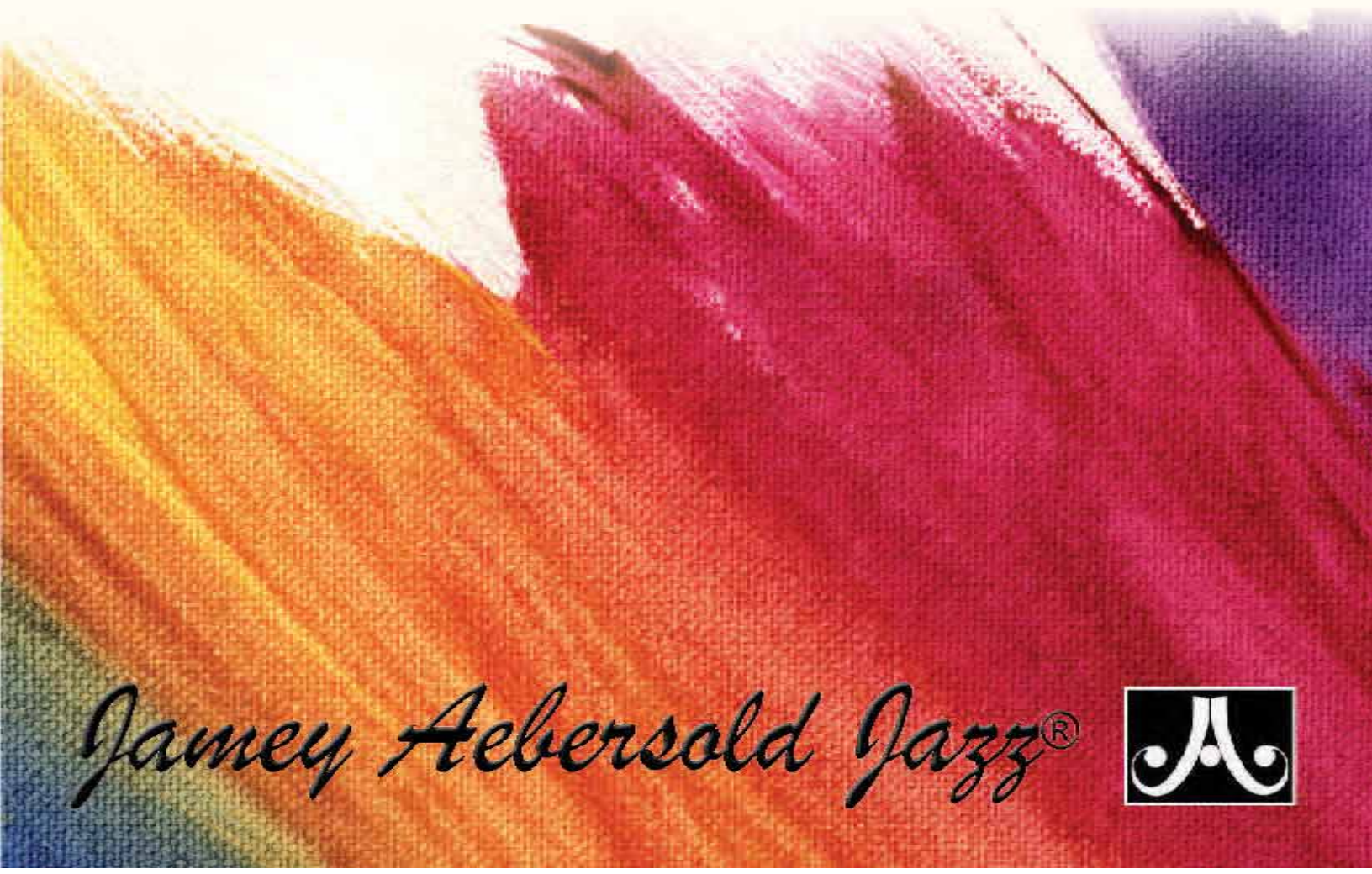




THE ESSENTIAL
jazz
HARMONY BOOK
by DAN HAERLE

FOR ALL INSTRUMENTALISTS AND ARRANGERS



Jamey Aebersold Jazz®



The Essential Jazz Harmony Book by Dan Haerle

For All Instruments



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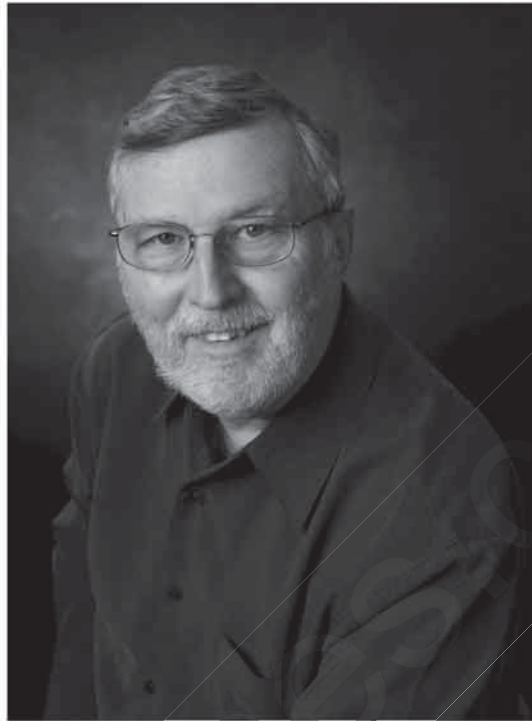
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About the author



Dan Haerle is a composer, performer, educator and ambassador of jazz piano. He is a regents professor emeritus of Jazz Studies at the University of North Texas, where he taught 35 years. Dan is an active jazz clinician nationally and internationally and has written instructional material used by thousands of musicians worldwide. At the 2012 Jazz Education Network (JEN) conference in Louisville, he was recognized, along with Jamey Aebersold, David Baker and Jerry Coker, in the inaugural class of the LeJENds of Jazz Award. Dan was elected a member of the International Association of Jazz Education Hall of Fame in 2003. His participation in a variety of educational programs has benefited countless musicians of all levels of experience. Dan has performed with Clark Terry, Pat Metheny, David Liebman, Freddie Hubbard and numerous other modern jazz leaders. He has recorded multiple albums, featuring his own music as well as jazz standards with his trio and quartet. He continues to teach jazz piano and improvisation online. He teaches residencies at colleges and performs concerts with his trio and quartet across the country.

Contact Dan at <http://www.danhaerle.com>.

Introduction

This is a collection of a variety of information that is applicable to jazz piano, jazz improvisation, jazz arranging, and jazz theory. Moreover, the applications of this material may be many and varied. In a way, it is like the first book I wrote in 1974, but on steroids!

I have learned a lot about this music in the 41 years since that first book. And, as a teacher, I continue to learn how to explain things in a clear, concise way. One of the hardest things to do is to teach someone something that you know very well. In fact, you may be very knowledgeable about a particular subject, but unable to explain it to anyone. This is why many musicians do not choose to teach and prefer to pursue their art as a performer. As it happens, I like to do both!

This book will be valuable to pianists and guitarists, but I especially encourage musicians, who do not play a chordal instrument, to use this text to improve their total musicianship. Arrangers and composers need to have a solid grasp of harmony. Vocalists need to be able to accompany themselves and write their own music. Educators may find this a useful text for a variety of courses. Jazz soloists will have a better chance to play what they hear in their minds.

I hope you find the book helpful in your quest for excellence!

Dan Haerle
Denton, Texas
September 2015

Albums by Dan Haerle

Live at Luminous Sound, 2012 – Dan Haerle, piano;
Brad Leali, saxophone; James Driscoll, bass; Ed Soph, drums

Aspiration, 2011 – Dan Haerle, piano;
Bob Bowman, bass; Jack Mouse, drums

Standard Procedure, 2004 – Dan Haerle, piano;
Bob Bowman, bass; Jack Mouse, drums

The Truth of the Matter, 1999 – Dan Haerle, keyboards;
Bob Bowman, bass; Jack Mouse, drums

Foreword

If anyone knows jazz harmony, it's Dan Haerle. This book will help those who have felt there's something mysterious about jazz and the accompanying sounds that make up this wonderful, original American music.

Jazz harmony is based on the European classical tradition. Jazz musicians have expanded on that tradition and it now encompasses an ever-widening array of musical sounds. This book expands on many books that have been written and is an excellent composite for the budding jazz musician.

Dan has spent his life playing and teaching jazz music. He's a consummate musician and educator and his contribution to jazz education is unsurpassed.

With "The Essential Jazz Harmony Book," we now have the essence of what has, for the past 120 years, made jazz so appealing to the entire musical world ? sounds and more sounds of varying color and texture mixed with the individuals imagination. It's the essence of musical creativity.

Basic keyboard skills for all are extremely helpful in understanding and then being able to apply jazz harmony in solos. "The more you know, the more you can play" is tried and true. Dan has given us the springboard to uncover our hidden musical potential.

Jamey Aebersold, Sept. 6, 2015

Thanks

Special thanks to my wife Jill for her expertise as an editor in making the book understandable. Thanks, also, to all of my colleagues and musical friends with whom I have had many great moments making music. Finally, thanks to all of my students, past and present who are a constant inspiration and a source of new ideas for me. ~ Dan Haerle

Other books by Dan Haerle Published by Jamey Aebersold Jazz

Jazz Piano Voicing Skills

Jazz Improvisation, A Pocket Guide

Fusion, Volume 109, Play-Along

Magic Motives

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Legend

- Δ = Major scale/chord. Can also mean Major 7th chord
- 7 = Lower the 7th of the major scale. C7 = C dominant 7th
- = Minor, lowered 3rd step of the major scale
- \emptyset = Half-diminished or minor 7th, flat 5
- + = Raise a half step, also means to raise the 5th of the chord
- # = Raise a half step
- \flat = In front of a number, it means to lower the note a half step
- = In front of a number, it means to lower the note a half step
- o = Diminished chord or scale
- $-\Delta$ = Minor 3rd/major 7th. Example C- Δ
- W = Whole step
- H = Half step
- C Δ = C Major (WWHWWWH) or C Lydian (WWWLHWWH)
- C7 = C Dominant (WWHWWHW) or C Lydian Dominant (WWWLHWWH)
- C-7 = C Dorian (WHWWWHW) or C Aeolian (WHWWHWW)
- C \emptyset = C Locrian (HWWHWWW) or C Locrian, #2 (WHWHWWW)
- Co7 = C Whole-Step, Half-Step Diminished scale (WHWHWHWH)
- C7+9 = C Diminished Whole-Tone scale (HWHWWWWW)
- C7+5 = C Whole-Tone scale (WWWWWWW)
- C7-9 = C Half-Step, Whole-Step Diminished scale (HWHWHWHW)

Chords — Intervals and Triads

Before discussing jazz chords and their voicings, you need to understand a bit about traditional harmony. Knowing something about intervals will be a big help in understanding the structure of chords. Chords are mainly built in 3rds, so it will be very helpful to know the difference between a major 3rd and a minor 3rd. A major 3rd consists of two whole steps. A minor 3rd consists of a whole step and a half step. Both are shown here:



There are four types of traditional triads (chords with three notes): Major, Minor, Augmented and Diminished. The structure of these triads is:

- Major – a major 3rd and a minor 3rd
- Minor – a minor 3rd and a major 3rd
- Augmented – two major 3rds
- Diminished – two minor 3rds



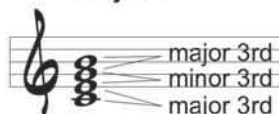

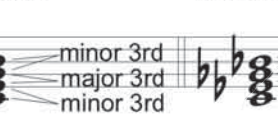
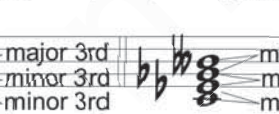
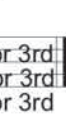
Here are the four types of traditional triads notated in all 12 keys:



Chords — The Five Families of 7th Chords

Here are the five traditional types of 7th chords, their interval structure and how they may be formed using tones of the major scale. They are:

Major 7 th	ma 3rd, mi 3rd, ma 3rd	1, 3, 5, 7 of a major scale
Dominant 7 th	ma 3rd, mi 3rd, mi 3rd	1, 3, 5, b7 of a major scale
Minor 7 th	mi 3rd, ma 3rd, mi 3rd	1, b3, 5, b7 of a major scale
Half-Diminished 7 th	mi 3rd, mi 3rd, ma 3rd	1, b3, b5, b7 of a major scale
Diminished 7 th	mi 3rd, mi 3rd, mi 3rd	1, b3, b5, bb7 of a major scale

Major 7 th	Dominant 7 th	Minor 7 th	Half-diminished 7 th	Diminished 7 th
				

Below are the five families of 7th chords, notated in all 12 keys:

