

ZOLTÁN KODÁLY'S ART IN TERMS OF JAZZ ANALYSIS OF EPIGRAM 7

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SUMMARY. Jazz music and twentieth-century compositional music have interacted since the beginning. In the same way that one cannot talk about modern music today without mentioning Béla Bartók, his colleague and good friend Zoltán Kodály, also plays an important role in twentieth-century music. The compositional techniques that we associate with Bartók's name can also be found in Kodály's art. In this study, I scrutinize Zoltán Kodály's less well-known play, the 7th Epigram. Kodály's suggestion on the preface sounds like this: *The vocal part can be performed on any string or wind instrument, possibly in the upper or lower octave. It works best for those who use it as reading practice by accompanying their singing.* As a jazz musician, compositional music has always influenced me, and I was curious to compare the harmonic relationships between the two styles. It affected me as a revelation when I discovered in the works of Johann Sebastian Bach those seventh chords or alterations that can also be found in the language of jazz. Kodály's Epigrams became interesting for me precisely because of this.

Keywords: jazz, chords, alterations, upper extensions

The principles of analysis

The group of four notes of the broken sixteenth movement accompanying the 7th Epigram creates special harmonies. I analyze these chords and describe them using the names of jazz harmonies. The names of jazz harmonies originate from the stacked third construction. We take the triad as a basis, then indicate the quality of the seventh, and if there are any, display the upper extension notes above the octave, such as 9, 11, or 13.

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The seventh chord can be of eight types, in the case that the minor and major sevenths are associated with the four triads, like major, minor, diminished, and augmented. This number increases to nine if we add the diminished seventh, which is connected only with the diminished triad. In other situations, the double-flatted seventh has an effect like the sixth chords, which is more likely a triad with one coloring note. In the first example, you can see all nine seventh chords built upon note C.

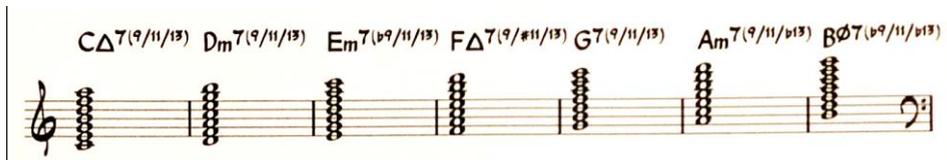
E.g. 1



The nine types of seventh chords

The upper extensions are coming from the stacked thirds, and in classical jazz theory, they are not going further than the 13th note. If we are thinking in a diatonic way, then we could find these chords with extensions. The 9th is unless otherwise indicated than major 9th, the 11th is perfect, if not raised. The 13th is major if not flat.

E.g. 2



The diatonic seventh chords with extensions

Sometimes, like in the first bar, the chord doesn't contain the seventh, but has the ninth, in this case, we use the add9 notation.

Besides the upper extensions, there are alterations. These alterations mostly affect the fifth and the ninth of the chord. The typically altered chords are the dominant chords. The most common alterations are the augmented fifth, the diminished fifth, the lowered ninth, and the raised ninth. The alterations

are usually mixed like #5#9, #5b9, b5#9 and b5b9. These altered chords contain way more notes, than we could reach comfortably with one hand, therefore there are special voicing to play them on the piano. These are the most common altered chords in rootless voicing. The chords are built upon the note C. Single alterations and double alterations are in E.g. 3.

E.g. 3



The most common alterations

The notations of the jazz chords are coming from the stacked third construction, therefore some of the modern chords which have different contractual methods, cannot be described with common notation. In such a situation we use the slash chord or the slash bass notation. For example, the Eb triad over D triad, or F triad over G bass. The situation is very similar to the chord inversions. For example, the first inversion if the C major triad is C/E, and the second inversion is C/G. The notation of the seventh chord is the same. The three inversions of the G7 chord are G7/B, G7/D, and G7/F.

The two most important notes in the chord are the third, which determines the major or minor quality, and the seventh which expresses the major or minor seventh quality.

The most used jazz chord is the rootless four-way jazz chord.

In this chord type, next to the third, we could find two more notes, which can be the sixth, ninth, or the fifth.

Of the several types of the four-way rootless jazz chord, there is one special structure. This structure is named the Lydian structure.

The Lydian structure is based on the Lydian scale and contains the decisive note of the modal scale, the raised fourth.

The Lydian structure is a kind of chameleon chord because it can be several different chords depending on the root underneath.

An enharmonic reinterpretation of the chord notes is required in the second chord!

E.g. 4

D7⁽⁹⁾ Ab7⁽⁹⁾ Am7⁽⁹⁾ F#7 Bphrygian Cmaj7^{#11}

The Lydian structure

In the following examples, you can see the chords of Kodály's work collected and the names of the jazz chords.

E.g. 5

Con moto ♩ = 96

Dm add9

Dm add9

C add9

Bb add9

Bbm add9

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A7#9

C#m#7/G#

Am add9

Em7#11/G

F#7#9

Dm#11/F

E7#9

A7susb9

A7b9

D7b9

D79

C#7b9

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Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part consists of a complex rhythmic pattern in the right hand and a bass line in the left hand. The chords are: **C#7b9**, **C7**, **C9**, and **C7(9/13)**.



Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part continues with the same rhythmic pattern. The chords are: **Em#7/B**, **C#m7b5/B**, and **F#7/A#**. The word *cresc.* is written above the piano part.



Musical score for the third system, featuring a vocal line and piano accompaniment. The piano part continues with the same rhythmic pattern. The chords are: **A7#11**, **C#m7/G#**, and **G#sus9**. The word *f* is written above the piano part.



Musical score for the fourth system, featuring a vocal line and piano accompaniment. The piano part continues with the same rhythmic pattern. The chords are: **C7b9#9/G**, **G7b5#5**, and **D#11/F#**. The word *rallent.* is written above the piano part.

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Bb+maj7/F **Em11** **Eb7b9**

Quieto

D **Bb/D** **Ab/D G/D** **F/D** **Eb/D** **D**

REFERENCES

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- Mark Levine: The Jazz Theory Book, Sher music Co. 1995.