

**THE ANALYSIS AND COMPARISON OF TRADITIONAL AND
MODERN JAZZ CHORD-MELODY PERFORMANCE IN FOUR
SELECTED TUNES BY BARNEY KESSEL, JOE PASS, KURT
ROSENWINKEL AND LAGE LUND**

PAKPOOM WACHIRACHOWAPONG

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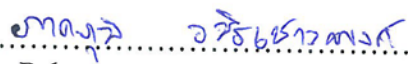
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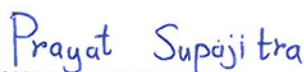
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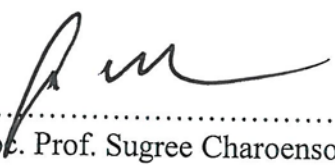

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ABSTRACT

Using chord-melody style in a jazz band without another chordal instrument is a crucial technique in playing jazz guitar. Since the guitar has more technical limitations and less freedom than the piano, guitarists, therefore, are required to have sufficient knowledge on harmony and improvisation in order to master this technique. However, literature on this topic is still limited, especially the study on guitar. Thus, this thematic paper aims to explore and analyze guitar chords-melody playing in depth and detail.

The central theme of this study is the comparison between traditional and modern styles of chord-melody performance, which are prevalent in today's jazz music. It demonstrates commonalities as well as differences between these two styles in the four selected tunes. The study findings and conclusion will help guitarists develop their own chord-melody approach and deliver finer performances.

KEY WORDS: CHORD-MELODY / JAZZ GUITAR / TRADITIONAL / MODERN

72 pages

บทวิเคราะห์และเปรียบเทียบเทคนิคการบรรเลงกีตาร์แจ๊สแบบ Chord-Melody ในผลงานของ Barney Kessel, Joe Pass, Kurt Rosenwinkel และ Lage Lund

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บทคัดย่อ

การเล่น chord-melody ในวงดนตรีแจ๊สที่ไม่มีเครื่องฮาร์โมนีอื่น ๆ นั้นถือเป็นเทคนิคการเล่นที่สำคัญมากสำหรับการเล่นกีตาร์แจ๊ส แต่เนื่องจากลักษณะของเครื่องดนตรีที่มีข้อจำกัดในการเล่นที่ไม่อิสระและเปิดกว้างเท่าเปียโน นักกีตาร์ที่ต้องการมีความเชี่ยวชาญเทคนิคนี้จะต้องมีไหวพริบรวมถึงความรู้ด้านเสียงประสานและคีตปฏิบัติภาพเป็นอย่างสูง อย่างไรก็ตาม การศึกษาทางด้านนี้ยังไม่แพร่หลายและไม่เจาะลึกเฉพาะทางเท่าใดนัก โดยเฉพาะอย่างยิ่งการศึกษาวิเคราะห์ที่เจาะจงเครื่องดนตรีอย่างกีตาร์นั้นถือได้ว่าขาดแคลนอยู่ ซึ่งเป็นที่มาของสารนิพนธ์ฉบับนี้

ผู้วิจัยได้มุ่งประเด็นการศึกษาไปที่การเปรียบเทียบการเล่น chord-melody แบบ traditional กับ modern ซึ่งเป็นสไตล์การเล่นที่พบได้โดยทั่วไปในปัจจุบัน เพื่อให้เห็นข้อแตกต่างและลักษณะร่วมระหว่าง 2 สไตล์พร้อมทั้งนำเสนอตัวอย่างที่เป็นแนวทางในการเล่น chord-melody ทำให้นักกีตาร์ที่สนใจสามารถนำไปประยุกต์ใช้เพื่อพัฒนาเทคนิคในรูปแบบของตัวเองต่อไป

72 หน้า

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CHAPTER I

INTRODUCTION

1.1 Background

When the guitar first appeared in the world of jazz during the swing era in early 1930s – 1940s, the functions of the instrument in the jazz ensemble were mostly restricted to the accompaniment role, as can be seen from most guitar performances which appeared during the swing era (Gridley, 2009). However, since the 1940s the jazz world saw a significant development in the role of guitar in the jazz ensemble, thanks mainly to the invention of the magnetic pickup in mid-1920s (Henshall, 2011). Since then, guitarists have progressed to have more leading role in the ensembles.

One of the improvements witnessed during this period is the emergence of the new formats of jazz ensemble that feature the guitar while discarding other chordal instruments. One of these is the guitar trio, which consists of a guitar, a bass, and drums. An essential characteristic of the guitar trio is the absence of the piano, an instrument that always provides harmony to the music. Therefore, guitar players who lead the guitar trio need to be responsible for both the melodic and harmonic elements of the music. These lead to the beginning of the so-called chord-melody technique, which consists of the simultaneous playing of melodies and chords.

The challenging quality of the guitar chord-melody technique is due to the restriction of the instrument itself. While piano players can use both hands to create melodic and harmonic elements, the creation of these elements on the guitar is restricted to only the left hand. Consequently, the chord-melody guitar player is required to be sufficiently knowledgeable in the sciences of guitar performance, improvisation, and jazz harmony.

Over the decades, the jazz guitar chord-melody techniques have been developed. The jazz styles in particular have been hugely developed, resulting in the great variation in the style of jazz guitar chord-melody playing as well. In this study,

to distinguish the category by the era is complicated given the period of time. For this reason, to present such a development, this study is divided into the analysis of two jazz eras based on style, including the early post-bop (1940s – 1980s), which is referred to in this research as “traditional style,” and the present era (1985s to present), as “modern style.”

The characteristic of jazz guitar chord-melody in the traditional style has been influenced by the piano blocking chord technique, which involves full voicing along with the melody and still preserves the original rhythm of melody as from the seen in ex.1.2 There were some differences from the Swing era, such as jazz guitar was only an accompanist and subordinate to piano player in the combo band and big band.



Ex.1.1 Kern, J. Measure 1-4. *All The Things You Are* original melody.



Ex.1.2 Kern, J. Measure 1-4. *All The Things You Are* rearranged chord-melody in traditional style.

The artists of the traditional style that are the subjects of this study include Barney Kessel (1923-2004), with the song *Mean To Me* from a distinguished album *The Poll Winners* in 1957. This classic album has gained reputation for Barney Kessel, and he performed with a drummer, Shelly Manne, and a top-level double bassist, Ray Brown. It was the first album from five albums recorded with musicians of this group as well (Lankford, 2010).

The other artist for the traditional style in this study is Joe Pass (1929-1994), by *Satin Doll* from the album *Portraits of Duke Ellington* in 1974. This was an integrated album that combined songs from the pianist who was the leader of the Big

band and a great jazz composer, Duke Ellington. This album was recorded only a few months after Duke Ellington died. The participating musicians in this album were Ray Brown, the greatest double bassist, and the drummer, Bobby Durham.

In comparison to the traditional style, the modern chord-melody performance retains some of the elements which appear in the earlier chord-melody style, especially various harmonic tools and voicing methods used previously in the traditional style. However, the use of the harmonic devices has been stretched of enormously to include various new tools, such as the use of wider intervals and tone clusters. Rhythmically, the importance of the piano chord blocking style has been lessened. The blocking style previously played in the previous era has gradually been replaced by the “comping” style similar to the way the piano players play a left hand accompaniment to accompany their single note, as from the seen in ex.1.4.

Ex.1.3 River, S. Measure 1-4. Beatrice original melody.

Ex.1.4 River, S. Measure 1-4. Beatrice rearranged chord-melody in modern style.

The artists in the modern style cover Kurt Rosenwinkel, with the song *All Or Nothing At All* from the album *East Coast Love Affair* in 1996, which was his first album. The debuting album prominently featured guitar sounds and showed his excellent ability of chord-melody performing in the trio band. These qualities were very interesting to the audiences. The artist in the present era who will be discussed in the analysis is Lage Lund, with the song *Darn That Dream* from the album *Standard* of 2007, his first album after winning the contest “Thelonious Monk International Jazz Competition” in 2005.

Provided that the amount of academic work on this topic is limited, with little or no mentioning or emphasis on chord-melody, the researcher therefore seeks to

study and provide observations and comparisons of the styles for those interested in jazz guitar of chord-melody. The main purpose of this research is to analyze the concepts and information of the traditional and modern style in chord-melody, in terms of harmony and rhythm, to apply in standard jazz songs. In addition, this research also aims to improve the understanding of chord-melody in jazz guitar for players to prepare and practice "Jazz Guitar Master Recital."

1.2 Objectives

1.2.1 To analyze chord-melody technique in jazz guitar and the process of chord-melody harmonization in the selected jazz songs;

1.2.2 To investigate the similarities and differences of playing between the traditional and modern jazz chord-melody playing;

1.2.3 To study the application of traditional chord-melody technique in modern jazz that promotes new development; and,

1.2.4 To apply the knowledge gained from this study in the preparation of the researcher's guitar graduate recital

1.3 Expectations

1.3.1 To thoroughly understand the concept of jazz guitar chord-melody harmonization;

1.3.2 To expand jazz chord-melody vocabulary;

1.3.3 To be able to apply traditional and modern chord-melody technique in actual performances; and,

1.3.4 To understand the methods and skills required in jazz guitar chord-melody performance in trio band, and to apply all methods in the researcher's Graduate Recital, which mainly featured simultaneous playing of melody and harmony

1.4 Scope of the Study

This study will focus on the analyses of four standard jazz songs — *Mean to me*, *Satin Doll*, *All Or Nothing At All* and *Darn that dream*. The study also puts forward comparison and demonstration of the method for chord-melody in guitar of traditional and modern style by four guitarists: Barney Kessel, Joe Pass, Kurt Rosenwinkel, and Lage Lund.

1.5 Research Questions

1.5.1 How is the knowledge gained from the analyses of chord-melody playing in the selected tunes applied in actual performances?

1.5.2 Can the traditional and modern chord-melody style be simultaneously applied?

1.5.3 What are the most interesting aspects of chord-melody playing approach of the four artists in the selected tunes?

1.6 Organization of Study

Chapter I provides a brief introduction of jazz guitarists from an insignificant to an important role, along with the objectives of this study and the details of selected tunes. Chapter II reviews selected textbooks and other sources that are used in this study, and summarizes the state of academic in chord-melody. Chapter III discusses the methodology of this study.

Chapter IV focuses on the full analyses of chord-melody, presenting the comparison of traditional and modern style. Chapter V finally concludes the research and its findings.

CHAPTER II

REVIEW OF RELATED LITERATURE

State of Scholarship on Jazz Guitar Chord-Melody Playing

During the 1930s – 1950s, jazz music was still considered inferior music, and was not accepted in the U.S. higher education (Dyas, 2000). Many music educators believed it was inappropriate to offer any jazz-related program. Moreover, jazz music was banned from rehearsal rooms in colleges and universities. After the 1950s, however, the status of jazz started to gradually elevate and became more and more accepted. This change in attitude occurring approximately in the 1960s – 1970s can be attributed to two main reasons. First, this type of music came to be acknowledged as an art form, not as mere entertainment. Second, extracurricular jazz activities in college campuses were highly successful. Although the existence of jazz studies in U.S. higher education system is still criticized in the twenty-first century, jazz music now enjoys high recognition as a discipline in its own right.

As mentioned, jazz education has been more widely accepted nowadays. Therefore, knowledge on jazz music can be gathered in various forms, from various textbooks to multifarious instruction media. Knowledge about jazz music can be roughly divided into areas of jazz history, pedagogy, and theory. The area of jazz theory, which is the area most related to this research, can be further divided into (1) jazz harmony appertained to the chord scale relationship, roman numeral analysis, basic chord harmony, and so on, (2) performance guide, which mainly emphasizes the improvisation and accompaniment (referred to by jazz musicians and educators as “comping”), and (3) arranging and composition. The knowledge on jazz arranging and composition largely relates to issues that well serve the purposes of this research – the various techniques and methods to harmonize the given melodies.

The research topic depicts how the melodies can be performed, harmonized, and arranged on the guitar instrument in the situations where there is no other chordal instrument in the ensemble. Moreover, this research seeks to also study

the differences between the traditional and modern chord melody playing. However, most of the above-mentioned topics in jazz education are related to the application of jazz harmonies in general and not specific to the guitar.

After intensive studies and research, a number of textbooks with the content related to this research topic are identified. However, the topics of jazz guitar chord-melody playing have not been widely explored in academic research. In fact, the topic of the jazz guitar chord-melody playing was not present in any dissertations. Thus, in this chapter, the author selected the coherent content from the textbooks in three forms: (1) reference books, (2) media sources such as video recording, and (3) music syllabus and redound sources of study.

2.1 Textbook Review

In terms of jazz theory textbook, the researcher has reviewed one textbook with various academic research topics closely related to the purposes of this research. Though not directly related, most other textbooks that are concerned with the music theory, harmony, and improvisation, also include important information that can be referenced and applied in this research. The textbooks in the latter category feature some content related to jazz theory and jazz history.

Published in 1990, *How To Improvise* by the Hal Crook is chosen to be the first referable textbook. The book illustrates the improvisation for the intermediate or higher level, which includes rhythmic phasing, articulation, time feel, chord scale and improvisation by various methods. The advantages of this textbook are the very detailed and meticulous explanations, along with illustrations and practical exercises with daily schedule guide the routine rehearsals. The practical exercises are divided as follows:

Example Daily Practice Routine – Guide-Tones Lines (from the book)

- i. 20-40 minutes on writing guide-tone lines over chord pattern and tune progression.
- ii. 10-20 minutes on playing written guide-tone lines.

iii. 20-40 minutes on improvising guide-tone lines.

iv. 10-20 minutes on spirit and mood of music

Guide-tone lines exercise from the book

Ex.2.1 Crook, H. (1990). Bar 1-8. In guide-tone line exercise, *How To Improvise*, p.49. Boston, advanced music.

The author has divided the exercises into three concepts of improvisation practice: (1) When to play - to practice rhythmical control with rest and space during improvisation, (2) How to play - to practice the motif playing, time-feel, articulation, phrasing, swing feel, syncopation, dynamic, and (3) What to play - to apply the techniques for improvisation, such as guide tone, chord tone, melodic embellishment, scale pattern, lower and upper structure triad, and so on. This textbook explains the guide-tone and chord-tone, which are the main elements of harmonize melody technique. Additionally, it explains triad, both the lower structure and the upper structure triad frequently found throughout this research. Even though this textbook only mentions the improvisation whereas the main topic of this study is how to harmonize melody, there is much crucial information related to the study topic. Although the author predicated that this textbook is appropriate with one who does not have much knowledge on musical skills, in reality, it is too complicated for beginners.

For those who have been familiarized and obtained adequate knowledge from the textbook “How To Improvise,” they should go on to the textbook *How to comp*, published in 1995 also by Crook, which is simply the addition of the textbook How to Improvise. The content of this textbook comprises accompanying for an improvised jazz solo for harmonic instrument with practical exercises for successful application, in the same manner as the textbook How to Improvise. This textbook is

appropriate for readers of jazz theory in the intermediate and advanced level. The textbook details the types of motion, such as parallel motion and oblique motion, the primary methods of melody for chord-melody playing on the guitar. However, the author predicted that this textbook is appropriate for every harmonic instrument, including melodic instruments and rhythm instruments. After studying the content of the textbook with information dedicated to every harmonic instrument, the author found that it might be inapplicable to guitars considering the instrument range of guitars. Guitars are not as comprehensive as pianos, in terms of harmonic voicing. Nonetheless, there are some useful practical exercises that can be applied in training for the melodic instruments and rhythm instruments, such as the rhythmic notation, harmonic anticipation, and types of motion, especially the content from section VI to X. These sections are indeed suitable for the rhythmic practice.

Basic rhythmic interaction exercise from the book

The exercise is written in 4/4 time and consists of four lines of music. The first line is a melodic line starting with a Cmaj7 chord. The second line is a rhythmic line starting with a Dm7 chord. The third line is a melodic line starting with a Dm7 chord. The fourth line is a rhythmic line starting with an Fm7 chord. Chord changes are indicated above the staff at various points.

Ex.2.2 Crook, H. (1995). Bar 1-16. In basic rhythmic interaction, *How To Comp*, p.65. Boston, advance music.

In general, jazz harmony textbooks are instructed by any kind of instruments for illustration. However, the textbook *Mel Bay's Complete book of Harmony, Theory & Voicing*, published in 2010 by Bret Willmott, was one of jazz harmony textbooks that are instructed by guitar. This textbook pertained to the jazz guitar comping technique, along with harmony/ theory for applying in voice-leading

and harmonic motion. Therefore, this textbook is considered common knowledge for all musicians, not only guitarists.

This textbook focuses on the drop2 voicing on guitar techniques in various ways, in order to create the chord-melody and chord-solo. It also takes into account problems that may arise, such as top-note in voicing frequently found by guitarists. After studying this textbook, the author found that it is largely compatible for guitarists who would like to learn about the chord voicing technique in terms of determinant by the voice-leading. This is similar to the key content of the study, that is how to harmonize voicing for melodic line, inversion chord, approach voicing, fourth voicing, dominant substitute chord, triad over bass voicing, and rhythmic playing with explanation on the tension technique in chords. Additionally this study mainly used drop2 and inversion chord for applied techniques to harmonize melody including tension available in voicing chord. However, the information illustrates how to apply various technical details, with data analysis of chord-melody transcription with jazz songs of guitarists for illustration. This textbook mainly uses tension for voicing in substitute chord which is theoretical but is not applicable in performances. For example, drop2 a 4-note voicing technique in the textbook is limited and incomprehensive for modern style performing, as the modern style mostly emphasizes the rhythms and colors rather than the full voicing. More details will be explained in chapter IV.

Jazzology was published in 2005 by the cooperation of Robert Rawkin and Nor Eddine Bahha. This book deals with the jazz theory so exclusively that the author referred to it as “the encyclopedia of jazz theory for all musicians.” The content presents basic jazz harmony, scale and mode, rhythmic comping, reharmonization, modal interchange, arranging, improvisation and jazz piano comping, and practice exercises for intermediate players to gain knowledge of both improvisation and comping chord. Although this book comprises various jazz theories, it is limited in basic detailing, so it may be rather difficult to understand certain aspects. What the researcher obtained from the book was basic elements of traditional style to understand and identify the characteristics of traditional style. The historical contexts are presented in the following section.

Jazz Style : history and analysis was published in 2009 by Mark C Gridley. This book of jazz provides the role of significant jazz persons that influenced and affected the characteristic evolution of jazz music in each generation in the history, from the “early jazz” before the 1920s, to “acid-jazz,” and “hip-hop jazz” in the 1990s. The interesting feature of this book lies in its selection of classic tracks of each era, with attached CD audio for a thorough analysis and detailed explanation of the songs, which add up to the understanding of the characteristics of the performers’ styles.

LISTENING GUIDE (Gridley, 2009, p. 189) “Four Brothers” by the Woody Herman Band.

“Four Brothers” remained one of the most frequently requested numbers in Woody Herman’s repertory since its first recording was released. Swing style and bop style are both evident in this arrangement. Lester Young’s approach had helped spawn the evolution from swing to bop, and it is echoed here in the saxophone improvisations as well as the composed melody lines. Most of the improvised solos differ sufficiently from swing style to be regarded as bop. Listeners also perceive this music as bop-flavored because some of the written syncopations were chosen from the favorite rhythms of Dizzy Gillespie and Charlie Parker.

Nonetheless, there is no introduction. The performance begins directly on the first A-section of a A-A-B-A form. The Pace is rapid. Therefore, if one wishes to keep their place by counting beats, be prepared to count “1234 2234 . . .” quickly. To identify the beats, they might synchronize their counting with notes of the walking bass line or the cymbal.

Table.2.1 Gridley, M. (2009). In listening guide of Four Brothers by Woody Herman. *Jazz style : history and analysis*. New Jersey: Pearson Education.

Elapsed Time	Section	Detail
First Chorus (32 measures)		
0'00"	A	Three tenors and one batitone saxophone (the "four brothers") state the theme in harmony. Their line is almost all eighth notes. Accompaniment comes when rhythm saxophonist takes a breath.
0'08"	A	Same as first A-section, except for the ending that prefaces the bridge.
0'17"	B	New theme played by the same saxophonists. Brass punctuations fill the pauses.
0'26"	A	Same as first A-section.
Second Chorus (32 measures)		
0'35"	A-A	Improvised solo by tenor saxophonist Zoot Sims. Piano, guitar, bass, and drums accompany lightly. Brass punctuates sparingly.
0'53"	B	Improvised solo by baritone saxophonist Serge Chaloff.
1'20"	A	Chaloff continues.
Third Chorus (32 measures)		
1'10"	A-A	Improvised tenor saxophone solo by Herbie Steward. Sustained saxophone harmonies provide a soft background.
1'27"	B	Improvised tenor saxophone solo by Stan Getz.
1'36"	A	Getz continues his solo. Final four measures have sustained trombone and baritone saxophone harmonies sounding softly in the background. That background indicates the progression of chord guiding the improvisation. Each chord lasts two beats.
Fourth Chorus (32 measures)		
1'44"	A	Trumpets play a new figure in the upper register. Saxes answer them with fresh line in unison that extends to the end of the A-section. Brass "kicks" fill the pauses. Drum fills are scattered throughout.

Table.2.1 Gridley, M. (2009). In listening guide of Four Brothers by Woody Herman. *Jazz style : history and analysis*. New Jersey: Pearson Education.(cont.)

Elapsed Time	Section	Detail
1'53"	A	Trumpets play their figure from the preceding A-section an octave higher. Saxes answer with a new unison line that extends to the eight measures. Trumpets play a "tie-it-up" figure in the final measures.
2'02"	B	Woody Herman Clarinet Solo. Notice his full, rich tone and bent pitch ornaments. His choice of solo notes clearly delineates the move of chord. Accompaniment includes the saxes softly playing mid-register chords on the off-beats, providing a syncopated rhythm underneath the clarinet solo. Sharply executed, staccato punctuations come from loud brass and snare drum.
2'11"	A	Trumpets and trombones play a loud, syncopated phrase in unison with the snare drum. Saxes answer with a phrase of mostly eight notes that extends almost to the end of the A-section.
Fifth Chorus (32 measures)		
2'20"	A	Saxes and brasses play a simple "shout" figure loudly in harmony. This adds to the excitement because it is the first time the saxes and brasses have played a figure together. Drummer fills the pauses.
2'29"	A	Repeat of A
2'36"	B	Saxes play a syncopated figure in harmony.
2'47"	A	Repeat of A
Ending		

Table.2.1 Gridley, M. (2009). In listening guide of Four Brothers by Woody Herman. *Jazz style : history and analysis*. New Jersey: Pearson Education.(cont.)

Elapsed Time	Section	Detail
2'55"	<i>Two measure</i>	Stop-time solo improvisation by Getz, answered by a "kick" from the brass and rhythm section.
2'58"	<i>Two measure</i>	Stop-time solo improvisation by Sims, answered by a "kick" from the brass and rhythm section.
3'00"	<i>Two measure</i>	Stop-time solo improvisation by Steward, answered by a "kick" from the brass and rhythm section.
3'02"	<i>Two measure</i>	Stop-time solo improvisation by Chaloff, answered by a "kick" from the brass and rhythm section.
3'04"	<i>Four measure</i>	Stop-time with saxes playing a long, written string of eight notes in harmony.
3'10"	<i>Four measure</i>	Entire band plays a chord. Brasses continue sustaining it while saxes play a bluesy figure that departs from tempo. Then saxes sustain their final note to rejoin the brasses. Snare drum fill finishes the piece

Adequate information is provided in the summary topics as conclusion at the end of each chapter, for readers who choose to jump straight to the summary. In addition, the Appendix contains special jazz vocabularies for readers who are not familiar or have not received training in jazz, such as "turnaround."

Turnarounds (Gridley, 2009, p. 491)

Turnarounds are sets of chord progression occurring in the seventh and eighth, fifteenth and sixteenth, thirty-first and thirty-second bars of a 32-bar chord progression, as well as in the eleventh and twelfth bars of a 12-bar blues progression. Some turnarounds occupy more or less than two measures. Turnarounds provide an opportunity for numerous variations, all of which depend on the preferences and era of soloists and accompanists.

I.

Musical staff I: Treble clef, 4/4 time signature. Chords: G7 (measures 1-2), C (measures 3-4).

II.

Musical staff II: Treble clef, 4/4 time signature. Chords: Dm7 (measures 1-2), G7 (measures 3-4), C (measures 5-6).

III.

Musical staff III: Treble clef, 4/4 time signature. Chords: Dm7 (measures 1-2), Abm7 (measures 3-4), Db7 (measures 5-6), C (measures 7-8).

IV.

Musical staff IV: Treble clef, 4/4 time signature. Chords: Dm7 (measures 1-2), Fm7 (measures 3-4), C (measures 5-6).

V.

Musical staff V: Treble clef, 4/4 time signature. Chords: Fm7 (measures 1-2), Bb7 (measures 3-4), C (measures 5-6).

VI.

Musical staff VI: Treble clef, 4/4 time signature. Chords: Dm7 (measures 1-2), Eb7 (measures 3-4), Ab7 (measures 5-6), B7 (measures 7-8), E (measures 9-10), G7 (measures 11-12), C (measures 13-14).

Ex.2.3 Gridley, M (2009). In turnaround example, *Jazz Style: history and analysis* , p.141. New Jersey:Pearson Education

In the jazz scene, jazz guitar has never caused as big impact on the evolution of jazz music as other instruments. For that reason, this book does not detail in depth guitarists, but sufficiently to understand the role of jazz guitar in each era and prepares the reader for Chapter I.

2.2 Non-Textbook Review

Apart from textbooks, the researcher also found other valuable sources of information, such as instruction media and video recording. These contribute to the study as discussed below.

Instruction media for chord-melody playing is found in *Barney Kessel Jazz Guitar Improvisation "Chord-Melody Style"* (ikethewarrior, 2014), who is also a selected artist in this study. Although this video mainly deals with chord-melody style, there is an interesting statement:

“This is all about chord-melody playing but I like to call harmonic treatment because when you say chord-melody, It means you need a chord for every melody note. That’s not true because you can make a lot of good music but not harmonizing all of the notes. We’re gonna talk about “how to harmonize.”

The content of this video illustrates how to harmonize melody in various methods, both harmonization melody with voicing and interval technique, and how to handle voicing chord that deals with moving melodic line by motion technique in Barney Kessel style. The subject matters above could contribute significantly to the traditional analyses section of this study, such as “parallel motion,” and “oblique motion.” However, the content comes in the form of video, not textbook, so the application method is not explained or suggested in detail. Moreover, this media has been created a long time ago, thus does not cover modern styles we see in the present time.

After an extensive review, the researcher found that the traditional style process can be referred from common jazz textbooks and other general theory books, since the traditional process has usually been based on basic jazz theories. On the other hand, the modern style has evolved markedly, which cannot often be explained by common theories. Also, most textbooks do not cover the modern technique mentioned in this study. However, the researcher discovered a chord-melody workshop video by Kurt Rosenwinkel in *Kurt Rosenwinkel Clinic Gdansk (chord melody)* (Rafalmazurkazik, 2013), who is a selected artist in modern style of this

study. At the beginning of the workshop, he puts forward an important statement for chord-melody practicing:

“One of the first thing that is really important is to actually know the song.”

Then, he comments that most people do not learn the song both of its melody and harmony, which is crucial in chord-melody practice. The standard jazz tune *Body And Soul* has been chosen to demonstrate how to harmonize chord-melody from basic to advanced, and clarify chord materials that lead to cut-outs and adds-on of available notes for chord voicing, including playing voicing chords on different areas. He presents the concept of chord-melody practicing:

“Learn the song, and started to see the little thing to add-on each time to play. Learn to play a melody many positions on fretboard, keep the song going and put the musical way and memorize.”

In addition, Rosenwinkel suggested practicing the fundamental chord-tone and learn to use it in various ways. With this, he raised questions for consideration, such as “What’s tension for this chord?” and “What kind of upper structure triad to use?” Most important for him are the chord-melody, chord-tone, and substitute dominant. After studying this video, the researcher came to understand the personal concept of Kurt Rosenwinkel style to be able to transcribe his song in Chapter IV of this study. However, this source is still not comprehensive and in detail, as it is merely a video recording from a master class workshop. Thus, it acts better as an approximate guide for chord-melody practice.

2.3 Summary

In conclusion, this study found that there are two elements to harmonize melody: (1) How to harmonize voicing such as drop2 and triad, and (2) How to use the

motion technique with harmonic movement by parallel motion and oblique motion. Although this study primarily deals with how to apply techniques to the guitar, most of the textbooks available for research only explain music theories and arrangements, which are not adequate and specific for guitar application. Also, when considering other sources, such as videos and chord melody workshops of individual performers by the two artists "Barney Keessel" and "Kurt Rosenwinkel," the information is limited in scope and depth, and does not fully serve the purpose of this study. In sum, this study attempts to categorize and compare the commonalities and differences between the two styles for demonstration and application.

CHAPTER III

METHODOLOGY

The purposes of this study are to thoroughly analyze the guitar chord-melody in standard jazz tunes based on two styles: the traditional and the modern style, and to provide materials from the analyses to demonstrate how to apply referring to the selected artists: Barney Kessel, Joe Pass, Kurt Rosenwinkel, and Lage Lund. This study will serve as a study guide for those who have keen interest in the guitar chord-melody.

3.1 Data Gathering Procedure

The selected tunes in this study comprise a variety of reputable artists, outstanding and respectable in the jazz community. The artists of the traditional style are Barney Kessel and Joe Pass, while those of the modern style are Kurt Rosenwinkel and Lage Lund. Then, standard jazz tunes that are widely known and have common chord progressions like i-vi-ii-V, iii-vi-ii-V and modal interchange are selected for suitable application. The tunes of the traditional artists were picked from their flagship albums and those of the modern artists were picked from their outstanding response debut albums. The chord-melody of the selected songs was transcribed from audio tracks on CDs and transcription sheets on the internet into score notes.

Table 3.1 Selected songs list.

Song	Composer	Album	Performer
Mean to me	Roy Turk, Fred E. Ahlert	The Poll Winners (1957)	Barney Kessel
Satin doll	Duke Ellington	Portraits of Duke Ellington (1974)	Joe Pass
All or nothing at all	Arthur Altman, Jack Lawrence	East Coast Love Affair (1996)	Kurt Rosenwinkel
Darn that dream	Jimmy Van-Heusen, Eddie DeLange	Standard (2007)	Lage Lund

3.2 Score and Transcription Analyses

The chord-melody is analyzed in terms of harmony and rhythm to identify the various techniques of chord-melody from four selected tunes. The analyses are categorized into two styles: traditional and modern.

3.3 Point of Analyses

The analyses focus on the techniques which are frequently found in the chord-melody of the selected tunes. The data are presented in two topics, which are harmony and rhythm, with explanation and summary. The analytical section refers to *How to improvise* (Crook, How To Improvise, 1990), *How to comp* (Crook, How To Comp, 1995), and *Mel Bay's complete book of harmony, theory & voicing* (Willmott, 1994).

3.4 Data Summary and Demonstration

The data are summarized and the similarities between the traditional and the modern style are identified. Then, guidelines obtained from the analyses are put together to suggest application methods for those who are interested in the guitar chord-melody styles.

3.5 Preparation for Guitar Recital

The knowledge from the study is carefully applied to the guitar chord-melody rehearsal to prepare the researcher's guitar recital. The four selected tunes will be performed in trio piano-less ensemble, including Guitar, Drums, and Bass. The guitar is responsible for both the melody and the harmony. The other tunes will be performed in quartet ensemble. The program concert is presented in the following table.

Table.3.2 Selected repertoire and details.**Selected Repertoires and Program Concert**

Song	Composer	Key	Band	Description
Nobody Else But me	Jerome Kern, Oscar Hammerstein	Eb	Trio	ABAC form and modulating from D major key to G major key in A section
Stablemates	Benny Golson	Db	Trio	AABA form. A section is swing and B section is Latin. The characteristic is half step ii-V chord approach.
All or Nothing at All	Arthur Altman, Jack Lawrence	Am	Trio	AABA form. The chord progression modulates from key center several times and modulates to Ab major key in B section.
Ballad of the Sad Young Men	Tommy Wolf, Fran Landesman	Eb	Trio	ABAC form with 44 bars in Ebmaj key.
Eleutheria	Aaron Parks	Open	Quartet	AAB form. A section is Ebmaj key and modulated to Dmaj key in B section.
Nemesis	Aaron Parks	Open	Quartet	ABC form with odd meter time signature 7/4. The song consists of only four chords, which are independent with key center. The theme is single note vamp by piano.

CHAPTER IV

ANALYSIS

The researching and learning procedure is expected to benefit both the theoretical and the practical aspects. This chapter will investigate and provide explanation of various chord-melody techniques for jazz guitarists, both in terms of melody and the harmony. To ensure that the analysis is clear and comprehensive, the discussion will be divided into the following topics:

- Song description
- Traditional style analysis
- Modern style analysis
- Rhythmic analysis
- Exemplification

The researcher will select four pieces to study. All the pieces are popular standard jazz songs in terms of performance and education. The pieces involve chord change for learning and practice from the beginner to the advanced level. The data will be demonstrated with the same knowledge, and developed to reflect the process at the present time. The researcher will divide the data into two categories: Early Post-Bop Songs and Data, and Present Age Songs and Data.

4.1 Song Description

4.1.1 *Mean To Me*

Artist : Barney Kessel

Originally Composed by Roy Turk, Fred E. Ahlert

Album : The Poll Winner (1957)

Personnel : Barney Kessel (Guitar), Ray Brown (Double Bass), Shelly Manne (Drums)

Chord Structure

This piece is based on an F major key, with most parts reflecting the i vi ii v, iii vi ii v pattern. The piece also modulates to a different B \flat key in section **B**, which is still within the diatonic key center.

4.1.2 *Satin Doll*

Artist : Joe Pass

Originally Composed by Duke Ellington, Billy Strayhorn, Johnny Mercer

Album : Portraits of Duke Ellington (1974)

Personnel : Joe Pass (Guitar), Ray Brown (Double Bass), Bobby Durham (Drums)

Chord Structure

This piece is based on a C major key, with the first chord commencing with ii V, which is a non-tonic chord (I). Chord ii V serves as a tritone substitution chord leading to the tonic chord (A \flat m7 D \flat 7 / C). In section **B**, the key modulates to an F major, which is still within the diatonic key center.

4.1.3 *All Or Nothing At All*

Artist : Kurt Rosenwinkel

Originally Composed by Arthur Altman, Jack Lawrence

Album : East Coast Love Affair (1996)

Personnel : Kurt Rosenwinkel (Guitar), Avishai Cohen (Double Bass), Jorge Rossy (Drums)

Chord Structure

This piece is based on a C major key. Chord vi is employed in the first four bars of the song to indicate a cliché. Moreover, a subtonic (B \flat 7 on C major key) and a borrow chord (Gm7 on C major key) are applied. In section **B**, the key modulates to an A \flat major. Although this piece does not involve ii V of chord I (Tonic), ii V as a secondary dominant is present in chord vi.

4.1.4 *Darn That Dream*

Artist : Lage Lund

Originally Composed by Jimmy Van Heusen, Eddie DeLange

Album : Standards (2007)

Personnel : Lage Lund (Guitar), Orlando Le Flaming (Double Bass),
Rodney Green (Drums)

Chord Structure

This piece is based on a G major key. Chord ii V serves as a tritone substitution chord leading to chord ii (B_bm7 E_b7 / Am7). The key in section **B** modulates to an E_b major.

4.2 Traditional Analysis

This chapter presents an analysis of the traditional chord-melody technique of Barney Kessel and Joe Pass. The data will be categorized as the followings:

- Motion device
- Harmony device
- Overview analysis

The key technique that jazz guitarists always use to play chord-melody is the motion playing technique. This technique allows players to play melodic lines with moveable voicing, together with a few changes in finger movements. The two techniques are introduced and discussed below.

- Parallel Motion
- Oblique Motion

4.2.1 Parallel Motion

Parallel motion is a type of voicing in which two notes or more move in the same direction while keeping the same interval.

An Example. 4.1 is showed below. The top voicing is perfect forth and down step with the same interval.



Ex.4.1 Parallel motion example.

Joe Pass always employed this parallel motion technique to reflect his style of playing. For example, in Ex. 4.2, he used parallel motion link between Fmaj7 and Cmaj7 by shell voicing from Fmaj7 down step to E \flat maj7 and D \flat maj7, and finished at Cmaj7 with the same interval voicing.

In measure 4 of Ex. 4.2, he used parallel motion from F \sharp m7 chromatic passing to Fm7, and finished at Em7 by the same minor seventh interval.

Satin Doll
Perform by Joe Pass

Music by Duke Ellington
Lyric by Billy Strayhorn, Johnny Mercer

A musical staff in treble clef for the piece 'Satin Doll'. The notation includes the following chords and annotations:

- Measure 1: Dm7, Fmaj7
- Measure 2: G13, G13,9
- Measure 3: Cmaj7, Fmaj7
- Measure 4: Cmaj7, F \sharp m7, Fm7, Em7, A7 \sharp 9

Annotations for the transition in measure 4:

- Arrows point to the 3rd, 7th, and 1st of the F \sharp m7 chord.
- An arrow points to the 3rd of the Fm7 chord.
- Text: "Chromatic passing parallel"

Ex.4.2 Pass, J. measures 3-4. In *Satin Doll*.

In measure 10 of Ex. 4.3, a parallel motion is found in approach voicing form by using Gm9 3rd inversion approach to A \flat m9 3rd inversion.

Gm9 approach to A_bm9

Ex.4.3 Pass, J. measure 10. In *Satin Doll*.

In measure 15 of Ex. 4.4, another parallel motion is found in the form of chromatic auxiliary. From this example, G major triad appears on the first down beat and down step to F# major triad on the first up beat, and then resolves to G major triad on the second down beat. This method can create chord voicing with moving melody and fewer finger changes.

Auxiliary chromatic

Ex.4.4 Pass, J. measure 15. In *Satin Doll*.

As for Barney Kessel, he preferred to use a combination of parallel motion and adlib line solo. In measure 31 of Ex. 4.5, there is a series of parallel thirds, creating an adlib line based on the original simple melody. This allows him to play a melodic line together with flow voicing.

Ex.4.5 Kessel, B. measure 31. In *Mean To Me*. 3rd major parallel

4.2.2 Oblique Motion

Oblique motion is a chord or voicing with a voice moving in some direction while the other sustains on the same notes. This technique enables guitarists to simultaneously play a melodic line over a sustaining pedal tone.

As seen from the example 4.6, the top voice is moving up, while all of Cs remain stationary.



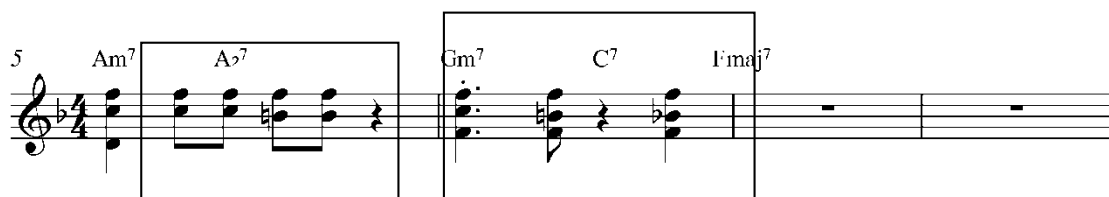
Ex.4.6 Oblique motion in which the top voice ascends.

Also, this kind of motion can occur in a manner similar to Ex. 4.7 as well. The lower voice moves below the pedal note on top.



Ex.4.7 Oblique motion in which the lower voice descends.

In measure 5 of Ex. 4.8, Barney Kessel used oblique motion in which the top note melody (F) remains stationary while the below notes descend. In measure 6 of Ex. 4.8, he used this technique again to hold down the top note melody to below note (F), while moving down the middle note voicing (C) to B and B \flat .



Ex.4.8 Kessel, B. measures 5-6. In *Mean To Me*.

In measures 10 and 12 of Ex. 4.9, an oblique motion is present in moving up the top note melody and holding down the below note.

Ex.4.9 Kessel, B. measures 10-12. In *Mean To Me*.

In measures 15 and 16 of Ex. 4.10, another example of oblique motion is found combined with motif playing, with the top note down step major 2nd all of voicing. The first voicing is Fadd9 to Fmaj triad, the second voicing is D7#9 to D7_{b9}, the third voicing is Gm9 to Gm, and the last voicing is C7#9_{b13} to C7_{b9}_{b13}.

Ex.4.10 Kessel, B. measures 15-16. In *Mean To Me*.

Joe Pass has brought the oblique motion in to create his chord-melody. In measure 5 of Ex. 4.11, he held the notes A and C, chord tones of Dm7 chord, and moved up the top note.

Ex.4.11 Pass, J. measure 5. In *Satin Doll*.

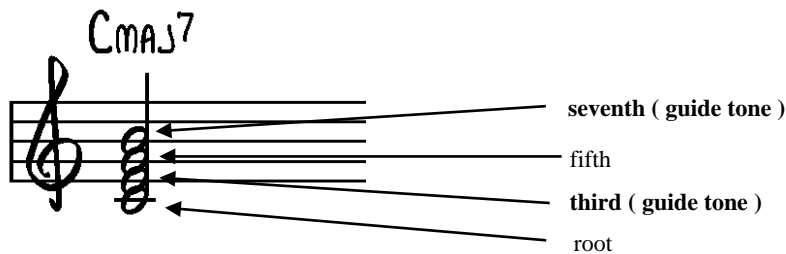
Summary: The parallel motion and the oblique motion are key techniques to create chord-melody that can move the voicing along with the melodic line.

4.2.3 Guide Tone Voicing

Guide tone is the third and the seventh notes of the seventh chord, or the third and the sixth notes in the sixth chord. The quality of the chord is demonstrated by only these two notes. As seen from the Examples 4.12 and 4.13.

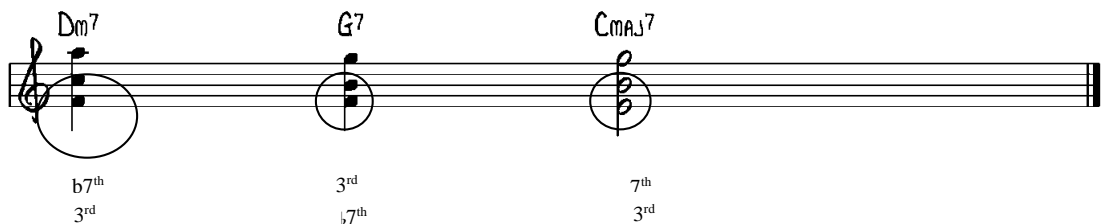


Ex.4.12 Example of notes that are guide tones in C major key.



Ex.4.13 Guide tones available in C maj7 chord.

From the above illustration, guide tones of Cmaj7 are E and B. Most jazz guitarists use guide tone for accompaniment when creating chord-melody. Additionally, these two notes can establish the chord quality since the 3rd and the 7th notes are crucial for chord voicing, as seen from the Example 4.14.



Ex.4.14 Guide-tone example.

The above example shows how to create chord-melody from guide tones; the first voicing is Dm7 and the guide tones are F and C below the melody (A). The second voicing is G7 and the guide tones are F and B. Then in the Cmaj7, the guide tones are E and B. As shown in Ex. 4.14, there are two approaches to use guide tones:

1) placing third and seventh underneath the melody respectively; and 2) placing seventh and then third of the chord.

Table 4.1 Guide tones of each chord type.

<u>Chord</u>	<u>Guide tone</u>
Major7	3 rd , 7 th
Minor7	♭3 rd , ♭7 th
Dominant7	3 rd , ♭7 th
Half-diminished	♭3 rd , ♭7 th
Full-diminished	♭3 rd , ♭♭7 th
Major6	3 rd , 6 th
Minor6	♭3 rd , 6 th

In measures 9 and 11 of Ex. 4.15, Barney Kessel created chord-melody voicing from guide tone at D7 and F7 kind of 3rd, ♭7th on the root melody.

9 **A** Fmaj7 D7 Gm7 C7 Fmaj7 F7 Bb7 E9

melody

melody

♭7th
3rd

♭7th
3rd

Ex.4.15. Kessel, B. measures 9-11. In *Mean To Me*.

In measures 29 and 30 of Ex. 4.16, he created chord-melody by using the same method on E♭7 and D7 and using voicing 3rd, ♭7th on the root melody.

29 Gm7 Eb7 D7 G7 C7

melody

melody

♭7th
3rd

♭7th
3rd

Ex.4.16. Kessel, B. measures 29-30. In *Mean To Me*.

Joe Pass is another person who employed guide tone to created chord-melody. In measures 11-12 of Ex. 4.17, F9, E7#9 and A13 have the same melody, and guide tones (3rd, b7th) are used on F9 and E7#9, which are then inverted to b7th and 3rd on A13.

9th (melody) #9th (melody) b7th (melody)
 b7th 3rd b7th 3rd b7th 3rd b7th

Ex.4.17 Pass, J. measures 11-12. In *Satin Doll*

In measure 28 of Ex. 4.18, he created chord-melody on E7#9 using guide tone (3rd, b7th) and inverting it to b7th and 3rd on Bb7 and A7.

#9th 3rd 3rd
 b7th b7th b7th
 3rd 1st 1st

Ex.4.18 Pass, J. measure 29. In *Satin Doll*.

4.2.4 Drop 2 Voicing

Drop 2 voicing is moving the second note from the top voicing an octave lower in a close position voicing, as seen from the Example 4.19. This technique has always been key for guitarists such as Barney Kessel and Joe Pass, to play chord-melody in block chord style.

Root position 1st Inversion 2nd inversion 3rd inversion

Drop2 Drop2 Drop2 Drop2

2nd inversion 3rd inversion root position 1st inversion

Ex.4.19 Examples of drop 2 inversions.

From the example above, only the chord tone is present in the voicing. Drop 2 voicing can release some chord tones and replace them with tension notes as seen from the Table 4.2.

Table 4.2. Tension available chart.

	Major7	Minor7	Dominant7
9 th replace 1 st	✓	✓	✓
11 th replace 5 th	X	✓	X
13 th replace 5 th	X	X	✓
#11 replace 5 th	✓	X	✓

Add tension Add tension Add tension

Ex.4.20. Examples of tensions used to replace chord tones.

- First measure of Ex. 4.20 at Cmaj7 replaces the 1st by tension 9th
- Second measure of Ex. 4.20 at C-7 replaces the 1st by tension 9th
- Third measure of Ex. 4.20 at C-7 replaces the 1st by tension 9th, and the 5th by tension 13th

The analysis identifies two types of Drop 2 voicing:

- Motionless Inversion Voicing
- Motion (oblique) Inversion Voicing

4.2.4.1 Motionless Inversion

Barney Kessel employed drop 2 root position in measure 9 on Fmaj7 chord, and repeated it again in measures 13, 17, 21, 33 and 37 of Ex. 4.21. Drop 2 root position was also observed on Bb7 chord in measure 12, and repeated again in measures 20 and 36.

9 **A** Fmaj7 D7 Gm7 C7 Fmaj7 F7 Bb7 E9

Fmaj7 Drop2 root position Bb7 Drop2 root position

Ex.4.21 Kessel, B. measures 9-12. In *Mean To Me*.

Another example exhibits how to use drop 2 and add some quartal voicing links between 2 voicing sections. Measure 30 of Ex. 4.22 involves drop 2 3rd inversion with added 9th in place of the 1st note on Dm7 chord, and passes it down to the next Dm7 drop 2 1st inversion voicing by quartal voicing.

Measure 32 of Ex. 4.22 reveals the same technique with the same voicing structure as previously noted, but in a different chord voicing on Em7 chord.

D 29 Dm7 G13 Dm7 G13 Em7 A13 Em7 Am6 Eb9 D9

Dm7 drop2 3rd inversion Quartal chord Dm7 drop2 1st inversion Em7 drop2 3rd inversion Quartal chord Em7 drop2 1st inversion

Ex.4.22 Pass, J. measures 30-32. In *Satin Doll*.

4.2.4.2 Inversion with Motion

Drop 2 voicing is combined with the oblique motion. Measure 26 of Ex. 4.23 shows drop 2 3rd inversion of the F9 chord with the first voicing being D (13th) on the top melody, before stepping the melody down to C (5th) on the second voicing, while other notes on the below voicing are held down.

Similarly, measure 28 of Ex. 4.23 shows drop 2 2nd inversion of the D7 chord, combined with the oblique motion. The first voicing is B (13th) on the top melody, before stepping the melody down to A (5th) on the second voicing, while other notes on the below voicing are still held down.

Again, measure 29 of Ex. 4.23 shows the same method noted above, with drop 2 3rd inversion on the Gm7 chord, with the first voicing being A (9th) and down to G (1st) on the second voicing.

Ex.4.23 Kessel, B. Measures 26-29. In *Mean To Me*.

Joe Pass is another guitarist who employed several drop 2 voicing to play chord-melody style. Measure 6 of Ex. 4.24 demonstrates drop 2 3rd inversion on the G13 chord. The first voicing is G (1st) on melody, and steps up to A (9th) on the second voicing, while the below voicing still holds down from the first voicing.

In measure 8 of Ex. 4.24 on chord A13, the same method is noted with drop 2 3rd inversion with the oblique motion playing.

Ex.4.24. Pass, J. measures 6-8. In *Satin Doll*.

In measures 25 and 26 of Ex. 4.25, drop 2 voicing is observed on 8note melody phasing group with voicing chord together by using the oblique motion.

Ex.4.25. Pass, J. measures 25-26. In *Satin Doll*.

After a careful and comprehensive data analysis of the traditional style, the researcher found that guitarists of this style mainly employed guide tone and drop 2 voicing chord techniques to produce chord melody arrangements. Drop 2 is used in root position pattern: 1st inversion and 3rd inversion, and the oblique motion is applied to the melodic motion to create as much chord voicing in each melody as possible. This reveals that early post-bop emphasized the elements of played-out chords and attempted to create voicing in each melody of the songs. This method is also similar to the piano block chord style.

4.3 Present Age Harmony Analysis

When we think of the jazz guitar styles that are present nowadays, one of the names that usually come to mind is New York City. New York City is a contemporary jazz guitarist in terms of individual style, composition, and current jazz fashion. Kurt Rosenwinkel and Lage Lund are two well-known New York style guitarists. Their talent, as well as their originality, is distinctive and very interesting.

The East Coast Love Affair album is a notable example of Kurt Rosenwinkel, who was a guitar jazz trend leader. This album is relatively modern, and exhibits his unique style, especially the elaborated harmonies that predominated other guitarists at the time.

Furthermore, Lage Lund is another example of a jazz guitarist, who gained popularity after winning the Monk Competition in 2005. The six albums of Lage Lund were released (between 2007 and 2015), not counting several other albums in which he performed as a sideman with other jazz musicians. In fact, Lage Lund's style is complex, making his play-out not easily anticipated or predicted. Lage Lund had a huge influence on subsequent guitarists we have seen in the following periods. Therefore, both Kurt Rosenwinkel and Lage Lund are chosen for the analysis and comparison of this study.

After examining and assessing early post-bop guitarists, the researcher identified a number of similarities between the performances and the styles of the two selected subjects. These include guide tone voicing, drop 2 voicing, parallel motion, and oblique motion as seen from the Ex. 4.26-Ex. 4.28.

Darn That Dream – Lage Lund

Ex.4.26. Lund, L. measures 18-20. In *Darn That Dream*.

All or Nothing At All – Kurt Rosenwinkel

Ex.4.27. Rosenwinkel, K. measures 20-21. In *All Or Nothing At All*.

Darn That Dream – Lage Lund

Ex.4.28. Lund, L. measures 9-12. In *Darn That Dream*.

However, there are differences in the use of structural harmony between the past guitarists and the modern guitarists. That is, the modern ones place less emphasis on the harmony, chord tone, drop 2, and guide tone, all of which are typical of the traditional style. Additionally, the modern ones focus on the voicing rather than the harmonics.

Table 4.3. Table of chord tone and tension.

<u>Chord</u>	<u>Chord tone</u>	<u>Tension available</u>
Major7	1 st , 3 rd , 5 th , 7 th	9 th , #11 th
Minor7	1 st , b3 rd , 5 th , b7 th	9 th , 11 th
Dominant7	1 st , 3 rd , 5 th , b7 th	9 th , 11 th , 13 th , #9 th , b9 th , #11 th , b13 th

According to the example of Lage Lund, measure 40 of Ex. 4.29 creates G minor triad 2nd inversion over the E7 chord, with Bb (#11) melody, and the voicing notes are G (#9th) and D (b7th) of the E7 chord.

37 Em^7 D^7 Cm^6 $Bm^7\flat^5$ E^7

#11th melody
#9th
 \flat^7 th

Ex.4.29. Lund, L. measure 40. In *Darn That Dream*.

In measures 43 and 44 of ex4.30 on the chord Bm^7 and $B\flat m^7$, voicing is created with a root note and tension 9th of the chord.

41 Am^7 F^7 Bm^7 $B\flat m^7$

5th melody 5th melody
9th 9th
1st 1st

Ex.4.30. Lund, L. measures 43-44. In *Darn That Dream*.

In measure 30 of Ex. 4.31 on the chord D^7 , voicing is created with A and $E\flat$, which are 5th and tension $b9$ of the chord.

29 Am^7 D^7 Bm^7 $B\flat m^7$ Am^7 D^7

3rd melody
 \flat^9 th
5th

Ex.4.31. Lund, L. measure 30. In *Darn That Dream*.

To conclude the illustrations presented above, the use of the tension note is an effective way to add color to the sound of voicing. Unlike the complete chord tone pattern, this still preserves the guide tone and the chord tone to be characteristics of these chords.

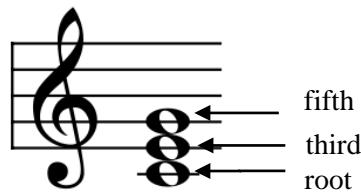
In addition, an analysis of the present-age guitarists shows a number of different elements from their counterparts in early post-bop, including the frequent use of chord tone, the de-emphasis of note values in a single voice, and intervals for

voicing. Since these elements were not found to be in use in the past, they are all exclusive to the modern guitarists. Upon accumulating and examining the data, the researcher found key elements which are discussed below.

4.3.1 Triad Voicing

Triad is a structure formed by a set of three notes (root, third, and fifth)

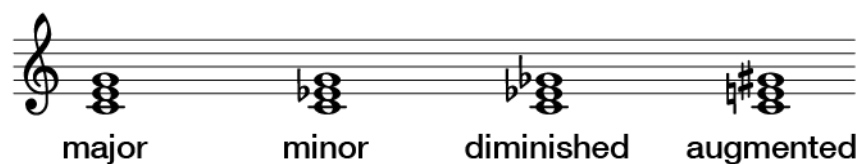
- Root – the first note of the chord; in other words, it is a “bass” note. For example, the bass note of C major triad is “C.”
- Third – the upward note of root to major third interval (four semitones) above the root for major type, and minor third (three semitones) for minor type
- Fifth – the upward note of root to perfect fifth interval (seven semitones) above the root for major type, diminished fifth interval (six semitones) for diminished type, and augmented fifth (eight semitones) for augmented type



Ex.4.32. Major triad example.

There are four qualities of a basic triad chord, including major, minor, diminished, and augmented as seen from the ex.4.33,

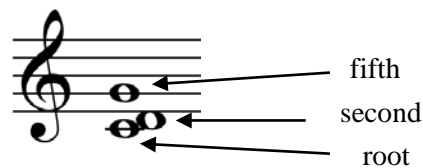
- Major : major third and perfect fifth above the root
- Minor : minor third and perfect fifth above the root
- Diminished : minor third and diminished fifth above the root
- Augmented : major third and augmented fifth above the root



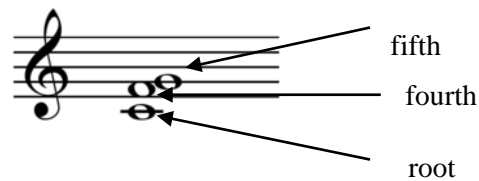
Ex.4.33 Qualities of triads.

There are two types of triad in a suspension chord, which are triad suspended 2nd, and triad suspended 4th.

- Suspended 2nd : major second and perfect fifth above the root, the 2nd note replaces the 3rd note, as from the seen in ex4.34.
- Suspended 4th : perfect fourth and perfect fifth above the root, the 4th note replaces the 3rd note, as from the seen in ex4.35.



Ex.4.34. Major sus2 triad example.



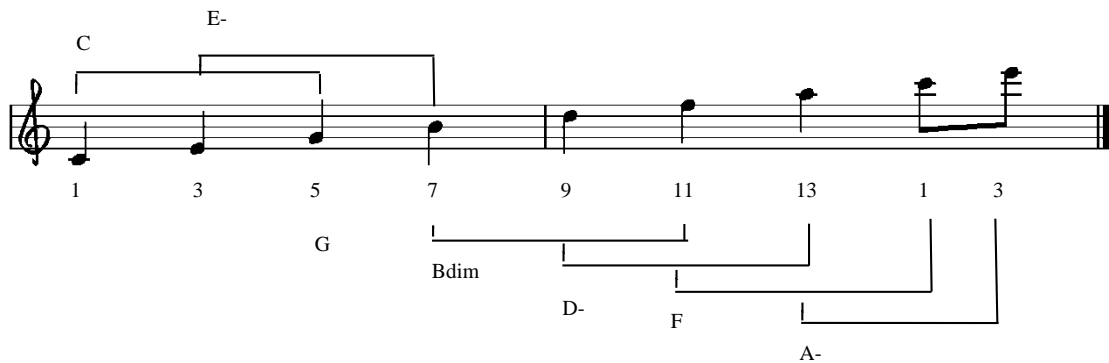
Ex.4.35. Major sus4 triad example.

The data analysis indicates that modern guitarists use triad in various ways for sensational and different creation in terms of played-out chords and melodies, which are classified into two patterns: upper structure triad, and triad open voicing.

4.3.1.1 Lower & Upper Structure Triad

Upper structure triads are extensions of the same chord scales, containing at least one chord tension. For instance, for a G major triad on Cmaj7 chord, the G major triad comprises G, B, and D, producing the 5th note (chord tone), the 7th note (chord tone), and the 9th note (tension) of the Cmaj7 chord as from the seen in Ex. 4.36.

Lower Structure Triads (chord tones only)



Upper Structure Triads (must contain at least 1 allowable tension)

Ex.4.36. Lower and upper structure triad diagram.

- Lower structure = Cmaj , E-
- Upper structure = Gmaj , Bdim , D- , Fmaj , A-

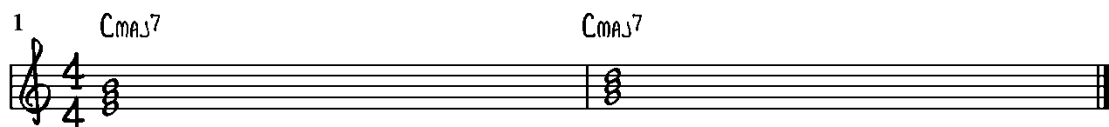
Triad voicing is used to create chord melodies. However, triads are usually of a different chord and not the traditional chords of the song. To illustrate, for a song in C major, the triads used are not of a C major chord. Indeed, there are two types of triads: lower structure triad, and upper structure triad.

Table 4.4 Table of scale degree in Cmajor.

Scale Degree								
<u>Cmajor</u>	C	D	E	F	G	A	B	C
Lower	1 st	2 nd	3 rd	4 th	5 th	6 th	7 th	8 th
Upper	8 th	9 th	10 th	11 th	12 th	13 th	14 th	15 th

E,G,B = 3rd , 5th , 7th = Lower

G,B,D = 5th , 7th , 9th = Upper



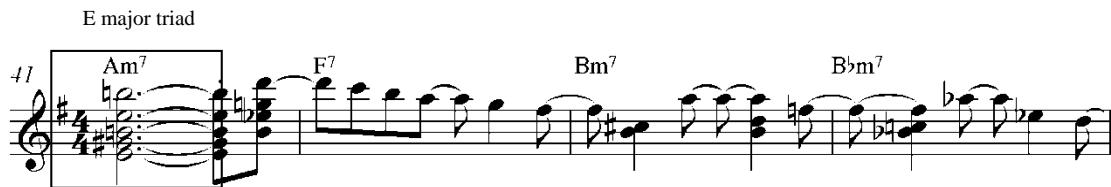
Ex.4.37 Lower and upper triad example.

- Referring to the illustration above, the first triad voicing comprises E, G, and B, which are the 3rd, the 5th, and the 7th note of the scale degree,

respectively. The voicing note does not reach beyond the 8th note (octave) of the scale degree, or consists of all the chord tones, making it a lower triad.

- The second triad voicing comprises G, B, and D, which are the 5th, the 7th, and the 9th note of the scale degree, respectively. The voicing note reaches beyond the 8th note (octave) of the scale degree, or contains a chord tension, making it an upper triad.

In measure 41 of Ex. 4.38, an E major triad is used on chord Am7 by Lage Lund. This produces the 5th, the natural 7th, and the 9th note on chord Am7, respectively.



Ex.4.38. Lund, L. measure 41. In *Darn That Dream*.

Table 4.5 Diagram of ex.4.38.

<u>Chord</u>	<u>Triad</u>	<u>Note</u>	<u>Class</u>
Am7	Emajor	5 th , 7 th , 9 th	Upper

In addition, Kurt Rosenwinkel employed major triads as well. In measure 78 of Ex. 4.39, a C major triad 2nd inversion is used on chord Fm6. This produces the tension notes 9th, 5th, and 7th on chord Fm6, respectively.



Ex.4.39 Rosenwinkel, K. measures 77-78. In *All Or Nothing At All*.

Table 4.6 Diagram of ex4.39.

<u>Chord</u>	<u>Triad</u>	<u>Formula</u>	<u>Class</u>
Fm6	Cmajor 3 rd inversion	9 th , 5 th , 7 th	Upper

Additionally, Kurt Rosenwinkel used a major#5 triad. An E major#5 triad is used on chord Am, as shown in measure 65 of Ex. 4.40, producing the 5th, the natural 7th, and the b3rd note on chord Am, respectively.

Ex.4.40 Rosenwinkel, K. measure 65. In *All Or Nothing At All*.

Table 4.7 Diagram of ex4.40.

<u>Chord</u>	<u>Triad</u>	<u>Formula</u>	<u>Class</u>
Am7	Cmaj#5	b3 rd , 5 th , 7 th	Lower

In measures 25 and 26 of Ex. 4.41, voicing is involved in the form of major triad#5, half step down. An E major#5 triad is used on chord Am7. Also, in the next chord, F7, an E_b major#5 triad 2nd inversion is present, producing notes #11, b7, and 9 for chord F7, respectively.

Ex.4.41 Lund, L. measures 25-26. In *Darn That Dream*.

Table 4.8 Diagram of Ex. 4.41.

<u>Chord</u>	<u>Triad</u>	<u>Formula</u>	<u>Class</u>
Am7	Cmaj#5 1 st inversion	$\flat 3^{\text{rd}}$, 5 th , 7 th	Lower
F7	Ebmaj#5 3 rd inversion	$\#11^{\text{th}}$, $\flat 7^{\text{th}}$, 9 th	Upper

From the above illustration, a major#5 triad, half step down, is observed again in measure 73 of Ex. 4.42 to produce triad#5, half step down, which is longer for chords that do not progress in the half-step pattern.

E major#5 triad → Eb major#5 triad → D major#5 triad → Db major#5 triad →
 73 Am7 F7 Bm7 Bbm7
 77 Am7 D7 Gmaj7 D7
 C major#5 triad → B major#5 triad

Ex.4.42 Lund, L. measures 73-78. In *Darn That Dream*.

Table 4.9 Diagram of Ex. 4.42.

<u>Chord</u>	<u>Triad</u>	<u>Formula</u>	<u>Class</u>
Am7	Cmaj#5 1 st inversion	$\flat 3^{\text{rd}}$, 5 th , 7 th	Lower
F7	Ebmaj#5 3 rd inversion	$\#11^{\text{th}}$, $\flat 7^{\text{th}}$, 9 th	Upper
Bm7	Dmaj#5 3 rd inversion	$\flat 3^{\text{rd}}$, 5 th , 7 th	Lower
Bbm7	Dbmaj#5 3 rd inversion	7 th , $\flat 3^{\text{rd}}$, 5 th	Lower
Am7	Cmaj#5 3 rd inversion	7 th , $\flat 3^{\text{rd}}$, 5 th	Lower
D7	Bmaj#5 3 rd inversion	4 th , 13 th , $\flat 9^{\text{th}}$	Upper

From the analysis of the lower and upper structure triad, two types of triad are observed: major triad, and major augmented triad. In fact, major augmented triads are usually employed on minor chords to produce minor and major seventh chords, and are often 3rd degree triads. All of the voicing is close position voicing.

4.3.1.2 Triad Open Voicing

Another interesting technique recognized in Lage Lund’s work is to use triads in a wide interval form. This is created by dropping drop 2 voicing, generating open voicing as from the seen in Ex. 4.43.

The diagram shows six C major triad voicings on a single staff. The first three are standard close-position triads: C major triad, C major triad 1st inversion, and C major triad 2nd inversion. The last three are drop 2 voicings: C major triad drop 2 1st inversion, C major triad drop 2 2nd inversion, and C major triad drop 2 root position.

Ex.4.43 Triad inversion example.

In measure 11 of Ex. 4.44, a D major triad, which is a lower structure triad, is employed on chord Bm7 in the form of drop 2 2nd inversion voicing. In measure 51 of Ex. 4.45, an A \flat major triad, which is also a lower structure triad, is employed on chord Fm7. Both triads on both chords are rootless voicing.

The notation shows measure 11 of Ex. 4.44. It contains four chords: Am7, F7, Bm7, and Bbm7. A box highlights a D major triad drop 2 2nd inversion voicing over the Bm7 chord.

Ex.4.44 Lund, L. measure 11. In *Darn That Dream*.

The notation shows measure 51 of Ex. 4.45. It contains four chords: Ebmaj7, Cm7, Fm7, and Bb7. A box highlights an A \flat major triad drop 2 root position voicing over the Fm7 chord.

Ex.4.45 Lund, L. measure 51. In *Darn That Dream*.

Table 4.10 Chord tone of Bm7 and Dmaj.

	Root	Third	Fifth	Seventh
Bm7	B	D	F#	A
Dmaj triad	D	F#	A	-

Table 4.11 Chord tone of Fm7 and Abmaj.

	Root	Third	Fifth	Seventh
Fm7	F	A\flat	C	E\flat
Abmaj triad	A\flat	C	E\flat	-

In measure 6 of Ex. 4.46 on chord A7, a wide interval is produced from an A major triad 1st inversion by dropping C# note one octave down to A/C#, achieving a more open voicing.

Amajor triad 1st inversion

Ex.4.46 Lund, L. measure 6. In *Darn That Dream*.

Triad open voicing is created by transforming triads that are rootless voicing of a particular chord to drop 2 voicing or triad drop first note, in order to achieve a more open and colorful voicing. This is distinctively different from the traditional voicing, which is closer voicing.

4.3.2 Cluster Voicing

Cluster voicing refers to a chord voicing that comprises closely-spaced intervals within the major 2nd and the minor 2nd. Cluster voicing may be top voicing or below voicing.

Lage Lund demonstrated cluster voicing explicitly in his work. A few examples from his work are presented below.

- Chord Bbm7 is played as a Bbm triad with the 9th melody to form a top voicing of the 2nd major notes in measure 63 of Ex. 4.47. The voicing thus does not have complete properties as a typical chord tone.

- Chord D7 involves a guide-tone voicing and tension b13, producing a top voicing of the 2nd major notes in measure 64 of Ex. 4.47.

- Chord Am7 adds D between C and E, which are the chord tones of Am7, forming a top voicing of the 2nd major notes in measure 67 of Ex. 4.47.

Ex.4.47 Lund, L. measures 63-67. In *Darn That Dream*.

Kurt Rosenwinkel also employed cluster voicing to form chord-melody in measure 77 of Ex. 4.48. The example shows a D added between guide tones of chord Am, forming a top voicing of the 2nd minor notes.

Ex.4.48 Rosenwinkel, K. measure 7. In *All Or Nothing At All*.

Alternatively, voicing may be formed below the chord as a 2nd minor below the voicing of a major chord in measures 14 and 17 of Ex. 4.49.

Ex.4.49 Lund, L. measures 14-17. In *Darn That Dream*.

Furthermore, cluster voicing can re-harmonize new voicing that replaces the original chord. From the example, a major chord is used upon a minor chord, with both chords having close voicing notes:

- Gm7 = G, B \flat , D, F (original chord)
- E \flat maj9 = E \flat , G, B \flat , D, F (re-harmonized chord)

Table 4.12 Chord progression in Ebmaj key.

KEY	Tonic	Supertonic	Mediant	Subdominant	Dominant	Submedian	Leadingtone
E \flat	E \flat maj7	Fm7	Gm7	Abmaj7	B \flat 7	Cm7	Dm7 \flat 5

The new voicing, E \flat maj9 on chord Gm7, is regarded as chord i or tonic chord, shifting G major to E \flat major in section B. Chord Gm7 here is regarded as chord iii or mediant chord, as from the seen in measures 54 and 55 of Ex. 4.50.

Ex.4.50 Lund, L. measures 53-55. In *Darn That Dream*.

Lage Lund’s decision to create voicing from a root note (E \flat), 9th (F) on chord E \flat maj9 results in the 2nd major on a D melody on chord Gm7. It is brought down-step in a parallel manner, from Ebmaj9 to Dmaj7 and D \flat maj7, respectively. The receiving chord is also brought down-step, from Gm7 to F#m7 and Fm7, respectively.

To conclude, the examples show that both guitarists utilized two types of cluster voicing: one above the voicing, and the other below the voicing, to produce different sounds. Essentially, top voicing is usually present in minor chords, whereas below voicing is more common in major chords. Modern guitarists also follow this trend.

4.4 Rhythmic Analysis

4.4.1 Traditional Rhythm Analysis

From the observation and analysis of the two guitarists, their rhythmic style of performance reflects block chord style, which is not only short but also preserves the original rhythm of the melody.

To illustrate, the melody from the original lead sheet of *Satin Doll* (Ex. 4.51) is put to compare with the performance of Joe Pass. It is evident that the chord-melody performed by Joe Pass (Ex. 4.52) contains a phrasing similar to that of the original lead sheet. However, every melody creates a voicing chord.

SATIN DOLL

The musical notation for 'Satin Doll' in 4/4 time is shown in two staves. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. Chords are indicated above or below the notes. The first four measures have chords: Dm7, G7, Dm7, G7, Em7, A7, Em7, A7. The last four measures have chords: Am7, D7, Abm7, Db7, Cmaj7, A7.

Ex.4.51 Measure 1-8. In *Satin Doll* melody.

A

Ex.4.52 Transcription of Joe Pass’s chord-melody playing in *Satin Doll* from the album *Portrait of Duke Ellington*, measures 5-12

In Ex. 4.54, Barney Kessel mostly applies chord-melody playing in traditional style, as seen from the use of block-chord texture and few rhythmic changes. However, he adds some anticipation in measure 23 and delayed attack in measures 18, 20, 22, and 24

MEAN TO ME

Ex.4.53 *Mean To Me* original melody, measures 1-8

B

Ex.4.54 Transcription of Barney Kessel’s chord-melody playing in *Mean To Me* from the album *The Poll Winners*, measures 17-24.

4.4.2 Modern Style Analysis

Apart from the harmony, another element that makes the traditional and the modern style completely distinct and unique is the rhythm. In the modern, guitarists play chord-melody in a freer and more flexible way, whereas those in the traditional played chord-melody similarly to the block chord on piano, primarily following the melody. Moreover, guitarists of the modern style usually separate the melody from the chord. As from the seen in Ex. 4.56 and Ex. 4.58

ALL OR NOTHING AT ALL

Musical notation for measures 1-8 of "All Or Nothing At All". The piece is in 4/4 time. The notation consists of two staves. The first staff shows the melody with a whole rest in the first measure, followed by quarter notes G4, A4, B4, C5, and a triplet of B4, A4, G4. The second staff continues the melody with quarter notes G4, A4, B4, C5, and a triplet of B4, A4, G4, followed by a half note G4 and a whole rest. Chord symbols above the first staff are Am, Ammaj7, Am7, and Am6. A measure number '5' is written above the second staff.

Ex.4.55 Measure 1-8. In *All Or Nothing At All* melody.

Musical notation for measures 33-40 of "All Or Nothing At All". The piece is in 4/4 time. The notation consists of two staves. The first staff starts with a boxed letter 'B' above measure 33. It shows a melody with eighth notes and quarter notes, including a triplet of eighth notes. Chord symbols above are Am, Ammaj7, Am7, and Am6. The second staff shows a chord-melody transcription with chords and moving lines. Chord symbols above are Am, Gm7, C7, Bb9, and Bb9. Measure numbers 33, 37, and 39 are indicated.

Ex.4.56 Transcription of Kurt Rosenwinkel's chord-melody playing in *All Or Nothing At All* from the album *East Coast Love Affair*, measures 33-40

DARN THAT DREAM

G_{maj7} $Bb_{m7} E_{b7}$ A_{m7} $B7\#11$ E_{m7} $D7$ C_{m6} $B_{m7}b5$ $E7b9$
 5 A_{m7} $F7$ B_{m7} Bb_{m7} A_{m7} $D7$ $B_{m7} Bb_{m7}$ $A_{m7} D7$

Ex.4.57. Measure 1-8. In *Darn That Dream* melody

17 G_{maj7} Bb_{m7} A_{m7} $B7\#11$
 21 E_{m7} $D7$ C_{m6} $B_{m7}b5$ $E7b9$
 25 A_{m7} $F7$ B_{m7} Bb_{m7}
 29 A_{m7} $D7$ B_{m7} Bb_{m7} A_{m7} $D7$

Ex.4.58 Transcription of Lage Lund's chord-melody playing in *Darn That Dream* from the album *Standard*, measures 17-32

In Ex. 4.58, Lage Lund's harmonization is rather freer and more varied than the pervasive use of block chord in traditional style. Also, rhythm of the melody is freely modified. Also, as seen in the above Example, the voicing of the chord-melody in the modern era is not produced and played along with the melody in the block chord style as in the traditional post-bop era. The melody is usually played prior to the voicing chord, which follows in subsequent upbeats. In addition, the rhythm of the modern era has largely been modified from the original melody of the traditional post-bop era that tends to preserve the original rhythm of the melody. In additions, single notes serve to link voicing sections.

4.5 Exemplification

The last section in this chapter deals with the applications of chord-melody technique in both traditional and modern style, which demonstrates the differences between them. In doing so, the researcher will exploit both styles in *Beautiful Love* by Victor Young. This tune is in D minor, and the melodies mostly incorporates many tensions such as 9th, 11th, #11th.

BEAUTIFUL LOVE

The musical score for "Beautiful Love" is written in G minor (one flat) and 4/4 time. It consists of eight staves of music. The chords and fingering indications are as follows:

- Staff 1: $Em7b5$, $A7\#5$, $Dm7$. Fingering: 11^{th} .
- Staff 2: $D7$, $Gm7$, $C7$, $Fmaj7$. Fingering: 11^{th} .
- Staff 3: $Em5b7$, $A7$, $Dm7$, $Gm7$, $Bb7$. Fingering: 11^{th} , 9^{th} , 11^{th} , $\#11^{th}$.
- Staff 4: $A7$, $Dm7$, $G7\#11$, $Em7b5$. Fingering: $\#11^{th}$.
- Staff 5: $A7$, $Em7b5$, $A7\#5$, $Dm7$. Fingering: 11^{th} .
- Staff 6: $D7$, $Gm7$, $C7$, $Fmaj7$. Fingering: 11^{th} .
- Staff 7: $Em7b5$, $A7$, $Dm7$, $Gm7$, $Bb7$. Fingering: 11^{th} , 9^{th} , 11^{th} , $\#11^{th}$.
- Staff 8: $A7$, $Dm7$, $B7\#9$, $Bb7$, $A7$, $Dm7$.

Ex.4.59 Young, V. In *Beautiful Love* melody.

Beautiful Love

Traditional style

A

5

9

13

17

21

25

29

Ex.4.60 Young, V. In *Beautiful Love* chord-melody in traditional style.

From an above example, the traditional style involves many block chords, drop 2 voicing and use of guide tones. Also, oblique and parallel motions are also applied to create voicing along with melodic line. There are a few changes from the original melody in terms of rhythm. For example, the use of tied notes in measures 7-8 and 13-14. Also, some notes on down beats are turned in to up-beat anticipations.

Beautiful Love

Modern style

The musical score for "Beautiful Love" is presented in a modern style, featuring a series of chord-melody lines. The score is divided into measures, with annotations above and below the notes describing specific voicings and techniques. The key signature is one flat (B-flat major), and the time signature is 4/4.

Measure 1: Em⁷b⁵ (guide tone), A⁷ (guide tone), Dm⁷ MajorAug triad.

Measure 5: D⁷, Gm⁷ drop2, C⁷ (guide tone), Fmaj⁷ drop2.

Measure 9: Em⁷b⁵ (oblique), A⁷ (oblique), Dm⁷ Fmaj⁷#5 drop2, Gm⁷ (voicing & melody separated), E⁷ (guide tone with short rhythm).

Measure 13: A⁷, Dm⁷ Fmajor open voicing, G⁷b⁵ (guide tone + oblique), Em⁷b⁵ (guide tone).

Measure 17: A⁷ (oblique), Em⁷b⁵ (open voicing), A⁷ (auxiliary parallel), Dm⁷.

Measure 21: Dm⁷, D⁷, Gm⁷ drop2, C⁷ (voicing & melody separated), Fmaj⁷ (altered voicing), drop2.

Measure 25: Em⁷b⁵ (open voicing + oblique), A⁷, Dm⁷ MajorAug triad + oblique, Gm⁷, E⁷ (guide tone).

Measure 29: A⁷, Dm⁷, B⁷#¹¹ (guide tone), B⁷ (guide tone), A⁷ (guide tone), Dm⁷ MajorAug triad.

Measure 33: Dm⁷.

Ex.4.61 Young, V. In *Beautiful Love* chord-melody in modern style.

From the example of rearrangement in modern style, it is clear that there is a lesser use of block chord. Texture is, therefore, thinner and also more varied. Single-line melodies are harmonized occasionally. Guide tone, drop 2 voicing, and oblique motion are still applied. However, the number of notes used to create chord voicing is less, resulting in more space and melodic flow. In additions, major augmented triads over minor chords are used.

Having applied both styles, it is found that the traditional and modern chord-melody techniques are not very drastically different. The latter just simply reduces the thickness of texture. Rhythmic organization, however, is a certain aspect that distinguishes the two styles. In the modern style, there is more flexibility of rhythm when compared to the straight-forward use of block chord in the traditional one.

CHAPTER V

CONCLUSION

This chapter provides an overall summary of what has been studied, the challenges and obstacles in guitar recital performances, and the answers to the research questions posted in Chapter I.

5.1 Answers to the Research Questions

This session provides answers to the research questions discussed in Chapter I. There are two topics:

“How is the knowledge gained from the analyses of chord-melody playing in the selected tunes applied in actual performances?”

The first research question examines how to effectively apply the knowledge gained from the song analysis in performances. The researcher has tried applying the knowledge and key points of the analysis in the songs that would be performed in guitar recitals in the form of chord-melody, and found that it is largely applicable, especially drop2 voicing and guide tone voicing, which could be applied in several different cases. However, some of the techniques involved in the modern style are more difficult for application, and may not be appropriate for every performance. This is because each individual guitarist has his or her own style of playing. For guitarists of the traditional style, several techniques of the modern style, such as cluster and wide interval, may render a different and unfamiliar color in chord-melody when compared to the traditional style.

“Can the traditional and modern chord-melody style be simultaneously applied?”

The other question looks at the possibility of applying both the traditional and the modern chord-melody style simultaneously. Apart from the case raised in the previous paragraph, both styles may be mixed to create new chord-melodies. Nonetheless, to hold on to one particular style, the harmony and the rhythm should be separated. For instance, the harmony may be traditional while the rhythm may be modern. This could make the chord-melody more interesting, and the style more modern, while also preserving the traditional elements of the harmony.

5.2 Summary of the Analyses

With reference to all the knowledge and information obtained from the analyses in Chapter IV, the chord-melody playing in jazz guitar in the traditional and the modern style may sound totally different and distinct. However, when examining their harmony and techniques, the researcher found that the elements of the modern style are based on or developed from the traditional style, with more adjustments to create more colors in the harmony. For example, rootless triad voicing is made into drop2 or inversion, creating wide intervals with different colors from the traditional style. In other words, the elements of the traditional style are applied to expand the harmony, and the guide tone voicing, oblique motion, and parallel motion are found in the chord-melody of both styles.

5.3 Challenges and Obstacles in the Graduate Recital

The researcher tried to integrate the knowledge and findings of the analyses in his own guitar graduate recital, and found that in some cases of applications, further analysis needs to be done since some combinations of chord and melody are not available in the selected tunes. On half-diminished seventh chord found in the selected songs, for example, the melodies are mostly based on the third of the chord. However, in the song *Beautiful Love*, as discussed in section 4.5 of chapter 4, the melody in general incorporates fourths of many chords, which can be dealt with by using guide tone voicing. With this, it can be concluded that not only the type of

chord, but also the melody determines how chord-melody technique and what type of voicing should be applied.

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APPENDIX

Solo transcription of:

- *Mean to me* by Barney Kessel
- *Satin Doll* by Joe Pass
- *All Or Nothing At All* by Kurt Rosenwinkel
- *Darn That Dream* by Lage Lund

Mean To Me

Perform by Barney Kessel

Music by Roy Turk
Lyric by Fred E. Ahlert

5 Am7 Ab7 Gm7 C7 Fmaj7

9 **A** Fmaj7 D7 Gm7 C7 Fmaj7 F7 Bb7 Eb7

13 **B** Fmaj7 D7 Gm7 C7 Fmaj7 D7 Gm7 C7

17 Fmaj7 D7 Gm7 C7 Fmaj7 F7 Bb7 Eb7

21 **C** Fmaj7 D7 Gm7 C7 F6 Bb6 F6 Cm7 F7

25 Bbmaj7 Cm7 F7 Bb6 Eb7 D7

29 **D** Gm7 Eb7 D7 G7 C7

33 Fmaj7 D7 Gm7 C7 Fmaj7 F7 Bb7 Eb7

37 Fmaj7 D7 Gm7 C7 Fmaj7 Dm7 Gm7 C7

Satin Doll

Perform by Joe Pass

Music by Duke Ellington
Lyric by Billy Strayhorn, Johnny Mercer

A

1 Dm7 Fmaj7 G13 G13,9 Cmaj7 Fmaj7 Cmaj7 F#m7 Em7 A7#9

5 Dm7 G13 Dm7 G13 Em7 A13 Em7 A13

B

9 D9 Abm9 Db9 C6/9 F9 E7#9 A13

13 Dm7 G13 Dm7 G13 Em7 Ebm7 Em7 A13 Em7 A13

17 D9 Abm9 Db9 C6/9

21 Gm7 C13 Fmaj7 Gm7 C7

D

25 Am11 D9 Am11 D9 Dm7 Em7 Em7 A13 E7#9 Bb7 A7

29 Dm7 G13 Dm7 G13 Em7 A13 Em7 Am6 E9 D9

33 D13 Eb13 D13 Abm9 Db9 C6/9

37

All Or Nothing At All

Perform by Kurt Rosenwinkel

Music by Arthur Altman

Lyric by Jack Lawrence

Am⁶ AmMaj⁷ Am⁶ AmMaj⁷ Am⁶ AmMaj⁷ Am⁶ AmMaj⁷

5 Am⁶ AmMaj⁷ Am⁶ AmMaj⁷ Am⁶ AmMaj⁷ Am E⁷

9 Am⁶ AmMaj⁷ Am⁶ AmMaj⁷ Am⁶ AmMaj⁷ Am⁶ Am⁶

13 AmMaj⁹ AmMaj⁹ AmMaj⁷ E⁷

17 Am Ammaj⁷ Am⁷ Am⁶

21 Am Gm⁷ C⁷ B^b⁹ B^b⁹

25 Gm⁷ Gm⁷ Dm⁷ D[#]dim⁷

29 Dm⁷add¹ D^b⁹#¹¹ Cmaj⁷ Bm⁷^b⁵ E⁷^b⁹

33 Am Ammaj⁷ Am⁷ Am⁶

37 Am Gm⁷ C⁷ B^b⁹ B^b⁹

2

41 Gm⁷ Gm⁷ Dm⁷ D[♯]dim⁷

45 Dm⁷add¹¹ Db⁹#¹¹ Cmaj⁷ Bbm⁷ Eb⁷

B 49 Abmaj⁷ Abmaj⁷ Abmaj⁷ Bbm⁷ Eb⁷

53 Abmaj⁷ Db/A^b Abmaj⁷ Eb⁷ Eb⁷

57 Bbm⁷ Eb⁷ Bbm⁷ Eb⁷ C⁷

61 Fm Fm/E^b Db⁹ C⁷ E⁷

A 65 Am Ammaj⁷ Am⁷ Am⁶

69 Am Gm⁷ C⁷ Bb⁹ Bb⁹

73 Gm⁷ Gm⁷ Dm⁷ E⁷

77 Am Fm⁶ C⁶ E⁷

Darn That Dream

Perform by Lage Lund

Composed by Jimmy Van-Heusen

Lyric by Eddie DeLange

Gmaj7 Bbm7 Am7 B7#11
 5 Em7 A7 Bm7b5 E7
 9 Am7 3 F7 Bm7 Bbm7
 13 Am7 D7 Gmaj7 Dalt
 17 Gmaj7 3 Bbm7 Am7 B7#11
 21 Em7 D7 Cm6 Bm7b5 E7b9
 25 Am7 F7 6 Bm7 Bbm7
 29 Am7 D7 Bm7 Bbm7 Am7 D7
 33 Gmaj7 Bbm7 Am7 B7#11
 37 Em7 D7 Cm6 Bm7b5 E7

2

41 Am⁷ F⁷ Bm⁷ Bbm⁷

45 Am⁷ D⁷ G⁶ Fm⁷ Bb⁷

49 Ebmaj⁷ Cm⁷ Fm⁷ Bb⁷

53 Gm⁷ F#m⁷ Fm⁷ Bb⁷

57 Ebmaj⁷ Cm⁷ Gm⁷ Gm⁷ Am⁷

61 D⁷ Bbm⁷ Eb⁷ Am⁷ D⁷

65 Gmaj⁷ Bbm⁷ Am⁷ B7^{#11}

69 Em⁷ A⁷ Cm⁶ Bm⁷b⁵ E⁷

73 Am⁷ F⁷ Bm⁷ Bbm⁷

77 Am⁷ D⁷ Gmaj⁷ D⁷

81 Gmaj⁷

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