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COMMUNICATION USING JAZZ HARMONY



Introduction

This article is about the advanced use of jazz harmony, intended for the medium-advanced jazz musician on any instrument. I'm introducing concepts that are useful for any improvising musician who is dealing with harmony in a creative way.

Basic knowledge of jazz theory (to about college level) is required to follow these concepts. You should be familiar with basics such as standard harmonic progressions, circle of fifths, turnarounds, etc. This article will only help you if you are familiar with the basic jazz language and know basic chord voicings, tensions, bebop licks, etc.

I am a bassist, so I'm often explaining how to create walking bass lines. But this article is meant to be equally useful for concepts for soloing and comping on any instrument. (Jazz) music is not just harmony, but also consists of melody and rhythm, but the focus in this article is on harmony.

There are many books about jazz harmony, and some have been helpful to me. However, in my 30 years' experience of teaching jazz harmony, I have developed my own way of explaining this to my students. It's based on how we, professional jazz musicians, express ourselves and communicate with each other when we are performing. In all my teaching, the students usually say that it's a new approach for them, it was never explained to them this way. I have been teaching a lot in many different countries. I've had students of all levels, but with the advanced students I keep repeating this focus on harmony. Therefore, I feel it's time to organize my notes and thoughts on paper for whoever is interested.

To understand the essence of my "method" it is important to agree with me that jazz is an art form of spontaneous improvisation and therefore every single time that we play the same piece it will be somewhat different and often completely different. It's comparable to having a conversation. When you communicate with someone about a certain subject you can try to repeat this the next day, but you will not repeat this word for word; however, you can repeat the essential parts in general terms.

Thinking in harmonic ideas

When we, jazz musicians, are thinking of the harmony of a tune or reading the harmony that is notated on the sheet music, we take note of the information, but we use this information in a different way than, for example, classical musicians or pop musicians. We try to hear what the composer meant, and we scan the possibilities that our knowledge of harmonic relationships gives us. Then we make our personal choices on how to interpret the harmony that is notated.

So, it's obvious that the more knowledge of harmony we have, the more possibilities we have to choose from. And more possibilities give us more freedom to express ourselves in this art form and allow us to communicate with each other.

We use harmonic knowledge to create bass lines, to decide upon the voicings or lines for comping behind the soloist or melody. But we also use the harmony for creating improvisational melodies (solos).

There are basically two ways of thinking of how to use theoretical knowledge for jazz improvisation. One way is the linear scale approach (horizontal) and the other way is the harmonic approach (vertical). It's probably clear to you by now that I'm talking here about the vertical approach, but I use this to create horizontal lines. I'm just saying that in this explanation I use chord relationships, rather than scales to decide which notes to play. And the good news is that music theory is not as mystical as it seems. It's not endless. There is an end to it. At some point, you just know the basic rules of jazz theory, just like you just know all the basic traffic rules when driving a car.

You can get some of these rules in your system by reading further, but what I explain here is only meant to be an eye-opener to an approach of the use of jazz harmony. Be aware that the only way to understand it is to experiment a lot with the harmonic options explained here. Do experiment to find out when to make certain choices and, most important, when NOT to make them. In addition, the best way to further discover and expand your use of jazz harmony is by (1) learning more standards and (2) listening to the great masters in the (relatively short) history of jazz.

For this reason, I'm adding a basic list of about 200 standards at the end of this article, just to give you a place to start. Many students have found it helpful to see such a list.

Many other tunes should be on your list.... it's just a start, so please treat it that way. Every serious jazz musician needs to understand that you learn from making your own list, not from copying mine.

Let's get to the practical harmonic choices.

Let's examine the harmony of a 12-bar blues in F. Basically it's just 4 bars of F7, going to Bb7 in bar 5 & 6. Then back to F7 in bar 7 & 8. Then C7 for bars 9 & 10 and F7 for the last two bars (see figure 1).

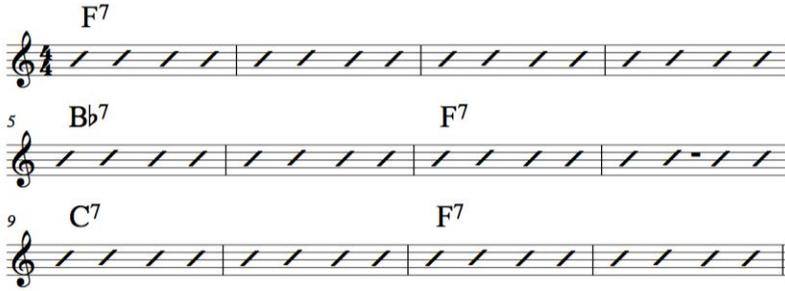


Figure 1. F-blues

What harmonic possibilities do we have here to choose from? Each possibility will lead to small or significant changes. It can create a different vibe or mood. The tune may change to feel happier, or darker, or spooky or whatever you are looking for. It might invite the bassist to choose different notes, other musicians might change voicings or rhythms, etc. None of this can, or should, be notated on the sheet music. It's a spontaneous improvised element that makes it "jazz". It also brings the performance of jazz to a higher level. It puts everyone in the group on high alert for interaction.

If you are an intermediate to advanced jazz musician and are still reading harmony from sheet music, you have not yet understood this way to approach jazz harmony (versus the way it's approached in other styles of music).

Let's examine some possibilities. Please keep in mind that these are harmonic thoughts that the soloist may have while developing his solo (or perhaps not the soloist but someone else in the group). The other musicians may respond, but often it works just fine when they are playing "normal" blues changes. These examples are not to be interpreted as reharmonizations of the blues, but as a superimposition in the mind of the players:

- We can treat the dominant chords as if they are V7s and add the IIIm7. This will create more motion and extend the possibilities for both the soloist and the bassist (see figure 2).

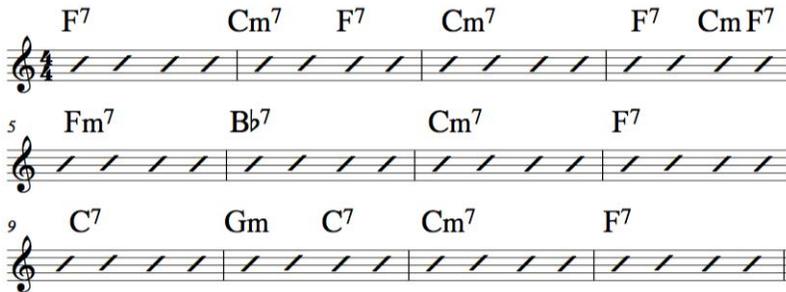


Figure 2. F-blues

- We can change the IIm7 chord into a dominant chord; now everything sounds more bluesy (see figure 3).

Figure 3 shows a 12-measure blues progression in 4/4 time with a key signature of one flat. The chords are: F7, C7, F7, C7, F7, C7 (measures 1-4); F7, Bb7, C7, F7 (measures 5-8); C7, G7, C7, F7, C7 (measures 9-12).

Figure 3. F-blues

- We can place chords in a different part in the bar, or in a different bar, and we may change only some of the IIm7 chords into dominant chords. Be sure to really communicate with the other musicians (see figure 4).

Figure 4 shows a 12-measure blues progression in 4/4 time with a key signature of one flat. The chords are: C7, C7, Gm7, C7, Cm7, F7 (measures 1-4); Bb7, C7, Gm7, C7, A7, D7 (measures 5-8); G7, Gm7, C7, Gm7, C7, F7 (measures 9-12).

Figure 4. F-blues

- We can sometimes use the tritone sub for the dominant chords (see an example at figure 5 –remember that this is just one of many possibilities).

Figure 5 shows a 12-measure blues progression in 4/4 time with a key signature of one flat. The chords are: C7, C#7, C7, F#7, F7, F#7, F7, B7 (measures 1-4); Bb7, Gm7, Gb7, F7, Gm7, A7, Ab7 (measures 5-8); G7, Gm7, Gb7, F7, D7, Dbm7, Gb7, F7, B7 (measures 9-12).

Figure 5. F-blues

- We can keep adding IIIm7 chords and change them into dominant chords to create a dominant chain. Now we are getting so adventurous that even when the bass player just plays roots it sounds very hip (see figure 6).

Figure 6 shows a 12-measure F-blues progression in 4/4 time, divided into three 4-measure phrases. The chords are: F#7, B7, E7, A7, D7, G7, C7, F7 (measures 1-4); Bb7, Dbm7, Gb7, F7, E7, Eb7, D7 (measures 5-8); Dm7, G7, Dbm7, Gb7, F7, D7, Db7 (measures 9-12).

Figure 6. F-blues

- We can replace a IIIm7-V7 progression by a IVm7-bVII7 progression. This is a very basic trick used in many standards, for example in *Stella By Starlight*. We can also just use the minor chord or just the dominant chord (see figure 7).

Figure 7 shows a 12-measure F-blues progression in 4/4 time, divided into three 4-measure phrases. The chords are: F7, Gm7, C7, Bbm7, Eb7, F7, Ab7 (measures 1-4); Bb7, Bbm7, Am7, Bb7 (measures 5-8); C7, D7, Eb7, E7, F7, Eb7, Dm7, G7, Gm7, C7 (measures 9-12).

Figure 7. F-blues

- We can treat the V7 chord as a flat 9 and then replace it with a diminished chord (essentially leaving out the root of the V7b9) (see figure 8).

Figure 8 shows a 12-measure F-blues progression in 4/4 time, divided into three 4-measure phrases. The chords are: E^o7, F7, F^{#o}7, Gm7, C7, F7, B7 (measures 1-4); Bb7, B^o7, F7/C, Db^o7, D7, Ab7 (measures 5-8); Bb7, B^o7, C7, F^o7, E^o7, F7, Gm7, C7 (measures 9-12).

Figure 8. F-blues

- We can keep a pedal bass and add various combinations of chord substitutions on top of it. The ostinato bass will create a different vibe to the harmonic ideas of the soloist (see figure 9).

Figure 9 shows a 4-measure F-blues progression in 4/4 time, featuring a constant F pedal bass. The chords are as follows:

Measure	Staff 1	Staff 2	Staff 3
1	E \flat maj 7 /F	B \flat 7 /F	A \flat maj 7 /F
2	F 7	F 7	Bmaj 7 /F
3	F $^{\circ}$ /F	F 7	D \flat maj 7 /F
4	Gm 7 /F	D 7 /F	F \sharp maj 7 /F

Figure 9. F-blues

- We can interchange the root of diminished chords and move chords up or down in minor 3rds (see figure 10).

Figure 10 shows a 4-measure F-blues progression in 4/4 time, featuring a constant F pedal bass. The chords are as follows:

Measure	Staff 1	Staff 2	Staff 3
1	F 7	B \flat 7	Gm 7
2	A \flat 7	B 7	E 7
3	F \sharp 7	D $^{\circ}$ 7	D \flat 7
4	F 7	D 7	C 7

Figure 10. F-blues

- We can use Coltrane changes (see figure 11, with a chromatic chain on the last 4 bars).

Figure 11 shows a 4-measure F-blues progression in 4/4 time, featuring a constant F pedal bass and Coltrane changes. The chords are as follows:

Measure	Staff 1	Staff 2	Staff 3
1	F 7	B \flat 7	C 7
2	A \flat 7	B \flat m 7	B 7
3	D \flat maj 7	E \flat 7	E \flat maj 7
4	E 7	A \flat maj 7	G 7

Figure 11. F-blues

- We can use *Blues for Alice* changes (see figure 12).

Figure 12. F-blues

- We can replace V7 chords by major 7 chords (see figure 13).

Figure 13. F-blues

- We can move the major 7 chords up or down in minor 3rds (*Ladybird*) (see figure 14).

Figure 14. F-blues

- Go to the parallel minor (D minor) (see figure 15).

Figure 15 shows a 12-measure blues progression in D minor. The chords are: Dm7, Ebm7, Dm7, F7 (measures 1-4); Gm7, B°7, Dm7, D7 (measures 5-8); Gm7, C7, Dm, A7 (measures 9-12).

Figure 15. F-blues

- Use a diatonic progression (see figure 16).

Figure 16 shows a 12-measure blues progression in D minor using a diatonic progression. The chords are: Bbmaj7, Am7, Gm7, Fmaj7 (measures 1-4); Bbmaj7, B°7, Fmaj7, D7 (measures 5-8); Gm7, C7, Fmaj7, Gm, Ab°7, Am7 (measures 9-12).

Figure 16. F-blues

- Use a non-diatonic progression (see figure 17).

Figure 17 shows a 12-measure blues progression in D minor using a non-diatonic progression. The chords are: Bbm7, B°7, Cm7, F7 (measures 1-4); Bb7, Eb7, Fmaj7, Abmaj7 (measures 5-8); Gm7, C7, F#maj7, Cm7(b5), F7 (measures 9-12).

Figure 17. F-blues

- Use elements of the minor blues scale, such as the minor third or b5 in a major blues; I'm indicating this with superimposition of a #9 chord (see figure 18).

Figure 18 shows a 12-bar F-blues progression in 4/4 time, divided into three systems of four bars each. The chords are: Bar 1: F7(#9); Bar 2: F7; Bar 3: Cm7; Bar 4: F7; Bar 5: F7(#9); Bar 6: B^b7; Bar 7: Fmaj7; Bar 8: D7; Bar 9: Gm7; Bar 10: C7; Bar 11: F7(#9); Bar 12: F7(#9).

Figure 18. F-blues

Modal harmony

I've been using a 12 bar F-blues to show the examples, but everything can be applied to any situation where there is room to play around with jazz harmony, especially in modal tunes, such as the classic standard *Softly As In A Morning Sunrise* (composed by Sigmund Romberg) or semi-modal material such as a "Rhythm Changes" structure or the tune *Solar* (by Miles Davis). Below you can see how I do this in the modal tune *So What* (by Miles Davis). Again... please keep in mind that these examples are not to be interpreted as a reharmonisation, but as a superimposition.

- We can treat the minor chord as the tonic and add the V7 (see figure 19).

Figure 19 shows an 8-bar chord progression in 4/4 time, divided into two systems of four bars each. The chords are: Bar 1: Dm7; Bar 2: A7; Bar 3: Dm7; Bar 4: A7; Bar 5: Dm7; Bar 6: A7; Bar 7: Dm7; Bar 8: A7.

Figure 19. *So What*, 8 bars

- We can move chords to a different part of the bar (anticipation or delay) (see figure 20).

Figure 20 shows an 8-bar chord progression in 4/4 time, divided into two systems of four bars each. The chords are: Bar 1: Dm7; Bar 2: Dm7, A7; Bar 3: Dm7, A7, A7; Bar 4: Dm7, A7; Bar 5: Dm7; Bar 6: A7, Dm7, Dm7; Bar 7: Dm7, A7; Bar 8: Dm7, A7.

Figure 20. *So What*, 8 bars

- We can use the tritone substitute for the dominant chords (see figure 21).

Figure 21 shows two staves of music in 4/4 time. The first staff contains four measures with chords: Dm7, Eb7, Dm7, and Eb7. The second staff starts with a measure rest (marked '5') followed by five measures with chords: Dm7, A7, Dm7, Dm7, and Eb7.

Figure 21. *So What*, 8 bars

- We can treat the minor chord as the IIm7 chord and add its dominant chord (see figure 22).

Figure 22 shows two staves of music in 4/4 time. The first staff contains four measures with chords: Dm7, G7, Dm7, and Eb7. The second staff starts with a measure rest (marked '5') followed by five measures with chords: Dm7, G7, A7, Dm7, Dm7, and Eb7.

Figure 22. *So What*, 8 bars

- We can keep adding dominants to create a dominant chain (see figure 23).

Figure 23 shows two staves of music in 4/4 time. The first staff contains seven measures with chords: Dm7, E7, A7, Dm7, B7, E7, and A7. The second staff starts with a measure rest (marked '5') followed by six measures with chords: Dm7, C#7, F#7, B7, E7, A7, and Dm7.

Figure 23. *So What*, 8 bars

- We can replace a IIm7-V7 progression by a IVm7-bVII7 progression. Or occasionally replace the minor with the relative major (by just changing the bass note, we can create interesting harmony (see figure 24).

Figure 24 shows two staves of music in 4/4 time. The first staff contains six measures with chords: Dm7, Gm7, C7, Dm7, Bm7(b5), Em7(b5), and A7. The second staff starts with a measure rest (marked '5') followed by five measures with chords: Fmaj7, Gm7, A7, D7(sus4), Gm7, and C7.

Figure 24. *So What*, 8 bars

- We can replace a V7b9 chord by a diminished chord (by leaving out the root) (see figure 25).

Figure 25 shows two staves of music in 4/4 time. The first staff contains five measures with the following chords: Dm7, C#o7, Dm7 Bm7(b5), C7, and C#o7. The second staff starts with a measure rest (marked '5') and contains five measures with the following chords: C#o7, Dm7, G#o7 A7(b9), Dm7, and C#o7.

Figure 25. *So What*, 8 bars

- We can keep a pedal bass and add various combinations of chord substitutions on top of it (see figure 26).

Figure 26 shows two staves of music in 4/4 time. The first staff contains four measures with the following chords: A7(b9)/G, Dm7/G, Dbmaj7(#11)/G, and Gm7. The second staff starts with a measure rest (marked '5') and contains four measures with the following chords: Ebmaj7(#11)/A, Em7/A, D°7/A, and Dm7/A.

Figure 26. *So What*, 8 bars

- We can interchange the root of diminished chords and move chords up or down in minor 3rds (see figure 27).

Figure 27 shows two staves of music in 4/4 time. The first staff contains four measures with the following chords: C#o7, Eo7, Bbo7, and Dm7. The second staff starts with a measure rest (marked '5') and contains four measures with the following chords: Co7, Eb°7, Em7(b5), and A7(b9).

Figure 27. *So What*, 8 bars

- We can use Coltrane changes (see figure 28).

Figure 28 shows two staves of music in 4/4 time. The first staff contains seven measures with the following chords: Dm7, F7, Bbmaj7, Db7, Gbmaj7, A7, and Dm7. The second staff starts with a measure rest (marked '5') and contains seven measures with the following chords: Dm7, Ab7, Dbmaj7, E7, Amaj7, A7, and Dm7.

Figure 28. *So What*, 8 bars

- We can move the minor chords up or down in minor 3rds (see figure 29).

Figure 29 shows two staves of music in 4/4 time. The first staff contains four measures of chords: Dm7, Bm7, Abm7, and Fm7. The second staff, starting with a '5' indicating the fifth degree, contains eight measures: Dm7, C7(b9), Fm7, Eb7(b9), Abm7, F#7(b9), Bm7, and A7.

Figure 29. *So What*, 8 bars

- Go to the parallel major (F major) (see figure 30).

Figure 30 shows two staves of music in 4/4 time. The first staff contains four measures of chords: Dm7, Bm7(b5), Em7(b5), and A7(b9). The second staff, starting with a '5', contains four measures: Fmaj7, Gm7, Ab°7, and A7(b9).

Figure 30. *So What*, 8 bars

- Use a diatonic progression (see figure 31).

Figure 31 shows two staves of music in 4/4 time. The first staff contains four measures of chords: Dm7, Em7, Fmaj7, and Em7. The second staff, starting with a '5', contains four measures: Dm7, Cmaj7, Bm7(b5), and A7(b9).

Figure 31. *So What*, 8 bars

- Use a non-diatonic progression (see figure 32). For example, use the bIIIm.

Figure 32 shows two staves of music in 4/4 time. The first staff contains five measures of chords: Dm7, Ebm7, Dm7, Fm7, and Bb7. The second staff, starting with a '5', contains five measures: Ebm7, Em7(b5), A7(b9), Dm7, and Eb7.

Figure 32. *So What*, 8 bars

- Use blues elements, such as the major third or b5 in a minor chord progression; I indicate this with superimposition of a #9 chord (see figure 33).

The figure shows two staves of music in 4/4 time. The first staff contains four measures with the following chords: Dm7, Dm7, D7(#9), and D7(#9). The second staff starts at measure 5 and contains four measures with the following chords: Dm7, Em7(b5) A7(b9), Dm7, and Eb7. The notes in the staves are represented by diagonal slashes, indicating a bass line that outlines the harmonic material.

Figure 33. *So What*, 8 bars

Tunes with more complex chord progressions are harmonically more “boxed in”, which makes them easier to play. There are fewer harmonic choices to make. For example, the bass line has to outline the given harmonic material, which has its own challenges (choosing between chord notes, scale notes, passing tones, substitute chords, pedal notes). But at least the main harmony is given, typical for the tune and not to be ignored.

Harmonic Interaction

I am a bass player and whenever I am in a situation where there is no chord instrument, I can take a lot of freedom in harmonic choices when comping for a soloist. By playing this bass line I could have been suggesting a progression to the soloist, in an instant improvisation that I transcribed later (see figure 34). However, in this example I was playing alone, so I was just having fun without communicating with anyone else.

I’m approaching the A sections as a modal C minor harmony, but the trick here is to outline the suggested harmony very clearly. The big chords are the ones I’m focusing on. If it’s not clear enough it sounds meaningless, just creating confusion rather than interaction. However, I’m not holding back here, adding the complexity of anticipation/delay (it feels “awkward” to hold that Dbmaj7 in bar 5) and suggesting many little side roads (the smaller chords) to open it all up and give the soloist choices. Using repetition or clear melodic lines might help to make your point (bar 6/7 and 14-16).

The exception to this is when your goal is to create an unclear, confusing situation, for example in avant-garde (or free jazz).

Naturally, I try to be completely alerted to what harmony the soloist is suggesting and I try to create a bass line that works for his idea. For example: When in the tune *Nardis* the soloist is going for the use of arpeggios of different upper structure chords, then I may play E pedal all throughout the A sections, in this way creating a *Naima* vibe.

When it’s just bass and one soloist it’s easier for experienced musicians with well-trained ears to interact and improvise together. The challenge will then shift to another

A Cm⁷ B^b7 A^b7 G⁷ D^bmaj⁷

5 D^bmaj⁷ C¹³(sus4) A^m7(b⁵) D⁷ G^m7(b⁵) C⁷(sus4) B^b7(sus4)

9 Cm⁷ F^m7 G⁷ Cm⁷ A^b7 D⁷

13 G⁷ C⁷(sus4) D⁷(sus4) E^b7(sus4) B^b7(sus4)

B

17 E^bmaj⁷

Figure 34. *Softly as in the Morning Sunrise*, Teepe bassline

level. For example, do you feel inspired at that moment of the day? Are you technically able to execute on your instrument every idea that you hear in your head?

But when there is a third person involved, such as a pianist, guitarist or another soloist, it gets tricky. My general advice is to follow the leader. Again, it's a similar situation to when you are having a conversation with three or more people at the same time. You need one person to take the lead to organize everyone's creative ideas, but this is a different story; this gets into the techniques of how to work as an ensemble. Rather, I want in this article to help you to understand your responsibility for contributing to the harmony.

A little over 200 standards you should know (by Joris Teepe)

Afro Blue

Airegin

All Blues

All of Me

All of You

All the Things You Are

Almost Like Being in Love

Along Came Betty

Angel Eyes

Alone Together

Anthropology (rhythm)

Ask Me Now

Au Privave

Autumn in New York

Autumn Leaves

Bags Groove

<i>Beautiful Love</i>	<i>ESP</i>
<i>Beatrice</i>	<i>Easy to Love</i>
<i>Bemsha Swing</i>	<i>Embraceable You</i>
<i>Bessie's Blues</i>	<i>End of a Love Affair</i>
<i>Billie's Bounce</i>	<i>Epistrophy</i>
<i>Black Nile</i>	<i>Equinox</i>
<i>Black Orpheus</i>	<i>Eternal Triangle</i>
<i>Blue Bossa</i>	<i>Everything Happens to Me</i>
<i>Blue in Green</i>	<i>Evidence</i>
<i>Blue Monk</i>	<i>Falling In Love with Love</i>
<i>Blues for Alice</i>	<i>Fee Fie Fo Fum</i>
<i>Body and Soul</i>	<i>Footprints</i>
<i>Bolivia</i>	<i>Four</i>
<i>But Beautiful</i>	<i>Fly Me to the Moon</i>
<i>But Not For Me</i>	<i>A Foggy Day</i>
<i>Bye Bye Blackbird</i>	<i>Four</i>
<i>Caravan</i>	<i>Gentle Rain</i>
<i>Ceora</i>	<i>Georgia on my Mind</i>
<i>Chameleon</i>	<i>Giant Steps</i>
<i>Cheek to Cheek</i>	<i>Girl From Ipanema</i>
<i>Cheesecake</i>	<i>Gone with the Wind</i>
<i>Cherokee</i>	<i>Good Bait</i>
<i>Chelsea Bridge</i>	<i>Goodbye Pork Pie Hat</i>
<i>Child is Born</i>	<i>Green Dolphin Street</i>
<i>Come Rain or Come or Come Shine</i>	<i>Grooving High</i>
<i>Con Alma</i>	<i>Have You Met Miss Jones</i>
<i>Confirmation</i>	<i>Here's that Rainy Day</i>
<i>Corcovado</i>	<i>Hi-fly</i>
<i>Daahoud</i>	<i>Honeysuckle Rose/Scrapple From the</i>
<i>Darn That Dream</i>	<i>Apple</i>
<i>Days of Wine and Roses</i>	<i>How Deep is the Ocean</i>
<i>Do Nothin Til You Hear from Me</i>	<i>How High the Moon/ Ornithology</i>
<i>Dolphin Dance</i>	<i>How Insensitive</i>
<i>Donna Lee</i>	<i>I Can't Get Started</i>
<i>Don't Get Around Much Anymore</i>	<i>I Didn't Know What Time it was</i>
<i>Don't Mean a Thing if it Ain't Got that</i>	<i>I Fall in Love too Easily</i>
<i>Swing</i>	<i>I Got Rhythm</i>
<i>Doxy</i>	<i>I Hear a Rhapsody</i>
<i>Emily</i>	<i>I Love You</i>

<i>I Mean You</i>	<i>Milestones (old)</i>
<i>I Remember You</i>	<i>Milestones (new)</i>
<i>I Should Care</i>	<i>Minority</i>
<i>I Thought About You</i>	<i>Misterioso</i>
<i>I'll Remember April</i>	<i>Misty</i>
<i>If I Should Lose You</i>	<i>Moment's Notice</i>
<i>If I Were A Bell</i>	<i>Monk's Dream</i>
<i>I'm Old Fashioned</i>	<i>Moonlight in Vermont</i>
<i>In a Mellow Tone</i>	<i>Moose the Mooch (rhythm)</i>
<i>In a Sentimental Mood</i>	<i>The More I See You</i>
<i>In Walked Bud</i>	<i>Mr. PC</i>
<i>In Your Own Sweet Way</i>	<i>My Foolish Heart</i>
<i>Inner Urge</i>	<i>My Funny Valentine</i>
<i>Invitation</i>	<i>My Ideal</i>
<i>It's All Right With Me</i>	<i>My One and Only Love</i>
<i>It Could Happen to You -Fried Banana's</i>	<i>My Romance</i>
<i>It Never Entered My Mind</i>	<i>My Shining Hour</i>
<i>It's You or No One</i>	<i>Naima</i>
<i>I've Grown Accustomed to Her Face</i>	<i>Nardis</i>
<i>Jeanine</i>	<i>Nearness of You</i>
<i>Jitterbug Waltz</i>	<i>Never Let Me Go</i>
<i>Joy Spring</i>	<i>Nica's Dream</i>
<i>Just Friends</i>	<i>Night and Day</i>
<i>Just in Time</i>	<i>Night in Tunisia</i>
<i>Just the Way you Look Tonight</i>	<i>Now is the Time</i>
<i>Lady Bird</i>	<i>Old Devil Moon</i>
<i>Lament</i>	<i>Old Folks</i>
<i>Lazybird</i>	<i>Oleo (rhythm)</i>
<i>Laura</i>	<i>On the Trail</i>
<i>Let's Fall in Love</i>	<i>One Finger Snap</i>
<i>Like Someone in Love</i>	<i>One Note Samba</i>
<i>Love for Sale</i>	<i>Our Love is Here to Stay</i>
<i>Lover</i>	<i>Out of Nowhere</i>
<i>Lover Man</i>	<i>Peace</i>
<i>Lullabye of Birdland</i>	<i>Perdido</i>
<i>Lush Life</i>	<i>Prelude to a Kiss</i>
<i>Maiden Voyage</i>	<i>Polka Dots and Moonbeams</i>
<i>The Masquerade is Over</i>	<i>Recordame</i>
<i>Meditation</i>	<i>Remember</i>

<i>Rhythm-ning (rhythm)</i>	<i>The Song is You</i>
<i>Round Midnight (Monk's changes, Miles' changes)</i>	<i>Star Eyes</i>
<i>St. Thomas</i>	<i>Sweet and Lovely</i>
<i>Sandu</i>	<i>Sweet Georgia Brown</i>
<i>Satin Doll</i>	<i>Take the A Trane</i>
<i>Secret Love</i>	<i>Take the Coltrane</i>
<i>Seven Steps to Heaven</i>	<i>Take Five</i>
<i>Shadow of Your Smile</i>	<i>Tangerine</i>
<i>Simone</i>	<i>Tenderly</i>
<i>Skylark</i>	<i>Tea For Two</i>
<i>Smile</i>	<i>Teach Me Tonight</i>
<i>Smoke Gets in Your Eyes</i>	<i>Them Their Eyes</i>
<i>Someone to Watch Over Me</i>	<i>There is No Greater Love</i>
<i>Spain</i>	<i>There Will Never Be Another You</i>
<i>Speak Low</i>	<i>Triste</i>
<i>Speak No Evil</i>	<i>Up Jumped Spring</i>
<i>Spring Can Really Hang You Up the Most</i>	<i>Wave</i>
<i>Solar</i>	<i>Well You Needn't</i>
<i>Somewhere Over the Rainbow</i>	<i>What is this Thing Called Love</i>
<i>Someday my Prince will Come</i>	<i>What's New</i>
<i>Soul Eyes</i>	<i>When Lights Are Low</i>
<i>Sophisticated Lady</i>	<i>When I Fall in Love</i>
<i>Star Dust</i>	<i>Whisper Not</i>
<i>Straight No Chaser</i>	<i>Will You Still Be Mine</i>
<i>Sunny Side of the Street</i>	<i>Willow Weep for Me</i>
<i>Stablemates</i>	<i>Without A Song</i>
<i>Stars Fell on Alabama</i>	<i>Woody'n You</i>
<i>Stella By Starlight</i>	<i>Yardbird Suite</i>
<i>Stomping at the Savoy</i>	<i>Yesterdays</i>
<i>Strolling</i>	<i>You and the Night and the Music</i>
<i>Summertime</i>	<i>You Don't Know What Love</i>
<i>Someday my Prince will Come</i>	<i>You Go to My Head</i>
	<i>You Stepped out of a Dream</i>
	<i>You'd be So Nice to Come Home To</i>

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Komunikacja przy użyciu harmonii jazzowej

Streszczenie

Artykuł dotyczy sposobów zastosowania harmonii jako środka pierwszego wyboru do konstruowania zarówno melodii, struktury improwizacji, jak i komunikacji w jazzie. Autor, wybitny kontrabasista o bogatym dorobku, dzieli się w tekście refleksją, że jego podejście do operowania materią dźwiękową bliższe jest pianiście niż basiście, co czyni je na tyle uniwersalnym, że może z powodzeniem służyć każdemu muzykowi, niezależnie od instrumentu na którym gra. Podkreśla przy tym, że praktycznie nigdy nie myśli „horyzontalnie” (melodiami czy skalami), ale „wertikalnie” (harmonią, blokami akordów). Podkreśla jednocześnie rolę zapisu nutowego jako jedynie swego rodzaju zbioru wskazówek, ruchomych i otwartych na improwizację. Tekst zawiera też podpowiedzi, jak używać harmonii w konkretnych sytuacjach muzycznych.

Słowa kluczowe: harmonia jazzowa, jazz, komunikacja poprzez harmonię