



CD1 Track 2

Sequential Singing of Dyads

play on piano

Musical notation for piano accompaniment showing four dyads: $\Delta 3$, P5, $\Delta 6$, and 8ve.

sing top voice

Musical notation for top voice part showing four dyads.

sing bottom voice

Musical notation for bottom voice part showing four dyads.

sing sequential dyads descending

Musical notation for sequential descending dyads with dotted lines indicating aural connections.

*(dotted lines indicate aural connections)**sing sequential dyads ascending*

Musical notation for sequential ascending dyads with dotted lines indicating aural connections.

sing top voice

Musical notation for top voice part showing four dyads.

play bottom voice

Musical notation for bottom voice part showing four dyads.

play top voice

Musical notation for top voice part showing four dyads.

sing bottom voice

Musical notation for bottom voice part showing four dyads.



CD1 Track 6

Diminished Triad Inversions / Alternation

partner: identify/play

listen/sing/name

"bottom note is G"

E^o/1st

Sing: 3 5 1 5 3

partner: identify/play

listen/sing/name

"bottom note is G"

C^{#o}/2nd

Sing: 5 1 3 1 5

alternate/listen

7 Variation

In Step 1, the partner plays a note and identifies it by pitch and position in the chord, then plays an inverted diminished triad with that note as the *middle note*. The student proceeds as in Step 2.

Repeat using the given note as the *top note* of the inverted diminished triad.

(See Chapter 4 Examples below.)

8 Difficult

The partner plays only one note, identifies its pitch and chord function, and identifies a chord and an inversion. The student sings and names the inverted diminished triad.

(See Chapter 5 for more about working with diminished triad inversions.)



CD1 Track 9

Chapter 5 Examples

partner: identify/play

sing/name

"B# is the 5th which is the middle note"

E⁺

E⁺/1st 4

Δ3

1st inv. Sing: 5 1 5 # 3 5

1 B/5th/middle E^{b+} A/3rd/top F⁺ B/3rd/bottom G⁺ A/root/middle A⁺

1st inv. 2nd inv. 1st inv. 2nd inv.

2 B/root/top B⁺ A/5th/bottom D^{b+} F#/3rd/middle D⁺ G#/3rd/top E⁺

1st inv. 2nd inv. root pos. 2nd inv.

3 B^b/3rd/bottom G^{b+} A^b/root/middle A^{b+} F#/5th/top B^{b+} A^b/root/bottom A^{b+}

1st inv. 2nd inv. root pos. root pos.

4 G#/5th/middle C⁺ A/5th/top D^{b+} B/5th/bottom E^{b+} C⁺/5th/top F⁺

1st inv. root pos. 2nd inv. root pos.

5 C#/3rd/bottom A⁺ C#/5th/middle F⁺ C#/root/top C⁺ A#/5th/bottom D⁺

1st inv. 1st inv. 1st inv. 2nd inv.

6 B/3rd/middle G⁺ G#/3rd/bottom E⁺ F#/5th/bottom B^{b+} B/root/middle B⁺

root pos. 1st inv. 2nd inv. 2nd inv.

7 A^b/root/top A^{b+} C/root/bottom C⁺ F⁺/5th/middle B⁺ B/5th/top E^{b+}

1st inv. root pos. 1st inv. root pos.

A Aeolian (Natural Minor)

VI

A-7

$\flat 7$	$\flat 6$
P5	P4
$\flat 3$	$\Delta 2$

B Locrian

VII

B \emptyset 7

$\flat 7$	$\flat 6$
$\circ 5$	P4
$\flat 3$	$\flat 2$



CD1 Track 17

Chart 2 – The Transposed Major Modes

Name and play, sing scale and chord ascending and descending

C Ionian (Major Scale)

I

C Δ 7

Chord Tones	Non-Chord Tones
$\Delta 7$	$\Delta 6$
P5	P4
$\Delta 3$	$\Delta 2$

C Dorian

II (of B \flat)

C-7

$\flat 7$	$\Delta 6$
P5	P4
$\flat 3$	$\Delta 2$

C Phrygian

III (of A \flat)

C-7

$\flat 7$	$\flat 6$
P5	P4
$\flat 3$	$\flat 2$

C Lydian

IV (of G)

C Δ 7

$\Delta 7$	$\Delta 6$
P5	$\# 4$
$\Delta 3$	$\Delta 2$



CD2 Track 1

Scrambled Melodic Patterns

play F Lydian mode

Sing: 1 2 3 4 5 6 7 1 7 6 5 4 3 2 1

sing pattern using F Lydian mode

Sing: 1 3 6 5 4 2 7 2 1

play F Dorian mode

Sing: 1 2 3 4 5 6 7 1 7 6 5 4 3 2 1

sing pattern using new mode, F Dorian

Sing: 1 3 6 5 4 2 7 2 1

8 Change mode / Play / Listen

The partner selects and plays a different mode, starting on the same note. For example, the partner plays the F Dorian mode on the piano. The student listens to the new mode.

9 Sing

The student sings the same pattern 1 ↑3 ↑6 ↓5 ↓4 ↓2 ↓7 ↑2 ↓1 using the notes of the F Dorian mode, making appropriate changes in the melody to accommodate the notes of the F Dorian mode.

10 Play / Listen:

The partner plays the pattern on the piano. The student listens.



partner: play bass,
identify pitch
and function

play chord

"C is 7th in tenor" *sing/name chord*

7

8

9

10

11

12

11 Continue

The partner and student may proceed in several keys with the remaining inversions of the augmented-major ($D+\Delta 7$) and diminished-major ($D^\circ\Delta 7$) seventh chords, playing, listening, singing and naming all the elements within the chord, until they are clearly recognizable to the student.

Tip: The student is encouraged to “Seek the Second” in each chord.

Modify the Alternation Technique to suit your own needs. Keep the same inversion of each chord and alternate between the various chord colors by lowering or raising certain degrees in each chord by half-steps.



CD2 Track 21

Chapter 14 Examples

identify first root, play and hold chords

$D\Delta 7\#5$ $D\Delta 7$ $D^\circ\Delta 7$ $D\Delta 7$

1st inversion

Sing: 3 5 7 1 7 5 3

Sing: 1 7 5 3 5 7 1

$D\Delta 7\#5$ $D\Delta 7$ $D^\circ\Delta 7$ $D\Delta 7$

2nd inversion

Sing: 5 7 1 3 1 7 5

Sing: 3 1 7 5 7 1 3

4 A^{47} B^4 B^{-7^4} C^{2^6}

D_b^2 $B_b^{4^7\text{add}5}$ $D_b^{2^4}$ $C^{2^4^7}$

$P4$ $P4$ $P4$ $\Delta 2$ -3 $\Delta 2$ $P4$ $\Delta 2$ $P4$ $\Delta 2$

Sing: 1 4 7 4 1 1 4 5 4 1 1 3 4 7 4 3 1 1 2 5 6 5 2 1

$\Delta 2$ $P4$ $P4$ $\Delta 2$ -3 $\Delta 2$ -3 $\Delta 2$ $\Delta 2$ -3 $\Delta 2$ $\Delta 2$

1 2 5 2 1 1 4 5 7 5 4 1 1 2 4 5 4 2 1 1 2 4 5 7 5 4 2 1

$P4$ $P4$ $\Delta 2$ $P4$ $P4$ $\Delta 2$ -3 $\Delta 2$ $P4$ $\Delta 2$

Sing: 7 4 1 4 7 5 4 1 4 5 7 4 3 1 3 4 7 6 5 2 1 2 5 6

$P4$ $\Delta 2$ -3 $\Delta 2$ $P4$ $\Delta 2$ -3 $\Delta 2$ -3 $\Delta 2$ -3 $\Delta 2$

5 2 1 2 5 7 5 4 1 4 5 7 5 4 2 1 2 4 5 7 5 4 2 1 2 4 5 7



CD3 Track 11

Less challenging: Further reduce the number of chord extensions.

partner: identify root/
play slowly

sing as before

$A\Delta^{7^9}$
 $A\Delta$
 $E\Delta$

Sing: 1 3 5 (pause) 5 7 9

Red.-----

partner: identify first note/
play slowly

Sing: 9 7 5 (pause) 5 3 1

Red.-----



CD3 Track 12

Less challenging: Pause more frequently.

partner: identify root/
play slowly

sing as before

$A\Delta^{7^9\#1113}$
 $A\Delta$
 $E\Delta$
 $B\Delta$

Sing: 1 3 5 (pause) 5 7 9 (pause) 9 11 13

Red.-----

partner: identify first note/
play slowly

Sing: 13 11 9 (pause) 9 7 5 (pause) 5 3 1

Red.-----

F [Altered Dominant]
name & sing [alternate] scale play chord sing pattern with [alternate] scale

Sing: 1 2 [3] 3 [4] [6] 7 1 Sing: [3] 1 2 3 [4] 7 [6] 3 1

compose your own example

$A_b-\Delta 7^9$ $A_b-\Delta 7^9 13$
partner: identify root/play chord listen, name & sing chord play chord create a chord pattern & sing it

Sing: 1 3 5 7 9 11 13 Sing: 5 1 3 7 3 5 9 5 7 11 7 9 13

$A_b-\Delta 7^9 [b13]$
sing chord with [alternate] extension play chord sing pattern with [alternate] extension

Sing: 1 3 5 7 9 11 [13] Sing: 5 1 3 7 3 5 9 5 7 11 7 9 [13]

$A_b-\Delta 7^9 [\#11] 13$
sing chord with [alternate] extension play chord sing pattern with [alternate] extension

Sing: 1 3 5 7 9 [11] 13 Sing: 5 1 3 7 3 5 9 5 7 [11] 7 9 13

ADDITIONAL VOICE LEADING OPTIONS – THE 11TH

The 11th is a *free agent* as far as voice-leading goes. It may be approached and resolved in any number of ways, frequently requiring the doubling of other chord tones.

Tip: Seen within the rather structured voice-leading context of the 9th and 13th, the 11th's relative freedom invites the use of altered extensions to highlight *chromatic melodic movement* within the upper structure and to suggest *bi-tonal relationships* with the supporting chord.

The notated example and reductions below illustrate some of the many ways in which the 11th can appear, be approached and resolved within each chord of the II-V-I progression.

Additional Options – 11th



CD4 Track 11

D \emptyset 7¹¹
D-11
D7sus

11th in II chord

see "Additional Options – 11th Reduction 1", p. 158



CD4 Track 20

III-#I°

The *III for I substitution for the final I chord* can also be applied to our 2-bar phrase. This final III (B-7) may itself be the first chord in a second 2-bar phrase in which a different variant of the I-VI-II-V-I progression is used. Thus, the V-I resolution is delayed and the progression is prolonged. The first four bars of the “A” section of *Rhythm Changes* are often treated in this manner.

In the example below, the III for I substitution occurs on the first beat of measure 3, while the bracketed chords indicate an abundance of unrealized possibilities.



CD4 Track 21

III for I Substitution (Final)

The *tritone substitute for III*, $\flat VII$, may be used in certain cases both as a starting chord and as a final chord of the first I-VI-II-V-I phrase leading to a second phrase.

Note: Care must be taken to *balance* this substitution in order to preserve the key center by *succeeding it with diatonic roots* in subsequent chords.

If we’re trying to establish G as the key of the phrase, beginning with F7 or FΔ7 can be interesting but confusing unless E, A and/or D follow soon afterward. This balance between diatonic and non-diatonic roots applies to all substitutions.