

Organic Harmony and Changing Tones Examples

organic | ôr'ganik |

adjective

4 denoting a relation between elements of something such that they fit together harmoniously as necessary parts of a whole: the organic unity of the integral work of art.

Ex. 1



Ex. 2



Ex. 3



Ex. 4



ALL OF ME CHANGES COMPARISON

(1ST HALF)

Key:

iReal/NRB = iReal Pro and New Real Book

JFB = Jazz Fake Book

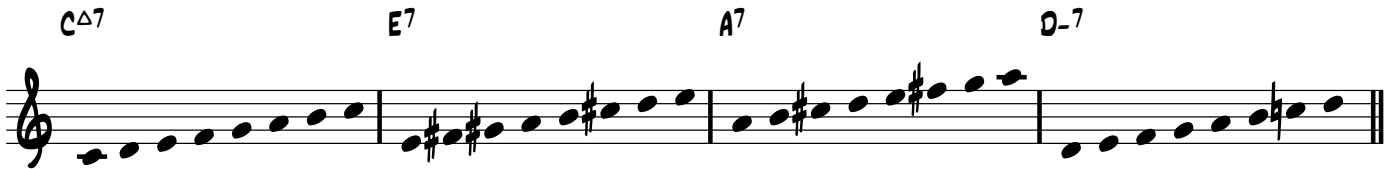
JA = Jamey Aebersold, Vol. 59

RB = Real Book

| | | | | | | | |
|-----------|--------------|-----|----|------|-----|----|-----|
| iREAL/NRB | C Δ 7 | E7 | A7 | D-7 | | | |
| JFB | C | E7 | A7 | DMi7 | | | |
| JA | C Δ | B-7 | E7 | A7 | E-7 | A7 | D-7 |
| RB | C Δ 7 | E7 | A7 | D- | | | |



Traditional chord scale approach with Mixolydian scales for Dominant chords



Organic note collection approach with different roots



Organic note collection approach from root of key with Changing Tones



Simple Guide Tone Line: Similar to "Take The A Train". Works with both versions of the harmony because it's constructed entirely of chord tones.

Simple Elaboration of Guide Tone Line: First and last measures will be exactly the same for both ways of looking at the harmony. Middle measures will vary due to scale choices. Try to imagine the pattern fleshed out for the middle measures.

Line Elaboration with Mixolydian Chord Scale Approach: Listen to the notes elaborating the guide tone line.

Line Elaboration with Organic Note Collection Approach: Listen to the notes elaborating the guide tone line.

Musical notation for the Organic Note Collection Approach. It consists of two staves of music in 4/4 time. The first staff starts with a C^Δ chord and an E7(b9) chord. The second staff starts with an A7(b9) chord and a D-7 chord. The notes are: C^Δ (C4, D4, E4, F4, G4, A4, B4), E7(b9) (E4, F#4, G4, A4, B4, C5), A7(b9) (A3, B3, C4, D4, E4, F#4, G4), and D-7 (D3, E3, F3, G3, A3, B3, C4). Fingerings are indicated by numbers 3, 5, R, and 3.

Further Elaboration with Mixolydian Chord Scale Approach: Uses all 7 notes of each scale. Listen to the notes elaborating the guide tone line.

Musical notation for the Mixolydian Chord Scale Approach. It consists of two staves of music in 4/4 time. The first staff starts with a C^Δ chord and an E7 chord. The second staff starts with an A7 chord and a D-7 chord. The notes are: C^Δ (C4, D4, E4, F4, G4, A4, B4), E7 (E4, F#4, G4, A4, B4, C5), A7 (A3, B3, C4, D4, E4, F#4, G4), and D-7 (D3, E3, F3, G3, A3, B3, C4). Fingerings are indicated by numbers 3, 5, R, and 3.

Further Elaboration with Organic Note Collection Approach: Covers entire octave for each chord. Listen to the notes elaborating the guide tone line.

Musical notation for the Organic Note Collection Approach (Octave). It consists of two staves of music in 4/4 time. The first staff starts with a C^Δ chord and an E7(b9) chord. The second staff starts with an A7(b9) chord and a D-7 chord. The notes are: C^Δ (C3, D3, E3, F3, G3, A3, B3, C4), E7(b9) (E3, F#3, G3, A3, B3, C4), A7(b9) (A2, B2, C3, D3, E3, F#3, G3), and D-7 (D2, E2, F2, G2, A2, B2, C3). Fingerings are indicated by numbers 3, 5, R, and 3.

ALL OF ME SOLO

(SOLO OVER ORGANIC CHANGES)

+ = Changing Tone

DCT= Diatonic Chord Tone

Chromatic passing/neighbor tones notated with small noteheads

The musical score is written in 4/4 time and consists of two systems of staves. The first system contains four bass clef staves, and the second system contains two treble clef staves and two bass clef staves. The notation includes eighth and sixteenth notes, rests, and various chord symbols. Small noteheads indicate chromatic passing or neighbor tones. Trills are marked with '3' and '3' below the notes. A blues scale is indicated by 'A7 (BLUES)' in the final system. The key signature is one sharp (F#).

Chord symbols and annotations include:

- C Δ DCT
- E7(b9)
- A7(b9)
- D-7
- E7(b9)
- DCT
- A- DCT
- D7
- D-
- G7 DCT
- C Δ DCT
- E7(b9)
- A7(b9)
- D-7 DCT
- F Δ DCT
- F-7
- C Δ /E DCT
- A7 (BLUES)
- D-7 (G7)
- G7 DCT
- C Δ DCT
- G7 DCT

Blues In F

("Tenor Madness")

Chord progression for the first staff: F7, Bb7, F7, C-, F7

Chord progression for the second staff: Bb7, Bb7, F7, D7+9

Chord progression for the third staff: G-, C7, F7, D7, G-, C7

One Traditional Jazz Education Approach:
 Considering each chord change as a separate scale

Staff 1: F7 (F mixolydian), Bb7 (Bb Mixolydian), F7 (F Mixolydian), C- (C Dorian), F7 (F Mixolydian)

Staff 2: Bb7 (Bb Mixolydian), Bb7 (Bb Mixolydian), F7 (F Mixolydian), D7+9 (D Diminished Whole Tone)

Staff 3: G- (G Dorian), C7 (C Mixolydian), F7, D7, G-, C7 (Condensed version of previous 4 bars)

Alternate "Organic" Approach: Considering all changes as part of F7 tonality

The first staff shows four measures with the following labels: F7 (F Mixolydian), Bb7 (F Dorian), F7 (F Mixolydian), C- (F Mixolydian), and F7. The second staff shows four measures with labels: Bb7 (F Dorian), Bb7 (F Dorian), F7 (F Mixolydian), and D7+9 (F Mixolydian with added F#). The third staff shows six measures with labels: G- (F Ionian), C7 (F Ionian), F7 (F Ionian), D7 (F Ionian), G- (F Ionian), and C7 (F Ionian). A note below the third staff indicates it is a condensed version of the previous 4 bars.

Changing Tones Only within "Key Of F7" (Note how they largely mirror melody notes from "Tenor Madness")

The first staff shows four measures with labels: F7, Bb7, F7, C-, and F7. A note below the last two measures states: "(No change, but common 7-3 Chord Tone Resolution)". The second staff shows three measures with labels: Bb7, F7, and D7+9. A note below the last measure states: "(Leading Tone, wants to resolve up)". The third staff shows six measures with labels: G-, C7, F7, D7, G-, and C7. A note below the first two measures states: "(Resolution) (Changing Tones and 7-3 resolution)". A note below the last two measures states: "(Condensed version of previous 4 bars)".

Chord Tones Only From F7 Centric Perspective

Connecting one in each measure to closest in next measure
 Creates guide tone lines with good voice leading
 89% of chord tones (57/64) are diatonic.

Two Roads To Rome: Thinking of chord changes in these two two different ways produces an identical set of note choices over the entire progression with the exception of two notes in the altered V7/ii chord.

(Considering the chord symbol out of context and pasting it in)

(Considering the chord symbol as part of the overall F7 tonality and altering only what is literally prescribed by the chord tones)

Stella By Starlight Changes Comparison

Key:

iReal=iReal Pro
 JA=Jamey Aebersold, Vol. 59
 RB=Real Book
 Colo=Colorado Cookbook
 Orig=Victor Young's original changes from
 the musical score of "The Univited", 1944

(Comparing different versions of changes for the same tune is a good object lesson on the hazards of taking written changes too literally.)

| | | | | | | | | |
|-------|-------------------|------------------|--------|-----------------------|--------|-------------------|---------------------|--------|
| IREAL | E \emptyset 7 | A7b ⁹ | C-7 | F7 | F-7 | Bb7 | Eb Δ 7 | Ab7 |
| JA | E- | A7 | C- | F7 | F- | Bb7 | Eb Δ | Ab7+4 |
| RB | E-7b ⁵ | A7b ⁹ | C-7 | F7 | F-7 | Bb7 | Eb _{MAT} 7 | Ab7 |
| COLO | E-7 | A7b ⁹ | C-7 | F7 | F-7 | Bb7 | Eb Δ | Ab7#11 |
| ORIG | Bb ⁰ | | C-7/Bb | F7b ¹³ /Bb | F-7/Bb | Bb7b ⁹ | Eb Δ Bb | Ab7 |

4/4

| | | | | | | | | | | |
|---------------------|-------------------|------------------|-----|-------------------|-----|--------------------|-------------------|------------------|-------------------|------------------|
| Bb Δ 7 | E \emptyset 7 | A7b ⁹ | D-7 | Bb-7 | Eb7 | F Δ 7 | E \emptyset 7 | Eb Δ 7#11 | D7b ⁹ | |
| Bb Δ | E \emptyset | A7+ ⁹ | D- | Bb- | Eb7 | F Δ | G-7 | C7 | A \emptyset | D7+ ⁹ |
| Bb _{MAT} 7 | E-7b ⁵ | A7b ⁹ | D-7 | Bb-7 | Eb7 | F _{MAT} 7 | E-7b ⁵ | A7 | A-7b ⁵ | D7b ⁹ |
| Bb Δ | E \emptyset 7 | A7b ⁹ | D-7 | Bb-7 | Eb7 | F Δ | G-7 | C7 | A \emptyset 7 | D7b ⁹ |
| Bb/F | G-/E | D- | | G \emptyset /Db | | F/C | Bb ⁰ | A \emptyset | | (D7) |

| | | | | | | |
|-----------------------|--|-----|--|--------------|--|---------------------|
| G7b ¹³ | | C-7 | | Ab7#11 | | Bb Δ 7 |
| G7+ ⁹ | | C- | | Ab7+4 | | Bb Δ |
| G+7 | | C-7 | | Ab7 | | Bb _{MAT} 7 |
| G7# ⁹ | | C- | | Ab7#11 | | Bb Δ |
| G7b ⁹ (#5) | | C-7 | | Eb- Δ | | Bb Δ /D |

| | | | | | | |
|-------------------|------------------|-------------------|------------------|-------------------|------------------|----------------------|
| E \emptyset 7 | A7b ⁹ | D \emptyset 7 | G7b ⁹ | C \emptyset 7 | F7b ⁹ | Bb Δ 7 |
| E- | A7 | D \emptyset | G7+ ⁹ | C \emptyset | F7b ⁹ | Bb Δ |
| E-7b ⁵ | A7b ⁹ | D-7b ⁵ | G7b ⁹ | C-7b ⁵ | F7b ⁹ | Bb _{MAT} 7 |
| E-7 | A7b ⁹ | D \emptyset 7 | G7b ⁹ | C \emptyset 7 | F7b ⁹ | Bb |
| Db ⁰ | | D \emptyset /Ab | G7 | C \emptyset | F7 | (Bb ⁰ /A) |

Typical Changes Expressed as Chord Scales

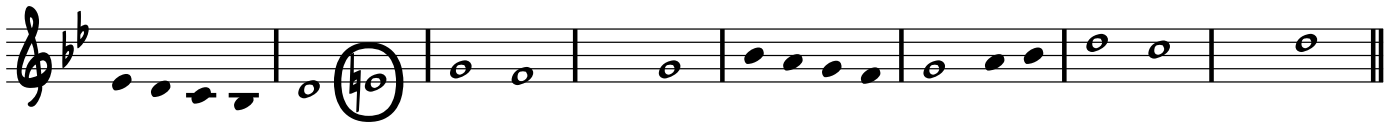
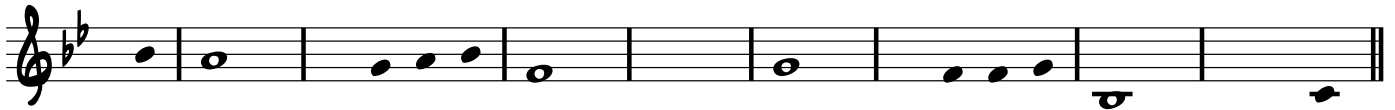
(21 distinct chord scales built from 10 different roots)

The image displays 21 distinct chord scales, each represented by a sequence of notes on a treble clef staff. The scales are organized into rows, with chord symbols and mode names provided for each.

- Row 1:** E Locrian (E \emptyset), A Dim/W.T. (A $7b9$), C Dorian (C -7), F Mixolydian (F 7)
- Row 2:** F Dorian (F -7), Bb Mixolydian (Bb 7), Eb Ionian (Eb Δ), Ab Lydian Dominant (Ab $7\#4$)
- Row 3:** Bb Ionian (Bb Δ), E Locrian (E \emptyset), A Dim/W.T. (A $7b9$)
- Row 4:** D Dorian (D -7), Bb Dorian (Bb -7), Eb Mixolydian (Eb 7)
- Row 5:** F Ionian (F Δ), G Dorian (G -7), A Locrian (A \emptyset), D Dim/W.T. (D $7b9$)
- Row 6:** G Dim/W.T. (G $7b9(b13)$), C Dorian (C -7)
- Row 7:** Ab Lydian Dominant (Ab $7\#4$), Bb Ionian (Bb Δ)
- Row 8:** E Locrian (E \emptyset), A Dim/W.T. (A $7b9$), D Locrian (D \emptyset), G Dim/W.T. (G $7b9$)
- Row 9:** C Locrian (C \emptyset), F Dim/W.T. (F $7b9$), Bb Ionian (Bb Δ)

Stella Melody notes in key signature of Bb

In contrast to the previous two pages, an examination of the melody notes written in the key signature of Bb seems to tell a much simpler and more diatonic story.



Viewed in this way, the entire melody is diatonic with the exception of two notes:

- The E natural in m. 10, which is the lower leading tone to the 5th of the key
- The G flat in mm. 29-30, which is the chromatic upper neighbor of the 5th of the key

Harmonic Analysis

4

- * - Denotes mode mixture chords from the parallel minor
- ** - Denotes only chord in harmony not found in Bb Major or minor as a diatonic or secondary function chord

Handwritten harmonic analysis of a piece in Bb major. The analysis consists of ten staves of music with chord symbols and Roman numerals. The key signature has two flats (Bb and Eb). The analysis includes various chord types such as triads, dyads, and seventh chords, along with secondary and mode mixture functions. Roman numerals are used to denote scale degrees, and some are marked with asterisks to indicate mode mixture or non-diatonic functions. Brackets and lines connect related chords across staves.

Staff 1: E° | A^{7b9} | $C-7$ | F^7
 Roman numerals: II | V | II | V

Staff 2: $F-7$ | B^b7 | $E^b\Delta$ | $A^b7\#4$
 Roman numerals: II | V | IV | $bVII^*$

Staff 3: $B^b\Delta$ | E° | A^{7b9} | $D-7$ | B^b-7 | E^b7
 Roman numerals: I | II | V | III | I* | IV7*

Staff 4: $F\Delta$ | $G-7$ | A° | D^{7b9}
 Roman numerals: $\sqrt{V\Delta}^{**}$ | VI | II | V

Staff 5: $G^{7b9}(b13)$ | $C-7$
 Roman numerals: I | II | VI | V

Staff 6: $A^b7\#4$ | $B^b\Delta$
 Roman numerals: $bVII^*$ | I

Staff 7: E° | A^{7b9} | D° | G^{7b9}
 Roman numerals: II | V | II | V

Staff 8: C° | F^{7b9} | $B^b\Delta$
 Roman numerals: II | V | I

Staff 9: C° | F^{7b9} | $B^b\Delta$
 Roman numerals: II | V | I

Staff 10: C° | F^{7b9} | $B^b\Delta$
 Roman numerals: II | V | I

Additional annotations: (OR) F: /VI, /MINOR I

Alternate "Organic Changing Tone" Approach:

Considering all chord scales as part of BbMa tonality
 (All scales either modes of Bb, or modes with an added note)
 All notes different from previous scale marked with a "+"

E[∅] + A7^{b9} + C-7 + F7

Lydian Lydian w/ added #2 Ionian

F-7 + B^{b7} E^{bΔ} A^{b7#4} +

Mixolydian Mixolydian w/b6

B^{bΔ} + + (E[∅]) + A7^{b9} D-7 + B^{b-7} + E^{b7} +

Ionian Lydian w/ added #2 Lydian Dorian

F^Δ + + G-7 A[∅] + D^{7b9} +

Lydian Ionian Ionian w/ added #5

G7^{b9(b13)} + + C-7 + *

Mixolydian w/ added #1 Mixolydian

* - could also be Ionian

A^{b7#4} + B^{bΔ} + +

Mixolydian w/b6 Ionian

E[∅] + A7^{b9} + D[∅] + G7^{b9} +

Lydian Lydian w/ added #2 Mixolydian Mixolydian w/ added #1

C[∅] (+) + F7^{b9} + B^{bΔ} + (+) (+)

Mixolydian w/b6 Mixolydian w/b6 and added Ma7 Ionian

"Organic Changing Tone" Reduction:

Considering the entire song as part of BbMa tonality

All notes not in the key signature are shown, along with all notes different from previous scale marked with a "+"

Chord Tones Only From Bb major Perspective

Connecting one in each measure to closest in next measure
creates guide tone lines with good voice leading.
83% of chord tones (106/128) are diatonic.
The rest are changing tones.

The musical score consists of 12 measures of music in Bb major, showing chord tones and voice leading. The notes are as follows:

- Measure 1: Eb, Gb, Bb
- Measure 2: Ab, Cb, Eb
- Measure 3: Bb, Db, Fb
- Measure 4: Cb, Eb, Gb
- Measure 5: Eb, Gb, Bb
- Measure 6: Ab, Cb, Eb
- Measure 7: Bb, Db, Fb
- Measure 8: Cb, Eb, Gb
- Measure 9: Eb, Gb, Bb
- Measure 10: Ab, Cb, Eb
- Measure 11: Bb, Db, Fb
- Measure 12: Cb, Eb, Gb

Chord symbols above the notes are: E^o, A7^{b9}, C-7, F7, F-7, B^b7, E^bΔ, A^b7#4, B^bΔ, (E^o), A7^{b9}, D-7, (B^b-7), E^b7, FΔ, G-7, A^o, D7^{b9}, G7^{b9}(b13), C-7, A^b7#4, B^bΔ, E^o, A7^{b9}, D^o, G7^{b9}, C^o, F7^{b9}, B^bΔ.

STELLA BY STARLIGHT

(CHRIS FITZGERALD SOLO OVER SLIGHTLY ALTERED CHANGES)

(INTRO)

Dsus²/F
Ebsus²/F
Esus²/F
Ebsus²/F

5

Dsus²/F
Ebsus²/F
Esus²/F
Ebsus²/F

(STELLA CHORUS STARTS HERE)

+ = CHANGING TONE

DCT = DIATONIC CHORD TONE

9

A7^{b9}sus
A7^{b9}
F7^{sus}
F7

DCT
DCT
DCT
DCT

13

Bb7^{sus}
Bb7
Eb^Δ
Ab7

DCT
DCT
DCT
DCT

17

Bb^Δ
A7^{b9}sus
D-^Δ
Eb7^{sus}

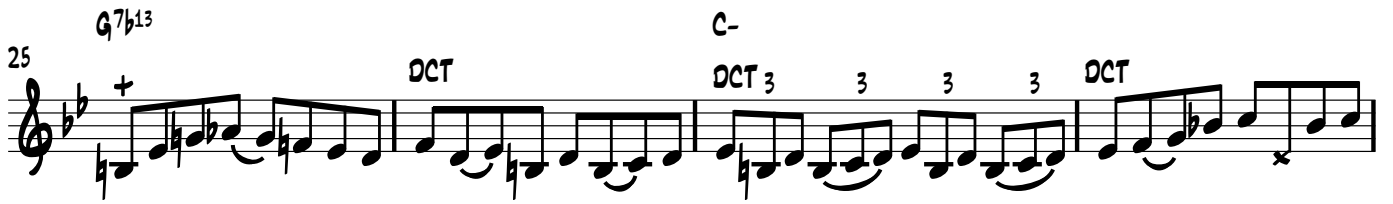
DCT
DCT
DCT
DCT

21


F^Δ
G-
Fsus²/A
D7^{b9}

DCT
DCT
DCT
DCT

25 $G7b^{13}$ C- DCT DCT 3 3 3 3 DCT

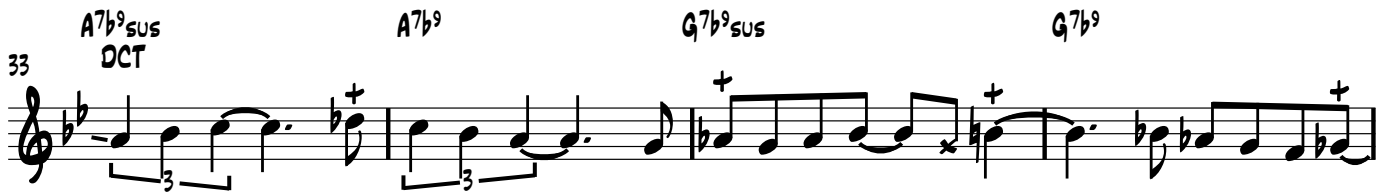


29 A^b7 $B^b\Delta$ DCT GLISS.



33 $A7b^9sus$ $A7b^9$ $G7b^9sus$ $G7b^9$

DCT



(OUTTRO BEGINS IN PLACE OF LAST 2 BARS)

37 $F7b^9sus$ $F7b^9$ Dsus2/F E^bsus2/F DCT

