

LESSON 7. CONSOLIDATION & SUMMARY.

7.1 Harmony

The major 9th chord.

Continuing the theme that all the basics were established in lesson 1, here is yet another chord but it is nothing really new!

The major 9th is a close relative of the major 7th cord. If we add a minor 3rd to the major 7th chord, we produce the combination known as the major 9th chord.

See Ex.1 for all the major 9th chords.

We can see that the new note is 9 notes above the root, hence its name.

In most cases the root of this chord appears in the bass, while the upper structures make use of the 3rd, 5th, 7th and 9th.

In the same way as we found the upper notes of the major 7th produced a FAMILIAR minor chord, we now find that the 3rd, 5th, 7th and 9th of the major 9th chord produce the combination that produced the added 6th in lesson 5. Analysis of the upper 4 functions of the CM9 will show that they are the SAME as those of the G6 chord.

Study the following chart –

C6	C#6	D6	Eb6	E6	F6	F#6	G6	G#6	A6	Bb6	B6
F	F#	G	Ab	A	Bb	B	C	C#	D	Eb	E

F plus C6 is FM9!

FURTHERMORE, both the added 6th chord OR the upper 4 functions of the major 9th chord, produce a combination that we have not yet studied, this being the MINOR 7th chord!!

Here is the comparative list –

C6	Db6	D6	Eb6	E6	F6	Gb6	G6	Ab6	A6	Bb6	B6
Am7	Bbm7	Bm7	Cm7	C#m7	Dm7	Ebm7	Em7	Fm7	F#m7	Gm7	G#m7

C6 and Am7 are the SAME CHORD! More about the minor 7th chord in the next lesson.

The upper 4 functions of the major 9th chord can be inverted to produce 4 close position structures, IN THE SAME WAY as the added 6th chord.

Ex.1 shows a complete list of major 9th chords with the inversions on the upper structures for study and memorising.

As we develop our study of chords by building up 3rds we are finding some of the SAME OLD PATTERNS that we have already met. The implications of this for practice and memory are obvious; once we have absorbed a pattern we don't need to repeat the work but simply understand a new context. Once again we find useful short cuts if we UNDERSTAND THE THEORY. The complex new chords are not so complex after all!

The major 9th chord will be used on chords 1 and 4. The general symbol will be CM9 and FM9 in the key of C.

A typical progression is as follows –

	CM9	FM9	Dm G7	C
or	CM9	FM7	Dm G7	C

See Ex.2.

Alternatively we can now use the following as substitutes –

Em7	Am7	Dm G7	C
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See Ex.3.

or $\begin{array}{cccc} \underline{G6} & \underline{C6} & \underline{G7} & \underline{C} \\ C & F & G & C \end{array}$

See Ex.4. with the notes added in the base.

If we remove the root notes of the chords in the base and add new ones - E, A, D, G, C, an IDENTICAL progression as Ex.5. becomes –

$\begin{array}{cccc} \underline{Em7} & \underline{Am7} & \underline{G7} & \underline{C} \\ E & A & G & C \end{array}$

See Ex.5.

We can now SUM UP all the possibilities we have covered so far with regard to the TONIC chord and the SUBDOMINANT chord as basic harmonies –

- addition of the 6th Am7 ?
- addition of the major 7th Em ?
- addition of the 9th G6 ? Em7 ?
- removal of the original bass note.

Pianists, organists and guitarists should do some EXPERIMENTING on the above techniques, LISTENING to the aural effects of the changes.

Ex.6 shows some possibilities. Notice how the CM7 chord sounds better when the ‘close spaced’ C is removed.

All instrumentalists should be aware that when a tonic or subdominant chord is in the sequence, you can experiment with all the above devices, CREATING INTERESTING VARIETY and new sounds even though the basic harmony is on the tonic or subdominant major triad.

Note again that the above summary of possibilities applies to the tonic and subdominant chords. The 7th chord that we met in lesson 4, the C7, is not part of the C major tonal scheme, it is the dominant 7th of the F major scale.

It is G7, the dominant 7th of the C major scale that is relevant. Think carefully about these 7th chords, they are very important to the improviser, as we will see, because they produce enhanced forward momentum. See 4.1 and later in the next lesson.

7.2 Chord Progressions. *Functional harmony.*

Our approach to chord presentation and harmony has been governed by the basic principle of sounds moving down a 5th, to and from our ‘home base’ tonic.

We have then built a variety of chords and related them to these fundamental movements even if the bass lines or roots are not present in the chords.

It is important that these principles should be applied to the MOVEMENT of the FUNDAMENTAL BASS LINES.

We suggest that regardless of the actual chord employed, songs can be analysed and played by following the fundamental ‘bass line’ of the song. This can usually be simplified into moving between the three main ‘sound areas’ of a tonal scheme; the tonic, the dominant and the sub dominant.

Thus, we can classify the chords in to three groups, or type of chord, by thinking in terms of their FUNCTION in the progression –

- tonic type chords C, C6, CM7, CM9, Em, Am ‘home base’
 tonic minors Cm
- dominant type G7, ‘moving on’
 (future lessons) D7, A7, E7, B7, F#7 and Bdim
- subdominant type F, F6, FM7, FM9 ‘temporary repose’
 (future lessons)

Thus, in SUMMING UP our knowledge to date we can suggest, very broadly, that all songs will tend to move –

- between the three sound areas of a particular tonal scheme or key
- and the chords chosen or voiced to give a smooth movement of the bass line.

All complexity and sophistication develops from these simplistic principles in the end.

The 'rules' of how chords move has been the ongoing subject of our studies, these 'rules' were first established in the 17th century in the western classical tradition and are referred to as FUNCTIONAL HARMONY.

The harmonic 'problem' is how best to move away from the tonic and how best to return!

The problem is solved by attention to a smooth running bass line.

See Ex.6 for an example on the 12 bar blues. The melody notes and chord inversions can be chosen to give a smooth declining and rising line.

The issue was spelt out in lesson 1 and at a basic level, harmony in the remainder of the course is merely extending this fundamental insight. The significance for the improviser is obvious; if you can hear the fundamental sound changes and learn where they occur in the song half the battle is over. The rest is mastery of your instrument and the rhythmic idiom.

We must add that movement away from the tonic can involve moving to a DIFFERENT KEY altogether. Many songs change key during their exposition, particularly in the middle eight of the 32 bar theatre songs. We discuss this harmonic development of MODULATION in lesson 12. But it is simply another way of adding interest as we move away from 'home base'.

7.3 Melody

Chord decoration & part playing.

The major chord can be further elaborated, or decorated, by the use of the major 9th in all your melodic work. Unessential notes can be added with CAUTION, don't overdo the runs, remember SIMPLICITY IS THE ESSENCE OF STYLE. See Ex.7 and 8 for some typical co-ordination practice.

We can now SUM UP what we have learned to date about melody and formulate a scheme which should make it easier to absorb the material, and to reproduce it under conditions of improvisation.

In order to do this we must separate the two elements of melody –

- chord patterns.
- decorative patterns. Lessons 3 and 4.

Bringing the two together we can say all melodic decorations of basic harmonies take on three forms –

- BEFORE the chord pattern or arpeggio
- BETWEEN chord notes within a chord pattern
- AFTER the chord pattern, leading on to the next one

Ex.10 is intended to illustrate the possibilities on the C major chords. This extends the suggestions of chord note decoration outlined in lessons 3.3 and 4.3.

You should prepare and practise material on other chords by transposing Ex.10. We can see that a VAST AMOUNT OF MATERIAL can be obtained from this chart through permutations of the possibilities.

Ex.11. shows an example of how this type of decoration can be used with arpeggiated chords in practice.

Ex.12. shows some assorted patterns which are in general use in approaches to chord notes.

The technique of combining decoration and chord notes into RECOGNISABLE SHAPES, that is recognisable sound trajectories, is important. See the next lesson 8.3.

These patterns complement the simple decorations of lessons 3 and 4, and when played in the

APPROPRIATE RHYTHMIC IDIOM produce startling effects.

PRACTICE ALL THESE PATTERNS THOROUGHLY - THEY ARE JAZZ.

Ex.13. is some more material for co-ordination with rootless chords.

If we analyse the techniques presented in the course up to now it should be clear that music in the style of Bach or Beethoven, for example, could be produced from the HARMONIC and MELODIC material supplied. All the exercises do not NECESSARILY sound like jazz.

This emphasises the point that STYLE and RHYTHMIC IDIOM have to receive our FULL ATTENTION, see 7.4 below. It is HOW the material is played which distinguishes the jazz improviser from a classically trained instrumentalist playing the same exercises. The musical mechanisms or techniques are merely a means to the 'end' of developing a characteristic style.

As we suggested in lesson 5.6 melody in jazz is also about 'PART PLAYING' and the creation of a 'horizontal' flow which when combined with the other instrumental parts blends / compliments / enhances the 'vertical' chord sequence of the song.

The art is as much about avoiding dissonant clashes as creating perfect harmony. As jazz 'lines' are spontaneously created there will always be some clashes. We discussed how to avoid some of these potential clashes in section 5.6, and instrumentalists should always be conscious of the 'big' chord notes and select carefully.

Melody parts in octaves or 5ths are seldom satisfactory because the consonance is so 'perfect' that the independent 'line' of the counterpoint can be lost. In this regard, as multi note instrumentalists are probably aware, it is interesting to note that a progression of 1st inversions often sounds better than the basic chords because the upper voice, which tends to dominate the chord sound, is moving with 4ths which are not as obviously reinforcing as the 5ths of the basic chord. Play Ex.14 and listen to the difference! Does a melody line 'emerge' in addition to the sequence?

We have discussed voicing when studying the harmonic aspect of the course but we suggest here that it is also relevant to melody. Always experiment with the sound of some differently voiced progressions. See Ex.15 which is a comparison of chord voicings of bars 9 to 12 of 'Careless Love'.

When we want to emphasise the melody note, multi note instrumentalists should remember that the UPPER VOICE DOMINATES the chord sound.

Horizontal and vertical thinking can be useful but remember; counterpoint produces harmony and chord progression produce counterpoint as both MOVE FORWARD.

As we have said the key distinguishing characteristic of jazz melody that we have met so far is RHYTHM, and it is rhythm to which we now turn to summarise our progress so far.

7.4 Rhythm

Swinging permutations of ingrained material.

Although this is a SUMMARY lesson there is no let up in your rhythmic practice! No new rhythms are given in this lesson but you should continue to construct phrases of 2, 4 and maybe, 8 bars and practice as in 4.4.

Analytical work on the rhythmic construction of popular and jazz continuities should be a regular feature of your work. You should try to take down rhythms from records. In the first stages it is satisfactory if the rhythm is simply abstracted from the melodic form. But later you will realise that the good players are continually developing their own rhythmic patterns which contrast and complement the original rhythm of the song.

You should remember that the purpose of all the rhythmic material, and the rhythmic instruction in this course, is to ensure that rhythm becomes the DOMINANT IDEA, always present in your consciousness, and, thus, becoming the skeleton on which all the other elements develop.

If the rhythms given are not studied and the instructions not followed, this rhythmic consciousness will not develop, and without it all attempts at jazz improvisation will be futile.

As you develop rhythmic capacity remember that VARIATIONS can be produced from any

melodic / rhythmic phrase by permutations of bar patterns. More examples –

- original 4 bar pattern with 2 bar repetition, Ex.16
- repetition and recombination of 1 bar patterns, Ex.17
- commencing at the 2nd bar, Ex.18
- commencing at beat 3, Ex.19
- with melody showing displacement of 1 beat, Ex.20.

These are all examples of the principle of combining, recombining and displacement outlined in 3.3. Once again the simple ideas of earlier lessons are used to provide a vastly expanded resource.

The above devices should not be thought of as mere mechanics. As mentioned previously, they are conscious applications of processes which are normally subconscious.

Summing up our rhythmic progress is difficult because it cannot be taught in the same way as harmony and melody, there are no 'rules' about what we can only 'feel'. However, as suggested in lesson 5.4. we can emphasise some of the factors which are always present if rhythm is to SWING –

- a basic four to the bar framework providing a ground-beat
- a superimposed, 'juxtaposed' rhythm with both –
 - subtle syncopation &
 - polyrhythms. We will say more about this in lessons 9 & 10.
- timing, getting the notes in the 'right' place; this is not the same as the orthodox musically 'correct' place, but an idiomatic 'interpretation'
- relaxation, getting the notes in the 'right' place without seeming to try
- forward momentum, getting the notes in the 'right' place producing a forward continuity with a 'vital drive'.

Jazz swing can be described as the ebb and flow of tension and relaxation as the music flows dynamically forward. It is as impossible to describe as the taste of bananas; words are inadequate but once experienced never forgotten. It is what makes the sound of jazz so VERY DIFFERENT from the sound of classical music.

Do we need to describe jazz rhythm if everyone knows what it SOUNDS like? The answer is obviously no. Our only purpose in analysis is that–

UNDERSTANDING 'WHY' CAN OFTEN HELP THE 'HOW' OF PLAYING JAZZ.

7.5 Advice.

Basic simplicity.

We have tried to make this lesson a summary lesson to consolidate the main issues we have met so far before we finish the first part of the course with an important lesson on the main rules for chord progressions and vital lessons on the blues.

Lesson 8 will pull together the method for improvising OVER CHORD PROGRESSIONS.

Lessons 9 to 11 will cover a second essential skill; improvising IN THE BLUES IDIOM.

Our summary to date has emphasised the SIMPLICITY of the harmonic structures presented. We could, of course, have introduced all the fancy chords and chromatic resources known to us but this would not have been to your advantage. As we have said this course can be conceived of as a course in general musicianship and possibly composition, but it is primarily concerned with presenting material in a way suitable for the development of improvisational skills. At a later stage we hope you will see the reason why the material has been presented in this way.

Simplicity is needed, not only because improvisation is difficult and initial progress depends on avoiding complication, but also remember the 'fancy' chords that some find interesting are only EXTENSIONS OF SIMPLE BASIC PRINCIPLES.

We feel strongly that the priority must be to get a solid grounding on the simple basic structures

first. Later harmonic variety will then be easy to accommodate as extensions to the sounds which have already been absorbed.

Improvising melody is a way of making a progression of simple 'vertical' chords sound like an exciting 'horizontal' continuity. The excitement is NOT about an intricate, fast, profusion of notes but SIMPLY the right timing of the right notes.

Rhythm is the most complex and difficult aspect of our studies even though it is often almost ignored completely.

Remember the course has been planned as a WHOLE, the lessons build up the required skill base progressively and real benefit can't be obtained from studying just one section. Age and experience will teach you that there is nothing so misguided as incomplete forms of study, there is no alternative to starting at the beginning and working methodically. No accomplishment is achieved easily, and although we never know what the future holds, we can safely say that success will not materialise without hard work.

However, we can at least say that our approach is simple –

LISTEN, IMITATE AND PRACTICE!!

7.6 The Jazz Tradition. *A special way of playing.*

Improvised music suggests spontaneity, creativity, innovation, novelty and surprise. The SOUND of jazz seems to fit this description admirably. However the reality is that jazz is a quite specific music with fairly strict 'rules' and as we have pointed out, this course is based on the belief that the 'rules' of jazz are well understood and SPONTANEOUS IMPROVISATION is quite simply the OUTCOME OF HOURS OF LISTENING AND PRACTICE.

We have also said that jazz is an idiomatic WAY OF PLAYING; it is HOW existing material is played as opposed to WHAT is played that is important.

The idiomatic style was developed in the southern states of the USA around the turn of the century by American Negroes, Creoles and enthusiasts. The style has continuously evolved but each new innovation has its roots firmly based in the original tradition.

We want to suggest now that it is essential to be aware of the jazz tradition and it's history if we are to absorb the idiom and play jazz. It is frequently said that music is only sounds so if you reproduce the sounds you can play the music. Quite so, but reproducing the sounds of jazz is not easy for two good reasons –

- the sound is very different from the traditional classical European music which we are taught in school and hear in most environments
- the sound is derived from complex and subtle rhythms which cannot be notated or easily described and have to be imitated.

Because we have to IMITATE AN ALIEN TRADITION we believe it is essential to study and understand that tradition if we are eventually to become part it.

We must add that the ongoing popularity of jazz has greatly increased everyday exposure to the characteristic sounds. This applies, particularly to the influences of jazz, which can be heard in almost ALL American popular music, from Broadway through rock 'n roll in the 1950's to the popular sounds of today.

We have stressed ad infinitum the importance of listening to the accomplished practitioners and it may also be useful to listen more analytically to the melange of musical traditions which were all essential prerequisites to the birth of jazz in southern America.

In addition to European classical music the following were the essential ingredients –

- plantation songs and banjo rhythms from Africa
- the Negro 'blues' and guitar accompaniments
- piano ragtime and vaudeville syncopation
- military march music and the 'parade' music of New Orleans

- church music and the Protestant hymns of the 'great awakening'

Ex. 21 shows a 'map' of the Jazz Tradition, illustrating the influences which went into the New Orleans 'fusion' and the developments since. This picture is not meant to be comprehensive and we apologise if we have missed your favourite preference. The map does, however, try to indicate how fundamental the jazz influence has been on all AMERICAN POPULAR MUSIC, and, furthermore, how dominant and continuous has been the influence of the BLUES.

There is more emphasis on the early years simply because that is when the tradition was established and the music is easier for you to relate to the material in this course. The later years have led to a galaxy of highly skilled instrumentalists who are playing sophisticated jazz which is less easy to classify.

The SOUNDS of the jazz tradition can only be found in the RECORDED legacy of the great practitioners. Listening to the three great PIONEERS of jazz is an essential start –

- LOUIS ARMSTRONG Louis was the start of instrumental rhythmic sophistication. He pioneered the swinging solo. Listen to any of his solos to hear how relaxed notes in the right place produce a swing when 'juxtaposed' against a background beat.
- SIDNEY BECHET Bechet had complete mastery of his instrument and unsurpassed originality and creativity. To understand what we mean by creating an exciting melodic 'trajectory', listen to his playing in ensembles and solos.
- JELLY ROLL MORTON. Jelly claimed to have 'invented' jazz and he could clearly capture the exciting feeling of spontaneity through 'written' orchestrations. He understood all the vital ingredients. You will find all the essential 'devices' in Jelly's records; ensembles, solos, breaks, dynamics, timbre, syncopations, polyrhythms

After hearing how it all started you can move on to your current favourites but whatever style you concentrate on it all developed from these roots, you are part of a tradition which needs to be understood. Most of you will, perhaps, aspire to MODERN jazz, but without a grounding in the basics outlined in this course it is much more difficult to play in the evolved styles.

New modern jazz styles maybe bewildering at first but the connection to the past is direct and continuous.

Wynton Masalis a trumpeter from New Orleans who plays in the modern idiom has summed up the tradition - 'In all the years since these giants there has not been anybody who has played any more or any better than them!'

Unless you understand the tradition you don't really understand jazz.

7.7 Written Work.

Produce a 16 bar continuity in the style of an improvisation including any or all of the resource dealt with up to now. Accents, phrase marks and legato / staccato should be added, and a complete specification of all that has been done should be written out. The continuity can be in any key.

This assignment is to test your initiative as well as your technical ability, since without initiative you cannot become a good improviser.

NB. Now you have completed this consolidation lesson; how is your progress? If you have worked consistently through these lessons you will now be beginning to realise that YOU HAVE IMPROVED.

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THE JAZZ TRADITION.

AFRICA

drum music / rhythm / 'new' scales / banjos

work songs
field hollers
'Congo Square' dancing

spirituals
minstrelsy
vaudeville

Stephen Foster

EUROPE

classical tradition

church songs
evangelical hymns
Moody & Sankey

quadrilles & polkas
'the Spanish tinge'

Creole tradition

conservatory music

BLUES

'dirty' timbre

folk blues

Robert Johnson

ragtime

syncopation
Scott Joplin

marches

instruments & harmony
John Philip Sousa

1900

New Orleans fusion

Joe Oliver

ODJB

Memphis

classic blues

Bessie Smith

W C Handy

1925

Chicago recording

ARMSTRONG

MORTON

BECHET

New York

Al Jolson

Duke Ellington

musical theatre

boogie

Jimmy Yancey
Nashville

dixieland

NORK
Bix Beiderbecke

James P Johnson

Jerome Kern

'Fats' Waller

Irving Berlin

Cole Porter

George Gershwin

et al

'country & western' tradition

Grand ole Oprey et al

'Earl' Hines

Kansas City

Count Basie

1935

Big band swing

Coleman Hawkins
Lester Young

Fletcher Henderson / Benny Goodman
Billie Holiday
Ella Fitzgerald

Frank Sinatra
Bing Crosby

Art Tatum

1945

Modern jazz & bebop

rhythm & blues

Muddy Waters

Charlie Parker et al

Dizzy Gillespie et al

gospel

Mahalia Jackson

traditional jazz revival

Bunk Johnson et al

1955

hard bop / funk / east coast

Innovations

cool / west coast

Art Blakey et al

Miles Davis et al

rock & roll

Elvis Presley et al

Errol Garner

Oscar Peterson

Thelonius Monk

soul

Ray Charles et al

1965

electric / fusion

avante garde / free form

rock

The Beatles et al

John Coltrane et al

'white' blues

Eric Clapton et al

POPetc.etc..