

REPOSITORY OF SCALES AND MELODIC PATTERNS FOR BASS CLEF INSTRUMENTS

by Yusef Lateef

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Preface

Musicians in general, aspiring or professional, constantly search for ways to increase their skills in both the performance and creation of music. This is done seemingly, in at least three areas.

One involves learning to play or use one's instrument (including the vocal apparatus) with greater control and speed, or perhaps with better intonation. *Kinesthetics* is the term I use in describing or teaching concepts involving musical skills which imply a physical relationship to an instrument. This certainly is an important area for a musician's development or skill improvement.

Secondly, musicians often reflect upon the emotional content, meaning, personal convictions, or cultural context within and surrounding the creation or performance of their music. Broadly speaking, much of this reflection has to do with the *semantic* basis of their art. This too, is an important area in which musicians search for ways to increase and improve their musicality.

A third search, which involves mainly the musical tasks of composers, arrangers, and improvisers – those musicians who combine their person sounds and/or symbols – is the search for musically acceptable ways to order, analyze or synthesize the melodic, harmonic and other formalizing aspects of music creation. Often the term *syntax* is associated with this general area of musical growth.

It is in this third area that Dr. Lateef's thesaurus will undoubtedly be recognized for its comprehensiveness, exhaustivity, handiness, and practical application to music education, libraries, teaching, etc. I could not imagine any creative musician not availing themselves of the theories, examples, patterns and scales that are both written and inherent within these covers. I say inherent because when viewed as a thesaurus of elements and musical processes as well as one of examples, this extremely comprehensive work takes on even added significance as an educational tool. For example, the notions of alternating, expanding, dividing, disjoining, deriving, formulating, reversing, repeating, superscribing and appending when applied broadly to hexachords, progressions, polytetrachords, infra-diatonic scales, and so forth, permit, at least conceptually, a lot of possibly fruitful speculation for creating music. In short, Dr. Lateef is offering both content *and* process in this exciting work.

When the musician who has successfully merged the kinesthetic or physical aspects of performing music with both the semantic and syntactical bases of music the way Yusef Lateef has done professionally through recordings, live performances, composing and teaching and then contributes the results of those mergers in a book form for *all* musicians to freely use, analyze, create through and build upon, we must call that moment of contribution an historic one.

We must thank Yusef Lateef for sharing a Part of His Search.

Roland Wiggins

ACKNOWLEDGMENTS

Acknowledgments can never be made, in writing to all who have nourished one's spiritual and intellectual life.

Among the teachers who have given me sustenance I owe an especially heavy debt of gratitude to Barry Harris, who introduced me to his concept of improvisation based on the seventh scale, and to Dr. Roland Wiggins, who helped to open my mind to the relationships of particular entities which have enabled me to produce many analytical interpretations of the symbols which represent music.

A prayer goes out to the late Tad Dameron for introducing me to the process of improvisational turn-backs and many thanks to Steve Neil who acquainted me with the seventeen-tone Arabian scale. I am indebted to Norman Forsythe and Doug LaRosa who did many of the tedious but essential tasks for this book.

In addition, I owe a debt of gratitude to Mr. G.S. Sachdev, Mr. Hideohiko Matsomoto, Mr. Ala Raka, Mr. David Coffing, Mr. Asa Davis, Mr. Fred Tillis, Mr. Foon and Mr. Charles Colin, without whose extensive and professional insight this repository would not have developed.

Front Cover: By Tahira Lateef, 1975

Geometric Drawings: By John Coltrane, 1960

Gifts to Yusef from John

All praise is due to God,
from whence all positive knowledge comes.

EXPLANATION OF TERMS

ARCHAIC. Marked by the characteristics of an earlier period.

ASYMMETRICALLY EXPANDED SCALE. Consisting of an expanded Diatonic scale that lacks the symmetry of its Diatonic counterpart.

BI-QUALITY TRIADS. Melodic progressions formed by alternating triads of different qualities.

DELTA (Δ) SYMBOL. Introduced into music notation to symbolize a major seventh chord by the late John Coltrane.

DICHOTOMOUS PROGRESSION. Consisting of a progression divided into two parts.

DISJUNCT POLYTETRACHORD. Consist of disjointed sections of tetrachords joined together.

HETERO TRIADS. Melodic progressions formed of alternating triads of different qualities.

HEXADIX SCALE (HEXACHORD). In medieval theory, a group of six tones following each other in the intervallic sequence of ttstt (= tonus, whole tone; s = semitonus, half tone), e.g., cdefga.

HYBRID TETRATONIC SCALES. Consisting of hybrid scales derived from heterogenous sources.

INFRA-DIATONIC SCALES. Dissimilar scales to the Diatonic scales, formulated below the relative Diatonic scales with an asymmetric relationship.

INTERJECTION. The act of putting notes between the principal tones of a progression.

INVERTED. To reverse in position, direction or relationship.

MONO QUALITY TRIADS. Triads being major, minor, diminished, augmented or quartal in quality.

MORPHIC. An element used as a descriptive termination.

MUTATED. The act or process of being changed or altered.

MUTATED HEXADIC SCALES OF THE SUPRA-DIATONIC SCALE. Scales formulated by altering the intervallic relationship of the Diatonic scales.

PENTATONIC PATTERNS. Patterns of five notes.

POLYTETRACHORD. Consist of two or more tetrachords joined together.

QUARTAL TRIADS. Three-note chords by fourths: perfect-perfect, perfect-augmented, and augmented-perfect.

REITERATION. The repetition of one note within a context.

SEVENTH SCALE. Consisting of a Diatonic scale with the seventh degree lowered one half step, e.g., (CDEFGA, B flat, etc.).

SUBSCRIPTION. The act of appending a note below a principal note.

SUPERSSCRIPTION. Consisting of the act of superscribing a note above a principal note.

TERTIAN CHORD. A harmonic system based on the third, i.e., the triad; hence the common Western system of harmony as opposed to, e.g., quartal harmony.

TETRACHORD. In ancient Greek music, succession of four descending pitches at the intervals of a whole tone, whole tone, semitone.

TONE ROW. Consist of using a series of intervals involving in turn all twelve tones of the chromatic scale in any order chosen by the composer. No tone may be repeated until the other eleven have appeared.

TROPE. A term used by J.M. Hauer (b. 1883) in a kind of twelve-tone system devised by him. Each series of twelve notes are divided into two hexachords. This system differs from that of Schoenberg.

WHOLE-TONE SCALE. A scale consisting of whole tones only, six to the octave. Only two such scales exist: c-d-e-f#-g#-b flat-c and c#-d#-f-g-a-b-c#.

AUTHOR'S INTRODUCTION

This Thesaurus is a character book of scales and melodic patterns, corresponding in function with locution books and repositories of idiomatic expressions. During the history of music scales, melodic patterns and harmonic ideas have been in constant flux; composers and improvisors of music have created new musical devices and techniques. This capacious palette of materials has fundamental import for the present and future musical scene. Within are bold assertions and refined ornaments thematic suggestions and developmental materials that refuse to be indentured by a severe conventional plan; also there are daringly empirical and strongly traditional elements which bring various materials together.

The various melodic patterns and harmonic devices do not, in themselves, account for creative writing and improvisation. Only when theory and technique are combined with mind and spiritual feeling do works of important aesthetic substance result.

The scales, melodic patterns and harmonizations in the Thesaurus are integrated in a fashion convenient to composers and improvisors of music who are in search of new materials. It is intended that the musical symbols within this repository express both musical thought and feeling.

The ten short Contemporary Piano Pieces are without fingering, for the pianist will readily find the type of digitation best suited to his or her hands.

In order to avoid association with a definite tonality, most of the key signatures are without sharps or flats. Double sharps and double flats are at a minimum. All accidentals affect only the note immediately following except in the key signatures that have sharps and flats inserted.

This Thesaurus is for and about creative evolution; it presents musical possibilities to catalyze creative musical thought. The unconventional melodic patterns also serve as musical incidences to enhance the technical proficiency of instrumentalist.

This Thesaurus may be used in intermediate or advanced harmony and composition courses as a point of departure in music courses in colleges and conservatories; or it may be used as a basis or an addendum to a course in improvisation.

In conclusion: this Thesaurus is a collection of deep reflective explorations in thought, sound and feeling pursued in many directions with the objective of symbolizing movements of beauty through sound.

Dr. Yusef A. Lateef

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Repository of Scales and Melodic Patterns

YUSEF A. LATEEF

1. MONO-QUALITY TRIADS (Major Triads in Cycle of perfect Fourths)

3 3

VARIATIONS

sim.

3 3

2.

MONO-QUALITY TRIADS (Major Triads in Cycle of Down a Major 2nd & Up a Minor 3rd)

The musical score consists of eight staves of music in bass clef. The first staff begins with a treble clef and contains two triplet markings (the number '3') under the first two chords. The music is a sequence of major triads, each shifted down a major second (two frets) from the previous one, with the final triad shifted up a minor third (three frets) to complete the cycle. The notes are: C4-E4-G4, B3-C4-E4, A3-B3-C4, G3-A3-B3, F3-G3-A3, E3-F3-G3, D3-E3-F3, and C3-D3-E3. The piece concludes with a double bar line and a fermata over the final note.

Major Triads in Cycle of Down a Major 3rd & Up a Perfect 4th

3.

This musical score consists of 12 staves of music in bass clef. The first two staves begin with a triplet of eighth notes, indicated by a '3' below the notes. The music is a sequence of major triads, where each triad is a major third lower than the previous one, and the next triad is a perfect fourth higher than the previous one. The sequence of triads is: C major, B major, Bb major, Ab major, G major, F major, E major, Eb major, D major, C major, B major, and Bb major. The final note of the sequence is a whole note Bb. A large, light gray watermark is visible across the center of the page.

MONO-QUALITY TRIADS (Minor in Cycle of Perfect 4ths)

4.

5.

MONO-QUALITY TRIADS (Minor in Cycle of Down a Major 3rd & Up a Perfect 4th)

Exercise 5 consists of five staves of music in bass clef. The first staff begins with a triplet of eighth notes. The second staff contains a series of chords and eighth notes. The third staff continues with similar rhythmic patterns. The fourth staff features a sequence of chords and eighth notes. The fifth staff concludes with a final chord and a half note.

6. MONO-QUALITY TRIADS (Diminished)

Exercise 6 consists of one staff of music in bass clef, starting with a triplet of eighth notes.

7. MONO-QUALITY TRIADS (Augmented)

Exercise 7 consists of four staves of music in bass clef. The first staff begins with a triplet of eighth notes and includes a fermata. The second staff continues with a sequence of chords and eighth notes. The third staff features a series of chords and eighth notes. The fourth staff concludes with a final chord and a half note.

8. QUARTAL TRIADS WITH LOWER NEIGHBORS

Musical score for exercise 8, titled "QUARTAL TRIADS WITH LOWER NEIGHBORS". The score is written in bass clef and consists of seven staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music features a sequence of triads and lower neighbors, with some notes marked with a '3' indicating a triplet. The notes are primarily eighth and quarter notes, with some half notes. The key signature changes to two flats (B-flat and E-flat) in the second staff. The score concludes with a final whole note chord on the seventh staff.

9. TRIADS IN PERFECT 4ths WITH UPPER NEIGHBORS

Musical score for exercise 9, titled "TRIADS IN PERFECT 4ths WITH UPPER NEIGHBORS". The score is written in bass clef and consists of two staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music features a sequence of triads and upper neighbors, with some notes marked with a '3' indicating a triplet. The notes are primarily eighth and quarter notes, with some half notes. The key signature changes to two flats (B-flat and E-flat) in the second staff. The score concludes with a final whole note chord on the second staff.

10. TRIADS IN PERFECT 4ths WITH LOWER NEIGHBORS

Exercise 10 consists of two staves of music in bass clef. The first staff contains two measures of triads with lower neighbors, each marked with a '3' for a triplet. The second staff continues the exercise with more triads and lower neighbors, ending with a final chord.

11. MIXED TRIADS OF PERFECT & AUGMENTED 4ths

Exercise 11 consists of five staves of music in bass clef. The first staff contains two measures of mixed triads, with the first measure marked with a '3' for a triplet. The subsequent staves continue the exercise with various triads, including perfect and augmented fourths, and lower neighbors.

12. BI-QUALITY TRIADS (Major & Minor)

Exercise 12 consists of three staves of music in bass clef. The first staff contains two measures of bi-quality triads, with the first measure marked with a '3' for a triplet. The second and third staves continue the exercise with various bi-quality triads and lower neighbors.

13. HETERO TRIADS (Major & Perfect 4ths)

13. HETERO TRIADS (Major & Perfect 4ths)

14. HETERO TRIADS (Quartal & Minor Triads)

14. HETERO TRIADS (Quartal & Minor Triads)