



Chromaticism in Jazz: Applying Techniques and Concepts

Masaya Yamaguchi

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The purpose of this book is to share my thoughts with all melodic instrumentalists, to suggest an avenue into chromatic jazz improvisation. The title Chromaticism in Jazz implies the coloristic, intervallic, non-diatonic, paratonal, and superimposition styles of jazz improvisation that may be represented by the mid-60 s Miles Davis Quintet and the 60 s John Coltrane Quartet (and later Coltrane groups). It must also be noted that the application of chromatic lines in improvisation should not overshadow the natural flow of ideas, but should be explored thoughtfully to create contrast and more lyrical, melodic playing. As the subject of dissonance versus consonance has shifted and evolved throughout the course of jazz history, chromaticism has been developed by later generations to stretch the boundaries of jazz improvisation. The use of superimposed lines against harmonic structures can often create an interesting deflection, in conjunction with more standard jazz language. This work will lay the structural guidelines of chromaticism and give some examples of how chromatic lines can be used in a jazz context. After learning the evolution of chromaticism in recorded jazz, you will then gain the knowledge and skill to explore further possibilities. I hope this book will offer a new treatment for the chromatic deficiency in American musical society at large.

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