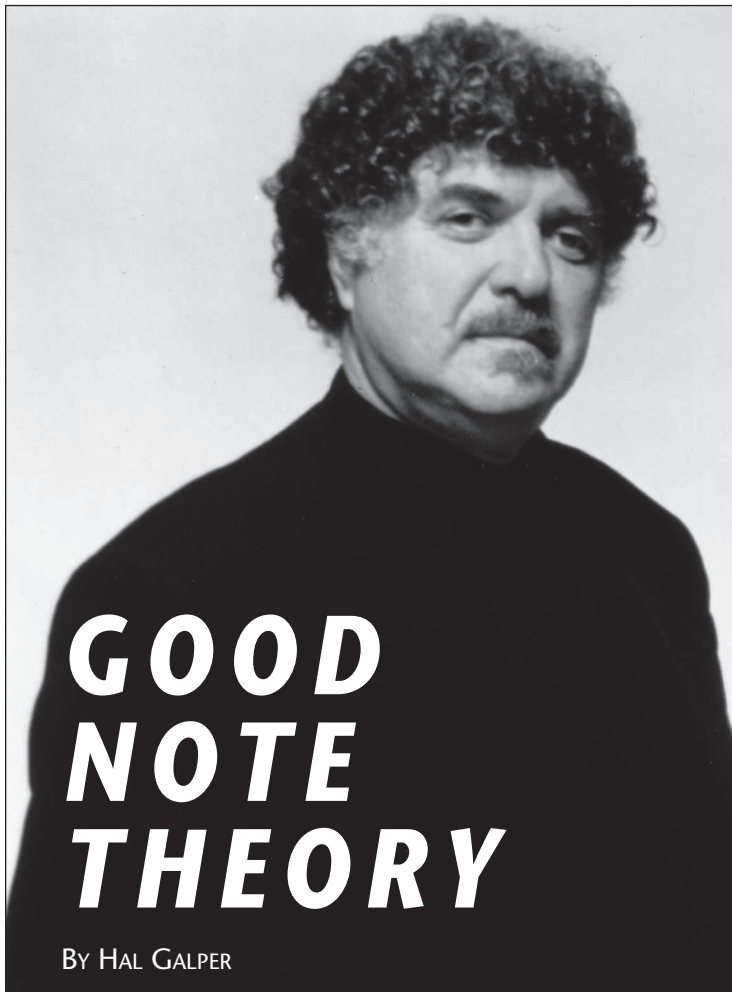


JAZZ THEORY



RE-HARMONIZATION is a constant preoccupation for most jazz pianists. Conventional re-harmonization is achieved by applying the techniques of chord substitution, using alternative chord root motions under an existing melody. Theoretically, chords are built from the bottom up, i.e., from the root. In application however, the reverse is true—chords and their voicings are built from the top downward, as the harmonization of a melody. *Good Note Theory* offers an alternative process for re-harmonization that frees one from the strictures of conventional chord substitution, allowing a more creative approach.

Some jazz improvisers (Miles Davis, Art Farmer and Wayne Shorter are a few names that come to mind) have a reputation for picking out the “good notes” in their solos. Although basic chord tones of root, 3rd, 5th and 7th can be “good notes” (these are the notes most often harmonized in the classic American Standard song form), the notes great improvisers select are usually the higher functions of chords, the “tension” notes: 9th, flat 9th, sharp 9th, 11th, sharp 11th, sharp 5th and flat 13th. It is their tension that makes these notes truly stand out in a solo.

Good Note Theory is based on the concept that any

lower note function in a melody can also be considered a higher function of some chord, a tension note. This technique depends on the ability of a musician to *hear* the basic notes of a melody as the colors of these higher functions. In order to achieve this way of hearing, play the following “hearing game” that starts from the simple and progresses to the more sophisticated.

Pick a mid-range note, for example an A flat. Do this without a chord being played underneath it.

Can you hear it as the third of a major chord? If not, play the chord that relates to it in this way. Repeat until you can hear it without the chord being played. Use the simplest possible chord voicing in the beginning. Later on, as your color hearing improves, you can train your ears to hear the exact color of the particular notes you want under the melody note in the voicings themselves.

Apply this process to the minor thirds, 5ths, 7ths and flat 7ths as well.

The next step is to graduate to hearing basic chord tones as having the color of higher tensions. Can you hear the A flat (you can change the test note to any other note in the chromatic scale) as the sharp 11th of a dominant chord?

As the 9th of a minor 7th chord? Or of a minor 7th flat 5 chord? As the augmented 5th of a major chord?

Try to hear every note as the higher function of every possible chord. Play the chord underneath it until you can hear them without the chord being played. You’ll find that not only will it eventually help with your re-harmonizations, but it will improve your ability to be a “good note” improviser as well.

This concept can lead to some pretty unexpected harmonizations of a melody. For example, it is possible to use *constant harmony*, wherein every melody notes is heard as the same function of a chord. This occurred as I was looking to harmonize the melody to “Invitation.” All of a sudden my ears heard the melody notes as all 9ths of minor 7th chords. (See *Example 1 on the next page.*)

Actually I played this doubling the voicings in the left hand so the melody became a triple lead.

The second example demonstrates how I applied *Good Note Theory* to harmonize the introduction to “This Is All I Ask” by Gordon Jenkins.

This is how I constructed the first stage of the re-harmonization. The actual voicings I decide upon once I’ve an idea as to the harmonic density and chord tone movement I feel will best enhance each of the melody notes.

The complete arrangement of this song can be heard on *Tippin’*: The Hal Galper Trio, on Concord Jazz CCD-4540. ■

With over 82 recordings to his credit, pianist, composer, publisher, educator, and author Hal Galper is best known for his work with Chet Baker, Cannonball Adderley, John Scofield, the Stan Getz Quartet, the Lee Konitz Duo, the Slide Hampton Quartet and the Phil Woods Quintet. Among his awards are a Grammy for his recordings with the Phil Woods Quartet and Quintet, a Distinguished Alumni Award from the Berklee College of Music, an award for Outstanding Service to Jazz Education from the IAJE, and grants from the National Endowment for the Arts, The Lila Wallace-Readers Digest Foundation and the New School of New York. He is on the faculty of Purchase College of the State University of New York.

Now available in print and interactive play-along formats is Hal Galper's Forward Motion, From Bach to Bebop, a Corrective Approach to Jazz Phrasing

(<http://www.ForwardMotionPDF.com>). Information on his previous book, The Touring Musician, can be obtained on his website, balgalper.com.

INVITATION

MUSIC BY BRONISLAU KAPER
LYRICS BY PAUL FRANCIS WEBSTER

Example 1

The piano accompaniment for 'Invitation' is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of two systems of music. The first system has four measures, and the second system has four measures. The music features a mix of chords and triplets. The first measure of each system contains a triplet of eighth notes in both hands. The second measure contains a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The third measure contains a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The fourth measure contains a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The music concludes with a final chord in the right hand.

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THIS IS ALL I ASK

WORDS AND MUSIC BY GORDON JENKINS

Example 2

The vocal line for 'This is All I Ask' is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of four lines of music. The first line has four measures with the following chords: C7, Bm7(b5), Bb7, Am, Ab7, Dbdim, Db, G7, Gb, Gb7, Db7, D7, Eb7, E7. The second line has four measures with the following chords: Fdim, F, Fdim, C7sus, F, B7, Bb7, A7(#5), Dm7, A7, Ab7, G7, Db7alt, C7. The third line has four measures with the following chords: B7alt, Bbm7, G7(#9), Cm7, F7, Em7, Bb, A7(b9), Am7, Eb7(#11), D7sus, D7(#5). The fourth line has four measures with the following chords: Dm7, G7(#5), Gm7, Db7, Csus, C7(b9), F, Fdim, F#dim, Abdim.

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