

MOLL DUR



HEIN VAN DE GEYN

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Moll Dur

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Hein Van de Geyn / Forms

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ISBN

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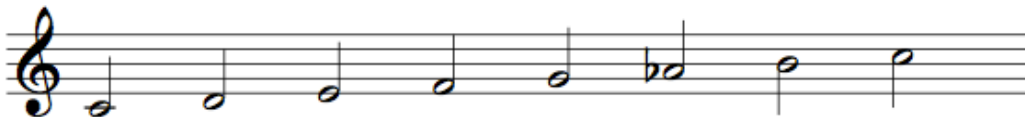
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1

Nomenclature and theory

I am using the German term for this typical harmonic phenomenon to make it stand out in its own world. I know the English term “minor-major” describes the same harmonic situation, but this denomination might be too generic and obscure and might not do justice to the clear harmonic scenario so often found in the music of the last 2 centuries; and so very often in the standard tunes we play as jazz musicians.

In essence Moll Dur (MD) is nothing more than the consequence of the lowering of the 6th note of a Major scale:



This note now becomes a leading tone towards the 5th note of the scale. In a IV chord it means that we now have 2 leading tones (just like we would have on a V chord in fact) ready to return to the Tonic.



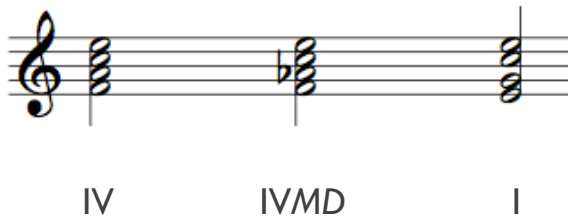
IV

IVMD

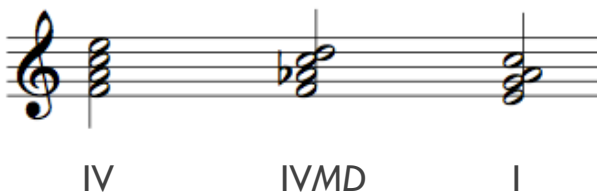
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We see thus a Subdominant - Tonic movement. This is called a plagal cadenza.

If we add the 7th to the IV-chord, this 7th will remain the same in the IVMD:

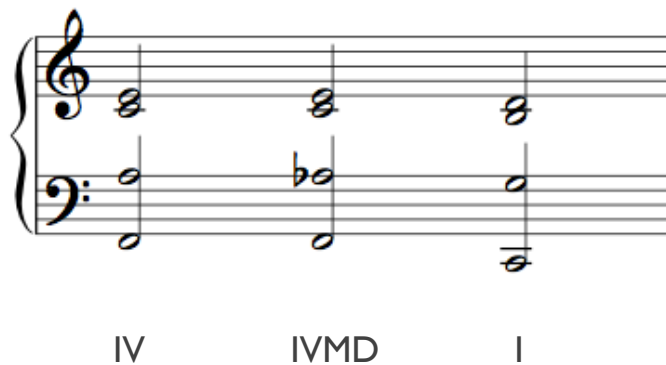


Thus creating a harsh-sounding minor-major seventh chord. To soften this chord we can replace the major 7th with its foundation: the 6th:



You can feel that the function and harmonic essence of **FmiΔ** and **Fmi6** is absolutely equal.

If now we play these chords with a prominent bass, it sounds like this:



or with the milder 6th:



We now arrive at a point that I do not understand truly. I can see that the IVMD chord with the 6th (**Fmi6**) is very much the same as a **B^b7** chord. But why this somewhat alien “b^b” can appear as a bass note in the tonality of C major is something I do not grasp for the full 100%.

Anyhow, it is a fact that playing the above **FmiΔ** and **Fmi6** with a “b^b” in the bass, thus creating **B^b7^{#11}** or **B^b7/9** does not change the tendency of the notes and the harmonic meaning of the chords:



This leads me to the statement that *IVMD* and *VIIMD* are truly interchangeable, in which we have to remark though that **B^b7** has a slightly stronger tension towards the Tonic. We therefore cannot have **Fmi6** or **FmiΔ** follow **B^b7**. This feels like going backwards in harmonic tension.

It must be clear that the *MD* phenomenon is a special corner within harmonic music, and that it should not be misconceived by vague interpretations as “a chord borrowed from the parallel Minor (not to be confused with the relative Minor). Chords can of course be borrowed from the parallel Minor - and this happens often - but this is not what Moll Dur is.

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Examples







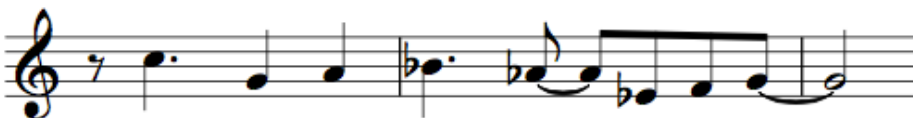






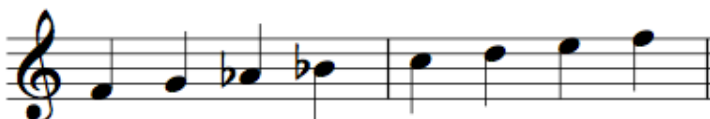


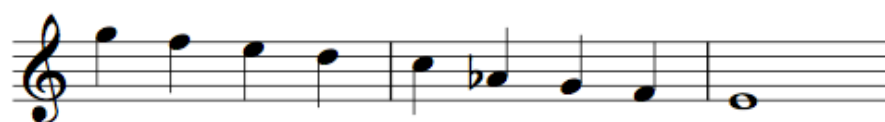


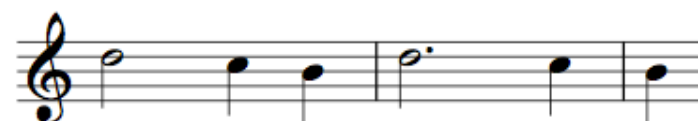


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In Practise







Moll Dur



about the author:

HEIN VAN DE GEYN (The Netherlands - 1956) has played Jazz professionally ever since he finished his studies at the conservatories of Tilburg and Rotterdam. He lived in the US for several years, working with John Abercrombie, Larry Schneider, Tony Bennett, Larry Vuckovich and many others.

After his return to Europe he has been establishing himself as one of the most sought after bass players in Europe. Hein's playing can be heard on some 100 recordings. He has been the bass player with Philip Catherine since 1985 and recorded 9 CD's with him. In 1987 he toured and recorded in Japan with Chet Baker. Hein was also the bassist on the last concert of Chet Baker in Rotterdam in 1988. This was also the year Hein started to play with, and arrange for Dee Dee Bridgewater, with whom he has been performing at most of the important festivals and stages in Europe (Montreux, Antibes, Vienne, Berlin, Northsea, London) as well as in the USA (Carnegie Hall, Village Vanguard, Montreal, Newport Festival...) and Japan (Keystone Corner, Blue Note). After three albums and numerous tours and performances Hein and Dee Dee's paths separated in 1996 since Hein wanted to pursue his own career as a leader and producer.

In July 1990 Hein made the first album under his own name, a duo with Lee Konitz. Several tours followed. In 1994 he created his group BASELINE with John Abercrombie and Joe LaBarbara. This group recorded several albums and toured all over Europe.

1994 was also the year in which Hein co-founded the jazz label Challenge Records, for which he produced a number of successful recordings. Four of them received an Edison (Dutch Grammy) for best Jazz recording of the year.

In 1996 Hein became the head of the bass section in the Jazz department of the royal conservatory in The Hague. In this year he also was awarded the prestigious Prins Bernhard Foundation Music Prize. He received this prize for his importance in the development of European Jazz as well as for his stimulating role as mentor and producer of many young musicians in Holland.

In 1998 Hein received the Bird Award of the Northsea Jazz Festival. In this year he was also elected as "Best European Acoustic Bass Player" by a referendum of the Belgian radios RTBF and VRT.

During a sabbatical period spent in South Africa in 2001/2002 Hein started writing his "Comprehensive Bass Method". This extensive method on bass playing (950 pages) became available in 2007 and is slowly becoming the standard work for the double bass worldwide.

From 2008 to 2010 Hein was the artistic manager of the Rotterdam Jazz Academy and was leading this internationally orientated school with great flair and enthusiasm.

In 2010 Hein decided to basically stop his travelling career as a performing bassist and moved with his family to South Africa to run a guest house, and dedicate his life to writing and education. He is a lecturer at the university of Cape Town (UCT).

Hein has performed with many artists over the years. To name a few: Chet Baker - Freddie Hubbard - Roy Hargrove - Woody Shaw - Kenny Wheeler - Tom Harrell - Nat Adderley - Abbey Lincoln - Meredith d'Ambrosio - Marlena Shaw - Tony Bennett - Mark Murphy - Jack DeJohnette - Ed Thigpen - Joe Labarbera - Elliot Zigmund - Peter Erskine - Idris Muhammad - Billy Hart - John Abercrombie - Tal Farlow - Larry Coryell - Dave Pike - Toots Thielemans - Hank Jones - Tommy Flanagan - Michel Petrucciani - Enrico Pieranunzi - Barry Harris - Horace Silver - Junior Mance - Walter Davis Jr. - Tete Montoliu - Horace Parlan - Jacki Byard - Slide Hampton - Bob Brookmeyer - Joe Lovano - Lee Konitz - Johnny Griffin - Benny Golson - Red Holloway - Charlie Rouse - Bobby Watson - Lew Tabackin - Gary Bartz - Archie Shepp - Rick Margitza - Charlie Mariano...

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