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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

This musical score is for the B major scale, focusing on the 5th and 6th positions. It consists of six systems, each with two staves. The first system is marked with a '1.' and includes a large oval encompassing the first two staves. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a common time signature (C). The notes are primarily eighth and sixteenth notes, with some quarter notes. The piece concludes with a final note marked with a 'p' (piano) dynamic.

C melodic minor

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

ii D dorian (b2)



Musical notation for the ii D dorian (b2) scale, starting on D4 and ending on D5. The scale notes are D, E, F, G, A, Bb, C, D. The notation includes a treble clef, a key signature of one flat, and a common time signature. The scale is written in eighth notes with slurs and a fermata at the end.

V G mixolydian (b6)



Musical notation for the V G mixolydian (b6) scale, starting on G4 and ending on G5. The scale notes are G, A, B, C, D, Eb, E, G. The notation includes a treble clef, a key signature of one flat, and a common time signature. The scale is written in eighth notes with slurs and a fermata at the end. Below the staff, the instruction *simile (all slurred)* is written.

i C melodic minor



Musical notation for the i C melodic minor scale, starting on C4 and ending on C5. The scale notes are C, D, Eb, E, F, G, Ab, C. The notation includes a treble clef, a key signature of one flat, and a common time signature. The scale is written in eighth notes with slurs and a fermata at the end.

IV F lydian/mixolydian



Musical notation for the IV F lydian/mixolydian scale, starting on F4 and ending on F5. The scale notes are F, G, Ab, Bb, C, D, Eb, F. The notation includes a treble clef, a key signature of two flats, and a common time signature. The scale is written in eighth notes with slurs and a fermata at the end.

vi A diminished/whole-tone



Musical notation for the vi A diminished/whole-tone scale, starting on A4 and ending on A5. The scale notes are A, Bb, C, D, Eb, E, F, A. The notation includes a treble clef, a key signature of one flat, and a common time signature. The scale is written in eighth notes with slurs and a fermata at the end.

III Eb lydian/augmented



Musical notation for the III Eb lydian/augmented scale, starting on Eb4 and ending on Eb5. The scale notes are Eb, F, G, Ab, Bb, C, D, Eb. The notation includes a treble clef, a key signature of two flats, and a common time signature. The scale is written in eighth notes with slurs and a fermata at the end.

vii B inverted diminished/whole-tone



Musical notation for the vii B inverted diminished/whole-tone scale, starting on B4 and ending on B5. The scale notes are B, C, D, Eb, E, F, G, B. The notation includes a treble clef, a key signature of one flat, and a common time signature. The scale is written in eighth notes with slurs and a fermata at the end.

E \flat (D \sharp)

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

ii D \sharp half-diminished



V E \flat augmented-phrygian



simile (all slurred)

i E \flat harmonic minor



iv E \flat minor lydian/mixolydian



VI E \flat split-third



III E \flat major/augmented



vii D \sharp altered (i6)



A harmonic minor

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

B_{mi} 7^{b5} (arp: 1, ^b2, m3, 5, m7)

B half-diminished scale

ii

E 7^{b9} (arp: 1, ^b2, M3, 5, m7)

E augmented/phrygian scale

V

simile all slurred

A_{mi}/maj⁹ (arp: 1, M2, m3, 5, M7)

A harmonic minor scale

i

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

D minor lydian/mixolydian scale

iv

F_{Ma} 7^{#9} (arp: 1, m3, M3, 5, M7)

F lydian "split third" scale

VI

C_{Maj} 9^{#5} (arp: 1, M2, M3, #5, M7)

C major/augmented scale

III

G[#] dim 7^{add9} (arp: 1, ^b2, m3, ^b5, dim7)

G[#] altered b6 scale

vii

The Way You Are

Medium swing ♩ = 160

The musical score is written for a horn in 4/4 time with a tempo of 160 beats per minute. It consists of 33 measures, divided into four systems of eight measures each. The key signature has one flat (Bb). The notes are primarily eighth and quarter notes, often beamed together in pairs. Chords are indicated above the staff at various intervals.

Chord progression (measures 1-33):

- Measures 1-8: Gmi⁷, Cmi⁷, F⁷, B^b7, E^bMa⁷, Emi⁷, A⁷, DMaj⁷
- Measures 9-16: Dmi⁷, Gmi⁷, C⁷, F⁷, B^bMa⁷, Bmi⁷, E⁷, AMa⁷
- Measures 17-24: Bmi⁷, E⁷, AMa⁷, G[#]mi⁷, C[#]7, F[#]Ma⁷, D⁷#9
- Measures 25-32: Gmi⁷, Cmi⁷, F⁷, B^b6/9, B^b7, E^bMa⁷, E^bmi⁷, A^b7, Dmi⁷, D^bdim⁷
- Measures 33: Cmi⁷, F⁷, B^bMa⁷

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