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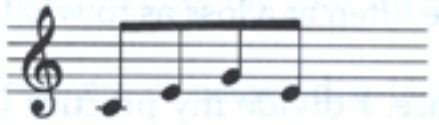
Triads with Octave Displacement

Triads (pages 30-41)

Exercises in 5ths and 6ths (pages 42-77)

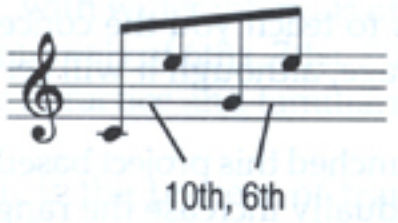
To introduce the concept of octave displacement we'll begin with a simple triad. Consider the following example:

ex. 1



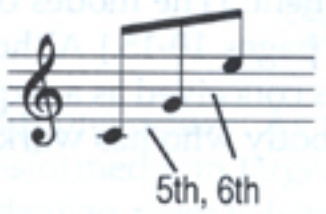
If the second note, 'e' (the 3rd in the key of Cmajor), is displaced up one octave the following results:

ex. 2



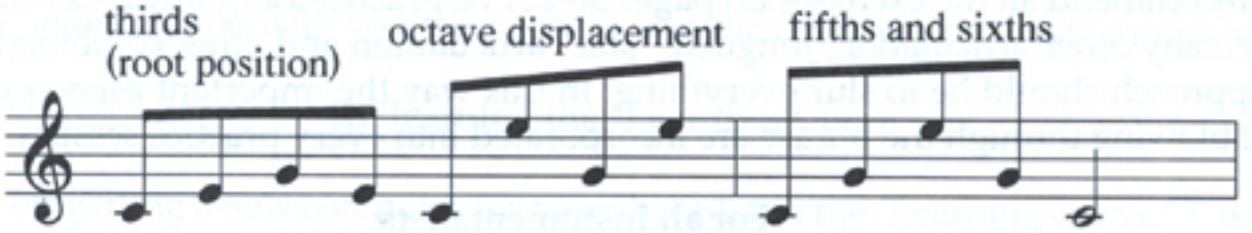
If the first 'e' is skipped, the following results:

ex. 3

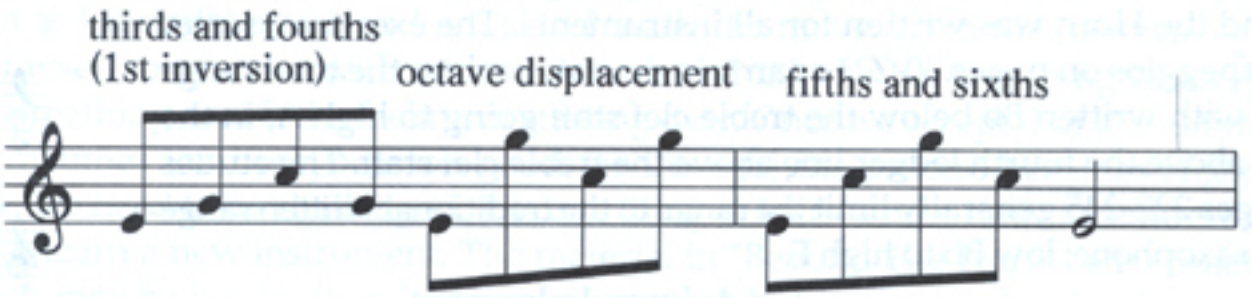


In example 3 (above), instead of a triad of stacked thirds (ex. 1), we have the larger intervals of fifths and sixths:

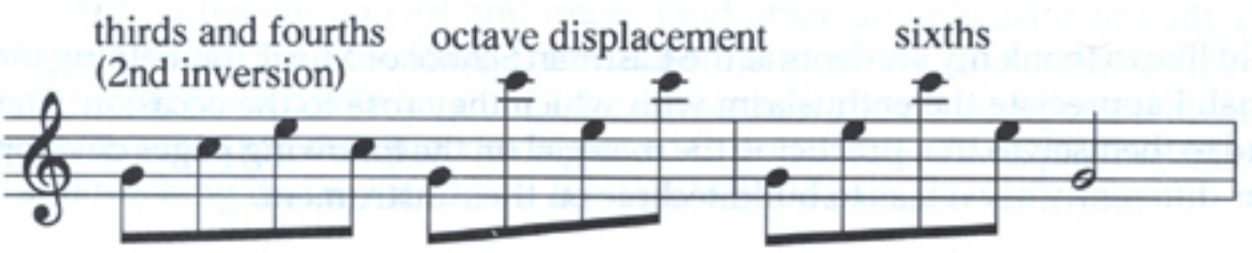
ex. 4



ex. 5

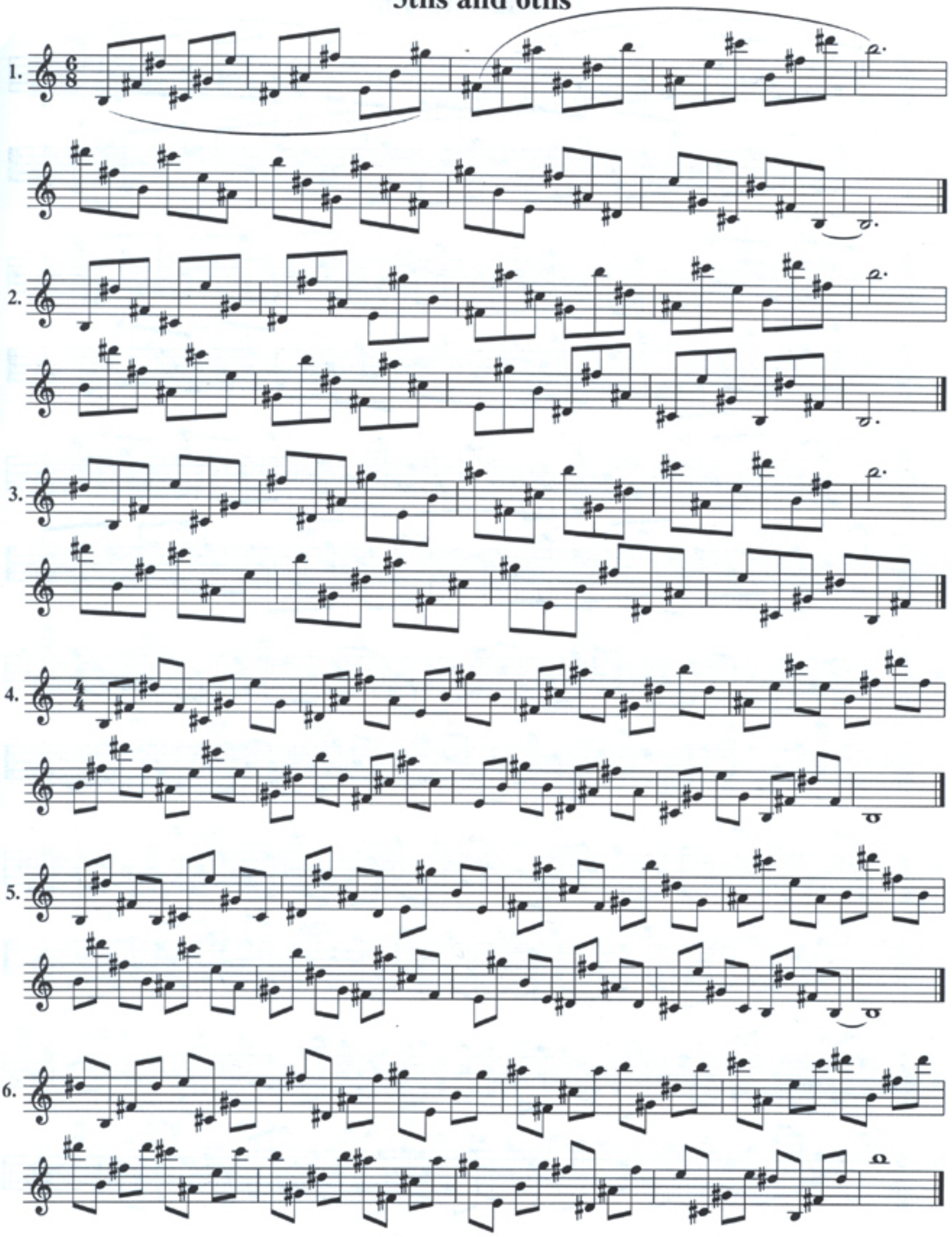


ex. 6



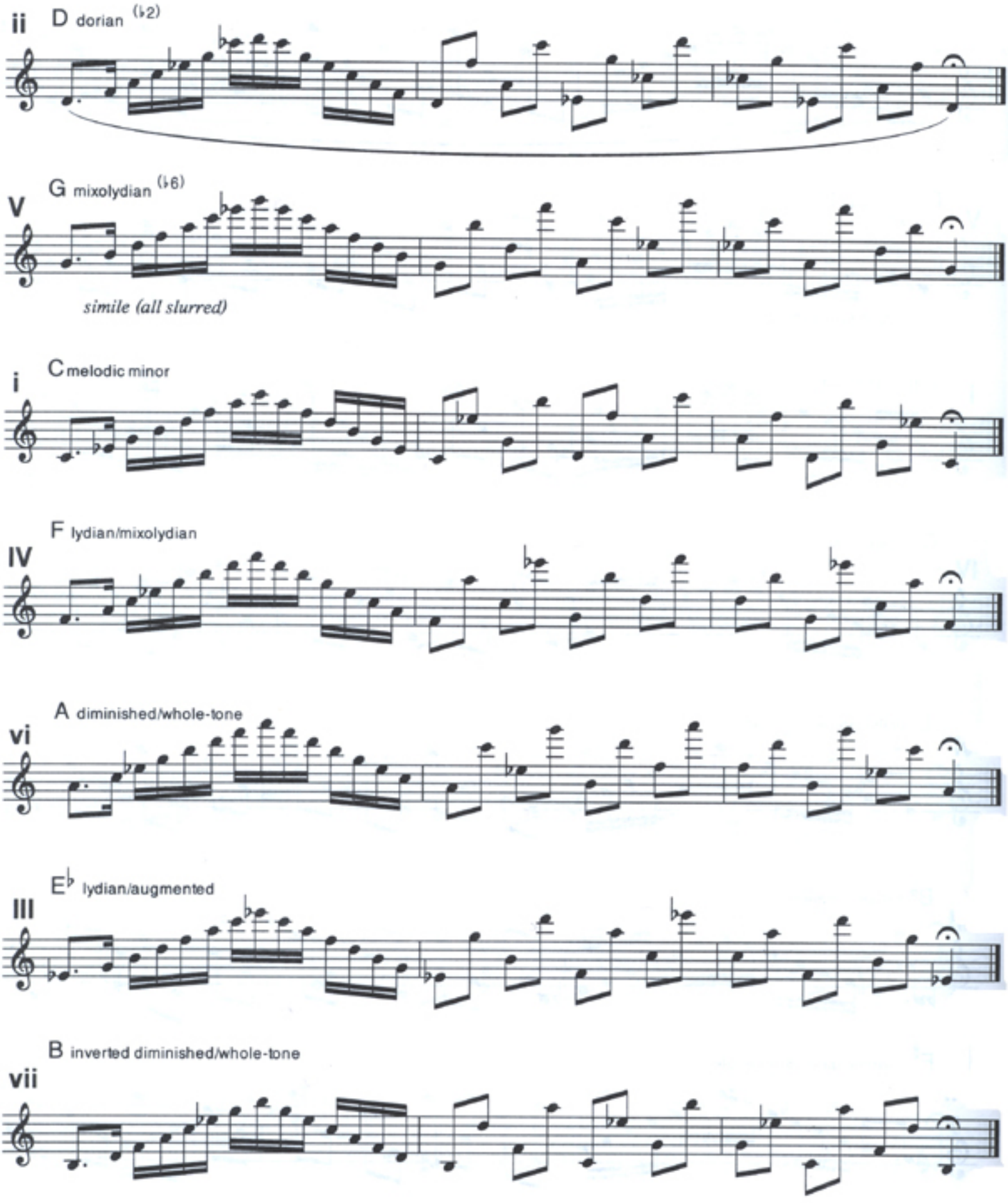
B major

5ths and 6ths



C melodic minor

ii-V-i-IV-vi-III-vii diatonic thirds (1,3,5,7,9,11,13)

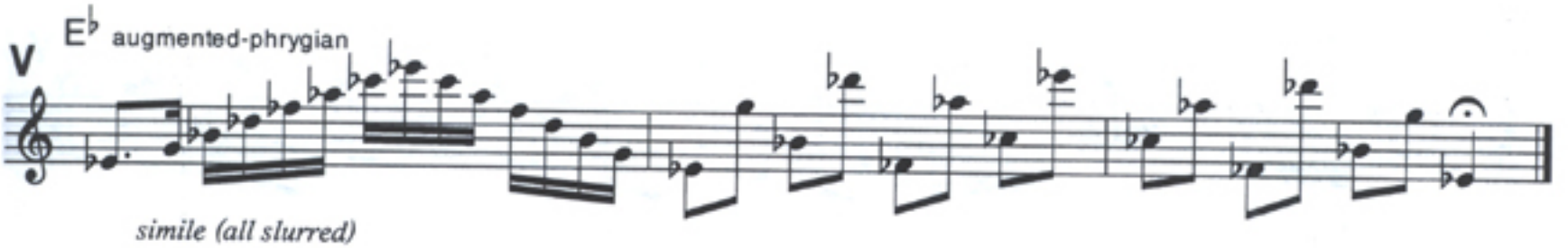


Eb (D#)

ii-V-i-iv-VI-III-vii diatonic thirds (harmonic minor/common root)

ii D♯ half-diminished

V E♭ augmented-phrygian



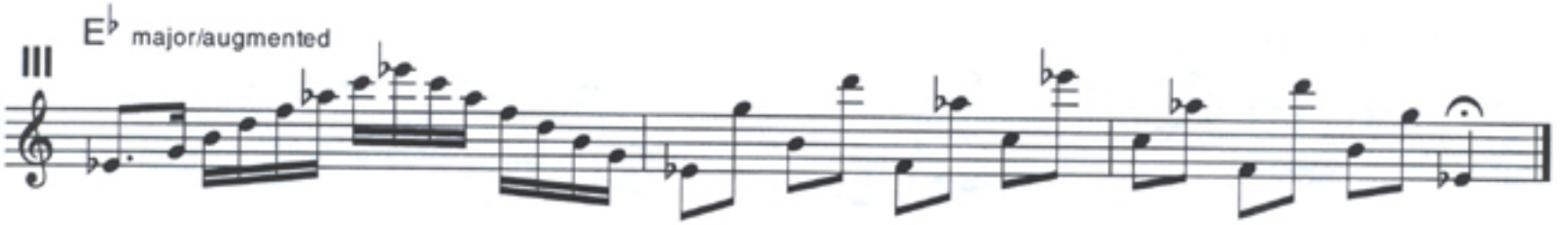
simile (all slurred)

i E♭ harmonic minor

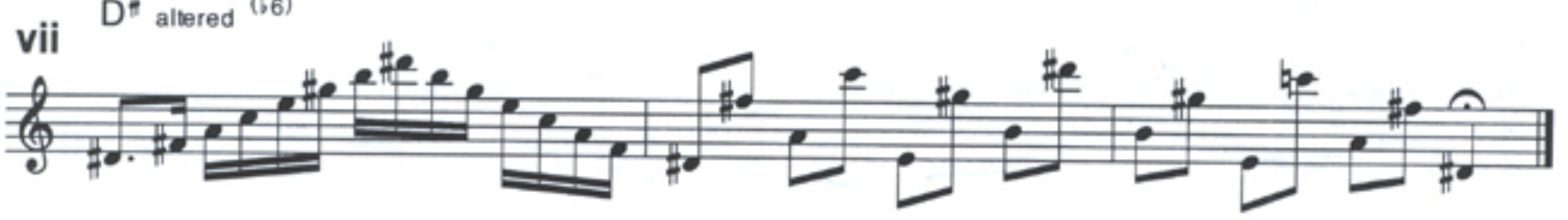
iv E♭ minor lydian/mixolydian

VI E♭ split-third

III E♭ major/augmented



vii D♯ altered (♭6)



A harmonic minor

ii-V-i-iv-VI-III-vii Arpeggios and Scales with octave displacement

$B_{mi}{}^{7\flat5\,(\flat9)}$ (arp: 1,♭2,m3,5♭,m7)

ii

B half-diminished scale

$E^{7\flat9}$ (arp: 1,♭2,M3,5,m7)

V

E augmented/phrygian scale

simile all slurred

$A_{mi/maj}{}^{9}$ (arp: 1,M2,m3,5,M7)

i

A harmonic minor scale

$D_{mi}{}^{9}$ (arp: 1,M2,m3,5,m7)

iv

D minor lydian/mixolydian scale

$F_{Ma}{}^{7\sharp9}$ (arp: 1,m3,M3,5,M7)

VI

F lydian "split third" scale

$C_{Maj}{}^{9\sharp5}$ (arp: 1,M2,M3,♯5,M7)

III

C major/augmented scale

$G^{\sharp}{}_{dim}{}^{7add9}$ (arp: 1,♭2,m3,♭5,dim7)

vii

G# altered b6 scale

The Way You Are

Medium swing ♩= 160

Gmi7 Cmi7 F7 B♭7

E♭Ma7 Emi7 A7 DMaj7

9 Dmi7 Gmi7 C7 F7

B♭Ma7 Bmi7 E7 AMa7

17 Bmi7 E7 AMa7

G♯mi7 C♯7 F♯Ma7 D7♯9

25 Gmi7 Cmi7 F7 B♭6/9 B♭7

E♭Ma7 E♭mi7 A♭7 Dmi7 D♭dim7

33 Cmi7 F7 B♭Ma7

This etude is based on the chord changes to "All The Things You Are" by Oscar Hammerstein and Jerome Kern