

CHAPTER 9: ENTANGLED HORIZONS

Style: Ant Law Modern Fusion | **Key:** E Minor | **Tempo:** 120 BPM | **Time:** 4/4

OVERVIEW

"Rhythmically displaced, harmonically rich, utterly modern."

Entangled Horizons embodies Ant Law's signature approach: sophisticated harmony meets rhythmic complexity. The title evokes quantum entanglement—distant elements mysteriously connected. This tune teaches rhythmic displacement, modern chord extensions, and the art of making complex music feel organic.

Playing Tip: Count precisely but play fluidly. The groove should feel inevitable, not calculated.

THE FORM

32-bar form with rhythmic displacement throughout:

Section 1 - Intro (Bars 1-8):

Em9	Dm9	Cmaj9#11	Bm7b5	
Am9	Gmaj7#5	F#m7b5	Em9	

Section 2 - Triad Solo (Bars 9-16):

Em	Dm/F	C/E	Bm	
Am	G/B	F#dim	Em	

Section 3 - Quartal Chord Melody (Bars 17-24):

Em11	Dm11	Cmaj13	Bm11	
Am11	Gmaj9	F#m7b5	Em9	

Section 4 - Outro (Bars 25-32):

Em9	Dm9	Cmaj9#11	Bm7b5	
Am9	Gmaj7#5	F#m7b5	Em9	

Key Harmonic Features

1. **Minor mode foundation:** E Dorian/Aeolian center
 2. **#11 voicings:** Cmaj9#11 creates modern tension
 3. **Descending root motion:** Em → Dm → C → Bm
 4. **Chromatic alterations:** Gmaj7#5, F#m7b5
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SCALE PALETTE

Chord	Primary Scale	Modern Color
Em9	E Dorian	C# as color (melodic minor)
Dm9	D Dorian	B natural (bright Dorian)
Cmaj9#11	C Lydian	F# creates lift
Bm7b5	B Locrian	Locrian #2
Am9	A Dorian	Standard Dorian
Gmaj7#5	G Lydian Augmented	D# tension
F#m7b5	F# Locrian	Leading to Em

The Ant Law Sound

Ant Law's vocabulary includes: - **Rhythmic displacement**: Phrases starting off the beat - **Modern extensions**: 9ths, 11ths, #11s - **Smooth voice leading**: Minimal movement, maximum effect - **Hybrid picking**: For clear articulation of complex lines

RHYTHMIC DISPLACEMENT

The Core Concept

Displacement means shifting phrases to start on unexpected beats:

Standard phrase: | 1 2 3 4 | 1 2 3 4 |
 X - X - X - - -

Displaced by 8th: | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & |
 - X - X - X - - X - - - - - - -

Displacement Exercises

Exercise	Start Beat	Pattern
Basic 8th	Beat 1-and	E-G-A-B over Em9
16th push	Beat 1-e	Same pattern, earlier
Beat 2 start	Beat 2	Creates anticipation
Beat 4 start	Beat 4	Maximum tension

TRIAD VOCABULARY

Chord	Triad Pair 1	Triad Pair 2	Color
Em9	Em	G	Dorian brightness
Dm9	Dm	F	Smooth Dorian
Cmaj9#11	C	D	Lydian #11
Am9	Am	C	Relative major glow

Upper Structure Triads

Over Em9: G major = 3-5-7 (upper structure)
 Over Dm9: F major = 3-5-7 (upper structure)
 Over Cmaj9#11: D major = 9-#11-13 (Lydian upper)

THE THREE CHORUSES

Chorus 1: Displaced Melody (Version A)

Concept: Rhythmically shifted melodic phrases

- **Bars 1-4:** Melody starts on "and" of beat 1
- **Bars 5-8:** Phrases shift to beat 4 anticipations
- **Count:** Always know where beat 1 is
- **Feel:** Floating over the bar line

Displacement Map:

Bar 1: Phrase starts on 1-and, ends bar 2 beat 3
 Bar 3: Phrase starts on 4-and, ends bar 4 beat 2
 Bar 5: Phrase starts on beat 2, ends bar 6 beat 4

Chorus 2: Triad Weaving (Version B)

Concept: Connecting triads with smooth voice leading

- **Bars 9-12:** Em → Dm/F → C/E → Bm with inversions
- **Bars 13-16:** Am → G/B → F#dim → Em resolution
- **Voice leading:** Common tones stay, others move stepwise

Voice Leading Chart:

From	To	Common Tone	Movement
Em (E-G-B)	Dm/F (F-A-D)	—	E→F, G→A, B→D
Dm/F	C/E (E-G-C)	—	F→E, A→G, D→C
C/E	Bm (B-D-F#)	—	E→F#, G→D, C→B

Chorus 3: Quartal Chord Melody (Version C)

Concept: 4th-based voicings with melody on top

- **Bars 17-20:** Stacked 4ths under melody
- **Bars 21-24:** Quartal voicings thicken
- **Modern sound:** Neither major nor minor, open

Quartal Voicings:

Em11 quartal: E-A-D-G-B (stacked 4ths from E)
 Dm11 quartal: D-G-C-F-A (stacked 4ths from D)
 Cmaj13 quartal: C-F#-B-E (includes #11)

VOICING REFERENCE

Modern Voicings

Em9: 0-2-0-0-0-2 (open with high 9th)
 Dm9: x-5-3-5-5-x (drop 2)
 Cmaj9#11: x-3-4-4-5-x (Lydian voicing)
 Bm7b5: x-2-3-2-3-x (half-diminished)
 Am9: x-0-5-5-5-5 (high register)
 Gmaj7#5: 3-x-4-4-4-x (augmented maj7)
 F#m7b5: 2-x-2-2-1-x (leading to Em)

Quartal Voicings

Em11 quartal: 0-2-2-2-0-0 (open string version)
 Dm11 quartal: x-5-7-5-6-x (closed position)
 Cmaj13 quartal: x-3-4-4-5-5 (with #11 and 13)

TECHNIQUE: HYBRID PICKING

The Ant Law Approach

1. **Pick:** Bass notes and downbeats
2. **Middle finger (m):** Higher strings in chords
3. **Ring finger (a):** Top notes of voicings
4. **Independence:** Each finger articulates separately

Hybrid Exercises

Exercise 1: Pick bass (6th string), m + a on 2nd + 1st strings

Exercise 2: Arpeggiate Em9 - pick, m, a, m, pick, m, a, m

Exercise 3: Chord melody - pick bass, m+a for chord, pick melody

PRACTICE ROUTINE

Week 1: Rhythmic Displacement

- [] Practice displaced phrases with metronome on 2 and 4
- [] Work on feeling beat 1 while playing off-beat
- [] Learn Version A focusing on displacement

Week 2: Triad Voice Leading

- [] Master smooth triad connections
- [] Practice common tone identification
- [] Work on Version B with seamless motion

Week 3: Quartal Harmony

- [] Learn all quartal voicings
- [] Practice hybrid picking for clarity
- [] Learn Version C with proper voicings

Week 4: Integration

- [] Play through all three choruses
- [] Focus on rhythmic precision
- [] Record and evaluate for modern feel

LISTENING RECOMMENDATIONS

1. **Ant Law** — *Zero Sum World* (the source)
2. **Ant Law** — *Life I Know* (rhythmic complexity)
3. **Tim Miller** — *Trio Vol. 1* (modern trio)
4. **Wayne Krantz** — *Your Basic Live* (rhythmic freedom)
5. **Adam Rogers** — *Art of the Invisible* (modern voicings)

TONE TIPS

For Entangled Horizons: - **Clean with definition:** Every note must be clear - **Slight compression:** For dynamic control - **Short reverb:** Room, not hall - **Tight low end:** Clarity in bass notes - **Bright but not harsh:** Modern, articulate

COMMON PITFALLS

1. **Losing the pulse:** Displacement requires solid internal time
 2. **Muddy voicings:** Modern chords need clarity
 3. **Over-thinking:** Complex on paper, natural in practice
 4. **Rushing displaced phrases:** Stay locked to the beat
 5. **Ignoring dynamics:** Shape even complex passages
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THE ENTANGLEMENT CONCEPT

The title suggests: 1. **Connected elements:** Melody and harmony intertwined 2. **Distant relationships:** Chords connect across the form 3. **Modern physics metaphor:** Action at a distance 4. **Horizons:** Always looking forward, never static

When playing this piece, imagine threads connecting distant points—pull one, and others respond.

SELF-EVALUATION

- ☐ Can I feel beat 1 while playing displaced phrases?
 - ☐ Are my triad connections smooth?
 - ☐ Do my quartal voicings sound open and modern?
 - ☐ Is my hybrid picking clean?
 - ☐ Does the tune feel complex but natural?
 - ☐ Would Ant Law recognize this as modern jazz?
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← **Harmolodic Sketch** | **Next: Fractured Light** →

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