

**Example I.D4** illustrates further possibilities using major seventh and minor ninth voicings, with upper structure half diminished and dominant voicings sounding as altered dominant structures above the given bass notes. In order to thoroughly assimilate these possibilities, all inversions of the upper four voices should be explored, and all four versions of each progression should be played in all transpositions through the circle of fourths.

### Example I.D4

Example I.D4 shows a sequence of chords in a piano style. The chords are:  $G7^{\flat 9 \# 5}$ ,  $C\Delta$ ,  $E7^{\flat 9 \# 5}$ ,  $A-9$ ,  $A-9$ ,  $D7^{\flat 9 \# 5}$ ,  $A-9$ , and  $D7^{\flat 9 \# 5}$ . The notation includes treble and bass clefs, a common time signature, and chord symbols above the notes.

**Example I.D5** illustrates the four possible versions of a particular altered dominant voicing resolving to a Lydian tonic chord.

### Example I.D5

Example I.D5 shows a sequence of chords in a piano style. The chords are:  $C7^{\flat 9 \# 5}$ ,  $F\Delta^{9 \# 11}$ ,  $C7^{\flat 9 \# 5}$ ,  $F\Delta^{\# 4}$ ,  $C7^{\flat 9 \# 5}$ ,  $F\Delta^{9 \# 11}$ ,  $C7^{\flat 9 \# 5}$ , and  $F\Delta^{9 \# 11}$ . The notation includes treble and bass clefs, a common time signature, and chord symbols above the notes.

**Example I.D6** illustrates various uses of the upper structure major seventh chord as a suspended dominant voicing. The first two fragments give possible resolutions of the suspension to the third of the dominant chord. The last two illustrate resolutions of the suspension to the major seventh or ninth of the relative tonic chord.

### Example I.D6

Example I.D6 shows a sequence of chords in a piano style. The chords are:  $D13sus$ ,  $D13$ ,  $D13sus$ ,  $D7^{\flat 9 \# 5}$ ,  $D13sus$ ,  $G\Delta^9$ ,  $D13sus$ , and  $G\Delta^9$ . The notation includes treble and bass clefs, a common time signature, and chord symbols above the notes.

Examples I.E5 - I.E8 illustrate some possible applications of the series of chord voicings found in examples I.E1 - I.E4, respectively. Only the symbols of the basic chord, or chords, are given. All harmonic embellishments and nonharmonic tones should be thoroughly analyzed in terms of harmonic function and melodic or linear resolution of dissonance. The more clearly these musical relationships are intellectually understood and aurally perceived, the more easily and naturally a personal application of these techniques will emerge.

Example I.E5

Example I.E5 consists of two systems of piano accompaniment. The first system contains four measures with the following chord symbols:  $F\Delta^9$ ,  $(F6)$ ,  $A-7$ ,  $D7^{\flat 9 \sharp 5}$ , and  $G\Delta^9$ . The second system contains two measures with the following chord symbols:  $F\sharp-7^{\flat 5}$ ,  $B7^{\flat 9 \sharp 5}$ , and  $E-9$ . The notation includes treble and bass staves with chord voicings and a bass line.

Example I.E6

Example I.E6 consists of two systems of piano accompaniment. The first system contains four measures with the following chord symbols:  $A\emptyset$ ,  $D7^{\flat 9 \sharp 5}$ ,  $G-6$ ,  $D7^{\flat 9 \sharp 5}$ , and  $G\Delta^9$ . The second system contains four measures with the following chord symbols:  $F9$ ,  $F7^{\flat 9 \sharp 5}$ ,  $B\flat\Delta^9$ ,  $B7^{\flat 9 \sharp 5}$ , and  $E\Delta^9$ . The notation includes treble and bass staves with chord voicings and a bass line.

**Examples II.B1 - II.B7** illustrate many colorful harmonies which can be obtained by combining these four-note structures with different bass notes. As an introduction to these new harmonies, the possible functions of each chord type should be determined.  $A-9\Delta$  could be a I chord in A minor or a IV chord in E minor (or major),  $F\#-11b5$  could be a II chord in E minor (or major), etc. Once the possible functions of a given chord type have been determined, short harmonic progressions can be developed by adding chords which might precede and/or follow the given chord.  $A-9\Delta$  might be preceded by an E7 chord of some type and/or followed by a B7 chord of some type. Since these new harmonies are more chromatic than those studied in the first chapter, convincing voice leading will be of even greater importance. The more chromatic the music becomes, the more intently one must listen in order to hear where the tones want to go. When these new harmonies have been assimilated more thoroughly as a result of disciplined practice, the hands and ears will begin to connect them more easily and intuitively.

**Example II.B1**

Example II.B1 shows a sequence of seven chords in G major. The chords and their notes are:

- $C\Delta\#5$ : C4, E4, G4, B4, C#5
- $A-9\Delta$ : A2, C3, E3, G3, A4
- $F\#(-)11b5$ : F#2, A2, C3, E3, F#4
- $D13b5(\#11)$ : D2, F#2, A2, C3, E3, G3, B3, D4
- $\frac{E}{E+}$ : E2, G2, B2, C3, E3
- $A\flat+\#9$ : A2, C3, E3, G3, A4, Bb4, C#5
- $F-\Delta\#11$ : F2, A2, C3, E3, F4, G#4, A4

**Example II.B2**

Example II.B2 shows a sequence of five chords in G major. The chords and their notes are:

- $C\Delta b5(\#11)$ : C4, E4, G4, Bb4, C#5
- $A-6^9$ : A2, C3, E3, G3, A4, B4, C#5
- $F\#(-)11b5$ : F#2, A2, C3, E3, F#4
- $D13$ : D2, F#2, A2, C3, E3, G3, B3, D4
- $A\flat7\#5$ : A2, C3, E3, G3, A4, Bb4, C#5

**Example II.B3**

Example II.B3 shows a sequence of six chords in G major. The chords and their notes are:

- $C7\#5$ : C4, E4, G4, Bb4, C#5
- $G\flat9\flat5$ : G2, Bb2, D3, F3, G4, Ab4, Bb4
- $D(-)9\flat5$ : D2, F3, Ab3, Bb3, D4, E4, F4
- $A\flat9\#5$ : A2, C3, E3, G3, A4, Bb4, C#5
- $F-11\Delta$ : F2, A2, C3, E3, F4, G#4, A4
- $D\flat-6\Delta$ : D2, F3, Ab3, Bb3, D4, E4, F4

**Example III.A2 - III.A5** illustrate a simple practice routine in relation to the basic four-note voicings in either close position or “drop two”. The pattern in examples III.A2 and III.A3 should be played in all transpositions through the circle of fourths. Then each structure from these two examples should be played in all transpositions through the circle of fourths, as illustrated in examples III.A4 and III.A5. It will be useful to be familiar with the basic four-note voicings, since they can be used quite effectively when playing with a bass player.

**Example III.A2**

**Example III.A3**

Example III.A2: Treble clef, Cadd9 chord. Bass clef, four-note voicing (C, E, G, B) with "etc." below.

Example III.A3: Treble clef, Cadd9 chord. Bass clef, four-note voicing (C, E, G, B) with "etc." below.

**Example III.A4**

**Example III.A5**

Example III.A4: Treble clef, sequence of chords: Cadd9, Fadd9, Bbadd9, Ebadd9, Abadd9. Bass clef, corresponding four-note voicings with "etc." below.

Example III.A5: Treble clef, sequence of chords: Cadd9, Fadd9, Bbadd9, Ebadd9, Abadd9. Bass clef, corresponding four-note voicings with "etc." below.

As the ears become more sensitive to different possibilities for the resolution of dissonance, these four-note structures can be used to convey colorful harmonic progressions, even without the addition of a fifth tone. Consider the “drop two” voicings in the example below. The first and third structures are from the group which is presently under investigation. The middle structure is from the group which will be explored later in this chapter.

**Example III.A6**

Example III.A6: Treble clef, three chords: F7<sup>b9</sup>, E7<sup>b9</sup>, Eb<sup>Δ</sup><sup>6</sup>. Bass clef, corresponding four-note voicings.

**Examples III.D1 - III.D3** illustrate the use of the harmonic structures from this chapter in phrases from standard tunes. Example III.D1 is a version of the first phrase of *Stella By Starlight*, by Washington and Young. Example III.D2 is a version of the first four measures of *Gone With The Wind*, by Magidson and Wrubel. Example III.D3 is a version of the first four measures of *Lover Man*, by Ram Ramirez. In order to understand and assimilate the harmonic material in these examples, the following steps will be helpful.

1. Carefully analyze the individual chord members and voice leading in each example.
2. Play each example in all twelve keys.
3. Find phrases from other standard tunes in which the harmonic structures which have been studied in this chapter can be convincingly used.

#### Example III.D1

Chords: F-7add4, Eøadd4, A13, A7<sup>#9</sup>, C-7add4, F13<sup>b9</sup>

#### Example III.D2

Chords: F-7add4, Bb7<sup>#5</sup>, EbΔ<sup>#5</sup>, E°7addΔ, F-7add4, Bb9sus, EΔ<sup>#11</sup>/Eb, Eb6Δ

#### Example III.D3

Chords: D-9, G-9, G9, D-7add4, G7<sup>b9</sup>, G9, C13sus, F#°7addG#, D, G-9add4, C6Δ, C7<sup>b5</sup>

In concluding this investigation of four-note harmonic structures and their combination with various bass notes, it should be pointed out that only close position and “drop two” voicings have been considered. Although these are, perhaps, the most immediately useful and adaptable, there are between nine and thirteen other voicings which are available for consideration. The last four are of practical use only for pianists whose hands have a fairly wide reach. All fifteen voicings of