

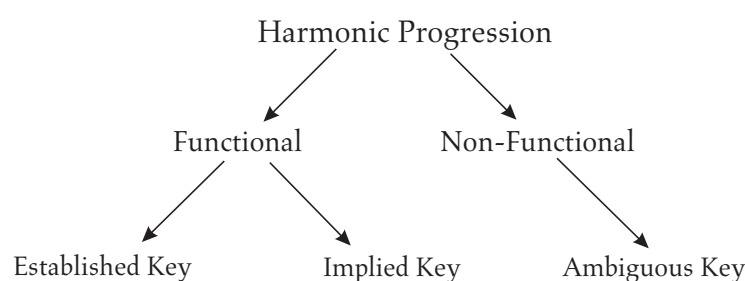
## Elements of Predictability

There are a number of similar characteristics associated with the composition and performance of standard jazz. With these characteristics come a number of expectations and predictabilities. These are usually a result of repetition. For example, we expect the primary V7 chord to resolve down a fifth to the tonic “I” chord. That the melody will be in two or four bar phrases and that the form will be some variation of ABA. Traditional performance practices include playing the melody, everyone solos on the melody changes, trade fours with the drummer, play the melody again and then end the tune. This regiment is repeated for the entire concert. Although the formula for writing a standard jazz tune will never go out of style, predictability and expectation is in fact a characteristic of the standard jazz style.

On the other hand, contemporary jazz composition and performance lack many of the predictabilities and expectations characteristic of the standard jazz repertoire. With many contemporary tunes it is the surprise factor that makes the tune interesting. For example, incorporating interludes and development sections to break away from the standard AABA form. Creating different chord changes for the solo section breaks the predictability of the same changes as the melody section. In comparison with the standard jazz style of writing, you might say that a characteristic of the contemporary music, is a lack of predictability and expectation.

I would encourage students interested in composing in a contemporary jazz style, to be aware of the common predictabilities and expectations associated with the standard jazz repertoire. By avoiding them it should help to produce a more contemporary sounding composition or at least one with a few more surprises.

The following graph represents the various ways in which all harmonic progression can be categorized. Once it is determined whether the progression is functional or non-functional, it can then be determined which type of key area the progression falls into.




## Functional vs. Non-Functional

### Functional Harmony


The term “functional harmony” describes chords in a harmonic progression that derive their function from their relationship to a key or tonal center. Harmonic progression in the style of standard jazz is most often that of functional harmony. Chords in a functional harmonic context are usually diatonic (of or belonging to the key) or key related (non-diatonic) chords. Key related chords are often referred to as modal interchange chords and borrowed from parallel modes. These two chord categories, diatonic and diatonically related chords, certainly do not account for every possible chord type, but are the most common chord types in a functional harmonic progression. In addition, there are numerous harmonic, melodic and rhythmic characteristics associated with functional harmony. These include common chord patterns, common cadential patterns, diatonic melody, diatonic and diatonically related chords, standard principles relating to harmonic rhythm and cycle-5 root motion.

Here are three exact melodies each harmonized with a different type of key area. Each example is played twice in succession.


### Established Key Area (Functional)

 **Track 1**

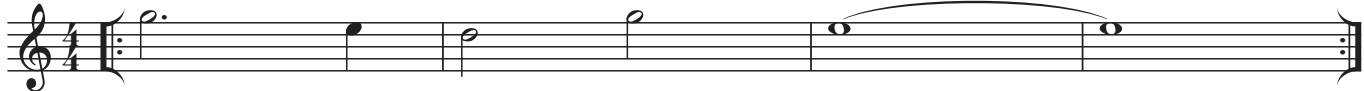
I <sup>MA</sup> 7	II <sup>-</sup> 7	V <sup>7</sup>	I <sup>MA</sup> 7	V <sup>7</sup> <sub>sus</sub>	V <sup>7</sup>
C <sup>MA</sup> 7	D <sup>-</sup> 7	G <sup>7</sup>	C <sup>MA</sup> 7	G <sup>7</sup> <sub>sus4</sub>	G <sup>7</sup>



### Implied Key Area (Functional)

 **Track 1 (continuation)**

III <sup>-</sup> 7	IV <sup>-</sup> 7	bVII <sup>7</sup>	VI <sup>-</sup> 7	V <sup>7</sup> /V
E <sup>-</sup> 7	F <sup>-</sup> 7	Bb <sup>7</sup>	A <sup>-</sup> 7	D <sup>7</sup>



### Ambiguous Key Area (Non-Functional)

 **Track 1 (continuation)**

F <sup>-</sup> 7	Bb <sup>7</sup>	A <sup>-</sup> 7	D <sup>b</sup> 7	B <sup>-</sup> 7(b5)	E <sup>7</sup> (b9)
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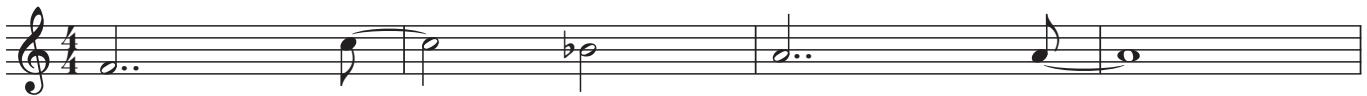
# Follow Up Exercise

Add chords to the following melodies to create these key areas. Refer to the criteria used in the above examples to create your chords.

## Established Key Area – Create Chords (Analyze)



## Implied Key Area – Create Chords (Analyze)



Consider various synth patches for various elements of the tune. One of the elements that make a tune sound contemporary is the combined synth sounds used throughout the piece. The hardest part of this process is deciding between the hundreds of sounds now available.

———— **Step 6** ————

Complete the entire tune. Combine the various sections and let the tune take shape ... be creative ... think outside the box! See Chapter 8, *"As Far As You Can See"*, p. 48ff.

———— **Step 7** ————

## Follow Up Exercise

Following the seven steps from above, create your own composition. Use the same form layout from Chapter 6, p. 44f. Your composition should reflect the techniques outlined in this text. Don't be disappointed if your first attempt is not exactly what you hoped for. Remember, if this is your first attempt at writing in a non-functional style, you may not be hearing everything you are trying to write. Success in developing a new style involves a process of trial and error. Just because you write it down, doesn't mean you can't erase it and try something else. This style of writing is about choices. In fact, one of the only problems with this style of writing is that there may be too many choices, especially in the beginning stages. Once you have written something it is important that it is recorded. That is the only way you will know exactly what you have, the only way you will really know if you like what you have written. Once you can step back and hear it, you will then know what to keep or change.

(An example of this non-functional compositional process can be seen and heard in Chapter 8, *"As Far As You Can See"*, p. 48ff.)

## Secondary Dominant Tensions

These are the diatonic tensions for each secondary dominant scale. The scales are functioning in the key of C Major. The tension choice for each scale is the same in any major key. Although the chords themselves are not diatonic, the tensions are because diatonic tensions will help direct the chords' resolution down a perfect fifth to a diatonic chord. Tension #9 is available when it is diatonic to the key. All secondary dominant scales except V7/IV have tension #9 available.

V<sup>7</sup>/IV  
C<sup>7</sup>

T9 T13

V7/IV = T9, T13

V<sup>7</sup>/II  
A<sup>7</sup>

T9 Tb13

V7/II = T9, Tb13

V<sup>7</sup>/III  
B<sup>7</sup>

Tb9 Tb13

V7/III = Tb9, Tb13

V<sup>7</sup>/V  
D<sup>7</sup>

T9 T13

V7/V = T9, T13

V<sup>7</sup>/VI  
E<sup>7</sup>

Tb9 Tb13

V7/VI = Tb9, Tb13

## Dominant Chord Tension

Dominant chord tension choice is based on supporting the melody or resolution to an expected target chord.

### Melody

\_\_\_\_\_ A \_\_\_\_\_

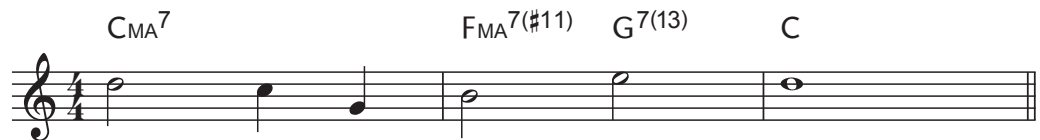
In the following example the B7 chord takes a tension  $\flat 13$  which supports the G melody note. The A7 chord takes a tension 13 supporting the F# melody note.



### Major Target Chord Resolution

\_\_\_\_\_ B \_\_\_\_\_

The tension supports the dominant chord's resolution to a specific target chord. In the following example the G7 chord takes Mixolydian 9, 13, which supports its resolution to a major target chord.



### Minor Target Chord Resolution

\_\_\_\_\_ C \_\_\_\_\_

In this example the G7 chord takes a Mixolydian  $\flat 9$ ,  $\flat 13$  tension to support its resolution to a minor target chord. It is common to include tension  $\flat 9$  when there is a  $\flat 13$  tension.



# Follow Up Exercises

## Chord Scale exercise – Analyze/determine chord scale



Track 3

FMA<sup>7</sup>    E7(b13)    A<sup>-7</sup>    D<sup>7</sup>    G<sup>-7</sup>

C<sup>7</sup>    A<sup>-7</sup>    A<sup>b7</sup>    G<sup>-7</sup>    G<sup>b7</sup>

A<sup>-7</sup>    D7(b9)    G<sup>-7</sup>    G<sup>b</sup>MA<sup>7</sup>    FMA<sup>7</sup>(9)

(Answer key provided at end of text, p. 85)



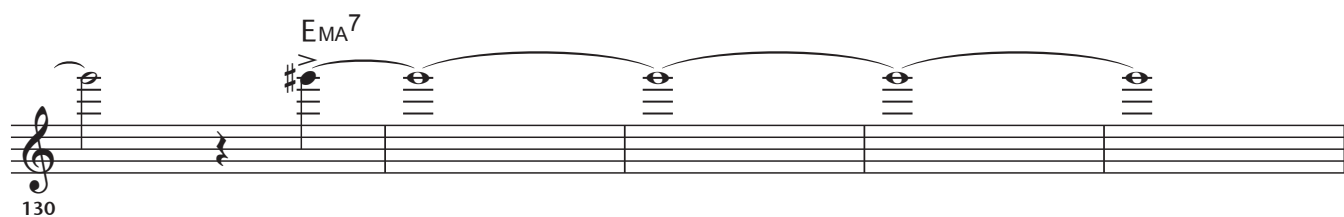
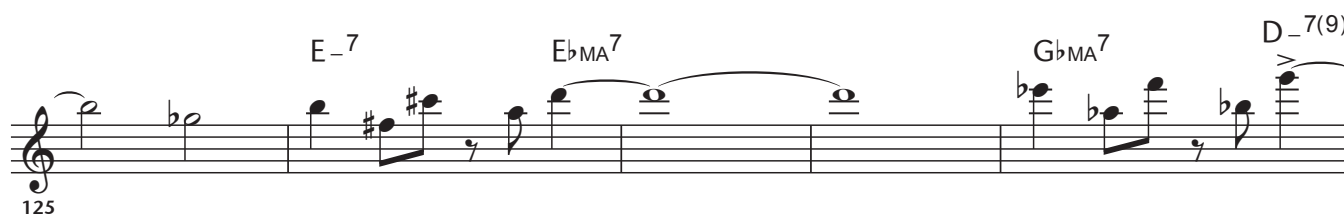
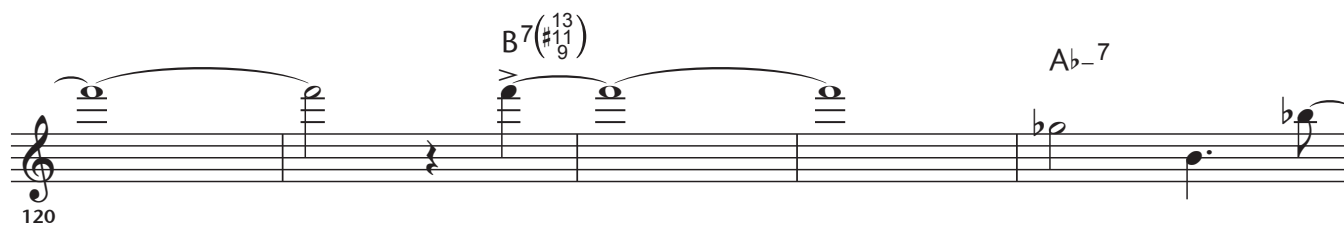
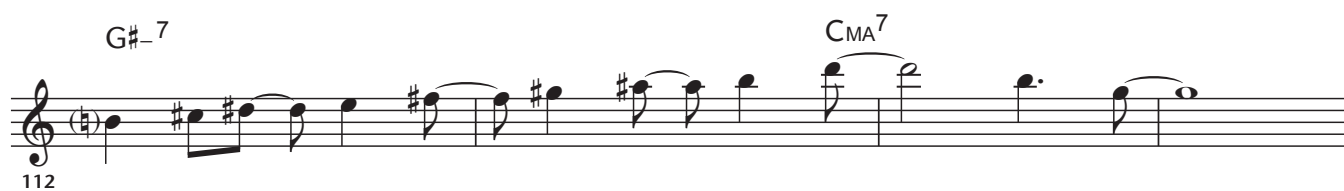
- I. Place it in a non-functional context and it has no function, only a relationship between the two contiguous chords E-7 and A-7.



## Follow Up Exercise

Based on the above information, make an A-7 chord function in the following ways: II-7, III-7, IV-7, VI-7, ♭VII-7, VII-7. These examples can be short four bar examples. Analyze all chords.

(Examples of this exercise can be seen in the follow up answer key in the back of the text, pp. 86-87.)

**E** (Development)E<sup>MA</sup>7(9)



Track 4

# As Far As You Can See

Wayne J. Naus

## (Intro) Rubato

B<sup>-7</sup>(<sup>11</sup><sub>9</sub>)      G<sup>-7</sup>      B<sup>b-7</sup>(<sup>11</sup><sub>9</sub>)

A<sup>b-7</sup>      A<sup>-7</sup>      B<sup>b-7</sup>      B<sup>-7</sup>      G<sup>7</sup>(<sup>13</sup><sub>9</sub>)

G<sup>b-7</sup>      E<sup>b-7</sup>      E<sup>MA7</sup>      A<sup>-MA7</sup>/G<sup>#</sup>      Fine

4

9

## Swing (♩ = 192)

Play four times (Rhythm)

13

A C<sup>-7</sup>      E<sup>b-7</sup>      F<sup>-7</sup>      D<sup>-7</sup>

15

B<sup>b-7</sup>      G<sup>7sus4</sup>

19

A<sup>-7</sup>      A<sup>b-7</sup>      D<sup>-7</sup>      B<sup>-7</sup>

23

G<sup>-7</sup>      D<sup>bMA7</sup>

27

3.  $\flat\text{VI}-7$  – This chord is most commonly found as a related  $\text{II}-7$ . When it is juxtaposed between two  $\text{I}-$  tonic chords, its recognizable aural event reflects a  $\flat\text{VI}-$  function. An example of this chord can be found in a tune titled, *The Imperial March (Darth Vader Theme)* by John Williams and *Winelight* by Grover Washington.



## Track 7

Example 3

$\text{I}-$   $\flat\text{VI}-7$   $\text{I}-$   
 $\text{G}-$   $\text{E}\flat-7$   $\text{G}-$

4.  $\flat\text{III}-7$  – This chord is most commonly found as a related  $\text{II}-7$ . When it is preceded by a  $\text{III}-7$  chord and chromatically descends to a  $\text{II}-7$  chord, its recognizable aural event reflects a  $\flat\text{III}-7$  function. An example of this chord can be found in a tune titled *Rene's Song* by Rene Luis Toledo.



## Track 8

Example 4

$\text{I MA}^7$   $\text{III}-7$   $\flat\text{III}-7$   $\text{II}-7$  Sub  $\text{V/I}$   
 $\text{B}\flat\text{MA}^7$   $\text{D}-7$   $\text{D}\flat-7$   $\text{C}-7$   $\text{B}^7$

5.  $\sharp\text{II}-7$  – This chord is most commonly found as a related  $\text{II}-7$ . When it is preceded by a  $\text{II}-7$  chord and ascends chromatically to a  $\text{III}-7$  chord, its recognizable aural event represents a  $\sharp\text{II}-7$  function. An example of this chord can be found in a tune titled *Rene's Song* by Rene Luis Toledo.



## Track 9

Example 5

$\text{I MA}^7$   $\text{II}-7$   $\sharp\text{II}-7$   $\text{III}-7$  Sub  $\text{V/II}$   $\text{II}-7$  Sub  $\text{V/I}$   
 $\text{B}\flat\text{MA}^7$   $\text{C}-7$   $\text{C}\sharp-7$   $\text{D}-7$   $\text{D}\flat^7$   $\text{C}-7$   $\text{B}^7$

**Example 3** is a combination of *pivot* and *direct modulation*. This modulation incorporates the interaction between melody, harmony and adjacent keys, making it more complex than the two previous examples. Due to a deceptive resolution of the G7 chord in bar 2, the A $\flat$  Major 7 chord in bar 3 has a dual function in both keys. The melody note C in bar 3 is 1 in C, and 3 in A $\flat$ .



**Track 13**

Example 3

Chord progression for Example 3:

I $\text{MA}^7$	II $^-7$	V $^7$	C: $\flat\text{VI}\text{MA}^7$	II $^-7$	V $^7$	I $\text{MA}^7$
C $\text{MA}^7$	D $^-7$	G $^7$	A $\flat$ : I $\text{MA}^7$	VI $^-7$	B $\flat$ $^-7$	A $\flat$ $\text{MA}^7$

Melody line (treble clef, 4/4 time):

Bar 1: C4 (half note)  
 Bar 2: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter)  
 Bar 3: A $\flat$ 4 (half note)  
 Bar 4: B $\flat$ 4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter)  
 Bar 5: F5 (half note)

**Example 4** is a *direct modulation*, which incorporates the melody note C in bar 3 and 4. The melody note C has different functions relating to both the chords and adjacent keys. In the key of C it is 1. In the key of D $\flat$  it is 7. On the A $\flat$ 7 chord it is 3 and on the D $\flat$  chord it is 7. This change of melodic function elevates the complexity of the modulation's affect on the listener.



**Track 14**

Example 4

Chord progression for Example 4:

I $\text{MA}^7$	II $^-7$	V $^7$	D $\flat$ : V $^7$
C $\text{MA}^7$	D $^-7$	G $^7$	A $\flat$ $^7$

Melody line (treble clef, 4/4 time):

Bar 1: C4 (half note)  
 Bar 2: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter)  
 Bar 3: A $\flat$ 4 (half note)  
 Bar 4: B $\flat$ 4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter)  
 Bar 5: F5 (half note)

Chord progression for Example 4 (continued):


I $\text{MA}^7$	II $^-7$	V $^7$	I $\text{MA}^7$
D $\flat$ $\text{MA}^7$	E $\flat$ $^-7$	A $\flat$ $^7(\flat 9)$	D $\flat$ $\text{MA}^7$

Melody line (treble clef, 4/4 time):

Bar 4: C4 (half note)  
 Bar 5: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter)  
 Bar 6: A $\flat$ 4 (half note)

### Polychord/Inversion/Hybrid Mix

Example 5



B $\flat$	/	C	}	Hybrid
E	—	G	}	Polychord
C	/	G	}	Inversion

Each structure can be increased or decreased depending on the desired sound. By experimenting with various combinations of modal structures, it becomes possible to create *modal superstructures*.

### Modal Superstructures

Example 6a



D	/	C $_{MA}^7$	}	= C Lydian
		G		

Example 6b



D	/	C $^7$	}	= C Lydian $\flat 7$
		G		



Track 21

# It Was You, Me, And the Moon

Wayne J. Naus

(Intro)

AbMA<sup>7</sup> Ab<sup>-7</sup> B<sup>-7</sup> BMA<sup>7</sup>

**A** AbMA<sup>7</sup>(#11) Ab<sup>-7</sup>(9) F<sup>-</sup>MA<sup>7</sup> BMA<sup>7</sup>

EMA<sup>7</sup>(9) C#DMA<sup>7</sup> F<sup>+</sup>MA<sup>7</sup> E/Bb<sup>7</sup>

A<sup>-7</sup>(9) Db<sup>7</sup>(#11 9) E<sup>-7</sup>(9) A<sup>7</sup>(#13 9)

A<sup>-7</sup> F#<sup>-7</sup>(11) A<sup>-7</sup> C<sup>-7</sup>(9)

Eb<sup>7</sup>/Ab D<sup>7</sup>(#9) **B** D<sup>-7</sup>(b5) Db<sup>-</sup>MA<sup>7</sup>

D<sup>-7</sup>(9) G<sup>7</sup>(b13 #9) B<sup>-7</sup> Bb<sup>7</sup>(#9)

DMA<sup>7</sup>(#11) Db<sup>7</sup>(#9) E<sup>-7</sup>(9) F<sup>7</sup>(#11 9)

# Yellowjackets Final Project

1. Write an original composition in the style of the *Yellowjackets*. Include a score with melody, bass, chords and any other musical devices used in the composition.
2. Consider the rhythmic groove and voicings. Consider a *Yellowjackets* rhythmic groove.
3. **Introduction:** Use any one or more harmonic devices listed on form sheet.
4. **(A) Section:** Melody with non-functional harmony. Use eight-note or harmony derived from melody techniques. This section should repeat with a second melodic idea added on repeat.
5. **(B) Section:** This is the solo section. Create an interesting rhythmic/harmonic turnaround.
6. **(C) Section:** Development section. Create a development which contains elements of the (A) section; then D.S. al Coda
7. **Outro Section:** A repeated section with a solo instrument over a melodic motif. Fade out or create ending.
8. Project should be recorded live or sequenced.