ON THE COMPOSITIONS OF ARI HOENIG

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Abstract

There is presently, a substantial body of work which explores jazz composition, as well as, the works and compositional style of seminal figures within this historical tradition. However, there is a current lack of academic writing about the influential drummer and composer Ari Hoenig.

This major research paper presents an in-depth analysis and description of two of Hoenig's distinctive compositions and will serve as a research study into Hoenig's compositional style. Additionally, it will include a reflective analysis of my own music, looking into which components of Hoenig's compositions, whether technical or stylistic, have found their way into my own pieces.

Through the use of conventional harmonic analysis and stylistic analysis, along with commentary by the composer himself, *On the Compositions of Ari Hoenig* seeks to explore and demystify the music of Ari Hoenig for the benefit of future composers.

Acknowledgements

Firstly, I would like to thank Ari Hoenig, who was kind enough to speak with me on numerous occasions, and offer invaluable insight into his creative process.

I would like to thank Professors Sundar Viswanathan and Michael Coghlan for their advice and assistance throughout the writing of this major research paper. Specifically, the willingness of my primary advisor, Sundar Viswanathan to go out of his way in helping me with the technical requirements of this project, was of immense help.

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I would like to thank my family for their unending love and support. My friends and fellow musicians; Patricio Llovet, Wesley-Collett-Taylor and Corey Clark, for helping me navigate the inner caverns of Sibelius, write a proper bass line and to realize that sometimes, no matter how badly you don't want to admit it, a "C" is really a "B#". Lastly and most significantly, I'd like to thank Valeriia Egorova, my co-adventurer in life and a daily source of inspiration and motivation. Without these beautiful people, this project would remain a hypothetical cat in a box.

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Chapter 1.

Introduction to and background on Ari Hoenig: Biographical details and educational material.

Purpose and Need for the Study

This MRP explores the idiosyncratic elements of Ari Hoenig's compositional style. The analysis will be juxtaposed with an analysis of my own composition which accompanies this study. Using conventional harmonic analysis, stylistic analysis, and commentary by the composer himself[1], this paper seeks to fill in the lacunae in the study of Ari Hoenig's music. Even though Hoenig's prolific career is still only in mid-flight, he has been recorded extensively on numerous record labels as both a leader and sideman[2]. While not an exhaustive study on Hoenig's music, this MRP is a jumping off point and will be focusing on two of the thirty-some original compositions in his repertoire. Hoenig is a complete composer who in his writing, includes catchy melodies, compelling harmonic elements, as well as playfully pushing against rhythmic boundaries. While arguably not unique, these qualities are appealing because of their idiosyncratic character and have found their way into my own pieces.

Background on the Subject

For over two decades Ari Hoenig's rich involvement with the modern jazz scene in New York City has contributed to its development. The versatility of his work includes a substantial body of recordings, emerging from his career as a prolific session drummer, and reputation for live performances as a sideman has established his value as a creative force within the New York

[1] It should be noted that the author has had an ongoing correspondence with the subject, who is amenable to discussing his work.
[2] Sony Music (Senri Oe, Hmmm. Sony Music, 2020, CD), Fresh Sound (Ari Hoenig Trio, Conner's Days. Fresh Sound, 2019, CD) and Piroet (Kenny Werner, Animal Crackers. Piroet, 2017, CD)

scene[3]. Hoenig's description of how he got his start speaks to his enthusiastic dedication to his craft. When Hoenig first arrived in New York in the late 1990's, he would commute "seven nights a week" to sit in on jam sessions, gigs and concerts and then he would "force" himself to be outgoing and to reach out to the musicians he met, suggesting that "maybe we could play sometime."[4]

It was through his persistence and these strenuous tests of will and overcoming youthful embarrassment that Hoenig was rewarded with meeting many of his future collaborators. In fact it was because of the trumpeter Philip Harper, that Hoenig went to Smalls in the first place. According to Hoenig, he started to hang out at Smalls regularly even though he "didn't play right away" but "just went and listened." It is there where he "met Jean-Michelle [Pilc] I met Johannes [Weidenmuller], and I met, you know, people that I would make real substantial history with." By "asking the people in the sessions that I liked to do another session" Hoenig built up his networking skills. The other factor that helped him with success is the accident of right time and place because "there was a lot of sessions happening at that time."[5] Philip Harper's insistence on Hoenig making the trip to Small's would turn out to be highly prescient.

In the years ahead, Smalls would become a confluence of some of Hoenig's most cherished collaborators. Moreover, due to the audience's expectations for both high calibre performances and adventurous improvisational circumnavigations, an inordinate amount of pressure was placed upon the musicians to innovate. The result of this, was that the venue became a test

[3] Hoenig's work is associated with some of the most important voices in modern jazz of the late 1990's and early 2000's, such as, Kenny Werner, Mike Stern, Richard Bona and Jonathan Kreisburg.
[4] The Performers Pathway. Interview with Ari Hoenig. 45:00-49:00, Podcast audio. July 6, 2020. https://theperformerspathway.com/podcast-episode-23-a-chat-with-ari-hoenig/
[5] Ibid

kitchen for many of Hoenig's most daring musical experiments, such as the beloved live recording "PunkBop: Live at Smalls"[6]. A seminal recording for modern jazz, as well as a document of Hoenig's boundless capacity as both a performer and composer

Methodology and Analysis

Influenced by LaRue's "Guidelines for Style Analysis", my methodology combines empirical conventional musical analysis with stylistic analysis.[7] Hoenig's pioneering use of improvised polyrhythmic devices have been well studied. Jerad Lippi's 2008 thesis[8] provides a wealth of insight, as a starting point. For instance, Lippi's codified nomenclature includes Crossrhythms / Odd groupings[9], Superimposition or Artificial Groupings[10], Metric Modulation or Implied Time[11] and

[6] Ari Hoenig, Punkbop: Live at Smalls. Recorded February 8, 2010. Smalls Live Greenwich Village, 2010, CD.
[7] LaRue, Jan. Guidelines for Style Analysis. New York: W.W. Norton & Company Inc, 1970
[8] Jerad Lippi, "Time Travels: Modern Rhythm Section Techniques as Employed by Ari Hoenig" Submitted in partial fulfillment of a M.M. degree in Jazz Studies at SUNY Purchase College, 2008.
[9] Crossrhythms/Odd groupings are asymmetrical phrases that must cross over the bar line several times to repeat. When repeated, they do not land on beat one of the next bar. This is done by taking a standard note value, such as eighth notes, sixteenths, or triplets, and phrasing them in different groupings that do not divide evenly with the number of beats in a measure. This gives the illusion of implying a different time signature without changing the original pulse.
[10] Superimposed rhythms are defined as placing a new rate of notes over the original without changing the pulse. Superimposed rhythms are different from cross-rhythms in that they don't have to cross over the barline to repeat. Any tuplet rhythm can be considered superimposed, such as triplets, quintuplets, or septuplets. These are rhythms that are notated with a number written above it. A superimposed rhythm is usually explained as one rhythm over or against another, such as 3 over 4, 3 against 5, or 5 over 3.
[11] Metric modulation signifies a change in tempo with the new tempo somehow having some mathematical relation to the original (Hoenig, Weidenmueller "Intro to Polyrhythms" 2009. Pg. 4). There are two types of metric modulation, implied, and real. Real metric modulation signifies a true change in tempo. Such as the quarter note in one tempo becoming the half note in another, which would be double time. In this case the new tempo would be twice as fast as the original. This is usually applied by a pre-determination among the musicians in the ensemble, whether it is written in the music, or talked about beforehand. Implied metric modulation or implied time incorporates cross-rhythms and superimposed rhythms to give the illusion of a change in tempo, when in fact the original pulse remains the same. The tempo sounds as if it is modulating but is in fact not. This can also be referred to as "Superimposed Metric Modulation" (Hoenig, Weidenmueller. "Intro to Polyrhythms" 2009. Pg 4). Ari does this by playing grooves and phrasing them with cross-rhythms and superimposed rhythms. This device does not have to be pre-arranged and can be improvised freely within the original song form.

Beat displacement.[12] This terminology is useful for the study of rhythmically sophisticated music because its comprehensive taxonomy for these distinct musical concepts separates the colloquial catch-all phrases, such as “metric modulation” “polyrhythm” and “polymeter” which create more problems than they solve. Additionally, Lippi is useful because he documents specific examples of these techniques through transcription and analysis.

In addition to third-party scholarly work, Hoenig has also released a plethora of educational material across a variety of media, including method books, dvds and online videos. His own self-released material has further codified his musical philosophy and offered corrections to the misunderstanding of his rhythmic system and its relationship to his larger performative goals. In other words, Hoenig habitually offers self-reflective insight about his work, which has been recognized by conventional scholarly opinion, such as New York University and The New School in NYC where Hoenig teaches. This insight has also been recognized by music publishers such as Mel Bay and Alfred Publishing.

These self-publications include the method books “Intro to Polyrhythms: Contracting and Expanding Time Within Form, Vol. 1[13] and Metric Modulations Vol 2[14]. Co-authored with Hoenig’s long time collaborator, bassist Johannes Weidenmueller, the books are a codification of ideas they were hearing and playing throughout the years but had hitherto never been formally laid out.

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[12] Beat displacement is to play a rhythm or phrase in a different place then it would usually be played or then it was previously played (Hoenig, Weidenmueller. “Intro to Polyrhythms” 2009. pg.4). This can be incorporated into any phrase. Ari uses this device frequently with great ease and freedom. He applies this device to the rhythmic terms defined above. He often starts cross-rhythmic phrases or grooves in unusual places in the bar or displaces how he previously played a phrase. He rarely starts a cross-rhythmic pattern on beat one, but often starts on different beats within the bar.

[13] Hoenig, Ari, Weidenmüller, Johannes. Intro to Polyrhythms: Contracting and Expanding Time Within Form, Vol. 1. U.S.A. Mel Bay, 2009

[14] Hoenig, Ari, Weidenmüller, Johannes. Metric Modulation: Contracting and Expanding Time Within Form, Vol. 2. U.S.A. Mel Bay, 2012.

> All this is really, is me listening to things. Listening to ideas that I had. A lot of it were ideas that I had, but also ideas that I've heard in playing "Modern Jazz" between the year '98 and now [2020]… These are ideas that I heard and I wanted to put down because they were starting to become part of the language of modern jazz. And so I wanted to be able to analyze 'em and explain them in a theoretical way because that hadn't really been done.[15]

The pedagogy of these two method books is as beautiful in its simplicity as it is daunting in scope. The two nomenclatures essential to understanding him are, "core rhythm"[16] and "core groove".[17] After that, it's simply a matter of applying these concepts to a musical setting such as a song form.[18] It is recommended to work through these books in a duo or trio setting, as this is a more practical and true to life approach. These books also stress the importance of practice away from your instrument.[19]

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15 "Quar-in-time with Ari Hoenig - December 3rd - Compositional analysis of The Other" Youtube video.7:20-8:00. Posted by Ari Hoenig, December 9, 2020. https://www.youtube.com/watch?v=ciV145Ah4ug&feature=emb_logo

16 Subdivisions such as eighth notes, triplets and sixteenth notes can be grouped to form what we call a core rhythm. For instance, a dotted quarter note is a core rhythm; it is based on the subdivision of eighth notes in groupings of three. There are three basic core rhythms that we explore in Volume 1: dotted quarter-notes, eighth note triplets and quarter note triplets. Core rhythms are the basic building blocks for what we call core grooves. (Hoenig, Ari, Weidenmüller, Johannes. Intro to Polyrhythms: Contracting and Expanding Time Within Form, Vol. 1. U.S.A. Mel Bay, 2009. pg, 4)

17 Core grooves are a more musical application of core rhythms. To create a core groove, first we take a core rhythm and play it in groupings of two, three, four, five etc… Examples of core grooves include a basic swing, samba or bossa that is superimposed over a different time feel. (Ibid)

18 There are a few reasons why we think it is more beneficial to apply these exercises over a form rather than just over a particular pulse. First of all, one of the purposes of superimposing one groove or time feel over another is to create tension. Rhythmic superimposition creates two sets of pulses competing for your attention and therefore two sets of competing musical expectations. A form - any cyclical set of bars, with or without harmonic movement - provides an opportunity to raise the intensity of your expectations for resolution. Without a form over which to apply the new groove, you won't achieve the same amount of tension nor the effect of any subsequent release. Second of all, in order for musicians to communicate with one another, we must have some kind of a frame work or road map as a basis of communication. A form can be that framework. The ultimate purpose of the exercises in this book is to help you navigate chord progressions and form in a musical way. The forms that we are playing over are a twelve-bar blues in 4/4, a twelve bar blues in 3/4, rhythm changes, and a 32 bar AABA form. (Ibid)

19 - Clap the core rhythm while keeping the metronome on all four beats of every bar.
- Clap the core rhythm while keeping the metronome on beats two and four of every bar.
- Clap the core rhythm while keeping the metronome on beat one of every bar.
- Replace the metronome with tapping your foot and repeat the above exercises.
- Sing or speak the core rhythm while clapping all four beats of every bar.
- Sing or speak the core rhythm while clapping on beats two and four of every bar.

As it turned out, many musicians who purchased the books struggled with the material.

> The problem though, is that there were a lot of people, when these came out, that were buying them because they wanted to get better at rhythm right? But they didn't have the stuff behind it and so they didn't understand any of the material. That's why I actually made rhythm training, the volumes and the structure and the different ways to do it [20].

Hoenig realized that he had to create a precursor to his method books that outlined his concept more fundamentally. The result was the 2014 release of the three-part video series, "Rhythm Training" (mymusicmasterclass.com). The general goal of "Rhythm Training" he says, is "laying the time down steadily and hearing the subdivision while you're hearing a melody"[21]. This goal is achieved simply by clapping a rhythm while simultaneously singing a melody. The first video explores three "core rhythms;" eighth-note triplets are grouped in twos, threes and fours. Consequently, these core rhythms are displaced and moved into their respective permutations. As a result, the student is compelled to explore every possible combination in which the rhythm and the melody interact.

> The next one [rhythm training video 2] is taking triplet groupings to a higher level. Groupings of five, six, seven, whatever it is and then the third video is eighth note, or duple meter"[22].

Hoenig's conceptual clarity and systematic pragmatism, surely cements his role as an innovative performer and educator. Yet, comparatively little has been said about his compositional style and creative process. Hoenig's work as a composer warrants further exploration, because

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- Sing or speak the core rhythm while clapping on beat one of every bar.
- When you're walking, think of your steps as half notes or quarter notes. While doing this, clap your hands or sing the core rhythm. Ibid, pg. 5.

20 Quar-in-time with Ari Hoenig - December 3rd - Compositional analysis of The Other" Youtube video.3:20-4:30 . Posted by Ari Hoenig, December 9, 2020. https://www.youtube.com/watch?v=ciV145Ah4ug&feature=emb_logo

21 Ibid, 13:06-13:10

22 Ibid, 13:18-13:28

there is a surprising paucity of writing about this impactful drummer and composer. The rhythmic devices that Lippi codified and the integrated approach to understanding rhythm, as outlined in “Rhythm Training”, are not confined to study and performance. In fact, their use as a compositional foil are omnipresent throughout Hoenig’s compositions. The rhythmic devices often become the idiosyncratic element that captivates the ear, and which distinguishes Hoenig’s work. Clearly, an in-depth rhythmic understanding, made possible through a coherent pedagogy, yields a wealth of musical material, not only in performance practice, but in the compositional space.

To summarize, I believe that rhythm has been underrepresented as a driving force in jazz composition. Although Jazz has always been viewed as a “rhythmic” music, its growth and development along melodic and harmonic lines seem to always outpace its rhythmic innovations. It is my hope that the following observations and analysis will shed some light into this musical universe.

Chapter 2.

Rhythm as a foil for composition: 4:3 polymeter in “Lines of Oppression”, 17:4 polymeter in “The Other”.

Privileging Melody and Rhythm, Backgrounding Harmony.

This chapter examines the predominance of rhythmic devices in Hoenig’s compositional process and product. Both of the musical examples to be discussed[12], illustrate the purpose and function of rhythmic themes: to provide a springboard for subsequent musical ideas by acting as a consistent trope, around which ideas can be contextualized. By providing additional rhythmic material, these rhythmic themes also create an added dimension for the players who will be improvising and interpreting the initial idea of the composition itself. Although these rhythmic themes often remain constant throughout the composition, they are by no means stale because of the tension created by the variations, in both the compositional ideas, as well as the subsequent improvisations. The stability of these rhythmic patterns, as created by their consistent presence throughout the composition, creates a solid foundation, for a wealth of creative and daring musical ideas to come into existence. Furthermore, the degree of freedom in the subsequent musical explorations, are proportional to the sophistication and strength of their corresponding rhythmic underpinnings.

“Lines of Oppression”[3], demonstrates how this “rhythm first” approach can work at the start of the writing process. As Hoenig explains:

> Lines of Oppression is a song where I actually came up with a rhythmic idea first. And the rhythmic idea that this whole song is based on is, it’s in 3/4, it’s a triplet groove in

> 3/4. And then the triplets are grouped in fours… I added the bass line to that, which is essentially swung dotted quarter notes…so it's a grouping of five and a grouping of four.[4]

Phrasing the intro melody in groupings of four creates a great deal of tension because the ear naturally shifts to hearing the melody within the more familiar context of sixteenth notes, with an emphasis on downbeats.

> If you just hear that [melody] alone you'd usually hear [sixteenth notes with accented downbeats], but that's not how I'm feeling it.[5]

By superimposing a conventional rhythmic pattern within an unconventional context, Ari simultaneously subverts the listener's established expectations, while reframing those very preconceptions in real time. In order to get a better understanding of this musical cognitive dissonance[6], let us examine the tonal aspects of the intro melody on a more granular level.

First, in direct contrast to the bewildering effects of the rhythmic structure, both diatonicism and tonality underscore the intro melody with a sense of security and familiarity. Every note of the intro melody is diatonic to C minor, specifically the C minor pentatonic scale. Additionally, the accented notes at the start of each four-note-grouping, (which I am referring to as motifs), fall on a structural note of each chord of the moment; b7 of Cmi7, to the 4th of G7sus, to the 6th of Abma7, to the 3rd of Eb and so on. This diatonicism lends the melody a great deal of stability, as the listener's ear is given a strong, consistent reference point. While simultaneously, the C minor tonality of the song is established. Adding to this sense of security

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[4] Ari Hoenig on Composing - lines of oppression" - Ari Hoenig" Youtube video. 3:27-3:51.Posted by Ari Hoenig, Sept 9, 2019. https://www.youtube.com/watch?v=afYE-oNVNFQ&feature=emb_logo

[5] Ibid, 4:09-4:27

[6] A surprise disconnect between expectation and reality. In other words, we're not given whatwe expect. One expects something to be true and discovers that it isn't, which disrupts our confidence in knowing what we know.

is the downward directionality of the melody, which falls successively from chord tone to chord tone, until the dominant functioning G natural on the third triplet of beat two of bar four, resets the cycle by taking us back to the top, via a V-I cadence (See Figure 1).

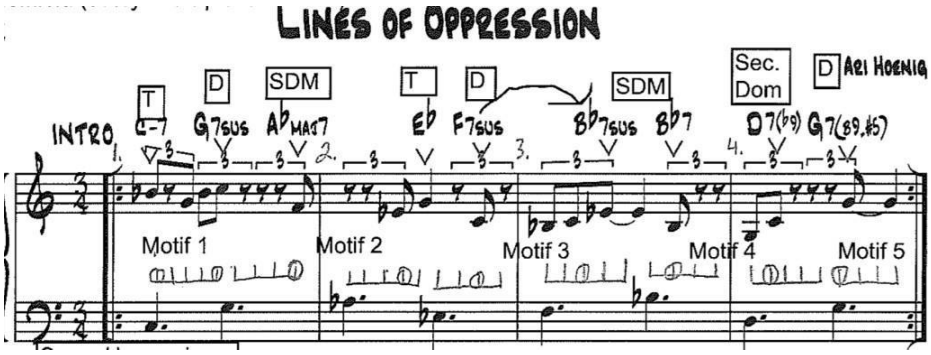


Figure 1. The downward arrows on the upper stave, indicate the start of each four-note-grouping as well as the chord rhythm. The hand drawn groups of 5 and 4 respectively, above the lower stave, specify the phrasing of the bass lineand the circled notes mark where the four-note groupings are, relative to the bass line.

Second, intervallic patterns are another parameter contributing to this sense of stability and predictability. The established movement of intervals that create the character for each motif is counter-balanced by an alternative pattern. If we zoom out and look only at the notes that beginand end each motif. We see that the contour of each motif is contained within a consistent sequence of intervals, characterized by a recurring move of ascending major seconds and descending perfect fifths, which is countered by a second pattern of an ascending minor third and descending perfect fourth. Upon closer inspection into the intervallic structure of the intro melody, we see several more factors contributing to the melody's overall sense of stability.

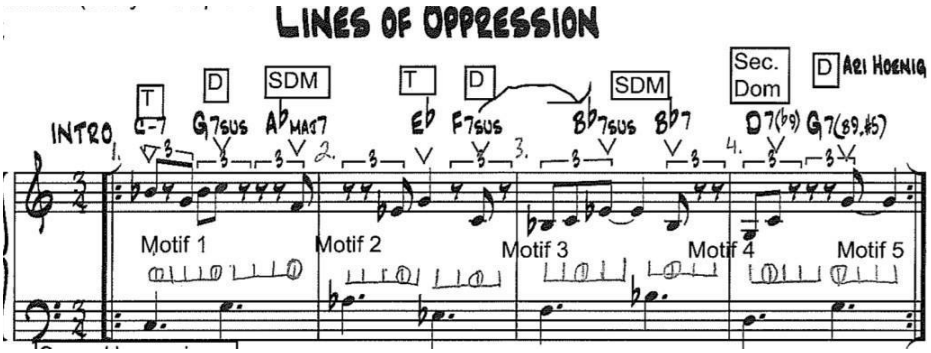


Figure 2. Intro section

For example, as discussed above, if we look at only the accented notes (see figure 2) which begin and end each motif, within the four note grouping rhythmic structure. We see that three ofthe five motifs in the melody are comprised of ascending major seconds; B flat to C in the first motif, F to G in the second, and a repetition of B flat to C in the fourth. This sound of recurrent ascending major seconds a fifth apart, is balanced by two ascending minor third intervals in theremaining motifs. There is an ascending minor third (C to E flat) in the third motif and the previously mentioned G natural at the end of the four bar cycle, which is a minor third below thestarting note of the melody (B flat) and a perfect fifth up from the preceding note (C).

Third, as the melodic motif descends, it maintains a continuity of character. It does this by preserving its relationship to the preceding and the succeeding notes. Each successivemelodic motif begins a perfect fifth below the highest point of the preceding motif, as well as a perfect fourth below the starting note of the motif. For example, the first motif starts on a B flat, ends on a C and the next begins on an F. The only time this pattern is broken is when the previously mentioned ascending major second motive is broken as well. For example, the fourthmotif starts a major second below the starting note of the previous motif (C), and a perfect fourthbelow the highest (E flat). The ascending minor third interval, in the third motif, from C to E flat provides a break from the ascending major second sound that has been established throughout the previous

two motifs. This slight alteration, anticipates the minor third in the fifth motif. The corresponding sequence of ascending major seconds and ascending minor thirds gives the melody an AABAB shape.

Fourth, shrinking the transitional interval between motifs from a perfect fifth to a perfect fourth (E flat at the end of the third motif to the B flat at the beginning of the fourth motif), contrasts with the more stable sound of the descending perfect fifth interval we have been hearing as the transitional point between the first three motives (see figure above). Due to the diminution of the intervallic composition of the third and fourth motifs as well as the downward directionality of each motif relative to the one which precedes it. The intro melody takes on a feeling of contraction and increasing tension as it progresses The first half of the melody functions as a definitive theme. It has a secure sonic character, due to the prevalence of stable intervals such as perfect fifths and major seconds. The second half, functions as a variation on the theme. It is slightly more tense, due to the diminution of the intervallic composition of the third and fourth motifs. It should also be noted that the fourth motif is functionally the last motif of the intro melody, as it resolves the overall idea, due to its last note landing on the tonic note (C). The fifth motif acts as a point of connection between the fourth and first motif through its sounding of the fifth (G).

Returning Now to a Focus on Rhythm

The temporal aspects of the tune's architecture are rooted in a triplet subdivision, within the broader context of 3/4 time. There are a total of 9 triplet eighth-notes in each bar to work with. Because of this odd number, the dotted quarter note pulse is divided unevenly, into two sequential groupings of 5 and 4. This results in the binary phrasing of the dotted quarter note bass line, having a somewhat loping, a-symmetrical figure-eight-like rhythmic feel to it, further enhancing the rhythmic tension, that was the initial inspiration for the song.

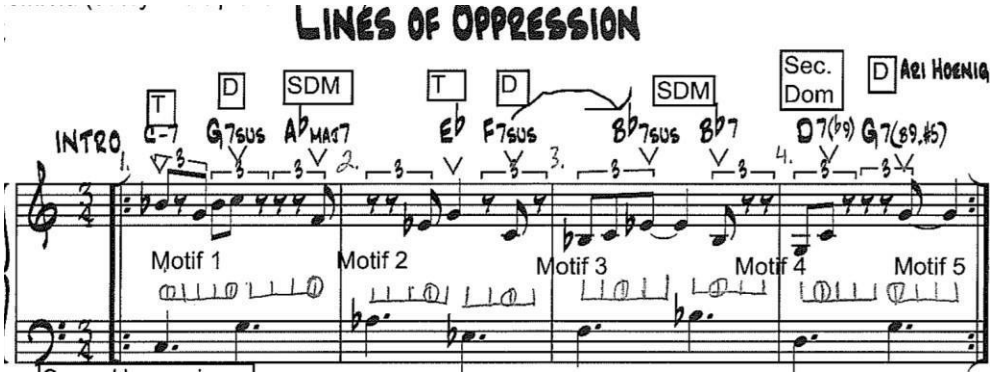


Figure 3. Intro Section, hand drawn figure above lower stave depicts rhythmic structure of the bass line, circled notes show the melody

When contrasting this 4:3 poly-metric structure of the intro, against a swung-dotted-quarter-note bass line (See hand drawn figures above lower stave in figure above). Each of these rhythmic phrases, as definitive statements in their own right, compete for the ear's

attention. Because the song opens with an unaccompanied intro melody and as mentioned before, the ear cannot seem to help but hear the melody within the more familiar metric/subdivisional framework of the 4/4, 16th note, backbeat-oriented groove, omnipresent in western popular music. This has a strong effect in divorcing the listener from their expectations.

First impressions of the tune morph quickly, from secure familiarity, to enigmatic ambiguity, as an overlapping cyclical quality emerges, that might be best described as centrifugal[8]. I use the term centrifugal, because as the vectors of the melody and bass line intersect within the parameters of the 3/4 meter, they do so in a way that is reminiscent of astral bodies with a similar mass, orbiting in an ellipse around a gravitational centre. The astral bodies in this analogy refer to the melody and bass line, the ellipse to the 4:3 poly-meter and the gravitational centre the 3/4-time signature. Although the top rhythm is phrased in symmetrical groupings of 4 and the bottom rhythm is in asymmetrical groupings of 5 and 4 respectively. A pattern emerges, whereby, every two phrases the top line will move back one subdivisional unit behind the note ahead of it in the bottom line. By combining the two rhythmic ideas in this way, an elegant, tertiary phrase emerges.

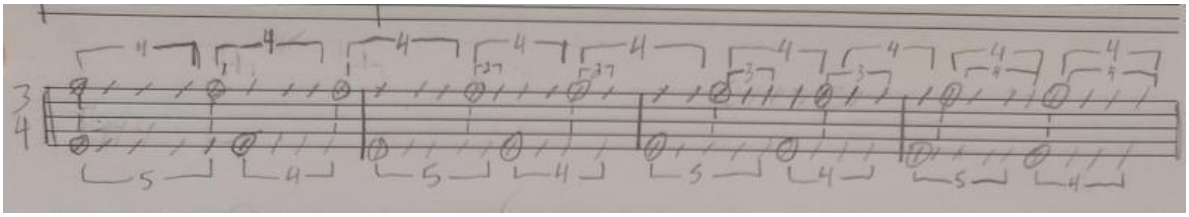


Figure 4. As with Figure 1, the top line indicates the four note grouping rhythm of the melody and chord rhythm of the intro section, and the bottom line specifies the phrasing of the bass line, but with the addition of a visual representation (via a dotted line connecting the top and bottom lines), of the tertiary phrase of oscillating tuplets, between the top and bottom rhythms. Reading from left to right, The top and bottom notes fall in unison, then they are one note apart, two notes apart and so on.

[8] The specific example to which I am referring can be heard on the studio recording of “Lines of Oppression” from 0:44 - 1:05.

A clear demonstration of this centrifugal rhythmic pattern appears at the intro leading into the A section; Hoenig emphasizes the 4-note grouping by phrasing his ride cymbal and snare in tandem with the melody, while keeping the underlying swung dotted quarter note pulse with his bass drum. It is through this display that we can fully appreciate the sophistication of these two interweaving lines. As mentioned previously, every two phrases, the accented note of the top line will accrue one more subdivisional unit's worth of distance between itself and the upcoming note in the bottom line. This musical phenomenon demonstrates how the perspective of one linerelative to the other can switch in the mind of the listener. For example, by listening to the placement of Hoenig's cross-stick, we can hear the, steady displacement of the syncopation between the cross-stick and the bass drum every two figures[9]. At first is sounds as if the cross-stick is getting farther and farther behind the bass drum, but as the amount of space between figures increases, our perspective shifts from hearing the cross-stick getting further and further behind the pulse, to the bass drum anticipating the cross-stick and syncopating relative to it.

The struggle for a reference point: The two-against-one competition

Three music components (melody, harmony, rhythm) compete fluidly for a reference point in Hoenig's composition. The competition includes combinations and permutations of these three variables in different ways and in different sections of the piece. Inevitably, two of the three components work together against the remaining one. For example, the placement of the harmony bears an important role in determining whether the bass line or melody is more likely to grab the attention of the listener and henceforth function as the primary reference point,

[9] Ari Hoenig, "Lines of Oppression." Released April 18, 2011. Track 1 on Lines of Oppression. Naive/AH-HA, 2011, CD. 4:50-4:55

against which the remaining musical information is heard. This central feature of the song's DNA is apparent in the chord changes of the intro. The harmony in the intro moves twice through Tonic - Dominant - Subdominant minor[10], and then cycles back to the Tonic at the top of the phrase, through the use of a secondary dominant to dominant.

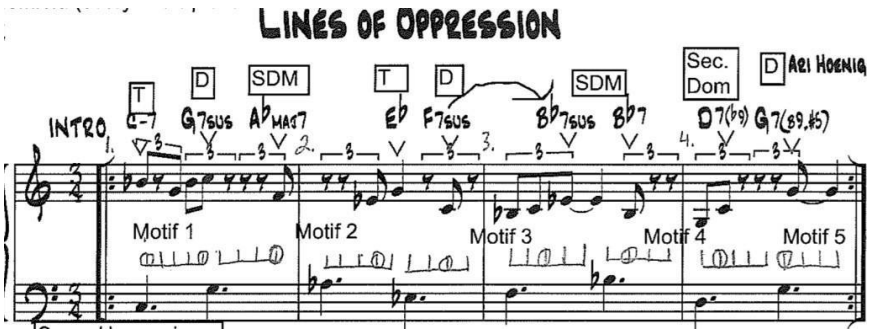


Figure 5. Depicting harmonic motion through conventional analysis

As Hoenig tells it, there were initially 8 chords conforming to the 8 notes in the bass line. However, in order to further develop the tension between the two rhythmically contrasting lines (the melody and the bass line), he wanted each chord change to correspond with the downbeat of each 4-note grouping of the melody. The result of this was the addition of an extra Bb7 chord, on beat three of bar three, following a Bb7sus (see figure above). This extra chord maintains the subdominant

10 I'm referring to the Abma7 and B7 chords as SDM because this indicates that the chord isbeing borrowed. It comes from the minor scale but I'm relating back to the major key. This follows mixed mode harmonic theory.

function established by the previous Bb7sus chord[11], and also fulfills the goal of matching 9 chords to the 9 groupings of 4[12].

Just as the intro melody progressively increases in tension, so does the harmony. The first pass around the Tonic-Dominant-Subdominant progression is mostly diatonic to C minor, with a deceptive cadence from G7sus to Abma7. Followed by a SDM-T cadence from Abma7 to Eb (a like-function substitute of the tonic Cmi7 chord). In the next pass around the Tonic-Dominant-Subdominant minor progression, there are more substitutions. After the tonic Eb triad, the next dominant function chord is an F7sus (a borrowed chord from Lydian Dominant, the fourth mode of the jazz minor scale). The next Subdominant minor functioning chord is a Bb7sus moving into the previously mentioned Bb7 chord, the bVII of the tonic Cmi7. From there, a secondary dominant chord, D7b9 sets up the G7b9#5, which leads back to Cmi7 in a V-I cadence, as well as, contributing most of the above-mentioned tension in an arc, resembling something of an exponential upward curve.

Bridge and Intro Sections in "The Other"

First there's a tension created by polymeter due to the fact that the brain has to comprehend two differing rhythmic ideas within a common context aka time signature; we see this expressed in a 17:4 polymeter (refer to figure). Hoenig's combined a cross-rhythm with beat displacement as expressed in the bass line which forms the core idea, from which the rest of the composition was conceived.

11 The Suspended 4th usually resolves to the 3, becoming a Dominant. This Bb7sus therefore functions more like a Dom prep chord.

12 Ari Hoenig on Composing - lines of oppression" - Ari Hoenig" Youtube video.7:10. Posted by AriHoenig, Sept 9, 2019. https://www.youtube.com/watch?v=afYE-oNVNFQ&feature=emb_logo

17:4 poly-meter as a starting point

In analyzing one of Hoenig's more recent compositions, "The Other". We can see many parallels to "Lines of Oppression" in the compositional techniques employed and consequently, in musical characteristics as well. Much like the other composition discussed, this song was born out of a rhythmic concept.

> The actual first thing about this tune is this! [Hoenig counts in 4, plays the displaced 17 over 4figure].

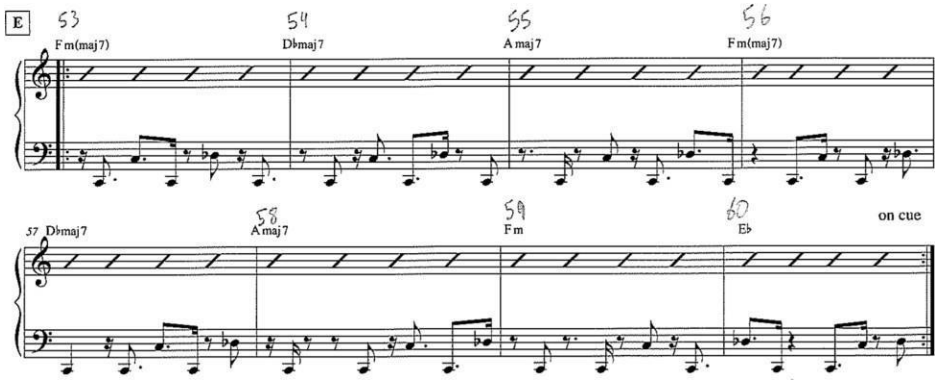


Figure 6. The bass line is the 17 beat figure as notated in 4/4

> So this melody is really straight [on the piano, Heonig plays the melody as seen in Figure 7 below]

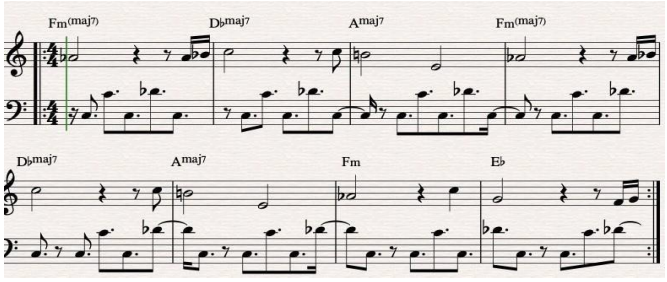


Figure 7. The bass line in this example is notated differently than figure 6. This is done with the goal of privileging the rhythmic structure of the bass line over clarityof reading. When notated in this way, one gets a better idea of the rhythmic shapeof the line through its depiction via dotted eighth notes.

> Ok so that's the melody right, but what's happening in the bass line, is it's the same cycle that Iwas playing before, but it's in 16th notes. And that actually was the beginning of the song, wasthis. So, what I'm doing is it's a 17 cycle but I'm displacing it [by a 16th note] every bar right.[13]

As Hoenig explains, the fundamental idea for this piece, is a 4/4 meter, with an underlying 17 beatfigure. The 17-beat figure is broken up into 4 groups of 3 with a group of 5 at the end (See Figure 8 below).

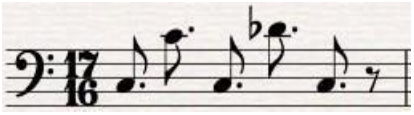


Figure 8. 17 beat figure, as depicted with dotted eighth notes and an eighth rest.

As a result of its octave to minor ninth intervallic structure, the bass line takes on a dark quality which compliments its asymmetrical phrasing by emphasizing its aggressive intensity. In other words, both the rhythmic and tonal elements of the bass line support and enhance the dissonant characteristics of one another.

In stark contrast, an almost romantic melody in 4/4 plays out over top in long held tones. Half notes and quarter notes at the start of phrases and short, quarter note, eighth note or sixteenth note tags and at the ends of phrases, make up the bulk of the rhythmic aspect of this melody, with a consistent emphasis on down beats, further emphasizing the contrasting rhythmic elements, present in the 17:4 polymeter[14]. Similarly, to "Lines of Oppression", this juxtaposition of two distinct musical phrases play tug-of-war for the ear's attention. However, unlike the more neat and tidy 4:3 polymeter that characterizes "Lines of Oppression", which has

[13] Quar-in-time with Ari Hoenig - December 3rd - Compositional analysis of The Other 34:51-40:20.
[14] The rhythmic contrast between the 4/4 saxophone melody and the 17-beat figure can beheard clearly from 7:10-7:40 in the studio recording of "The Other".

a mathematically built in 4 bar phrase within its rhythmic cycle. A 17:4 polymeter requires much more pruning, if one is to fit it tastefully, within the confines of an 8 bar phrase.

The first detail to take note of, regarding the way this cross-rhythm behaves, is to look at the way it fits within the larger subdivisional framework of the song's meter. In this case, the 17-beat phrase is 1 note longer than the 16-note framework of the 4/4 bar. Consequently, each time it is played it will start one sixteenth note *later* than where it started previously (See figure 6). Here, Hoenig doubles down on the phrases' inherent variable quality and implements a familiar rhythmic device, *beat displacement*. In this case, the 17-beat phrase starts on the second sixteenth note of beat one. By shifting the starting point of the 17-beat figure in this way, it worksout mathematically, so that during bar 56-57 (See figure 6), the figure starts on beat two and "ends" on beat one. I say "ends" in quotations because, the accented note we hear on the downbeat of bar 57, is actually the first note of the grouping of five which makes up the tail-end of the 17-beat figure. Nevertheless, this has the effect of resolving some of the rhythmic tension brought about and sustained by the displacement.

Additionally, it creates an articulate focal point, effectively splitting the 8-bar phrase into two halves. This pseudo-4 bar structure within the larger 8 bar organization, gives the listener a degree of familiarity, which balances out the challenging character of the 17:4 poly-metric content. The incremental sixteenth note displacement continues throughout the second four bars. In the latter half of the 8-bar phrase, the figure starts in earnest, on the second sixteenth note of beat two of bar 57, the third sixteenth note of beat two of bar 58 and the fourth sixteenth note of beat two of bar 59.

By the time we get to bar 60, the figure starts on beat three. But just as is the case in the B section of “Lines of Oppression” (discussed below), a decision must be made to break up the rhythmic cycle, if the integrity of the 8 bar circuit is to be maintained. Hoenig does this by placing a dotted 8th note figure that ascends up an octave, from C to C and up a semitone to Db, before resolving both rhythmically and tonally back down a minor ninth to the start of the figure at the beginning of bar one (see Figure 9).

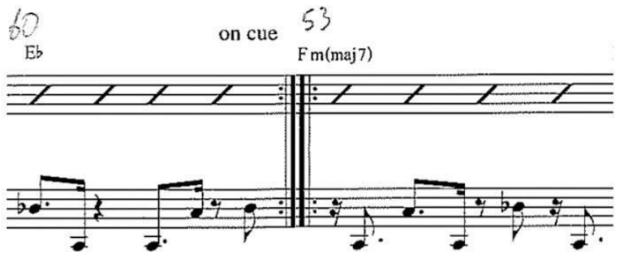


Figure 9. Transitional point between the end and the start of the 17:4 polymeter in “The Other”

Depending on the listener’s interpretation, this short, tripartite dotted 8th note figure at the end of the cycle, can be heard paradoxically, as either easing or heightening the ever-increasing tension felt throughout this section. This is because it can be heard both as resetting the figure, due to its breaking up the rhythmic cycle, or as an elongation of the figure itself. This is due to the fact that, as the figure begins on the second sixteenth note of beat one of bar 53 and the three dotted 8th notes begin on beat three of bar 60. Mathematically it works out so that there are 9 sixteenth notes, or one more dotted eighth notes worth of space between beat 3 of bar 60 and the second sixteenth note of beat one of bar 53, where the figure resets.

Effect of Shifting Rhythmic Device

It is because of this rhythmic continuity, that these three dotted 8th notes both anticipate and extend the 3:4 poly-metric aspect of the front half of the 17-beat figure. In other words, instead ofhearing two distinct phrases, we hear one long 26 beat figure going over the bar line

between the8th and first bar of the cycle. The duality of this figure can both open up pathways for improvisers, as well as lead to possibilities for arranging the song. We can hear just such an arrangement idea stemming from this implied metric modulation that is built into the figure[15]. This section works very well as a transition between the E and F sections and is depicted as “oncue” in Figure 10 below.

[15] This example can be heard on the studio recording of “The Other” from 8:24-8:54.

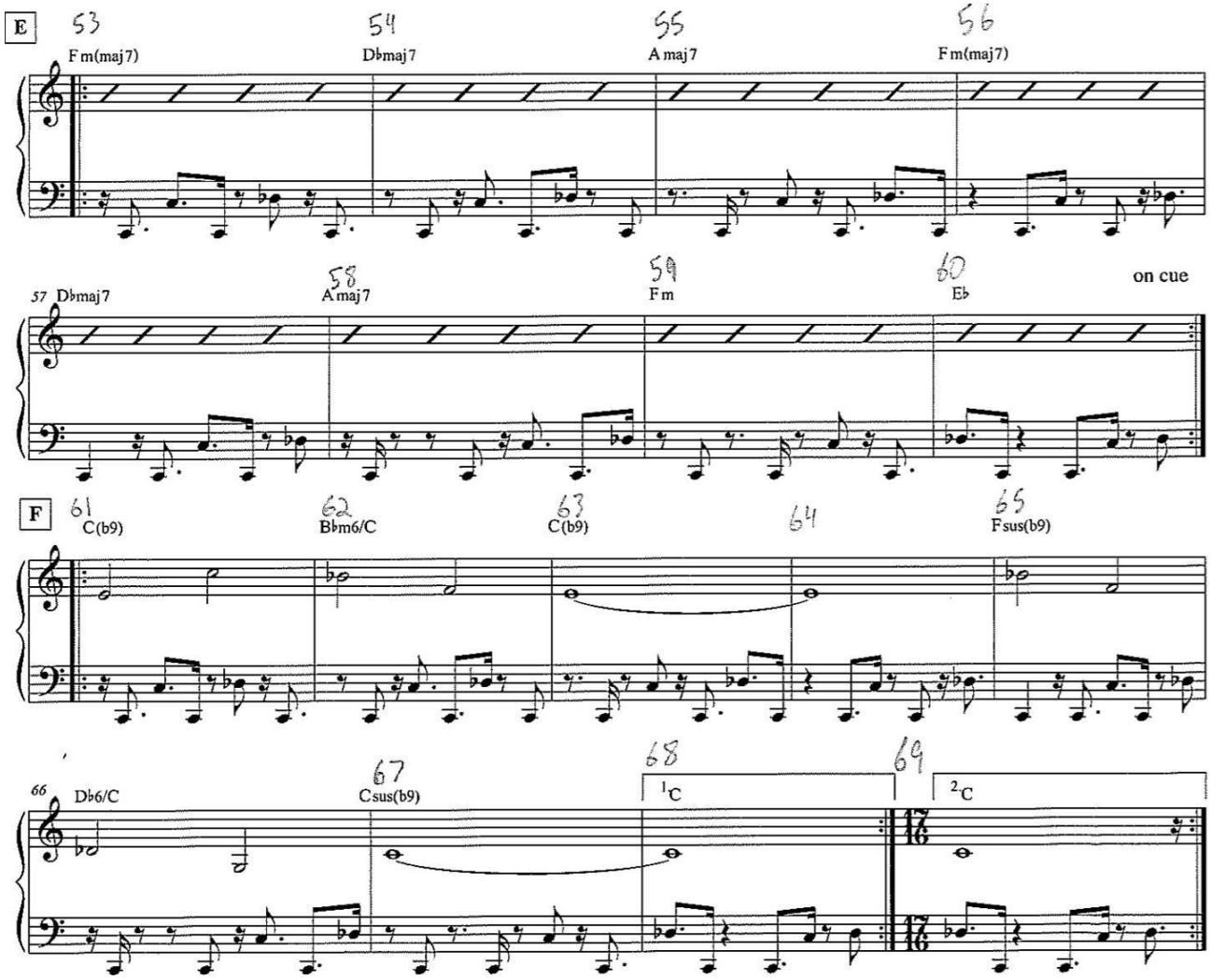


Figure 10. Sections "E" and "F" of "The Other"

The brilliance of a breakdown section like this, is the re-imagining of what's already happened in the piece. Every instrument plays the 17-beat figure, abandoning the 4/4 context and fully committing to emphasizing the dual nature of the figure, which so effortlessly play tricks on our ears. The trick I'm referring to is the implied metric modulation that sounds like an 8th note driven groove in 3/4 (One and Two and THREE). It occurs most vividly during the last 4 bars before section F[16]. Hoenig commits to the implied modulation during bar 56, when the

[16] This specific example can be heard in 8:45-8:54 of the studio recording of "The Other"

figure starts on beat 2 and ends on beat 1 of bar 57, thereby driving the tension to a climax before the piece shifts to the F section.

Repurposing and Expanding on Existing Material

"The Other" A section:

It is through the technique of re-purposing existing musical content, that the rest of "The Other" came into existence. As Hoenig explains, he came up with the previously discussed poly-metric concept first and then found ways to reinterpret it, such that he could fit the needs of the new sections he knew he needed to write in order to flesh out a more complete composition.

> Ya so I mean, that was the beginning part right, and so I was like, oh I like this groove but this isn't just a whole idea for a song, how am I gonna start it? Why don't I just take that [grouping of] 17 bass line and make it into 17 [17/16] and then I'll go into this as a middle section. So that's kinda how that came about. See what I mean.

This part of the process that Hoenig is describing, is a great example of how a subtle change in the thematic, structural material of a piece can yield profound changes in the tone and general aesthetic of contrasting sections, yet make perfect sense within the piece as a whole.

For example, one small yet significant difference in the structural material of the A section, is a slight alteration in the bass line (See Figure 11 below).

> And so the bass line actually I changed, one thing in the bass line. I put in an extra C# at the beginning part. Because the beginning didn't seem right without it, check it out [plays bass line without C# in the grouping of 5] but I really like this better [plays bass line as it is in the recording]. Right but in that section, in that bridge section, the rocking section, it wouldn't really sound right there [plays]. It was too busy for me, so I didn't need it. So that is an alteration, that changed. Generally, I wouldn't change something like that but it

seemed to musically warrant that. I remember that being a big decision, like “I really want it to be the same thing but…uughh. Y’know, I’m not really hearing that”.[17]

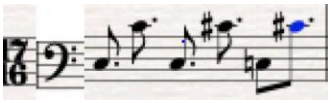


Figure 11. 17 beat figure written with the “2-3” grouping of 5

The extra C#/Db at the end of the figure adds an additional minor ninth interval to the bass line, as well as including one more rhythmic unit, fully outlining the 2-3 subdivision of the grouping of 5 at the end of the figure. This not only increases tension within the phrase itself by ending on a dissonant interval but also hints at the scaler sound which Hoenig expounds on in the construction of the intro melody.

Scale Used

The scale from which the intro melody is derived, is C Mixolydian b2 b6, the fifth mode of F Harmonic minor[18].

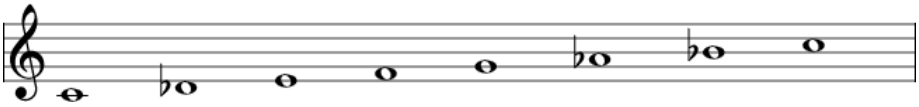


Figure 12. C mixolydian b2 b6 scale

The degrees that characterize this scale’s unique sound are expressed in its name, b2 and b6. There is also an important, aesthetically definitive minor third interval between the 2nd and 3rd

[17] Quar-in-time with Ari Hoenig - December 3rd - Compositional analysis of The Other.

[18] It should be noted that although this scale, in combination with the additive metrical framework might be seen as having been derived from some sort of South Asian or Balkan influence, Hoenig is clear that his influence for this composition comes from his background inmetal music ie. Meshuggah.

scale degrees, to which our ears become immediately drawn. In the first melodic statement the bottom half of the scale is explored (see Figure 13).

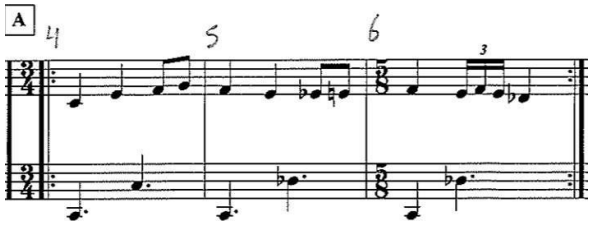


Figure 13. "A section" melody from "The Other"

Writing from a C perspective, the b2 provides both colour and tension as the bass line moves to the Db. Likewise, in the second melodic statement the middle portion of the scale is utilized and the b6 degree produces interest (see Figure 14).

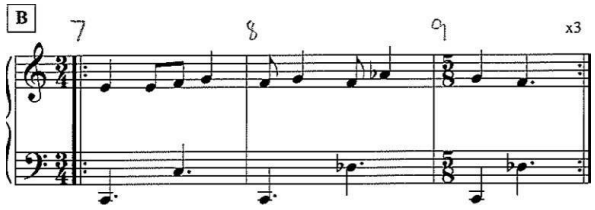


Figure 14. "B section" melody in "The Other"

So, then, the first couple melodies, just really writing right along with that bass line. Very very clearly right with it.[19]

[19] Quar-in-time with Ari Hoenig - December 3rd - Compositional analysis of The Other.

The upward scaler movement from C through E, F and G is tinted by the half step adjustment in the latter half of the melody, responding to the minor ninth in the bass line. There's a lot of emphasis placed on the half step between E and F. We hear it four times over the course of the melody. Upwards, downwards, upwards and downwards again (see Figure 14). This semitone is what divides the scale into its lower and upper halves and is also a strong point of tension and release. It is important to note that although the C pedal in the bass line indicates that C is the tonal centre, E is the leading tone of F harmonic minor and so explains the gravity of this particular interval. However, what really brings this section to life is the contrapuntal motion between the melody and the bass line.

Contrapuntal Motion Between the Intro Melody and Bass Line

The major third between the bass line [C] and the melody [E] implies some kind of C chord, functioning as a tonic. The melody note moves up a half step while the bass note plays the same note up an octave, resolving obliquely into a perfect fourth between the bass line [C] and the melody [F]. This implies a brief I-IV, T-SDM movement, contrasting the simultaneous intervallic resolution, of a major third moving to a perfect fourth between the melody and bass line. When the bass line plays the first Db during the second half of bar 5, it sounds the aforementioned distinctive minor third interval and gives the listener the full flavour of the scale. It also implies a bIIdim-I resolution, as a Db diminished triad is implied between the Db in the bass line and the E having just been played in the melody. This resolution is delayed by a brief return to the IV on the 2 side of the grouping of 5, before the final Db in the bass line and the melody plays a symmetrical figure of descending semitones broken up by a minor third interval (see Figure 15).

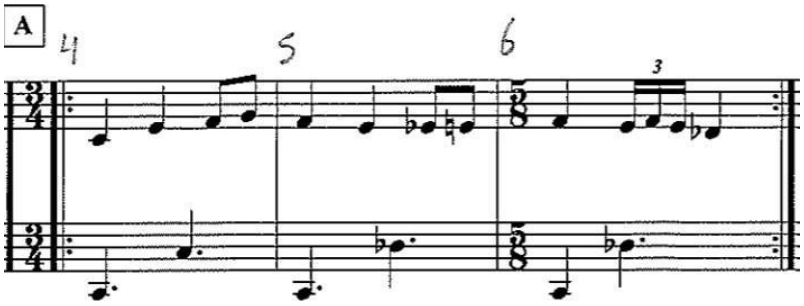


Figure 15. "A section" melody from "The Other"

The second intro melody brightens up the sound by putting more emphasis on the fourth and fifth degrees of C. The melody also locks in more tightly with the bass line, implying a Csus4, voice leading strongly to the Db triad spelled out during the second half of bar 8. During the ascending minor ninth interval from C to Db in the bass line, F becomes the third, anchoring theharmony and the G resolves up a half step to Ab. This brief chromatic shift in the harmony provides a climactic moment before the half step down from F to E resolves convincingly back to C (see Figure 16).

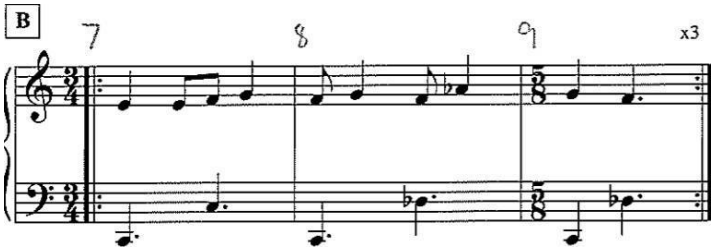


Figure 16. "B section" melody from "The Other"

One of the larger practices to take note of, is how the interactions between the melody and bassline create a sense of increasing tension from one melodic statement to the next, both in terms of the intervals created and emphasized through the previously discussed contrapuntal relationship, as well as how the rhythmic shapes of both lines combine to develop a sense of rhythmic consonance and dissonance in the first and second melodic statements respectively.

Rhythmic Tension Through Manipulation of Subdivisional Emphasis

Although both of these melodies are phrased in ways which clearly outline the distinct characteristic of the 17-beat structure. if we inspect each melody closely, we will see there are subtle differences in the way the front portion of each statement is subdivided, which increases the rhythmic tension of each subsequent phrase. The first melodic statement is phrased as 2 groups of 6, followed by the definitive grouping of 5, which is itself, subdivided into groups of 2 and 3 (see Figure 17). This subdivisional breakdown is clearly influenced by the dotted 8th note phrasing of the bass line. Additionally, this first melodic figure is also influenced by the above-mentioned leading tone relationship of E to F. The second intro melody is broken up a little more, as it is phrased in groupings of 2, 4, 3, 3 and 2, 3 (see Figure 17). The common thread in both of these melodies is the adherence to phrasing the 5-note grouping at the end of the figure into a 2, 3 subdivision. This 5-note grouping functions as a rhythmic cadence, due to its consistent phrasing and unison with the bass line. In other words, it acts as a point of familiarity and musical overlap for the ear to grab onto.

Where they diverge is in their respective frontal halves. As mentioned before, the front portion of the first melody is grouped in 6's. When overlaid with the bass line, it strongly suggests a binary phrasing of 12 + 5, while the second intro melody becomes more rhythmically dynamic.

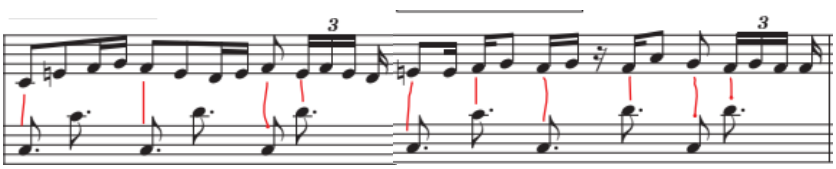


Figure 17. Red lines indicate where the melody notes line up with the bass line

Specifically, the grouping of 2 that opens the second intro melody, continues the trochaic phrasing of the grouping of 5 that just passed at the end of the preceding section. This is executed as a subtle but effective way of twisting around the perspective of the listener. The grouping of 4 that follows is sounded by 3 notes, (the last of which is an 8th note and so provides the space for this to be a grouping of 4 rather than a grouping of 3) (see Figure 17). It is deceptive because although it is just another way to subdivide a group of 6, it comes immediately after the 2,3 five-note grouping and mimics the trochaic attack of that phrase. This initial psyche-out can leave the listener feeling like they turned the beat around, despite the fact that the following two, 3 beat figures both start on the downbeats of beats 3 and 4. This feeling of rhythmic ambiguity persists until the 2,3 subdivision of the 5 note grouping brings us back.

It is the rhythmic dynamism of these melodies that contributes mostly to the increase in tension. All the notes used for these intro melodies are diatonic to C Mixolydian b2 b6. Although the sound of the scale itself has some inherent dissonance, due to its minor third interval and flatted scale degrees. By staying within the confines of the scale and consequently relying on rhythm to provide the tension, a tonal context for the upcoming C section is established and an opportunity to diverge from the built-up expectation in the listener's ear is presented. This will be discussed in more detail in Chapter 3.

Lines of Oppression B Section:

The themes of increasing levels of tension in both rhythmic and tonal areas, as well as re-interpreting existing material to generate new content, is perhaps no more visibly on display than the B section of "Lines of Oppression". Here, Hoenig begins the section with Abma7, a

chord functionally related to Cmi, as a subdominant minor. However, he continues the section with chords that are related to one another through a chromatic mediant relationship, as opposed to having any particular diatonic affiliation with the tonic key of C minor. This symmetrical division of the octave into minor thirds (with the exceptions of Ama7, being a major third above F) lends itself to a sense of harmonic ambiguity and provides the tonal component for the meandering, openness that characterizes this section. The last chord of the section, Ama7, breaks the spell of successive chromatic mediants through its strong voice leading back to Abma7. Each note of the chord descends by a semitone, thereby creating a convincing resolution and resetting the cycle (see Figure 18).

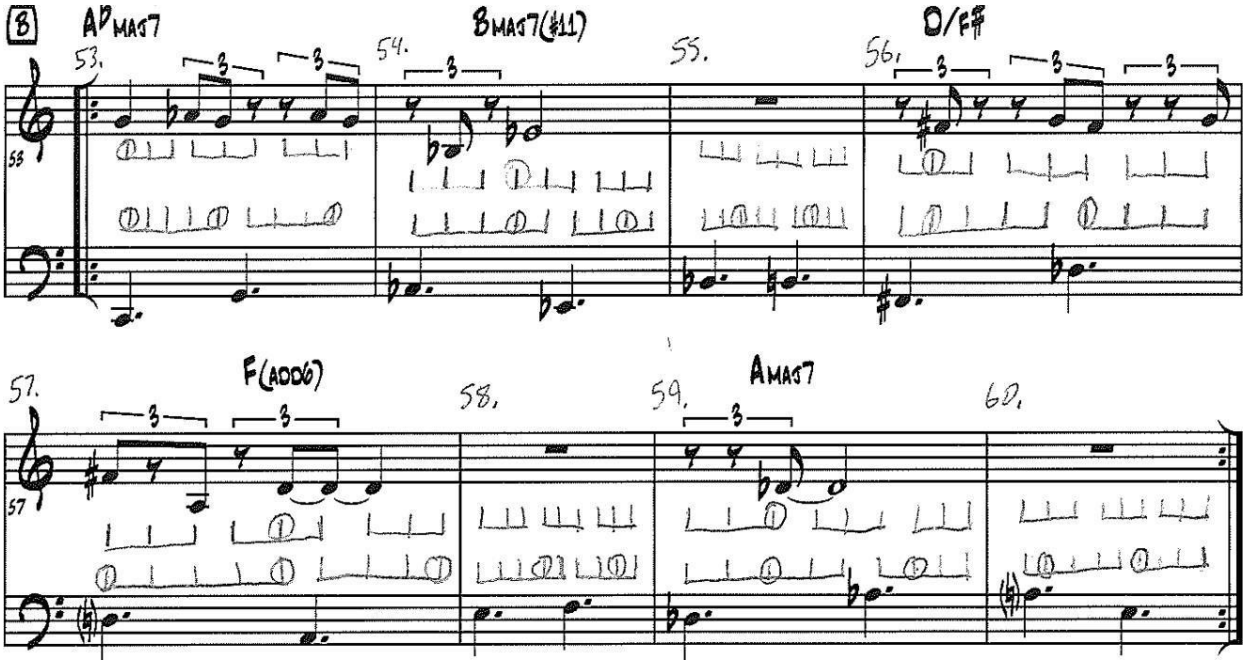


Figure 18. The circled notes on the lower hand drawn figure depict the 4 note grouping within the context of the bass line. Thecircled notes on the upper hand drawn figure depicts where the chords fall.

To emphasize the mysterious quality that chromatic mediants bring to the table. Hoenig extends the bass line upwards in tandem with the harmonic motion to create an entirely new

directionality. This is a great example of developing new ideas from the content of the previous sections, as well as utilizing the above-mentioned Kenny Werner technique of generating melodic and harmonic ideas from a looping bass line. We see a continuation of the initial pattern set up in the first two bars of the bass line, as played throughout the intro and A section. The pattern is: up a fifth, up a semitone, down a fourth. In the intro and A section, this pattern is broken almost as soon as it starts, in order to provide a short 4 bar cadential loop for the rest of the musical content to develop overtop of. In the B section, this pattern of moving up a fifth, up a semitone, and down a fourth, continues for all 8 bars of the section. This creates a hypnotizing upward momentum, compounded by the chromatic mediant harmony, that seems to go on indefinitely. That is, until the E in the last bar drops down a 10th to C, restarting the cycle.

We can see the effect of the Kenny Werner technique in the relationship between the melody, harmony and bass line. As the bass line moves upwards it outlines the major third, major seventh and root of each respective chord of the moment, creating and sustaining a sense of symmetry and ambiguity. The melody somewhat counter-acts this upward parallelism by moving in a slightly downward trajectory, outlining the major seventh and root of the Abma7 before landing on the major third of the following Bma7. The same melodic figure is then played down a semitone, which centres on the major third of the D/F#, before landing on the major sixth of the following F triad. The melody closes by descending a semitone to C#, the major third of the Ama7 chord of the moment.

The keystone for this section's efficacy, is the return of the 4:3 poly-meter that was introduced at the top of the tune. What's different in this section, is the expansion of the larger phrase, or what could be termed, the "grouping of groupings". Whereas, during the intro, the melody and accompanying chord changes were arranged into small, tightly packed 4 note phrases. In the B section, the 4 note groupings are themselves grouped into groupings of three,

four, three, four and four (see figure 18 above). The Ama7 chord at the end of the section breaks the cycle by being grouped into fours instead of 3. This is due to the fact that if pattern of 4 note groupings, in alternating groups of threes and fours respectively, were to play out to its conclusion, the cycle would continue for much longer than would be musically salient.

This large phrase of 4 note groupings grouped in threes not only create a scaffolding for the chromatic mediant chords, as well as furthering the aforementioned centrifugal character of the now expanded chord rhythm against the swung-dotted-quarter-note bass line, but also creates vast swathes of potential for the improvisors. This potential is revealed gradually throughout the B section[20], as first the chords are played while the melody remains in absentia. Without the melody to provide context, the chords feel deliberately random against the bass line. They are played on beat one of bar one, beat two of bar two, middle triplet of beat one of bar four, middle triplet of beat two of bar five and finally the third triplet of beat one of bar seven. It is when the B section melody is played, that the placement of the chord changes are contextualized[21], as they are rooted rhythmically in the larger phrase of the 4:3 poly-meter grouped in three's. A distinct set of options is revealed to the performers. As Hoenig explains, this isthe part of the tune where the performers explore collective improvisatory possibilities from a different perspective. The ensemble shifts into a true metric modulation[22]. This is done by feeling the four-note grouping as the true pulse, rather than feeling it as an odd note grouping within the context of a 3/4 meter.

There's kind of a bridge section, where you can hear that three, but when the grouping of four starts coming in a little bit more strongly, and you can actually hear four. And that's what I do in the arrangement, I actually switch. It's actually a real metric modulation. Most of the time people might think I'm doing a metric modulation, but I'm not, I'm actually playing what I call an implied

[20] This specific example can be heard on the studio recording of "Lines of Oppression" 6:30-7:39.
[21] Ibid 7:39-8:26
[22] Ibid 8:26-10:09

metric modulation, [as in the melody] but it's not a real one. In this case there is a real one and I'm actually hearing it more or less in four-four for the bridge section of the tune, and being able to just go back and forth with that.[23]

Although much ground is covered in this chapter, the core idea I wish to convey, and which undergirds all of the examples I've just discussed and analyzed, is that rhythmic devices can provide a fertile ground for the generation of compositional ideas. Ideas which themselves feed into and strengthen the melodic and harmonic concepts that follow.

[23] Ari Hoenig on Composing - lines of oppression" - Ari Hoenig" Youtube video.9:05-11:11.Posted by Ari Hoenig, Sept 9, 2019. https://www.youtube.com/watch?v=afYE-oNVNFQ&feature=emb_logo

Chapter 3.

The *Kenny Werner* method of developing melodies: Using triads to explore melodic and harmonic possibilities against a bass line ostinato.

Melodic Expansion and Rhythmic Constancy

Lines of Oppression "A Section" Melody

Hoenig uses a noteworthy compositional technique that allows for the greatest possible availability of options in creating a melody line on top of a recurring and therefore restricting bass line. A consistent looping bass line limits available harmonic options which themselves are also informed— and therefore further limited— by the melodic content. The bass line therefore, is the first limiter of harmonic options, but these limits are further reduced by the set of options that the melody imposes. I call the effect of this compositional technique *crystallization* because as the bass line creates the space for all the harmonic potentialities, the melody fixes (crystallizes) some of these vast options. He uses this specific technique in both "Lines of Oppression" and "The Other". In his words, "Leaving the bass line consistent, but the upper structure chords change, due to the melody."[1] Hoenig goes on to describe his approach to writing the melody of the A section in "Lines of Oppression".

> Once that [intro] really took shape, then I was ready to write a melody [A section]. And so the way that I did the melody was… I just wrote a sixteen bar melody actually, it's not that long. But what ends up happening is that it starts with the same chords that I just played you and then thebass line never changes. The bass line's always the same, rhythmically, and with the notes as well, but what does change, is the harmony of the bass line. And that's something that I actuallypicked up a lot from Kenny Werner. The way that Kenny plays and also writes he really thinks about the bass lines… so what he also does is he harmonizes them in so many different ways and so he can really maintain this thematic thing with the bass lines but change the harmony constantly[2]

[1] Quar-in-time with Ari Hoenig - December 3rd - Compositional analysis of The Other 34:51-40:20
[2] Ari Hoenig on Composing - lines of oppression" - Ari Hoenig" Youtube video.9:05-11:11. Posted by Ari Hoenig, Sept 9, 2019. https://www.youtube.com/watch?v=afYE-oNVNFQ&fea-ture=emb_logo

In “Lines of Oppression”, one significant difference between the intro and the A section, is that the 4:3 polymeter of the intro melody relinquishes its hold over the harmonic pacing. Rather, in the A section the chords move along in unison with the swung dotted quarter note pulse of the underlying bass line groove as Hoenig had originally conceived. This relaxation in the underlying rhythmic tension offers both a sense of contrast and relief, as with the exception of the omitted Bb7 at the end of bar 7 (due to the shift in emphasis of the rhythmic phrasing to match the bass line, which necessitates 8 chords per bar instead of 9), the chords used in the intro are repeated in the bars 5-8 (See Figure 1). This harmonic repetition, as well as the overlapping melody notes derived from the C minor pentatonic scale, have the effect of initially confirming the listeners subconscious expectations of continuity from one section to another. This technique of layering familiar elements onto noticeable differences, mitigates any perceived abruptness that might result from the sudden rhythmic shift from the 4:3 poly-metric pulse established in the intro section, to the swung dotted quarter note groove faithfully adhered to throughout the A section.

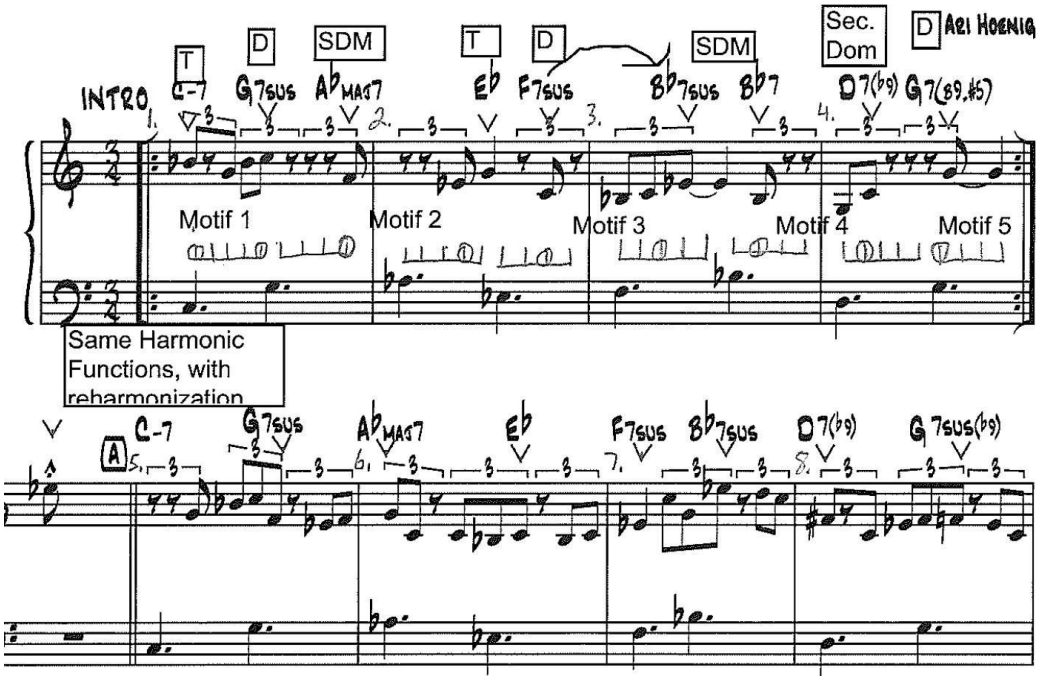


Figure 1. Side by side viewing of the “intro” and “A section”

Another quality of this 16 bar melody which emphasizes the upward momentum of its trajectory from consonance to dissonance, is its through-composed organization[3]. This prominent distinction from the intro's clearly defined and reiterative melodic statement, creates a structural contrast with the intro's comforting 4 bar cycle. The abruptness of this change to the underlying structure of the melody is smoothed over through the reuse of the harmony from the intro section. As I'll discuss in more detail later on, this 16 bar melody (see figure 2) can be thought of as divided into two distinct 8 bar segments. The first of which (bars 5-12) is more or less harmonically similar to the intro and the second (bars 13-20) being decisively outside of that established harmony. This structure adheres to the conventional shape of an upward curve, which represents the common occurrence of a melody increasing in tension as it progresses, while simultaneously creating the expectation of a resolution back to the preceding section. Furthermore, on a more microscopic level, each of these two 8 bar segments can be divided into two, four bar portions. The latter of each set, serves a more specific function within the 16 bar melody overall. For example, the second four bar portion (bars 9-12) serves as a link between the first (bars 5-8) and third (bars 13-16), while the fourth (17-20) connects the third and the intro. The former (bars 9-12) achieves this by retaining many of the harmonic similarities of the preceding 4 bar segment, while hinting at the upcoming 4 bar's *outside* character through strategically placed non-functional chords. While the latter (bars 17-20), accomplishes its purpose by softening the high point of tension created by the third's outside aesthetic, through its use of chords which gently point the way back to the initial tonal centre.

3 Although the intro melody is through-composed, it maintains a continuity of character, suchthat its lack of repetition doesn't impact the overall feeling of consonance and security.

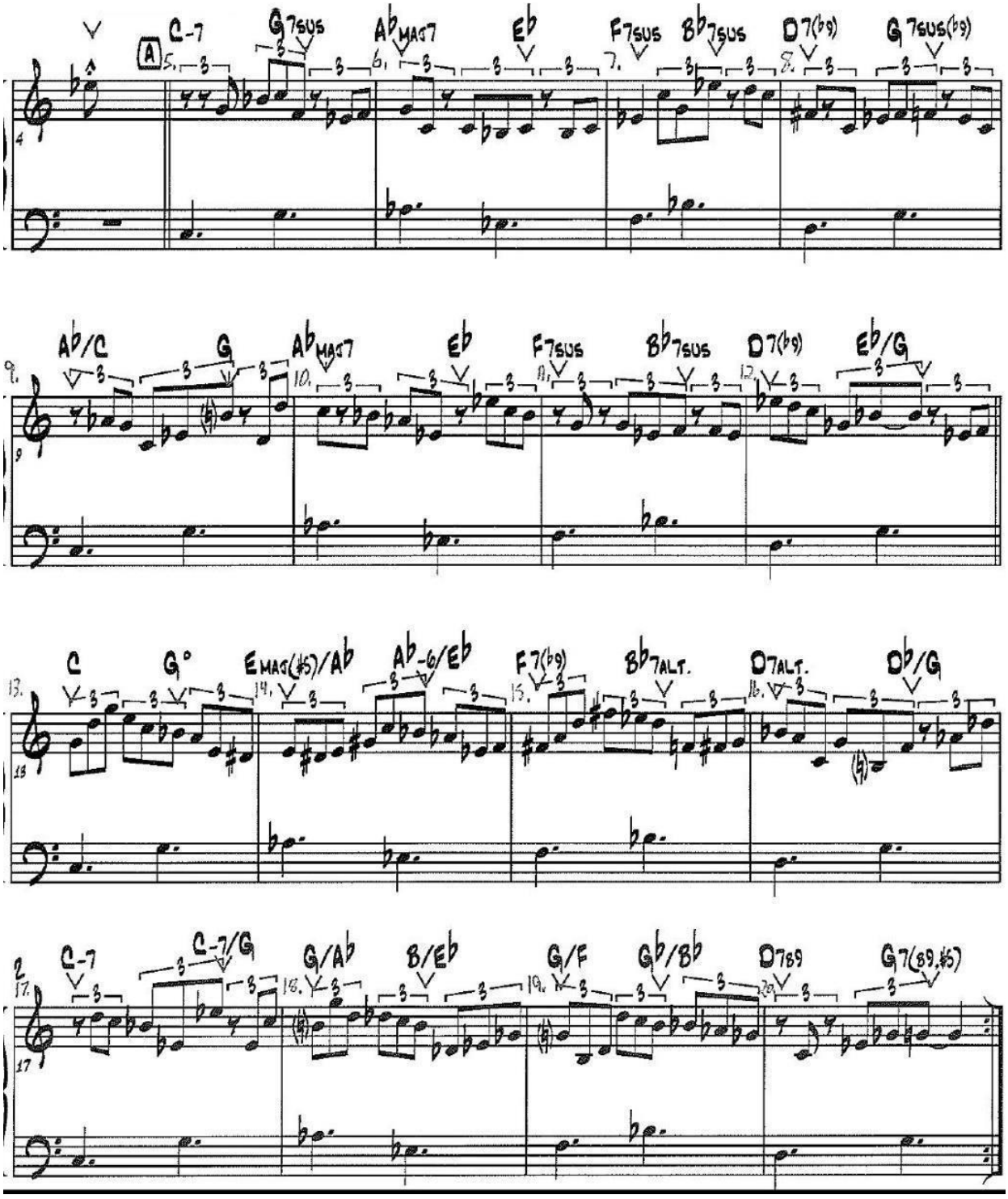


Figure 2. The complete "A section"

One of the developmental characteristics of the A section melody (see figure 2) is its significant increase in tension as it progresses. This is most obvious in the differences between the first and second 8 bar sections, as well as the subtler adjustments to the harmony in bars 9-12. Upon closer examination, we can see the logic of Hoenig's poly chordal approach to writing melodies, his effective use of voice leading and the increasing presence of non-functional harmony. The diatonic C minor pentatonic sound of the intro melody is increasingly strayed from, in order to heighten the tension and therefore the excitement of the melody.

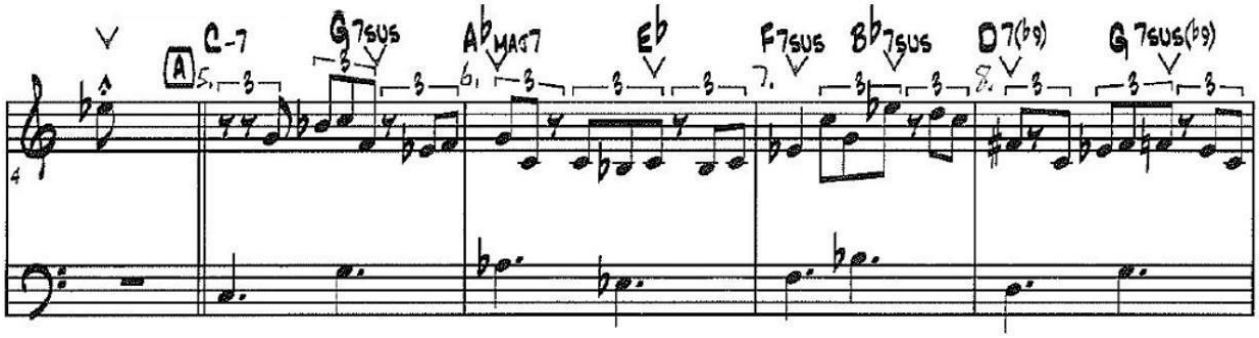


Figure 3. First four bars (5-8) of the A section

Bars 5-8 (see figure 3) are largely made up of various iterations of Cmi7, that when put in context with the underlying bass line, spell out the upper structures of the accompanying harmony. For example, right from the beginning of bar 5 the first melodic statement spells out the 5th, b7 and root of Cmi7, before descending a fifth down to F (the 11th of Cmi), as well as the b7 of the chord of the moment G7sus. The following Eb, F, G, C motif spells out Cmi(add4) but when put in context with the bass line spells out the 5th, 6th, 7th and 3rd of Abma7. The motif leading into bar 7, Bb, C and Eb, gives us several possible interpretations. These three notes spell out the root, major second and suspended fourth of the chord of the moment, Bb7sus, the b7, root and minor third of Cmi7, as well as anticipating the 4th and 5th of the upcoming F7sus and landing

on its b7. When the following C, G, Eb, motif leading into Bb7sus, is taken out of context, it can be seen as a Cmi triad in second inversion. However, within its harmonic surroundings, It functions as an anticipation of the 2nd and 6th degrees of Bb. These notes emphasize the open and bright characteristics of the upcoming chord's suspended quality and this anticipation is completed when the melody lands on the suspended fourth, in unison with the sounding of the chord. This Cmi triad in second inversion serves a dual function, in that it also voice leads into the following D7b9 chord in bar 8. The Eb functions as the suspended fourth of the Bb7sus chord of the moment, as well as anticipating the b9 of D7 and convincingly resolves down a semitone to the third of the Bb chord of the moment, or as anticipating the root of the following chord. The following motif, D, C, F#, which connects bars 7 and 8 and spells out the shell voicing of the D7b9 chord, landing on its major third. As we can see, it isn't until we get to the secondary dominant D7b9 chord just discussed, that the melody steps outside of C minor pentatonic. However, as the melody progressively ventures further outside the boundaries of the established harmony of bars 5-8, as well as the key of the song, increasingly intensive re-harmonizations are required.

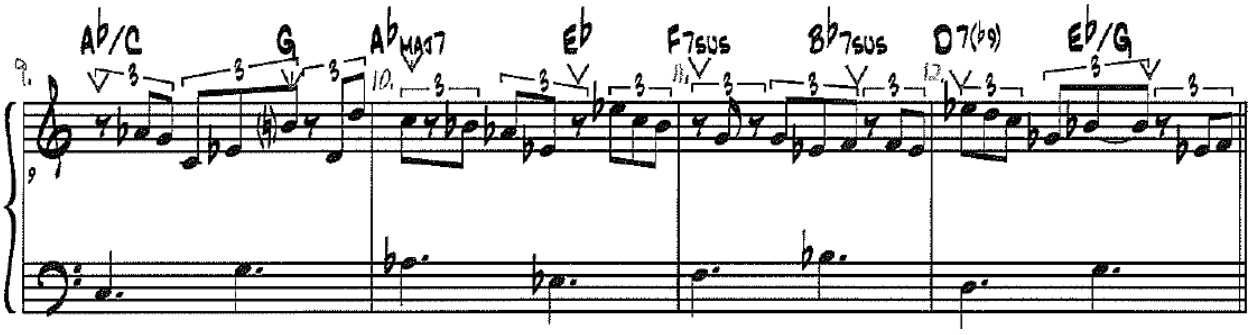


Figure 4. Bars 9-12 of the "A section"

We can see this reharmonization process immediately taking shape in bar 9 (see figure 4). When looked at in a vacuum, the melody in the ninth bar spells out a Cmi(ma7) chord, borrowed from the C harmonic minor scale, with the last note of the antecedent figure suspended

on the leading tone (B), before an octave leap from D to D resolves down a tone to C in the consequent figure. With the exception of B, the Cmi(ma7) spelled out in the melody, shares the same notes as Abma7 in first inversion, which Hoenig chooses to notate as Ab/C. This harmonic modification from Cmi7 to Ab/C is significant because it goes beyond a mere like-function-substitution and actually changes the harmonic function from tonic to subdominant minor. This not only primes the listener's ear for the more considerable upcoming harmonic alterations, but also voice leads by semitones into the upcoming G triad. Because the last note of the antecedent phrase is a B natural and would clash with C, the major third of Ab, it is all the more resolute when sounded as the major third of the following G triad. The decision to use a triad instead of the dominant 7th, undergirds the melody with a purer major sound, as well as softening the dominant function of the G, due the absence of the tritone between the third and seventh. On its own, the held B on the third triplet of beat two of bar 9 causes tension because it wants to resolve to C. When it is placed within the context of the harmony as the major third of the G triad, the B takes on more consonance and provides a consistency in sound. As when the melody does resolve on the C, it is the major third of the following Abma7 chord. For the rest of bars 9-12, the melody remains within the established harmony of the intro, frequently landing on overlapping character notes and outlining the upper structures of the harmony. This occurs in relation to, both the chord of the moment, as well as in anticipation of chords yet to be sounded. Such an example can be found in beat three of bar 10 (see figure 5), as the descending Eb, C, Bb motif both anticipates the upcoming F7sus by outlining its b7, 5th and suspended 4th, while also spelling out the Eb triad of the moment, via its root, major 6th and fifth.

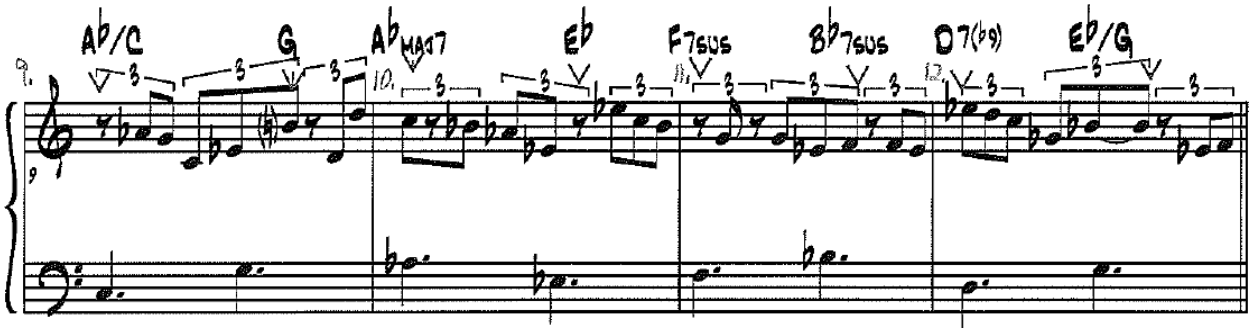


Figure 5. Bars 9-12 of the "A section"

From this point on the melody gradually relocates into non-diatonic territory and the harmony becomes increasingly non-functional. The tension quickly escalates at the top of bar 13 (see figure 6), as a C major triad is spelled out in the melody, signaling perhaps the most blatant departure from the C minor tonality. This decision to step firmly outside the established tonality can cause both eyebrows to raise but as mentioned before, the abruptness of this change is smoothed over both through voice leading (Eb and C share G as a common tone), as well as the choice of notes, as related to their function within the chord of the moment, and the succession of intervals that these notes create. For example, at the start of bar 13 an ascending perfect fifth, going from G, the fifth of the C triad, to D, the ninth, moves up a fourth to the G again. In this short melodic cell, the ear not only picks up on a fifth and a fourth but also the octave from G to G. From this point (beat 2, bar 13) the melody descends in thirds, fully spelling out the C major triad.

This succession of highly stable, consonant intervals spelling out a major triad provides a necessary counterweight to the abruptness of this switch from minor to major. What follows this soft landing is the climax of tension in the melody, as both the intervallic structure as well as the harmonic choices are very dissonant and outside of the key of C minor. As the next melodic cell drops a semitone from Bb to A and down a fourth to E. The ear doesn't really hear the

fourth as much as the tritone interval from the Bb to E and so this feels dissonant. Hoenig compounds this feeling by sounding a G diminished triad in the harmony where the melody spells out the minor third, major second and double flat seventh of a Gdim7 chord. The next two melodic cells (bar 14) directly spell out their respective chords, Eaug and Abmi6.

This portion of the melody (bar 14) sounds increasingly ambiguous, due to its intervallic structure. After briefly stepping back and forth between the root and major 7 of Eaug, the melody jumps up two successive major thirds, fully spelling out the Eaug chord, before descending stepwise to the ninth of the Abmi6 chord, where the melody's intervallic structure shrinks from ascending major thirds to descending major seconds. The feeling of openness and ambiguity resulting from the symmetry of major thirds and major seconds persists and defines this portion of the melody. It is not until this symmetry is interrupted by the following F7b9 (bar 15), that the tension is broken and the listener gets a brief respite.

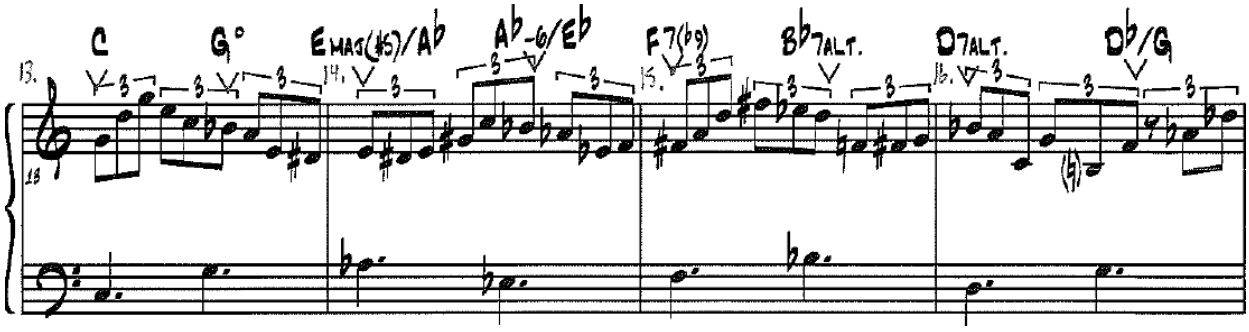


Figure 6. Bars 13-16 of the "A section"

However, this sense of relief is not a total relief, as the note which breaks the preceding symmetry is the b9 of the F7 chord. There are some similarities in the logic of the melodic figures of the earlier C major triad from bar 13. Both of these figures spell out the chord of the moment using stable intervals within the larger and highly stable octave interval. The difference is

that whereas the earlier figure highlights the fifth of C, this one highlights the b9 of the F7, so that the dissonance of the tension note is somewhat hidden within the solidity of the octave interval.

Although a degree of tension has been resolved via the breaking up of the sequence of symmetrical intervals, there are of course many ways to generate tension. One of which is to utilize larger leaps within a melody so that even if one is landing on “safe” notes such as chord tones, the increase in distance between intervals lends itself to a sense of the unexpected and can result in a feeling of abruptness which ultimately becomes jarring to the ear. Hoenig uses big leaps as well as chromatic passages to slide between chord tones and tension notes, effectively making use of multiple means of tension generation. We can see this taking place in bars 15-16, immediately following the previously mentioned F7b9 at the start of bar 15.

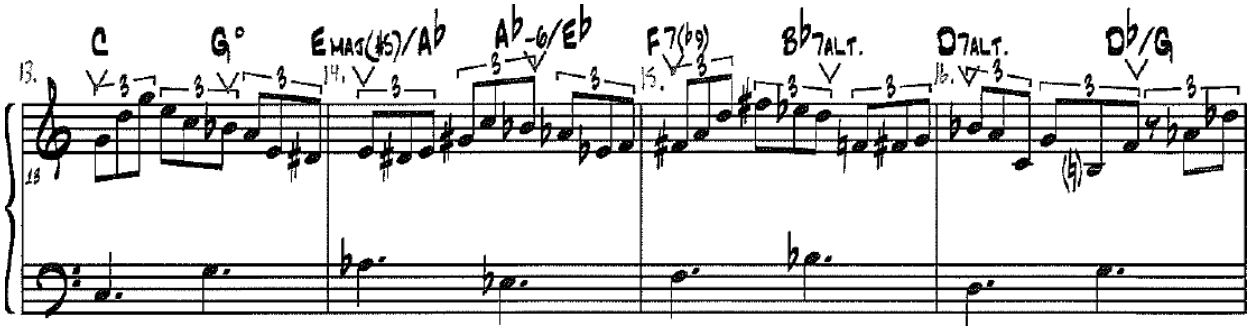


Figure 7. First half (bars 13-16) of the second 8 bar segment of the “A section”

After the b9 of F7 has been sounded for the second time, up an octave, on the downbeat of beat two of bar 15, the melody descends via a appoggiatura (Eb) to D, the major third of the Bb7alt chord. It is at this point that the melody takes on the characteristics mentioned above. The melody drops a major sixth to the fifth of Bb, before ascending chromatically to the major sixth. This chromatic passing tone both fulfills the alt quality of the chord by sounding its augmented fifth, as well as anticipating the upcoming D7alt chord by sounding its major third. In

keeping with the alt sound, the melody jumps up a minor third to Bb, the b13 of D7, before descending down a semitone to A, the fifth of the chord.

After that we get a series of *seesaw* descending intervals which contract as they progress (see figure 7, bar 16). The A drops down a major sixth to C, jumps up a fifth to G, G drops down a minor sixth to B and then jumps up a tritone to F. The next chord Db/G is indicative of what's to come in the final 4 bars of the A section (bars 17-20). Similarly, to the Gdim, Eaug and Abmi6 chords (see figure 7, bars 13-14), this Db major triad was chosen as the chord of the moment because the melody, F, Ab, Db, directly spells out a Db triad in its first inversion (see figure 7, bar 16, third triplet of beat 2-beat 3). The fact that it's over a G might be confusing at first glance, but upon closer examination it becomes clear that it is another obfuscation of the V-I cadence, as the notes which make up the Db triad, Db, F, Ab are the #11, b7 and b9 of G7. It makes more sense to label this chord as a Db/G rather than a G7alt because of the way the melody sounds. F going up a minor third to Ab and up a fourth to Db sounds much more like a major triad than an altered dominant chord. The final four bars of the A section (bars 17-20) (see figure 8), de-escalate some of the tension which has been created and sustained throughout bars 13-16.

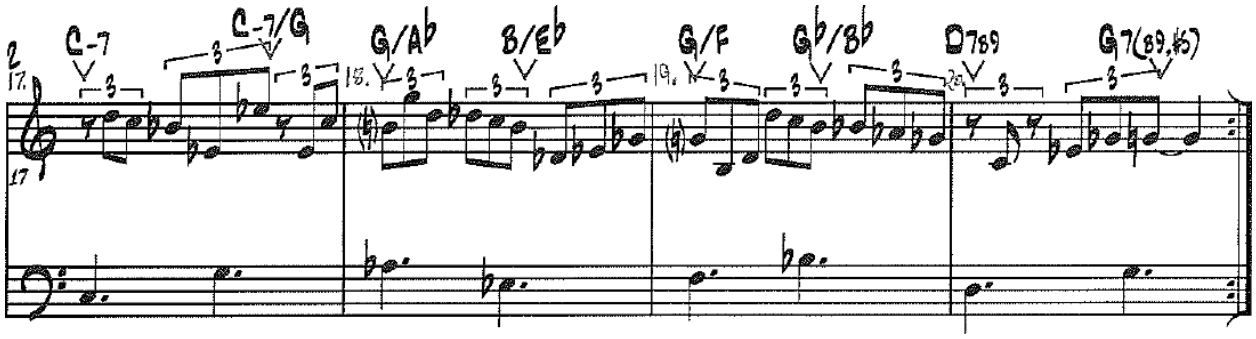


Figure 8. Last 4 bars (17-20) of the "A section"

Similar to the C triad (beat one, bar 13) and F7b9 (beat one, bar 15) , the melody in the Cmi7 chord at the start of the final four bars spells out the chord of the moment directly and utilizes the octave interval to create a sense of stability. The pull back towards a C minor tonality can be felt immediately as the first two chords we hear in this four bar section are Cmi7 followed by a Cmi7/G, although not yet back inside of C minor pentatonic, as D is the first note we hear over the Cmi7. This section is very interesting from a harmonic point of view, as most of the chords that Hoenig uses are major triadic slash chords. Parallel motion is a hallmark of non-functional harmony and at first glance this appears to be just that, but as Hoenig mentions, the triads are spelling out upper structures of larger chords sounded against an underlying bass line. For example, in bar 18, we see a G/Ab followed by B/Eb and at first glance this appears to be a non-functional harmonic motion which has been crystallized by virtue of what's happening in the melody. However, if one takes the bass line into account some interesting chords appear. The G/Ab could be thought of as an Abdim(ma7), which voice-leads via common tone (B) to the following B/Eb, as the b5 (D) and ma7 (G) of Abdim(ma7) each move a semitone in opposite directions to become the major third (D#) and fifth (F#) of B.

The melody outlines this dim(ma7) up a minor third, to major triad resolution. Starting on beat one of bar 18, the minor third of Abdim(ma7) (B), moves up a minor sixth to G, the major 7th, down a fourth to the b5 (D) and moves down chromatically connecting, via root (B), to the following B triad. Contrasting this chromaticism, the melody then drops down a minor seventh to the ninth of B (C#)) and spells out the triad via its third (D#) and fifth (F#). Bar 19 furthers the major triad theme and functions to pull the listener back into consonant territory. After the previously discussed B triad, the melody moves up a half step to the root (G) of the next triad, drops down a minor sixth to its major third (B), up a minor third to the fifth (D), then, in keeping with the established sound our ears are coming to expect, the melody once more, jumps up an octave and descends stepwise, outlining both the Gb triad (via major tetra chord) as well as the upper

extensions of the following D7b9. The final bar (20) of the A section simply utilizes the common tones between D7b9, G7#5b9 and Cmi7 to fully connect the end of the A section back to the intro. C being the b7 of D7b9 and root of Cmi7, Eb the #11 of G7#5b9 and minor 3rd of Cmi7, F# the leading tone of G7#5b9 and G the root of G7#5b9 and fifth of Cmi7.

Cognitive dissonance by placing the expected within the unexpected

As mentioned in chapter 2, the intro melody is stable melodically, but once juxtaposed against the 4:3 poly-meter, it takes on a feeling of ambiguity and rhythmic dissonance. The opposite can be said of the A section, by doubling down on the swung dotted quarter note pulse in the A section, rhythmic stability is achieved. The juxtaposition of the novelty of the rhythmic unity between the bass line and the harmonic pacing in the A section, against the increasing levels of *outness* in the latter 8 bar half of the A section melody (bars 13-20), provides both a refreshing contrast between sections, as well as, the escalation in tension necessary, to produce a satisfying return to the intro.

The combination of rhythmic unity in the swung dotted quarter note groove with the initial continuation of a diatonic melody, sets up a false sense of security in the listener's ear, a kind of musical red herring. These decisions work so well because they play upon the expectations of the listener. One such expectation might be, in the leading up to transitional points between clearly defined sections in a piece of music, one expects there will be a change of some significance and psychologically prepares for it. As the melody continues diatonically from the intro, the listener's expectations of continuity are seemingly confirmed. It is all the more provocative when these expectations are suddenly diverted by virtue of the plethora of non-diatonic ideas and non-functional harmony that makes up the bulk of bars 13-20 (see figures 7-8). One such

device for easing into this sonic shift is the obfuscation of the V-I cadence at the end of bars 12 and 16 (see figure 9).

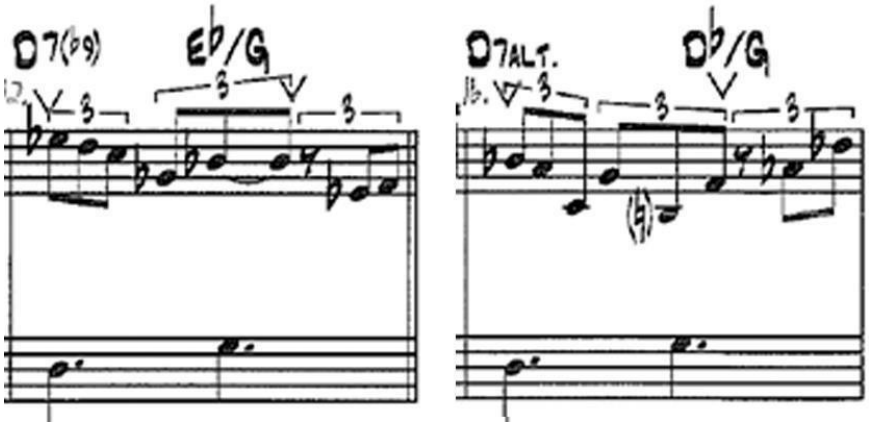


Figure 9. Bars 12 and 16 of the "A section" depicting the softened dominant function of the V chord

While the secondary dominant chord, D7, is present throughout the A section, the following G7 chord in the preceding segments (see figure 9) are replaced by triadic slash chords that have a weaker, if ambiguous dominant function: Eb/G has the b13, root and #9 of G7 and Db/G has the #11, b7 and b9 of G7.

Comparing and Contrasting the C section of "The Other" with the A Section of "Lines ofOppression"

The way Hoenig conceived of the melody for the C section in "The Other" (see figure 10) is similar to how he wrote the A section melody in "Lines of Oppression" (see figure 11) [4]

> [referring to repeating bass line under changing upper chord structures to determine a melody] That was one composition kind of way that I started doing right around that time quite a bit, is just writing with a bass line being the consistent thing. Also just these kind of poly chords I was obsessed with these kinds of things. "Lines of Oppression" is the same way. It's just based in C actually. It's just like everything is just around this C bass line and the melody is written with these upper structure chords. Thinking about those anyway…That whole [C section] melody, basically the whole way I'm conceiving it, is. Bass line first, and then the melody goes on top of the bass line but I'm changing the chords, or you could say the upper structures. Leaving the bass line consistent, but the upper structure chords change, due to the melody. I'm just playing different triads over that sound, [plays] that's B flat, [plays] that's A flat [shrugs shoulders] Triad!, [plays] G, [plays] A, F, Eb, D. Right, so all these are possibilities, all I'm doing is taking one of those triads and then I'm outlining it with the notes, that's how I'm coming up with the melodies.

As Hoenig mentions, both melodies have a few characteristic/structural similarities. By comparing them, we can get a glimpse of some larger themes within the way that Hoenig structures some of his pieces. For example, both sections are through-composed melodies that expand on themes (rhythmic and tonal), introduced in previous introductory sections. They both use a rhythmically involved bass line ostinato, a scaler jumping off point from which melodic ideas can be generated, and the understanding that melody takes precedence and often dictates the harmony. It should also be noted that melodic ideas are often generated from the exploration of the triadic slash chords/upper chord structures, that occur in the harmony.

[4] Quar-in-time with Ari Hoenig - December 3rd - Compositional analysis of The Other.

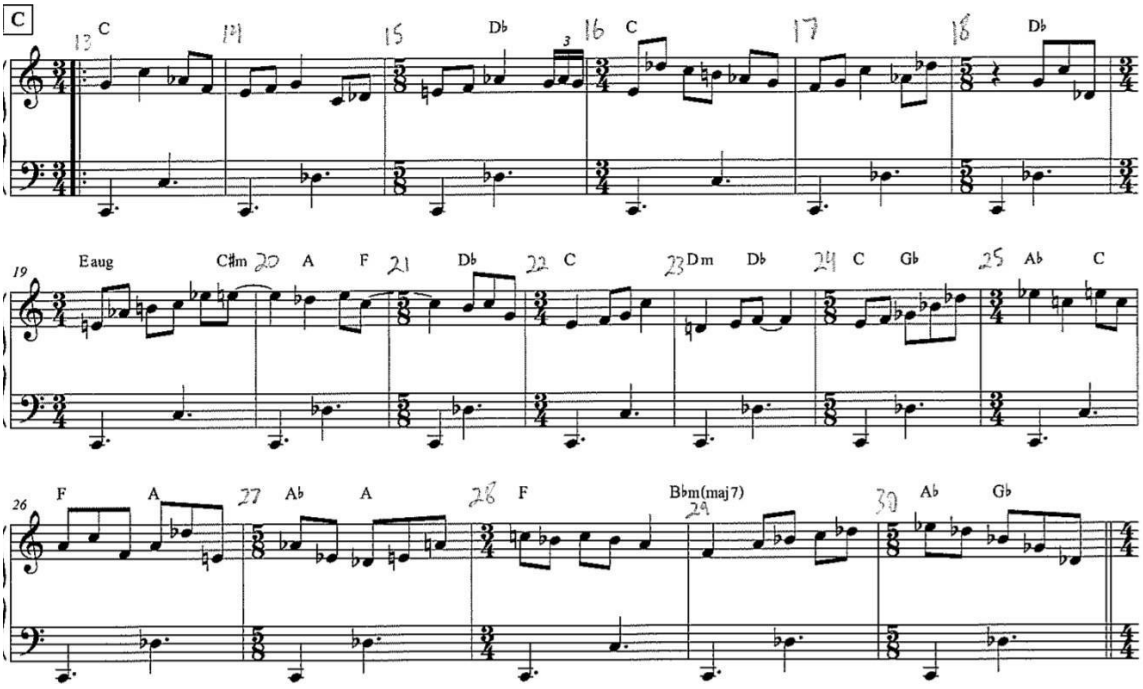


Figure 10. The complete "C section" from "The Other"

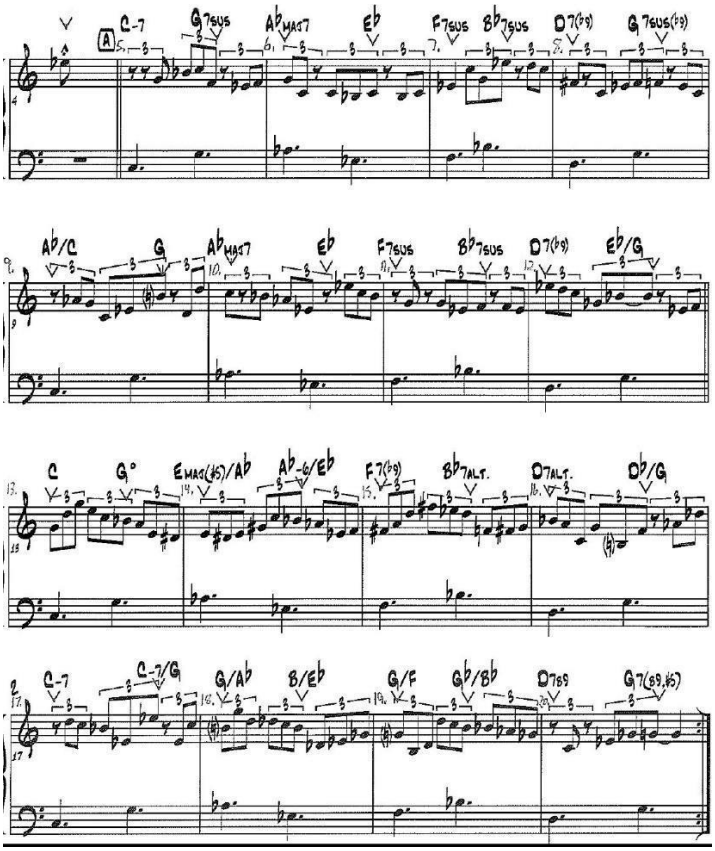


Figure 11. Complete "A section" melody from "Lines of Oppression"

In bars 13-14 of the C section (see figure 12), the expectations which were developed over the course of the A and B sections are initially furthered, as the sound of the Mixolydian b2 b6 scale (discussed in chapter 2) has been so thoroughly embedded in the listener's ear throughout the preceding A and B sections. The first two bars (13-14) of the melody stays inside of the scale, with emphasis given to definitive notes, such as Ab (b6 of the scale), E (leading tone of F harmonic minor) and F. The initial intervallic statement of an ascending fourth interval from G to C implies consonance and stability, further reinforcing the C tonality which was established in the previous sections A and B sections.

The melody then takes on a more scaler approach and its points of rest at the ends of the smaller sub-motives are a semi-tone apart from one another (see figure 12). For example, after the initial ascending fourth from G to C, the following phrase begins on the Ab (beat 3, bar 13), descends a minor third to the F, a semitone to E and then climbs step-wise to the G (beat 2 bar 14), before dropping a fifth to C (beat 3, bar 14), an inversion of the opening intervallic statement (beat 1-2, bar 13). The figure then climbs up using a mixture of semi-tones and minor third intervals, greatly reinforcing the scaler characteristics in the listener's ear before landing on the Ab (beat 3, bar 15), a semitone apart from the G of the previous starting point. This melodic idea dictates the harmony, as Hoenig chooses to place a Db triad in this spot, further emphasizing the tension of the semitone resolution between points of rest and subsequent departure, as well as allowing the target note to share the same chord tone of each respective triad.

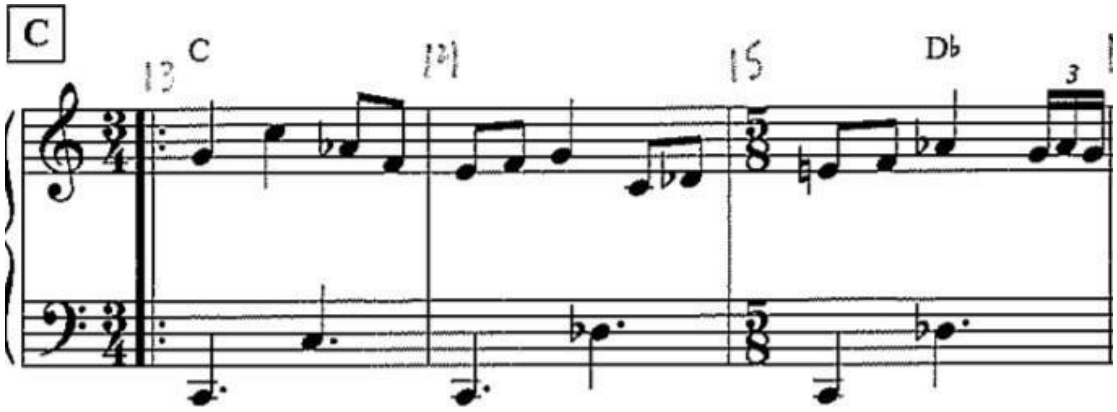


Figure 12. Bars 13-15 in "C section" of "The Other"

These structural elements of minor third intervals in between whole step and half step scaler runs are repeated in bars 16-18 (see figure 13). The melody starts on E, a minor third below the A-Ab sixteenth note triplet (see figure 12, beat 5, bar 15) that functions as a transition between bars 15-16. It leaps up a major sixth, or inverted minor third, to C#, before descending chromatically to B, down a minor third to Ab (see figure 13, beat 3, bar 16), ending the phrase with a scaler run through G, F, G and then up a perfect fourth to C (see figure 13, beat 2 bar 17). Hoenig continues this ascending perfect fourth motif by repeating it a semitone higher, from Ab to Db (see figure 13, beat 3, bar 17). By utilizing the starting interval of bar 13, as well as fulfilling the expectation of landing on a note a semitone apart from the starting note and then using this same interval transposed up a semitone. This short two bar passage demonstrates the efficacy of reusing previous material in unexpected ways to create subtle layers of thematic consistency, all while building tension and establishing a sense of motion through voice leading.

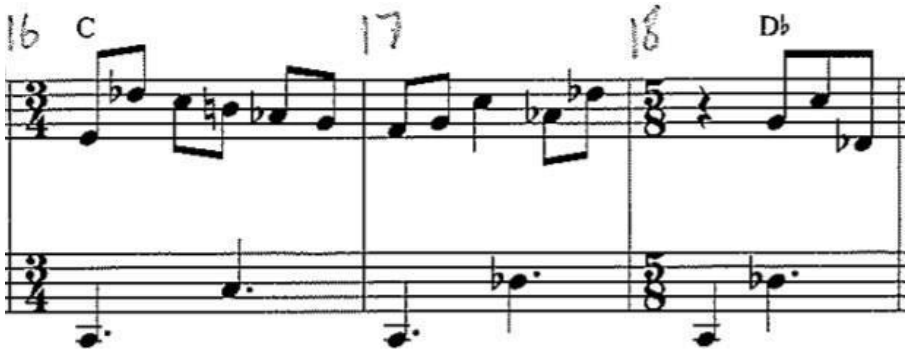


Figure 13. Bars 16-18 in "C section" of "The Other"

The chords used throughout bars 19-21 (see figure 14) voice lead by minor thirds, which generate harmonic motion, as well as additional colour. The last melodic figure of bar 18 (see figure 13) G, C, Db, outlines the #11, ma7 and root of the Db triad and the following E, G#, B, C, D# melodic line, leads smoothly into the following E aug triad (beat one, bar 19), as the melodic line clearly outlines the root, major third, fifth, aug fifth and major seventh. The following melodic notes and their corresponding chord changes emphasize just how powerfully an effect smooth voice leading can have on the mood, rising action and climax of a given melodic statement.

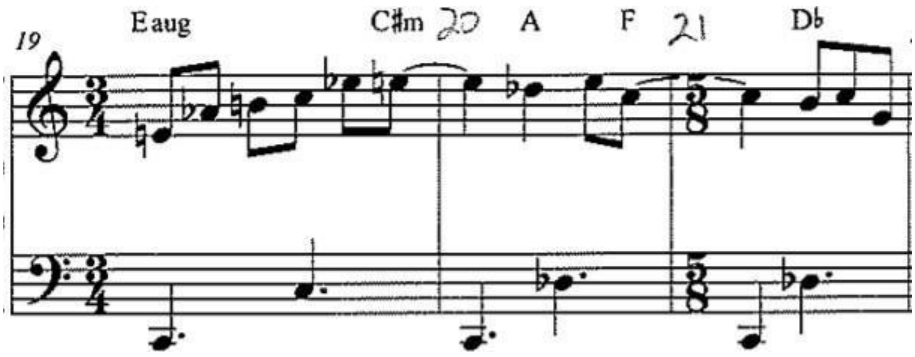


Figure 14. Bars 19-21 of the "C section"

The ascending melodic line eventually lands on E, after being preceded by C and D# (beat three, bar 19). This minor third followed by an upward semitone resolution, is a melodic turn of phrase which is a structural component of the Mixolydian b2 b6 scale and furthers the

modal approach by referencing the intervallic structure which gives the scale its signature sound. This phrase is then inverted when the pitch drops a minor third to the C#, jumps back up to the E and then resolves down to C. Effectively, two different hues of the same sonic colour, a minor third followed by a semitone. As this inverted phrase is taking place the chords also change, bolstering the colours being referenced by the melody. E becomes the minor third of C#mi, C# becomes the major third of A and C becomes the fifth of F. Additionally, as the melody falls from E to C#, back up to E and down to C, the chord tones on which the notes fall to become increasingly structurally stable, moving from minor third to major third to the fifth of the given chord of the moment.

Similar to the transitional point between bars 18-19, the melodic figure in the final 3 beats of the bar 21 (see figure 14) functions more as the starting point for the upcoming melody in the bar 22 (see figure 15). The Db triad in the harmony (see figure 14, bar 21) serves a dual function, as it shares a minor third relationship with the preceding F triad, as well as the previously established semi-tone resolution to the C triad which follows (see figure 15 beat one, bar 22). There's a fair degree of tension in this particular spot, as the melodic figure B, C, G, both anticipates the upcoming C major chord by spelling out its ma7, root and fifth, while simultaneously sounding the b7, ma7 and #11 of the Db chord of the moment. Although the b7 (B) of the Db chord is played in the melody, it functions more as a lower neighbour tone and not as a structural note.

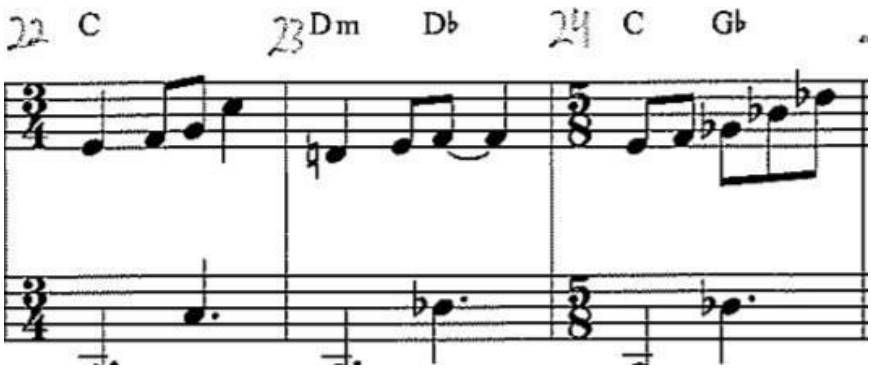


Figure 15. Bars 22-24 from "C section" of "The Other"

The harmony in bar 23 (see figure 15) takes on, however briefly, some functionality via a IImi - TTsub - I, C, Dmi, Db back to C. The melody clearly outlines the C triad in bar 22 by emphasizing chord tones, 3 + 5, connected by an F passing tone, which then jumps up a fourth to the root. In bar 23, the melody descends a minor seventh to D, the root of the chord of the moment and climbs up stepwise to F, which becomes the major third of the Db chord of the moment which functions as a tritone substitution back to C in bar 24.

As demonstrated in previous examples, the *three-side* of the bar of 5/8 tends to function melodically as the beginning of the following phrase rather than as an ending to the melodic line that preceded it. This is also the case in bar 24 (see figure 15), as the melody outlines a C alt sound via the F# and Bb, the #11 and b7. The sound however, is anything but "Alt" as, although the chord of the moment is a Gb triad, which spells out the #11, b7 and b9 of C, because the triad is over its fifth (Db) it is the major quality of this triad which comes through, more so than the Alt sound one might expect.[5] The melody then resolves up a tone from Db to Eb, (see figure 15-16 bar 24-25), the fifth of the Ab triad chord of the moment (see figure 16, beat one, bar 25). What follows is a couple of cadences, that when viewed from a larger vantage point gradually

[5] See chapter 2, for a similar occurrence in the "Lines of Oppression" A section melody

take us back towards F: Ab to C (bar 25) as a SDM-T cadence via bVI - I and finally C to F (bar 25-26) as a V-I.

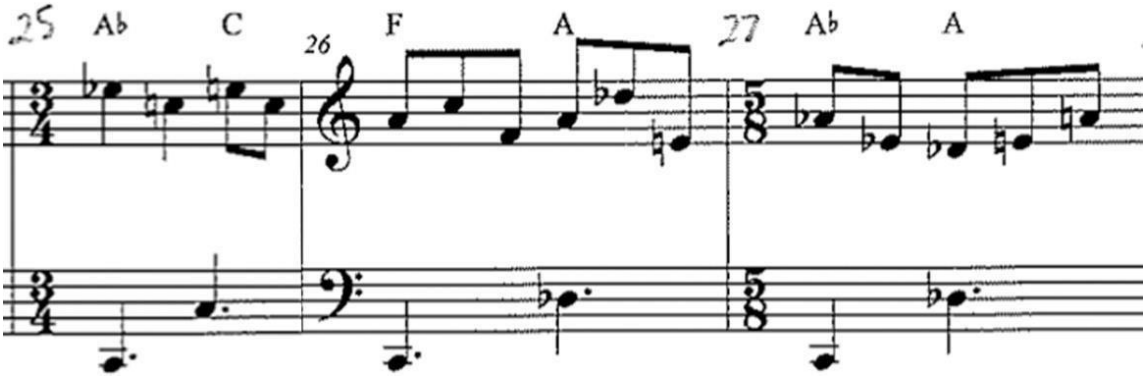


Figure 16. Bars 25-27 of "C section" in "The Other"

The remainder of the C section could be seen as working its way towards F (see figure 16), and then more directly towards F minor in the last 3 bars (see figure 17), as the brief cadences (mentioned above), are followed by a melodic figure, which explicitly outline the following sequence of major triads, F, A, Ab and A again (see figure 16, bars 26-27). F and A are related as chromatic mediants and the Ab in between the A triads acts as a preview for the F minor tonality and also creates harmonic motion through voice leading.

Bar 28 opens with a melodic figure that seesaws between C and Bb (see figure 17, bar 28), the fifth and fourth of F respectively, before settling on the major third (A). These notes are also setting our ears up for the last chords of the B section, as they are also the major second, root and major seventh of the Bbmi(ma7) chord which follows (see figure 17, bar 29). The major seventh (A) in the Bbmi(ma7) implies F, as it is its major third. However, the last two chords, Ab and Gb are distinctly F Phrygian (see figure 17, bar 30), as they are the bIIIma and the bIIma of F, respectively and puts the F minor sound in the ear of the listener. These last two triads, function simultaneously as the upper structure of a C alt chord, which is what the melody spells out

as it descends downward via Eb, Db, Bb, F#, Db, C.

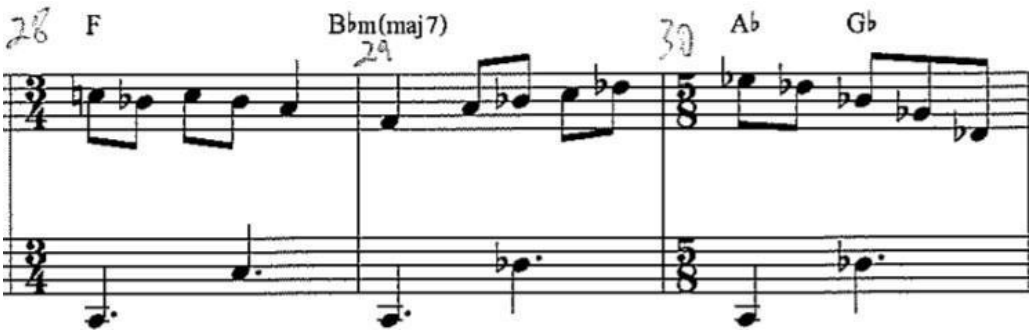


Figure 17. Bars 28-30 of the "C section"

It is the rhythmic aspect of this melody which provides a lot of the initial tension. One thing that stood out for me is the exponential increase in the degree of rhythmic freedom in the C section melody as compared to the A and B sections. By thinking in larger, over-the-bar-line ideas, Hoenig simultaneously frees the melody from the one-bar structure of the subdivisional break down of the groove, while at the same time legitimizing their importance as establishing the pulse and tonality. It is throughout the rest of the C section, that the upper structure triads Hoenig mentions come into play (see figure 18).

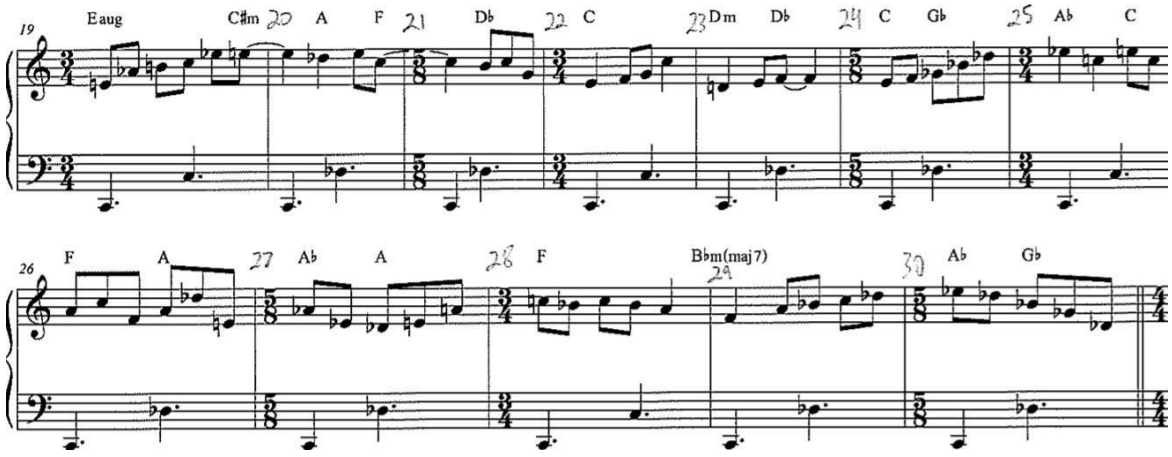


Figure 18. Following bar 30, the melody lands on "C"

In bars 19-21 (Eaug to C#mi and A to F) and 25-27 (Ab to C and F to A) (see figure 18, bars 19-21 and 25-27) we see the use of chromatic mediants, voice leading smoothly and resolving melodically on the chord tones of each successive triad. It is as a result of these melodic resolutions that the tension produced by the harmonic ambiguity of the chromatic mediants is slightly hidden. Bar 22 is set up via a bII-I cadence, Db voice-leading by semitones down to C. The Gb triad going into the Ab triad between bars 24-25 functions as a Calt, as both of these triads spell out the altered extensions of C. This is arguably where the tension of the melody peaks, before the melody resolves back to C and quickly points towards Fmi through a series of chromatic mediants in bars 25-26. The C section ends with some more dark flavour, as we hear descending triads from F Phrygian, Bbmi to Ab to Gb.

As can be seen from the above analysis and discussion of the A section and C section melodies of “Lines of Oppression” and “The Other” respectively, this technique of generating melodic ideas from voice leading triads over a looping bass line ostinato can yield profoundly interesting musical results, while maintaining the thematic integrity of a piece.

Chapter 4

Applying lessons learned from Hoenig, in writing my own music.

Use of Rhythmic Devices to Generate Compositional Ideas

After spending so much time learning and analyzing Hoenig's music, I will conclude this paper with a description of my own composition "Parallel Structures", focusing on specific examples of sections where the application of the techniques I discuss in chapters 2 and 3 are on display. The first of these techniques is to use a rhythmic theme as a core idea, from which subsequent musical sections are generated. I came up with was this two bar pattern (see figure 1) that I felt was compelling enough to stand on its own.

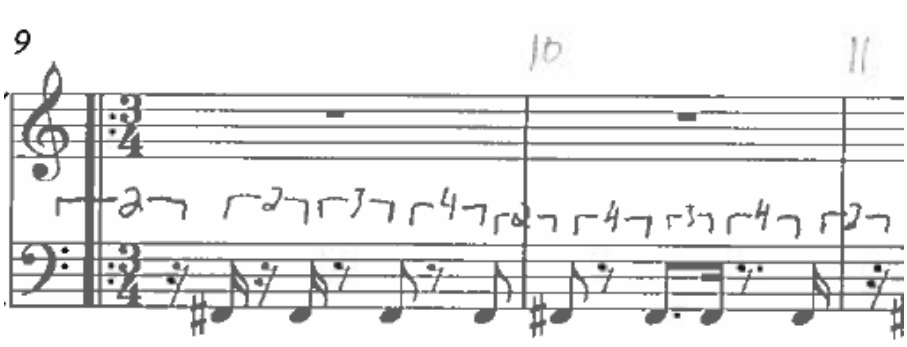


Figure 1. The *core idea* rhythmic figure

My method of discovery was simply to combine different combinations of groups of twos and threes, which allows for a natural *about-face* when transferring emphasis between the first and third and second and fourth sixteenth notes. These slight alterations in rhythmic emphasis go a long way in keeping the listener on their toes and actively engaged in the movement of the underlying rhythm.

The figure begins on a pick up (see figure 2, the fourth sixteenth note of beat three where bar 8 would be) and then plays a symmetrical three note figure of displaced eighth notes, groupings of two (see figure 2, beats 1-2, bar 9). This over the bar line set of displaced eighth notes as the starting point purposefully eschews the *down beat as reference point* rhythmic paradigm. The last note of this initial figure (see figure 2, 4th sixteenth note, beat 1, bar 9) breaks the eighth note pattern by taking up three sixteenth notes worth of space. This slight extension significantly alters the perspective of the listener, as the next note is sounded on the third sixteenth note of beat two. I think of this as switching subdivisional *tracks*, where the first and third sixteenth notes could be thought of as belonging to the *on beat* portion of the sixteenth note framework, and the second and fourth sixteenth notes as pertaining to the *off beat,* or syncopated portion.

Here, the figure opens up (see figure 2, 3rd sixteenth note, beat 2, bar 9), as this note occupies four sixteenth notes worth of space, contrasting the previous syncopated motif of displaced eighth notes, as well as contributing to a sense of symmetry, due to the next note also being sounded on the third sixteenth note of its respective beat (see figure 2, 3rd sixteenth note, beat 3 bar 9).

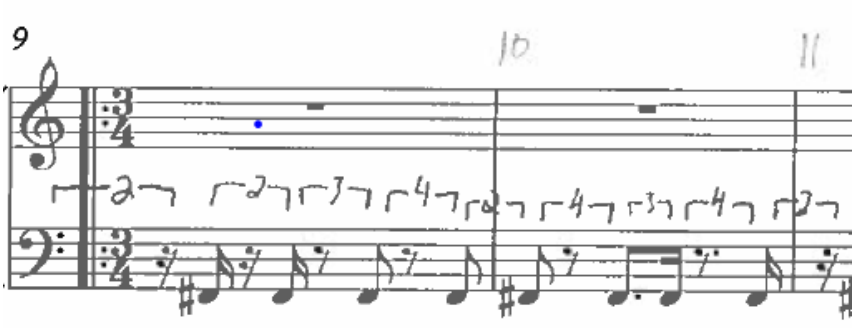


Figure 2. Notice how the groups of three flip the rhythmic emphasis between *off beat* and *on beat*

However, this note is really the first note of a two note sub-motif (see figure 2, 3rd sixteenth note, beat 3, of bar 1), which, due to its definitive conclusion on beat one of bar 10, serves as a subtle rhythmic cadence, as well as articulating a focal point within the larger structure of the rhythmic figure. Beat one of bar 10 is also held for a full (four note) beat before the following dotted eighth note to sixteenth note figure on beat two of bar 10 switches back to the *syncopated track* of the subdivisional framework (see figure 2, bar 10). Note, the fourth sixteenth note of beat two of bar 10 is likewise held for four sixteenth notes before the figure starts again, giving this portion (see figure 2, bars 9-10, beats 3-2) of the rhythm a chance to breathe and contrasting the tight knit groupings of two that the figure opened with.

As mentioned above, this rhythmic figure plays around with symmetrical and asymmetrical phrasing, switching between groups of twos, threes and fours, in order to flip the rhythmic emphasis between the *on beat* and *syncopated* sectors of the sixteenth note framework, thereby altering the shape of the figure and creating tension and interest. This tension is furthered by the deceptive structure of the figure, the phrase begins with a sequence of displaced eighth notes (see figure 2, bar 9), arguably the least stable portion of the entire phrase, while its middle section is defined by a clear downbeat (see figure 9, bar 10). It is through the use of this rhythmic idea as a referent, that I proceeded.

Assigning Pitches and Tonality to the Rhythmic Figure

I took inspiration from the previously discussed 17:4 section of Hoenig's "The Other" and assigned my newly codified rhythmic figure a low pitch to give it an aggressive *metal* sensibility. After playing around with different octaves on the piano with my left hand, I settled on F# as the note for this figure (see figure 3).

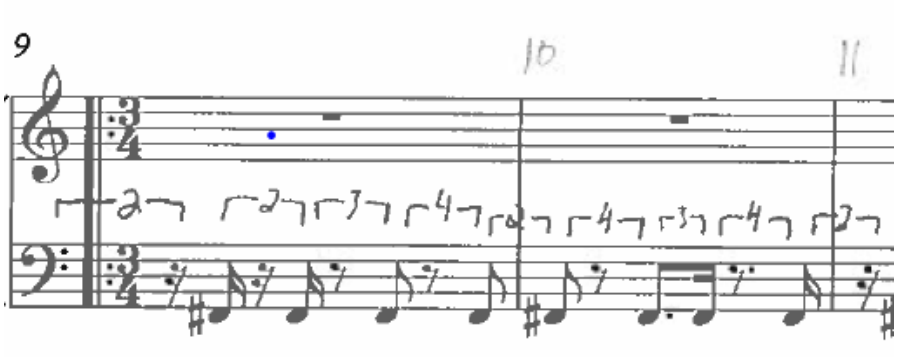


Figure 3. Rhythmic figure as an F# pedal point.

The F# felt like it was in a *goldilocks* zone, as it was neither too high, nor too low for the growling *metal* tone I was attempting to emulate. F# gave me just the right amount of *dirt* without being so low as to sound muddy and so, I experimented melodically with my right hand, while drawing inspiration from the dark tones I was getting from the F# pedal in my left.

As with the rhythmic figure, my attempts at writing melodic motifs began rhythmically. I simply drew upon the information already present in my pedal point, to create new rhythmic figures, that I could then fill in with pitches.

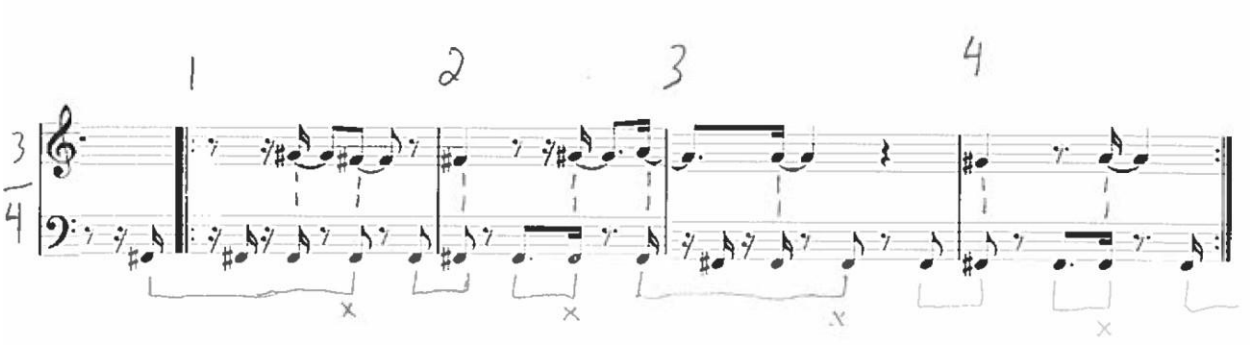


Figure 4. Notice, the outlined sub motifs, *X* denotes a change from *on beat* to *off beat,* dotted lines depict where the melody and bass line are sounded in unison

By simply omitting notes from the rhythmic figure, new more spacious phrases could be discovered (see figure 4, dotted lines between bass line and melody), this new melodic figure felt complete and complimentary to the rhythmic figure in part due to its by contrasting the incessant groove underneath. The longer rhythmic durations of individual melody notes also contrasts the bass line through the use of space, affording the note more time to sit in the listener's ear, setting up a tonal anchor for alternative harmony to add additional colour and directionality. The pitches I settled on, were F#, G# and A, implying some kind of F# minor scale and giving me a tonal direction to follow. This melodic figure resolves stepwise from G# to F#, (see figure 4, bar 1), between the end of the rhythmic figure's first sub motif and the beginning of the second (see figure 4, 3rd sixteenth note, beat 2, bar 1). F# is sounded again on beat one of bar 2, reinforcing both the tonality of the emerging melody, as well working in sympathy with the natural resting point of the underlying rhythmic figure (see figure 4, beat 1, bar 2). The melody then climbs back up from G# to A, and mirroring the F# at the start of bar 2, the A is repeated (see figure 4, bars 2-3). This is an example of how strong points of connection can be generated between emerging compositional material through the reinterpretation of base material. One of the lessons I've learned from my study of Hoenig's music is that the reuse of musical ideas through creative alteration is a great way to develop compelling ideas, because what you come up with through the use of this technique will be inherently self-referential to one degree or another. It is one way to solve the compositional problem of the subconscious drive to reinvent the wheel.

Emerging Harmonic Directionality

Once the "A section" melody was more or less in place, I set about writing a proper bass line to give the emerging section a sense of harmonic depth (see figure 5).

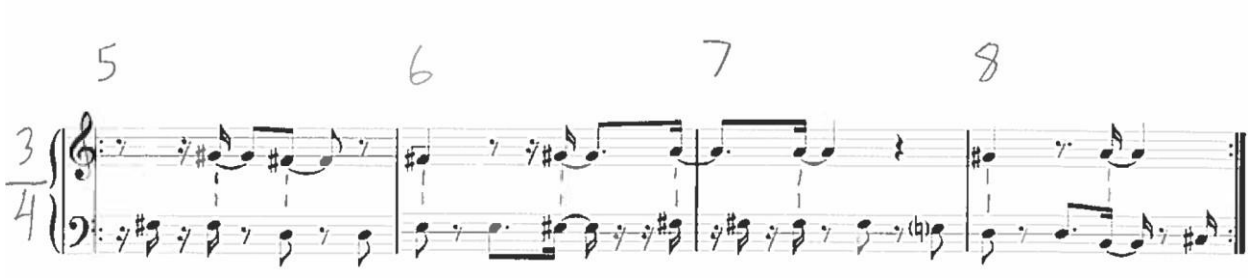


Figure 5. Proper bass line with melody

Building on the above mentioned F# minor sound of the melody, the anticipatory ascending fourth from C#-F# (see figure 5, from the 4th sixteenth note of beat 3, bar 8, to the 2nd sixteenth note of beat 1, bar 5), marks the rhythmic figure's opening syncopated sub motif and implies a V-I cadence. Thereby anchoring a firm point of connection between the end/beginning of the 4 bar bass line, as well as immediately denoting F# as the tonic. The first substantial harmonic movement occurs at the start of the second sub motif (see figure 5, 3rd sixteenth note, beat 2, bar 5) when the bass line moves down a minor third from the Tonic (F#) to the SDM b6 (D), it breaks up the consonant sound of the major ninth (see figure 5, 4th sixteenth note, beat 1, bar 5) via the less consonant sound of the major tenth. This similar downward motion between both upper and lower voices, outlines the movement into SDM, and sets up another sequence of contrapuntal motions, culminating in an upward semitone resolution (see figure 5, beats 2-1, bars 6-7) between the third (E#) of the V (C#) in the bass, and its fifth (G#) in the melody. Each moves up a semitone, in the bass, the third (E#) becomes the root (F#) and in the melody the fifth (G#) becomes the minor third (A) while their common tone (C#) remains temporarily absent (see figure 5, beat 2-3 bar 6). As a result of this tension and release, meshing with the highest point in the melody (A), this voice led pathway back up to F# (See figure 5, 4th sixteenth note, beat 3, bar 6) provides the climactic element for the section. Following this peak, the bass walks back down to the b6 SDM (D) and the melody follows suit, descending by semi tone to G#, its #11 (see figure 5, 3rd sixteenth note, beat 3-1, bar 7-8), and as the melody moves back up a

semitone (A) and the bass line moves down a minor third (B) (see figure 5, 4th sixteenth note, beat 2, bar 8), the resulting minor seventh sound implies another brief deviation to SDM via B7 (IV7 chord borrowed from Lydian b7, 4th mode of Jazz minor) before the final V-I resets the section.

Filling out the harmony and moving from the implication of two voices, into the more directly stated three, was accomplished by voice leading as well as keeping the *Kenny Werner* approach in mind. *Kenny Werner's* approach is to keep a consistent bass line and use triads to generate melodic ideas, which often form the upper structures of the harmony as related to the bass line. I already had a melody and a bass line but no explicitly stated harmony, my approach towards bringing about the middle voice was to focus on how the middle voice created tension and release between itself and the melody note, while also connecting the melody to the bass line.

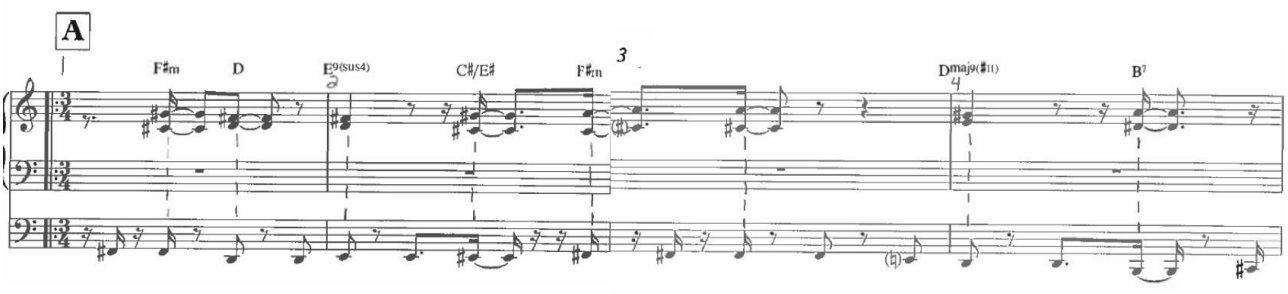


Figure 6. "A section" showing diads expanding and contracting, solidifying the harmony against the bass line

I did this by simply turning the single notes of the melody into diads (See figure 6), through voice leading with the harmonic implications discussed above regarding *figure 5* in mind. For example (See figure 6, 4th sixteenth note, beat 1, bar 1), the first diad (C# 5th, G# 9th) goes from stable to less stable, as the lower voice (C#), mirroring the bass line moves up a semitone to become the root (D), while the upper voice (G#) descends stepwise and becomes the major third (F#). This clearly spells out the harmony while also creating space for the following oblique motion

(See figure 6, 3rd sixteenth note, beat 3-1, bar 1-2), the bass line moves up from D to E and the upper voices remain still. This movement also creates colour through the shift into a suspended chord (E9sus4). The following climactic segment (See figure 6, bar 2-3) voice leads smoothly, the common tone (C#) remains motionless and the melody note rises from G# to A, while the bass line moves up a semitone from E# to F#, outlining the V-I from C# to F#mi. After the walk down to D in the bass (See figure 6, bar 4), the melody moves down a semitone to the #11 (G#) and the lower note of the diad moves up a minor third to the ninth (E) of the chord. Voicing the Dma9(#11) this way sets up the downward semitone resolution to the major third of the following SDM B7 chord, which sets up the IV-I cadence back to the top.

A Scalar Approach to the Rhythmic Challenge

It is probably not a coincidence that after the extensive periods of time I spent with “Lines of Oppression” and “The Other”, my ears sought out some kind of minor third laden scale for my own composition. The A (functioning as the minor third of F#) in the ”A section” melody dictated that what would follow would most likely be informed by some kind of minor scale. I took the approach of temporarily disregarding the bass line and focused solely on where the melody wanted to go and what triads I could build out of the intervallic relationships within the hypothetical scale I was exploring. I ended up discovering for myself a scale that I didn’t know existed but which I found out, is known as “double harmonic minor[1]” (See figure 7).

[1]“ Double Harmonic Minor,” https://ianring.com/musictheory/scales/2509

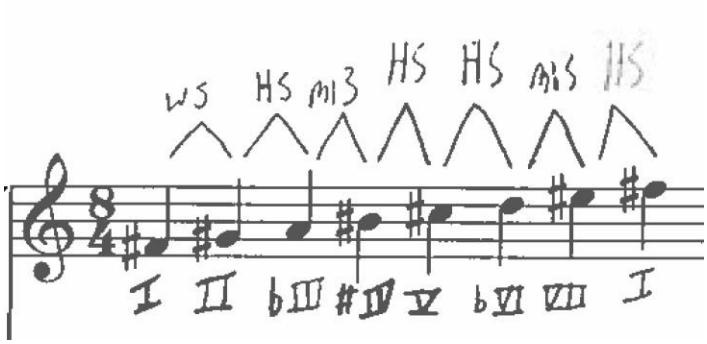


Figure 7. F# Double Harmonic Minor scale

What drew me to this scale was the specific sound of its unique internal upper structure, a three note chromatic passage *bookended* by two minor thirds give this scale a dark flavour, as well as some very idiosyncratic diatonic triads to utilize while exploring melodic options (See figure 8).

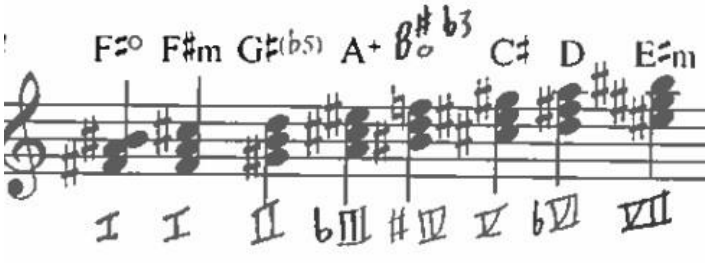


Figure 8. Unusual triads acquired from applying tertian harmony to F# double harmonic minor

It is from this scale that I developed the melody in the B section (See figure 9).

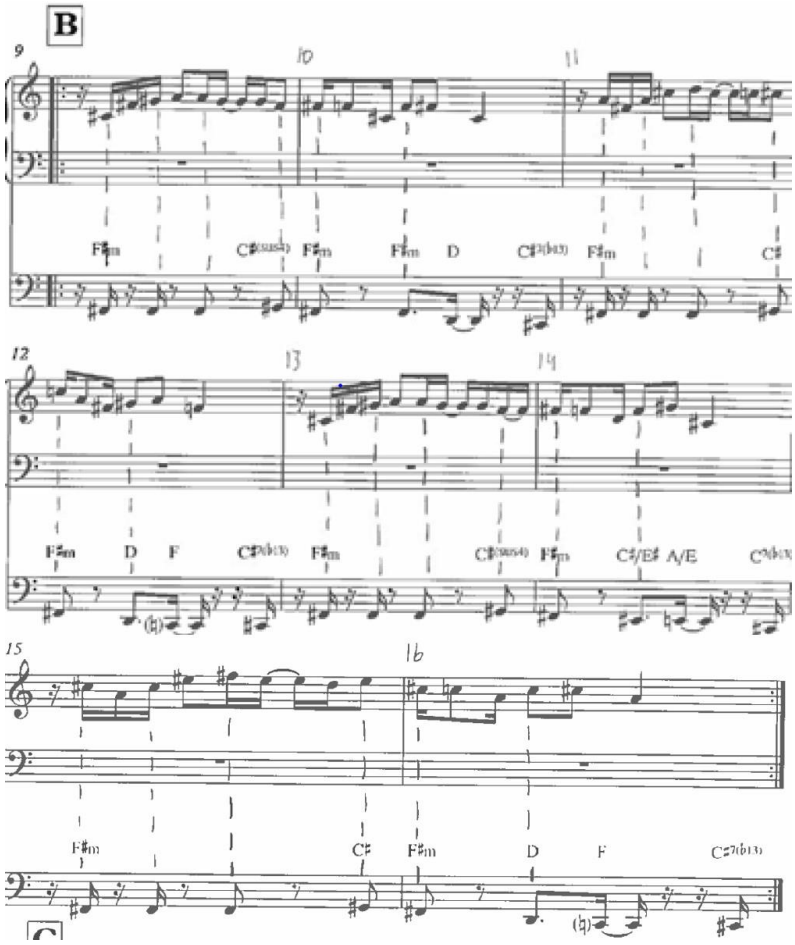


Figure 9. "B section" melody

Notice how the rhythmic pulse has not altered, but instead, acting as a fixed reference point in the initial development of musical ideas, the underlying rhythmic figure is reinterpreted to fit the changing demands of the new musical sections. This is a result of the influence of Hoenig's pieces, as both the intro melody of "Lines of Oppression" as well as the A and B section melodies of "The Other" use a scale[2] to develop short, self-contained melodic themes over top of a rhythmically distinct bass line. My idea was to play around with the scale and develop a self-evident and complete melodic statement that could be transposed and reiterated over the

2 C Minor Pentatonic in "Lines of Oppression" and C Mixolydian b2 b6 in "The Other"

course of an 8 bar section, thereby also making use of Hoenig's reuse principle, or as it could be stated colloquially: *no need to reinvent the wheel*. This melodic motif (See figure 9, bars 9-10) and its re-imaginings in the 3 following 2 bar segments (see figure 9, bars 11-12, 13-14 and 15-16) are all diatonic to the F# double harmonic minor scale, which gives the B section melody a unique flavour. Even when harmonized with a non-diatonic bass line, the melody reflects the idiosyncrasies of the scale. Because the bass line in the B section is non-diatonic, many more options for harmonic direction are made available, than would otherwise be possible with the limited tertiary harmony of the F# double harmonic minor scale (see figure 8).

As mentioned above, the B section melody utilizes both the F# double harmonic minor scale as well as the primary rhythmic figure as reference points for generating musical material (See figure 10).

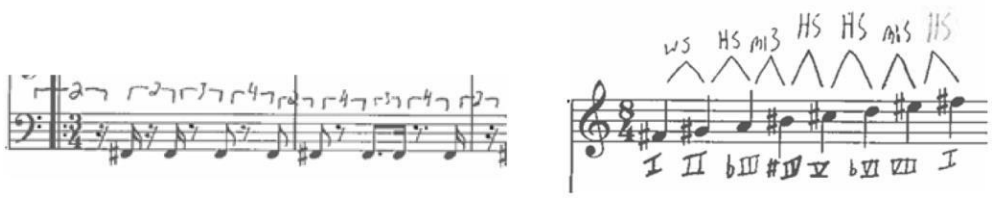


Figure 10. Primary rhythmic figure on the left, F# double harmonic minor scale on the right

The depth of the influence that the primary rhythmic figure holds within the melodic ideas can be observed more directly when one sees how many times the melody lines up with the bass line in important character defining sections (see figure 11, dotted lines, bars 9-10).

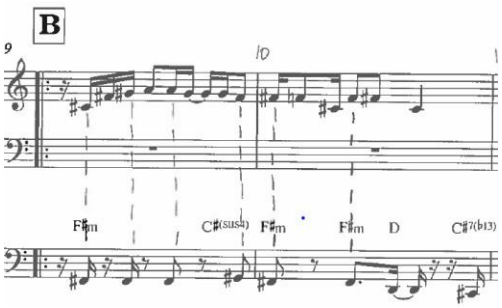


Figure 11. Dotted lines show unison between melody and bass line

For example, in the bass line, the second and fourth sixteenth notes of beat one, bar 9 are connected melodically by an arpeggiated F#mi(add9) triad, starting on the fifth (C#), this sixteenth note run concludes on the downbeat of beat two, landing on the third (A) of the F#mi chord of the moment. The second sub motif of the melody (see figure 11, bars 9-10, beats 2-1) is a series of three beat figures making their way down step wise, always repeating the last step before descending further, outlining a diminished tetrachord, which further emphasizes the dark colours embedded within the scale. Additionally, this sub motif provides rhythmic contrast in switching from straight sixteenth notes to three beat figures, which has a dizzying effect overall when contrasted against the spaciousness of the underlying bass line. The third and final sub motif (see figure 11, bar 10, beat 1, 4th sixteenth note) that makes up the structure of the B section melody strays the furthest from the logic of the primary rhythmic figure. Initially, it appears to be a continuation of the above mentioned three beat figures, as the C# (see figure 11, 4th sixteenth note, beat 1 bar 10) begins two sixteenth notes after the E# on the second sixteenth note of beat one and functions as a sixteenth note pickup for the following E#, the phrase relaxes into two eighth notes, before downshifting to a quarter note on the downbeat of beat three. This simple straight ahead figure is at odds with the *Charleston* figure being played simultaneously in the bass line and a syncopated 16th note interplay between the top and bottom lines are created as a result (see figure 11, beats 2-3, bar 10). This splits dotted eighth to sixteenth in the middle and creates a syncopation between the second eighth note up top and

the fourth sixteenth note below, as well as the fourth sixteenth note below and the following downbeat up top (See figure 11, bar 10 beats, 2-3, the dotted lines show the syncopation). This marks the end of the melodic phrase, while the bass line sets up the next round by sounding the remaining V-I cadence underneath. The remaining two bar motifs (See figure 9, bars 11-16) keep the same rhythmic shape as the first motif (see figure 11, bars 9-11), maintaining an element of continuity while the notes themselves change. Through maintaining the exact rhythmic structure but only a similar contour, the remaining melodic motifs generate tension and a sense of upward directionality throughout the B section.

This upward directionality can be thought of as an ABAC, where the further into the alphabet one gets, the higher up the melodic contour is transposed. By arpeggiating different inversions of F# minor and linking the targeted chord tones with scalar passing tones, a sense of heightening tension and general climax is achieved while also maintaining the scale's sonic characteristics.

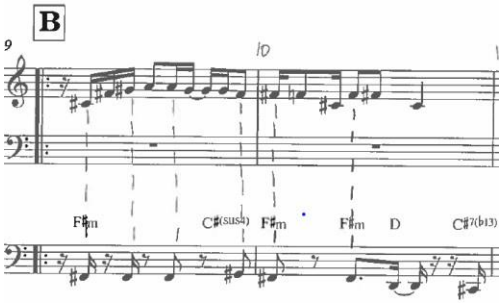


Figure 12. First melodic theme

For example, the first melodic theme (see figure 12) starts on the fifth (C#), and connected by the ninth (G#), lands on the third (A). The second motif starts on the third (A), briefly reverses the order of the contour by going down to the root (F#), then leaping up to the fifth (C#) (see figure 13, beat 1, bar 11).

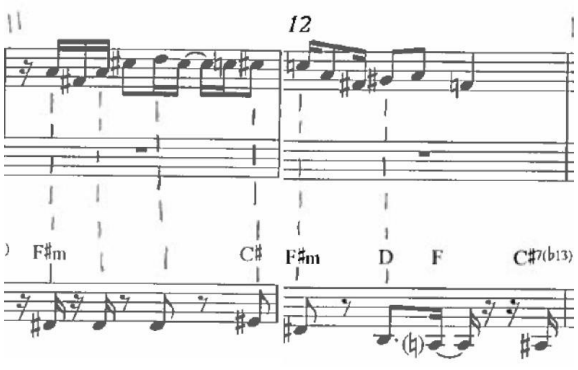


Figure 13. Second "B section" melodic motif

The three beat figure is now filled out by the scale's chromatic segment, the fifth (C#) is approached chromatically from both directions, narrowing the melody and darkening the sound, before descending a minor third from the C to A (see figure 13, beats 2-1, bars 11-12). The last sub motif (See figure 13, 4th sixteenth note, beat 1, bar 12) outlines a SDM – I – V through the above mentioned diminished tetra chord, further imprinting the sound of the scale into the melody. This technique of using a chord as a base framework and then adding more detail and character through the inclusion of scalar passing tones, further highlights the characteristics of the scale within the melody.

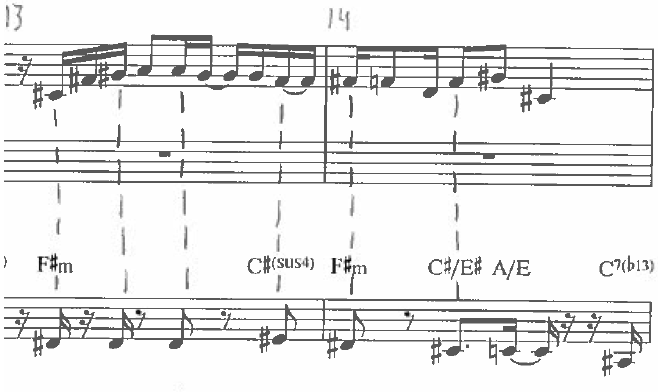


Figure 14. Third "B section" melodic motif

The third motif (see figure 14) is a repetition of the first (see figure 12), except for one small but important melodic alteration, the melody goes to the G# instead of the F#, spelling out the C# triad as well as giving the melody a subtle push in an upward direction (see figure 14, beat 2, bar 14).

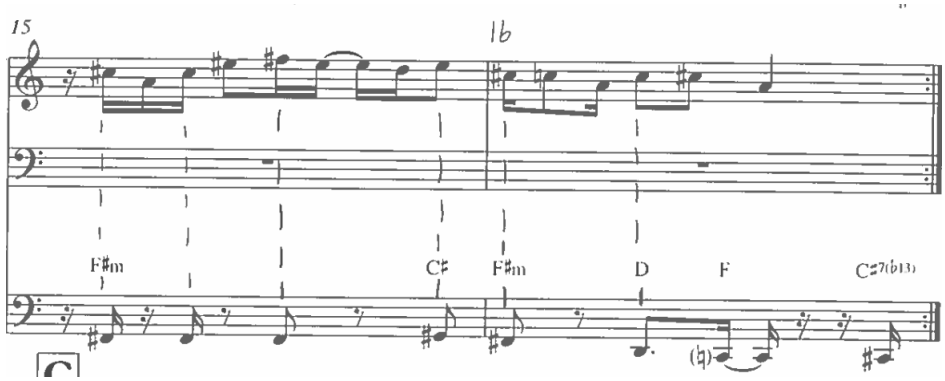


Figure 15. Fourth "B section" melodic motif

The final melodic motif in the B section pushes the tension to its highest by arpeggiating the mid-section of the F# minor triad (see figure 15, beat 1, bar 15) and landing on the leading tone (E#). Then, like the three beat figure sub motif from the second motif (see figure 13, beats 2-3, bar 11), the melody approaches a target note (the fifth, C#, in the second motif and the leading tone, E#, in the fourth motif) from the closest available points in the scale, a semitone from above and minor third from below (See figure 15, beats 2-3, bar 15). The final sub motif signs off on a bluesy note, with its emphasis on the C (see figure 15, bar 16) referencing the b7 (C) of the chord of the moment (D), and then descending down a minor third to the third (A) of the tonic (F#). D voice leads nicely to the following F triad (see figure 15, beats 2-3, bar 16), due to its chromatic mediant relationship to D, and gives the end of the B section a lift before the V-I brings us back.

Kenny Werner Technique Inverted

In the C section, I ended up somewhat inverting the previously discussed *Kenny Werner* technique[3], instead of using a repetitive bass line as a device for generating melodic and harmonic content, I used the repetitive A section melody as a means for generating new harmonic possibilities. By focusing on the colour generated from the melody's position within the chord of the moment and prioritizing voice leading as a means to get from one chord to the next, some very unusual chord choices could be explored (see figure 16).

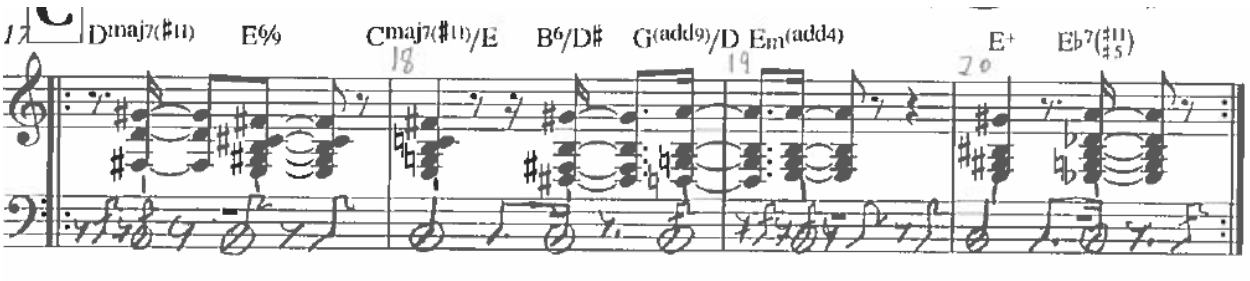


Figure 16. "C section", rhythmic figure on the bottom stave with circled notes depicting the derived chord rhythm

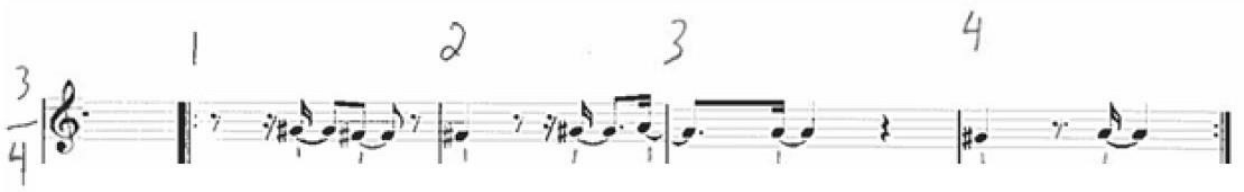


Figure 17. "A section" melody

I reharmonized the A section melody (see figure 17) by simply voice leading 4 note chords around the melody to develop points of tension and release around the peaks and valleys

[3] See chapter 3

inherent in the melody. Similar to the latter half of the A section in “Lines of Oppression” (See figure 18),

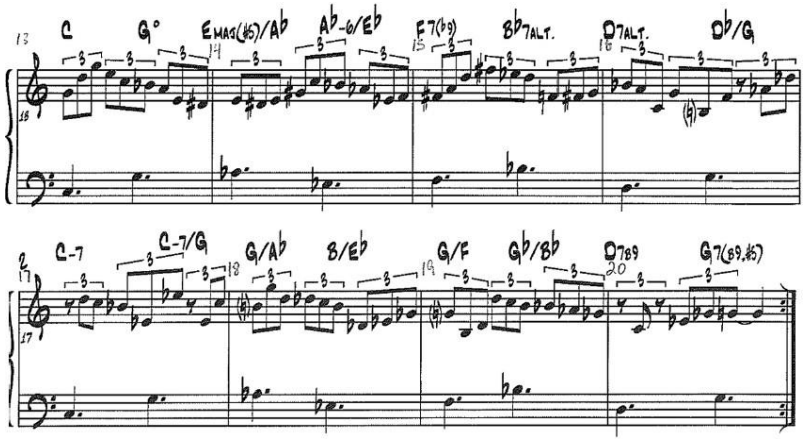


Figure 18. Last 8 bars from the “A section” of “Lines of Oppression”

this approach largely abandons earlier adherence to the F# tonality, in favour of an expanded palette of colours that non-functional chords and voice leading provide. Additionally, it will also significantly change the mood of the song, from groove oriented and aggressive, to restrained but no less intense Bill Evans Trio-esque dynamic. The bass line will drop out, somewhat loosening the grip of the rhythmic figure over the music and allowing the chords to ring out, but the influence of the rhythmic figure is present, even if not explicitly stated, as it is embedded structurally within the shape of the music, by its role as the primary referent during the creation of the melody (see figure 16, circled notes show the influence of the rhythmic figure).

One of the limiting factors I implemented in order to narrow and focus my choices, came from my initial determination to prioritize chords where, unless there was a clearly better choice, the melody note was some kind of fourth or second. This non functional technique of *colour parallelism*, abandons tonality altogether and instead, focuses on the sequence of colour

changes, and how the right sequence can build an overall sense of drama. I started with Dma7(#11) (See figure 16, 4th sixteenth note, bar 17) and as the melody descends stepwise to F# and repeats, the accompanying chords, Dma7(#11), E6/9 and Cma7(#11)/E (See figure 16, bars 17-18) provide multiple colour changes, as well as sonic continuity of character, by using chords where, for the most part, the melody note is a fourth or second. The first three chords are all seventh chords, where the melody note is either a ninth or an eleventh upper extension. The following three chords (See figure 16, bars 18-19) maintain the above mentioned *colour parallelism* by using chords where the melody note is, for the most part, consistently a fourth or second. Additionally, by using triads, the insulating layer that the sevenths provide is stripped away, lessening tension and contributing to a sense of forward motion. The final two chords (see figure 16, bar 20) reverse the directionality of the previous three triads, by utilizing progressively dissonant chords which pull back towards the starting point. E aug was a clear choice as it voice leads so well from the previous chord, Emi(add4), E being the common tone and the third (G) and fifth (B) each moving up a half step to become the third (G#) and augmented fifth (B#) of Eaug, while the melody moves down a semitone from A to G#. I chose Eb7(#11#5) as the final chord because Eb7 sets up the half step resolution back to Dma7(#11) at the top of the section and added the #5 in order to continue the augmented sound set up by the previous Eaug triad as well as bringing back the *eleventh* sound present near the start of the section so as to acclimate the ears to the return of that sound once the section resets.

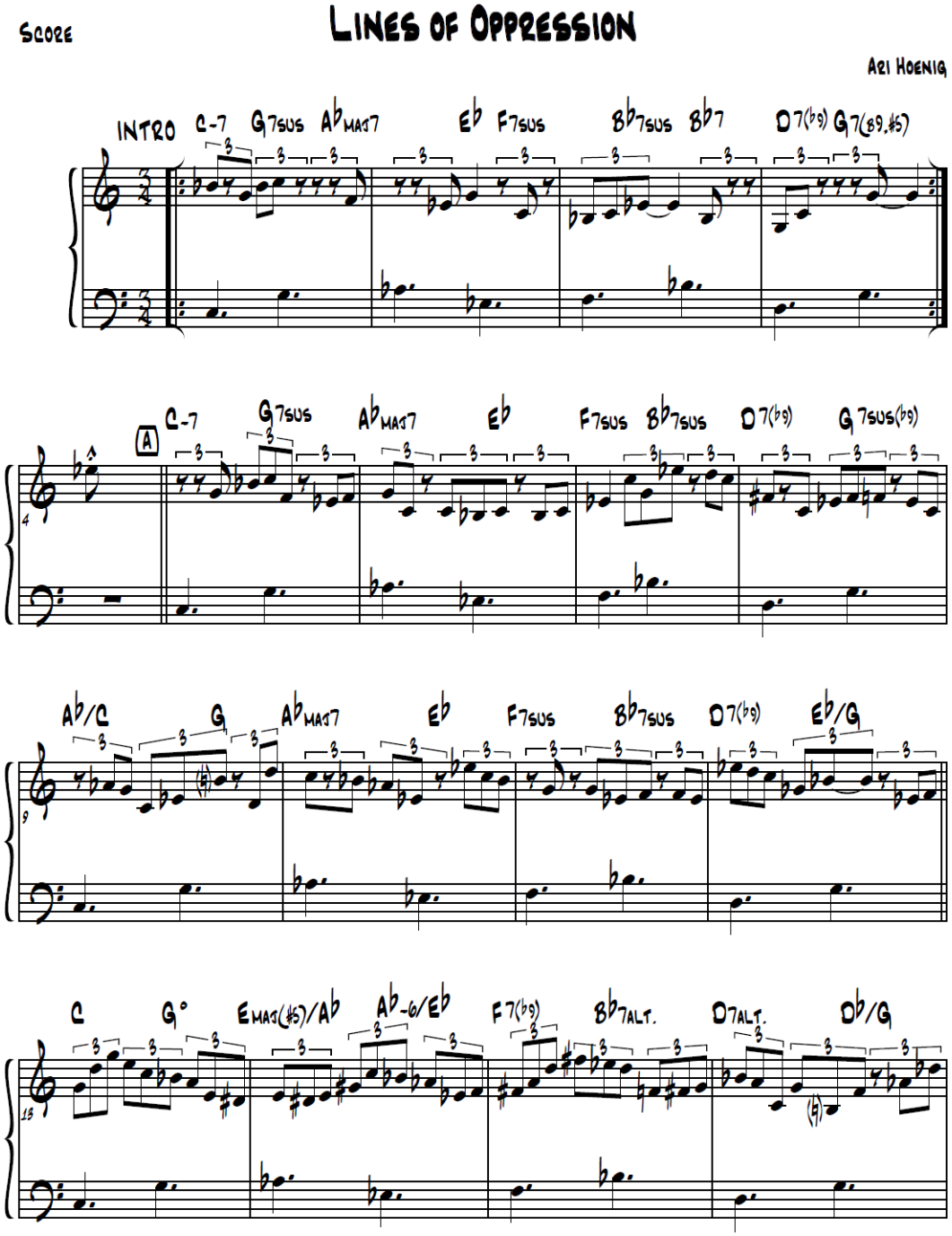
Conclusions

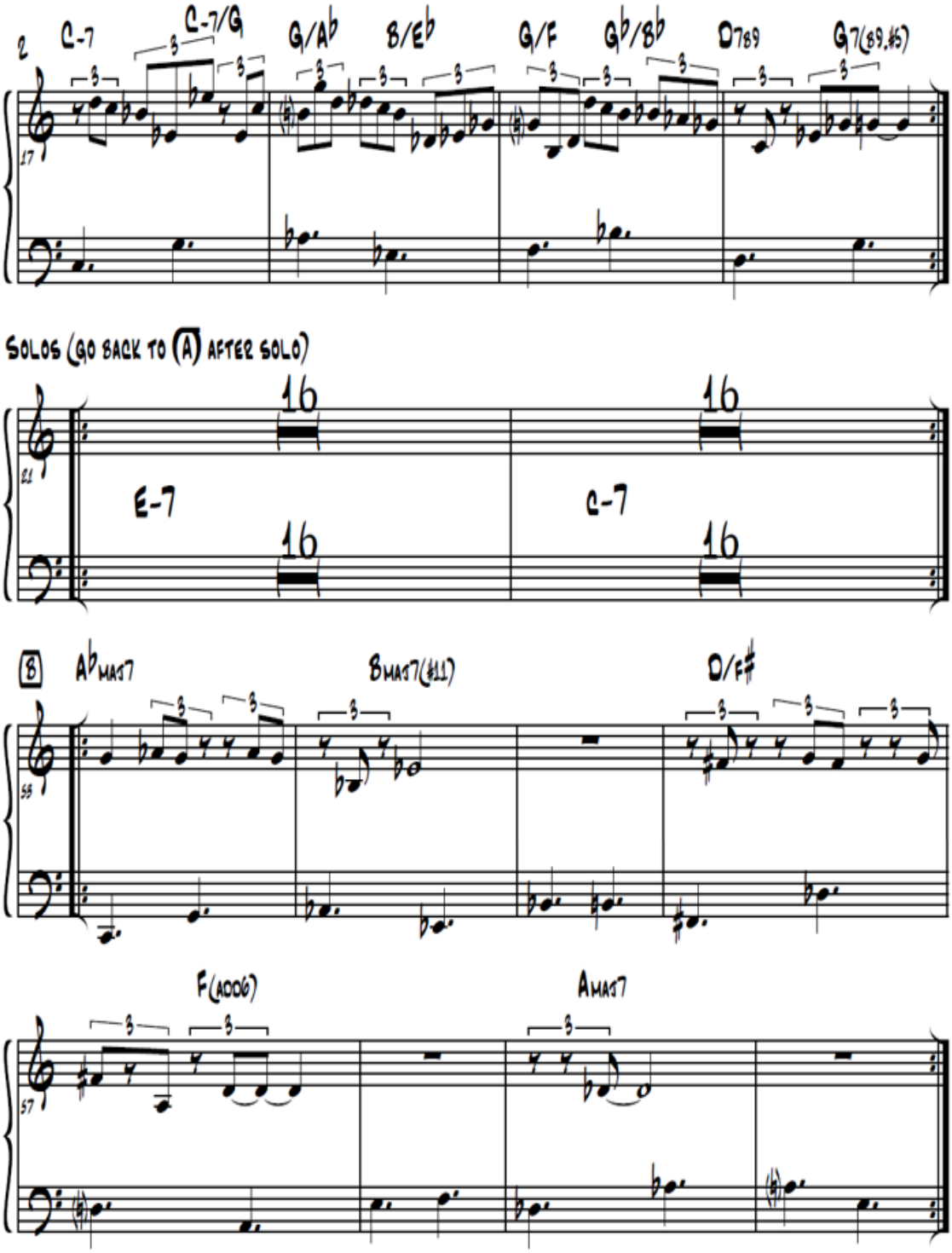
At the start of this paper, I mentioned how rhythm is underrepresented as a driving force in jazz composition. I don't believe that this will be the case for long, as there are simply too many ways in which a deeper understanding of rhythm can benefit the composer. Furthermore,

it is through musicians like Ari Hoenig, who continue to redraw the lines of musical expression and individual capacity for creativity, that such deep discoveries can be learned and built upon.

Appendix

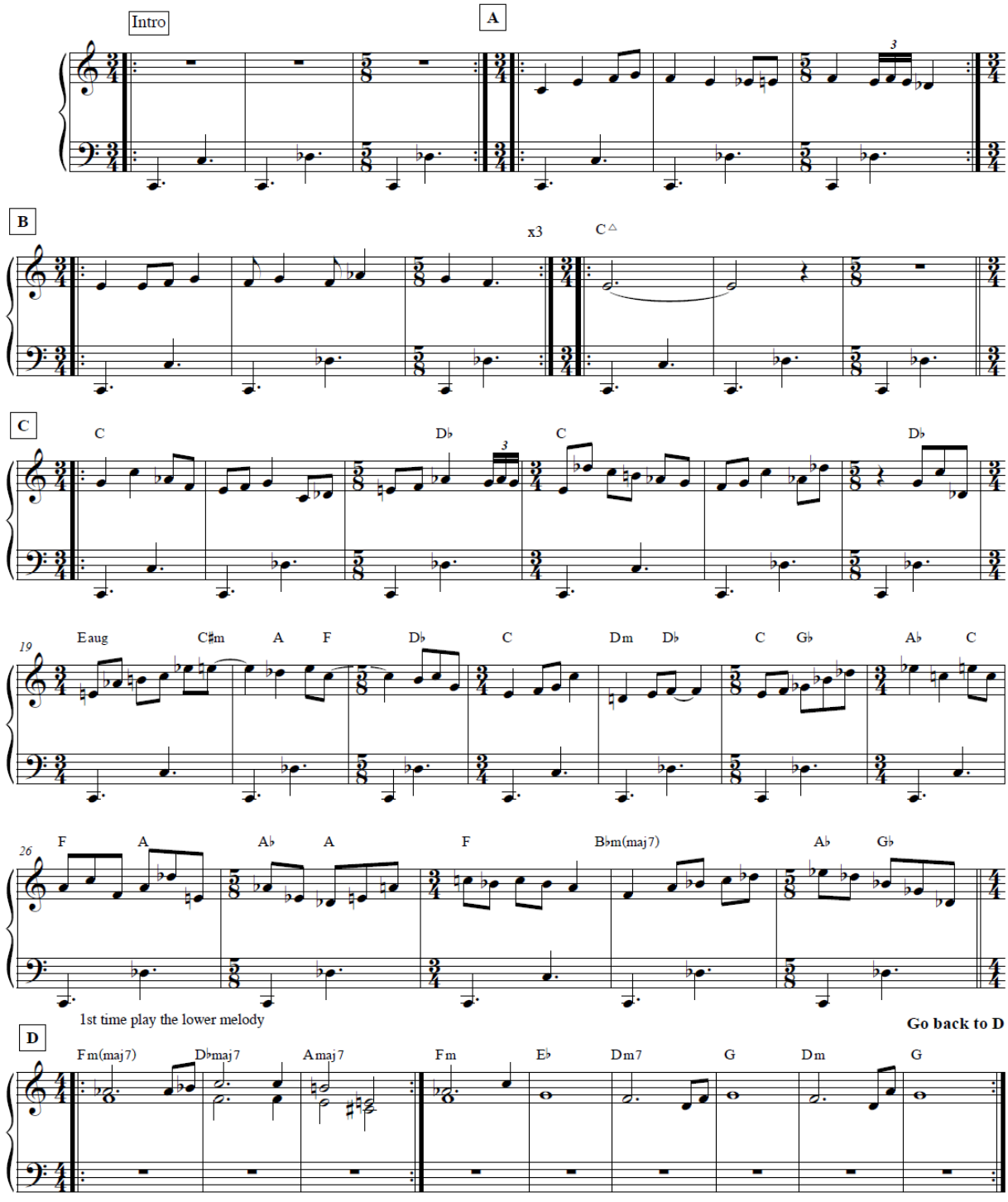
Scores

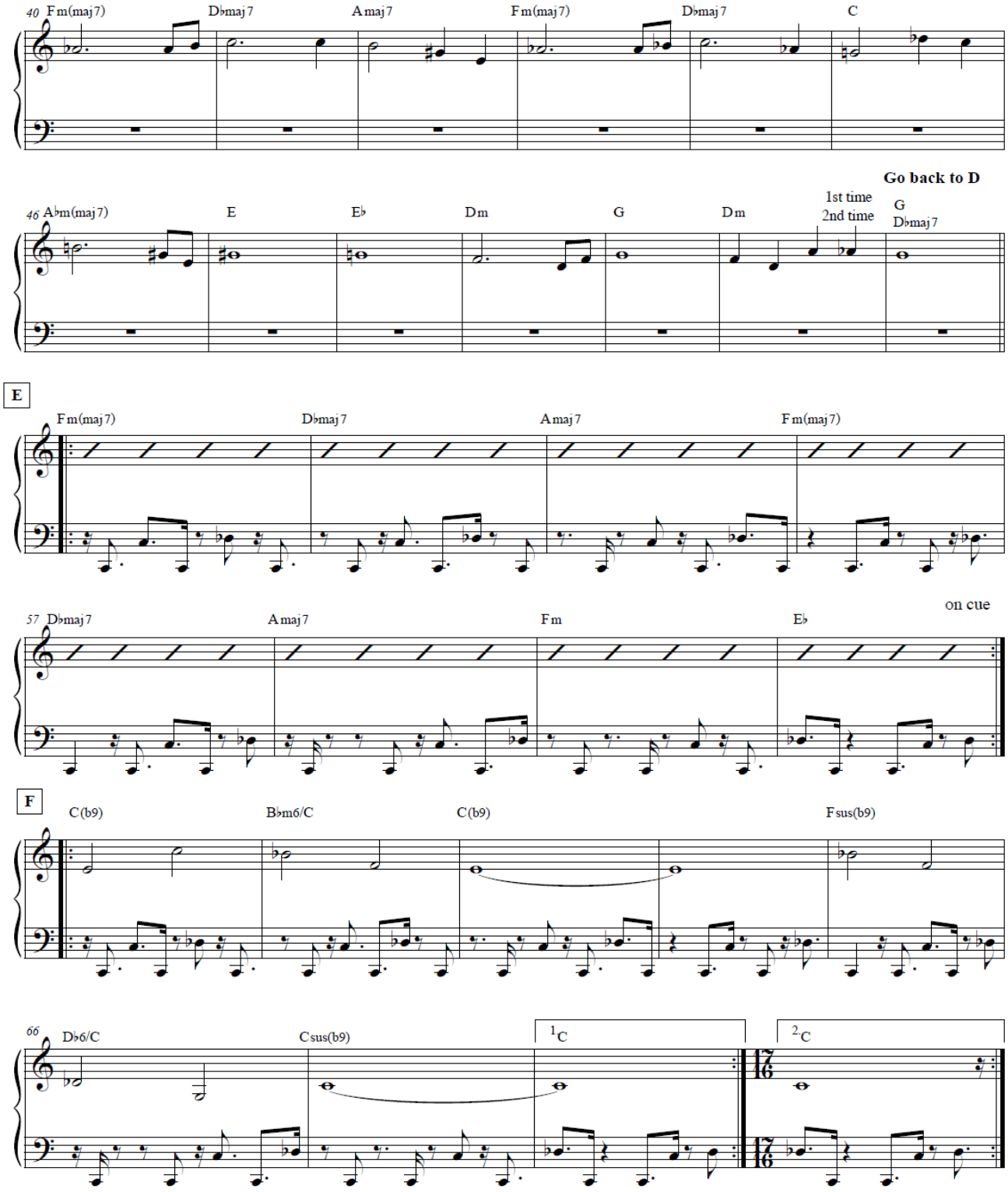



2
C-7
C-7/G
G/A♭
B/E♭
G/F
G♭/B♭
D7♭9
G7(♭9,♭5)
17
SOLOS (GO BACK TO (A) AFTER SOLO)
21
16
16
E-7
C-7
16
16
(B)
A♭MAJ7
BMAJ7(♯11)
D/F♯
59
F(ADD6)
AMAJ7
57

THE OTHER

Ari Hoenig

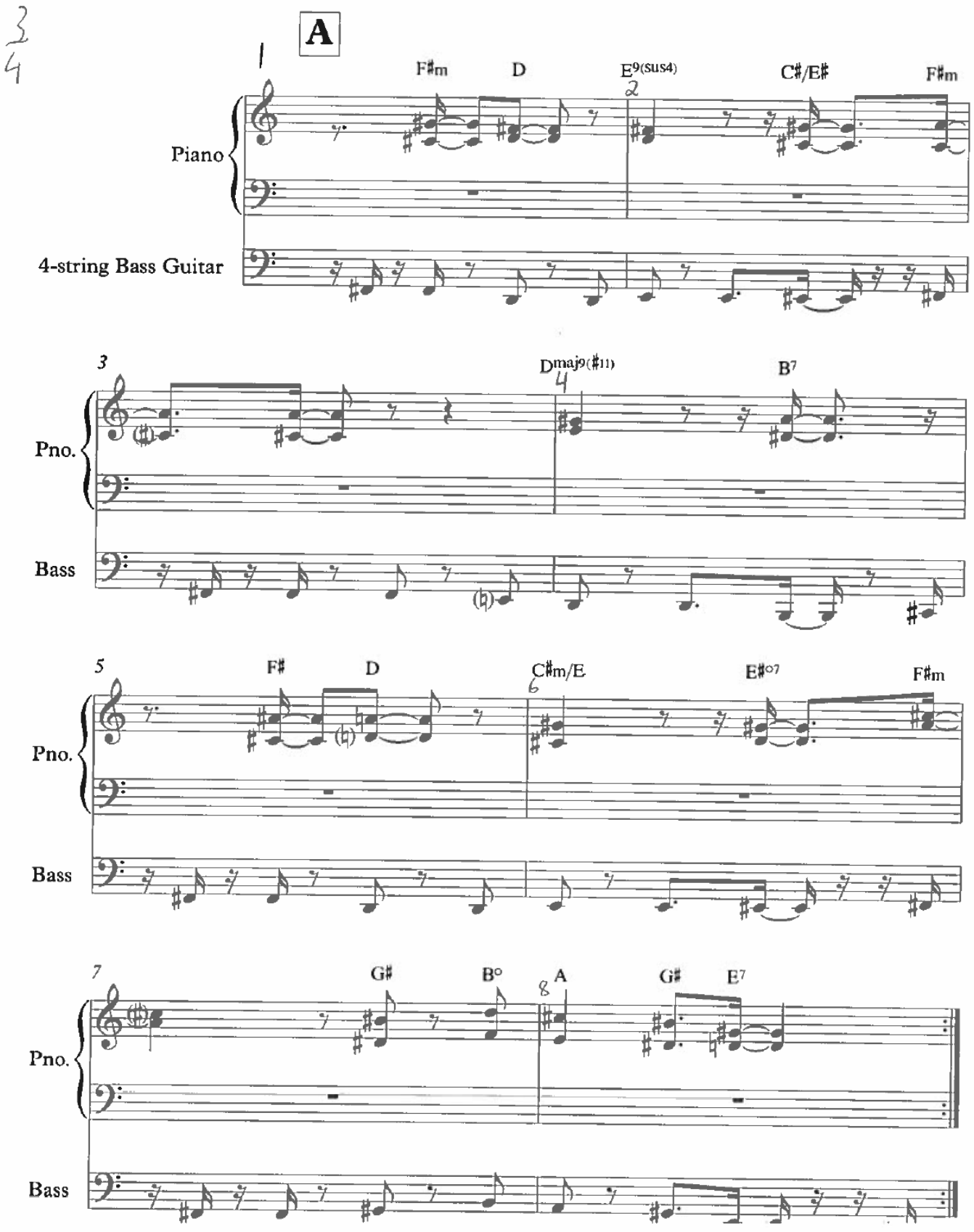


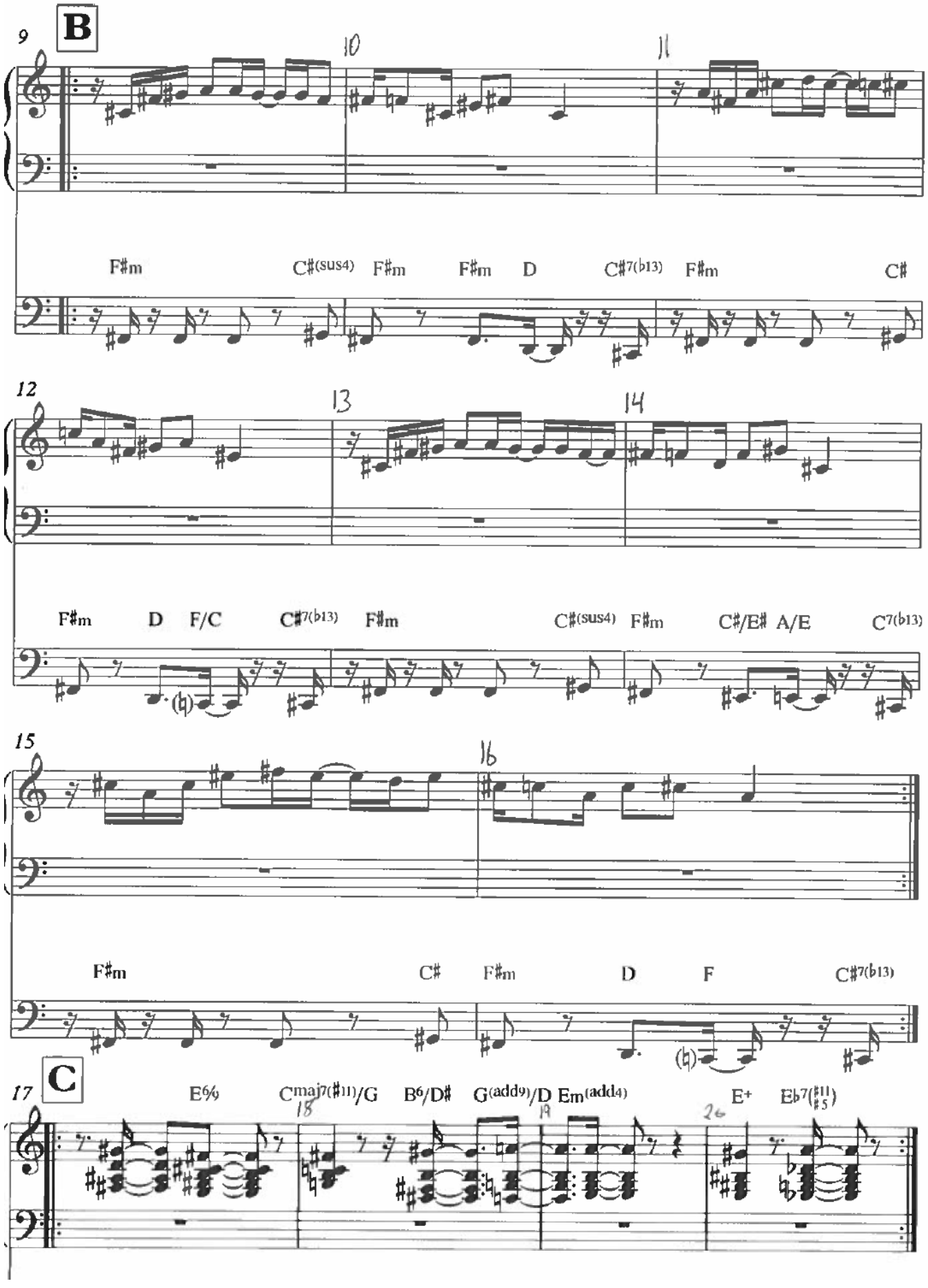

40 Fm(maj7)
D♭maj7
Amaj7
Fm(maj7)
D♭maj7
C
Go back to D
46 A♭m(maj7)
E
E♭
Dm
G
Dm
1st time
2nd time
G
D♭maj7
E
Fm(maj7)
D♭maj7
Amaj7
Fm(maj7)
57 D♭maj7
Amaj7
Fm
E♭
on cue
F
C(b9)
B♭m6/C
C(b9)
Fsus(b9)
66 D♭6/C
Csus(b9)
1C
2C

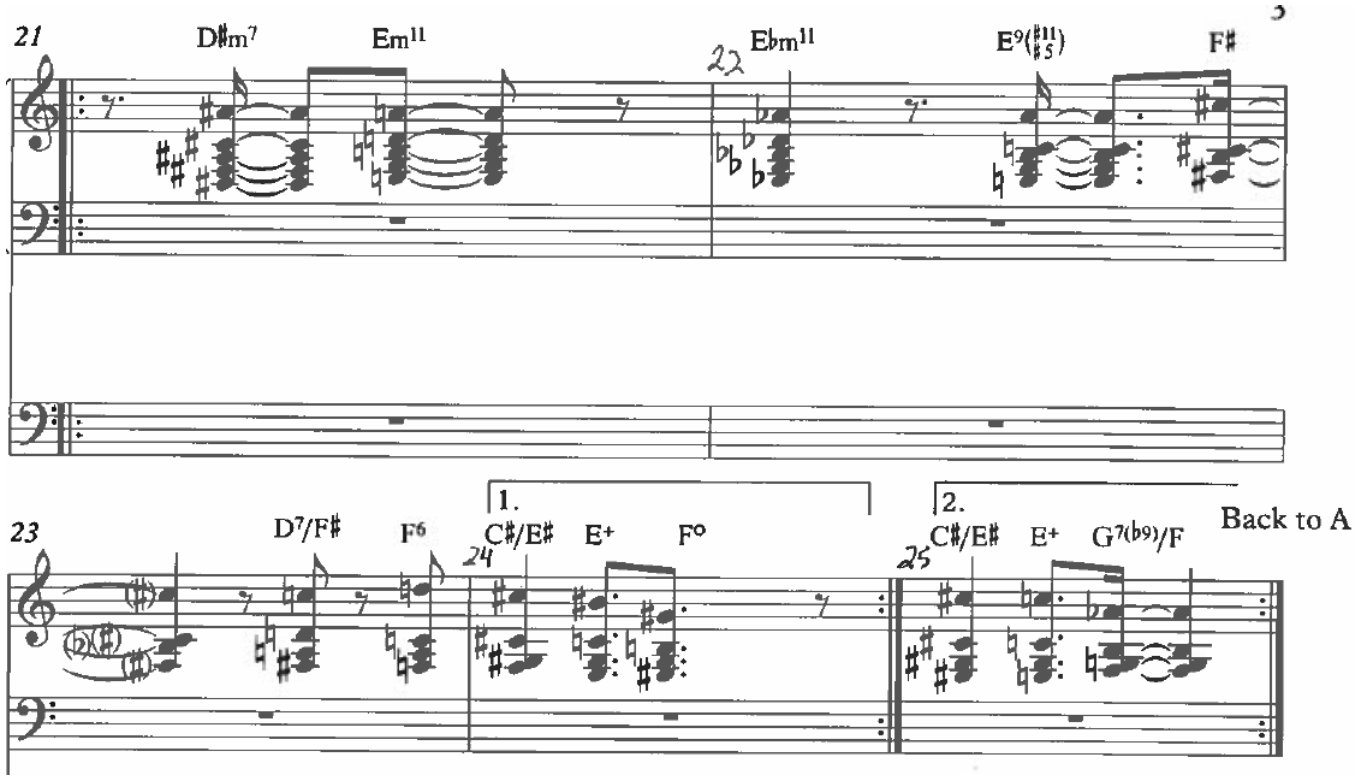
Score

Parallel Structures

Karel Gondor




9
B
10
11
F♯m
C♯(sus4)
F♯m
F♯m
D
C♯7(♭13)
F♯m
C♯
12
13
14
F♯m
D
F/C
C♯7(♭13)
F♯m
C♯(sus4)
F♯m
C♯/E♯
A/E
C7(♭13)
15
16
F♯m
C♯
F♯m
D
F
C♯7(♭13)
17
C
E6/9
Cmaj7(♯11)/G
18
B6/D♯
G(add9)/D
19
Em(add4)
26
E+
E♭7(♯11/♯5)


21
D♯m7
Em11
22
Ebm11
E9(♯11/♯5)
F♯
23
D7/F♯
F6
1.
C♯/E♯
E+
F°
24
2.
25
C♯/E♯
E+
G7(♭9)/F
Back to A

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