

## ENDINGS

The *ENDING* of a composition, consisting of a reasonable number of measures in length, must be definite. By using similar material as that used for the introduction or turn-arounds, the ending can lend effectiveness to the arrangement.

### One-Measure Endings

These endings are to be used for tunes in which the melody ends on the down-beat of the last measure.

This simple progression does not interfere with the melody note, which is held throughout the chord progression.

Example 1.

Transposed to key of F.

Transposed to key of B<sup>b</sup>.

Transposed to key of E<sup>b</sup>.

The following progression is in the nature of a short "tag".

Example 2.

Transposed to key of G.

The following examples are similar to Example 1, except for the delayed chord progressions.

Example 3.

Transposed to key of F.

Similar to Example 3.

Transposed to key of A<sup>b</sup>.

### Two - Measure Endings.

These endings are to be used for tunes in which the melody ends on the down-beat of the measure next to the last one.

Example 1.

C<sup>6</sup> B<sup>b9</sup> C<sup>6</sup>

Transposed to key of F.

F<sup>6</sup> E<sup>b9</sup> F<sup>6</sup>

Transposed to key of B<sup>b</sup>

B<sup>b6</sup> A<sup>b9</sup> B<sup>b6</sup>

Transposed to key of E<sup>b</sup>

E<sup>b6</sup> D<sup>b9</sup> E<sup>b6</sup>

Example 2.

C<sup>6</sup> F<sup>m7</sup> B<sup>b9</sup> C<sup>6</sup> D<sup>b9</sup> C<sup>6</sup> add<sup>9</sup>

Transposed to key of F.

F<sup>6</sup> B<sup>b7</sup> E<sup>b9</sup> F<sup>6</sup> G<sup>b9</sup> F<sup>6</sup> add<sup>9</sup>

Transposed to key of B<sup>b</sup>

B<sup>b6</sup> E<sup>b7</sup> A<sup>b9</sup> B<sup>b6</sup> B<sup>b9</sup> B<sup>b6</sup> add<sup>9</sup>

Example 3.

C<sup>6</sup> D<sup>b9</sup> C<sup>6</sup> D<sup>b9</sup> C<sup>6</sup> add<sup>9</sup>

Transposed to key of E<sup>b</sup>

E<sup>b6</sup> E<sup>b9</sup> E<sup>b6</sup> E<sup>b9</sup> E<sup>b6</sup> add<sup>9</sup>

Transposed to key of A<sup>b</sup>

A<sup>b6</sup> A<sup>b9</sup> A<sup>b6</sup> A<sup>b9</sup> A<sup>b6</sup> add<sup>9</sup>

Example 4.

C<sup>6</sup> Dm<sup>9</sup> D<sup>b11+</sup> C<sup>6add9</sup>

Transposed to key of D<sup>b</sup>.

D<sup>b6</sup> E<sup>b</sup>m<sup>9</sup> D<sup>b11+</sup> D<sup>b6add9</sup>

Transposed to key of G.

G<sup>6</sup> Am<sup>9</sup> A<sup>b11+</sup> G<sup>6add9</sup>

Example 5.

C<sup>maj.9</sup> F<sup>9</sup> B<sup>b13</sup> D<sup>b11+</sup> C<sup>6add9</sup>

Transposed to key of F.

F<sup>maj.9</sup> B<sup>b9</sup> E<sup>b13</sup> G<sup>b11+</sup> F<sup>6add9</sup>

Transposed to key of B<sup>b</sup>.

B<sup>b</sup>maj.<sup>9</sup> E<sup>b9</sup> A<sup>b13</sup> B<sup>b11+</sup> B<sup>b6add9</sup>

Example 6.

C<sup>6</sup> A<sup>b9</sup> D<sup>b9+</sup> C<sup>maj.7th</sup>

Transposed to key of E<sup>b</sup>.

E<sup>b6</sup> B<sup>b9</sup> E<sup>b9+</sup> E<sup>b</sup>maj.<sup>7th</sup>

Transposed to key of A<sup>b</sup>.

A<sup>b6</sup> E<sup>b9</sup> A<sup>b9+</sup> A<sup>b</sup>maj.<sup>7</sup>

Example 7.

C<sup>6</sup> E<sup>b7</sup> Dm<sup>7</sup> D<sup>b11+</sup> C<sup>6add9</sup>

Transposed to key of D<sup>b</sup>

D<sup>b</sup>6 E<sup>b</sup>7 E<sup>b</sup>m7 D<sup>b</sup>11+ D<sup>b</sup>6add9

Transposed to key of G.

G6 B<sup>b</sup>7 Am7 A<sup>b</sup>11+ G<sup>b</sup>6add9

Example 8.

C6 E<sup>b</sup>7 A<sup>b</sup>maj7 D<sup>b</sup>11 C6add9

Transposed to key of F.

F6 A<sup>b</sup>7 D<sup>b</sup>maj7 G<sup>b</sup>11+ F6add9

Transposed to key of B<sup>b</sup>

B<sup>b</sup>6 D<sup>b</sup>7 G<sup>b</sup>maj7 B<sup>b</sup>11+ B<sup>b</sup>6add9

Example 9.

C6 B<sup>b</sup>11+ D<sup>b</sup>11+ Cmaj7

Transposed to key of E<sup>b</sup>.

E<sup>b</sup>6 D<sup>b</sup>11+ E<sup>b</sup>11+ E<sup>b</sup>maj7

Example 10.

C6 D<sup>b</sup>9 Cmaj9

Transposed to key of B<sup>b</sup>.

B<sup>b</sup>6 B<sup>b</sup>9 B<sup>b</sup>maj7



## Deceptive Endings

In a deceptive ending, instead of playing the usual tonic chord against the melody, an unexpected chord is struck—giving the impression of a suspension, which resolves to the tonic chord. The latter may be slightly altered, such as: maj.6, maj.7, etc.

Example 1.

$A^b \text{maj}^7$   $D^b \text{maj}^7$   $C \text{maj}^7$

Transposed to key of  $B^b$ .

$G^b \text{maj}^7$   $C^b \text{maj}^7$   $B^b \text{maj}^7$

Example 2.

$Dm^7$   $D^b \text{maj}^7$   $C^6$

Transposed to key of  $D^b$ .

$E^b m^7$   $D^b \text{maj}^7$   $D^b 6$

Transposed to key of F.

$D^b \text{maj}^7$   $G^b \text{maj}^7$   $F \text{maj}^7$

Transposed to key of  $E^b$ .

$C^b \text{maj}^7$   $F^b \text{maj}^7$   $E^b \text{maj}^7$

Transposed to key of  $A^b$ .

$B^b m^7$   $A^b \text{maj}^7$   $A^b 6$

Transposed to key of G.

$A m^7$   $A^b \text{maj}^7$   $G^6$

## Harmonic Extension Endings

In the following exercises, the usual two-measure ending is extended to four measures.

Example 1.

$C^6$   $F^{13}$   $B^b 9$   $E^b 13(11+)$   $A^b 9$   $D^b 13(11+)$   $C \text{maj}^9(G^b \text{maj}^7)$

\*This effect is sometimes used—ending on an unexpected chord.

Example 2.

Transposed to key of G.

Example 3.

Transposed to key of Bb.

Example 4.

Transposed to key of Eb.

## Replacement Endings

Example 1. Original two-measure ending.

## Replacement Melody and Harmony

Occasionally, the original melody is abandoned before its last note is sounded and is replaced by a more "final-sounding" melody. The most important feature of an ending is the feeling of finality.

Example 2

This may be used as a substitute for Example 1, given above.

Replacement of Melody and Harmony in the Final Three Measures of a Given Melody  
(Where the tune has a two-measure ending)

Example 3.

Any of the two-measure endings may be used here.