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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

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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10. TRIADS IN PERFECT FOURTHS WITH LOWER NEIGHBORS



11. MIXED TRIADS OF PERFECT AND AUGMENTED FOURTHS

12. BI-QUALITY TRIADS (Major and Minor)

Pentatonic Patterns cont.

