

TABLE OF CONTENTS

I – THEORETICAL PART

1. INTRODUCTION	7
1a. Harmonic Minor and Extended Diatonicism . . .	7
1b. The Use of Harmonic Minor and Harmonic Major in Jazz	11
1c. Prerequisites and Objectives	13
1d. Voicings as a Means to Translate Theoretical Deliberations into Sound	24
2.1. THE LIMITED APPLICATION OF CHORDS DERIVED FROM THE CHURCH MODES IN TRADITIONAL JAZZ CADENCES	27
2a. Extended Modal Structures	34
2b. Constant structure	35
2c. Melodic Changes	35
2d. Slash Chords	37
2e. Modal Changes and Functional-Harmonic Elements	38
2.2. THE LIMITED APPLICATION OF CHORDS DERIVED FROM THE MELODIC MINOR MODES IN TRADITIONAL JAZZ CADENCES	39
3. THE SYSTEM OF CHURCH MODES	42
3a. The First (I) Degree of the Church Modes . . .	43
3b. The Second (II) Degree of the Church Modes .	44
3c. The Third (III) Degree of the Church Modes .	44
3d. The Fourth (IV) Degree of the Church Modes	48
3e. The Fifth (V) Degree of the Church Modes . .	49
3f. The Sixth (VI) Degree of the Church Modes .	50
3g. The Seventh (VII) Degree of the Church Modes	51
4. THE MELODIC MINOR SYSTEM.	52
4a. The First (I) Degree of Melodic Minor	53
4b. The Second (II) Degree of Melodic Minor . . .	53
4c. The Third (♭III) Degree of Melodic Minor . . .	55
4d. The Fourth (IV) Degree of Melodic Minor . . .	56
4e. The Fifth (V) Degree of Melodic Minor	57
4f. The Sixth (VI) Degree of Melodic Minor	58
4g. The Seventh (VII) Degree of Melodic Minor . .	59
5. THE HARMONIC MINOR SYSTEM.	61
5a. The First (I) Degree of Harmonic Minor	61
5b. The Second (II) Degree of Harmonic Minor . .	62
5c. The Third (♭III) Degree of Harmonic Minor . .	63
5d. The Fourth (IV) Degree of Harmonic Minor . .	65
5e. The Fifth (V) Degree of Harmonic Minor	65
5f. The Sixth (♭VI) Degree of Harmonic Minor . .	67
5g. The Seventh (VII) Degree of Harmonic Minor	69

INHALTSVERZEICHNIS

I – THEORETISCHER TEIL

1. EINLEITUNG	7
1a. Harmonisch Moll und erweiterte Diatonik	7
1b. Die Verwendung von Harmonisch Moll und Harmonisch Dur im Jazz	11
1c. Voraussetzungen und Ziele	13
1d. Voicings als klangliche Darstellung theoretischer Überlegungen	24
2.1. DIE EINGESCHRÄNKTE VERWENDUNG VON AKKORDEN DER KIRCHENTONARTEN IN TRADITIONELLEN JAZZKADENZEN	27
2a. Erweiterte modale Strukturen	34
2b. Constant structure	35
2c. Melodische Changes	35
2d. Slash Chords	37
2e. Modale Changes und funktionsharmonische Elemente	38
2.2. DIE EINGESCHRÄNKTE VERWENDUNG VON AKKORDEN AUS MELODISCH MOLL IN TRADITIONELLEN JAZZKADENZEN	39
3. DAS SYSTEM DER KIRCHENTONARTEN	42
3a. I. Stufe Kirchentonarten	43
3b. II. Stufe Kirchentonarten	44
3c. III. Stufe Kirchentonarten	44
3d. IV. Stufe Kirchentonarten	48
3e. V. Stufe Kirchentonarten	49
3f. VI. Stufe Kirchentonarten	50
3g. VII. Stufe Kirchentonarten	51
4. DAS SYSTEM MELODISCH MOLL.	52
4a. I. Stufe Melodisch Moll	53
4b. II. Stufe Melodisch Moll	53
4c. ♭III. Stufe Melodisch Moll	55
4d. IV. Stufe Melodisch Moll	56
4e. V. Stufe Melodisch Moll	57
4f. VI. Stufe Melodisch Moll	58
4g. VII. Stufe Melodisch Moll	59
5. DAS SYSTEM HARMONISCH MOLL	61
5a. I. Stufe Harmonisch Moll	61
5b. II. Stufe Harmonisch Moll	62
5c. ♭III. Stufe Harmonisch Moll	63
5d. IV. Stufe Harmonisch Moll	65
5e. V. Stufe Harmonisch Moll	65
5f. ♭VI. Stufe Harmonisch Moll	67
5g. VII. Stufe Harmonisch Moll	69

6. THE SYSTEM OF HARMONIC MAJOR 70
 6a. The First (I) Degree of Harmonic Major. 70
 6b. The Second (II) Degree of Harmonic Major. 72
 6c. The Third (III) Degree of Harmonic Major 74
 6d. The Fourth (IV) Degree of Harmonic Major 75
 6e. The Fifth (V) Degree of Harmonic Major. 77
 6f. The Sixth (♭VI) Degree of Harmonic Major 79
 6g. The Seventh (VII) Degree of Harmonic Major 80

7. THE SIX CHORD CATEGORIES 81
 7a. 7 Major Seventh Chords 84
 7b. 11 Dominant Seventh Chords 85
 7c. 3 Minor Major Seventh Chords 85
 7d. 6 Minor Seventh Chords 86
 7e. 4 Half-Diminished Chords 86
 7f. 1 or 2 Fully Diminished Chords 87

**8. MULTIPLE APPLICATIONS OF A CHORDAL/INTERVALLIC
 CONSTELLATION OF THE L.H. VOICINGS** 87

6. DAS SYSTEM HARMONISCH DUR 70
 6a. I. Stufe Harmonisch Dur 70
 6b. II. Stufe Harmonisch Dur 72
 6c. III. Stufe Harmonisch Dur 74
 6d. IV. Stufe Harmonisch Dur 75
 6e. V. Stufe Harmonisch Dur 77
 6f. ♭VI. Stufe Harmonisch Dur 79
 6g. VII. Stufe Harmonisch Dur. 80

7. DIE SECHS AKKORDKATEGORIEN 81
 7a. 7 Majorseptakkorde 84
 7b. 11 Dominantseptakkorde. 85
 7c. 3 Mollmajorseptakkorde 85
 7d. 6 Mollseptakkorde 86
 7e. 4 Halbverminderte Akkorde 86
 7f. 1 bzw. 2 Vollverminderte Akkorde. 87

**8. MEHRFACHE VERWENDUNG EINER AKKORDISCH-
 INTERVALLISCHEN KONSTELLATION DER L.H. VOICINGS** 87

II – PRACTICAL PART

Music for Question Quartet

**HARMONIC MINOR AND HARMONIC MAJOR AS BASIC
 CHORDAL MATERIAL** 90
 Why is it? 96
 Where are we? 102
 Should she say so? 110
 Who remembers all decembers? 114
 What happened to the albedo? 118
 Have you seen me lately? 126
 Who is she? 132
 How can you? 138
 What will be? 142

Bibliography 146

About the Autor 147

II – PRAKTISCHER TEIL

Music for Question Quartet

**HARMONISCH MOLL UND HARMONISCH DUR ALS
 GRUNDLEGENDES AKKORDMATERIAL** 90
 Why is it? 96
 Where are we? 102
 Should she say so? 110
 Who remembers all decembers? 114
 What happened to the albedo? 118
 Have you seen me lately? 126
 Who is she? 132
 How can you? 138
 What will be? 142

Literaturverzeichnis 146

Über den Autor 147