

PREFACE

This book is a guide through Jazz Harmony and Analysis applying contemporary Chord Scale Theory. This method, spread abroad by the Berklee College of Music, is now available – further developed – as a comprehensive textbook for study and private study for the first time. It also considers certain aspects of traditional music and harmony. A review of the harmonic evolution together with examples of the musical literature should help to clarify the genesis of some chords providing a better understanding of contemporary harmony.

While the common use of chord symbols describes chords in isolation only, this book provides a method, which not only identifies a chord's function in relationship to a key but also to other chords. The knowledge about chord structures and vertical analysis is just one aspect of harmony; only a comprehensive understanding of the interrelation of chord changes and the horizontal musical flow provides a deeper appreciation of moving music.

The high demands on today's professional musicians require a well-founded insight of the *inner game* of music. This method is reliable for analyzing different idioms of tonal music: jazz, pop, rock, and other contemporary music; even the analysis of Western art music between 1650 and 1900 gains a new dimension. Enjoy the journey through the world of chord scales and jazz harmony.

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JAZZ HARMONY AND TRADITIONAL MUSIC

Jazz – around one hundred years old – is a musical art form that developed from the interrelation of African and European influences. It is mainly based on the predominance of melody and rhythm, and the rhythmic accuracy and variety of rhythm. Jazz art includes traditional jazz with highly developed harmony. Both influences are successive and not simultaneous.

Spirituals show a direct connection between the music of European Protestant music and the black interpretation of the same music and rhythm. This phenomenon also occurs in other early jazz styles. Spirituals also show an influence of European marching music. The connection to European music has inspired classical composers like Claude Debussy and Igor Stravinsky.

But when jazz came to the United States, the mutual exchange between traditional music and jazz did not stop. Composers soon discovered the potential of combining different melodic, rhythmic, and harmonic elements to extend their musical language. A well-known example of mutual exchange between traditional music and jazz is George Gershwin's "Rhythm Changes," which provided the harmonic language for "Rhythm Changes" and became an important basis for jazz music in the swing and bebop era. Use of elements of jazz was a reason for the success of the "big band" era.

Jazz is a musical language that is more intense than ever and does not only use traditional material but also for orchestration and performance. Jazz is no longer only played in night clubs but also on concert stages. On the other hand, it can also be found in art music and it incorporates elements of jazz improvisation into the instrumentation (amplified and electronic instruments).

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The interest in Western art music has been growing, with such new generations of jazz musicians: Benny Goodman, John Coltrane, Bill Evans, Miles Davis, Keith Jarrett, and many more. (Compare: "Classical Influences on Jazz," *Journal of Jazz Studies*, Vol. 3 Spring 1976). This had an important effect on the harmony and lead to a summary, or even development, of the harmonic language of tonal music. A look at the periods of music history and some of the harmonic aspects shows how many traditional elements have been absorbed by jazz.

Modality	Medieval 400-1400
Major-minor sequences	Renaissance 1400-1600
fourth harmony	Baroque 1600-1750
harmony on primary chord functions, minor seventh chords	Classical 1750-1820
Non-chord notes, ninth chords, chromaticism, chromatic harmony	Romantic 1820-1900
of voice leading, whole-tone, ninth, thirteenth chords, modulations, modal structures, modal interchange	Impressionism 1880-1920
functional chords, atonal elements, modal interchange, quintal harmony, etc.	Contemporary



CONTENTS AND STRUCTURE

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This book is based on so-called Chord-Scale Theory. It describes the direct interaction between chords and scales which do not have independent functions, and the "two sides of composition" functioning in relation to a single chord.

For a better understanding of the contents, a chronological study of the chapters is recommended. Advanced readers who study particular chapters should make sure that technical terms, analytical methods, and symbols are understood and used in the correct meaning. They can be looked up in the appendix but should also be checked by reading previous respectively corresponding chapters. Basic musical knowledge is required for a successful study of this book.

As this harmony proceeds from musical experience, analysis should always be combined with listening and mental sound visualization, so that a chord's sound can be related to its function while reading music reproduces internal, mental sound. Perfect pitch is not necessary. Relative pitch in connection with functional hearing provides an access to music which is more important than a perfect description of pitch. Relative pitch allows the identification of intervals and scale degrees while functional hearing provides perceiving tension and resolution in harmonic progression and relating it to functional categories. Functional hearing and relative pitch are a matter of experience and therefore can be practiced. Improvement of precise hearing and mental sound visualization should accompany the study of this book.

Printed music examples demonstrate practical use; illustrate the theory and should be played on the piano for listening experience. Basic knowledge in piano playing is helpful. This method, as indicated above, was developed for practical application and designed to be used in practice. The terminology of chord scales applies only inasmuch as we tried to put different kinds of musical phenomena in a theoretical concept resulting in a public language.

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