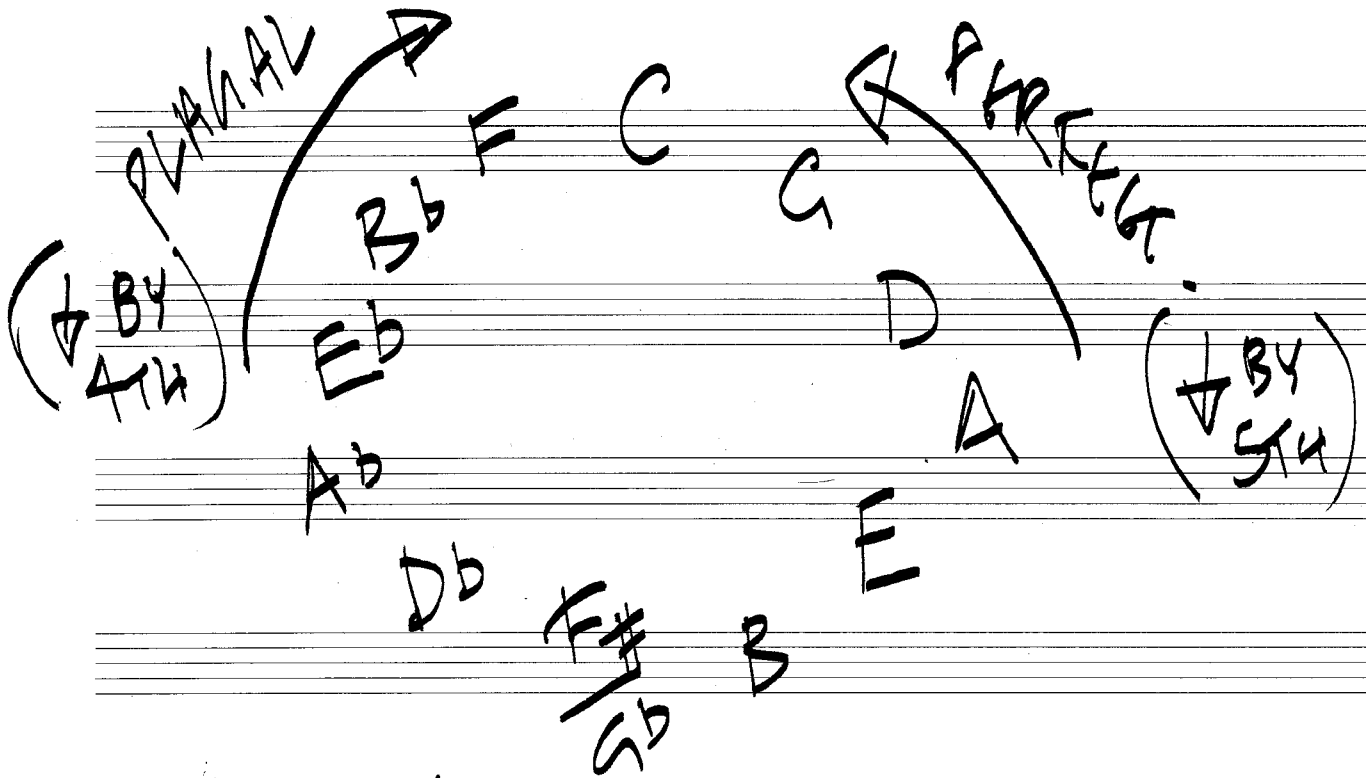


# FUNCTIONAL HARMONY

## PART 1: PERFECT



(CYCLE / CIRCLE OF FIFTHS)

IN ORDER TO CAPTURE INTO C MAJOR  
WE HAVE TO CHOOSE WHETHER TO DO SO  
BY 5TH (PERFECT) OR 4TH (PLAGAL)

AS IN:

PLAGAL                      PERFECT

(FUNCTIONAL HARMONY I: 2)

WE SHALL NOW EXAMINE THE PERFECT CADENCE IN JAZZ.

THE  $\text{V}^7 - \text{I}$  IS THE MOST PREVALENT CADENCE IN WESTERN MUSIC. WHAT HAPPENED IN JAZZ IS AS FOLLOWS:

IF  $\text{C}^7$  APPROACHES  $\text{C}$ ,  
WHAT THEN APPROACHES  $\text{C}^7$ ?

LOOK BACK A PAGE.

THE ANSWER IS, OF COURSE,  $\text{D}$ .

BUT WE NEED TO ESTABLISH THE  $\text{D}$  CHORD THAT OCCURS IN  $\text{C}$  MAJOR.

The diagram shows a musical staff with a treble clef and a common time signature. The notes of the C major scale are written: C, D, E, F, G, A, B, C. Above the staff, a bracket labeled 'CΔ' spans from C to G, and another bracket labeled 'C7' spans from G to C. Below the staff, a bracket labeled 'Dm7' spans from D to C. The text '(C MAJOR SCALE)' is written below the staff.

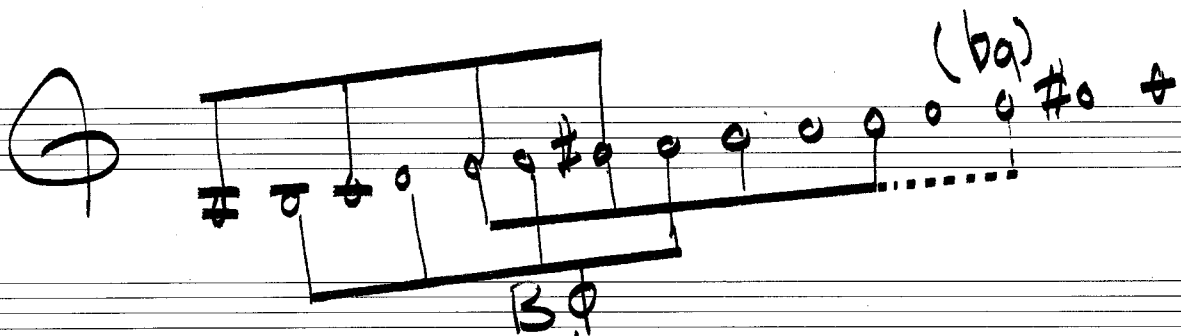
FROM THE ABOVE WE SEE THAT THE CHORD ON THE SECOND DEGREE OF A MAJOR SCALE IS IN FACT A MINOR 7TH.

SO IN A MAJOR KEY,

$\text{II}$  is  $\text{m}^7$ ,  $\text{V}$  is  $7$  &  $\text{I}$  is  $\Delta$ ,  
HENCE  $\text{II}^{\text{m}^7}, \text{V}^7, \text{I}^{\Delta}$ .

# MINOR KEY CENTRES

WHEN CHORD I IS MINOR WE MUST HANDLE THE CADENCE WITH SLIGHTLY MORE CARE: THERE ARE SEVERAL WAYS OF DOING THIS BUT THE MOST DESCRIPTIVE INVOLVES USING THE HARMONIC MINOR SCALE.



IF WE REMAIN DIATONIC TO THE HARMONIC MINOR SCALE,

II is  $\phi$

V is  $7\flat$

and I is  $m\Delta$  (THINK JAMES BOND!)

SO OUR MINOR II V I LOOKS SO:

$B\phi$   $E7\flat$   $A m\Delta$

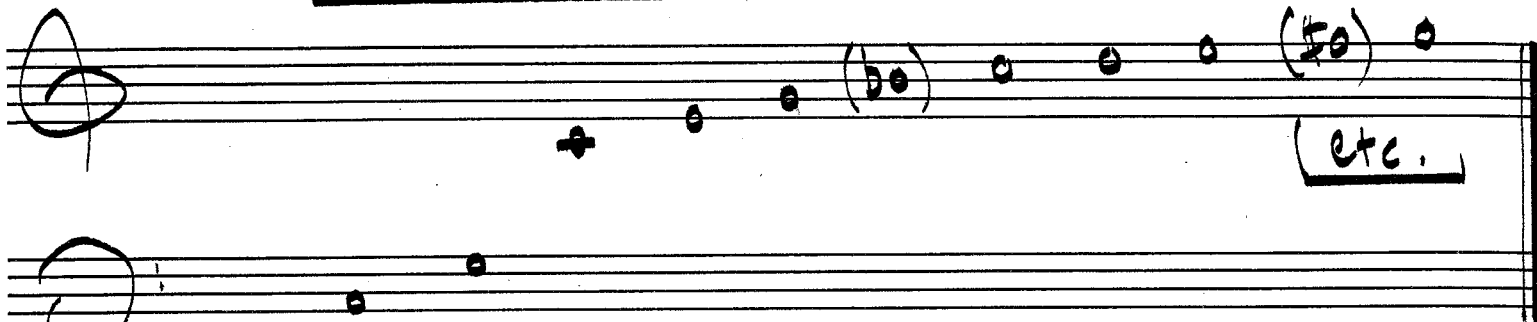
A REGULAR EXCEPTION TO THIS RULE IS THAT THE I MINOR CHORD ( $A m\Delta$ ) (TONIC MINOR) IS OFTEN PLAYED IN DIFFERENT WAYS:

$m7$ ,  $m\Delta$  OR  $m6/a$

THIS DECISION IS FOR YOU, THE IMPROVISER, TO MAKE!

# DEMISTIFYING JAZZ HARMONY - MODES

MALCOLM EDMONSTONE FOR HITS CONFERENCE '08



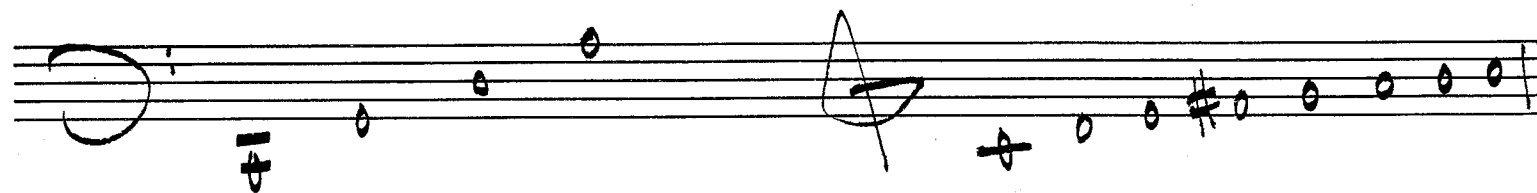
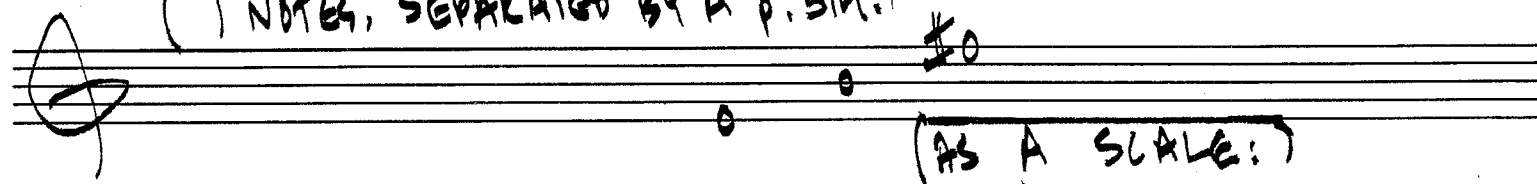
F (THE HARMONIC SERIES)

THE SCIENCE OF SOUND, AND THEREFORE MUSIC, IS AT THE CORE OF UNDERSTANDING THE FIRST OF OUR MODES,

LYDIAN

THE JAZZ COMPOSER & THEORETICIAN GEORGE RUSSELL NOTED THAT AFTER THE OCTAVE (UNISON), THE NEXT MOST PREVALENT INTERVAL IS THE PERFECT 5TH, AND SO HE WAS COMPELLED TO STACK PERFECT 5THS UPON A NOTE:

(7) NOTES, SEPARATED BY A P. 5TH.



THIS MOST PLEASING OF SOUNDS (NO INTERVAL DISSONANCE) WILL NOW HELP TO GUIDE US THROUGH THE MODES OF THE MAJOR SCALE.