

# Improviseren!

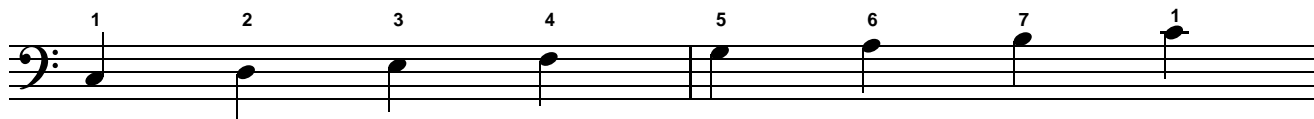
## deel 2

F sleutel versie

A close-up, low-angle shot of a man with a shaved head, wearing a white button-down shirt, looking down intently at a piano keyboard. The lighting is dramatic, highlighting the contours of his face and the texture of his shirt against a dark background.

Fran Schreuder

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



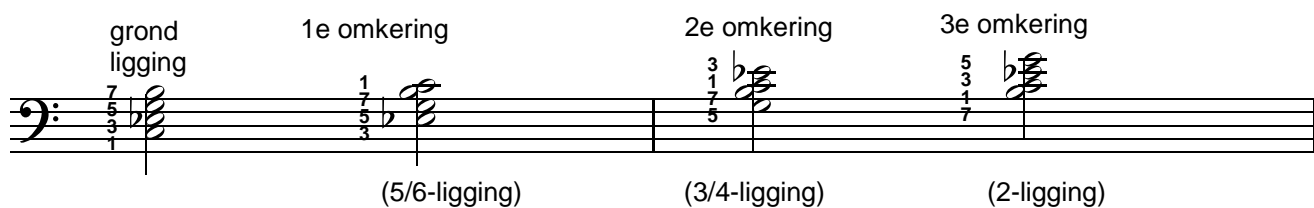
2.10.1



2.10.2



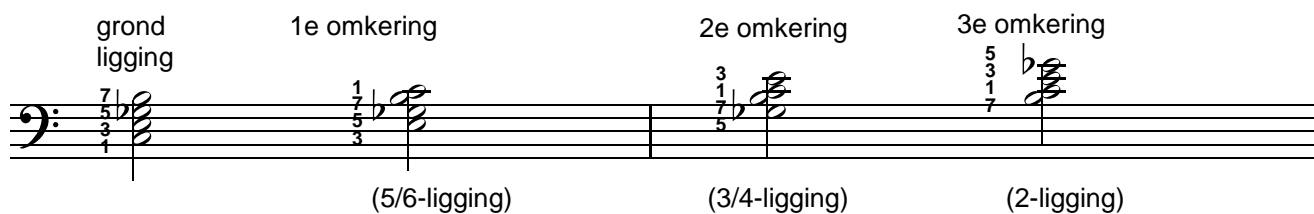
2.11.1



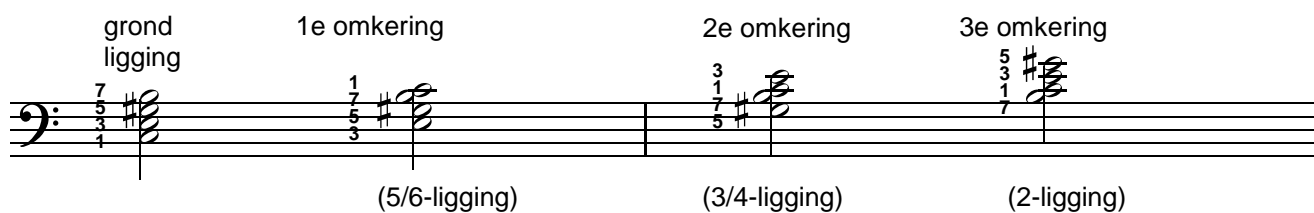
2.11.2



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

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

I      II      III      IV      V      VI      VII      I

2.15.2

A-7 D-7 G7 C<sup>Δ</sup> F<sup>Δ</sup> C<sup>Δ</sup> G7 C<sup>Δ</sup>

VI II V I IV I V I

2.16.1

C-<sup>Δ</sup> D<sup>∅</sup> E<sup>b</sup>Δ F-<sup>7</sup> G<sup>7</sup> A<sup>b</sup>Δ B<sup>∅</sup> C-<sup>Δ</sup>

I II III IV V VI VII I

2.17.1

A<sup>b</sup>Δ D<sup>∅</sup> G<sup>7</sup> C-<sup>Δ</sup> F-<sup>7</sup> C-<sup>Δ</sup> G<sup>7</sup> C-<sup>Δ</sup>

VI II V I IV I V I

2.17.2

1 <sup>b</sup>3 4 <sup>#</sup>4 5 <sup>b</sup>7 (∅)

2.18.1

I<sup>7</sup> IV<sup>7</sup> I<sup>7</sup> I<sup>7</sup>

C<sup>7</sup> F<sup>7</sup> C<sup>7</sup> C<sup>7</sup>

IV<sup>7</sup> IV<sup>7</sup> I<sup>7</sup> I<sup>7</sup>

F<sup>7</sup> F<sup>7</sup> C<sup>7</sup> C<sup>7</sup>

V IV<sup>7</sup> I<sup>7</sup> I<sup>7</sup> (V)

G<sup>7</sup> F<sup>7</sup> C<sup>7</sup> C<sup>7</sup> (G<sup>7</sup>)

2.22.1

$C\Delta^9$      $D-7(9)$      $E-7(b9b6)$      $F\Delta^9\#11$      $G7(9)$      $A-7(9)$      $B\emptyset b6b9$      $C\Delta^9$

I    II    III    IV    V    VI    VII    I

2.23.1

$I^7$      $IV^7$      $I^7$      $(II \quad V)^{IV}$

$C^7$      $F^7$      $C^7$      $G-7 \quad C^7$

$IV^7$      $IV^7$      $I^7$      $VI^7$

$F^7$      $F^7$      $C^7$      $A^7$

II    V     $I^7$      $(VI^7$     II    V)

$D-7$      $G^7$      $C^7 \quad (A^7$      $D-7 \quad G^7)$

2.24.1

$I-7$     IV     $I-7$      $(II\emptyset \quad V)^{IV}$

$C-7$      $F-7$      $C-7$      $G\emptyset \quad C^7$

IV    IV     $I-7$     VI

$E-7$      $F-7$      $C-7$      $A^b\Delta$

II    V     $I-7$      $(VI$     II    V)

$D\emptyset$      $G^7$      $C-7 \quad (A^b\Delta$      $D\emptyset \quad G^7)$

2.25.1

**A**

1 I (V)<sup>VI</sup>

C<sup>6</sup> / E<sup>7</sup> /

5 VI<sup>7</sup> of (V)<sup>II</sup> II

A<sup>7</sup> / D<sup>-7</sup> /

9 (V)<sup>VI</sup> VI

E<sup>7</sup> / A<sup>-7</sup> /

13 II<sup>7</sup> II V

D<sup>7</sup> / D<sup>-7</sup> G<sup>7</sup>

**B**

17 I (V)<sup>VI</sup>

C<sup>6</sup> / E<sup>7</sup> /

21 VI<sup>7</sup> of (V)<sup>II</sup> II

A<sup>7</sup> / D<sup>-7</sup> /

25 IV IV<sup>-6</sup> III VI<sup>7</sup> of (V)<sup>II</sup>

F<sup>6</sup> F<sup>-6</sup> E<sup>-7</sup> A<sup>7</sup>

29 II V I (II V)

D<sup>-7</sup> G<sup>7</sup> C<sup>6</sup> (D<sup>-7</sup> G<sup>7</sup>)

2.26.1

1 **A**

C<sup>6</sup> E<sup>7</sup>

C majeur A mineur + leidtoon

A<sup>7</sup> D<sup>-7</sup>

D mineur D majeur C majeur

E<sup>7</sup> A<sup>-7</sup>

A mineur + leidtoon C majeur

D<sup>7</sup> D<sup>-7</sup> G<sup>7</sup>

G majeur C majeur

2.28.1

1 3 5 7 9 11 13

2.31.1

2.32.1

C<sub>Δ</sub><sup>9</sup> D-7(9) E-7(b9)<sub>(b6)</sub> F<sub>Δ</sub><sup>9</sup>(#11) G<sup>9</sup> A-7(9) B<sup>ø7</sup>(b9)<sub>(b6)</sub> C<sub>Δ</sub><sup>9</sup>

I II III IV V VI VII I

2.36.1

A-7(9) D-7(9) G7(9) CΔ(9) FΔ(9) CΔ(9) G7(9) CΔ(9)

VI II V I IV I V I

2.38.1

A-7(9) D-7(9) G7(9) CΔ(9) FΔ(9) CΔ(9) G7(9) CΔ(9)

VI II V I IV I V I

2.39.1

D-7(<sup>13</sup><sub>9</sub>) G7<sup>13</sup><sub>9</sub> CΔ<sup>13</sup><sub>9</sub>

8<sup>va</sup>

2.39.2

C-Δ(9) Døb9 EbΔ<sup>9</sup> F-7(9) G7b9 AbΔ<sup>9</sup> B° C-Δ(9)

I II III IV V VI VII I

2.41.1

AbΔ<sup>9</sup> Døb9 G7b9 C-Δ(9) F-7(9) C-Δ(9) G7b9 C-Δ(9)

VI II V I IV I V I

2.41.2



Chords:  $D\emptyset(11b6)$ ,  $G7\flat_{13}$ ,  $C-\Delta_{11}$

2.42.1

Heel, half, heel, ...  
half, heel, half, ...

2.44.1

Chord:  $C7\flat_{10}\flat_9\sharp_{11}$

2.45.1 / 2.47.2

Chords:  $C^\circ$ ,  $D^7$ ,  $A\flat^7$ ,  $F^7$ ,  $B^7$

tritonus

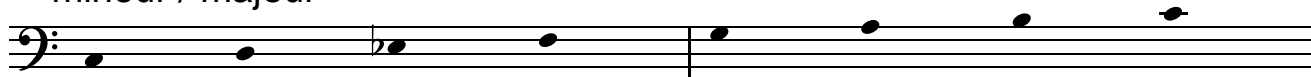
Notenmateriaal: C D Eb F Gb Ab A B (heel half heel half, etc.)

2.45.2

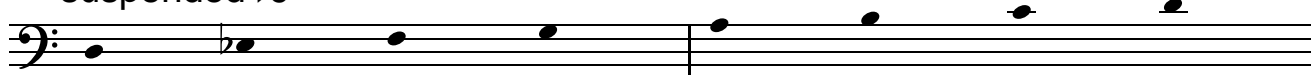
Chords:  $D-^9$ ,  $A\flat-^9$ ,  $D\flat^{13}$ ,  $C\Delta^9$ ,  $G^{13}$

2.47.1

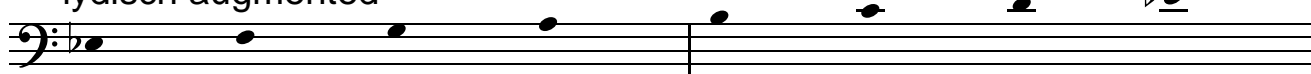
mineur / majeur

I  
C-Δ(9)

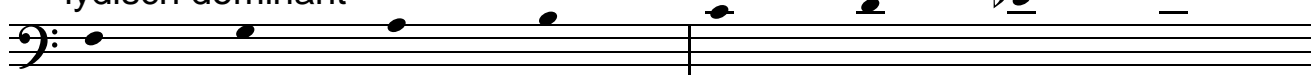
suspended b9

II  
D7(b9sus4)

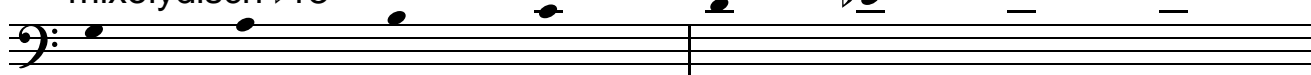
lydisch augmented

III  
E<sup>b</sup>Δ7(9#5#11)

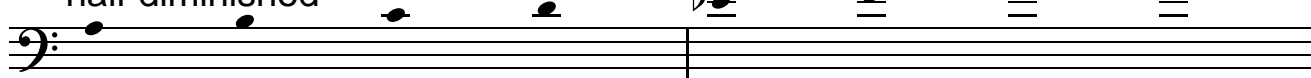
lydisch dominant

IV  
F7#11<sub>9</sub>

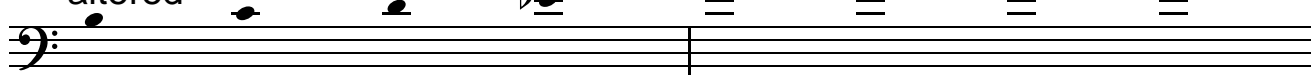
mixolydisch b13

V  
G7<sup>b</sup>13<sub>9</sub>

half diminished

VI  
A<sup>ø</sup>9<sup>b</sup>6

altered

VII  
B7<sup>alt</sup>

2.51.1

= VIIe trap, dus Bb mel.min. = VIe trap, dus F mel.min. = VIIe trap, dus Ab mel.min. = Ie trap, dus C mel.min.

= Ve trap, dus D mel.min. = IIe trap, dus C mel.min. = Ve trap, dus C mel.min. = Ie trap, dus C 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 G majeur = octatonisch half-heel-half op E

= lydisch dominant = IVe trap mel.min., dus E mel.min. = dorisch = IIe trap majeur, dus C majeur

= altered = VIIe trap mel.min., dus F mel.min. = halfdiminished = VIe trap mel.min., dus C mel.min.

= lydisch dominant = IVe trap mel.min., dus A mel.min. = dorisch = IIe trap majeur, dus C majeur = suspended b9 = IIe trap mel.min., dus F mel.min.

2.58.1

D-7(11)

BbΔ<sup>13</sup><sub>9</sub>

F<sup>6</sup><sub>9</sub>

G<sup>9</sup>sus<sup>4</sup>

EbΔ<sup>13</sup><sub>11</sub>

8<sup>va</sup>-

D-7(<sup>13</sup><sub>11</sub>)

G<sup>7</sup>sus<sup>4</sup>(add3)

D-7(<sup>13</sup><sub>11</sub>)

G<sup>7</sup>sus<sup>4</sup>(add3)

FΔ<sup>11</sup><sub>9</sub>

F#7<sup>13</sup><sub>11</sub>

C<sup>7</sup>alt

C<sup>7</sup><sub>11</sub><sup>13</sup>

F#7alt

G-Δ<sup>7</sup>(6/9)

Musical notation for exercise 2.61.1. It consists of two staves in bass clef. The first staff shows chords: D-7(11), G7sus4(add3), D-7(13), G7sus4(add3), FΔ11, G7sus4(add3), F#7alt, C7alt, C7alt, F#7alt, and G-Δ7(6/9). The second staff shows tritones (trit.) between the notes of the chords in the first staff.

2.61.1

C<sup>6</sup><sub>9</sub>

D-7(<sup>11</sup><sub>9</sub>)

FΔ<sup>13</sup>

Gsus<sup>4</sup>(<sup>13</sup><sub>9</sub>)

A-7(11)

BbΔ<sup>13</sup><sub>11</sub>

F#7alt

C<sup>7</sup>alt

EΔ<sup>13</sup><sub>11</sub>

Db-6/9

Eb7sus<sup>4</sup>b<sup>9</sup>

F#7(<sup>13</sup><sub>9</sub>)

8<sup>va</sup>-

Musical notation for exercise 2.62.1. It consists of two staves in bass clef. The first staff shows chords: C6/9, D-7(11), FΔ13, Gsus4(13), A-7(11), BbΔ13, and F#7alt. The second staff shows tritones (trit.) between the notes of the chords in the first staff.

2.62.1

F-7(11)

Bb<sup>7</sup><sub>9</sub><sup>13</sup>

Eb<sup>6</sup><sub>9</sub>

Eb-7(11)

Musical notation for exercise 2.64.1. It consists of two staves in bass clef. The first staff shows chords: F-7(11), Bb7(13), Eb6/9, and Eb-7(11). The second staff shows tritones (trit.) between the notes of the chords in the first staff. The word "etc." is written at the end of the first staff.

2.64.1

CΔ<sup>13</sup><sub>11</sub>

C<sup>7</sup><sub>11</sub><sup>13</sup>

C<sup>7</sup>#<sup>9</sup>

C<sup>7</sup>#<sup>11</sup><sub>b<sup>9</sup></sub>

C<sup>7</sup>alt

C<sup>7</sup><sub>b<sup>9</sup></sub><sup>13</sup>

C<sup>7</sup>#<sup>11</sup><sub>#<sup>9</sup></sub>

C<sup>7</sup>#<sup>11</sup><sub>b<sup>9</sup></sub><sup>13</sup>

8<sup>va</sup>-

Musical notation for exercise 2.66.1. It consists of two staves in bass clef. The first staff shows chords: CΔ13, C7(13), C7#9, C7#11(b9), C7alt, C7(b9)13, C7#11(#9), and C7#11(b9)13. The second staff shows tritones (trit.) between the notes of the chords in the first staff.

upper structure: II

II

bIII

bV

bVI

VI

bIII-

#IV-

2.66.1

D-<sup>13</sup>

(8)

G<sup>7</sup>alt.

CΔ<sup>13</sup>(#11)

D-<sup>13</sup>

G<sup>13</sup>(#11)

CΔ<sup>13</sup>

Musical notation for exercise 2.67.1. It consists of two staves in bass clef. The first staff shows chords: D-13, G7alt., CΔ13(#11), D-13, G13(#11), and CΔ13. The second staff shows upper structures (US) and a SW met verdubbeling (SW met doubling) for the chords in the first staff.

US bVI

US II

US II

SW met verdubbeling

2.67.1

D<sub>11</sub> G<sup>13</sup>(b9) C<sup>Δ</sup>13 D<sup>-9</sup> G<sup>13</sup>(<sup>#</sup>11)<sub>9</sub> C<sup>Δ</sup>13

8<sup>va</sup>-----

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

2.67.2

Db/C D/C Eb/C E/C F/C F#/C G/C Ab/C A/C Bb/C B/C

Db<sup>Δ</sup> C<sup>Δ</sup>#11 C-7 C<sup>Δ</sup>#5 F7 C7alt C<sup>Δ</sup> C-7b6 C7b9 C7sus4 C<sup>o</sup>7  
 Db<sup>Δ</sup>#11 C7#11 D7 F6/9 C7b9 C<sup>Δ</sup>#11 A<sup>b</sup><sup>Δ</sup> F F#<sup>Δ</sup>#11 C7alt

2.67.3

Eb/F E/Bb

F-7 Bb7b9#11 Eb6/9

2.68.1

Eb/C Db/Eb Eb/Db Gb/E

C-7 Eb7sus4 Db6/9#11 E6/9#11 F-7(11)

2.69.1

Ab<sup>Δ</sup> F7

3

2.73.1

Bb7

3

2.74.1

Bb7

Bb7 G7

2.75.1

C7 F7 GΔ

2.75.2

D-7 Eb7 AbΔ B7 EΔ G7 CΔ

Of: II ↑1/2 ↑R4 ↑K3 ↑R4 ↑K3 ↑R4

CΔ Eb7 AbΔ B7 EΔ G7 CΔ

I ↑K3 ↑R4 ↑K3 ↑R4 ↑K3 ↑R4

(R4 = reine kwart, K3 = kleine terts)

2.76.1

BΔ D7 GΔ Bb7 EbΔ

1 1 3 5 1 2 3 5 1 5 3 1 9 7 6 5 5 6 7 9

A-7 D7 GΔ Bb7 EbΔ F#7

6 1 2 3 1 2 3 5 7 9 1 7 3 1 2 3 7 1 2 3

2.77.1

BΔ D7 GΔ Bb7 EbΔ A-7 D7

GΔ Bb7 EbΔ F#7 BΔ F-7 Bb7

E $\flat$  $\Delta$  | A $^{-7}$  D $^7$  | G $\Delta$  | C $\#^{-7}$  F $\#^7$

14.7

B $\Delta$  | F $^{-7}$  B $\flat^7$  | E $\flat\Delta$  | C $\#^{-7}$  F $\#^7$

2.78.1

2.81.1

C $\Delta\#5$  D $^{\circ}(11_9)$  E $7\flat^{13}_{\#9}$  F $^{-\Delta}(\#11_9)$  F $\Delta\#11_9$  G $7\flat9$  A $\flat\Delta(\#11\#5)$  B $^{\circ}$

I II III $^7$  IV $^{-}$  IV V  $\flat$ VI VII

2.81.2

C $^{+}$

6 tonen symmetrie

D $\#^{+}$

2.83.1

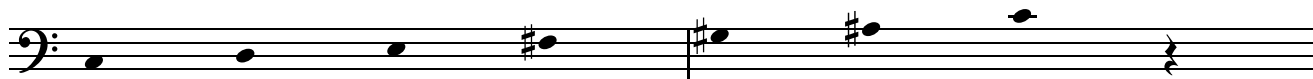
I II IV  $\#$ IV

C $\Delta\#5$  D $^{\circ}$  F $\Delta\#11_9$  F $\#^{\circ}$

$\flat$ VI VI VII

A $\flat^7$ alt A $^{-\Delta}$  B $^{13}$ sus $^4\flat^9$

2.84.1



2.85.1

C<sup>9</sup>(#11)<sub>#5</sub>   D<sup>9</sup>(#11)<sub>#5</sub>   E<sup>9</sup>(#11)<sub>#5</sub>   F<sup>9</sup>(#11)<sub>#5</sub>   G<sup>9</sup>(#11)<sub>#5</sub>   A<sup>9</sup>(#11)<sub>#5</sub>

2.85.2

C<sup>A</sup>   A<sup>7</sup>   D<sup>-7</sup>   G<sup>7</sup>

inside   outside B<sub>b</sub>   outside F(?)   inside   outside G<sub>b</sub>   inside

2.87.1

C<sup>A</sup>   A<sup>7</sup>   D<sup>-7</sup>   G<sup>7</sup>

outside B   outside D   outside G<sub>b</sub>   outside D<sub>b</sub>

2.87.2

Coltrane Changes: C<sup>-7</sup>   D<sub>b</sub><sup>7</sup>   G<sub>b</sub><sup>A</sup>   A<sup>7</sup>   D<sup>A</sup>   F<sup>7</sup>   B<sub>b</sub><sup>A</sup>   F<sup>7</sup>

Original chords: C<sup>-7</sup>   F<sup>7</sup>   B<sub>b</sub><sup>A</sup>   C<sup>-7</sup>   F<sup>7</sup>

2.88.1

alternative chords:

A<sub>b</sub><sup>-7</sup>   D<sub>b</sub><sup>7</sup>   G<sub>b</sub><sup>A</sup>   C<sup>A</sup>

tritone

II   V   I

2.89.1

C<sup>-6</sup>   F<sup>7b9</sup>   B<sub>b</sub><sup>A</sup>

2.89.2



C7(9) F7(9) Bb7(9) Eb7(9) Ab7(9) Db7(9)

etc. langs gehele kwintencirkel

2.94.1

C7(9) F7(9) Bb7(9) Eb7(9) Ab7(9) Db7(9)

etc. langs gehele kwintencirkel

2.94.2

D-7 G7 C-7 F7 Bb-7 Eb7 Ab-7 Db7 etc

Ladder: C majeur Bb majeur Ab majeur Gb majeur

D-7 G7 C-7 F7 Bb-7 Eb7 Ab-7 Db7 etc

Ladder: C majeur Bb majeur Ab majeur Gb majeur

2.99.1

A7#11 Dø G7alt C-Δ

Ladder: E mel.min. F mel.min. Ab mel.min. C mel.min.

A7#11 Dø

G7alt C-Δ

2.99.2

Eø A7b9

Ladder: G mel.min. A oct. half-heel

C-7 F7#11 Bb $\Delta$

Bb majeur C mel.min.

2.100.1

I  
IV  
VI } melodisch mineur  
VII

C-6 8va

idem

2.100.2

C-6 C7b10

2.101.1

II  
III fryg  
IV<sup>6</sup> } majeur  
V  
VII

D-6

2.101.2

A-6 C<sup>Δ</sup>#11 (I-lyd)

2.102.1

C7b10b9#11 C7b10b9#11

Kleine tertsen

C7b10b9#11 C7b10b9#11

Kleine tertsen

C7b10b9#11 C7b10b9#11

8<sup>va</sup> Kleine tertsen

C7b10b9#11

Kleine tertsen

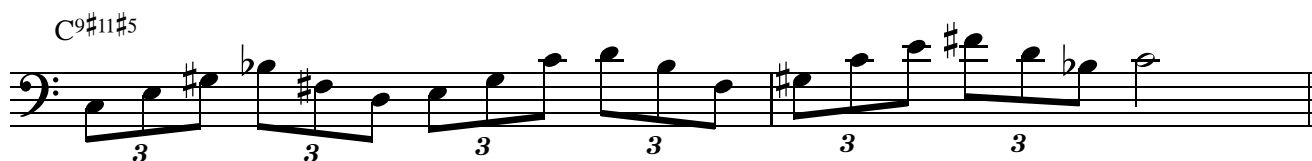
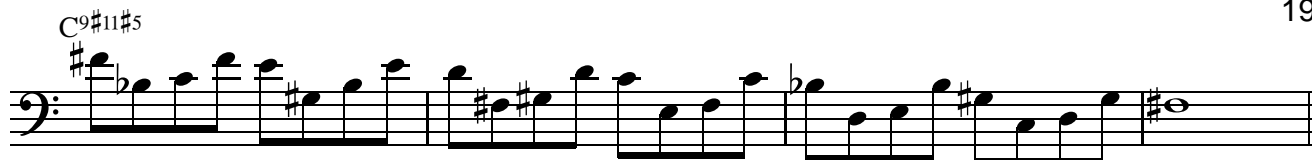
2.103.1

C<sup>Δ</sup>#5 E<sup>Δ</sup>#5 G<sup>Δ</sup>#5 D<sup>Δ</sup>#5 G<sup>Δ</sup>#5 B<sup>Δ</sup>#5 C<sup>Δ</sup>#5 E<sup>Δ</sup>#5 G<sup>Δ</sup>#5 D<sup>Δ</sup>#5 G<sup>Δ</sup>#5 B<sup>Δ</sup>#5

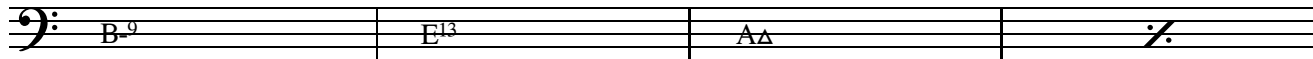
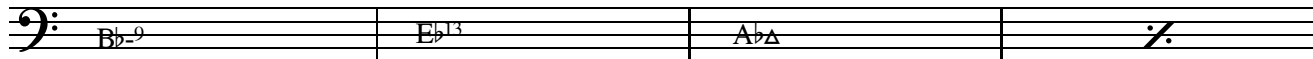
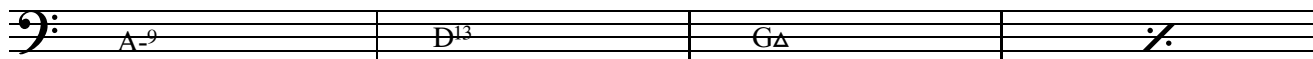
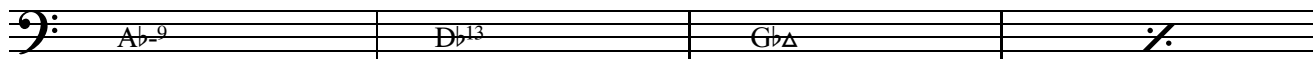
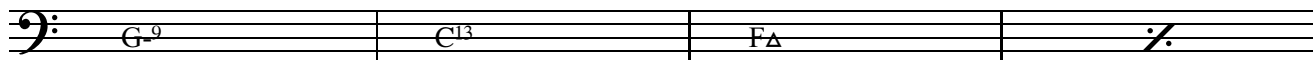
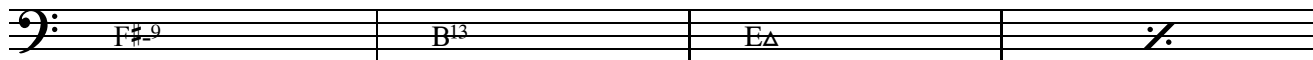
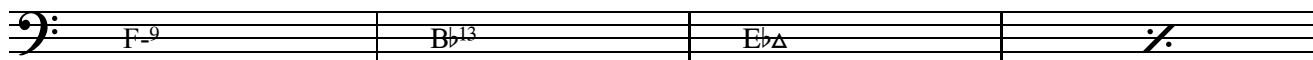
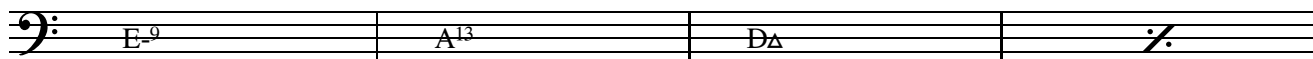
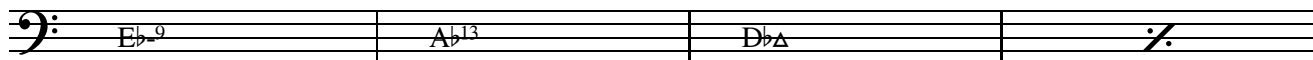
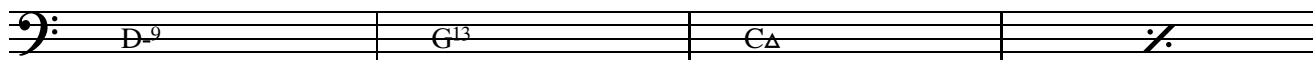
overmatige drieklank overmatige drieklank

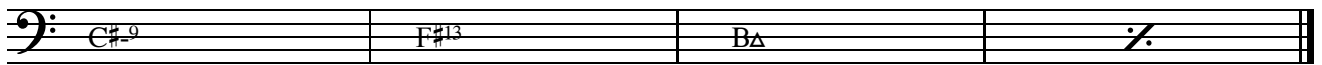
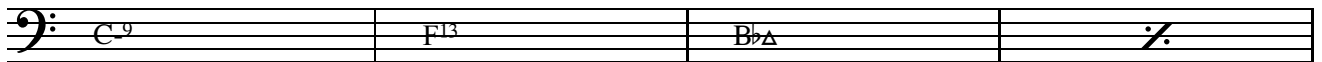
2.104.1

C<sup>9</sup>#11#5

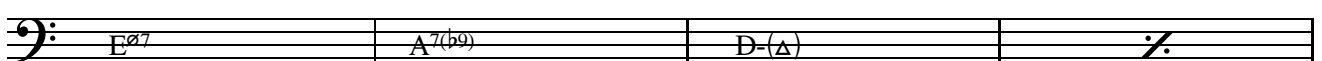
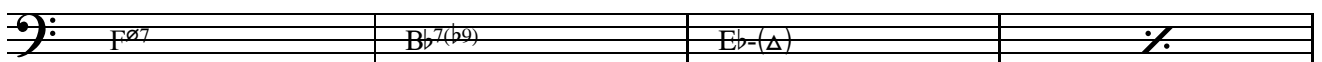
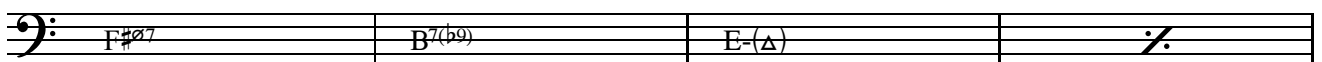
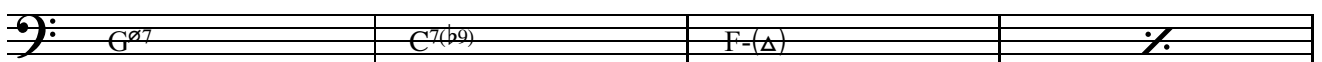
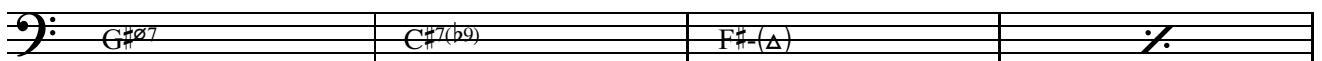
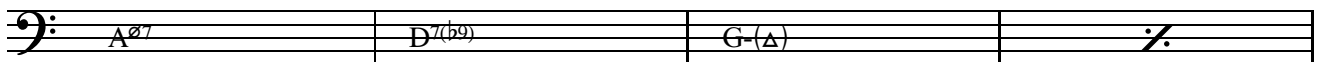
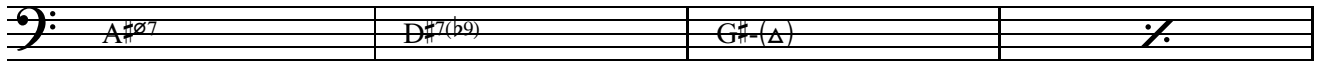
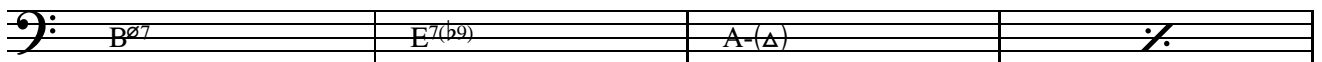
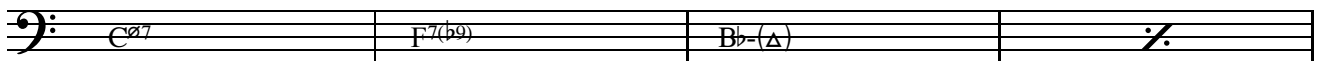
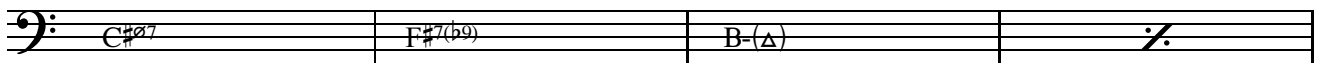
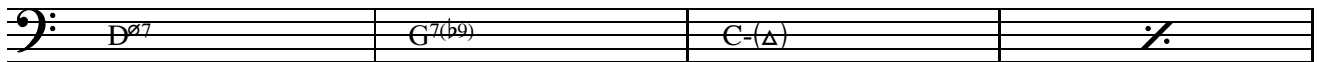


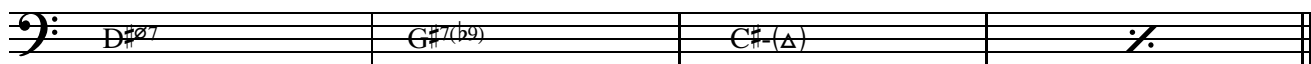
2.104.2



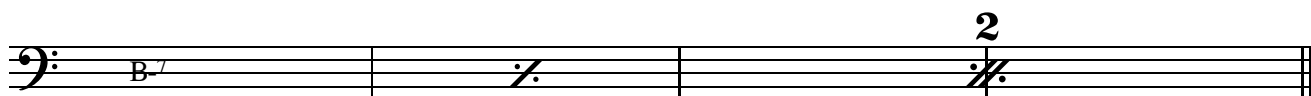
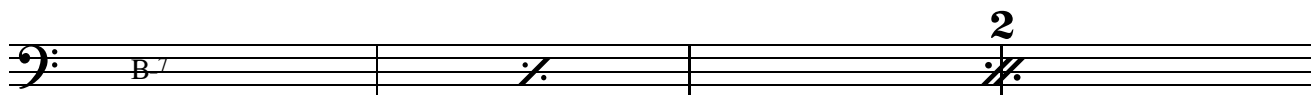
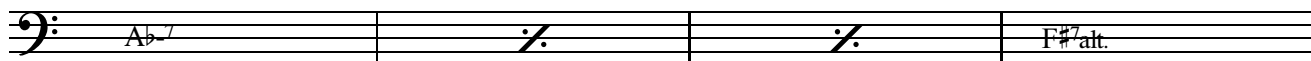
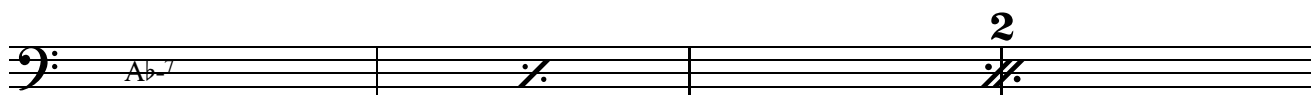
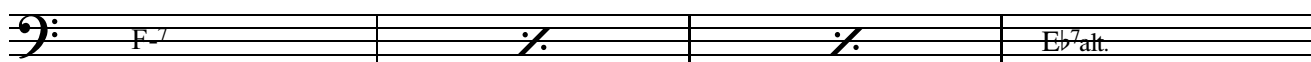
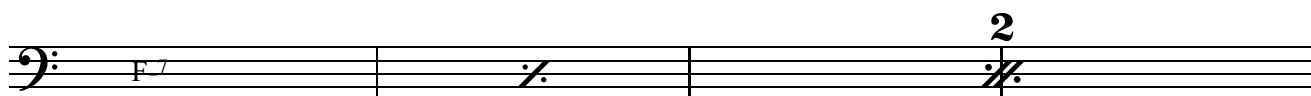
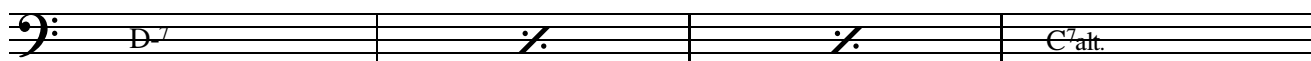
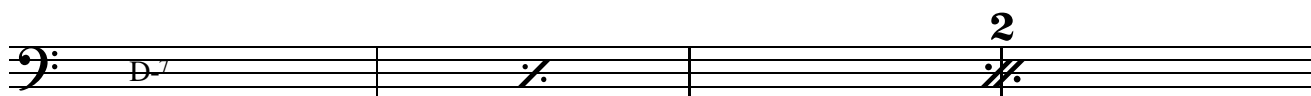


## 2.106.1

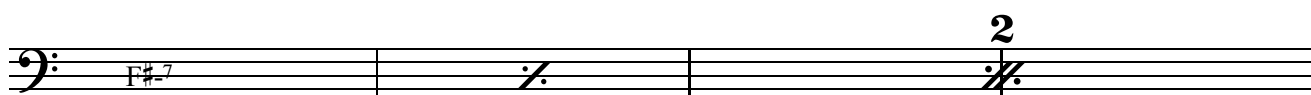
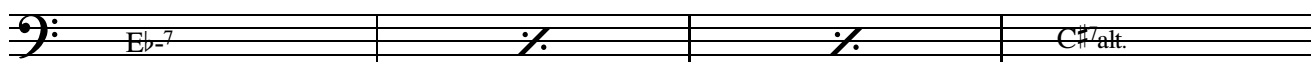
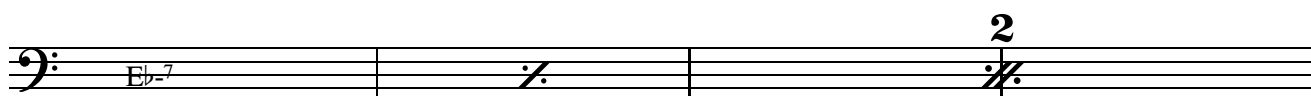




## 2.107.1



## 2.108.1



Exercise 2.109.1 consists of three staves of bass clef notation. Each staff contains three measures. The first measure of each staff has a chord symbol: F#-7, A-7, and A-7 respectively. The second measure of each staff contains a slash with a vertical line through it (/:). The third measure of each staff contains a slash with a vertical line through it (/:) and a double bar line with a '2' above it, indicating a second ending. The final staff ends with a double bar line and repeat dots.

## 2.109.1

Exercise 2.110.1 consists of three staves of bass clef notation. Each staff contains three measures. The first measure of each staff has a chord symbol: E-7, E-7, and G-7 respectively. The second measure of each staff contains a slash with a vertical line through it (/:). The third measure of each staff contains a slash with a vertical line through it (/:) and a double bar line with a '2' above it, indicating a second ending. The final staff ends with a double bar line and repeat dots.

## 2.110.1

$C^{-7}$	⋮	$F^{-7}$	⋮	$D^{\emptyset 7}$	$G^7(\flat 13)_{\sharp 9}$	$C^{-7}$	⋮
$E\flat^{-7}$	$A\flat^7$	$D\flat_{\Delta}$	⋮	$D^{\emptyset 7}$	$G^7(\flat 9)$	$C^{-7}$	$B^{\emptyset 7}$ $E^7(\flat 13)_{\sharp 9}$
$A^{-7}$	⋮	$D^{-7}$	⋮	$B^{\emptyset 7}$	$E^7(\flat 13)_{\sharp 9}$	$A^{-7}$	⋮
$C^{-7}$	$F^7$	$B\flat_{\Delta}$	⋮	$B^{\emptyset 7}$	$E^7(\flat 9)$	$A^{-7}$	$G^{\sharp \emptyset 7}$ $C^{\sharp 7}(\flat 13)_{\sharp 9}$
$F^{\sharp -7}$	⋮	$B^{-7}$	⋮	$G^{\sharp \emptyset 7}$	$C^{\sharp 7}(\flat 13)_{\sharp 9}$	$F^{\sharp -7}$	⋮
$A^{-7}$	$D^7$	$G_{\Delta}$	⋮	$G^{\sharp \emptyset 7}$	$C^{\sharp 7}(\flat 9)$	$F^{\sharp -7}$	$F^{\emptyset 7}$ $B\flat^7(\flat 13)_{\sharp 9}$
$E\flat^{-7}$	⋮	$A\flat^{-7}$	⋮	$F^{\emptyset 7}$	$B\flat^7(\flat 13)_{\sharp 9}$	$E\flat^{-7}$	⋮
$F^{\sharp -7}$	$B^7$	$E_{\Delta}$	⋮	$F^{\emptyset 7}$	$B\flat^7(\flat 9)$	$E\flat^{-7}$	$D^{\emptyset 7}$ $G^7(\flat 13)_{\sharp 9}$ $C^{\circ 7}$

2.111.1

♩ = 143

$B^{-7}$	⋮	$E^{-7}$	⋮	$C^{\sharp \emptyset 7}$	$F^{\sharp 7}(\flat 13)_{\sharp 9}$	$B^{-7}$	⋮
$D^{-7}$	$G^7$	$C_{\Delta}$	⋮	$C^{\sharp \emptyset 7}$	$F^{\sharp 7}(\flat 9)$	$B^{-7}$	$A^{\sharp \emptyset 7}$ $D^{\sharp 7}(\flat 13)_{\sharp 9}$
$G^{\sharp -7}$	⋮	$C^{\sharp -7}$	⋮	$A^{\sharp \emptyset 7}$	$D^{\sharp 7}(\flat 13)_{\sharp 9}$	$G^{\sharp -7}$	⋮
$B^{-7}$	$E^7$	$A_{\Delta}$	⋮	$A^{\sharp \emptyset 7}$	$D^{\sharp 7}(\flat 9)$	$G^{\sharp -7}$	$G^{\emptyset 7}$ $C\flat^{13}(\sharp 9)$



Bass clef musical notation for exercise 2.112.1, measures 1-8. The notes are: F-7, Bb-7, Gø7, C7(b13)(#9), F-7, G#-7, C#7, F#Δ, Gø7, C7(b9), F-7, Eø7, A7(b13)(#9), D-7, C#ø7, F#7(b13)(#9), B-7.

## 2.112.1

♩ = 143

Bass clef musical notation for exercise 2.113.1, measures 1-8. The notes are: Bb-7, Eb-7, Cø7, F7(b13)(#9), Bb-7, C#-7, F#7, BΔ, Cø7, F7(b9), Bb-7, Aø7, D7(b13)(#9), G-7, C-7, Aø7, D7(b13)(#9), G-7, Bb-7, Eb7, AbΔ, Aø7, D7(b9), G-7, F#ø7, B13(#9), E-7, F#ø7, B7(b13)(#9), E-7, G-7, C7, FΔ, F#ø7, B7(b9), E-7, D#ø7, G#7(b13)(#9), C#-7, D#ø7, G#7(b13)(#9), C#-7, E-7, A7, DΔ, D#ø7, G#7(b9), C#-7, Cø7, F7(b13)(#9), Bb-7.

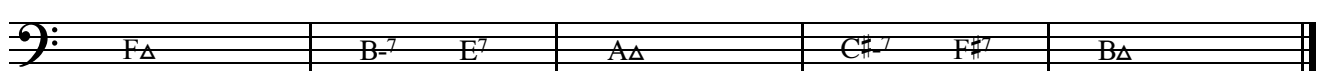
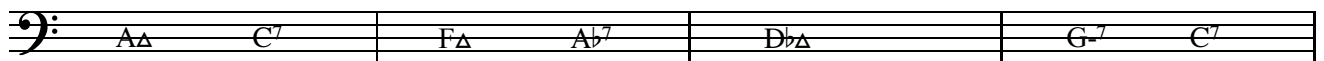
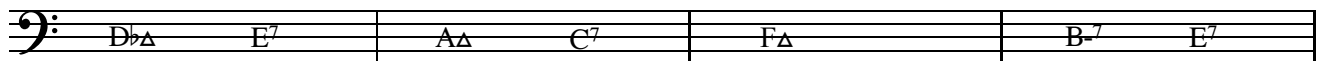
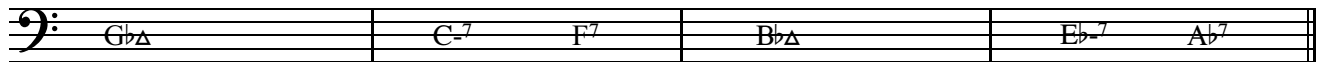
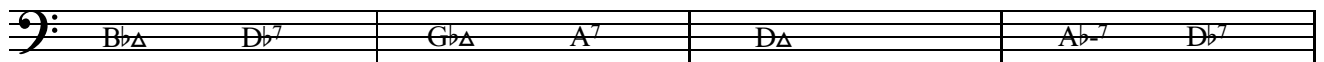
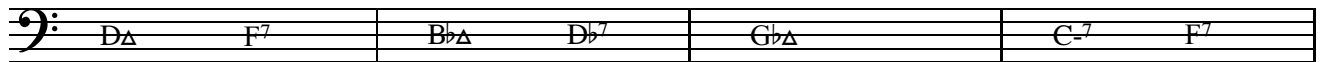
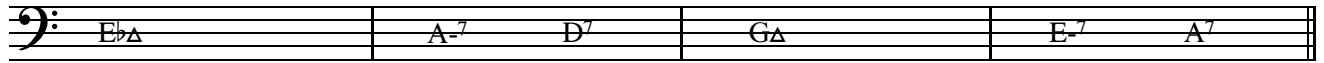
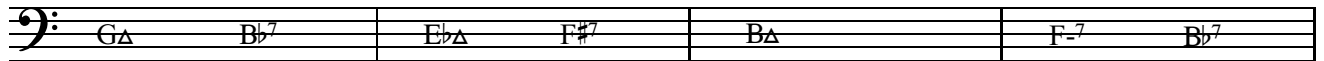
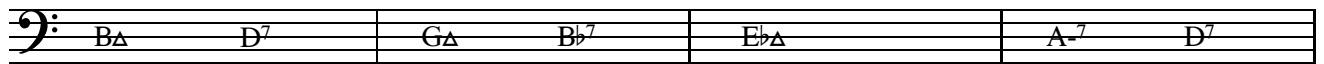
## 2.113.1

The image displays 12 staves of music in bass clef, organized into 6 pairs. Each pair consists of a staff with a chord and a staff with a bar line. The chords are as follows:

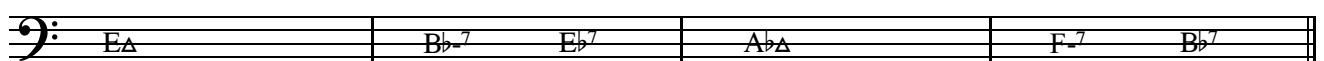
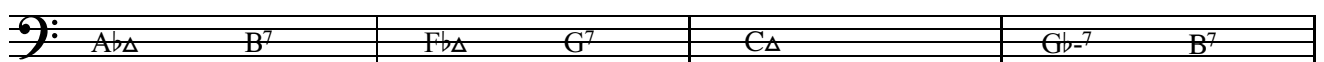
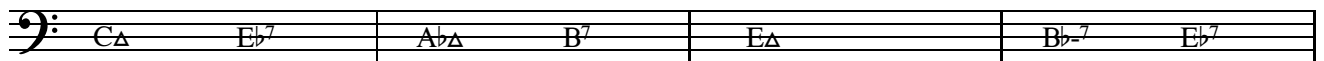
- Staff 1:  $B\flat\Delta$
- Staff 2:  $G^{-7}$
- Staff 3:  $E\flat\Delta$
- Staff 4:  $D\flat\Delta$
- Staff 5:  $B\Delta$
- Staff 6:  $D^{-9}$
- Staff 7:  $E\Delta$
- Staff 8:  $C\sharp^{-7}$
- Staff 9:  $A\Delta$
- Staff 10:  $G\Delta$
- Staff 11:  $F\Delta$
- Staff 12:  $G\sharp^{-9}$

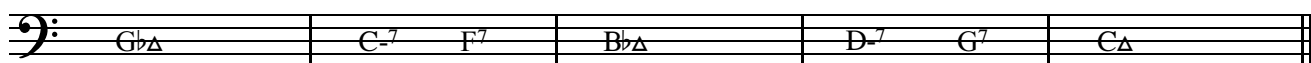
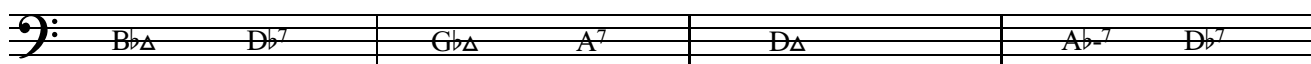
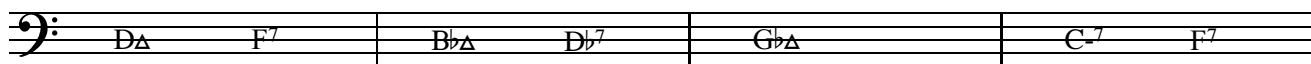
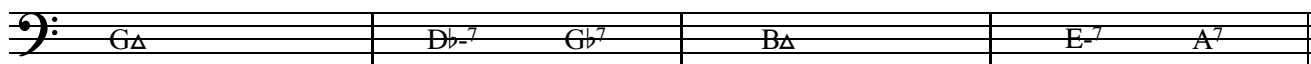
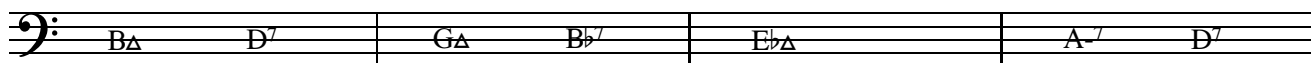
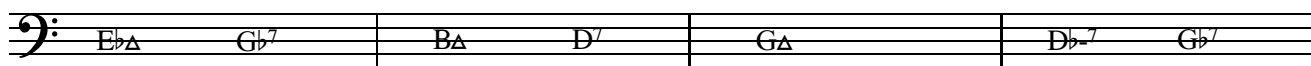
Each pair is followed by a staff with a bar line. The final staff of the 12th pair contains a double bar line and a  $B\flat\Delta$  chord with a fermata symbol above it.

2.114.1

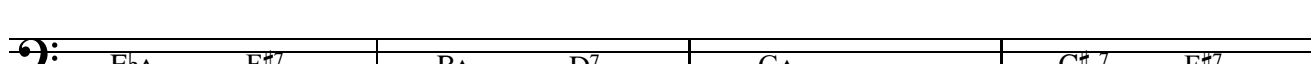
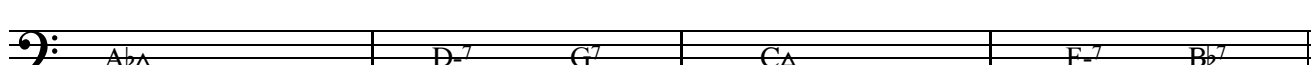
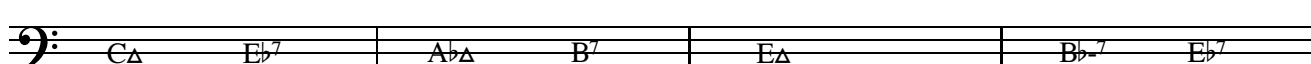
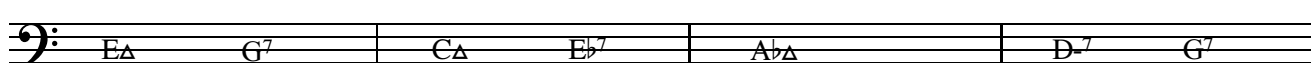
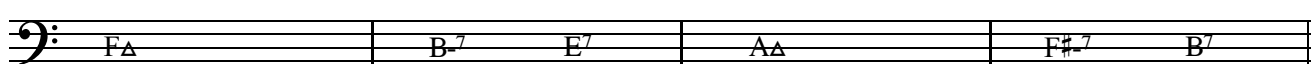
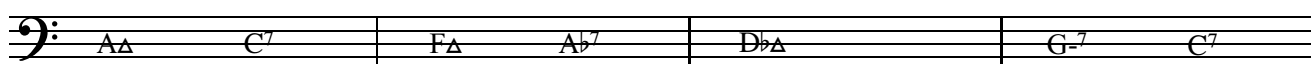
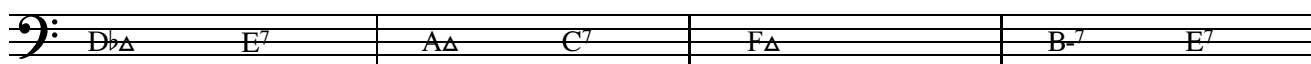


## 2.115.1





## 2.116.1



The image shows two staves of musical notation in bass clef, each divided into five measures. The first staff contains the following chords: B $\Delta$ , D $\prime$ , G $\Delta$ , B $\flat$  $\prime$ , E $\flat$  $\Delta$ , A $\flat$  $\prime$ , and D $\prime$ . The second staff contains the following chords: G $\Delta$ , C $\sharp$  $\prime$ , F $\sharp$  $\prime$ , B $\Delta$ , E $\flat$  $\prime$ , A $\flat$  $\prime$ , and D $\flat$  $\Delta$ . The notation uses a bass clef, a key signature of one flat, and various chord symbols including triads and dyads.

2.117.1