

# APPLYING TECHNIQUES

In Tune's most music-intensive feature can be used as a springboard for classroom activities and further study, both in print and online.

**BY ADAM PERLMUTTER**

**TECHNIQUES + POLYCHORDS**

When you stack one chord on top of another, it's called a polychord—and it opens up all kinds of musical possibilities.

**A Power of Harmony**

YOU'RE PROBABLY FAMILIAR WITH THE concept of superimposition as it applies to photography: taking an image of one thing and placing it over another. In jazz, superimposing chords is a common technique, and it's one of the most powerful tools in the musician's toolbox. In this lesson, you'll get a good overview of how polychords work, equally as important, how they sound. If you're a pianist, you can experiment with them on your own instrument, but if you're a guitarist, you'll want to know how it sounds while playing with other musicians. Arguably, the best way to experience polychords is in an ensemble, with different instruments or sections covering different chords or even different notes within the chords.

See, hear, and download each month's music examples, powered by the Notion Music app, at [intunemonthly.com/categories/techniques](http://intunemonthly.com/categories/techniques).

**1 SLASH AND LEARN**

BEFORE WE GET let's take a look at a superimposition. It's an interval of a fifth, for example, A4 (440 Hz) and E5 (659 Hz). The slash represents the fact that the chord is shared in some way. A slash is the best

**TECHNIQUES + INDIAN MUSIC**

Inspired by **India**

Ancient Indian concepts like raga and tala can broaden your musical horizons.

**BY ADAM PERLMUTTER**

Principal photo by Sarah Klein/Redoutt

Many people associate Indian music with just players like John Coltrane and John McLaughlin, but the roots are much deeper. In fact, the roots are much deeper, having been around for centuries. With its roots in the Indian subcontinent, it's easy to understand why the same, but with exciting improvisations, it's easy to understand why the same, but with a profound effect on the Western world. There are two main types of Indian classical music: Hindustani (North Indian) and Carnatic (South Indian). While Hindustani is a blend of as many as 100 different musical styles, Carnatic is a blend of as many as 100 different musical styles. Both have complex rhythmic patterns and structures that repeat over and over again. These two styles are typical of the Indian subcontinent. In fact, you'll be introduced to these two Indian musical styles in this lesson, you'll be introduced to these two Indian musical styles in this lesson. We'll use standard notation and the regular Western training of the traditional Indian focus that give the texture and complexity. With any luck, like the Beatles, Coltrane, and McLaughlin, concepts to your bag of tricks.

**1 RAGA ROCKS**

ONE OF THE TERMS YOU'LL hear most often in Indian music is raga, which most often is a collection of different things. The concept is to think about a raga as a collection of notes, similar to a scale in Western music, and each note is associated with a particular time of day. Here are three different ragas for you to play around with: Vibhas is an exciting

Although each issue of *In Tune Monthly* is packed with all things musical, the magazine only really delves into the technical and theoretical aspects of music in one place: a section called Techniques. Whether exploring

the classical canon, contemporary pop, or world music, Techniques features extensive examples in notation for students and teachers to read, play, and analyze. Each lesson contains a series of musical figures, intended to show a range of applications—both in terms of concept and performance practice—for that month's chosen techniques.

**CHORD CONSTRUCTS**

Any Techniques feature can serve as the foundation for an engaging set of classroom activities. Take the installment of Techniques in this very October issue, for instance, which focuses on harmony: specifically, the quartal (fourth-based) and quintal (fifth-based) chords

used by composers like Claude Debussy, Arnold Schoenberg, and Igor Stravinsky, and jazz pianists like McCoy Tyner and Bill Evans.

The lesson in the Student Edition of *In Tune* explains how these chords are constructed, how they compare to their triadic counterparts and, perhaps most important, how they sound. So that students can understand how the chords work in context, the piece includes an excerpt from Erik Satie's *Le Fils des étoiles* (*The Son of the Stars*), as well as some treatments of standard jazz progressions like ii–V–Is.

BY ADAM PERLMUTTER

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For jazz bassists like Esperanza Spalding, the ability to "walk" is a must.

Want to appreciate jazz better? Learn how to swing—and get wise to a few other rhythmic concepts too.

# You Got Rhythm



## 1 LOPSIDED RHYTHMS

The swing feel is the foundation of jazz.

### YOU CAN'T LEARN ABOUT JAZZ

rhythms without understanding the swing feel—a distinctly lopsided groove that lies at the heart of the music. In classical and other styles, eighth notes are typically played evenly. But in the swing feel, they're played long-short. Just how long and how short is up to the player, but the typical ratio between the first and

page, as in the first measure here, you would actually play swung eighths, as in the last two measures. The notation demonstrates that you can think of a pair of swung eighths as the first and third notes of an eighth-note triplet. You can also look at it as a slightly fanciful

QUARTETS + 12-TONE



BY ADAM PERLMUTTER

Read the World's Best Jazz Quartet performed Schubert's piano sextet score for piano, in only 12-tone harmony.



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## 12-TONE POLYRHYTHMS

**IN MUCH OF WESTERN MUSIC**, there is a set of twelve pitches, a scale we call the major scale. When you play a piece in the key of C, for example, the first notes are C, D, E, F, G, A, B, C. The key of C—no sharps, no flats—means that all the notes are natural. The diatonic scale—C, D, E, F, G, A, B, C—is the only scale in which every note is natural. In the early 1900s, an experiment was conducted to see how well people could hear a scale in which some notes were sharp and some were flat. The result was surprising: people could hear a scale in which some notes were sharp and some were flat. This is the basis of the 12-tone method, which uses all twelve notes of the scale, sharp and flat, in a way that creates a new kind of harmony. The 12-tone method is a way of playing music that is not based on the major scale. It is a way of playing music that is not based on the major scale. It is a way of playing music that is not based on the major scale.

# THE POWER OF 12

All notes are treated equal in the musical method known as 12-tone.



## 1 ROW, ROW, ROW YOUR TONES

AT THE HEART OF A 12-TONE PIECE of music is a series of twelve notes. The notes are arranged in a way that creates a new kind of harmony. The 12-tone method is a way of playing music that is not based on the major scale. It is a way of playing music that is not based on the major scale. It is a way of playing music that is not based on the major scale.



# ADDING TO THE BEAT

**A COUPLE OF MONTHS AGO**, we learned that result when different chords are played together. A similar concept applies to polyrhythms, a product of playing many rhythms at once. Polyrythm is a musical technique that creates an intriguing tension in many styles of music, from classical to jazz to rock and beyond. In this lesson, though, we'll focus on the most common polyrhythm: the two-against-three (2/3) and three-against-four (3/4). You'll learn how to play these rhythms precisely, rather than just going by feel. The lesson also includes a section on improvising situations—you'll be able to play

The examples in this particular lesson are written on the grand staff of the piano and serve not just as an introduction to quartal and quintal harmony but also as keyboard exercises. Students on monophonic instruments needn't be left out, though. They can be assigned to play the individual voices of the chords together and, depending on which instruments are involved, this can also be a good study in transposing. The same approach (except for the transposing part)



would work equally well for vocal ensembles.

In addition, students could be asked to use quartal and quintal harmony in composing short pieces for any instrumentation, whether classroom or software instruments. And jazz and non-jazz students alike can be encouraged to improvise on quartal or quintal vamps, using these intervallic structures both harmonically and melodically. With any luck, the students will emerge from the lesson with the ability to recognize these chords when they hear them, and the tools to use them in their own work.

### REPEAT, THEN REPEAT

Taking a different tack, the Techniques in the October 2016 issue of *In Tune* focuses on ostinatos and demonstrates how these repeating devices work in a variety of settings, from Maurice Ravel's *Boléro* to Dizzy Gillespie's "A Night in Tunisia" to the work of funk musicians like James Brown and Sly Stone. Some of the examples are written on the grand staff, while others are notated for small ensembles, so that students can see how the ostinatos interact with other parts.

The examples in the lesson—especially the funk and disco figures—offer fun ways for students to explore ostinatos while playing highly rhythmic music together in small groups. The *Boléro* figure can serve as a good introduction to the technique and also to an essential piece in the classical literature—one on which students can easily model their own compositions.

Having explored the examples in the lesson, students might also be encouraged to seek out other ostinatos in their own music collections, and to transcribe them.

### ONLINE RESOURCES

*In Tune's* website, [intunemonthly.com](http://intunemonthly.com), always offers further possibilities for each Techniques lesson. There are usually video links showing extensions of the concepts explored in the lessons. For example, the web page for

the May 2017 Techniques feature on Indian music is embedded with a video of the great sitarist Nikhil Banerjee in concert. Watching this performance, students can get a better sense of how a piece of Indian classical music is structured, as Banerjee works through the *alap*, *chor*, and *jhalla* sections. The web page

**Using files downloaded from the *In Tune* website, a music example from the Techniques feature (top right) can be opened in the Notion music creation software program (bottom right). Once in Notion, users can add further notation and even a video window (top left).**

for the previously mentioned Techniques on ostinatos features five videos for the musical pieces referenced in the magazine article, with explanations of where in those pieces students can hear the technique at work.

The primary goal of Techniques is for students to explore the notation on their instruments—to gain a connection between what's on the printed page and their fingers and/or voices. But for the sake of convenience, streaming audio files for most of the examples in notation are available on *In Tune's* website, which students and teachers can

use for following along with the magazine. This is obviously handy for some of the more difficult examples.

## A USEFUL NOTION

The music that appears in the print edition of Techniques has been engraved using Sibelius software, which is then exported as XML format and made available as downloadable Notion files on [intunemonthly.com](http://intunemonthly.com). The Notion examples can be played, printed, edited, sent to a Digital Audio Workstation, and even performed with Notion.

Teachers who aren't familiar with Notion software can experience how it works by going to [my.presonus.com](http://my.presonus.com), creating a free account, and then downloading a Notion 6 demo. Please note that editing a file, printing it, or exporting audio requires the purchase of Notion. (Education pricing and unlimited site license are available.)

Once students have access to the Techniques examples in Notion, several new options present themselves. They can "play" the examples in real time, tapping tempo and dynamics beat by beat, using sounds sampled from the London Symphony Orchestra. They can transpose the examples to different keys and instruments or input expressive marks and techniques into the scores, subtly transforming the music and getting a better sense of how they would sound in performance.

Students can also export any of the Notion files to a DAW for further experimentation, turning the examples into loops for practicing, expanding them to create full compositions, or tweaking their instrumentation even more and adding effects. Beyond that, they can import .wav files into a Notion file (the audio contained within those files can be triggered to play at any point in a score) or even add a video window (giving them a sense of what film scoring is like).

In short, the music examples in the print edition of Techniques are intended to be interactive, and Notion makes them even more so by bringing them into the digital audio realm—an area of great interest for many of today's students. **T**





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