

# "Other Melodic Techniques" Used in Jazz Improvisation and Composition

The **"Suspension"**: A note held over by a tie from one chord to the next with which it forms a dissonance. The suspension resolves downward by one scale step. The note to which the suspension is tied is called the "preparation." The suspension should not be longer than the preparation.

C(I)                      G7(V7)

This would be called a 4-3 (or 11-3) suspension because the note C is the 4th degree of the G7 and is resolving to the note B which is the 3rd of the G7 chord.

F(IV)                      G7(V7)

A 9-8 suspension because the note "A" is the 9th degree of G7. (It could be argued as a 2-1 suspension.)

C(I)                      G7(V7)

This example is a 13-5 suspension. (Perhaps it could be called a 6-5 but the note E in the G7 chord would be usually termed the 13th degree.)

C                      G7(sus4)      G7

The note "C" on the G7 chord in this case is not a suspension but rather, an appoggiatura. We tend to use a mislabeling system in chord symbols because we call this a "suspended 4th." More correctly, it would be an appoggiatura 4th.

The **"Retardation"** is a suspension that resolves upward.

G7(V7)                      C(I)

Most commonly, the retardation moves 1/2 step upwards as in this example, from the leading tone to the root of the subsequent chord.

C(I)                      F(IV)

A whole step retardation is not impossible but it is less commonly used. This example shows a 2-3 retardation.

The **"Anticipation"**: a struck note that anticipates the note that it is moving to in the next chord, prior to the arrival of the next chord.

C(I)      G7(V7)      C(I)

The anticipation is usually a note with a short duration and in a weak metrical position.

C(I)      G7(V7)      C(I)

The "jazz" anticipation is similar but not the same. It is a result of moving a note to an earlier metrical position so it is simply a rhythmic device.