

# Glossary

**6/9 chord:** major 6 chord with tension 9 substituting the root

**activated modal framework:** a series of harmonies where chord tones are connected by material taken from the mode

**altered dominant approach chord:** dominant-7th chord with altered tensions of its target chord

**anticipation:** syncopated rhythm that occurs before the original attack

**approach note:** points of tension that require resolution to a target note

**broken chord:** chord tones played sequentially rather than simultaneously

**carrier chord:** broken chords with tensions that move to a target note (3rd [strongest], root, or 5th)

**chord tones:** notes in their associated chord symbol

**chromatic approach chord:** approach chord based on a root a half step away from any chord tone (or tension) of its target chord

**close position:** voicing in which all notes are set within an octave

**comping:** chordal part that accompanies a melody

**consonance:** major third, minor third, perfect fifth, major sixth, minor sixth, octave

**contrary motion:** moving the opposite direction

**counterpoint:** one note played against another; both are harmonically complementary

**coupling note:** a chord tone or tension used to harmonize a melody note, creating chord fragments

**delay:** syncopated rhythm that occurs after the original attack

**delayed resolution:** a technique of playing neighbor tones before resolving to a chord tone

**derivative bass line:** a bass line that contains notes other than the roots of chords

**diatonic fourth voicing:** fourth voicing that includes notes from a scale associated with its key

**diminished approach chord:** diminished chord based on a root a half step below the target chord root

**dissonance:** minor second and major seventh (sharp dissonance), major second and minor seventh (mild dissonance)

**drop-2 voicing:** an open voicing built from a basic 4-part close voicing by dropping the voice that is second from the top down an octave

**drop-2 and -4 voicing:** an open voicing built from a basic 4-part close voicing by dropping the voices that are second and fourth from the top down an octave

**drop-3 voicing:** an open voicing built from a basic 4-part close voicing by dropping the third voice from the top down an octave

**drop-4 voicing:** an open voicing built from a 4-part close voicing by dropping the fourth voice from the top down an octave and adding the root

**first inversion:** voicing in which the 3rd is on the bottom

**fourth voicing:** open voicings built with fourth intervals

**guide tones:** the 3rd and 7th degrees of a chord

**harmonizing:** reinforcing a melody with chords

**intervallic links:** a contemporary improvisation practice in which intervals (excluding tritones) are linked using whole or half steps

**inversion:** note order, defined by the voicing's bottom note

**key center:** harmonic region preceded by cadential material

**lead line:** the melody of a tune

**melodizing:** playing broken chords in the right hand

**mode:** a scale that contains a characteristic pitch that distinguishes it from the major or minor scale from which it is derived

**non-chord tones:** dissonances; notes not in its associated chord

**non-diatonic fourth voicing:** fourth voicing built with perfect fourth intervals

**oblique motion:** in counterpoint, a situation in which one voice moves while the other does not

**open voicing:** a chord that is spread larger than an octave

**parallel approach chord:** approach chord in which all the voices move the same interval to the target

**parallel motion:** moving the same direction by the same interval

**particalized random comping:** a type of random comping in which parts of a chord are played rather than an entire voicing

**pentatonic scale:** five-note scale derived from the major scale

**permutation:** possible way that intervals may be related

**pianisticize:** using methods that broaden playing away from standard pedantic techniques

**random comping:** playing voicings that aren't necessarily voice led, using syncopation

**rhythmic displacement:** an improvisation technique in which a motif is played by a rhythmic unit earlier or later

**root position:** voicing in which chord root is on the bottom

**second inversion:** voicing in which the 5th is on the bottom

**similar motion:** moving the same direction by a different interval

**stepwise diatonic approach chord:** approach chord that belongs to the key of the progression and harmonizes a melody moving by step

**subdivision:** rhythmic unit within a beat

**substitute dominant 7 chord:** a dominant chord with a root a  $\flat 5$  interval from the root of the original dominant 7 chord

**suspension:** harmony where the 3rd is replaced with the 4th

**symmetric diminished scale:** scale comprised of alternating half and whole steps

**syncopating:** playing a rhythm on an offbeat

**target note:** chord tone on a strong beat; a landing point

**tension:** a note that extends a basic chord, such as 9, 11, or 13

**tension resolution:** aspect of jazz counterpoint in which tensions on chords must resolve to certain scale degrees

**tension substitution:** replacing chord tones with tensions for greater harmonic interest

**terminal points:** the basic chords of the tune that the composer intended

**third inversion:** voicing in which the 6th or 7th is on the bottom

**tritone:** 3rd and 7th of any dominant

**upper-structure fourth voicing:** three notes built in perfect fourths, with (from the top) the 9,  $\sharp 9$ , and 3 or  $\flat 13$ , 13,  $\flat 7$

**upper-structure triad:** a triad that contains one or more tensions

**voice leading:** choosing inversions that minimize note movement

**walking bass line:** bass line in which a note is played on every beat, usually with an implied triplet feel

**window:** space in music, provided by a sustained melody note, that allows for improvisational material