III. *EMBELLISHING DEVICES*

Before we get to the musical examples in this book, it would be helpful to define the different types of embellishing devices used by jazz artists. The musical examples are divided into the three types of outlines, and then by the types of devices used to elaborate those basic outlines. Some outlines are often found without any elaboration or decoration of any kind. Sometimes the only device used to make them interesting is their rhythmic placement. They also can be found seemingly buried in chromaticism and embellishment. The following is a discussion of the embellishment devices, terms and clarifying examples. These devices will become more familiar as you progress through the book.

SIMPLE

Often the outlines occur with little or no elaboration. This would include simple rhythmic displacement without any added or extra notes.

PASSING TONES

Passing tones are the chromatic and diatonic steps between the essential tones. In a chord, the diatonic notes between the chord members: C major = C (d) E (f) G (a b) C. In a scale, the chromatic tones between the adjacent scale steps: C (c#) D (d#) etc. A chromatic passing tone can be placed between any adjacent diatonic tones a whole step apart. Any diatonic tone can have a chromatic leading tone. C sharp is the chromatic leading tone to D, and the chromatic passing tone between C natural and D. D flat is the chromatic passing tone between D natural and C natural. The difference in C sharp and D flat is the direction implied by the accidental. Chromatically altered tones tend to continue in the direction in which they have been altered. Flatted notes are lowered and therefore have downward tendencies, sharped notes are raised and have upward tendencies.

Since the *'Round Midnight* outline is an arpeggiated outline, it lends itself to passing tones between the chord tones. However, there is rarely a passing tone between the 5th and 7th of the ii chord. The tone between the 5th and 7th of the ii chord is the essential tone of the V7 chord. This tone is usually saved for the V7 chord. It is the punch line, the denouement of the story, the conclusion not given away by using it ahead of time as a passing tone.

NEIGHBOR TONES

The tones above and below the essential tone. The common practice (from Mozart to Charlie Parker) is to use the diatonic (from the key) upper neighbor tone (UNT) and the chromatic lower neighbor tone (LNT).

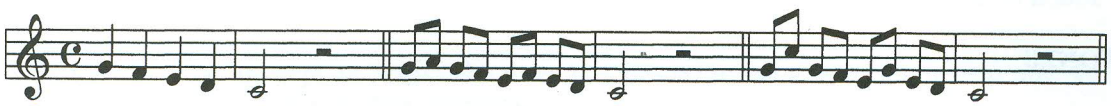
In the case of a C triad in the key of F *major*: C, E and G are the essential tones. D natural is the UNT to C, B natural the LNT. F natural is the UNT to E, D# the LNT. A natural is the UNT to G, F# the LNT:

In the case of a C triad in the key F *minor*: C, E and G are the essential tones. D flat is the UNT to C, B natural the LNT. F natural is the UNT to E, D# the LNT. A flat is the UNT to G, F# the LNT:

ARPEGGIATED TONES

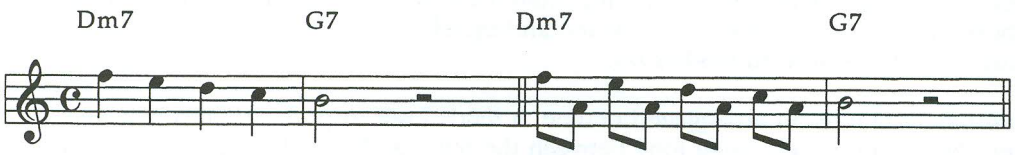
Elaboration of the simple line by leaping to other notes from the chord often giving the line more angularity and interest.

simple melody: with UNTs and PTs: arpeggiated tones replace UNTs:

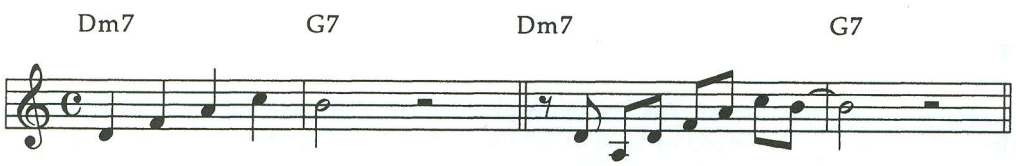


A common arpeggiation tone is the fifth of the ii chord played in a lower octave.

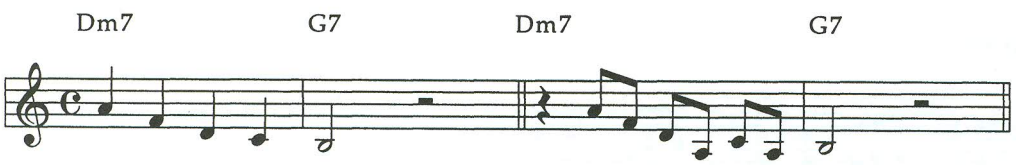
Outline no.1: with added arpeggiated tone:



Outline no.2: with added arpeggiated tone:



Outline no.3: with added arpeggiated tone:



EXTENSIONS

On outline no.2 the arpeggio is frequently extended the to 9th and sometimes to the 11th before descending to the 3rd of the V7 chord.

The *'Round Midnight* outline typically begins on the root of the ii chord. Bill Evans, Clifford Brown and others sometimes use the same idea, but begin on the 3rd of the ii chord.

CHROMATIC APPROACHES

Chromatic approaches usually involve a diatonic note and a chromatically altered note leading to an essential tone. It may begin with the diatonic tone followed by the chromatic tone as a passing tone into the essential tone, or it may begin with the chromatic tone then a diatonic neighbor tone leading to the essential tone. The chromaticism adds color to the lines and rhythmic interest with the additional pitches. The target notes often occur on strong beats in the measure. Target notes may be encircled by chromatic approaches from above and below. (see Encirling tones)

The third of the ii chord may be approached chromatically from a whole step above:

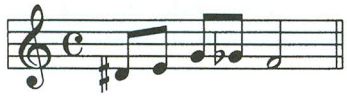
Dm7

or from below:

Dm7

or from both:

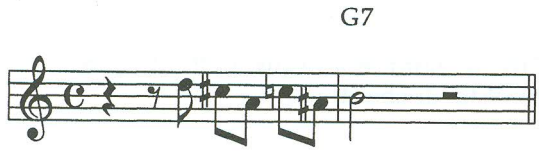
Dm7



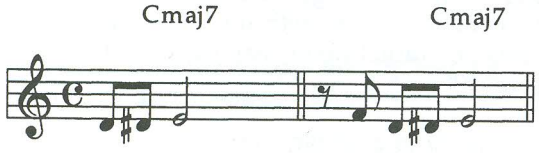
The 3rd of the V chord is often approached from below with a diatonic tone followed by the chromatic passing tone and then the 3rd:

G7

The third of the V chord is often approached chromatically from above and below. (see discussion of C.E.S.H. below)

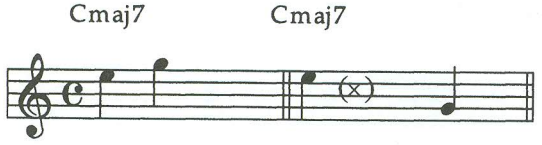


The third of the I chord is often approached with a chromatic passing tone:



Octave Displacement

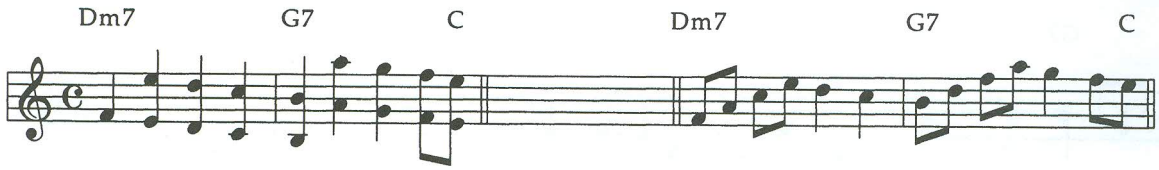
One or more tones placed in another octave. This often makes the line more interesting by introducing a leap. Octave displacement is often necessary due to the ranges of the instruments, dramatic interest becoming a serendipitous result. Leaps most often occur after the main guide-tone, leap from down beat to upbeat; never over the barline and rarely from a weak beat to a strong beat. Leaps may involve arpeggiated tones in unexpected moves. Arpeggiated leaps occur when a moving from a chord tone to another chord tone skipping over a chord tone. Moving from the third of a chord up to its fifth is a movement larger than a step, but does not involve skipping over another chord tone. Moving from the third of a chord *down* to its fifth involves a leap of a sixth, skipping over the root of the chord.



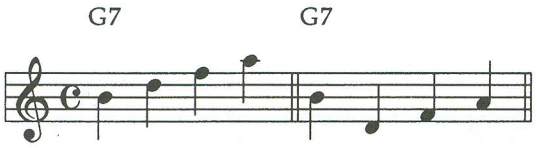
There are several instances of octave displacement included in the musical examples. The three most common occurrences leap after the arriving on the third of the chord.

3rd up to the 9th or flat 9th: A simple descending scale step (3–2) becomes dramatic when a descending second is replaced with a leap of a seventh. The fifth and seventh are skipped over. After the leap up, the scale usually continues to descend.. Sometimes when leaping from the third to the ninth the chord tones are not skipped. The simple line is octave displaced by using an 3-5-7-9 arpeggio.

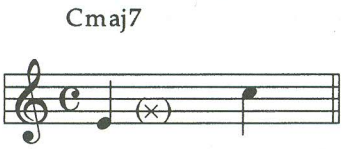
Outline with alternate octave displaced path: Octave displacement filled in with arpeggio:



3rd down to the 5th: Rather than an ascending arpeggio, 3 ↗ 5 ↗ 7 ↗ 9, the line will leap down a 6th, from the 3rd of the chord to the 5th of the chord skipping over the root, and then continue ascending the arpeggio: 3 ↘ 5 ↗ 7 ↗ 9.



3rd up to the root: Replace the descending leap from the 3rd of the chord to the root with a leap from the third up to the root, skipping over the fifth. This often ends the line; motion tends to stop after hearing the root of the tonic chord.

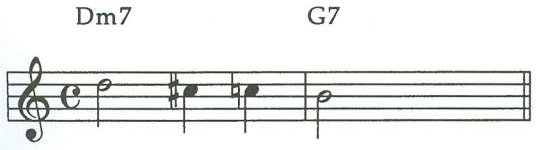


Encircling Tones

The use of both neighbor tones before the essential tone. In some cases the essential tone is approached by several chromatic approach steps above and below. (See examples under chromatic approaches)

C.E.S.H.

Jerry Coker's acronym for Chromatic Elaboration of Static Harmony. The most common example in a ii - V progression is the descending movement from the root of the ii chord to the third of the V7 chord. In the key of C (D minor - G7), the movement of D-C#-C-B. Other notes (the static harmony) are played in between the chromatic descending tones, sometimes implying compound melodies[1]. There are excellent examples of compound melodies throughout the literature, especially Bach solo cello sonatas. (See later examples in this book: Parker: ex.113)



Anticipation

Arriving at the next chord ahead of time, often creating a small dissonance resolved when the harmony catches up with the melody.

Delayed Resolution

Suspending the resolution of one chord into the next chord. Arriving at the target chord late creating dissonance resolved when the melody catches up with the harmony.

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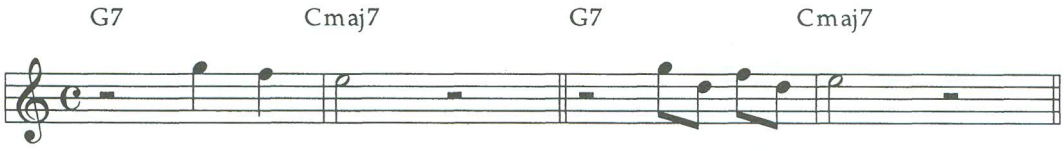
1 A single melody line that implies two or more independent lines within is a compound melody.

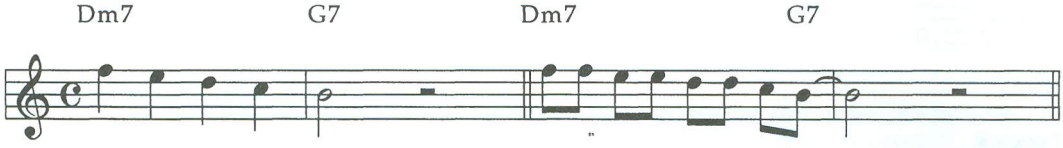
SAWTOOTH

A consistent up and down movement like the teeth on a saw. Often involves a pivot note or arpeggiated note: G-D-F-D-E.



ITERATION

Repeated notes can create eighth note motion where the outline may only imply quarter notes. Composers have used this device for centuries. (Listen to the Brandenburg concerto in D, by Bach.)



RHYTHMIC DEVICES

Includes displacement, augmentation, diminution, anticipation, complex combinations of subdivision to add interest to the basic outlines.

ADDING NOTES

Notes can be added before, within, and after the outline or any motive. Pick up notes begin with one or two notes before the outline begins. The notes can be diatonic or chromatic above or below, or arpeggiated tones.

USE OF TWO OR MORE OUTLINES WITHIN EXAMPLE

Sometimes the melody includes two or more outlines. The same outline can be used twice sequentially, or one outline can lead into another.

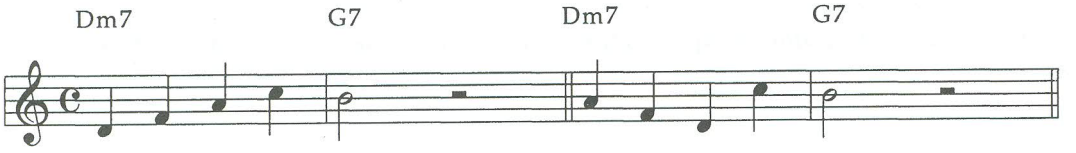
BORROWED CHORDS AND NOTES

(See the discussion on Diatonic chords and Roman numerals.) Some diatonic chords may be altered with tones "borrowed" from another key signature. When the harmony is altered, the lines are altered in the same way. Chords are often borrowed from the parallel minor key. iiø7 for a ii7, iv for IV, etc. Notes from the parallel minor key are often imposed on the dominant, creating more tension that diatonic tones, and therefore creating more release when arriving at the tonic major. Over G7, the dominant of C major, jazz musicians often use A-flat (flat 9) , B-flat (sharp 9) and E-flat (flat 13) from the parallel key of C minor. These borrowed tones, lowered diatonic pitches, have a greater downward pull than their diatonic counterparts. When modulating, chords are borrowed from the destination key. When moving from C major chord to a D minor chord, progressions pointing to the key of D minor often precede the D minor chord: V7 = A7, iiø7 - V7 = Eø7 - A7, or vii°7 = C#°7. The necessary notes to make the key change usually occur in the melodies over these changes: B flat and the leading tone C sharp.

CHANGE OF DIRECTION

Outline no.2 typically ascends (1-3-5) the ii chord before playing the seventh. Sometimes a dramatic change is to play the arpeggio descending, 7-5-3-1, before continuing its typical resolution to the 3rd of the V7 chord. The resolution of the seventh of ii to the third of V7 usually occurs in the same octave above the arpeggio. The arpeggio, rather than either ascending or descending, can be "broken", i.e. played in a different order.

Outline no.2 typically ascends (1-3-5) before playing the seventh of the ii chord. There are times when the arpeggio descends. The resolution of the seventh of ii to the third of V7 occurs in the same octave above the arpeggio.



Outline no.3 typically descends (5-3-1) before playing the seventh of the ii chord. There are times when the arpeggio ascends. The resolution of the seventh of ii to the third of V7 occurs in the same octave below the arpeggio.