

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 modern art form which developed from the interrelation of African and European musical traditions. It is mainly based on the predominance of melody and rhythm, which implies accuracy and variety of rhythmic patterns. Modern art music also displays a highly developed harmony. Both influences are necessary for the development of jazz.

Spirituals show a direct connection between the music of European Protestant music and the black interpretation of it. This phenomenon also occurs in other early jazz styles. It shows an influence of European marching music. On the other hand, jazz has inspired classical composers like Claude Debussy and Charles Ives.

But it is when jazz meets modern art music that the mutual exchange between traditional music and modern art music begins. Composers soon discovered the potential of including different rhythmic, harmonic, and melodic elements to enrich their music. One of the most well-known examples of mutual exchange between traditional and modern music is George Gershwin's "Got Rhythm," which provided the harmonic basis for "Rhythm Changes" and became an important element in the development of jazz. The influence of jazz was a reason for the development of modern art music.

The influence of jazz on modern art music is more intense than ever and does not only concern melodic material but also orchestration and performance: Jazz is no longer exclusively played in night clubs but also on concert stages. On the other hand, modern art music tends to incorporate elements of jazz improvisation and orchestration (amplified and electronic instruments).

Introduction

The interest in Western art music has been growing, and with it new generations of jazz musicians: Benny Goodman, John Coltrane, Bill Evans, Antonio Carlos Jobim, 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 its stylistic aspects shows how many traditional elements have been incorporated into jazz.

Modality	Medieval Ages to Renaissance 900-1600
Major-minor scale sequences	Baroque 1600-1750
Four-part harmony	Classical 1750-1820
Emphasis on primary triads, secondary triads, and seventh chords	Romantic 1820-1900
Non-functional harmony, chromaticism, chromatic scale, chromatic third, chromatic seventh chords	Impressionism 1880-1920
Use of whole-tone scale, whole-tone triads, whole-tone chords	Contemporary
Emphasis on dissonant structures, modal harmony, modal scales, modal chords, modal sequences, modal elements	
Emphasis on functional chords, arpeggiated elements, arpeggiated chords, arpeggiated sequences, arpeggiated elements, etc.	



CONTENTS AND STRUCTURE

The book is based on a so-called Chord Scale Theory. It describes the direct and indirect relationships between chords and scales which do not have independent existence but are rather the "two sides of one coin" functioning in relation to a

In order to gain an understanding of its contents, a chronological study of the book 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 text, and should be played on the piano for listening experience. Basic knowledge in piano playing is helpful. This method, as indicated above, was developed from practical application and designed to be used in practice. The term "functional chord scales" applies only inasmuch as we tried to put different kinds of chordal phenomena in a theoretical concept resulting in a publication.