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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: $c^{\sharp}$, $d^{\flat}$, 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 $e^{\flat}$ –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 $C^{\sharp 5}$ ”; “F $\sharp$ sounds as the tonal anchor”; “After the keys of Amaj and Cm, a G pedal point, also written as “ /G”; “examples of chords are $Am^{\text{maj}7}$, $Gmaj7$, $Bm7$, $Fsus4$, $Fmaj7^{\sharp 11}$, $Gm^{\text{add}11}$, and $F\sharp 7\text{omit}5$ ”.

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.”