in parallel 10ths with the bass. Soprano 2, Alto 1, and Alto 2 descend in parallel 8ves, 7ths, and 5ths, respectively, and are best approached less than emphatically.

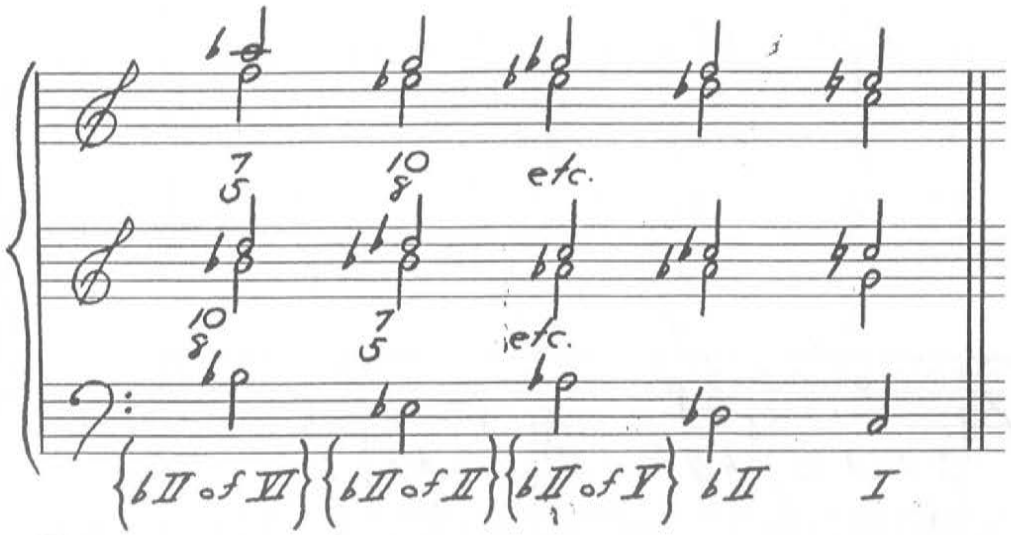
Example 6 presents the complete diatonic major turnaround and its substitutions. The substitute chord never precedes the parent chord because of its chromatically inflected root.

Example 6



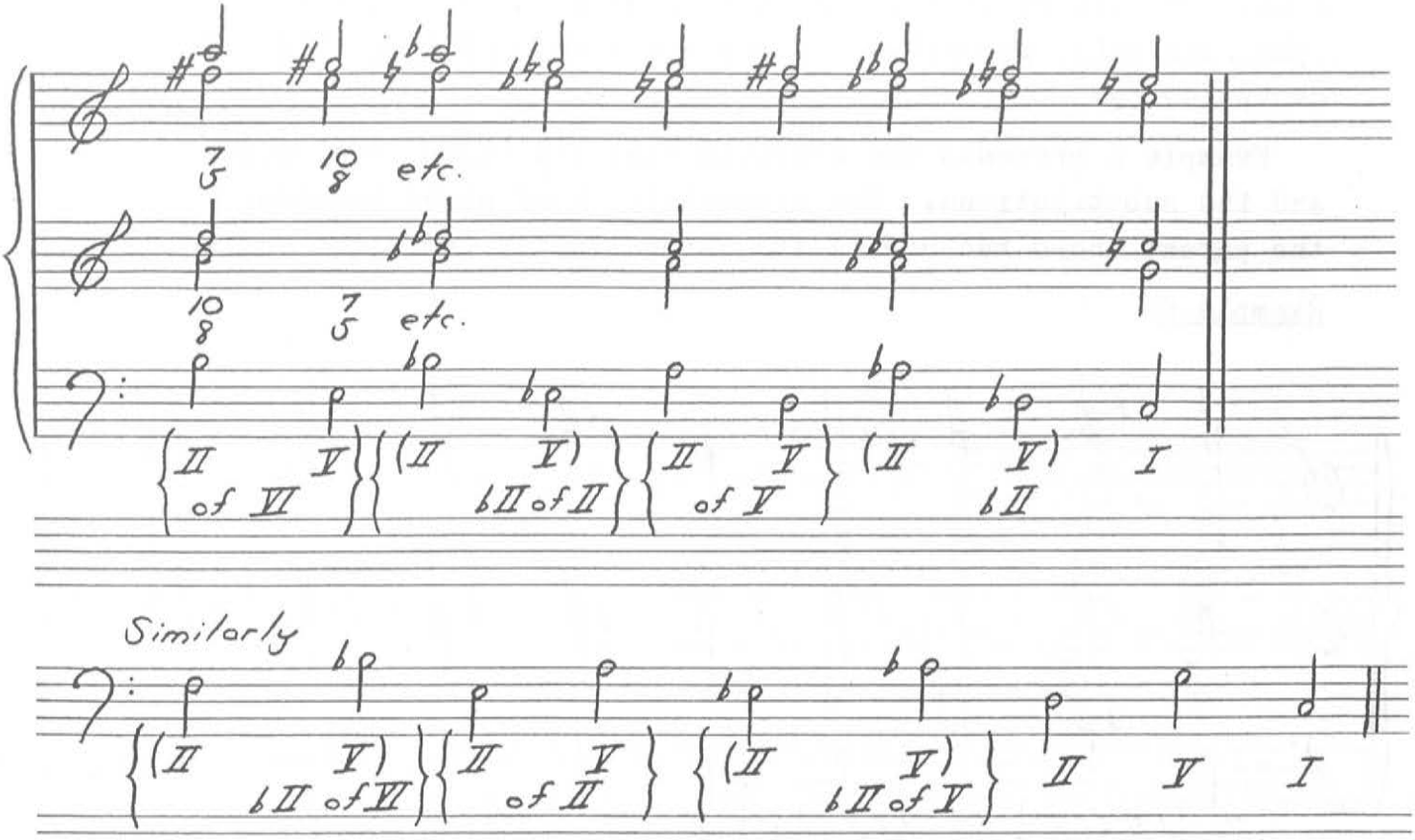
Elision of the parent chords of Example 6 produces Example 7, a series of descending 5ths with familiar voice leading.

Example 7



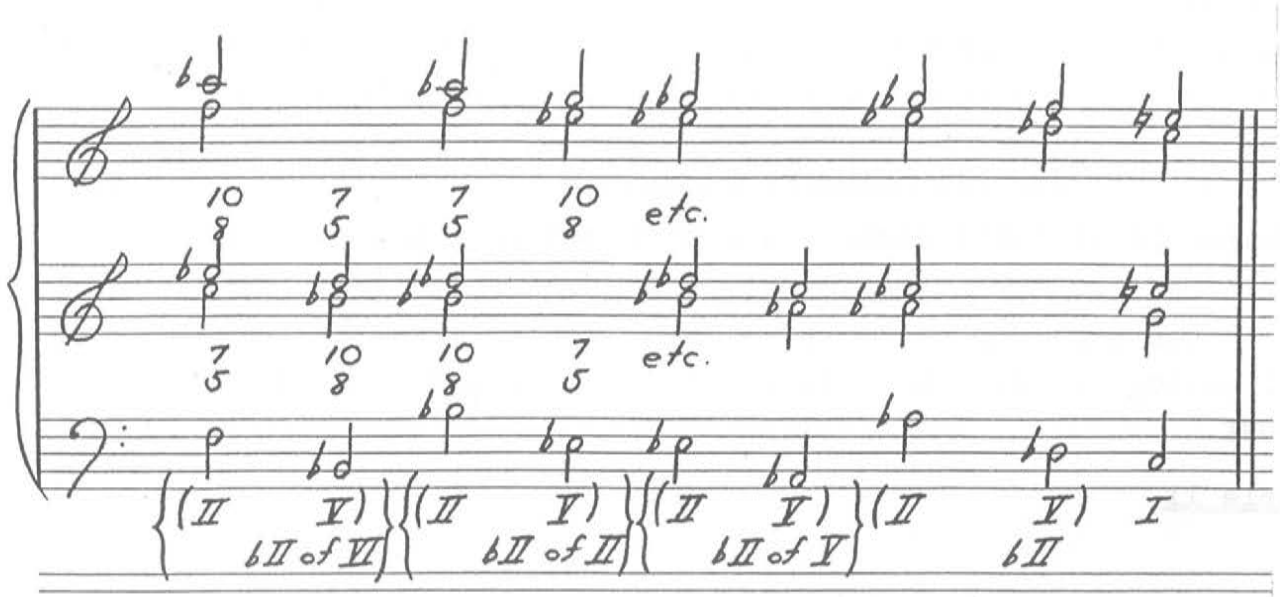
Example 8 adds applied II chords to Example 5. The substitute chords are prefaced by II from the key in which they are V.

Example 8



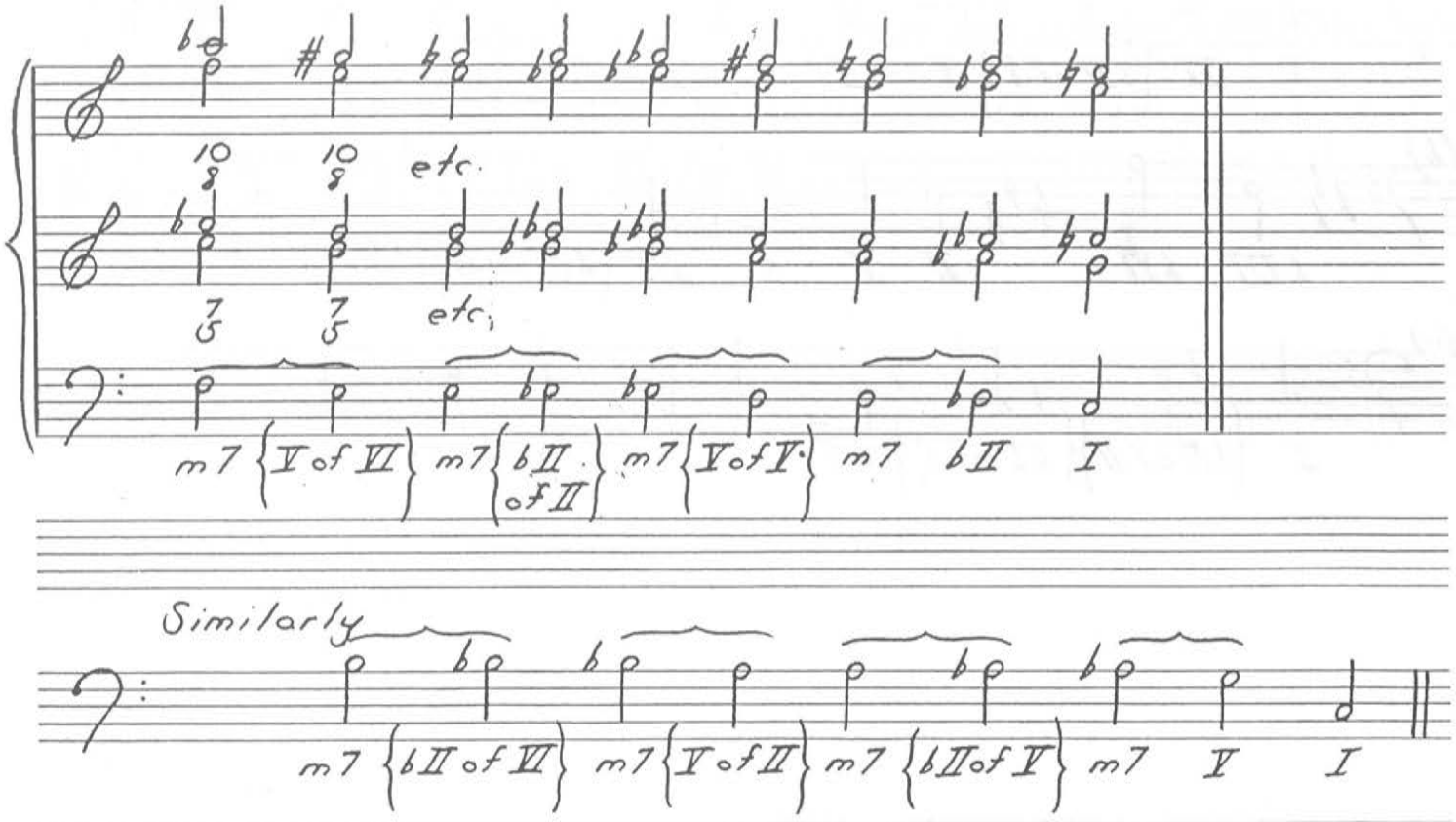
Example 9 adds applied II chords to Example 7.

Example 9



Example 10 takes Example 5 and prefaces each dominant 7th with the II of the chord which would have substituted for it, or the II of the chord for which it is substituting (in both cases, the minor 7th chord a semitone higher).

Example 10

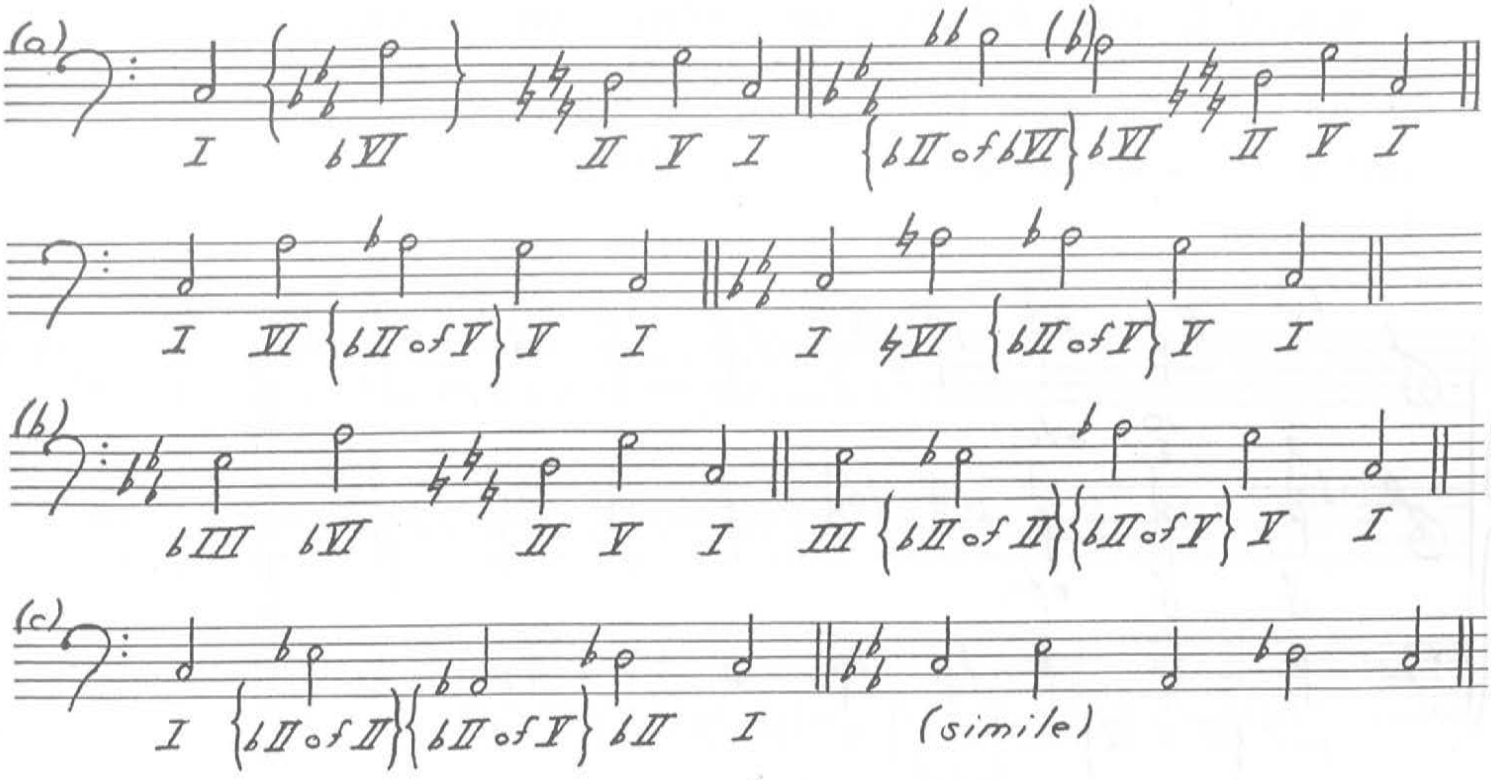


The reader may infer additional possibilities from the preceding presentation. Foreground techniques such as displacement and registral variation can do much to obviate the sometimes less than ideal underlying counterpoint.

Concerning the Parallel Minor

Chords on diatonic scale steps borrowed from the parallel minor offer opportunities for colorful note selection. Take care to contextually distinguish them from applied bII7 chords substituting for diatonic scale steps. Both occur on bIII and bVI.

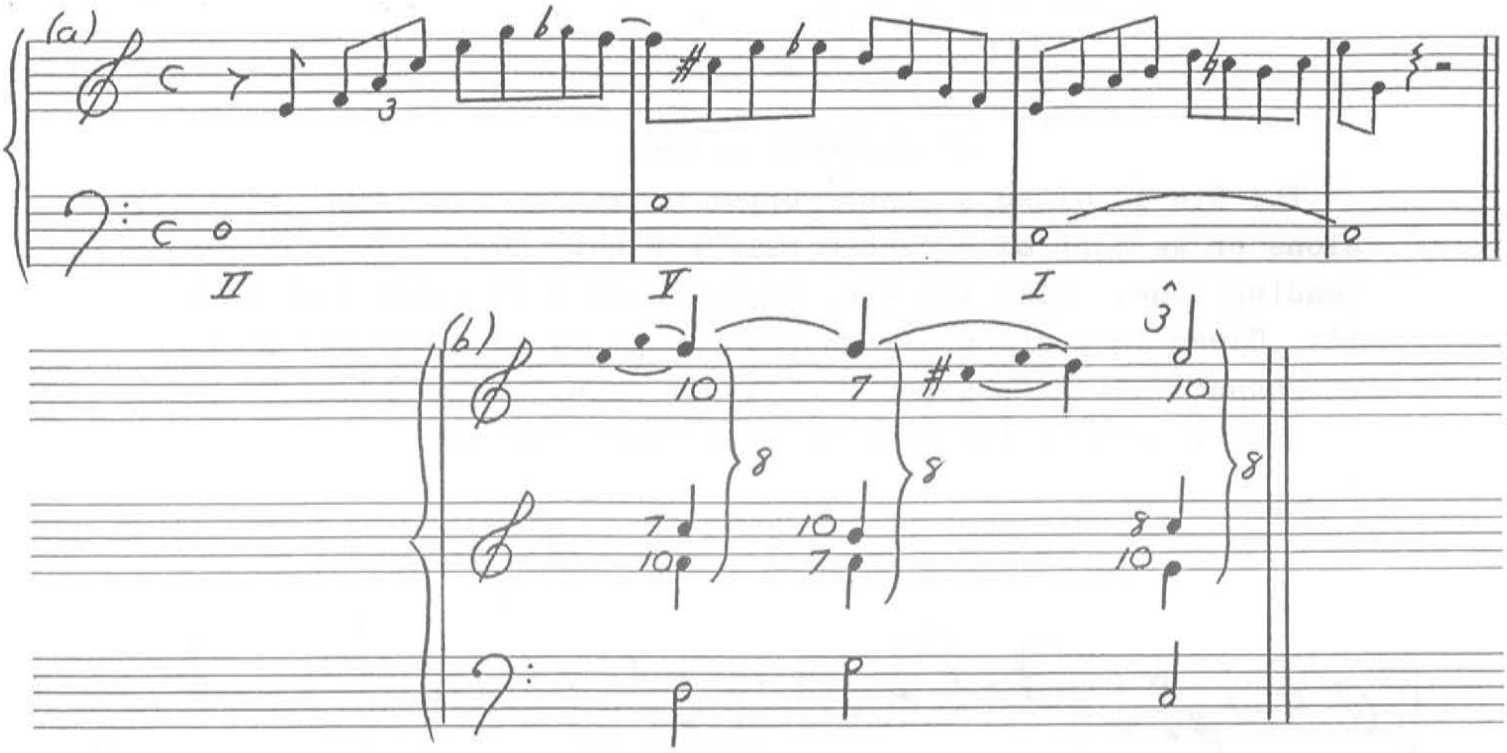
Example 11



X. Ninths, Elevenths, and Thirteenths

Although traditional jazz theory recognizes the harmonic integrity of the 9th, 11th, #11th, and 13th, they are best understood as melodic phenomena embellishing contrapuntally stable tones of an underlying triad.

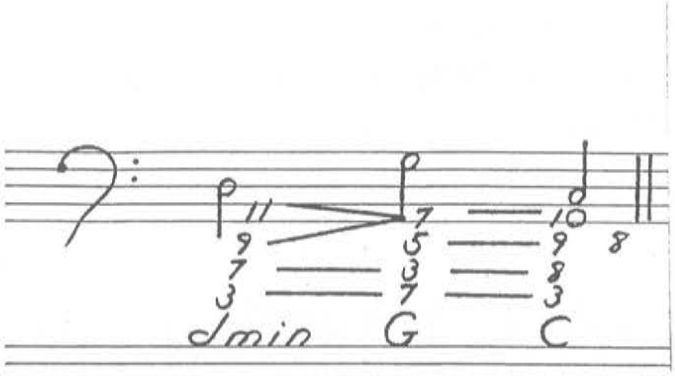
Example 1



(b) shows the step resolution in the soprano, the alto's sound and typical voice leading, and the duplication of the soprano's counterpoint in the lower octave. The latter would then prompt an examination of the musical means with which the improviser has masked the potentially ungainly effect of these parallel 8ves. By way of comparison, what do we learn from the harmonic description "dm11-G13#11-Cmaj9"?

Figuring the chords in the baroque manner, although cumbersome in this particular case, would be preferable.

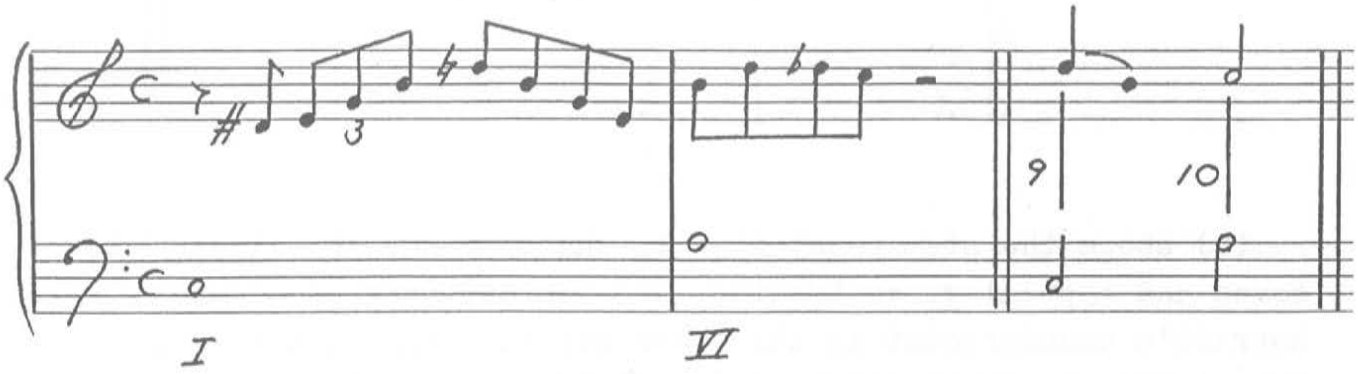
Example 2



Major Ninth Chords

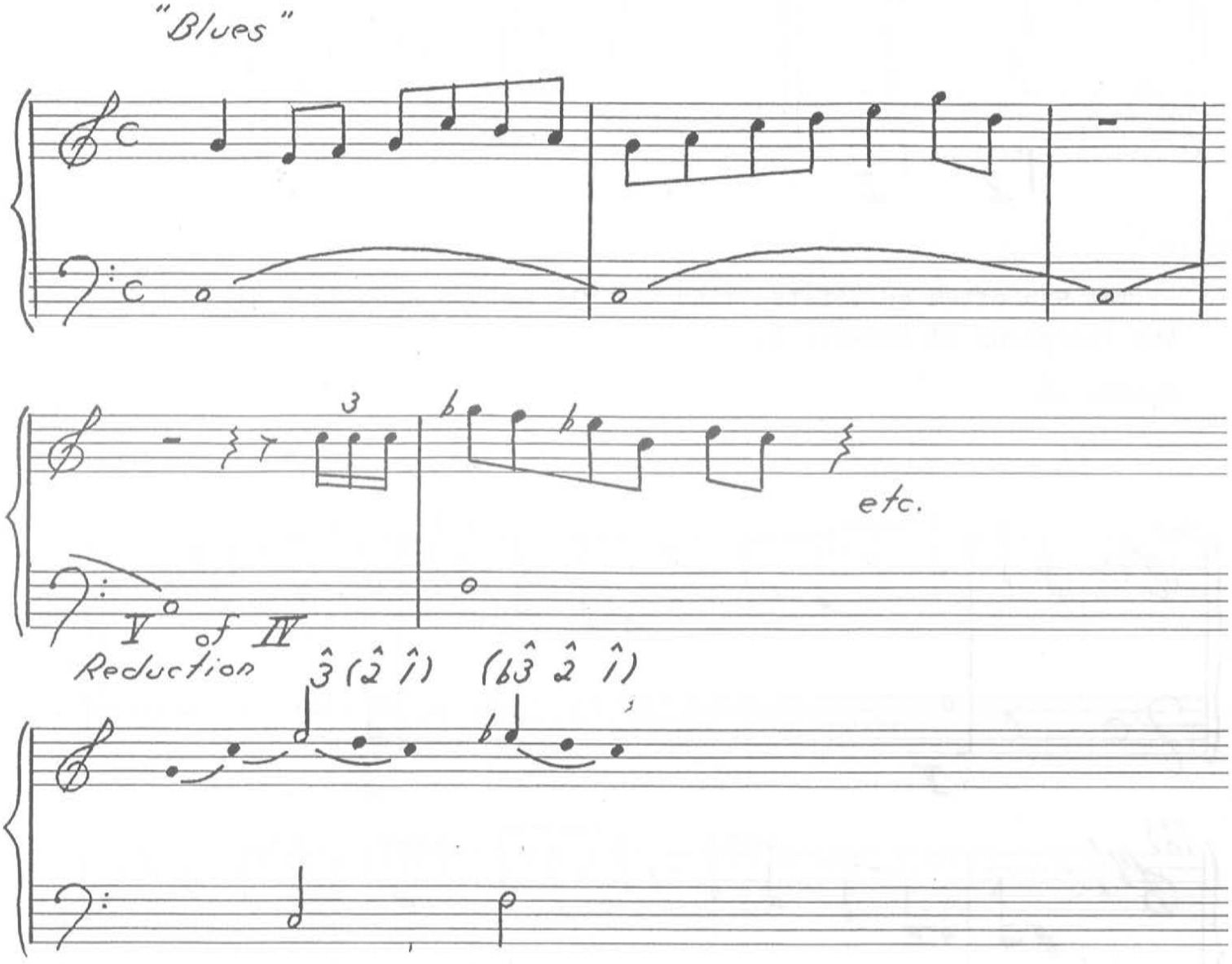
The 9th is often a simple upper neighbor of the 8ve, standing alone or as part of a double neighbor note formation with the leading tone. Like the 6th, improvisers will often leap from it. Close inspection always reveals it to be a contrapuntal dissonance which requires resolution downwards by step, to a consonant tone of the same or subsequent harmony.

Example 3



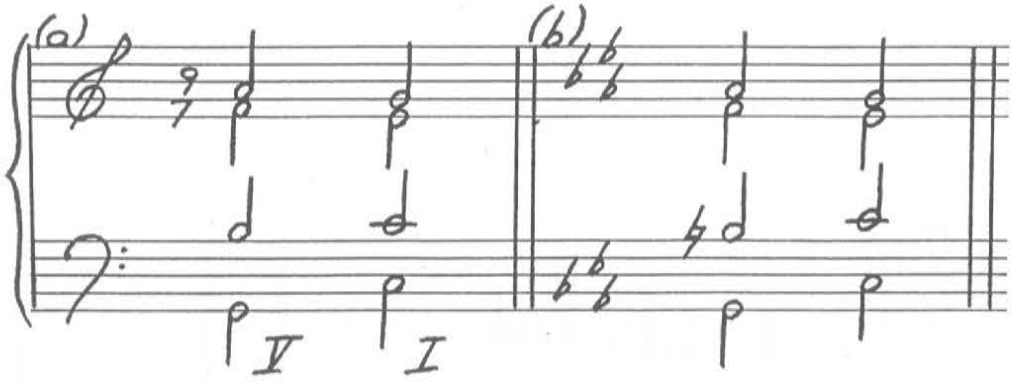
Even when a phrase ends with the 9th as if its resolution had simply been elided, we often find it as the upbeat or some other component of the following phrase, a subtle form of tonal connection which obviates squareness.

Example 4



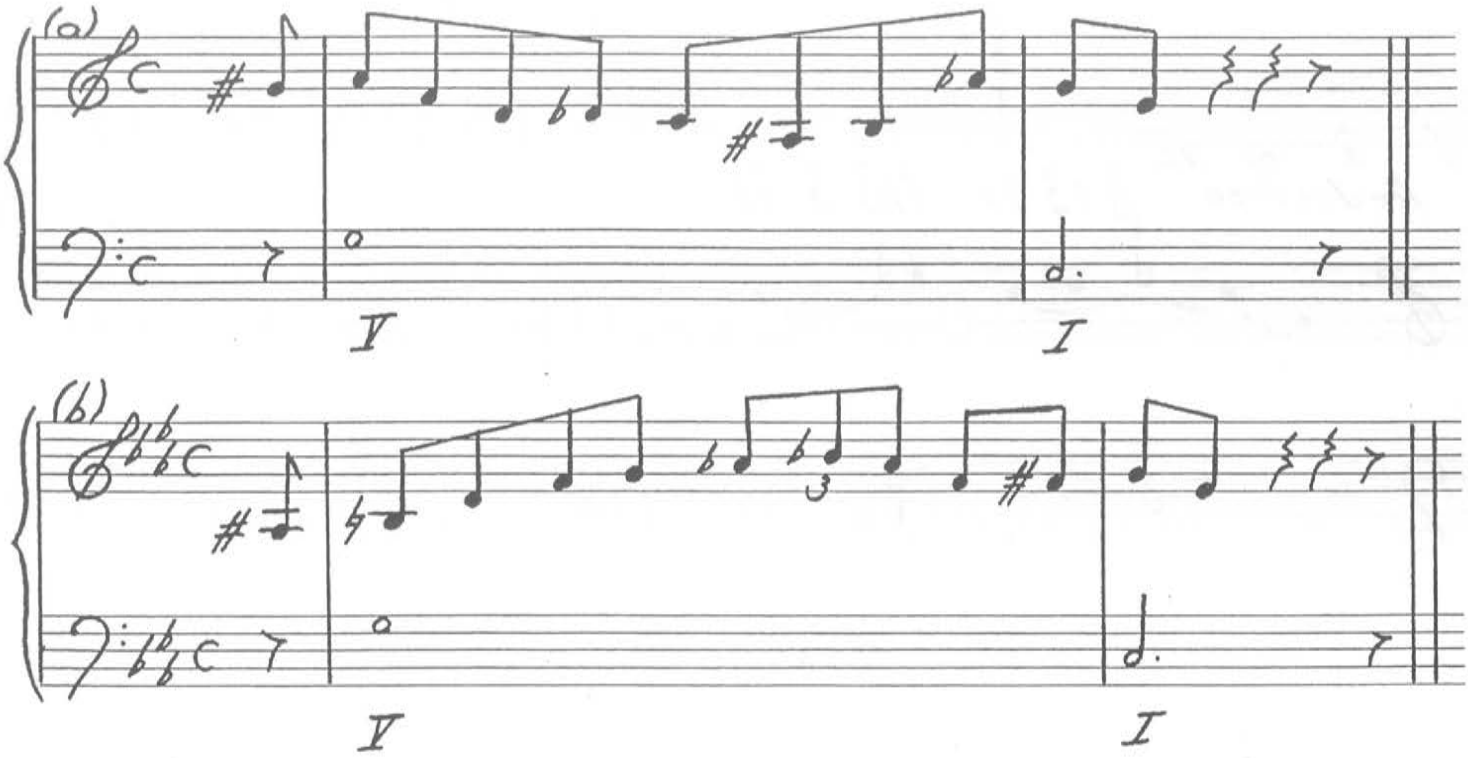
Dominant Ninth Chords

Example 5



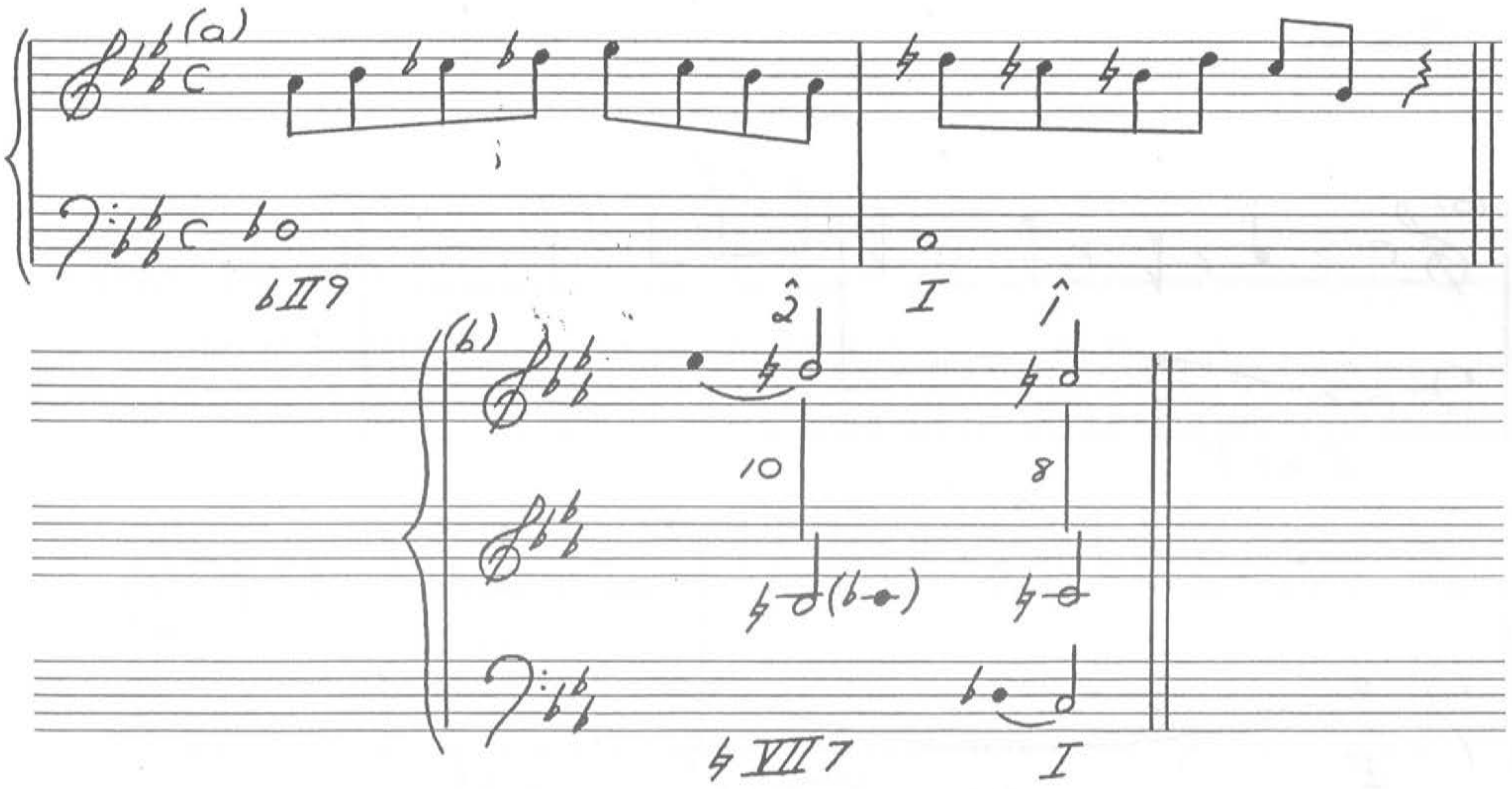
The 9th often associates with the 7th in the unfolding of the polyphony of Example 5.

Example 6



In Example 7, bIIdom9 supports diatonic s.d. 2, although its appearance is suspended into the tonic harmony. Since the root of the chord is generated by a chromatic passing motion (see Chapter IX, Example 1), the cross-relation of the augmented 8ve is only apparent.

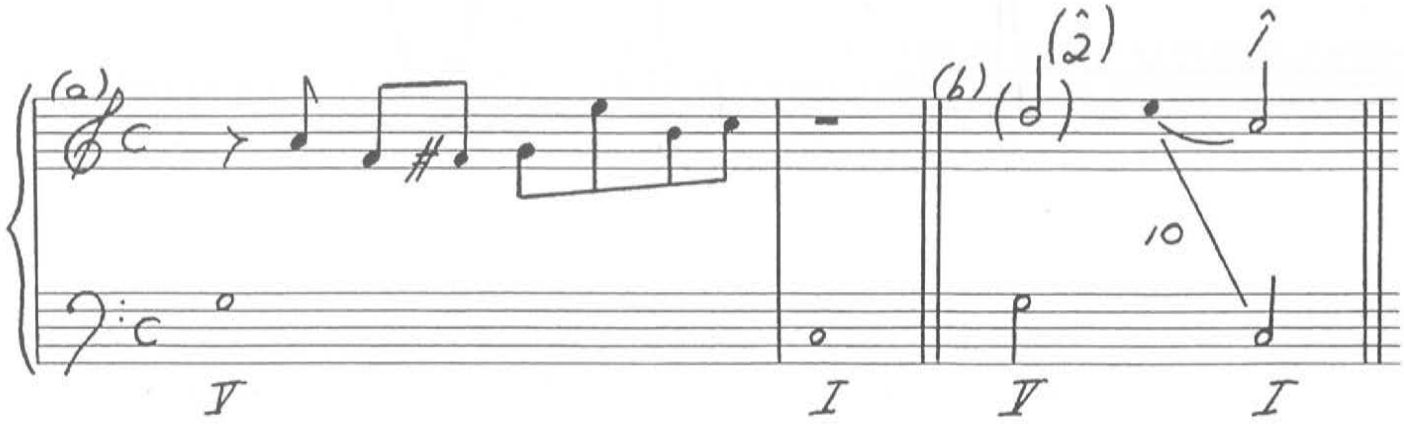
Example 7



Dominant Thirteenth and 13th#11 Chords

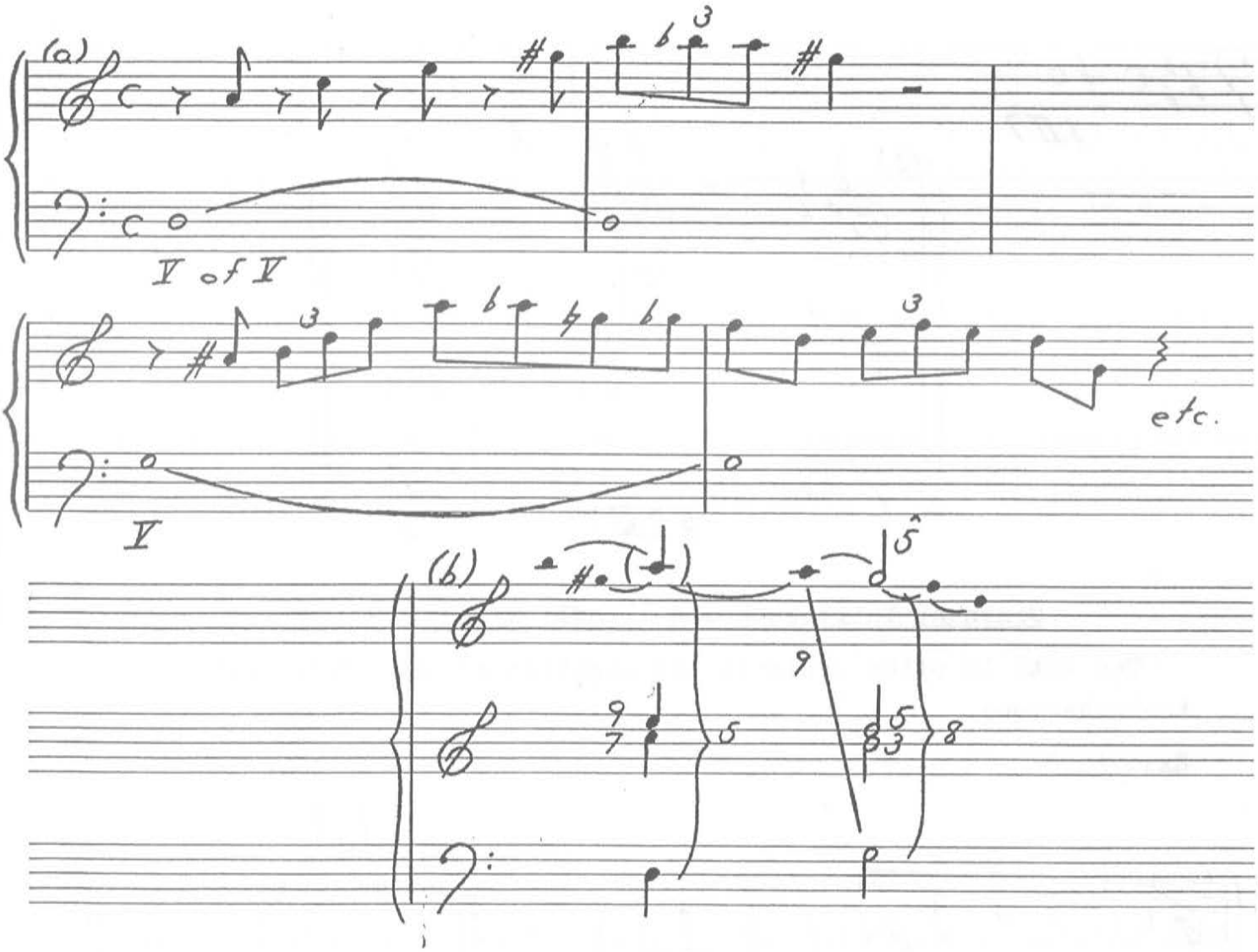
The 13th is often a simple anticipation of the subsequent tonic harmony.

Example 8



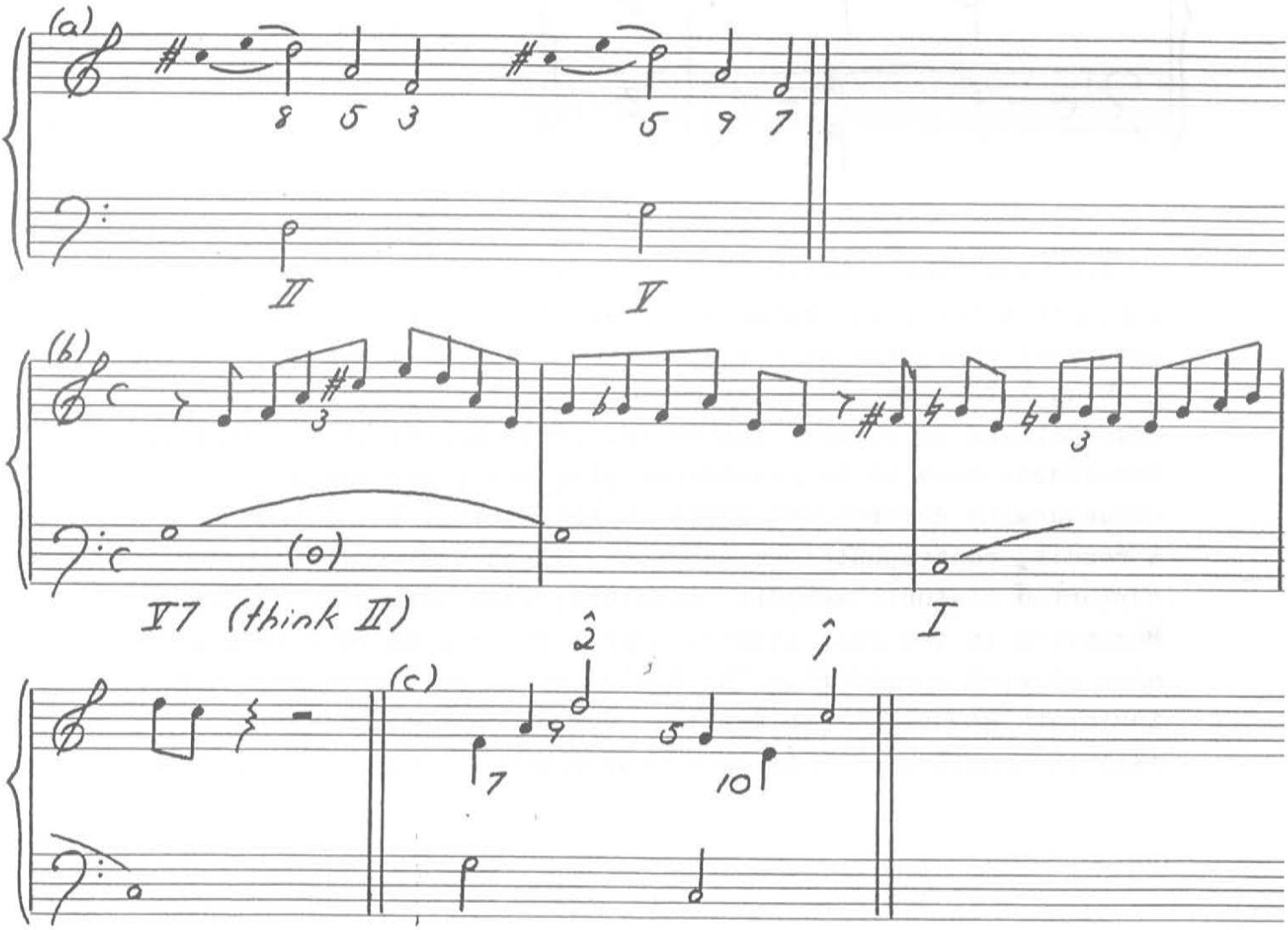
Colorful arpeggiations of upper partials always reveal ongoing horizontal coherence. In Example 9, the 7th and 9th resolve characteristically. The #11th and 13th constitute a double neighbor note formation embellishing the 5th, A, the appearance of which is suspended well into the dominant harmony.

Example 9



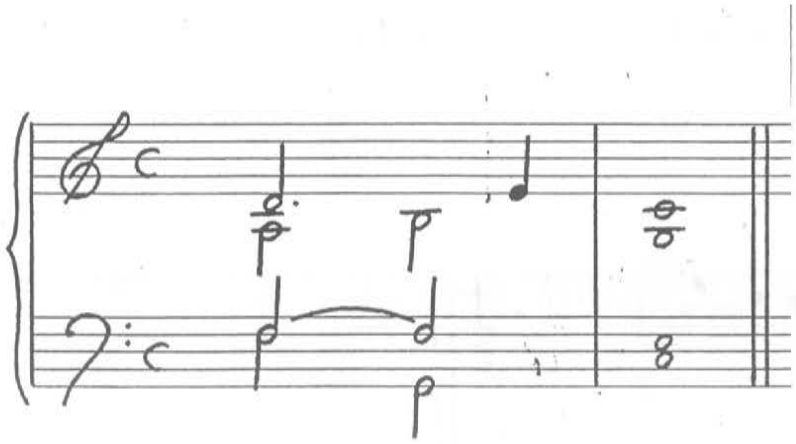
The root, 3rd, and 5th of II are, respectively, the 5th, 7th, and 9th of V. The lower and upper neighbors of its root are the #11th and 13th of V (a). Embellishing II over dominant harmony can facilitate mote selection (b). (See Chapter IX, Example 3, for a related discussion.) Underlying requirements of voice leading must be kept in mind. The 3rd and 5th of II require resolution as the 7th and 9th of V (c).

Example 10



Describing the first measure of Example 8(a) as G13 would suggest a similar description for the second harmony of Example 11.

Example 11



One would then naturally ascribe a consistent usage of dominant thirteenth chords to Schubert, Mendelssohn, Chopin, and other early romantic composers, a curious assertion, at best.

Much later, in the music of Debussy, Scriabin, and others, aggregations of stacked thirds and other synthetic intervallic structures came to be considered consonant, and assumed structurally determinant roles in the musical discourse. As a result, contrapuntal conventions, which had previously supported diatonic melodic structure, were seriously disrupted. Beginning in the late 1950's, many serious jazz improvisers also stopped considering the tonic triad their fundamental and inviolate structural principle. Our discussions conclude with the mention of this vast universe of musical possibility.

Postscript

The storyteller chooses his storyline from a finite number of basic human situations. Whether his primary concerns are the events themselves, or his characters' reactions to those events, his narrative thread never snaps.

As a child, he assimilated his grammar with his ears and intuition, and, as an adolescent, through conscious and disciplined study. Constant usage has made it second nature to him in his maturity.

Our storylines concern a few basic tendencies of melody and the underlying triad. If our language skills are sound, our hearts may sometimes speak. Analysis ceases where wonder begins.