

## Exercise #4

Exercise number two uses the same principal tones (C and F#) and adds notes 2 steps above each tone (F and B)

#4

21

CMA7-5

NO ROOT IN CHORD

Guitar chord diagram: CMA7-5 (C major 7th) with an 'X' over the root note.

ADDING A FOURTH ABOVE PRINCIPAL NOTES

Sheet music for Exercise #4, 21 measures. The music consists of a bass line and a treble line. The bass line is a continuous eighth-note pattern. The treble line is a melodic line starting on C, moving up to F# (4th above C), then down to B (4th above F#), and back up to F# (4th above B). The music is in common time.

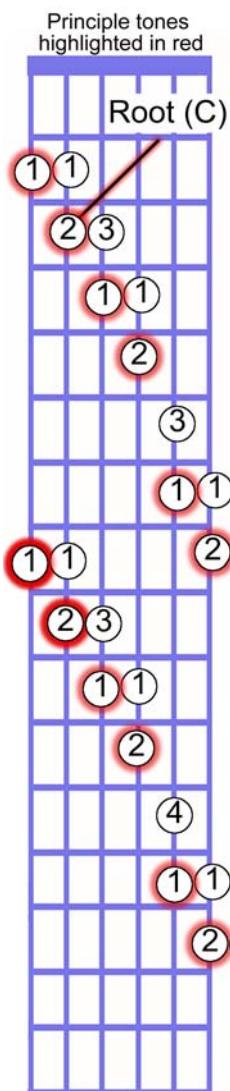
Below the music is a guitar neck diagram with fingerings:

3	4	4	5	6	2	7	8	7	2	6	5	4	4	3	2	2
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Fingering is strictly personal and dependant upon direction and range of line.

Experiment.

IF IT SOUNDS RIGHT IT IS RIGHT



## Analysis

Cluster Tones-->	C	F	F#/Gb	B	chord implied	*Character
C	Octave	4th/11th	b5/#11	7	C Lydian	Release
C#/Db	7	3	11	b7	C#BeBop dominant	Release
D	b7	b3/#9	3	6th/13th	D13#9	Tension
D#/Eb	6th/13th	2nd /9th	b3/#9	#5/b13	Eb13#5#9	Tension
E	#5/b13	b2/b9	2nd /9th	5	Eb5b9	Tension
F	5	Octave	b9	b5/#11	Fb5b9	Tension
F#/Gb	b5/#11	7	Octave	4th/11th	F#lydian	Release
G	4th/11th	b7	7	3	G BeBop dominant	Release
G#/Ab	3	6th/13th	b7	b3/#9	G#13#9	Tension
A	b3/#9	#5/b13	6th/13th	2nd /9th	Am9#5	Build
A#/Bb	2nd /9th	5	#5/b13	b2/b9	Bb-5-9	Tension
B	b2/b9	b5/#11	5	Octave	B-9+11	Tension

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 Root

Chord Name And Diagram	Csus4 maj7-5	F7-9+11	F#/Gbsus4 maj7-5	B7-9+11
comment	Enigmatic Quality			
13 <sup>th</sup>	Not necessary	Not necessary	Not necessary	Not necessary
11 <sup>th</sup>	F=11 <sup>th</sup> /sus 4 <sup>th</sup>	B= aug 11 <sup>th</sup>	B=11 <sup>th</sup>	F= aug 11 <sup>th</sup>
9 <sup>th</sup>	Not necessary	F#/Gb=flatted 9 <sup>th</sup>	Not necessary	C= b 9 <sup>th</sup>
7 <sup>th</sup>	B=Maj 7 <sup>th</sup>	Eb*= dom 7 <sup>th</sup>	F= Maj 7 <sup>th</sup>	A*= dom 7 <sup>th</sup>
5 <sup>th</sup>	F#/Gb= b 5 <sup>th</sup>	C= 5 <sup>th</sup>	C= b 5 <sup>th</sup>	F#= 5 <sup>th</sup>
3rd	Not necessary	A*= maj 3 <sup>rd</sup>	Not necessary	D*=maj 3 <sup>rd</sup>
Root	<b>C</b>	<b>F</b>	<b>F#/Gb</b>	<b>B</b>

## ▪ Cluster Tones as the Flatted Third

Chord Name And Diagram	Am13+5 	Dm13 b11 (D13#9) 	Ebm13+5 	Abm13 b11 (Ab13#9) 
comment		Conflicted major/minor 3 <sup>rd</sup> usually expressed as D13#9		Conflicted major/minor 3 <sup>rd</sup> usually expressed as Ab13#9
13 <sup>th</sup>	F#	B	C	F
11 <sup>th</sup>	Not necessary	F#/Gb (b 11 <sup>th</sup> ) or maj 3rd	Not necessary	C (b 11 <sup>th</sup> ) or maj 3rd
9 <sup>th</sup>	B	F-#9	F= 9 <sup>th</sup>	Bb(B-#9 <sup>th</sup> )
7 <sup>th</sup>	G*-dom 7 <sup>th</sup>	C	Db*- dom 7 <sup>th</sup>	F#/Gb= dom 7 <sup>th</sup>
5 <sup>th</sup>	F-#5 <sup>th</sup>	A	B-#5 <sup>th</sup>	Eb
b 3rd	C	F=b3rd or # 9 <sup>th</sup>	F#/Gb	B=b 3 <sup>rd</sup> or # 9 <sup>th</sup>
Root	A*	D*	Eb*	Ab*

## Cluster Tones as the Maj Third

Chord Name And Diagram	Ab13#9 	Db Be Bop 13 <sup>th</sup> 	D13#9 	G R <sub>1</sub> R <sub>2</sub> R <sub>3</sub> 12 <sup>th</sup> 
comment		B and C are both part of the pattern implying a BeBop 7 <sup>th</sup> Scale (both dom and major 7 <sup>th</sup> present)		F and F# are both part of the pattern implying a BeBop 7 <sup>th</sup> Scale (both dom and major 7 <sup>th</sup> present)
13 <sup>th</sup>	F	Bb	B	E
11 <sup>th</sup>	D= 11 <sup>th</sup>	F#Gb= 11 <sup>th</sup>	1	C
9 <sup>th</sup>	B-#9 <sup>th</sup>	Eb	F-#9 <sup>th</sup>	A
7 <sup>th</sup>	F#/Gb	B=dom 7 <sup>th</sup> < C= maj 7 <sup>th</sup>	C	F#/Gb=Maj 7 <sup>th</sup> < F=dom 7 <sup>th</sup>
5 <sup>th</sup>	Eb*	Ab*	A*	D*
3rd	C	F	F#/Gb	B
Root	Ab*	Db*	D*	G*

## Cluster Tones as the Fourth/Eleventh

Chord Name And Diagram	GBeBop11	Cmaj11-5	Db BeBop 11	F#maj7-9sus11
comment			A rare chord, but worth the effort, it has 6 different notes	
13 <sup>th</sup>	Not necessary	Not necessary	Not necessary	Not necessary
11 <sup>th</sup>	<b>C</b>	<b>F#/Gb=aug 11th</b>	<b>F#/Gb=11<sup>th</sup></b>	<b>B</b>
9 <sup>th</sup>	Not necessary	Not necessary	Not necessary	G=flattened 9 <sup>th</sup>
7 <sup>th</sup>	F<F#>	B= Maj 7 <sup>th</sup>	B<C>	F = maj 7 <sup>th</sup>
5 <sup>th</sup>	Not necessary	F#/Gb= flattened 5 <sup>th</sup>	Ab	C= flattened 5 <sup>th</sup>
4 <sup>th</sup>	<b>C</b>	<b>F</b>	<b>F#/Gb</b>	<b>B</b>
3rd	<b>B</b>	Not necessary	<F>	Not necessary
Root	<b>G</b>	<b>C</b>	<b>Db</b>	<b>F#/Gb</b>

## Cluster Tones as the Fifth

Chord Name And Diagram	FMa7-5-9	Bb7-9-13	B Ma7 b5 b9	E 13-9
comment			Could called Lydian major flat 9 No root	
13 <sup>th</sup>	Not necessary	F#/Gb= b 13 <sup>th</sup>		C= 13 <sup>th</sup>
11 <sup>th</sup>	Not necessary	Not necessary		Not necessary
9 <sup>th</sup>	F#=b 9 <sup>th</sup>	B=b 9 <sup>th</sup>	C=b 9 <sup>th</sup>	F=b 9 <sup>th</sup>
7 <sup>th</sup>	B=maj 7 <sup>th</sup>	Ab*=dom 7 <sup>th</sup>	Bb=Ma 7 <sup>th</sup>	D=dom 7 <sup>th</sup>
5 <sup>th</sup>	<b>&lt;B=b 5<sup>th</sup> &gt; C= 5<sup>th</sup></b>	<b>F</b>	<b>&lt;F=b 5<sup>th</sup> &gt; F#/Gb</b>	<b>B</b>
3rd	<b>A</b>	<b>D</b>	<b>D#</b>	<b>G#</b>
Root	<b>F</b>	<b>Bb</b>	<b>B</b>	<b>E</b>

## Cluster Tones as the Seventh

Chord Name And Diagram	D9#5	F#/Gb 7 -5	Ab9#5	C7-5
comment		reciprocal of C7-5		reciprocal of Gb7-5
13 <sup>th</sup>	Not necessary	Not necessary	Not necessary	Not necessary
11 <sup>th</sup>	Not necessary	Not necessary	<b>F#/Gb</b>	Not necessary
9 <sup>th</sup>	E=9 <sup>th</sup>	Not necessary	Bb=9 <sup>th</sup>	Not necessary
7 <sup>th</sup>	<b>C=dom 7<sup>th</sup></b>	<b>E= dom 7<sup>th</sup></b>	<b>F#/Gb= dom 7<sup>th</sup></b>	<b>Bb= dom 7<sup>th</sup></b>
5 <sup>th</sup>	Bb=#5 <sup>th</sup>	C=flattened 5 <sup>th</sup>	E= #5 <sup>th</sup>	F#/Gb= flattened 5 <sup>th</sup>
3rd	F#/Gb= 3 <sup>rd</sup>	A#/Bb=3 <sup>rd</sup>	C=3 <sup>rd</sup>	E=3 <sup>rd</sup>
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 brings out much of what was generated in previous patterns. Your ear and discretion will have much influence on what you choose to play. Essentially you must look for a predominant sound that the pattern creates, i.e., major or minor; dominant or major 7<sup>th</sup>, etc.