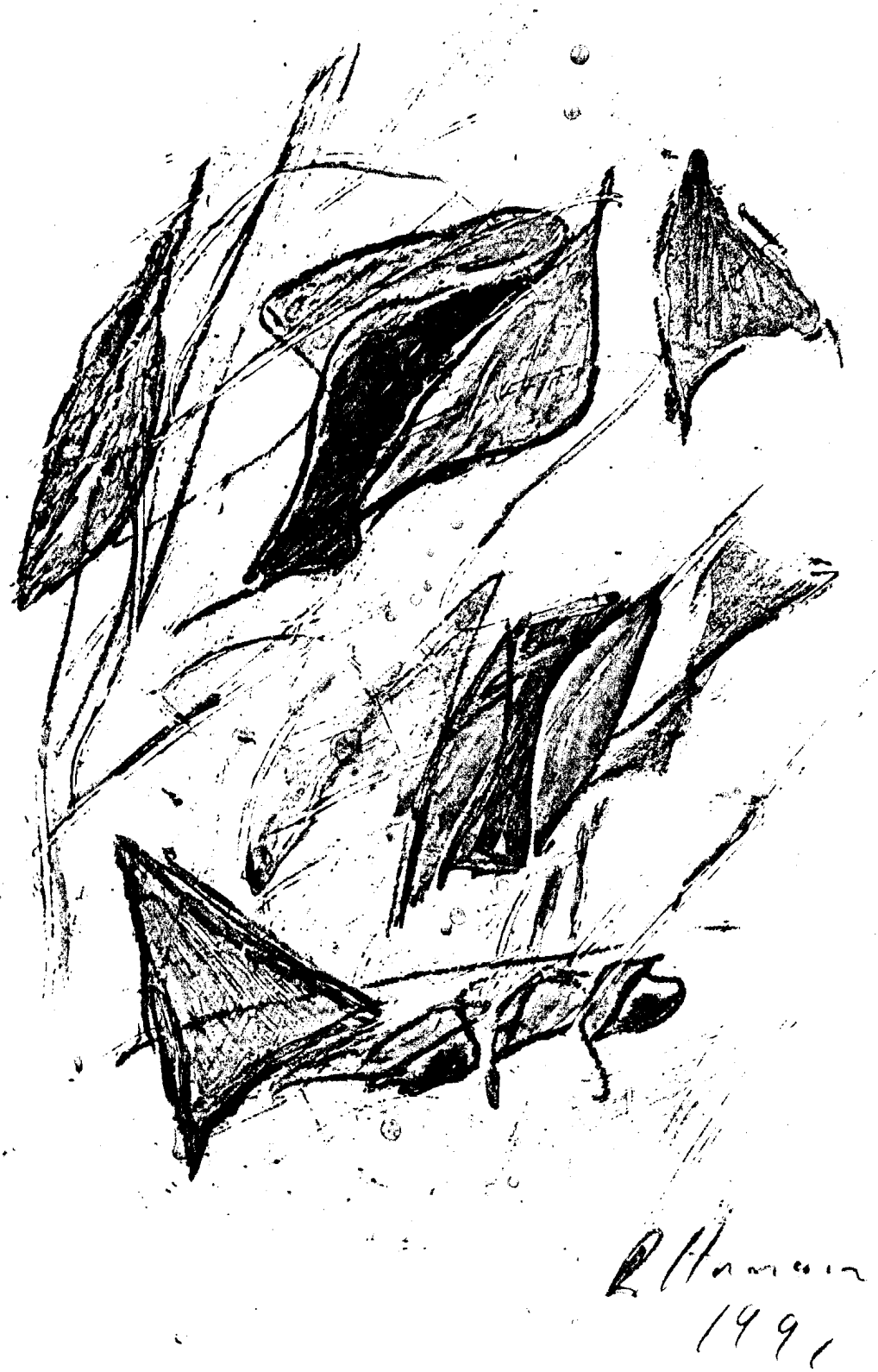
A CHROMATIC APPROACH TO JAZZ HARMONY AND MELODY

BY DAVID LIEBMAN



ADVANCE MUSIC

This book is dedicated to all those artists worldwide with whom I have played and learned with over the years. It is through their empathy, inspiration and expertise that I have been able to find my path.

David Liebman

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PREFACE

The purpose of this book is to present an approach to improvising chromatically. Through the concepts and examples offered, the improviser should be able to integrate this material alongside already established and familiar tonal ideas. For these purposes, *chromatic* means the construction of melodies and harmonies which can coexist with, or replace given key centers. It implies setting up contrary tonalities, thus creating a heightened degree of tension and release in order to expand one's expressive palette. Specifically, the book serves as a guide for organizing chromaticism into a coherent musical statement meant to satisfy both the intellectual and emotional needs of artistic creation. The reader will be introduced to more than one way of conceiving chromatic ideas. This is done in the hope that either one or several of these approaches will particularly appeal to the improvisor and/or composer.

The overall concept is to use the conventional diatonic language with its normal designations, but in a superimposed manner. These familiar sounds will be transformed in the process, giving the ear a vantage point from which to create chromatic harmonies and melodies during the spontaneous improvisational setting of jazz. By using the accustomed sounds of diatonicism as a basis, these chromatic ideas should reflect the same sense of order and logic associated with tonalism throughout the history of music. If successful, this book should open up both the mind and ear of the musician. There is nothing theoretically complex or new in the text. It is the organization of the material as well as the many musical examples which should serve to inspire musicians to expand their usual vocabulary, whatever that may be. This is not a text book. It should be seen as a workbook to challenge the artist to develop his or her own way.

The book is basically divided into two parts. The first half is the theoretical explanations with exact examples of each concept. Part Two includes assorted musical examples which are concerned with some aspect of the previous information

PERSONAL NOTE

In 1976, I co-authored ***Lookout Farm: Small Group Improvisation*** (Almo Publishing; Los Angeles, CA), along with the other members of that group. In it, we discussed the genesis of a composition from the inception, through its actual recorded performance. We analyzed the ramifications of group playing and how the group interacted musically. The overall evolution of my personal growth, influences, musical experiences and comments about musicians I have played with are chronicled in, ***Self-Portrait of a Jazz Artist - Musical Thoughts and Realities*** (Advance Music; W. Germany, 1988). In both books, I touched on the technical areas presented here.

The beginnings of this book were in the late 1970's, when I wrote some articles on chromaticism for a now defunct magazine. These first writings were an attempt to put into words the kinds of sounds I was trying to play on the saxophone. Though reluctant to commit myself on paper, I slowly realized that I was attempting to describe the thought patterns which led me to the melodic lines and harmonies I was playing. These descriptions appeared to be the logical consequence of what my instinct combined with certain concepts were resulted in.

As I began to teach a new generation of musicians, it was clear that this type of playing was in their ears as a result of the major musical advances of the 1960s. Chromaticism was more natural to these younger musicians, but as is true in learning from purely aural circumstances, there were great gaps in the musical results. Many of these striving younger players were just hearing the surface of what they thought *playing outside* was. If I could organize some kind of systematic way of presenting the material in order that an interested musician could, by following my reasoning attain good musical results, then the ear and mind would eventually take over and individualize this type of playing for each artist's purposes.

Finally, after ten years of writing, analyzing and thinking about exactly how this process could be explained, I came to realize that playing chromatically was just another color to use alongside simple diatonicism. This makes great sense according to one of the universal axioms of artistic creation, which is the essential need for balance between disparate elements. Nothing exists in a vacuum by itself- everything is related to its opposite and countless shadings in between. There are no absolutes, especially in artistic creation. Everything learned serves as a tool for enriching the content and depth of personal expression.

My knowledge in this area has been greatly aided by the over twenty year musical relationship I've been able to enjoy with pianist Richard Beirach. Specifically, he helped to guide me in listening to twentieth century composers and of course, played the voicings from which I was able to create melodically. His harmonic knowledge is vast and has been very influential upon my own way of thinking.

Other influences have come from books that have been written by theorists and twentieth century composers about harmony. In ***Self-Portrait of a Jazz Artist***, my personal choices of recordings and books are listed.

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Part 1
Text & Examples

Introduction

For this approach to be successful, there are two prerequisites concerned with both the reader's attitude towards the material and one's level of expertise. The first is obvious, yet needs clarification, while the second implies a good deal of acquired knowledge.

The reader should have a basic exploratory attitude in order to gain anything from this work. The desire to expand one's vocabulary and truly want to hear chromatically must be present. If an improviser is satisfied with solely manipulating the tonal language for his expressive purposes, then there is little practical need (outside of curiosity) for this book.The amount of great music which can still be wrought from tonal music is theoretically open-ended. In fact, it appears from the response to the modern classical music of the twentieth century, that the listening audience prefers the ordered diatonicism of earlier periods to the dissonant sounds of this century.

However, depending upon the artist's individual aesthetic, the idea of acquiring a more varied and possibly richer expressive palette can be very appealing. Chromaticism does not negate the use of diatonicism. Everything is relative and the choices of application depend upon the context. It's truly a question of having more choices. This book will be of greatest benefit to that type of artist who is willing to experiment on a trial and error basis, and is not afraid to use the intellect as well as instincts and emotions to produce an artistic creation. If there is an attitude of negativity or timidity, this book will not be very useful. But for the artist who is sitting on the precipice, meaning that he or she would like to expand into these areas, but is not sure how, this book will be most beneficial.

The concepts described here necessitate an expertise in jazz basics. More specifically, that means the mastery of scales, modes, chords, arpeggios, etc. in the language of the normal diatonic system. In jazz terms, it is simply the ability to play chord changes fluently. This implies a long list of requirements including the ability to convincingly swing in the jazz sense, knowing the basic repertoire, being familiar with the voicings of chords in the important idioms and styles, awareness of historic recordings and artistic milestones in the jazz legacy, instrumental expertise, awareness of the customs and unwritten rules of group playing and soloing, and at least a general idea of the history of Western music. This list is not inclusive, but the point is clear. All in all, it can be summarized in the aphorism that one has to walk before running. This basic ten to fifteen year course of study is well documented in countless books by reknown educators and musicians. In fact, learning jazz is a major music industry.

Because of the amount of material, there is the implication that to master this body of knowledge is a lifetime's work. And to a certain extent, this is true. But what is being suggested is that a musician should have at least a minimum, acceptable criterion of ability in jazz improvisation and all that it suggests. This is important not only because the material presented here uses aspects of these fundamentals as the groundwork for advanced concepts, but also the methodology of how one first acquires this basic knowledge is consistent with learning any new information. In other words, playing chromatically involves the same conceptual and learning devices as was required earlier in one's development to learn a II-V-I melodic line, the diminished scale or other basic jazz tools.

Most worthwhile human activity involves the balancing of three aspects of one's being. These areas can be described in various ways:

mind - intellect - head - thought - ideas

body - technique - hand - facility - tools

soul - expression - heart - feeling - emotions

In any one of these areas, an individual may possess a certain degree of what is referred to as *natural, raw* or *intuitive* talent. This means that the person finds it somewhat easier to use that aspect of human behavior. In music one often sees a youngster with incredible instrumental skills but in need of study about the intellectual intricacies of harmony. Or a young musician shows great talent for hearing, but needs a lot of instruction or practice on an instrument. In the final result, in order to master a field of study the individual should eventually bring all areas into balance and equality. This is a lifetime pursuit, because as individuals we all learn at different rates of speed depending upon our needs, natural abilities, ambition and discipline. One of the goals of being a fine artist is to balance thought and feeling, with technique serving as the vehicle through which the result is recognized. Great art, be it music, painting, drama or writing satisfies equally on all levels.

The material in this book is initially geared towards stimulating the intellect. Learning intellectually first involves the cognition of an idea. After a while, the mind will apply the concept on a trial and error basis. Eventually, if well practiced and thoroughly believed in, this concept stands a high likelihood of being incorporated into the body via technique. In jazz improvisation, technique means the ability to hear and physically manipulate an instrument in order to play the desired sound. With this accomplished the individual's soul and emotions can begin to shape the sound into a coherent, sincerely felt mode of expression.

The underlying premise of this book is to provide an intellectual basis for finding well chosen chromatic tones, to be followed by practicing these thought processes until they become intuitive and technically facile. Finally, the integration of these facets with the emotions breathes life into the work, making it ready to be communicated to the world at large.

Schematic for acquiring new information:

Intellectual understanding → disciplined and organized practice → integration into technique →
emotions shape expressive content of idea → communication of idea

I. Overview of Chromaticism

The increased use of chromaticism is clearly evident throughout the development of classical music. From Bach to Schoenberg there is a clear evolutionary line in which each period reflects how sounds formerly perceived as dissonant became incorporated into common usage. (See examples in Chapter VII.) Up until Schoenberg's *emancipation of dissonance*, a chromatic tone was conceived of in terms of its relationship to the pull of the tonic. Musical terms such as appogiaturas, neighboring and passing tones refer to this usage. Basically, anything chromatic was seen in terms of its eventual resolution. Schoenberg and his contemporaries loosened these requirements. A sound could be equal to all others with no subordination or superiority. Resolution truly became a relative term.

In its short history, the harmonic evolution of jazz has paralleled the preceding four hundred years of classical music. Early jazz up until bebop treated chromatic tones as passing notes. In a certain sense, the *blue* notes were a form of chromaticism. For example, the placement of the minor third in the blues scale accompanied by the dominant seventh chord with its included major third, presented a chromatic clash. The same holds true for the flatted fifth of the blues scale. Later on, the bebop players conceptualized these same tones as part of an upper structure chord. The flatted third became the sharp nine while the flatted fifth became the sharp eleven. With the addition of other altered tones and scales incorporating them, a heightened sense of dissonance was achieved. (These scales include the altered dominant, diminished whole tone, lydian augmented, whole tone and other hybrids).

In the late 1950s, the harmonic foundation of jazz began to reflect the trends of the twentieth century classical composers. Modal playing and free-bop neccessitated the increased use of superimposed dissonant tones. As the music of the 1960s demonstrates, the need for resolution of these tones and chords became weaker, depending upon the specific style and artist. These developments are well documented, but suffice to say, the music of Ornette Coleman, Cecil Taylor, Eric Dolphy, Paul Bley, John Coltrane, Miles Davis and others all reflected the increased use of superimposed dissonances as well as techniques such as intervallic cell development, use of tone rows, chord voicings built on intervals other than the usual thirds, and numerous devices. It was a tumultuous period of development, even more dramatic when noted that these things took place within the rhythmic milieu of jazz and were executed in a spontaneous, improvised context.

Since the 1960s, there has been in a certain sense, a retrenchment and purposeful return to more tonal sounds by some of the very jazz musicians who innovated chromatic improvisation. At the same time, the use of chromatic sounds has found its way into other idioms such as fusion and world music coexisting alongside the use of electronics, synthesizers and computers. However, for the purposes of this book, the use of chromaticism is meant specifically for a situation in which there is an intentional relationship between melody and harmony. In improvisation, be it jazz or other traditions, there is the ongoing challenge of inventing melodies which are fresh, alive and full of meaningful emotional and thoughtful content. For jazz, it is the harmonic accompaniment which frames the melody. Considering the diatonic system with its underlying emphasis placed on the tonic as the basis, there are three general categories of melody:

1. Melodies which are for the most part within the given harmonic background. Chromatic tones, if used, are quickly resolved.
2. Melodies which use more chromatic tones for longer periods. This can be called *tonal chromaticism.*
3. Melodies which are unrelated to any specific, overall tonal center, though they may temporarily resolve. This is called *non-tonal chromaticism.*

As stated earlier, the good improviser will not be locked into any one way of doing things. (S)he should be familiar with all ways of playing melodies because this means one's expressive palette is broad. This book concentrates on areas two and three.

Finally, mention must be made of the other elements of music: rhythm, color and form. For this book, these essential factors will not be discussed specifically, because they are very idiomatic, meaning that their use varies widely depending upon which style of jazz is considered. Rhythm especially is literally in the hands of the

individual performer and depends on personally acquired techniques, specific context and experience. On the other hand, melody and harmony share more of a common twelve note language across stylistic boundaries. It should be pointed out that the study of polyrhythms bears similarity to chromatic harmony, in that both involve superimposition as a general tendency. In any case, the field of rhythm is an entire area unto itself and needs specific explanation by its practitioners.

Color is concerned with **how** something is played rather than **what**. It involves the use of nuance, expressive devices, articulation, dynamics, range and more. The individual's mode of expression is of course crucial to the effect a melody or harmonic placement will have upon the final result. This area of execution is what determines an artist's individuality - how one musician sounds different from another even within the same context. Because it is so personal, usually spontaneous and idiosynchratic, color will be mentioned but not analyzed.

Form is an essential element of jazz improvisation. Besides the obvious aspects of form in a composition's structure as well as in an improvised solo, it is also concerned with the placement of ideas. The timing of when a chord or melody is sounded plays a crucial role in the overall effect. This is especially true in chromatic playing, where prolonged periods of dissonance can cause a phrase to be easily lost because of its complexity and character. Repetition, surprise and the use of space are important characteristics of form in all good improvisations. Again, for this presentation, matters of form will not be specifically addressed.

[Note: All of the examples in the book are for the most part notated as eighth notes without any elements of syncopation, rhythmic variation etc. The point is to present the pitches themselves and allow rhythmic and expressive interpretation up to each individual. (Rhythmic variations are shown in Part 2, Chapter X). Of course, transcription and saturated listening to the masters of this style is extremely valuable.]

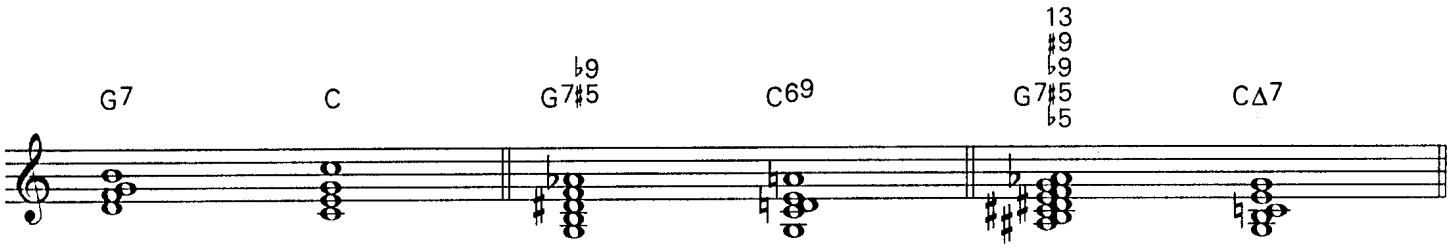
II. Fundamental Principles

These concepts are common to all art forms and are the aesthetic and practical premises which underlie both the harmonic and melodic material presented. The definitions are of course personalized.

Tension and Release: This is the basic life principle of opposing pairs as in yin and yang, night and day, life and death, etc. Artistically, this principle means that in a meaningful statement there should be a balance of excitement and quiescence, action and relaxation. It can be conceived as the act of a question being posed and subsequently answered. If the artist exaggerates either the tension or the release aspects, the expressive power and ultimate communication of the statement will be weakened. Obviously, this tension and release principle is relative to every situation, but in general is quite pervasive.

In Western music, the principle of tension and release has been realized harmonically in the dominant-tonic axis. In between these two extremes lies the subdominant function. This means that a musical gesture (harmonic, melodic or rhythmic) is active and leading towards some goal (dominant); is between a feeling of activity and repose (subdominant); or is at a place of rest (tonic). Chromaticism is no different than diatonicism in this respect. Within each context, everything is relative. Once the consonance-dissonance level of a particular musical area is established, these three basic functions should still be discernible in relation to each other along with the many possible shadings in between.

Example 1: Tension and release principle observed in basic harmonic situation



Balance: Closely allied to tension and release is the need for balance between pairs of musical aspects. One important pairing is simplicity vs. complexity. There is need in an artistic statement for challenging material which serves to upset or disturb the listener's expectations; but always with the near promise of relief and calm. Great art has within it a comfortable balance between expectation and surprise. Too much complexity can be mind boggling and overly intellctual, whereas a paucity may result in boredom.

In this concept of chromatic playing, an important area where balance becomes necessary is in relation to cadence. Contextually, cadence means the use of a relative consonance, called a tonal anchor, to offset the more dissonant chromaticism. Consonance is achieved through what is termed diatonic lyricism. This means the well timed use of a phrase which clearly outlines a tonal center. Other pairings related to balance are numerous: angular versus smooth melodic shapes; long vs. short phrase lengths; loud vs. soft dynamics. Balance is what makes every step of the musical journey different each time; especially in improvised situations. There is no limit to the possible combinations and their relative proportions. Nor is there much chance for exact duplication. This is an area under tremendous individual control with endless variation possibilities for the improviser.

Balance can be referred to as the *slack theory* which can be seen as an overall tendency. If one element is emphasized, then others can be proportionally de-emphasized. This concept works across many musical combinations. For example, if there is extensive and complicated harmonic progressions, the melody can effectively be simplified in content. Or if the rhythmic element is quite basic, then the harmony and melody can be a more complex structure. This concept can be summarized as the more simple the structure, the more complexity which can be absorbed alongside it. In a real time improvising situation, this approach is an immediate and necessary analytical tool, unconsciously used to assess what musical element is needed to achieve balance during a musical statement.

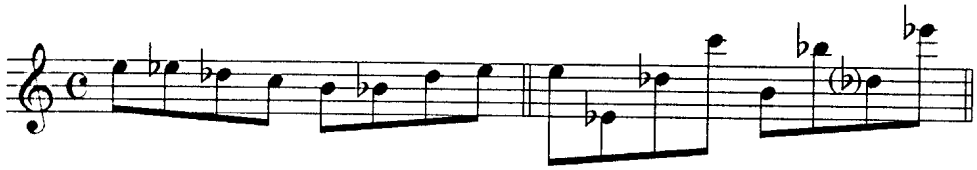
Examples of pairings:

Example 2a: Long rhythms

Example 2b: Short rhythms

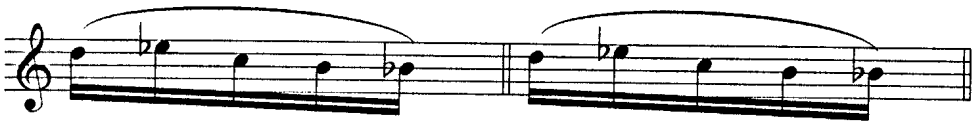
Example 3a: Close intervals

Example 3b: Wide intervals



Example 4a: Dynamics - loud

Example 4b: Dynamics - soft

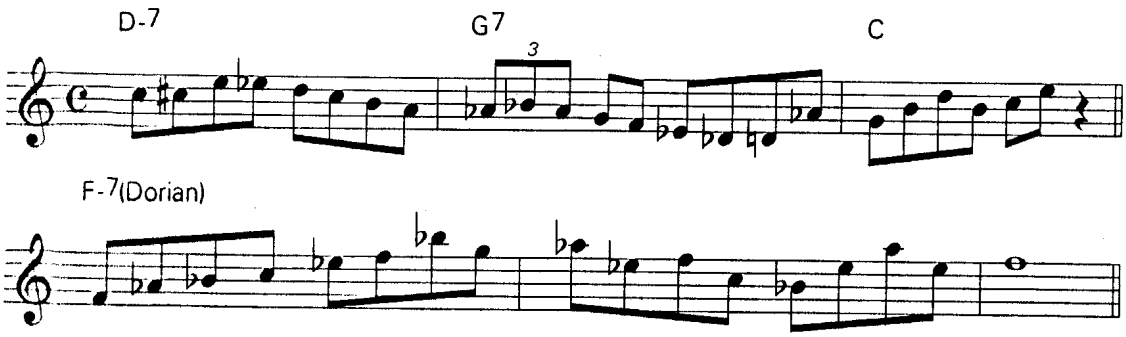


Superimposition: This means the placement of one musical element over another to be sounded simultaneously with the original. This is not to be confused as substitution, which means replacement of the original. Superimposition is quite obvious when accomplished harmonically where two or more key centers are simultaneously sounded. Of course, superimposition also applies to rhythm and melody.

The ability to superimpose presupposes a certain degree of aptitude in handling multiple musical skills at the same time while still keeping the focus on one of these areas. As the improviser plays a melody in a foreign key, he must also be able to hear and conceptualize the given tonal center in his ear and mind as a point of reference. It can be compared to playing or hearing complicated rhythmical permutations across the bar line, but always retaining the original metrical structure and pulse at the same time. This is a trained ability developed through experience and repeated practice.

Superimposition assumes the mastering of the basic musical disciplines described previously. One must be able to clearly play linear lines over one chord or a set of modulating harmonies called chord changes. This use of diatonic lyricism is what balances the tension set up by the chromatic melodies and harmonies. At cadential junctures, there must be no doubt as to the intended relationship between harmony and melody. In chromatic playing as in any aspect of artistic creation, ambiguity and clarity can exist side by side.

Example 5: Clearly outlined tonalities

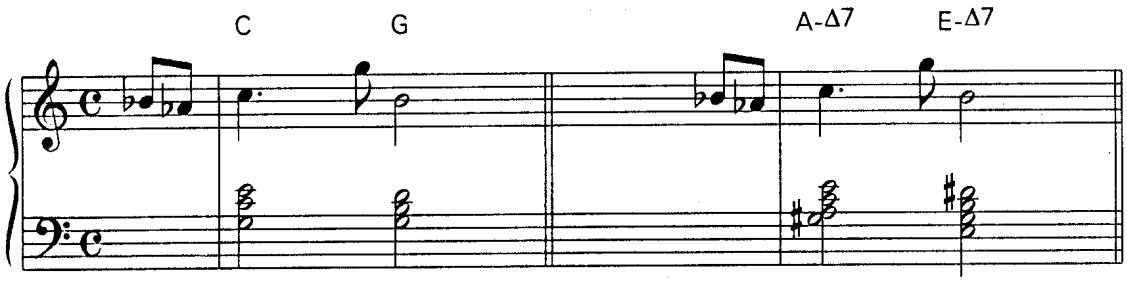


IIIA Harmonic Concepts of Tonal Chromaticism

The function of harmony can be conceptualized as *color modification.* Harmony serves to offset and frame a melody, complementing the intervals present while adding an expressive quality to the motif. A single repeated melody harmonized in various ways results in different effects each time. In a sense, harmony can enhance or destroy any melodic intention. Because the normal guidelines of functional harmony are less restrictive in chromatic situations, harmony becomes more than a mere framework in these cases. By using combinations of diatonicism, tonal, and non-tonal chromaticism, the choices available for enhancing the expressive content of a melody can be limitless. This is crucial for the jazz performer who often plays the same repertoire or genre repeatedly. If equipped with the knowledge of a large variety of harmonic colors, the improviser can truly be spontaneous on a daily playing level.

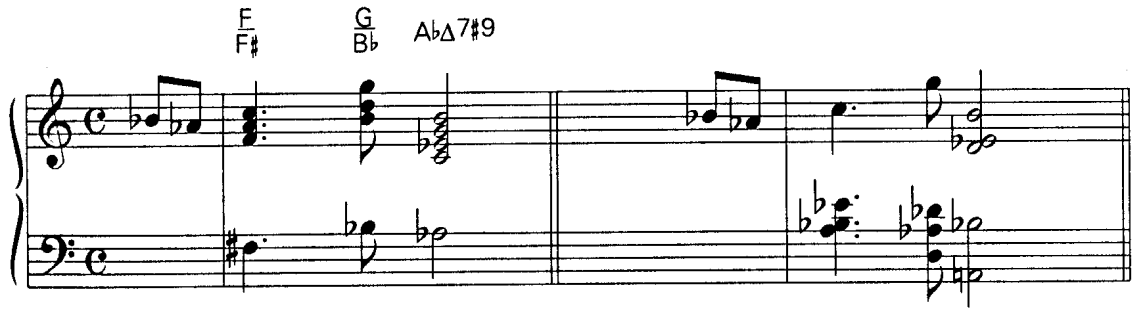
Several harmonizations of a simple motif:

Example 1a: Diatonic



Example 1b: Extended diatonic

Example 1c: Tonal chromaticism



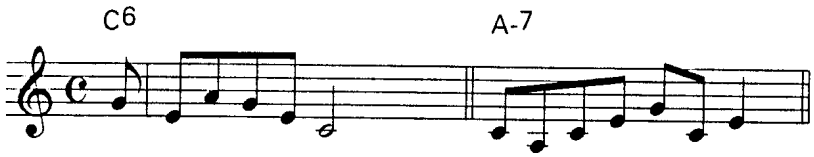
Example 1d: Non-tonal chromaticism

Jazz improvisers use harmony in interval combinations called chords, written in codified symbols according to common practice. A specific terminology connotates an arpeggio and accompanying scale which sounds sonorous alongside the identified harmonic sound. Voicings of chords are numerous, variable and specific to whatever idiom is being played. Experienced, contemporary improvisers have a quick and facile knowledge of which notes belong to a specific chord symbol, both as available consonances and dissonances. The increased use of altered chord tones throughout the history of classical music as well as jazz has been alluded to. Each harmonic advance has resulted in a change of relationship between dissonance and consonance in terms of how they were perceived. Put simply, yesterday's dissonance is today's consonance, while today's dissonance is tomorrow's consonance.

Because jazz improvisers are so accustomed to using chord changes for indicating available melodic choices, terminology is crucial to how a melodicist relates melody to harmony. Since habits and customs are prevalent in any given musical period, one method of inspiring fresh ideas is to change terminology. By offering multiple

or different ways for symbolizing a sound, the interpretation is likely to change, making the chances for new insights more probable. For example, on a very rudimentary level, when a melodicist sees the symbol C6, his thinking might logically reflect the fact that the note A is added on to a C triad. But if he sees A-7 as the symbol for that same sound, he may conceive of the A in a different position and function because of the root change, thus inspiring a fresh melodic approach.

Example 2



Of course, in the final result, whatever name is given to a chord, the notes themselves remain the same and the ear should respond equally to these pitches. But, if for a given sound, the relationship of the pitches to a different root can be perceived differently, it can lead to fresh melodic choices. Because chord terminology in jazz improvisation serves the purpose of quick identification of the available consonant and dissonant melodic tones available, they are an important tool for understanding this book's concepts of superimposition. They give the improviser a logical and familiar starting place for constructing melodies. Therefore, harmonic superimposition precedes intervallic construction. Available melodic choices are first realized as a result of harmonic combinations. This provides a major organizing tool for chromatic playing.

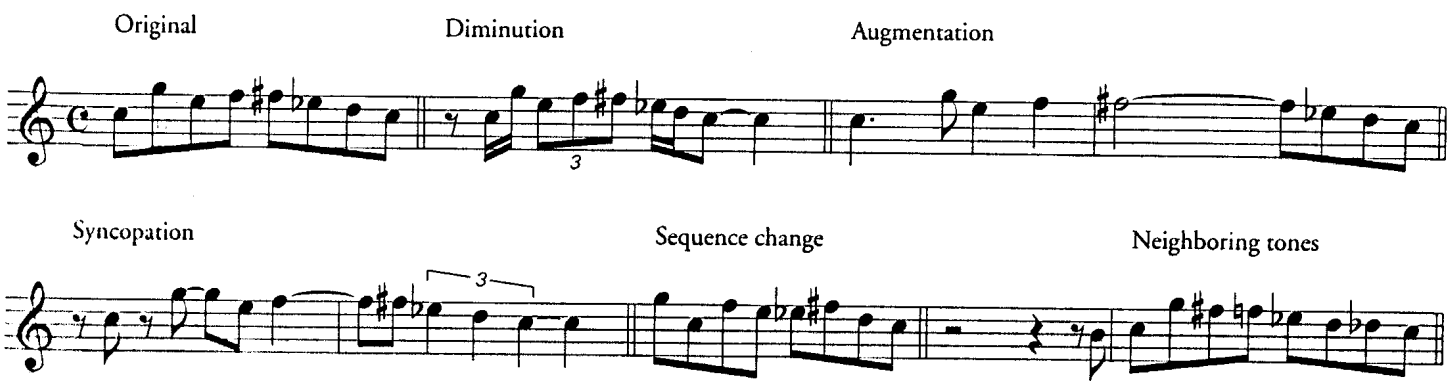
Tonal chromaticism uses the language of diatonicism. The idea is that by using the orthodox tonal symbology, but superimposed over whatever given tonal center is being heard, the player can create melodies which will appear in contrast to the original tonal center. The superimposed key centers become the source of the melodic constructions. Just as in a normal harmonic situation with chord symbols, these superimposed melodies evolve from the implied scales and arpeggios of the indicated chord.

In a sense, the improviser is thinking, playing and hearing chord sequences which are not literally being sounded, but only conceptualized in order to provide alternate sources for melodic lines. Does this simply mean that any harmonic sequence will serve the purpose? This is where creativity is applied in order to invent interesting and unusual sequences so that the melodies are subsequently enlivened. As the harmonic foundations used for the original progressions become more abstract, meaning less tonally based themselves, the superimposed sequences can also become less specific. This will be demonstrated below.

In the final analysis, dissonant and consonant levels will be judged subjectively by each player in relation to his ear, experience, expressive and aesthetic goals, combined with the ongoing musical context. (Context refers to idiom, style, and the other interacting musician's tastes and abilities.) The concepts suggested in this book constitute an ear and mind training method for expanding one's diatonic way of playing in order to include more colorful harmonic and melodic choices. As each listed approach proceeds with its own distinctive flavor, it is assumed that normal procedures of theme and variation techniques will be used, as in any well balanced performance.

Some common variation techniques:

Example 3



IIIB Superimpositions in Various Harmonic Situations

In this section, examples of superimposition possibilities are given in three basic harmonic situations: Diatonic-common usage chord changes, Modal and Pedal Point.

Guidelines for examples:

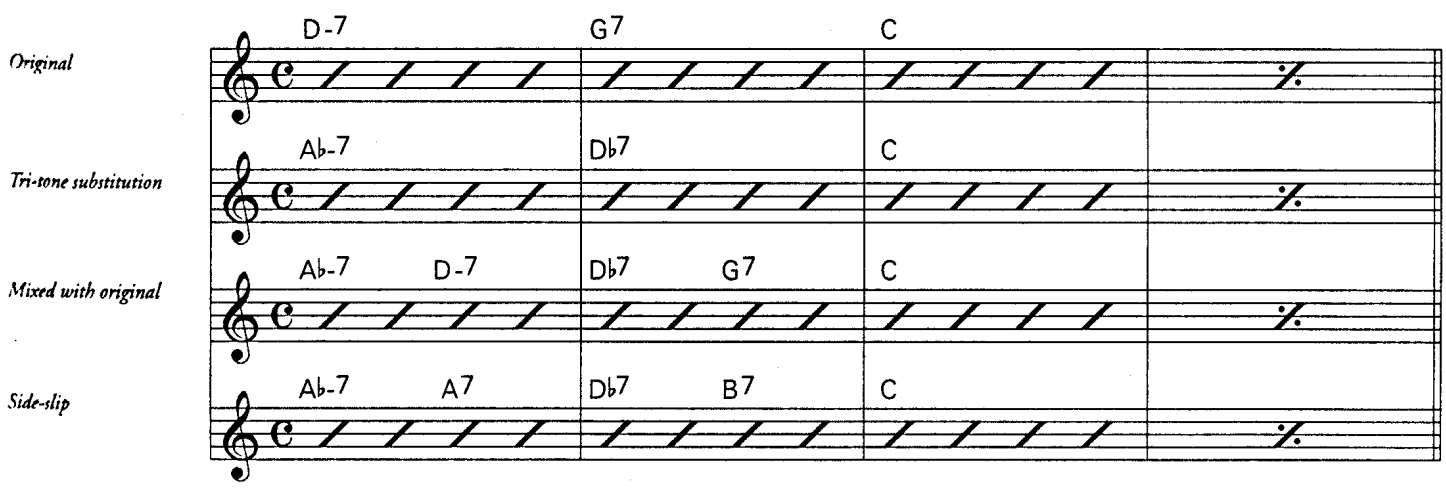
- Chords are spelled according to common practice jazz terminology.
- In these examples, root movement is not crucial, because the overriding point is the chord sound itself. The same is true for the absence of specific voicings, since these superimposed chords are not going to be played verbatim, but only used as melodic source references.
- For the sake of practice, it is adviseable to first conceive the superimposed chords without too many alterations or added color tones (♭9, ♯9, ♯11, etc.). The purpose is to clearly hear the dissonance being created by the superimposition. (In other words, we do not want to overly alter the alteration!) Of course, in actual playing situations, the chordal player would make adjustments and additions to his voicings as well as depart from the original, reflecting the melodicist's superimposed melodies as the lines unfold. This will be further discussed in the chapter, "Playing Situations."
- Remember that in music terminology there are often many ways to notate the same sound. As previously mentioned, examples in this book may often lead to the same type of musical result. Don't get confused by the presentation. I have purposely offered multiple explanations so that the reader can choose one or several approaches which makes the most intellectual and musical sense. Then, center in upon that concept.

1. Diatonic-common usage chord changes:

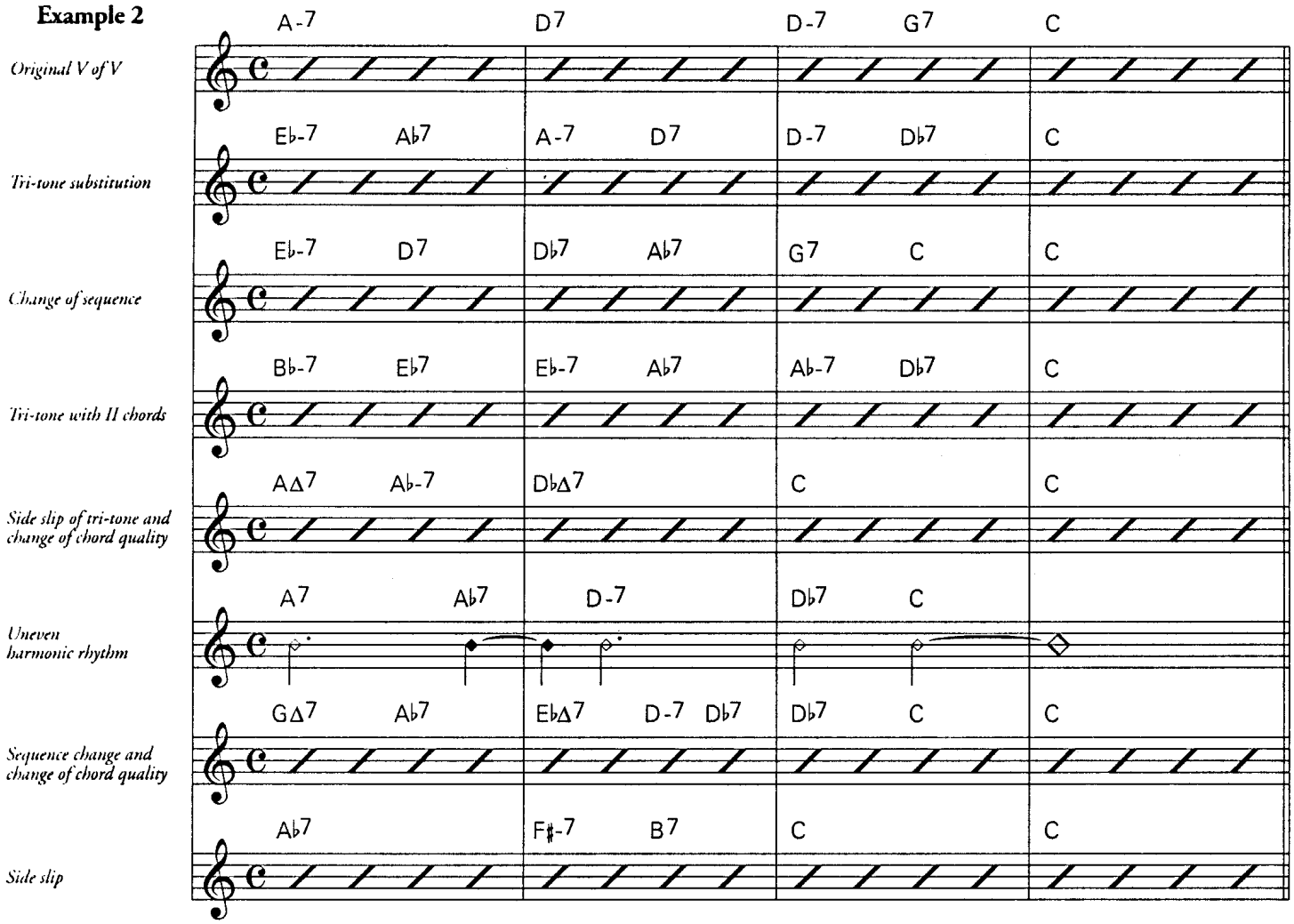
In this case the superimposed changes serve as source material for melodic lines which will sound chromatic. They are played against the prescribed chord cycles, which in this category derive from common practice. This means that the chord player (harmonicist) is basically playing the given cycle, while the melodicist is thinking and playing the superimpositions. Of course, in a real playing situation, the scenario is not as rigid as presented here. There should be interaction blurring the line between the two different (and often clashing) harmonic guidelines. In general, this category uses aspects of the common chord language: II-V cycles, upper structure triads and chords, assorted forms of dominant-tonic cadences, etc.

a) **Tri-tone substitutes:** This is the language of bebop and post bebop. It is very useful at cadential points of V-I; II-V-I; or III-VI-II-V-I. Techniques used in the examples include the use of uneven harmonic rhythms; side slipping, which is half step up or down movement; sequence change; chord quality substitution - meaning a dominant can be changed to major, etc.

Example 1

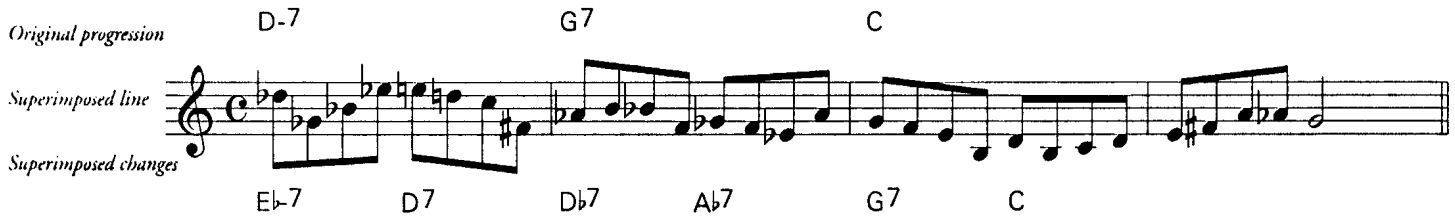


Example 2

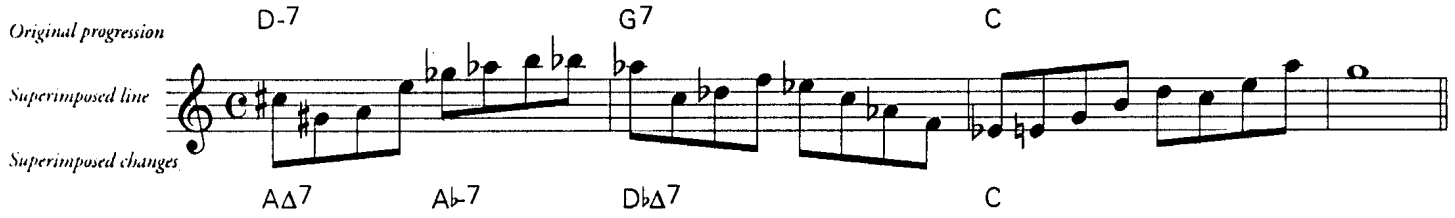


Melodic lines reflecting superimpositions

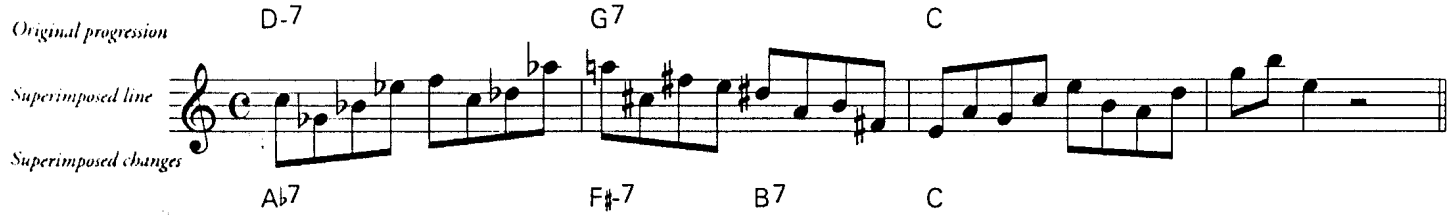
Examples 3a



Examples 3b

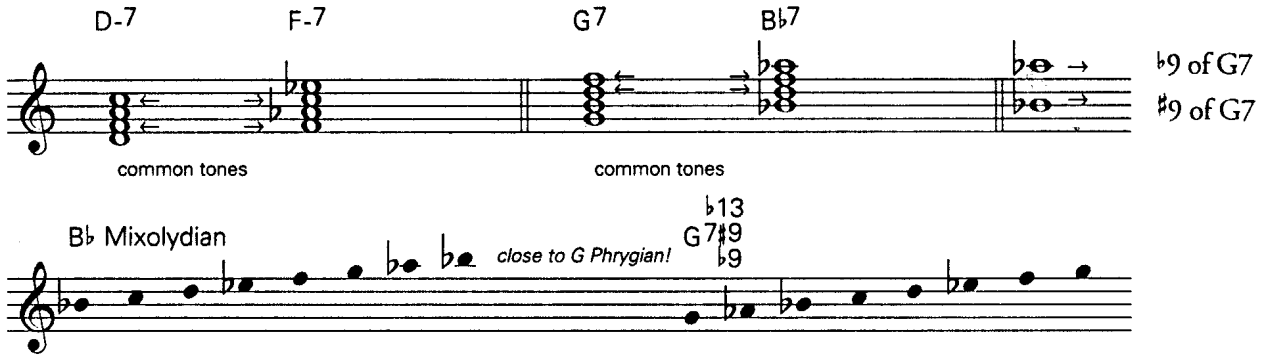


Examples 3c



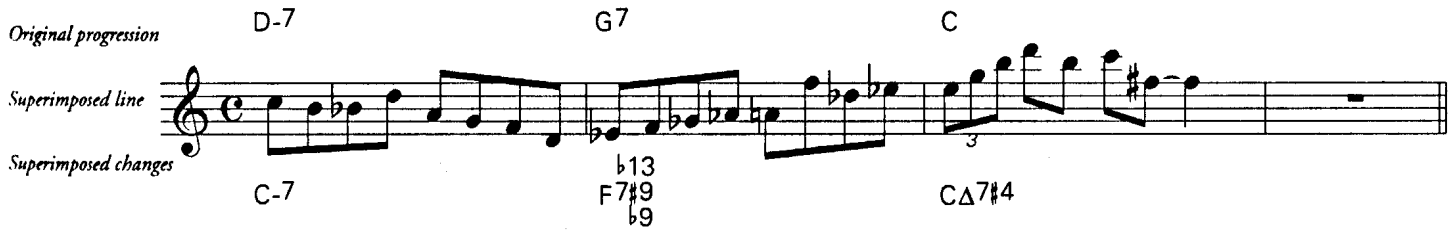
b) **Alternate II-V substitutions:** Instead of the normal II-V-I progression, use any other II-V as if you were modulating to that home key. But instead of concluding with the resolution, return to the original I chord at the very end of the phrase. The rationale is that any strong II-V motion accomplishes similar results because the sense of finality is heard, no matter what the resolving key is. By using II-Vs consisting of common tones as found in the original, displaced progression, there will not be as much dissonance as when using a II-V with more foreign tones. For example, in substituting for D-7, G7, C; if you use F-7, B♭7, the result is more common tones. The F-7 and D-7 share two common tones while the B♭7 also shares two of the same tones with the G7. In fact, even the two remaining pitches, B♭ and A♭ from the B♭7 could be construed as the ♯9 and ♭9 respectively of the G7. Also, the B♭ Mixolydian scale which accompanies the B♭7 is very close to a G Phrygian scale, which is one of the several commonly used possibilities on a $G7^{\sharp 9\flat 9\flat 13}$ chord. Therefore substituting F-7, B♭7 for D-7, G7 would result in a lower scale of dissonance than for example, E♭-7, A♭7 or F♯-7, B7; both of which provide more tension. Each II-V superimposition has its own distinct color and resulting tension-release configuration. Standard alterations of the superimposed V chord are useful here.

Example 4

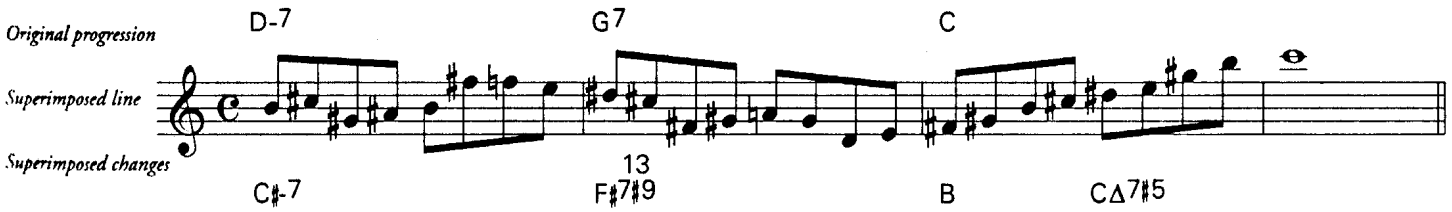


Melodic lines reflecting superimposition

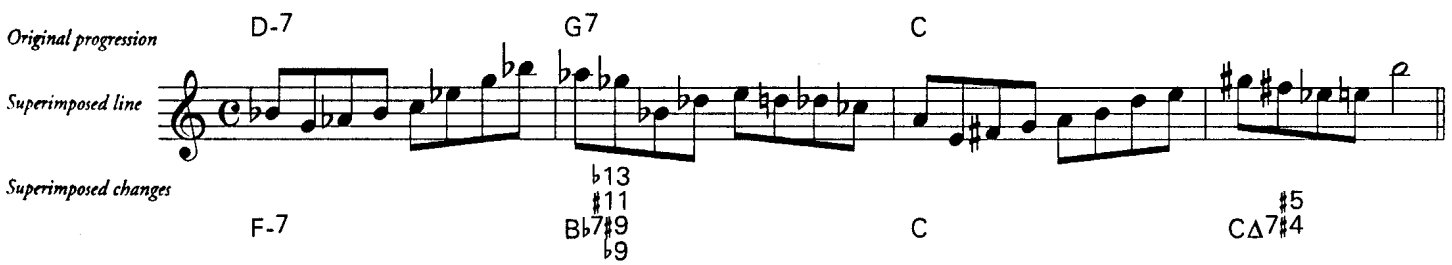
Example 5a



Example 5b



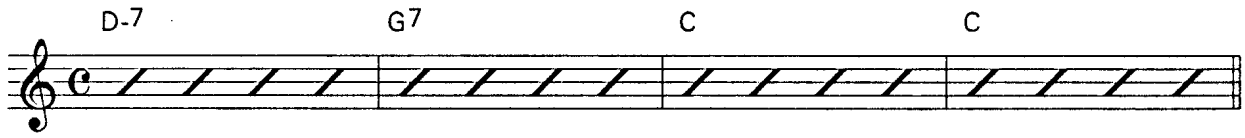
Example 5c



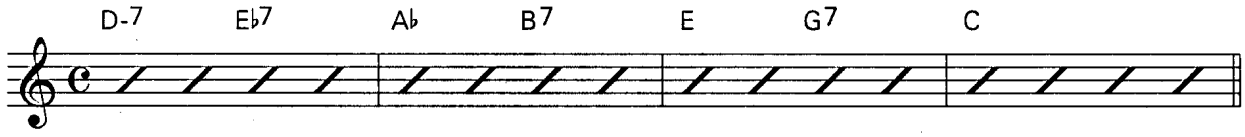
c) **Giant Steps:** The Coltrane cycle and its variations are a well known substitution device. In example 6, these cycles are extended and combined with others and then in example 7, lines using these superimposed cycles over the normal II-V progression are shown. These examples include techniques used previously in examples 1 and 2. The "Giant Steps" cycle was an early example of chromatic superimposition. In recordings from that period, the rhythm section actually played the substitutes along with Coltrane's lines.

Example 6

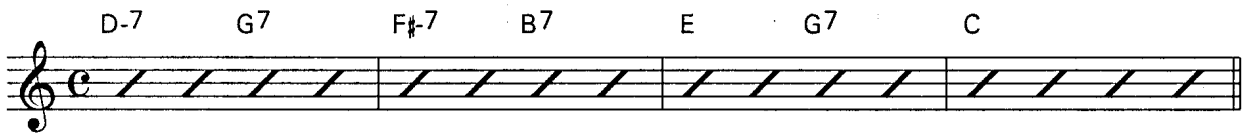
Original



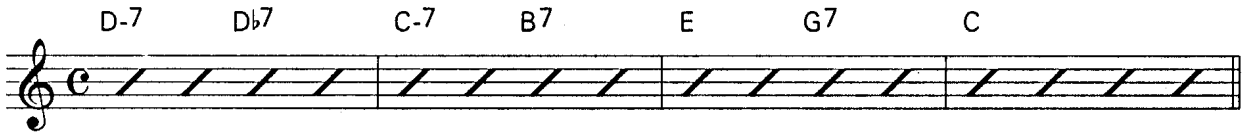
Coltrane



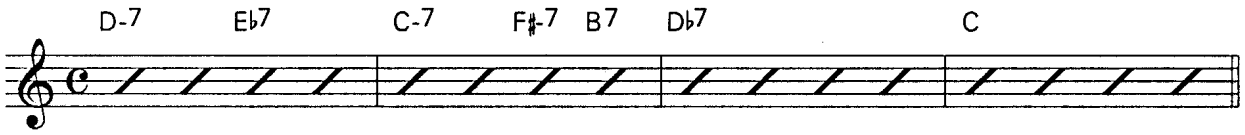
Coltrane variation



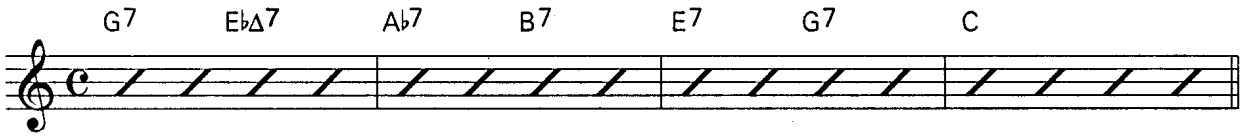
Tri-tone substitutions



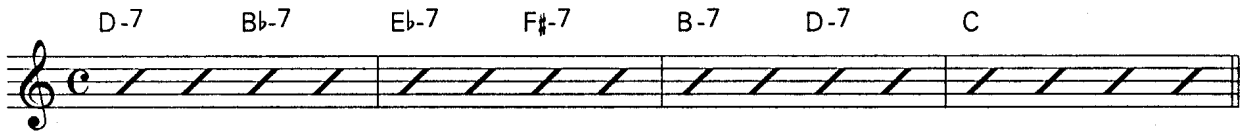
Combination of Giant Steps & tri-tone



Chord qualities changed from original

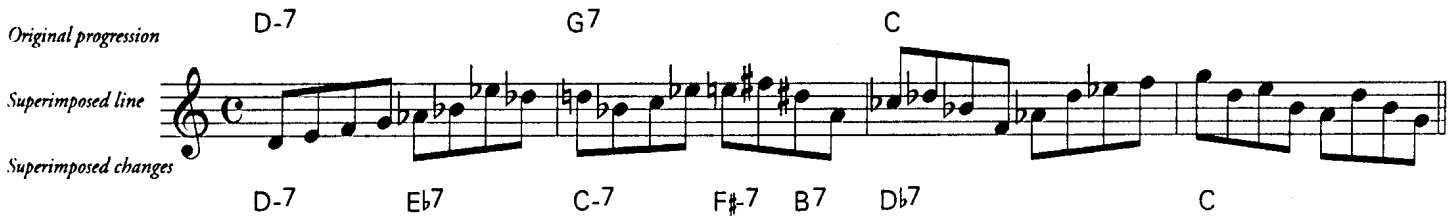


Using related chords for above example

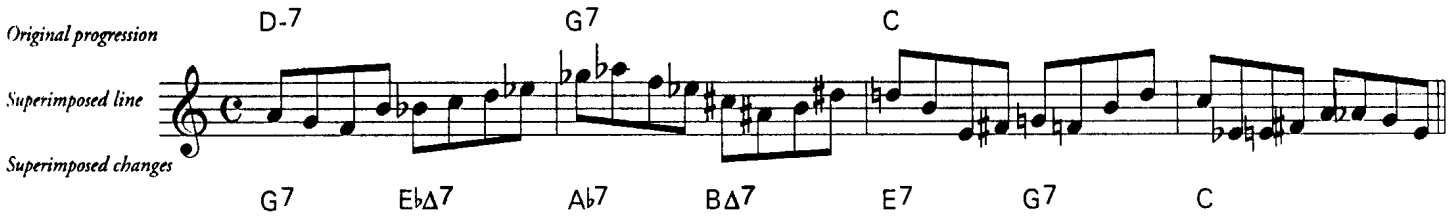


Melodic lines reflecting superimposition

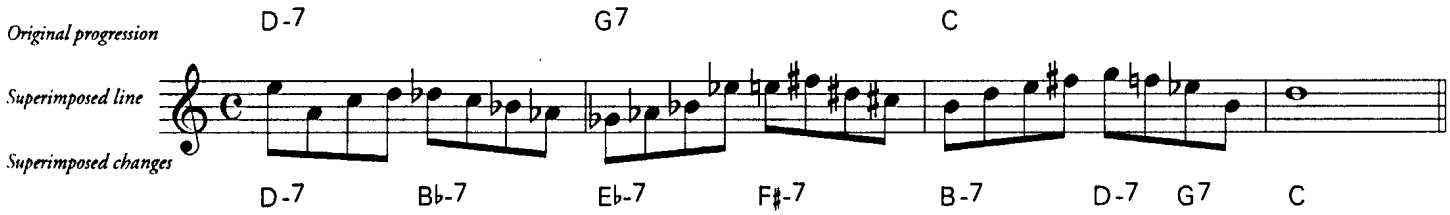
Example 7a



Example 7b

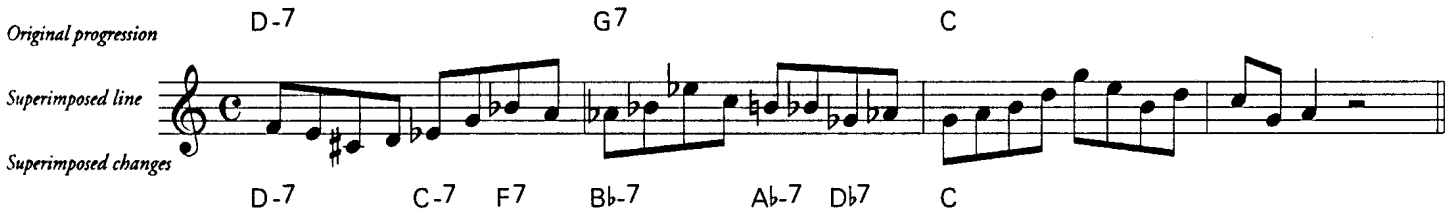


Example 7c

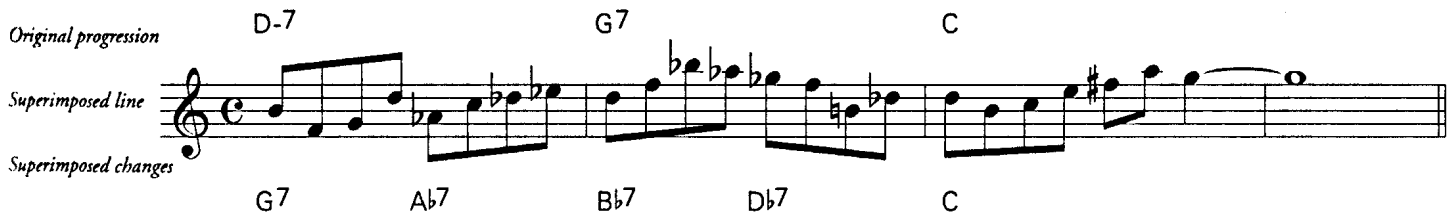


Other related superimpositions

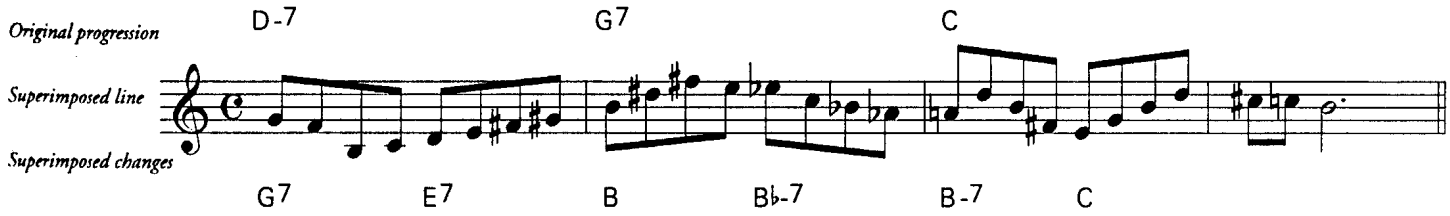
Example 8a



Example 8b



Example 8c



d) Cadences: By the use of various types of altered cadences, lines can reflect unusual combinations. These are not necessarily superimpositions as in other categories. They simply present various ways to resolve a dominant - tonic progression.

Delayed - The V chord moves to an unrelated key, before finally resolving to the tonic.

Anticipated - The V chord moves to a chord which includes the I in it, before actually resolving to the tonic.

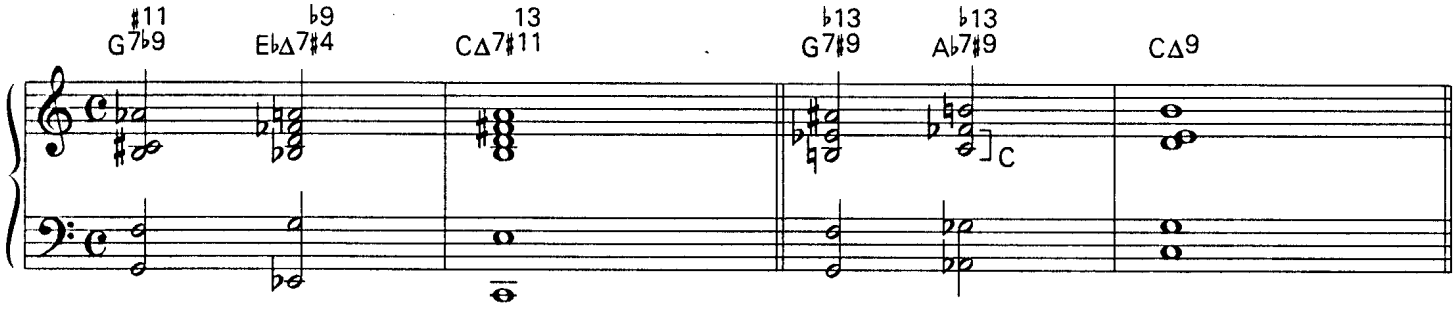
False - The V chord resolves to an unrelated key.

Deceptive - The V moves to a chord that is closely related to the I.

Suspended - The V chord contains the root of the I in its voicing.

Example 9a

Delayed

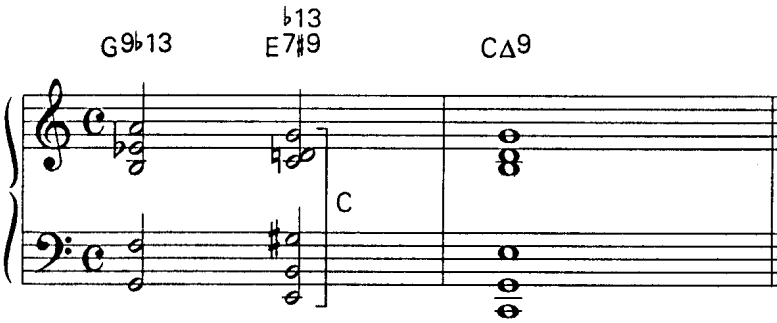


Example 9b

Anticipated

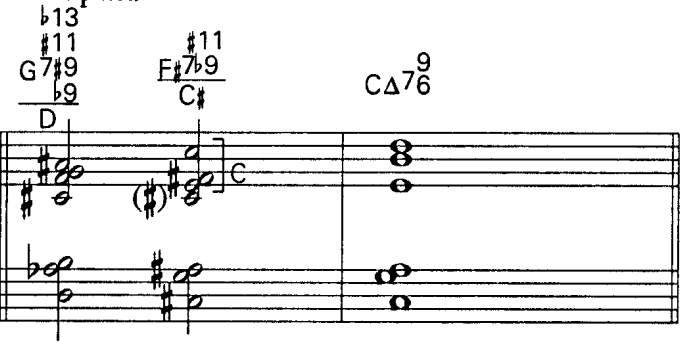
Example 9c

Anticipated



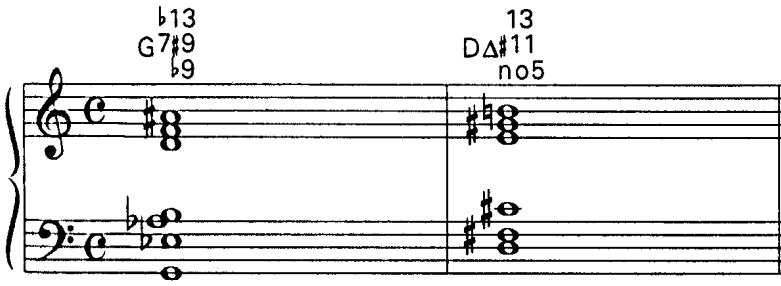
Example 9d

Anticipated



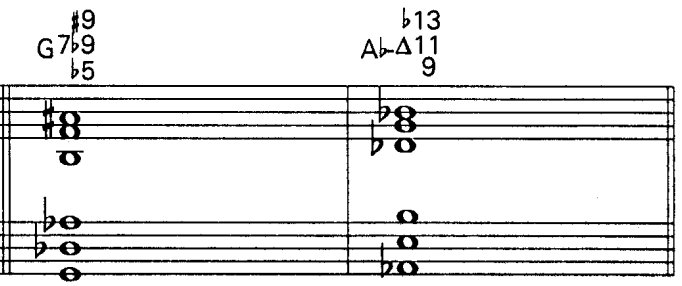
Example 9e

False



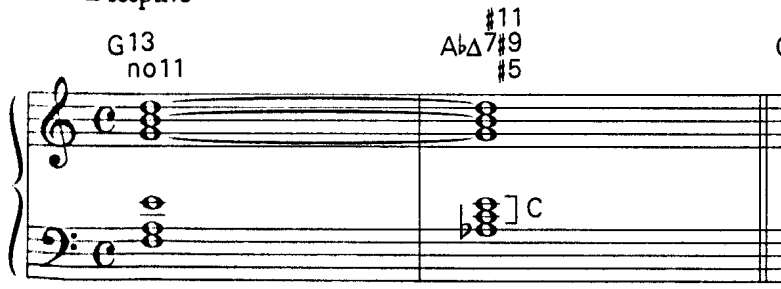
Example 9f

False



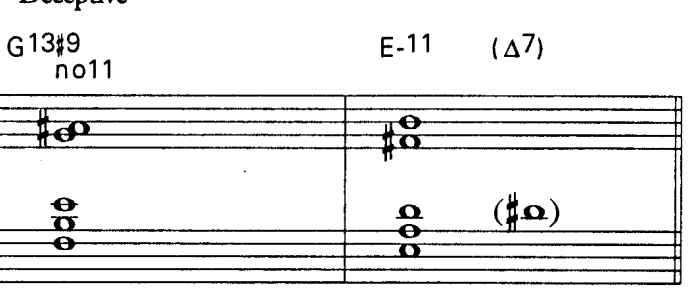
Example 9g

Deceptive



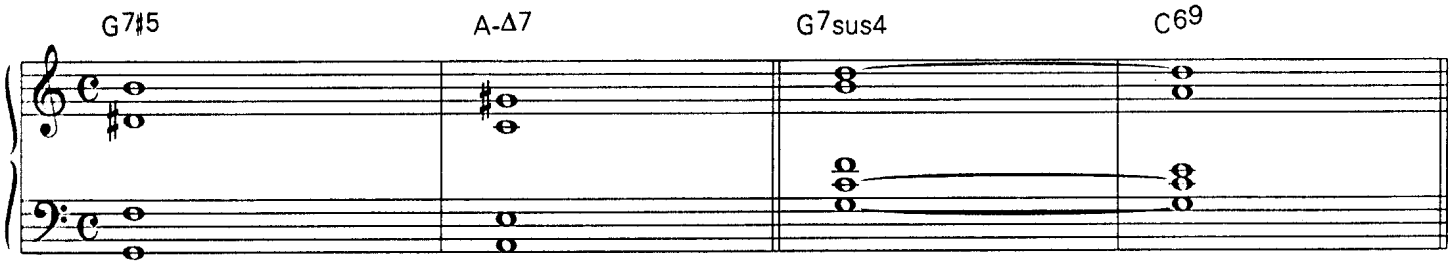
Example 9h

Deceptive



Example 9i

Deceptive

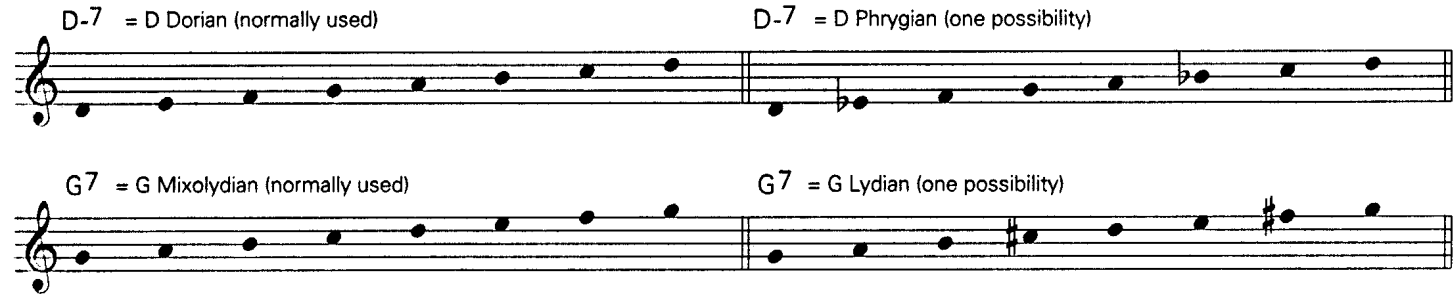


Example 9j

Suspended

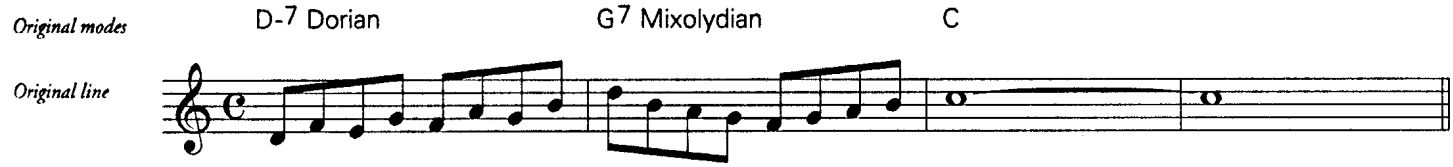
e) **Scale quality substitution:** This category will be observed throughout the book. It simply refers to substituting the normally associated scale (or mode) for a given chord by another type of scale built on the same root. For example, when using D-7, G7, C; instead of D Dorian for the D-7 and G Mixolydian for G7 as two of the more sonorous modes for these chords, one possibility is to use D Phrygian and G Lydian instead. This is similar in concept to what normally occurs when given a chord like G7 altered and the several possibilities of scales: diminished whole tone, altered dominant, whole tone, Lydian dominant, etc. One's choice in these circumstances depends upon the desired color for that musical situation. The pull of the root still remains intact, regardless of the scale color.

Example 10

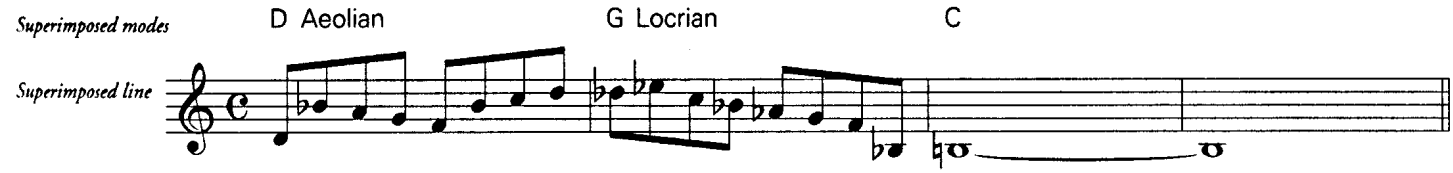


Melodic lines reflecting superimposition

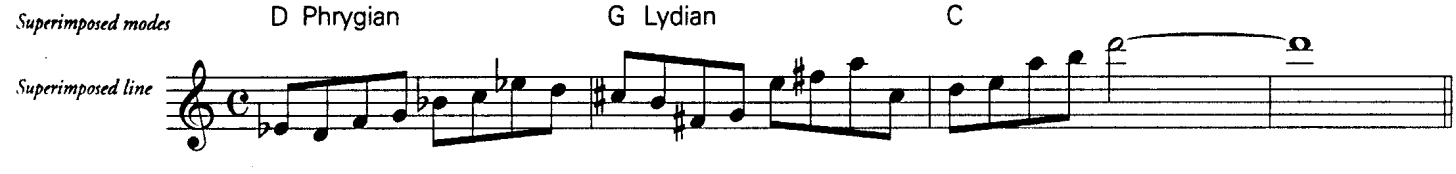
Example 11a



Example 11b



Example 11c



f) **Upper structure chords:** This is a category where terminology is used to help hear and create unorthodox responses to common chords. By using a polychord symbol to connotate an altered chord, two scale possibilities become logically available to use. The upper and lower structures of the polychord can be visuallized as each representing a specific scale and root, through which a melodic line can thread its way reflecting both tonalities simultaneously.

Tonal examples of upper structure terminology (using C7 as reference):

Example 12a (various D centered chord qualities along with C7)

$\frac{D}{C7} = C13\sharp11$ $\quad \frac{D\Delta7\sharp5}{C7} = C7^{\sharp11}_{\flat9}$ $\quad \frac{D\text{-}\Delta7}{C7} = C7^{13\ \sharp11}_{\flat9}$ $\quad \frac{D\text{-}}{C7} = C13\sharp11$ $\quad \frac{D7\flat5}{C7} = C7^{\flat13}_{\sharp11}$

$\frac{D\sharp5}{C7} = C7\sharp11$ $\quad \frac{D7}{C7} = C13\sharp11$ $\quad \frac{D\text{-}7\flat5}{C7} = C7^{\flat13}_{\sharp11}$ $\quad \frac{D\Delta7\sharp5}{C7} = C^{\sharp11}_{7\flat9}$ $\quad \frac{D7\sharp5}{C7} = C9\sharp11$

$\frac{D\Delta7\flat5}{C7} = C7^{\flat13\ \sharp11}_{\flat9}$ $\quad \frac{D\Delta7}{C7} = C13^{\sharp11}_{\flat9}$ $\quad \frac{D\text{-}7}{C7} = C13\sharp11$ $\quad \frac{D\text{-}\Delta7\flat5}{C7} = C7^{\flat13\ \sharp11}_{\flat9}$

Example 12b (various A♭ centered chord qualities along with C7)

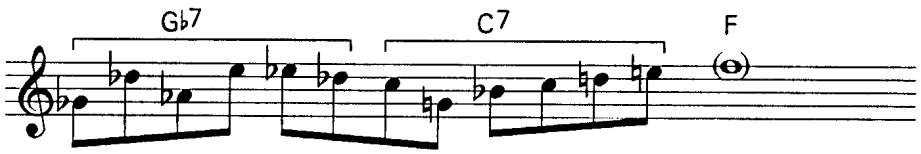
$\frac{A\flat}{C7} = C7^{\flat13}_{\sharp9}$ $\quad \frac{A\flat\Delta7}{C7} = C7^{\flat13}_{\sharp9}$ $\quad \frac{A\flat\sharp5}{C7} = C7^{\flat13}_{no11\ no9}$

$\frac{A\flat\Delta7\sharp5}{C7} = C7^{\flat13}_{no11\ no9}$ $\quad \frac{A\flat\Delta7\flat5}{C7} = C9^{\flat13}_{no11}$ $\quad \frac{A\flat7}{C7} = C7^{\flat13}_{\sharp11\ \sharp9}$

Melodies reflecting combination of upper and lower structures

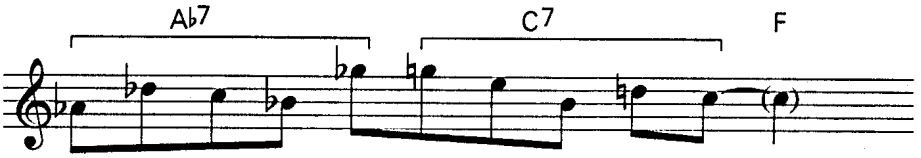
Example 13a

$\frac{G\flat7}{C7} = C7^{\sharp11}_{\flat9}$



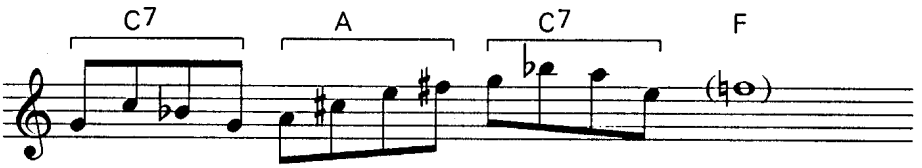
Example 13b

$\frac{A\flat7}{C7} = C7^{\flat13\ \sharp11}_{\sharp9}$



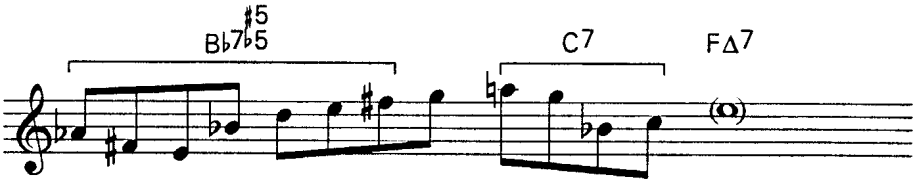
Example 13c

$\frac{A}{C7} = C13^{no11}_{\flat9}$



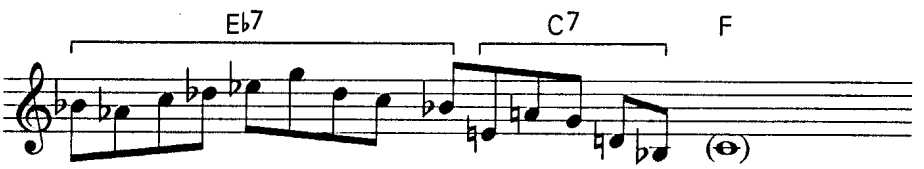
Example 13d

$\frac{B\flat7^{\sharp5}_{\flat5}}{C7} = C9^{\flat13}_{\sharp11}$



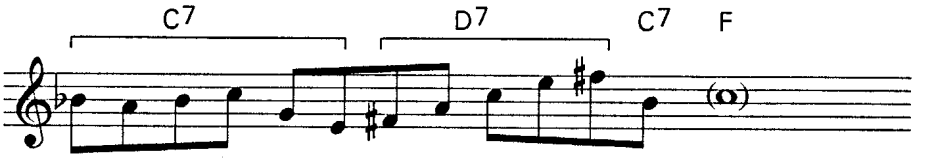
Example 13e

$\frac{E\flat7}{C7} = C7^{\sharp9}_{\flat9}$



Example 13f

$\frac{D7}{C7} = C7\sharp11$

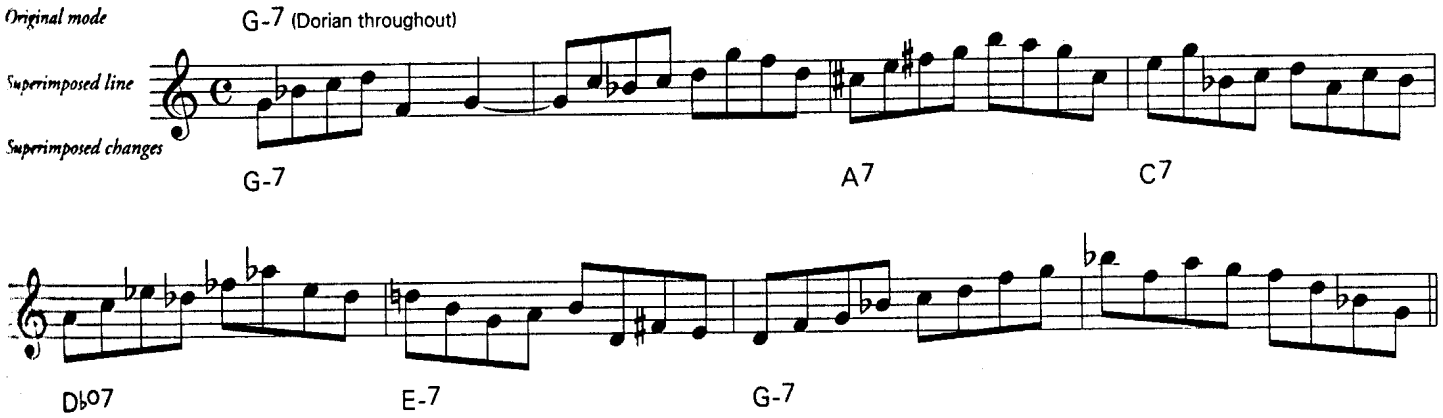


2. Modal

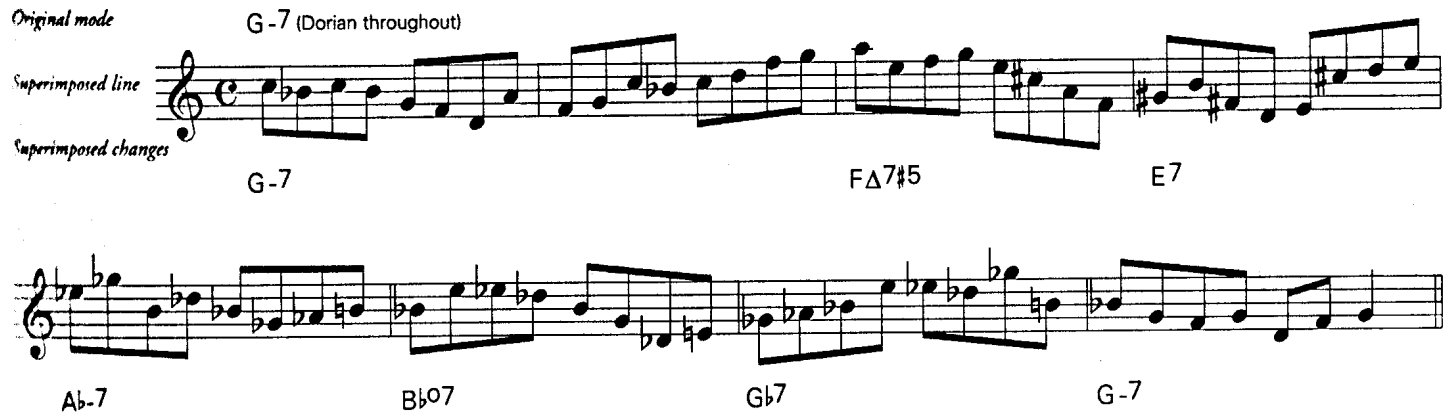
This category refers to that harmonic idiom in which the only known reference point is a given mode. "So What" and "Milestones" are two early compositions of this type, as well as the soloing sections of countless contemporary compositions. Historically, modalism is a kind of link between bebop and chromaticism because although there is still an harmonic color given (D Dorian, E♭ Lydian, etc.), it is not as rigid as moving chord changes. By applying concepts listed below, a well schooled bebop player can use his already established harmonic knowledge and experience in such a way that the lines will sound chromatic. Remember, it is the organization of the pitches which should lead to melodies not normally associated with the mode tones and usual half step passing notes.

a) **Chord cycles:** The melodicist conceptualizes a chord sequence over the stationary mode as if these were the prescribed changes to be played upon. Of course, in actuality they are only being superimposed over the sounded mode and its voicings. The melodies that derive from these sequences portray the effect of chromatic alterations, but with an inner logic underneath their sound. For maximum color, these superimposed progressions should avoid predictable patterns because this will lead to cliched melodies. (These are cycles of fifths, chromatic ascending or descending progressions, the Giant Steps cycle repeatedly used in its pure form without alteration; also whole tone sequences.) The progressions should be purposely random as should the chord qualities of the sequence. Because of the clear shapes coming from these superimposed changes, the melodies will sound organized yet chromatic in relation to the underlying reference mode. The cycles provide a source for melodic invention. It is crucial in this context that periodically at important cadential or turnaround junctures, a clear diatonic melody in the established reference mode is sounded. This diatonic lyricism is necessary for the sake of tension and release. In the following examples, diatonic lyricism is stated at the beginning as well as the end of an eight bar cycle to establish a clear starting and concluding point.

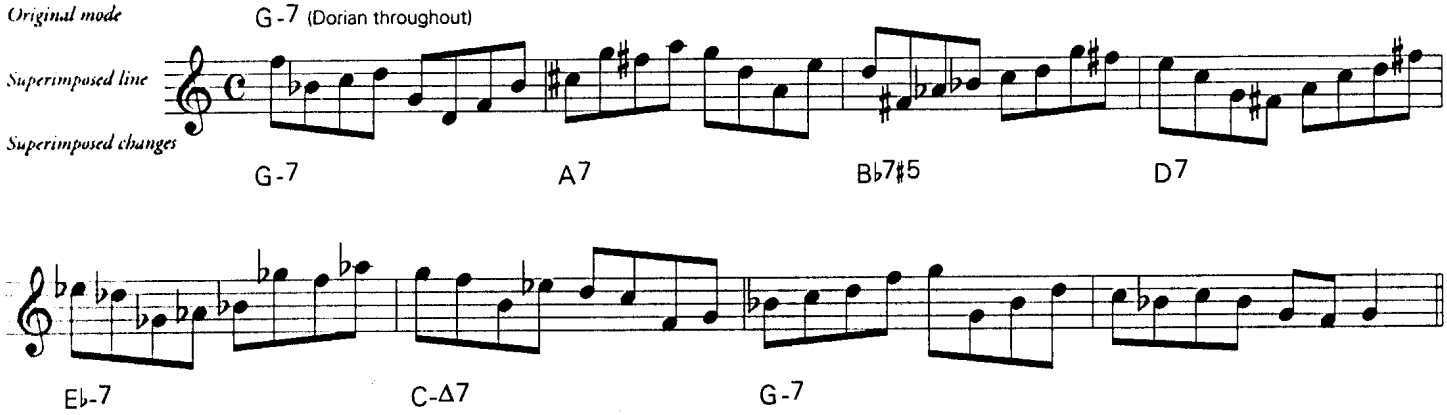
Example 14a



Example 14b

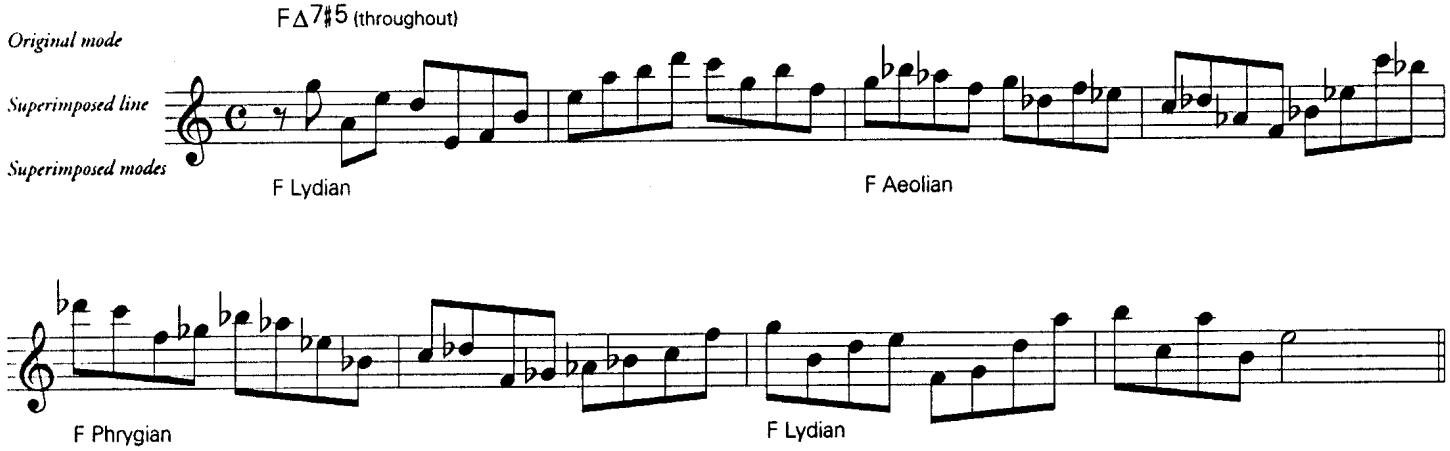


Example 14c

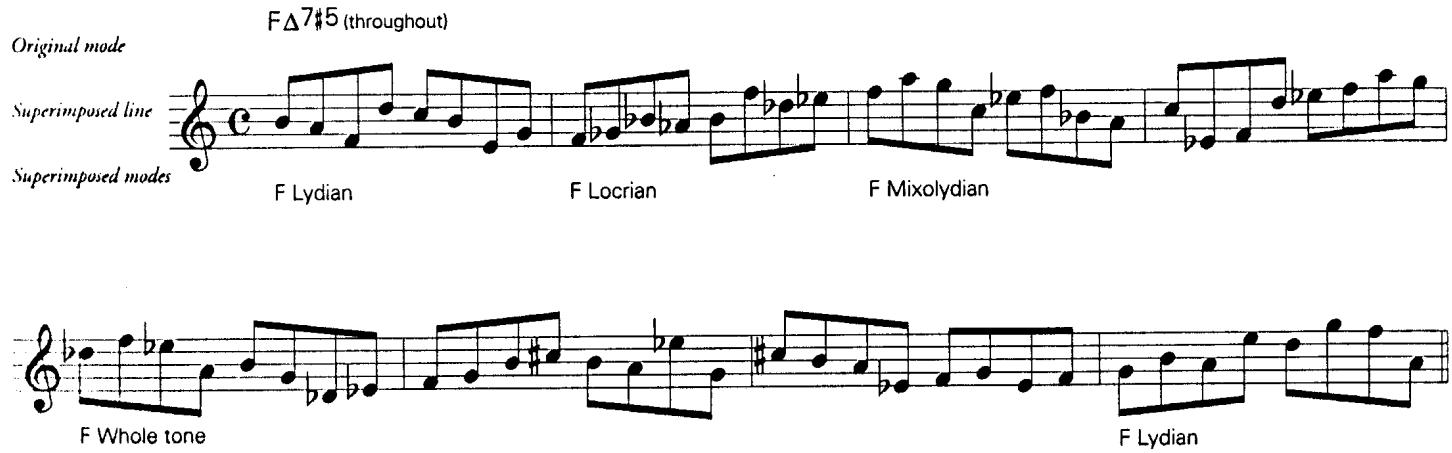


b) **Mode substitutions:** This is similar to a previous category where scale qualities were changed (Dorian to Phrygian, etc.). But in this case, with a stationary mode as the basis, several different scales or modes can be superimposed during the length of a phrase.

Example 15a

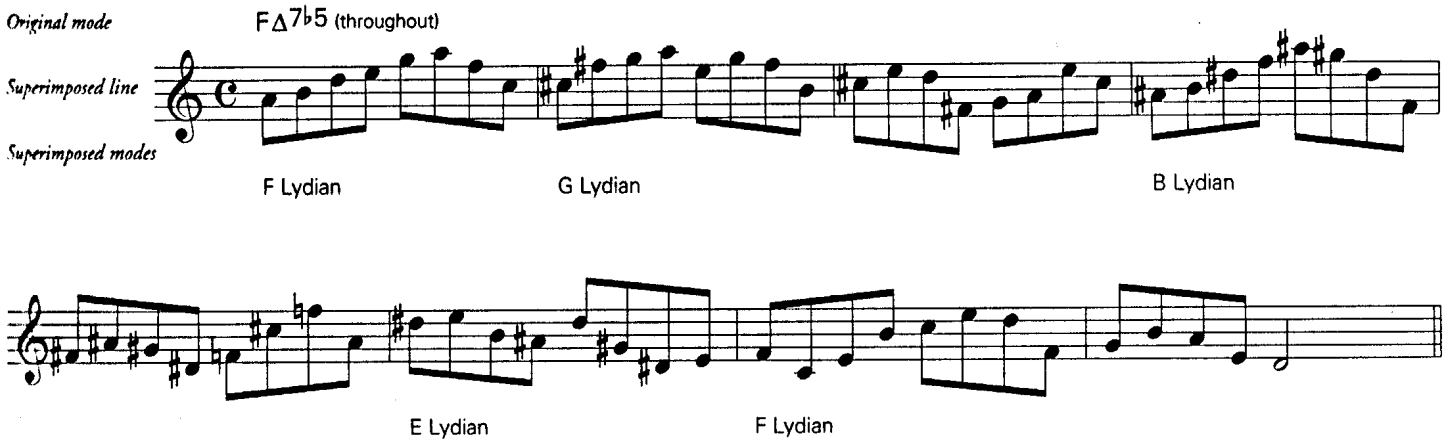


Example 15b

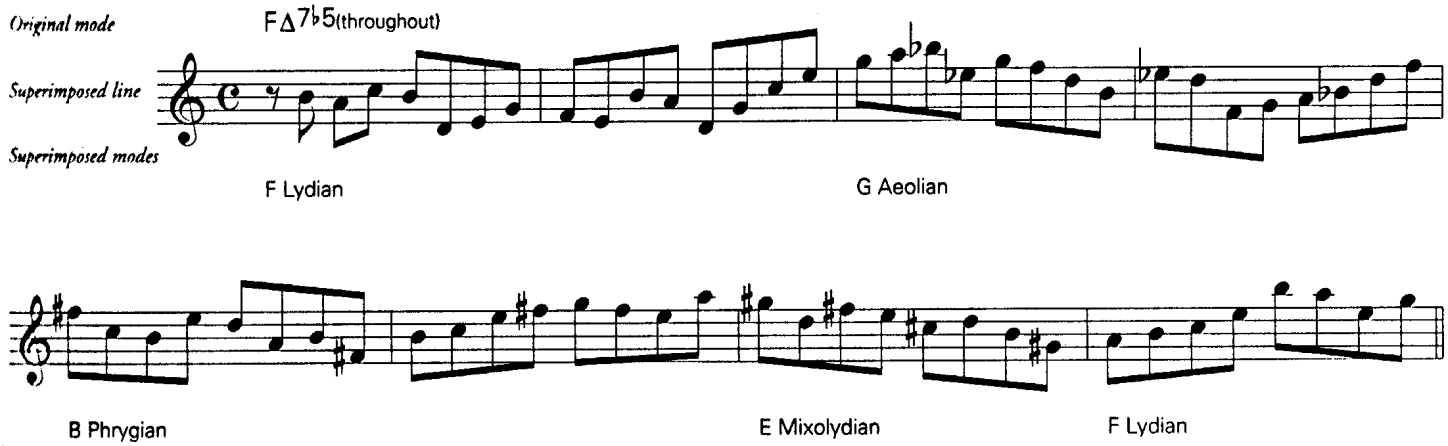


c) **Pitches in the mode as a source of contrasting key centers:** As we wish to proceed further away from the tonal pull of a stationary root, the manner in which more dissonance can be achieved follow along certain thought patterns. Use any note of the given mode as the root of a new, superimposed mode of the same or different quality. For example, if F Lydian is the reference mode, use any of the tones of that mode for superimposed root possibilities: G, A, B, C, D, E. Of course, more dissonance is created when a different modal color on these roots is used other than the original: A Phrygian, B Locrian, D Aeolian, etc.

Example 16a

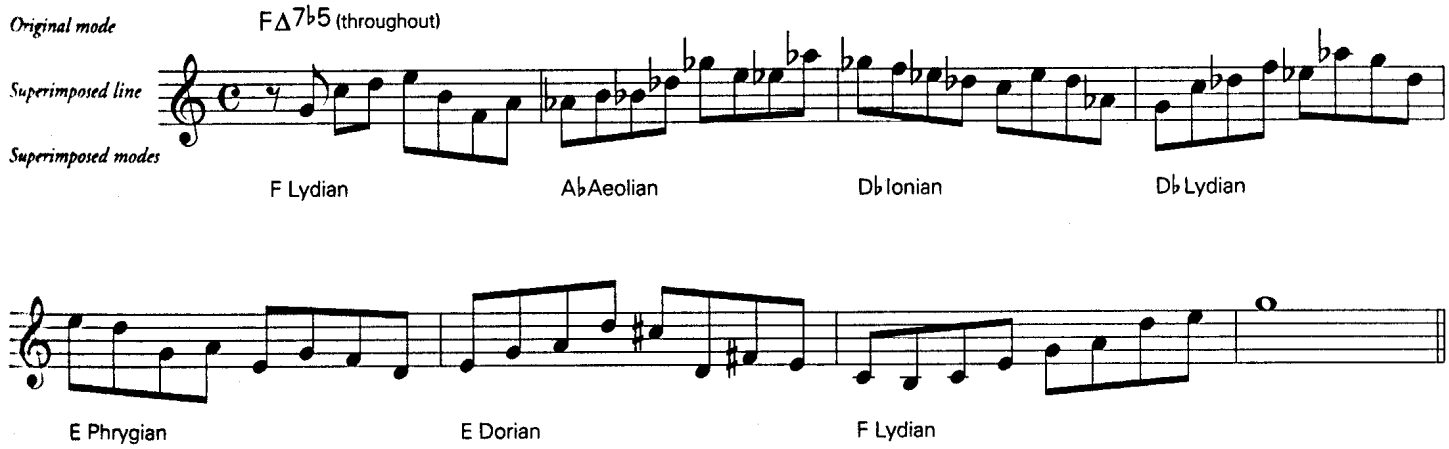


Example 16b

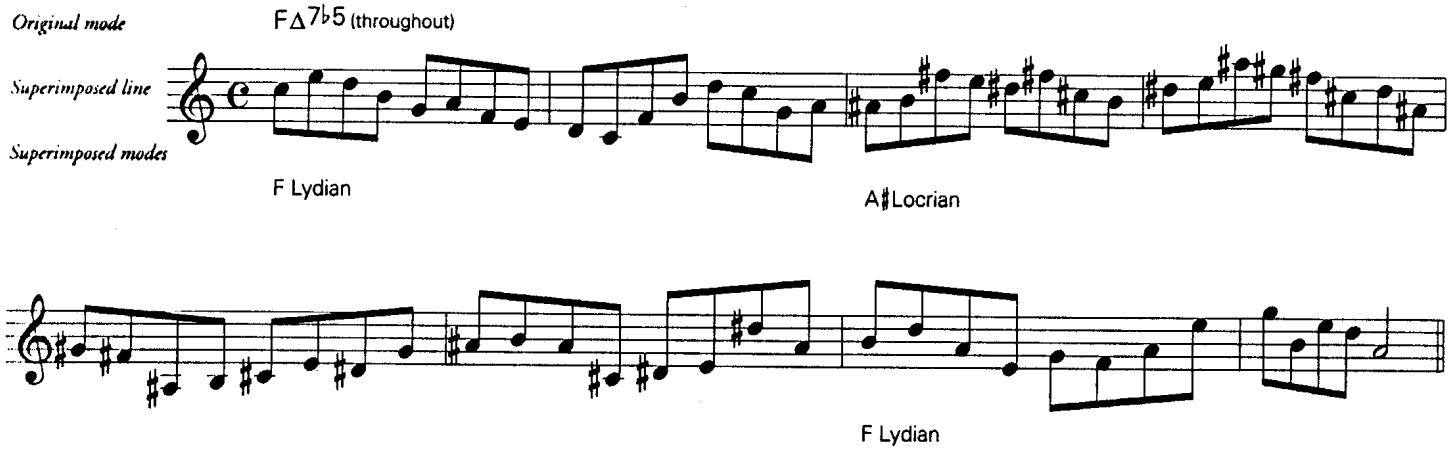


d) **Pitches not in the reference mode as source:** For more tension, use the other five remaining chromatic pitches, not in the original mode as key centers for superimposed modes. Again, the choice of specific color is open. In F Lydian, you may try G♭ Locrian, A♭ Lydian, B♭ Dorian, D♭ Mixolydian, E♭ Ionian, etc. We are getting further away from the diatonic pull of the original root mode.

Example 17a



Example 17b



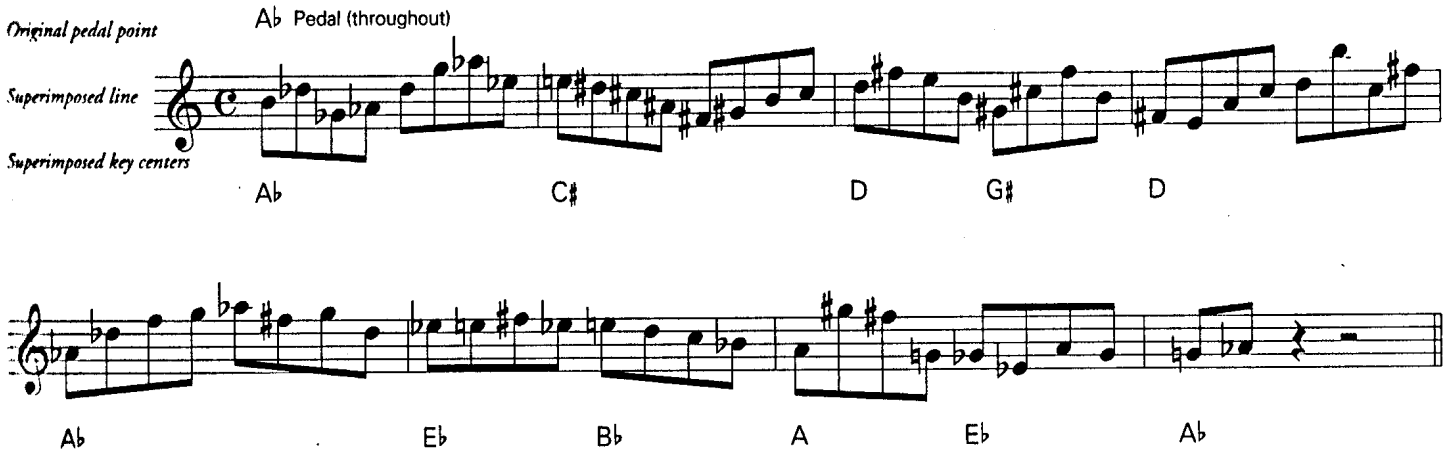
[Note: Superimposed colors, no matter what the root, are not limited to the seven modes. All scales can be used: diminished, melodic minor, Lydian dominant, whole tone, etc.]

3. Pedal Point:

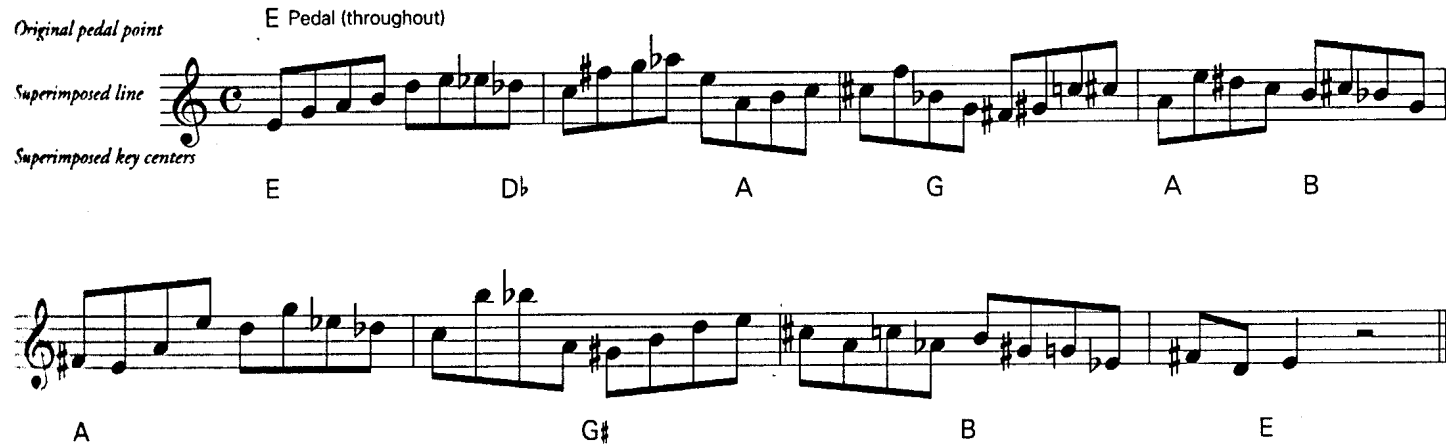
The only predetermined reference point in this category is a root center, not necessarily attached to a specific mode. In pedal point playing, the pull of resolution and diatonic guidelines are even more abstracted than any of the above categories. Superimposed key centers may equally be any of the eleven remaining tones depending on the desired dissonance level resulting from interval choices. Root centers other than the given pedal point have their own distinctive coloring which each player subjectively judges and uses according to one's taste, experience and the context. These aesthetic decisions should be arrived at only after practice makes the sounds of these alternate key centers familiar to each individual. Because of the openness of the underlying pedal structure, the possibility of employing uneven harmonic rhythms becomes quite useful. Also unlimited are the choices of all types of scales, chord cycles and modes to be used as superimposed material over the pedal point. Elements of the two above categories are possible here. In the examples given, only the superimposed root is designated rather than a specific chord or scale quality. In other words, major, minor, diminished, augmented, etc. are not crucial. This is described in the "Melodic Concepts" chapter as *keyish.*

When superimposing a chord, chord cycle or scale over a pre-existing sound, it should become apparent that those superimpositions with less common tones from the original reference point will appear to have a higher degree of tension. Also, gradations of tension and release similar to the cadential functions of tonic, dominant and sub-dominant become observable within each harmonic context itself. The goal is to use these various levels of dissonance in order to create more melodic interest and open up the chromatic palette. Pedal point playing represents a very open harmonic situation. The pull of resolution is quite negligible here.

Example 18a



Example 18b



All of these examples should serve the purpose of opening the ear to more chromatic lines in a variety of common harmonic situations. They are points of departure. Play them slowly and carefully, both with the original reference points and the superimpositions being sounded separately and together. Listen to the effect and overall tension. Now we turn to non-chromatic situations.

IIIC Non-Tonal Chromaticism

Non-tonal chromaticism refers to melodic lines and harmonies that have no discernible key or root orientation. Melodic shapes are determined by intervallic choices. It may be possible to hear a temporary tonal center due to certain circumstances such as melodic leading tone activity; the convergence of two or more melodic lines; or some type of harmonic reinforcement accompanying the line. But by and large, non-tonal chromaticism is keyless. If two or more independent lines are present, this can also be referred to as linear counterpoint.

Arnold Schoenberg's concepts of the tone row demonstrate the basic parameters of non-tonal situations. In the twelve tone row, consecutive tones should not spell out recognizable diatonic chords. Also, each tone must be sounded in the entire row before returning to any one pitch. These principles assure that no one tone would assume harmonic dominance. By using row variations (retrograde, inversion, retrograde inversion) as well as compositional devices such as octave displacement, various serial techniques, and rhythmic permutations, the harmonic and melodic palette could be endlessly varied. Within the context of any given row or piece built on it, relative points of tension and release become apparent as a result of these compositional manipulations. Factors such as density of texture, speed and groupings of ideas, range, dynamics and form become the guideposts for outlining broad areas of tension and release. When improvising non-tonally, the same principles are observed.

In jazz harmony, non-tonal chromaticism is a very relative term. As will be observed in the following section on Voicings, the numbered system figured from the root which we are accustomed to, can be manipulated in such a way that any configuration is identifiable in this manner. The challenge is when, and when not to use root oriented terminology. This becomes a matter of the artist's and composer's aesthetic intentions and choices. In the typical improvisational scenario, much depends upon how the musicians wish to relate to each other. By putting a name on something, be it a chord or scale, this designated material becomes the focal point of the interaction. It serves the purpose of organizing the musician's thought patterns and also functions as a kind of *safety net* which when needed can be referred to. On the other hand, without this specificity, the musicians are placed in a situation of having to immediately communicate clearly with each other in a more immediate aural and instinctive fashion. They are creating their own new and fresh reference point without any predetermination. Harmonically speaking, the spontaneous reference point may turn out to be diatonic or non-tonal; this has to do with the situation, style and particular musicians involved.

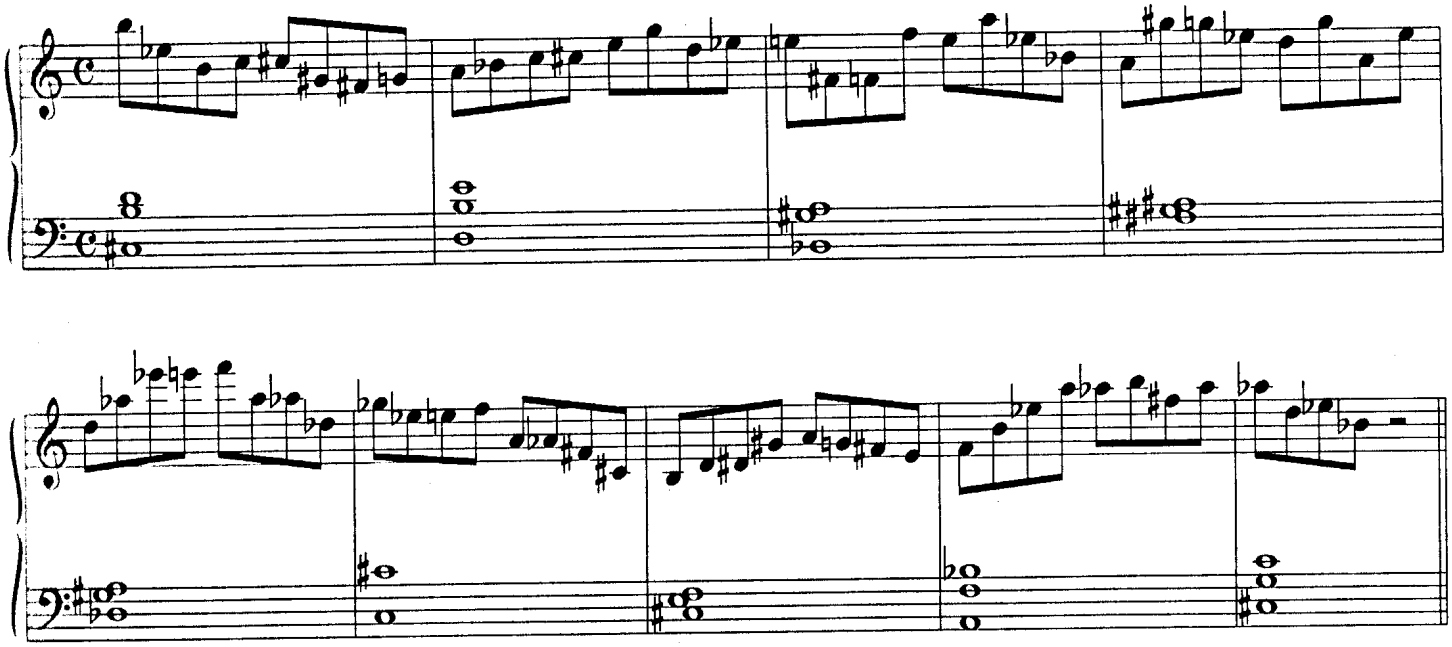
Achieving a sense of no pervading harmonic center implies the absence of direct superimposition and means that the music is purely intervallic. Whether one is referring to melody or harmony, the tension/release scale of a given sound can only be determined by context; what came before and what will follow. Improvisers in this situation are relying on their ear, rather than intellectual forethought based on familiar letter and number relationships. Intervallic recognition is a very important tool for this type of playing. And although upon analysis harmonic relationships may be evident after the fact, the point is that the improvisers are not thinking this way when actually playing. This is truly what can be called *free* music. In this case, *free* means free of tonal references. Concepts of densities, relative speeds, coloristic effects and overall sound groups, in a sense, replace the conventional understandings of what is meant by melody, harmony and rhythm.

In the 1960s, free music was widely explored by many musicians, each with a different slant to the general style, usually based on the rhythmic concept and instrumentation. Ornette Coleman demonstrated *free bop* or linear counterpoint. Cecil Taylor and the late stages of John Coltrane were involved with *energy* music, in which the pulse was rubato and non-metrical. Some of Paul Bley and Eric Dolphy's music used chord changes as a point of departure for free melodic improvisations. The mid-1960s Miles Davis Quintet with Wayne Shorter and Herbie Hancock exhibited *time, no changes,* which means steady pulse oriented lines without a specific root. Non-tonal chromatic jazz had many shadings in this exciting period. John Coltrane's entire evolution encompassed pure diatonicism, tonal and non-tonal chromaticism.

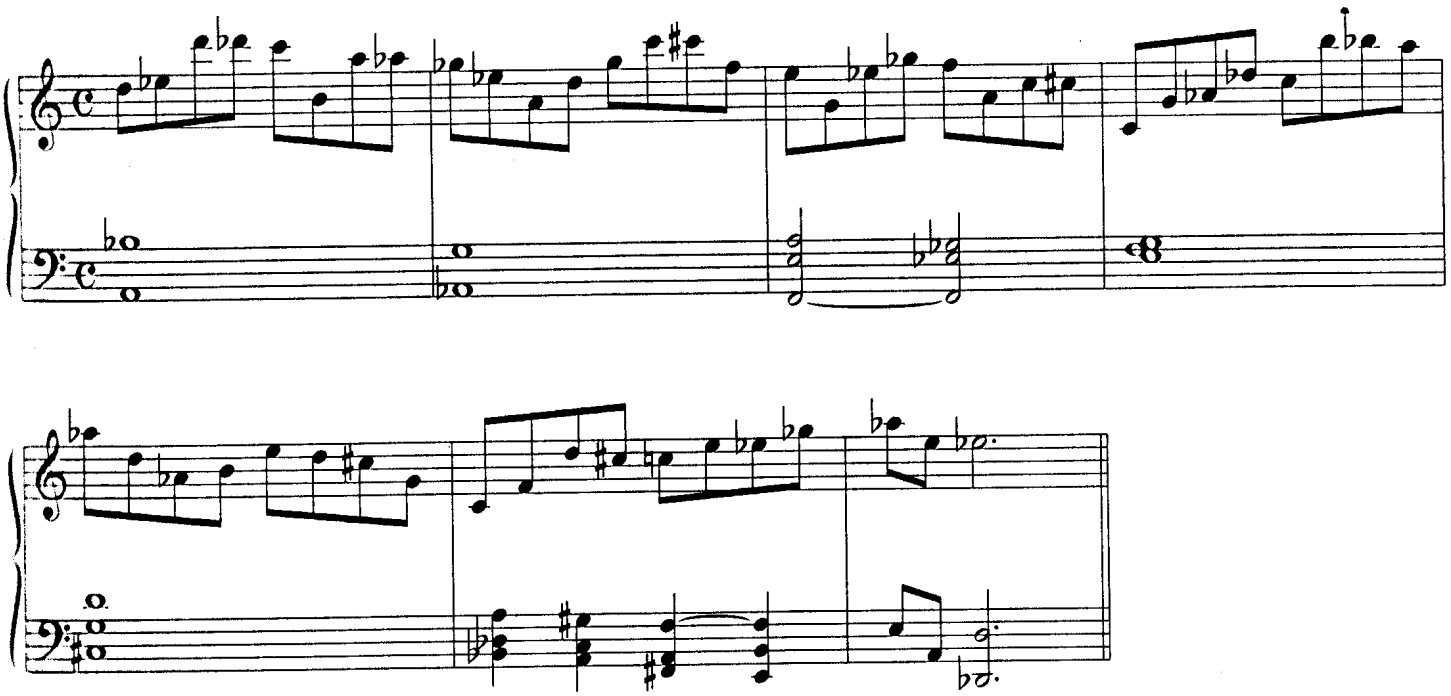
To play in an ongoing, non-tonal manner, whatever the rhythmic style or instrumentation is something which takes great experience. In order to avoid specific harmonic relationships, one must be fully aware of them. Knowledge is freedom. Otherwise, the artist may be unaware that (s)he is repeating what has been done. In my opinion, playing well in the non-tonal style should be the result of an artist's complete and thorough evolution through all stages of tonal music.

In the following examples, any of the devices that have appeared previously can be used for sources of lines. However, in non-tonal chromaticism there should be less reliance on any harmonic schematic and more emphasis on note to note or chord to chord relationships. The principle of tension and release still rules above all.

Example 1a (all rhythms in both staves should be interpreted freely)



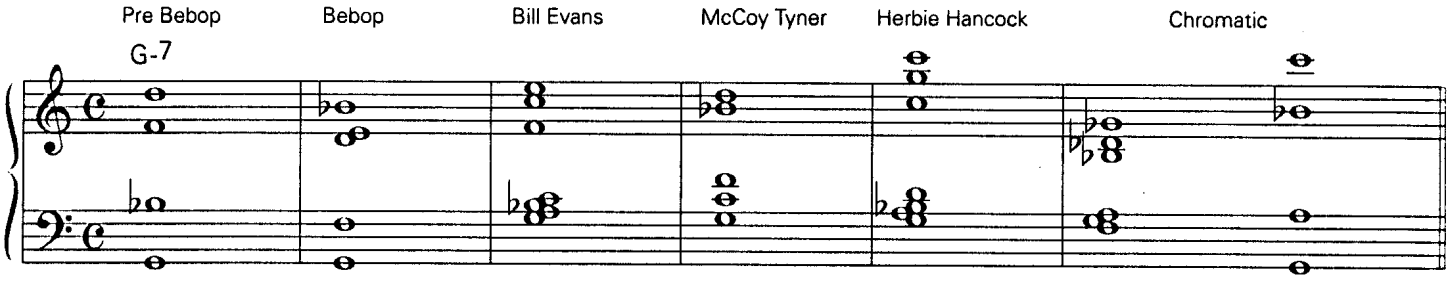
Example 1b



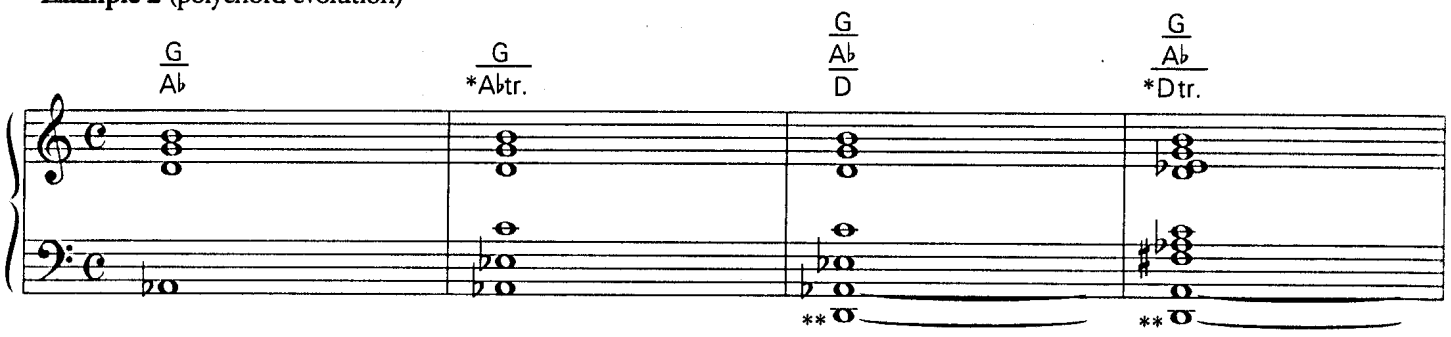
IIID Voicings

The voicing of a chord is crucial because interval placement greatly affects how the melodicist constructs lines as well as the overall expressive content. This is of course true for diatonic as well as chromatic playing. In jazz especially, since the harmonic-melodic conversation is by and large taking place spontaneously, the sound or color of the voicing plays a crucial role in the resulting melodic construction. Voicings also place a chord in an immediate historical and/or idiomatic context based on the jazz legacy. The experienced chord player must be aware of these connotations.

Example 1 (evolution of G-7 voicing)



Example 2 (polychord evolution)



* tr. means triad for bottom part of slash chord; if not indicated, assume root only; for top or middle of a triple slash chord, a designated letter is always a triad unless otherwise indicated for the rest of the book.

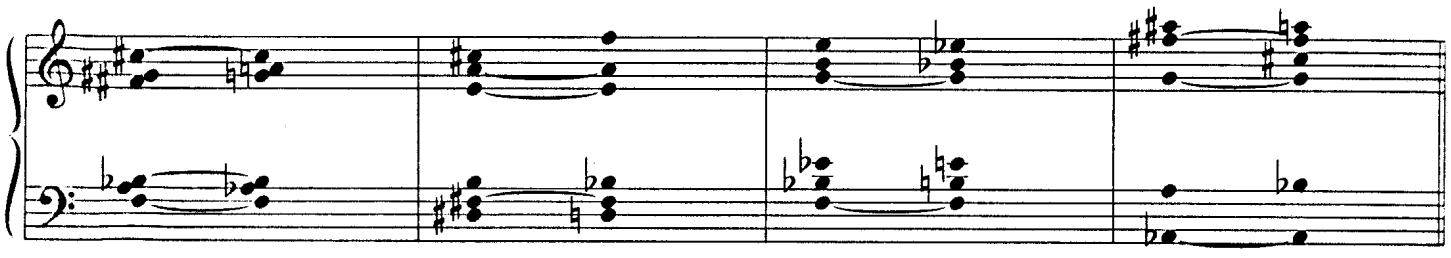
** These bass notes must be struck first and sustained with the pedal or played simultaneously by bass or other instruments in order to hear full sound of the chord. This will apply for the remainder of the book.

General Considerations of Voicing

1. Voice leading:

Harmonic movement is actually a conglomeration of individual voice movements. The inner voices, as well as the bass and melody tones should sound interesting and convey as closely as possible, sub-melodies on their own. In chromatic harmony, since chords need not be resolved in normal diatonic fashion, a specific tone can easily stay in place from chord to chord.

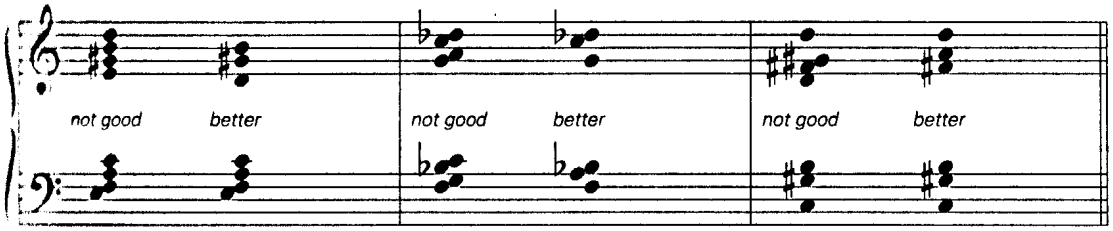
Example 3



2. Excessive doubling:

Avoiding doubling will help obtain the richest colors. In this way, interval placement and relationships rather than a specific chord member are emphasized. Doubling may result in an unwanted harmonic pull in one or another direction. Of course, doubling can be effectively used to reinforce an important pitch, especially for orchestration and arranging purposes.

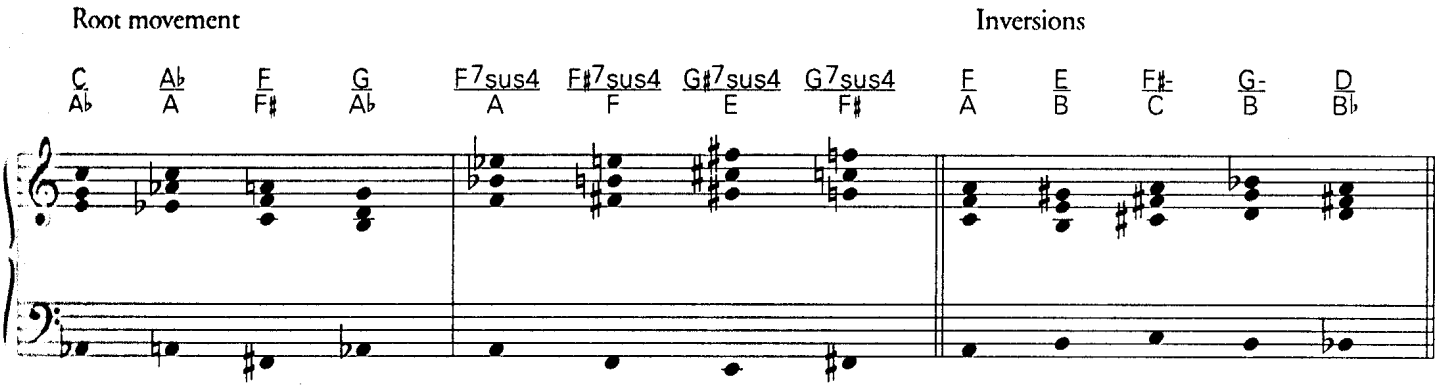
Example 4



3. Root movement:

In contemporary harmony, the progression of roots, like that of voicings need not be a progression based on traditional functions or typical voice leading. Interesting intervallic and linear movement are of more concern. The resulting impression should be of broad areas of tonal colors, rather than chord specificity. Inversions of both roots and chords should be given special attention in order to provide interesting counterpoint between the melody line and root movement.

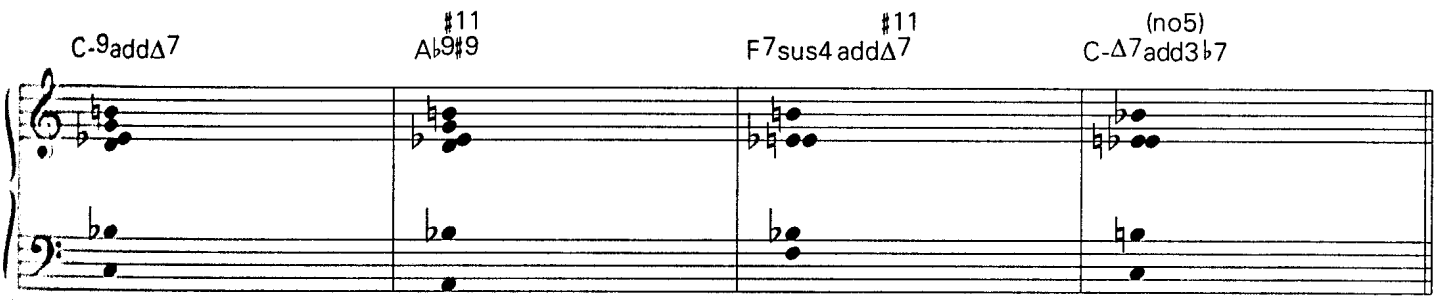
Example 5



4. Intervallic denial:

Especially important in tonal chromatic harmony, intervallic denial simply means the placement of a chromatic tone or tones in close proximity to the normal chord member. Usually this pitch is added a whole or half step away, although it may also be voiced as a flat or major ninth or seventh. The normal pitch usually remains in the voicing to achieve the dissonant effect. Intervallic denial is a very simple device for obscuring expected harmonic function and color.

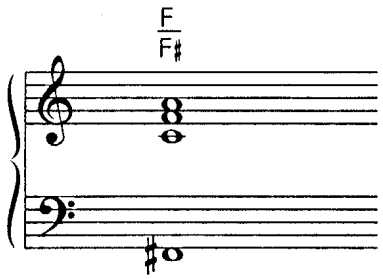
Example 6



5. Root terminology:

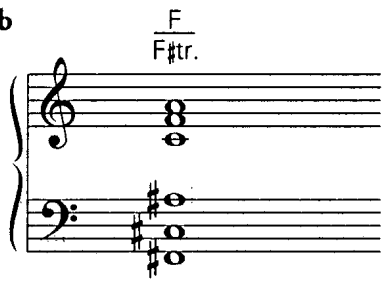
How a root is conceptualized and named is very important in tonal chromaticism. If the root is not a member of the named chord, then it becomes a logical consideration as an alternate tonality for the selection of contrasting, yet related tonal centers to serve as a source for melodic constructions. In other words, this different root, whether it be a chord or non-chord member can project an entire tonal center itself, useful as a juxtaposition alongside a given chord and its own implied center. If this root is just a single bass tone, then the scale choices are numerous. If it is specified as for example, F♯ triad, then the primary quality called upon in that case is a major scale, at least up to the fifth degree (C♯). This leaves the sixth and seventh degreees open for alteration (♭6, 6, ♭7, 7).

Example 7a (Related available key centers)



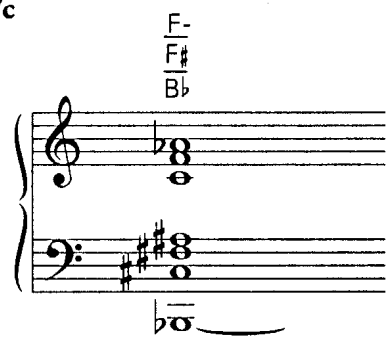
F major (with choice of flat or major 6th and 7th degrees);
F♯ key center with any scale quality desired: (major, minor, augmented, diminished, dominant, Lydian, whole tone etc.).

Example 7b



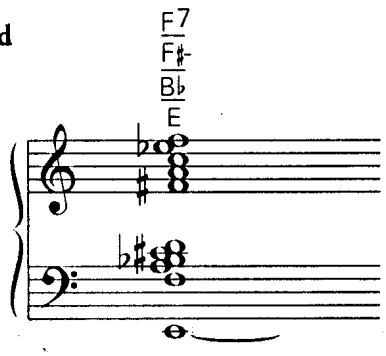
F major (minor or major 6th and 7th);
F♯ major (minor or major 6th and 7th).

Example 7c



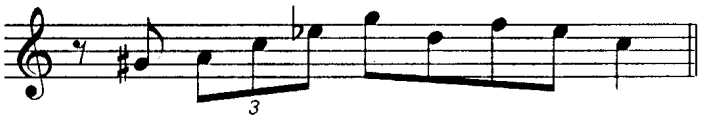
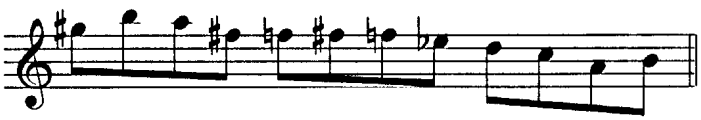
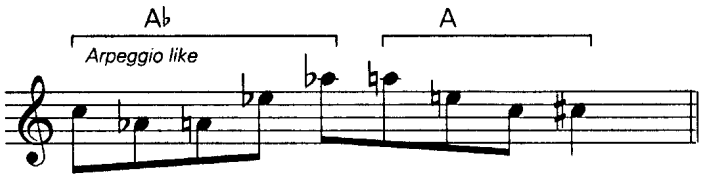
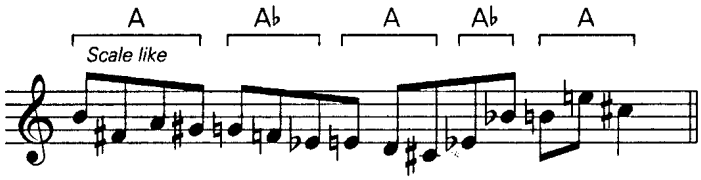
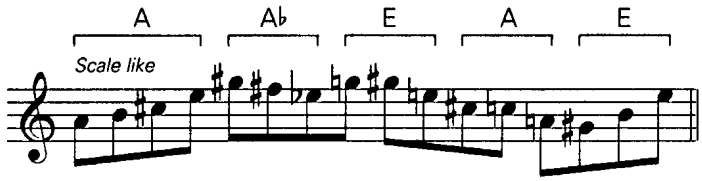
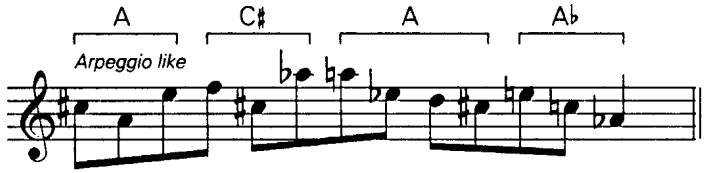
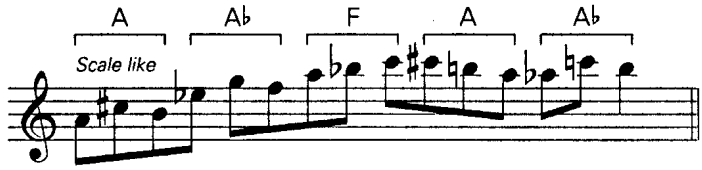
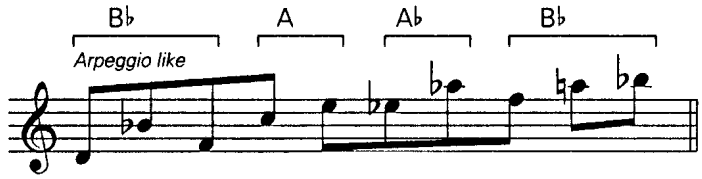
F minor (minor or major 6th and 7th);
F♯ major (minor or major 6th and 7th);
B♭ key center (open scale quality).

Example 7d



F Mixolydian; F♯ minor; B♭ major;
E key center (open scale quality)

As a summary of this important concept, it should be noted that as one proceeds further away from using tones available in the reference chord or root, more tension occurs. Therefore, a gradation of predictable tension can be realized on even a simple chord as further alterations and superimpositions are added to the original. Treating different key centers as temporary roots give the melodicist and harmonicist a framework for invention. The following example traces a simple chord through the path of increased ambiguity and tension.

	Chord names	Scales and key center possibilities	Lines reflecting terminology
Ex. 8	A-7♭5	Locrian; Locrian ♯2; feeling of resolving through D7 to G-.	
Ex. 9	A-Δ7♭5	A whole, half diminished; leads to scaluar type melodies.	
Ex. 10a	A♭* / A	A♭ major (min. or maj. 6th and 7th); A key center.	
Ex. 10b	A♭ / Atr.	Same as 10a	
Ex. 11a	A♭ / A / E	A♭ major; A major: C, C♯, E, E♭ tonal centers depending on which root choice; any chord/scale quality available on these roots which derive from above triads.	
Ex. 11b	A♭ / A / C♯	Same as 11a	
Ex. 12a	A♭ / A / F	A♭ major; A major: B♭, B, D, F, F♯, G tonal centers depending on which root choice; any chord/scale quality available on these roots which are not contained from either of above triads, hence creating more dissonance.	
Ex. 12b	A♭ / A / B♭tr.	Same as 12a	

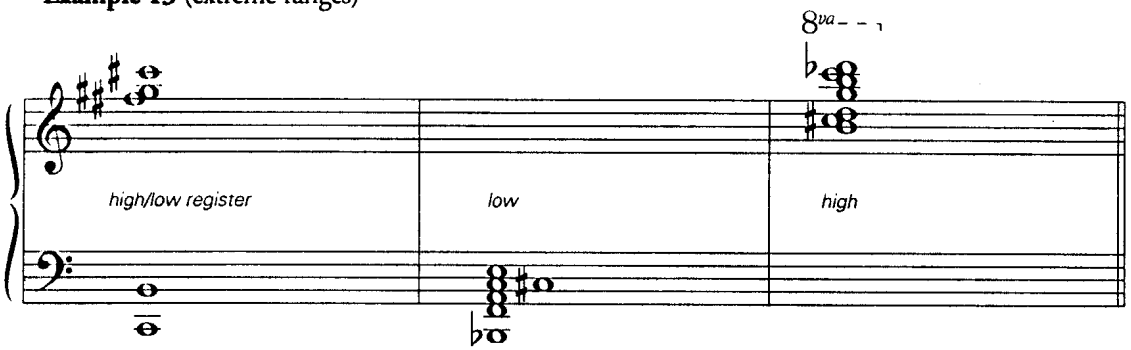
*is another way of naming A-Δ7♭5

[Note: Arpeggio-type ideas can employ half step neighboring pitches around the chord tones. They quickly portray the sound of superimposed chords, whereas scale-type ideas are more sinous, mostly use close intervals and sound more harmonically ambiguous. A well balanced solo usually contains both approaches.]

6. Voicing range:

Chromatic harmony evidences wide extremes of range. On keyboard instruments, this can be realized as using the high and low ranges simultaneously, or exaggerating one more so than the other. Many contemporary voicings, particularly non-tonal ones sound different depending on the range they are played in. The same voicing placed in another register can lose or gain coloristic potential. Key transposition is not as pervasive a principle as in diatonic harmony.

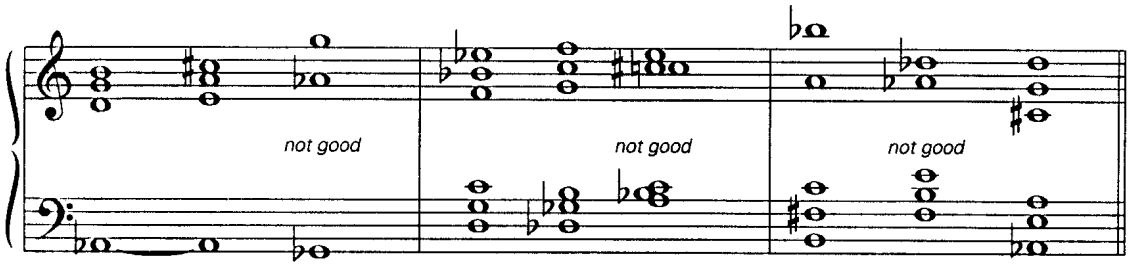
Example 13 (extreme ranges)



7. Stylistic consistency:

Because of the variety of voicings and many gradations of tension and release, there is the ever present danger of overkill. If combinations move too rapidly in widely different colors, the result can easily be chaotic and scattered, leading to loss of unity and coherence. The full effect of the melodic statement will suffer the most in such a scenerio. This is obviously an area of subjectivity and personal aesthetics, but the temptation to overuse surprise and contrast must be controlled. Overall, voicing is a question of maintaining balance. The goal is to provide a variety of texture and mood through the juggling of interval densities, range, type of voicing, varied harmonic rhythms, phrasing placement and elements of expression. Voicing has one overriding purpose: to support and enhance the expressive quality of the melodic content in an atmosphere deemed tasteful, intentive and appropriate.

Example 14



Voicing: Terminology

As has been alluded to previously, one of the important concepts in this book is that terminology affects a musician's perception of sound, in turn causing different results. It appears that for some jazz musicians, too much notation can inhibit and limit the creative spirit. On the other hand, notation that is not well thought out can often lead to predictable and limited responses. I feel that it is better to begin with more complexity and then as the ear and intuition take over begin to drop the details. There are three generalized ways of naming harmonies, all of which can either be exactly notated or as customary in jazz, indicated only by symbols:

a) Naming a chord in relation to the root which means extensive use of numbers, sharps and flats. This gives the improviser a root center and most naturally leads to scale-type close interval lines. This standard use of chord notation clearly suggests orthodox diatonic functions.

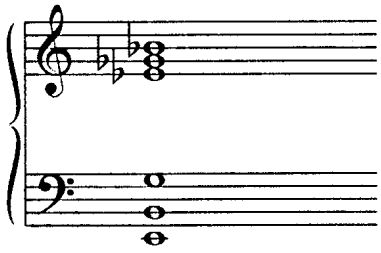
b) Naming complex chords by dividing them into the simplest common denominators, meaning slash polychords. As demonstrated above, this can easily elicit simultaneous tonalities, widening the melodic palette. These types of chords can be quickly translated into arpeggio lines and also lead to polytonal scale

oriented melodies. The same tone may be repeated in the naming of two chords: for example $\frac{G}{Btr.}$ reflects the pitch B twice for easy identification only - not necessarily voicing.

c) For chords that are non-functional and cannot be easily reduced to recognizable polychords, the numbered system figured from the root is the method. All of the intervallic positions from 2 through 13 are used. The word *add* distinguishes these configurations from being confused with normal chords. The use of the prime sign, (′) for the first octave above the 13th; (″) for two octaves, etc., is how higher ranges are indicated in these wide voicings (see example 16). Of course, when written out on music paper, this exact voicing terminology is not necessary, but it is quite useful for musicians who are not pianists, to give them a sense of the wide spread and intervals used. Basically, it is a means of communication. These *chords* (not in the standard sense of the term), are very important ones for non-tonal chromaticism. In **Contemporary Harmony** (Collier-MacMillan, London; 1966), Ludmilla Ulehla calls these sounds, *intervallic structures.*

Multiple chord names; categories A and B (other designations also possible; refer to Part 2, Chapter XIII):

Example 15a



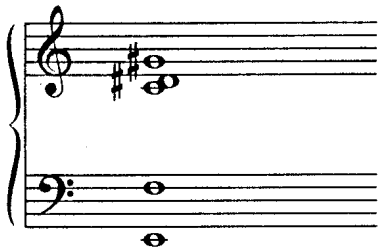
a) from root: $E\text{-}^{\sharp 11}_{\Delta 9}$

b) simplest parts: $\frac{Eb\text{-}}{E}$

c) $\frac{G\text{-}\Delta 7\sharp 5}{E\,tr.(no3)}$

d) $\frac{B\Delta 7}{E\text{-}tr.}$

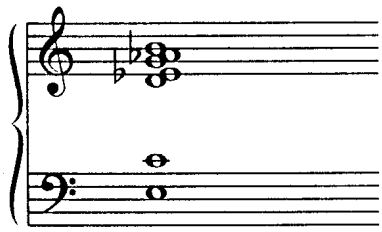
Example 15b



a) $E\Delta^{7\sharp 5}_{\flat 9}$

b) $\frac{F\text{-}7}{E}$

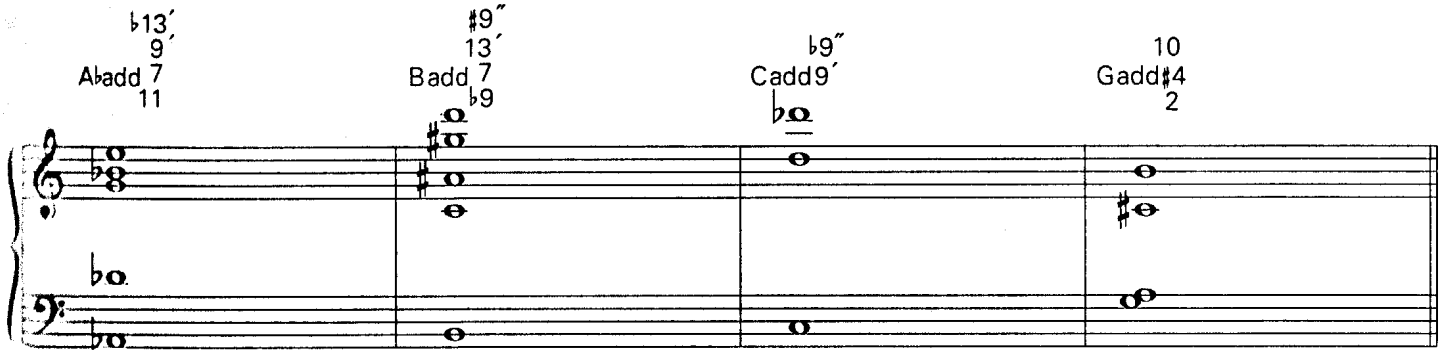
Example 15c



a) $E\text{-}\Delta 7\sharp 9^{\flat 13}_{\flat 7}$

b) $\frac{G}{\frac{A\flat}{E}}$

Example 16 (Category C)

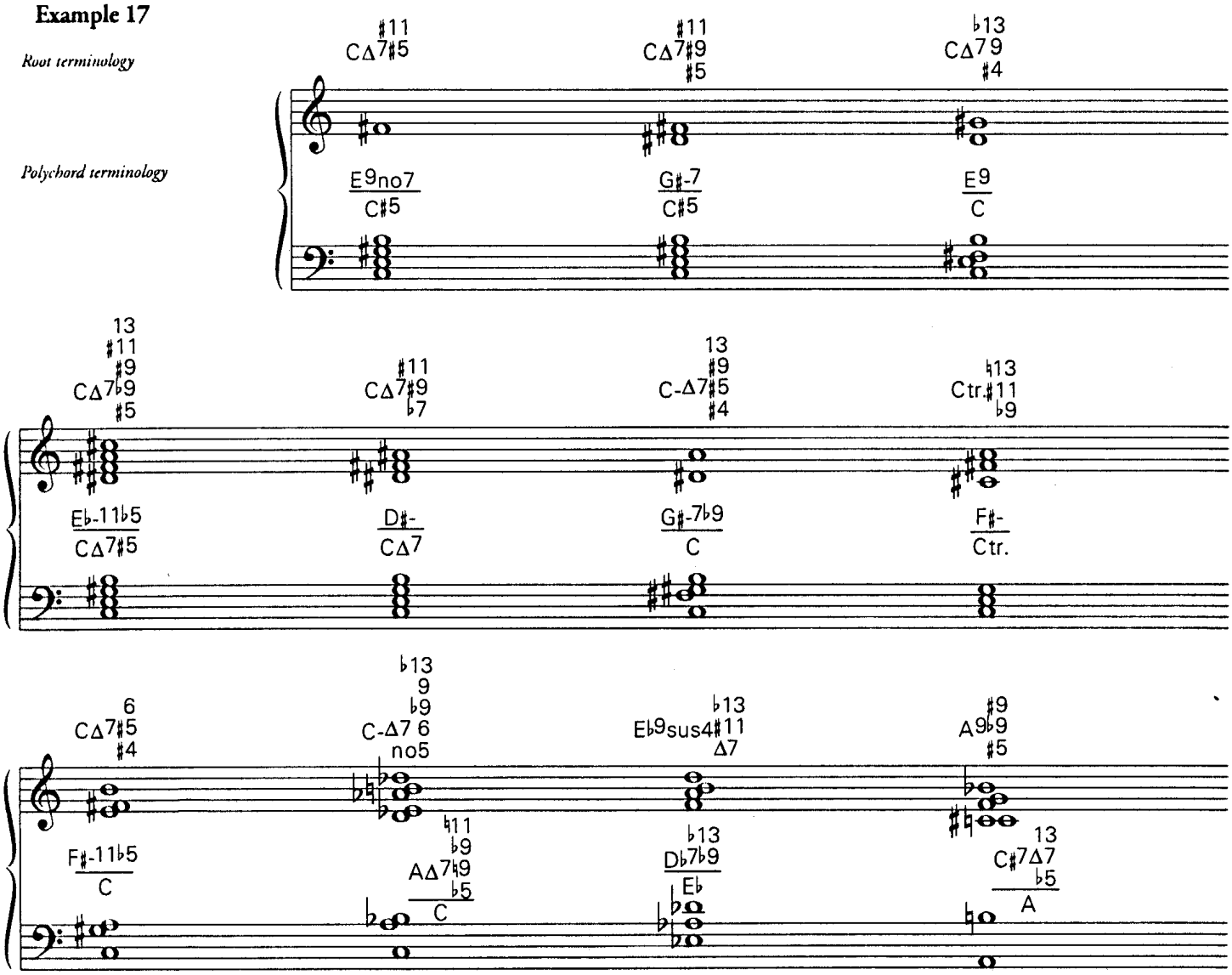


Types of Voicings

1. Add-on voicing:

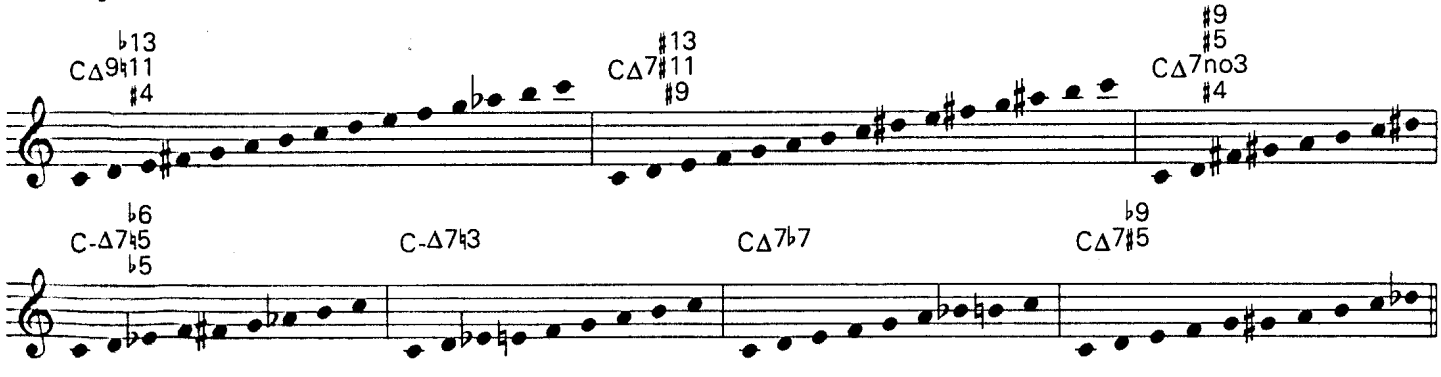
This is similar to the common practice of adding tones to a chord, such as ♭9, ♯5, ♭13, etc. But in chromatic harmony, the add-on may be placed along with the usual tone; ♯9 and ♮9 together. In chromatic harmony, a common add-on is a second placed next to a chord member. The minor second provides more dissonance than the major. In certain voicings, these add-ons are similar to the concept of intervallic denial described earlier.

Example 17



Note: Composite or add-on scales can be constructed that include these additional notes along with the usual tones. These may extend over one octave and include more than the seven notes normally found in most scales.

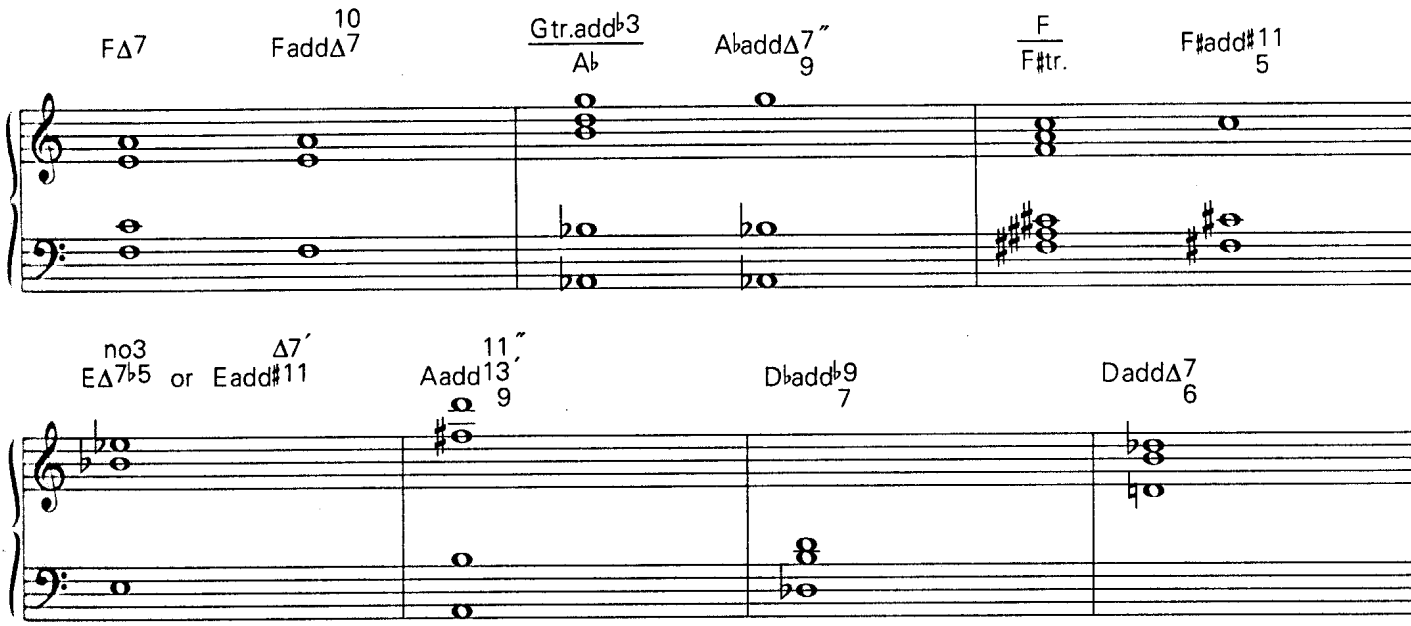
Example 18



2. Incomplete voicings:

This simply means omitting one or two notes from a normal voicing. These are quite common in bebop and traditional jazz voicings, but in chromatic harmony are often found spread over several octaves. They can be spelled using the term *no* followed by the omitted chord member, as in *no 5*. Or they may be spelled as in letter C of "Voicing Terminology," using numbering from the root to name a specific voicing using the designation "add" (Example 16).

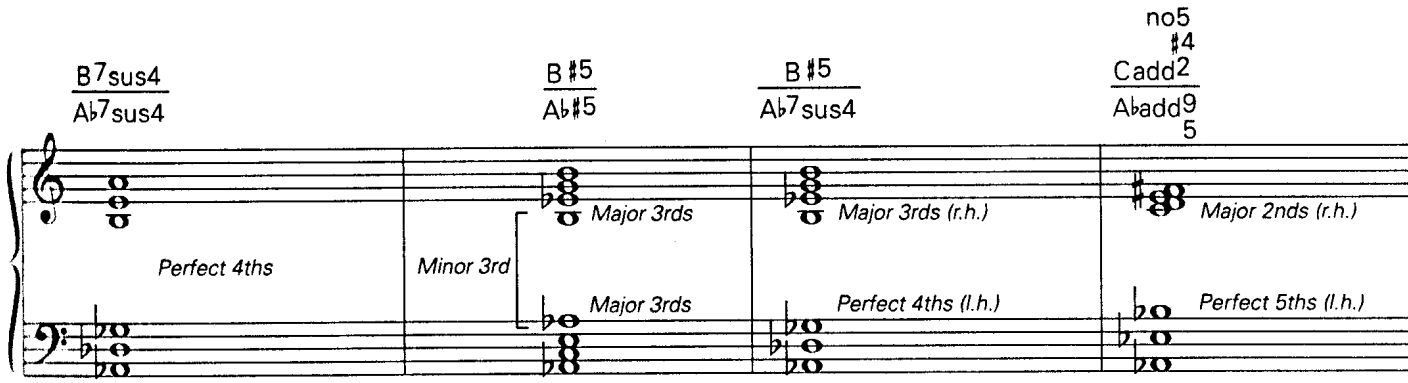
Example 19



3. Parallel or mirror chords:

These are chords comprised of one interval combination stacked over each other. Two such chords can be separated by any interval.

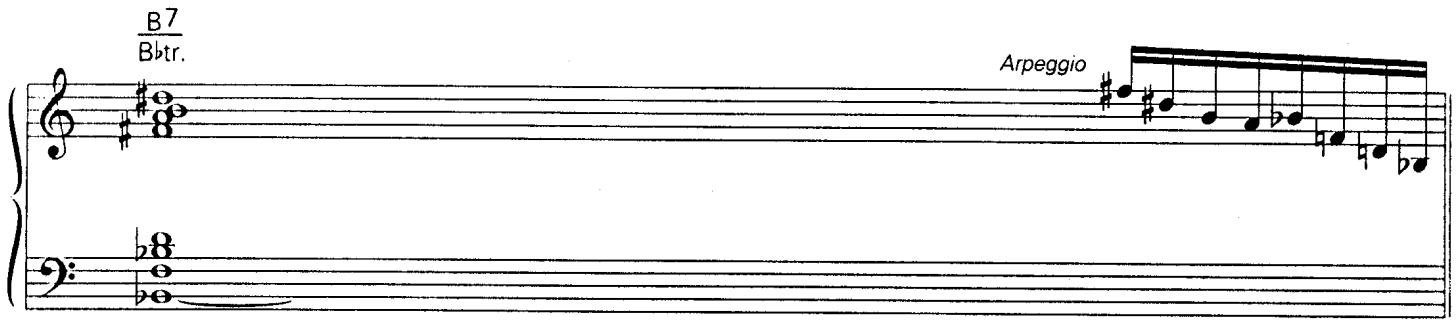
Example 20



4. Stacked triads and chords:

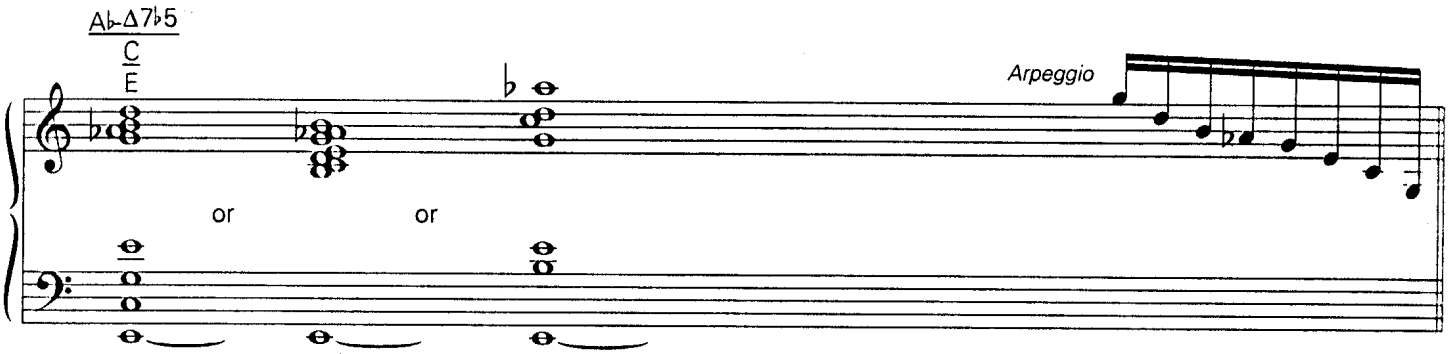
These have been discussed to some degree in the terminology section. These polychords are not only limited to triads, but may include any four or even five note chord. They can be voiced as stacked entities, combined or overlapped. Generally, these chords are built on thirds (tertiary). Polychords like these suggest countless arpeggiation and synthetic scale possibilities. A synthetic scale is constructed of two to three consecutive notes from each of the key centers alternating back and forth. It may begin on any tone and proceed to either key at the outset.

Example 21a

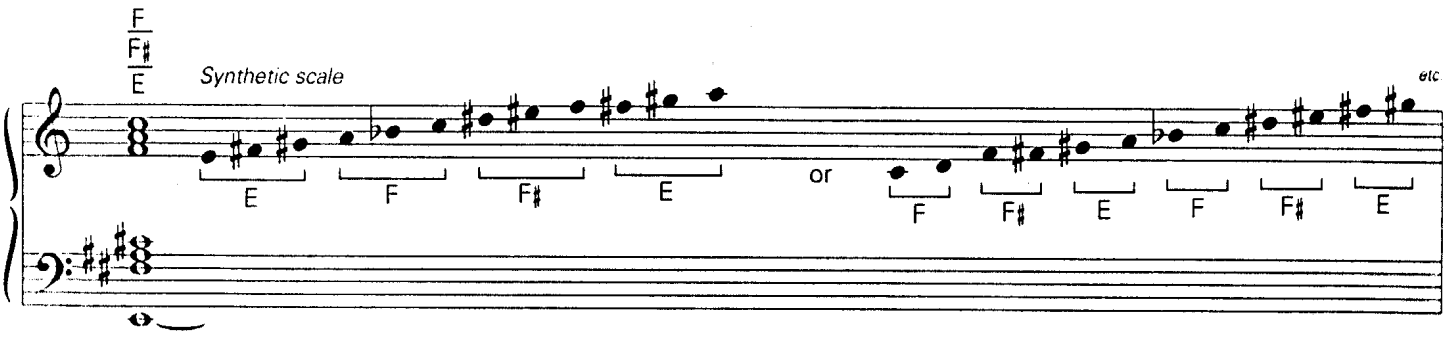


Root is played and sustained by pedal of piano while voicing is sounded; the note may be sustained by a bass or other instrument; the point is that this sustained note is integral to the harmonic color.

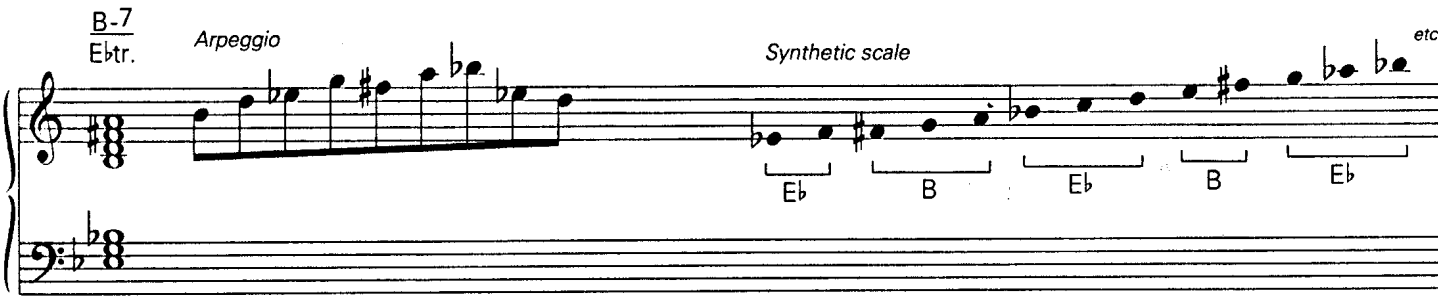
Example 21b



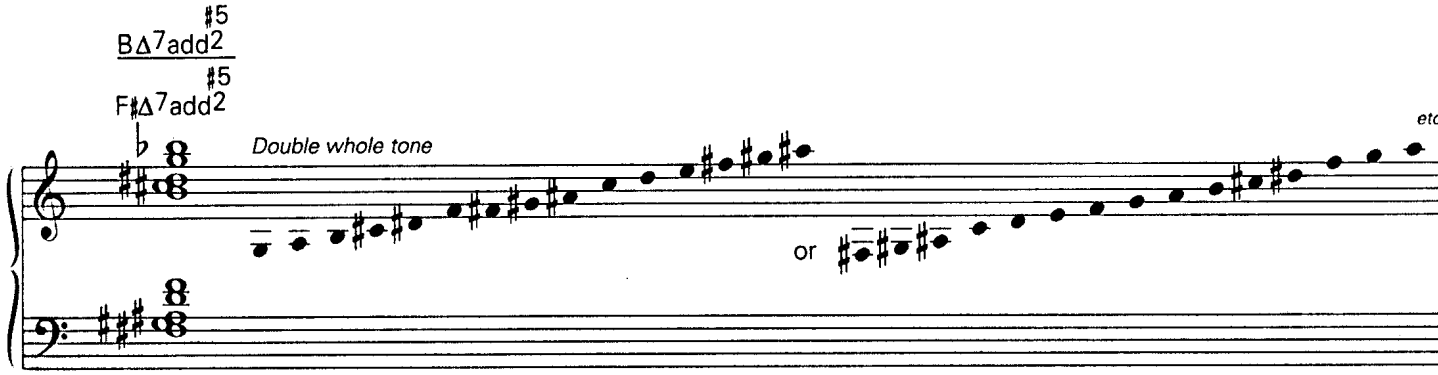
Example 21c



Example 21d

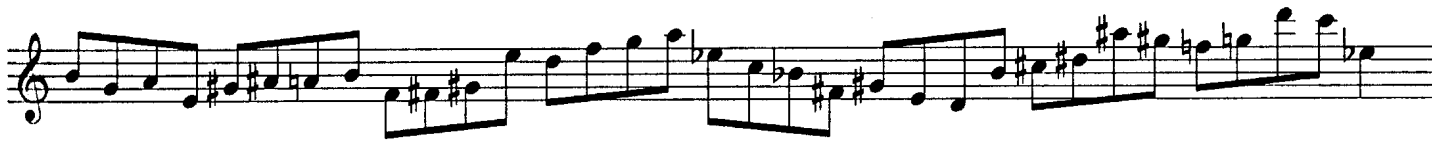


Example 21e



Line reflecting double whole tone scale

Example 21f



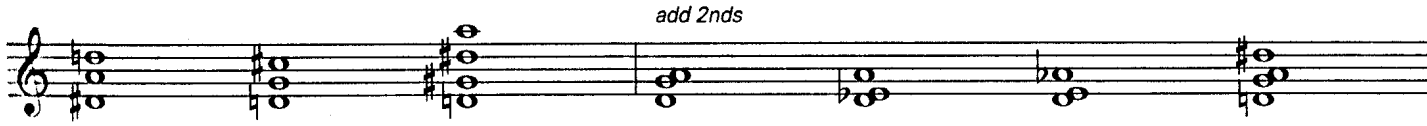
Other examples of stacked polychords:

A/A♭tr. B♭7/Atr. E7♯9/Aø7 D-7/B♭/E

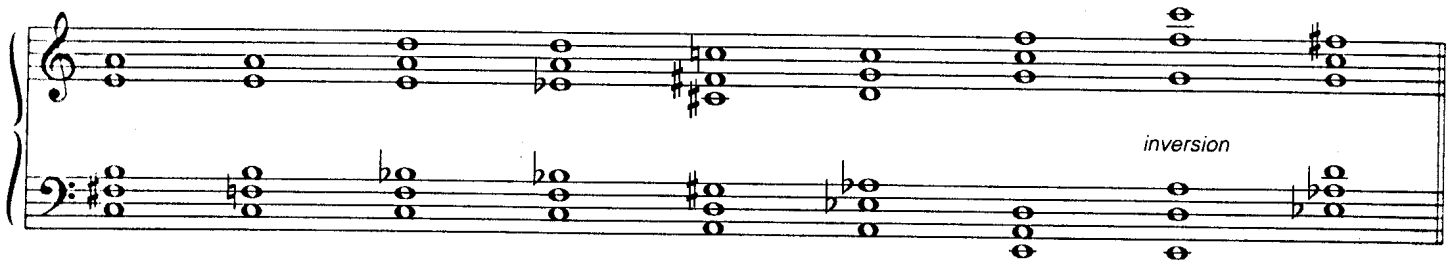
5. Voicings consisting of fourths and fifths (quartal/quintal):

The ambiguity of these intervals in relation to tonal pull makes them ideal for tonal and non-tonal chromaticism. When combined with seconds, many interesting inversions are created as well as excellent melodic possibilities. These voicings can move about chromatically, diatonically or by skips depending on the melodic use of the top voice. Pianist McCoy Tyner was instrumental in using these chords as a background for both his and John Coltrane's improvisations. The augmented fourth is included in this category.

Example 22a (one hand)



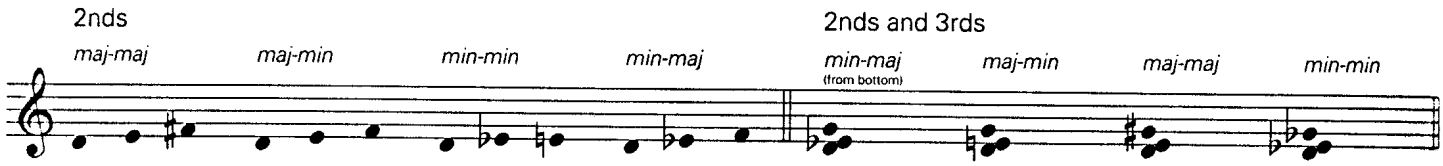
Example 22b (two handed)



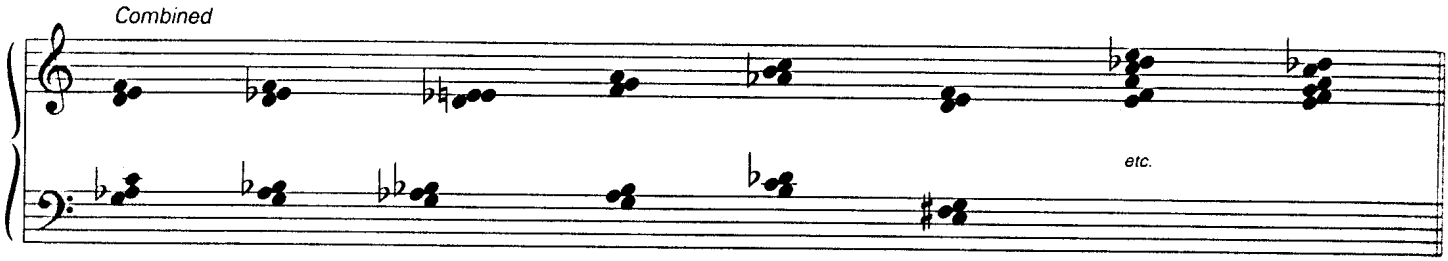
6. Clusters:

These consist of tight voicings using major and minor seconds and thirds. These have great coloristic effect, depending on the range of the instrument they are played on. For melodic creation, clusters are quite useful for creating close interval melodies, especially at fast tempos. In a two-handed voicing, playing clusters originating in different keys is quite effective.

Example 23a



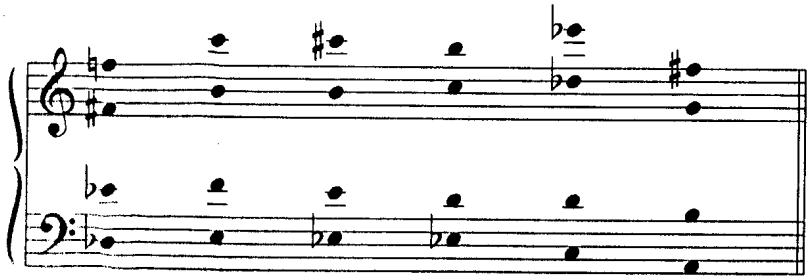
Example 23b



7. Wide intervals:

Using major and minor sevenths and ninths (resembling incomplete voicings), these very modernistic sounds are quite jagged and angular in shape. Their texture makes them very useful for contrast and surprise. They are very common in non-tonal chromatic playing. Although they are really major and minor seconds inverted, they have a completely different color when played in this intervallic relationship.

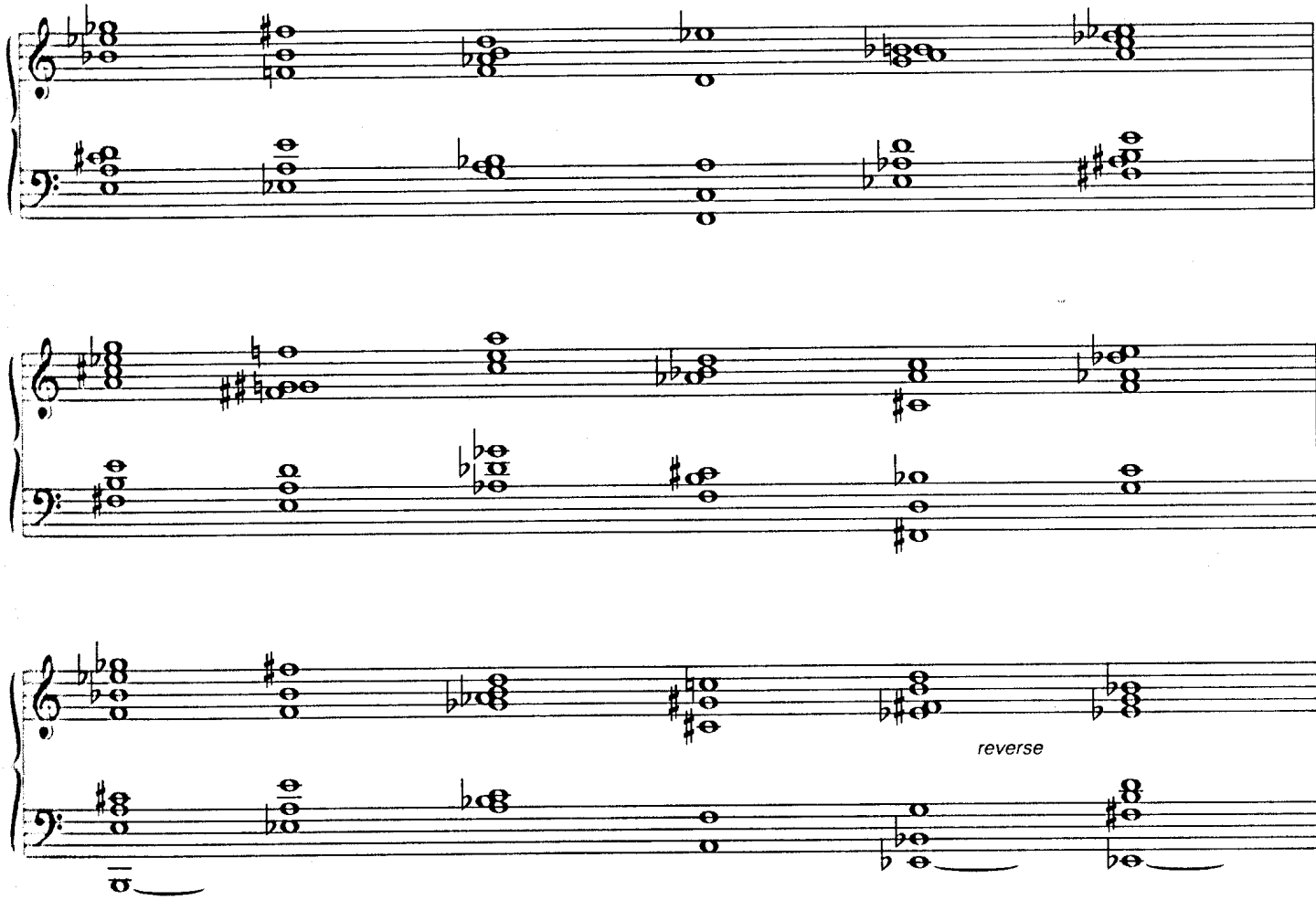
Example 24



Practical Considerations: After each category is thoroughly explored and absorbed, combining voicings of different configurations is the next step. In a real playing situation, this is closer to the norm. You might play a cluster in the right hand and a triad in the left. Mixing complex, dissonant chords with simple ones is quite

effective. This gives the melodicist the entire tension/release gamut to choose from. Each category has its own unique flavor and will differently affect the melodic ear of the improviser. Reversing a voicing between the two hands is an excellent method for finding contrast quickly. Familiarity with the available colors will enrich all instrumentalists, not exclusively pianists. Chord symbols are optional. Refer to "Voicing Compendium", page 161.

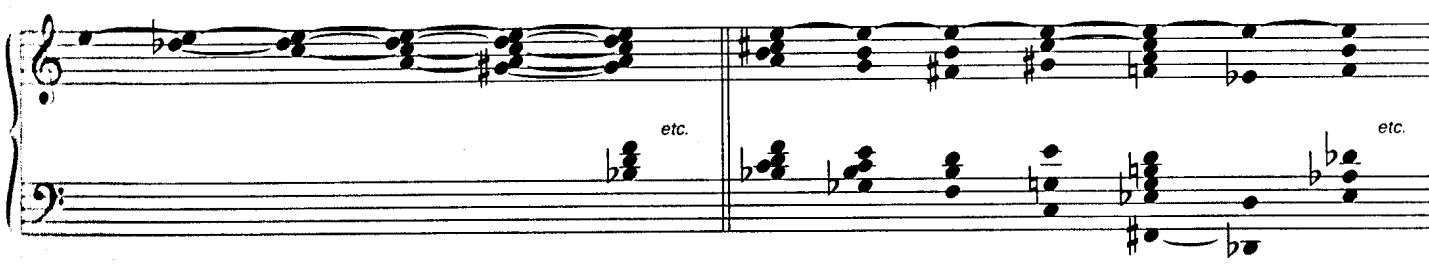
Example 25 (Miscellaneous voicing combinations)



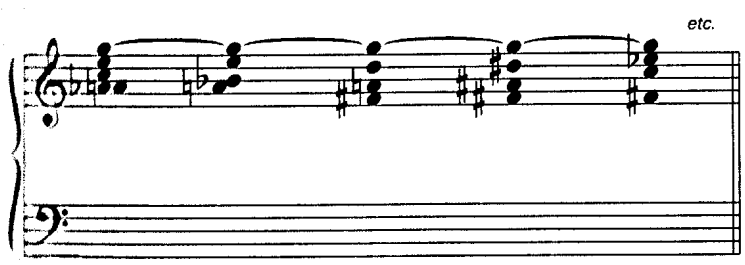
Another practical technique is to use a common tone in the top voice and consecutively voice all categories of chords below. Doing this slowly at first, concentrate on changing the textures from chord to chord.

Example 26a

Example 26b



Example 26c



Voicing with variety and balance is a crucial element for improvisation in a harmonic context. As the process becomes familiar, the hands begin to move by instinct to various sounds. Learning good voicing is a matter of combining trial and error, constant ear training, memory, experience, analysis and an attitude of desiring to always improve and gain new knowledge. In chromatic playing, when there is an harmonic instrument, voicing is the framework from which the melodies spring forth. The "Voicing Compendium" lists 100 various voicings.

IVA Melodic Concepts

Up to this point, the emphasis has been on harmony. The reader has seen how many key centers can be logically available for superimposition over a given harmonic reference point producing various degrees of tension. This provides the organizing tool for where to begin the chromaticized line. Melodies must now be created from these harmonic underpinnings.

When a melodicist is given an harmonic source to improvise over, there are four basic options available pertaining to the material:

1) Use the given pitches directly as the source material for a melody.

2) Use any scale tones implied from the harmony.

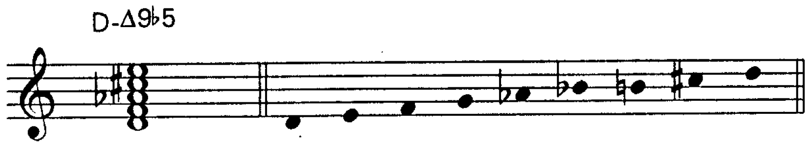
3) Use the pitches which are absent.

4) Use a combination of both.

Although these are obvious delineations and a good improviser most likely uses all approaches during any solo statement, these ways of conceptualizing melody are good tools for organizing one's response to a given harmony. Using the harmonic pitches presented will have a more consonant result than omitting them. Of course, the combination of both harmonic source and non-source pitches and how the balance between tension and release are dealt with constitutes the ongoing challenge to the melody player.

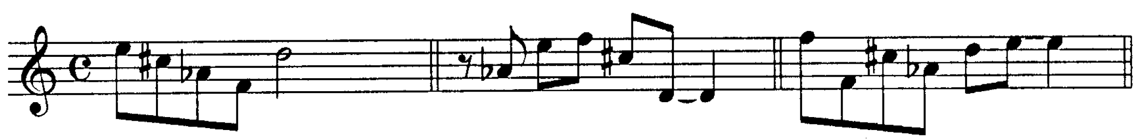
Example 1

Scale implied (whole, half diminished)



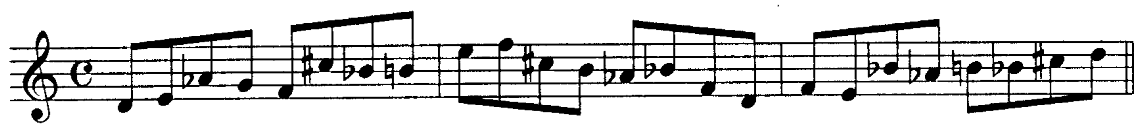
Example 1a

Lines with chord tones



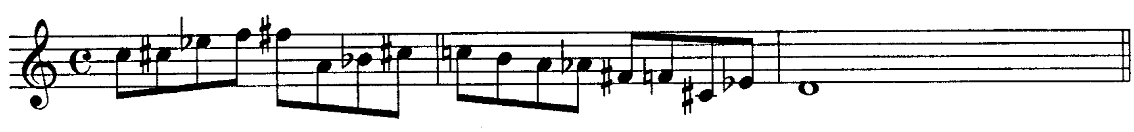
Example 1b

Lines with scales implied



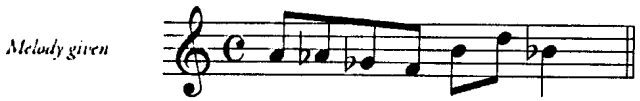
Example 1c

Combining chord and non-chord



Note: In jazz improvisation the process works both ways. The harmony player may have to construct chords from a given motif. He can follow the same scenario as above including using melodic tones given, not given, or a combination of both.

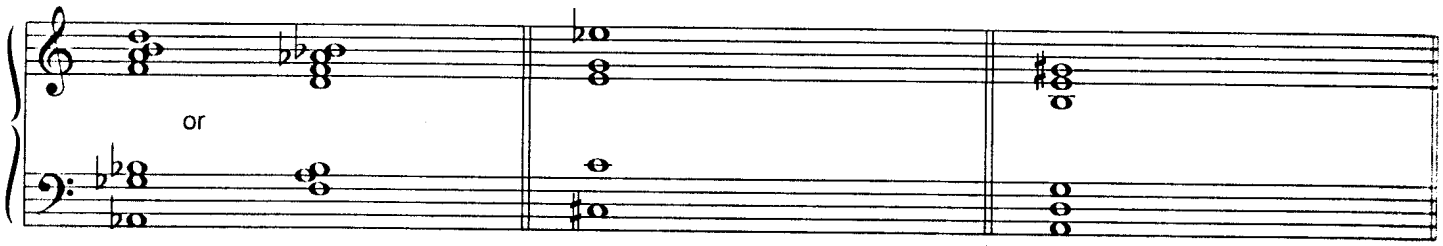
Example 2



Example 3a
Chord using melody tones

Example 3b
Not using melody tones

Example 3c
Combination of melody and non-melody tones



A melody should have a clear shape or contour with a defined beginning and ending. A truly satisfying melody should be able to stand alone without an harmonic or rhythmic accompaniment and still portray expressive content. Some melodies are very song-like, easily absorbed by the listener, mostly consonant, and can be considered *lyrical.* Others may be more abstract and not as singable. Aside from the melodic shape constructed from various interval combinations, this subjective judgement concerning lyrical or non-lyrical is greatly determined by the manner in which a melody is played within the accompanying context. For example, a dissonant, assymetric shaped motif can appear to be quite lyrical if played in an expressive, often slower manner. In classical music, this interpretive aspect of musicianship is what consumes most of the performer's energy by attempting to discover what the composer had in mind as to interpretation. This is accomplished through words of description (cantabile, agitato, espressivo, etc.) along with metronome markings. In jazz, interpretation is left up to the musicians and the moment. What constitutes lyricism is truly a subjective opinion, but in any case an improviser should be able to manipulate a melody in a variety of moods and settings. Being familiar with the sound of interval combinations is the major tool for melodic construction. Refer to Part 2, Chapter IX for more about playing melodies.

IVB Considerations of Chromatic Melodic Lines

1. Lines:

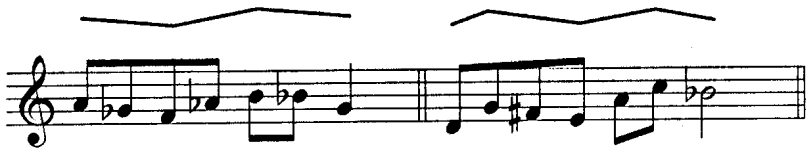
In this book, references to melodies assume the construction of lines which are actually ongoing melodies. A solo is a combination of many lines played in sequence. In the melodic sense, jazz is music made up of lines.

2. Shapes:

The graphic contour of a line is apparent in all music, but in chromaticism, shape assumes an expanded concept because of the extreme uses of range and register. Using close intervals results in smooth, flowing shapes, whereas large leaps over wide spaces are very common, creating asymmetric and jagged contours. Multinoted and uneven rhythmic groupings often reinforce the dissonant nature of many chromatic lines. Again, speed is an important factor in the appearance of a line's shape. For example, even though close intervals are often more lyrical sounding than wide ones, when played rapidly they create a dissonant sound.

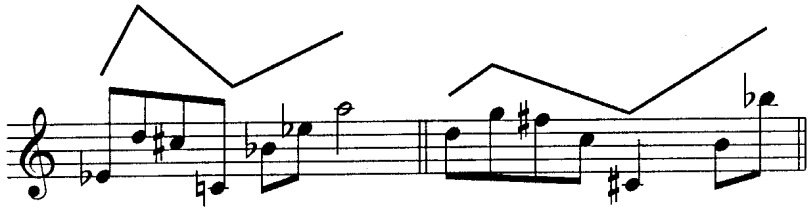
Example 1a

Smooth contour



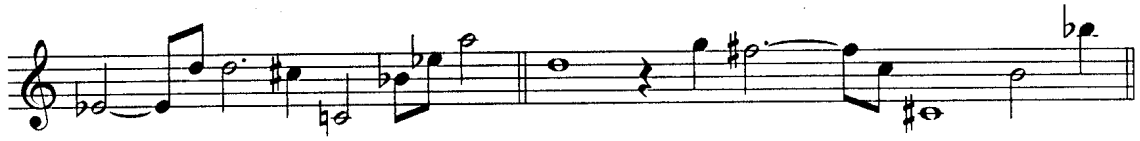
Example 1b

Jagged contour played quickly



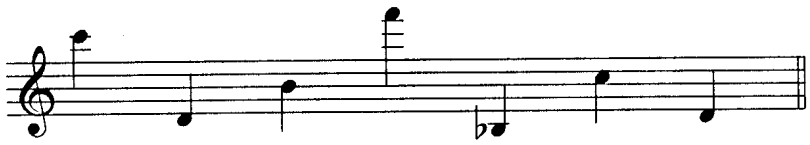
Example 1c

Same line played slowly



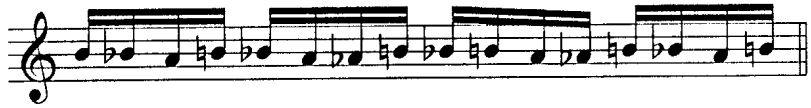
Example 1d

Extreme ranges



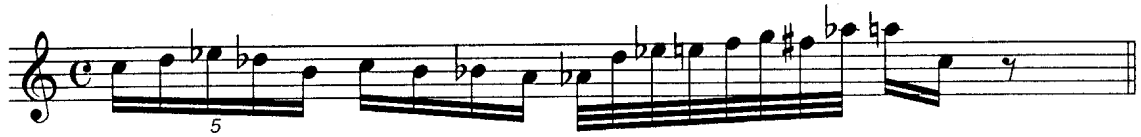
Example 1e

Multinoted flurries



Example 1f

Asymmetric shape

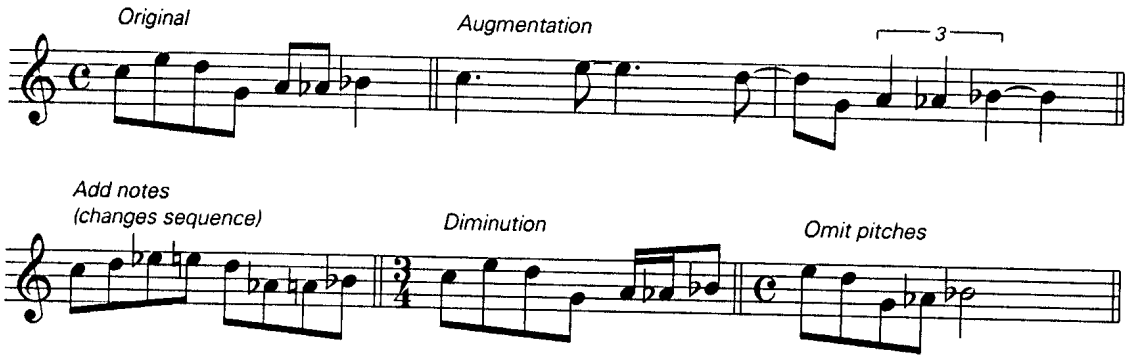


3. Repetition:

In all melodic construction, this is a pervasive principle. But because of the highly dissonant nature of chromaticism, repetition is crucial to the success of of these type of lines. There is need for the human ear to have time to absorb a melody, which is a function of repetition. Repeating a motif assumes the use of variation techniques, but not so much as to destroy the original melodic intention and shape. Especially in jazz, repetition may rely heavily on rhythmical and expressive techniques for variation and still retain the basic melodic content. By repeating a motif during the heat of improvisation, another result is gained: the other participating musicians have a better opportunity to absorb an idea and consider a suitable response rather than solely relying on quick, habitual replies.

Example 2

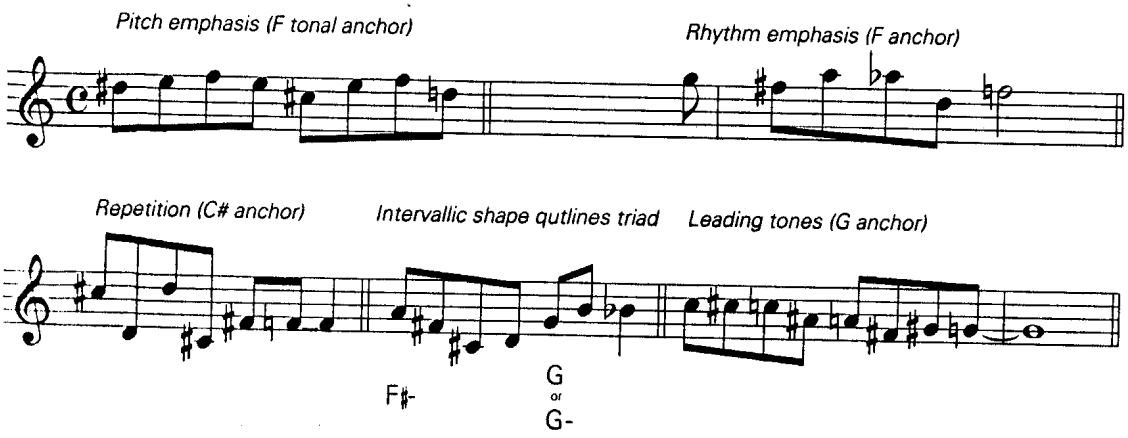
Variation Techniques:



4. Tonal anchor:

This implies that tonality is flexible and in continuous flux as a line evolves. Within the progress of the line itself, temporary points of tonality may be established as anchors. This is a form of linear tonality and may result from several musical developments: the emphasis of one pitch or pitch cluster, leading tone activity (half or whole step pull), rhythmical stress on a pitch, or how the intervallic shape seems to lead to a tonal center. The selection of one specific key center is open to many choices. When a tonal anchor is discovered in a line, it can be seen in the same way as a pedal point is perceived. We say that it is in the key of D, C, B, or whatever the pitch may be. Unless desired, we need not assign it a specific harmonic color by scale designation such as major, minor, diminished, augmented, dominant, etc. It is this ambiguity of the third, fifth and seventh which is so desirable in chromaticism. In general, the concept here is that not every single note must be accounted for functionally. Instead, shape, ambiguous tonality and overall color (resulting from factors of phrasing) are the important aspects of chromatic melodies. This non-specificity of harmonic color is also referred to as *keyish.*

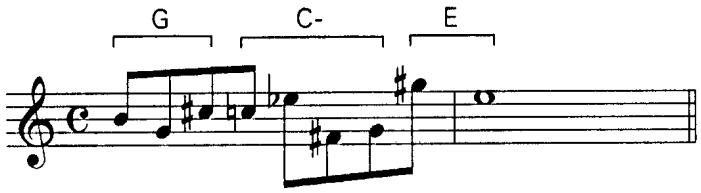
Example 3



Melodic key center ambiguity:

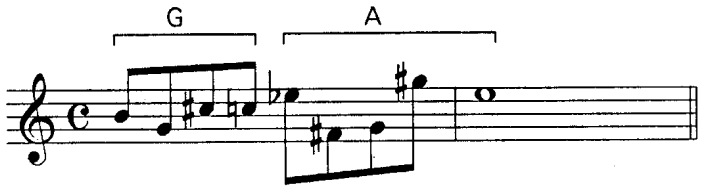
Example 4a

Specific key colour



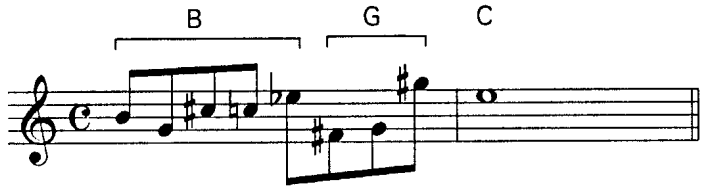
Example 4b

Tonal anchors



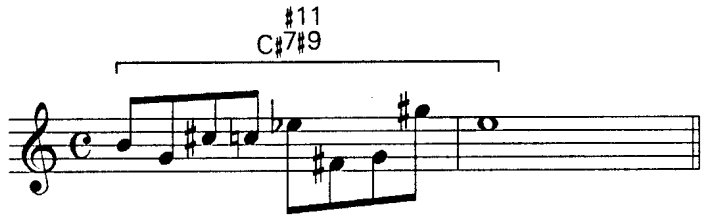
Example 4c

Tonal anchors



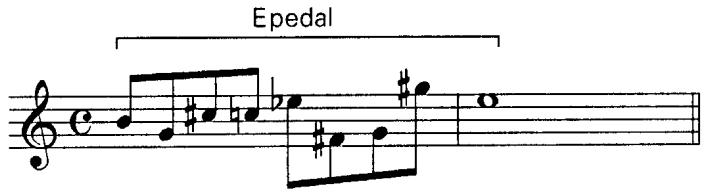
Example 4d

Specific scale & chord



Example 4e

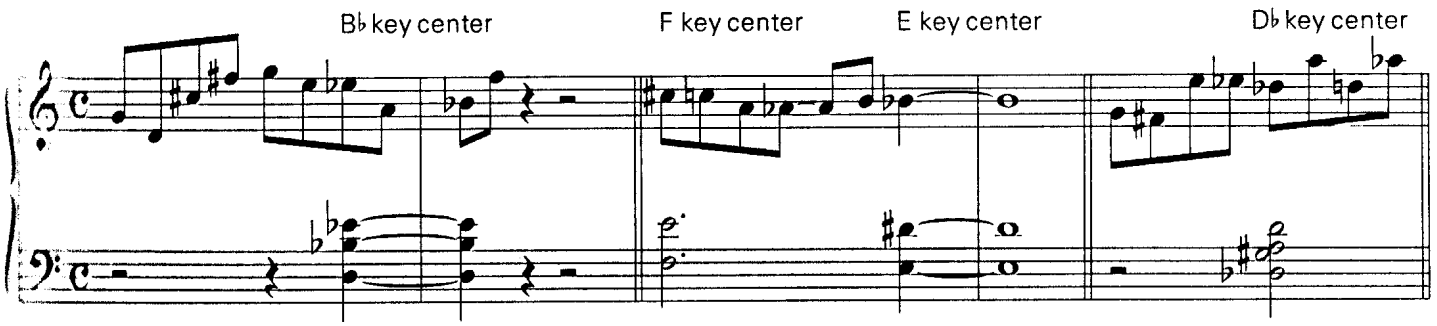
Pedal

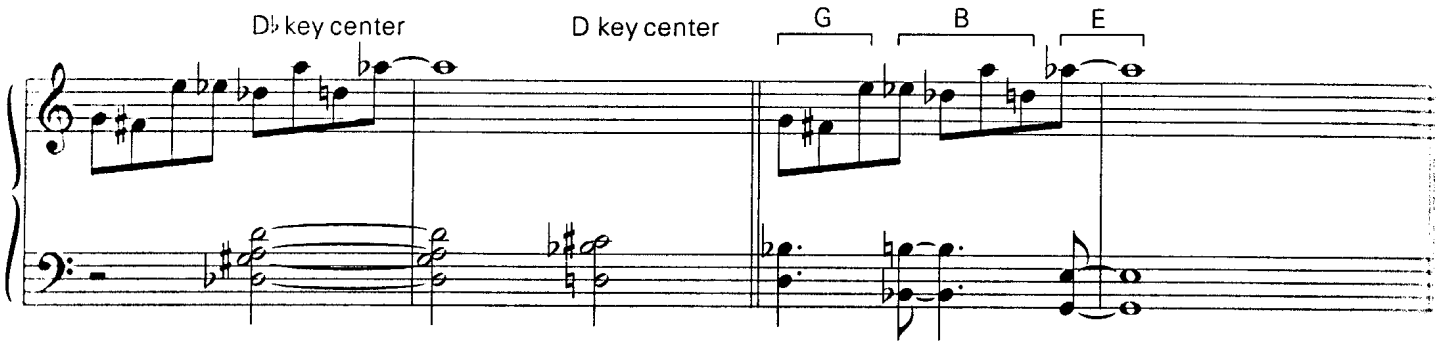


Tonal anchors as result of harmonic convergence:

Left hand reinforces melody to give a temporary tonal anchor.

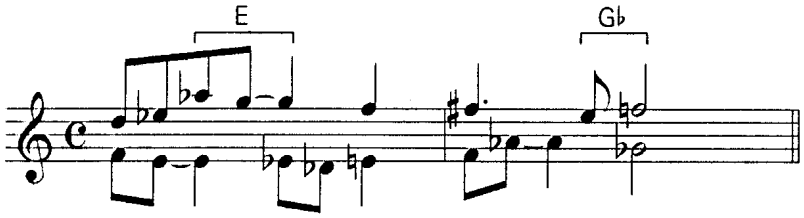
Example 5



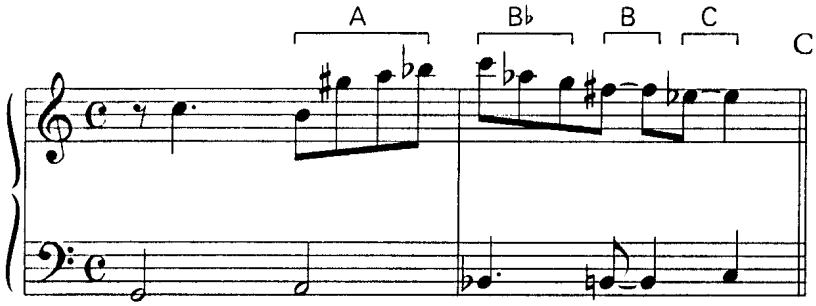


Tonal anchors as result of harmonic convergence:

Example 6a



Example 6b

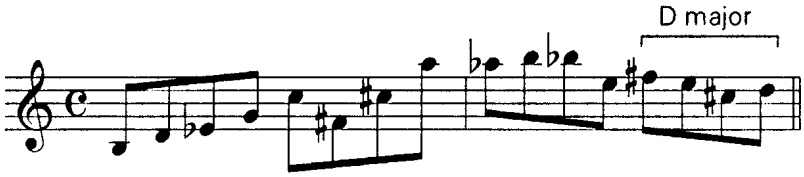


C could also be C-; C7$^{\sharp 9}$; C°, etc.

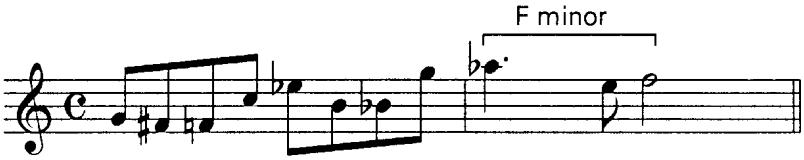
Another way to conceptualize tonal anchor is demonstrated in the expression *pan-tonalism.* This means that all keys are equal at any given moment. There are always twelve available key centers. It is similar to a conversation between several people. When suddenly there is a lull in the talking and only one voice is heard, then the conversation center has shifted to that person for the time being. This occurs as a line evolves. The final series of notes will by necessity leave the effect of that key center lingering, thereby affecting the overall shape of the finished line. That is one important reason why mature improvisers often leave space between ideas; as a way of portraying harmonic content convincingly.

Example 7a

Tonal anchor at end of line (with specific harmonic colour in this case)



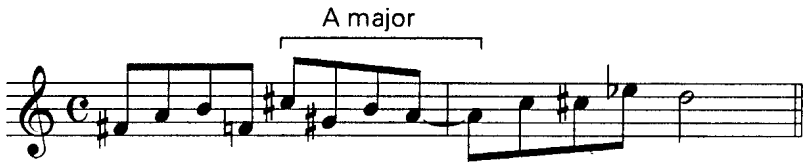
Example 7b



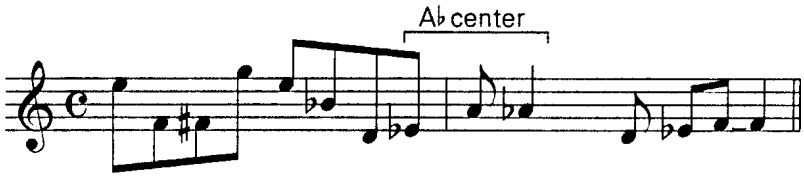
Finally, tonal anchor can be seen as another form of diatonic lyricism when purposely used to fulfill the needs of release from ongoing tension. It is the balance between tension and release which makes tonal chromaticism and within its own context, non-tonal chromaticism successful. Therefore, at times during an improvisation, there will be need for placement of a tonally based melody which clearly outlines a key center.

Example 8a

Diatonic lyricism



Example 8b



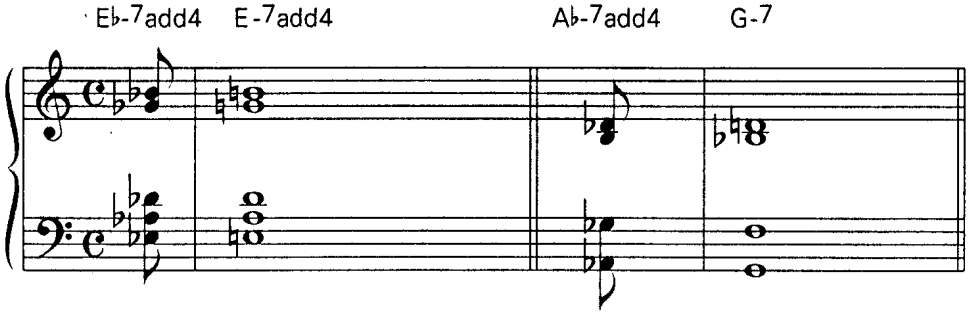
5. Side-slipping:

This term describes the device of *slipping* a half step up or down from the established key center as the phrase evolves. This is what the *comping* instruments often do behind a soloist, sounding much like a grace note effect or passing chord leading to the intended tones. In melodic terms, side-slipping is usually done quickly and for short periods because this color can easily be very predictable when repeatedly used.

Harmonic slide slipping:

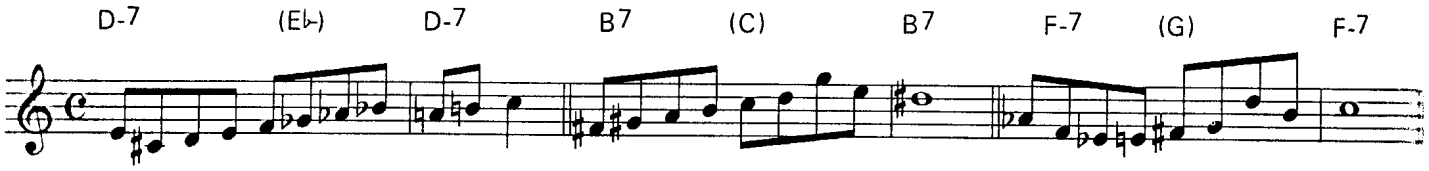
Example 9a

Example 9b



Melodic side slipping:

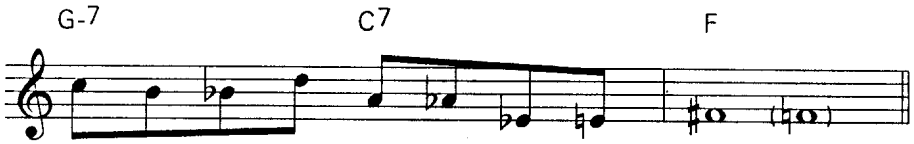
Example 10a **Example 10b** **Example 10c**



6. Intervallic denial:

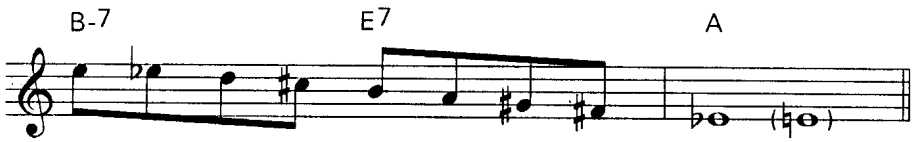
As has been demonstrated previously when used in a voicing, this device is like an abbreviated side slip in which an expected pitch in a line is abruptly replaced by a half-step neighboring tone. Cadential and tonal expectation is therefore slightly denied for the time being. It can be construed as simply placing the *wrong* note into a normal situation.

Example 11a



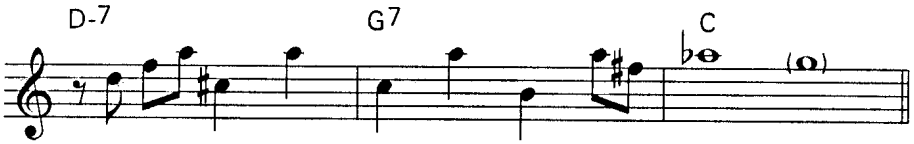
(F♯ could be the keys of B, F♯, D, B♭+, GΔ7, etc.)

Example 11b



Example 11c

(E♭ could be the keys of A♭, B, E♭, F7, etc.)

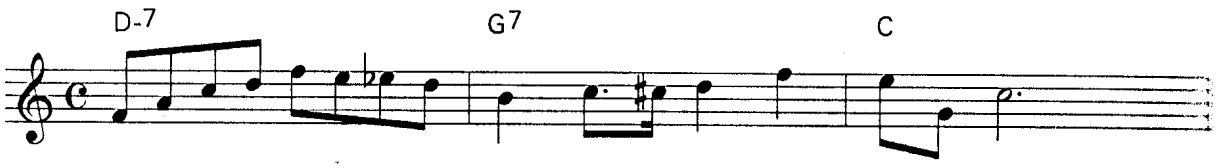


(A♭ could be the keys of D♭, E, AΔ7, etc.)

Most of the above devices deal somehow with the half step interval. In fact, the half step has historically been an important tool for furthering the harmonic evolution of jazz. From the early pre-bop players through Parker and Coltrane, the evolution of how the half step was handled points to the increased use of dissonance. Chromaticism freed the half step from its reliance on tonality and being only perceived as an appogiatura or neighboring tone of a scale or chord member. Instead, it became an equal tonal center superimposed at any time without having to be qualified by its relationship to a given key center or with the need to be resolved.

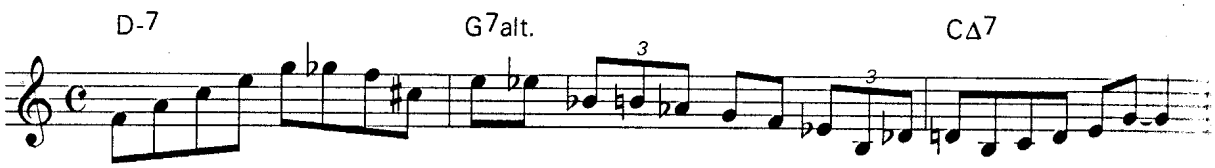
Example 12a

Pre-bop



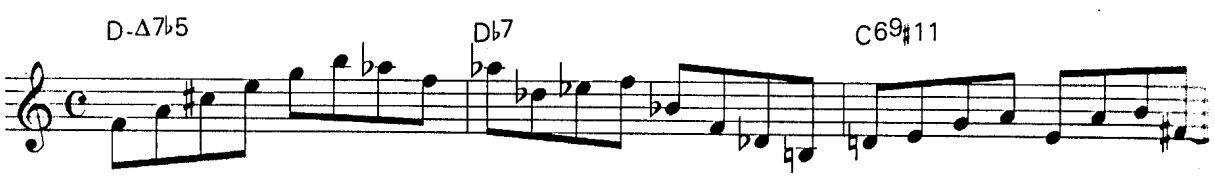
Example 12b

Bebop



Example 12c

Modern

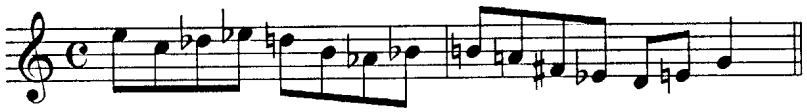


7. Rhythm:

Although it has been noted earlier why rhythm is not scrutinized in this book, one aspect pertaining to line development should be mentioned. That is the duration and beat placement of any given note in the melodic line. The appearance of a temporary key center will be reinforced or weakened as will the line's contour, depending to some degree upon the duration of a pitch and/or its relationship to the ongoing metric cycle (strong-weak beats). Therefore, in constructing chromatic lines, varied rhythms and syncopations can affect the final result each time in an entirely different manner. In fact, variation in jazz is very often simply a case of juggling rhythms in combination with changing the sequence of the original pitches. (Detailed examples in the "Line Compendium.")

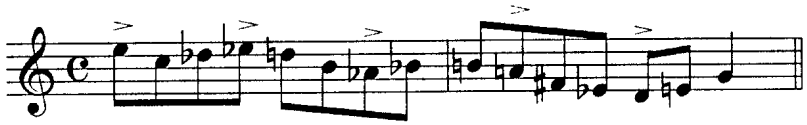
Example 13

Original line

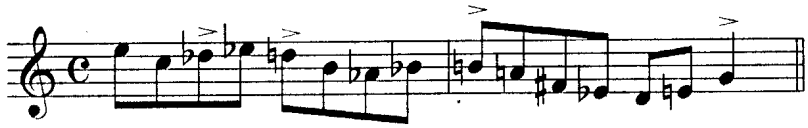


Variations as result of accent placement:

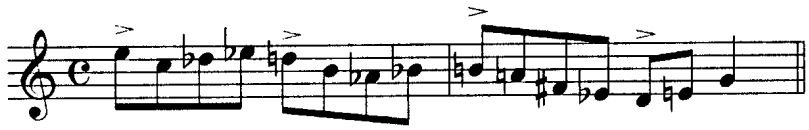
Example 13a



Example 13b



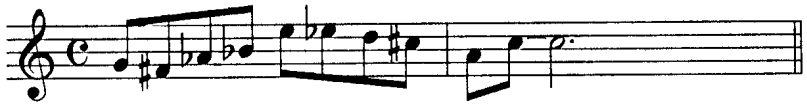
Example 13c



Longer durations:

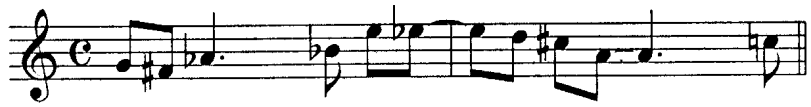
Example 14

Original line

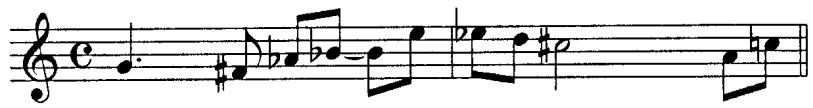


Example 14a

Example 14b

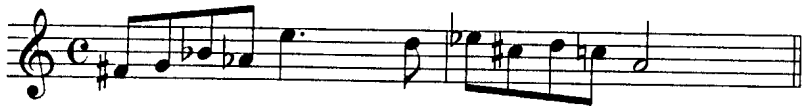


Example 14c



Example 14d

Sequence change



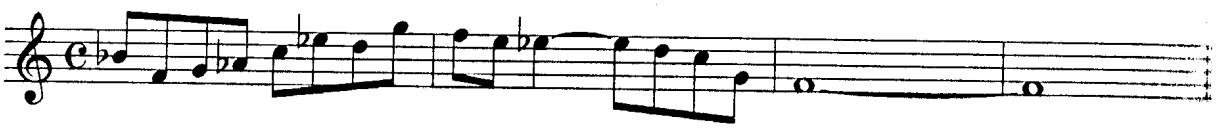
Example 14e

8. Phrasing:

a) **Rhythmic placement:** Phrasing includes rhythmic placement, but also matters of articulation, dynamics and expressive nuance. These elements are not easily notated or analyzable for they depend more on aural reaction to the situation and a musician's personal aesthetic. In improvisation overall, placement of an idea is extremely important. This refers to the start and conclusion of a line in relation to its accompaniment. Timing is mostly acquired by experience and necessitates good listening abilities by the involved musician to both oneself and the other participants. This kind of awareness is noticeably lacking in musicians who play non-stop lines without observing how they could enhance what they're playing by leaving space, and considering when to enter and exit the music. In the final analysis it is a matter of taste and judgement. A good mechanism for feeling rhythmically flexible in this respect is to play lines beginning on all beats of the measure. Naturally, this will cause a change in articulation and may necessitate juggling the pitches also. It is preferable to have within your vocabulary more variations of a small number of excellent lines, rather than a static approach to many.

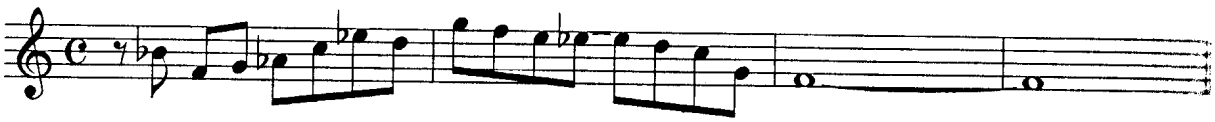
Example 15

Original line

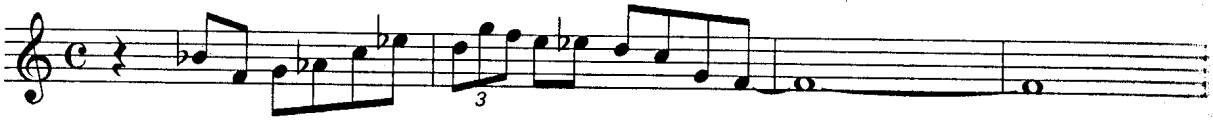


Example 15a

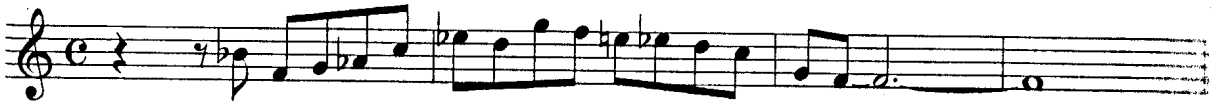
Different part of the measure



Example 15b

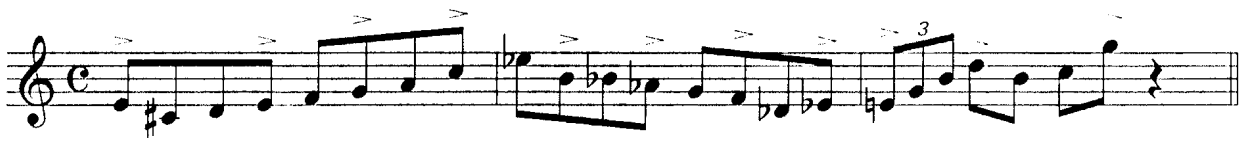


Example 15c

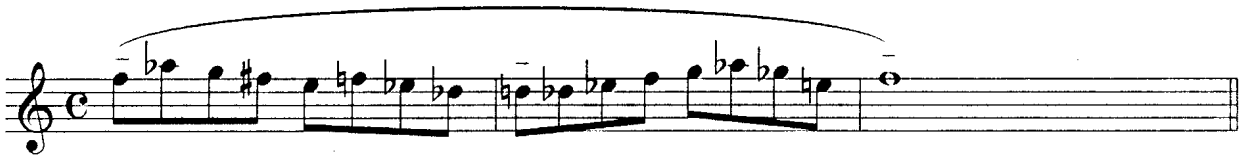


b) **Articulation:** This aspect of phrasing is concerned with the various methods of attacking and releasing notes. For the most part, the modern approach has de-emphasized clearly defined articulations and caused attacks to be more legato. Depending on the specific instrument, certain intervals may be conducive to a legato approach while others are more difficult. For example, on a wind instrument, close intervals are more easily played in a legato manner than wide ones. John Coltrane's *sheets of sound* played in the late 1950's were often executed in an even and legato manner suitable to their scale and stepwise content.

Example 16a (articulated)



Example 16b (legato)

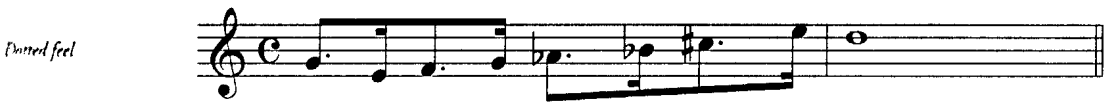


[Note: - equals an articulated note; – equals slight push.]

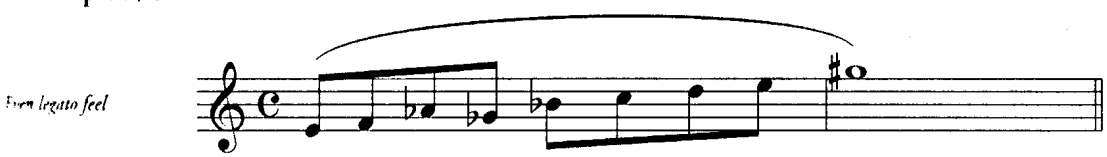
c) **Time feel:** Closely aligned with articulation is the very important area of time feel. This has to do with the placement of consecutive notes in the context of the pulse, particularly the eighth note feel. The essential jazz prerequisite of *swing* constitutes this area of musicianship. No two players are alike in this respect, and in fact, after the tone one produces on an instrument, time feel is one of the most important musical characteristics which separates individuals from each other, even within the same style.

As jazz has evolved harmonically, the eighth note feel has become less syncopated. The dotted (eighth note followed by a sixteenth) or shuffle-type feel (derived from 12/8) has become smoother, accompanied by the more legato articulation described above. One can hear this change in musicians whose careers span several decades, like Wayne Shorter and Miles Davis. As styles have changed, their time feel has evened out. This doesn't preclude using a dotted feel at times for contrast. But overuse of this kind of feel in conjunction with chromatic lines and harmonies can be a bit of a mismatch.

Example 17a



Example 17b



The concept of time feel has some subtle ramifications, which most good improvisers are unconsciously aware of. This concerns the exact placement of a musician's pulse in relation to the ongoing beats played by the other participants, usually meaning the rhythm section. A line need not consistently remain in the same relationship to the established beat, but should be flexible and varied. The following guidelines show the choices available, but remember that these areas are not rigid. It is the shadings in between which determine the final effect.

Given a pulse as reference point, a line can be played in the following ways:

aa) Into the time - can be interpreted as squarely on the beat or in the middle of the time; but also slightly behind or ahead of the beat, yet not so much as to be dragging or rushing.

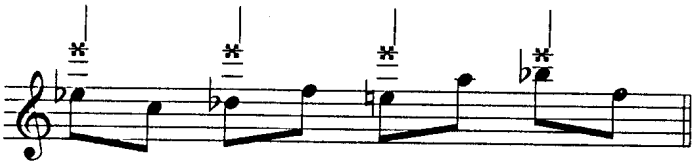
bb) Against the time - meaning either a cross rhythm which groups beats over the established quarter note or a polyrhythm which after several repetitions will align itself with the first beat of the ongoing beat cycle.

cc) Over the time - in an almost rubato a-rhythmic manner; in a sense, ignoring the beat, but with an awareness of where it is and the ability to return to it without hesitation.

[Note: a polyrhythm implies that the established pulse is heard simultaneously with the contrasting rhythm(s), a cross rhythm can suggest a metric modulation whereby only the new pattern is heard.]

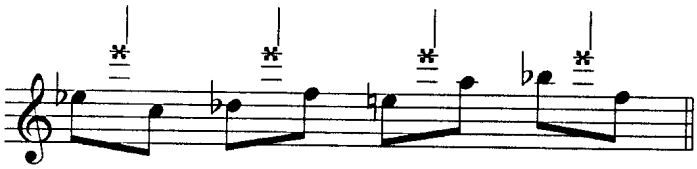
Example 18a (Examples written as they would sound)

Middle of the beat



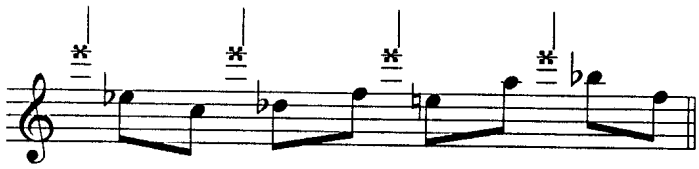
Example 18b

Ahead of the beat



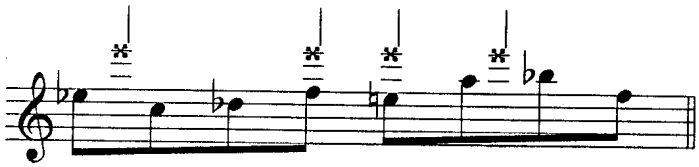
Example 18c

Behind the beat



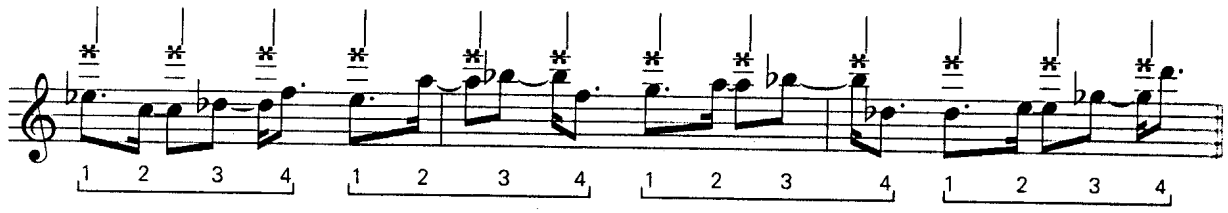
Example 18d

Varied



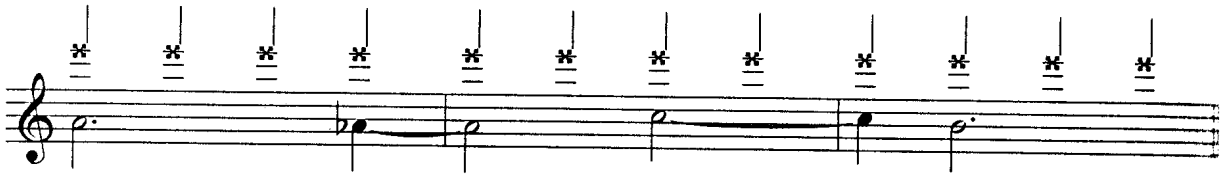
Example 18e

Against the time - cross rhythm (4 against 3)



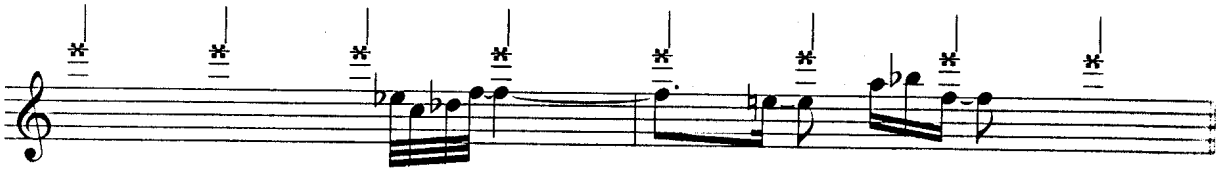
Example 18f

Against the time - cross rhythm



Example 18g

Over the time - freely played rhythms



How these subtleties are handled depend on many variables such as the performer's mood and state of mind; the repertoire being played; the other participating musician's proclivities and experience; tempo and other elements. This is one of the most subtle and difficult details to analyze in a good jazz performance. This manipulation and flexibility of beat placement gives buoyancy and life to the rhythmic feel. A constant steady marking of the pulse no matter how accurate can lead to monotony and loss of rhythmic interest.

As mentioned earlier, much non-tonal chromaticism has been played without a steady pulse, in a rubato concept. But even in this milieu, there are the same characteristics working. The feeling of pushing versus relaxation can be translated to this form of free rhythmic playing. One can play rubato, but with a similar feeling of urgency as is accomplished when playing on top of the time or vice versa.

d) **Dynamics:** The use of dynamics is often overlooked, Dynamics, like time feel and articulation should be used expressively and with flexibility depending on the intended result. It is a very obvious aspect of phrasing for the listener because there is instant reaction to sudden changes of volume. In jazz, the *ghost* or "swallowed" note which seems to disappear in the midst of a line is an often used tool for expressing dynamics. Suffice to say, thinking about dynamics as one plays, though difficult to do and execute in the heat of performance is an important tool for melodic expression.

e) **Nuance:** This is the personal voice of the artist translated to the instrument. Expressive nuance is with us everyday in the guise of body language, including shrugs, facial expressions, hand and arm movements, raising and lowering of the eyebrows and so on. Musically, it is giving a note emphasis through idiosynchratic instrumental techniques such as on wind instruments the use of the voice to hum or growl along with the played note. Or, one can bend and *smear* a note. On the piano, grace notes and intensity of touch have a lot to do with the expressive quality of a melody, and of course the pedals are available for nuance. And now with electronic devices for most instruments, anything is possible. It is up to the musician to master an instrument to such a degree that it truly becomes an extension of the body, mind and soul of the individual.

In summary, phrasing is how the individual comes forth. No two people can phrase exactly the same in jazz improvisation. It is like a set of fingerprints. The goal is that each artist explore these areas and find his own solution to reconciling the various aspects of phrasing with chromatic playing. Since this type of playing is relatively new, there is still great room for individual approaches to this very specific challenge of phrasing.

IVC Interval Categories

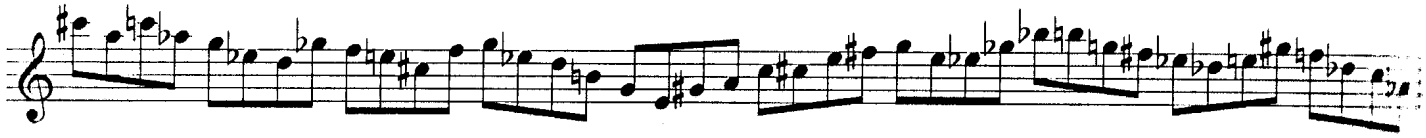
The goal of melodic improvisation, especially chromatic playing, is to hear intervallically no matter what the harmonic source is. Every interval has its own characteristic color consisting of its shape and level of dissonance or consonance relative to the harmonic background. These aspects combine and result in a certain expressive quality which each artist must use subjectively. Although, given that a group of musicians would probably agree about certain judgements concerning an interval's characteristics or color, the way these values would be expressed is personal.

Musicians use words like light and dark for describing expressive attributes. Or some may use actual colors or geometric shapes. As long as there is some perception about the sound of an interval, then its use for musical expression and ideas is highly likely. And as one's harmonic ear develops, so do the personallized definitions of intervallic colors. I have divided the intervals into three general categories based on their similarities of shape and sound.

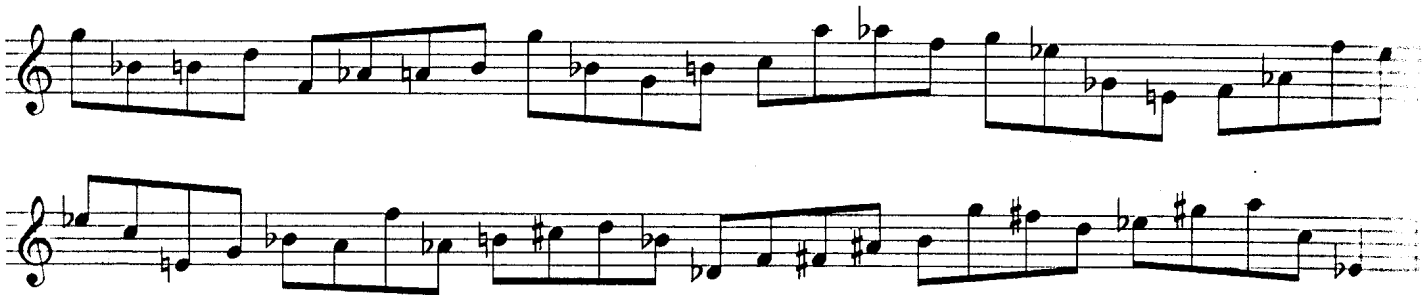
1. Major and minor seconds, thirds, sixths:

I consider these smooth, non-pointallistic intervals, which are relatively consonant compared to the other interval categories. When placed together consecutively in a line, they exhibit certain strong tendencies; sinuous shape, smooth texture, a semmingly endless and hypnotic contour which resists cadential resolution, singability, and the ability to expressively play these intervals easily. The sixths, which are the mirror (inverted) intervals of thirds particularly highlight the lyrical nature of this category, especially when placed in the middle of a melodic line. They are important in chromatic lines because of their consonant, yet undefined cadential qualities.

Example 1a



Example 1b



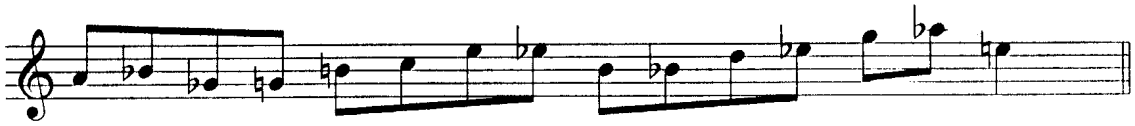
This is a chart of all the alternating possible pairings of major and minor seconds and thirds. Such charts are a good reference for practicing all the interval sets.

maj2	maj2	maj2	m2	m2	m2	m2	maj2
maj3	maj3	maj3	m3	m3	m3	m3	maj3
maj2	m3	maj2	maj3	maj3	m2	maj2	m2
m3	maj2	m2	maj3	m2	m3	m3	m2

Examples using seconds and thirds: (choice of ascending or descending optional).

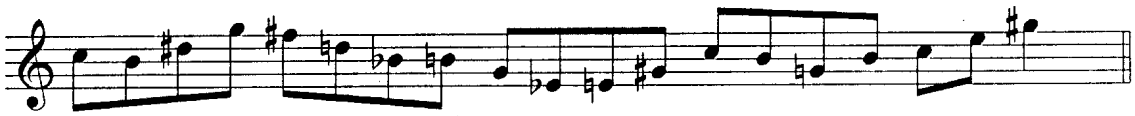
Example 2a

m2, maj3 sequence



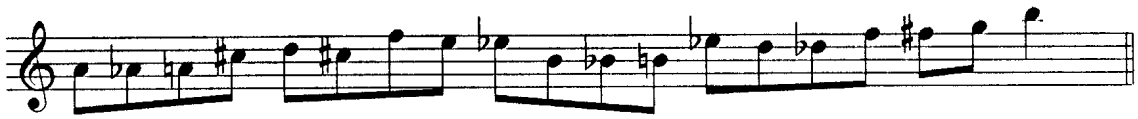
Example 2b

m2, maj3, maj3 sequence



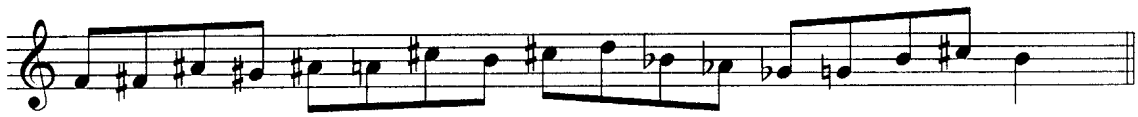
Example 2c

m2, m2, maj3 sequence



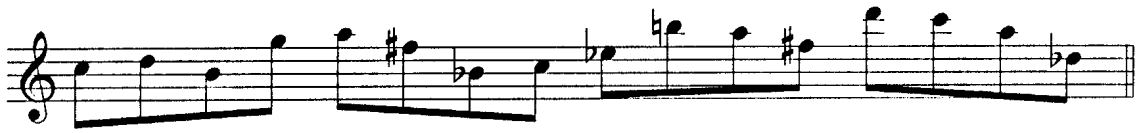
Example 2d

m2, maj3, maj2, maj2 sequence



Example 2e

maj2, m3, m6 sequence

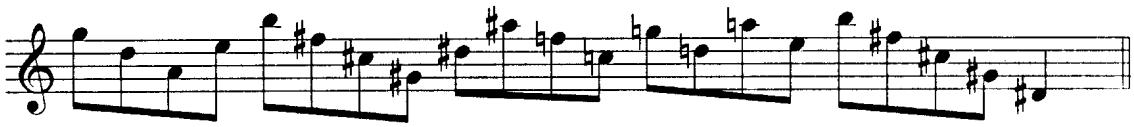


2. Perfect fifth, augmented and perfect fourth:

These intervals are even more ambiguous harmonically than the previous category. However, when combined with other types of intervals they assume a more definitive character due to the fourth and fifth being so closely associated with the dominant and sub-dominant functions of diatonicism. The tritone stands out because of its highly identifying color. On some instruments, rapid fourths and fifths are a technical challenge.

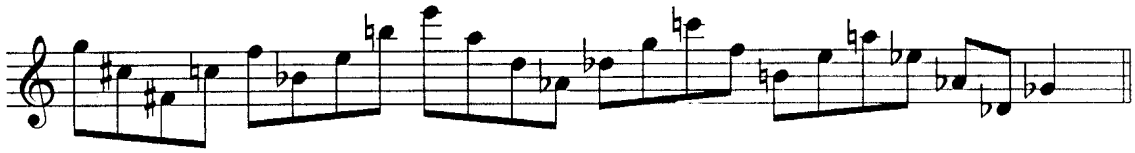
Example 3a

Random sequence



Example 3b

Random sequence



Example 3c

Random sequence

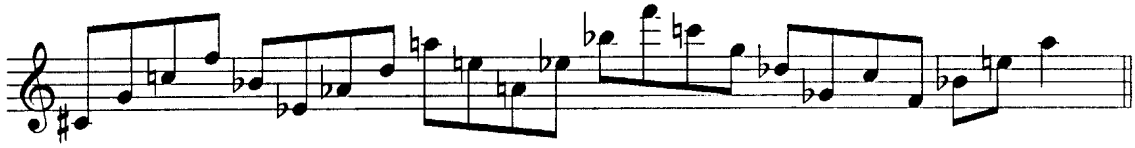
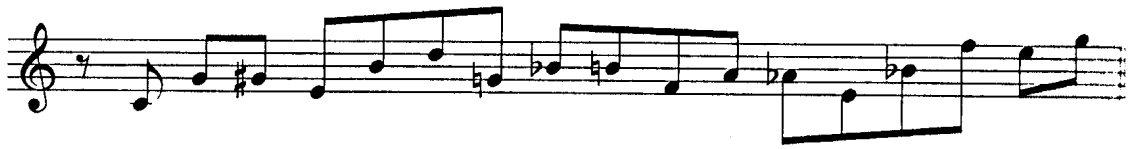


Chart example: P4, P5, #4 (possible two interval sequences).

P4	P4	P4	#4	#4	P4	P4	P5
#4	P5	P5	P4	P5	P5	P5	#4

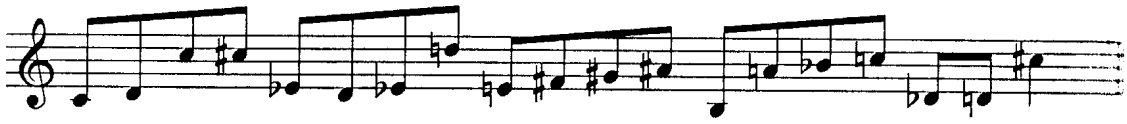
Example 4a

Mixtures with random sequences of maj3, m3, m2, P5, #4



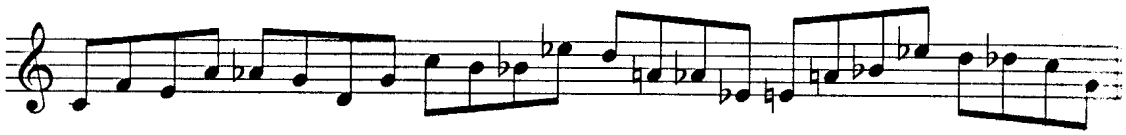
Example 4b

Mixtures with random sequences of maj2, m2, maj7, m7



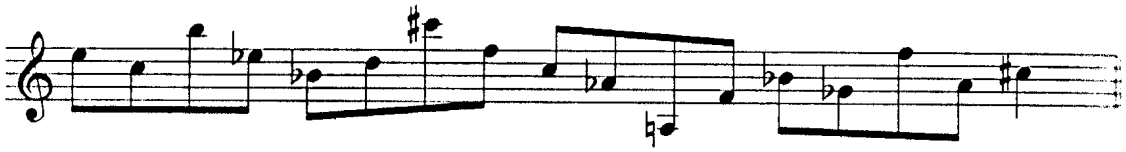
Example 4c

Mixtures with random sequences of P4, m2



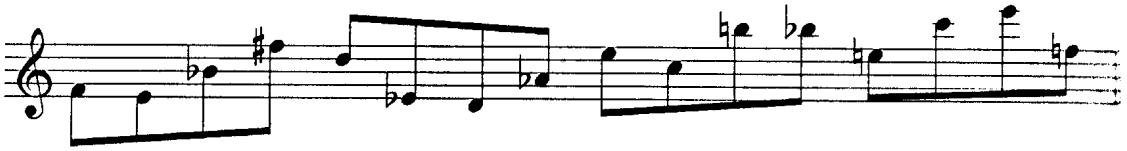
Example 4d

Ordered sequence maj3, maj7, m6, P4



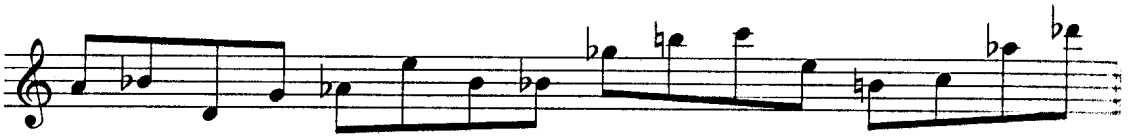
Example 4e

Ordered sequence m2, #4, m6, maj3, maj7



Example 4f

Ordered sequence m2, m6, P4

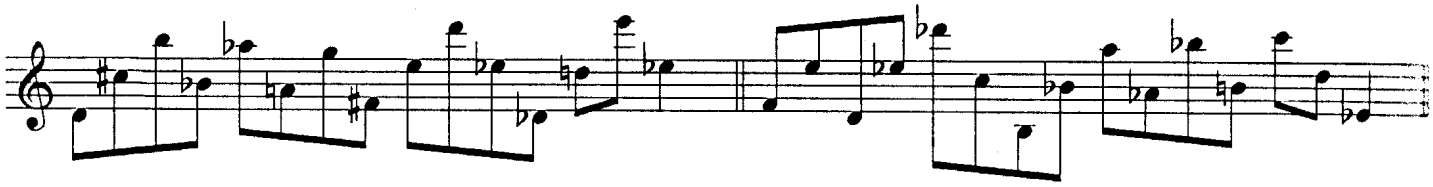


3. Major and minor sevenths, ninths:

Although these wide intervals are inversions of seconds, they create a very contrary and angular shape with a unique contemporary flair. In a certain sense, together with the half step, these intervals are the most characteristic of twentieth century contemporary music. Their extraordinary pointillistic flavor places them on the opposite pole to the sound of the closer seconds and thirds.

Example 5a

Example 5b



These categories represent a very broad and systematic method of classifying intervals. They should be practiced in this procedure: construct lines composed of only one class of intervals - for example, only alternating major and minor seconds. Then, mix two types of intervals together in a predetermined order or sequence. Continue this process with three sets of intervals. All of these examples can be done with or without a tonal center in mind. By concentrating on a set of predetermined intervallic patterns, the artist will become familiarized with the sound of specific intervals. By playing these combinations on the instrument and using typical theme and variation techniques, a musician will begin to truly hear their unique shapes. Then continue on without pre-set sequences constructing intervals randomly. As internalization proceeds, there should be more freedom to create lines from a purely intervallistic standpoint, regardless of what the harmonic source is. The "Line Compendium" contains 100 assorted lines.

V Practicing Ideas

Learning to play chromatically does not differ in approach from learning the basics of jazz. Several guidelines for any type of practicing remain in effect, no matter what the level of the material.

One of the goals of practicing is to make a new thought or activity become internalized. It is attempting to cause an unnatural activity to become natural or instinctive. This is particularly true for the jazz improviser who is expected to spontaneously handle many mental and musical activities simultaneously. There is no time to think during the heat of performance; in fact, the artist should be free of encumbrances and be in a state of relaxation so that feelings and reactions to musical as well as emotional stimuli can occur.

In order to bring about this internalization process, the concept of ritual is necessary for the practicing musician. He or she must feel obligated to practice the material every day. It should be seen as a necessity, just like eating or sleeping. Once this attitude is accepted and the individual becomes adjusted to a routine, it is not so difficult. In fact, after a while, I have seen that students become so used to a certain routine, that without it they feel something missing on a daily level. This is a natural human response pattern. It is constant repetition which makes unfamiliar material begin to feel more facile. What sounds stiff and overly intellectualized in the beginning stages will eventually evolve to more ease and comfort. The exact amount of time for positive results have to do with the personality and work habits of the musician as well as the difficulty of the material.

However, repetition must not fall into an unconscious approach in which the student is automatically repeating exercises without any mental awareness. This can be avoided by organizing practice so that the time is used efficiently. If one attempts too many diverse elements in the course of practice, concentration may suffer and time can be wasted. It is preferable to set a realistic schedule depending on the material, available time and specific personal goals. Progress should proceed step by step. This is an area where teachers, mentors and contemporaries can help with suggestions.

As has been alluded to earlier, the musician interested in chromaticism should already be well versed in the orthodox jazz language. Such an artist has done transcription studies; memorized progressions and lines along with them; knows basic piano voicings; has a good repertoire; is able to interact in groups with other musicians; knows different idioms; can handle material in different tempos, meters and keys; and knows how to build a solo. It is obvious to such a developed musician that there is no end to perfecting tonal playing, but (s)he may wish to extend these more familiar harmonic and melodic concepts. It is not a matter of trying to be *hip* or current that should be the propelling impetus to explore these ideas. An artist must truly want to discover other means of expression, so that one's vocabulary is so wide and varied that the only limitations to musical content are self-imposed and due to aesthetic choices rather than lack of knowledge. Ignorance is the enemy of truth and artistic freedom. True freedom to create comes from full cognizance of as many variables as possible.

In the case of many experienced, competent jazz musicians, the chromaticism described here may just be a matter of accepting a new level of dissonance. In other words, what one hears in this music might sound wrong for a while. But it is true that often what seems wrong is a matter of timing and correct context. To play a straight ahead bebop tune and suddenly raise the dissonance level way up by superimposing a different, unannounced progression might be a bit awkward. *How* something is played is at least as important, if not more so, than *what* is being played. If there is a deep conviction behind the notes and sounds, anything can be expressed in such a way that it is successful - at least to someone!

One way to become familiar with this level of dissonance is by saturated listening to music, both jazz and classical which is permeated by this sound. The twentieth century classical composers as well as some of the most well known jazz recordings of the 1960s should be listened to on a steady basis. Find one or two pieces in either idiom and listen to it repeatedly over several weeks. You will find that slowly, the ear begins to have a new reference point as to what dissonance is compared to consonance. Another positive and enjoyable ear training device is to play along with slow movements of some modern classical music written for piano or string quartets because chamber music settings are preferable to orchestral. Also, slower tempos are easier so that the ear can have a chance to keep up. This is a great way of building instinct and ear training as well as having fun.

Practice playing with a partner. The best combination is a line and chord player, but two instruments of any type can play in a kind of free association way. Try to play together without setting any parameters, except to agree to listen deeply to each other. At one point, attempt to match tonalities; at another, play purposely opposite. Compose chords or lines for each musician to play with or repeat back, as in standard dictation. There is no end to the ways two people can practice together. As in all real practicing creativity is the key. When an example is given in this book, it is meant as only a point of departure. The creative musician should seize upon one aspect and make up excerises or develop a systematic way of thinking and practicing. Go slowly and be methodical.

It is mandatory that every instrumentalist use the piano. Striking a chord and holding the sustain pedal down while playing a horn is useful. Also, taping voicings on a cassette and playing lines along with them constitutes a primitive play-along device. The same can be done in reverse by taping lines and playing chords on the piano. For non-piano players, often just freely putting your hands down on the keys and trying to hear sounds divorced from terminology is good for opening the ears. Listen to contemporary classical music along with a score and circle the harmonic and melodic sounds that are appealing. Go to the piano and figure out the intervallic relationships.

I urge the practicing musician to write out chords and lines clearly. Don't only rely on your ears. Keep a notebook of ideas and comments about the way you're thinking. Finally, try to compose short pieces of material. The compositional process is in reality, improvisation slowed down. There is time to think, analyze and judge- something that rarely occurs during the act of improvisation.

Overall, the possibilities of creative practicing are endless and up to each individual artist. Practicing effectively is a life-long pusuit which has been written about and researched by many artists in numerous fields. A musician must spend time considering how to practice.

VIA Playing Situations

Although the primary emphasis in this book has been upon an individual approach to chromaticism, jazz, is after all a group music. There are some general guidelines for using this language in a real playing situation, but first, some aspects of group playing should be addressed.

First and foremost in any group activity is the proper attitude. The need for a positive, giving relationship towards the music and the other musicians cannot be overly stressed. In itself, the entire concept of playing a solo conjures up the image of the individual boldly declaring himself for all to hear and notice. Maybe, in order to be a great soloist, a large ego is necessary. This is impossible to be more than speculative about because the exact process of individual expression is by its nature not open to generalizations. Suffice to say, a musician must have at least a certain amount of self-confidence and a strong view of himself to demand the spotlight on a continuous basis as a jazz soloist does. The real question though is how to balance that need for strong individualism with the necessary give and take required in group playing.

You may not need to love the musicians you're playing with, nor even enjoy being with them socially for great music to happen. There are countless stories of how little time off the bandstand members of some of the most famous groups in jazz spent together. But what is necessary is mutual respect and the desire to want the group made up of these individuals to sound great. There must be a selfless, almost reverential attitude towards the music itself which can overcome any personality conflicts. In a sense, it is placing the music itself on a pedestal, existing spiritually above the imperfect human condition; something to continually strive for and realize. Whatever your personal view, it is important to make the music very special in your life in order that the attitude towards playing, performing and interacting is as honest as possible.

The second ingredient necessary for group playing is that in the final analysis, the musical interaction taking place focuses attention upon the most basic element of musicianship which is sensitive listening. Group playing is like having an informal discussion among a small number of people. At any given moment, the attention may shift from one person to another; the specific slant of the main topic can momentarily move, several people are likely to speak at the same time; there might be a lull in the conversation; agreement and disagreement occur and so on. An individual must be able to discern all of these threads of conversation and be ready to participate at any time. Another simile to musical interaction is that of the cooperative teamwork necessary for competitive sports, in which everyone is directed towards the same goal of winning. Musical discussions (or group playing) following similar processes.

The ear must be open and listening closely to events occurring simultaneously or within a few seconds of each other. It must be able to quickly identify what the musical element is, so that a response can be initiated. Good ears in jazz can be divided into separate abilities. There is being able to distinguish intervals (also called relative pitch), which is especially important in chromaticism where tonal centers are purposely obscured. Rhythmic hearing is the ability to quickly grasp and retain the shape of those types of ideas. Harmonic hearing means the perception of scale and chord quality (major, minor, etc.). Recognizing bass lines and root movement is also helpful for line players and mandatory for harmonicists. And of course, there is recognizing the form of a piece and the entire sequence of actual events taking place during a performance. All of these aspects and more are included in hearing. Good ears can be trained and developed from whatever natural state they begin. No one has great ears equally in all areas. The point is to objectively judge one's weaknesses and bring the entire mechanism up to as high a level as possible. But, there is another necessary element of group playing which is experience.

There is no substitute for on the job training. That is why the apprentice system, whereby young musicians play and interact regularly with masters can never be replaced by practicing, no matter how diligently. Repetition hones instinct into a finely tuned tool while response becomes habitual and second nature. Also beneficial is playing with the same musicians consistently. This builds experience through which members become familiar with how their partners respond in various musical situations establishing a solid foundation which can be counted on over and over, giving the musicians freedom to take chances. They can feel that no

matter what happens, the other players will remain on their side providing a kind of safety net. Sometimes, too much familiarity can dampen spontaneity. But there is a balance that when reached in a group ignites musical magic for a period of time before it chances losing that special edge.

More specifically, examining the ways in which chromaticism and group playing interact, one must return to attitude. It is so important that chromaticism not be forced into a musical situation where it is inappropriate. Playing chromatically in an intentionally pure diatonic setting will only create musical problems and possibly personal tension with unpleasant artistic results. There is nothing gained by the initiator of such events, even if he thinks that by playing in this manner he is expanding the other musician's horizons or doing them a positive deed. Though this may be true in some cases and could have been just what was needed to push reluctant players over the precipice, this attitude can often be counter-productive. There are subtle musical ways to be harmonically or melodically different and unorthodox without disturbing the other musicians unnecessarily, but rather challenging them and arousing their curiosity. Chromaticism is a tool which can exist alongside and even within conventional diatonic playing to some degree.

It should be mentioned here that the entire focus of this discussion, and in fact, the entire book is upon artistic music. This means situations in which the major challenge is to express oneself through sincerely felt musical means. I am not concerned here with commercial or utilitarian music nor purposely trying to please an audience.

In summary, find sympathetic partners who truly want to play in the ways described in this book. As much as possible, play with more advanced musicians, which almost always raises your own level beyond what you may have thought was possible. Be ready to rehearse, analyze, discuss and work hard to find a personal way for you as an individual and as a group member to hear and feel this way of playing, in order to bring it up to a level of high artistic communication.

VIB Musical Relationship in the Group

This concerns how the various instrumentalists relate to each other in a chromatic situation. The premise is a group consisting of a melody instrument(s), chordal player (piano or guitar), bass and drums.

[Note: Though some of the specific voicings are not as easily playable on the guitar as on the keyboard, by finding intervallic relationships and choosing which notes to omit depending on chord colors, the serious guitarist can definitely be the equal of a pianist. It may take some figuring out, but it can be done. Also, it is best to work out voicings on the acoustic piano, a grand if possible. This is because of the longer strings and their ability to sustain as well as sound clearer overtones, which is especially true for dense, thick chords.]

The relationship between the melodicist and the harmonic player is as mentioned above, similar to a conversation. There is a constant give and take in which questions and response patterns are shifting between the involved parties, each taking the lead at different junctures. When a question is posed, it can be answered in various ways: directly, indirectly, ignored or a counter question raised. It is also possible that the question can be put off temporarily and responded to later in the conversation. In the musical context, the questions and answers involve harmonic entities and melodic lines. However, the fact that the full effect of a melody depends on the harmonic underpinning places the burden more heavily on the harmonic accompanist.

At the beginning, when the two players may be unfamiliar with each other's language, it is up to the harmonicist to be very discreet in responding to the melodic lines. He should try to shade the line, capturing the basic dissonance-consonance degree. Leaving space and even *strolling* for a while is good procedure. The harmonicist should not try to play an ear training *cat and mouse* game with the melody player attempting to mimic every phrase. Eventually, experience coupled with trial and error will enable the pianist or guitarist to become accustomed to the shape of the lines. Also, the ability to hear relative pitch is a major factor in determining exact chordal responses. It cannot be emphasized enough that the melody player should not be crowded or pushed around by random comping, or as inexperienced compers often do, half and whole step transpositions of voicings incessantly banged out regardless of what is going on.

In truth, the great accompanists are not literally listening exactly to only the lead line. It is possible that in a duo situation, or in a rubato introduction to a ballad, the pianist might be attempting to follow the horn step by step. But in the small group situation with drums and bass, the comping instrument should focus a great deal of attention on the relationships between his instrument and the others in the rhythm section. The pianist or guitarist is the equivalent of a helmsman giving orders to a rowing crew to move this or that way in order to change direction and make adjustments to the flow of the water. (S)he is the link between the melody and the rhythm. To a large part, this musician's role is to organize the rhythm section in order to provide a cohesive, interesting and challenging background for the soloist. If the rhythm section is functioning in this way, most horn players will be very satisfied. Of course, the rhythm players are all listening to the melodic lines, but not so much as to be inattentive to each other. The harmonicist wears two hats. Besides accompanying and helping to keep the rhythm section working as a unit, (s)he also must take a solo. When that time comes, the harmonicist becomes a melodicist also. Truly, this musician has a lot of responsibility.

The bassist and drummer are also responsible for organizing the background of the entire rhythm section. In some groups, a strong bassist can change the entire harmonic and rhythmic background by just one note if the other musicians are sensitive to him. The bassist is very much providing the *base* of the group. The role is to keep the foundation together while the chord instrument and drummer are more active. Especially in the harmonic sense, because so much of chromaticism depends upon dissonance resulting from superimposition of various elements over a stationary (possibly temporary) root, one of the important functions of the bass in this style is to provide just that tonal center when it is called for. The real challenge is to judge exactly when that grounding framework is needed and when the bass can be free to interject chromatic notes in his lines. (S)he need not be limited to only the root, but one's sense of when the group requires it should be highly developed through experience and of course, trial and error. Basically, (s)he is the overall tonal anchor for the group, leaving the harmonic colorization to the chordal player. Obviously, when there is no chord instrument

playing, the bassist's responsibility doubles. (S)he provides the main harmony and counter melody while still functioning in the usual rhythmic role with the drummer.

The relationship between the bass and drums is symbiotic. They are totally dependent on each other for providing the fire and excitement as well as accuracy of time and form for the group. Drummers and bassists will often argue (friendly, we hope) about who is the real timekeeper. And truthfully, each group's personalities affect that question in totally different ways. But the challenge for group playing remains the same, which is to create interest and inspire the soloist to greater heights. A mature soloist will leave space for the rhythm section to initiate ideas rather than placing them always in a subservient, accompanist's role. Musically, the questions for the drummer and bassist are simple: when to play together, when to be contrary, when to be purely functional, when to take the lead. This ongoing dialogue is the lifeblood of the rhythm of a group, and therefore, of jazz itself.

Although a drummer does not have harmonic potentiality in the literal sense, (s)he can keep up with the chromatic happenings by using the rhythmic equivalent consisting of cross and polyrhythms. Three against four is very useful for setting up tensions. Avoiding squared-off four or eight bar cycles by playing through them in a way which suggets asymmetrical phrasing, yet still remaining true to the structure of the material, is very effective for keeping the rhythmic tension going. Most important, the drummer is the stoker of the fuel for the group. His/her energy is a prerequisite in order that the music feels good and inspires the other musicians as well as listeners. This lifeline function is the biggest responsibility that a drummer has to the overall performance. More specifically, the cymbal beat must have life and variety in its permutations and textures. In fact, the entire cymbal set is a wonderful way for drummers to be coloristic, and in a certain sense, chromatic on the drum set. If the drummer plays only a background role, chromaticism sounds particularly out of place. The rhythm section must be active and exciting for these types of harmonies and melodies to be in context.

Writing original compositions for a band is an excellent way of trying out group playing concepts. If the composition includes some planned elements which are encouraged to occur spontaneously, the musicians then have a chance to think about those specific musical points. They have a reference guide for organizing their thoughts which can be of aid to help them return to a common ground when experimentation might cause the structure to become unstable. Listening together to the great historical rhythm sections of people like Miles Davis, John Coltrane, Charlie Parker, Charles Mingus, Ornette Coleman and others is an enjoyable way to develop. By observation and discussion, ideas can evolve away from the bandstand, especially when studying the sources.

One of the most important tools for a band to make progress is by listening to their most recent performance or rehearsal together. This should be done in an objective, non-emotional state of mind. A band must try to communicate with each other both the positive and negative aspects of playing together. How can a group expect to communicate to the world at large if they are incapable of sharing each other's thoughts?

In the final analysis, the idea of group playing is the same as that of an individual; trying to search for that special combination of sounds which will lift the musician's and listener's consciousness to a place of beauty and truth.

Quotes

Two excellent paragraphs, each from books full of information about contemporary harmony serve as as good summary of Part One:

"Music may be brought into key focus by forces other than the tonal pull of chordal pillars. Key feeling may be created by an extremely dissonant chord refusing to become consonant, from a succession of simple chords resisting complex harmonic forces, from two culminating tonalities merging finally as a dominating polychord, from a group of important tones recurring at decisive points, or from a tonal music searching for a key at cadential points. Key consciousness may vanish temporarily only to make stronger an emerging key's return."

from **Twentieth Century Harmony**
by Vincent Persichetti (Norton & Co., N.Y.; 1961)

"Rhythmic stresses give attention to select groups of pitches. The pitch contour formed by the phrase produces some tones of prominence and others which serve in a supporting rhythmic capacity. Harmonies contain roots, without requiring a diatonic tertiary order. Those are the new developments recognized today. The tonality today is not one that necessarily centers on one central tonic for the entire composition. It shifts tonal centers at will. All twelve tones may take on the equivalent role of the former tonic. But they will always assume a position that governs twelve notes, each of which may hold reign above the others at any time. Tones which start a phrase, climax the contour of a phrase, become part of a cadence; all contribute towards the movement within the phrase. They lead somewhere. The recipient of that motion has more tonal power than the insignificant motivic assortment of tones which are heard 'en route'. Tonality is fleeting, but it is there. It is not in the form of one key dominating all, but a transient assortment which may include all twelve tones in rotation."

from **Contemporary Harmony**
by Ludmilla Ulehla (Collier MacMillan Ltd., London; 1966)

Part 2
Miscellaneous Musical Examples

There is a large variety of information in this part of the book. Some of the examples will serve to amplify aspects of the preceding text, whereas others are digressions from the material, but closely related. In any case, there are many uses for this work from purely informative to practical musical situations directly applicable to playing.

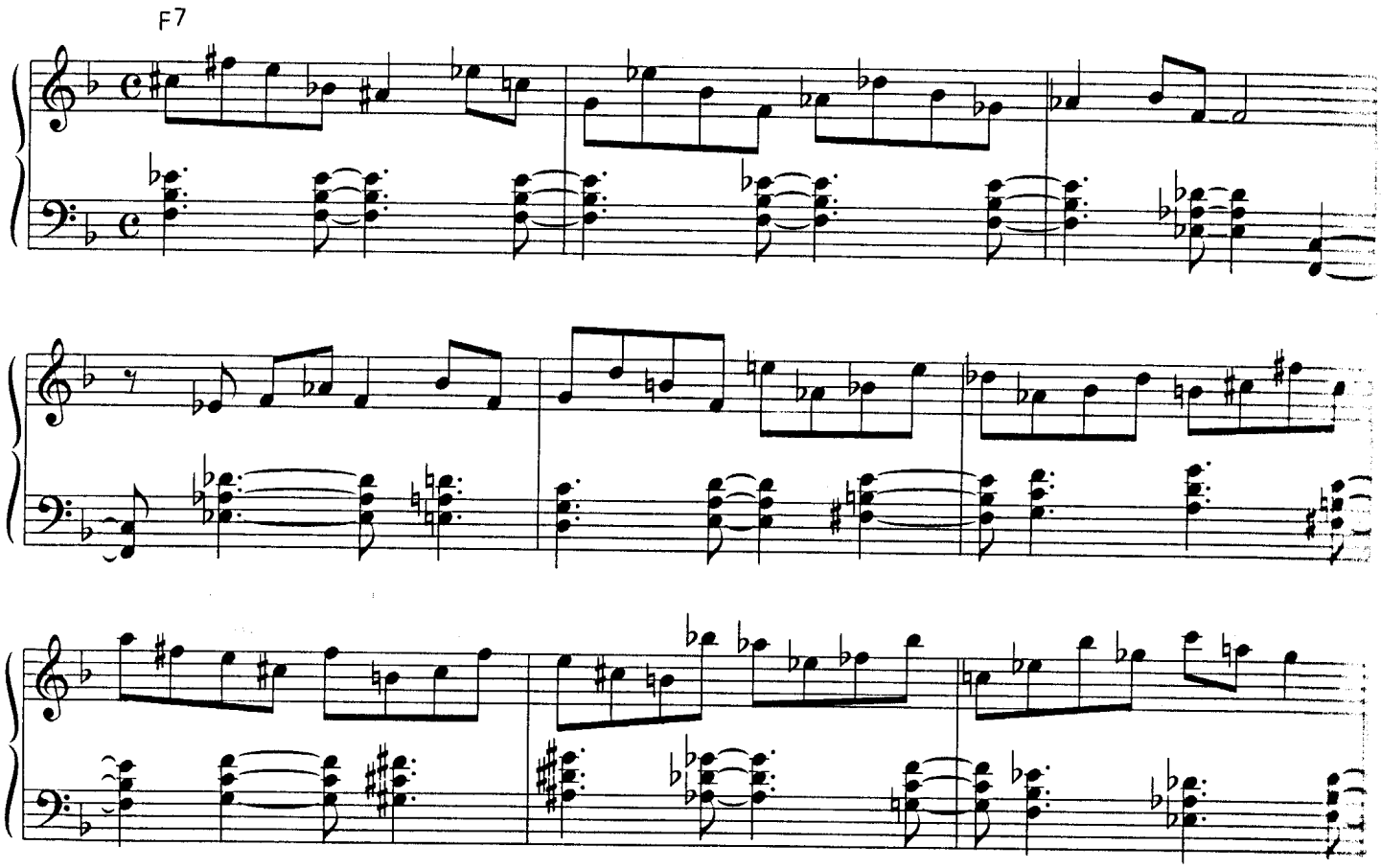
VII Examples of Chromaticism from the Jazz and Classical Repertoire

From the jazz literature I have selected short excerpts from various solos of important contemporary improvisers. After each example there is a short description of what appears to be a unifying principle or device employed. Of course there is no way to be positive that these great musicians were thinking in these terms, but analysis after the fact can often reveal startling facets of a musician's thought processes. In the final analysis, it doesn't matter whether the device was intended. What is of concern to us as students is how we can apply these techniques to our own playing. For the exact phrasing, tempo and expressive nuances of these or any transcriptions the actual recording is necessary.

Jazz Excerpts:

Example 1

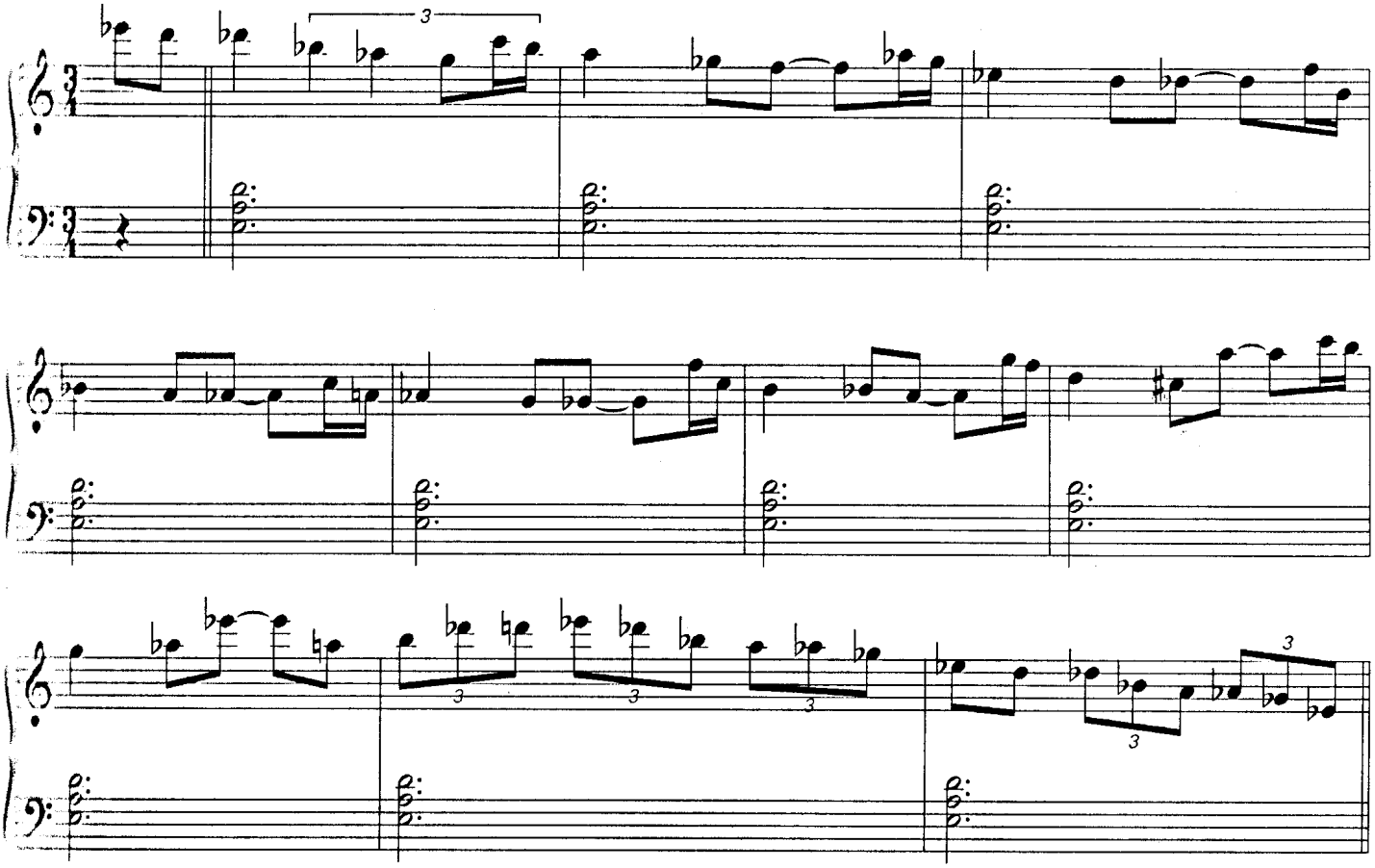
McCoy Tyner - Passion Dance - "The Real McCoy"



Analysis: Consistent fourth voicings in the left hand; right hand plays triadic type lines in right hand in rising sequence.

Example 2

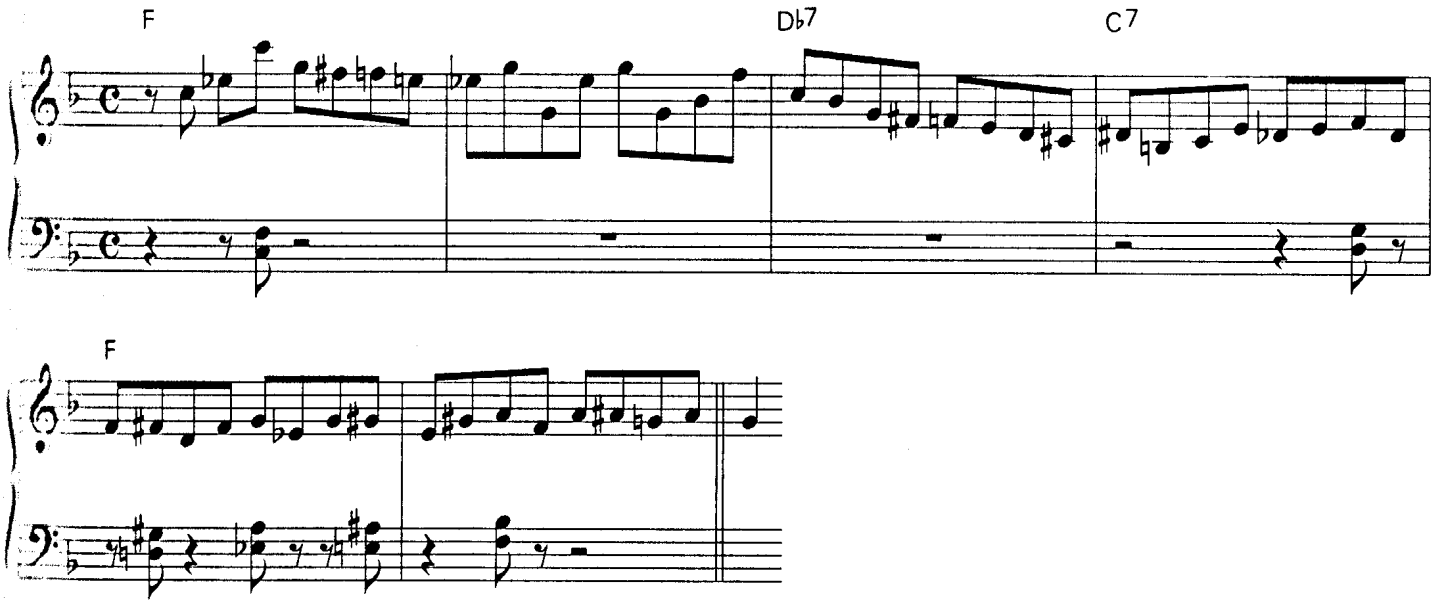
*McCoy Tyner - **Compassion** - "Meditations" (John Coltrane)*



Analysis: Extended melodic shape; not exact transposition, but retaining the basic shape of downward motion, skip up, down again.

Example 3

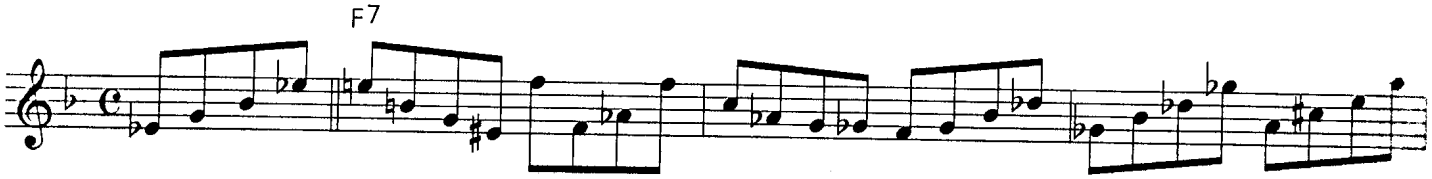
*Herbie Hancock - **Eye of the Hurricane** - "VSOP - Live in Japan"*



Analysis: Excerpt from last six bars of blues chorus; sparse left hand tritone voicings; close interval melodic lines.

Example 4

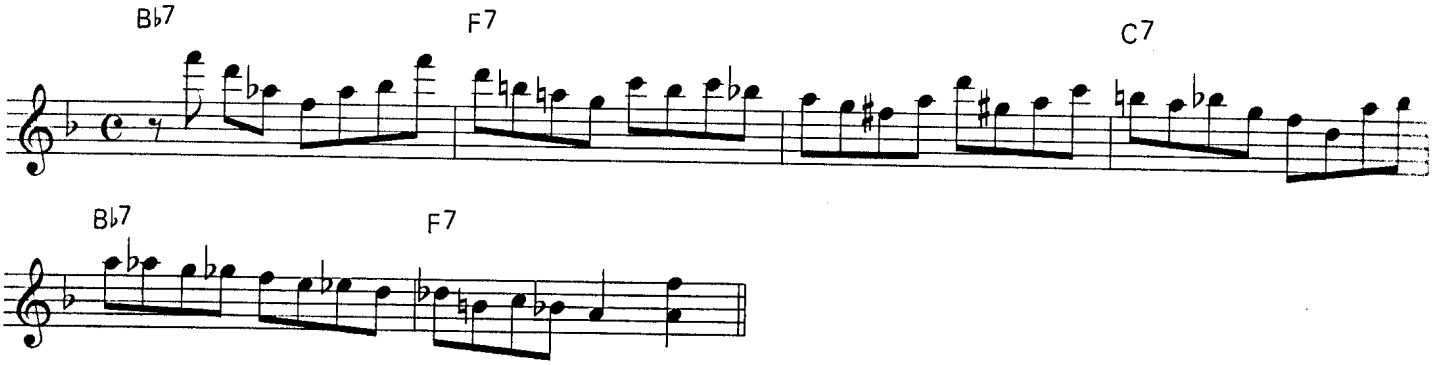
*Herbie Hancock - **Eye of the Hurricane** - "VSOP - Live in Japan"*



Analysis: First four bars of blues; melodies consist of triadic outlines.

Example 5

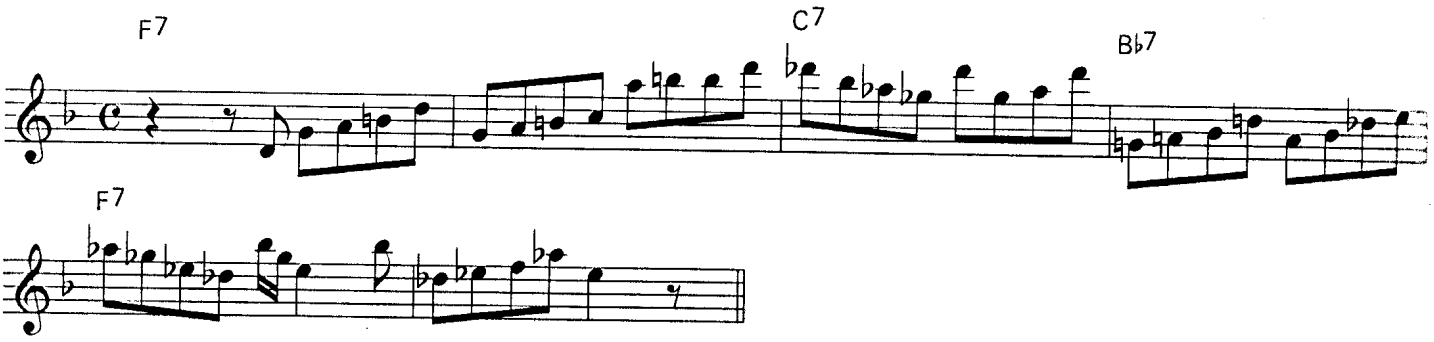
*Chick Corea - **Matrix** - "Now He Sings, Now He Sobs"*



Analysis: Sixth through eleventh bars of blues chorus; use of close interval lines.

Example 6

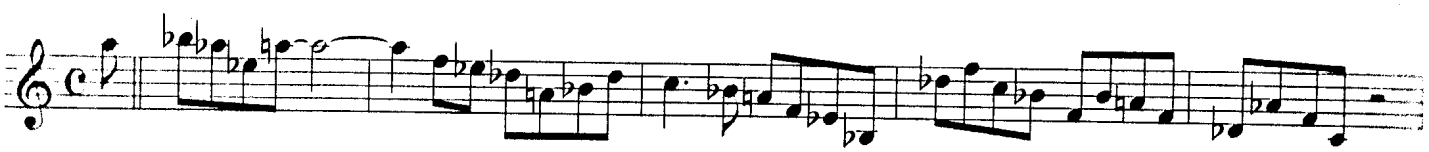
*Chick Corea - **Matrix** - "Now He Sings, Now He Sobs"*



Analysis: (last part of blues chorus); pentatonic type lines chromatically superimposed; repetitive notes used.

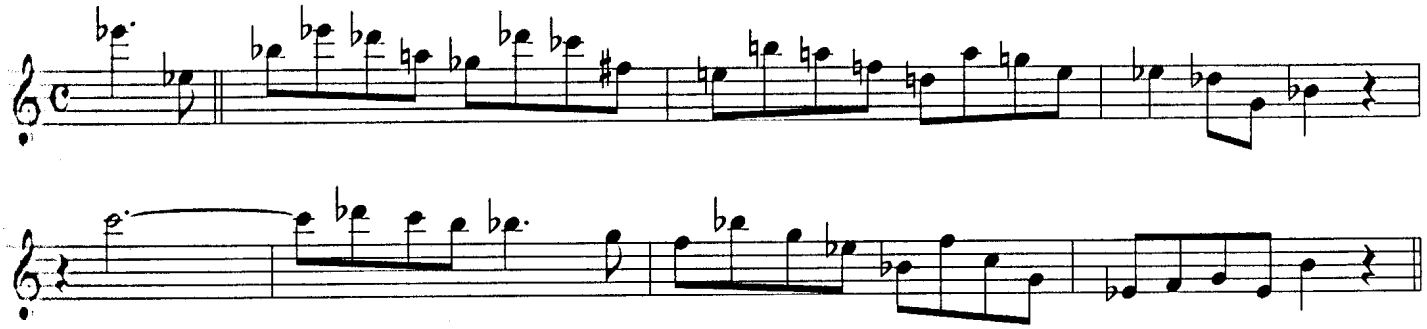
Example 7a

*John Coltrane - **Affirmation** - "Transition"*



Example 7b

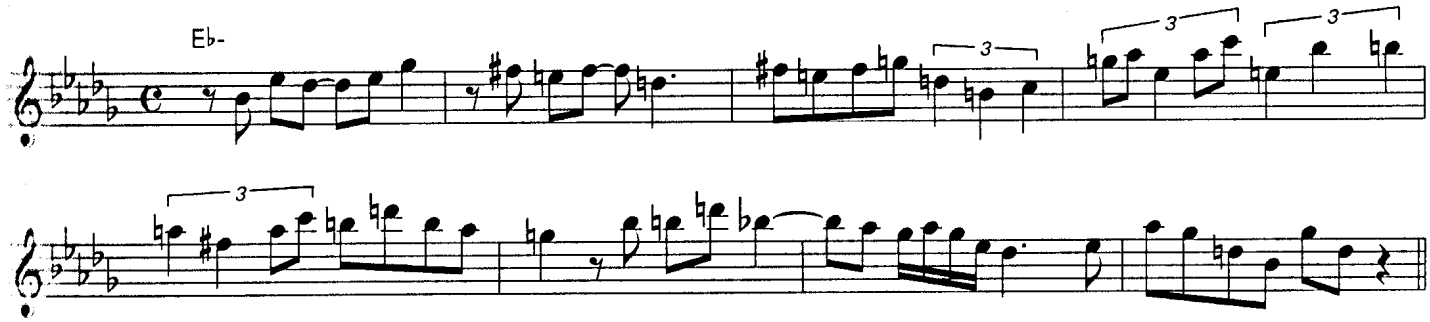
*John Coltrane - **Affirmation** - "Transition"*



Analysis: Intervallic lines combining fourths, fifths, seconds and thirds.

Example 8

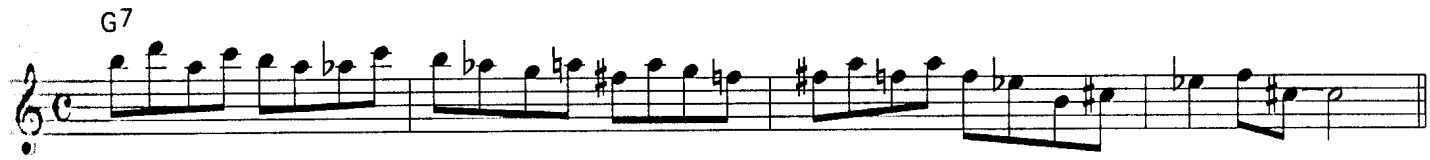
*John Coltrane - **Resolution** - "A Love Supreme"*



Analysis: Rising chromatic sequence; triadic development.

Example 9

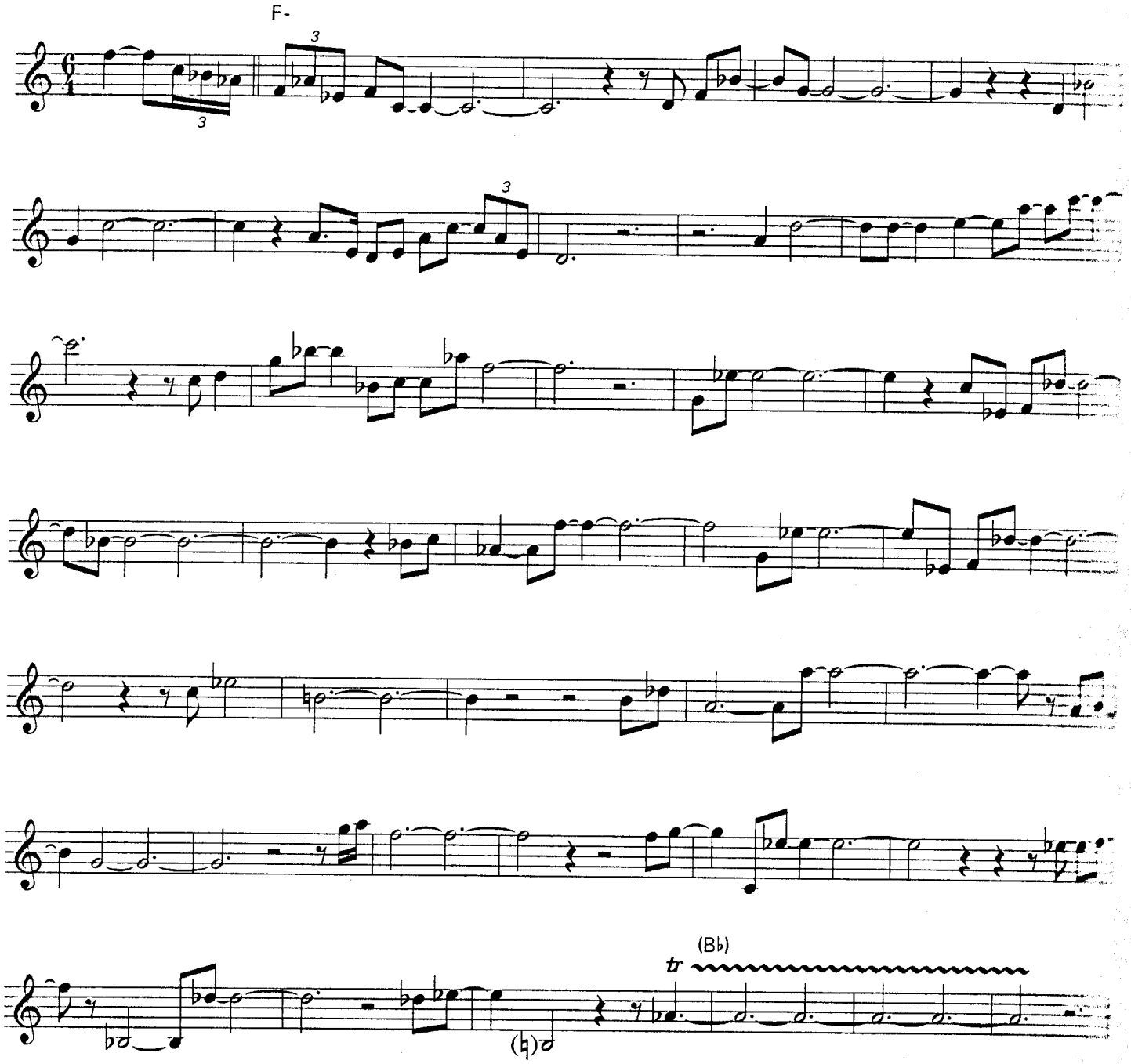
*John Coltrane - **Untitled** - Excerpt from Live Tape*



Analysis: Descending sequence using close intervals.

Example 10

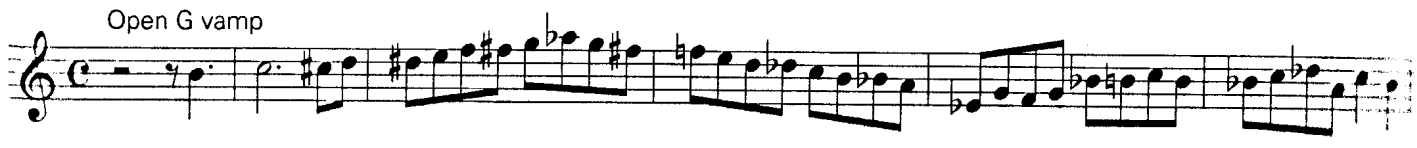
*John Coltrane - **Out of This World** - "Live In Seattle"*



Analysis: Very lyrical phrasing; wide intervals.

Example 11

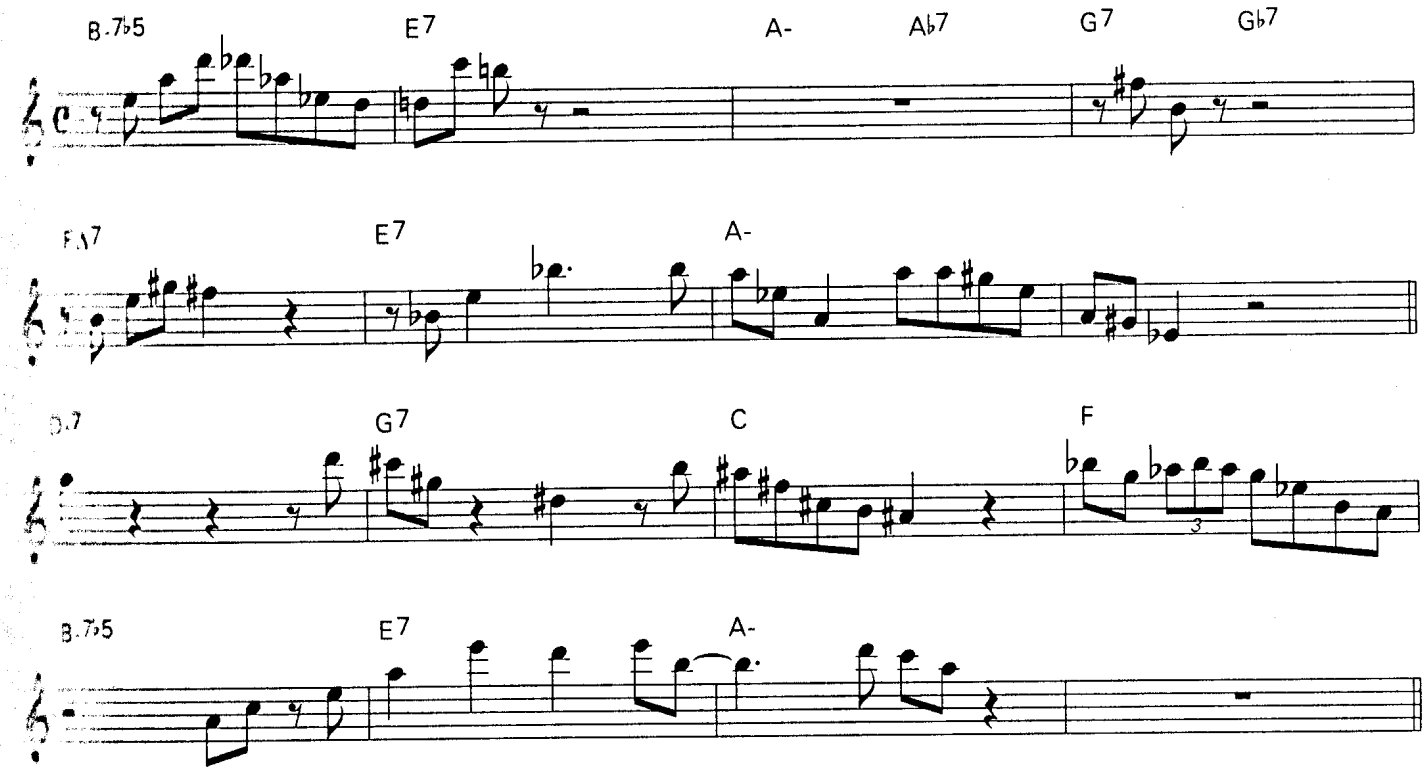
*Miles Davis - **Petits Machins** - "Fille de Kilimanjaro"*



Analysis: Chromatic line using mostly half steps.

Example 12

Wayne Shorter - Autumn Leaves - "Live Taping 1964-65"



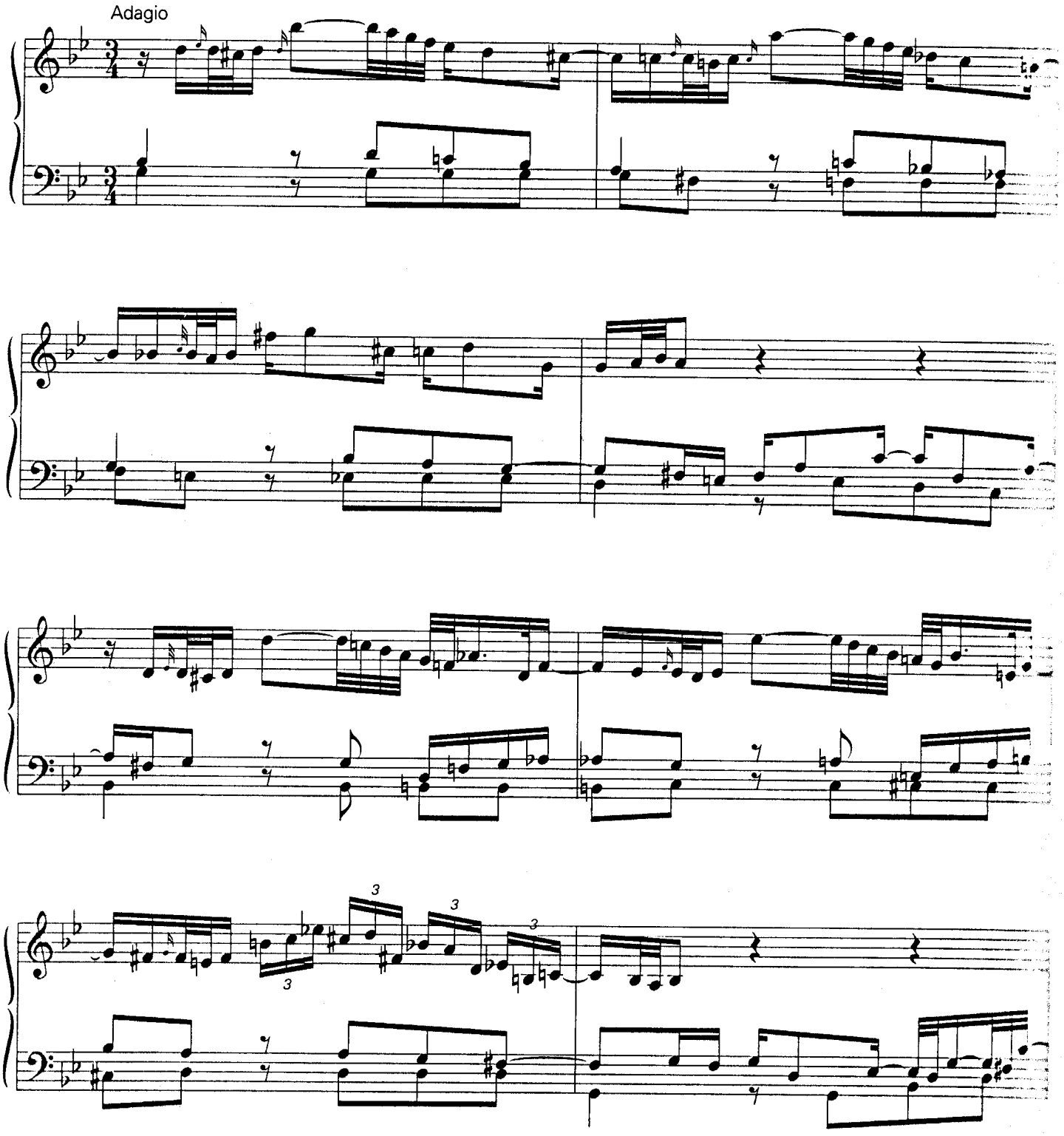
Analysis: Chromaticism over chord changes; side slipping used extensively; use of rhythmic variation to achieve interesting melodic contours.

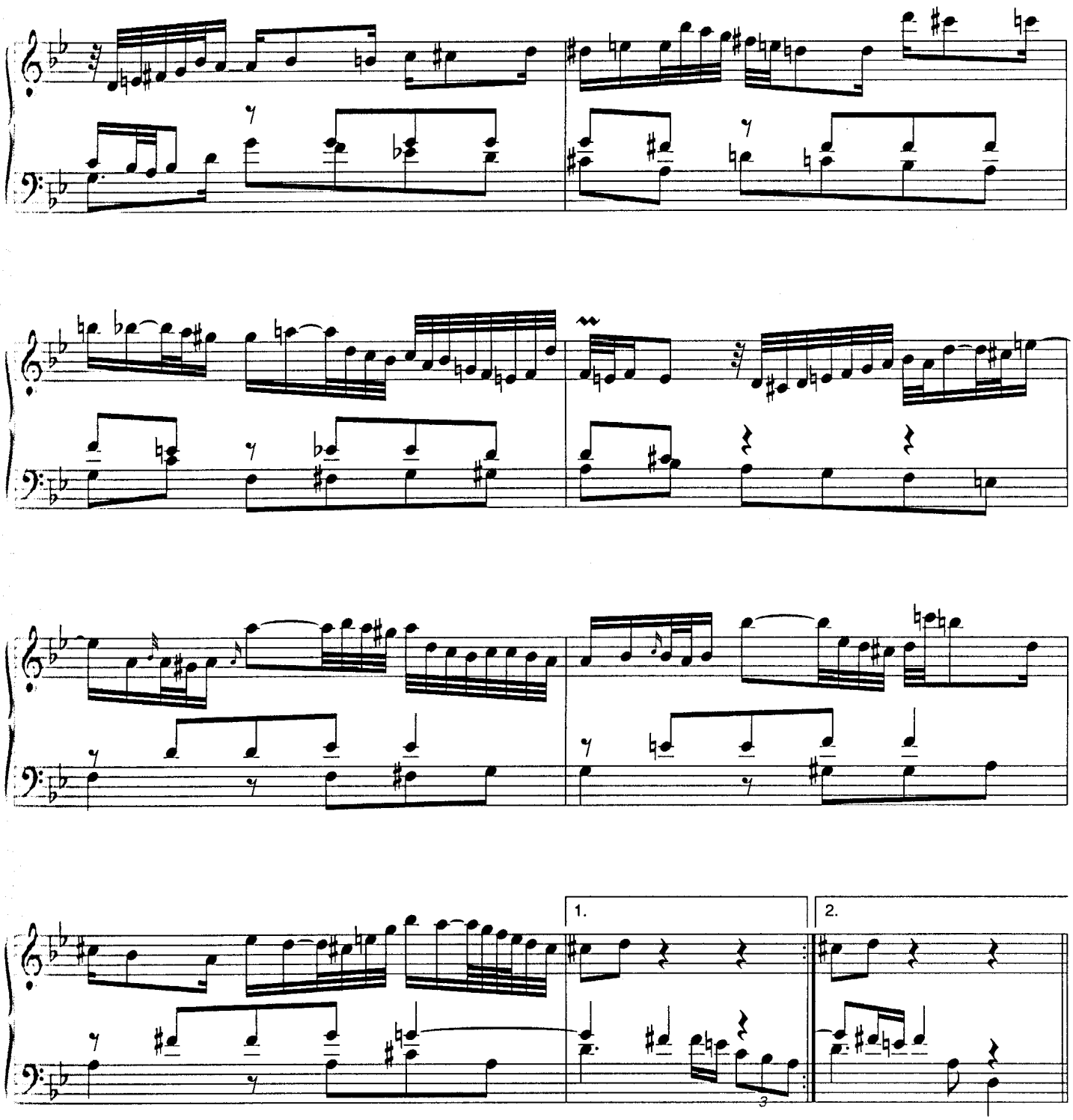
Classical Excerpts:

I have decided to include some piano reductions and short pieces from the classical repertoire. They clearly demonstrate the early use of chromaticism from Bach and Chopin in which notes are quickly resolved, through the modern composers and their complex voicings and colors. These pieces are thoroughly analyzed in many books by competent musicologists in this field. These are rather simple examples which can be slowly played on the piano. One quickly realizes that there is nothing new about chromaticism.

Example 13

J.S. Bach - The Goldberg Variations #25 (1742)

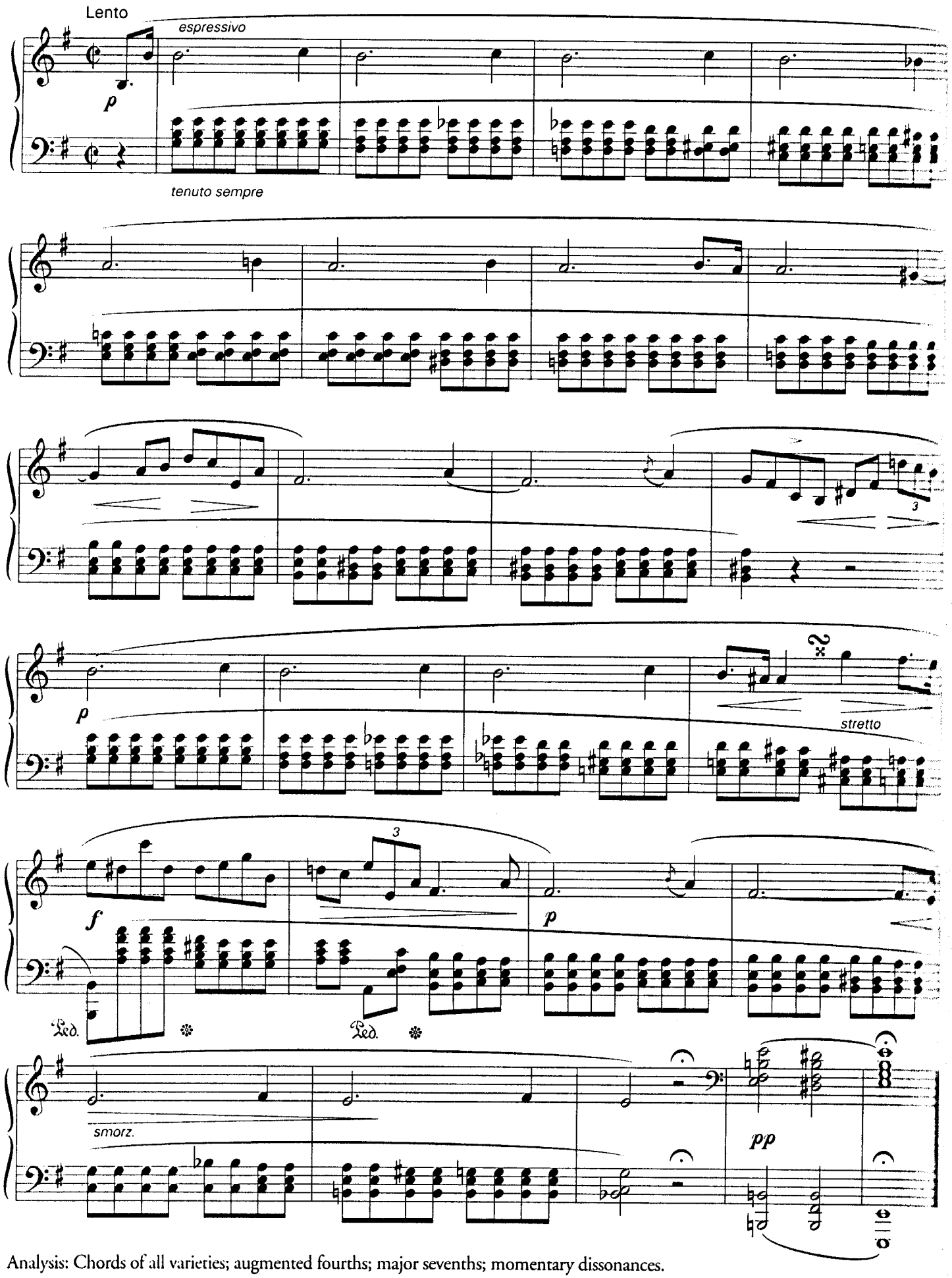




Analysis: Close intervals; momentary dissonance quickly resolved.

Example 14

F. Chopin - Prelude op. 28, No. 4 (1834)

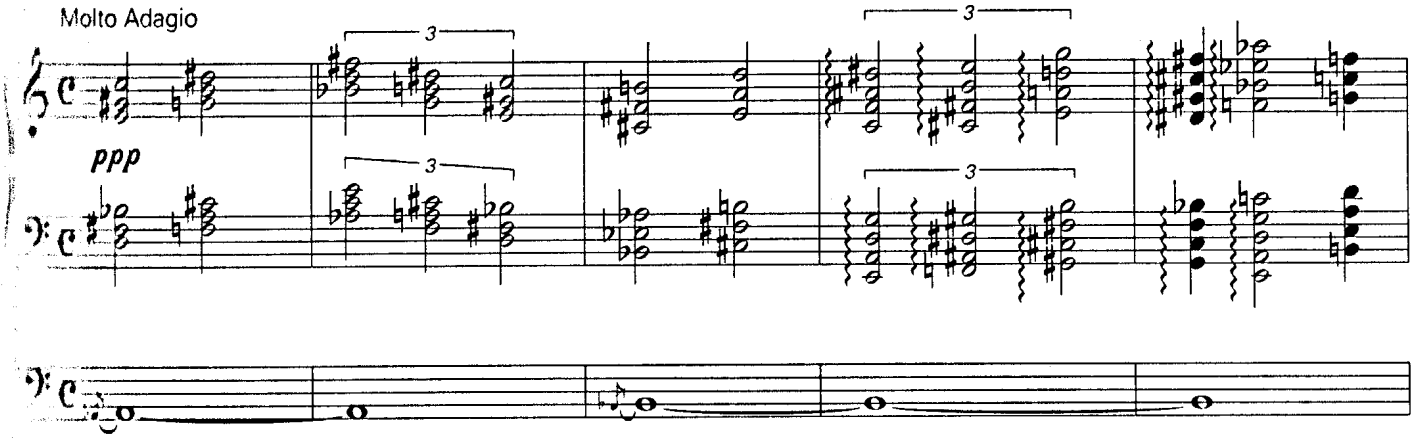


Analysis: Chords of all varieties; augmented fourths; major sevenths; momentary dissonances.

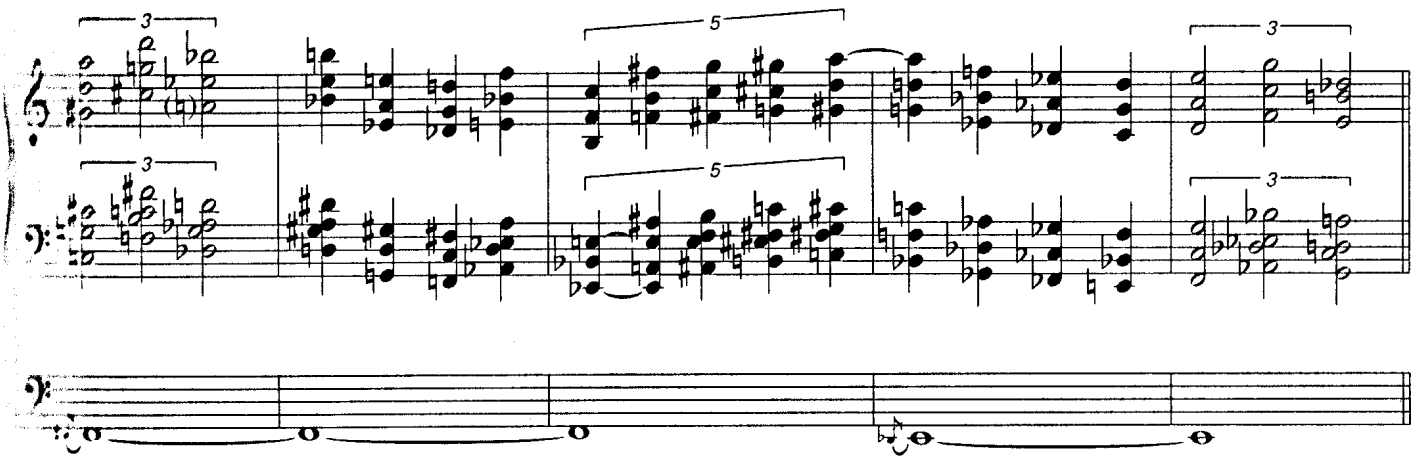
Example 15

Charles Ives - Central Park In The Dark (1906)

(Piano reduction of orchestral score - background section)



Analysis: First five bars demonstrate double augmented chords; perfect fourth chords; each over stationary pedal roots.

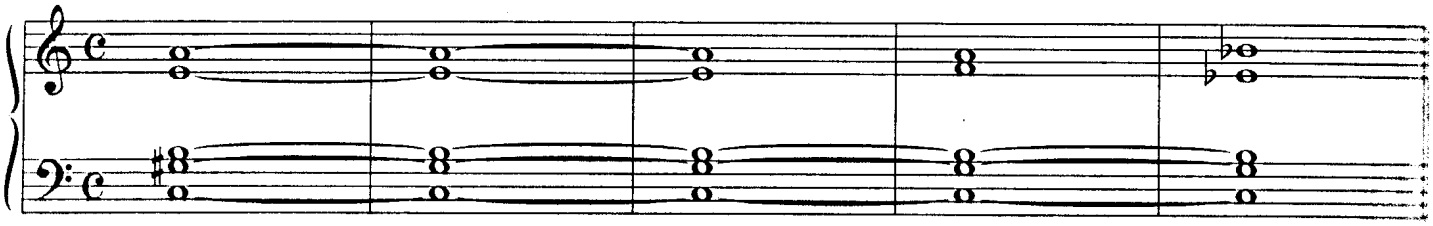


Analysis: Next five bars demonstrate chords composed of augmented fourths and perfect fifths; again over stationary pedal points.

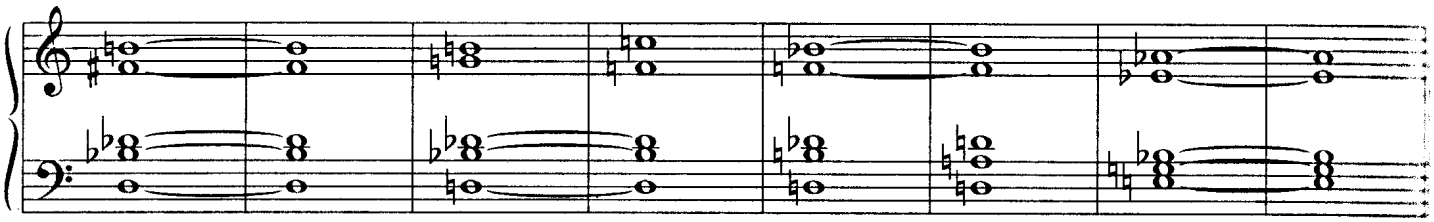
Example 16

Arnold Schönberg - "Colors" from Five Pieces For Orchestra (1909)

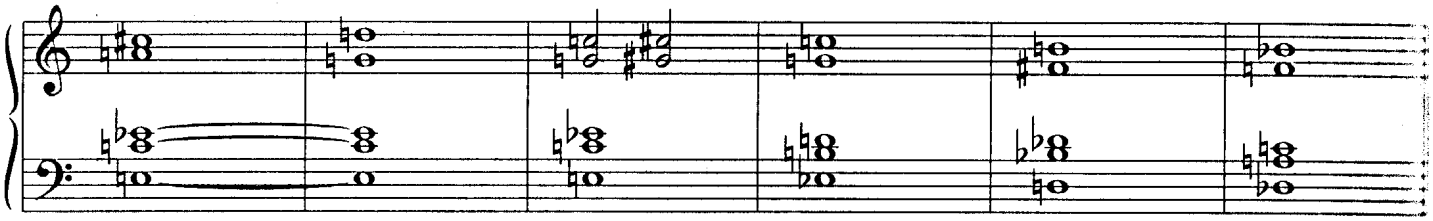
(Piano reduction of various chords orchestrated)



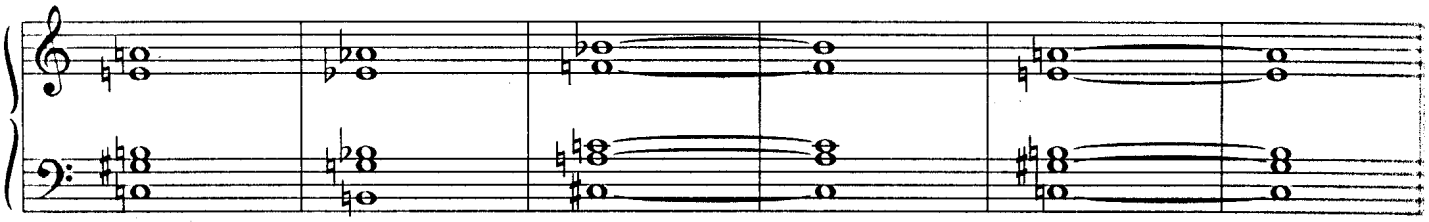
Moving colors over major seventh, sharp five pedal chord.



Thirds, fourths, fifths over basic major seventh sharp five pedal chord.



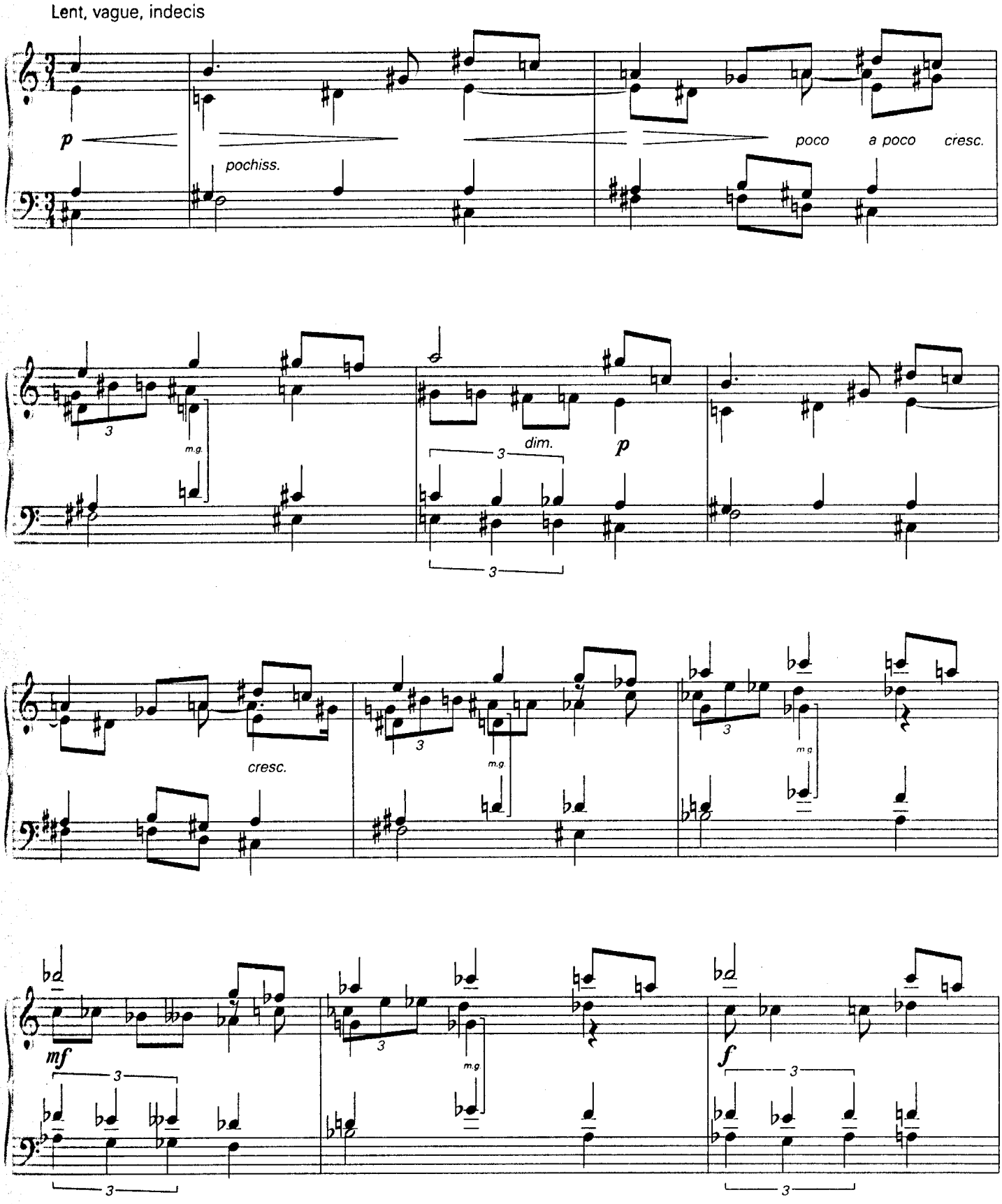
Similar pedal chords and structures as above.

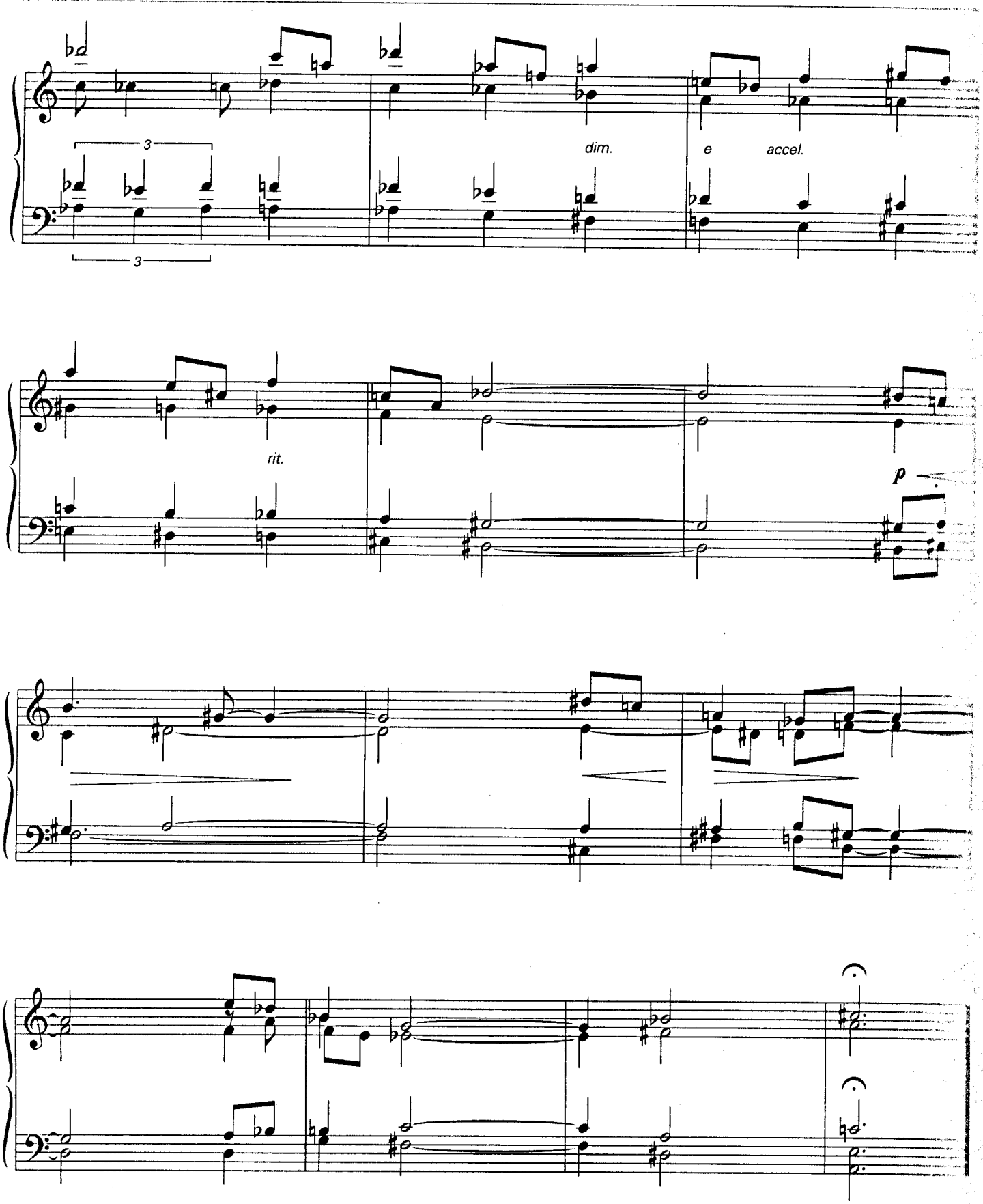


Same sound as before, fourths, sixths and thirds.

Example 17

A. Scriabin - Prelude No. 4, op. 74 (1914)





Analysis: Linear counterpoint throughout; sparse, lean harmonies; use of sixths in left hand.

VIII Analysis of Liebman Transcriptions

1. Softly As In A Morning Sunrise:

Composer - Sigmund Romberg; analysis is of saxophone solo; recorded on **Quest** - Palo Alto Records 8061; (1981); re-released on Storyville Records as a CD (1989); David Liebman - soprano saxophone; Richard Beirach - piano; Al Foster - drums; George Mraz - bass.

At this stage of development, a good deal of my approach was side-slipping, or playing a half step away from the stated tonal center. This was often interspersed with pentatonic and blues-like lines. This half step relationship is immediately observable at the outset of the solo where the saxophone is clearly playing in the key of concert B over the C pedal. The solo is primarily scaluar composed of seconds and thirds with little use of wide intervals. Some of the lines are quite long, especially noticeable in the second and third chorus as well as the second eight bar section of the fifth chorus. This demonstrates that if you follow through on a chromatic line, it assumes its own harmonic coloring independent from the accompaniment. The chromaticized sound becomes more convincing as the phrase lengthens. What makes this solo most interesting is the interaction of the rhythm section both with and contrary to the saxophone, for which the recording should be heard.

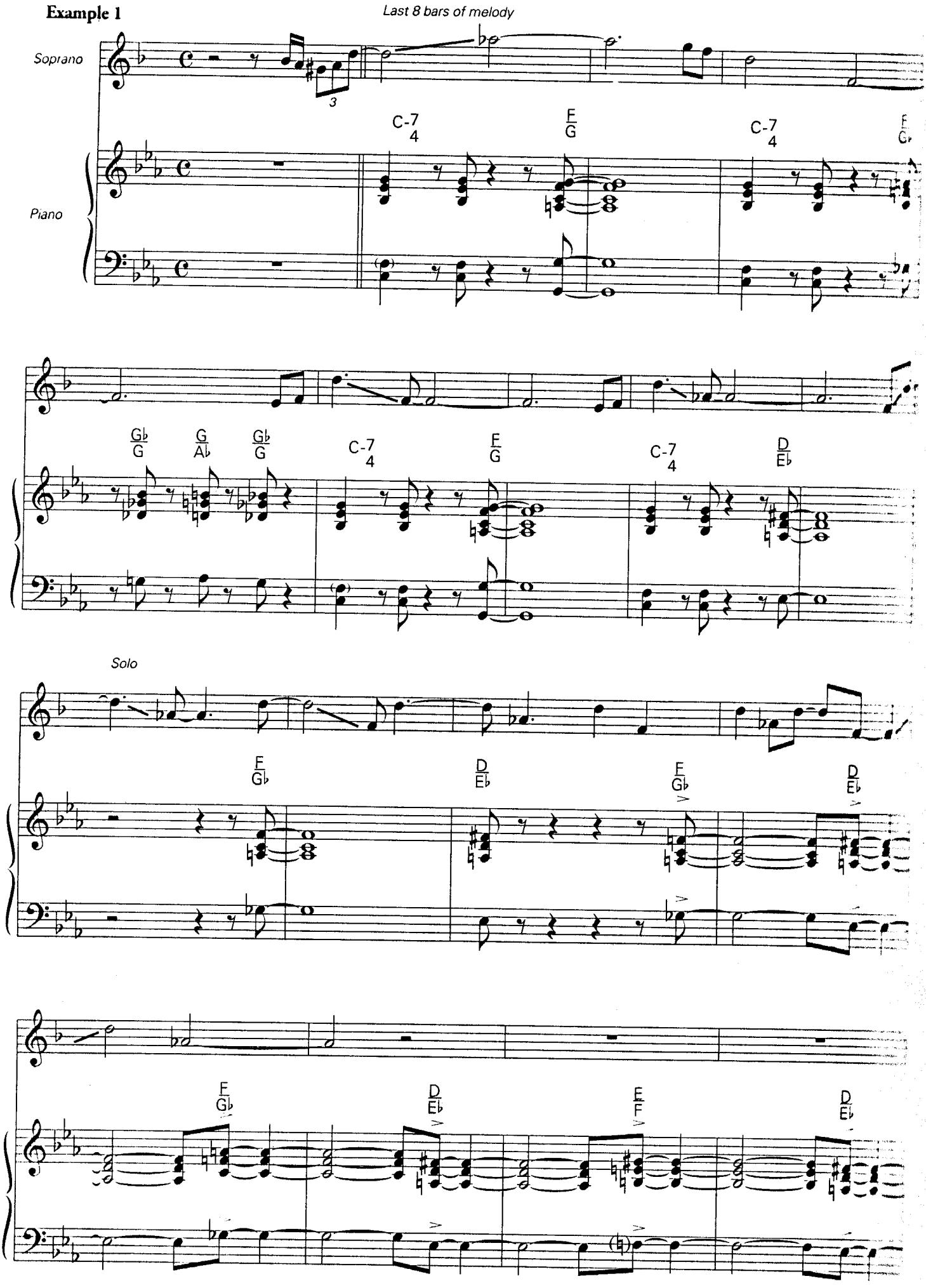
Concerning the arrangement, the first sixteen bars are grouped over a C pedal point while the bridge is harmonically altered slightly from the original changes. The last eight bars are similar to the beginning. This framework gives the soloist more opportunity to choose contrasting key centers rather than being restricted to every chord change as in the original. However, the thirty two bar form is strictly observed. There is another version of this arrangement along with sample voicings on **Quest - Standards and Originals** - Jazz Workshop Series (Advance Music, 1988). Recorded several years later, there is a marked difference, especially pertaining to the harmony and rhythm section interaction.

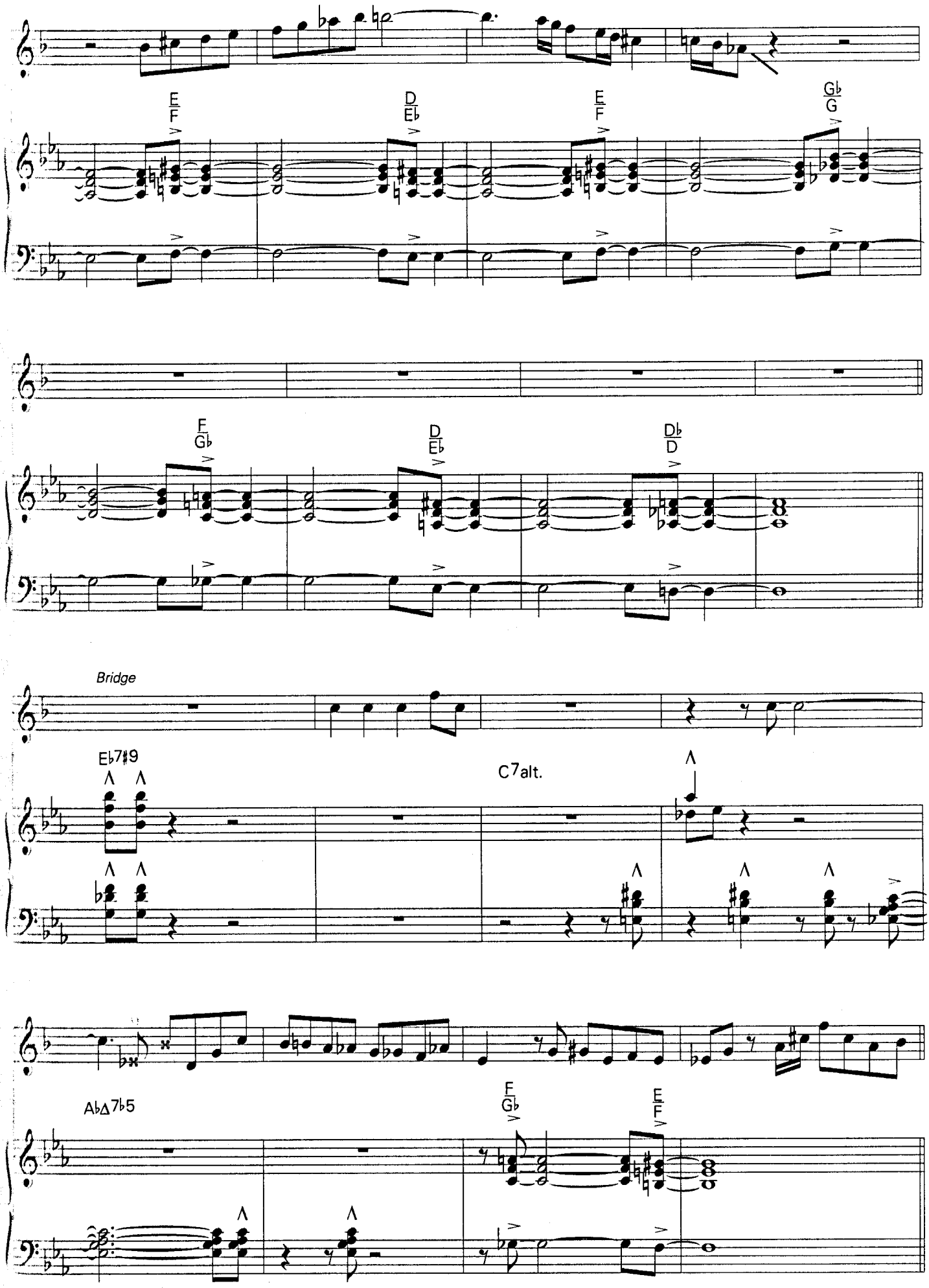
The piano accompaniment behind the 1st and 5th saxophone chorus is also included. The following points should be observed:

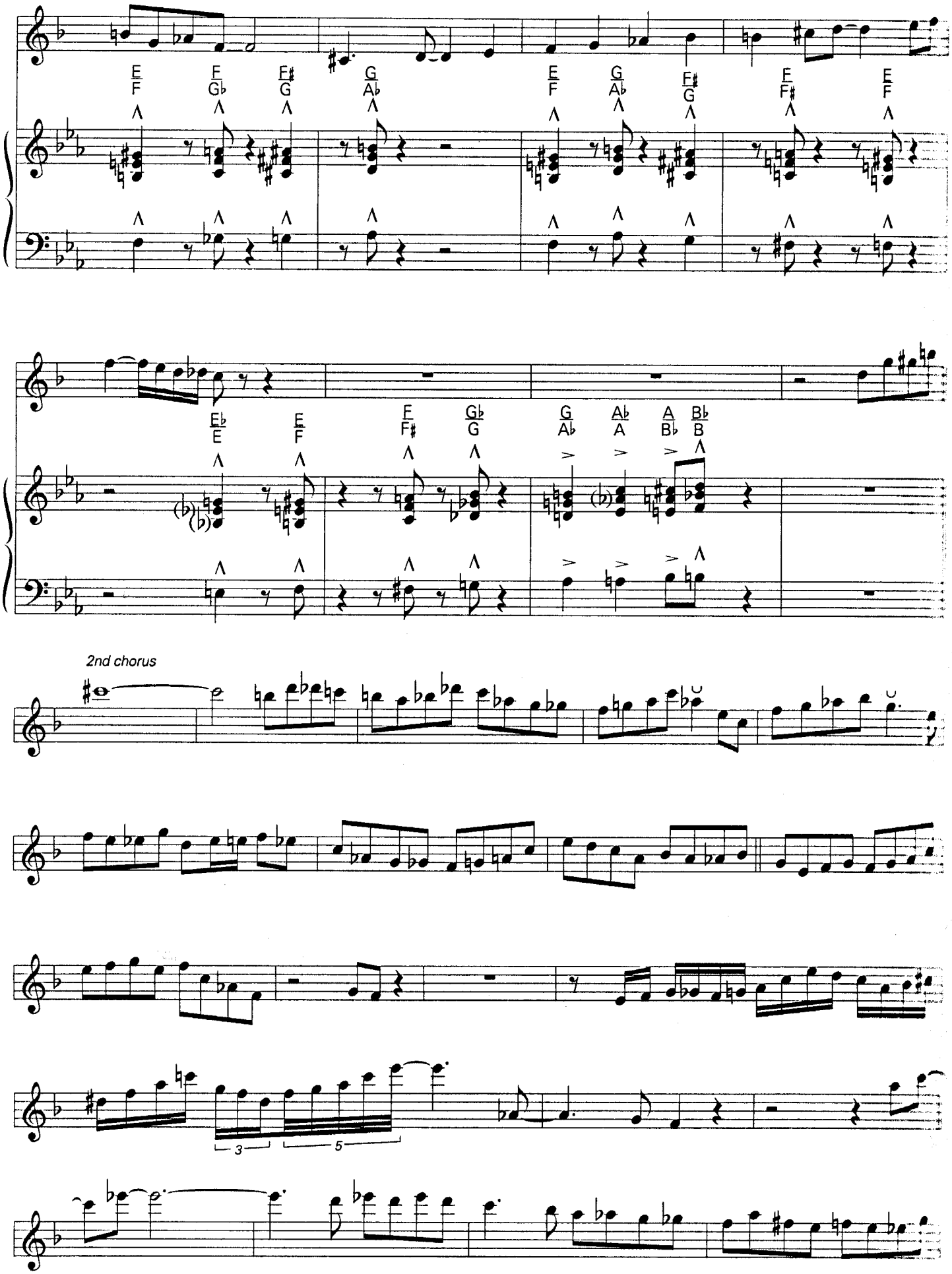
a) The use of polychords and pedal point harmony to transform an old standard into a modern vehicle for improvisation.

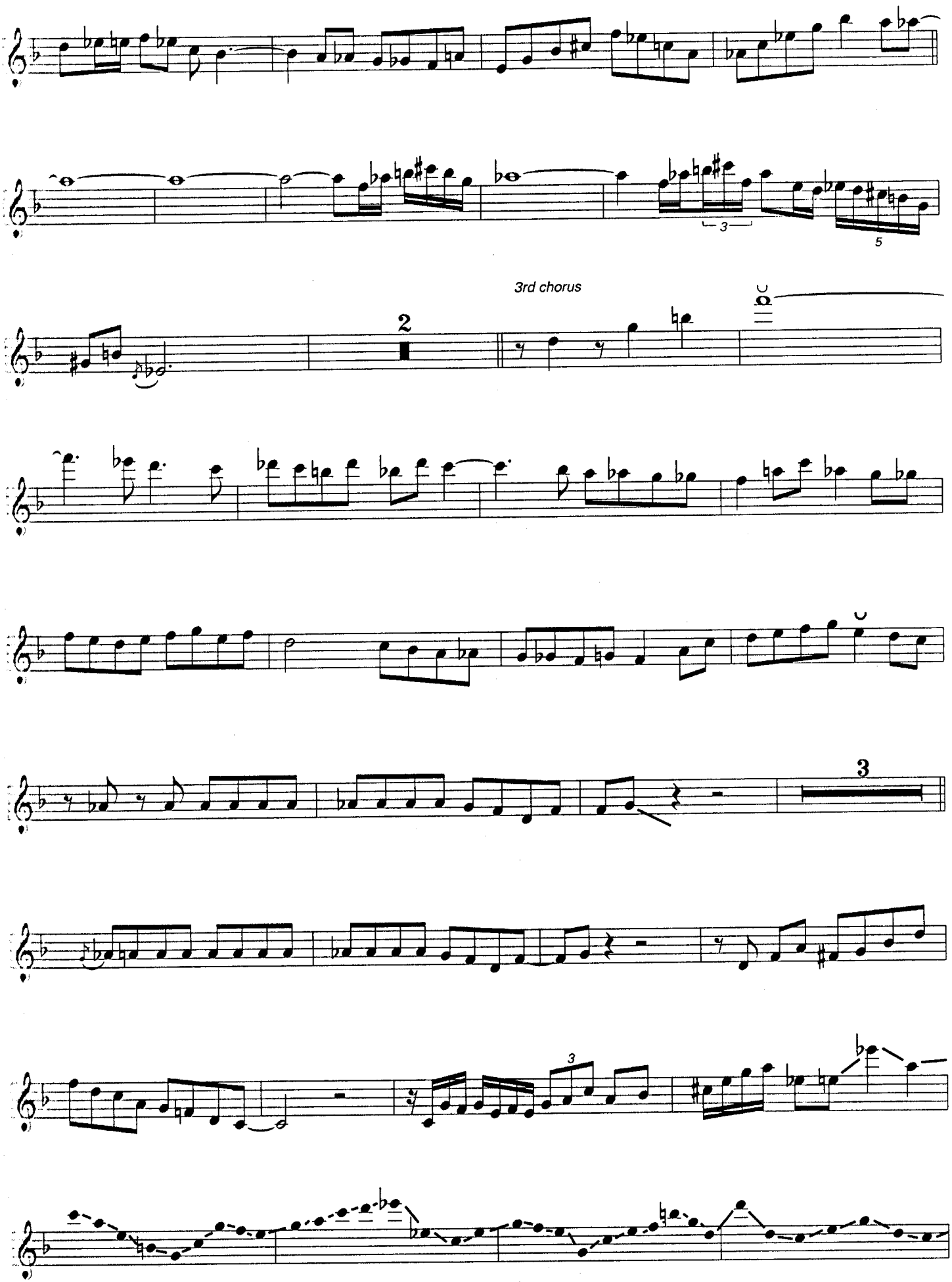
b) The use of these polychords (triadic type) to support chromatic and chord tones of the saxophone.

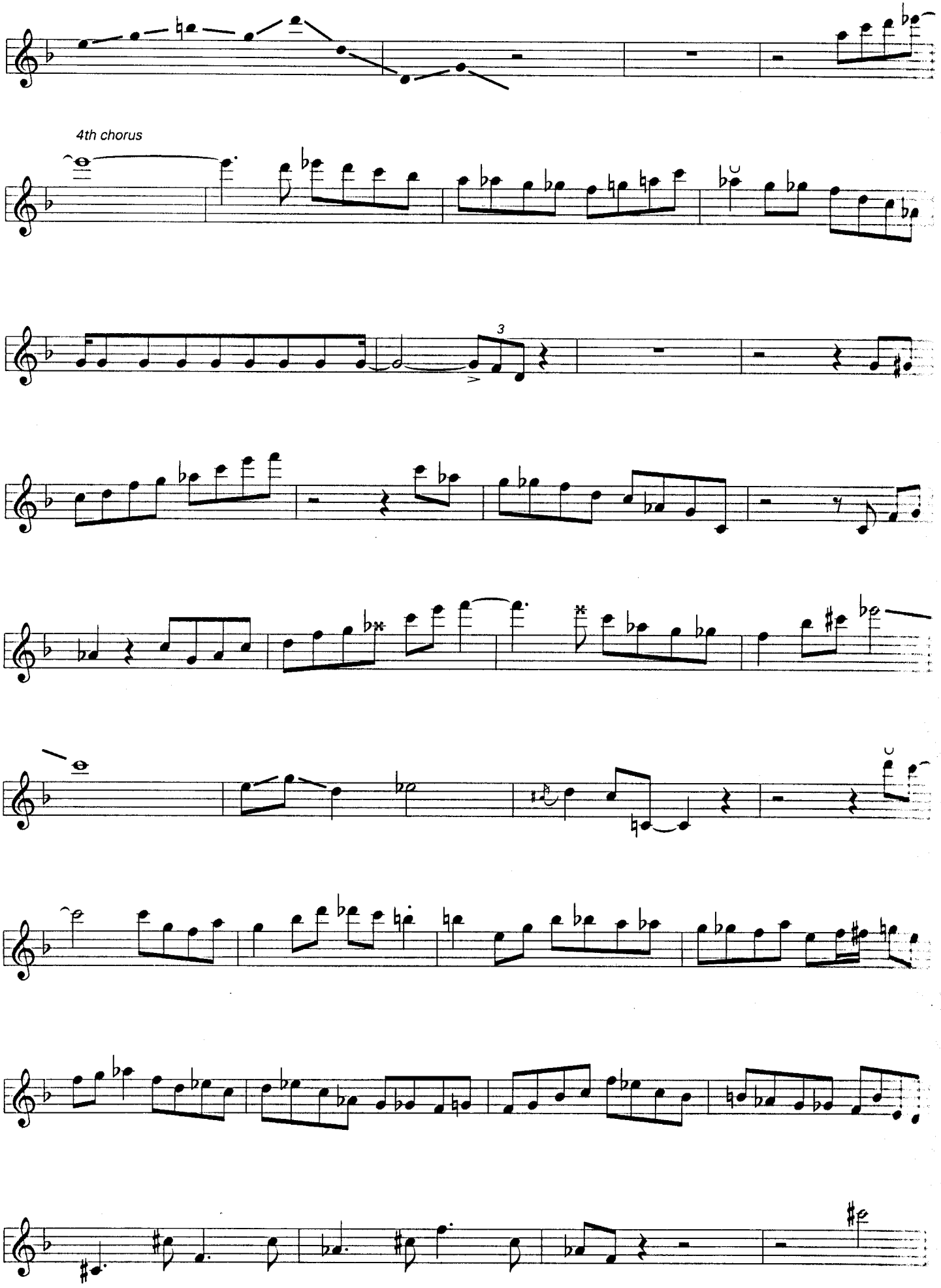
c) Several variations of rhythmic comping patterns, which create the effect of *over the bar line* phrasing and enhance the feeling of tension and release in the rhythm section.

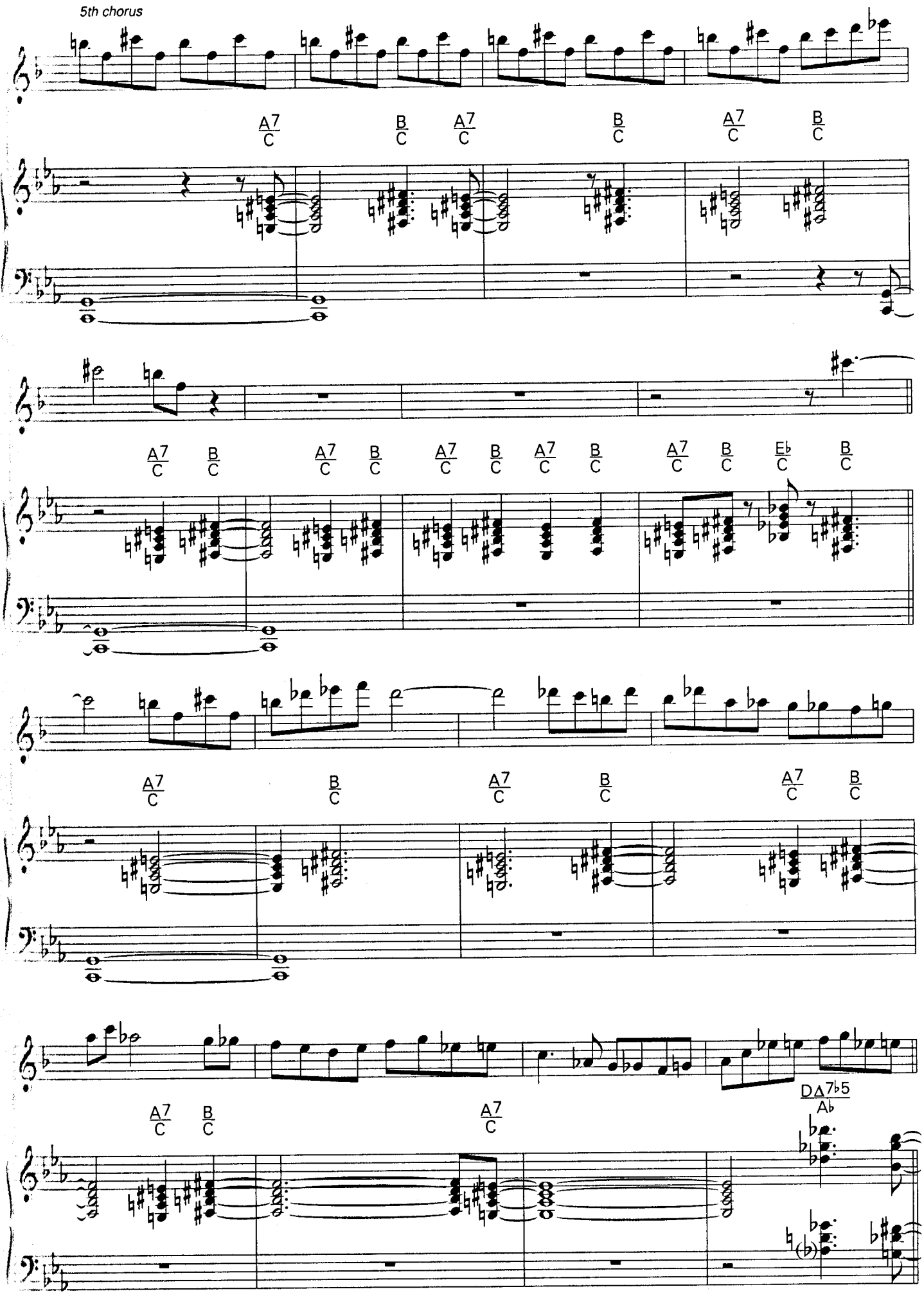

Example 1
Last 8 bars of melody
Soprano
Piano
C-7
4
F
G
Gb
G
G
Ab
Gb
G
D
Eb
Solo

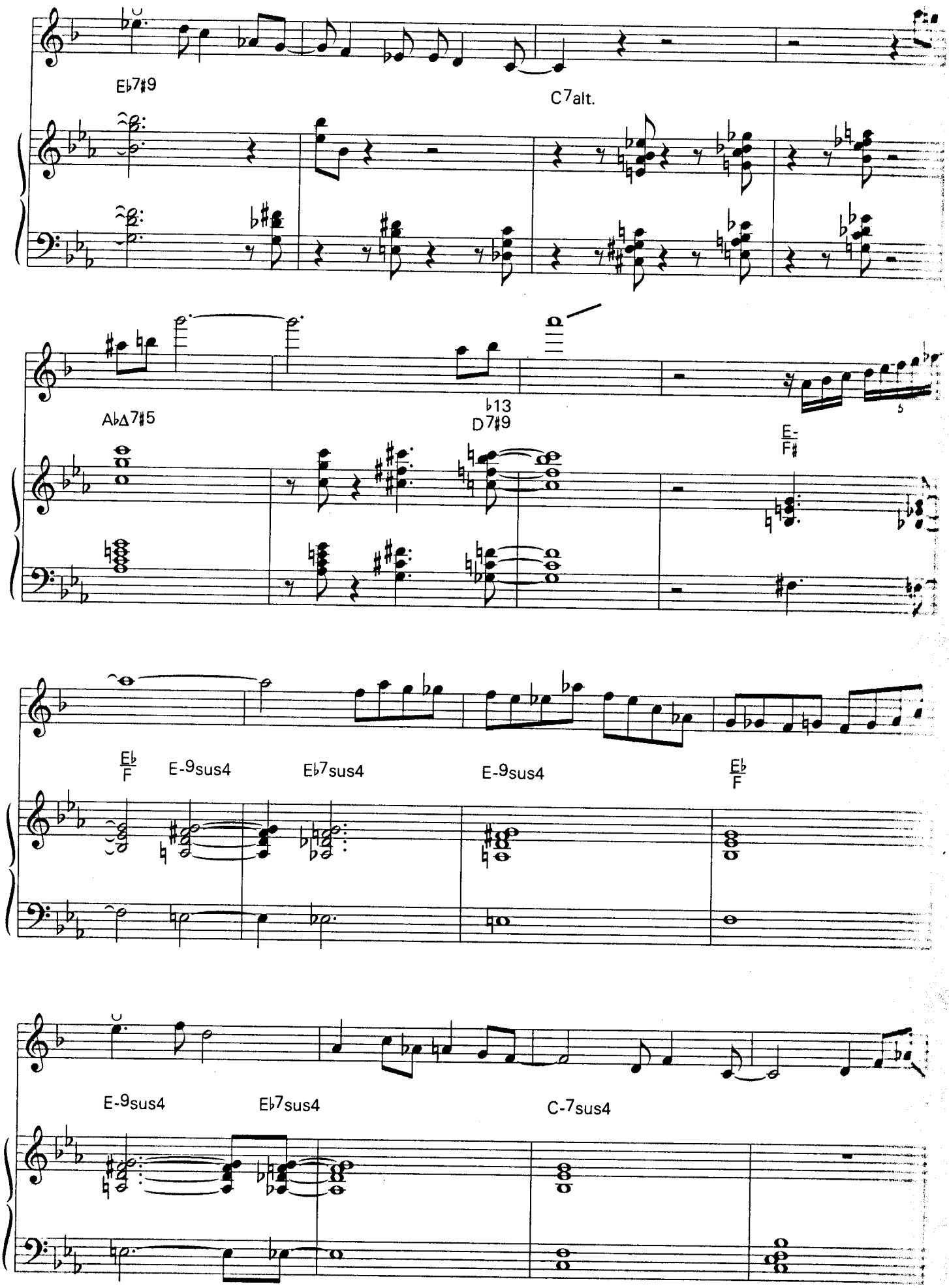

E/F
D/Eb
E/F
Gb/G
F/Gb
D/Eb
Db/D
Bridge
Eb7#9
C7alt.
Ab∆7b5
F/Gb
E/F


E/F
F/G♭
F♯/G
G/A♭
E/F
G/A♭
F♯/G
F/F♯
E/F
E♭/E
E/F
F/F♯
G♭/G
G/A♭
A♭/A
A/B♭
B♭/B
2nd chorus
3
5


3rd chorus
2
3
3
5
3


4th chorus
3


5th chorus
A7/C
B/C
A7/C
B/C
A7/C
B/C
A7/C
B/C
A7/C
B/C
A7/C
B/C
A7/C
B/C
Eb/C
B/C
A7/C
B/C
A7/C
B/C
A7/C
B/C
A7/C
B/C
A7/C
DΔ7b5/Ab


E♭7♯9
C7alt.
A♭Δ7♯5
♭13
D7♯9
E-
F♯
E♭
F
E-9sus4
E♭7sus4
E-9sus4
E♭
F
E-9sus4
E♭7sus4
C-7sus4

2. Gargoyles:

Composer - Richard Beirach; analysis of saxophone solo; recorded on **The Duo Live** - Advance Music 86001; (1985); David Liebman - soprano saxophone; Richard Beirach - piano; available with record and complete transcription from Advance Music.

This piece is actually in two parts both as a composition and in the solo format. The main melody and piano solo are quite indicative of Richard Beirach's use of contemporary harmony in a jazz setting. The second part of the melody and the saxophone solo (written in B♭; piano in concert) consists of a polychord four bar vamp over a B pedal. The chord changes which are written in were not used in the original version. They are here so that you can see how these piano voicings would be named in the conventional diatonic system.

The solo begins on bar 75 even though the soprano doesn't enter until bar 78. The piano background is quite consistent in texture staying harmonically around a B tonal center with frequent use of two triads above: E♭ and B♭ (which can also be seen diatonically as $B\Delta7^{\sharp5}$ and $B\text{-}^{\Delta7\sharp11}$). The saxophone solo only departs from a B tonal center in bars 107-108 where there is an E major pattern sounded. The following characteristics are seen in the saxophone solo:

a) Relatively few multi-noted runs.

b) Bluesy in color and feel.

c) Quite rhythmic in character, using all metric divisions from the quarter note through triplets, up to sixteenth and thirty second notes.

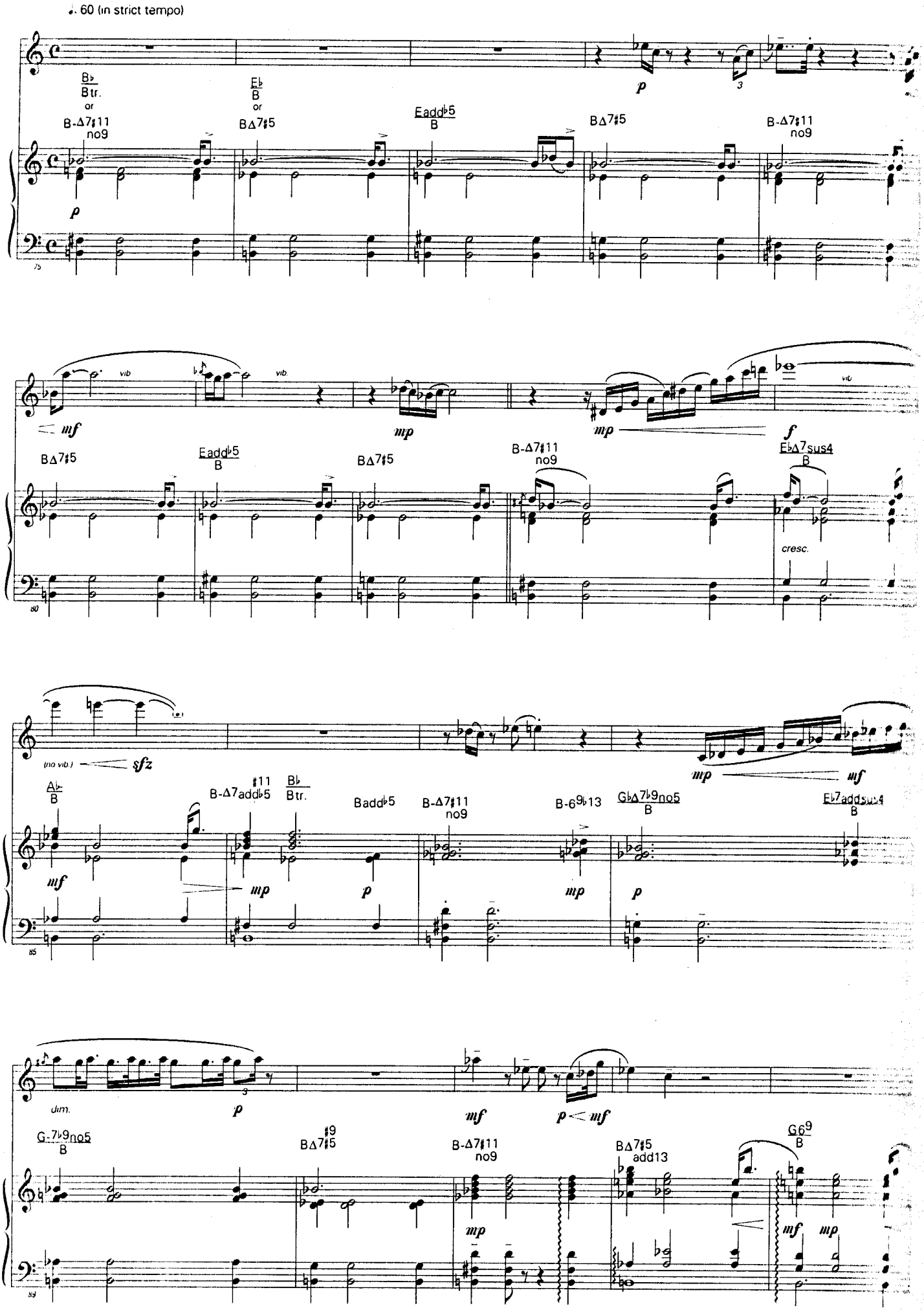
d) Motific development evidenced by persistent use of certain melodic motifs.

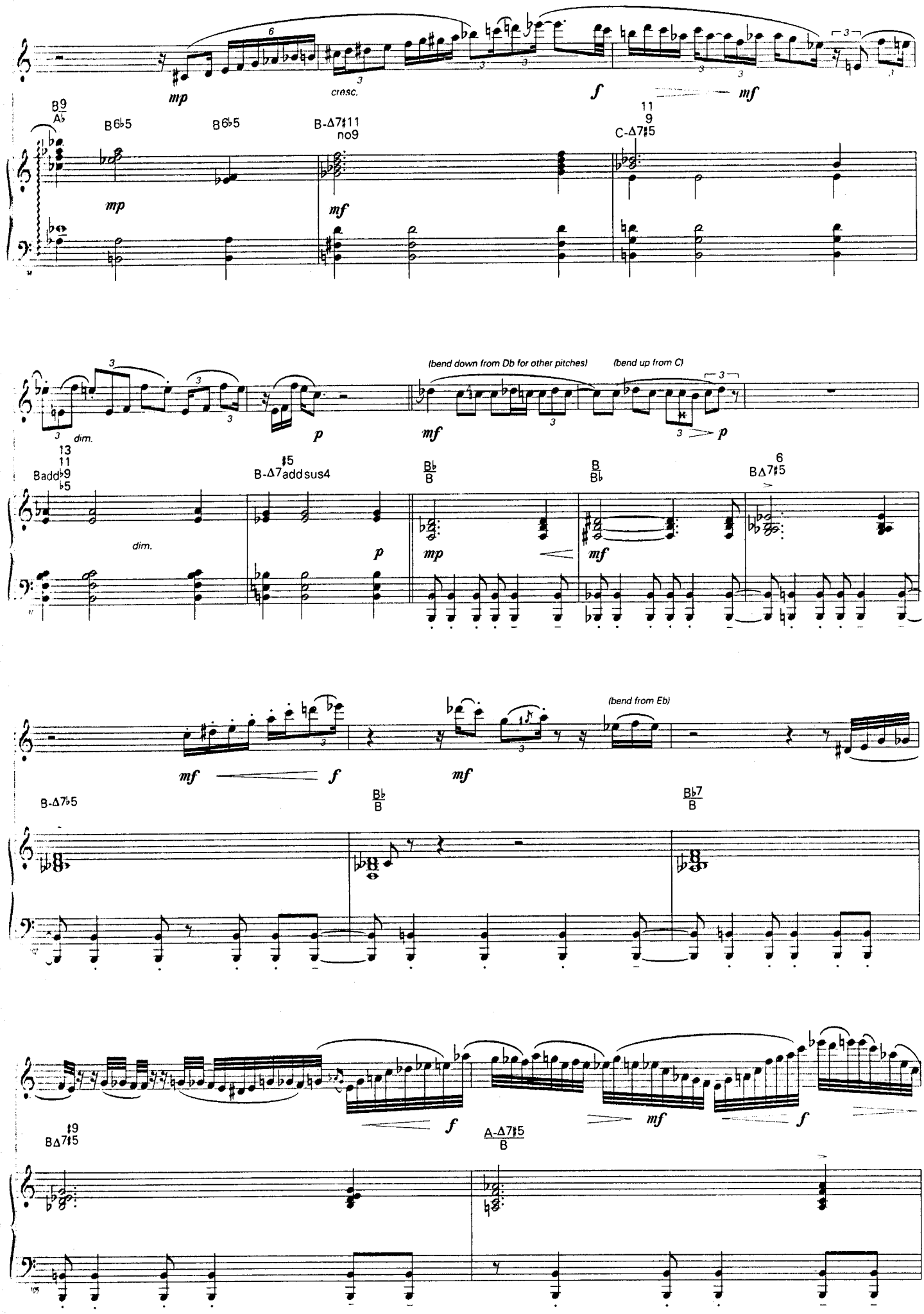
e) Centers mostly around complex derivatives of $B\text{-}^{\Delta7}$ emphasizing the B, B♭ clash.

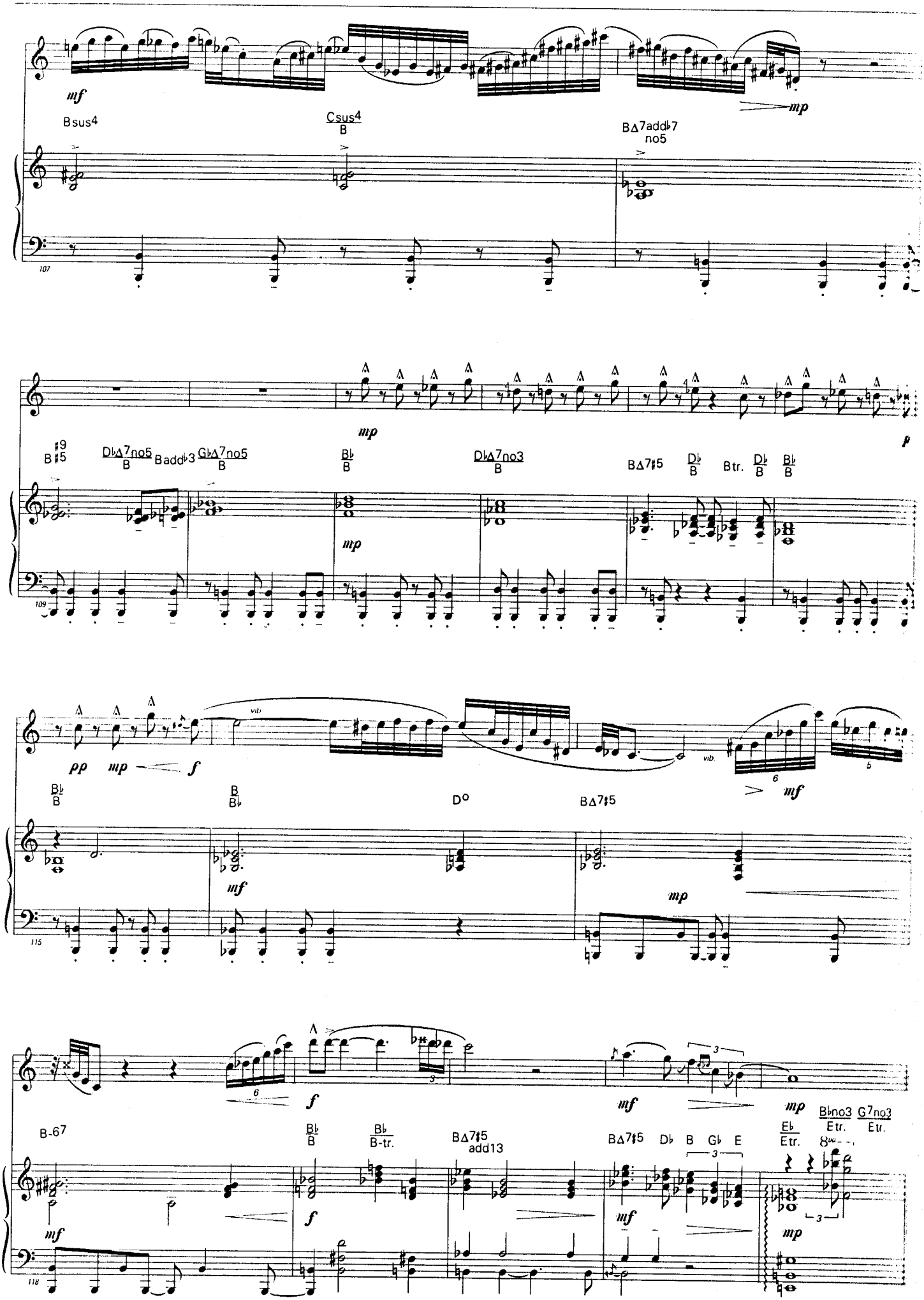
f) Frequent nuances such as bending pitches; wide range of articulation from complete legato to intense staccato (bars 111-115).

g) Great use of space for the piano accompaniment to be realized.

This solo is not as chromatic as it appears, but more dependent on phrasing, timing and other musical devices in order to achieve its result.


♩. 60 (in strict tempo)
B♭ Btr. or B-Δ7♯11 no9
E♭ B or BΔ7♯5
Eadd♭5 B
BΔ7♯5
B-Δ7♯11 no9
p
vib.
mf
mp
f
E♭Δ7sus4 B
cresc.
(no vib.)
sfz
A♭ B
B-Δ7add♭5
♯11
B♭ Btr.
Badd♭5
B-Δ7♯11 no9
B-6♭9♭13
G♭Δ7♭9no5 B
E♭7addsus4 B
dim.
G-7♭9no5 B
BΔ7♯5
♯9
B-Δ7♯11 no9
BΔ7♯5 add13
G6♭9 B


mp
cresc.
f
mf
B9
A♭
B6♭5
B6♭5
B-Δ7♯11
no9
11
9
C-Δ7♯5
mp
mf
(bend down from Db for other pitches)
(bend up from C)
dim.
p
mf
p
13
11
Badd♭9
♭5
♯5
B-Δ7addsus4
B♭
B
B
B♭
6
BΔ7♯5
dim.
p
mp
mf
(bend from Eb)
mf
f
mf
B-Δ7♭5
B♭
B
B♭7
B
♯9
BΔ7♯5
f
mf
f
A-Δ7♯5
B

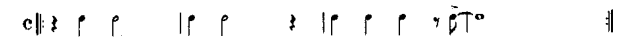

mf
Bsus4
Csus4
B
BΔ7addb7
no5
mp
107
mp
p
B♯9
♯5
DbΔ7no5
B
Badd♭3
GbΔ7no5
B
Bb
B
DbΔ7no3
B
BΔ7♯5
Db
B
Btr.
Db
B
Bb
B
mp
109
pp
mp
f
vib.
vib.
6
mf
Bb
B
B
Bb
D°
BΔ7♯5
mf
mp
115
6
f
3
mf
mp
B-67
Bb
B
Bb
B-tr.
BΔ7♯5
add13
BΔ7♯5
Db
B
Gb
E
3
Eb
Etr.
Bbno3
Etr.
G7no3
Etr.
mf
f
mf
mp
118

3. Third Visit:

Composer - David Liebman; analysis of saxophone solo; recorded on **The Duo Live** - Advance Music 86001; (1985); David Liebman - soprano saxophone; Richard Beirach - piano; complete transcription published by Advance Music.

This composition sets up a simple framework for an open improvisation over loosely established, moving pedal points. There is no predetermined form for the solo section except that an E pedal serves as the basic harmonic center while a C pedal may be brought in at any point as a bridge or release. This is exactly the same format for the melody itself. Although the harmonic format for the solo was not dictated beforehand, the rhythmic feel was set to be fast jazz time.

Composition - The two main melodic lines are based on a concert F minor and F°7 arpeggio (bridge); each followed by a response based on close intervals. These lines are not to be construed as pure melodies, but more of a rhythmic shape, especially in light of the mixture of meters and the percussive nature of the piano accompaniment during the head. The F minor is harmonized by poly-triads while the diminished motif is placed over a C pedal with triads and a form of E-7 as the concluding chord. The three bars of 3/4 time in the A section serve as a rhythmic hook as does the bass rhythm on the C pedal:



During the solo, the piano comping often reflects the rhythmic nature of this bridge.

The analysis of the solo goes from bars 34 through 151; all references in this description are transposed to the saxophone key as is the written music. Examples of various improvisational techniques are described and noted in the solo.

Key Centers - For the most part, the sax solo reflects the tonal anchor of C and its relative minor, A. Even at bar 112 where there seems to be a clear statement of E♭ minor for a few bars, this too can be seen as an altered C7.

Multiple Scales - The key center of C is manifested in various scale colors: bars 33-36 are C7; bar 37 is C pentatonic; bars 38-39 are C Lydian augmented; bars 41-55 go to the key of A but again in various scale colors; bars 44-45 are A Aeolian; bars 46-50 are based on A 1/2 whole diminished; bars 51-54 are A Dorian with ♭2; C major returns in bar 55; bars 59-61 are in $C7^{\flat5\sharp5\sharp9}$; bar 62 goes to the tritone of G♭ for the first two beats and then returns to C7 for the last part of the bar; bar 63 is in C7aug. leading to a long C♯ in bar 64 suggesting A major through bar 65; in bar 66 the related dominant of A is shown as an E Lydian color; bar 67 reveals two triads of B♭- and G major before returning to C for bars 68-71; bar 73 goes to the subdominant of C (F major) before returnung to C in bar 75; bars 76-96 are clearly in C with a leading tone melody to F in bar 96; there is even a bebopish G-7/C7 type motif in bars 90-91 followed by a G triad cadencing to C in 93; the tritone G♭ appears for the first half of bar 94 followed again by a G7 cadence back to C in bar 95. The remainder of key center analysis is marked in the music.

Arpeggios - These are outlines of a triad or four note chord portraying a clear melodic shape which serves as a balance to the closer intervallic type lines. This solo has many C based arpeggios.

Melodic Techniques: Repeated Pitch/Target Pitch - A repeated pitch(es) (RP*) is one or more pitches circled around and repeated in a specific short phrase. By its repetition, it can portray a feeling of a temporary key center. A target pitch (TP) is the focal point of the phrase and may or may not be a repeated pitch, depending on the line's shape. A target pitch is usually of longer duration than what preceded it and serves as a form of release from the ongoing harmonic and melodic tension. It can be considered the climax or resolution of a phrase (diatonic lyricism or tonal anchor).

Scale Melodies - These are melodic passages which spell out a distinct and recognizable scale. In this solo, there are many examples of three note scale melodies (SM), especially in the pervasive key of C and its tritone, G♭.

*RP in bold italic typeface (***RP***)designates new Repeated Pitch.

(For the following examples, refer to the transcription for bar numbers).

Sequences - This means the repetition of a line with slight alteration or close imitation of a motif's shape and intervals, usually played in close consecutive order. In the melody, bar 4 and bar 10 are imitated in bar 15 and bar 19. In the solo itself, the only sequence is in bars 97-98.

Intervals - This solo is basically a combination of arpeggios and lines consisting of mostly major/minor seconds and thirds; occasional use of augmented/perfect fourths. Fifths, sixths, sevenths and octaves are much rarer:

5ths - bars 54, 55, 70, 72, 105, 130, 131

6ths - bars 53, 55, 128, 129

7ths - bars 72, 126, 127, 134, 139

octave - bars 70, 85, 89, 105, 126, 130

The closer intervals dominate the solo due largely to the necessity of marking off such a quick pulse. (Later in the performance after the piano solo, when the horn returns, the rhythms become less rigid and move across the bar line more frequently leading to wider intervals).

Lyrical Melodies - the use of comparatively simple melodies set in rhythms of longer values helps to offset and balance the heavy use of eighth notes. These example are in bars 47-51; 54; 67-69; 80-88; 95-96; 112; 121-122; 141-147.

Rhythm - although most of the solo is encased in eighth note rhythmic values, there are several examples of various other divisions; again necessary for balance. They seem to come together in groups:

Color - this solo is full of saxophone colors and nuances achieved by throat sounds, harmonics and implied notes: the entire introduction (not included here); bars 121-122; 134; 137; 141-147. Especially in bars 141-147, these throat sounds add to the solo's excitement. The melody chorus is played with a light, clear tone which abruptly harshens when the solo begins. There is an increase in the air stream and more energy projected. Long notes are full of colorings and various degrees of vibrato: bar 35 (B♭); bar 39 (low C); bar 41 (A); bar 48 (high C); bar 54 (C); bar 55 (low C). The high C in bars 80-83 is treated with terminal vibrato (speed up at the end of a note).

The articulation is uniformly smooth, with a tongue-slur format which is even and legato except for two notable staccato notes in bar 87. This serves to get up a long, scooped D which follows. In bar 112 where the E♭ minor triad is clearly stated (or analyzed as Cø7), the entire saxophone color relaxes announcing the coming of a new section; notice the piano responding likewise.

The time feel is quite on top of the beat which gives a changing and energetic quality to the solo, up until the second half of bar 62 where the saxophone clearly lays behind in momentum through bar 72; then back to on top of the time through bar 95 when it again pulls back on the way to a high F climax in bar 96. As the solo progresses, the rhythmic feel fluctuates even more rapidly.

Form - this part of the performance (bars 34-151) serves as an introduction to the *a cappella* portion. Beginning in bar 152, this in turn leads to the finale of the first saxophone solo as the piano re-enters in bar 231. It is mostly expository in format using lines centered around the E pedal and tritone B♭ (concert). There are occasional references to the key of G as part of an E diminished color. This part of the solo is very pulse oriented with mostly close intervals. The uneven phrase lengths are listed:

a) bars 34-55; climax at 47

b) bars 59-71; climax at 69

c) bars 72-85; climax at 80

d) bars 87-99; climax at 96

e) bars 101-109; climax at 107

f) bars 111-119; transition on C7

g) bars 121-126; climax on 122

h) bars 127-136; climax on 135

i) bars 137-147; climax on 147

j) bar 148; solo sax

Third Visit - piano accompaniment of saxophone solo:

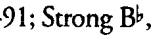
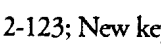
The piano accompaniment exhibits several obvious characteristics. Most apparent is the rhythmic intensity which is actually hinted at in the melody itself. Of interest is the contrast between the highly syncopated comping and the legato like horn lines. Also observable in the melody statement are the main harmonic ingredients: various triads over moving and/or stationary bass pedal roots. These highlights are realized in the improvisation which is important in such open improvisational formats because these factors help distinguish one solo from another. (References in this section are in concert key for both piano and saxophone.)

Harmonically, the saxophone solo clearly demonstrates the concept of superimposition of one key over another because the piano is often playing E in the bass, whereas the horn centers the lines around the tritone B♭. In this case, the complexity of the lines results in more tension than normally expected from the tritone relationship. Elsewhere there are other, more abrupt harmonic *clashes*. What is crucial is that the sax and piano each stay true to their own key center. By doing this musically and with awareness of the other key's activities, the dissonances become validated to the ear. With integral but independent lines of thought, the participants may appear far apart, but the sum total will be coherent.

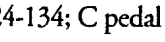
Tension and release sometimes follow smoothly for both voices; at other junctures these peaks and valleys are independently reached. It is important though that at critical points, the sax and piano coincide in order to give balance and clarity to the improvisation. If this is overdone, contrast and variety will suffer. These are matters of practice, experience and mutual willingness.

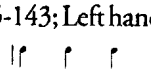
Notice that for the most part, the piano comping is in the low and middle register which tends to coloristically offset the high soprano range. And again, Beirach's staccato and accented rhythms serve to contrast the mostly legato articulation of the saxophone. Throughout the piano accompaniment, the left hand bass is very active and at times provides a clear tonal center, via pedal point, while the right hand moves chromatically. In a duo situation without bass, this activity is needed.

Rhythmic Analysis - The comping often uses a repetitive rhythmic vamp to state either an area of transition or as a way of reinforcing new keys and ideas. These *rhythmic vamps* occur in cluster like sequences:

a) bars 50-55; Strong E pedal with cluster voicings; the rhythmic hook is:  or  or  etc.

b) bars 77-91; Strong B♭, A♭, E progression in left hand with some clusters but mostly triad voicings; hook is:

c) bars 112-123; New key of D minor in left hand with poly-triads; hook is: 

d) bars 124-134; C pedal followed by E pedal with clusters, intensely syncopated; hook is:  or 

e) bars 135-143; Left hand spells out tritones of A♭ and D as chromatic centers; triads of G♭, G, F in right hand; hook is: 

f) bars 144-151; Heavy bass pedal with two groupings of clusters above, creating triple polychords; rhythms of various beat lengths are suspended over the bar line in large cycles.

Harmonic Interaction - all examples are in concert key and categorized as either tension or release:

a) bars 32-41; Introductory set-up on E pedal with cluster voicings while sax is in B♭ and relative minor of G.

b) bars 41-47; **Tension** set-up; piano interlude works like a bridge in various closely positioned keys of G♭, G, A♭ while sax stays in G.

c) bars 48-55; **Release**; piano returns to E with sax in G or B♭ (bar 55).

d) bars 56-63; **Tension**; voicing texture adds fourths while rhythm spreads out in bars 61-63; sax leaves space initially, then plays long eighth note lines all leading to a new section.

e) bars 64-73; **Release**; in bar 64 there is a long B in sax coinciding with A♭/A chord in bass leading to a transitional D minor type section played in the bass and accompanied by triads of similar structure (D♭/D, B♭/B, C/D♭, etc.); sax plays chromatically and clearly lands on B♭ key center at bar 70.

f) bars 74-79; **Tension**; piano side-slips around D minor triad pitches while sax is still basically in B♭.

g) bars 80-91; **Release**; piano returns to E and triads while sax remains in B♭.

h) bars 92-95; **Tension**; heightened as piano changes keys leading to strong B in bar 94; clusters predominate the voicing texture.

i) bars 96-107; **Release**; bar 96 shows the sax leading strongly to a high E♭ with the piano and bass in E, but notice the piano doesn't reinforce this juncture with a chord. This section causes a rise in tension as the piano uses clusters, fourths and triads but with a freer rhythmic pattern allowing the sax lines to reflect a less rigid time feel.

j) bars 108-123; **Release**; piano is in D minor while sax is in B♭; return to triadic voicings reminiscent of bars 64-73; note the long B in saxophone in bar 121 where piano plays emphatic third and fourth beat leading to rest on the first beat of bar 122.

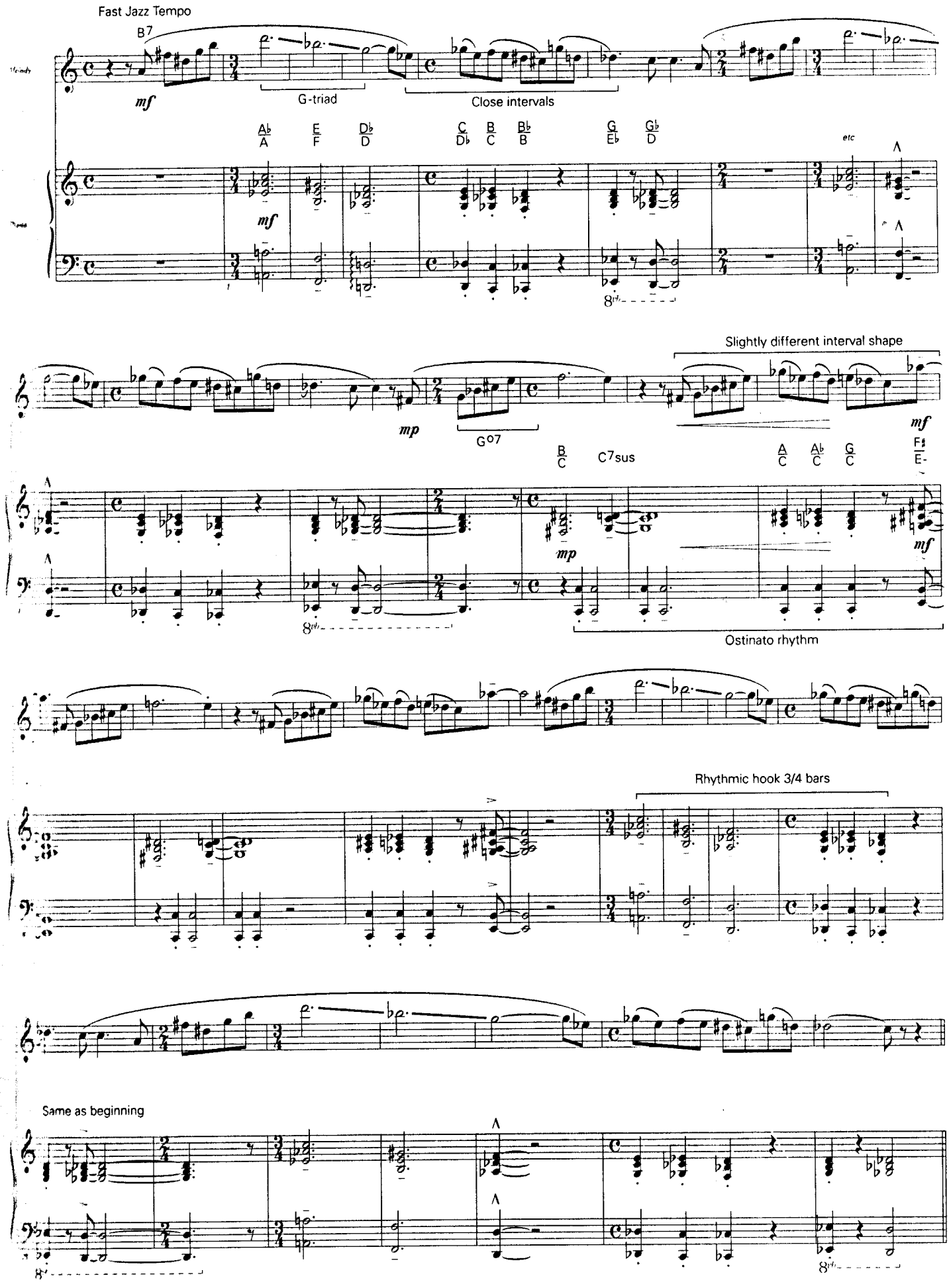
k) bars 124-127; **Tension**; Along with the rhythm, the C pedal is the first suggestion of the composition's bridge and serves as a transition section as well as increasing the tension with the sax.

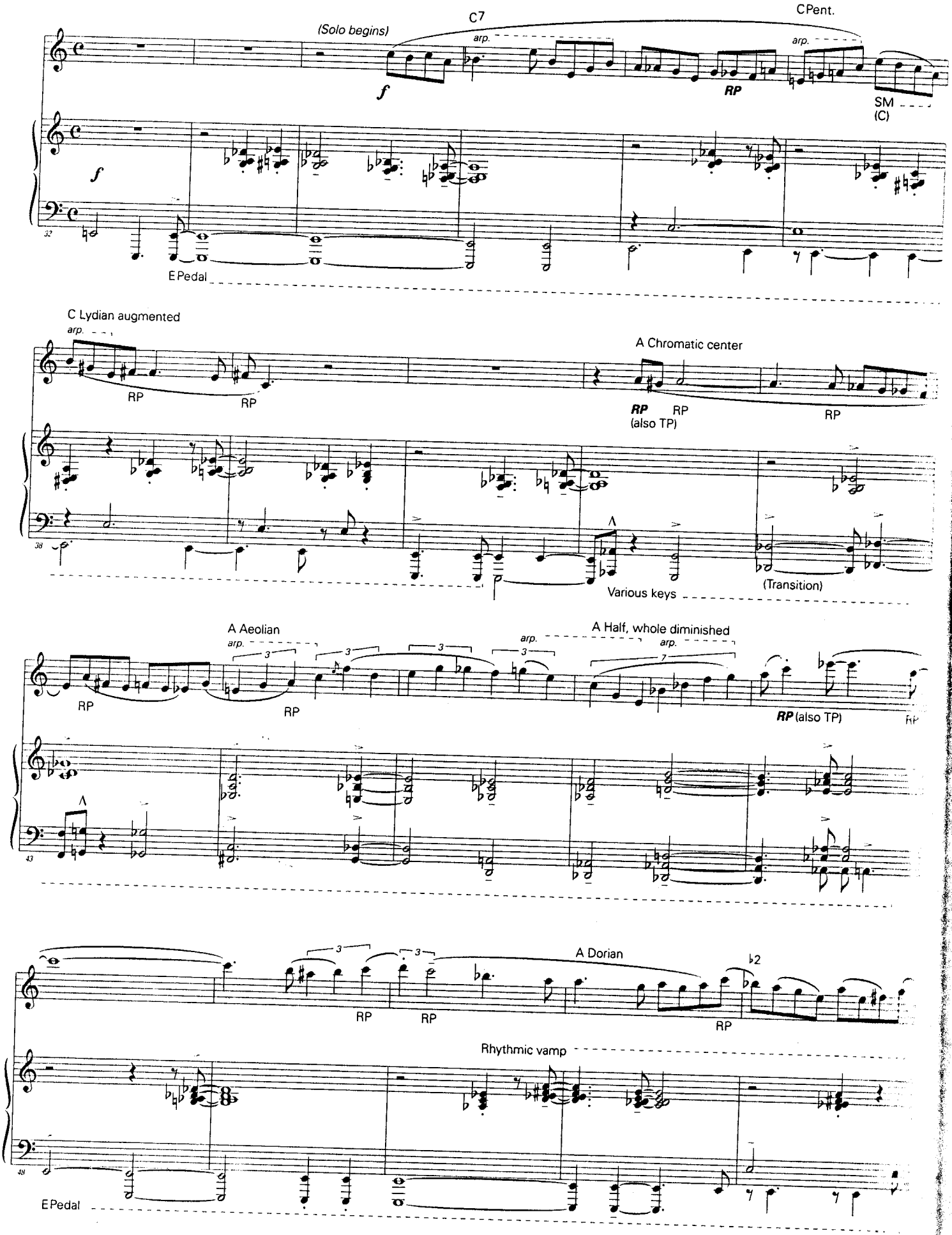
l) bars 128-134; **Transition**; the piano leaves space for complex rhythmic and harmonic sax lines.

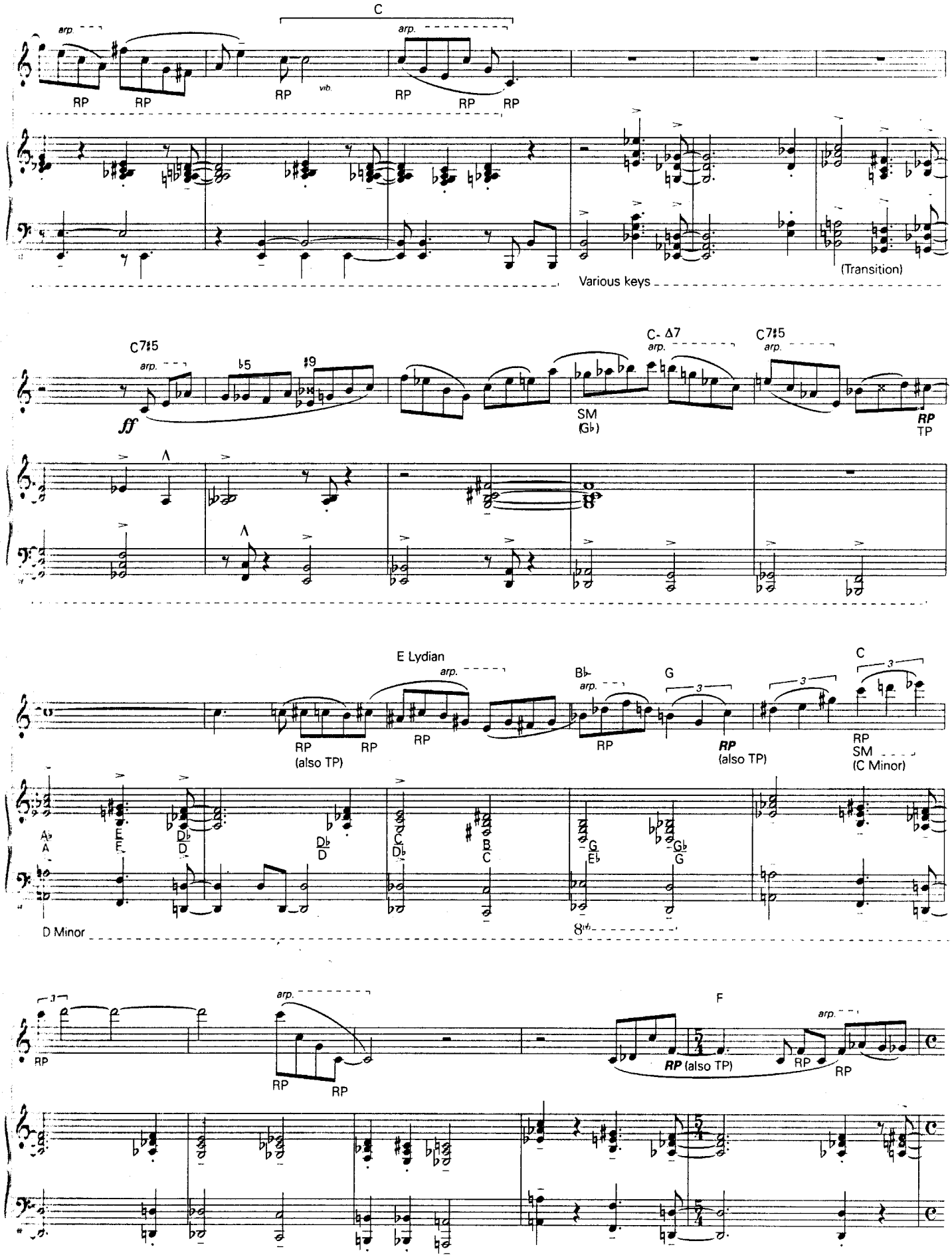
m) bars 135-143; **Release**; the piano introduces a new feeling in the comping, although the key center is still D; the sax responds by playing some scale type, high register lines.

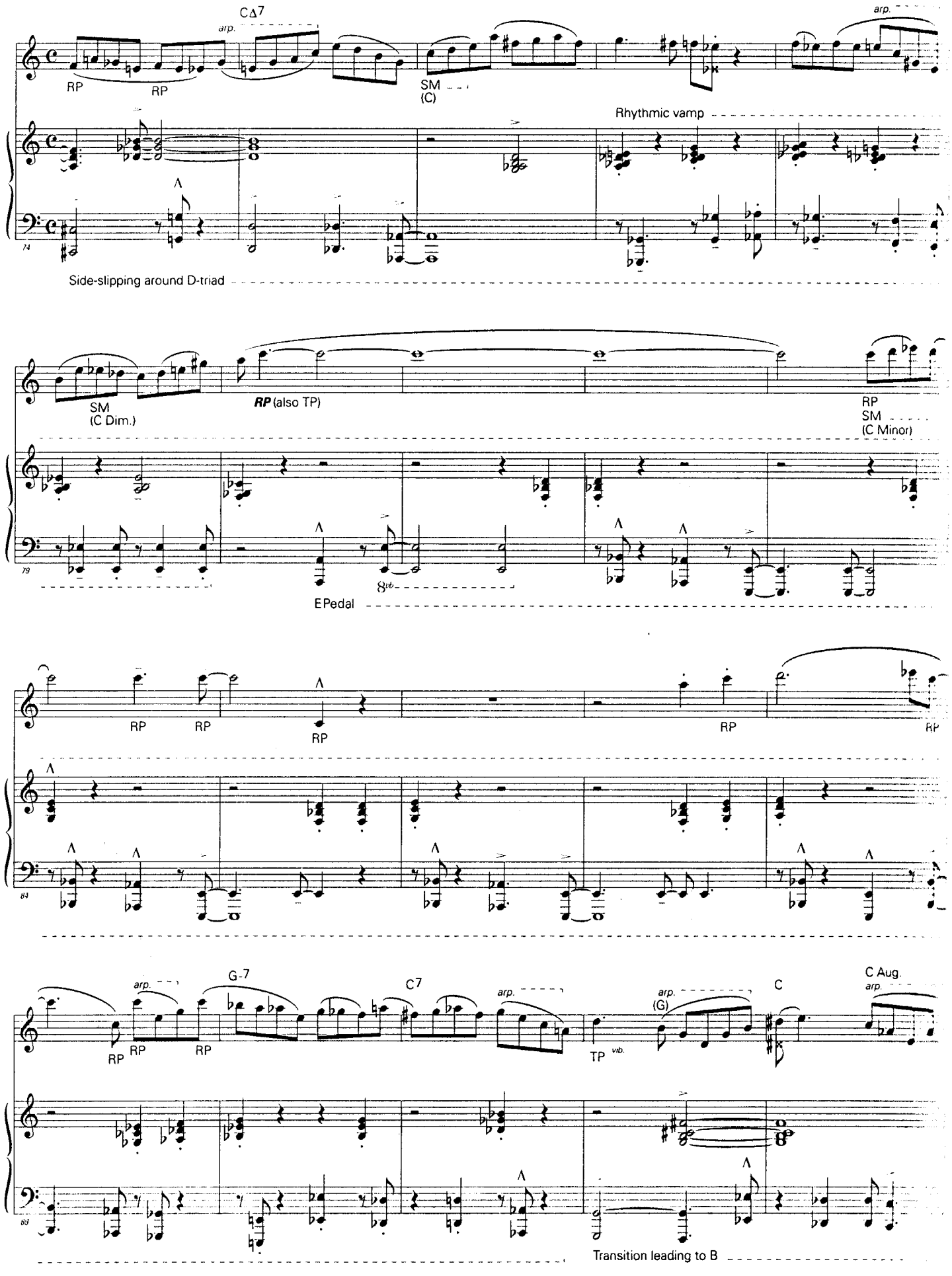
n) bars 144-155; **Tension**; the ideas are occurring at a very quick rate as the piano dramatically uses all the registers and cluster voicings; in bar 148 the sax returns to an earlier type of line which seems to indicate a desire for repetition as well as release from the preceding section.

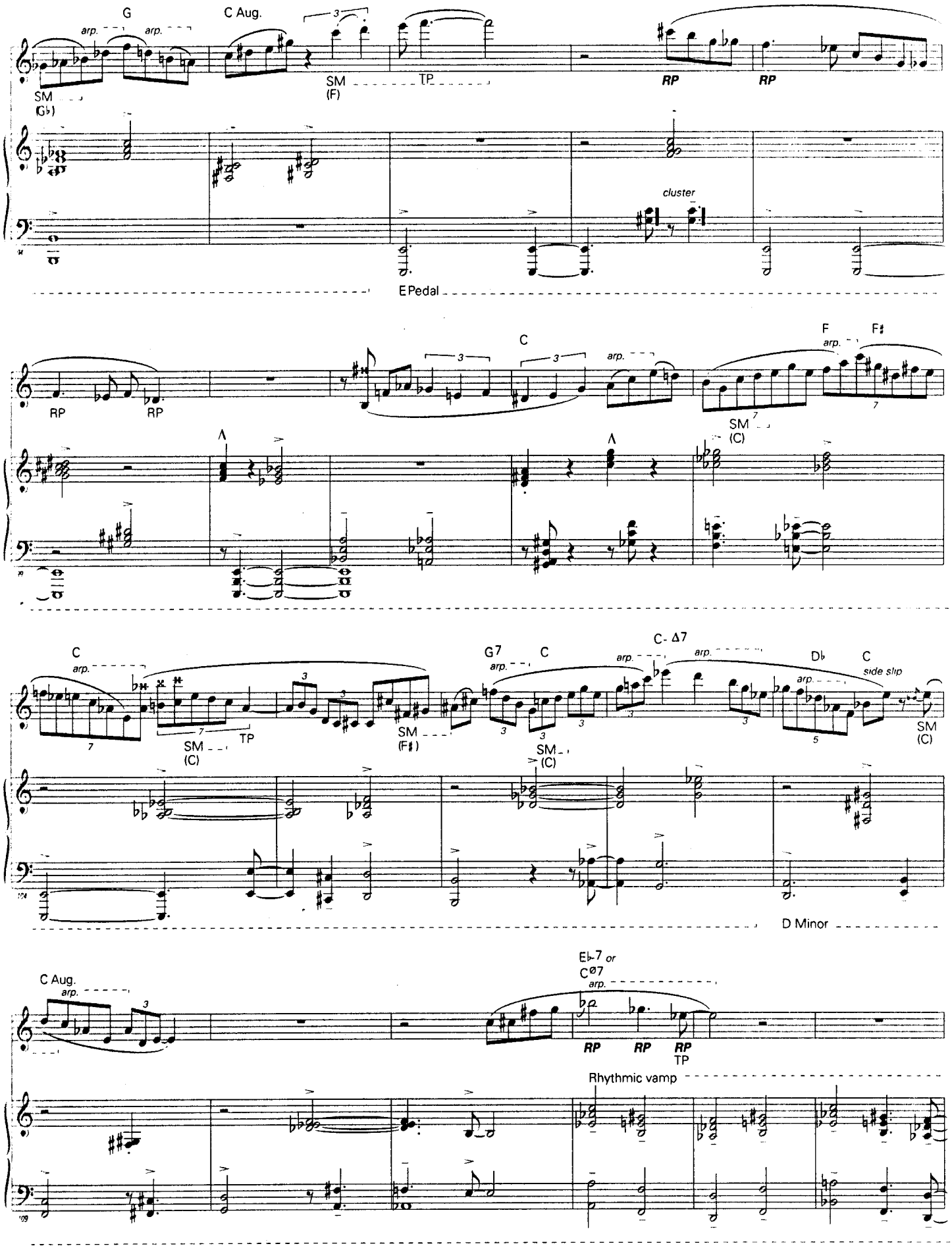
A deep study of "Third Visit" reveals many of the musical devices used in chromatic playing, as well as demonstrating how subtle, interaction can be during improvisation. This analysis is in a sense the summary of this book.

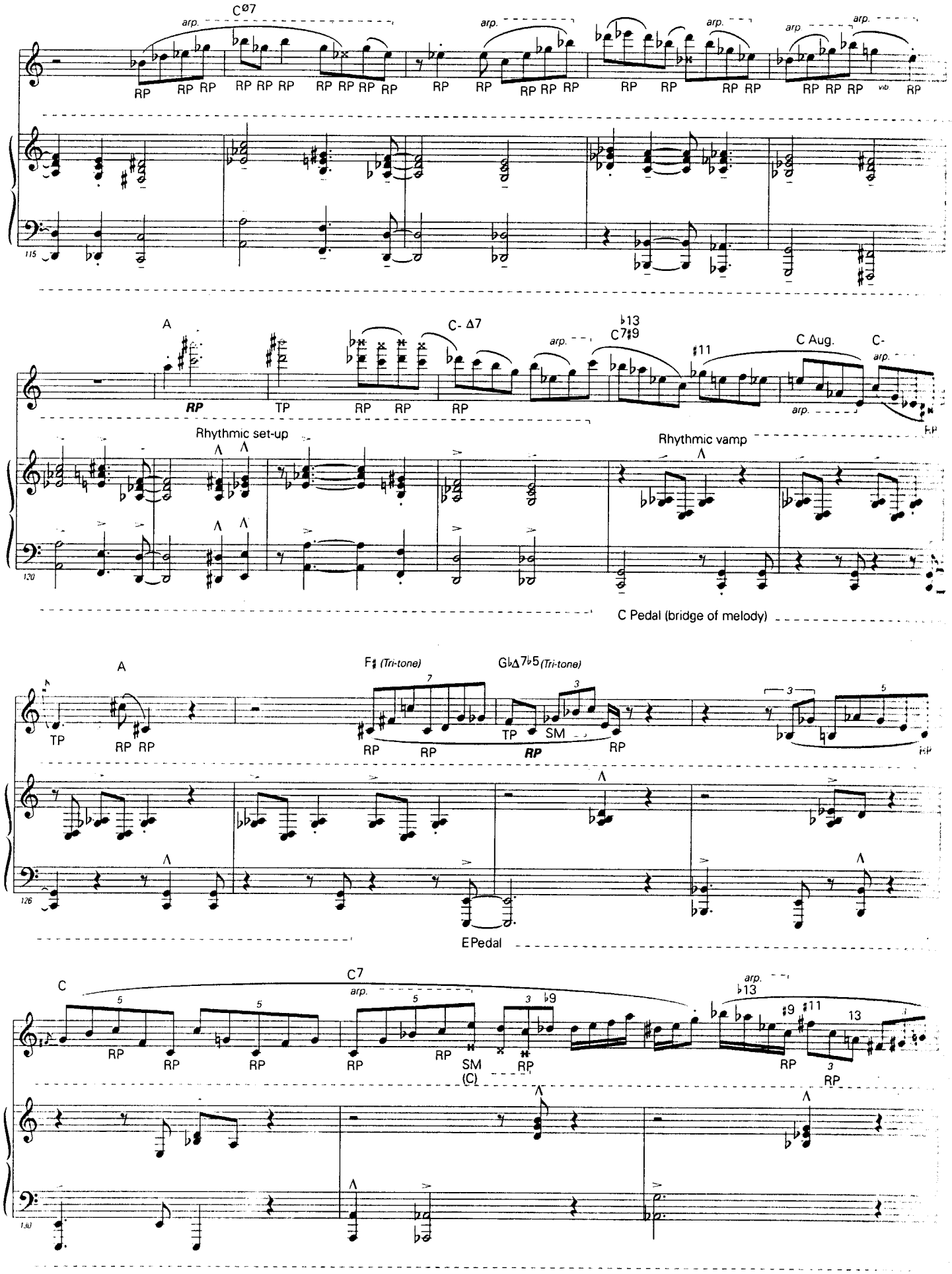

Fast Jazz Tempo
B7
mf
G-triad
Close intervals
Ab/A
E/F
Db/D
C/Db
B/C
Bb/B
G/Eb
Gb/D
etc
mf
mp
G07
Slightly different interval shape
mf
B/C
C7sus
A/C
Ab/C
G/C
F#/E-
mp
mf
Ostinato rhythm
Rhythmic hook 3/4 bars
Same as beginning

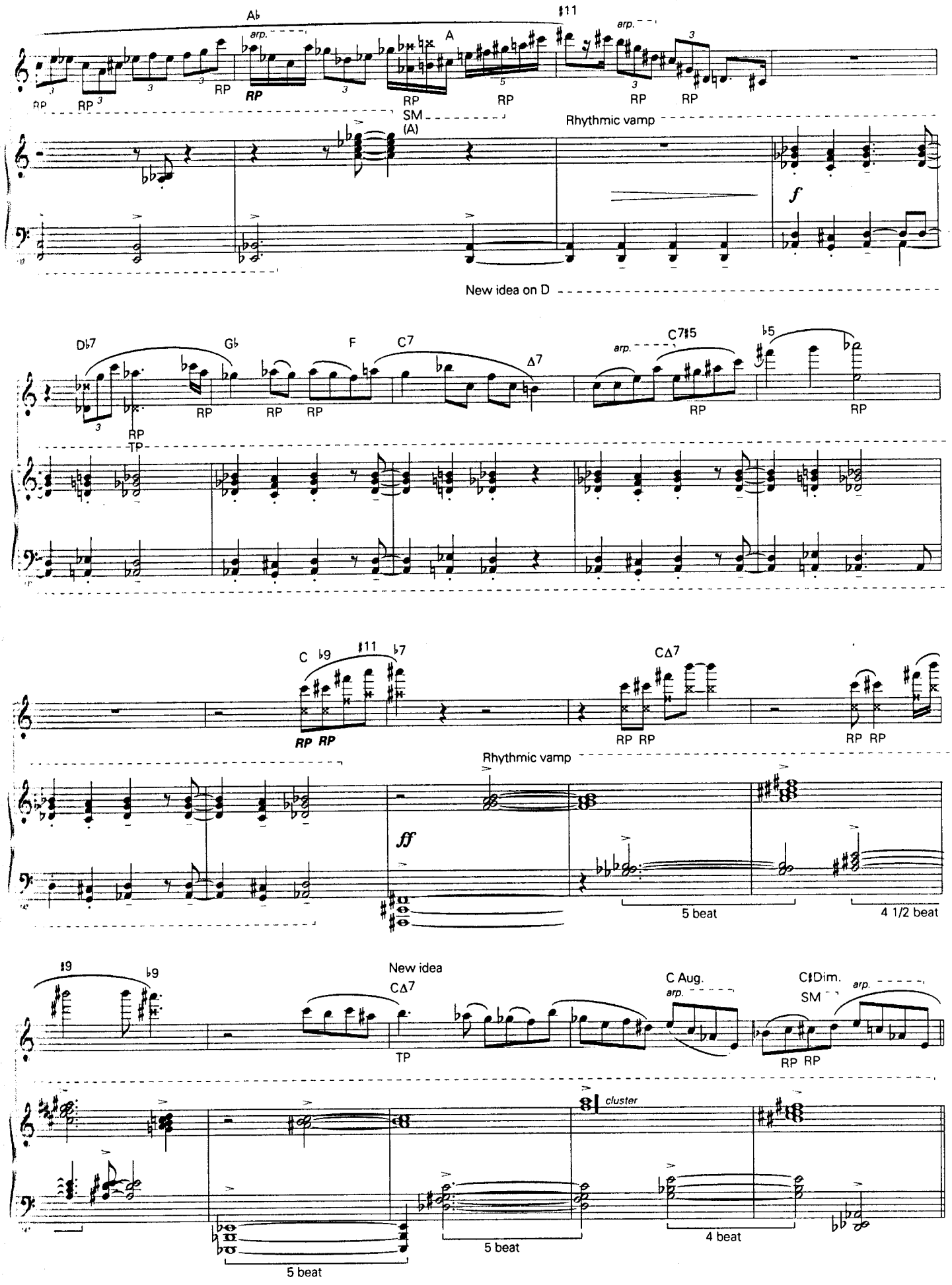

(Solo begins)
C7
CPent.
arp.
arp.
f
RP
SM
(C)
f
32
E Pedal
C Lydian augmented
arp.
RP
RP
A Chromatic center
RP
(also TP)
RP
RP
38
Various keys
(Transition)
A Aeolian
arp.
3
3
3
3
RP
RP
A Half, whole diminished
arp.
arp.
7
RP (also TP)
RP
43
3
3
A Dorian
♭2
RP
RP
RP
Rhythmic vamp
48
E Pedal


C
arp.
RP
RP
RP
vib.
arp.
RP
RP
RP
Various keys
(Transition)
C7♯5
arp.
♭5
♯9
ff
C- Δ7
arp.
SM
(G♭)
C7♯5
arp.
RP
TP
E Lydian
arp.
RP
RP
RP
(also TP)
B♭
arp.
RP
G
3
RP
(also TP)
C
3
RP
SM
(C Minor)
A♭
A
E
F
D♭
D
D♭
D
C
D♭
B
C
G
E♭
G♭
G
D Minor
8va
RP
arp.
RP
RP
F
RP (also TP)
arp.
RP
RP


CΔ7
arp.
RP
RP
SM
(C)
arp.
Rhythmic vamp
Side-slipping around D-triad
SM
(C Dim.)
RP (also TP)
RP
SM
(C Minor)
8vb
EPedal
RP
RP
RP
RP
RP
arp.
G-7
C7
arp.
arp.
(G)
C
C Aug.
arp.
RP
RP
RP
TP
vib.
Transition leading to B


G
C Aug.
arp.
arp.
SM
(G♭)
SM
(F)
TP
RP
RP
cluster
E Pedal
C
F
F♯
arp.
arp.
arp.
RP
RP
SM
(C)
C
arp.
TP
SM
(C)
SM
(F♯)
G7
C
arp.
SM
(C)
C-Δ7
arp.
arp.
D♭
C
side slip
arp.
SM
(C)
D Minor
C Aug.
arp.
E♭-7 or
C∅7
arp.
RP
RP
RP
TP
Rhythmic vamp


Cø7
arp.
RP
A
C- Δ7
♭13
C7♯9
♯11
C Aug.
C-
TP
Rhythmic set-up
Rhythmic vamp
C Pedal (bridge of melody)
F♯ (Tri-tone)
G♭Δ7♭5 (Tri-tone)
SM
E Pedal
C7
♭9
♯9 ♯11
13
SM (C)
vib.

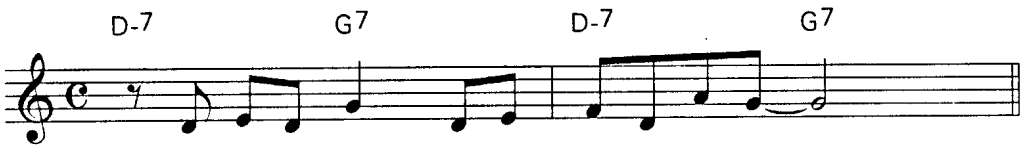

A♭
arp.
♯11
A
RP
SM
(A)
Rhythmic vamp
f
New idea on D
D♭7
G♭
F
C7
Δ7
C7♯5
♭5
TP
C ♭9 ♯11 ♭7
CΔ7
RP RP
ff
5 beat
4 1/2 beat
♯9
♭9
New idea
CΔ7
C Aug.
C♯Dim.
cluster
4 beat

IX Playing Melodies

Although a line as described in Part One may be considered a melody, for the most part a short motif that has expressive quality could be considered more accurately as a true melody. This abbreviated line is usually framed by space on either side of it, possibly achieved by a sustained note in some cases. Basic to playing melodies is the use of expressive nuances such as bending the pitch, grace notes and other ornaments, as well as dramatic use of vibrato along with other devices. In essence, melodic variation is the ability to take a simple motif and vary it in ways which still retain the original flavor. Study of the great ballad players in jazz (Ben Webster, Miles Davis, Bill Evans, Chet Baker) provide a good source of knowledge and inspiration in this area. Below are a few examples of common devices used on motifs taken from well known standards.

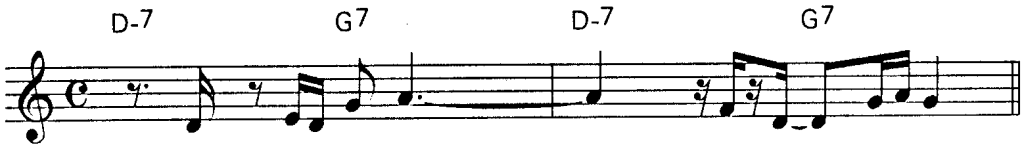
Example 1 "Lover Man" (Martinez)

Original



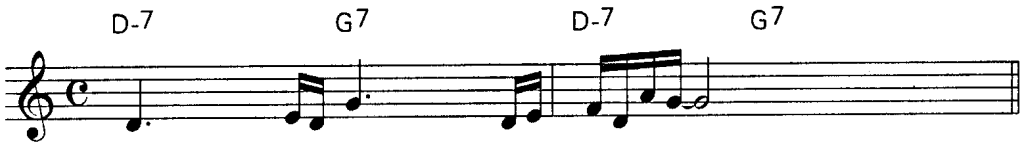
Example 1a

Rhythmic variation (ballad style)



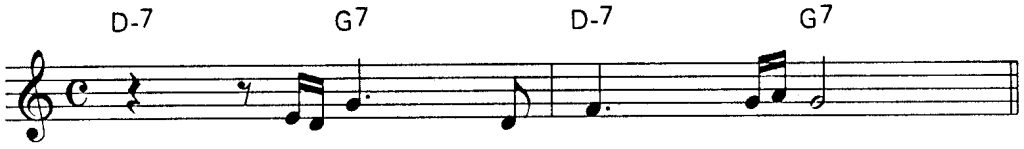
Example 1b

Use of elongation and diminution



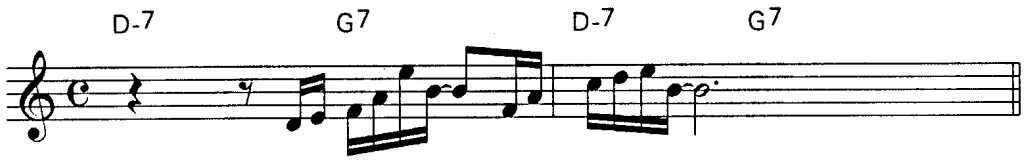
Example 1c

Use of space; changing the sequence of pitches; rhythmical variation



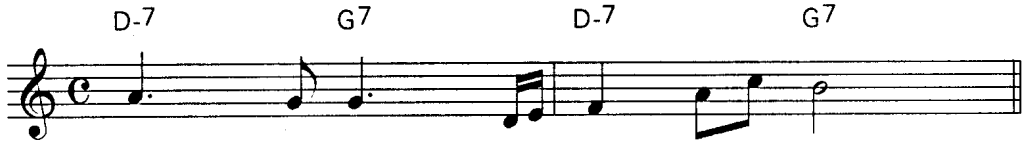
Example 1d

Use of fills and other chord tones



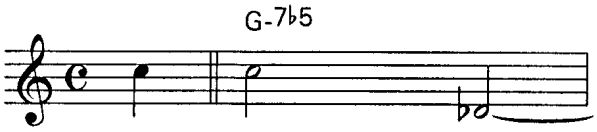
Example 1e

Example of total improvised melody



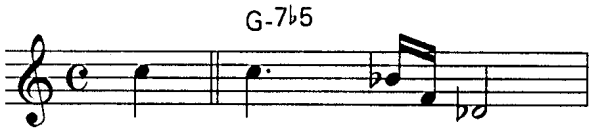
Example 2 "I Love You" (Cole Porter)

Original



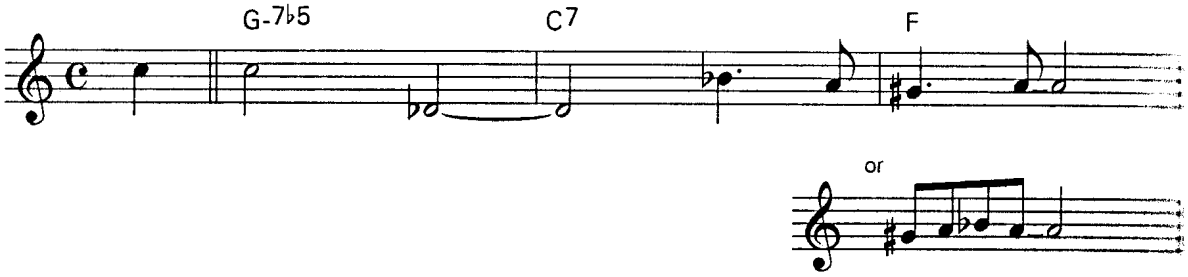
Example 2a

Arpeggio fill between melody tones



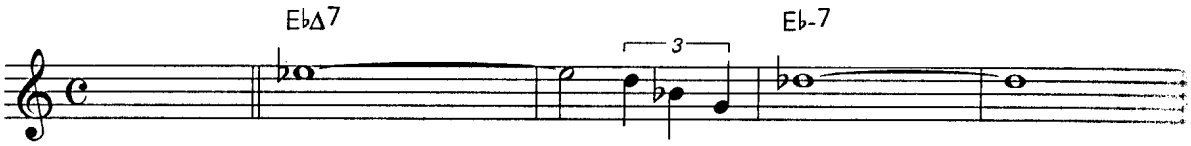
Example 2b

Use of neighbouring tones and rhythmic variation



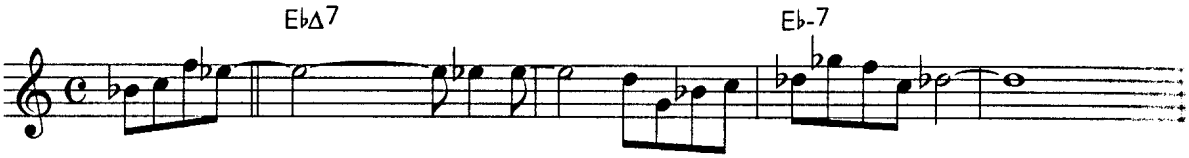
Example 3 "On Green Dolphin Street" (Bronislav Kaper)

Original



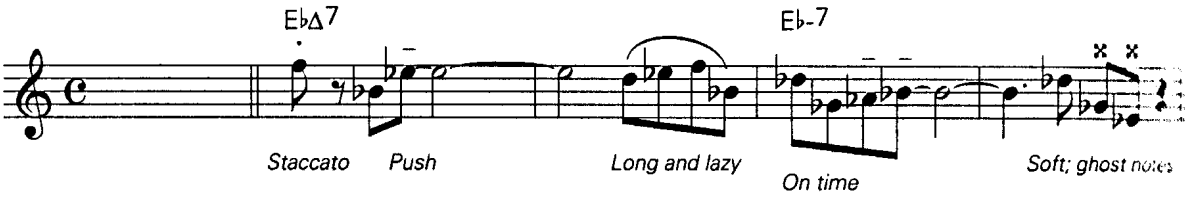
Example 3a

Use of other chord tones and rhythmic variation



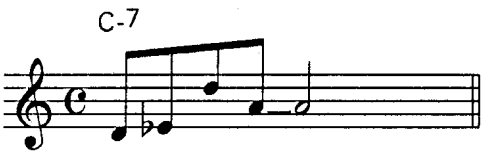
Example 3b

Use of phrasing techniques



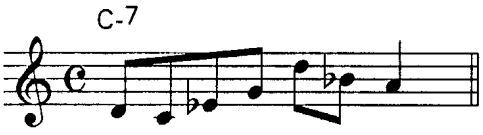
Example 4 "Invitation" (Bronislav Kaper)

Original



Example 4a

Arpeggio surrounding melody

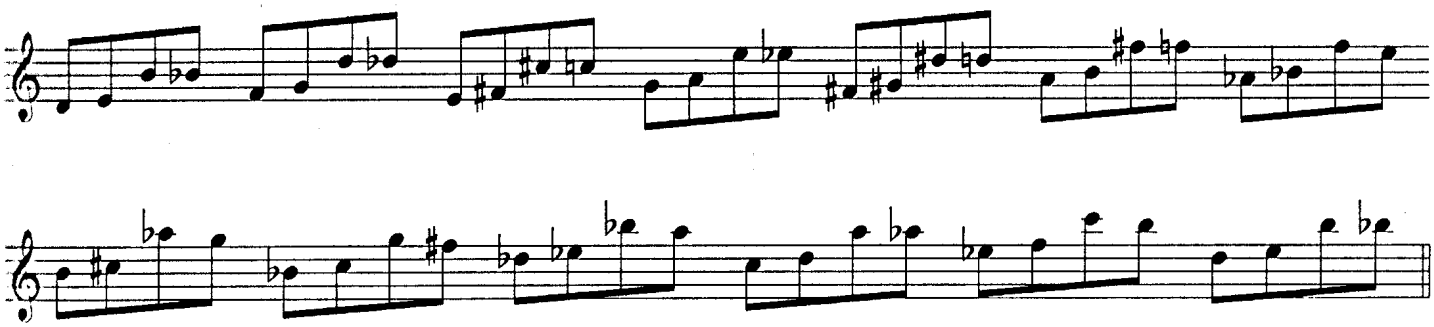


X Pattern and Variational Techniques

A pattern is a line with a symmetrical sequence of intervals. The result is a very specific melodic contour. These shapes can act as a kind of *filler* material to be used as a connecting phrase between main musical ideas. Creatively, they should not serve as a substitute for melodic and harmonic invention. There is always the danger of overuse leading to a mechanized and predictable musical statement. But they can be quite handy as a practice tool in helping the mind be intervallically agile and for improvement of finger dexterity on all instruments. By clever use of variational techniques, a pattern can easily be continuously shifted and provide more melodic interest. The following are examples of patterns both with and without variation.

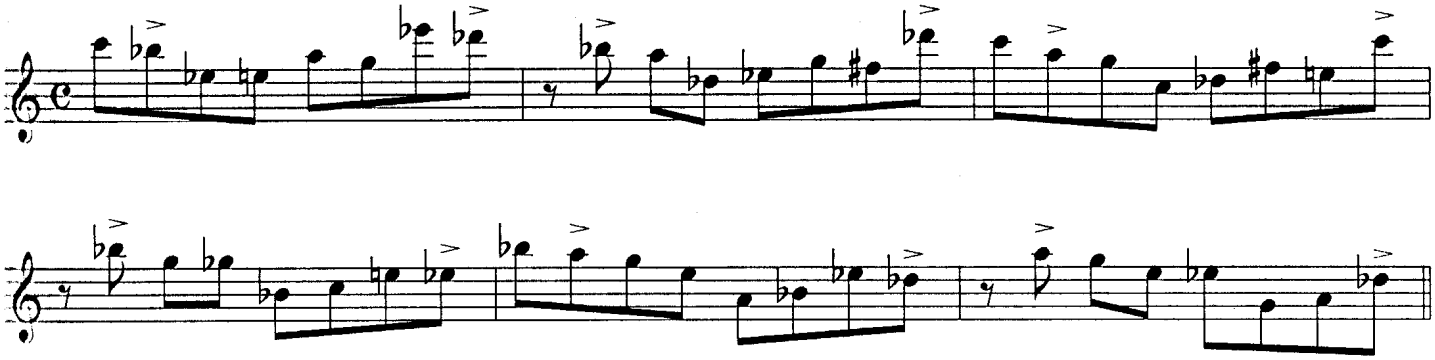
Example 1

Patterns of whole step up; perfect fifth up, half step down; the roots are separated by a minor third up, then followed by a half step down.



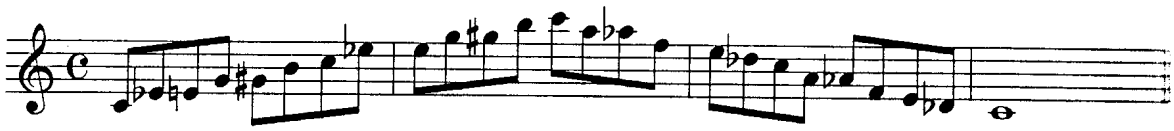
Example 2

Diminished pattern using accents and rhythmic displacement.



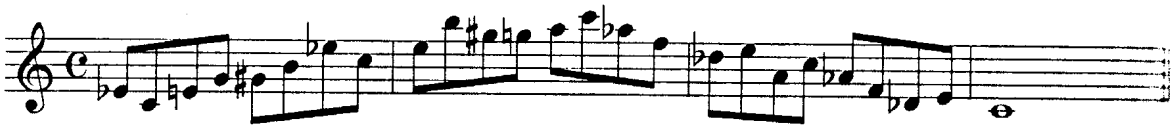
Example 3

Original pattern: minor 3rd; half step; minor 3rd; roots separated by minor 6th; same ascending and descending



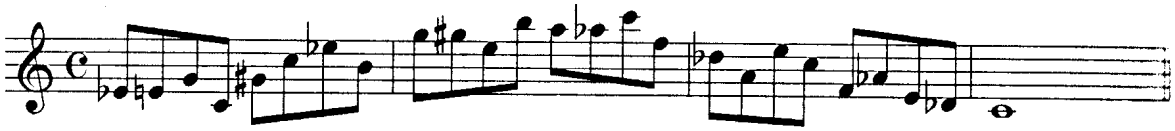
Example 3a

Variation 1: sequence change



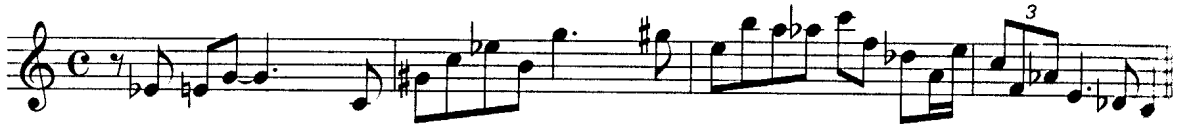
Example 3b

Variation 2: sequence change



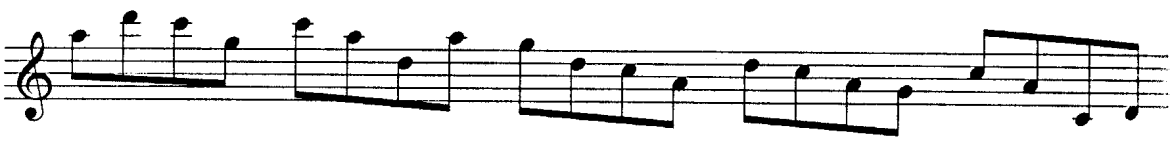
Example 3c

Variation 3: rhythmic elongation



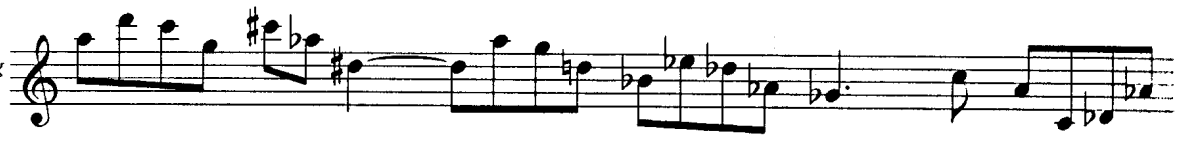
Example 4

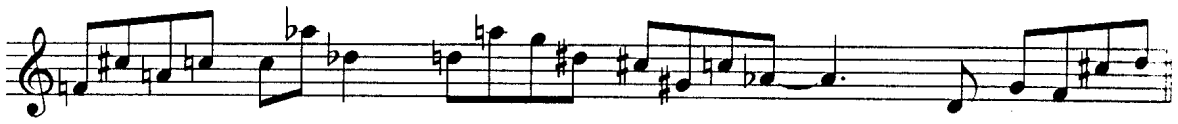
Original pattern: D pentatonic pattern



Example 4a

Variation: half step neighbouring tone and rhythmic variation



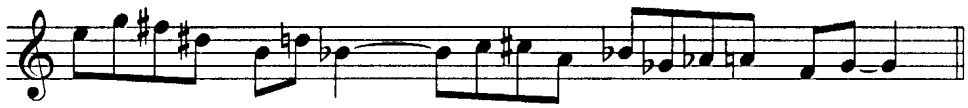


XI Harmonization of a Chromatic Line

A simple chromatic line is given without reference to context. Using each of the categories of voicings referred to in Part One, the line is harmonized. What should be noticed is how the sound of this same original line is transformed with each sample harmonization. In a true playing situation, the challenge is to find the best balance between different types of voicings. Considerations are expectation versus surprise, symmetry versus asymmetry, stylistic consistency; idiom, specific context (instrumentation, proclivities of other musicians, rhythmical background), and aesthetic intentions - what are you trying to say?

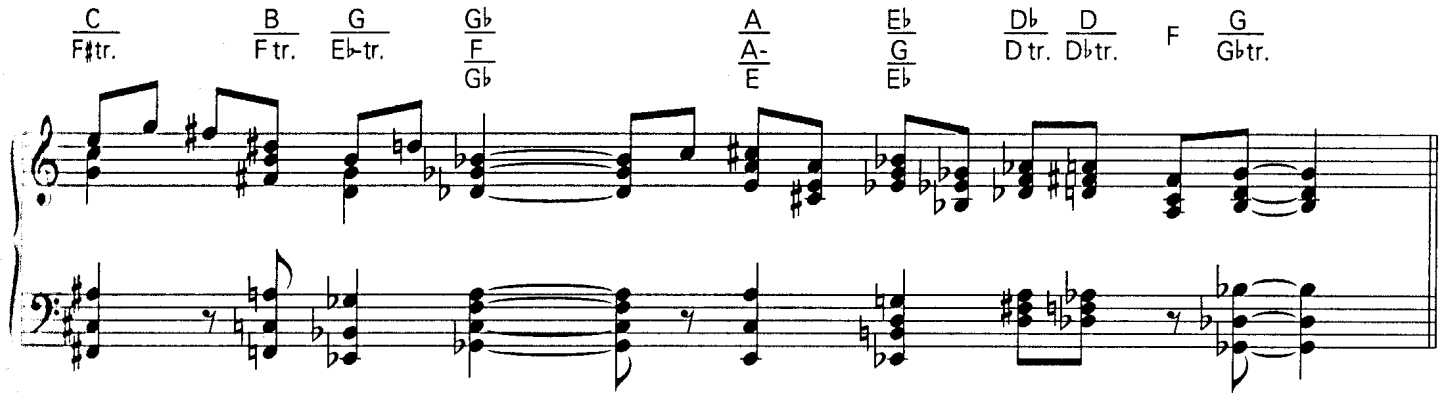
Example 1

Original line



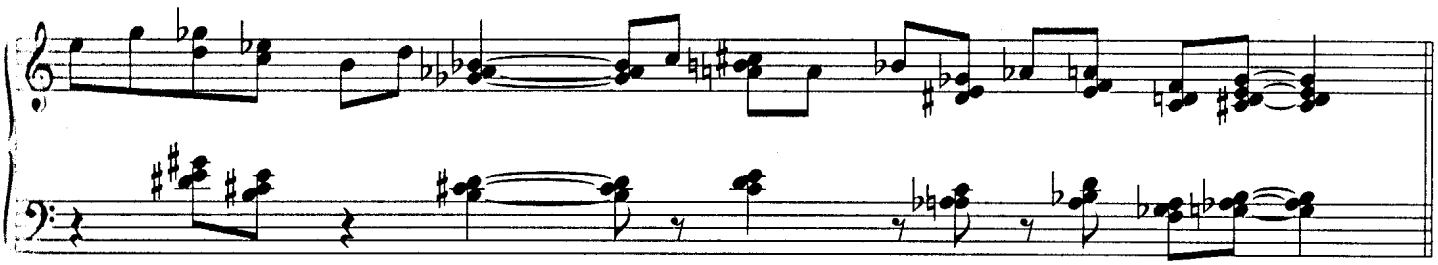
Example 1a

Triads



Example 1b

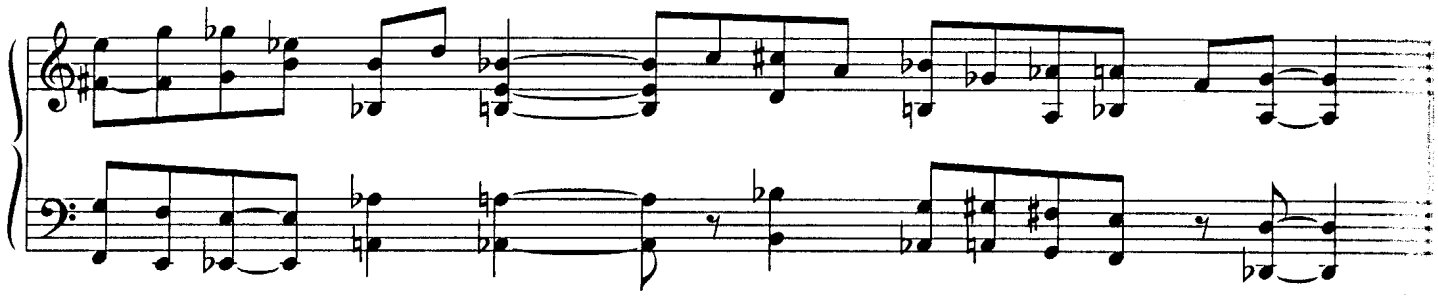
Clusters*



[*Note: Chord symbols for 1b, 1c, 1d are optional and if used should follow guide lines indicated in Chapter IIID; Part One.]

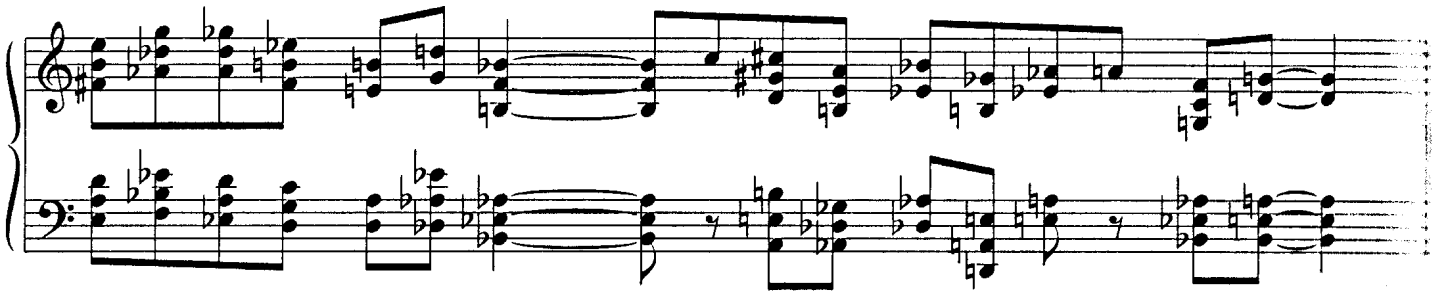
Example 1c

Open voicings



Example 1d

4ths/5ths voicings



XII Reharmonization of Standards

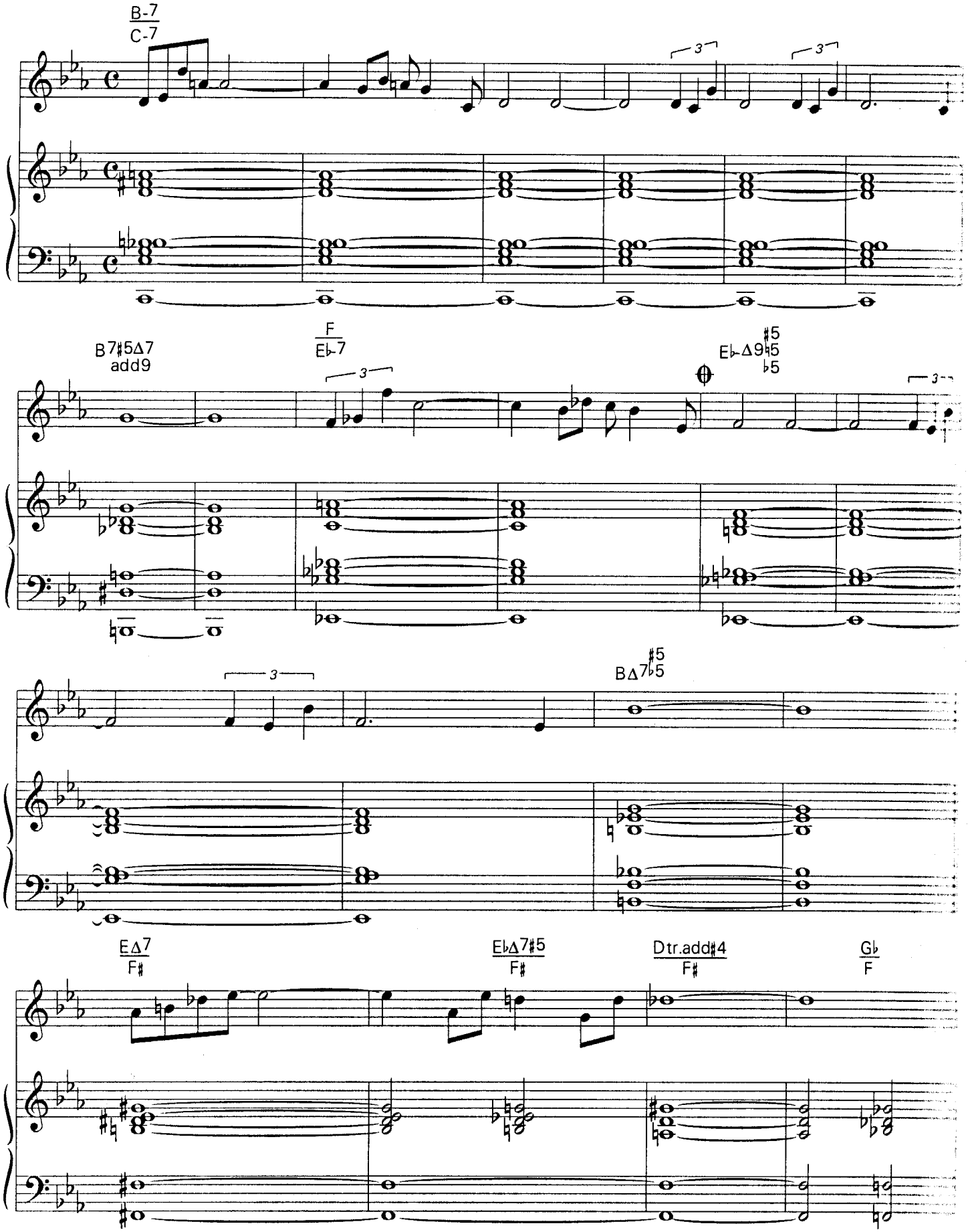
Reharmonizations of three standard tunes are presented in this section. The jazz legacy is full of recorded examples of harmonically altered standards, some of which have become classic versions of these tunes. Aesthetically, this process is a very subjective one. Because you are taking someone else's known material, there is a point where if alteration becomes too extreme the original tune is lost. These following versions are purposely harmonically dense and very different from the original. But they can be played with study and practice, hopefully opening up the ear to further explorations.

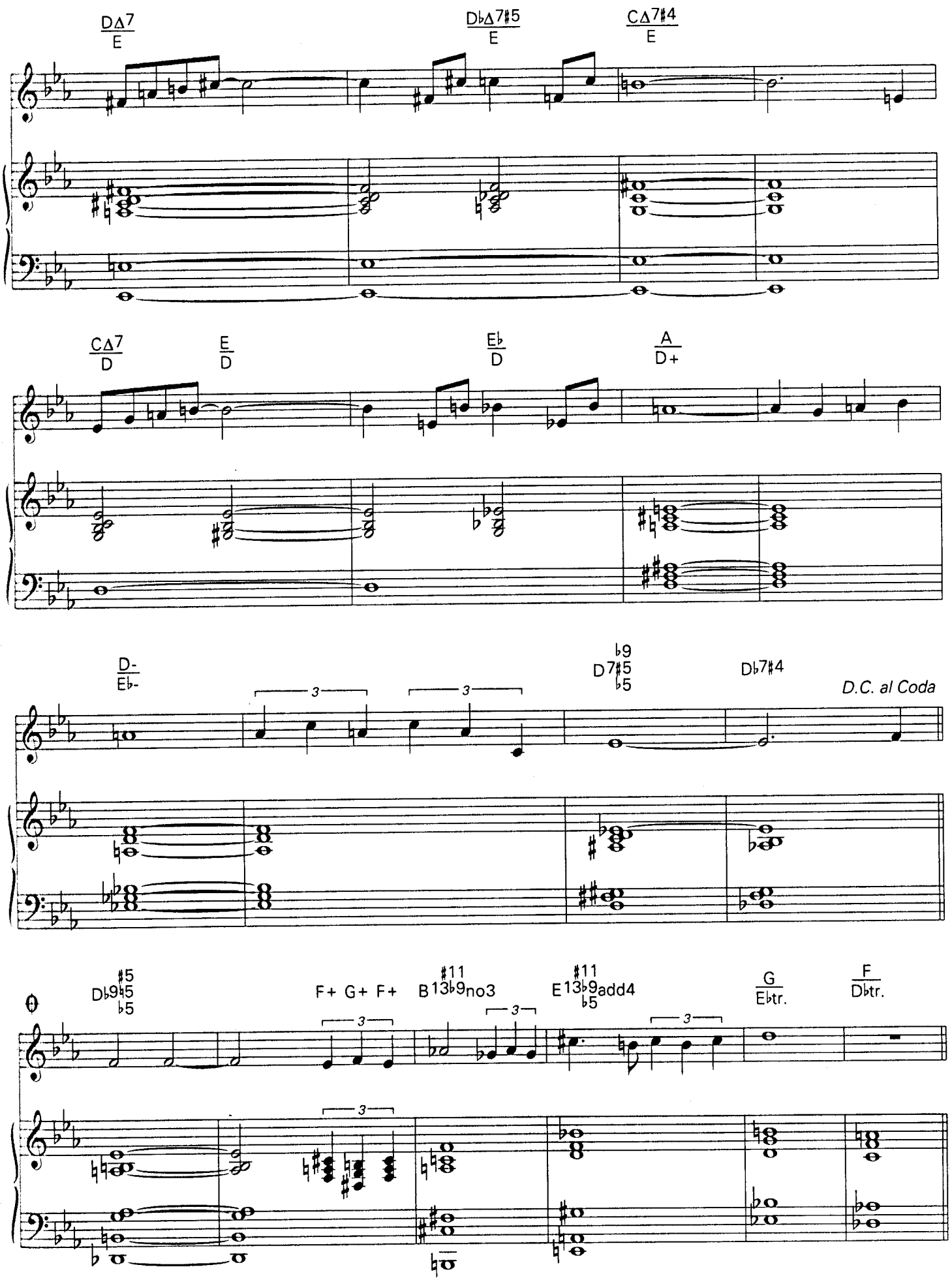
In the examples the piano voicings are written out mostly as whole notes, leaving the rhythmical figures up to the player. Also, the voicings are only one possible inversion for each chord given. By combining the written voicing with the chord symbols many inversions are possible. The chords themselves as well as their symbols allude to the concepts discussed in the voicing section of Part One. As far as improvising on these changes, the concepts of synthetic, composite and add-on scale construction along with arpeggiation of the chords provides material. And of course, the chords can be simplified at any point for tension and release purposes.

1. **Invitation** (Bronislau Kaper):

This is meant for a group situation with a broken Latin feel during the A section, and straight ahead walking jazz for the bridge of the head. The improvisation can shift back and forth between these two feels freely. The tempo would be medium. There are bass pedal points throughout, from which the bassist can add other notes at will. In general, this reharmonization is an example of taking the original changes and looking at them in a different manner by adding a few selected dissonant tones or upper structures (F/E♭-7 is really E♭-13$^{\sharp 11}$; DΔ7/E is E-9sus4; etc.). In the last six bars, the voicings are an example of re-arranging the notes of a simple voicing in such a way as to reflect a very different texture.

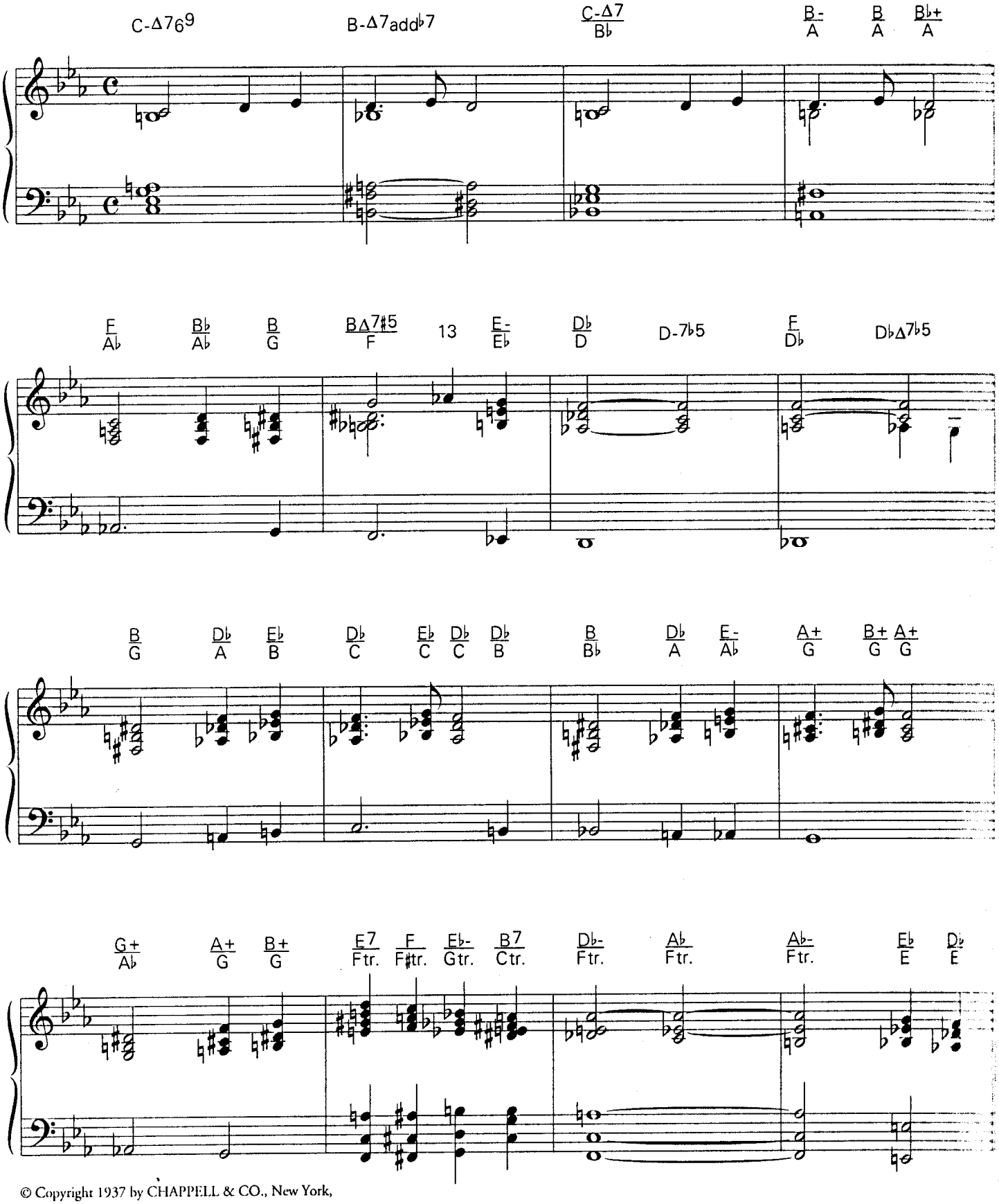
Invitation (Bronislau Kaper):

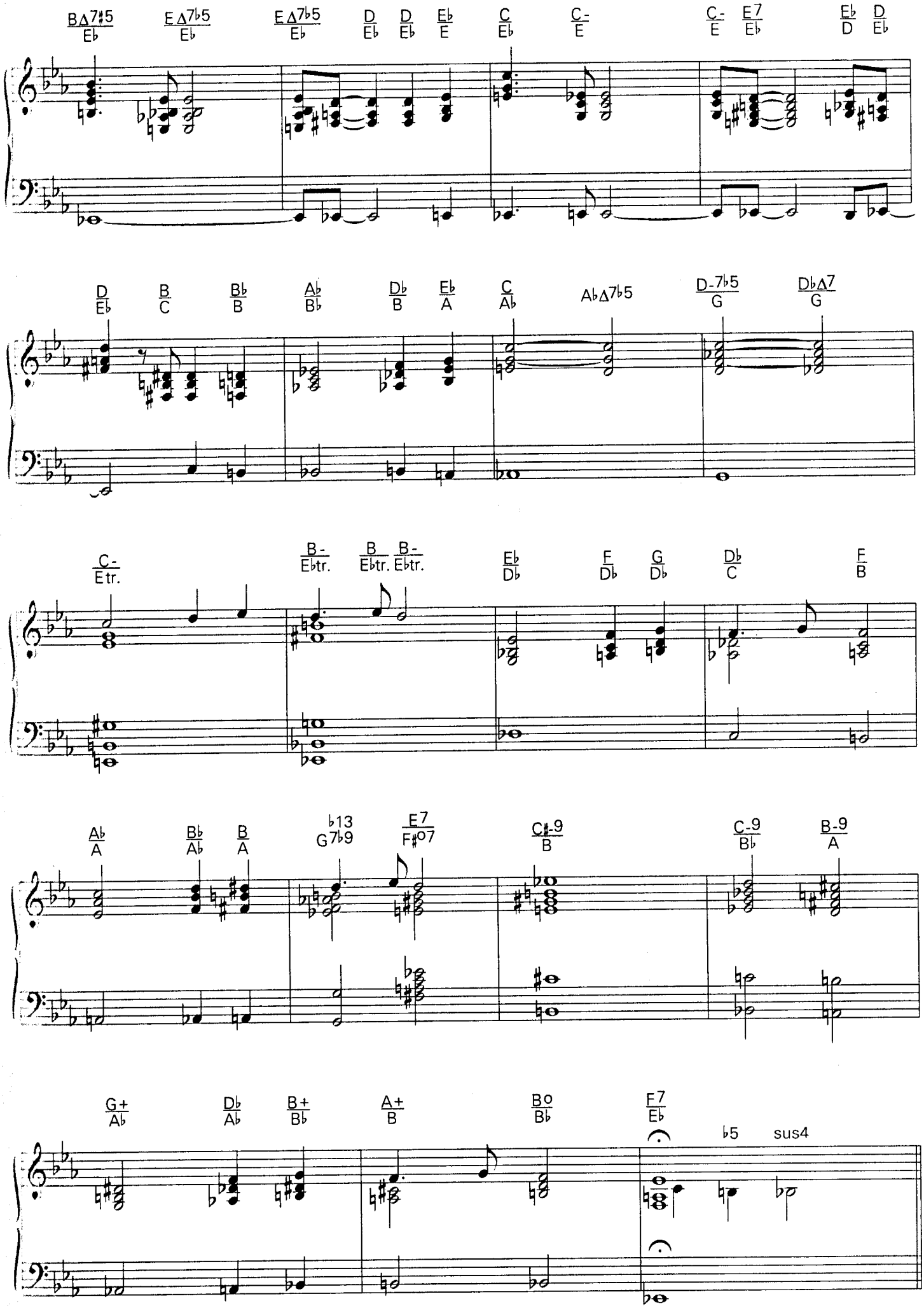



DΔ7/E
D♭Δ7♯5/E
CΔ7♯4/E
CΔ7/D
E/D
E♭/D
A/D+
D-/E♭-
D7♯5♭9♭5
D♭7♯4
D.C. al Coda
D♭9♯5♭5
F+ G+ F+
B13♭9no3♯11
E13♭9add4♯11♭5
G/E♭tr.
F/D♭tr.

2. My Funny Valentine (Music: Richard Rogers / Text: Lorenz Hart):

This arrangement can be played as a solo piano piece or duo. The tempo is very slow, almost rubato with a feeling like a hymn. The voicings here are for the most part triads over a bass tone. The bass line consists of step and half step motion, very much like the melody.

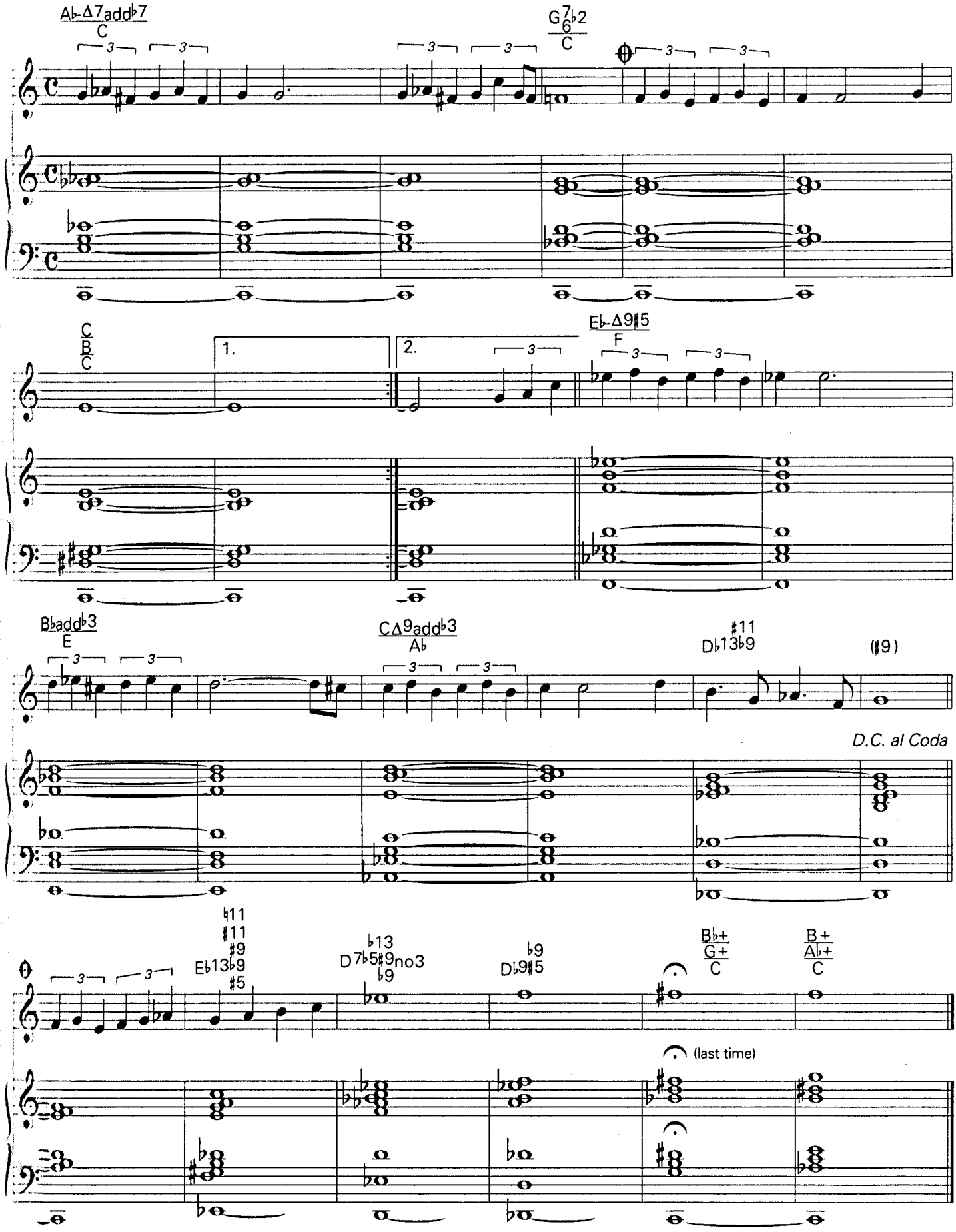



BΔ7#5 / Eb
EΔ7b5 / Eb
EΔ7b5 / Eb
D / Eb
D / Eb
Eb / E
C / Eb
C- / E
C- / E
E7 / Eb
Eb / D
Eb / D
D / Eb
B / C
Bb / B
Ab / Bb
Db / B
Eb / A
C / Ab
AbΔ7b5
D-7b5 / G
DbΔ7 / G
C- / Etr.
B- / Ebtr.
B / Ebtr.
B- / Ebtr.
Eb / Db
F / Db
G / Db
Db / C
F / B
Ab / A
Bb / Ab
B / A
b13 / G7b9
E7 / F#07
C#-9 / B
C-9 / Bb
B-9 / A
G+ / Ab
Db / Ab
B+ / Bb
A+ / B
Bo / Bb
F7 / Eb
b5
sus4

3. **You And The Night And The Music** (Music: Arthur Schwartz / Text: Howard Dietz):

This lesser known standard has a very intervallic melody which is used as a integral part of the voicings. These are cluster type chords for the A section over a C pedal, while the bridge has some triadic harmonies. The rhythmic feel is broken and very loose. At the end, the melody is slightly altered and the form extended. (This is recorded by **Quest** on *New York Nights* - Pan Records). The improvisation should be very atmospheric, sparse and colorful.

You And The Night And The Music (Arthur Schwartz / Howard Dietz):



XIII Analysis of Complex Chords

This section of examples shows how a voicing and/or chord symbol can be looked at in a variety of different ways. Each aspect can lead to different uses resulting in varied colors for these same tones. The terminology used is:

a) Original voicing: This is the given chord.

b) Alternate voicing: These are inversions of the same notes. Whenever possible, symbols are given. (Not demonstrated, but very useful for inversions is to reverse a voicing. Example: A/C-tr. becomes C-/Atr.).

c) Scale from chord: This is a scale made up from the notes given.

d) Filled-in scale: Notes not included in the given voicing are possibilities for additional scale tones.

e) Lines from scale or filled-in scale: These are short motifs or lines using these indicated tones.

f) Possible triads and four/five note chords: These are the common diatonic chords derived from the available notes. They are a facile way to quickly see familiar arpeggios and lines.

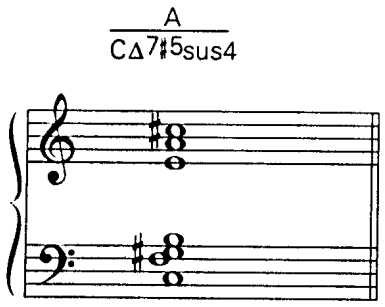
g) Arpeggio from triads and chords: These result from the named diatonic chords.

h) Chromatic line from scales, triads, four/five note chords: Lines which also use neighboring tones alongside already indicated scale pitches.

i) Diatonic name: Another way to order the given tones from the original voicing so that they reflect more conventional symbols and function.

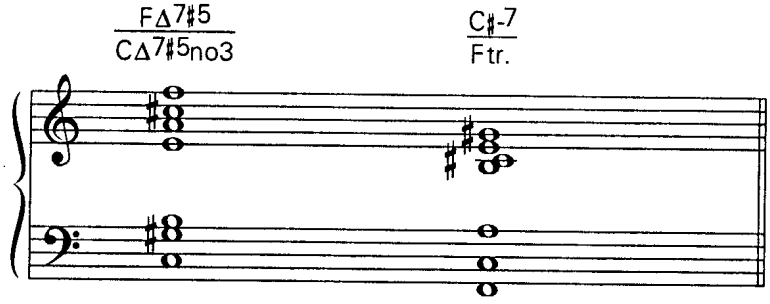
Example 1a

Original:



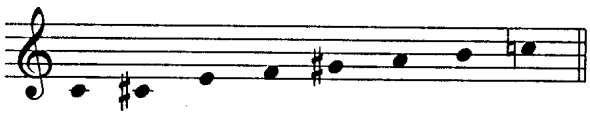
Example 1b

Alternate voicings:



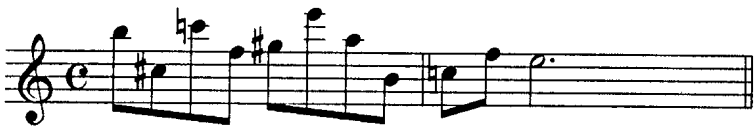
Example 1c

Scale from chord:



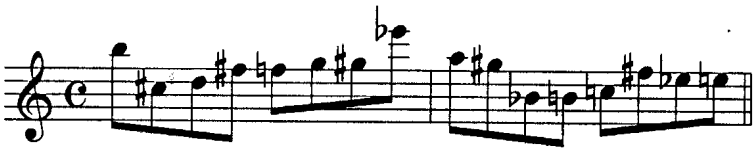
Example 1d

Line:



Example 1e

Chromatic Line



Triad Possibilities:

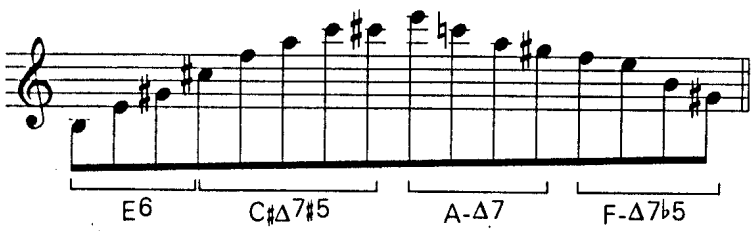
F, F-, A♭-, A, A-, C♯-, E

Four/five note chord possibilities:

F-$^{\Delta 7}$, F-$^{\Delta 7\flat 5\sharp 5}$, FΔ7$^{\sharp 5}$, FΔ7$^{\flat 5}$, E6, AΔ7, A-$^{\Delta 7}$, AΔ7$^{\sharp 5}$, C♯Δ7, C♯-7, C♯Δ7$^{\sharp 5}$

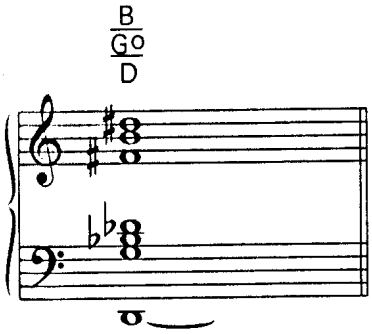
Example 1f

Arpeggio using some chord possiblities:



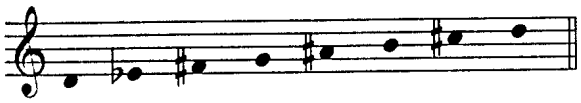
Example 2a

Original:



Example 2b

Scale from chord:



Triad Possibilities:

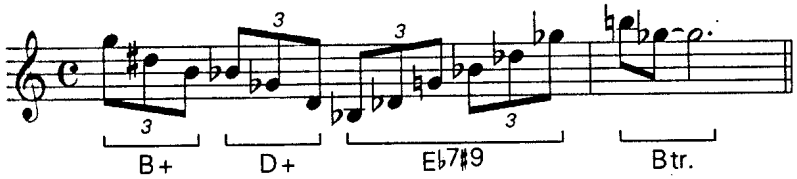
B+, D+, F♯+, G♭, E♭, B, B-, G

Four/five note chord possibilities:

GΔ7, DΔ7♯5, GΔ7♯5, GΔ7♭5, G-Δ7♯5, G-Δ7♭5, E♭7♯9, BΔ9♮5♭5♯5

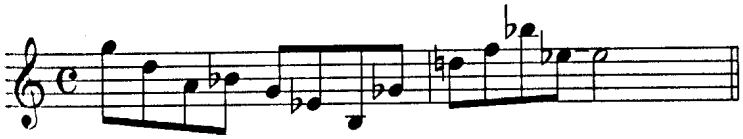
Example 2c

Triadic line



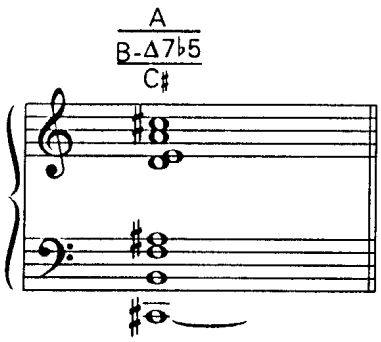
Example 2d

Chromatic triad line



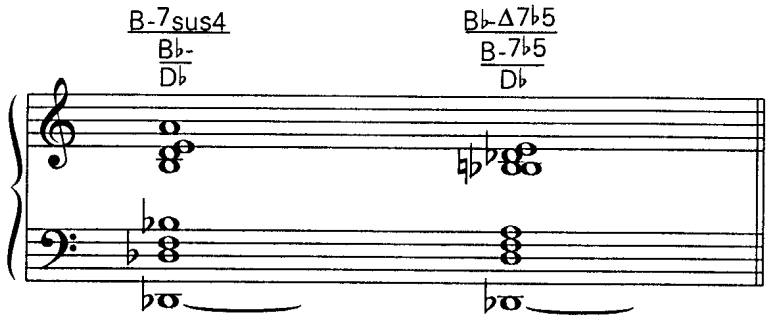
Example 3a

Original:



Example 3b

Alternate voicings:

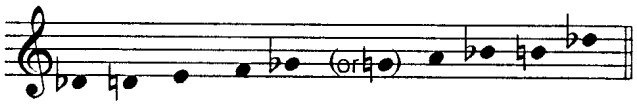


Example 3c

Scale from chord:

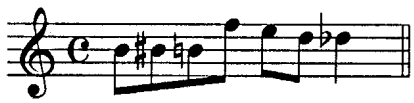
Example 3d

Filled-in scale:



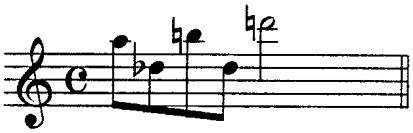
Example 3e

Line:



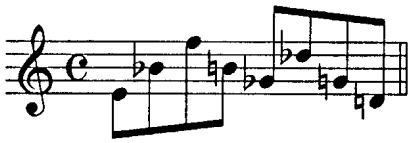
Example 3f

Wide intervals:



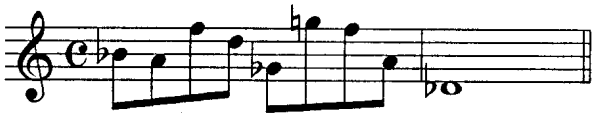
Example 3g

Chromatic Line



Example 3h

Mixed intervals:

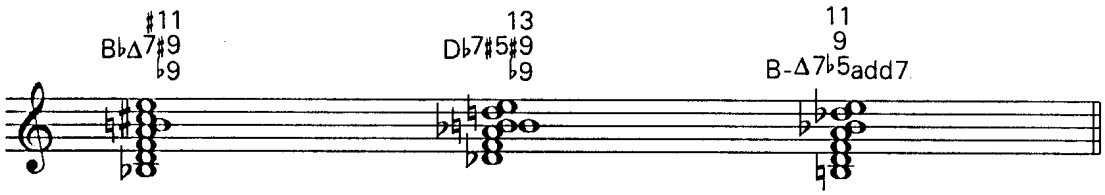


Triad Possibilities: B♭, D♭+, F+, A+, A, D-, B♭-

Four/five note chord possibilities: Bø7, B-$^{\Delta 7\flat 5}$, B♭$\Delta 7^{\flat 5}$, B♭-$^{\Delta 7\flat 5}$, B♭$\Delta 7$, F$\Delta 7^{\flat 5}$, F$\Delta 7^{\sharp 5}$, B♭-$^{\Delta 7}$, D-$^{\Delta 7}$, D-$^{\Delta 7\sharp 5}$, D♭$7^{\sharp 5}$

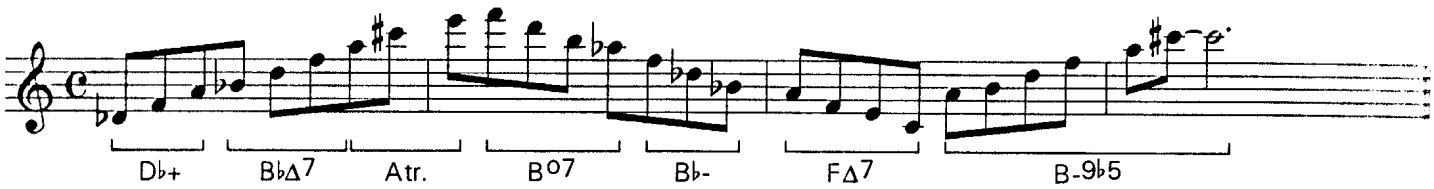
Example 3i

Diatonic chord possiblities:



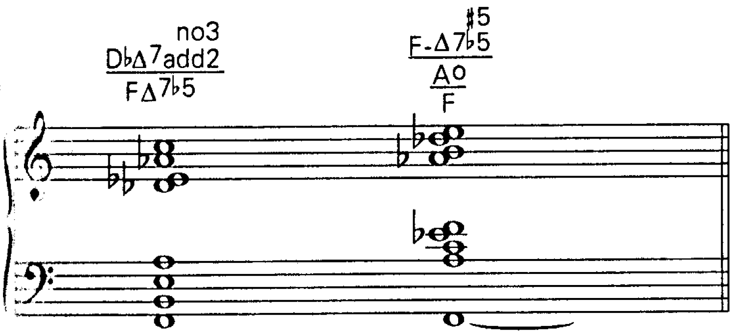
Example 3j

Arpeggio with four note chords and triads:



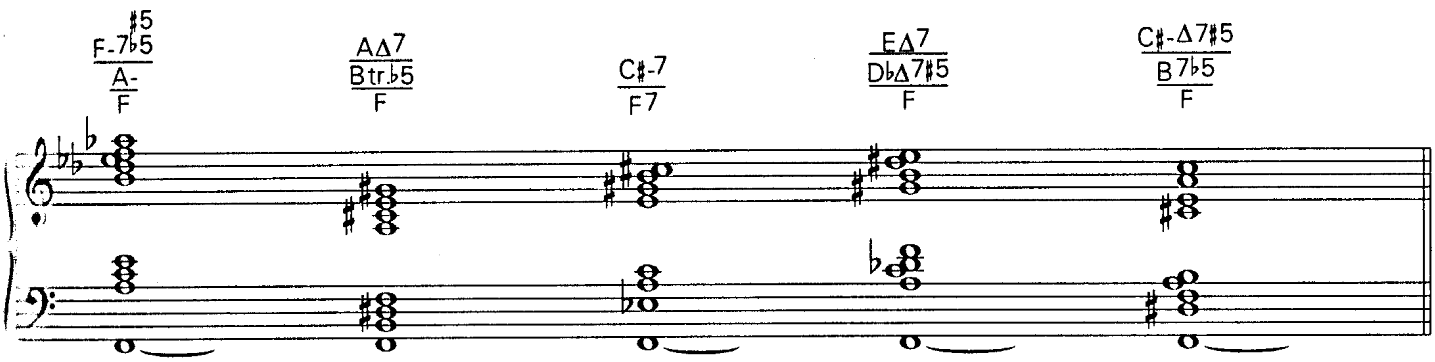
Example 4a **Example 4b**

Original: Alternate voicing:



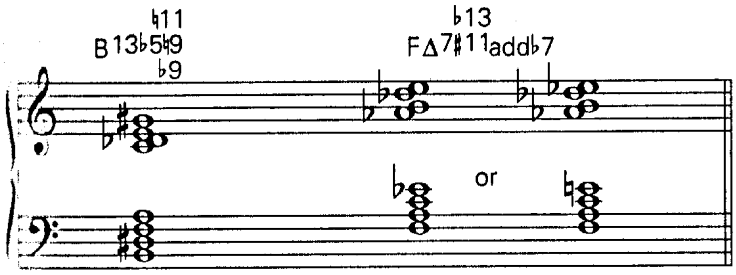
Example 4c

Alternate voicings:



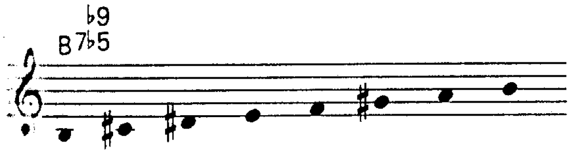
Example 4d

Diatonic voicings using same tones:



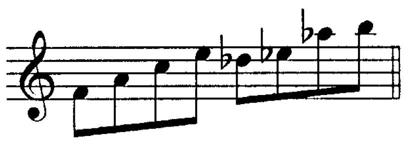
Example 4e

Scale derived from diatonic voicing



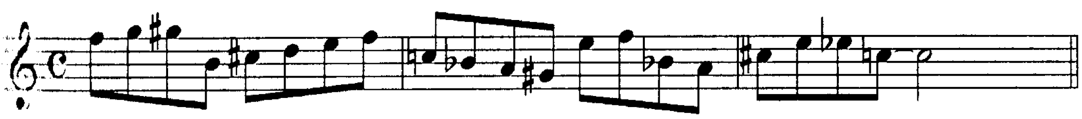
Example 4f

Arpeggio derived from diatonic voicing: $F\Delta 7^{\flat 13, \sharp 11, 9, \flat 7}$



Example 4g

Chromatic line:

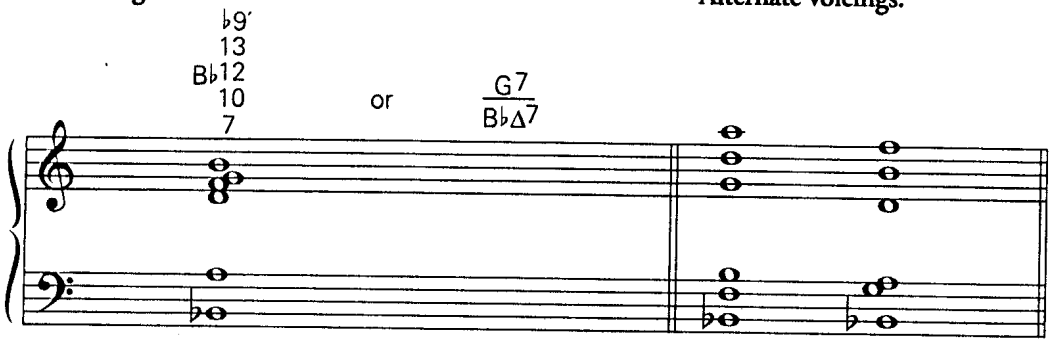


Triad Possibilities: A♭, F, F-, A, C♯, C♯-, E, A-, C+, A♭-, F+

Four/five note chord possibilities: $B7^{\flat 5}$, $B7^{\flat 5 \flat 9 \natural 13}$, $A\text{-}^{\Delta \flat 5}$, $D\flat\text{-}^{\Delta 7}$, D♭Δ7, $D\flat\text{-}^{\Delta 7\sharp 5}$, $A\Delta 7^{\flat 9 \sharp 9}$, F-7, $F\text{-}^{\Delta 7}$, FΔ7, EΔ7, $E\Delta 7^{\sharp 5}$,

Example 5a

Original:

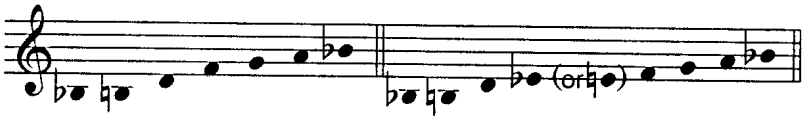


Example 5b

Alternate voicings:

Example 5c

Scale from chord:

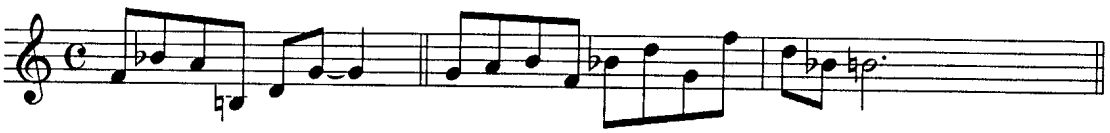


Example 5d

Filled-in scale:

Example 5e

Line derived from scale:

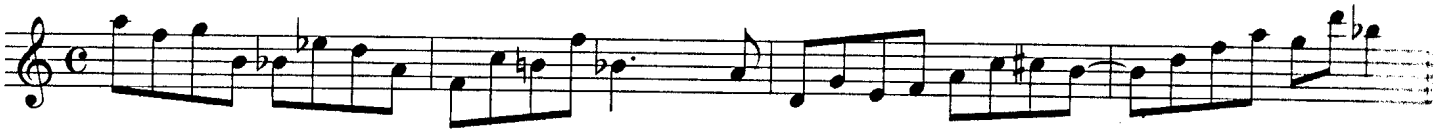


Example 5f

Line:

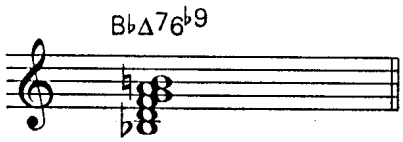
Example 5g

Line from filled in scale and chromatic tones:



Example 5h

Diatonic voicing:

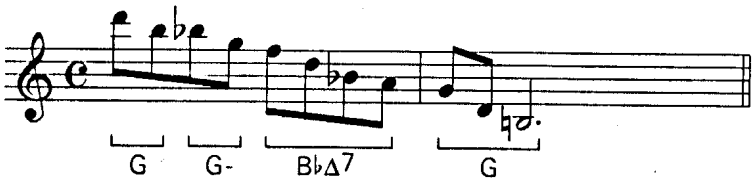


Triad Possibilities: G, G-, D-, B°, B♭

Four/five note chord possibilities: B♭Δ7, G7

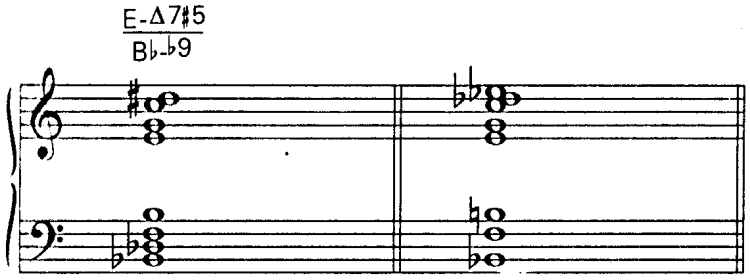
Example 5i

Arpeggio using some chord possiblities:



Example 6a

Original:

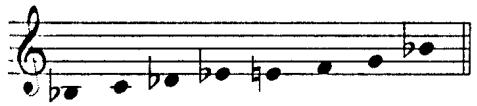


Example 6b

Alternate voicings:

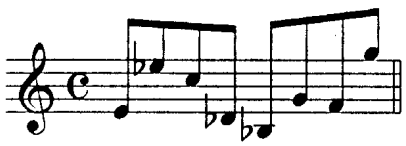
Example 6c

Scale from chord:



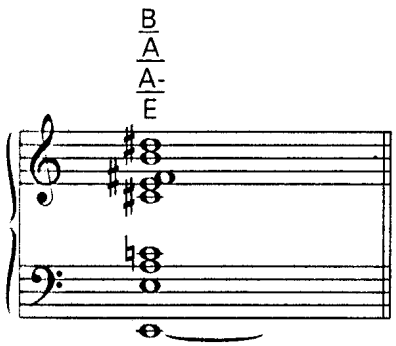
Example 6d

Line derived from scale (wide intervals):



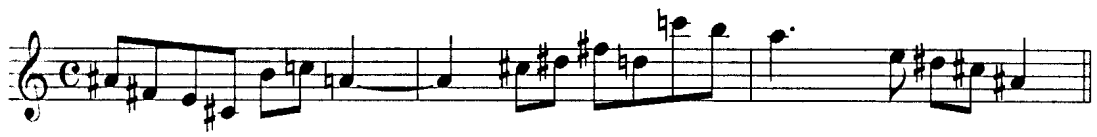
Example 7a

Original:



Example 7b

Line derived from scale:

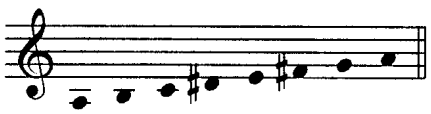


Example 8a

Name only: B/A- or A-13$^{\sharp 11}$

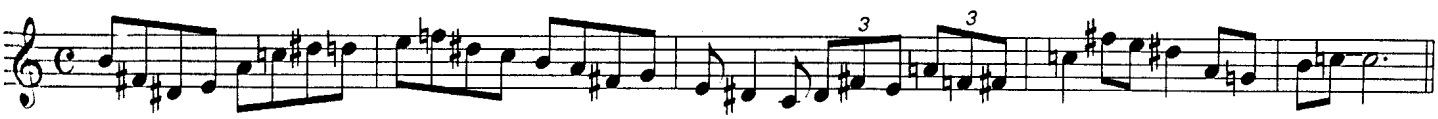
Example 8b

Scale:



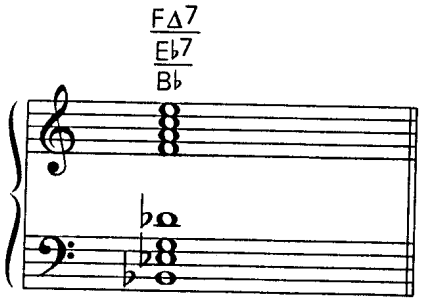
Example 8c

Chromatic line:



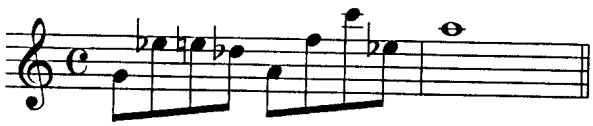
Example 9a

Voicing:



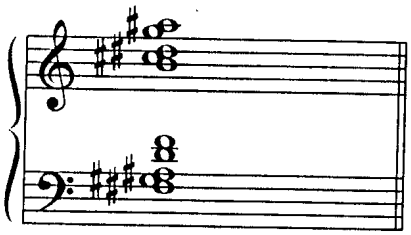
Example 9b

Line:



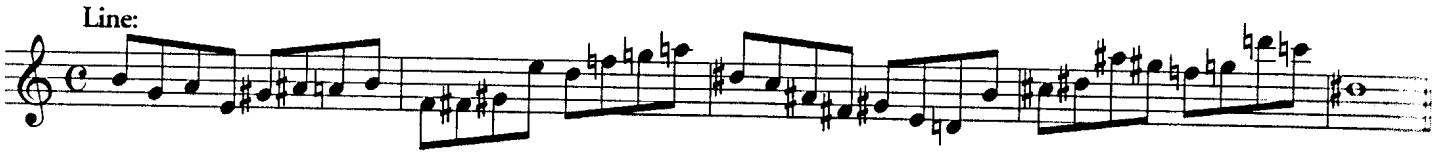
Example 10a

Voicing (double whole tone):



Example 10b

Line:

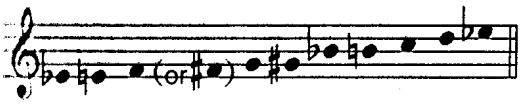


Example 11a

Voicing name: $\frac{E}{C\text{-}}{}_{E\flat}$

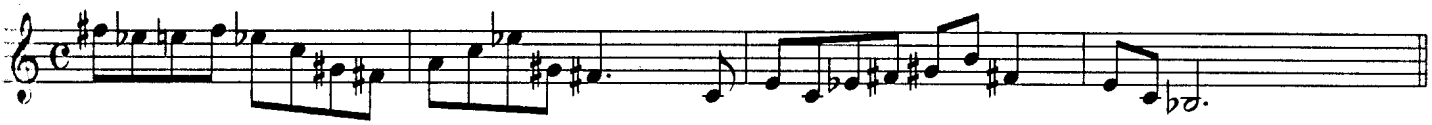
Example 11b

Filled-in scale:



Example 11c

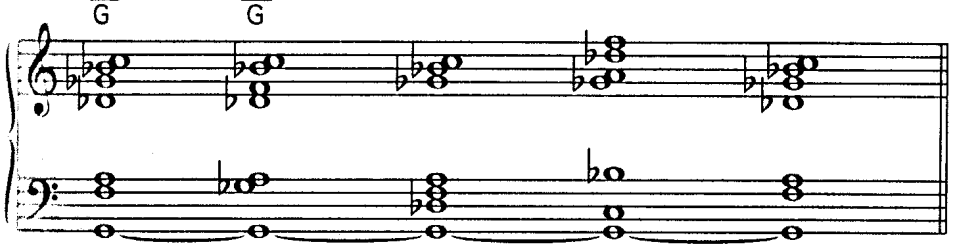
Chromatic line:



Example 12a

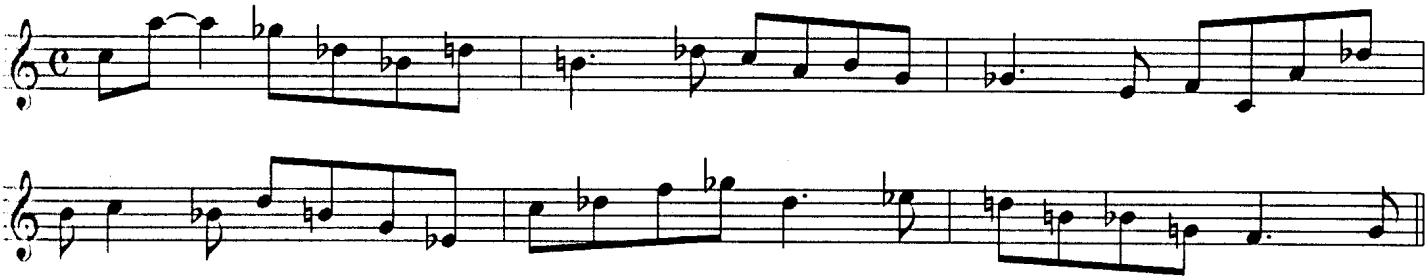
Chord inversions

$\frac{F}{G\flat}{}_{G}$ or $\frac{G\flat}{F}{}_{G}$



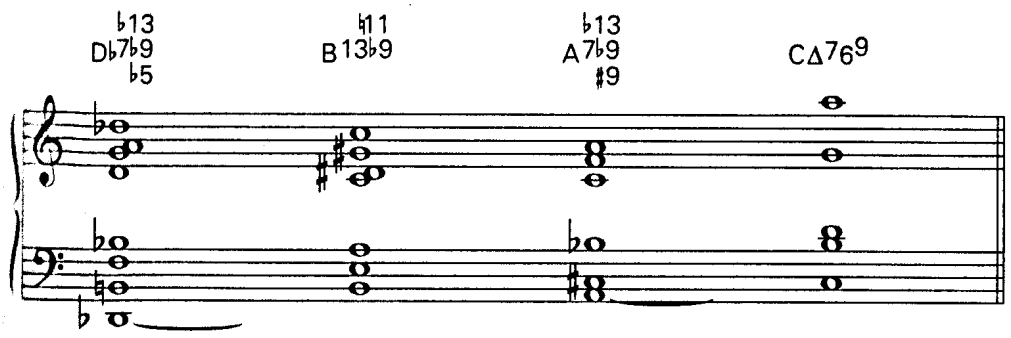
Example 12b

Line with three tonalities (F, G♭, G) and chromatic tones:



Example 13

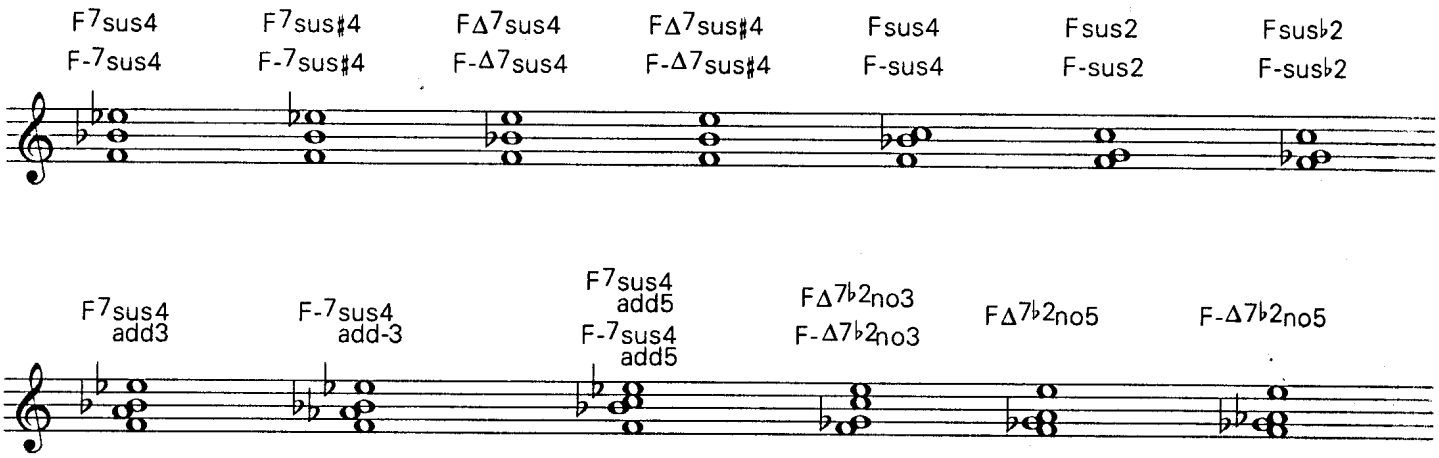
Common chords voiced unusually:



XIV Suspended Chord Terminology

The use of the suspended chord in contemporary harmony is quite common. Usually, it assumes the replacement of the third by the fourth degree. But for the purposes of exact nomenclature representing the notes of a chord, this *sus* term has been confusing. Often, the third is omitted from the accompanying scale, but nonetheless, an improviser should know what the composer's intentions are concerning the correct sound. To be exact, use the minor symbol (-) when necessary. Also, since a chord may include another scale member other than the fourth, place the number of the added pitch after the word *sus.*

Example 1



XV Liebman Original Compositions

These compositions are all set in the chromatic idiom. They are written for a variety of different settings and purposes. The process of composing is integral to the evolution of an artist's improvisational growth for reasons aside from the obvious benefits of playing original pieces. In a sense, composing is a radical slowing down of the spontaneous improvisational process. Decisions that are usually made in seconds while improvising can be carefully calculated when composing. It is also invaluable for conveying concepts in general, because like a transcription, the fact that it is written down opens it up to analysis and logic.

1. Carissima:

This composition, written for my wife, is a clear example of very specific polytonal harmonies. There are five chord changes of four bars length each. The rhythm should be an open eighth note feel. The beginning melodic motif begins dramatically with a major seventh interval, while the remaining melodic fragments are built on synthetic scales built from the polychords. The last four bars do not have a melodic statement as this section serves as a turnaround to be filled in with rhythmic ideas, leading back to the beginning of the next chorus.

The five chords are examples of side-slipping harmonies. When overlapped, the notes of the polychords are mostly separated by half steps. The double augmented chord in bar 17 through 20 sets up a very tense double whole tone color as a foundation for whatever rhythmic and coloristic fills may occur in these four bars. The C in the bass anticipates the coming chord at the top of the form (CΔ7/A$^{\flat}$ triad). In fact, the five chords function relative to each other in the following scheme: CΔ7/A$^{\flat}$ triad and C$^{\sharp}$-7/F triad are tonics; FΔ7/F$^{\sharp}$ triad and D$^{\flat}$/GΔ7$^{\sharp 5}$ are sub-dominants; G+ /F$^{\sharp}$+/C is a dominant function.

There are several soloistic approaches given the information:

a) Broken arpeggios of the polychords using both chord tones and other chromatic notes.

b) Use of synthetic scales consisting of pitches from both members of the polychord.

c) Melodically free approach over the changes using major seventh and other wide intervals reminiscent of the opening motif.

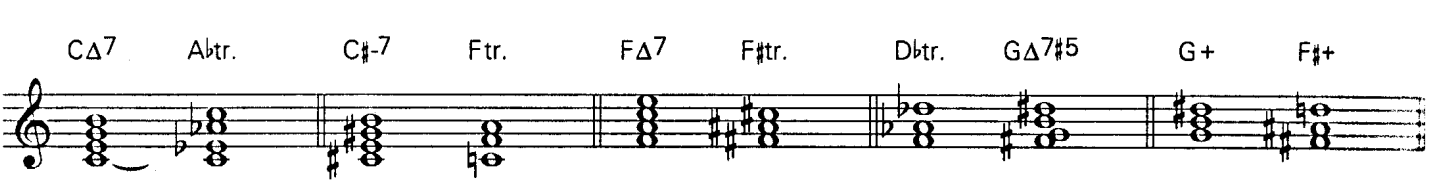
The tight harmony and form of this tune offer great possibilities for tension and release in the accompaniment and solo. Each four bar section can change rhythmic and coloristic shape. There should be an up and down quality along with a quite varied and dramatic approach to the improvisation in terms of dynamics, rhythmic intensity, use of space and overall color. This is recorded by **Quest** on ***Quest II*** - Storyville Records.

Example 1

Carissima (David Liebman):

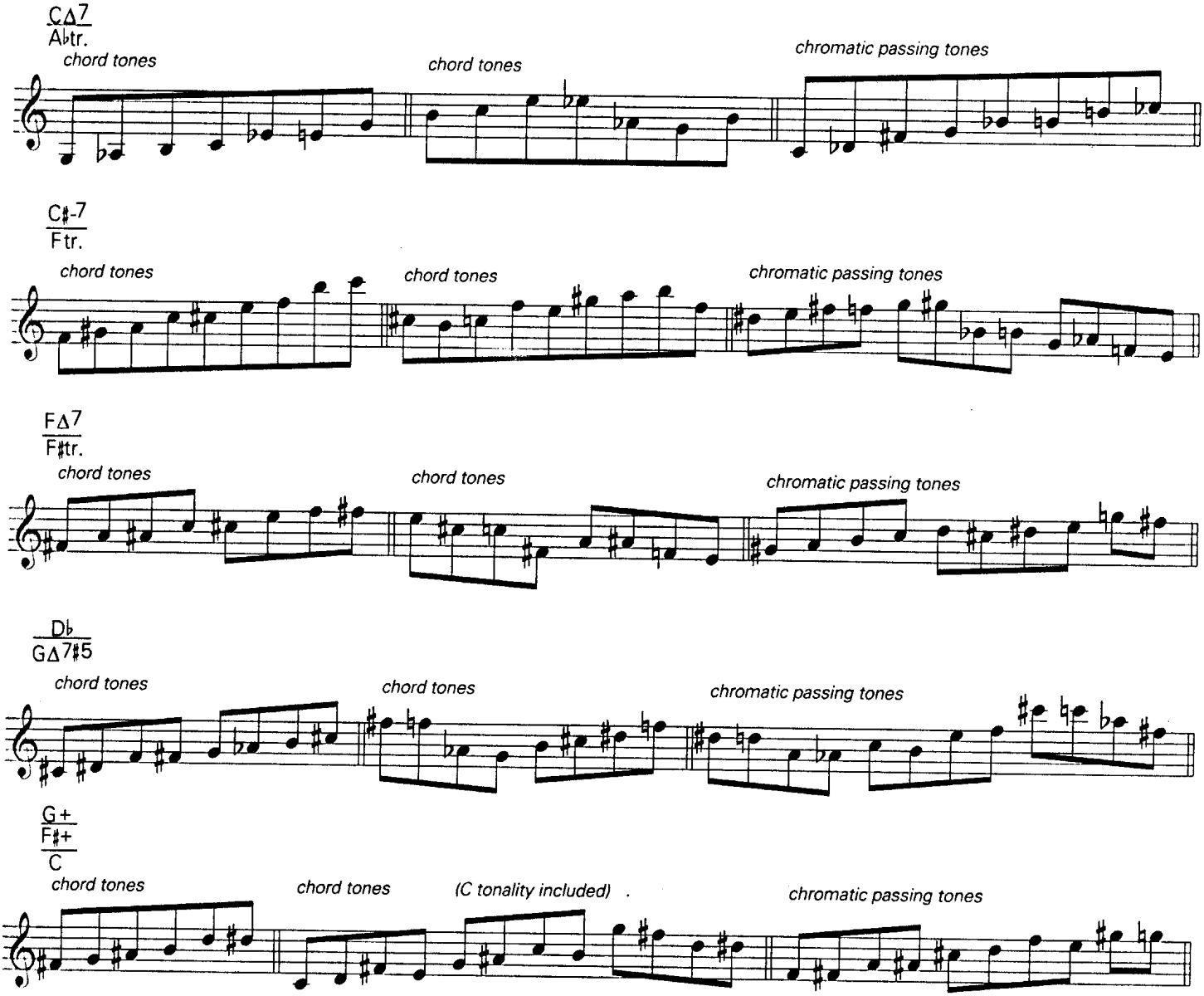
Side-slip chords

Example 1a **Example 1b** **Example 1c** **Example 1d** **Example 1e**



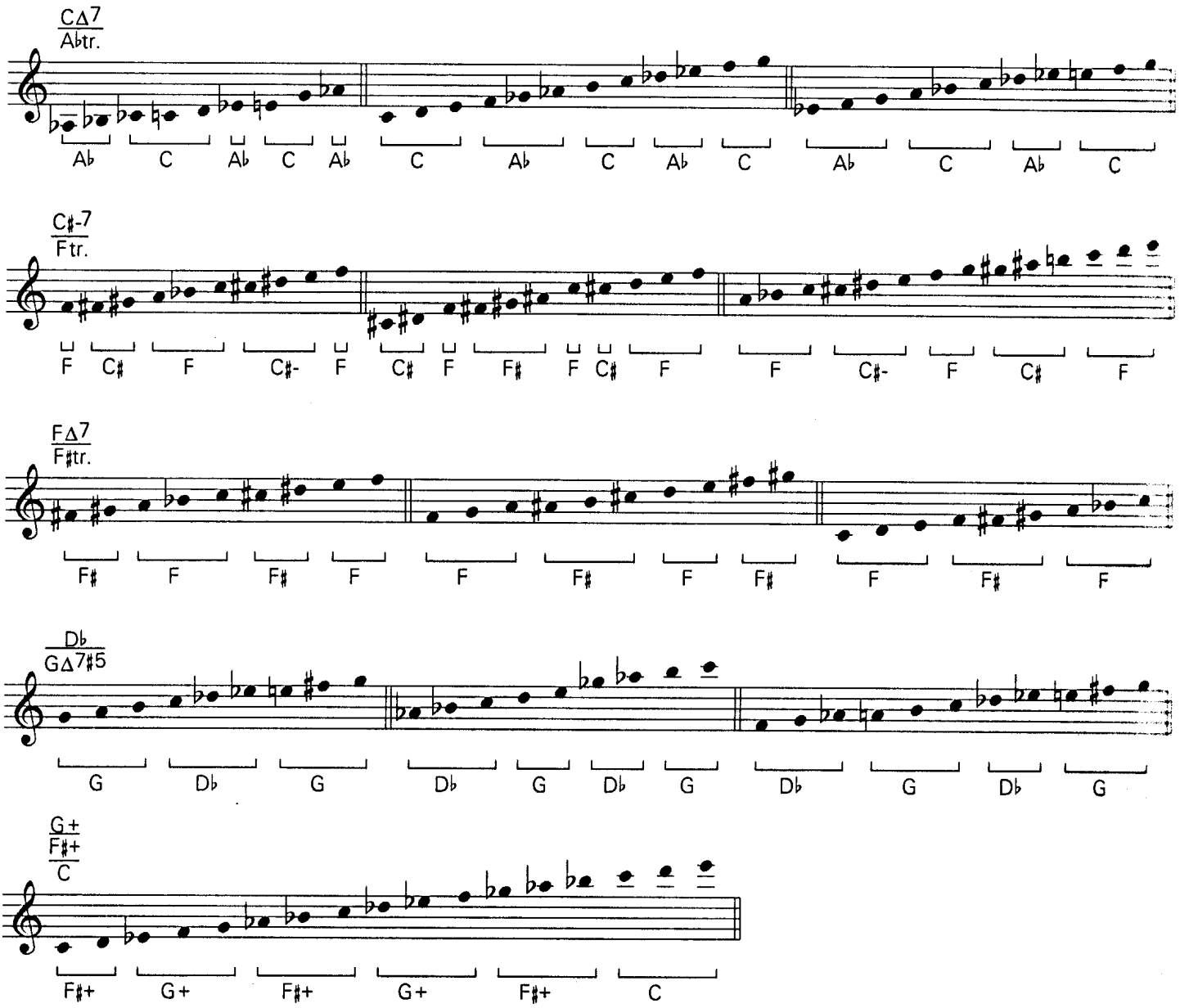
Arpeggios

Example 1f



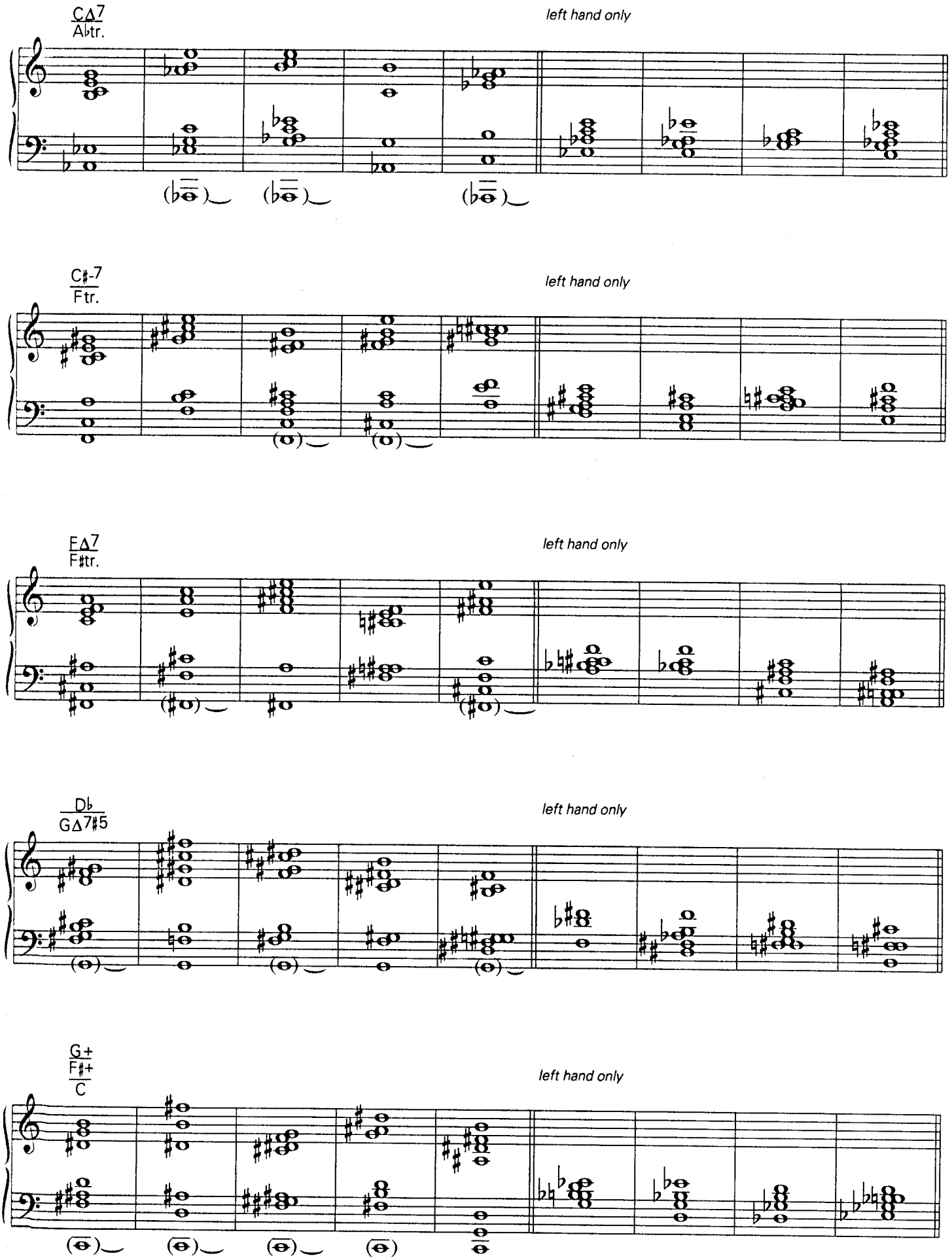
Synthetic scales - some possibilities

Example 1g



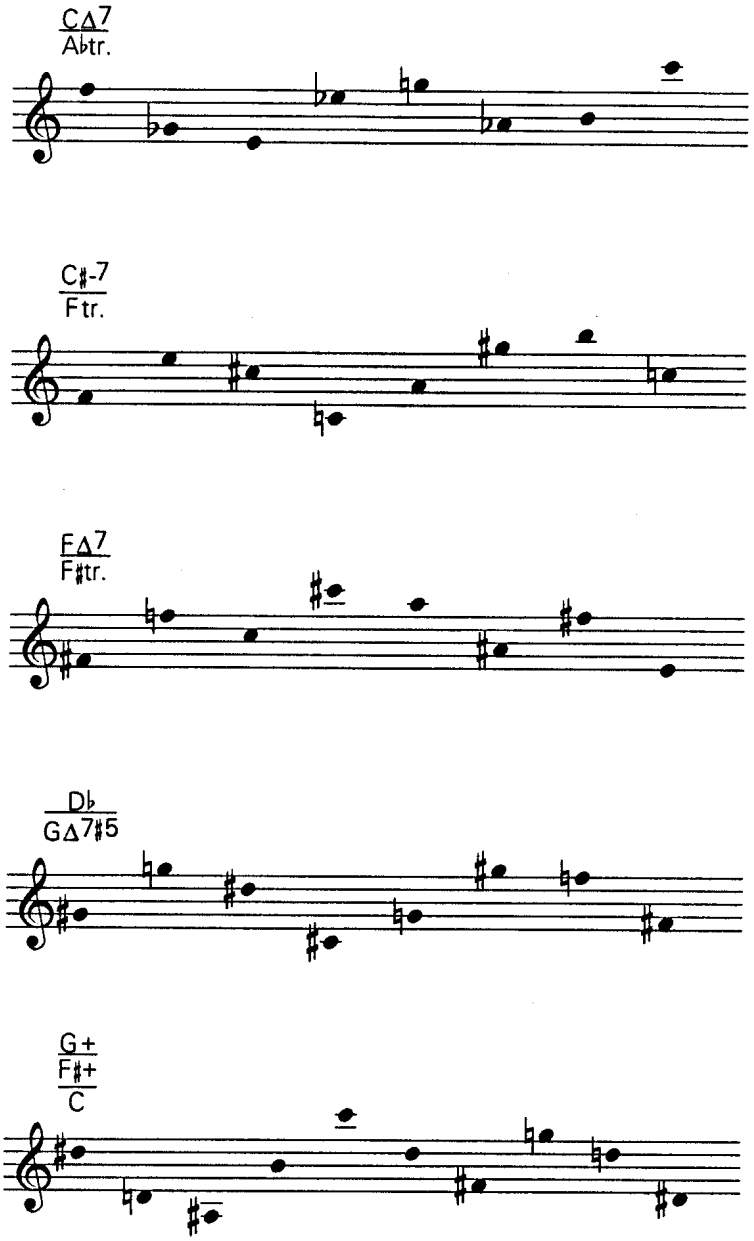
Voicings

Example 1h



Melodic Motifs - wide intervals based on opening motif

Example 1i

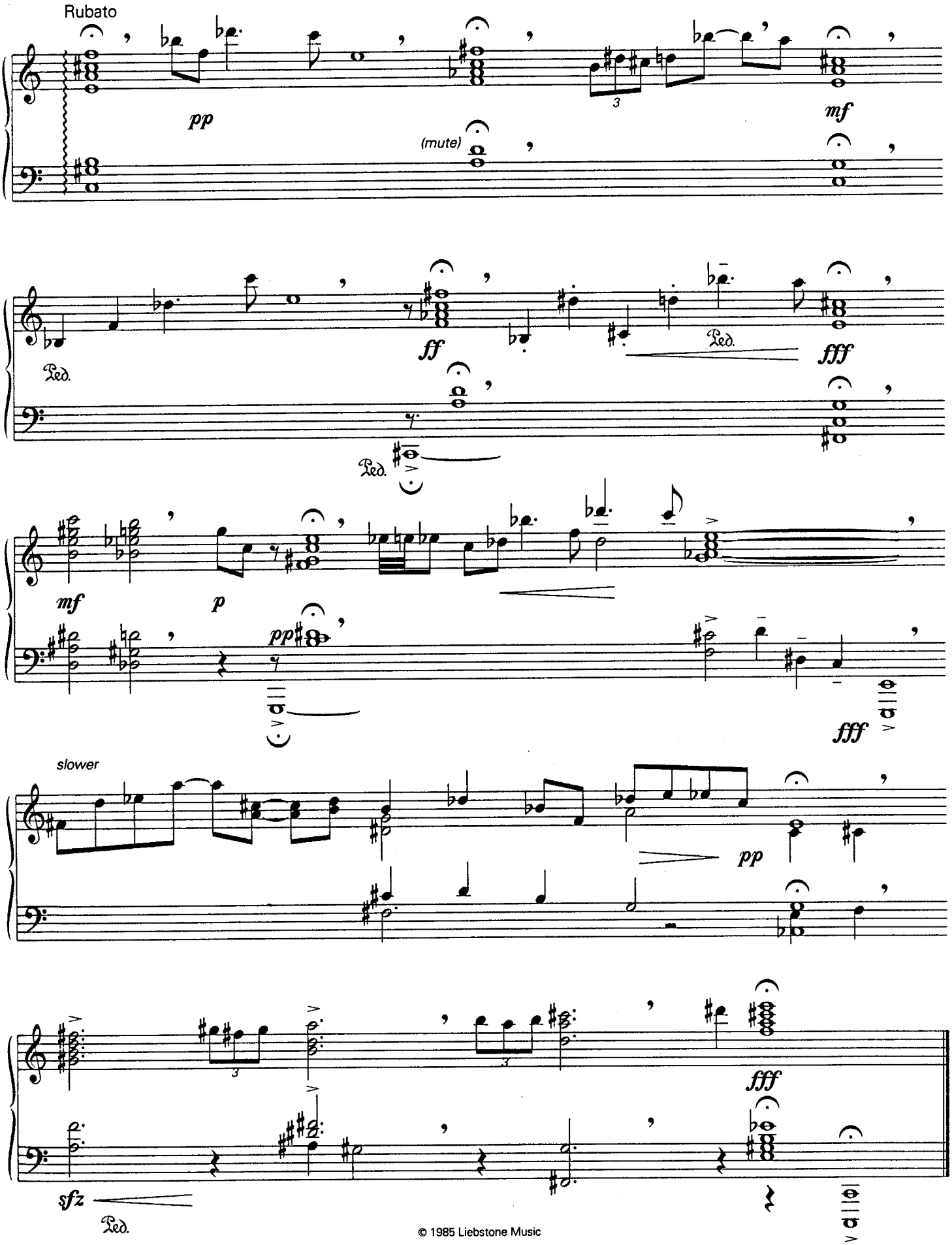


2. Picture of Dorian Grey:

This piano piece is a good example of non-tonal chromaticism. It is purely textural with no key center. By use of the dynamics and articulation markings, form is conveyed in this abstract harmonic situation. Dynamic contrasts serve as tension and release functions. The piece is built around motifs answered by chords built on a variety of different intervals. If there is any improvisation at all, it would be free association based on any element of the piece.

Example 2

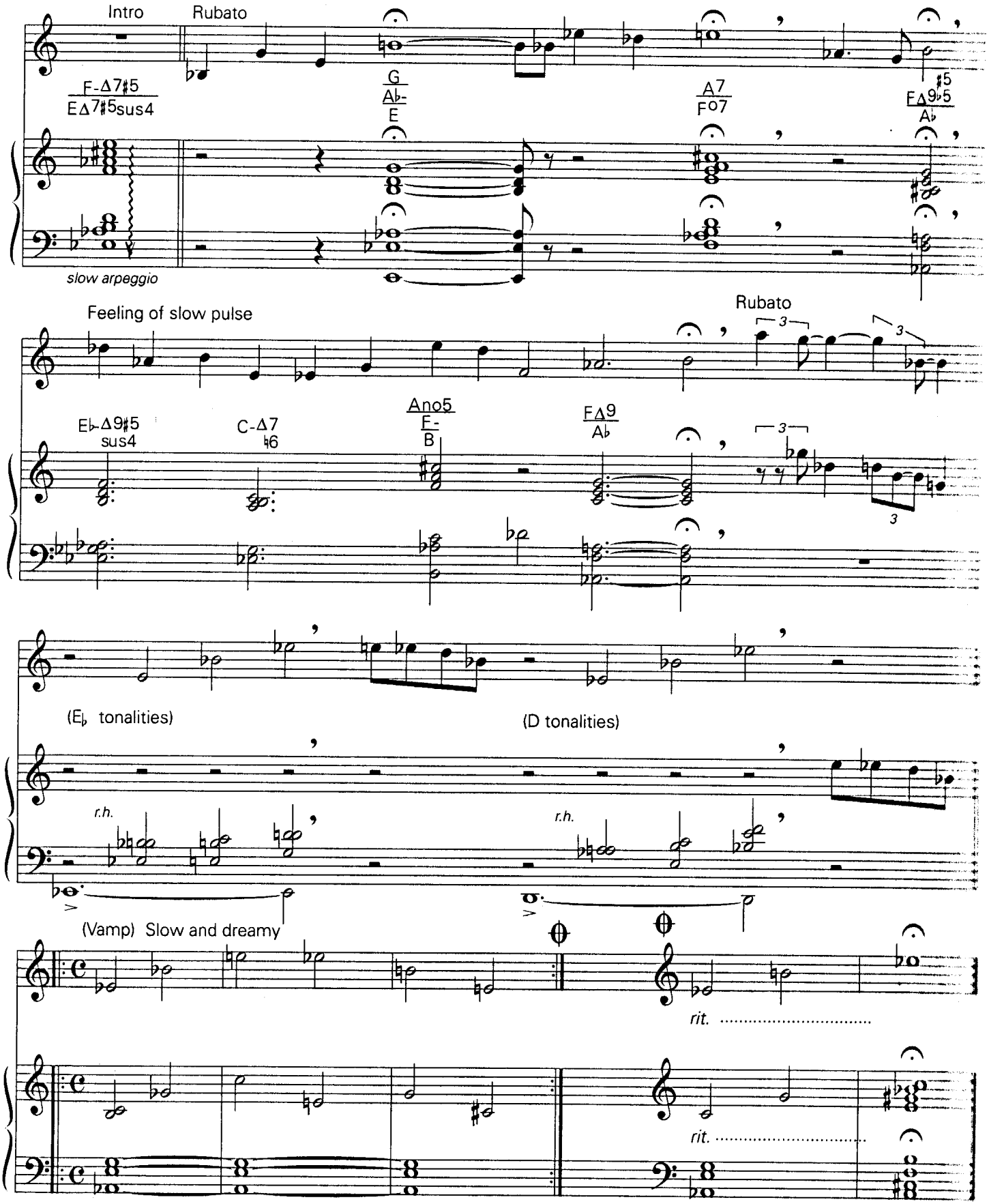
Picture of Dorian Grey (David Liebman):



3. **Relentless** (David Liebman):

This is a duo piece (percussion could be added) with very specific parts for the piano and horn (written in concert key). The chords are quite triadic and the symbols can be used to improvise over in any order for one solo. The other improvisation section begins with the *slow dreamy* vamp near the end and should remain as a contrapuntal duo for a while before one soloist emerges.

Example 3

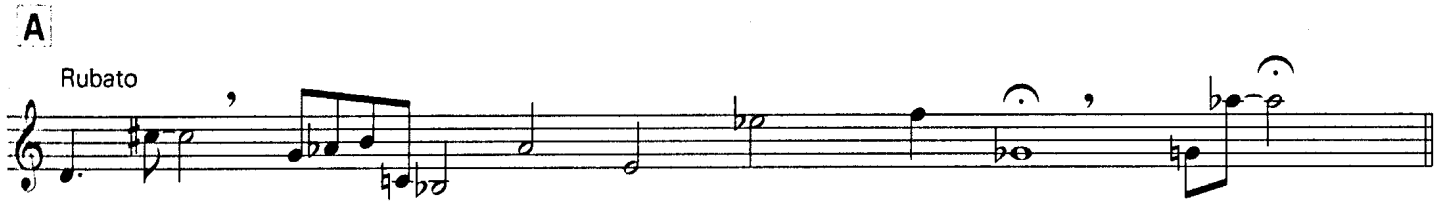


4. **Invocation** (David Liebman):

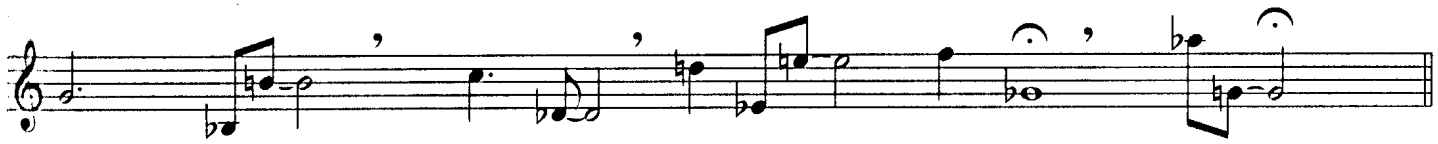
Although this has been recorded as a duo piece (***Chant*** - CMP Records), it can also be done with a rhythm section. The A section consists of two twelve tone rows; in fact, melody 2 is a displaced chromatic line. The principle intervals are wide type: major sevenths and flat nines. The melodies are traded separately as well as played simultaneously. The horn can solo over the voicings, which are abstracted from the melody pitches. Section B revolves around the intervals of the fourth and fifth played loosely over an eighth note feel. The retrograde and transposition possibilities (beginning on any pitch) provide material for improvisation. The voicings use fourths and seconds, and as before, transpositions of the voicing (written by numbered intervals) can begin on any pitch. Section C uses the close intervals of seconds, thirds and sixths in the melody which is to be played loosely over a jazz feel. The interlude to Section D is an example of rhythmic variations on close interval type chromatic lines. The last section is melodically and harmonically built on double whole tone configurations. As can be observed, it is meant to be a ballad accompanied by triple polychords and composite scale possibilities. There are many other scale configurations besides those written. Individual sections can be bridged by *a cappella* horn or piano. This piece is intervallically structured with the suggested harmonic conglomerates derived from the melodies.

Example 4

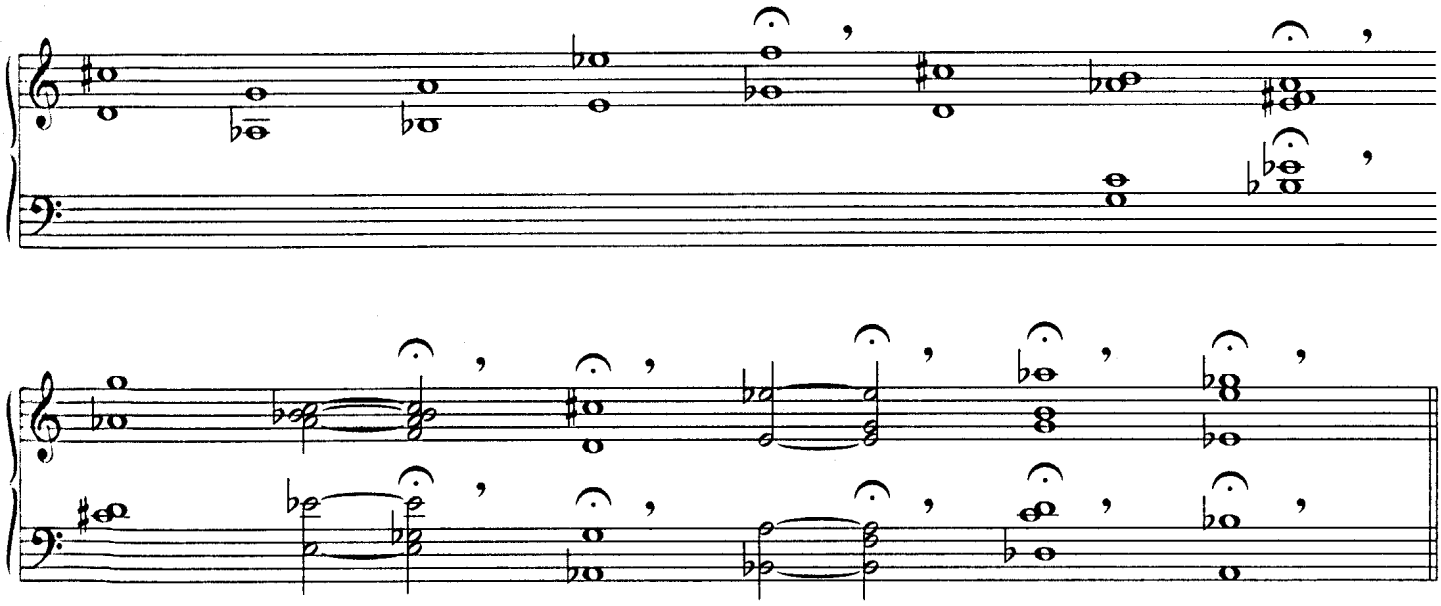
Melody 1



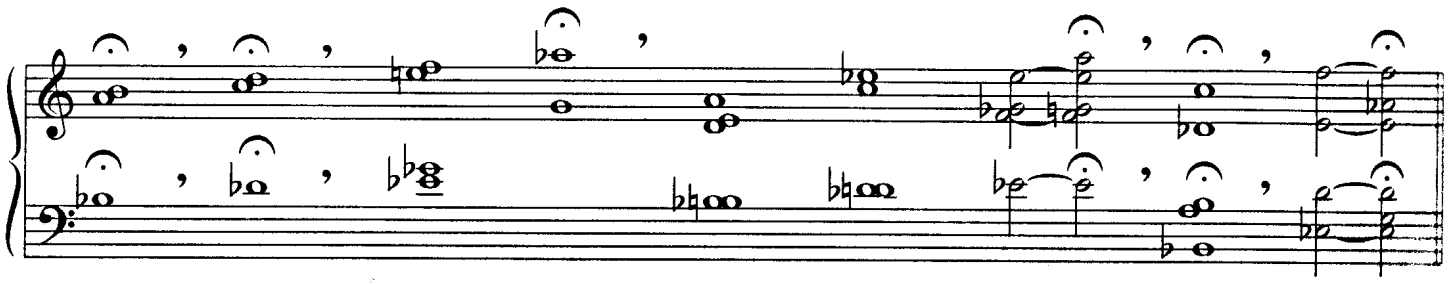
Melody 2



Chords for melody 1

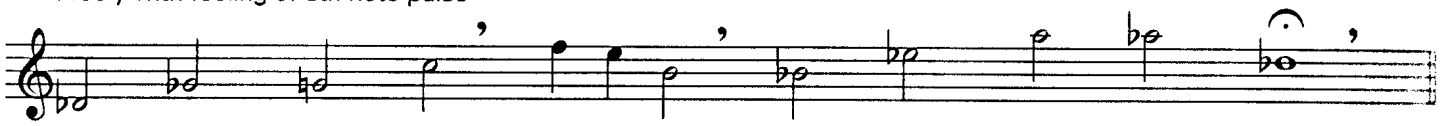


Chords for melody 2

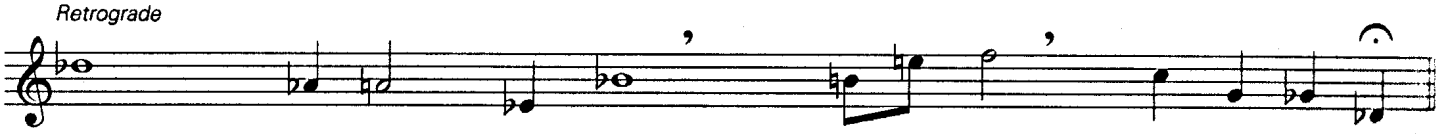


B

Freely with feeling of 8th note pulse



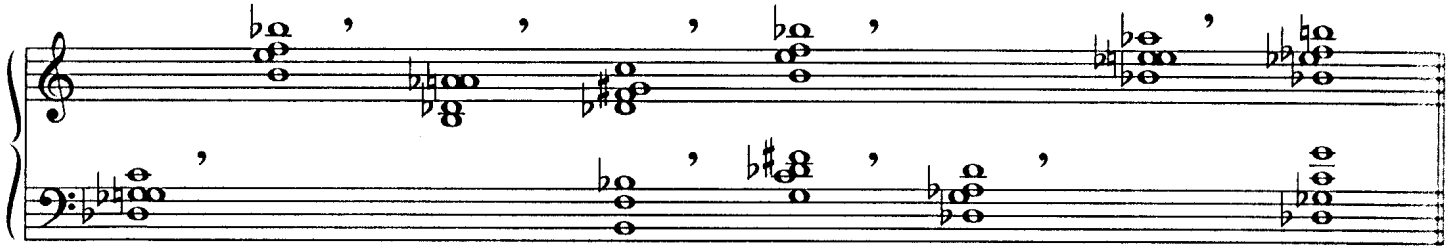
Retrograde



Transpositions: ↑ = ascending; ↓ = descending

	↑	↑	↑	↑	↓	↓	↓	↑	↑	↓	↓
Beginning note →	P4	1/2	P4	P4	1/2	P4	1/2	1/2	♯4	1/2	P5

Chords for Section B:

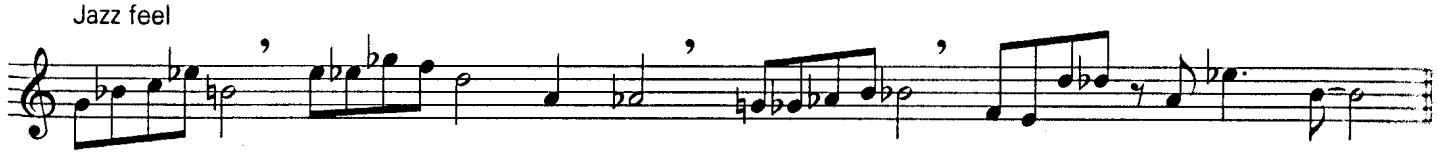


Possible voicing transpositions (from any root)

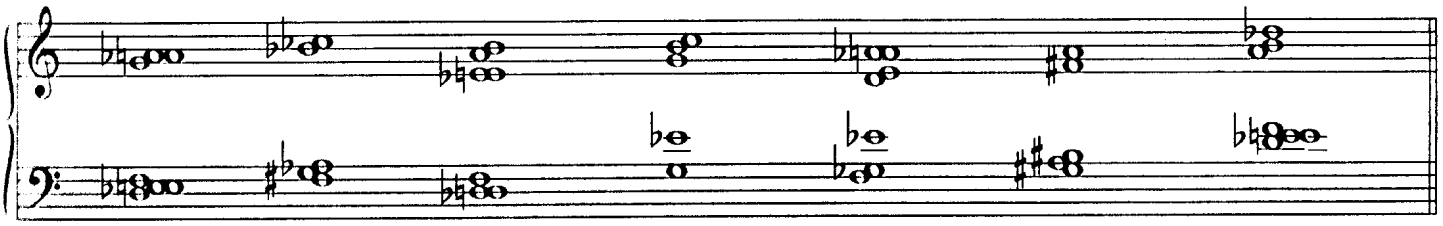
Chord	♯4	♯4		♯4	P4	♯4	P5
voicing ↑	1	1/2	P4	1/2	1/2	1/2	♯4
Root →	P4	♯4	♯4	♯4	P4	P5	P4

C

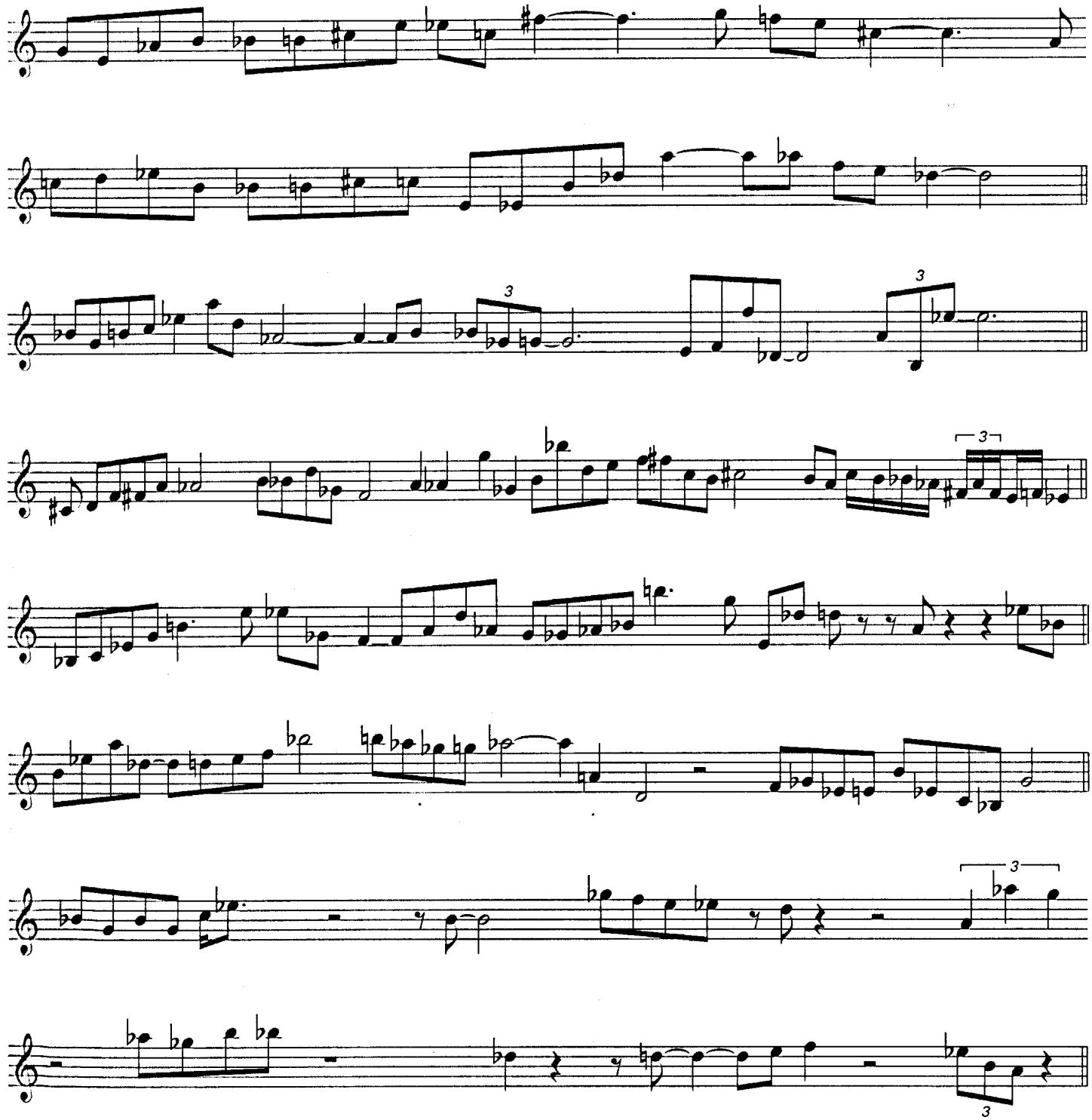
Jazz feel



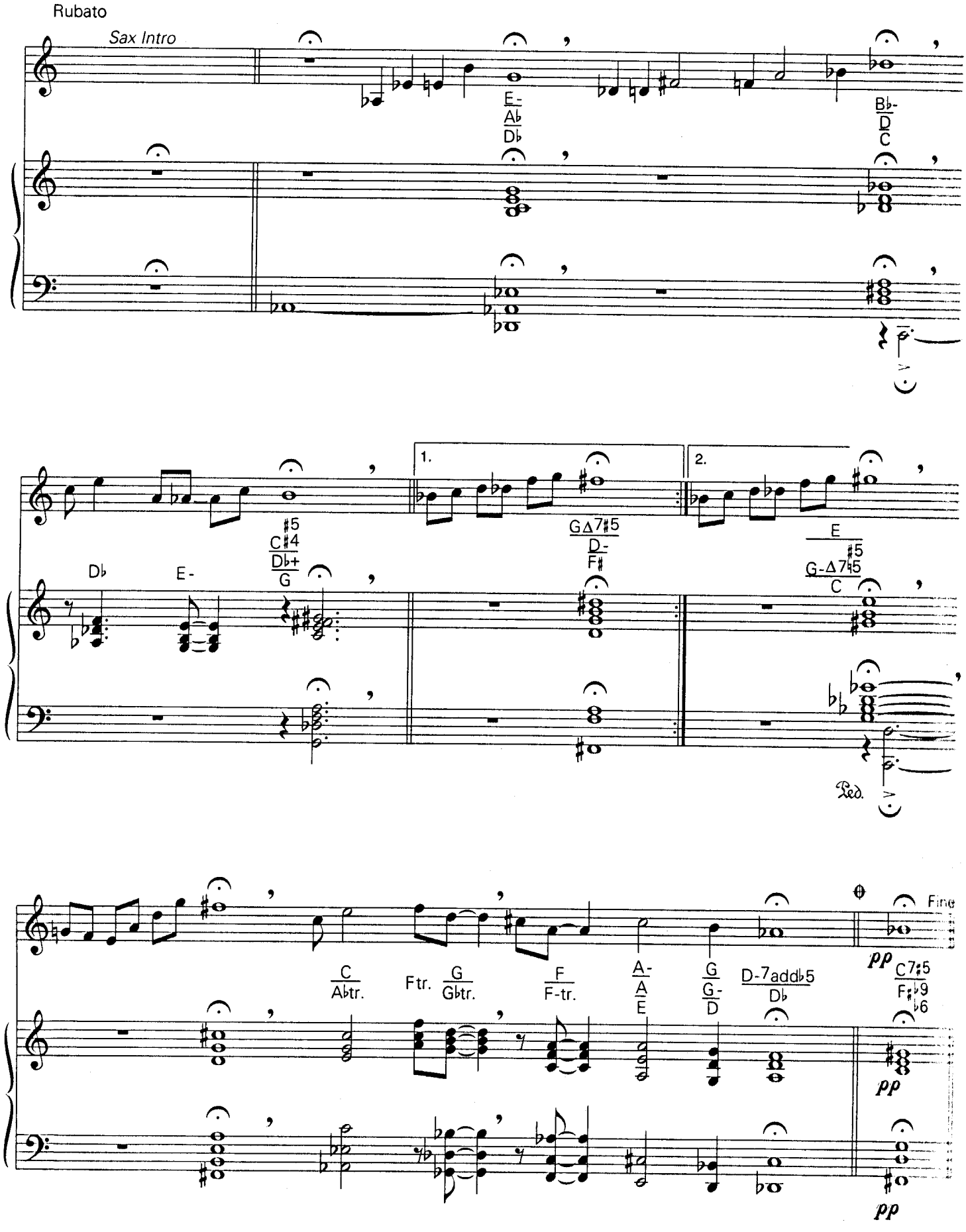
Voicings for section C:



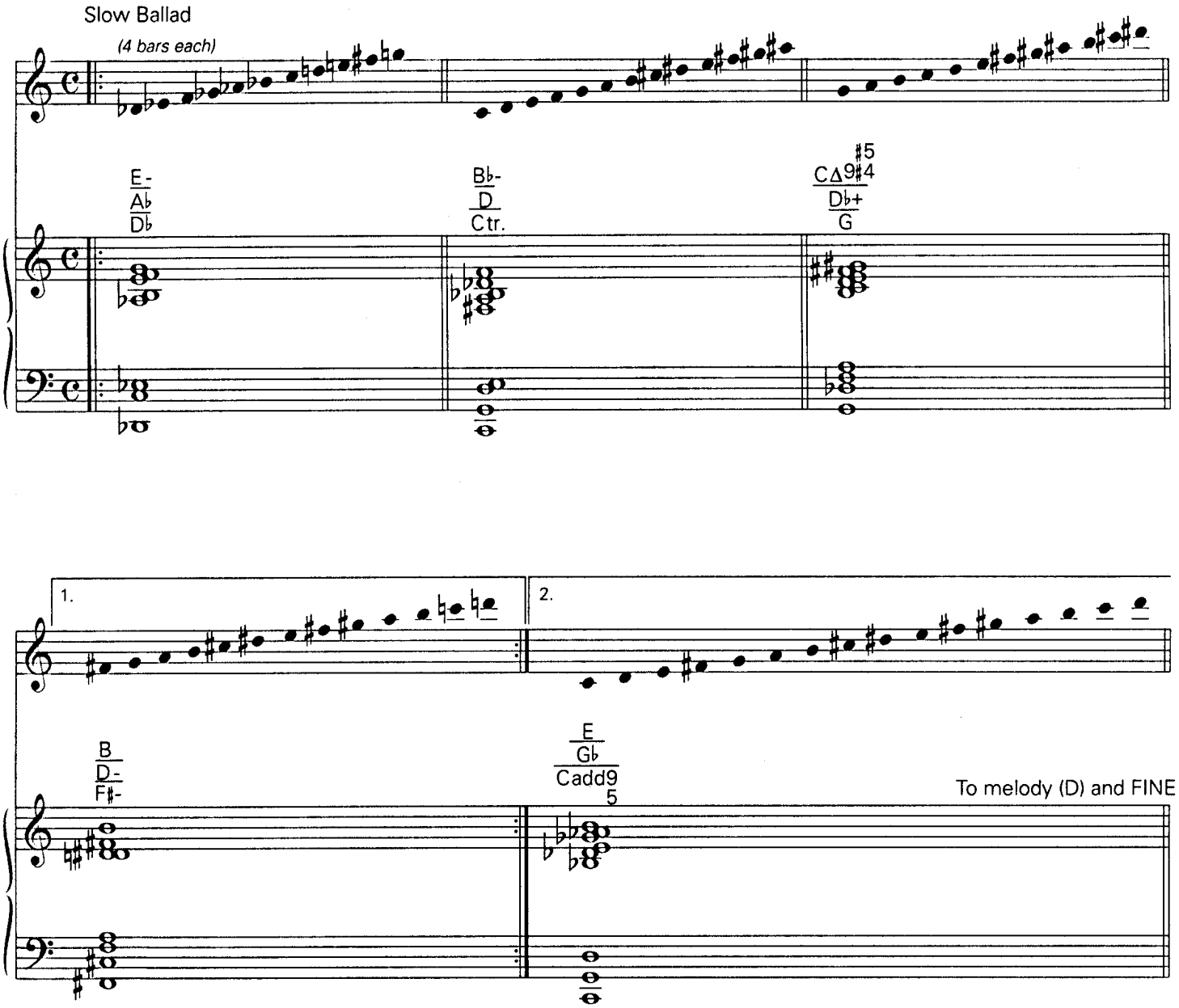
Interlude



D


Rubato
Sax Intro
E-
Ab
Db
Bb-
D
C
1.
2.
#5
C#4
Db+
G
Db
E-
GΔ7#5
D-
F#
E
#5
G-Δ7#5
C
Ped.
Fine
pp
C
Abtr.
Ftr.
G
Gbtr.
F
F-tr.
A-
A
E
G
G-
D
D-7addb5
Db
C7#5
F#9
b6

Chords and scales for improvisation:



XVI Line Compendium

This is a collection of chromatic lines gathered from selected solos as well as written specifically for this book. These sources range over a fifteen year period. Therefore, the lines reflect various stages in my own development. From an earlier period are the close interval, snake-like shapes. The more technically difficult wide intervallic lines evolved later. There is no specific order or categories to the one hundred lines, nor are any of them constructed according to predetermined sequences or patterns. In general, they are written as eighth notes and without bar lines. Each musician should freely interpret these lines rhythmically. This is where individual creativity applied to the written material can manifest itself in countless ways. Many factors will change the overall sound of the line: duration of a particular note; tempo; slight variations of sequence; personal nuance, dynamics, time feel, articulation; beat placement in whatever metrical structure is occurring; etc.

For the chromatic approach as described in this book, the importance of these lines are the shapes and general contour. After repeated playing and applying variation principles, the primary shape of a line will distinguish itself from others. This will become slowly imprinted upon the improviser's mind and in the ear. A good line should be able to stand on its own divorced from any accompaniment and still maintain its integrity.

The concept of linear tonality implies that within a chromatic line, areas of tonality may temporarily appear. These tonal anchors may be the result of an arpeggio which outlines a specific chord or possibly leading tone activity suggesting a temporary key center. Upon investigation, most lines can be analyzed from some harmonic standpoint. This is quite useful for quick transposition to create lines with similar shapes. Obviously, longer held notes reinforce the importance of a particular tone. Without an accompanying chord or root, a given note can be thought of as being any member of a chord. For example, a G is the fifth of C, the third of E minor, the flat nine of F♯, etc. A good ear training exercise is to attempt finding a root and chord quality at any given point in the line. Stop on a note, and try to hear chord accompaniment and root in your inner ear. Even try to sing it out loud and match it on your instrument or a keyboard. This is very useful in any idiom and on any level for developing an harmonic sense as an extension and result of melodic movement. At the end of a line, diatonic lyricism can be applied. Adding a phrase in order to give a definite cadential quality to the line makes them useful in modal and pedal point situations as a way of relieving ongoing tension and providing a sense of release.

The way to practice these lines is to isolate one and first technically facilitate it on your instrument. This should be done in eighth notes at various speeds. Then begin to write and play all sorts of variations, having analyzed the lines for tonal anchors, shape and intervals present. Follow this with improvising spontaneously around the shape of the line, trying to use transpositions. Go to the piano with some of these lines and find accompanying two-handed as well as one-handed voicings. (Use a cassette to tape the lines, slowly). The "Voicing Compendium" which follows can be integrated with these lines as a point of departure. Also, since many of the lines are similar in shape, try to put together parts or entire lines in sequence.

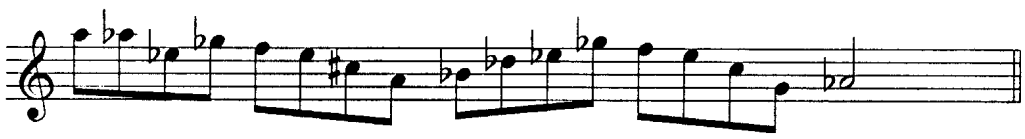
The goal of this compendium is to open the ear up in order to inspire the construction of interesting and unusual intervallic shapes, useful for extending one's improvisatory tools beyond the normal diatonic language.

[Note: Accidentals only apply to the specific note. Nothing carries through.]

Examples of chromatic line variations

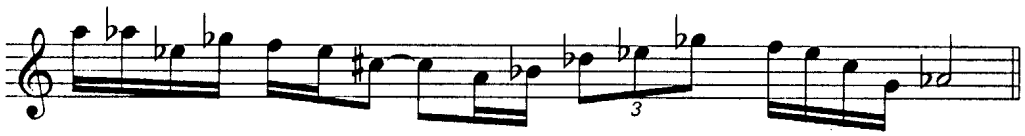
Example 1a

Original



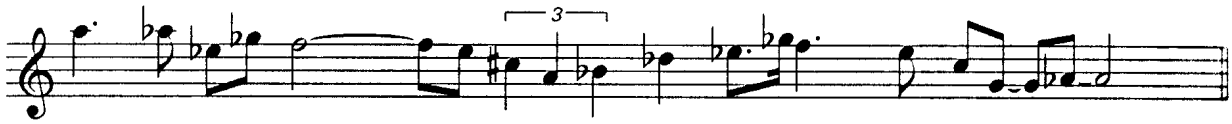
Example 1b

Diminution



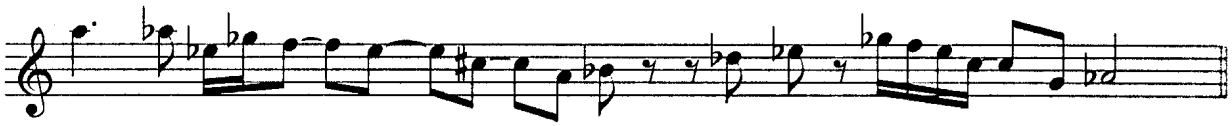
Example 1c

Augmentation



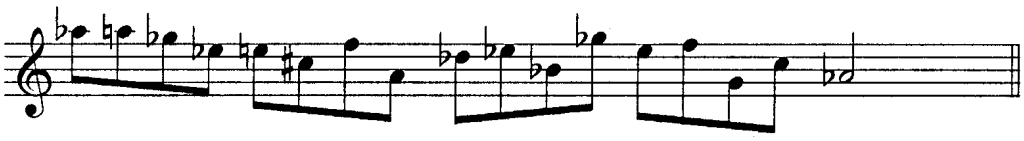
Example 1d

Syncopation



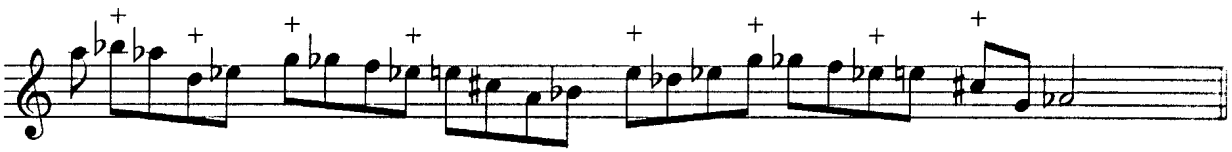
Example 1e

Sequence change



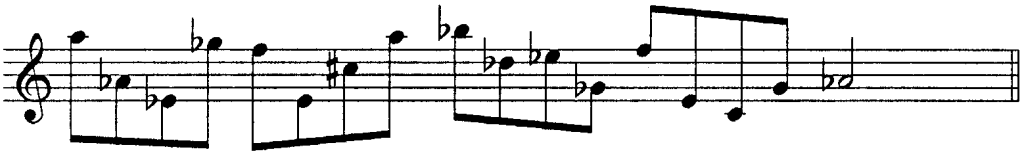
Example 1f

Use neighboring tones (+)



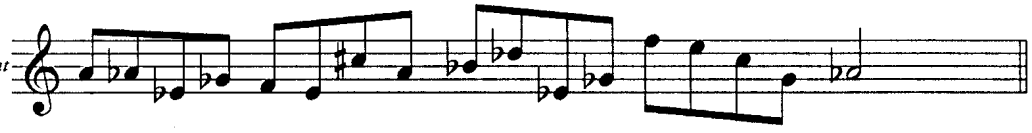
Example 1g

Octave displacement



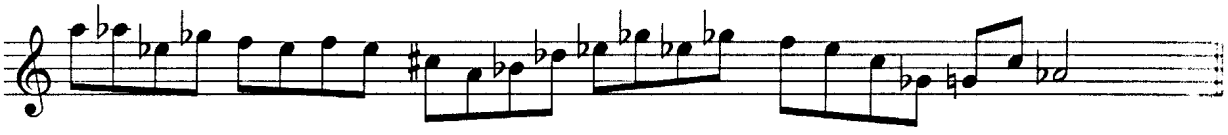
Example 1h

Octave switch of a segment



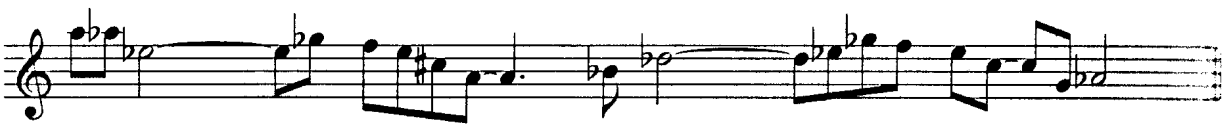
Example 1i

Repeat a segment



Example 1j

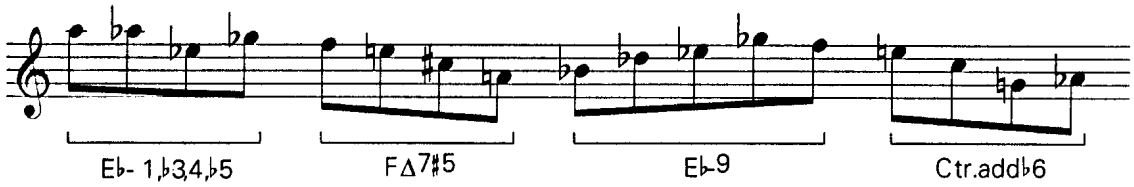
Long notes



Examples of chromatic line analysis

1. Tonal anchors

Example 2a



Pattern:

a) Minor motif using 1, ♭3, 4, ♭5 followed by:

b) Whole step ascending; $\Delta 7^{\sharp 5}$ chord followed by:

c) Back to key of a); -9 chord followed by:

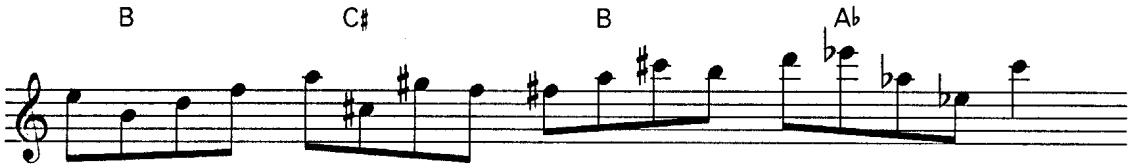
d) Minor third descending; triad ♭6

Exercise:

Use a) thru d) for transposed progression; construct melodies using designated notes in other sequences.

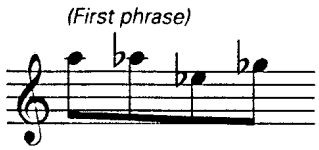
Examples:

a) D♭-	$E^{\flat}\Delta 7^{\sharp 5}$	D♭-9	$B^{\flat 6}$	
b) G-	$A\Delta 7^{\sharp 5}$	G-9	$E^{\flat 6}$	
c) B-	$C^{\sharp}\Delta 7^{\sharp 5}$	B-9	$A^{\flat 6}$	etc.



2. Intervallic

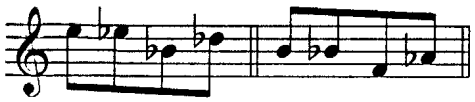
Example 2b



1/2 ↓; P4 ↓; m3 ↑

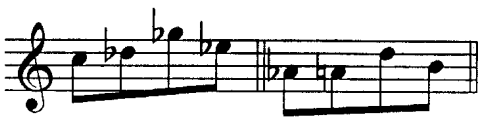
Transposition :

Example 2c



Reverse direction:

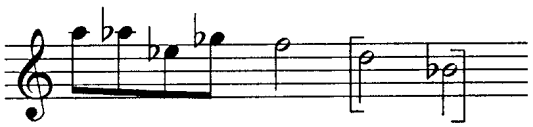
Example 2d



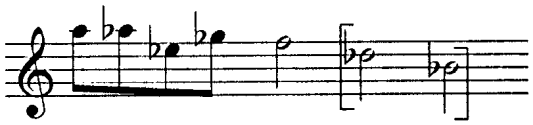
1/2 ↑; P4 ↑; m3 ↓

3. Implied Tonalities

Example 3a

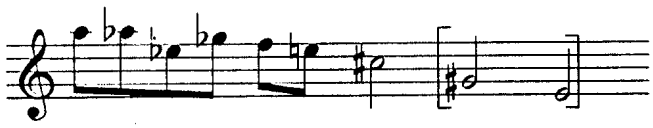


Example 3b

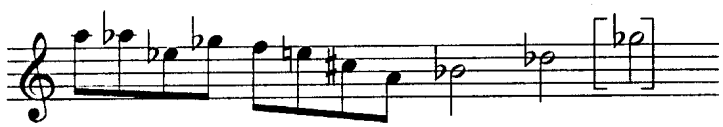


Add second phrase:

Example 3c

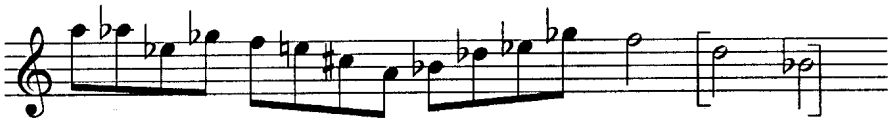


Example 3d

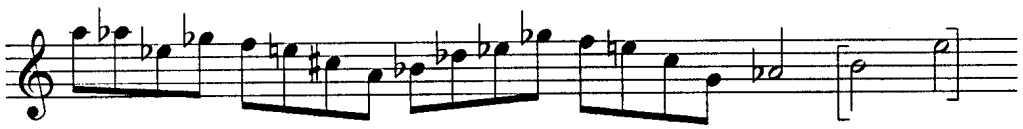


Add more:

Example 3e

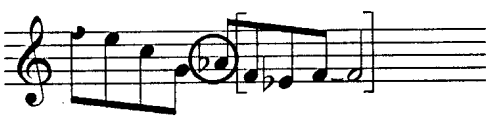


Example 3f

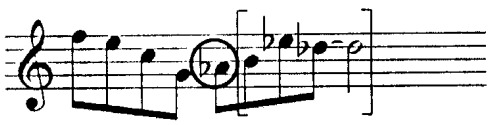


3. Diatonic Lyricism - added on after last note

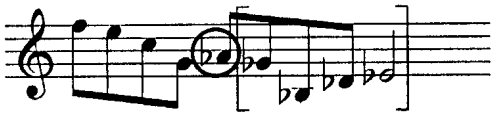
Example 4a



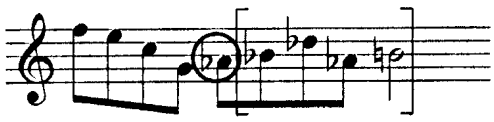
Example 4b



Example 4c



Example 4d

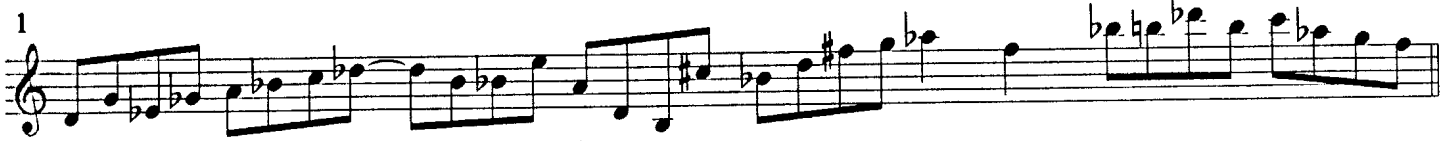


o = last note of chromatic line

100 Lines

[Note: Accidentals only apply to the following pitch. There is no carrying through.]

1



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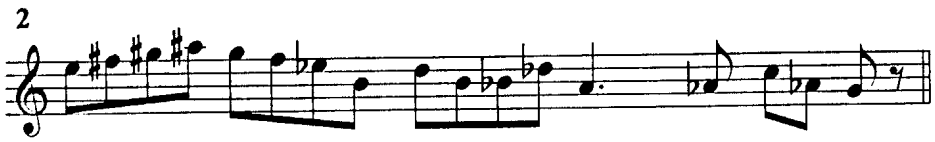

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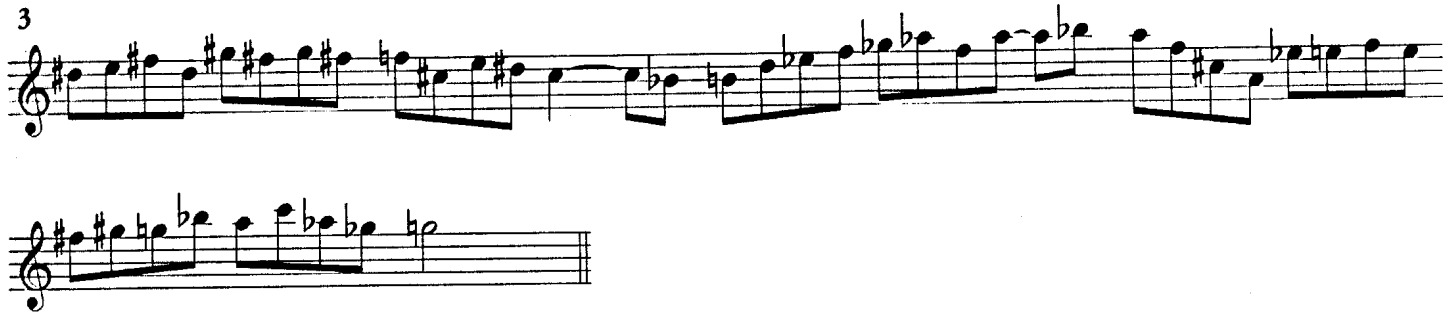

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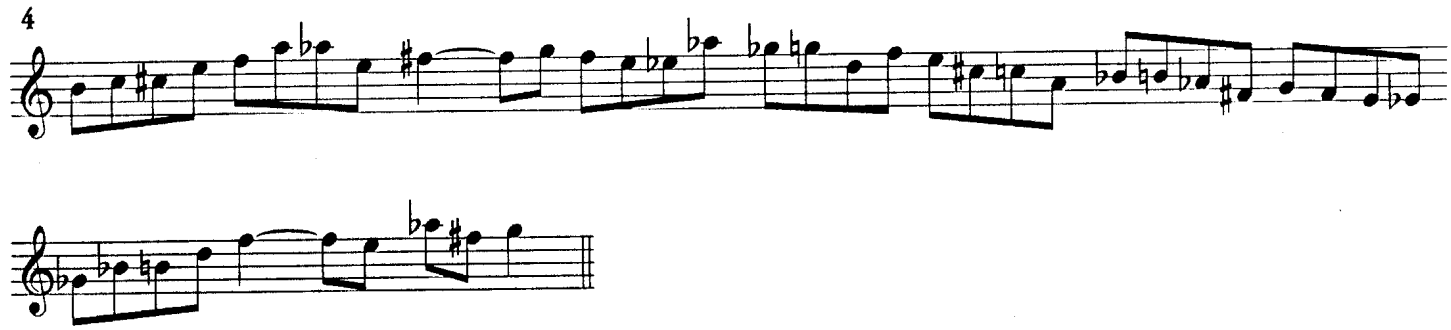

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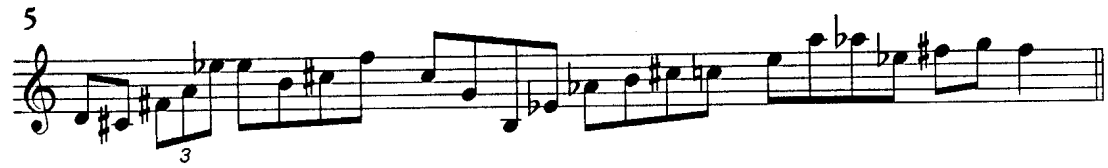

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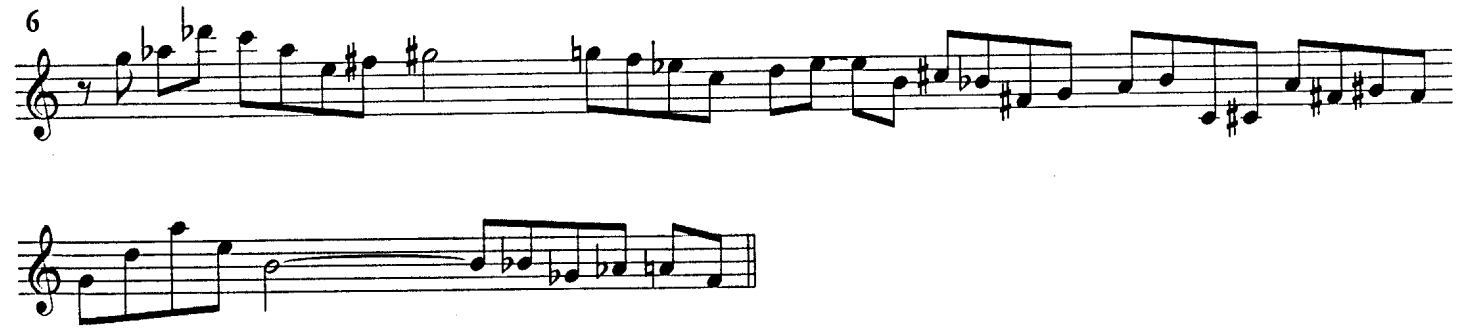

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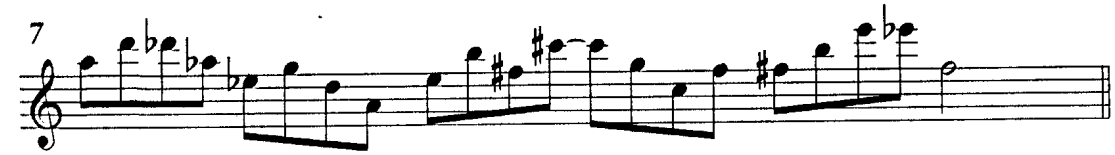

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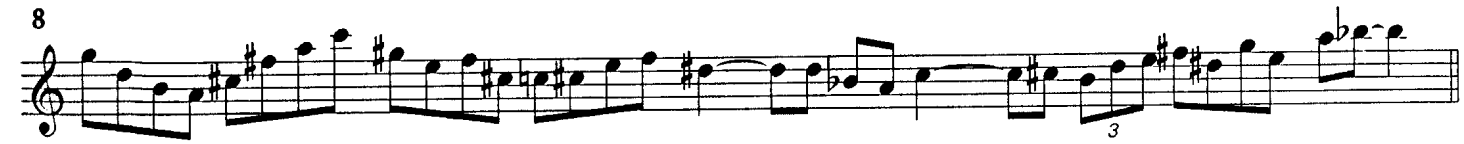

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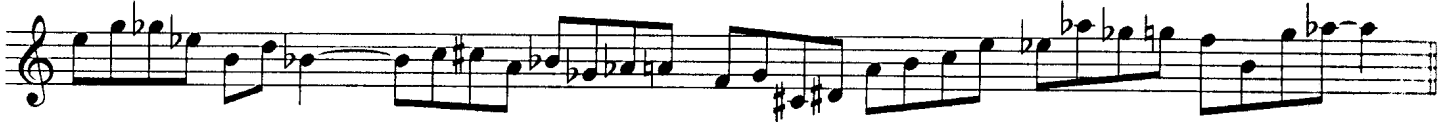

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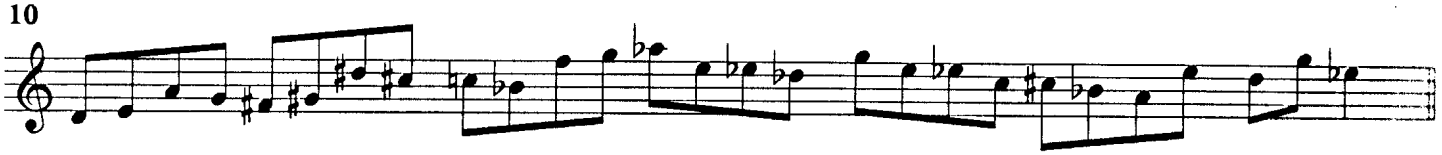

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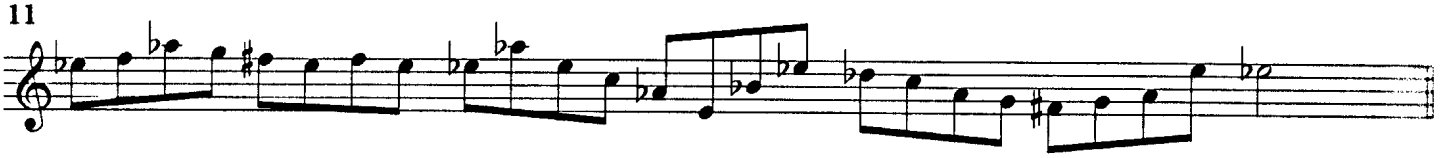

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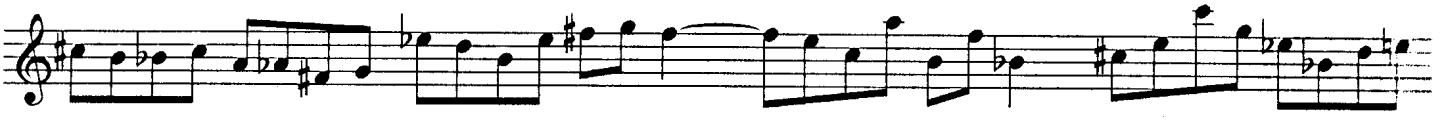

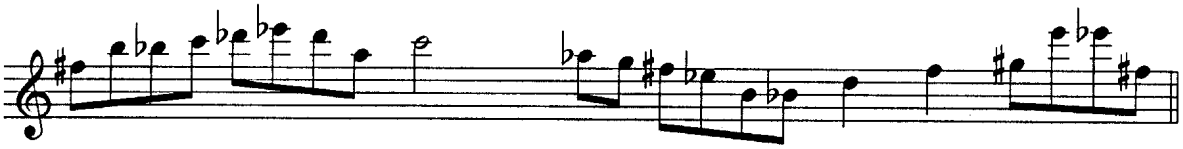

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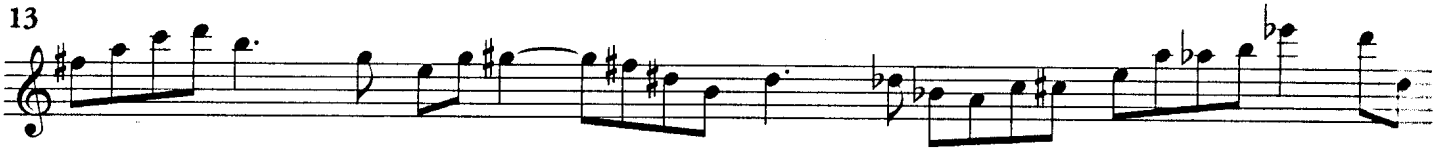

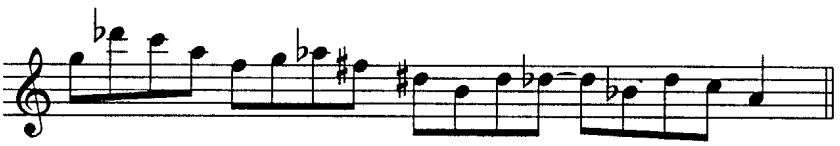

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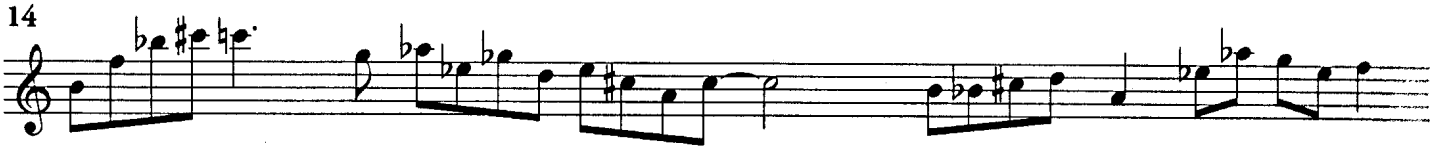

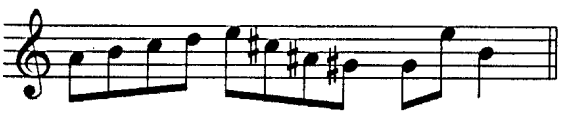

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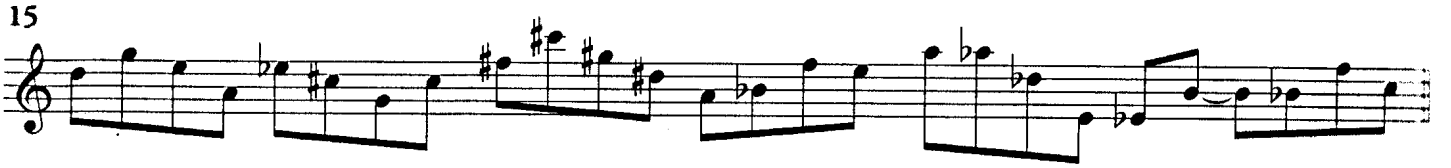

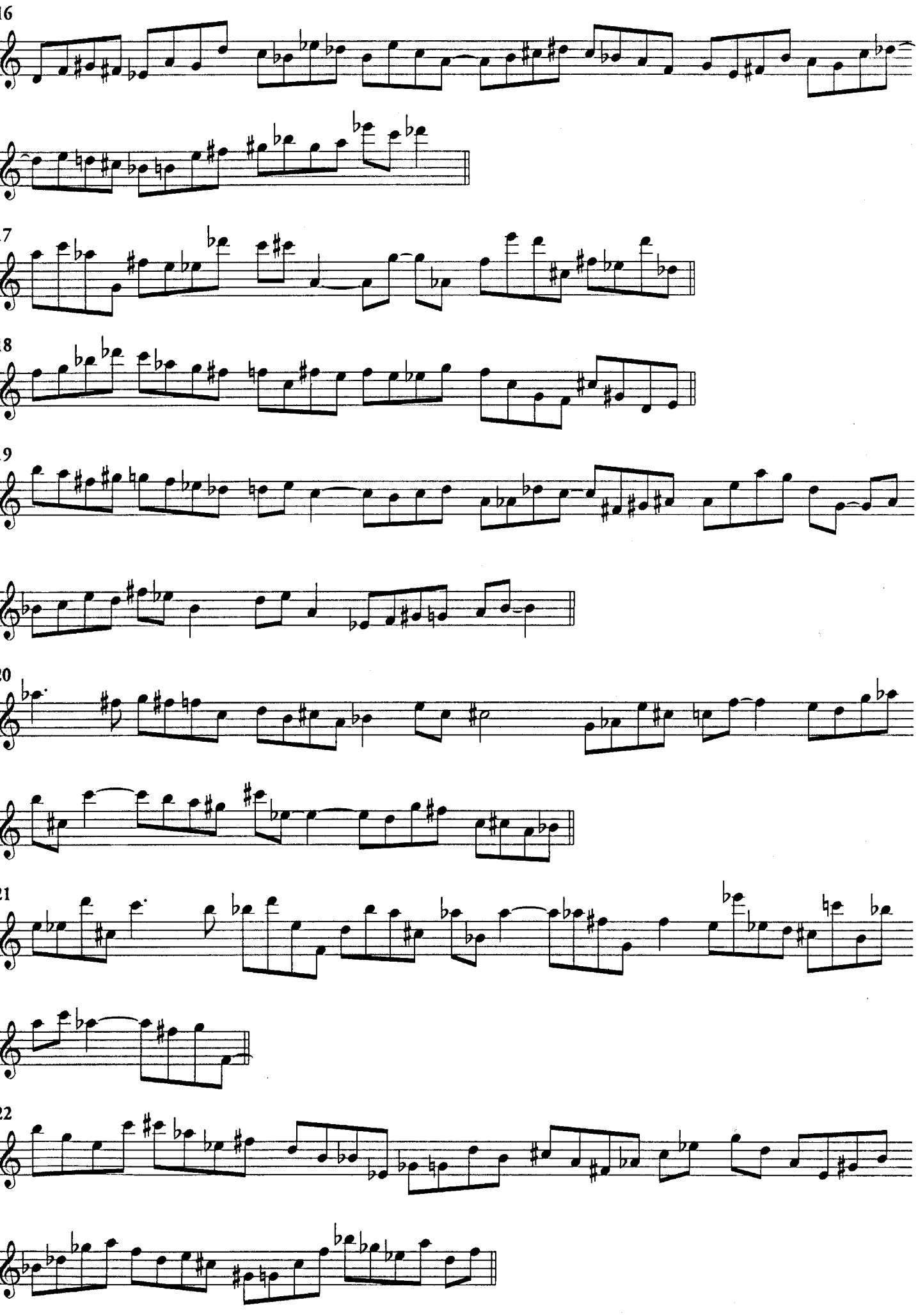

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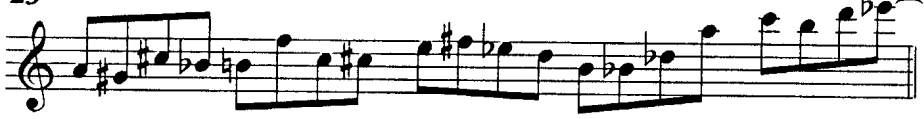

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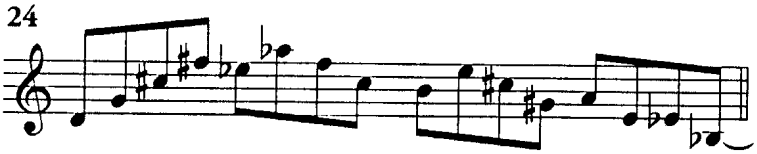

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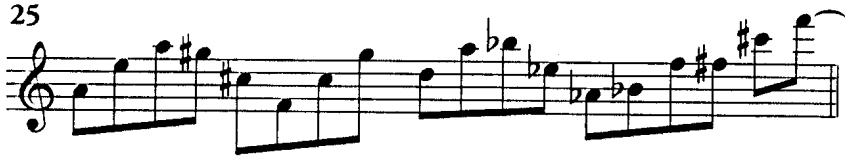

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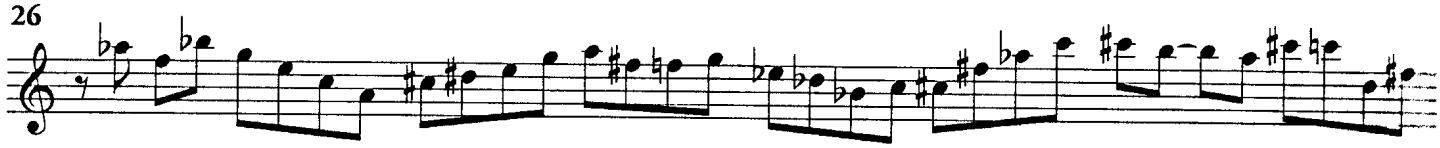

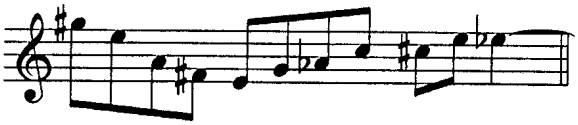

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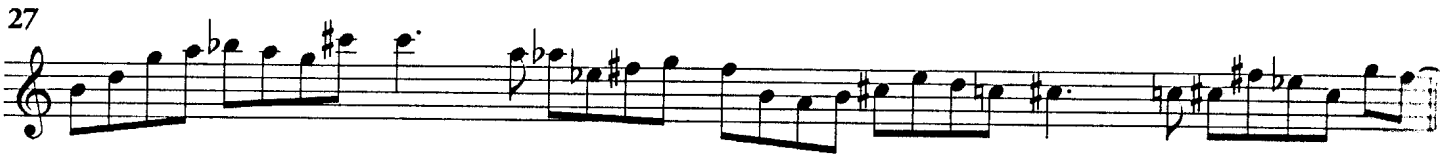

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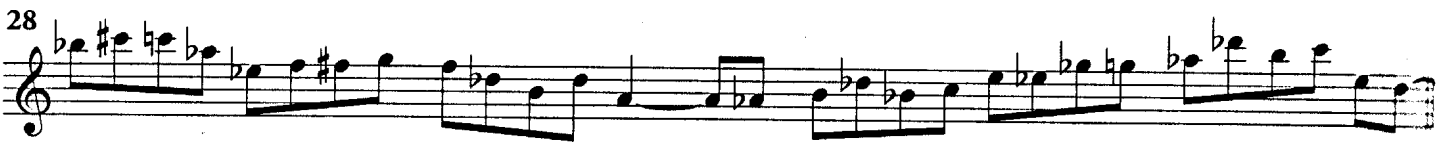

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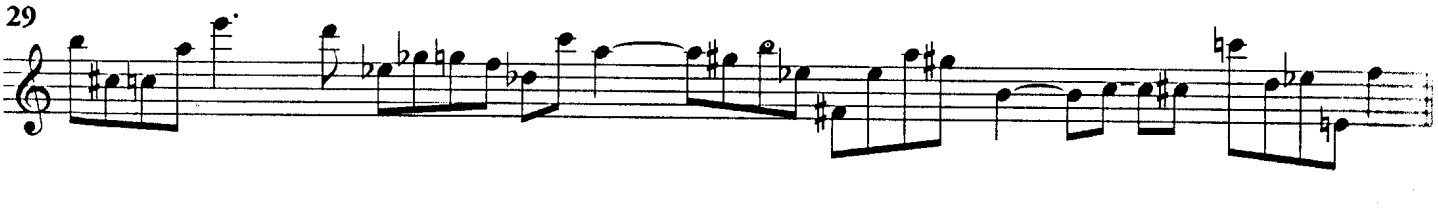

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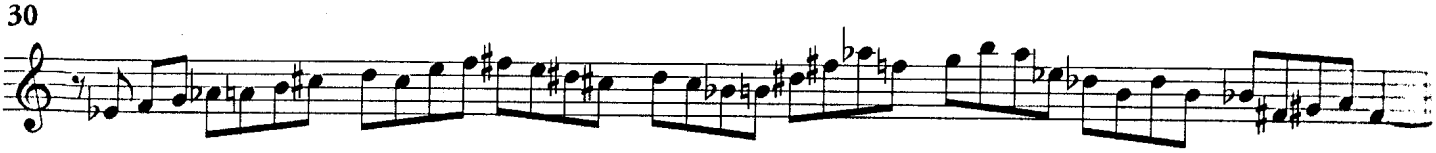

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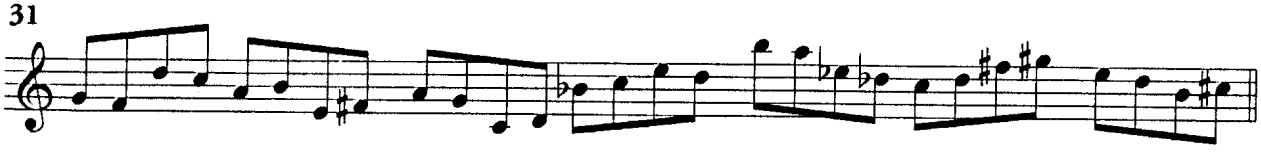

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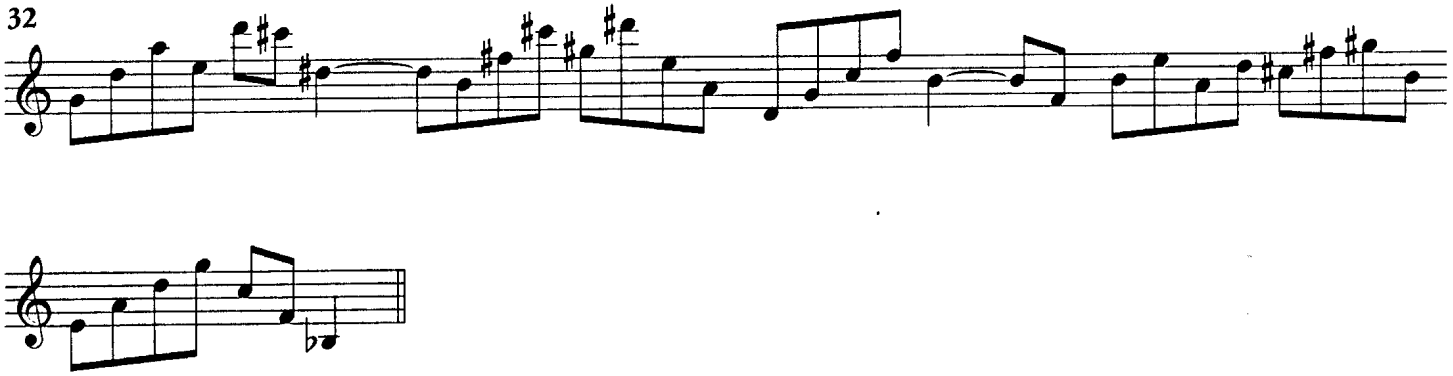

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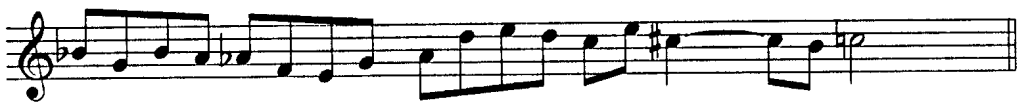

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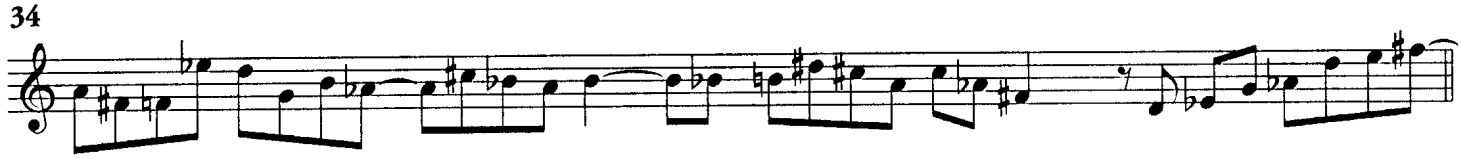

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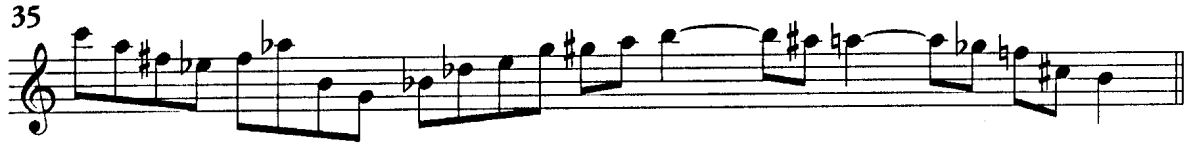

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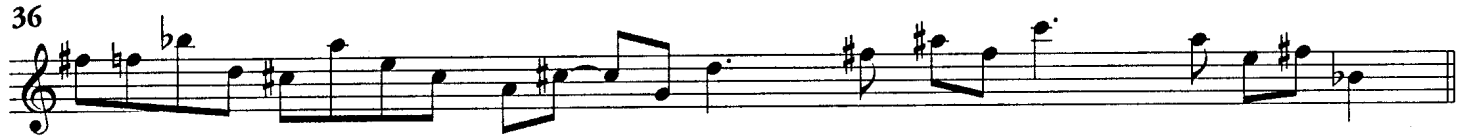

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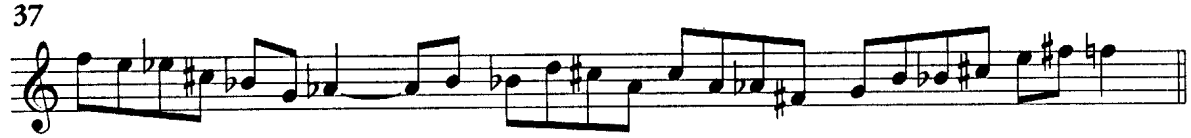

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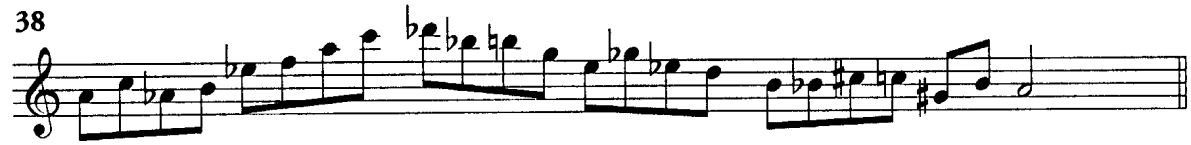

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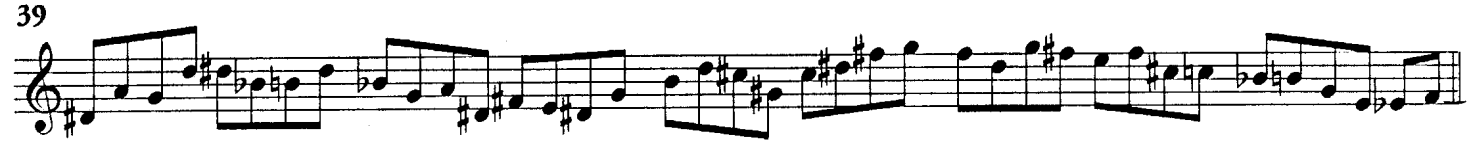

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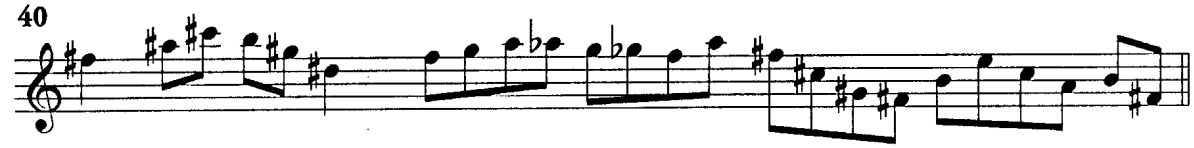

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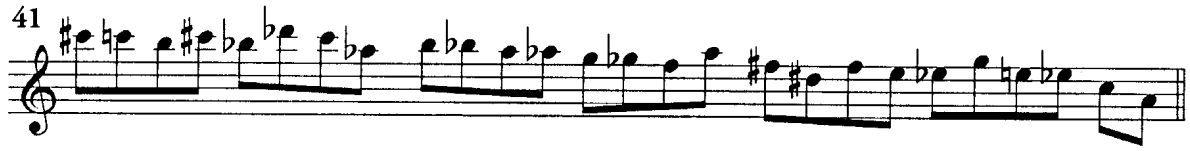

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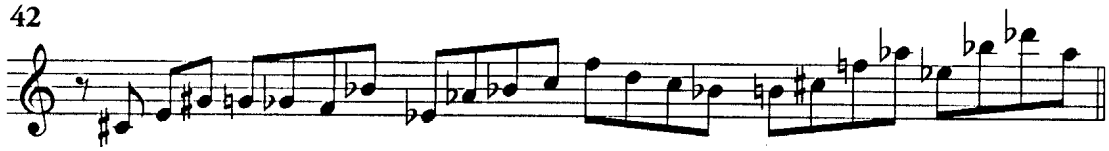

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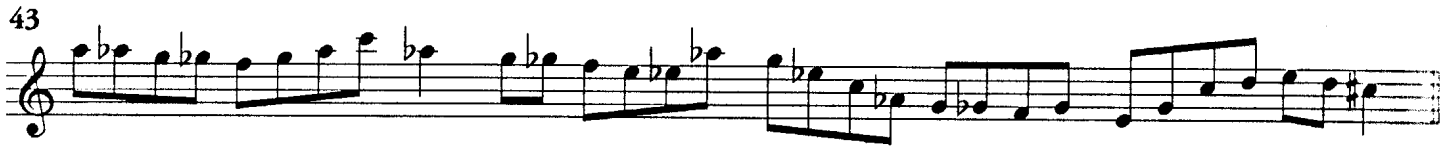

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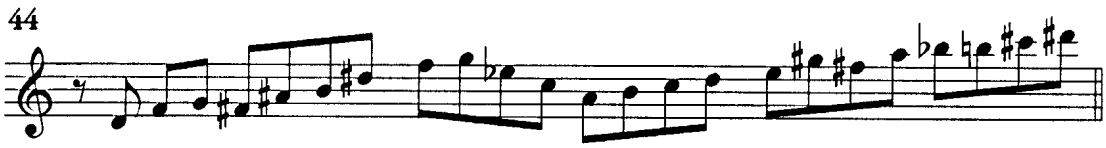

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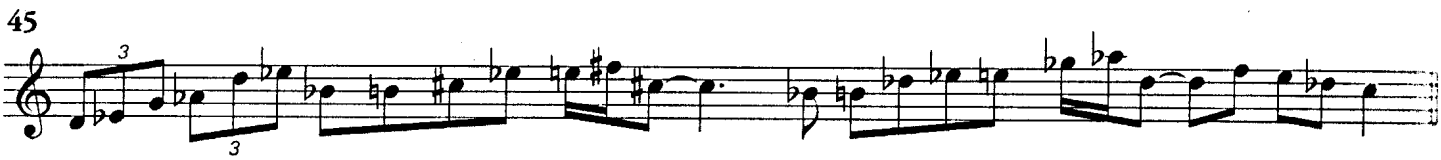

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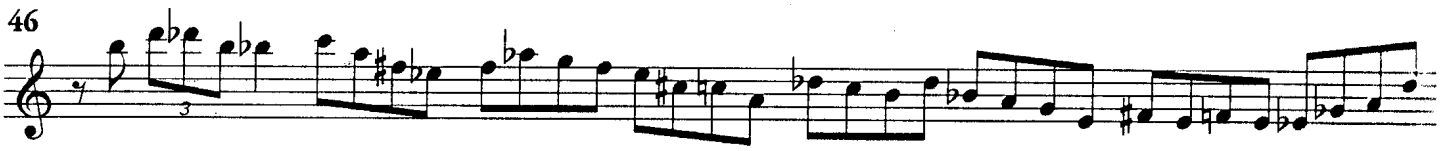

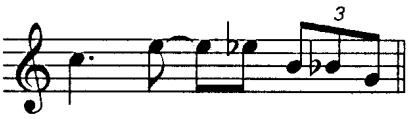

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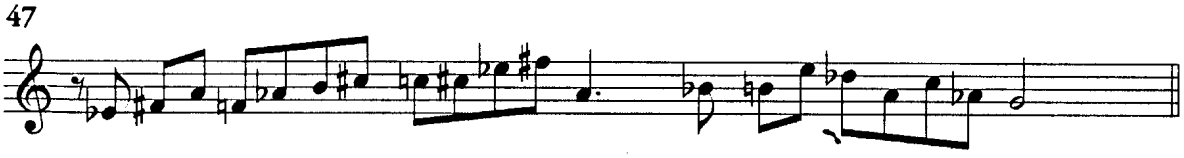

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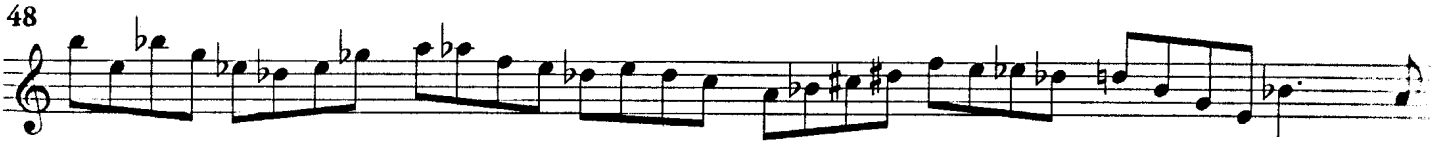

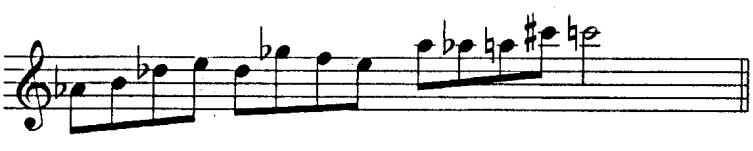

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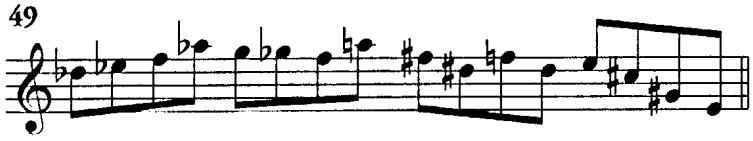

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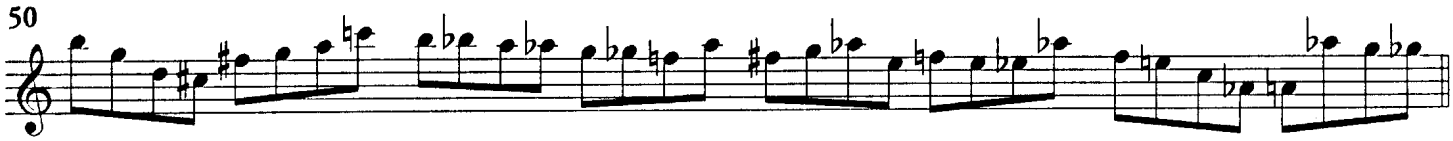

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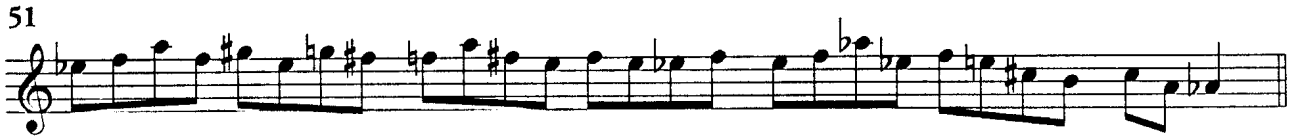

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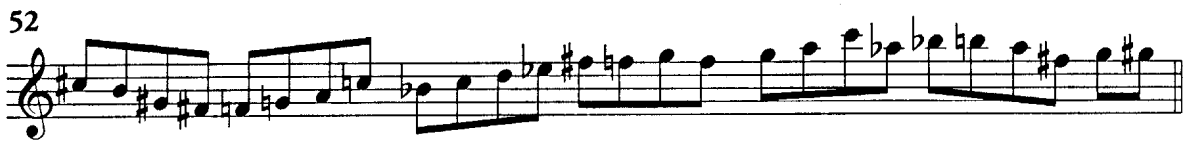

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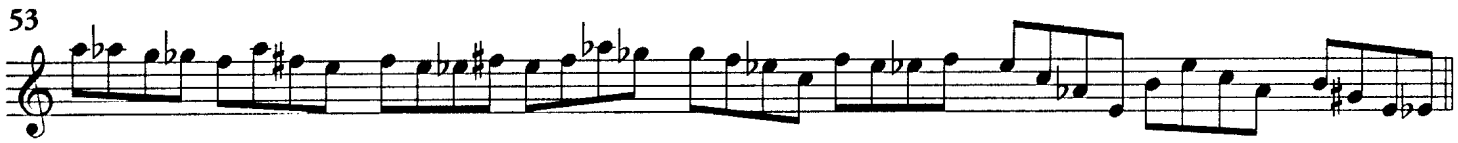

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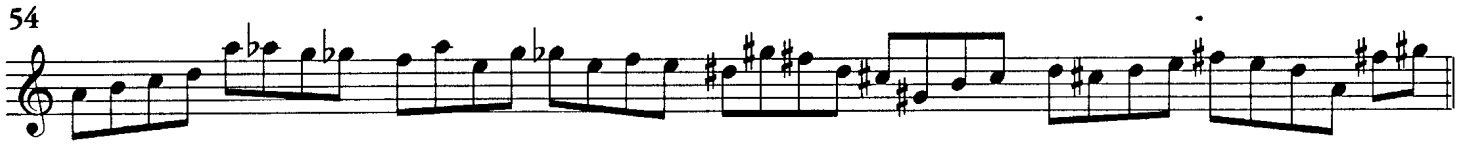

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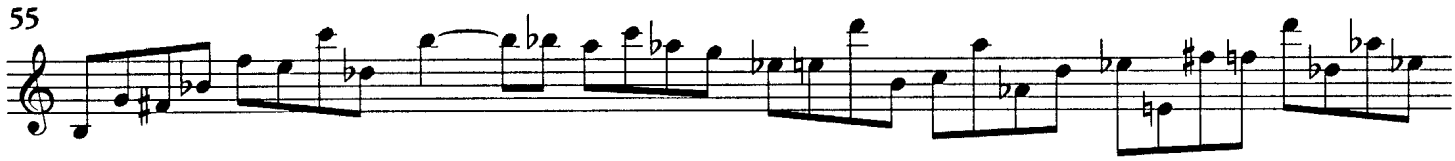

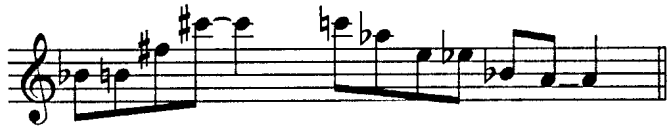

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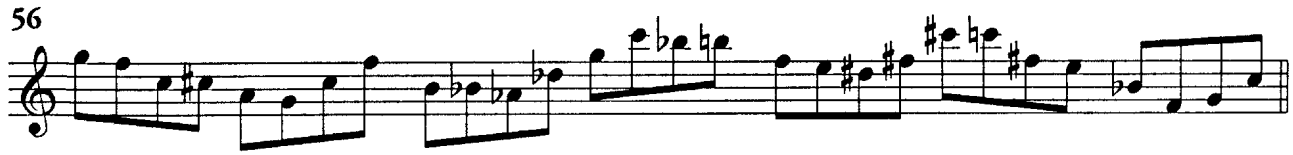

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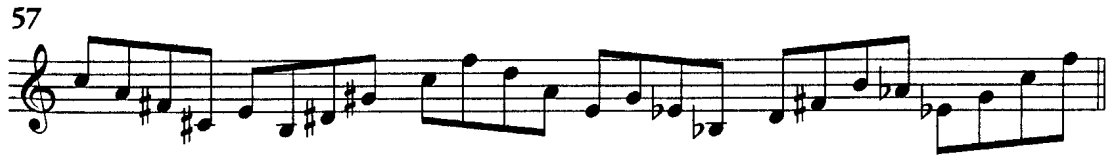

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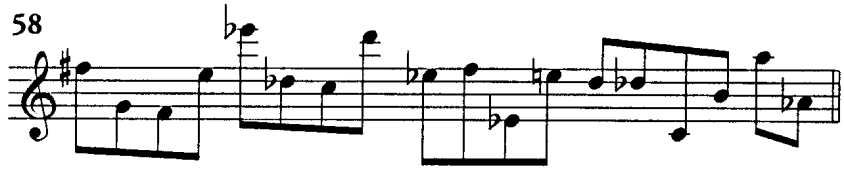

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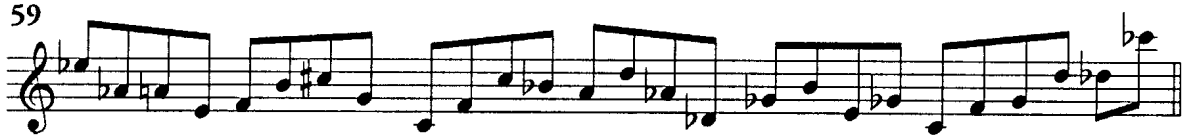

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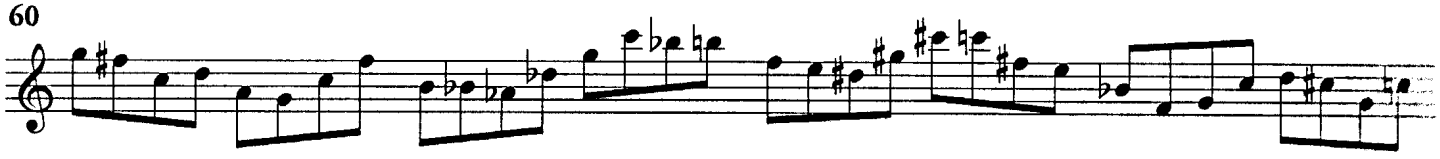

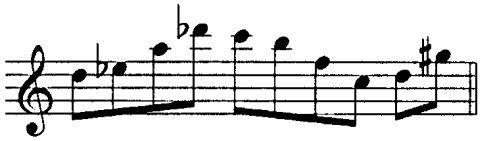

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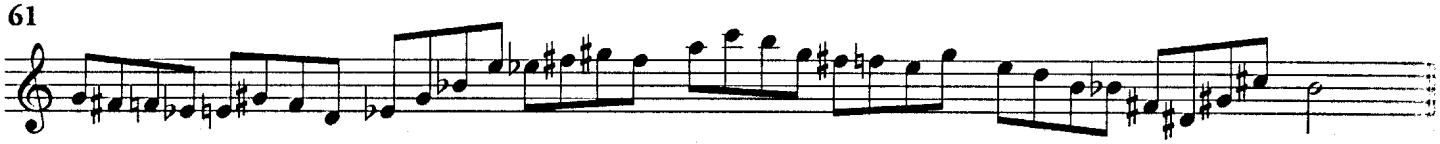

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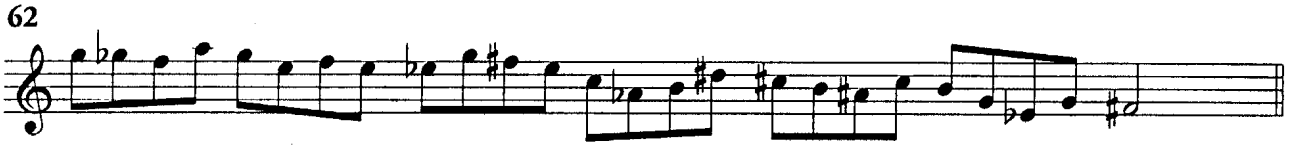

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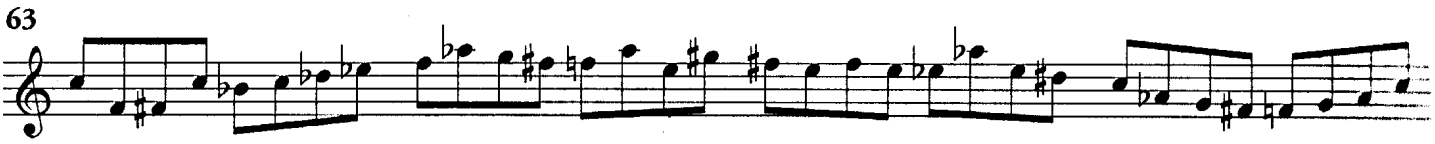

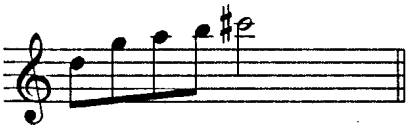

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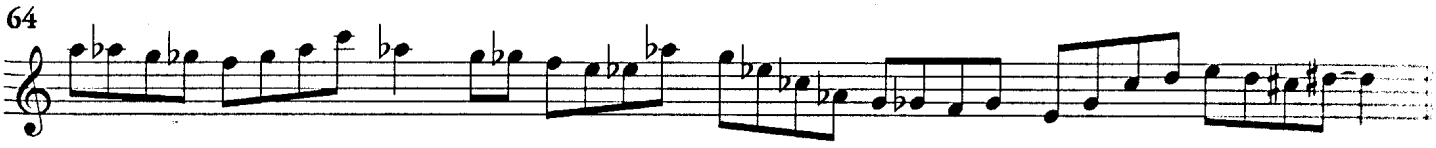

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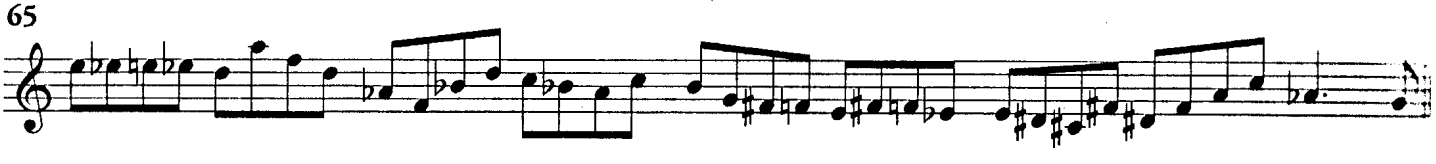

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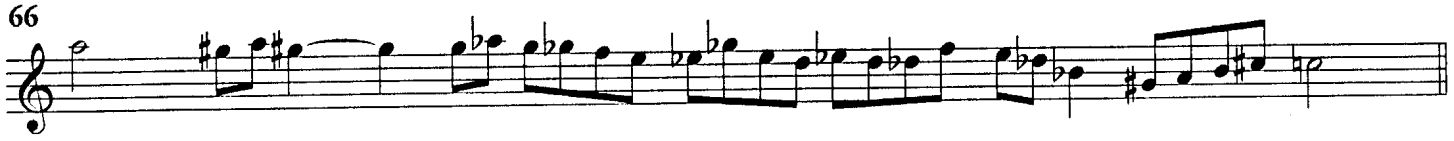

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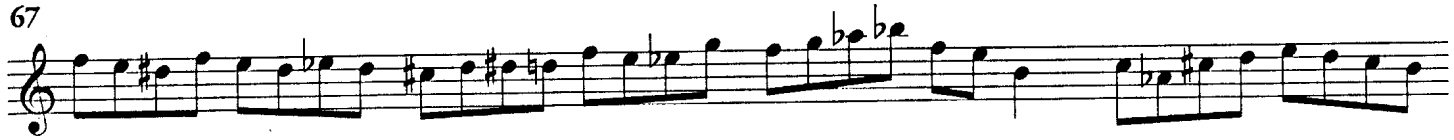

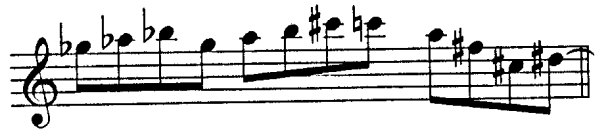

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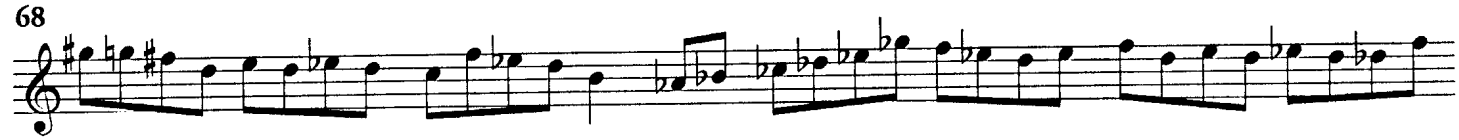

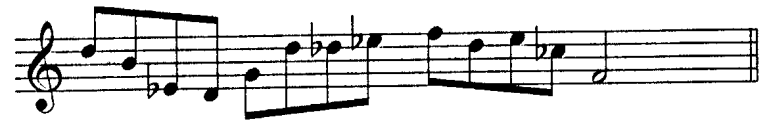

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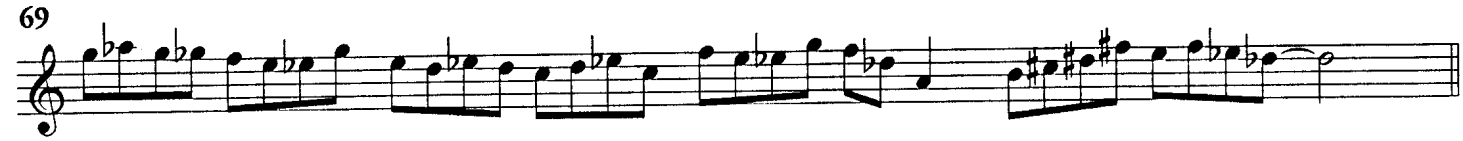

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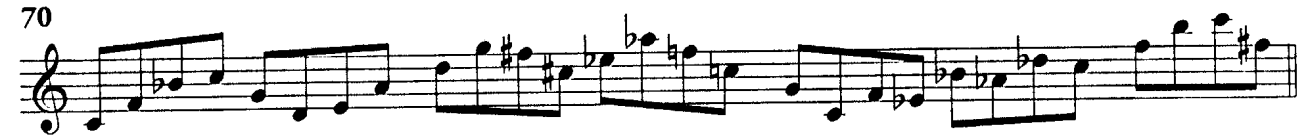

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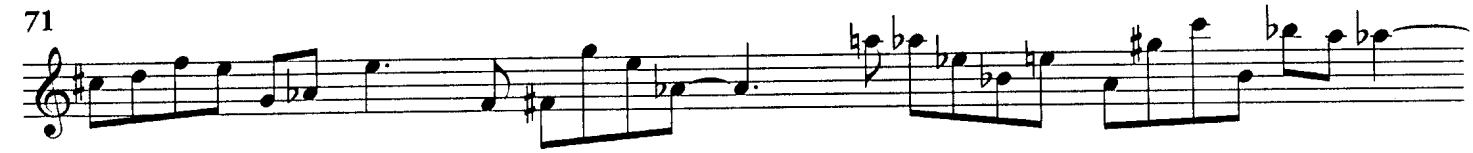

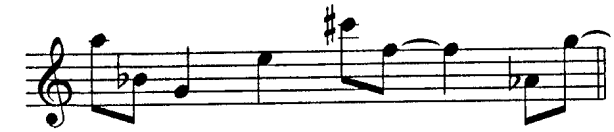

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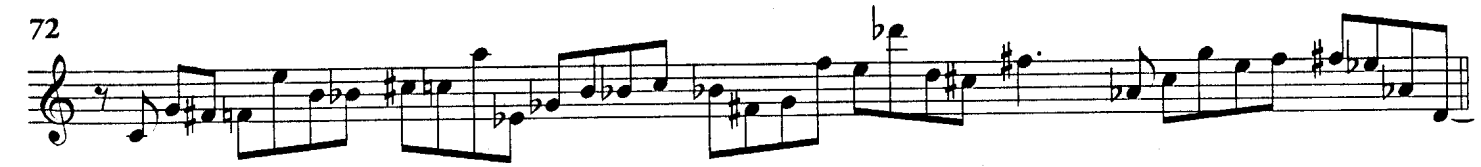

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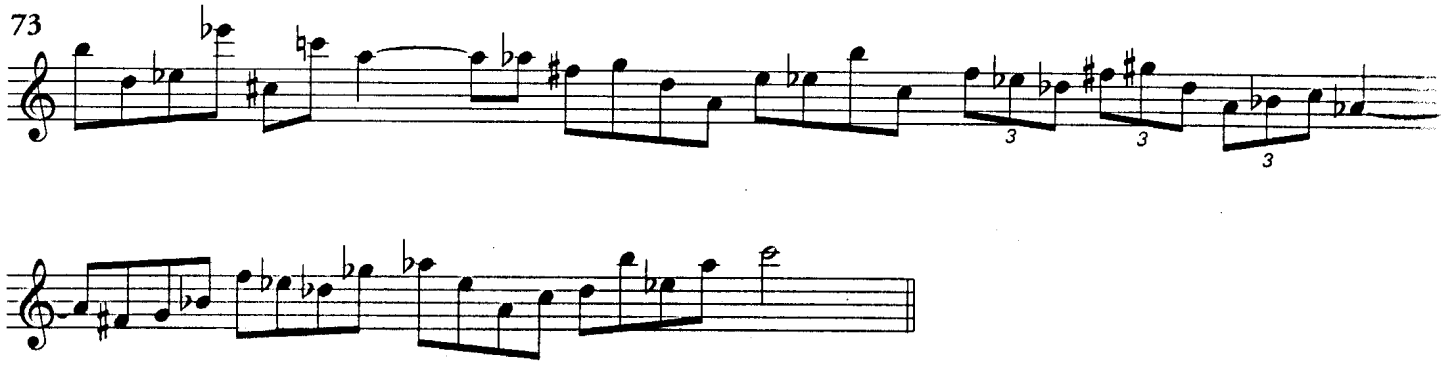

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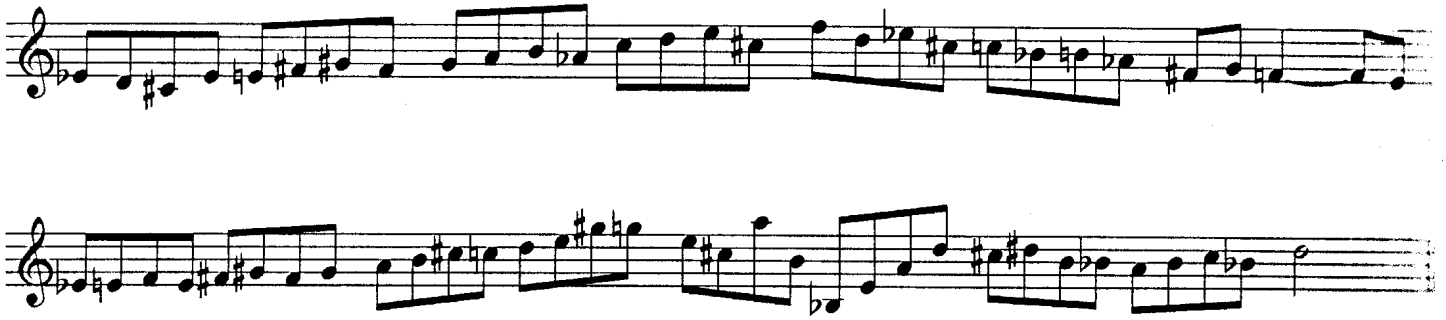

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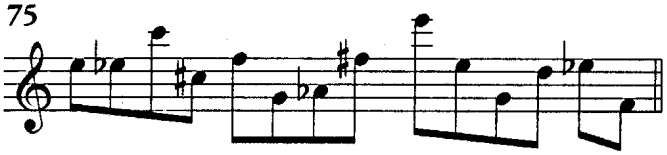

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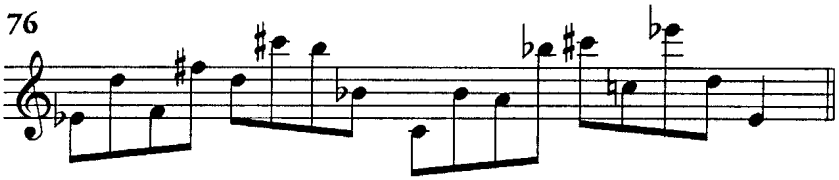

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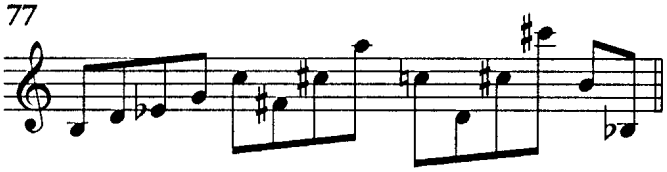

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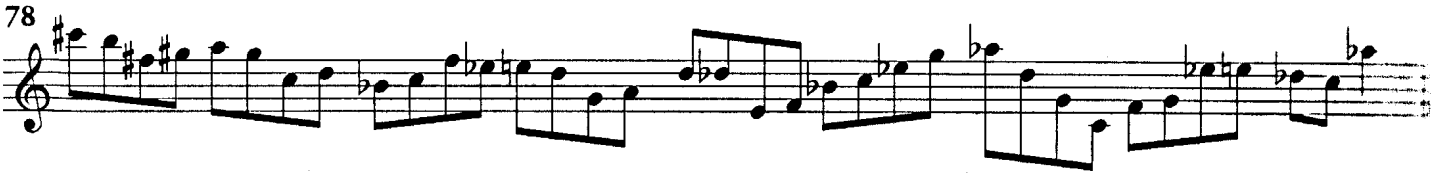

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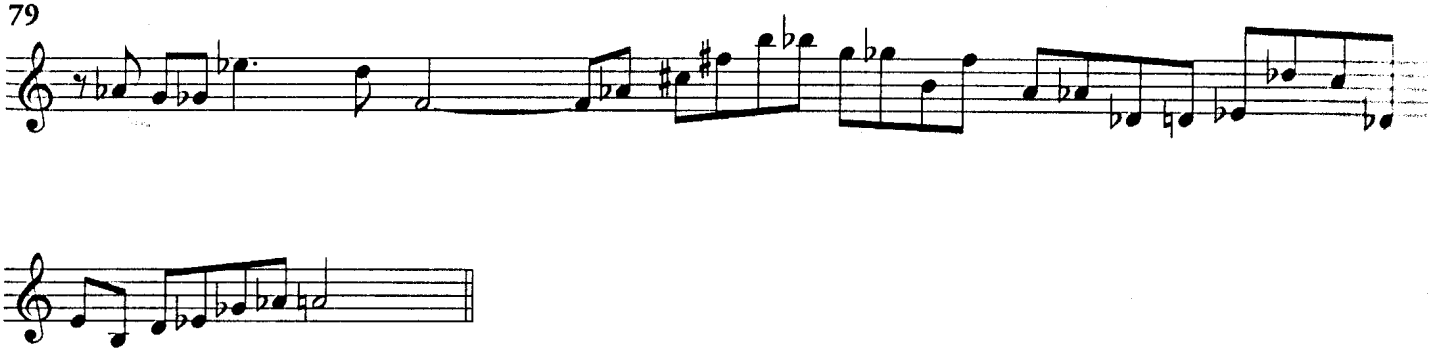

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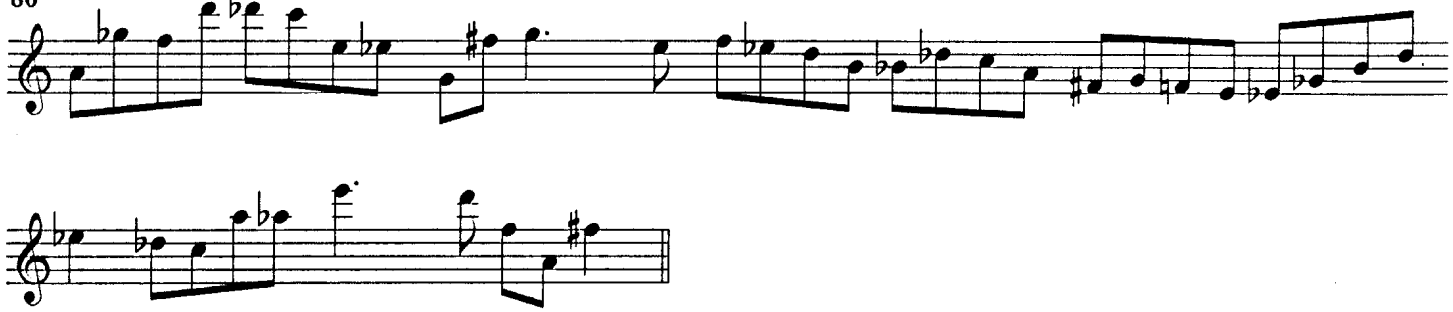

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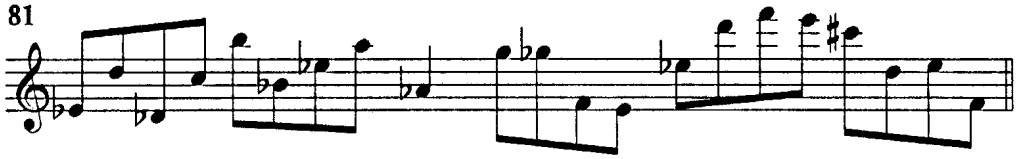

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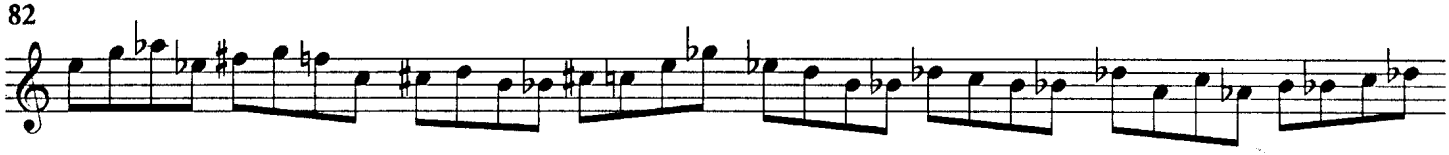

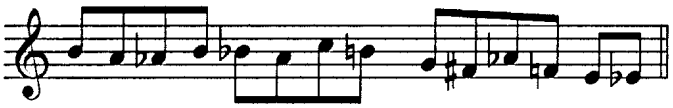

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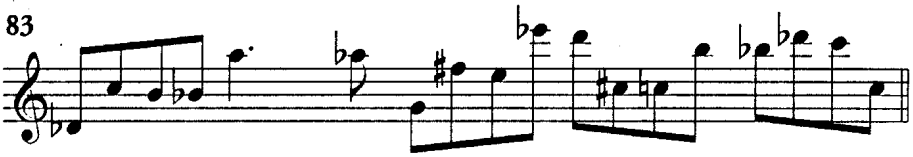

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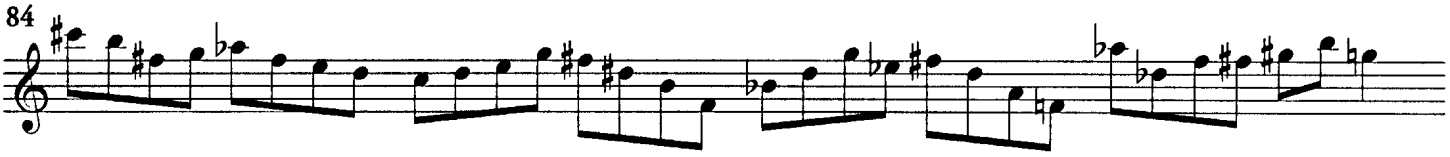

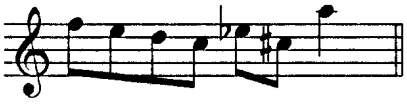

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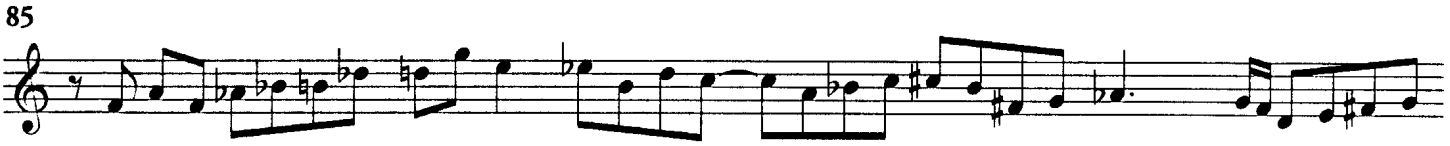

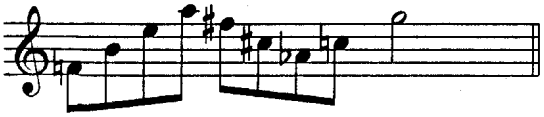

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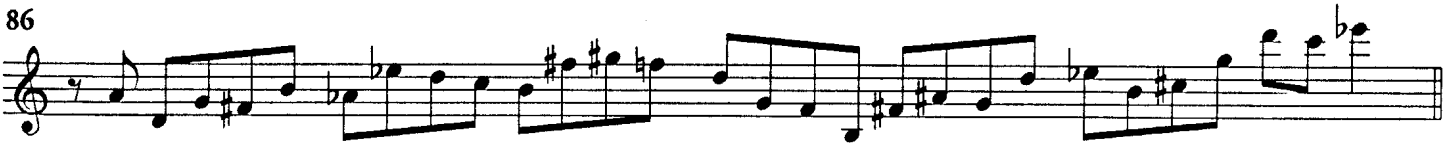

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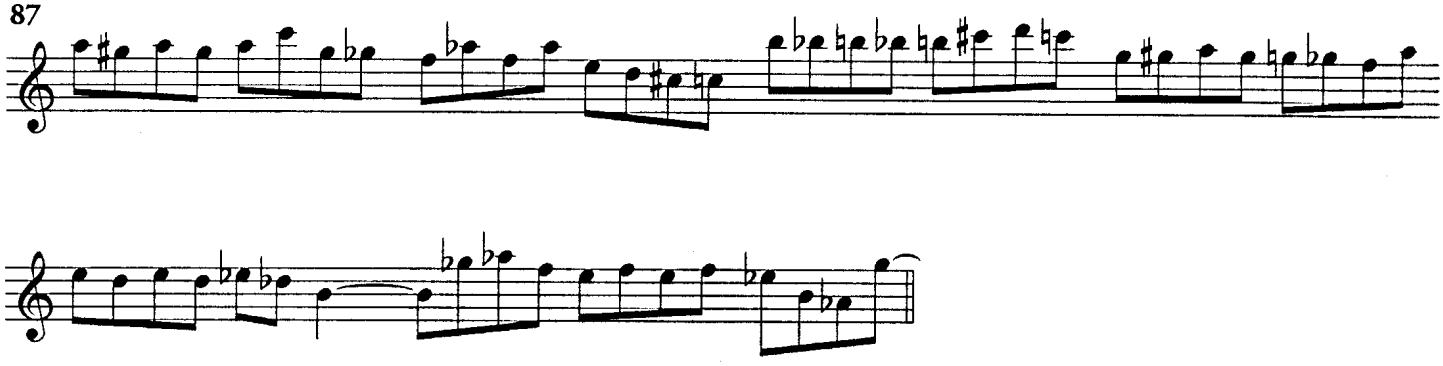

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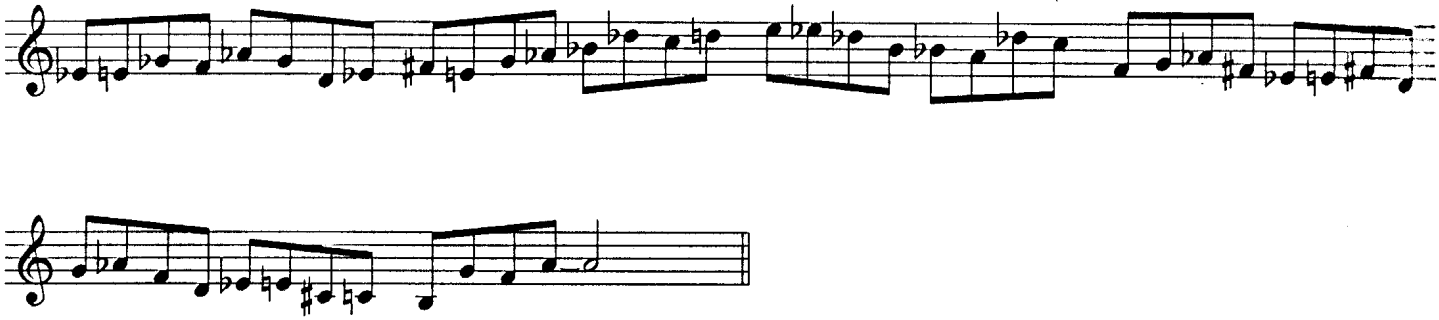

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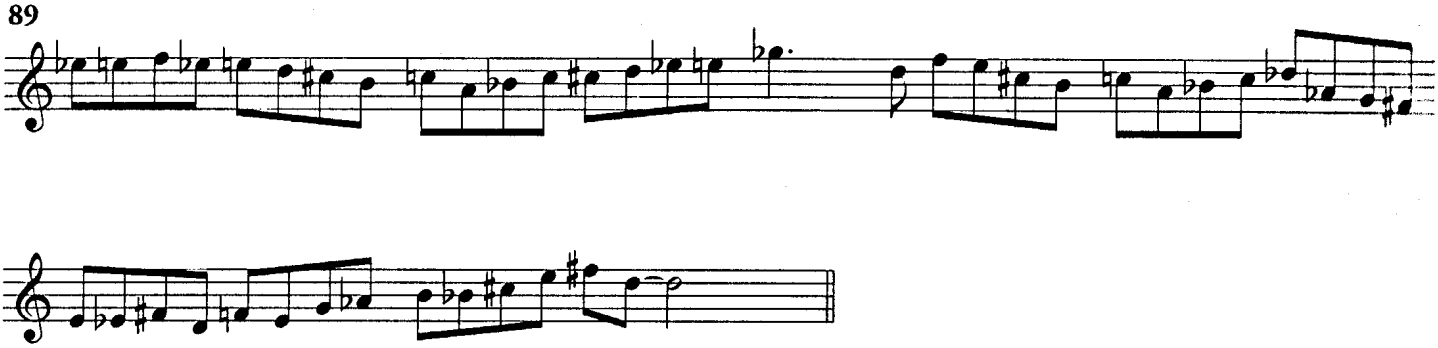

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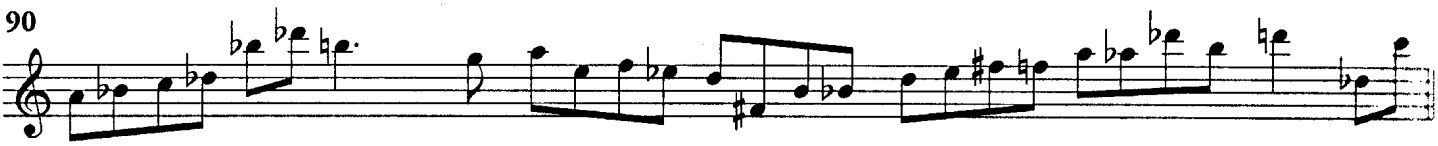

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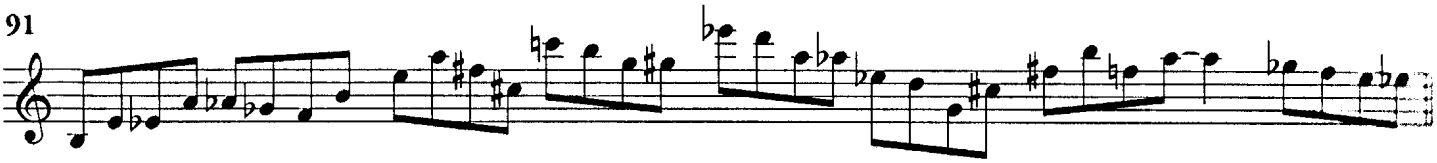

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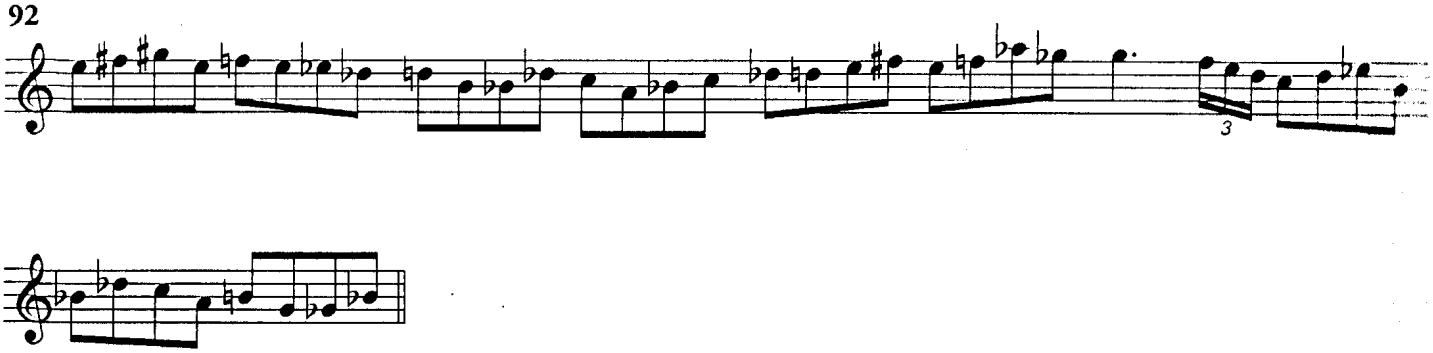

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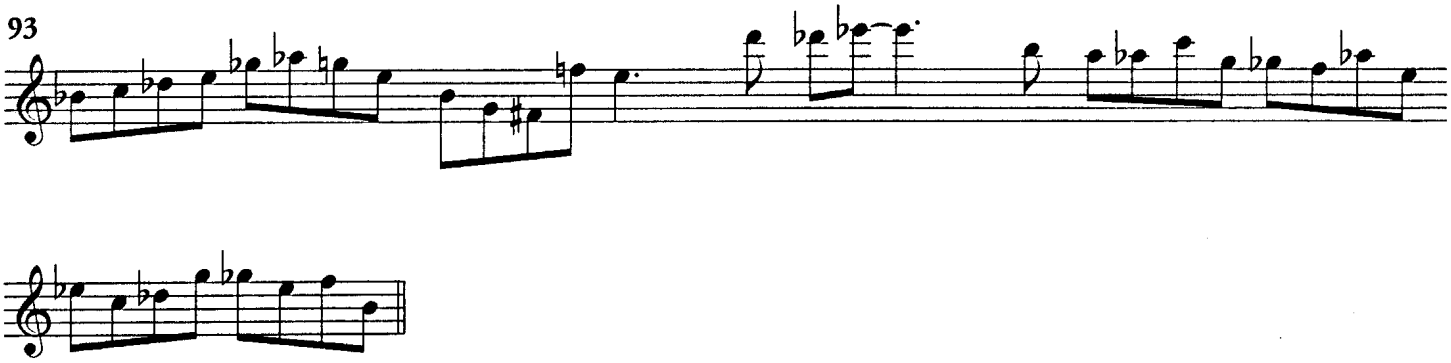

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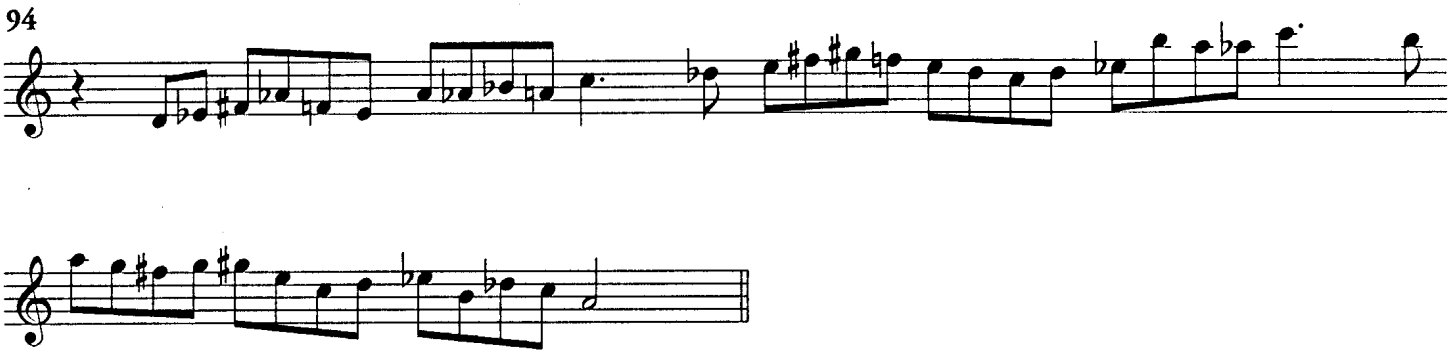

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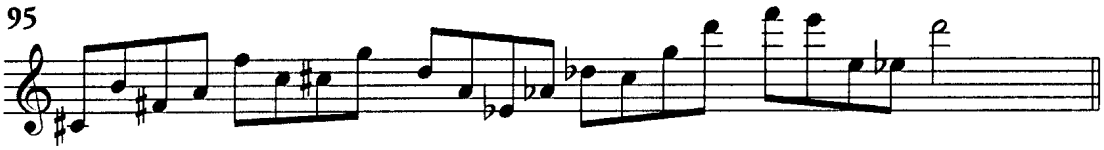

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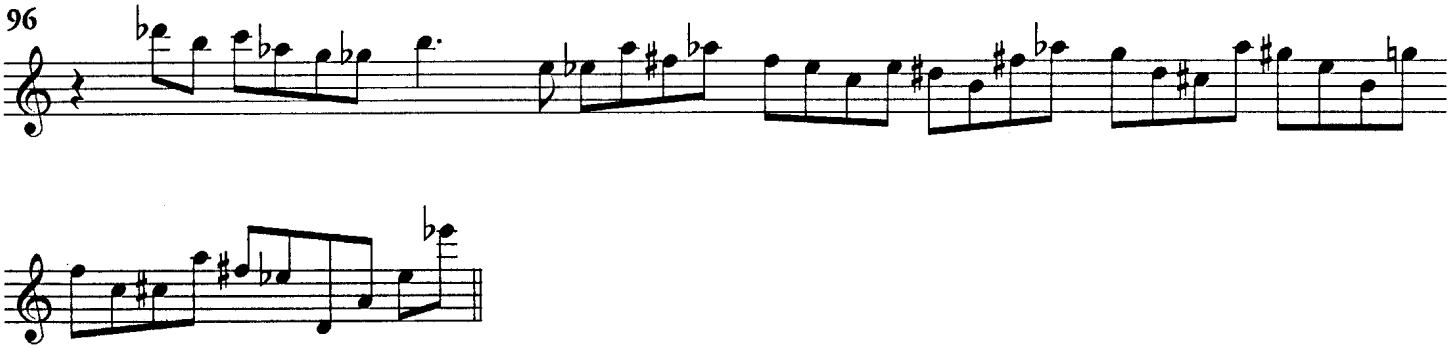

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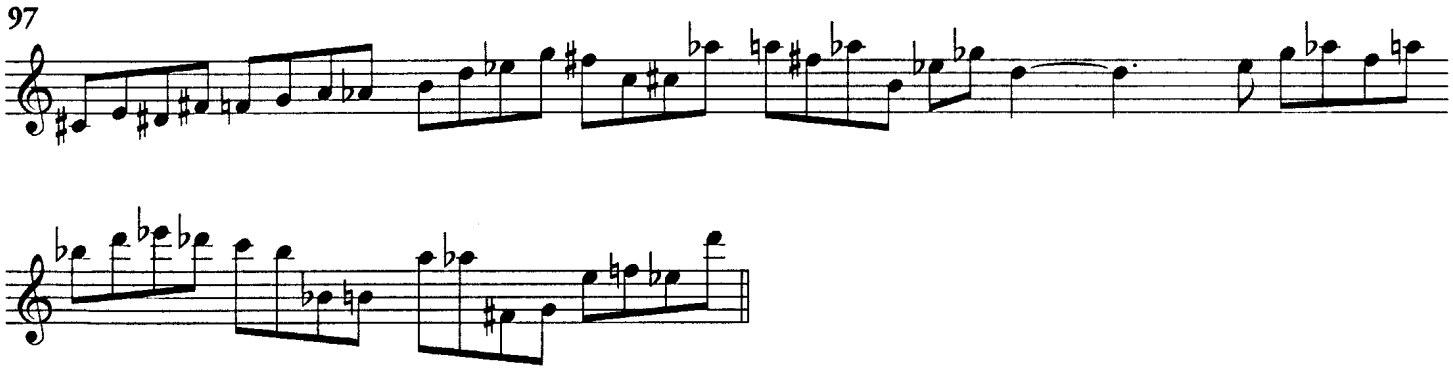

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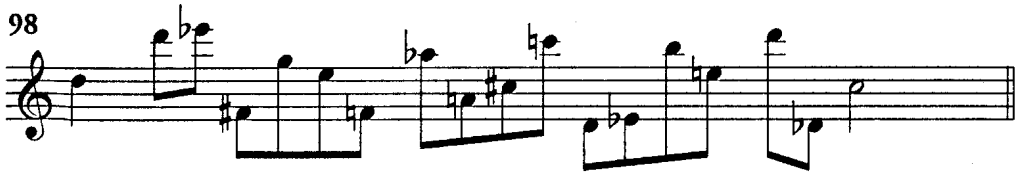

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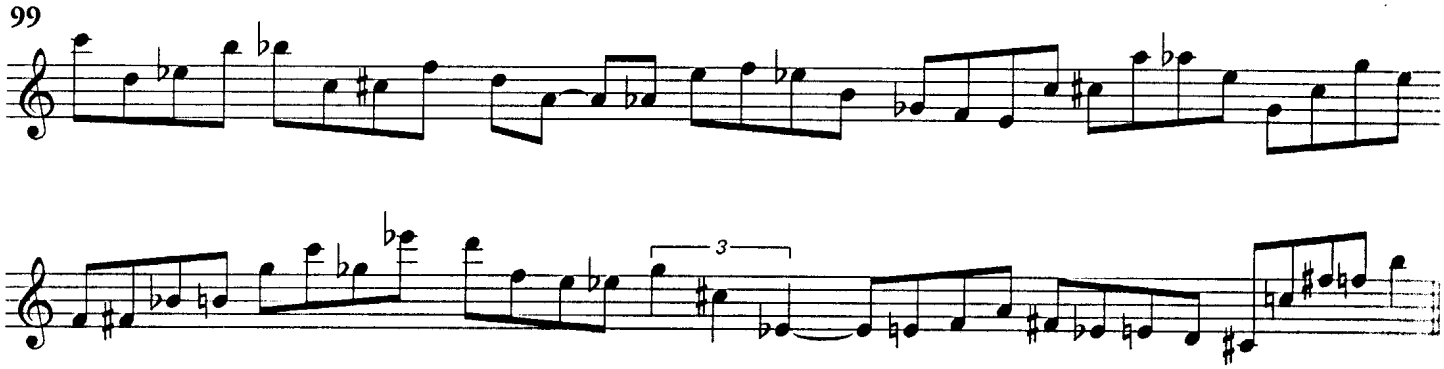

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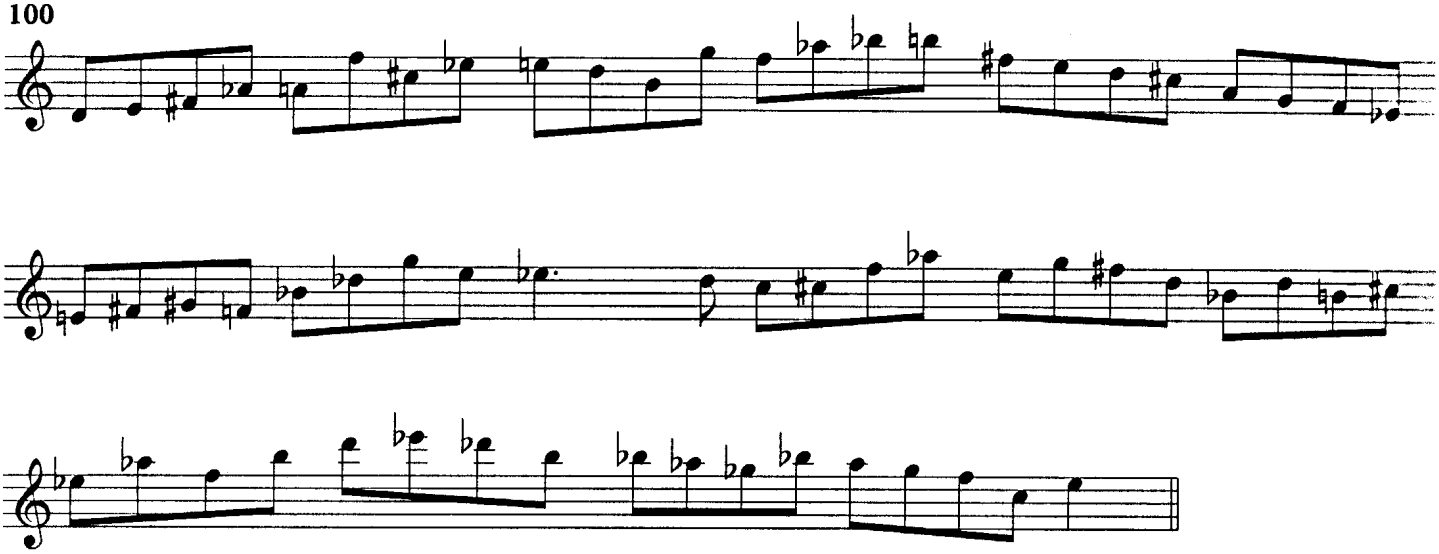


XVII Voicing Compendium

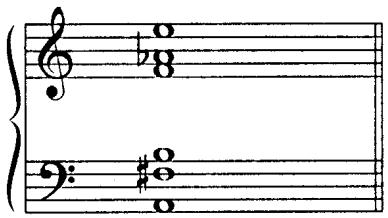
These voicings represent all types as described in Part One. They are not in any specific order. In fact, they are purposely juggled around in relation to the overall categories concerned as far as intervallic construction, tonal or non-tonal chromatic function and presence or absence of root. The tension/release scale or relative tonic, dominant, and subdominant pulls are dependent upon context, although some of the chords are more clearly indicative of these functions than others. This area is one of subjectivity based on personal aesthetics and experience as well as practical considerations such as context. Lines played with these chords should reflect synthetic and composite scales, polytonal arpeggios and all categories of intervallic constructions as described in the text and demonstrated in the "Line Compendium."

These voicings are intended to open the ear and challenge the mind. They should be analyzed from the standpoints of interval construction, tension/release, range, density, texture and how nomenclature affects one's perspective of both harmonic and melodic line constructions. The lines in the "Line Compendium" should be placed above these chords for practice. Also, the chords should be taped and lines played over them. Guitarists should choose a chord and work out several voicings with note omissions. Bassists should play the chords on tape and place roots below, while carefully analyzing the aural results. Transpositions and inversions present endless possibilities.

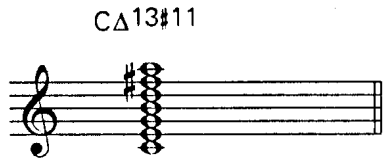
(The page on double diminished/dominant 7th chords is included because they are commonly used in conventional diatonic voicings. Some of these voicings are an excellent starting place for conceiving and hearing voicings of a chromatic nature).

Nomenclature Guide:

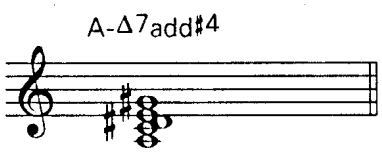
1. The use of sharps together with flats within the same chord is arbitrary and for convenience as well as ease of readability.



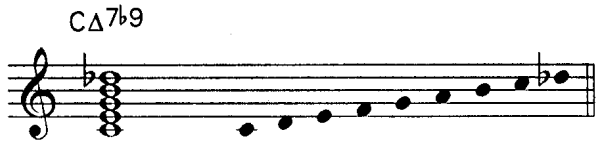
2. A chord designated 9, 11 or 13 assumes inclusion of all lower members, unless indicated:

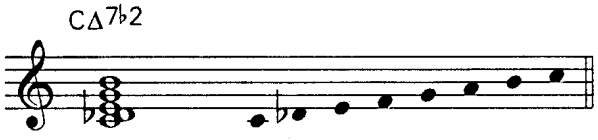


3. *Add* applies to a numbered interval which would normally conflict with assumed members:

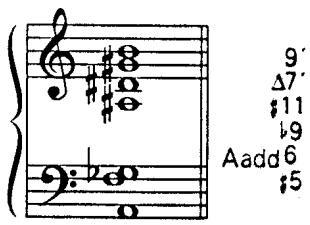


4. In diatonic language, done precisely, there is sometimes a difference between ♭6 and ♭13, or ♯4, ♭5, ♯11, etc., which relays information about where in the voicing the altered tone should be placed. In these voicings, this is true, especially in constructing a scale useful for that chord.

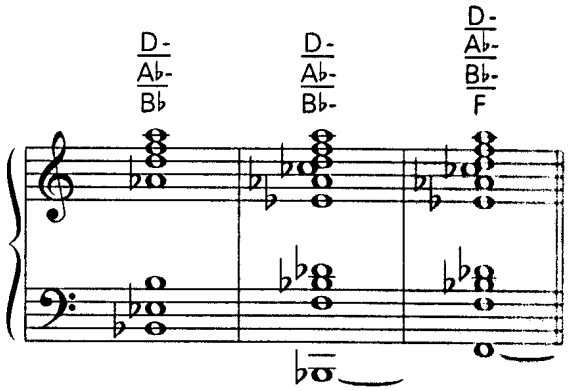




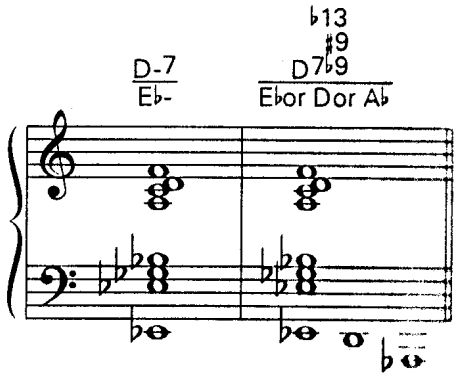
5. Intervallic structures (I.S.) are chords with numbers only: (') means one octave above normal placement. (In this compendium, only a few I.S. are numbered).



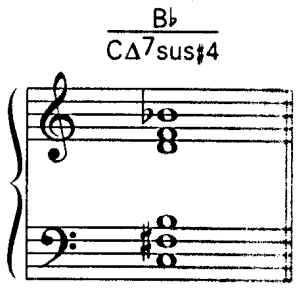
6. Letters standing alone are major triads (minor is -, + is augmented, and o is diminished); below final line, a single letter is a root unless followed by tr., - (minor triad), or a chord name ($7^{\flat 5}$, etc.). Unless indicated, this triad or chord on the bottom is also the root. Δ means major 7th.



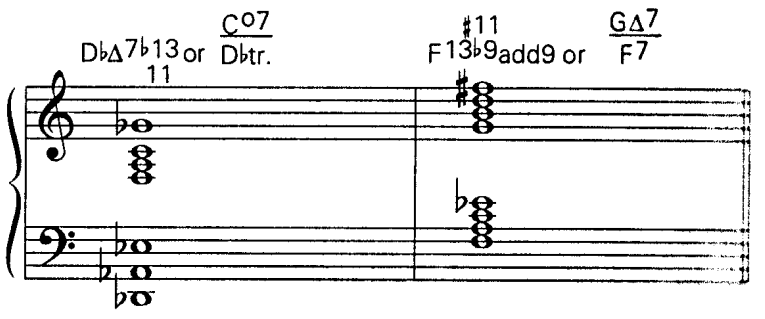
7. In this section roots are sometimes specified, but all other tones should be tried and analyzed in terms of tension/release scale. The tritone (♯4) is almost always interchangeable.



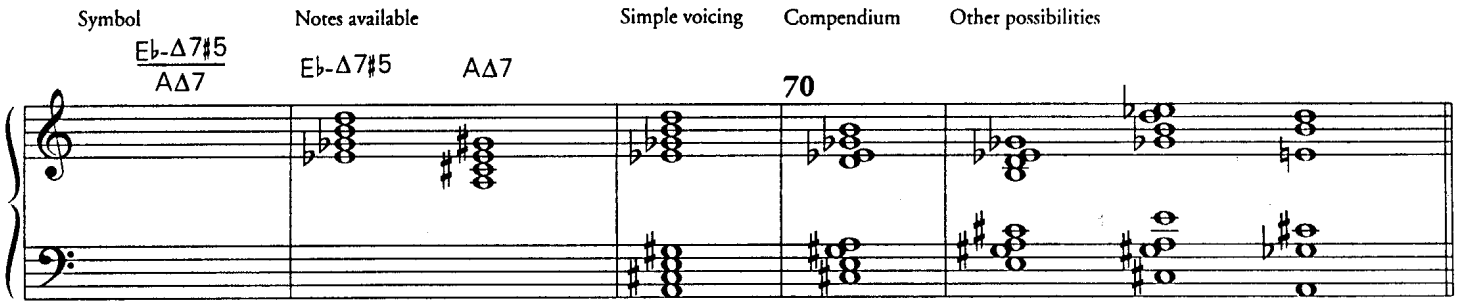
8. Sus. means instead of the third degree unless indicated.



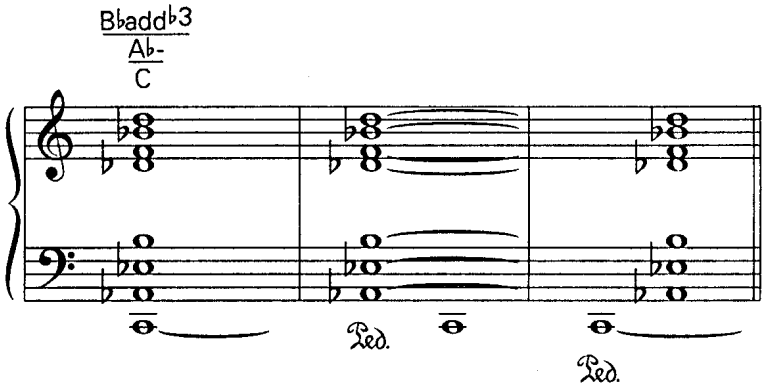
9. Terminology depends on desired result; a chord may have several names. (Refer to Chapter XIII).



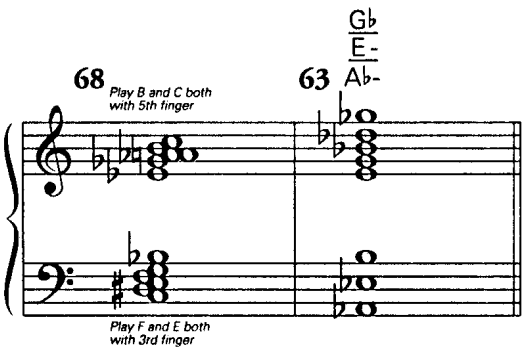
10. Use the chord symbols to inform as to the exact pitches present; make a simple arpeggiated structure; then several voicings using these notes; the voicings indicated in the *Compendium* are only one possibility.



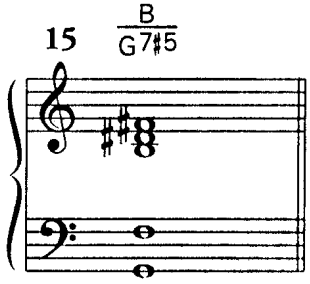
11. The use of the sustain pedal is necessary for hearing the chord against the root. Either strike the root, apply the pedal and play the chord during the sustain; or reverse the process. The notation is



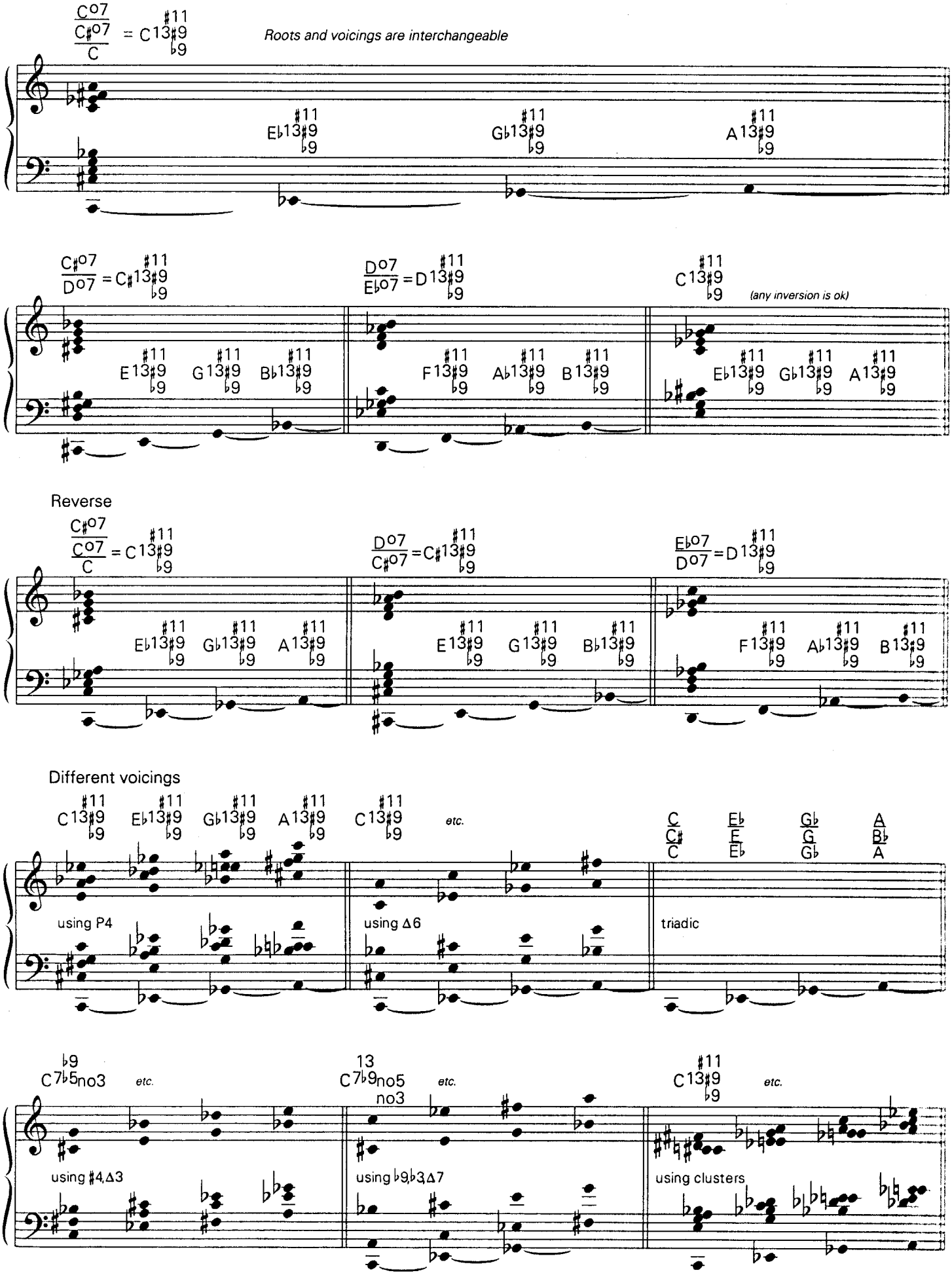
12. Some chords use the thumb, 5th or 3rd finger on two pitches; some chords involve wide stretches of the fingers.



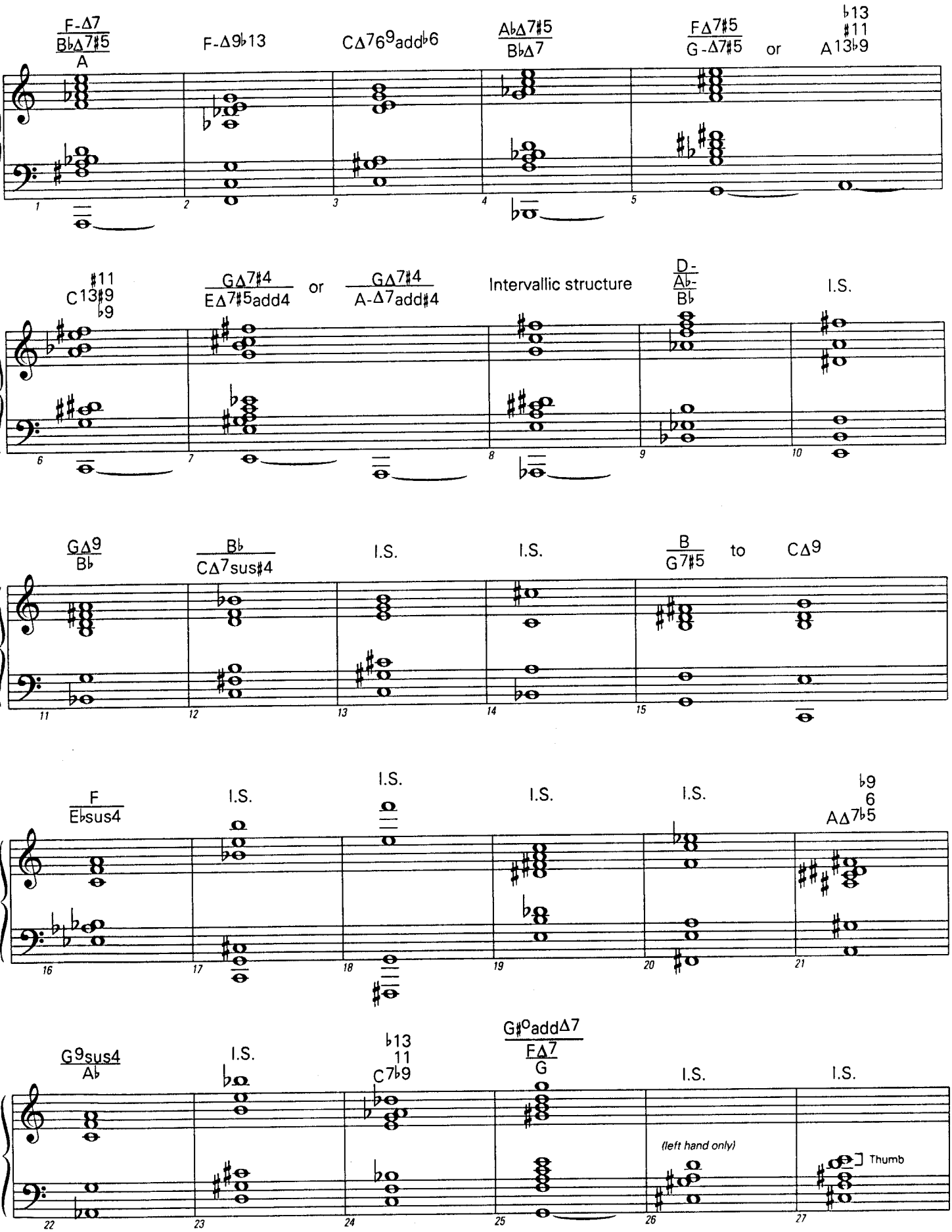
13. Upper and lower structure names may repeat some tones.

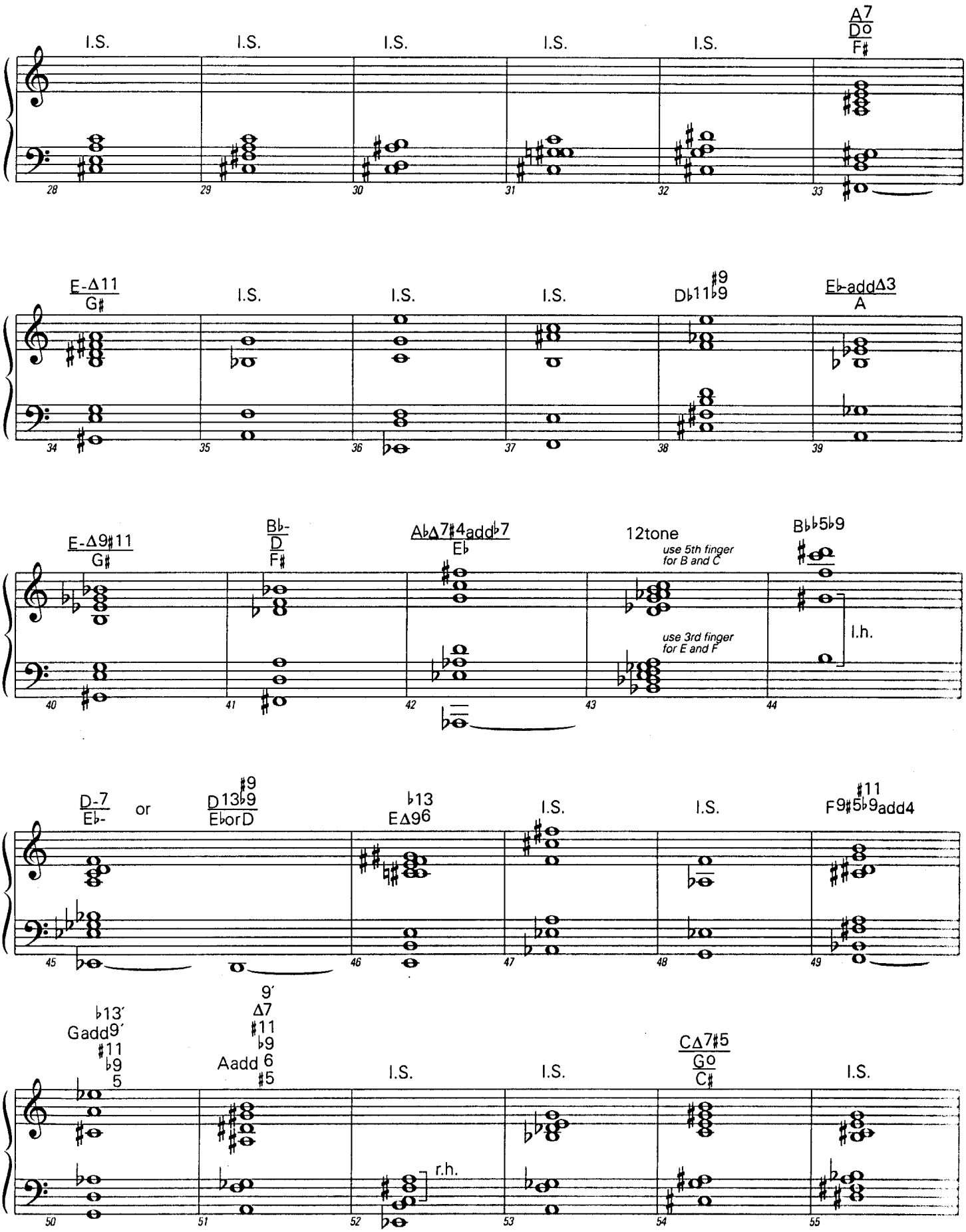


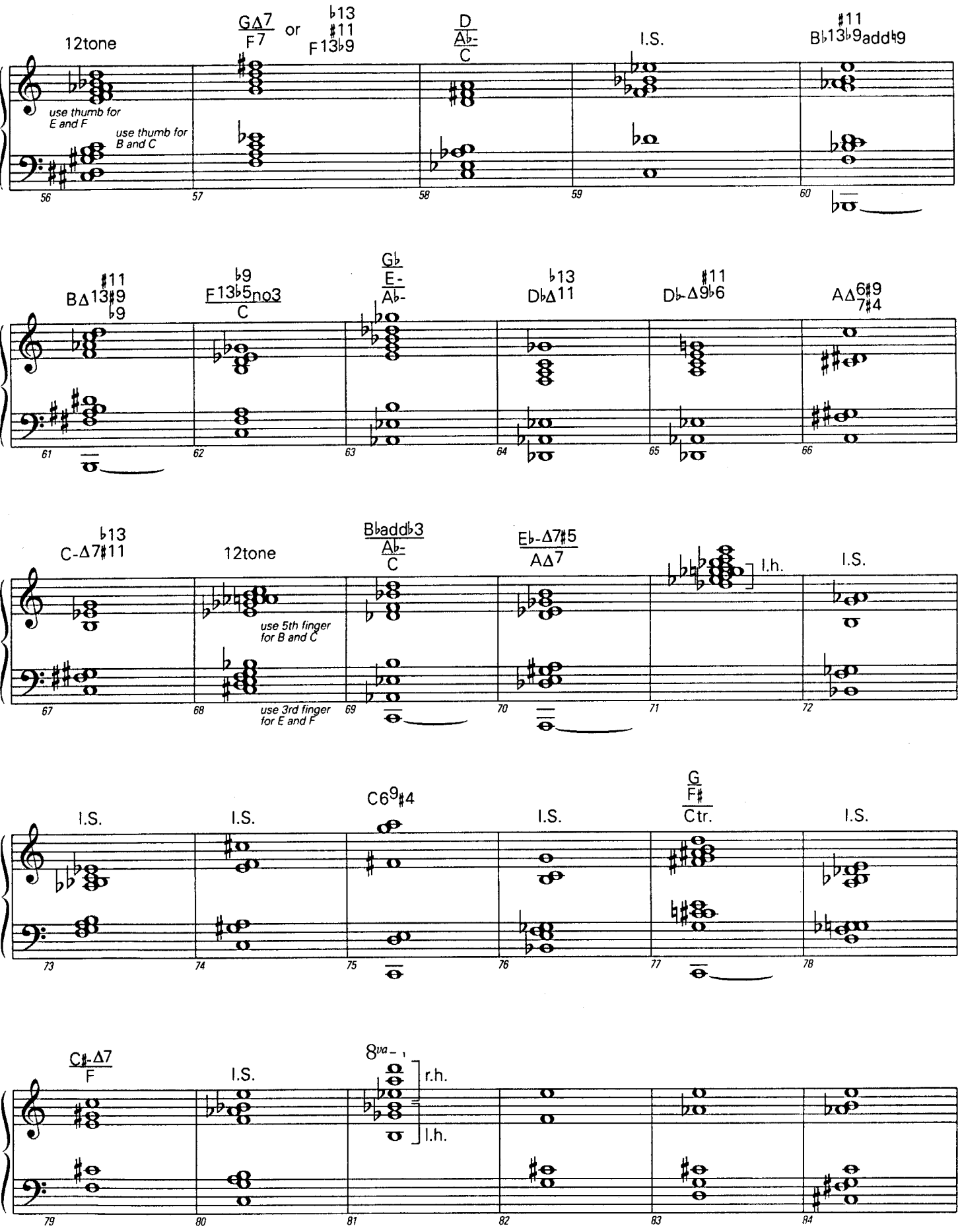
Double diminished voicings:

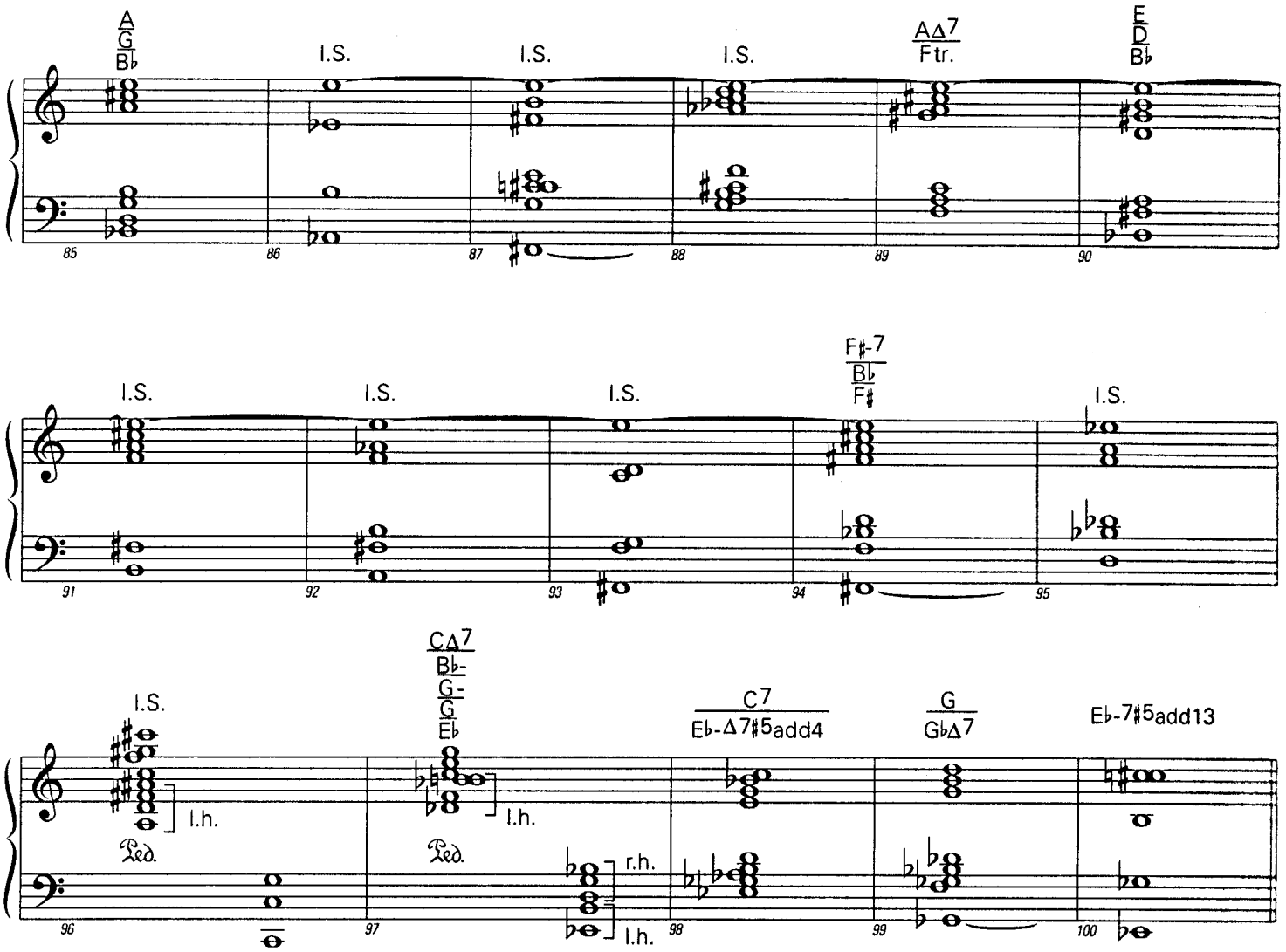


100 voicings:




I.S.
I.S.
I.S.
I.S.
I.S.
A7
Do
F♯
28
29
30
31
32
33
E-Δ11
G♯
I.S.
I.S.
I.S.
D♭11♭9♯9
E♭-addΔ3
A
34
35
36
37
38
39
E-Δ9♯11
G♯
B♭-
D
F♯
A♭Δ7♯4add♭7
E♭
12tone
use 5th finger
for B and C
use 3rd finger
for E and F
B♭♭5♭9
l.h.
40
41
42
43
44
D-7
E♭-
or
D13♭9♯9
E♭orD
♭13
EΔ96
I.S.
I.S.
F9♯5♭9♯11add4
45
46
47
48
49
♭13′
Gadd9′
♯11
♭9
5
9′
Δ7
♯11
♭9
Aadd 6
♯5
I.S.
r.h.
I.S.
CΔ7♯5
Go
C♯
I.S.
50
51
52
53
54
55


12tone
GΔ7 / F7 or ♭13 ♯11 / F13♭9
D / A♭- / C
I.S.
♯11 B♭13♭9add♭9
use thumb for E and F
use thumb for B and C
56
57
58
59
60
♯11 BΔ13♯9 ♭9
♭9 F13♭5no3 / C
G♭ / E- / A♭-
♭13 D♭Δ11
♯11 D♭-Δ9♭6
AΔ6♯9 / 7♯4
61
62
63
64
65
66
♭13 C-Δ7♯11
12tone
B♭add♭3 / A♭ / C
E♭-Δ7♯5 / AΔ7
I.h.
I.S.
use 5th finger for B and C
use 3rd finger for E and F
67
68
69
70
71
72
I.S.
I.S.
C6 9♯4
I.S.
G / F♯ / Ctr.
I.S.
73
74
75
76
77
78
C♯-Δ7 / F
I.S.
8va
r.h.
l.h.
79
80
81
82
83
84


A
G
B♭
I.S.
I.S.
I.S.
AΔ7
Ftr.
F
D
B♭
85
86
87
88
89
90
I.S.
I.S.
I.S.
F♯-7
B♭
F♯
I.S.
91
92
93
94
95
I.S.
CΔ7
B♭-
G-
G
E♭
C7
E♭-Δ7♯5add4
G
G♭Δ7
E♭-7♯5add13
l.h.
Ped.
l.h.
Ped.
r.h.
l.h.
96
97
98
99
100

Postscript

The art of the improviser concerns itself with self expression. To convey the fullest array of human emotions the artist should have an entire panorama to choose from in his or her area with the minimum of limitations.

The purpose of this book has been to widen the artist's expressive palette. There is no one way to the truth, but the person who is well equipped with knowledge, has at the least, an array of options. Combining thought and ideas with the inner soul of an individual in a creative and honest context sets the stage for communication of the highest order.

My goal is, that one or more of the concepts I have presented will cause a positive response in the reader. From that point, it can serve to inspire personal creativity and meaningful expression far beyond the scope of this or any book.

All a teacher can do is share his or her experience and offer suggestions. The sincere desire of an individual to say something of worth to the world must come from within that human being. The task for the artist is to make the necessary creative leaps from idea to practice to final realization.

I hope this book has provided both information and inspiration for the reader.

Glossary

anticipated cadence - the V chord moves to a chord which includes at least the third and root of the I chord as well as other notes before fully resolving to a purer I chord.

appogiatura - a note which embellishes the intended melody pitch

atonal - without a discernible key center

augmentation - extending a melody using more beats than the original

bi-tonal - two keys at the same time

cadence - ending or resolving harmonic movement

chord color (quality) - the family of scale which a chord belongs to/major, minor, augmented, diminished or dominant

common practice - the musical customs and habits of a particular period or style

comping - chordal accompaniment behind a soloist; the one who does this is the *comper.*

composite scales - (also called add-on scales)scales which can include altered tones along with the normal pitches; they may skip notes and include more than seven tones ranging beyond an octave.

consonant melodies - a smooth melodic contour; usually consisting of smaller intervals

contour - the shape and flow of a melodic line; can be graphically realized

cross rhythm - uneven rhythmic groupings within a given metrical scheme

deceptive cadence - the V chord moves to a chord closely related to the I

delayed cadence - the V chord moves to an unrelated key before finally resolving to the I

diatonic lyricism - clearly outlines tonal melody; familiar intervallic relationships which provide release from ongoing tension

diminution - condensation of a motif into less beats than the original

dissonant melodies - angular melodic contour characterized by quick, wide leaps

elongation - similar to augmentation

emancipation of the dissonance - a characterization of the consequences of Arnold Schoenberg's twelve-tone theory which challenged the established definitions of what was considered dissonant

energy playing - identifies a style of free jazz especially from the 1960s, characterized by intense, often loud and fast polyphony

even harmonic rhythm - in a four beat measure, two chords last for two beats apiece

false cadence - the V chord resolves to an unrelated key

harmonicist - the chordal player, usually guitar or piano

harmonic rhythm - the rate of speed (beats) that chords receive in a metrical cycle

idiommatic - pertaining to a particular style(s) and its accompanying musical prerequisites

incomplete voicings - omission of inside notes of a voicing leaving the outside shell

intervallic cell development - improvising based on a specific interval or set of intervals; a serial approach

intervallic denial - the melodic or harmonic use of a surprise, unexpected tone, closely related to the accustomed one

intervallic structures - refers to combinations of notes not nameable by root and chord symbols; Ulehla: **Contemporary Harmony** (Collier, MacMillan, London; 1966)

linear counterpoint - the dialogue between two or more separate melodic lines

linear tonality - a term coined by Ludmilla Ulehla in **Contemporary Harmony** (Collier, MacMillan, London; 1966), refers to a pull of a key center as a result of melodic movement, not necessarily dependent on harmonic conglomerates

melodic - a subjective term describing a lyrical, memorable motif or passage

melodicist - the line or melody player, usually a horn, although a harmonicist such as the piano player also becomes a melodicist when soloing

mirror chords - term coined by Vincent Persichetti in **Twentieth Century Harmony** (Norton and Co., NY; 1961), refers to chords comprised of symmetrical intervals- for example, all minor thirds

modal - referring to a mode as a basis for harmony and melodic lines

neighboring tone - lying usually a half step above or below a melody pitch

non-tonal chromaticism - no key centers are given priority

ostinato - a repeated rhythmic bass line over which melodies and harmony may occur

pan-tonalism - melodically or harmonically, all twelve keys are inherently equal and available for use

parallel chords - same as mirror chords

passing tone - falling between two melody pitches

pedal point - one root center not necessarily related to a specific scale or chord which serves as the harmonic underpinning for the music

polyrhythm - a rhythmic motif which is in opposition to the ongoing metric scheme, but with enough repetition will eventually become aligned with the regular cycle

polytriad - a triad over a bass note or triad

repeated pitch - one or several pitches reoccurring several times in a line; repetition might cause a sense of temporary key center

rhythmic hook - a repeated rhythmic idea which unifies the music; may be an ostinato

rubato - technically, a feeling of give and take rhythmically; but has become an all inclusive expression meaning without steady pulse

scale color (quality) - similar to chord color; referring to which family of scale

scale melodies - lines that are connected by close intervals and follow the basic ascending or descending shape of scales

serialism - composition or improvisation based on some mathematical or sequential format

side slipping - term coined by Jerry Coker referring to half step up or down movement away from what is given melodically or harmonically

slack theory - pertaining to the elements of music (melody, harmony, rhythm, color and form); when one is emphasized, another may be de-emphasized

stroll - slang meaning the chordal player lays out

substitution - the replacement of one musical element by another

superimposition - placing specific element over a given one to be played simultaneously

suspended cadence - the V chord contains the root of the I

synthetic scale - comprised of two to three notes alternating in sequence between two or more keys

target pitch - the goal or result of a line's direction; may often be of longer duration than other accompanying pitches

terminal vibrato - a speed up or slow down of the rate of vobrato at the end of a note

time feel - the rhythmic idiom used (jazz, latin, funk, etc.); also refers to the anticipation and delay aspects of pulse placement

time, no changes - a style of playing with steady time, but no root center or chord changes

tonal anchor - due to a variety of possible musical events, the pull of a tonal center in a line can be heard

tone row - a collection of pitches to be used as the basis for a composition or improvisation, harmonies or melodies

tonal chromaticism - though there are underlying key centers, the melodies (and harmonies supporting them) are free to move far afield from their pull