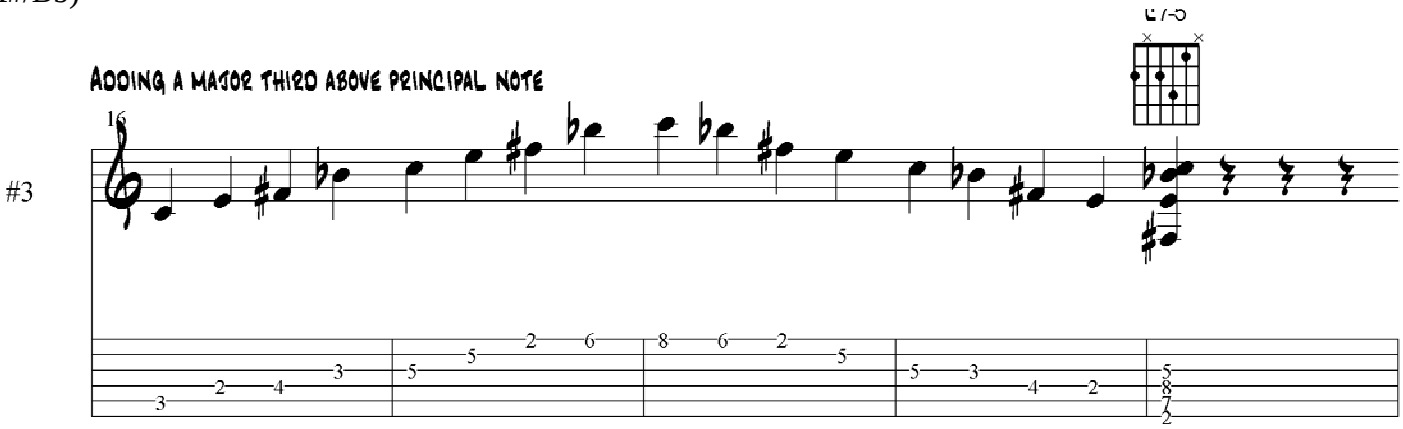
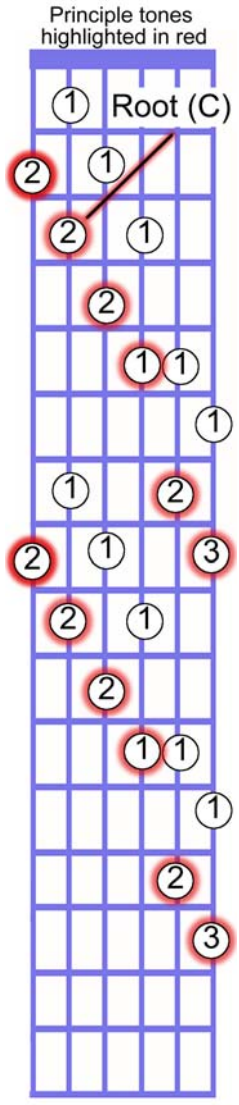
# Exercise #3

Exercise number two uses the same principal tones (C and F#) and adds notes2 steps above each tone (E and A#/Bb)



## *Analysis*

| Cluster Tones--> | C | E | F#/Gb | A#/Bb | chord implied | *Character |
|---|---|---|---|---|---|---|
| C | Octave | 3 | b5/#11 | b7 | **C7-5** | Tension |
| C#/Db | 7 | b3/#9 | 11 | 6th/13th | **C#mi13th ma7** | Release |
| D | b7 | 2nd /9th | 3 | #5/b13 | **D9-13** | Tension |
| D#/Eb | 6th/13th | b2/b9 | b3/#9 | 5 | **Ebmi 13b9** | Build |
| E | #5/b13 | Octave | 2nd /9th | b5/#11 | **E9b5b13** | Tension |
| F | 5 | 7 | b9 | 4th/11th | **Fmaj11-9** | Release |
| F#/Gb | b5/#11 | b7 | Octave | 3 | **Gb7b5** | Tension |
| G | 4th/11th | 6th/13th | 7 | b3/#9 | **Gmi13maj7** | Release |
| G#/Ab | 3 | #5/b13 | b7 | 2nd /9th | **G#9-13** | Tension |
| A | b3/#9 | 5 | 6th/13th | b2/b9 | **Am13-9** | Build |
| A#/Bb | 2nd /9th | b5/#11 | #5/b13 | Octave | **Bb9b5b13** | Tension |
| B | b2/b9 | 4th/11th | 5 | 7 | **Bmaj11-9** | Release |

The chromatic scale as possible roots

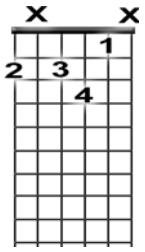
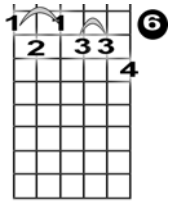
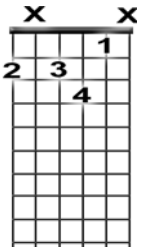
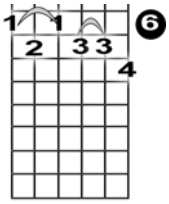
Cluster tones create these intervals when a root is chosen from chromatic scale

* **Character=**This is a rough determination as to how the chord might be used-

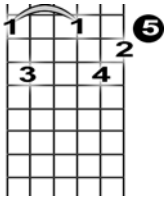
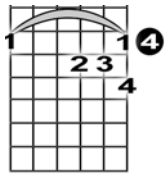
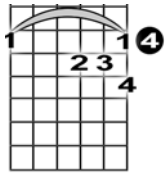
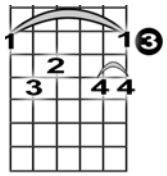
- Release= I chord
- Build= II chord
- Tension = V chord

This determination has been made by the structure, the sound and connotation will help you make the decision as to how the chord is used.

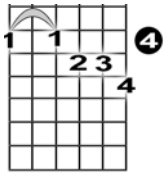
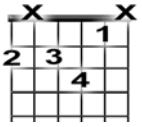
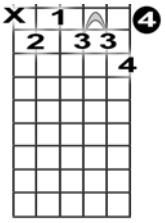
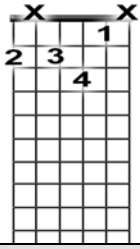
- **Cluster Tones as the <u>Root</u>**

| **Chord Name And Diagram** | **C7-5**  | **E9b5b13**  | **F#/Gb7-5**  | **Bb9b5b13**  |
|---|---|---|---|---|
| **comment** | Reciprocal of Gb7-5 | Reciprocal of Bb9b5b13 | Reciprocal of C7-5 | Reciprocal of E9b5b13 |
| 13th | Not necessary | C=-flatted13th | Not necessary | F#/Gb=b 13th |
| 11th | Not necessary | Not necessary | Not necessary | Not necessary |
| 9th | Not necessary | F#/Gb=9th | Not necessary | C=9th |
| 7th | Bb= b7th | D*=dom 7th | E= b7th | Ab*=dom 7th |
| 5th | F#/Gb=b 5th | Bb=b 5th | C=b 5th | E=b 5th |
| **3rd** | E=3rd | G#/Ab*= 3rd | Bb= 3rd | D*= 3rd |
| **Root** | **C** | **E** | **F#/Gb** | **Bb** |

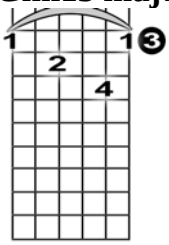
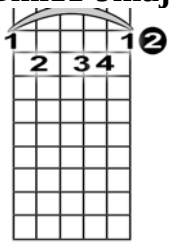
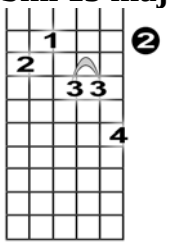
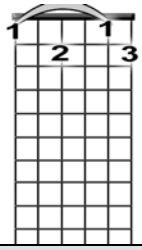
- **Cluster Tones as the <u>Flatted Third</u>**

| **Chord Name And Diagram** | **Am13-9**  | **Db/C# mi 13th ma7**  | **Ebm13-9**  | **G mi 13th ma7**  |
|---|---|---|---|---|
| **comment** | May also be thought of as C13-5 | | The 11th (Ab) has been added so the form may be simplified…same as Dbmi13t ma7 (no Eb root) | 9th added for ease of playing and avoids redundant 5th |
| 13th | F#/Gb= 13th | Bb | C= 13th | E= 13th |
| 11th | Not necessary | F#/Gb=11th | Ab*=11th | C= 11th |
| 9th | Bb=b 9th | Not necessary | E=flatted 9th | A* 9th added for ease of playing |
| 7th | G* | C=maj 7th | Db*=7th | F#=maj 7th |
| 5th | E=5th | Ab * | Bb= 5th | D* |
| **b 3rd** | **C** | **E** | **F#/Gb** | **Bb** |
| **Root** | A* | Db/C#* | Eb* | G* |

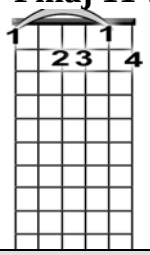
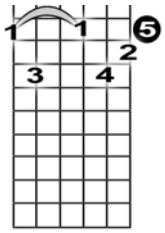
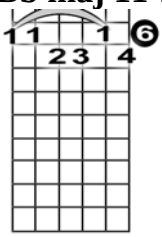
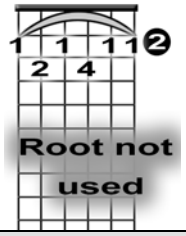
## Cluster Tones as the <u>Maj Third</u>

| **Chord Name And Diagram** | **Ab9+5**  | **C7-5**  | **D9+5**  | **F#/Gb 7-5**  |
|---|---|---|---|---|
| **comment** | Reciprocal of D9#5 | Reciprocal of Gb7-5 | Reciprocal of Ab9+5 | Reciprocal of C7-9 |
| 13th | Not necessary | Not necessary | Not necessary | Not necessary |
| 11th | Not necessary | Not necessary | Not necessary | Not necessary |
| 9th | Bb= 9th | Not necessary | E= 9th | Not necessary |
| 7th | F#/Gb= dom 7th | Bb= b7th | C= b7th | E = b7th |
| 5th | E=#5th | F#/Gb= b5th | Bb= #5th | C= b5th |
| **3rd** | **C** | **E** | **F#/Gb** | **Bb** |
| **Root** | Ab* | C | D* | F#/Gb |

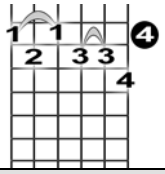
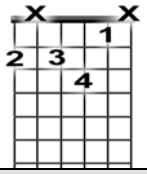
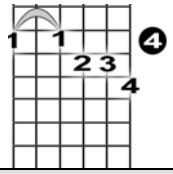
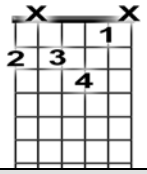
## Cluster Tones as the Fourth/Eleventh

| Chord Name And Diagram | Gmi13 maj7  | Bmi11-9maj7  | Dbmi 13 maj7  | Fmi11-9maj7  |
|---|---|---|---|---|
| **comment** | Not all components appear in the form… | | | |
| 13th | E=13th | Not necessary | Bb=13th | Not necessary |
| 11th | **C** | **E** | **F#/Gb** | **Bb** |
| 9th | Not necessary | C= flatted 9th | Not necessary | Gb=flatted 9th |
| 7th | Gb/F# = maj7th | Bb= maj7th | C= maj7th | E=maj 7th |
| 5th | D*=5th | F#/Gb= 5th | Ab*= 5th | C=5th |
| 4th | **C** | **E** | **F#/Gb** | **Bb** |
| **3rd** | **Bb=flatted 3rd** | **D*=flatted 3rd** | **E= flatted 3rd** | **Ab*=flatted 3rd** |
| **Root** | **G** | **B** | **Db** | **F** |

## Cluster Tones as the Fifth

| Chord Name And Diagram | Fmaj 11-9  | Ami 13-9  | Bb maj 11-9  | Ebmi13-9   |
|---|---|---|---|---|
| comment | Somewhat enigmatic | | | |
| 13th | Not necessary | F#/Gb= 13th | Not necessary | C= 13th |
| 11th | Bb | Not necessary | E = 11th | Not necessary |
| 9th | F#/Gb=b 9th | Bb=b9th | C =b9th | E=b 9th |
| 7th | E= maj 7th | G*= dom 7th | Bb= maj 7th | Db= dom 7th |
| 5th | **C** | **E** | **F#/Gb** | **Bb** |
| **3rd** | **A*** | **C=flatted 3rd** | **D#/Eb=3rd** | **F#/Gb=mi 3rd** |
| **Root** | **F*** | **A*** | **B*** | **Eb*root not played** |

## Cluster Tones as the Seventh

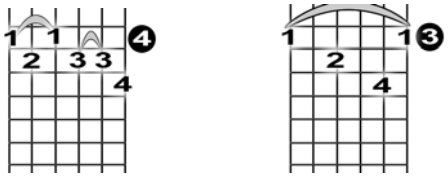
| Chord Name And Diagram | D9#5  | F#/Gb 7 -5  | Ab9#5  | C7-5  |
|---|---|---|---|---|
| **comment** | reciprocal of Ab9#5 | reciprocal of C7-5 | reciprocal of D9#5 | reciprocal of Gb7-5 |
| 13th | Not necessary | Not necessary | Not necessary | Not necessary |
| 11th | Not necessary | Not necessary | **F#/Gb** | Not necessary |
| 9th | E=9th | Not necessary | Bb=9th | Not necessary |
| 7th | **C=dom 7th** | **E= dom 7th** | **F#/Gb= dom 7th** | **Bb= dom 7th** |
| 5th | Bb=#5th | C=flatted 5th | E= #5th | F#/Gb= flatted 5th |
| **3rd** | **F#/Gb= 3rd** | **A#/Bb=3rd** | **C=3rd** | **E=3rd** |
| **Root** | **D*** | **F#/Gb** | **Ab*** | **C** |

Cluster tones as the Major 3rd and Dominant 7th are perhaps the most useful forms, and the most clearly stated sounds. IF IT SOUNDS RIGHT, IT IS RIGHT!

### In summary:

This relationship, i.e., cluster tones C, E, Gb, Bb generate a strong flatted fifth sound, as should be obvious because the cluster is a flat five chord in itself. The minor13th maj7th make an interesting release chord in the right setting.
Here is a resolution using only pattern #3 and the chords that are generated from it.

**D9#5** **Gmi13 maj7**



It may a bit of a stretch to hear it the first couple of times but with repetition it will start making musical sense.

Here is what would be considered an enigmatic (???) ending, again using only the notes from the tone cluster in exercise #3 as the melodic source

**C7-5** **Fmaj 11-9**