

[Note: Triadic US will be covered in Chapter XIII "Slash Chords"]

The 6/5 and 5/6 upper structures are the ones found most often on contemporary recordings, particularly on ECM, fusion, and pop-jazz recordings. These US require the knowledge of their root acoustic source Ionian mode. This is found by locating the tritone in the US – the upper note being the leading tone (7th degree) of the root Ionian. You can also create some interesting chords by experimenting with the chromatic scale as roots. The 6/5 US is the basic structure found in the chords of harmonic major and will be reintroduced in that chapter.

2. THE 5/6 US

A combination of five semitones (perfect fourth) and six semitones (tritone)

Example 8-3:

3. THE 6/5 US

A combined tritone and perfect fourth (six and five semitones)

Example 8-4:

Note that in the above two examples, the US was not a good choice for the construction of Lydian. Because Lydian implies another acoustic source, one primary color tone is missing.

4. THE PHRYGIAN US

This is actually an inversion of the 6/5; it is so used in its Phrygian inversion that it must be considered as a separate US.

Example 8-5:

*) The named structure