

Table of Content

Why yet another Harmony Book?	15
Think, listen, play – theory and practice	16
The use of terminology	17
Intellect and instinct	18
 Think	 23
 First Steps	 25
 Tonality	 27
Let there be sound	27
The grand staff	28
The framework of octaves	29
The chromatic scale	29
Intervals	30
The harmonic series	34
The root	36
The circle of fifths	37
Chords	38
Whole-tone and semitone	39
The tuning note	39
The effects of the harmonic series	40
Consonance and dissonance	40
Conclusion	42
 Chord Symbol Notation	 43
Triads	43
Four-note chords	44
Tensions	45
Major chord extensions	46
Minor chord extensions	47
Seventh chord extensions	47
Augmented triads	48
7sus4 chords	48
Half-diminished chords	48
Inversions	50
 Modality	 55
The Pentatonic scale	56
Major and Minor	56

Relative major and minor keys	59
The church modes	60
Melodic and Harmonic minor	68
Symmetrical and synthetic scales	71
The Chromatic scale	74
World music	75
The Lead Sheet	78
Diatonic Harmony in Major Keys	83
F is always the subdominant	83
The diatonic cadence	84
Voice leading	86
Basic cadences	88
Leading tones	89
The Major/Minor System	93
The diatonic cadence in minor	98
The II-V-I Progression	101
Scales, Chord Tones and Tensions	104
Church modes and diatonic functions	106
Avoid notes	108
Function	108
Tension	110
Scales in a minor context	113
The dominant in minor	113
Secondary Dominants	117
Scales for Secondary Dominants	122
Altered dominants in major keys	126
A sound travels around the world	127
Functionally independent dominant scales	131
The Half-tone-whole-tone scale	131
The Whole-tone scale	134
Force of habit	136
Non-altered dominants in minor keys	137
Tritone Substitution	141
Scales for substitute dominants	143
Extended Dominants	147
The Chromatic Dominant System	153

Secondary and Substitute II-Vs	156
Secondary II-V progressions	156
Secondary Sub(II-V) progressions	160
Diminished Seventh Chords	163
Diminished chord functions	165
Scales for diminished chord functions	167
Descending diminished chord functions	170
Diminished chord functions without root movement	172
Modal Harmony	174
Modal soundscapes – the “new simplicity”	177
Avoid notes	178
Modal vamps	179
Functional modal harmony	180
Modal cadences	183
Modality and aural perception	186
Modal Interchange	190
Unitonal/Unimodal	191
Polytonal/Polymodal	192
Polytonal/Unimodal	192
Unitonal/Polymodal	192
Functional polymodality – modal interchange	195
Non-dominant seventh chords	209
Modal interchange in minor keys	212
The Blues	215
Blues melody	215
Blues form	217
Blues harmony	219
Blues scale versus Mixolydian	221
Extended Blues	223
Parker Blues	225
Minor Blues	225
Contemporary trends	227
Long-metre Blues	232
The Turnaround	235
Turnarounds in major keys	236
Turnarounds in minor keys	237
And yet again, the turnaround	238
Guide Tone Lines	240
The line cliché	245
Guide tone lines and improvisation	247

Chromaticism	250
Passing notes	250
Embellishments / approach patterns	252
Chromatic sequence	257
Inside – outside	261
Form	264
Song forms	264
The Motive	269
Repetition	269
Inversion, retrograde and retrograde inversion	270
Rhythmic variation	271
Tonal variation	272
Transposition and sequence	272
Embellishment	273
Fragmentation and subtraction	273
Reharmonisation	273
Variation of phrasing and articulation	274
Motive and improvisation	276
Harmonic and Melodic Rhythm	278
Harmonic rhythm	278
Melodic rhythm	286
Both on a small and large scale	290
Melodic Contour and Climax	294
Phrase shape and phrase ending	295
The melodic axis	297
Melodic phrases in comparison	298
The climax	300
The master plan	304
“Saving All My Love for You”	307
Form	309
Harmonic and melodic rhythm, motives, melodic contour	309
The master plan	312
The climax	314
Form and Improvisation	315
Analysis	329
Form	330
Key	331
Chord functions	331
Chord-scale relationships	333

Analysis in minor keys	334
“All Of Me”	339
Form	340
Melody	341
Harmony	343
Improvisation	345
“Round Midnight”	352
Form and melody	353
Harmony	354
“Nardis”	360
Rhythm Changes	366
Modulation	375
Direct modulations	376
Pivot modulations	378
Transitional modulations	380
Implied modulations	381
Modulation and analysis	382
“Falling Grace”	387
Modulation and repertoire	390
“All The Things You Are”	395
Form and melody	396
Harmony	397
“Stella By Starlight”	399
Form	400
Improvisation	405
“Mornin’”	409
Form	411
Locating modulations	419
Lyrics	420
“Maiden Voyage”	422
The 7(sus4) chord	425

Listen	429
Ear Training – a Musician’s Nightmare	431
Ear training is no fun because ...	
... we have to switch from hearing to listening	432
... our ear needs more attention than our instrument	433
... our brain works much faster than our ear	434
... we often want to play music our ear is not yet ready for	435
... we’d rather “do” than “think”	436
... we don’t know how to do it.	438
... it’s easier to rely on written music than to trust our ear	439
... it’s hard work	440
The Inner Voice	441
Back to the roots	441
Sing, sing, sing	442
Vocal range.	443
Silent singing	444
Internalising notes	445
Root and tonality.	446
The Chromatic scale	446
Whole-tone, WTHT, HTWT.	448
Intervals	449
Scales.	450
Sound and written music	454
Switching modes	456
Fact and fiction	457
Arpeggios	458
Chord or scale?	461
Chord progressions and functions	462
See the symbol, hear the chord	465
Instant touch	467
If You Wanna Hear It, You Gotta Feel It!	469
The magic triangle.	469
From sound to feelings.	470
From feelings to terminology	477
Normality and surprise	480
From terminology to sound.	484
Transcription	488
Choice of material.	490
Goals of transcription.	491
Getting to know the recording	492
Instrumentation	493

Pulse, tempo, time signature and style	494
Form	497
Root and key	498
The layout of the music.....	501
Melody and improvisation.....	502
Mistakes	506
Rhythm.....	507
Phrasing and dynamics	510
Harmony	514
Where are the changes?	516
Harmonic rhythm.....	517
Harmonic patterns	518
Bass lines	518
Where is the root?.....	523
Chord types	525
Hearing more than there is	527
Tensions	529
Voicings	531
Analysis	532
Fast thinking = good ears	534
From transcription to instrument	536

Play..... 537

Improvisation	539
The six pillars.....	541
Motivation	543
Sound	544
Composition vs improvisation	545

Play-Alongs	548
“TWINBAY”	549

Guide Tone Lines Again	551
Voice leading and chord tones.....	551
The world of guide tone lines.....	557
From guide tone line to melody	564

Licks and Tricks	567
Licks	570
The play-alongs	580
Jazz vocabulary	582
II7 and the #11	583
Altered dominants in major keys	585
Chord/Scale superimposition	587

12 Table of Content

Pentatonic scales	591
Chromaticism	593
From inside to outside	599
Summary	604
How to handle mistakes	612
Help is on its way	614
Tonality	615
Chromaticism	617
When wrong, play strong	617
Conclusion	620
Playing the Form	621
Beginning and ending	621
What next?	622
Motive and sequence	623
Rhythm	629
Harmonic and melodic rhythm	632
Melodic contour	634
The structure of a solo and the climax	635
Monologue and dialogue	637
Postlude	640
Appendix	641
Acknowledgements	641
Chord progressions to the play-along tracks	642
Tune quotes	646
About the author	649
MP3 track list	650
Solutions	651