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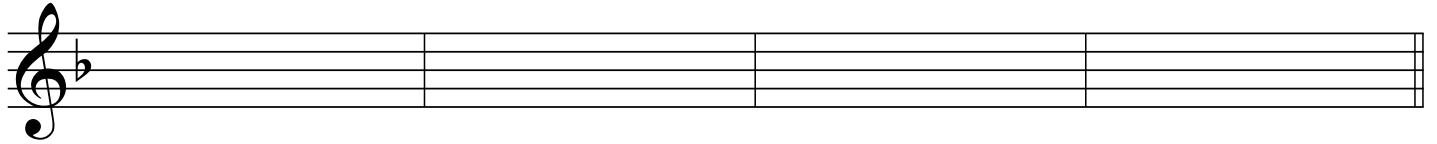
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## APPENDIX

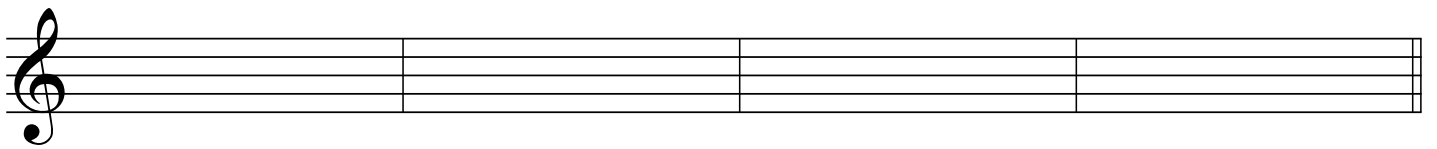
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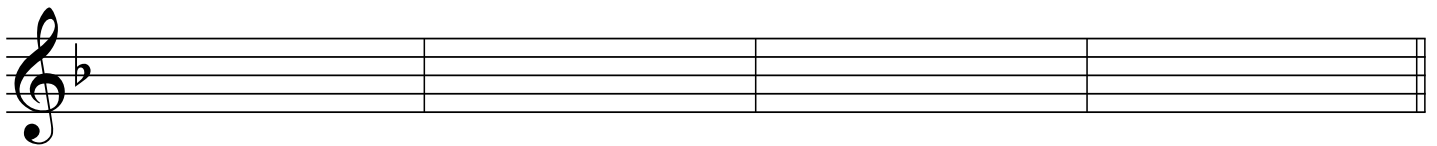
**1** This melody is notated in a standard way. Re-write it as it would sound in jazz performance.



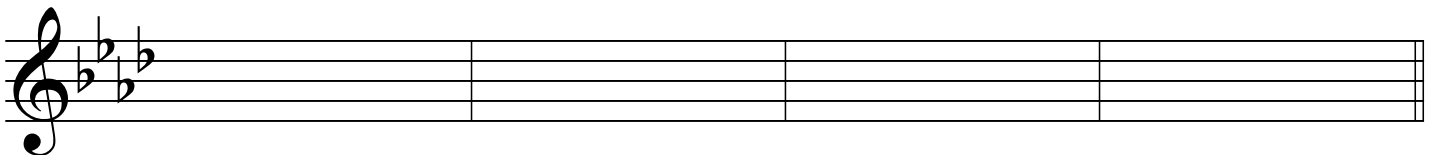
**2** This melody is notated as it would sound in jazz. Re-write it in standard notation.



**3** "Rag" the following melody with syncopation.



**4** "Un-rag" the melody by removing syncopation.

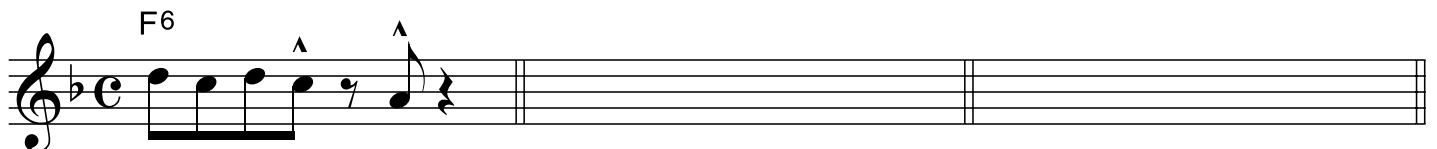


**5** Bebop melodies are characterized by \_\_\_\_\_ phrase lengths and accents.

**6** Off-beat accentuation is also called \_\_\_\_\_.

**7** \_\_\_\_\_ is a constant energy channeled into subdivision. The subdivision of swing is the \_\_\_\_\_.

**8** Compose two variations to this lick.



**9** Well-conceived jazz solos balance the elements of \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_.

## Dissonant 4th and Resolution

Beware the DISSONANT FOURTH! Except for one note, every note of the major scale sounds reasonably consonant over tonic harmony, because these pitches can be explained as chord tones or extensions. The offending, DISSONANT (non-consonant) tone is the fourth note of the scale. In fact, the note a perfect 4th (P4) above any major chord is very dissonant. When a melody emphasizes the dissonant 4th the result is extremely tense, and so the note must RESOLVE (release) by step—usually into the 3rd of the chord, 1/2 step below (Track 20). Skipping both into and out of the P4 above a major chord is not possible, because that is arpeggiating the wrong chord!

Track 20

The notation shows a BbMA7 chord with a dissonant 4th (F) resolving to the 3rd (Eb) in a melodic line. The 4th is marked with a '4' above it, and the resolution is shown by a downward arrow.

Each 4th above is used as an APPOGGIATURA, which is a dissonant note on a strong beat. An appoggiatura (appog.) must be RESOLVED by stepwise motion into a chord tone (usually downward). As you can hear, the use of appoggiaturas is a wonderfully expressive device in music.

## Exercises

Track 17

- 1** *Dig It!*—Go back to Track 17, which features an FMA7 chord. Play the dissonant fourth along with the track. Next, play the 4th and resolve the dissonance by moving down a 1/2 step to the 3rd of the chord. You just experienced the power of appoggiatura and resolution!

- 2** Label each dissonant 4th (appog.) and circle each. Draw an arrow between each 4th and 3rd to show the resolution.

The notation shows four examples of dissonant 4ths resolving to the 3rd of major seventh chords:

- Example 1: EbMA7 chord with a dissonant 4th (F) resolving to the 3rd (Eb).
- Example 2: GMA7 chord with a dissonant 4th (C) resolving to the 3rd (F).
- Example 3: AbMA7 chord with a dissonant 4th (Bb) resolving to the 3rd (Ab).
- Example 4: BbMA7 chord with a dissonant 4th (C) resolving to the 3rd (Bb).

- 3** Compose jazz melodies to the following major seventh chords using 4th appoggiaturas and other characteristic devices. Can you use other notes as appoggiaturas?

The notation shows two empty staves for composing jazz melodies:

- Staff 1: CMA7 chord.
- Staff 2: EbMA7 chord.

The notation shows two empty staves for composing jazz melodies:

- Staff 3: AMA7 chord.
- Staff 4: FMA7 chord.