

Harmonizing Devices

Many useful writing techniques found in classical composition are also used daily by jazz composer/arrangers. Raising the level of “color” to the music is most logical and controllable when one or more of the following techniques are used. As in all composing and arranging, these harmonic techniques can be overused.

1. **Non-harmonics** added to a basic melody line, especially when they add to the chromatic nature of the music.

The image shows two identical musical staves for the piece "Stella Goes to Town". Each staff consists of a treble clef (melody) and a bass clef (bass line). The melody is written in G major with a key signature of one flat (F major). The original bass line is simple, with notes corresponding to the chords E7(b9), A7(b9), and Dm7. The second staff shows a more complex bass line with non-harmonic shapes, including chromatic movement and additional notes, while the melody remains the same. The word "ORIGINAL" is written in the bass line of the first staff.

2. **Add-Chord** – Adding new chords to the changes via non-harmonic shapes in the bass line, especially when they introduce chromatic coloring.

The image shows two musical staves for the piece "Stella Goes to Town". The top staff is identical to the first example, showing the original melody and bass line with chords E7(b9), A7(b9), and Dm7. The bottom staff shows the same melody but with a more complex bass line that includes additional chords: E m9, B m9, B m9 A7, A7(b9), and Dm. The word "ORIGINAL" is written in the bass line of the top staff.

3. **Harmonic Color Shifts**, such as sudden changes in mode.

SKYLARK - ORIGINAL

Chords: Eb6, FM7, Bb7, EbMA7, Eb7, AbMA7

The original harmonization is very tonal and plain, suitable for the time frame in which it was composed, less so for the 21st century.

SKYLARK - REHARMONIZED

Chords: C/Bb, Bbm7, Eb/Bb, Bb9, EM7, A7, AbMA7

The abrupt change in discernable tonality here is called a **color shift**.

The **non-harmonic shapes** mentioned above are the same as in classical theory:

Labels: PASSING TONES, APPOGGIATURA, ESCAPE NOTE, NEIGHBOR