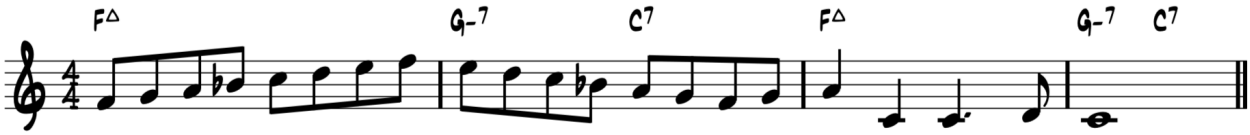
Organic Harmony and Changing Tones Examples

organic | ôrˈgānik |

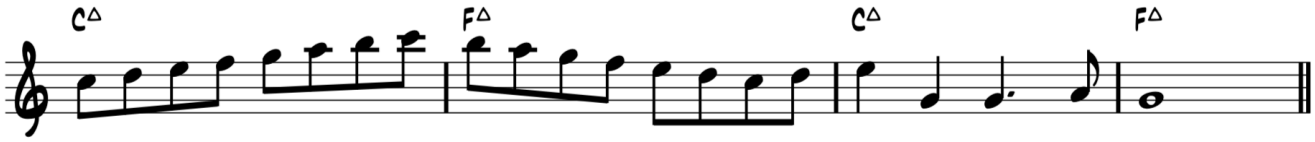
adjective

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.

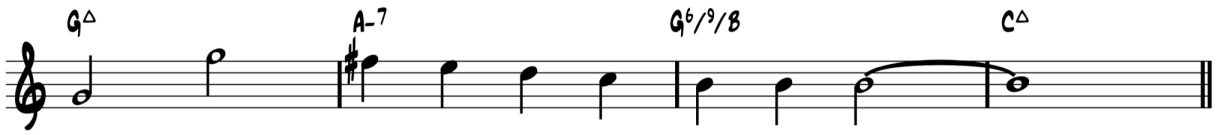
Ex. 1



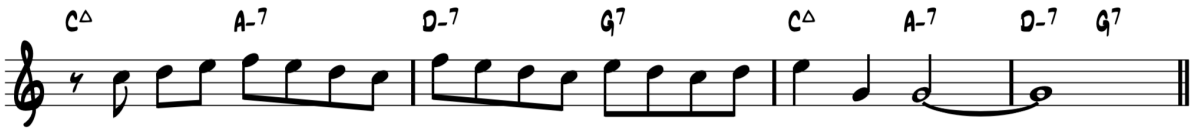
Ex. 2



Ex. 3



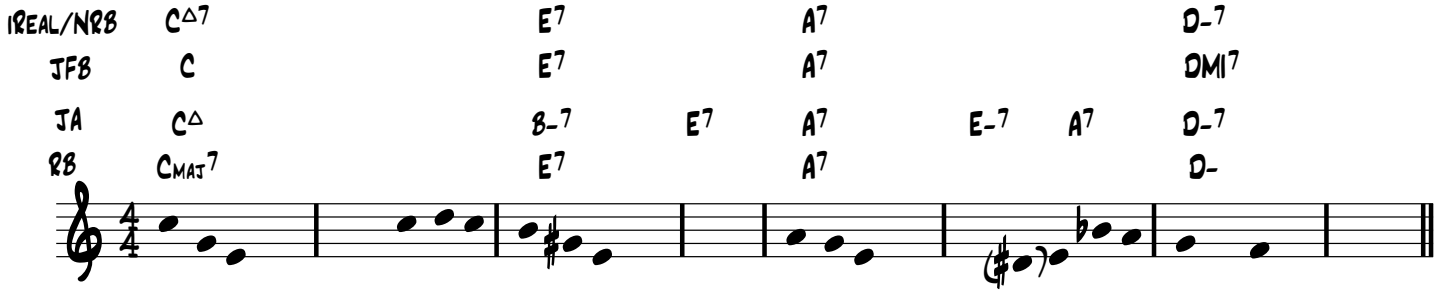
Ex. 4



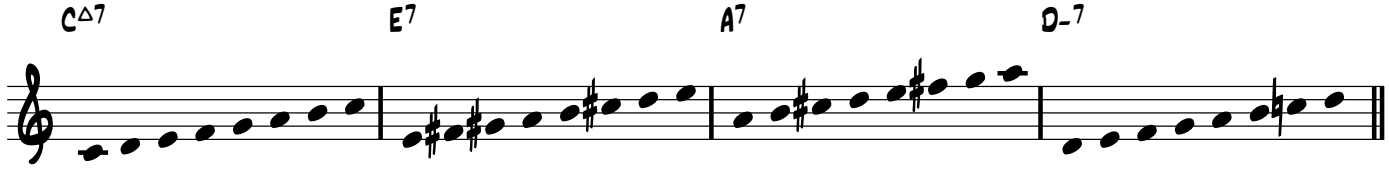
All Of Me Changes Comparison

(1st Half)

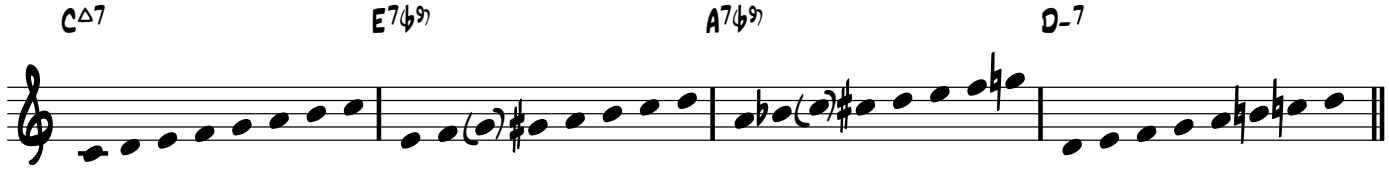
Key:
iReal/NRB = iReal Pro and New Real Book
JFB = Jazz Fake Book
JA = Jamey Aebersold, Vol. 59
RB = Real Book



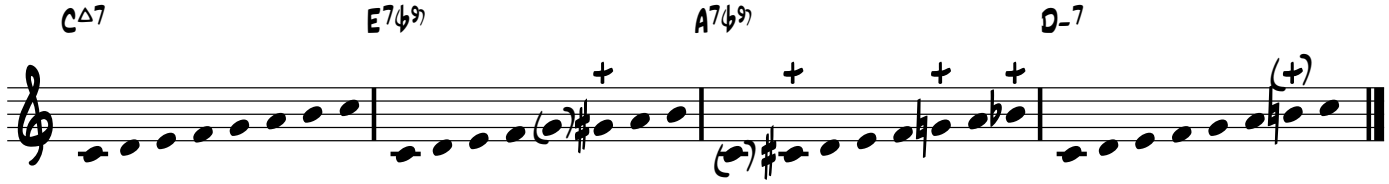
Traditional chord scale approach with Mixolydian scales for Dominant chords



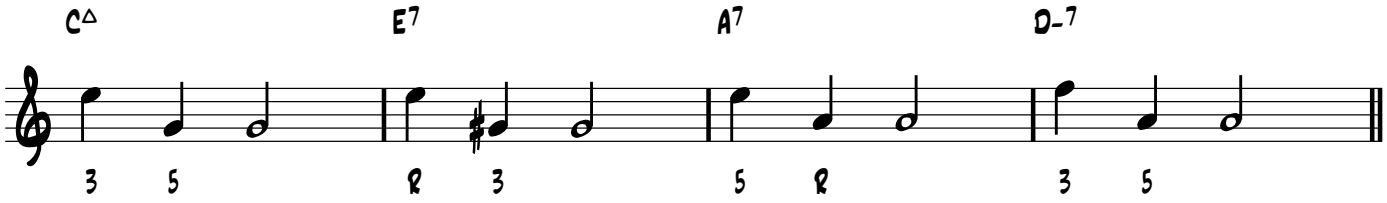
Organic note collection approach with different roots



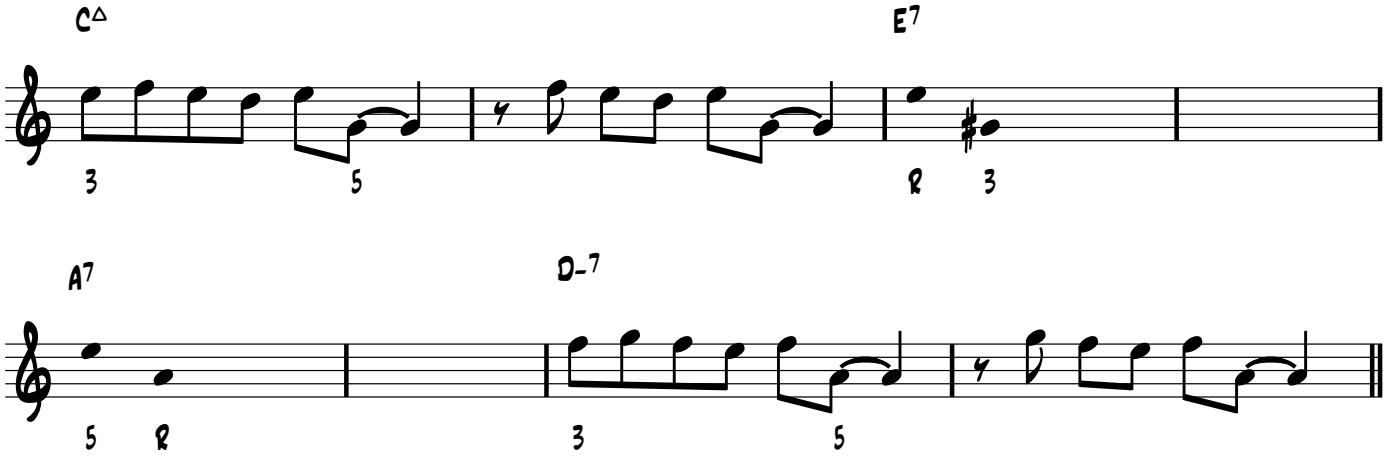
Organic note collection approach from root of key with Changing Tones



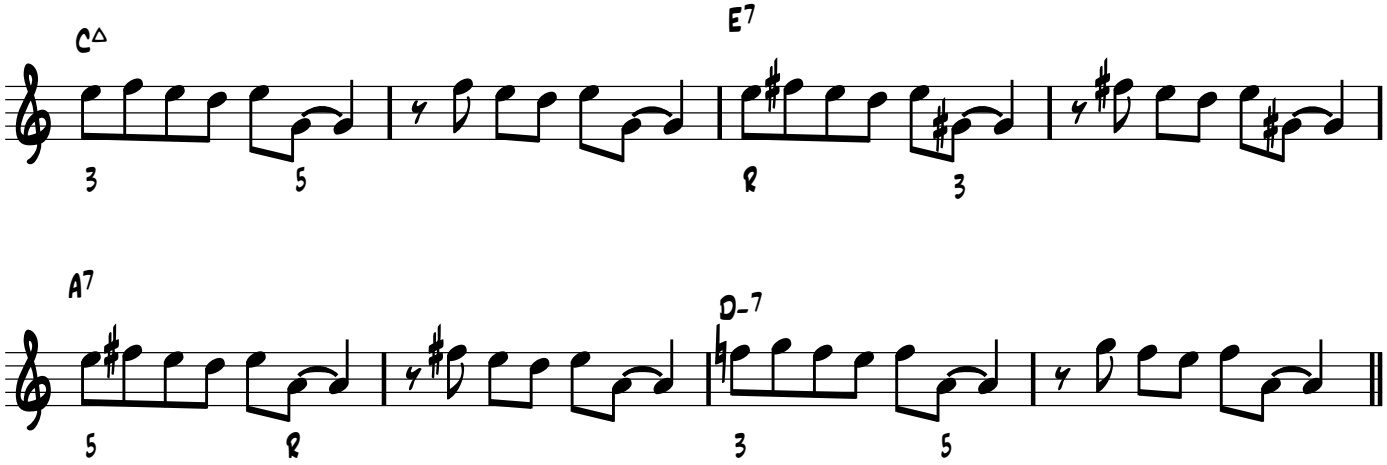
Simple Guide Tone Line: Similar to "Take The A Train". Works with both versions of the harmony because it's constructed entirely of chord tones.



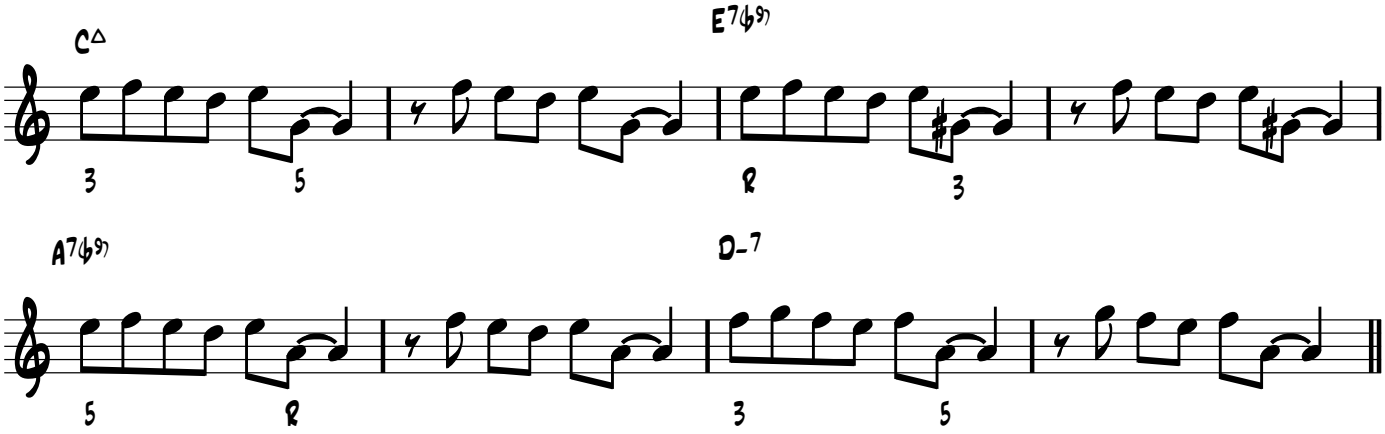
Simple Elaboration of Guide Tone Line: First and last measures will be exactly the same for both ways of looking at the harmony. Middle measures will vary due to scale choices. Try to imagine the pattern fleshed out for the middle measures.



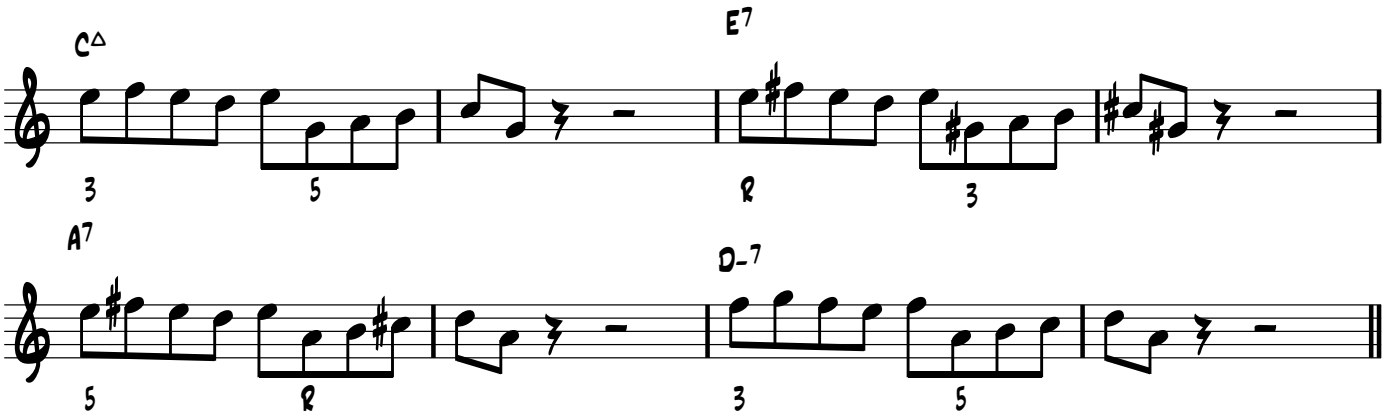
Line Elaboration with Mixolydian Chord Scale Approach: Listen to the notes elaborating the guide tone line.



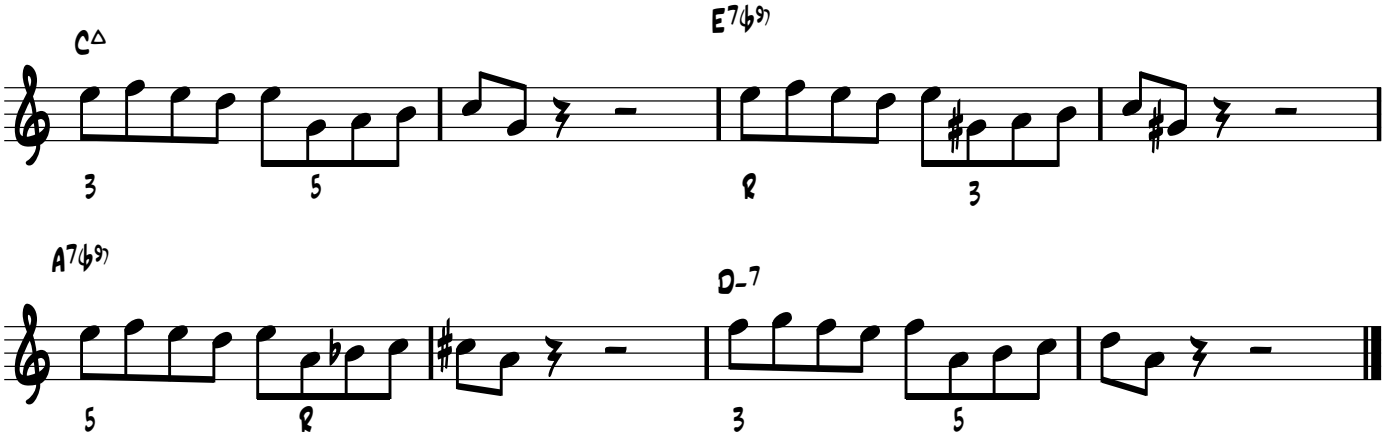
Line Elaboration with Organic Note Collection Approach: Listen to the notes elaborating the guide tone line.



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



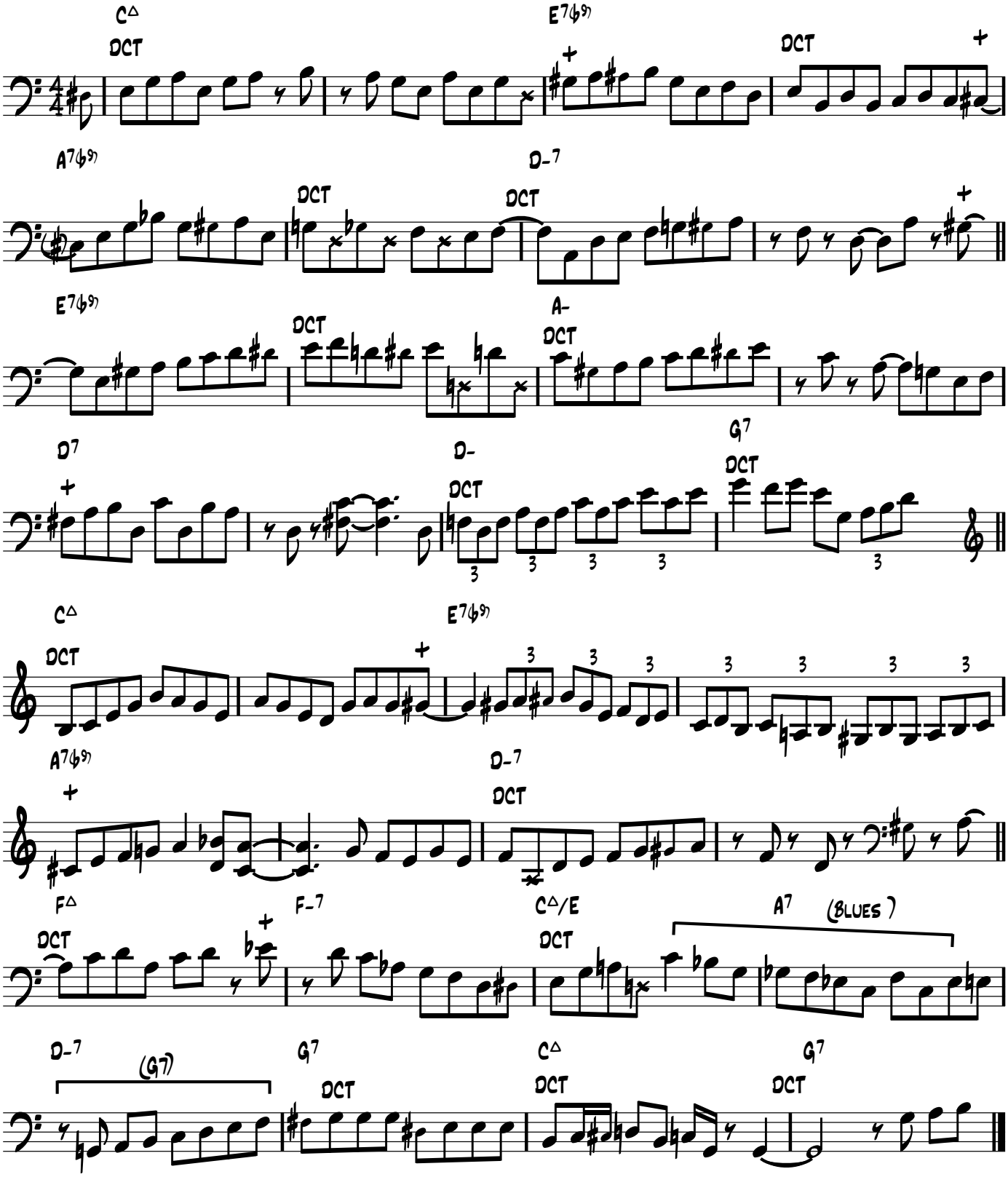
Further Elaboration with Organic Note Collection Approach: Covers entire octave for each chord. Listen to the notes elaborating the guide tone line.



All Of Me Solo

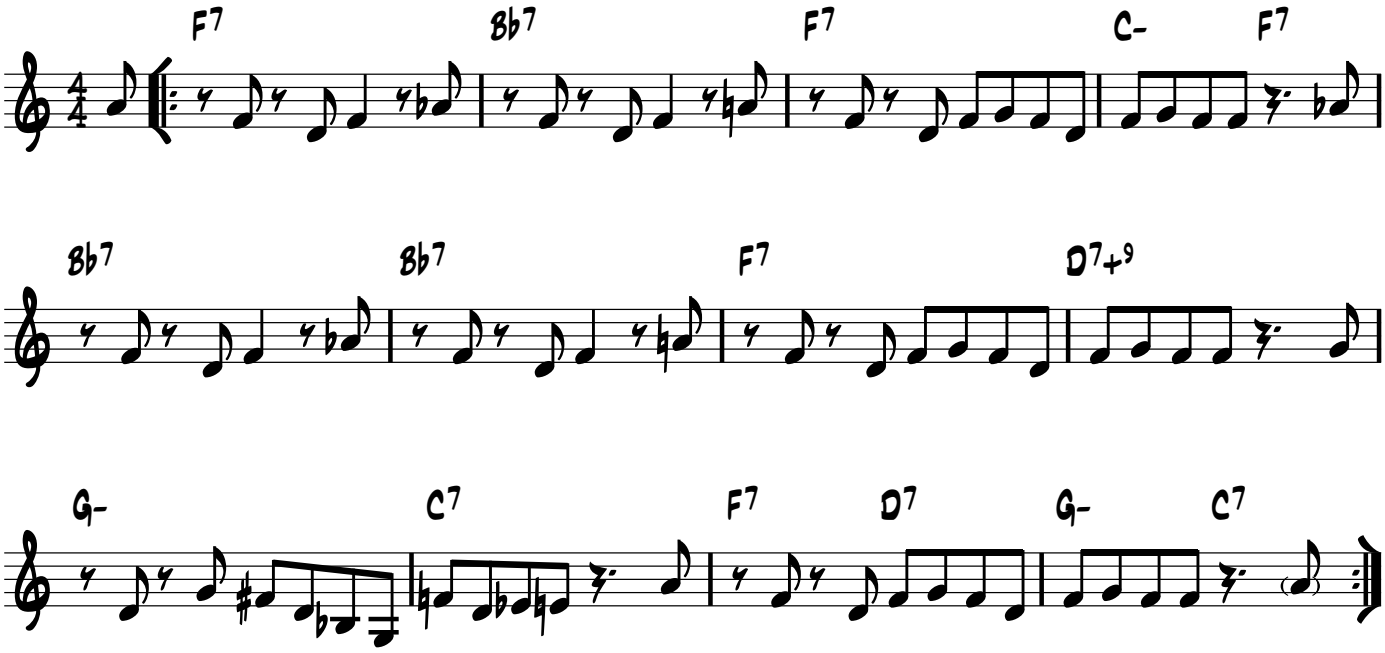
(Solo over organic changes)

+ = Changing Tone
DCT= Diatonic Chord Tone
Chromatic passing/neighbor tones notated with small noteheads



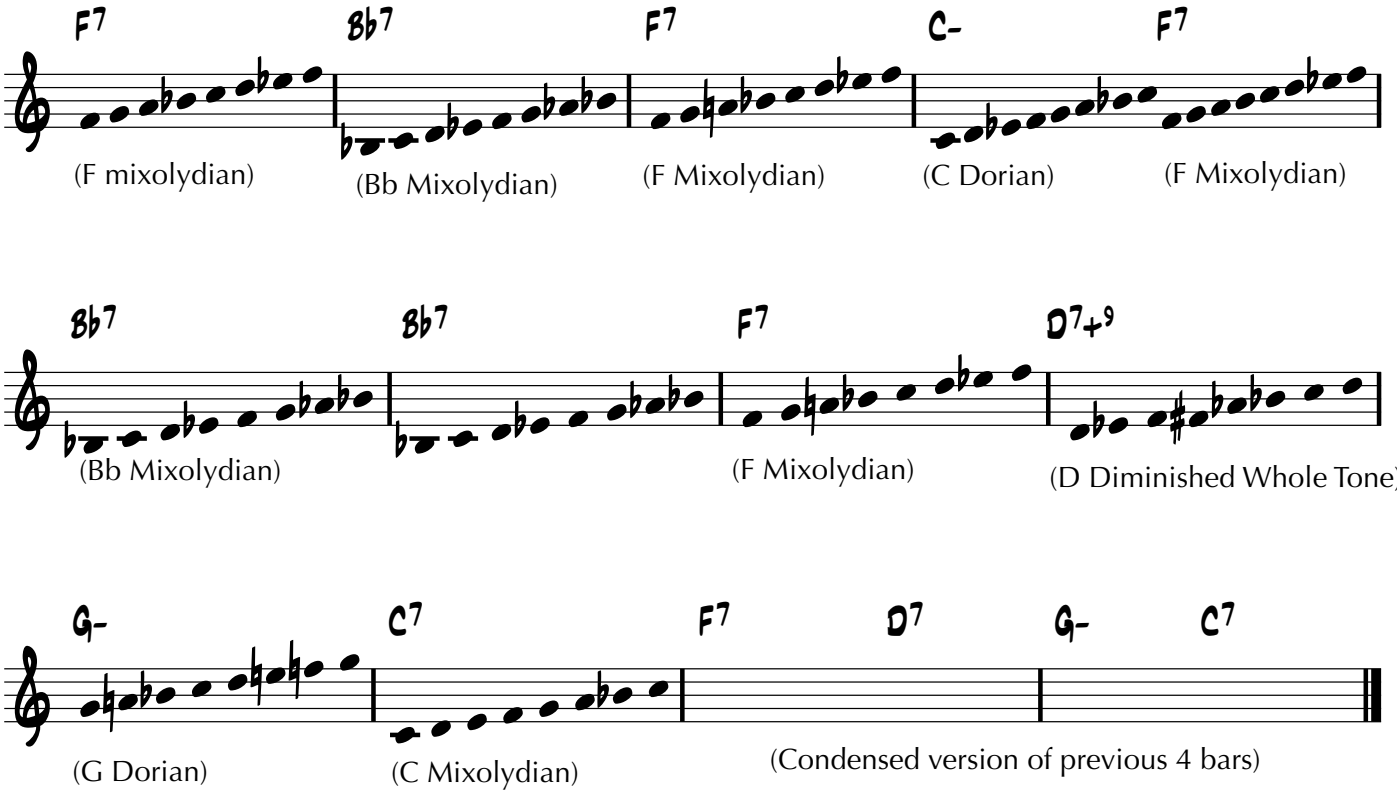
Blues In F

("Tenor Madness")

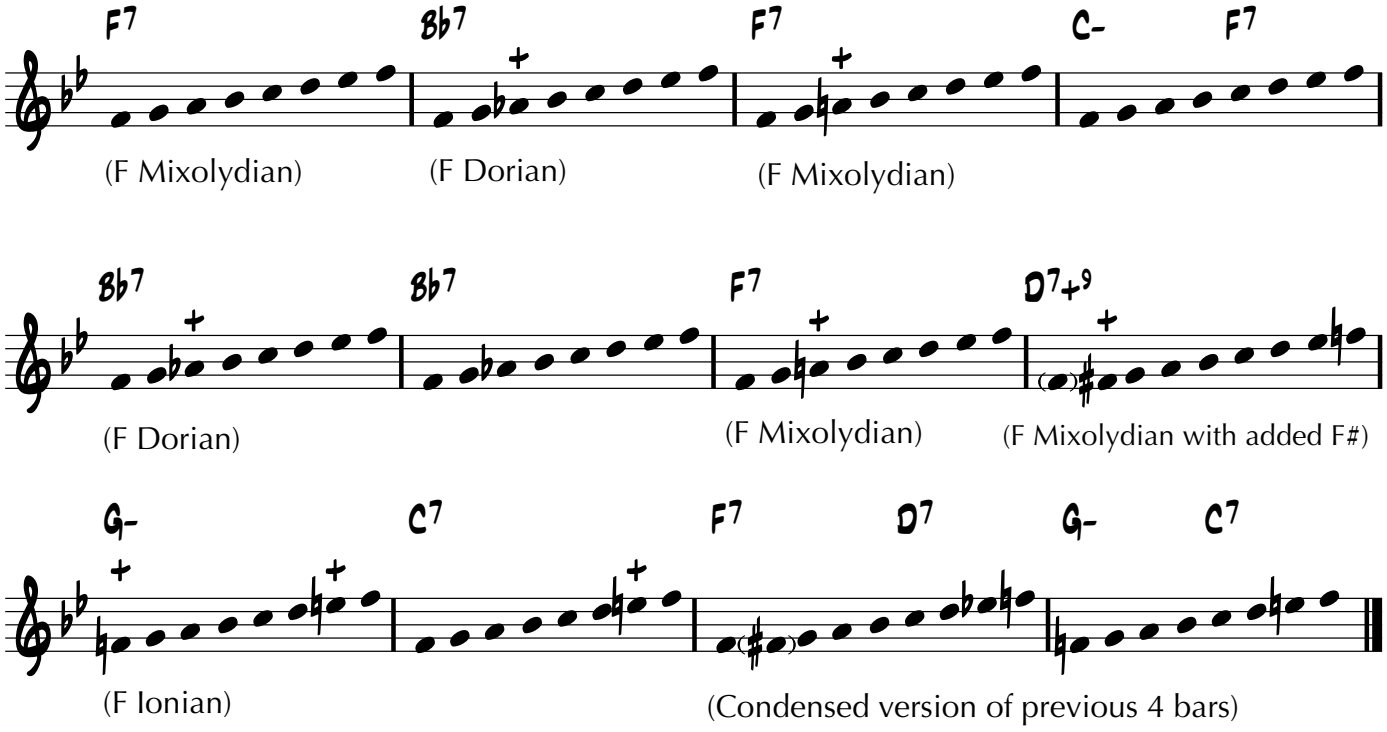


One Traditional Jazz Education Approach:

Considering each chord change as a separate scale

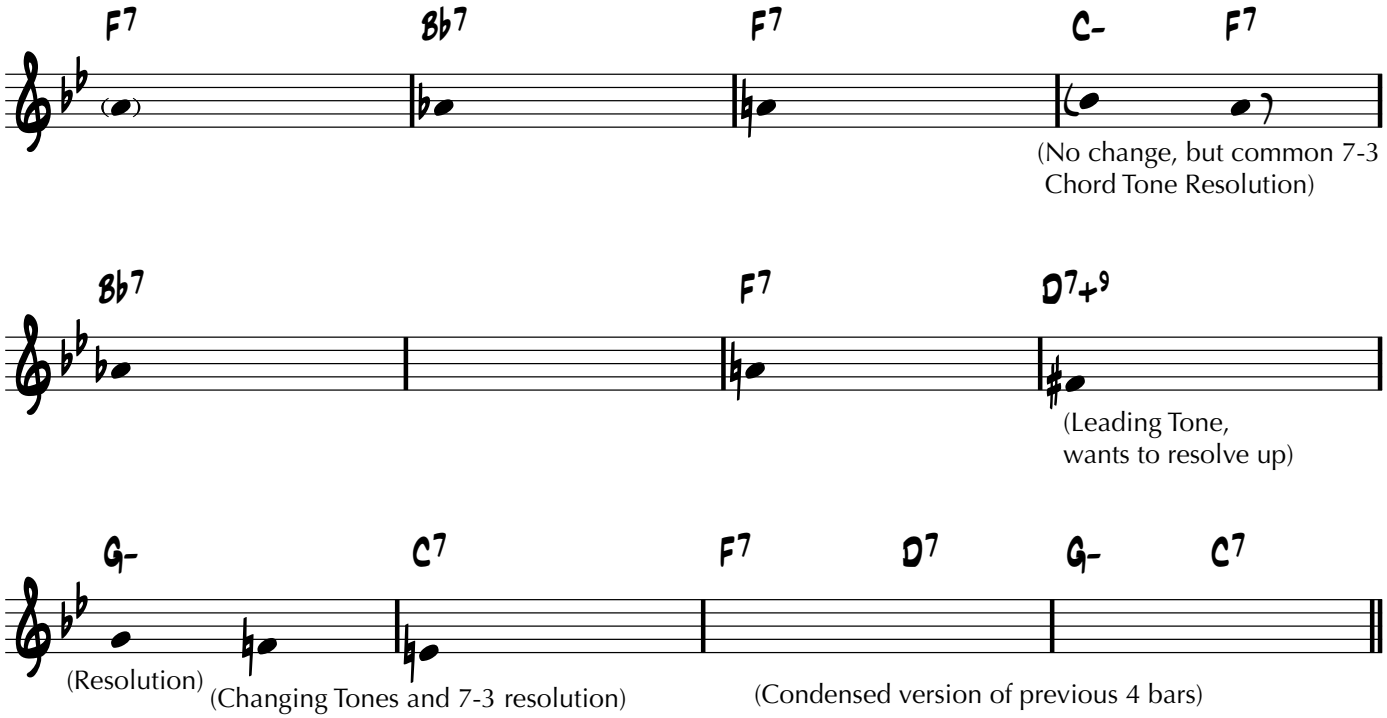


Alternate "Organic" Approach:
Considering all changes as part of F7 tonality



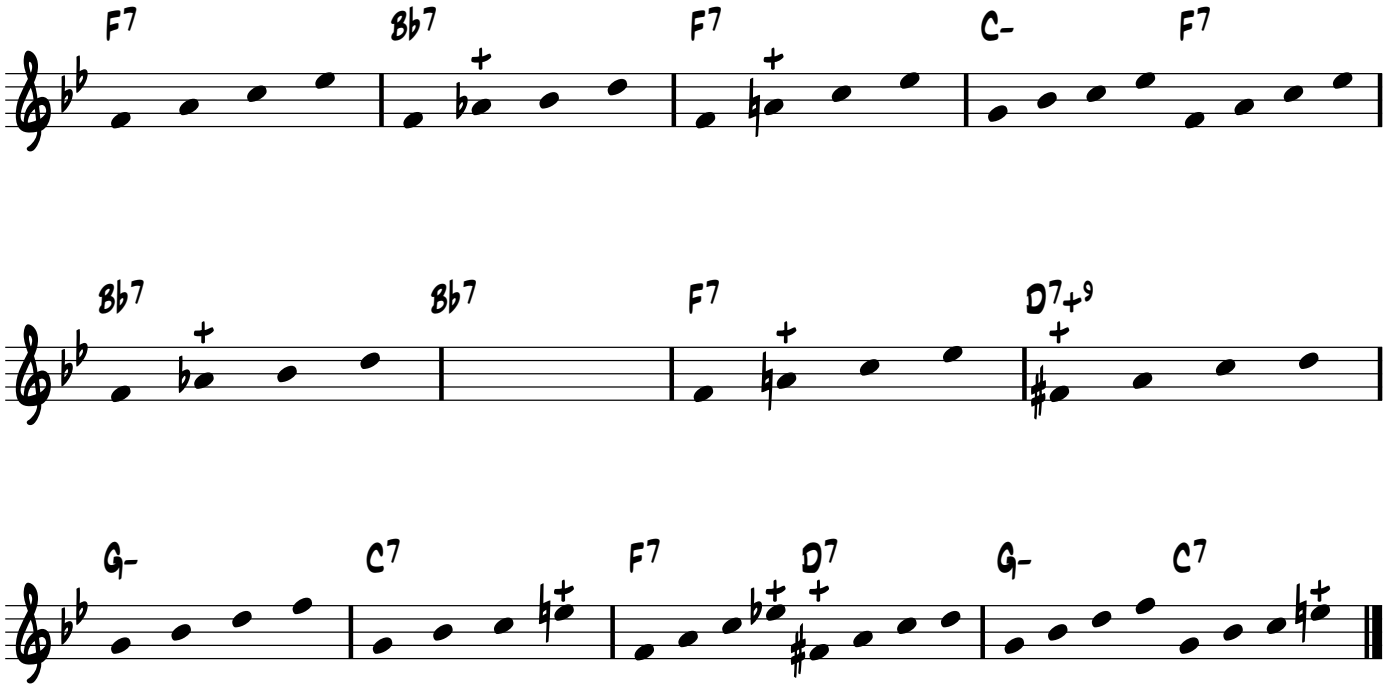
Changing Tones Only within "Key Of F7"

(Note how they largely mirror melody notes from "Tenor Madness")



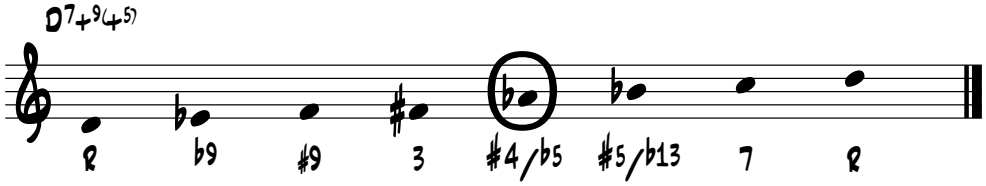
Chord Tones Only From F7 Centric Perspective

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.

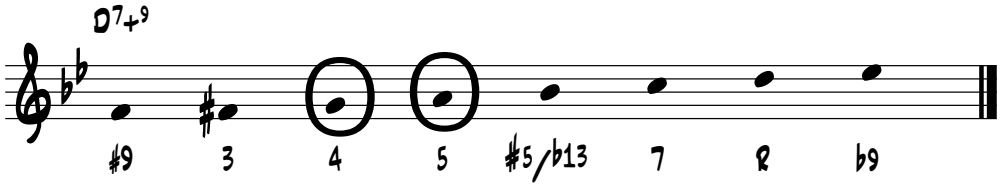


Two Roads To Rome: Thinking of chord changes in these two two different ways produces an identical set of note choices over the entire progression with the exception of two notes in the altered V7/ii chord.

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



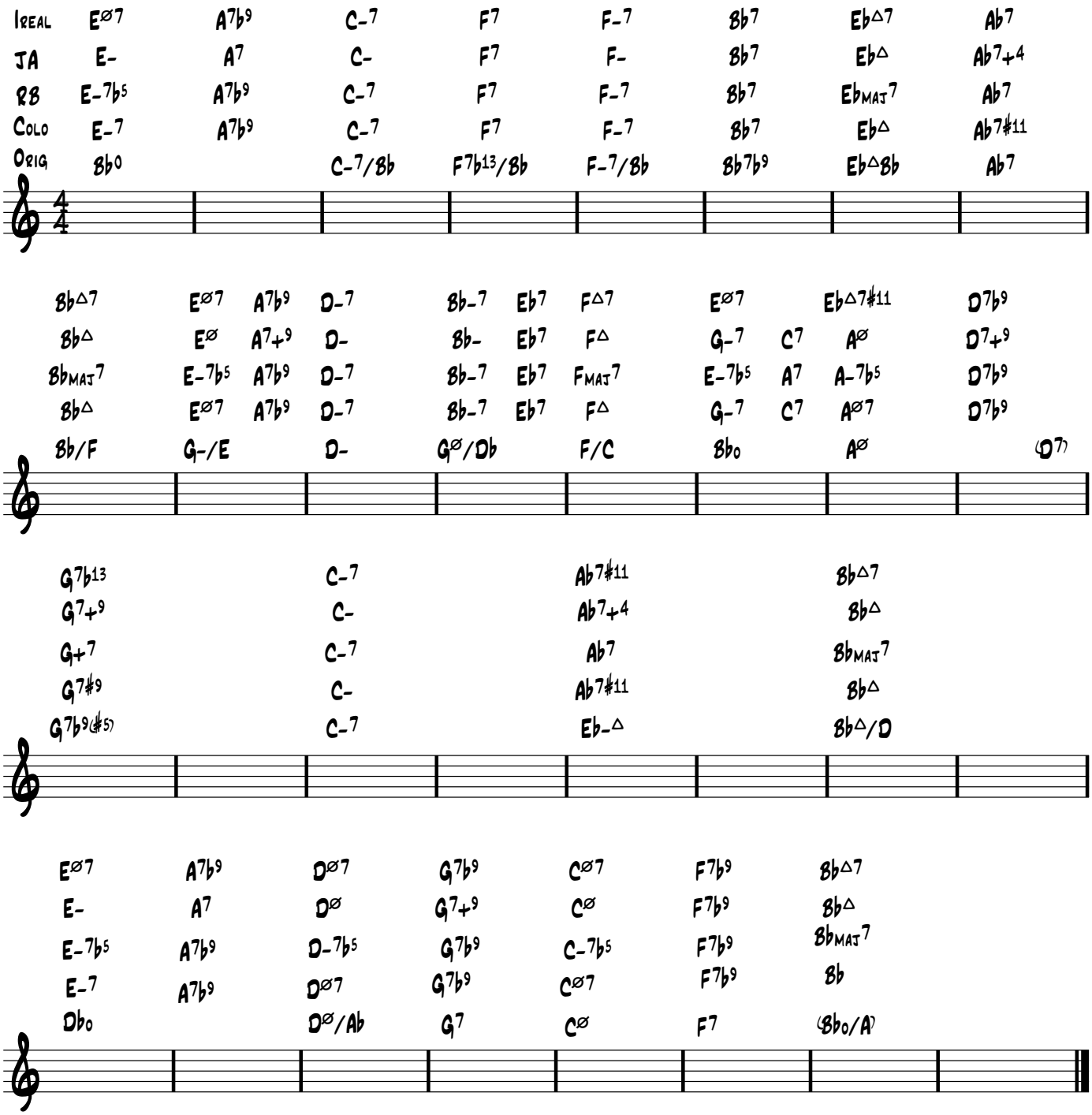
(Considering the chord symbol as part of the overall F7 tonality and altering only what is literally prescribed by the chord tones)



Stella By Starlight Changes Comparison

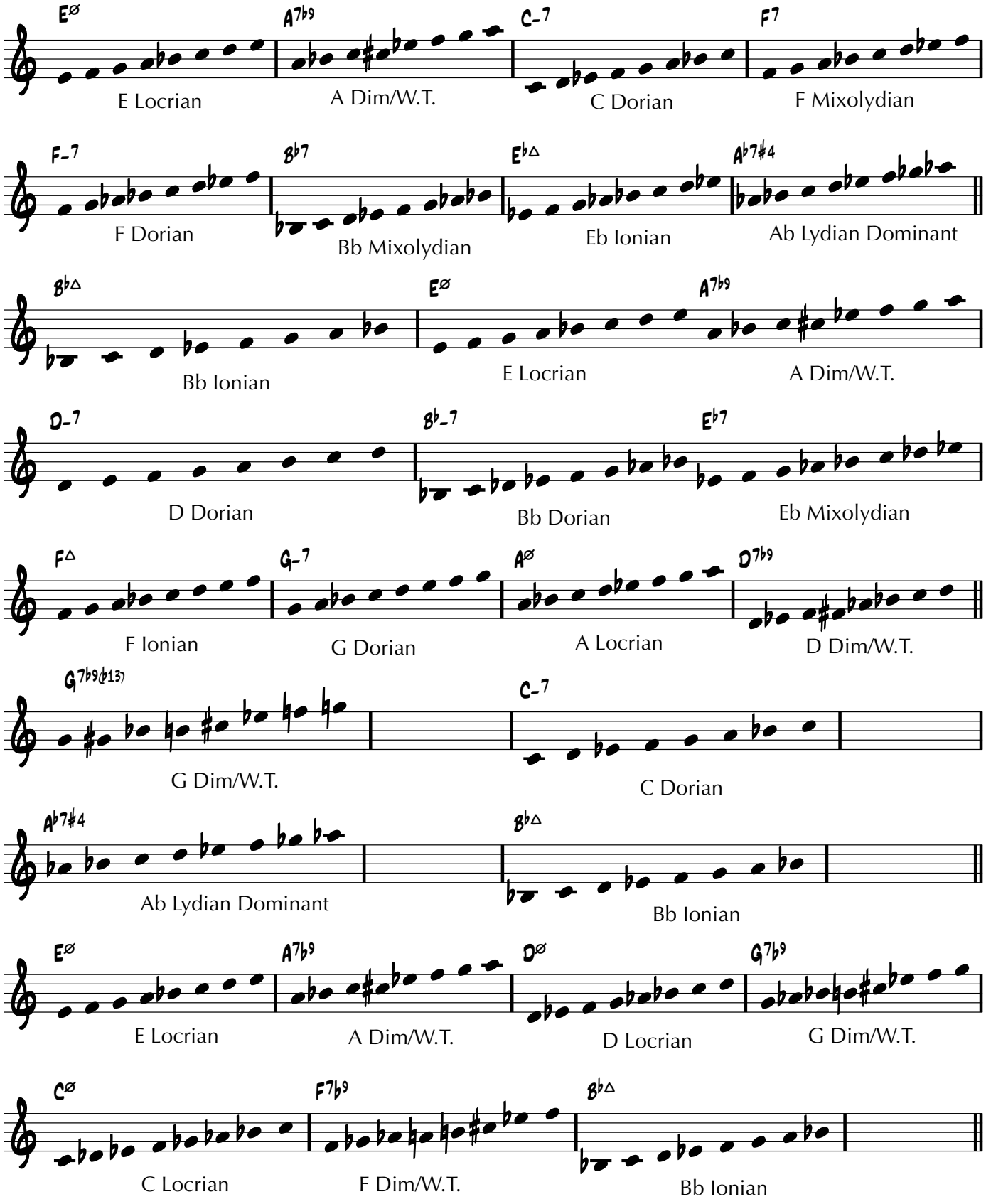
Key:
iReal=iReal Pro
JA=Jamey Aebersold, Vol. 59
RB=Real Book
Colo=Colorado Cookbook
Orig=Victor Young's original changes from the musical score of "The Univited", 1944

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



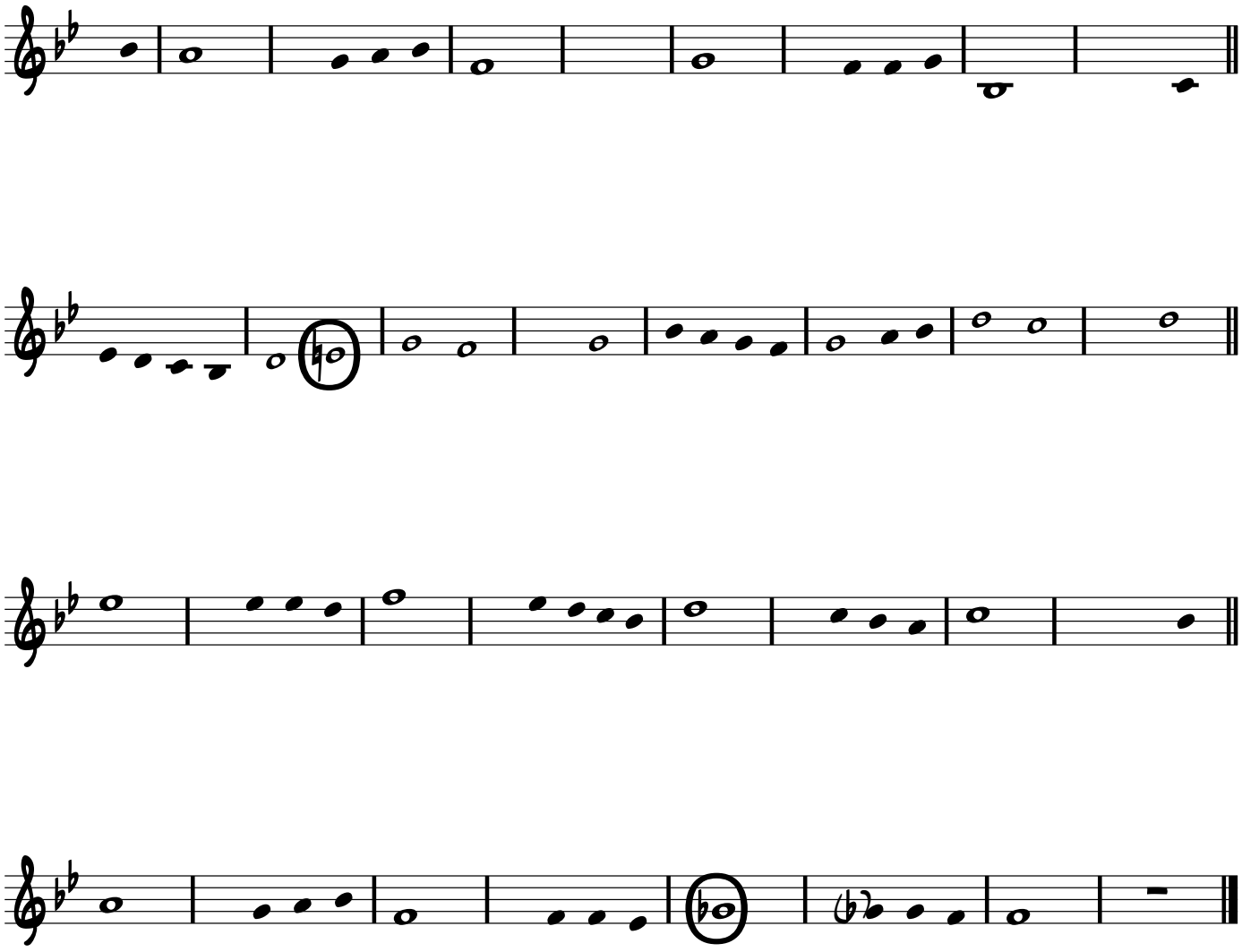
Typical Changes Expressed as Chord Scales

(21 distinct chord scales built from 10 different roots)



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.



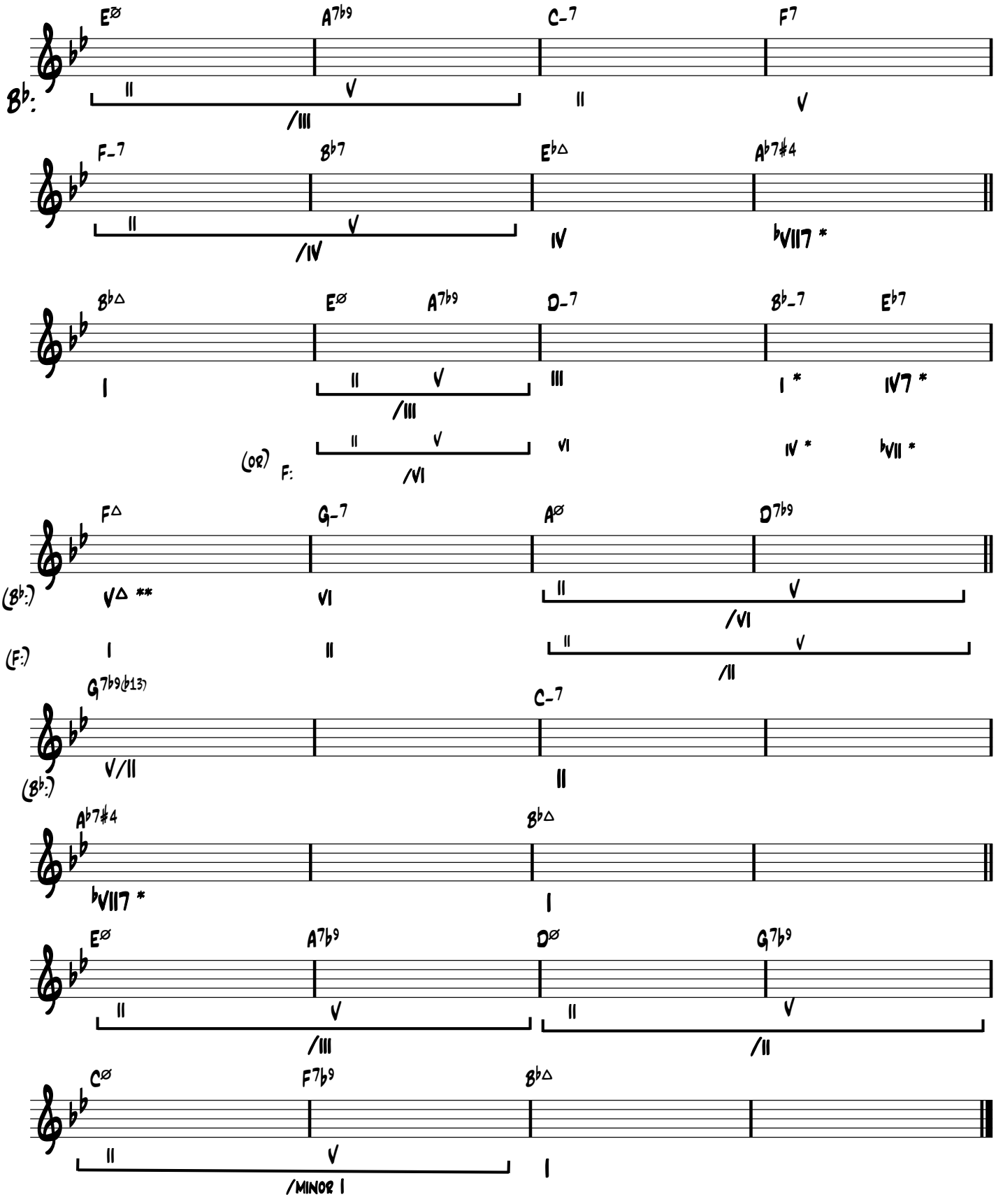
Viewed in this way, the entire melody is diatonic with the exception of two notes:

- 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

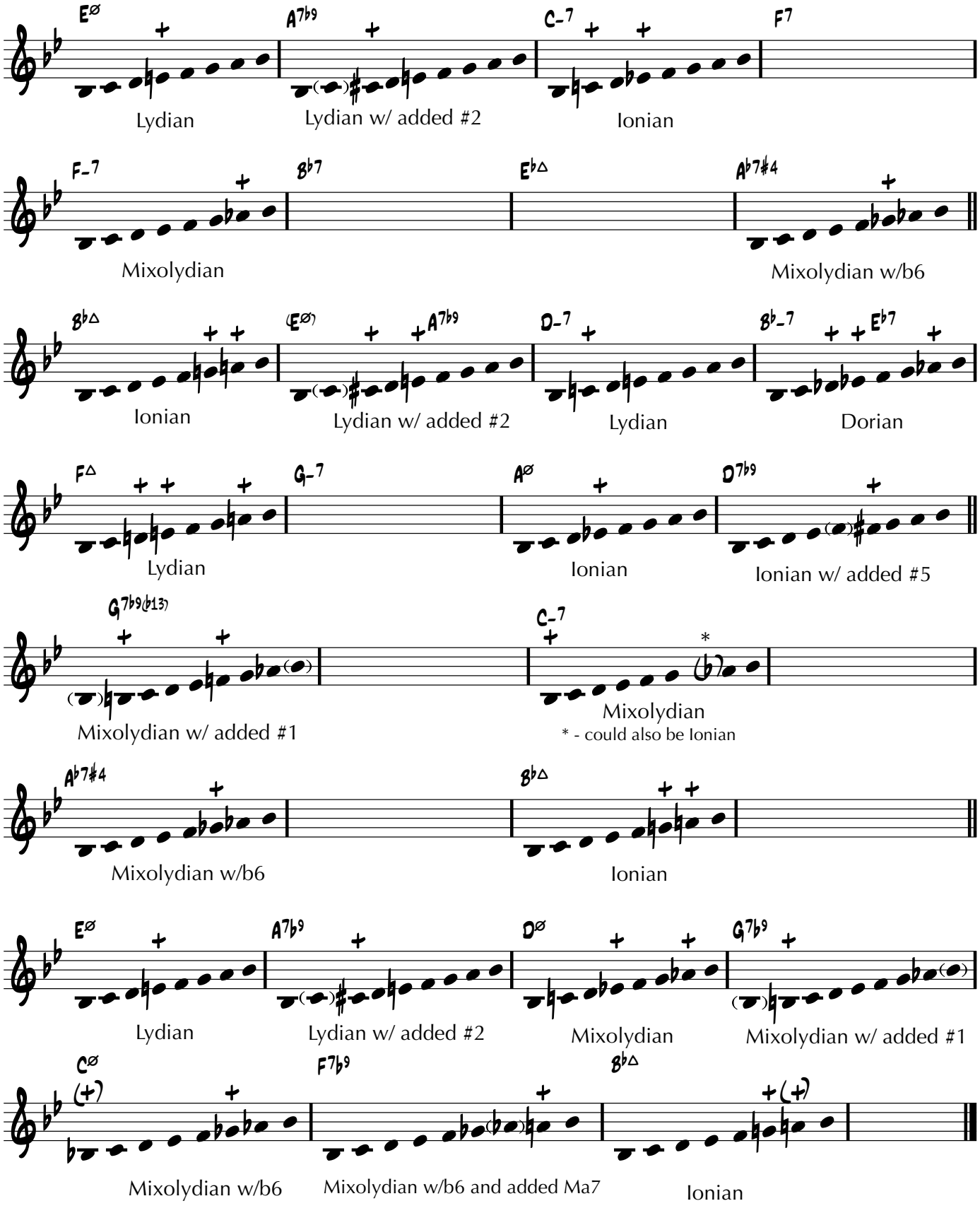
Harmonic Analysis

* - 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



Alternate "Organic Changing Tone" Approach:

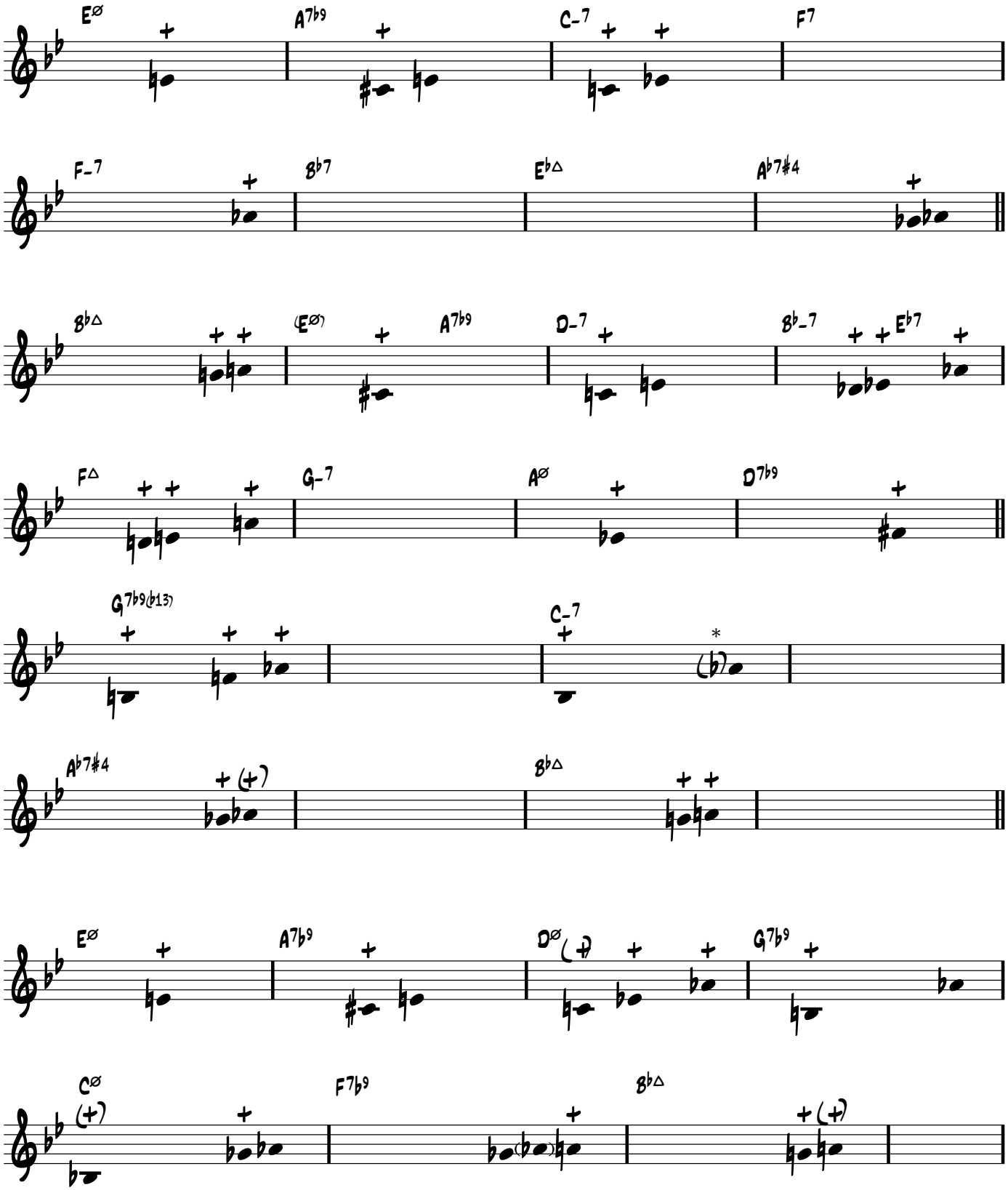
Considering all chord scales as part of BbMa tonality
(All scales either modes of Bb, or modes with an added note)
All notes different from previous scale marked with a "+"



"Organic Changing Tone" Reduction:

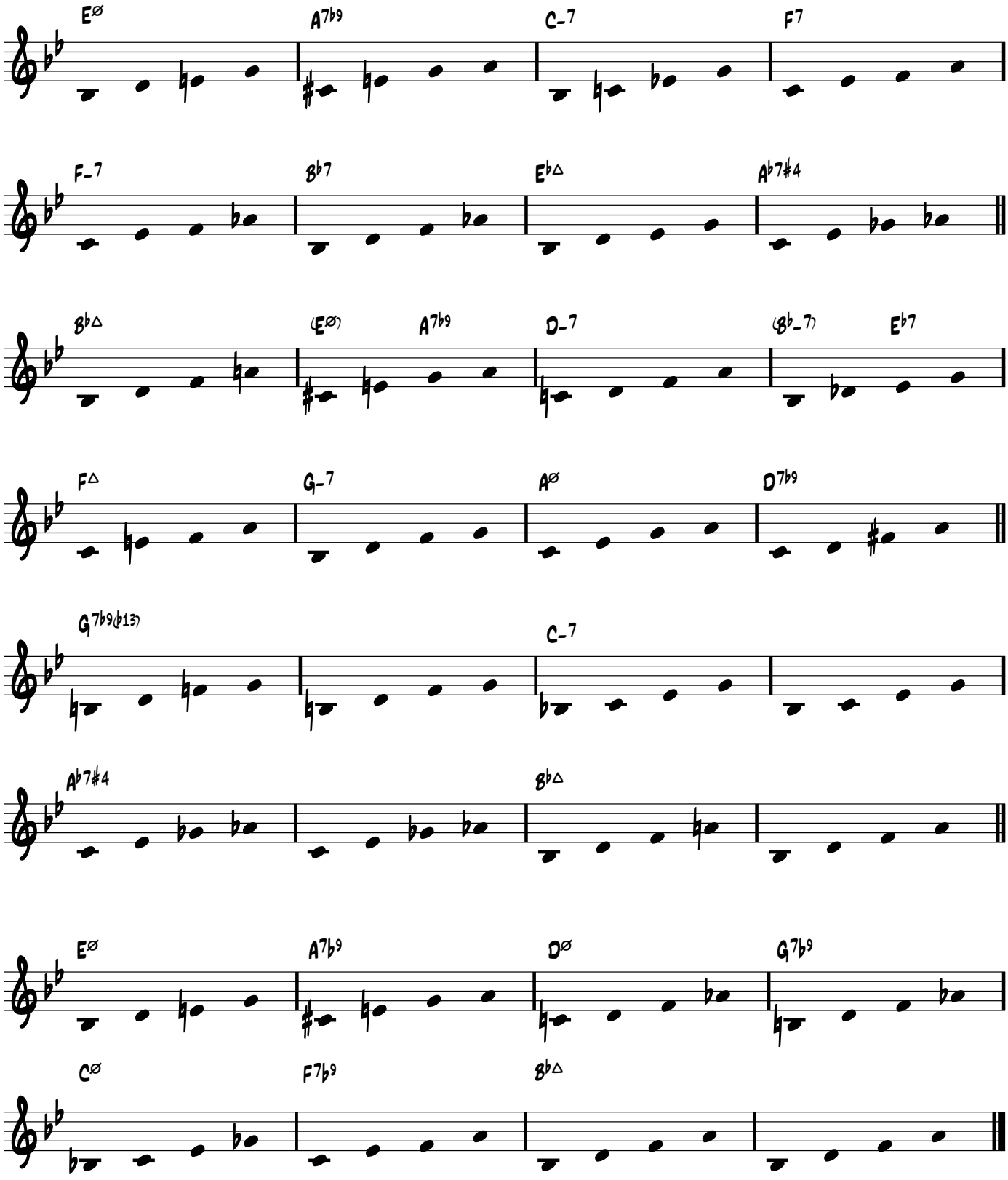
Considering the entire song as part of BbMa tonality

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

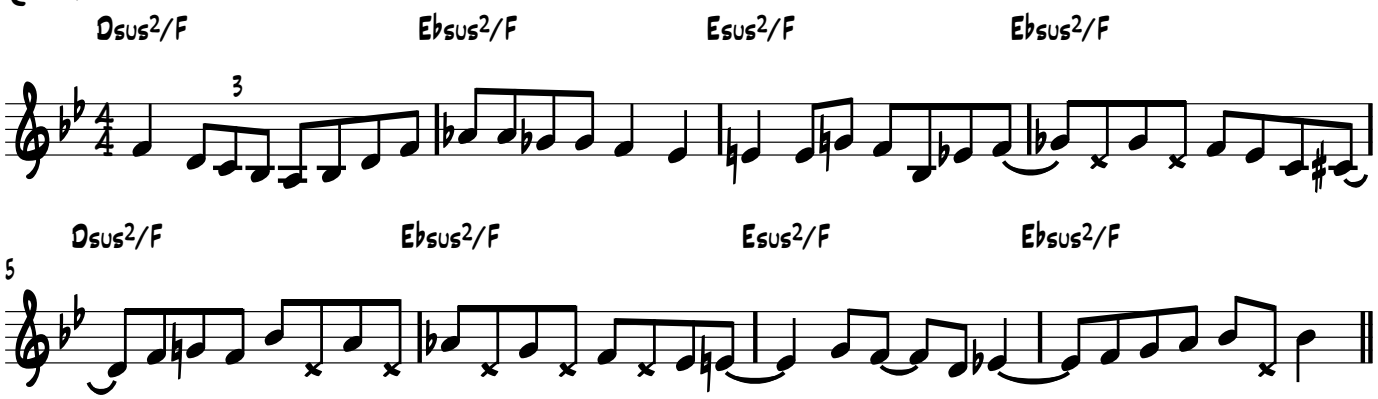
Connecting one in each measure to closest in next measure
creates guide tone lines with good voice leading.
83% of chord tones (106/128) are diatonic.
The rest are changing tones.



Stella By Starlight

(Chris Fitzgerald Solo over slightly altered changes)

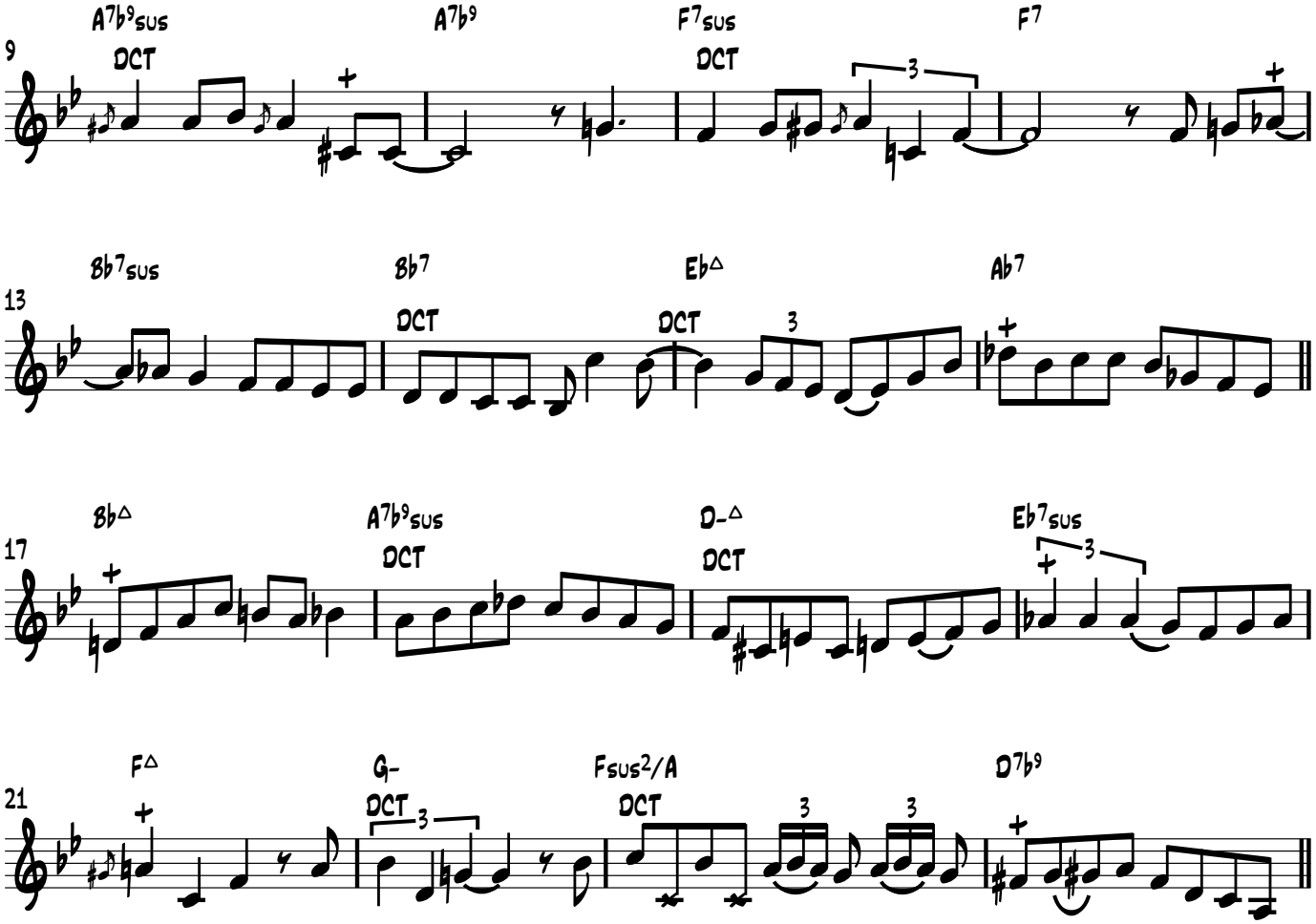
(Intro)

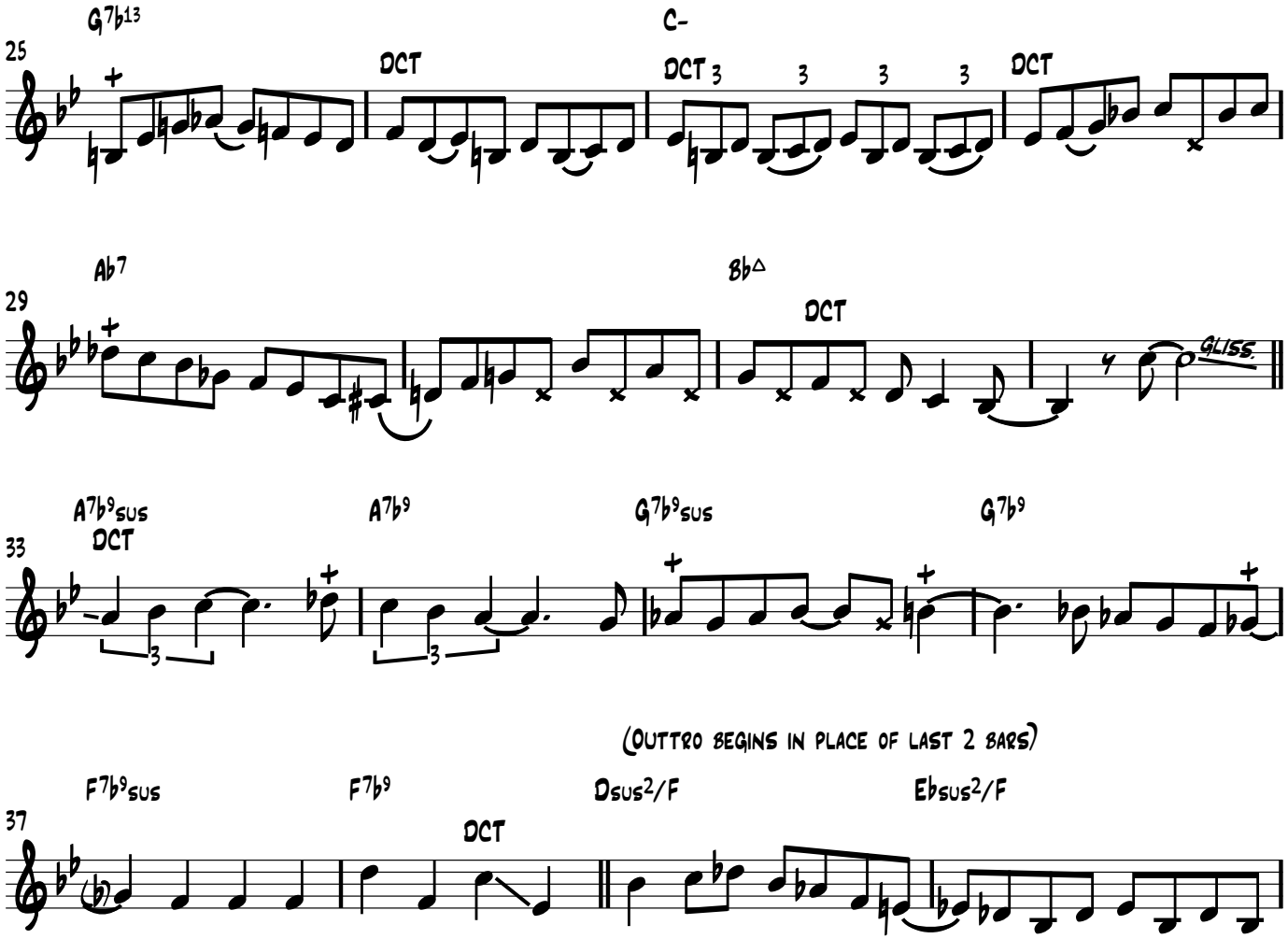


(Stella Chorus starts here)

+ = Changing Tone

DCT= Diatonic Chord Tone




25
G7b13
DCT
C-
DCT
3
3
3
3
DCT
29
Ab7
Bb△
DCT
GLISS.
33
A7b9sus
DCT
A7b9
G7b9sus
G7b9
(OUTTRO BEGINS IN PLACE OF LAST 2 BARS)
37
F7b9sus
F7b9
DCT
Dsus2/F
Ebsus2/F