

Improviseren!

deel 2

E♭ versie

Fran Schreuder



Improviseren! - deel 2

afbeeldingsnummer bestaat uit 'boek', 'pagina', 'afbeelding'
 dus: 1.2.3 = boek 1, pagina 2, afbeelding 3



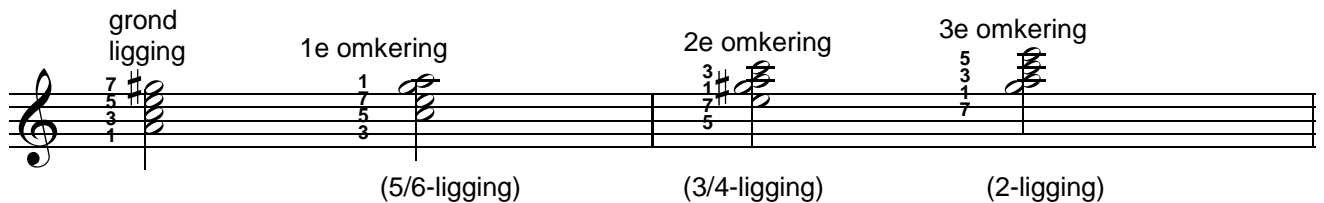
2.10.1



2.10.2



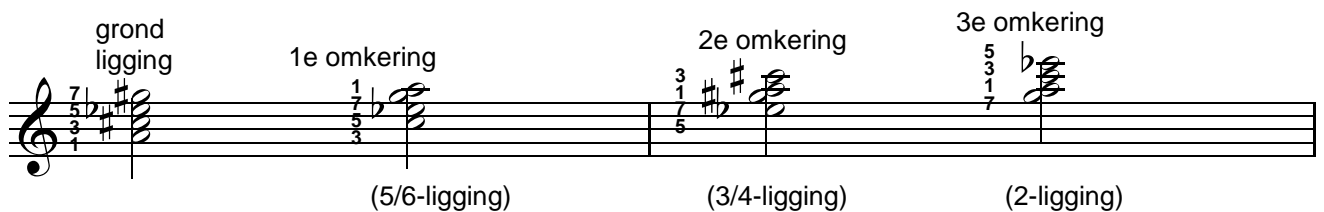
2.11.1



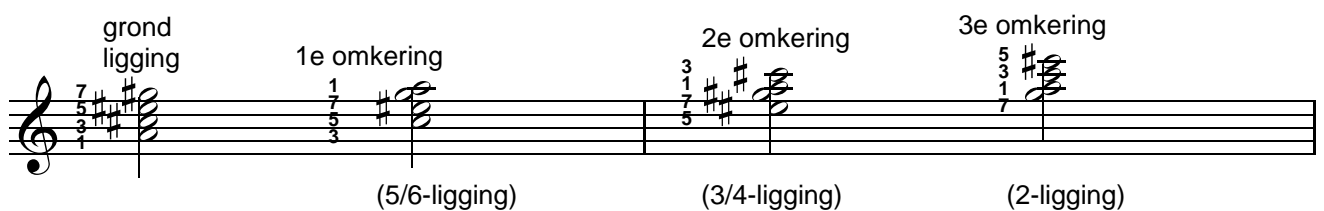
2.11.2



2.12.1



2.12.2



2.12.3

grond ligging 1e omkering 2e omkering 3e omkering

(5/6-ligging) (3/4-ligging) (2-ligging)

2.13.1

grond ligging 1e omkering 2e omkering 3e omkering

2.13.2

grond ligging 1e omkering 2e omkering 3e omkering

(5/6-ligging) (3/4-ligging) (2-ligging)

2.14.1

grond ligging 1e omkering 2e omkering 3e omkering

(5/6-ligging) (3/4-ligging) (2-ligging)

2.14.2

grond ligging 1e omkering 2e omkering 3e omkering

(5/6-ligging) (3/4-ligging) (2-ligging)

2.14.3

grond ligging 1e omkering 2e omkering 3e omkering

2.15.1

A Δ B $^{-7}$ C $\#^{-7}$ D Δ E 7 F $\#^{-7}$ G $\#^{\circ}$ A Δ

I II III IV V VI VII I

2.15.2

F#⁻⁷ B⁻⁷ E⁷ A^Δ D^Δ A^Δ E⁷ A^Δ

VI II V I IV I V I

2.16.1

A^{-Δ} B[∅] C^Δ D⁻⁷ E⁷ F^Δ G^{#∅} A^{-Δ}

I II III IV V VI VII I

2.17.1

F^Δ B[∅] E⁷ A^{-Δ} D⁻⁷ A^{-Δ} E⁷ A^{-Δ}

VI II V I IV I V I

2.17.2

1 b3 4 #4 5 b7 (∅)

2.18.1

I⁷ IV⁷ I⁷ I⁷

A⁷ D⁷ A⁷ A⁷

IV⁷ IV⁷ I⁷ I⁷

D⁷ D⁷ A⁷ A⁷

V IV⁷ I⁷ I⁷ (V)

E⁷ D⁷ A⁷ A⁷ (E⁷)

2.22.1

A Δ^9 B-7(9) C \sharp -7(b9b6) D $\Delta^9\sharp^{11}$ E7(9) F \sharp -7(9) G $\sharp\emptyset b6b9$ A Δ^9

I II III IV V VI VII I

2.23.1

I⁷ IV⁷ I⁷ (II V)^{IV}

A⁷ D⁷ A⁷ E⁻⁷ A⁷

IV⁷ IV⁷ I⁷ VI⁷

D⁷ D⁷ A⁷ F \sharp ⁷

II V I⁷ (VI⁷ II V)

B⁻⁷ E⁷ A⁷ (F \sharp ⁷) B⁻⁷ E⁷

2.24.1

I⁻⁷ IV I⁻⁷ (II[∅] V)^{IV}

A⁻⁷ D⁻⁷ A⁻⁷ F \emptyset A⁷

IV IV I⁻⁷ VI

D⁻⁷ D⁻⁷ A⁻⁷ F Δ

II V I⁻⁷ (VI II V)

B \emptyset E⁷ A⁻⁷ (F Δ) B \emptyset E⁷

2.25.1

A

1 I (V)^{VI}

A⁶ C#⁷

5 VI⁷ of (V)^{II} II

F#⁷ B⁻⁷

9 (V)^{VI} VI

C#⁷ F#⁻⁷

13 II⁷ II V

B⁷ B⁻⁷ E⁷

B

17 I (V)^{VI}

A⁶ C#⁷

21 VI⁷ of (V)^{II} II

F#⁷ B⁻⁷

25 IV IV⁻⁶ III VI⁷ of (V)^{II}

D⁶ D⁻⁶ C#⁻⁷ F#⁷

29 II V I (II V)

B⁻⁷ E⁷ A⁶ (B⁻⁷ E⁷)

2.26.1

1 **A**

A majeur F# mineur + leidtoon

B mineur B majeur A majeur

F# mineur + leidtoon A majeur

E majeur A majeur

2.28.1

2.31.1

2.32.1

I II III IV V VI VII I

2.36.1

$F\#-7(9)$ $B-7(9)$ $E7(9)$ $A\Delta(9)$ $D\Delta(9)$ $A\Delta(9)$ $E7(9)$ $A\Delta(9)$

VI II V I IV I V I

2.38.1

$F\#-7(9)$ $B-7(9)$ $E7(9)$ $A\Delta(9)$ $D\Delta(9)$ $A\Delta(9)$ $E7(9)$ $A\Delta(9)$

VI II V I IV I V I

2.39.1

$B-7(\frac{13}{11})$ $E7_{13}^9$ $A\Delta_{13}^{\#13}$

2.39.2

$A-\Delta(9)$ $B\emptyset b9$ $C\Delta^9$ $D-7(9)$ $E7b9$ $F\Delta^9$ $G\#o$ $A-\Delta(9)$

I II III IV V VI VII I

2.41.1

$F\Delta^9$ $B\emptyset b9$ $E7b9$ $A-\Delta(9)$ $D-7(9)$ $A-\Delta(9)$ $E7b9$ $A-\Delta(9)$

VI II V I IV I V I

2.41.2

B^ø(11b6) E⁷_{b9}¹³ A-^Δ₉¹¹

2.42.1

Heel, half, heel, ...

2.44.1

half, heel, half, ...

A⁷b10b9#11

2.45.1 / 2.47.2

A^o B⁷ F⁷ D⁷ G^{#7}

tritonus tritonus

Notenmateriaal: A B C D Eb F F# G# (heel half heel half, etc.)

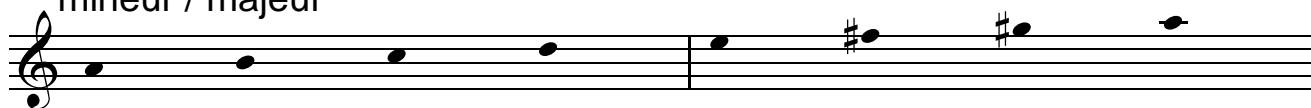
2.45.2

B⁹ F⁹ B^{b13} A^Δ₉

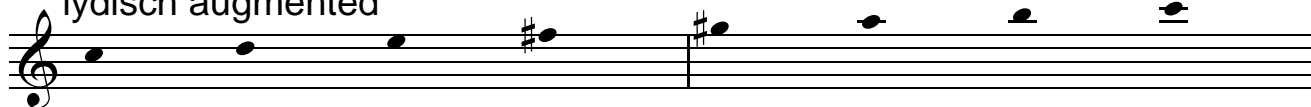
E¹³

2.47.1

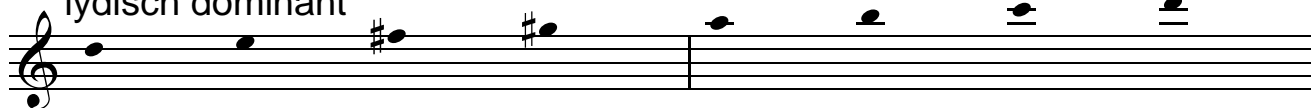
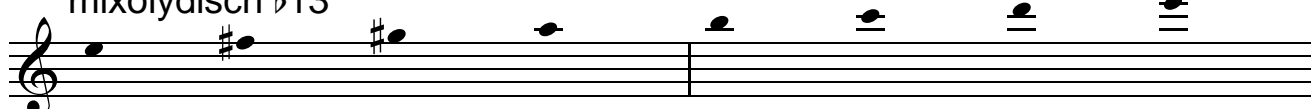
mineur / majeur

I
A- Δ (9)suspended $\flat 9$ II
B7($\flat 9$ sus4)

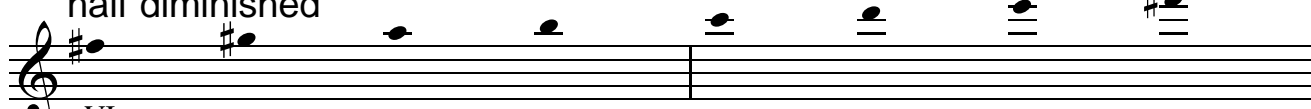
lydisch augmented

III
C Δ 7(9#5#11)

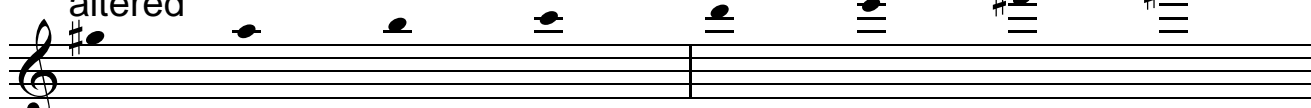
lydisch dominant

IV
D7# $\flat 9$ mixolydisch $\flat 13$ V
E7 $\flat 13$ $\flat 9$

half diminished

VI
F# $\flat 9$ $\flat 6$

altered

VII
G#7alt

2.51.1

= VIIe trap, dus G mel.min. = VIe trap, dus D mel.min. = VIIe trap, dus F mel.min. = Ie trap, dus A mel.min.

= Ve trap, dus B mel.min. = IIe trap, dus A mel.min. = Ve trap, dus A mel.min. = Ie trap, dus A mel.min.

2.53.1

majeur pentatonisch op b7 majeur pentatonisch op 1 majeur pentatonisch op 5 majeur pentatonisch op 1

2.55.1

= lydisch majeur = IVe trap majeur, dus E majeur = octatonisch half-heel-half op C#
 = lydisch dominant = IVe trap mel.min., dus C# mel.min. = dorisch = IIe trap majeur, dus A majeur
 = altered = VIIe trap mel.min., dus D mel.min. = halfdiminished = VIe trap mel.min., dus A mel.min.
 = lydisch dominant = IVe trap mel.min., dus F# mel.min. = dorisch = IIe trap majeur, dus A majeur = suspended b9 = IIe trap mel.min., dus D mel.min.

2.58.1

B-7(11)

G Δ ¹³₉

D⁶/₉

E⁹sus⁴

C Δ ¹³₁₁

B-7(¹³/₁₁)

E⁷sus⁴(add3)

B-7(¹³/₁₁)

E⁷sus⁴(add3)

D Δ ¹¹₉

D \sharp 7¹³₉

A⁷alt

A⁷₉¹³

D \sharp 7alt

E- Δ ⁷(⁶/₉)

2.61.1

A⁶/₉

B-7(¹¹/₉)

D Δ ¹³

E⁷sus⁴(¹³/₉)

F \sharp -7(11)

G Δ ¹³₁₁

D \sharp 7alt

A⁷alt

C \sharp A¹³₁₁

B \flat -⁶/₉

C⁷sus⁴ \flat ₉

D \sharp 7(¹³/₉)

2.62.1

2.64.1

D-7(11)

G⁷₉¹³

C⁶/₉

C-7(11)

A Δ ¹³₉

A⁷₉¹³

A⁷ \sharp ₉

A⁷ \sharp ₁₁₉

A⁷alt

A⁷₉¹³ \flat

A⁷ \sharp ₉₁₁

A⁷ \sharp ₁₁₉¹³

upper structure: II

II

\flat III

\flat V

\flat VI

VI

\flat III-

\sharp IV-

2.66.1

B-¹³

E⁷alt.

A Δ ¹³(\sharp 11)

B-¹³

E¹³(\sharp 11)

A Δ ¹³(\sharp 11)

2.67.1

US \flat VI

US II

US II

SW met verdubbeling

B-11 E13(b9) AΔ13 B-9 E13(#11) AΔ13

SW US VI US #IV mineur Kwartstapeling (met grondtoon)

2.67.2

B^b/A B/A C/A C[#]/A D/A D[#]/A E/A F/A F[#]/A G/A G[#]/A

B^bΔ B^bΔ[#]11 A^Δ#11 A⁷ A^Δ#5 D⁷ A⁷alt A^Δ A⁻⁷b6 A⁷b9 A⁷sus⁴ A⁰7

B^bΔ[#]11 A⁷#11 B⁷ D⁶/9 D[#]Δ[#]11 D⁷ A⁷b9 A^Δ#11 F^Δ A⁷alt

2.67.3

C/D C[#]/G

D⁻⁷ G⁷b9#11 C⁶/9

2.68.1

C/A B^b/C C/B^b E^b/C[#]

A⁻⁷ C⁷sus⁴ B^b6/9#11 C[#]6/9#11 D⁻⁷(11)

2.69.1

F^Δ D⁷

3

2.73.1

G⁷

3

2.74.1

G⁷

G⁷ E⁷

2.75.1

A⁷ D⁷ E^Δ

2.75.2

B⁻⁷ C⁷ F^Δ G^{#7} C^{#Δ} E⁷ A^Δ

II ↑ 1/2 ↑ R4 ↑ K3 ↑ R4 ↑ K3 ↑ R4

Of:

A^Δ C⁷ F^Δ G^{#7} C^{#Δ} E⁷ A^Δ

I ↑ K3 ↑ R4 ↑ K3 ↑ R4 ↑ K3 ↑ R4

(R4 = reine kwart, K3 = kleine terts)

2.76.1

G^{#Δ} B⁷ E^Δ G⁷ C^Δ

F^{#-7} B⁷ E^Δ G⁷ C^Δ D^{#7}

2.77.1

G^{#Δ} B⁷ E^Δ G⁷ C^Δ F^{#-7} B⁷

E^Δ G⁷ C^Δ D^{#7} G^{#Δ} D⁻⁷ G⁷

C Δ | F $\#$ -7 B 7 | E Δ | A $\#$ -7 D $\#$ 7

14.7

G $\#$ Δ | D-7 G 7 | C Δ | A $\#$ -7 D $\#$ 7

2.78.1

C D E F $\#$ G A B C

2.81.1

A Δ $\#$ 5 | B \emptyset (11) | C $\#$ 7 \flat 13 $\#$ 9 | D- Δ ($\#$ 11) | D Δ $\#$ 11 $\#$ 9 | E 7 \flat 9 | F Δ ($\#$ 11 $\#$ 5) | G $\#$ o

I | II | III 7 | IV- | IV | V | \flat VI | VII

2.81.2

1 | $\#$ 2 | A $^+$ | 3 | 5 | $\#$ 5 | $\#$ 7 | B $\#$ $^+$

6 tonen symmetrie

2.83.1

I | II | IV | $\#$ IV

A Δ $\#$ 5 | B \emptyset | D Δ $\#$ 11 $\#$ 9 | D $\#$ \emptyset

\flat VI | VI | VII

F 7 alt | F $\#$ - Δ | G $\#$ 13 sus 4 \flat 9

2.84.1



2.85.1

A⁹(#11)_{#5} B⁹(#11)_{#5} C⁹(#11)_{#5} D⁹(#11)_{#5} E⁹(#11)_{#5} G⁹(#11)_{#5}

2.85.2

A^Δ F^{#7} B⁻⁷ E⁷

inside outside G outside D(?) inside outside E_b inside

2.87.1

A^Δ F^{#7} B⁻⁷ E⁷

outside G[#] outside B outside E_b outside B_b

2.87.2

Coltrane Changes: A⁻⁷ B_b⁷ E_b^Δ F^{#7} B^Δ D⁷ G^Δ D⁷

Original chords: A⁻⁷ D⁷ G^Δ A⁻⁷ D⁷

2.88.1

alternative chords:

F⁻⁷ B_b⁷ E_b^Δ A^Δ

tritone

II V I

2.89.1

A⁻⁶ D^{7b9} G^Δ

2.89.2

A⁷⁽⁹⁾ D⁷⁽⁹⁾ G⁷⁽⁹⁾ C⁷⁽⁹⁾ F⁷⁽⁹⁾ B^{b7(9)}

etc. langs gehele kwintencirkel

2.94.1

A⁷⁽⁹⁾ D⁷⁽⁹⁾ G⁷⁽⁹⁾ C⁷⁽⁹⁾ F⁷⁽⁹⁾ B^{b7(9)}

etc. langs gehele kwintencirkel

2.94.2

B⁻⁷ E⁷ A⁻⁷ D⁷ G⁻⁷ C⁷ F⁻⁷ B^{b7} etc

Ladder: A majeur G majeur F majeur Eb majeur

B⁻⁷ E⁷ A⁻⁷ D⁷ G⁻⁷ C⁷ F⁻⁷ B^{b7} etc

3 7 3 5

Ladder: A majeur G majeur F majeur Eb majeur

2.99.1

F^{#7#11} B^ø E^{7alt} A^{-Δ}

Ladder: C# mel.min. D mel.min. F mel.min. A mel.min.

F^{#7#11} B^ø

E^{7alt} A^{-Δ}

2.99.2

C^{#ø} F^{#7b9}

Ladder: E mel.min. F# oct. half-heel

A-7 D7#11 G^Δ

G majeur A mel.min.
2.100.1

I
IV
VI } melodisch mineur
VII

A-6

8^{va}

idem

2.100.2

A-6 A7b10

2.101.1

II
III fryg
IV⁶ } majeur
V
VII

B-6

2.101.2

F#-6 AΔ#11 (I-lyd)

2.102.1

A7b10b9#11 A7b10b9#11

Kleine tertsen Kleine tertsen

Kleine tertsen

Kleine tertsen

Kleine tertsen

Kleine tertsen

Kleine tertsen

8va

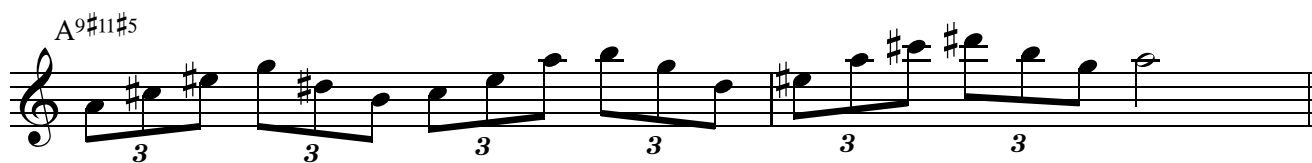
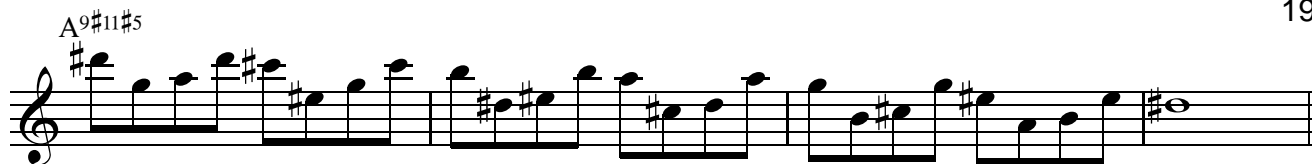
2.103.1

AΔ#5 CΔ#5 EΔ#5 BΔ#5 EΔ#5 GΔ#5 AΔ#5 CΔ#5 EΔ#5 BΔ#5 EΔ#5 GΔ#5

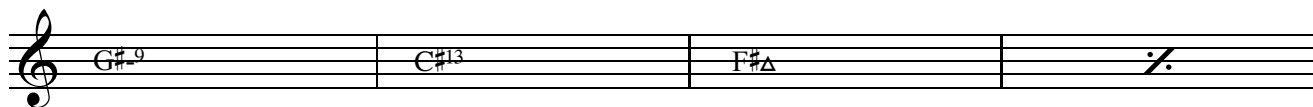
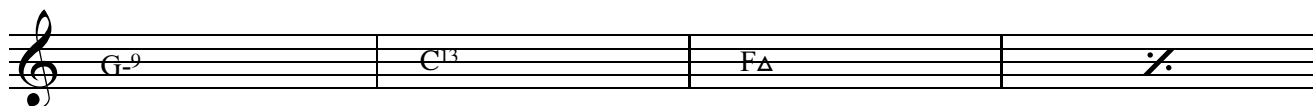
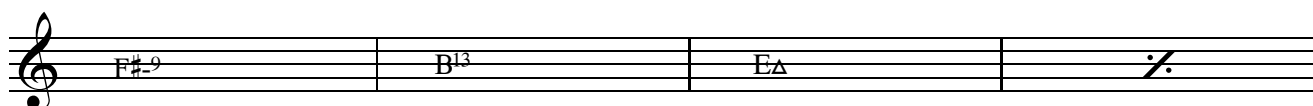
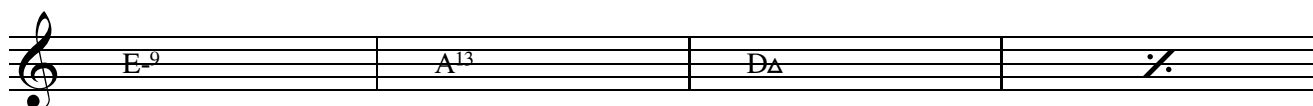
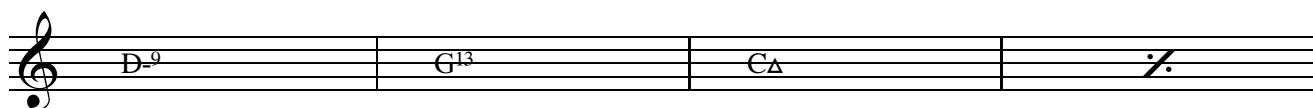
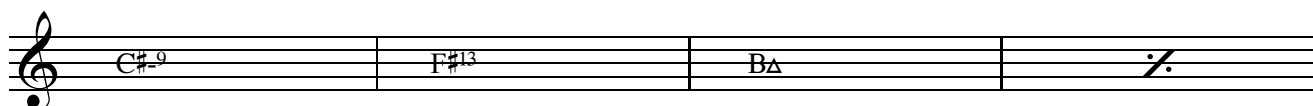
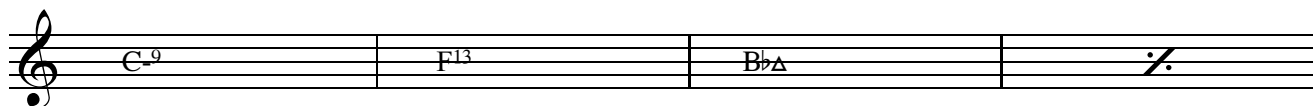
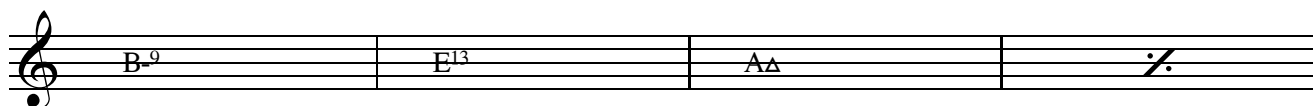
overmatige drieklank overmatige drieklank

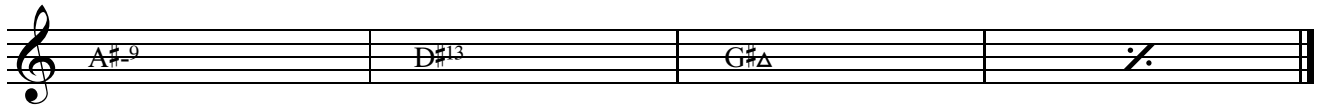
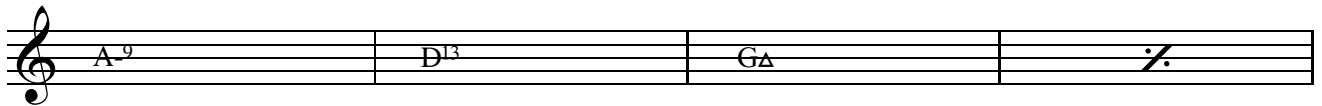
2.104.1

A9#11#5

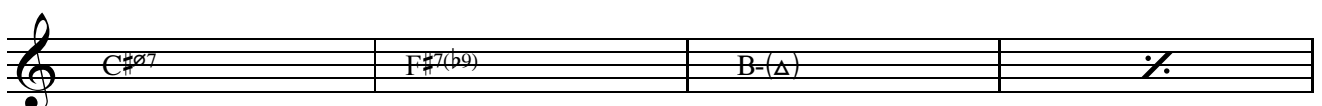
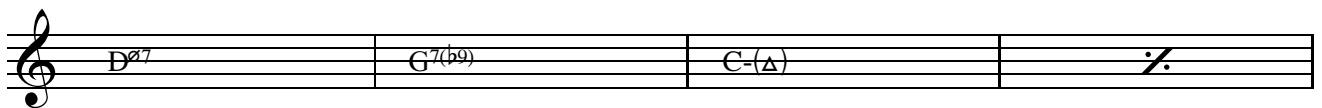
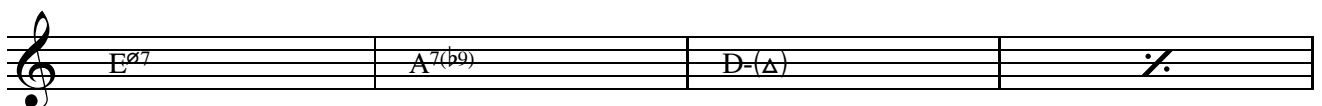
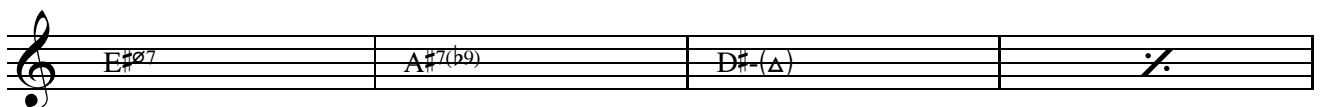
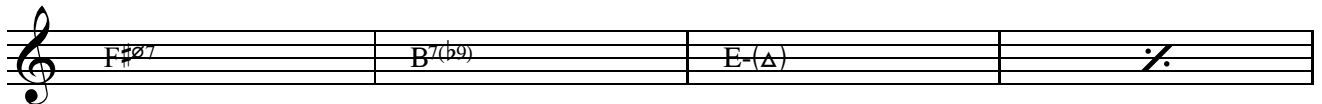
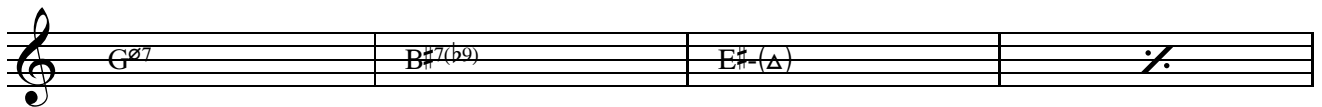
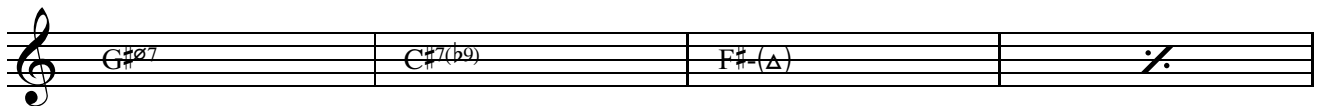
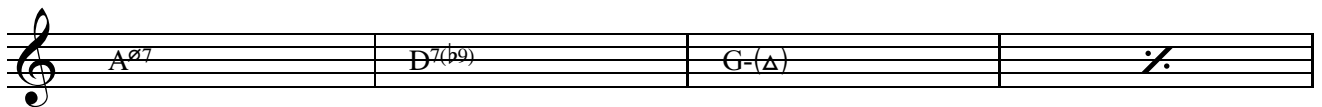
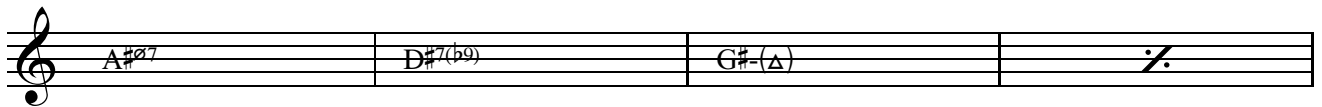
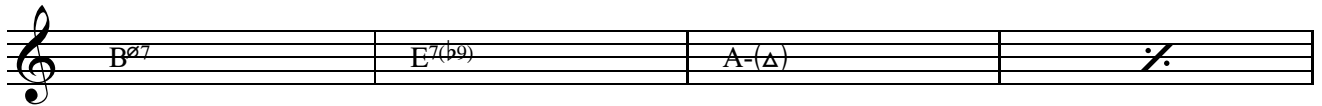


2.104.2





2.106.1



Musical staff with four measures. The first measure contains the chord $B\#7$. The second measure contains the chord $E\#7(b9)$. The third measure contains the chord $A\#-(\Delta)$. The fourth measure contains a double bar line with repeat dots.

2.107.1

Musical staff with three measures. The first measure contains the chord $B-7$. The second measure contains a double bar line with repeat dots. The third measure contains a double bar line with repeat dots and a **2** above it.

Musical staff with four measures. The first measure contains the chord $B-7$. The second and third measures contain double bar lines with repeat dots. The fourth measure contains the chord $A7alt.$

Musical staff with three measures. The first measure contains the chord $D-7$. The second measure contains a double bar line with repeat dots. The third measure contains a double bar line with repeat dots and a **2** above it.

Musical staff with four measures. The first measure contains the chord $D-7$. The second and third measures contain double bar lines with repeat dots. The fourth measure contains the chord $C7alt.$

Musical staff with three measures. The first measure contains the chord $F-7$. The second measure contains a double bar line with repeat dots. The third measure contains a double bar line with repeat dots and a **2** above it.

Musical staff with four measures. The first measure contains the chord $F-7$. The second and third measures contain double bar lines with repeat dots. The fourth measure contains the chord $D\#7alt.$

Musical staff with three measures. The first measure contains the chord $G\#-7$. The second measure contains a double bar line with repeat dots. The third measure contains a double bar line with repeat dots and a **2** above it.

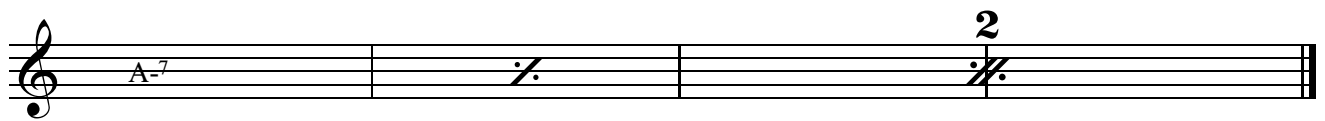
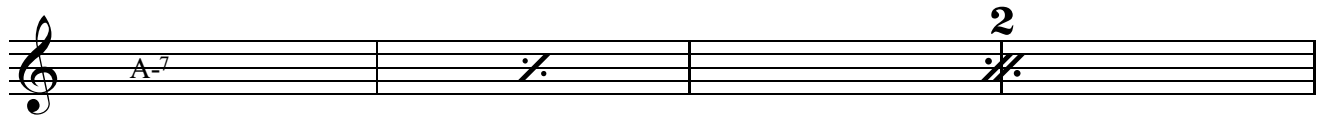
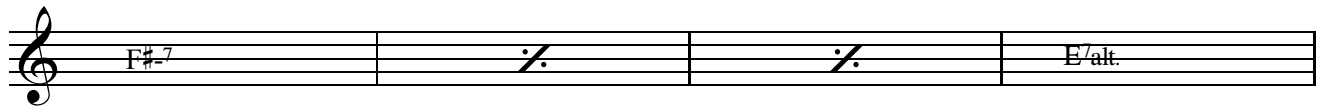
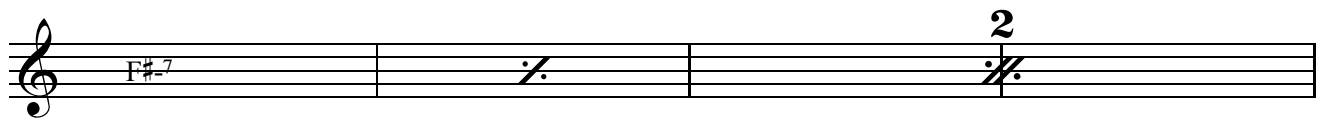
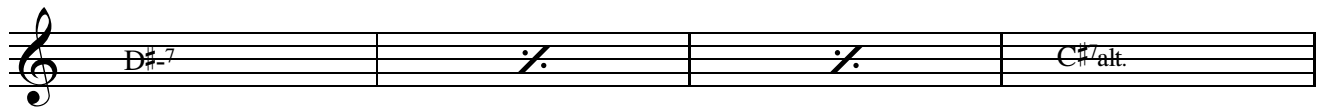
Musical staff with three measures. The first measure contains the chord $G\#-7$. The second measure contains a double bar line with repeat dots. The third measure contains a double bar line with repeat dots and a **2** above it.

2.108.1

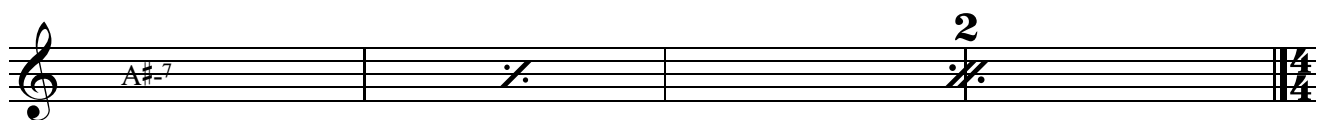
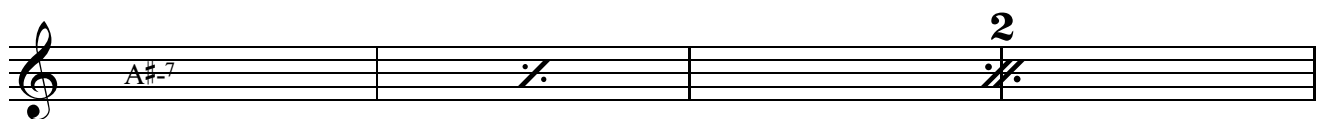
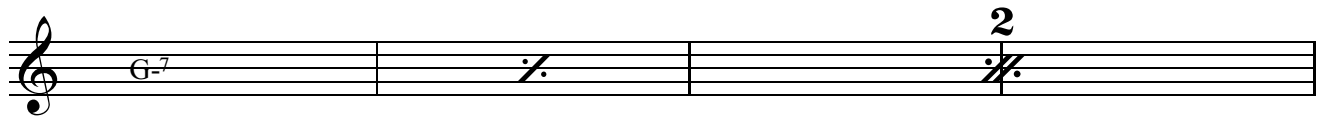
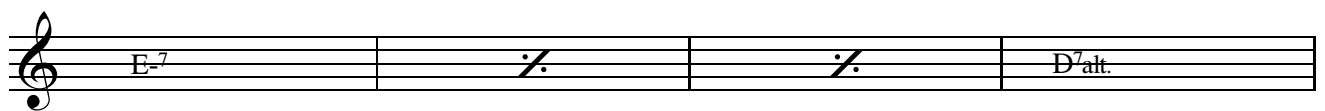
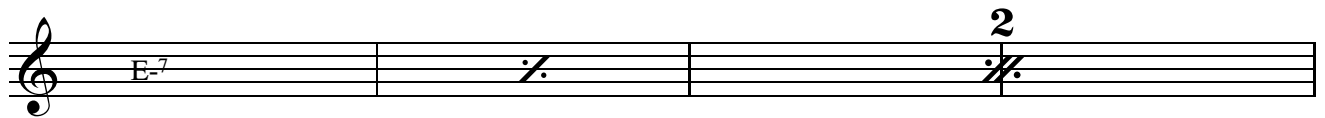
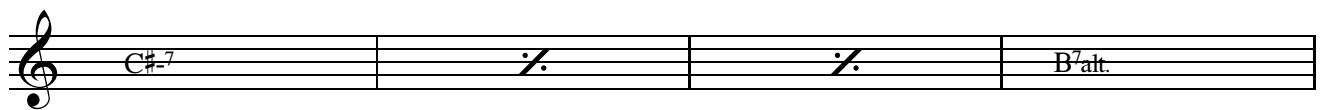
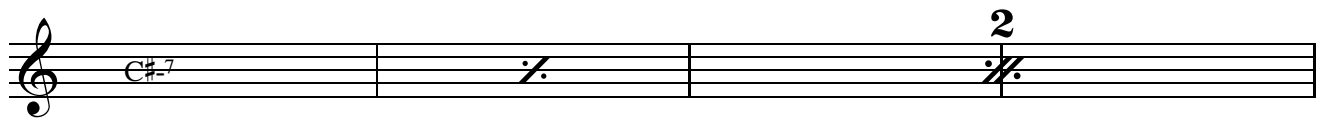
Musical staff with three measures. The first measure contains the chord $C-7$. The second measure contains a double bar line with repeat dots. The third measure contains a double bar line with repeat dots and a **2** above it.

Musical staff with four measures. The first measure contains the chord $C-7$. The second and third measures contain double bar lines with repeat dots. The fourth measure contains the chord $A\#7alt.$

Musical staff with three measures. The first measure contains the chord $D\#-7$. The second measure contains a double bar line with repeat dots. The third measure contains a double bar line with repeat dots and a **2** above it.



2.109.1



2.110.1

Musical notation for the first system, consisting of eight staves of chords in 4/4 time. The chords are: A-7, D-7, Bø7, E7(b13)(#9), A-7, C-7, F7, BbΔ, Bø7, E7(b9), A-7, G#ø7, C#7(b13)(#9), F#-7, B-7, G#ø7, C#7(b13)(#9), F#-7, A-7, D7, GΔ, G#ø7, C#7(b9), F#-7, E#ø7, A#7(b13)(#9), D#-7, D#-7, G#-7, E#ø7, A#7(b13)(#9), D#-7, F#-7, B7, EΔ, E#ø7, A#7(b9), D#-7, Dø7, G7(b13)(#9), C-7, F-7, Dø7, G7(b13)(#9), C-7, D#-7, G#7, C#Δ, Dø7, G7(b9), C-7, Bø7, E7(b13)(#9), A-7.

2.111.1

Musical notation for the second system, consisting of four staves of chords in 4/4 time. The chords are: G#-7, C#-7, A#ø7, D#7(b13)(#9), G#-7, B-7, E7, AΔ, A#ø7, D#7(b9), G#-7, Gø7, B#7(b13)(#9), E#-7, E#-7, A#-7, Gø7, B#7(b13)(#9), E#-7, G#-7, C#7, F#Δ, Gø7, B#7(b9), E#-7, Eø7, Ab13(#9).

D^{-7} G^{-7} $E^{\emptyset 7}$ $A^7(b13)(\#9)$ D^{-7}
 $E\#^{-7}$ $A\#^7$ $D\#\Delta$ $E^{\emptyset 7}$ $A^7(b9)$ D^{-7} $C\#\emptyset^7$ $F\#^7(b13)(\#9)$
 B^{-7} E^{-7} $C\#\emptyset^7$ $F\#^7(b13)(\#9)$ B^{-7}
 D^{-7} G^7 $C\Delta$ $C\#\emptyset^7$ $F\#^7(b9)$ B^{-7} $A\#\emptyset^7$ $D\#^7(b13)(\#9)$ $G\#^{-7}$

2.112.1

♩ = 143

G^{-7} C^{-7} $A^{\emptyset 7}$ $D^7(b13)(\#9)$ G^{-7}
 $A\#^{-7}$ $D\#^7$ $G\#\Delta$ $A^{\emptyset 7}$ $D^7(b9)$ G^{-7} $F\#\emptyset^7$
 $B^7(b13)(\#9)$ E^{-7} A^{-7} $F\#\emptyset^7$ $B^7(b13)(\#9)$ E^{-7}
 G^{-7} C^7 $F\Delta$ $F\#\emptyset^7$ $B^7(b9)$ E^{-7} $D\#\emptyset^7$
 $G\#\#13(\#9)$ $C\#^{-7}$ $F\#^{-7}$ $D\#\emptyset^7$ $G\#^7(b13)(\#9)$ $C\#^{-7}$
 E^{-7} A^7 $D\Delta$ $D\#\emptyset^7$ $G\#^7(b9)$ $C\#^{-7}$ $B\#\emptyset^7$
 $E\#^7(b13)(\#9)$ $A\#^{-7}$ $D\#^{-7}$ $B\#\emptyset^7$ $E\#^7(b13)(\#9)$ $A\#^{-7}$
 $C\#^{-7}$ $F\#^7$ $B\Delta$ $B\#\emptyset^7$ $E\#^7(b9)$ $A\#^{-7}$ $A^{\emptyset 7}$ $D^7(b13)(\#9)$ G^{-7}

2.113.1

Chord progression for guitar in 3/4 time:

G Δ	⋮	F# \emptyset 7	B7alt.
E-7	A7	D-7	G7
C Δ	⋮	C-7	F7
Bb Δ	⋮	A#-7	D#7
G# Δ	⋮	A \emptyset 7	D7
B-9	Bb9	A \emptyset 7	G#13
C# Δ	⋮	B# \emptyset 7	E#7alt.
A#-7	D#7	G#-7	C#7
F# Δ	⋮	F#-7	B7
E Δ	⋮	E-7	A7
D Δ	⋮	D# \emptyset 7	G#7
E#-9	E9	D# \emptyset 7	D13
⋮			
G Δ			

G# Δ B⁷ E Δ G⁷ C Δ F#⁷ B⁷
 E Δ G⁷ C Δ D#⁷ G# Δ D⁻⁷ G⁷
 C Δ F#⁻⁷ B⁷ E Δ C#⁻⁷ F#⁷
 B Δ D⁷ G Δ B^{b7} E $b\Delta$ A⁻⁷ D⁷
 G Δ B^{b7} E $b\Delta$ F#⁷ B Δ F⁻⁷ B^{b7}
 E $b\Delta$ A⁻⁷ D⁷ G Δ C⁻⁷ F⁷
 B $b\Delta$ C#⁷ F# Δ A⁷ D Δ G#⁻⁷ C#⁷
 F# Δ A⁷ D Δ F⁷ B $b\Delta$ E⁻⁷ A⁷
 D Δ G#⁻⁷ C#⁷ F# Δ A#⁻⁷ D#⁷ G# Δ

2.115.1

A Δ C⁷ F Δ G#⁷ C# Δ G⁻⁷ C⁷
 F Δ G#⁷ D $b\Delta$ E⁷ A Δ E b ⁻⁷ G#⁷
 C# Δ G⁻⁷ C⁷ F Δ D⁻⁷ G⁷

Staff 1: C Δ Eb⁷ | G \sharp Δ B⁷ | E Δ | B \flat ⁷ Eb⁷ |
 Staff 2: G \sharp Δ B⁷ | E Δ G⁷ | C Δ | F \sharp ⁷ B⁷ |
 Staff 3: E Δ | B \flat ⁷ Eb⁷ | G \sharp Δ | C \sharp ⁷ F \sharp ⁷ |
 Staff 4: B Δ D⁷ | G Δ B \flat ⁷ | E \flat Δ | A⁻⁷ D⁷ |
 Staff 5: G Δ B \flat ⁷ | E \flat Δ F \sharp ⁷ | B Δ | F⁻⁷ B \flat ⁷ |
 Staff 6: E \flat Δ | A⁻⁷ D⁷ | G Δ | B⁻⁷ E⁷ | A Δ |

2.116.1

Staff 7: B \flat Δ C \sharp ⁷ | F \sharp Δ A⁷ | D Δ | G \sharp ⁷ C \sharp ⁷ |
 Staff 8: F \sharp Δ A⁷ | D Δ F⁷ | B \flat Δ | E⁻⁷ A⁷ |
 Staff 9: D Δ | G \sharp ⁷ C \sharp ⁷ | F \sharp Δ | D \sharp ⁷ G \sharp ⁷ |
 Staff 10: C \sharp Δ E⁷ | A Δ C⁷ | F Δ | B⁻⁷ E⁷ |
 Staff 11: A Δ C⁷ | F Δ G \sharp ⁷ | C \sharp Δ | G⁻⁷ C⁷ |
 Staff 12: F Δ | B⁻⁷ E⁷ | A Δ | D⁻⁷ G⁷ |
 Staff 13: C Δ D \sharp ⁷ | G \sharp Δ B⁷ | E Δ | A \sharp ⁷ D \sharp ⁷ |

The image shows two staves of musical notation, each with a treble clef and a key signature of one sharp (F#). The first staff contains four measures of chords: G#Δ B7, EΔ G7, CΔ, and F#7 B7. The second staff contains five measures of chords: EΔ, A#7 D7, G#Δ, C7 F7, and BbΔ. The notation is in a standard musical format with a treble clef and a key signature of one sharp.

2.117.1