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CHAPTER X: Playing in 11/4

SUBDIVISIONS

This 11/4 etude is subdivided in units of 3+3+3+2, 3+3+2+3, 3+2+3+3, 2+3+3+3 as an example of using increased mixed units of 3+2 or 2+3 over the IIIm7 - V7 - I progression, one of the most widely used progressions in jazz. Each progression lasts for 4 measures and travels though all keys using the circle of fourths.

Take notice when the subdivision unit changes. By this stage a comprehensive mix of rhythms have been presented which should now become recognizable and internalized.

This piece should be played at a moderate to brisk tempo paying special attention to the articulations. Feel free to alter the articulations and change dynamics to add further contrast the etude.

11/4 Etude

The musical score for the 11/4 Etude consists of 18 measures of music, organized into nine systems of two staves each. The key signature changes from one sharp (F#) to one flat (Bb) over the course of the piece. The chords and their positions are as follows:

- Measure 1: Am⁷ (first staff), D7(b9)(b5) (second staff)
- Measure 3: Gmaj9(#11) (first staff), G7(b9)(b5) (second staff)
- Measure 5: Dm⁷ (first staff), G7(b9)(b5) (second staff)
- Measure 7: Cmaj9(#11) (first staff), C7(b9)(b5) (second staff)
- Measure 9: Gm⁷ (first staff), C7(b9)(b5) (second staff)
- Measure 11: Fmaj9(#11) (first staff), F7(b9)(b5) (second staff)
- Measure 13: Cm⁷ (first staff), F7(b9)(b5) (second staff)
- Measure 15: Bbmaj9(#11) (first staff), Bb7(b9)(b5) (second staff)
- Measure 17: Fm⁷ (first staff), Bb7(b9)(b5) (second staff)

Articulations include accents (^) and breath marks (v) on various notes throughout the piece.

19 $E\flat\text{maj}9(\#11)$

21 $B\flat m7$ $E\flat 7(\flat 9/\flat 5)$

23 $A\flat\text{maj}7(\#11)$

25 $E\flat m7$ $A\flat 7(\flat 9/\flat 5)$

27 $D\flat\text{maj}9(\#11)$

29 $A\flat m7$ $D\flat 7(\flat 9/\flat 5)$

31 $G\flat\text{maj}9(\#11)$

33 $C\sharp m7$ $F\sharp 7(\flat 9/\flat 5)$

35 $B\text{maj}9(\#11)$

37 $F\sharp m7$ $B 7(\flat 9/\flat 5)$

39 $E\text{maj}9(\#11)$

41 $B m7$ $E 7(\flat 9/\flat 5)$

43 Amaj9(#11)

45 Em7 A7(^b9)

47 Dmaj9(#11)

Rhythmic Sketch

The rhythmic sketch of the 11/4 major etude can be used as an alternate path for improvisation, for development of rhythmic playing, and for creating additional 11/4 phrases.

Am7 D7(^b9)

3 Gmaj9(#11)

5 Dm7 G7(^b9)

7 Cmaj9(#11)

9 Gm7 C7(^b9)

11 Fmaj9(#11)

13 Cm7 F7(^b9)

15 $B\flat$ maj9(#11)

17 Fm^7 $B\flat^7(\flat^9_{\flat^5})$

19 $E\flat$ maj9(#11)

21 $B\flat m^7$ $E\flat^7(\flat^9_{\flat^5})$

23 $A\flat$ maj9(#11)

25 $E\flat m^7$ $A\flat^7(\flat^9_{\flat^5})$

27 $D\flat$ maj9(#11)

29 $A\flat m^7$ $D\flat^7(\flat^9_{\flat^5})$

31 $G\flat$ maj9(#11)

33 $C\sharp m^7$ $F\sharp^7(\flat^9_{\flat^5})$

35 B maj9(#11)

37 $F\sharp m^7$ $B^7(\flat^9_{\flat^5})$

39 **E_maj9(#11)**

41 **B_m7** **E7(b9)**

43 **A_maj9(#11)**

45 **E_m7** **A7(b9)**

47 **D_maj9(#11)**