

MARKOS ALEXIOU

+ CD

SOUNDS OF SILENCE

MODERN JAZZ COMBINATIONS



fagotto books



CD
C7M

Sound of Silence

ISMN: 979-0-801151-27-8

Copyright © 2008 Fagotto Books

All rights reserved. No part or whole of this publication may be reproduced in any form or by any means without the publisher's written permission.

Production by Fagotto Books

Translation: Vasso Dimitriou
Text: Marcos Alexiou
Arrangements: Stratos Diamantis
Scores: Sofia Stavrou
Layout: Chrysa Economaki
Editing: Andreas Thermos
Cover: Afroditi Zouki

Final text version by Marcos Alexiou and Miltiades Papastamou

N. Thermos – FAGOTTO BOOKS
15, Valtetsiou Street
Exarcheia, Athens
106 80 Greece
Tel. ++ 30 210 3645 147
Fax ++ 30 210 3645 149
Email info@fagottobooks.gr
www.fagottobooks.gr

PREFACE

Presented in this book are various elements of music, based on scales and chords which are used both in jazz and also in other forms of modern music.

My goal is to assist you, the learner, as you read and listen to the written and recorded material, to be able to discover and develop within yourself aspects of music still unimaginable to you.

Further, I hope to guide you, through the use of new and creative ideas, towards the freedom and the joy that come from musical expression.

In closing, I feel the need to emphasize that the teacher's role is not only to form a fine student but mainly to guide him and stimulate him with progressive ideas and sounds toward the enrichment of what he himself possesses. He, in turn, will then do his part.

Marcos Alexiou

Contents

Lesson	Page
1. My Funny Clementine - free chromatic reharmonization	9 - 10
2. Atonality - free chords on pedal (one tone)	11 - 14
3. Chords on a descending chromatic scale, with a melodic line based on major triads	15 - 16
4. Replacing the dominant V in a II-V-I sequence	17 - 19
5. Bitonal improvisation on a pedal	20 - 21
6. Multi-chordal improvisation on a pedal	22 - 23
7. Miltiades and Herodotus - original composition	24 - 25
8. 12tone improvisation on a freely inspired harmony	26 - 27
9. Multi-chordal improvisation on a pedal (2)	28 - 29
10. Bitonal and multi-chordal improvisation on a pedal	30 - 31
11. Blues 1- Example of minor blues harmonization	32 - 33
12. Blues 2a-b (a: accompanying chords in 2nds b: free accompanying chords)	34 - 35
13. Blues 3a-b (a: accompanying chords on a chromatic b: accompanying chords on a chromatic, with major triads)	36 - 37
14. Blues 4- Free blues harmonization	38
15. Blues 5a-b-c-d-e -(a: accompanying chords moving chromatically- b: accompanying chords with major triads moving chromatically - c: accompanying chords with major triads moving freely, and chromatically - d: free chords with major triads e: accompanying chords with major triads moving chromatically)	39 - 42
16. Little Blues - original composition	43
17. Improvisation example, with chord substitutions	44
18. Improvisation in mixed bitonal scales with free harmonization	45 - 46
19. Replacing the dominant V in a II-V sequence	47 - 48
20. The Great Guitar Player - original composition	49 - 50
21. Chordal improvisation- example	51
22. Improvisation on pedal using "Mixed bitonal scales" - example	52 - 53
23. Improvisation on pedal using "Mixed bitonal scales" on chromatic and free chords- example	54
24. Complaint - original composition	55
25. Montuno 1 - II-V-I with modulations, moving on a whole tone Montuno 2 - II-V in melodic minor, without cadence to I	58 - 60
26. Montuno 3 - alternative harmonization Montuno 4 - alternative harmonization (2)	61 - 62
27. Montuno 5 - alternative harmonization on ascending chromatic Montuno 6 - alternative harmonization on interrupted chromatic	63
28. Montuno 7 - alternative harmonization on descending chromatic	64
29. Montuno 8 - alternative harmonization in 4ths Montuno 9 - alternative harmonization on interrupted chromatic (2)	65 - 66
30. Stratos Theme - original composition	67 - 68
31. Reharmonising a melody- example	69
32. Reharmonising a melody - example	70 - 71
33. Harmonising one note with a chord sequence	72
34. II-V-I Combination	73 - 75
35. Doriana - original composition	76 - 77
36. Requiem to George - original composition	78
37. II-V ????? combi	79 - 80
38. Round the Evening - reharmonization	81 - 83
39. Constructing original scales and chords	84
40. The Coming of the 8th Day - original composition	85 - 86
41. Hiding "alien" scales in chords and improvisation	87 - 88
42. Constructing scales with added note	89
43. Supplementing an added note	90
44. Supplementing an added note (2)	91 - 92
45. My Funny Clementine - reharmonization	93 - 95

Lesson 1

The reharmonization of this standard is based on the use of an ascending and descending chromatic line on the bass throughout the piece. The choice of the chord types is based on the musician's personal taste.

! Notice: In the music parts, the chords harmonizing the melody are written below the staff, whilst explanatory comments are written above.

My Funny Clementine

BALLAD CHROMATIC COMBINATION

Based on the well known tune
 "My funny Valentine" by R. Rogers - L. Hart
 Reharmonization by Marcos Alexiou

INTRO

7

11

15

18

21

25

29

33

Lesson 2

In this lesson we preserve a C pedal throughout the music example. A bitonal scale, made from the Ab and A triads (C, C#, D#, E, G#, A) is used on most bars. This scale can be used partially as well (using 4 or 5 of its notes). In our piece some more chords are added on C pedal. The improvisation on this kind of progression is "FREE". The melodies made by the improvisation create new, more complex harmonies within the background progression. This NEW harmonic status is the one written on the top of each bar.