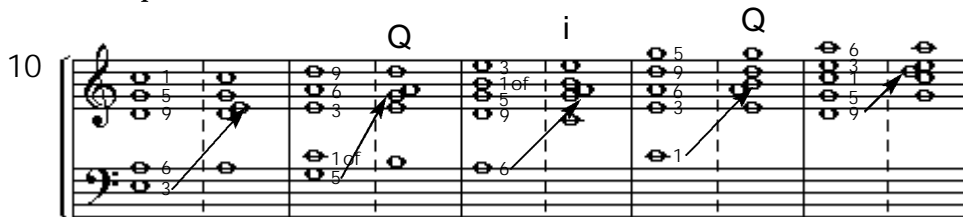


In the third chord, compared to the first one, only the third (3) is positioned an octave up: 6-9-5-1-3.



As we saw in example 3, the major 7th ( $\Delta$ ) can substitute the root (1). In the third chord with 3 (*e*) in the lead, the root (*c*) is substituted by the major 7th (*b*). The tones, from bottom to top, have interval numbers 6-9-5- $\Delta$ -3.

After the dotted lines we see the same chord in mixed position; see also example 1. Here, the lowest tone of the open position is placed one octave higher; see arrows.

Also in mixed position, with 9 (*d*) or 5 (*g*) in the lead, the root tone is substituted by the major 7th (Q). In mixed position with 3 in the lead, in addition the 9 (*d*) is substituted by the root tone (*i*). Such variations can be applied at will.

52.9 Example 11 shows a short thickened line on two static chords: C6/9 and B<sup>b</sup>6/9. The first four eighths are in mixed position, and the following chords have an open, fourth construction.



- a Below both the *g* in the lead we have the fourth construction 1-3-6-9-5, in which the lowest tone, the root tone *c* (1), is positioned one octave higher and is substituted by the  $\Delta$ , *b*. The chord is in mixed position. See second Q in example 10.
- a Below *c* we have 3-6-9-5-1, in which the 3 is repositioned one octave, like the first chord in example 10.
- a Below *d* we have 5-1-3-6-9, with the 5 one octave higher, and 1 substituted by the major 7th ( $\Delta$ ).
- a Below *e* the chord is in open position and the order of the interval numbers is 6-9-5-1-3. None of the tones is substituted or repositioned an octave.
- a Below *c* we see the original superimposed fourth construction of C/6/9: 3-6-9-5-1, in open position.
- a Below *d* the B<sup>b</sup>/6/9 chord is analogous with C/6/9 below the *e*.\*

The technique discussed above has originally been conceived for arranging a five-part thickened line, as used by Thad Jones, among others, in arrangements for the saxophone section. A pianist obviously lacks the time to manipulate number series while playing. To grasp this technique for piano, it is essential to become familiar – in all keys – with the superimposed fourths construction of the first chord shown in example 10, and to practise harmonizing the tones of the pentatonic scale – also in all keys – with the help of the interval number series or otherwise. The next step is to become familiar with the chord series in mixed position, in which the lowest tone from the open position is placed one octave higher.

\* In lesson 53.5 we will see that the chord symbols under the melody in example 11 can be different, while the melody and the chords of the thickened line stay exactly the same.