

Jazzharmonik

I jazz-sammenhæng vil akkorder ofte blive analyseret ud fra en funktionsharmonisk sammenhæng, hvor vi ser på akkordernes *funktion* i forhold til tonearten: Tonika, subdominant, bidominant mm.

Især er dominantforbindelser centrale (dvs bi-dominanter).

Samtidig overskridt harmonierne også grænsen for traditionel funktionsharmonisk analyse, og vi supplerer derfor ofte med en *trin-analyse*. Her beskrives akkorden ud fra dens trin i en durskala. Hvis vi er i G-dur vil de diatoniske akkorder beskrives som:

A musical staff in G major (one sharp) with four measures. The first measure is Imaj7 (G major 7th). The second measure is IImaj7 (A major 7th). The third measure is IIImaj7 (B major 7th). The fourth measure is IVmaj7 (C major 7th). The fifth measure is V7 (D7). The sixth measure is VIIm7 (E major 7th). The seventh measure is VIIIm7(b5) (F# major 7th with a b5). The eighth measure is Gmaj7 (G major 7th).

Alle akkorder kan beskrives ud fra en trin-analyse.

A musical staff in G major (one sharp) with four measures. The first measure is Eb7. The second measure is D7(9). The third measure is A7. The fourth measure is G#dim.

Harmonik

II-V-forbindelser

Forbindelsen IIIm7-V7 og IIIm7-V7-I er meget brugt ikke kun i den toneart vi befinner os i. Vi dropper ofte m'et og kalder det blot en II-V eller en II-V-I forbindelse.

I en II-V forbindelse bliver II'eren opfattet som et forudhold til V'eren idet den minder meget om en Vsus-V-forbindelse (hvilke toner er forskellige?):

A musical staff in G major (one sharp) with four measures. The first measure is IIIm7 (B major 7th). The second measure is V7 (D7). The third measure is V7sus4 (D7sus4). The fourth measure is V7 (D7).

Oftest ser vi en række af II-V-forbindelser hvor V'eren fungerer som dominant til næste akkord evt til næste II-V-forbindelses V'er!

Eks: Nedenfor ses II-V-forbindelserne markeret. Vi markerer med en pil hvilken akkord V'eren er dominant til.

A musical staff in G major (one sharp) with five measures. The first measure is G6. The second measure is IIIm7 (B major 7th). The third measure is V7 (D7). The fourth measure is IIIm7 (B major 7th). The fifth measure is V7 (D7). Arrows point from the V7 in the first measure to the IIIm7 in the second measure, and from the IIIm7 in the second measure to the V7 in the third measure.

A musical staff in G major (one sharp) with eight measures. The first measure is G6. The second measure is IIIm7 (B major 7th). The third measure is V7 (D7). The fourth measure is IIIm7 (B major 7th). The fifth measure is V7 (D7). The sixth measure is IIIm7 (B major 7th). The seventh measure is V7 (D7). The eighth measure is V7 (D7). Arrows point from the V7 in the first measure to the IIIm7 in the second measure, from the IIIm7 in the second measure to the V7 in the third measure, from the V7 in the third measure to the IIIm7 in the fourth measure, from the IIIm7 in the fourth measure to the V7 in the fifth measure, from the V7 in the fifth measure to the IIIm7 in the sixth measure, from the IIIm7 in the sixth measure to the V7 in the seventh measure, and from the V7 in the seventh measure to the V7 in the eighth measure.

Opg 1: Marker alle II-V-forbindelser og marker også hvor V'eren leder hen til hvis vi kan se det (Hvis vi kun ser efter II-V-forbindelser er tonearten uden betydning):

1) Cm7 F7 Bbmaj7 Bbm7 Eb7 D7

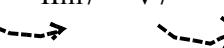
2) Dm7 Gm7 C7 Cm7 F7 Fm7 Bb7

3) D6 F#m7 Em7 A7(b9) F#m7 H7 Em7

den kan også fungere som en almindelig dominant til en Db-akkord!

Eks: Nedenfor ses II-V-forbindelserne markeret. Vi markerer med en pil hvilken akkord V'eren er dominant til. Tritonus-dominantforbindelser markeres med en stiblet pil:

G6 Hm7 E7 Ebm7 Ab7 G6
 IIm7 V7 IIm7 V7

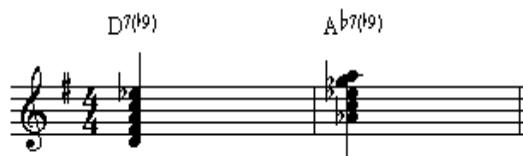


G6 Hm7 E7 Bbm7 Eb7 Ebm7 Ab7 G6
 IIm7 V7 IIm7 V7 IIm7 V7



Tritonus substitution

En meget kraftfuld effekt til at presse det tonale system som man gør i jazz'en efter 2. verdenskrig er tritonussubstitution hvor en dominantakkord udskiftes med en dominantakkord i tritonusafstand, da de - hvis de er tilstrækkeligt højtopbyggede minder meget om hinanden:



Bemærk at kun tonen *d* i D7(b9) ikke er i Ab7(b9) - tonen *fis* er i Ab-akkorden noteret som *ges*. Den lave 9'er i Ab-akkorden har vi for nemheds skyld noteret som et *a*.

Vi kan opfatte Ab7(b9) som en avanceret udgave af D7(b9). Den kan også fungere som (tritonus-)dominant til en G-akkord ... men

Opg 2: Angiv II-V-forbindelser på følgende akkordforbindelser. Marker hvor dominanten peger hen af - tritonusdominanter markeres med stiblet pil:

1) Cm7 F7 Em7 A7 Am7 D7 Gmaj7

2) Gmaj7 Am7 D7 Am7 D7 Abm7 Db7 C7

3) Fmaj7 F#dim Gm7 C7 Cm7 F7 Bbm7 Gm7(b5) F6

It Dont Mean A Thing

Swing 1 Fm Fm/E 2 Fm/E♭ B♭7/D 3 D♭7 C7 4 Fm
It dont mean a thing if it ain't got that swing

5 B♭7 6 Hdim 7 A♭/C 8 C+7
du - a It

9 Fm Fm/E 10 Fm/E♭ B♭7/D 11 D♭7 C7 12 Fm
don't mean a thing all you gotta do is sing

13 B♭7 14 Hdim 15 A♭/C 16 A♭
du - a It

17 E♭m7 18 A♭7 19 D♭maj7 20
makes no diff - rence if it's sweet or hot Just

21 Fm7 22 B♭7 23 E♭7 24 C7
give that rhy - thm ev' - ry thing you got Oh, it

25 Fm Fm/E 26 Fm/E♭ B♭7/D 27 D♭7 C7 28 Fm
don't mean a thing if it ain't got that swing

29 B♭7 30 Hdim 31 A♭/C 32 C+7
du - a du - a

You Are Too Beautiful

Sheet music for the song "You Are Too Beautiful" featuring lyrics and chords. The music is in 4/4 time and includes the following chords and lyrics:

Chords: Dm⁷, G⁷, Em⁷, A^{7(b9)}, Dm⁷, G^{7(b9)}, Cmaj⁷, Em⁷, Eb⁷, Dm⁷, Fm⁷, B^{b7}, Am⁷, D⁷, Dm⁷, G⁷, Em⁷, A^{7(b9)}, Dm⁷, G⁷, Em⁷, A^{7(b9)}, Cmaj⁷, Em⁷, Eb⁷, Fmaj⁷, F#dim, C, A⁷, Dm⁷, G⁷, Cmaj⁷, Bm^{7(b5)}, E^{7(b9)}, Am, Am(maj⁷), Am⁷, D⁷, Dm⁷, G⁷, Dm⁷, G⁷, Em⁷, A^{7(b9)}, Dm⁷, G^{7(b9)}, Cmaj⁷, Dm⁷, Fm⁷, B^{b7}, Am⁷, D⁷, Dm⁷, G⁷, C⁶.

Lyrics:

you are too beau-ti - ful, my dear to be true and I am a fool for beau - ty
fooled by a feeling that be- cause I had found you I could have bound you too
You are too beau-ti- ful for one man a lone, for one luck-y fool to be with,
when therare oth-er men with eyes of their own to see with
love does not stand shar - ing not if one cares
have you been com - par - ing my ev' - ry kiss with theirs?
If on the oth-er hand I'm faith - ful to you it's not through a sense of du - ty
You are too beau-ti - ful and I am a fool for beau - ty