

# Anticipation

Bringing forward the main beats in the bar by a quaver.

Anticipated 1st beat

8

\* It is stylistically correct to accent off-beats in jazz music.

9

10

11

12

4

**Bright** ♩ = 168

34 *mf* no chord Gm Dm Gm

5 A7 Gm Dm Dm7

9 A7 Gm Dm Gm

13 A7 no chord Gm Dm A7 Dm

**Moderate waltz tempo** ♩ = 152

35 *mf* Gm7 *sim.* Cm7

7 Gm7 D7 C7 Gm7

**Bright swing feel** ♩ = 160

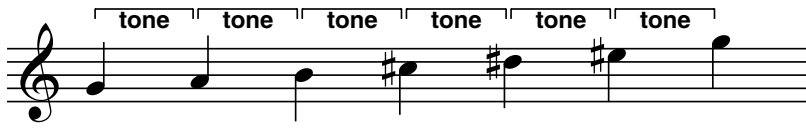
36 *mf* Dm A7 Dm A7 Dm

6 A7 Dm A7 Dm A7 Dm

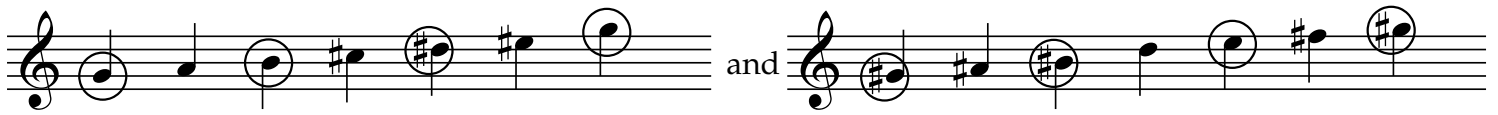
12 A7 Dm A7 Dm A7 Dm

## The whole-tone scale and augmented arpeggio (chord)

The whole-tone scale is made up entirely of whole-tone intervals:



Because these are all equal intervals, there are only two versions of the scale before duplication takes place:



○ = augmented chord/arpeggio

The whole-tone scale is related to the augmented chord/arpeggio. It can be used when the symbol + or aug. appears after the chord symbol, e.g. G+ or G aug.

The following studies demonstrate this scale and chord/arpeggio in practice.

♩ = 144 (♩ =  $\overset{3}{\text{♩}}$ )

**54**  $G^+$  whole-tone scale augmented arpeggio

*mf*

5  $G^{\#+}$

9  $A^+$

13  $B^{\flat+}$