

2
E^bmaj7 D-7 G7 C-7 G-7

f l m f *di*

G-7 C-7 F7 C-7 F7 D-7 G7 C-7 F7

l di

Displace octaves (*) freely as you perform your harmonic bass line through chord changes.
If a chord lasts for just one beat in a measure as shown below, perform the root only, or tonic third as eighth notes if the tempo is not too fast.



key: C major

Fmaj7 B-7(^b5) E-7 A-7 D-7 G7 Cmaj7

In 3/4 time with a medium tempo, use a dotted quarter note rhythm to sing a root-third bass line as shown below.

key: G major

Gmaj7 F#-7(b5) B-7 A-7

do mi ti re mi sol re fa

E-7 Cmaj7 Gmaj7

la do fa la do mi

Bossa Nova

A very useful study variation is to sing the root and fifth of each chord with a bossa nova rhythm as is shown below. I recommend that you perform this variation with every progression.

1 27

Gmaj7 G7 Cmaj7 C7

d s s d d s s d f d d f f d d f

Fmaj7 E7 A-7 D7 Gmaj7

te f f te l m m l r l s r d s s d

TENDENCY TONE EXERCISES



Read the brief discussion below and pages 38-40 of the General Guidelines and Lessons to understand how to study Tendency Tones. Listen to disk 1, programs 7, 17, and 25. Follow the 14-Day Working Guide, doing as much of the suggested assignments as you can within the two week period. Then move on to the next study concept.

The cadence is a point of strong harmonic activity in a song or progression that will often lead your ear to another tonality, change of section or to a sense of rest or pause. At this point in the harmony, you can sense more sharply the natural tendencies of the notes to gravitate towards the fundamental of the current key centre.

In the following examples, you can see and hear the natural tendencies of notes in the context of cadences moving towards a tonic chord.

V7 I V7 I V7 I IV I

ti=7 do=1 re=2 do fa=4 mi=3 la=6 s=5

V7/V V7 I V7/IV IV V7 I

fi=#4 sol=5 do te=b7 la sol do

subV7/I I V+ I IV- I

ra=b2 do ri=#2 mi le=b6 s

subV7/V V7 I V7+/V V7 I Vdim7 V7 I

se=b5 fa mi li=#6 ti do di=#1 re do

The tendency tone study activities are in two parts:

- The **Basic Row** (a group of notes interpreted and sung in pairs, on which the entire exercise is based).
- The **Tendency Tone Exercise** (the pairs of notes from the basic row in random order).

Lesson 3 - Basic Row

key: F major

* *

Musical notation for Lesson 3 Basic Row in F major. The staff shows a sequence of notes: F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6. The notes are grouped into pairs: (F4, G4), (A4, Bb4), (C5, D5), (E5, F5), (G5, A5), (Bb5, C6), (D6, E6), (F6, G6). The notes are labeled with letters: t, d, ra, d, r, d, f, m, fi, s, l, s, te, l, t, d, s, d.

Tendency Tone Example

Three staves of musical notation illustrating tendency tones for Lesson 3. The first staff shows the notes Bb4 and C5 moving together. The second staff shows the notes C5 and D5 moving together. The third staff shows the notes D5 and E5 moving together. Each staff demonstrates how the tendency tone (the note with the sharp or flat) moves towards the natural note.

Lesson 4 - Basic Row

key: C major

* *

Musical notation for Lesson 4 Basic Row in C major. The staff shows a sequence of notes: C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6. The notes are grouped into pairs: (C4, D4), (E4, F4), (G4, A4), (Bb4, C5), (D5, E5), (F5, G5), (A5, Bb5), (C6, D6), (E6, F6). The notes are labeled with letters: t, d, ra, d, di, r, r, d, f, m, fi, s, l, s, te, l, t, d, s, d.

Tendency Tone Example

Two staves of musical notation illustrating tendency tones for Lesson 4. The first staff shows the notes Bb4 and C5 moving together. The second staff shows the notes C5 and D5 moving together. Each staff demonstrates how the tendency tone (the note with the flat) moves towards the natural note.


Real Life Dictation

Chet Baker, I Thought About You (bar 1 of solo), *Chet Baker Meets the Space Jazz Trio* (Philology)


In this recording you can find an example of Chet using the Straight Line technique as a part of his improvised solo!

14-Day Working Guide


For a detailed explanation of how to work with the Straight Line Exercise, read *How to Use this Book* and the following Straight Line chapter

 Listen to disk 1, tracks 8, and 9.


Days 1-3

 Practice the Lydian $\flat 7$ and Dorian scales in the keys of C, F and $B\flat$. Follow the suggestions in the chapter and perform a Straight Line from *do* to *do* over Study Progressions 1 and 2.


Days 4-7

 While continuing to practice the Straight Line Exercise over the first two Study Progressions, begin to practice a Straight Line over the chord changes of Tune 1 (*My Foolish Harve*).

Days 8-10

 Perform a Straight Line from *re* to *re* over Study Progressions 1 through 4.

Days 11-14

 While continuing to practice the Straight Line Exercise over the first four Study Progressions begin to practice a Straight Line over the chord changes of Tune 2 (*Take That Train*). Practice from *do* to *do*, and from *re* to *re*, always within one octave.

STOP Straight Line activity, go on to the Cycle of Fourths Interval Exercises.

Straight Line

In this section, you will begin to develop your ability to sense the character of individual notes within the context of a chord progression. You will also learn a practical way to study modes and scales.

Perform the Straight Line Exercise over the progressions as shown and explained on the recording. Use the 10 Study Progressions whose bass lines you have already learned, to perform the Straight Line Exercise with the variations described: beginning from other notes of the tonic key, beginning with a descending line, performing quarter and eighth-note lines, etc.

1 8

Exercise 8: Musical notation showing two staves of music in C major. The first staff contains four measures with chords Fmaj7, A-7, G-7, and C7. The notes are: F4, A4, G4, F4 (first measure); A4, G4, F4, E4 (second measure); G4, F4, E4, D4 (third measure); F4, G4, A4, B4 (fourth measure). The notes F4 and B4 are marked with *fi* and *di* respectively. The second staff contains four measures with chords A-7, G-7, C7, and Fmaj7. The notes are: A4, G4, F4, E4 (first measure); G4, F4, E4, D4 (second measure); F4, G4, A4, B4 (third measure); A4, G4, F4, E4 (fourth measure).

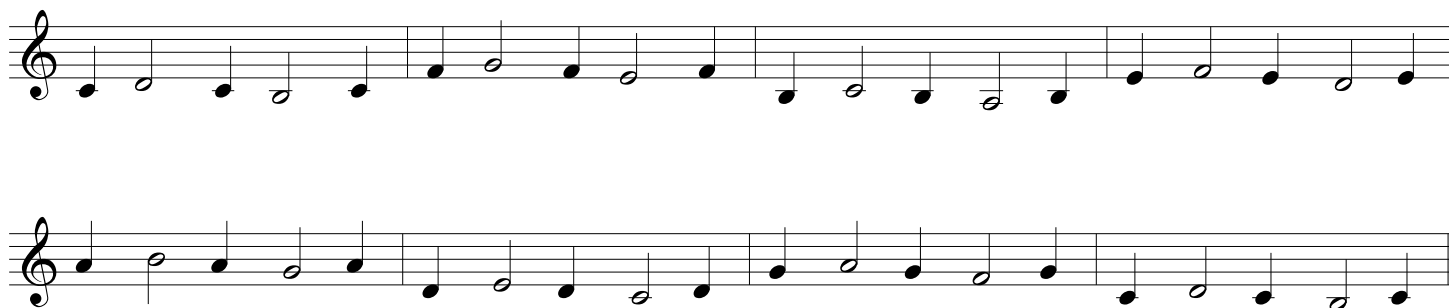
The following example shows how you can start from any degree of the scale, as long as you are performing an appropriate tension for the chord at that point.

1 9

Exercise 9: Musical notation showing three staves of music in C major. The first staff contains three measures with chords F7, Bb7, and F7. The notes are: F4, G4, A4, B4 (first measure); Bb4, A4, G4, F4 (second measure); F4, G4, A4, B4 (third measure). The notes F4 and Bb4 are marked with *fi*. The second staff contains two measures with chords Bb7 and F7. The notes are: Bb4, A4, G4, F4 (first measure); F4, G4, A4, B4 (second measure). The notes F4 and Bb4 are marked with *fi*. The third staff contains four measures with chords C7, Bb7, F7, and C7. The notes are: C4, D4, E4, F4 (first measure); Bb4, A4, G4, F4 (second measure); F4, G4, A4, B4 (third measure); C4, D4, E4, F4 (fourth measure). The notes F4 and C4 are marked with *fi* and *di* respectively.

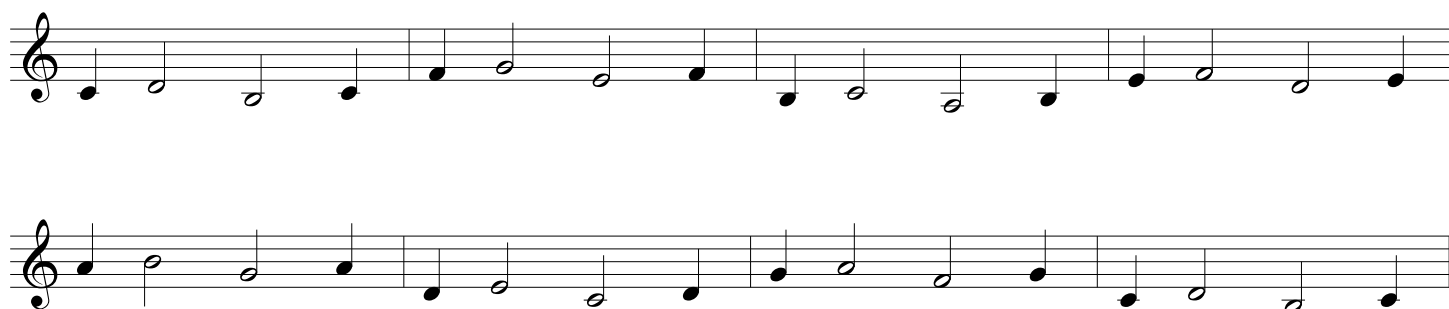
In procedure 2, you perform the interval above and below each note.

Procedure 2



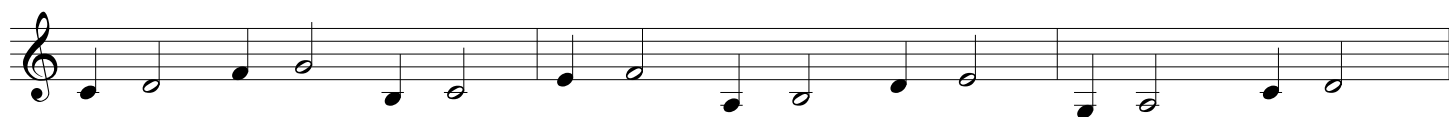
Procedure 3 is similar to procedure 1, except that there is no return in between.

Procedure 3



With procedure 4, you simply perform the same diatonic interval in one direction with no return.

Procedure 4



With procedure 5, perform the same interval above and below with no return in between.

Procedure 5

1  29

It is advisable to sustain a fundamental as a bass note when you sing the cycle of fourths interval exercises. Before trying these exercises, listen and study the recorded examples.

All of the directions of the intervals can be reversed.

Cycle of Fourths

Notice that the five procedures have the same “shape” as before but now are performed with thirds.

Procedure 1 - Diatonic Thirds

1  10

Procedure 2

Perform all intervals as written and then in the opposite direction.

Procedure 3

Two staves of musical notation. The first staff contains a sequence of intervals: C4 to E4, E4 to G4, G4 to B4, B4 to C5, C5 to B4, B4 to G4, G4 to E4, E4 to C4, C4 to B3, B3 to G3, G3 to E3, E3 to C3, C3 to B2, B2 to G2, G2 to E2, E2 to C2. The second staff contains the reverse sequence: C2 to E2, E2 to G2, G2 to B2, B2 to C3, C3 to B3, B3 to G3, G3 to E3, E3 to C3, C3 to B4, B4 to G4, G4 to E4, E4 to C4, C4 to B4, B4 to G4, G4 to E4, E4 to C4.

Procedure 4 - Diatonic Thirds

A single staff of musical notation showing a sequence of diatonic thirds: C4 to E4, E4 to G4, G4 to B4, B4 to C5, C5 to B4, B4 to G4, G4 to E4, E4 to C4, C4 to B3, B3 to G3, G3 to E3, E3 to C3, C3 to B2, B2 to G2, G2 to E2, E2 to C2.

Procedure 5

Two staves of musical notation. The first staff contains a sequence of intervals: C4 to E4, E4 to G4, G4 to B4, B4 to C5, C5 to B4, B4 to G4, G4 to E4, E4 to C4, C4 to B3, B3 to G3, G3 to E3, E3 to C3, C3 to B2, B2 to G2, G2 to E2, E2 to C2. The second staff contains the reverse sequence: C2 to E2, E2 to G2, G2 to B2, B2 to C3, C3 to B3, B3 to G3, G3 to E3, E3 to C3, C3 to B4, B4 to G4, G4 to E4, E4 to C4, C4 to B4, B4 to G4, G4 to E4, E4 to C4.

Before trying the dictation exercise, read the section about dictation at the end of this chapter.

Cycle of Fourths



Procedure 1 - Diatonic Fourths



Procedure 2



Procedure 3



Chromatic Intervals

Below are two examples of performing “fixed” *non-diatonic* intervals with the *diatonic* cycle of fourths.

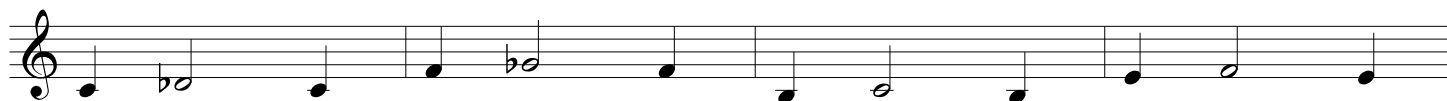
The first example shows how to perform all minor seconds. In the second example, it is shown how to perform all major thirds.

Cycle of Fourths

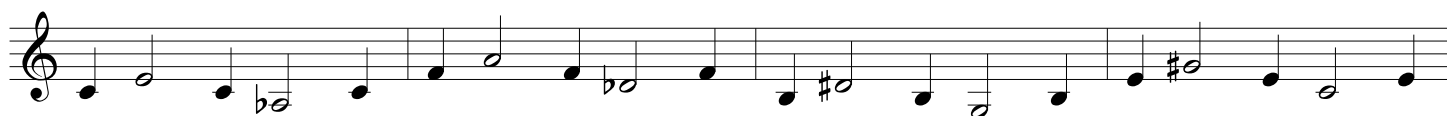
C major



Procedure 1 (all minor seconds)



Procedure 2 (all major thirds)



Eventually, you perform all intervals: m2, M2, M3, M3, P4, +4, P5, +5, m6, M6, m7, M7.

For the wider intervals, use only procedure 1 and 4. You may find it necessary at some point to change the key of the exercise to accommodate your voice.

As was mentioned before, you can perform all of these exercises with other scales or modes.