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## **Beyond borders : broadening the artistic palette of (composing) improvisers in jazz**

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# **Beyond Borders**

Broadening the Artistic Palette of (Composing) Improvisers in Jazz

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## STYLE SHEET

### Note names

Note names are written in lower-case letter, for example, “the triad e–g–b”. In the main text, accidentals are written in superscript:  $c^{\#}$ ,  $d^b$ , but in the musical examples, the accidentals are written in subscript.

### Accidentals

Accidentals are arranged per bar. Flats and sharps apply to all similar notes in the bar.

### Intervals

Intervals are notated with the names of the notes connected by a dash, such as in “the interval  $e^b$ –g”.

Both the terms “augmented fourth” and “tritone” are used to define the interval of the augmented fourth.

A figure between brackets indicates the number of minor seconds between two notes. For instance (4) means: a major third interval.

In the subchapters 3.3 – 3.7, I have followed the interval notations of the authors.

### Chords and tonalities

Keys and tonal centers are marked in capital letters, followed by the abbreviations “maj” (major), “m” (minor), “dim” (diminished), and “augm” or “+” (augmented). The additions and alterations are written in subscript. For example, “the triads are Cm, F,  $B^{(\text{omit } 5)}$ , and  $C^{\#5}$ ”; “F# sounds as the tonal anchor”; “After the keys of Amaj and Cm, a G pedal point, also written as “ /G”; “examples of chords are  $Am^{\text{maj}7}$ , Gmaj7, Bm7, Fsus4, Fmaj7<sup>#11</sup>,  $Gm^{\text{add}11}$ , and F#7omit5”.

For the sake of reading ease I sometimes omit abbreviations, such as in “This helps to evoke the tonal color of a D augmented triad, the triad of F augmented, or the E augmented scale”.

### Bars

Bar numbers are notated in lower-case figure, such as in: “After the saxophone melody in bars 1–4, bar 5 starts with an ostinato in the bass.”