

TABLE OF CONTENTS

page

- 7 Preface
- 8 Personal Note

Part One: Text & Examples

- 9 Introduction
- 11 CHAPTER I - Overview of Chromaticism
- 13 CHAPTER II - Fundamental Principles
 - 13 Tension and Release; 13 Balance; 14 Superimposition
- 15 CHAPTER IIIA - Harmonic Concepts of Tonal Chromaticism
- 17 CHAPTER IIIB - Superimposition in Various Harmonic Situations
 - 17 Diatonic; 25 Modal; 28 Pedal Point
- 30 CHAPTER IIIC - Non-Tonal Chromaticism
- 32 CHAPTER IIID - Voicings
 - 32 General Considerations; 36 Terminology; 38 Types of Voicings
- 45 CHAPTER IVA - Melodic Concepts
- 47 CHAPTER IVB - Considerations of Chromatic Melodic Lines
 - 47 Definitions; 47 Shapes; 48 Repetition; 48 Tonal Anchor; 51 Side Slipping;
52 Intervallic Denial; 53 Rhythm; 54 Phrasing
- 58 CHAPTER IVC - Interval Categories
- 61 CHAPTER V - Practicing Ideas
- 63 CHAPTER VIA - Playing Situations
- 65 CHAPTER VIB - Musical Relationships in the Group

Part Two: Miscellaneous Examples

- 70 CHAPTER VII - Examples of Chromaticism From Jazz and Classical Repertoire
 - 70 Tyner; 71 Hancock; 72 Corea; 72 Coltrane; 74 Davis; 75 Shorter
76 Bach; 78 Chopin; 79 Ives; 80 Schoenberg; 81 Scriabin
- 83 CHAPTER VIII - Analysis of Liebman Transcriptions
 - 83 Softly As In A Morning Sunrise; 91 Gargoyles; 95 Third Visit
- 107 CHAPTER IX - Playing Melodies
- 109 CHAPTER X - Pattern and Variational Techniques
- 111 CHAPTER XI - Harmonization of A Chromatic Line
- 113 CHAPTER XII - Reharmonization of Standards
 - 113 Invitation; 116 My Funny Valentine; 118 You And The Night And The Music
- 121 CHAPTER XIII - Analysis of Complex Chords
- 130 CHAPTER XIV - Suspended Chord Terminology
- 131 CHAPTER XV - Liebman Original Compositions
 - 131 Carissima; 136 Picture of Dorian Grey; 138 Relentless; 139 Invocation
- 145 CHAPTER XVI - Line Compendium
- 163 CHAPTER XVII - Voicing Compendium
- 171 Postscript
- 172 Glossary