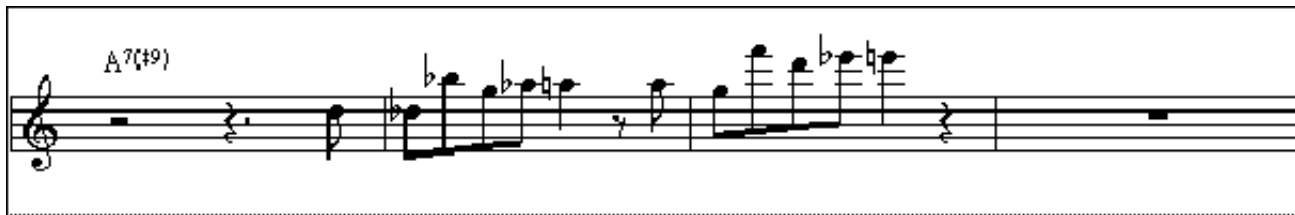


# 1.4. Combining CT and OD

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## Combining delaying the chord tone with octave displacement

In this example I use the fifth mode of harmonic minor on A altered.



Musical notation for the first example. The staff is in treble clef and contains a single measure with a chord symbol  $A7(\sharp 9)$  above it. The melody starts with a whole rest, followed by a quarter note G (the 7th of the chord), then a descending eighth-note scale: F (octave displacement), E, D, C, B, A, G, F. The final note is a quarter note G, which is the 9th of the chord.

What happens: I move to the chord tone from above, then progress downwards but an octave higher and then I approach the next chord tone with a delay (even number of notes).

Another example in which I approach the last chord tone with a different kind of delay...



Musical notation for the second example. The staff is in treble clef and contains a single measure with a chord symbol  $A7(\sharp 9)$  above it. The melody starts with a whole rest, followed by a quarter note G (the 7th of the chord), then a descending eighth-note scale: F (octave displacement), E, D, C, B, A, G, F. The final note is a quarter note G, which is the 9th of the chord.

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Just to show you what is possible, the old II-V. It's a little bit stupid-sounding, but shows you what you can do with this powerful technique.

Musical notation in 4/4 time showing a sequence of chords: Dm7, G7, and Cmaj7. The melody consists of quarter notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

### Using diminished

Musical notation in 4/4 time showing a sequence of chords: Dm7 and G7. The melody consists of quarter notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

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### Using Whole Tone

Musical notation in 4/4 time showing a sequence of chords: Dm7, G7, and Cmaj9. The melody consists of quarter notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

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