20806

Alfred's

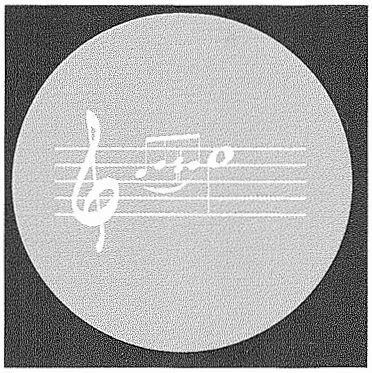
Essentials of JAZZ THEORY

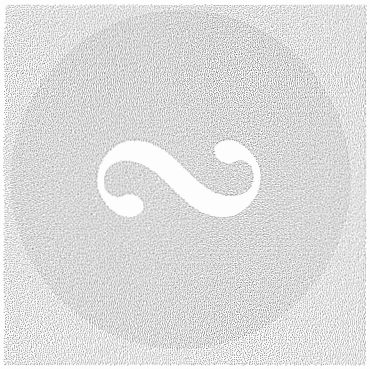
BOOK 1

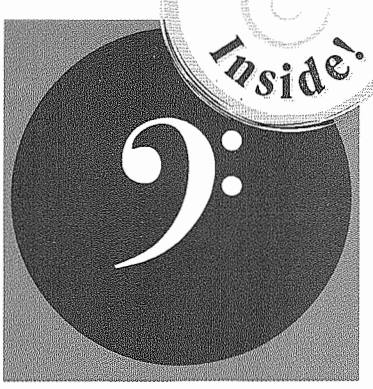
LESSONS • EAR TRAINING • WORKBOOK

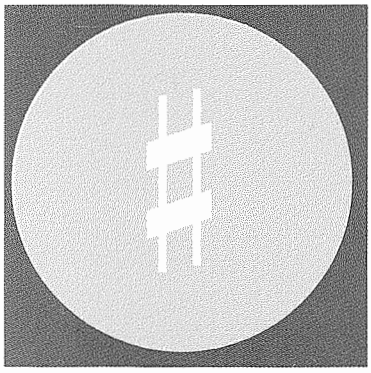
SHELTON G. BERG

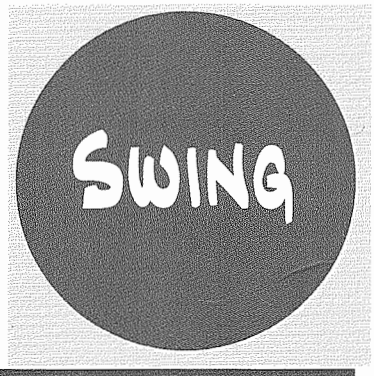
CD Inside!

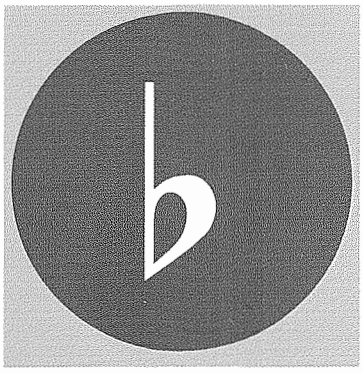


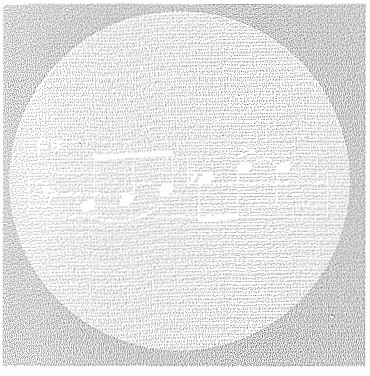


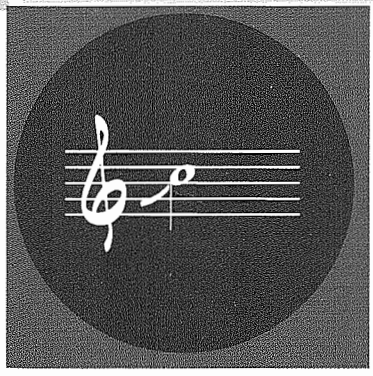


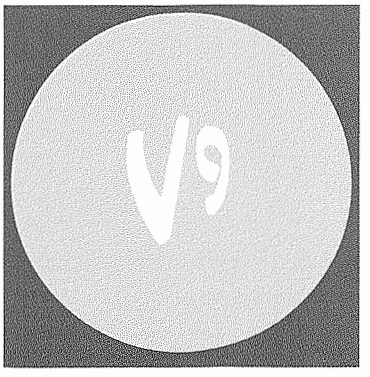


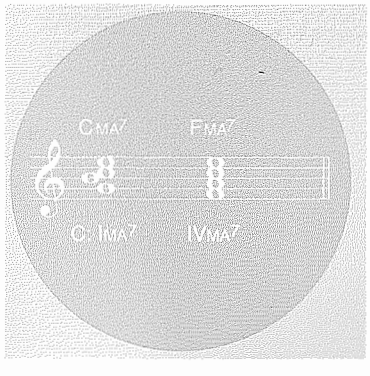


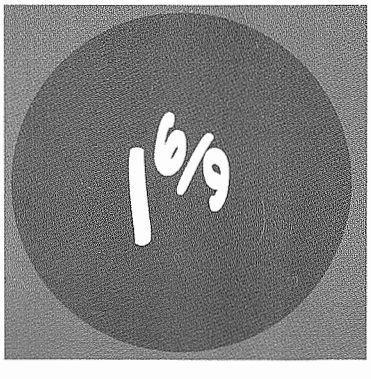


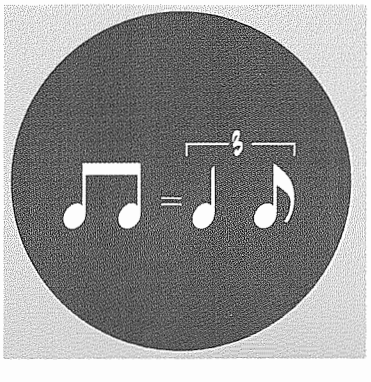


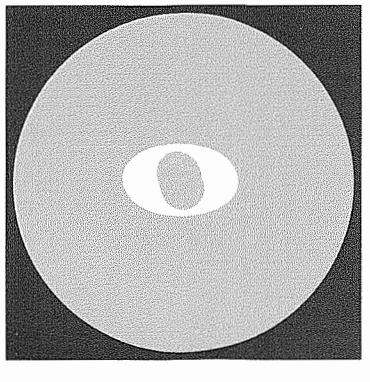












Alfred

Alfred's Essentials of JAZZ THEORY

BOOK 1

LESSONS • EAR TRAINING • WORKBOOK

SHELTON G. BERG

FOREWORD

MUSIC IS THE MORTAR OF HUMANITY. It binds people of all backgrounds and experiences, as it poignantly expresses universal human emotions. It is an amazing and elusive complement to our existence. And yet, this spiritual art form is rooted in concepts that are easily explained in the practical realm. Music theory is the study of these concepts. The yin and yang of music results from the fact that it is created out of a limited supply of simple, theoretical formulas, and yet, any piece of music can be entirely unique.

When a musician composes or improvises, the material emanates from two creative wells. There is the "spiritual" well, which houses our emotions and experiences, and also the "technical" well, in which resides the theoretical elements that we have practiced and perfected. Music is at its best when the impetus is from the spiritual well. The technical well will be unconsciously called upon to provide the raw materials of expression. So, a study of theory is not merely a dry analysis of technical functions, but rather an exploration of how the elements can provide fuel to the creative process, an energizing activity toward the goal of meaningful music making.

WELCOME TO JAZZ—welcome to an exhilarating journey to musical freedom!—Shelly Berg

To successfully navigate this jazz theory course, you should be versed in basic music theory concepts, such as those taught in Books 1 and 2 of *Alfred's Essentials of Music Theory*. You are encouraged to play and/or sing the examples in this text, at first along with the enclosed recording, and then on your own.

BOOKS 1, 2, 3: *Alfred's Essentials of Jazz Theory* is made up of three books, 40 pages each, with each book containing six units. A unit consists of four or five pages of instructional material (including written exercises), an Ear Training page and a Review page.

COMPLETE BOOK: *Alfred's Essentials of Jazz Theory* is also available as one complete book of 120 pages that contains all the pages included in the separate books.

COMPACT DISCS: Each book in *Alfred's Essentials of Jazz Theory* is packaged with a CD, allowing students to hear the musical elements discussed, and offering students the opportunity to test their listening skills. Music examples are played by a variety of instruments.

TEACHER'S ANSWER KEY: A *Complete Book* with the answers for the exercises from the Lesson and Review pages and music for the Ear Training pages. Also included is a reproducible sheet for listing student names and grades for the Ear Training and Review pages.

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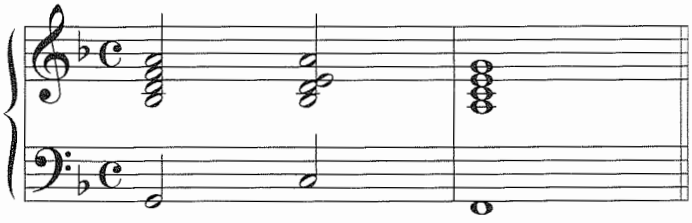
Review of Basic Music Elements

Music is an intermingling of primary elements that include MELODY, HARMONY, and RHYTHM, and can be said to exist with the singular presence of any of the three. There are also secondary elements, chief among which are TEXTURE and FORM.

MELODY is that musical element that we sing alone. It is a succession of pitches, made memorable by contour and repetition. Melody is a linear (horizontal) musical element.

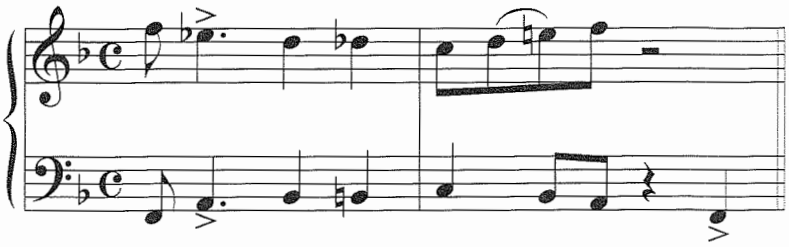
HARMONY results when two or more pitches (musical notes) are sounded simultaneously. Harmony is a vertical musical element, although it can be implied by melodic construction. The music explored in this jazz text concerns harmonies organized into CHORDS, which are consonant (pleasing) combinations of notes.



RHYTHM refers to the placement of notes in time, and their relationship to a beat (pulse). Rhythm is a linear element and is the propulsive engine of melody and harmony.

While melody, harmony and rhythm combine to give music its linear and vertical dimensions, it is TEXTURE that provides an aural dimension of "depth." Texture refers to how musical voices are combined into melodic and accompaniment components.

Among textures there is COUNTERPOINT, which is the simultaneous occurrence of two or more melodic voices. In jazz music, there typically exists a counterpoint between melody and bass.



FORM is the organization of musical statements and themes. Form is the "roadmap" of music, and it allows the listener to follow the journey.

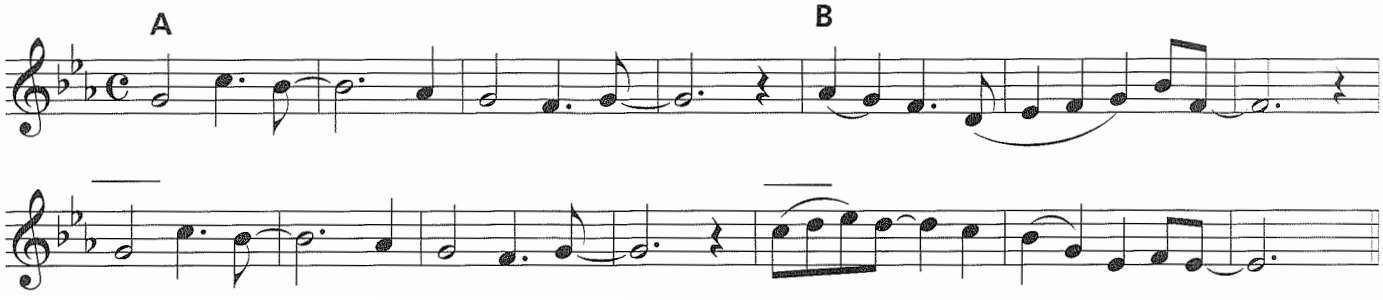
Exercises

Track 1

1 Listen to the three excerpts of CD Track 1 and describe the rhythm for each:

a. Repeated / Varied **b.** Driving / Calm **c.** Syncopated (jerky) / Even

2 This excerpt has a form consisting of four musical statements. The first statement (phrase) is labeled "A" and the second is labeled "B." Label the third and fourth statements, using either the letter "A" or "C" for each.



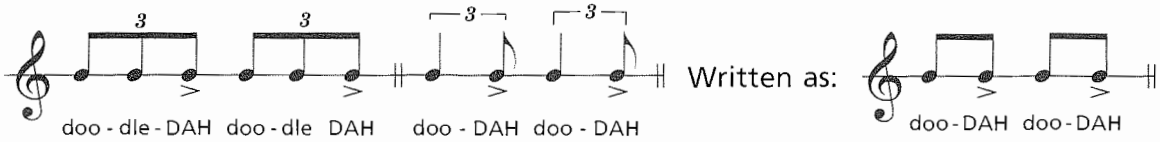
UNIT 1 Lesson 2

Swing Feel & Swing Eighth Notes

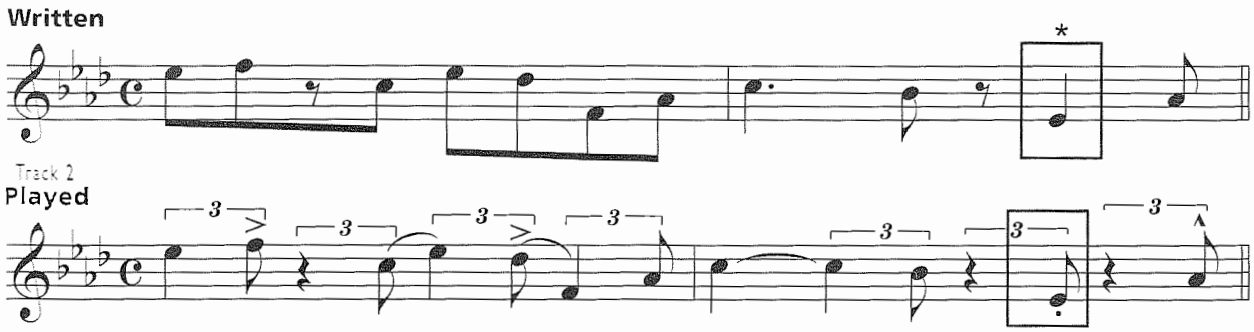
The elements of music as we know them have been used in much the same way for the past four hundred years. So it is STYLE that gives any piece of music its unique imprint. Style refers to the characteristic usage of melodic, harmonic, rhythmic and textural building blocks. After all, Mozart and Dizzy Gillespie created music from virtually the same elements, yet their styles differ widely.

JAZZ is unique among Western art music styles, because it is both a composed and an improvised art. Jazz is an amalgam of elements thrown together in the "stew" of Americanism that existed at the turn of the 20th century which is why it is referred to as "America's only original musical art form." Jazz musicians developed their own harmonies, melodic gestures and rhythmic devices – even the basic subdivision of the beat is unique to jazz. Jazz is known for "blues" influences, syncopation, and most of all, swing.

SWING is an interpretation of eighth notes with a triplet subdivision, in which the first eighth note of each beat has two-thirds of that beat's value. The second eighth note, although occupying only one third of the beat, is more often accentuated and articulated.



The example below shows a melody in typical notation, followed by the notation of how it would sound when interpreted by a jazz musician. For instance, wind players typically tongue the off-beat eighth note.



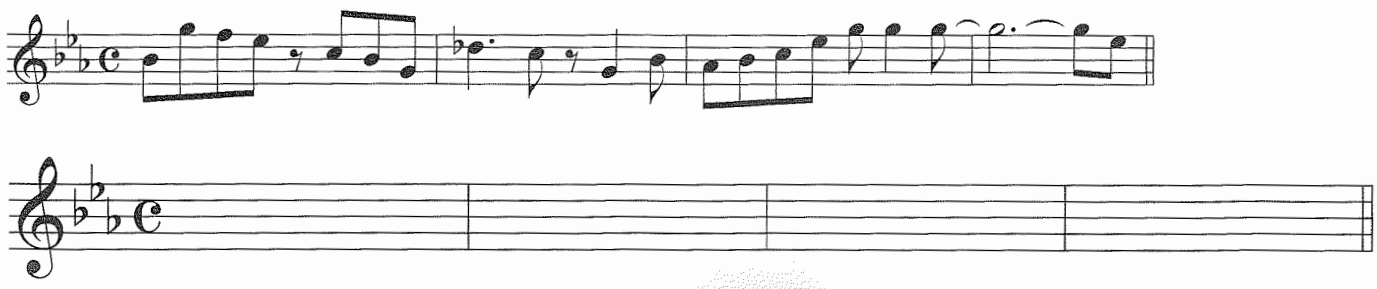
* In swing feel, quarter notes are played short unless otherwise indicated.

Exercises

Track 2

1 Play CD Track 2 and chant "doodle-DAH" and then "doo-DAH" underneath the melody.

2 Rewrite the following example as it would *sound* if played in swing style:



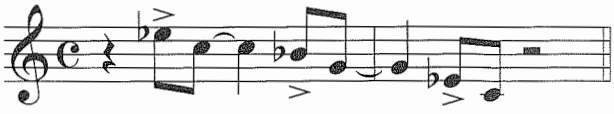
Swing Groove

"It don't mean a thing, if it ain't got that swing!"—Duke Ellington

Another factor in achieving swing is GROOVE. Groove is a constant energy funneled into subdivision. In some way, all great performances "groove," whether Bach or Basie. The element of groove that produces swing is the concept of 2 AND 4.

In classical music in $\frac{4}{4}$ time, the agogic (natural) accent almost always falls on beats 1 and 3.

In jazz, beats 1 and 3 are where harmonic changes typically occur, but the "feel" of the music has an infectious sense of FORWARD MOMENTUM derived from an underlying stress of BEATS 2 AND 4.



As a result, jazz musicians almost always snap their fingers or clap hands on 2 and 4. Also, most drummers play the hi-hat cymbal by stepping down on the pedal on 2 and 4. Jazz teachers often recommend practicing with the metronome beats indicating 2 and 4.

ENERGY is of equal importance, because this is the element that "casts the spell" of music. Swing style will feel subtly different if the energy is happy, excited, bluesy, or agitated. Swing music grooves when energy is channeled into the triplet. So, even if eighths are played evenly, the internal voice of the soloist is thinking the underlying triplet (and usually, so is the drummer!).

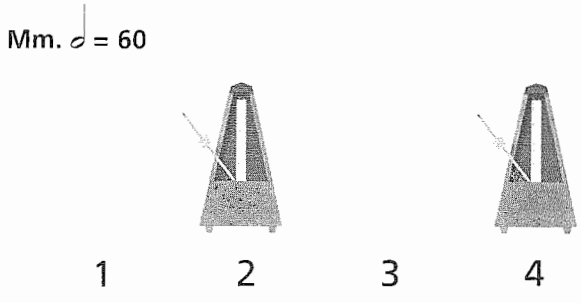
Track 3

In swing feel, eighth notes are played more evenly as tempo increases. At a quarter note value of 200 bpm, eighth notes are very uniform. In addition, many contemporary jazz musicians play eighth notes evenly at moderate tempos. In these instances, swing articulation, often initiated off the beat, enhances the swing feel of even eighth notes. Conversely, "The Mickey Mouse Club Theme" and Sousa's "Washington Post" have triplet subdivisions, but they are **not** in swing feel. CD Track 3 demonstrates a more even, yet still swinging interpretation of the melody from CD Track 2.

Exercises

1 *Dig it!*—Play the "2 & 4" melody above, first without a constant energy, and then with different kinds of constant energy. What do you notice?

2 *Dig it!*—Play one of the melody examples from Lesson 2 with the metronome indicating half notes on beats 1 and 3, then on 2 and 4. You should notice that having the metronomic emphasis on beats 2 and 4 promotes a swing feeling.



UNIT 1 Lesson 4

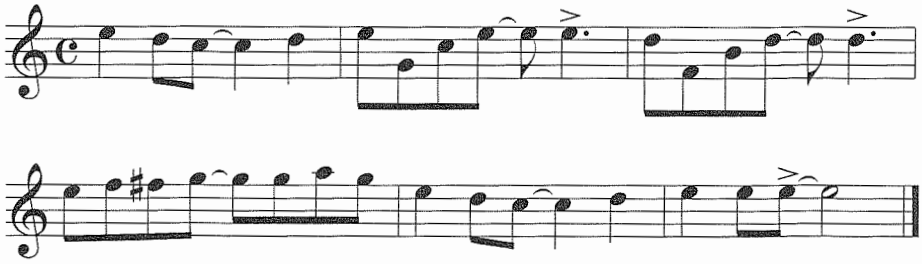
Jazz Melody & Improvisation—Syncopation, Bebop Style

IMPROVISATION, or spontaneous composition, is a signature element of jazz—in fact, improvisation is such an essential ingredient of jazz performance that without it, the music really isn't jazz. The jazz language for composed melody and improvised melody is basically the same, with composed melody naturally exhibiting a greater degree of organization. This text focuses principally on the melodic language of the improviser.

A constant virtue of jazz melody is the use of SYNCOPATION, which is an off-beat (second-half of a beat) accentuation. Syncopation in $\frac{4}{4}$ time—standard for most jazz music—occurs when: 1) an eighth note is played on the second-half of a beat followed by a rest, 2) a note of a quarter note value or longer is played on the second-half of a beat, 3) two or more notes are played on successive off-beats.

Ragtime artists, the progenitors of jazz, created the earliest "jazzy" music with what they called "ragging" march or hymn tunes, in which they syncopated some of the rhythms.

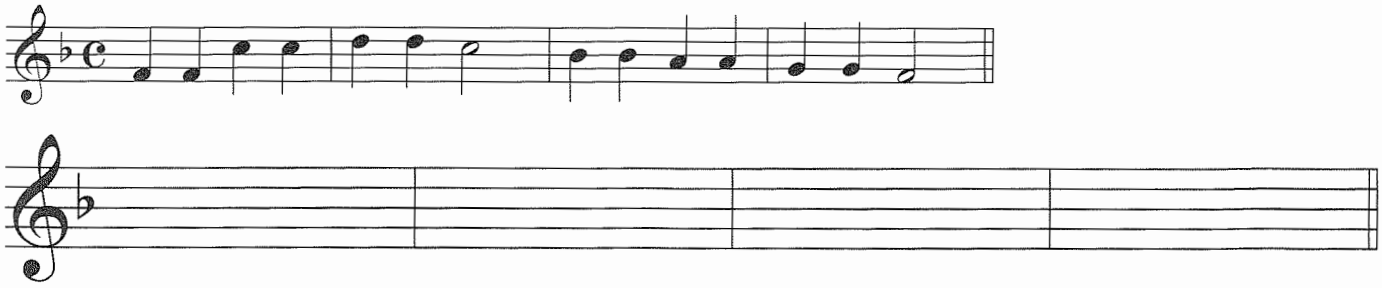
Track 4



In the 1940s, BEBOP music (originated by Charlie Parker, Dizzy Gillespie, and others) literally burst onto the jazz scene, and its impact indelibly changed jazz melody. Since then, jazz soloists have exhibited great technical virtuosity. Now, improvised jazz melody in swing feel often moves in eighth notes, triplets, and sixteenth notes. Bebop melody is unpredictable. Phrases are unpredictable in length, as is the placement of accents, which often occur off the beat, offset by the occasional on-beat. Bebop melodies also feature frequent and sudden skips and changes of direction.

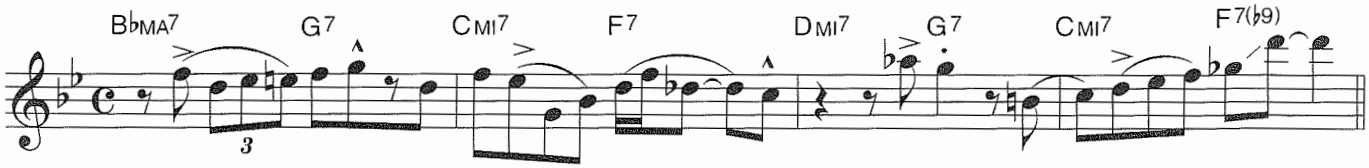
Exercises

1 Re-write this melody in a "rag" style, adding syncopation:



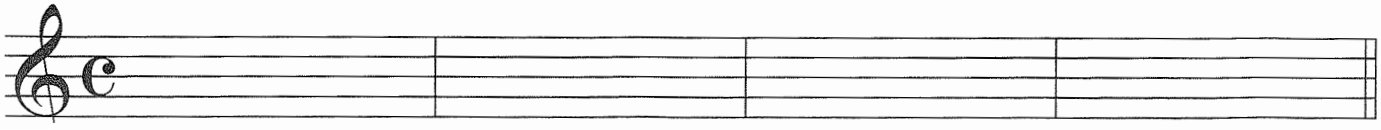
Track 5

2 Listen to CD Track 5 as you read the following solo melody in a bebop-influenced style. What bebop characteristics do you notice?



3 Circle the instances of syncopation in the melody above (CD Track 5).

4 Write a melody in the bebop style:

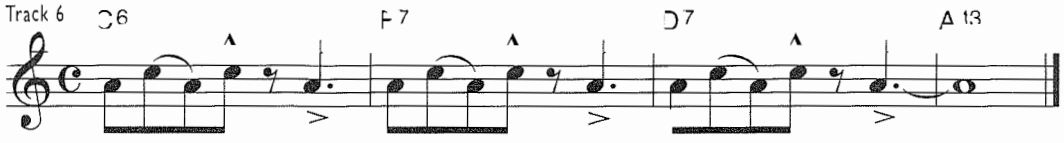


Jazz Melody & Improvisation – Lick, Line and Melodic Soloing

A well conceived jazz SOLO (improvisation) balances the elements of lick, line and melodic soloing. A LICK (*motive* in classical music) is a brief melodic cell, made memorable by repetition. Early arrangements of the Count Basie Orchestra and some of Duke Ellington's tunes are based on a lick (e.g., "In a Mellow Tone"). Licks lend unity and familiarity to a melody, and often evoke a feeling of blues (see Unit 6).

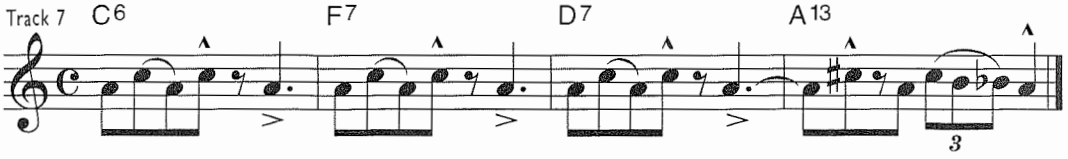
A lick can be repeated over different harmonies to build tension and excitement.

Track 6



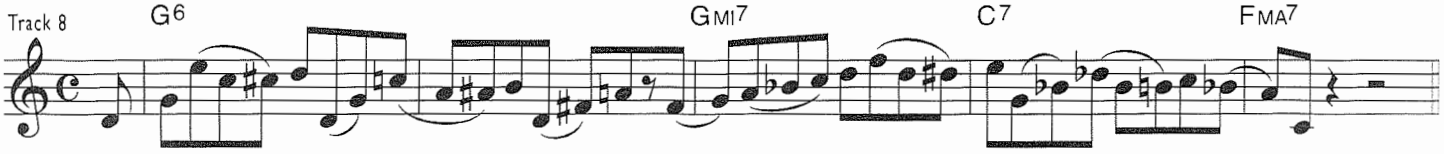
A lick can also be varied to inject an element of surprise.

Track 7



In jazz soloing, a LINE is a melody of one measure or longer, and moving in eighth notes or faster values. Jazz lines exhibit a spectrum, from THROUGH-COMPOSED (never repeating an idea) to ORGANIC (building on small ideas).

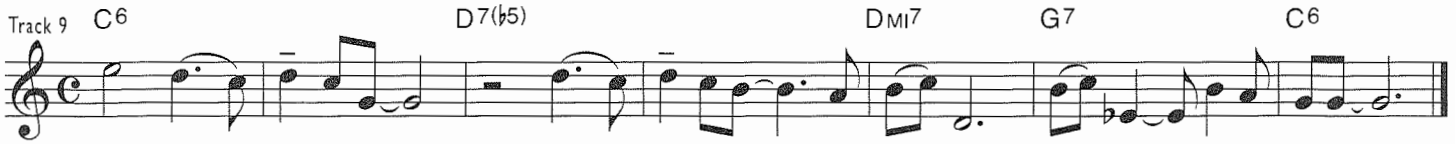
Track 8



TENSION AND RELEASE play a vital role in the impact and emotion of music. A repeated lick, for instance, builds tension, and a sense of release is felt when the lick gives way to a more extended jazz line.

MELODIC SOLOING refers to playing phrases that sound more like a new song than a solo. These ideas move primarily in quarter notes or slower values. A melodic phrase is cohesive, with a short idea repeated and varied until it suggests the next idea. Poignant music results from this type of improvising, which is pure, spontaneous composition. This melodic solo is to the beginning of the chord progression from Billy Strayhorn's "Take the 'A' Train."

Track 9

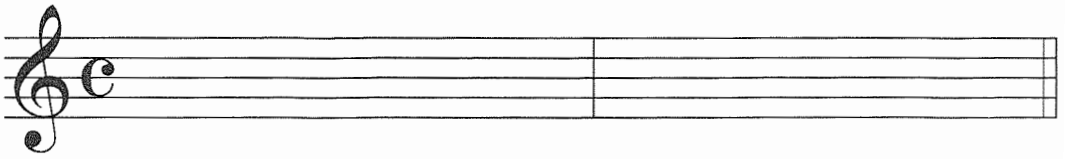


Exercises

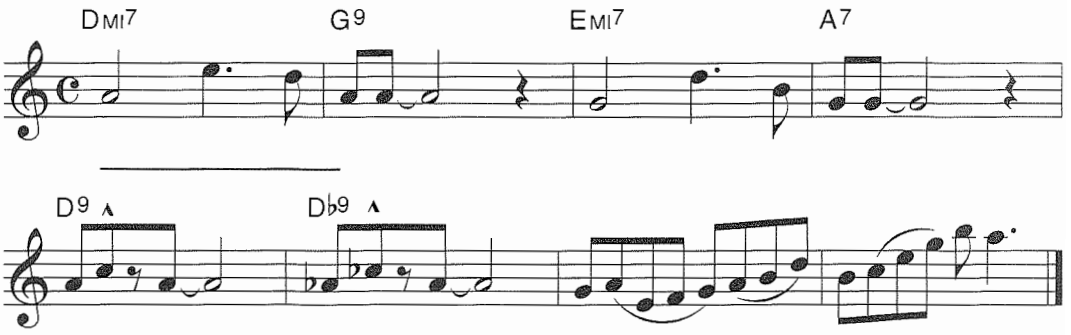
Track 9

1 *Dig It!*—As you listen to the CD, sing the melody to "Take the 'A' Train." Is it complemented by the solo melody?

2 Compose a lick.



3 Designate the lick, line, and melodic soloing passages in the spaces provided.



UNIT 1 Ear Training for Lessons 1–5

Track 10

1 You will hear 4 melodies. Indicate for each whether it is played in "swing" or "non-swing" style.

a. swing / non-swing **b.** swing / non-swing **c.** swing / non-swing **d.** swing / non-swing

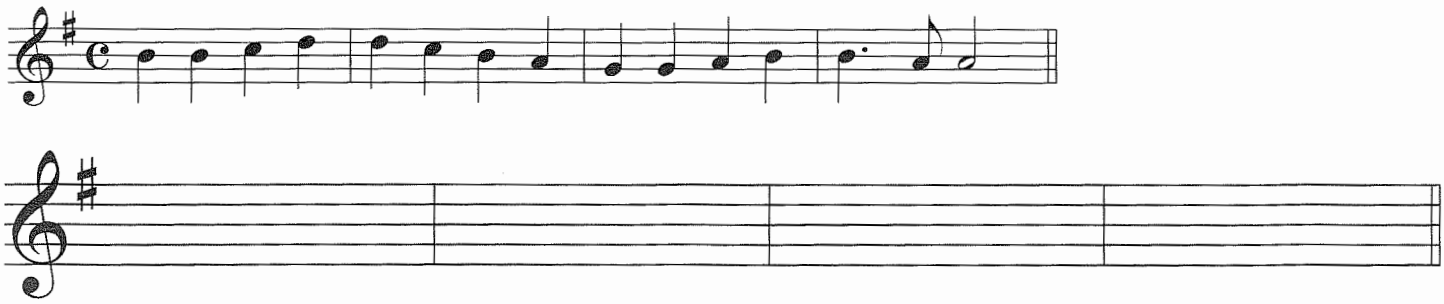
Track 11

2 You will hear the same melody played correctly twice, but only once with a sense of groove. Identify which performance grooves, by circling the correct answer.

a. **b.**

Track 12

3 The recording of the following melody is altered by the usage of syncopation. Notate the melody as altered on the recording.



Track 13

4 The recorded track is a melody in the bebop style. Count the number of a) phrases, b) sudden changes of direction, c) syncopated notes, and d) unpredictable accents.

a. _____ phrases **b.** _____ direction changes

c. _____ syncopations **d.** _____ unpredictable accents

Track 14

5 Listen to the lick on the recording. How many times is it played before it is varied?

_____ times.

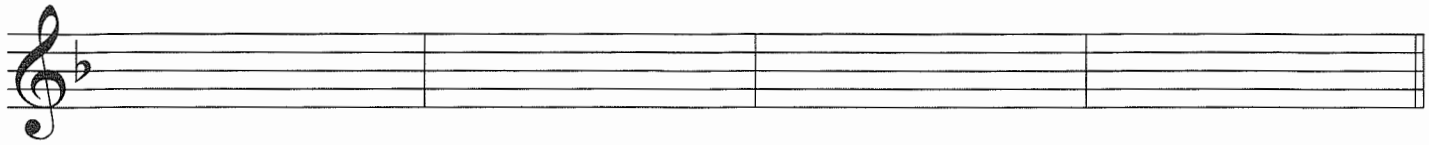
Track 15

6 Is the recorded excerpt exhibiting mostly "line" or "melodic soloing?"

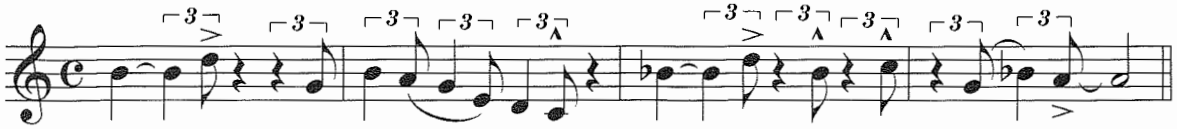
Line / melodic soloing

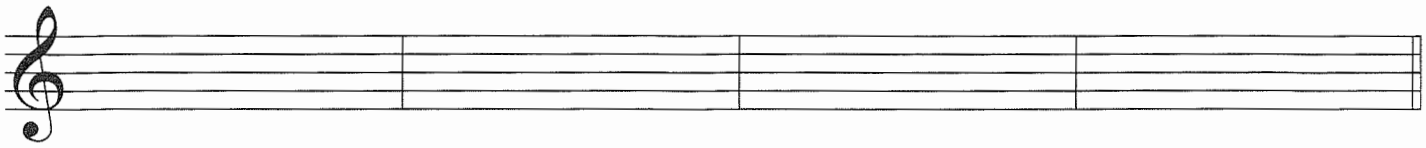
Review of Lessons 1–5

1 This melody is notated in a standard way. Re-write it as it would sound in jazz performance.

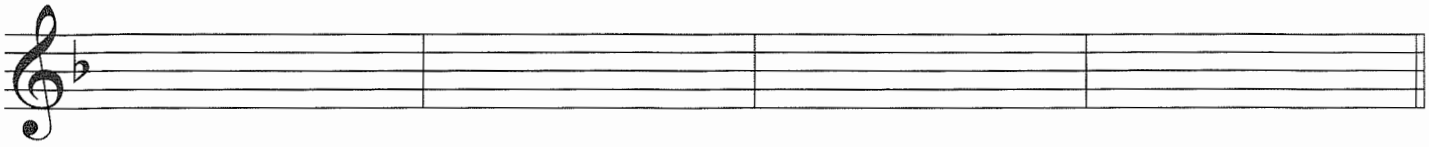


2 This melody is notated as it would sound in jazz. Re-write it in standard notation.

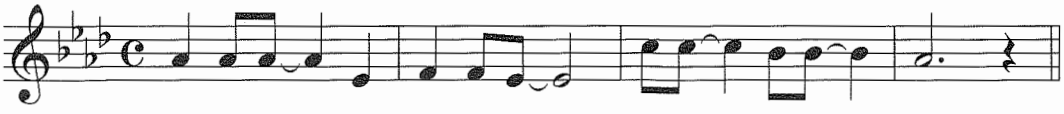


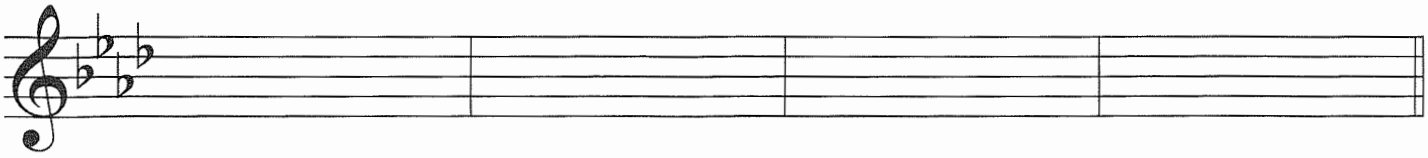


3 "Rag" the following melody with syncopation.



4 "Un-rag" the melody by removing syncopation.





5 Bebop melodies are characterized by

_____

phrase lengths and accents.

6 Off-beat accentuation is also called

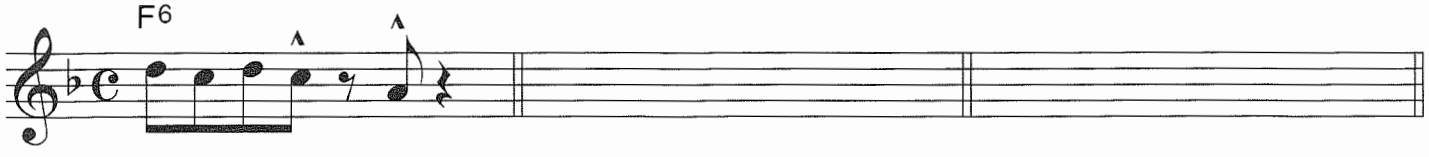
_____ .

7 _____

is a constant energy channeled into subdivision. The subdivision of swing is the

_____ .

8 Compose two variations to this lick.



9 Well-conceived jazz solos balance the elements of _____, _____, and _____ _____.

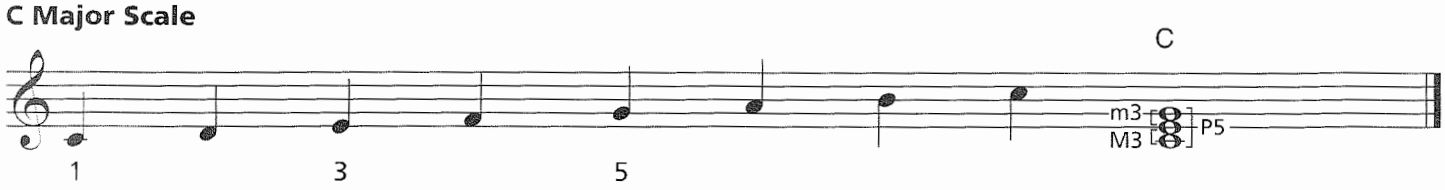
UNIT 2 **Lesson 6**

Major Triad, Major Scale, Consonance

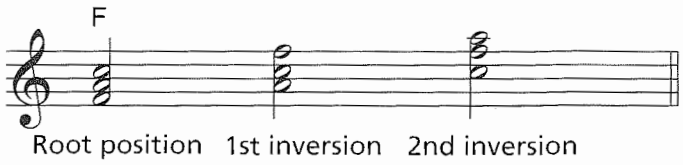
Virtually everyone knows the sound of a MAJOR CHORD. It is the "-men" at the end of "Amen" in hymns. It is the sound that ends nearly any "happy" song and it is the TONIC, or "home" chord of every major key. As a review, CHORDS are constructed by stacking notes a 3rd apart and occupy every other line or every other space on a staff. A 3-note chord is called a TRIAD.

A MAJOR TRIAD can be constructed using the 1st, 3rd and 5th notes of any major scale, and we call those tones the root, third and fifth of the chord, respectively. The intervals in major triad are a Major 3rd (M3) from root to third, a minor 3rd (m3) from third to fifth, and a perfect 5th (P5) from root to fifth.

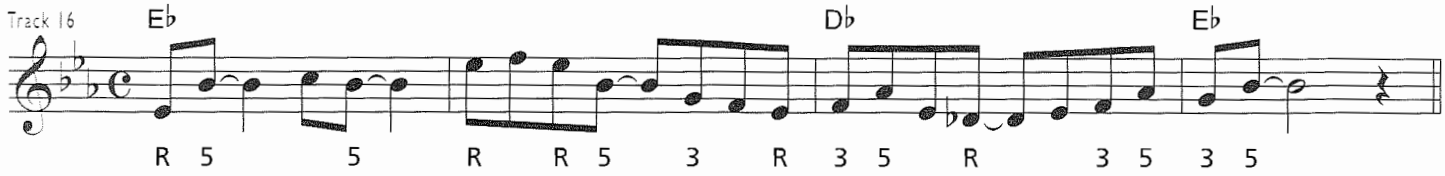
C Major Scale



The 1st and 2nd INVERSIONS of a major triad result from placing the 3rd and 5th of the chord respectively as the bottom note. By the way, when the root is on the bottom it is called ROOT POSITION.

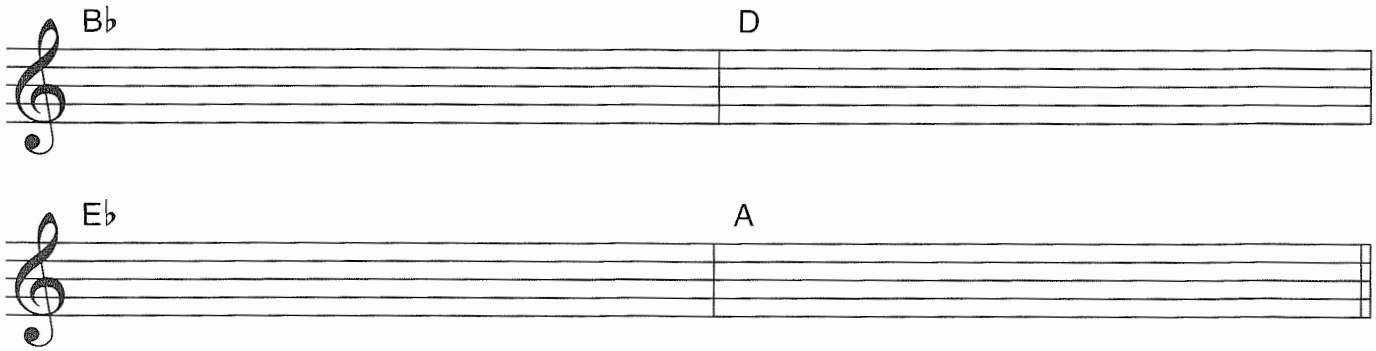


CONSONANCE is the occurrence of pleasing-sounding (consonant) notes throughout a melody. A consonant note is typically one that is found in the chord:

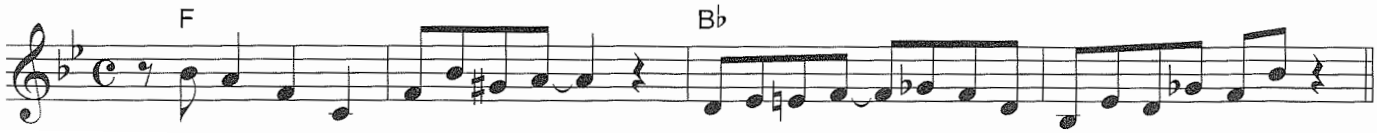


Exercises

1 Write the following major scales and triads (in root position and both inversions).



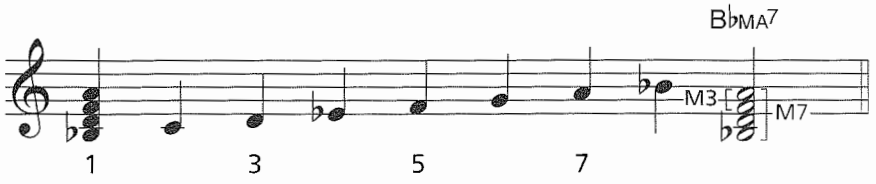
2 Circle the consonant tones in the following melody:



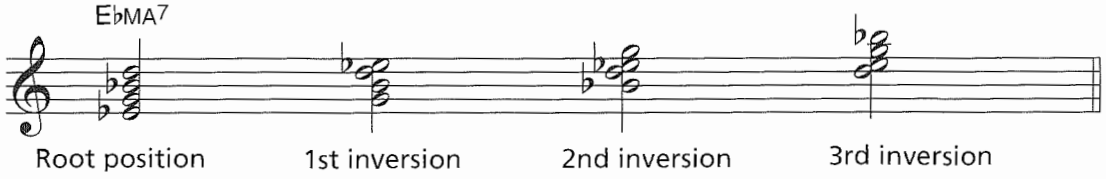
Major Seventh Chords (MA7, Δ7), Chord Changes

One of the distinctive features of the jazz language is the ubiquitous use of CHORD EXTENSIONS, such as 7ths, 9ths and beyond. Earlier musical genres used extended chords sparingly, and most often as unstable sounds, requiring resolution into triads. In jazz, chords with extensions are often considered to be consonant. They are staple harmonies that contribute to the exotic richness of jazz music.

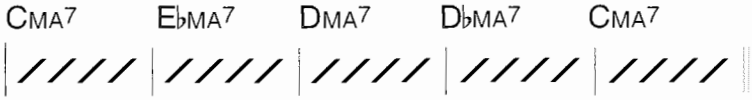
The MAJOR SEVENTH CHORD adds the 7th note of the scale above the major triad. Since chords are a result of stacking 3rds, the chord 7th is the next 3rd in the chain, in this case a M3 above the fifth of the chord (also the interval of M7 above the root). Adding a 7th to a chord has a profound effect on the sound, which can be described as mellower, more emotional, or more exotic.



Major seventh chords have three inversions.

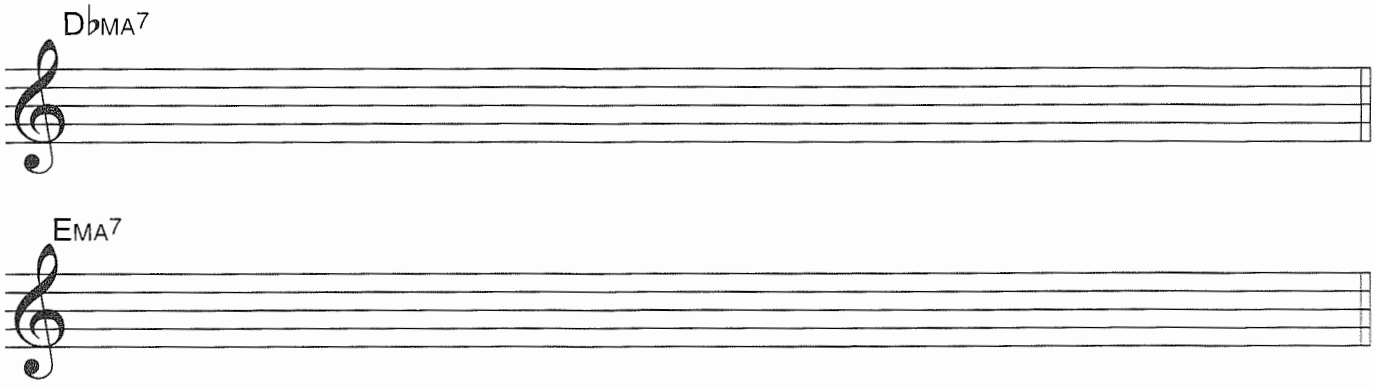


In jazz vernacular, the CHANGES are the chords of the song. The "game" of being an improviser is to create a line that lands on a consonant tone each time the chord changes. So each new chord is referred to as a chord change, or CHANGE.



Exercises

1 Construct the indicated scales and MA7 chords and their inversions.

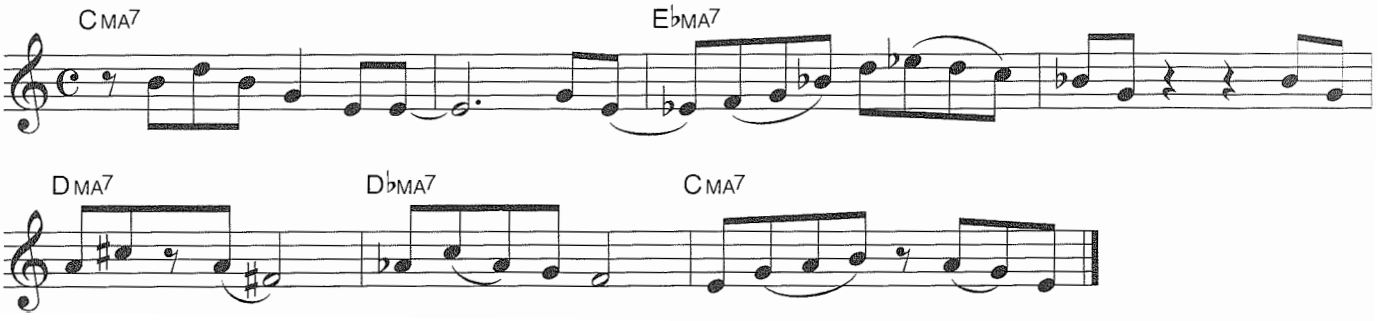


Track 17

2 *Dig it!*—CD Track 17 begins with an F major triad played by the pianist over a bass line and swing drum feel. After a few bars, the seventh is added to the chord. You can hear how much richer the sound becomes, and this is the richness of jazz! In what bar is the seventh added to the chord? _____

Track 18

3 Notice how the melody below "makes the changes."
Circle the chord tones and label each syncopated note with an "S."

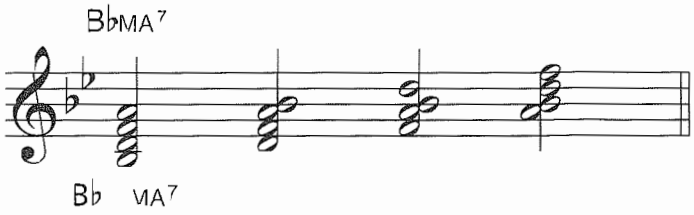


UNIT 2 **Lesson 8**

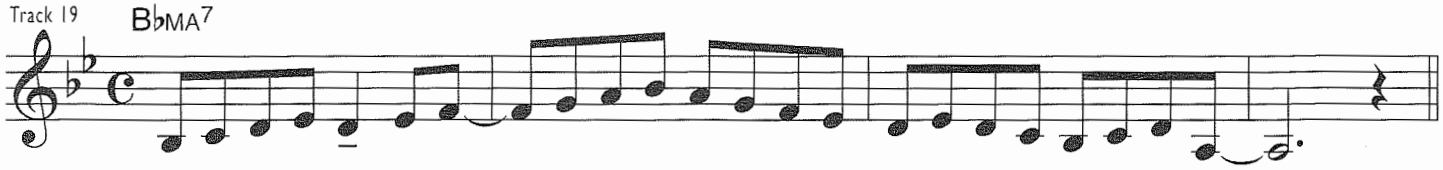
Tonic Function, Scalar Melody, Passing & Neighboring Tones

Jazz musicians love to play STANDARDS – great songs from a lexicon of music created roughly between the 1920s and 1960s. Standard song forms are brief (usually 32 bars in length) and were often composed for Broadway musicals, or film. The harmonic language of jazz was codified in the standards, created by such composers as George Gershwin, Irving Berlin, Hoagy Carmichael, Harold Arlen and Cole Porter.

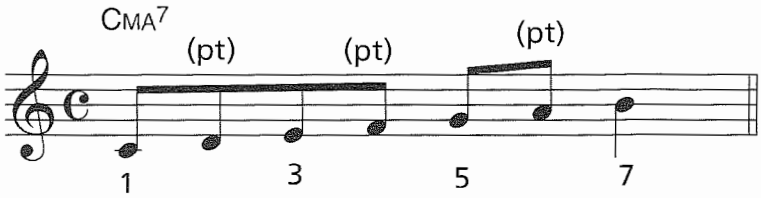
A chord built on the tonic (first) note of the scale is the TONIC CHORD, or ONE CHORD. Roman numerals are used to symbolize chords, so the symbol I MA7 is used for this "home" chord. Virtually all jazz standards in major keys end on the I MA7 chord (e.g., songs in the key of B♭ major end on a B♭MA7 chord).



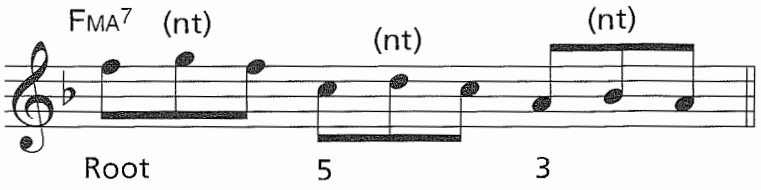
For tonic chords, jazz musicians typically use the TONIC SCALE (major scale) to fill in other notes for melody or improvisation. Any SCALAR MELODY emphasizing the chord tones on most of the beats will be effectively consonant and will *make the changes*. Melody notes which are not part of the chord are called NON-HARMONIC TONES.



Scale notes placed between chord tones in a melody are called PASSING TONES ("pt").



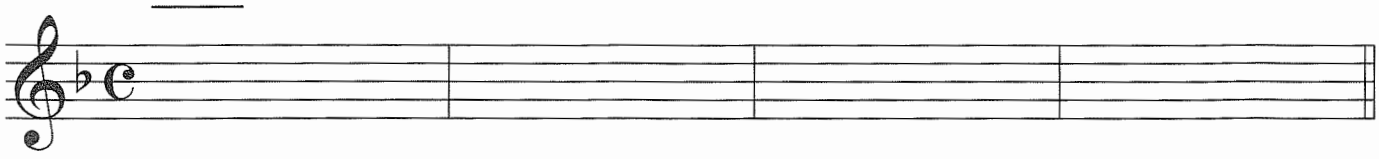
When a melody goes up (or down) by step from a chord tone and then returns to the original note, the middle note is called a NEIGHBORING TONE ("nt").



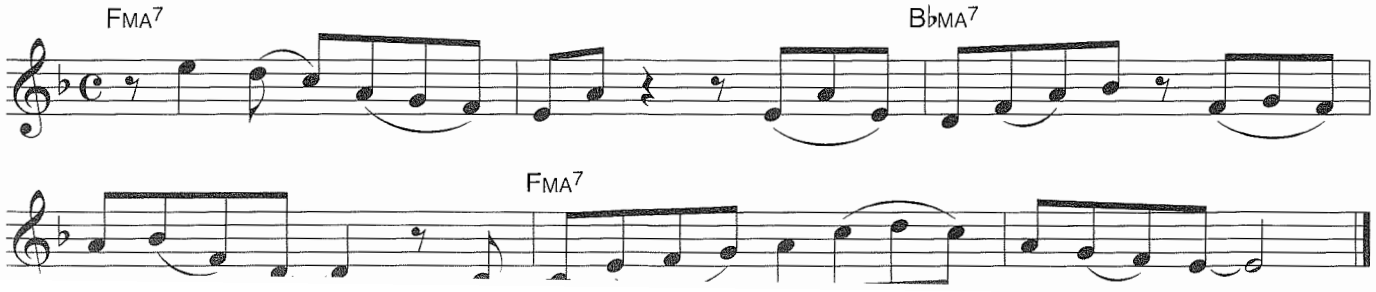
Exercises

1 For the 4-bar melody above, circle and label the passing tones (pt) and neighboring tones (nt).

2 Compose a jazz melody to the tonic MA7 chord using chord tones, the tonic scale, and characteristic devices. Indicate the chord symbol above the staff.

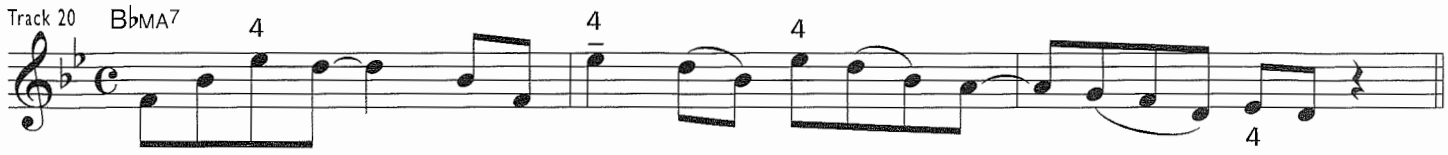


3 Analyze the following melody: label the chord tones, identify and circle passing and neighboring tones. Label syncopated notes (S), and also the beginnings of each phrase (phrase 1, phrase 2, etc.).



Dissonant 4th and Resolution

Beware the DISSONANT FOURTH! Except for one note, every note of the major scale sounds reasonably consonant over tonic harmony, because these pitches can be explained as chord tones or extensions. The offending, DISSONANT (non-consonant) tone is the fourth note of the scale. In fact, the note a perfect 4th (P4) above any major chord is very dissonant. When a melody emphasizes the dissonant 4th the result is extremely tense, and so the note must RESOLVE (release) by step—usually into the 3rd of the chord, 1/2 step below (CD Track 20). Skipping both into and out of the P4 above a major chord is not possible, because that is arpeggiating the wrong chord!



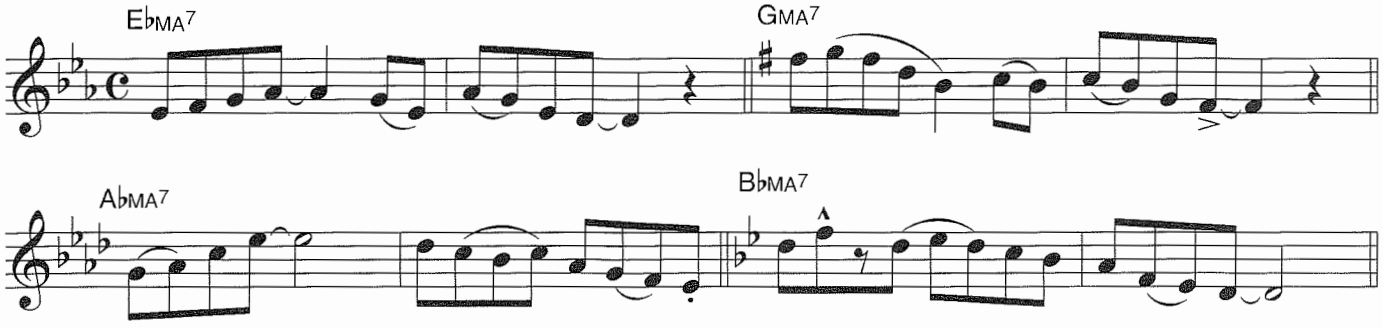
Each 4th above is used as an APPOGGIATURA, which is a dissonant note on a strong beat. An appoggiatura (appog.) must be RESOLVED by stepwise motion into a chord tone (usually downward). As you can hear, the use of appoggiaturas is a wonderfully expressive device in music.

Exercises

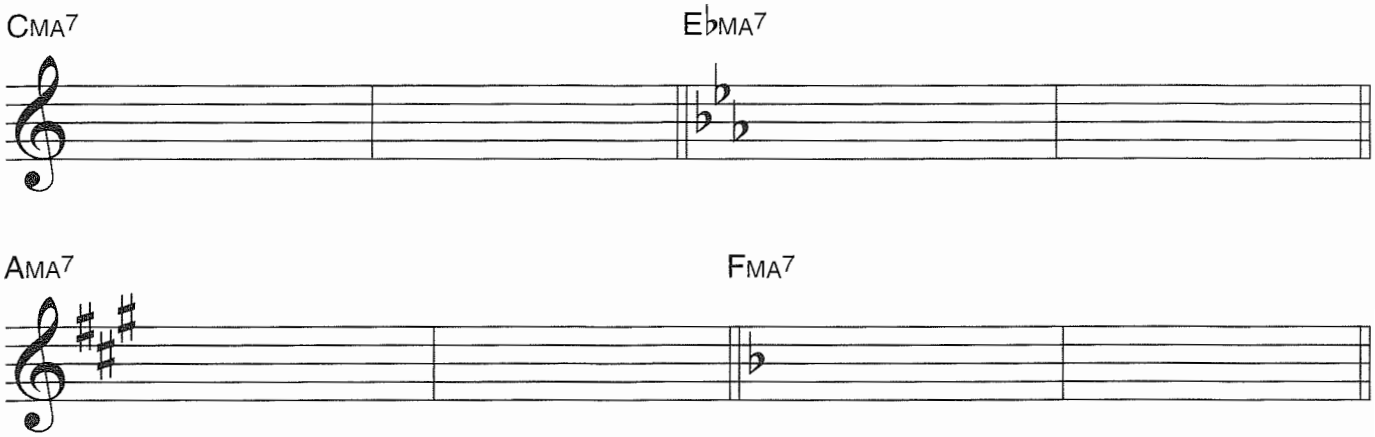
Track 17

1 *Dig It!*—Go back to CD Track 17, which features an FMA7 chord. Play the dissonant fourth along with the track. Next, play the 4th and resolve the dissonance by moving down a 1/2 step to the 3rd of the chord. You just experienced the power of appoggiatura and resolution!

2 Label each dissonant 4th (appog.) and circle each. Draw an arrow between each 4th and 3rd to show the resolution.



3 Compose jazz melodies to the following major seventh chords using 4th appoggiaturas and other characteristic devices. Can you use other notes as appoggiaturas?



UNIT 2 Ear Training for Lessons 6–9

Track 21

1 Listen to the F major triad in root position and 1st inversion.
Write whether each chord you hear is in root position or 1st inversion.

a. _____ b. _____

c. _____ d. _____

Track 22

2 You will hear four major triads, followed by one of the notes in the triad.
For each example, indicate if the note is root, 3rd or 5th of the chord.

a. _____ b. _____

c. _____ d. _____

Track 23

3 Listen to the B♭ major triad and B♭MA7 chord.
Write whether each chord you hear is a major triad or MA7 chord.

a. _____ b. _____

c. _____ d. _____

Track 24

4 Listen to the GMA7 chord in root position, 1st, 2nd and 3rd inversion.
Circle the correct answer for each subsequent chord you hear.

a. root position / 1st inversion b. root position / 2nd inversion

c. root position / 3rd inversion d. root position / 3rd inversion

Track 25

5 For each melody you hear, write if it is primarily scalar or arpeggiated.

a. scalar / arpeggiated b. scalar / arpeggiated

c. scalar / arpeggiated d. scalar / arpeggiated

Track 26

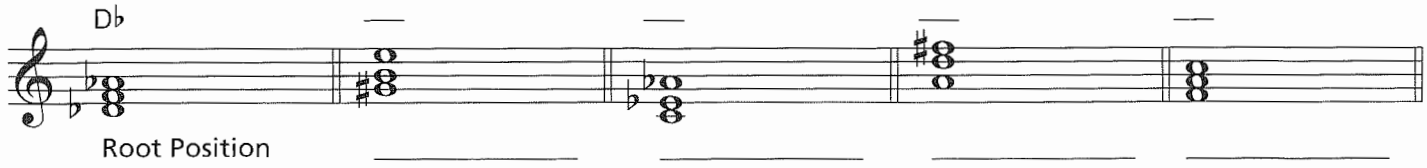
6 For each melody you hear, write if it contains an appoggiatura 4th.

a. yes / no b. yes / no c. yes / no d. yes / no

Review of Lessons 6–9

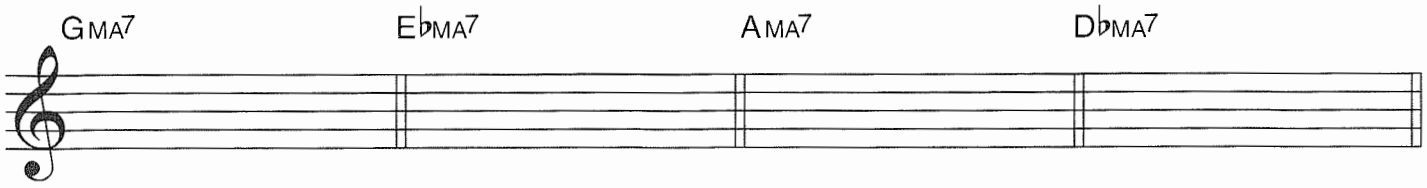
1 In 3rd inversion, the _____ of the chord is on the bottom.

2 Identify the following major triads and indicate root position or which inversion each is in.



3 Each chord in jazz is referred to as a _____ .

4 Notate the indicated MA7 chords in root position and all three inversions.

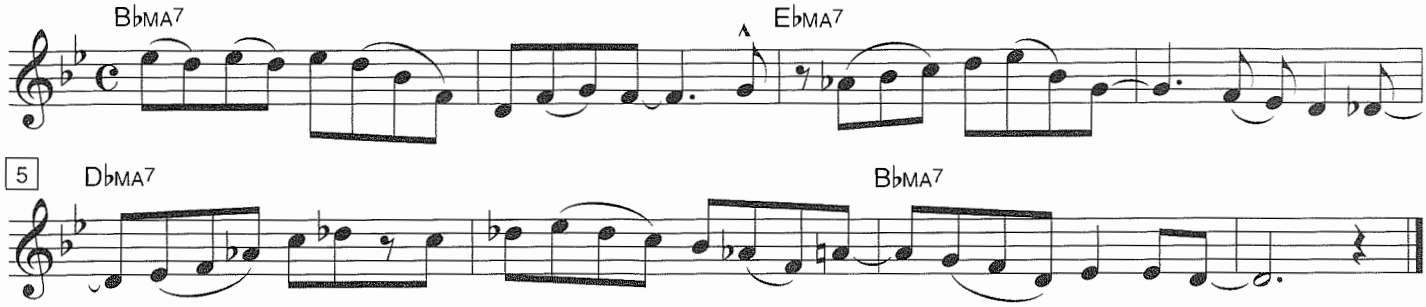


5 An _____ is a dissonant note which resolves by step into a chord tone.

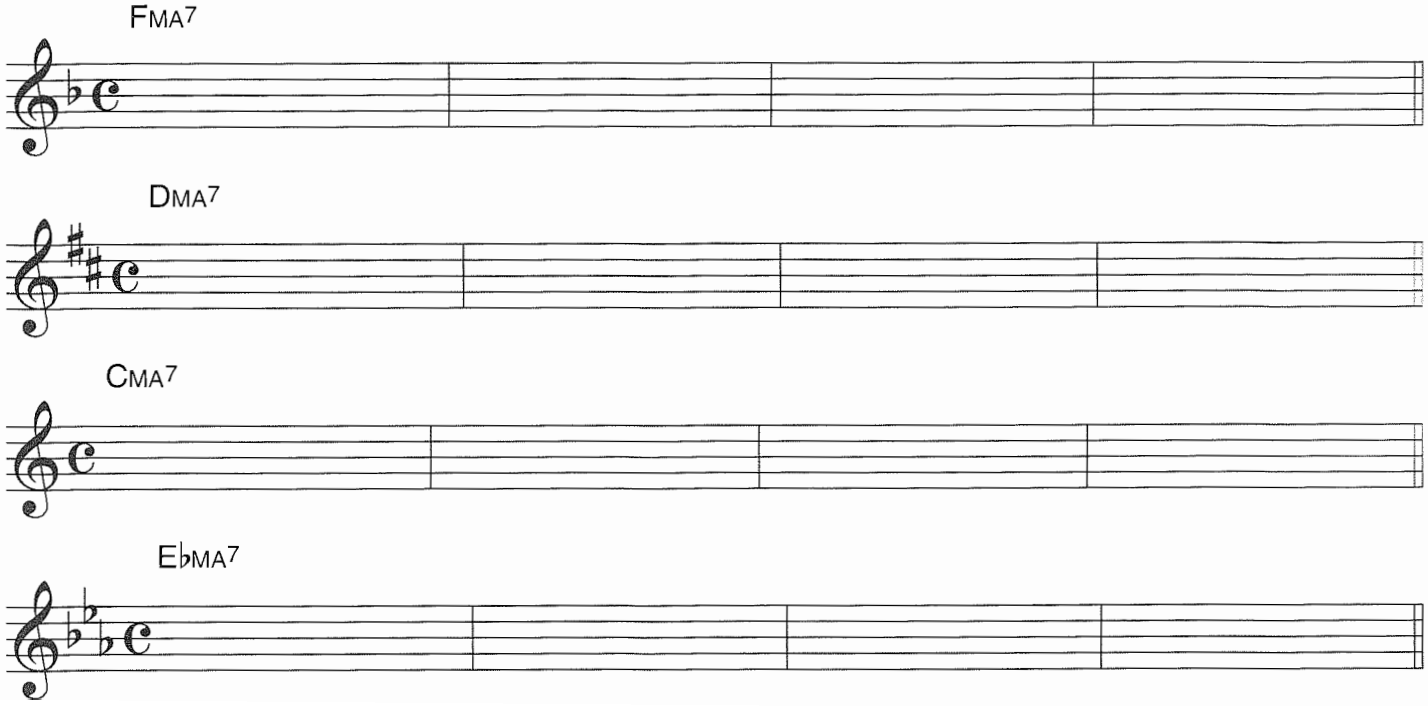
6 The most dissonant note over a tonic major chord is the _____ note of the major scale.

7 Jazz musicians love to play the _____ songs, which were composed throughout the early to middle twentieth century.

8 Analyze this jazz melody by circling and identifying the chord tones and labeling appoggiaturas (appog.), passing tones (pt) and neighboring tones (nt), and syncopated notes (s). Also indicate the start of each phrase.



9 Compose melodies to the following major seventh chords, using the language studied so far.



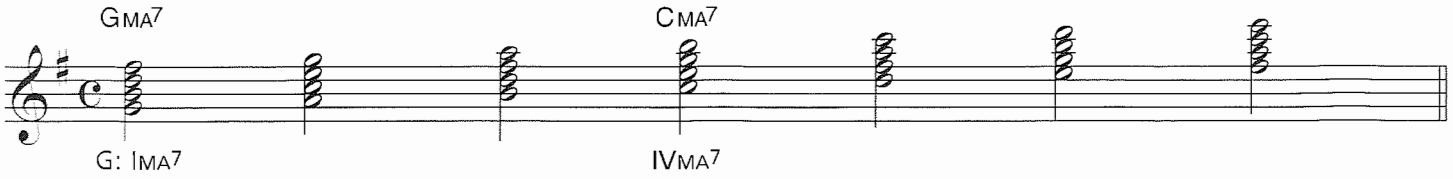
UNIT 3

Lesson 10

Subdominant Major Seventh Chords (IVMA7, IVΔ7)

As you know, chords are stacked 3rds, or "every other note" of a scale. Harmony in keys comes from creating chords over the various SCALE TONES (also called SCALE DEGREES). A chord built on the second note of the scale is the "ii" chord, over the third degree results in the "iii" chord, and so on. These are called the DIATONIC CHORDS (diatonic means "of the scale"). The diatonic chords have functions in the music. For instance, as you know, TONIC FUNCTION indicates the "home" chord of the key.

In every major key, the chord constructed of the 4th degree is also a Major 7th chord! This degree is called SUBDOMINANT and so the chord is the SUBDOMINANT SEVENTH CHORD (IVMA7). Here are the diatonic seventh chords in the key of G major, highlighting the two major seventh chords, IMA7 and IVMA7.



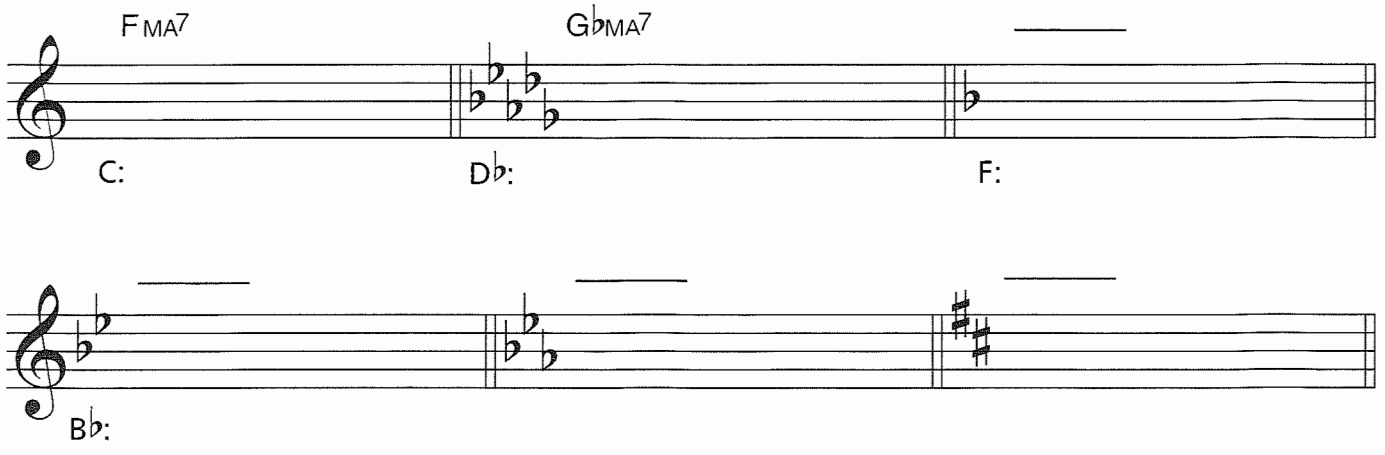
Track 27

Take note that chord tones are referenced from the chord root and not from the key the chord is functioning in. So, although the IVMA7 chord is constructed of the 4th, 6th, 1st and 3rd notes of the scale, we still refer to its tones as root, third, fifth, and seventh of the chord.

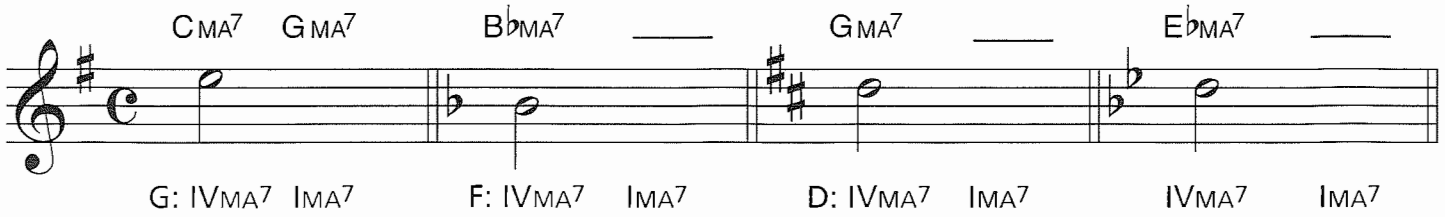
The subdominant chord is used in at least 75% of jazz standards! SUBDOMINANT FUNCTION creates a feeling in the harmony that the music has gone to a temporary new home. But, since it is a diatonic chord, the IVMA7 chord progresses seamlessly back to IMA7, as you hear in CD Track 27, which alternates between tonic and subdominant MA7 chords in the key of C major in two-bar increments. (Note: a set of chord changes is also called a CHORD PROGRESSION.)

Exercises

1 Notate the IVMA7 chords in root position and all three inversions for the indicated major keys. Write each chord symbol above the staff.

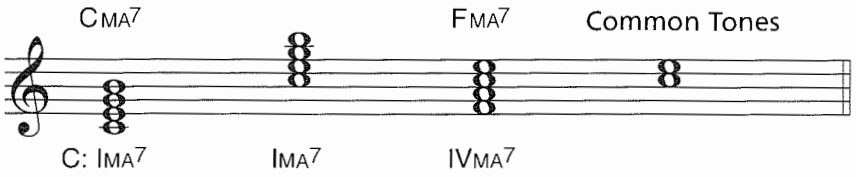


2 For each note of the IVMA7 chord, write a note of the IMA7 that is a diatonic step away, or closer.



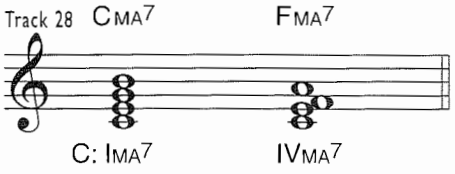
Voice Leading Tonic & Subdominant Major Seventh Chords

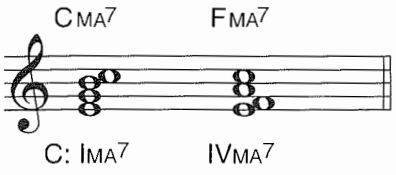
The IMA7 and IVMA7 chords have two COMMON TONES: scale degrees 1 and 3 of the key are root and 3rd of the IMA7, and also 5th and 7th of the IVMA7.



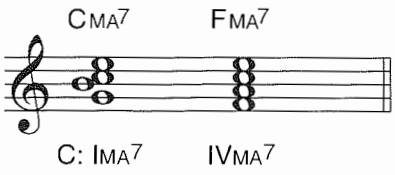
If you play the IMA7 and IVMA7 chords successively in root position, every note skips up a 4th (or down a 5th), resulting in an awkward sound. The effect would be worse if four instruments, each playing a chord tone of the tonic chord, skipped up a 4th.

Proper and musical VOICE LEADING is achieved by placing one of the chords in inversion, so that each note of the first chord moves little or not at all into the next. The smoothest connection retains the common tones between the two chords. So, a IMA7 chord in root position smoothly leads to a IVMA7 in 2nd inversion.

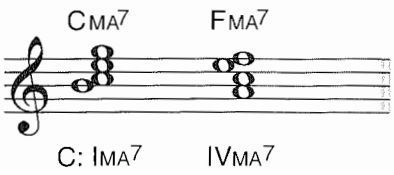




The 1st inversion IMA7 chord leads to a 3rd inversion IVMA7 chord.



The second inversion IMA7 connects to root position IVMA7.



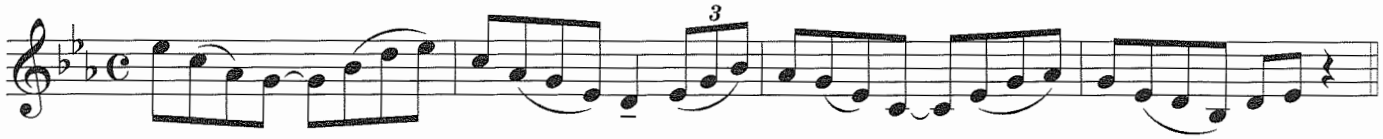
And the 3rd inversion IMA7 connects to 1st inversion IVMA7.

CD Track 28 plays all of these progressions.

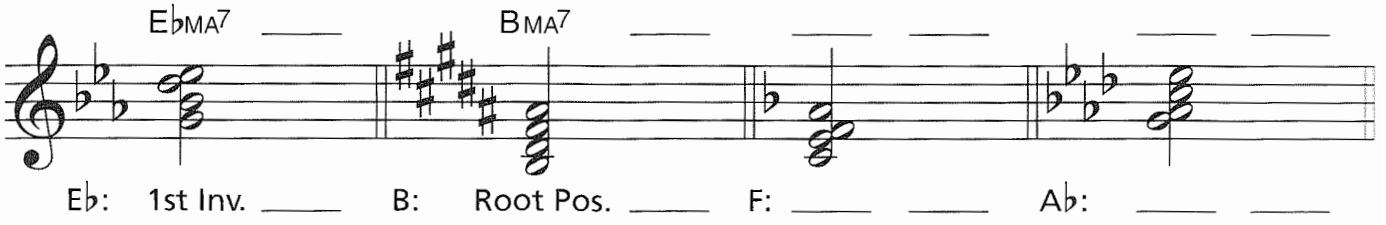
Exercises

Track 29

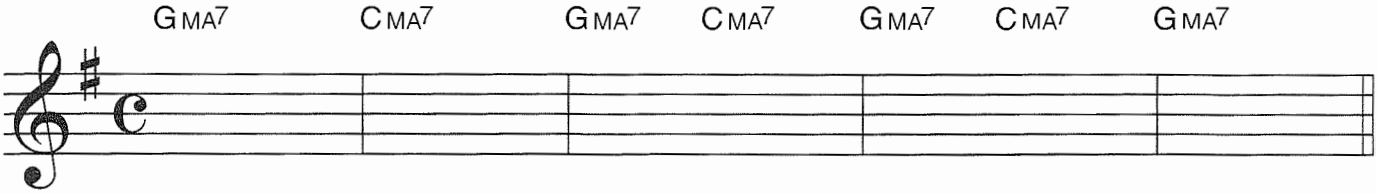
1 *Dig It!*—Listen to this melody to hear the sound of smooth voice leading. Write in the chord symbols.



2 For each IMA7 chord, notate the IVMA7 chord in that key, using inversion as necessary to achieve smooth voice leading. Indicate the chord symbols above the staff, and the chord inversions below the staff.



3 Compose a characteristic melody to the following progression, using proper voice leading.

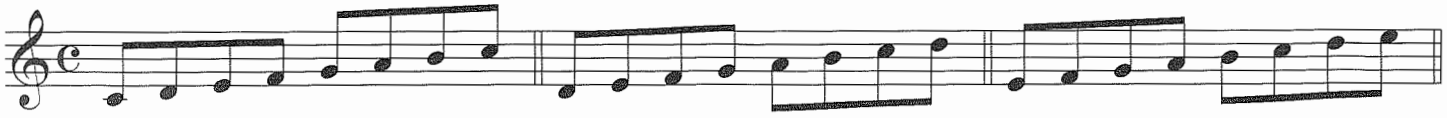


UNIT 3 **Lesson 12**

Modes, Lydian Scale

There has been ample confusion in jazz about the modes. In the medieval period, DIATONIC CHURCH MODES were used as the basis for MODAL compositions. In jazz we use the church mode *names* as a convenient way to refer to the scales we practice, even though standard songs are in *keys*, not modes.

Each MODE is a way of playing the major scale, starting and ending on one particular note. So, there are 7 modes of the major scale. The names of the consecutive diatonic church modes, beginning with the actual tonic major scale are *Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian,* and *Locrian*. A major scale starting and ending on degree 2 is called Dorian, etc.



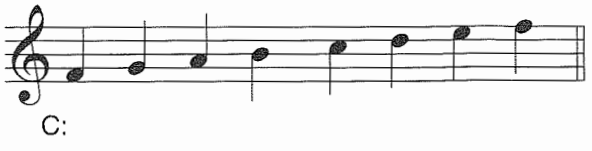
C Major (Ionian) Scale 2nd Mode — D Dorian Scale 3rd Mode — E Phrygian Scale

The tonic scale is effective for creating melodies to IMA7 and IVMA7 chords, because the chord tones for both are within the scale. In fact, the tones of every diatonic chord are in the tonic scale, which is why musicians should practice the modes in eighth notes, from the root of each chord. Doing this places a chord tone on each beat.

The tonic scale in the fourth mode (from root to root of the IVMA7 chord) sounds like a major scale with a raised 4th degree. So, a C major scale from F-F sounds like an F major scale with raised 4. This mode is called LYDIAN, and the raised fourth note is the LYDIAN FOURTH.

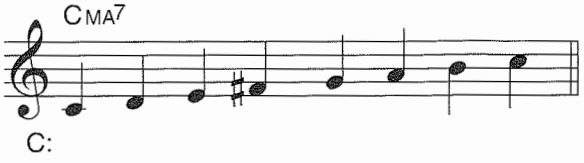
In jazz, the Lydian (raised) 4th is consonant to any major chord, as opposed to the dissonant P4 above the root. So, jazz musicians typically use the Lydian 4th in improvising and composing to the IMA7 chord.

F Lydian Scale (Major, from 4-4)



C:

C Lydian Scale (Major, raised 4)

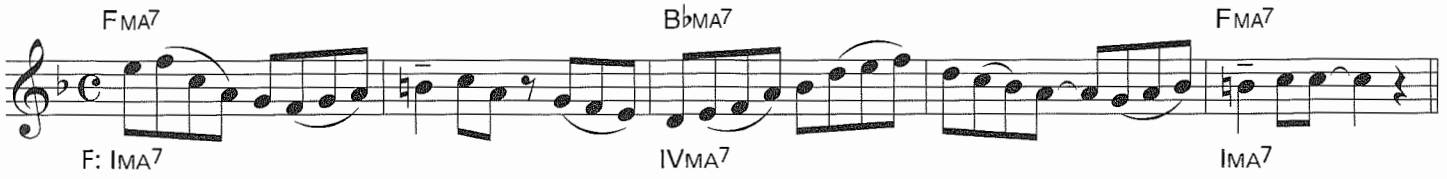


C:

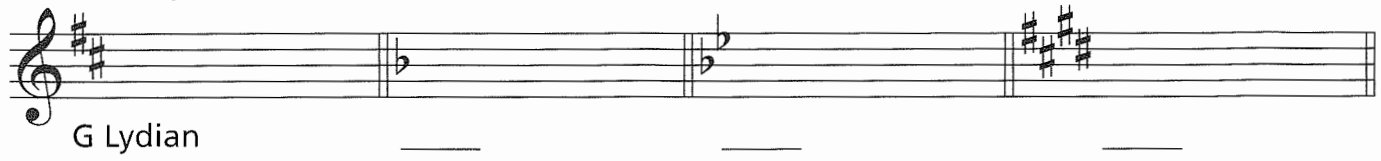
Exercises

Track 30

1 Listen to this jazz melody to IMA7 and IVMA7 chords which emphasizes chord tones, and employs the Lydian scales for both. Circle and identify chord tones (R, 3, 5, 7,) and draw a square around each Lydian 4th.

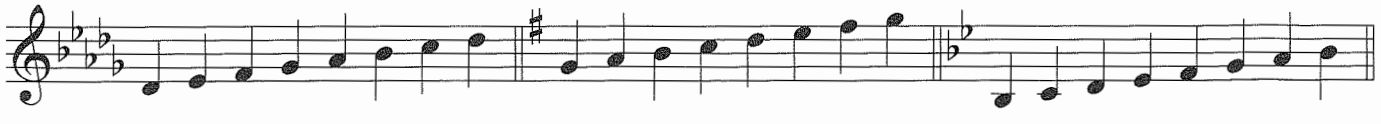


2 For each major key, write a Lydian scale in the fourth mode.

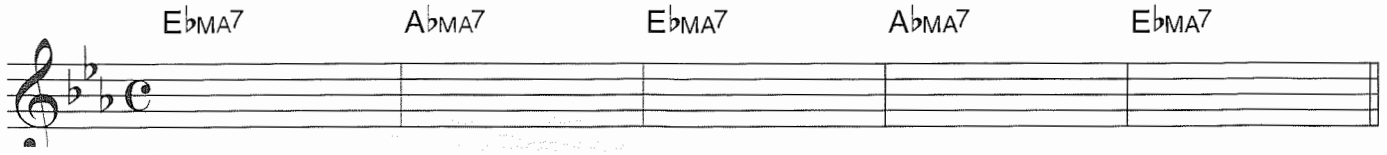


G Lydian _____ _____ _____

3 Alter each major scale to become Lydian.

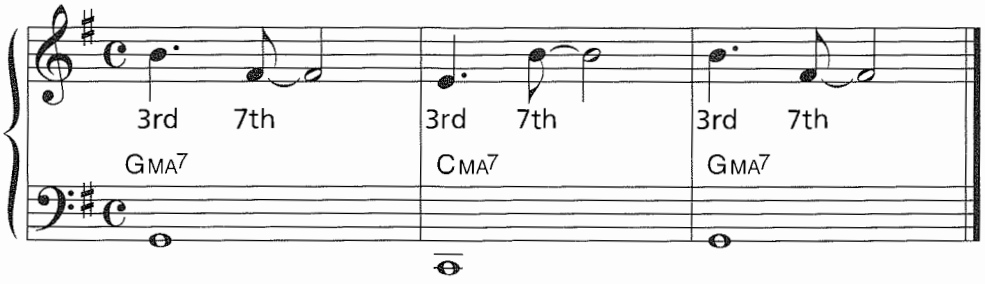


4 Compose a characteristic jazz melody to this progression, employing Lydian sounds.



Hierarchy of 3rds and 7ths

Jazz is a contrapuntal music, which is to say that simultaneous melody and bass lines function together to obviate the harmony. Most often, each chord change begins with the bass line establishing the root, so the melody must clarify the chord in some other way. The two chord tones which "lock in" the sound of the chord against its root are the 3rd and 7th, and we place these notes at the top of the jazz melody hierarchy.



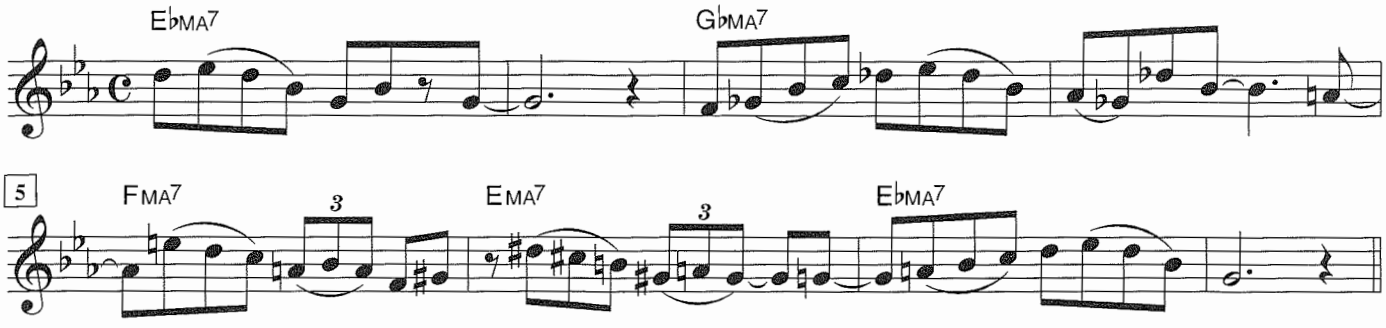
3rds and 7ths are at the top of the hierarchy because 5ths and chord extension 9ths (discussed in Unit 4), are the same for several different types of chords and are thus, far less effective in defining the harmony. As you study chord types, you'll find that CMA9, CMI9, and C9 all share the same 5th and 9th.

Jazz musicians must gain an "automatic" knowledge of 3rds and 7ths. The art of "making the changes" involves improvising a line (scalar, arpeggiated, or otherwise) which lands on the defining chord tone (3rd or 7th) just as the chord changes. If you analyze composed music from Bach, to Brahms, to Charlie Parker you find the same principle applies!

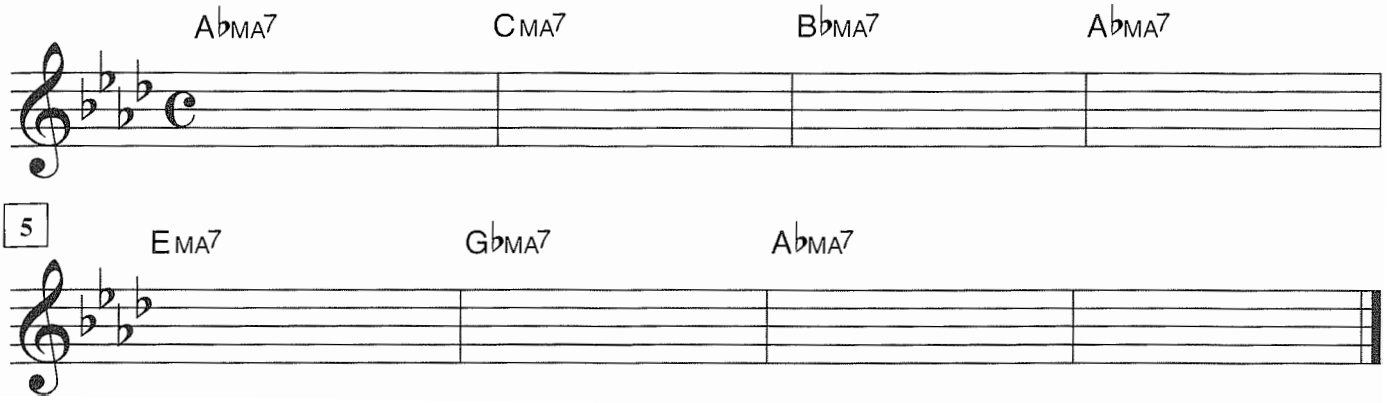
Exercises

Track 31

1 Listen to this melody to MA7 chords, in which the 3rd and/or 7th of each chord clarifies the chord change against the root. Circle and identify chord 3rds and 7ths. Also analyze the use of other jazz melody devices, such as syncopation, licks, phrases, sudden direction shifts, etc.



2 Compose a jazz melody to this progression, emphasizing the 3rd and/or 7th as each chord changes. Use accidentals as needed!



UNIT 3 Ear Training for Lessons 10–13

Track 32

1 Listen to the IMA^7 followed by the IVMA^7.
Write whether the chord in each example is a IMA^7 or a IVMA^7.

a. _____ **b.** _____

c. _____ **d.** _____

Track 33

2 Listen to the IMA^7 arpeggio in root position followed by the IVMA^7 arpeggio in 2nd inversion.
You will hear four examples of IMA^7 followed by IVMA^7.
For each, write which position/inversion each chord is in.

a. IMA^7 _____ IVMA^7 _____ **b.** IMA^7 _____ IVMA^7 _____

c. IMA^7 _____ IVMA^7 _____ **d.** IMA^7 _____ IVMA^7 _____

Track 34

3 Listen to the major scale followed by the Lydian scale. You will hear four scales.
Write whether each is major or Lydian.

a. _____ **b.** _____

c. _____ **d.** _____

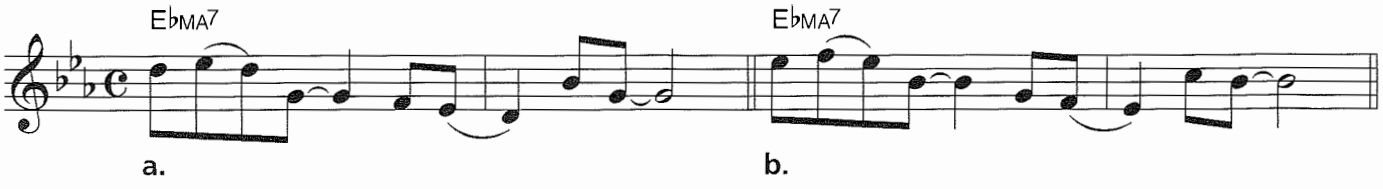
Track 35

4 Listen to the 3rd and 7th of the MA^7 chord. You will hear four MA^7 chords.
After each is played a 3rd or 7th will follow. Circle the correct answer for the chord tone you hear.

a. 3rd / 7th **b.** 3rd / 7th **c.** 3rd / 7th **d.** 3rd / 7th

Track 36

5 Listen to the melody. One of the notations below is correct.
Circle A or B to indicate the correct melody :



a. **b.**

Track 37

6 Listen to the following progression of IMA^7 and IVMA^7 chords (bass plays the root for each and each chord lasts for one measure), write the progression.

_____ _____ _____ _____ _____ _____ _____

Review of Lessons 10–13

1 The two major seventh chords found in a major key are _____ and _____ .

2 When chords are connected smoothly, it is referred to as proper _____

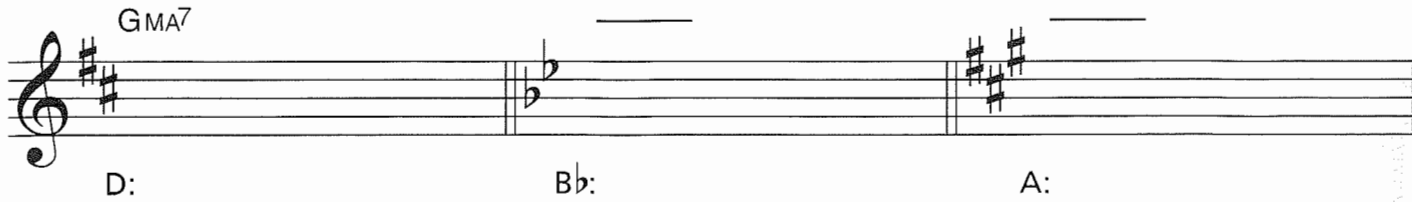
_____

3 Jazz standard songs are in modes. True / False.

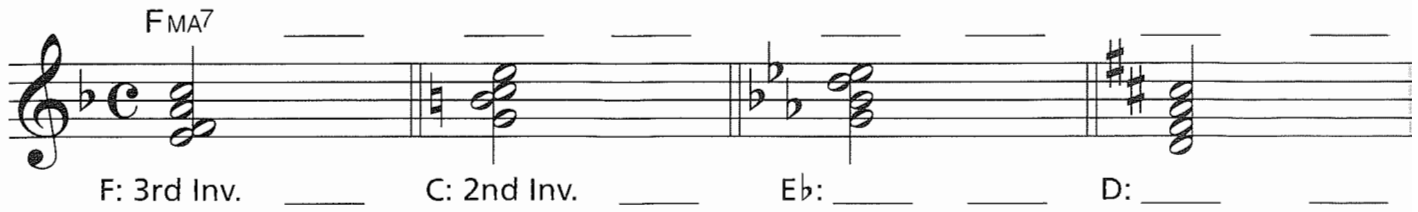
4 There are ____ modes of the major scale. The fourth mode is called _____ , and sounds like a major scale with the _____ note raised ½ step.

5 The most important notes for "making the changes" are the _____ and _____ of a chord.

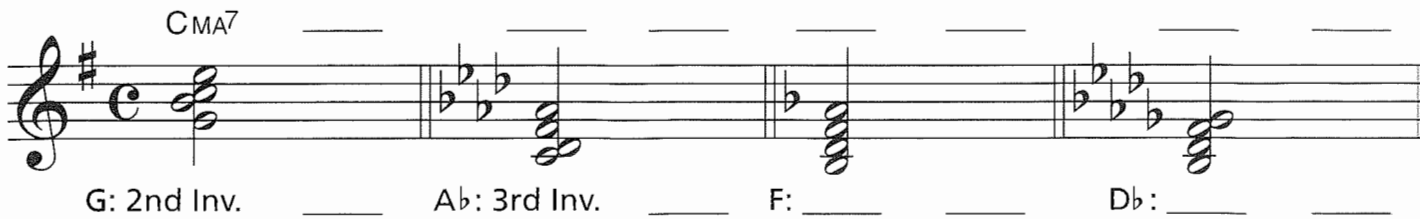
6 Notate the IVMA7 chord in the following keys, in root position and all three inversions.



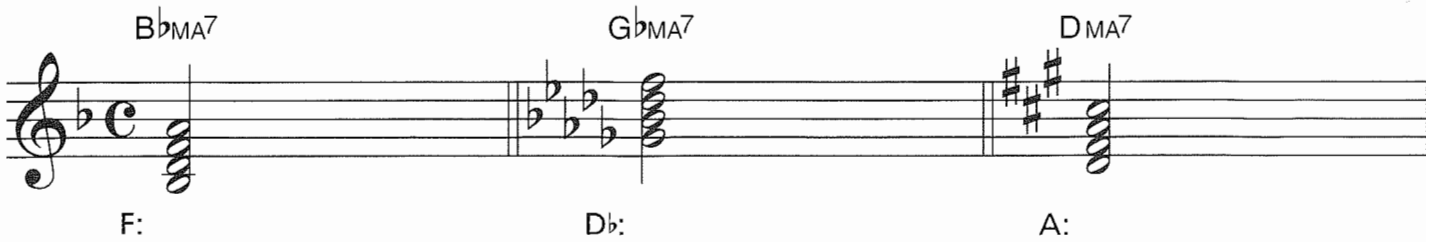
7 For each IMA7 chord, notate the IVMA7 in that key, using smooth voice leading.



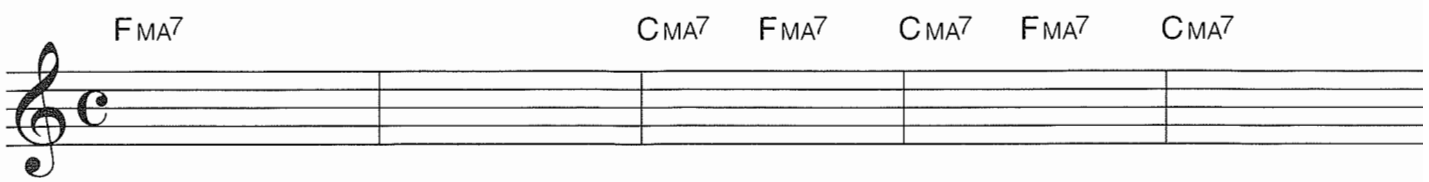
8 For each IVMA7 chord, notate the IMA7 in that key, using smooth voice leading.



9 Notate the Lydian scales for the IV chords below.



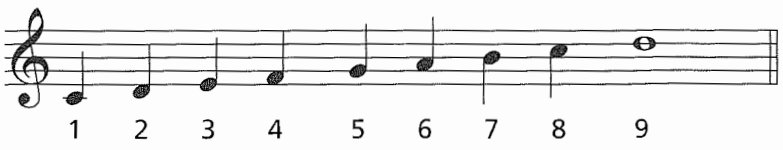
10 Compose a characteristic jazz solo melody to the following progression, using Lydian sounds, and 3rd and 7th emphasis.



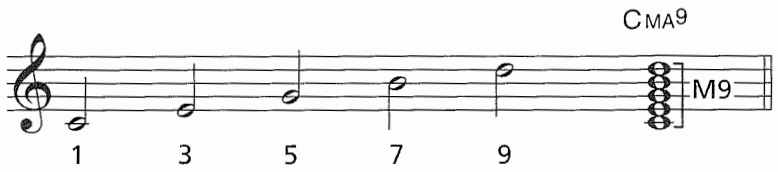
Major 9th Chords (MA9, Δ9)

Jazz composers and soloists freely add ninth extensions to most chords. Adding a 9th to a MA7 chord results in a MAJOR NINTH CHORD. A 9th can be understood as the second note of a scale, repeated in the next octave.

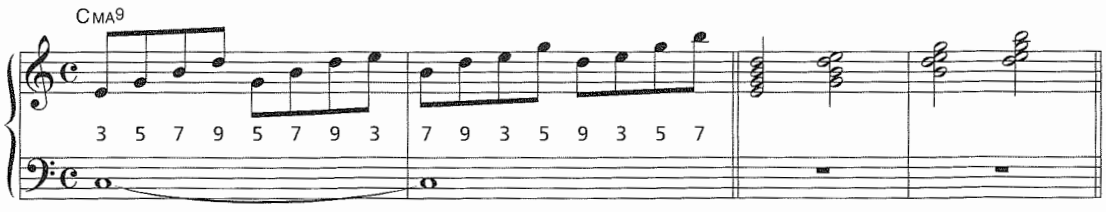
C Major Scale



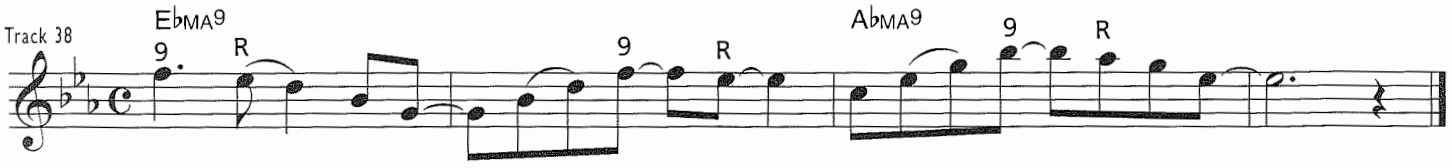
A note is called a 9th, and not a 2nd, because chords are stacked thirds, and the 9th is the next third over the chord 7th. The 9th of a MA9 chord is a major 9th (M9) above the root (a whole step, up an octave), and the proper symbol for the chord is MA9 Ninths can be considered consonant in jazz, and they add richness to the harmony.



Major ninth chords can be arpeggiated in 4-note groupings (in four inversions) omitting the root. Since jazz bass players almost always play the root, these ROOTLESS ARPEGGIOS are more interesting and complex. In jazz, 9th chords and 7th chords are interchangeable.



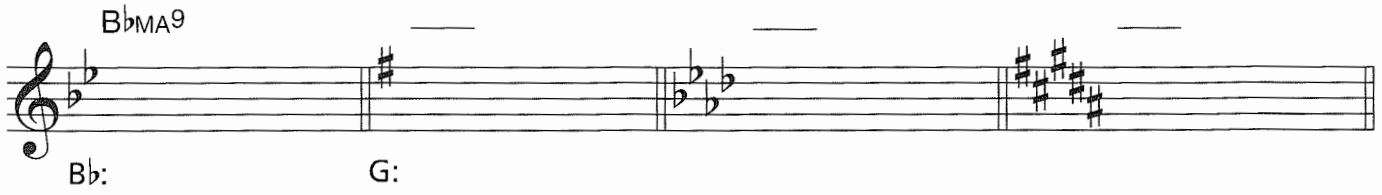
Ninths can also be heard as appoggiaturas, resolving down to the chord root.



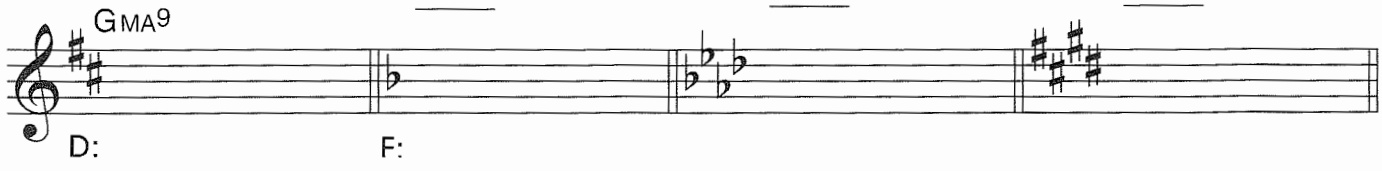
Exercises

1 *Dig it!*—Using CD Track 27, play the rootless CMA9 and FMA9 arpeggios from 3rd to 9th, lingering on each 9th to experience its consonance. Next, play the 9ths as appoggiaturas, and resolve downward to the chord roots. The chords change every two measures.

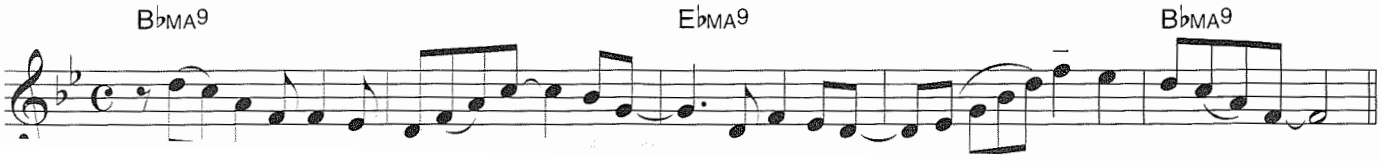
2 Construct the following IMA9 chords in all four rootless inversions.



3 Construct the following IVMA9 chords in all four rootless inversions.

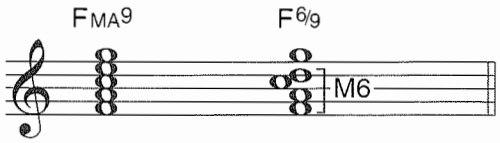


4 Circle the chord 9ths and indicate whether each is consonant (C) or an appoggiatura (appog).

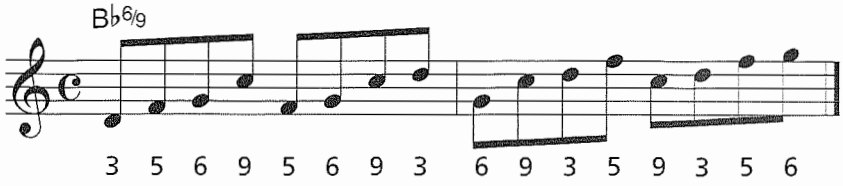


Major 6/9 Chords (6/9)

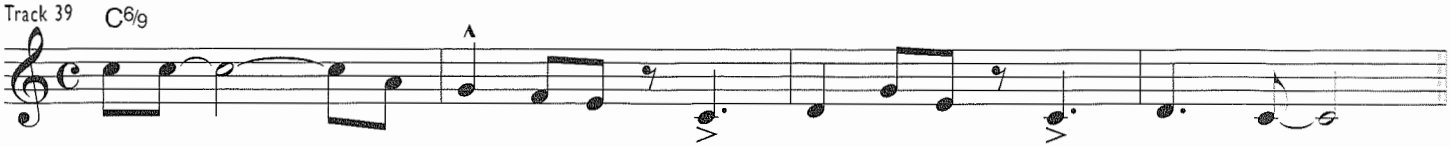
Interchangeable with MA7 or MA9 chords is the MAJOR 6/9 CHORD, which is designated as 6/9 (e.g.: C6/9, F6/9 etc.). The 6/9 chord is much the same as a MA9 chord, only with the chord 7th replaced by the 6th note of the scale (a Major 6th above the root).



Like MA9 chords, 6/9 chords are typically arpeggiated without the root (which will be supplied by the bass player in jazz performance).



This sound of the 6/9 chord is more stable than that of a major 7th chord, because the interval of a M6 above the root is more consonant than the M7. Compositionally, major 6/9 chords should be used when the melody features the chord root. A major 7th in the harmony actually clashes with the root a ½ step away, while the 6th of the chord is harmonious against it. So, for example, the first two bars of "On Green Dolphin Street" or the first measure of "L-O-V-E" would best be harmonized by major 6/9 chords. The following melody should employ a 6/9 chord:

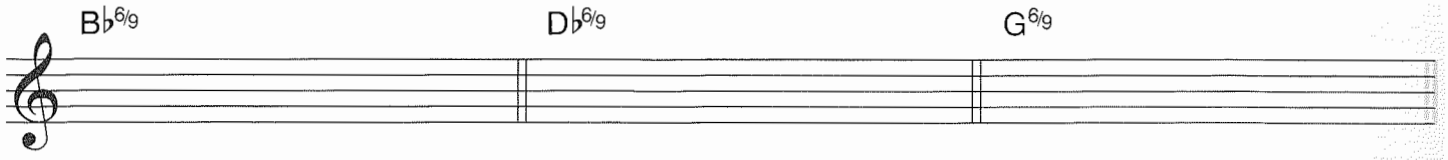


Exercises

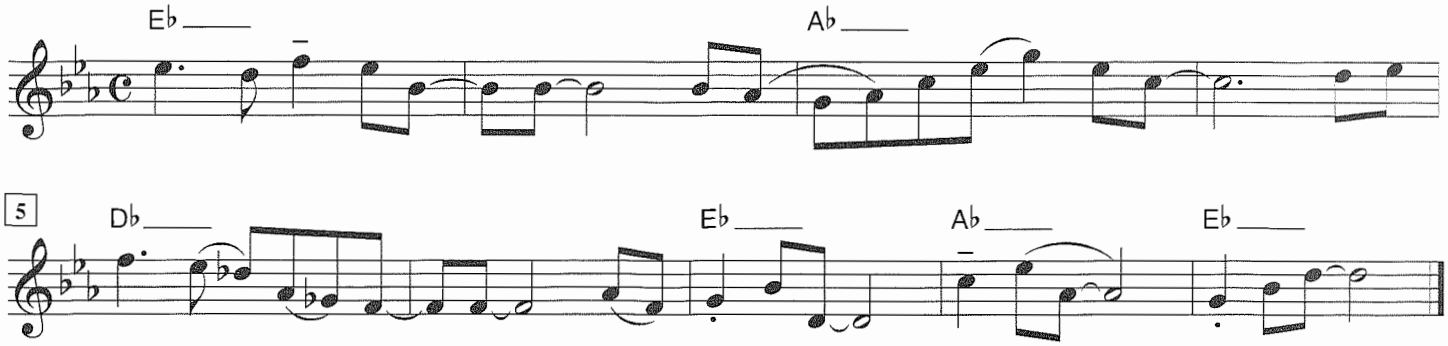
Track 39

1 *Dig it!*—Play the melody above on the piano with your right hand, and a MA7 chord in root position in your left hand. Can you hear the 7th clashing against the root in the melody? Compare that to the sound of the melody using the 6/9 chord.

2 Construct each 6/9 chord, followed by the rootless arpeggios, in all four inversions.



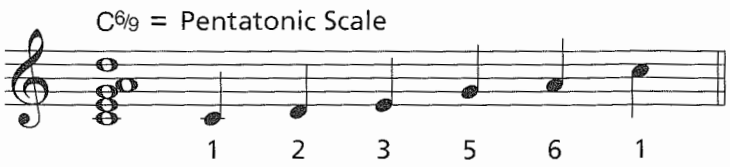
3 For this melody, indicate whether each chord should be 6/9 or MA9.



UNIT 4 **Lesson 16**

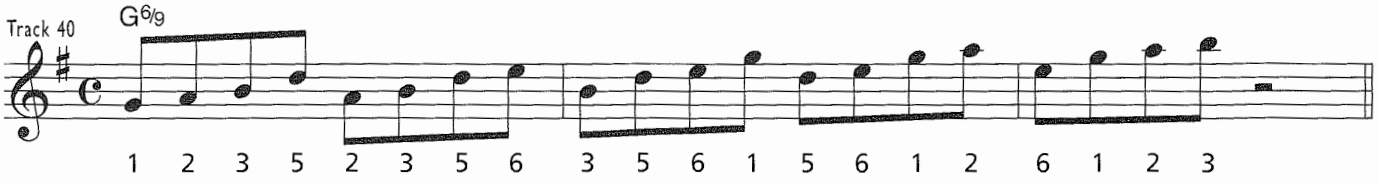
Major Pentatonic Scale (Pentatonic)

PENTATONIC means "five notes," so any scale of five notes can be called pentatonic. In jazz music, the scale referred to as pentatonic is actually a MAJOR PENTATONIC SCALE, which is analogous to notes 1, 2, 3, 5, and 6 of the major scale. These are exactly the notes found in the $^{6}/_{9}$ chord!



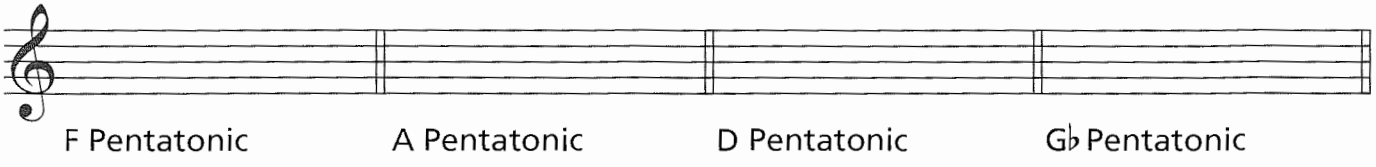
Composed only of chord tones, the pentatonic scale is entirely consonant, and very useful for the corresponding MA9 and $^{6}/_{9}$ chords. There is no dissonant 4th in the pentatonic scale, so it is a great tool for both composition and improvisation. Some hymn tunes, such as "Amazing Grace" and "Swing Low, Sweet Chariot" (which have their basis in earlier Celtic music), are entirely pentatonic.

Although not named, there are modes of the pentatonic scale, and improvisers often take four-note groupings from the PENTATONIC MODES to use as MELODIC CELLS.

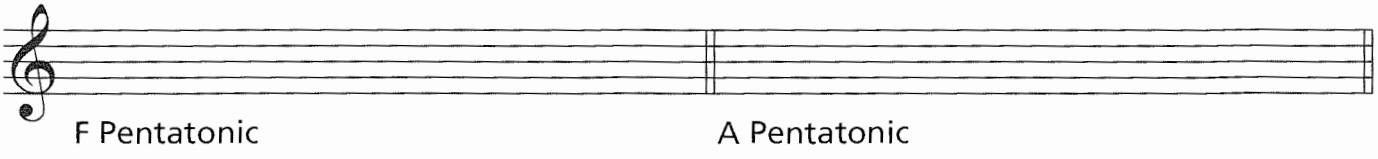


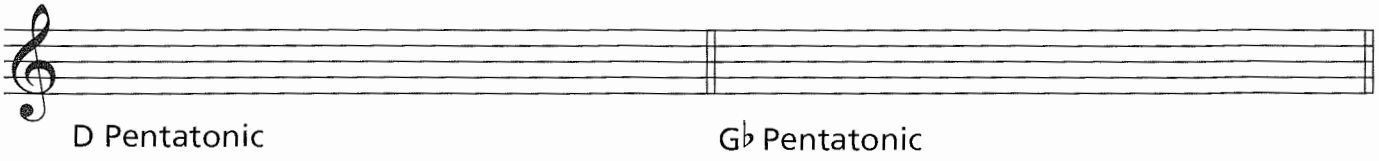
Exercises

1 Construct the indicated pentatonic scales.

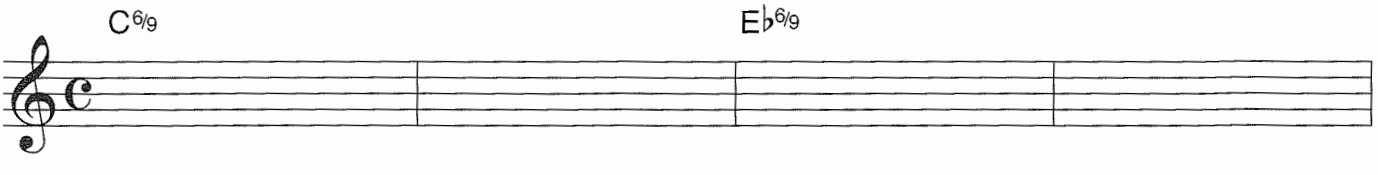


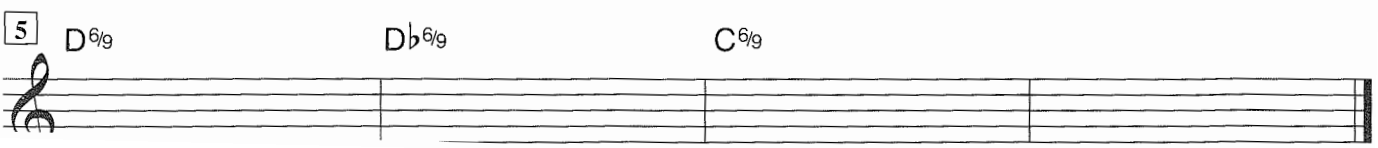
2 Notate the 4-note melodic cells from the modes of the pentatonic scales above.





3 Compose a characteristic jazz solo melody, using pentatonic scales.



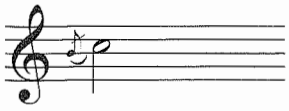


Jazz Language - Grace Notes, Scoops & Turns

So far, this text has dealt with global aspects of jazz melody. GRACE NOTES, SCOOPS and TURNS represent more specific components of the jazz language.

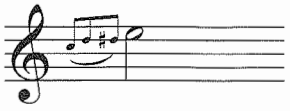
Because jazz musicians value emotional impact over pristine clarity and perfection of line, GRACE NOTES are a frequent melodic embellishment. A grace note is an emphatic sound, which can add "heart" or "bluesyness" to the ensuing tone.

Grace notes can be diatonic...

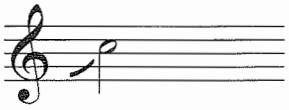


or chromatic....(i.e., a 1/2 step away, even if that tone is non-diatonic).

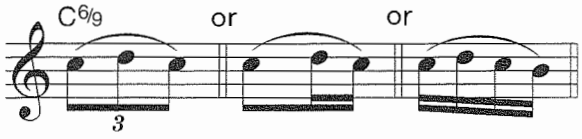
or a few consecutive tones can "grace" a melody note.



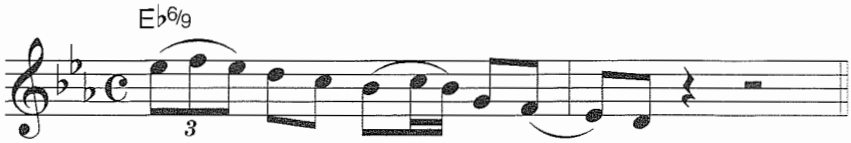
A SCOOP into a note creates the same effect as using grace notes. "Scooping" is executed by beginning a note slightly flat, and sliding up to the pitch. Scoops are notated with the symbol (⌒).



A TURN (mordent) is an embellishing melodic device, involving a tone quickly going to its neighbor (usually above) and back. The rhythm of a turn is typically an eighth-note triplet figure, or an eighth note followed by two sixteenths, or four sixteenth notes.

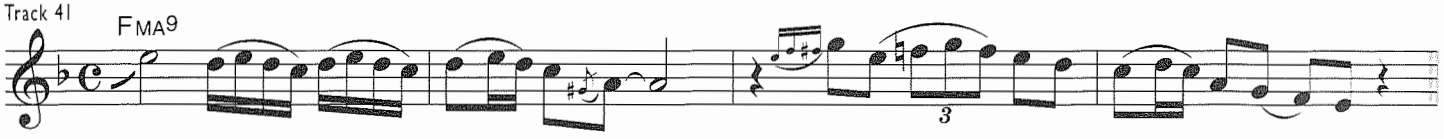


Turns can be written out or indicated with the symbol ∾. Often turns are followed with eighth-note movement by step or third in the opposite direction.



Turns have been around for hundreds of years, and are used liberally in jazz melody, especially in a bebop context. The hot bop styles of trumpeter, Lee Morgan and pianist, Oscar Peterson are characterized by the regular use of melodic turns.

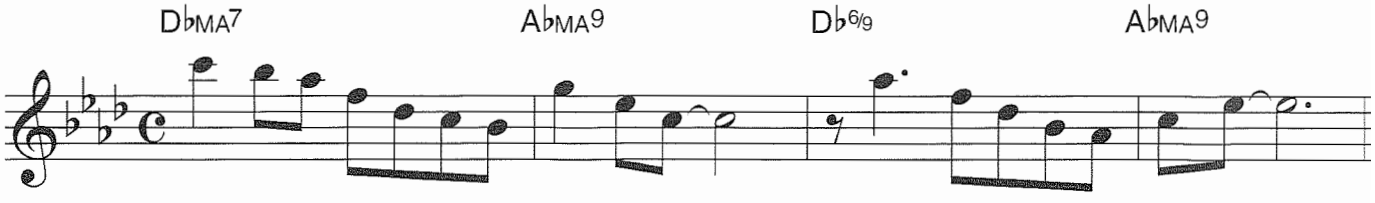
Track 41



Conversely, a stark characteristic of Miles Davis's "cool" playing was the eschewing of turns.

Exercises

1 Add grace notes, scoops, and turns to this melody.



UNIT 4 Ear Training For Lessons 14–17

Track 42

1 Listen to the MA7 arpeggio (r–7) and the MA9 arpeggio (3–9).
Circle whether each arpeggio is MA7 or MA9.

a. MA7 / MA9 **b.** MA7 / MA9

c. MA7 / MA9 **d.** MA7 / MA9

Track 43

2 Listen to the rootless MA9 arpeggio in all four inversions.
Write which note is on the bottom of each arpeggio you hear.

a. _____ on bottom **b.** _____ on bottom

c. _____ on bottom **d.** _____ on bottom

Track 44

3 Listen to the MA9 arpeggio and the 6/9 arpeggio (3–9).
Circle whether each arpeggio is MA9 or 6/9.

a. MA9 / 6/9 **b.** MA9 / 6/9

c. MA9 / 6/9 **d.** MA9 / 6/9

Track 45

4 Is this melody accompanied by a MA9 chord or a 6/9 chord?

MA9 6/9

Track 46

5 Listen to the major scale from 1–5 and the pentatonic scale.
Circle whether each scale you hear is major (1–5) or pentatonic.

a. major / pentatonic **b.** major / pentatonic

c. major / pentatonic **d.** major / pentatonic

Track 47

6 Listen to the melodic cells from the 1st (root on bottom), 3rd (3rd on bottom), and 4th (5th above root on bottom) modes of the pentatonic scale.
Circle whether each example is the 1st, 3rd, or 4th mode cell.

a. 1st / 3rd / 4th **b.** 1st / 3rd / 4th

c. 1st / 3rd / 4th **d.** 1st / 3rd / 4th

Track 48

7 Listen to the melody and count the number of jazz turns.

_____ turns.

Review of Lessons 14–17

1 Jazz musicians typically arpeggiate 9th chords without playing the _____.

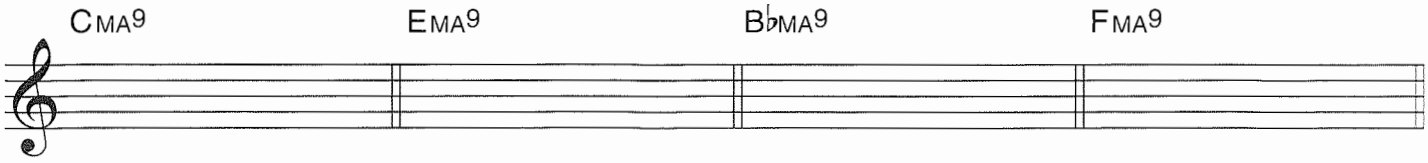
2 _____ means five notes.

3 Sliding into a note from below is called a _____.

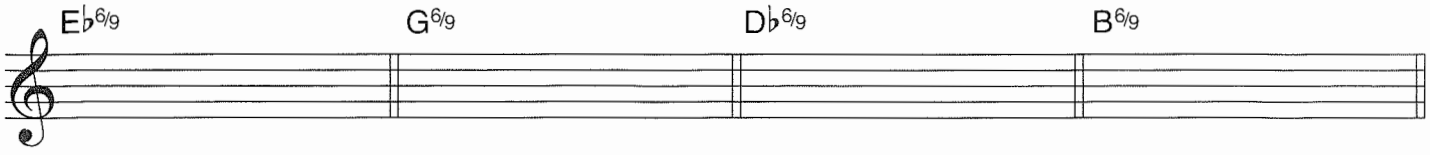
4 A pentatonic scale is just another way of playing a $^{6}/_{9}$ chord. True / False

5 Another name for turn is _____.

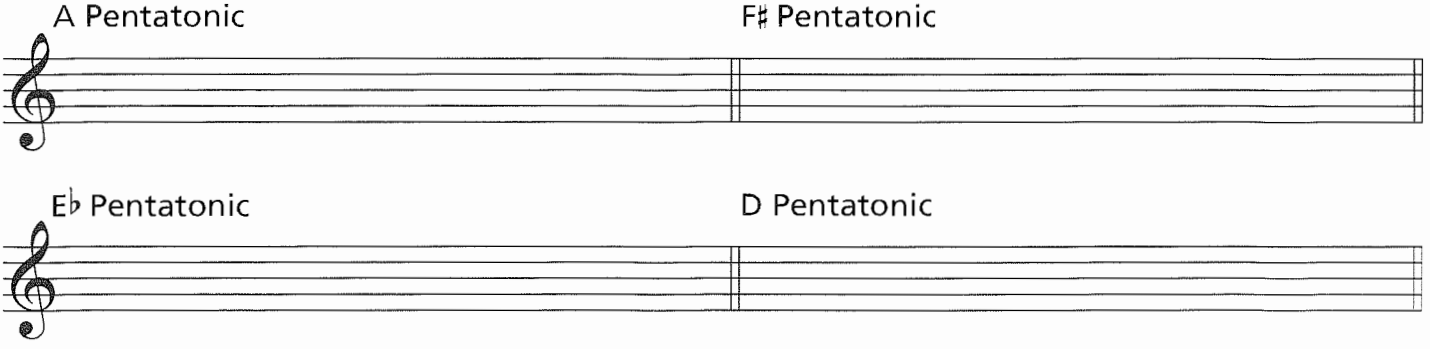
6 Write the MA9 chords vertically (not arpeggiated) in all four rootless positions.



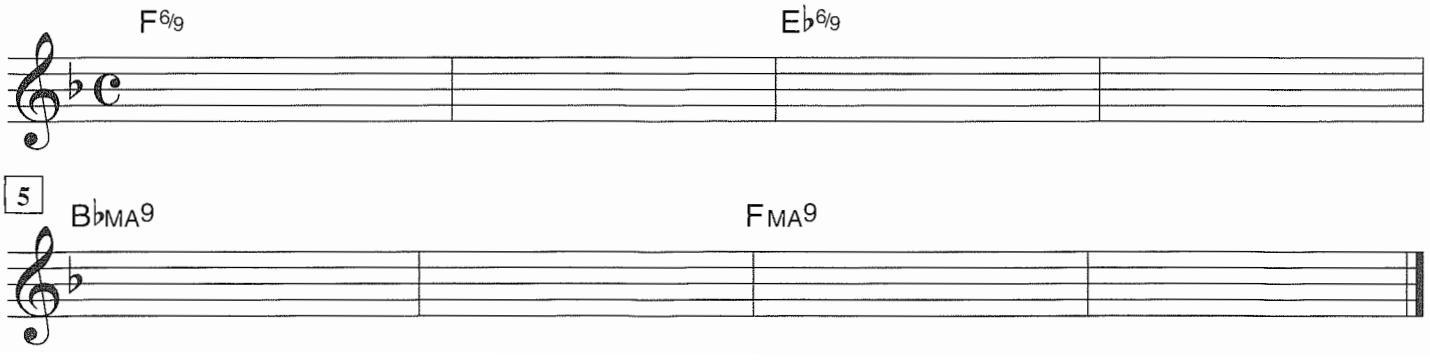
7 Notate the $^{6}/_{9}$ chords in rootless fashion (3rd on bottom), followed by the corresponding pentatonic scale.



8 Write the 4-note melodic cells from the modes of each of these pentatonic scales.



9 Compose a characteristic jazz solo melody, using pentatonic scales, grace notes and turns.

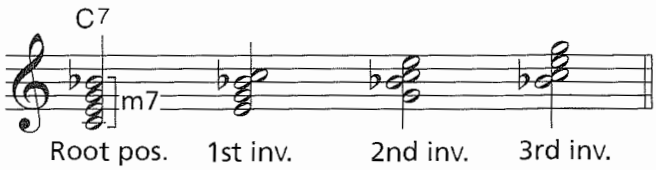


UNIT 5 **Lesson 18**

Dominant 7th and 9th Chords (7, 9)

To understand the importance of DOMINANT SEVENTH CHORDS in music, sing a major scale from "do" to "ti." That overwhelming desire you feel to add the ensuing "do" is the tendency created by the existence of the dominant 7th chord. Dominant 7th chords are even more important in jazz because they can imply a sense of blues not found in earlier music. Advanced musicians find that dominant seventh chords offer a tapestry of melodic note choice, which is more varied than that of any other chord-type in jazz. The dominant chord is a favorite of jazz musicians for the richness of melodic options it invites.

DOMINANT 7TH AND DOMINANT 9TH CHORDS are analogous to major 7th and 9th chords, only with the chord seventh flatted a 1/2 step. The chord symbol for a dominant 7th or 9th chord is simply the number 7 or 9 (e.g.: C7, F9, etc.).

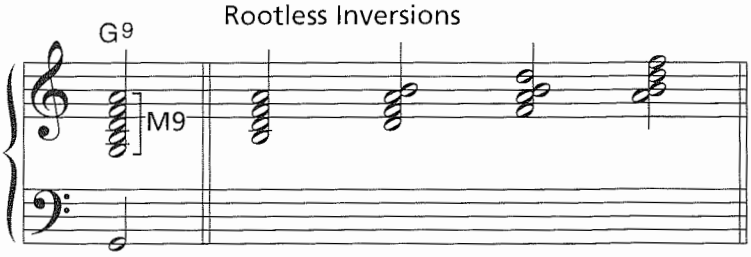


So, a dominant 7th chord contains a major triad and the interval of a *minor* 7th from root to seventh.

Track 49

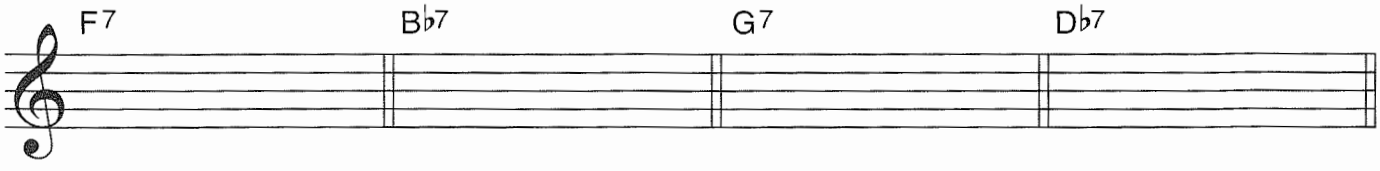
The 1/2 step difference between major 7th and dominant 7th chords may seem insignificant, but in the way the chords *sound*, the difference is quite profound. CD Track 49 alternates between E♭MA7 and E♭7 chords. The sound of the dominant 7th chord is more intense.

As is the case with MA9 chords, the ninth of a dominant 9th chord is a major ninth above the root. Of course, the dominant 9th chord can be written and played in four, rootless inversions.

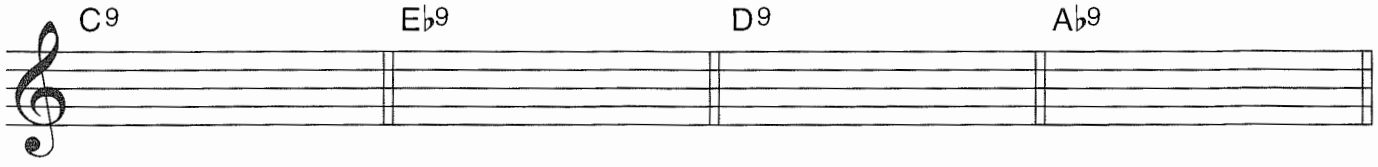


Exercises

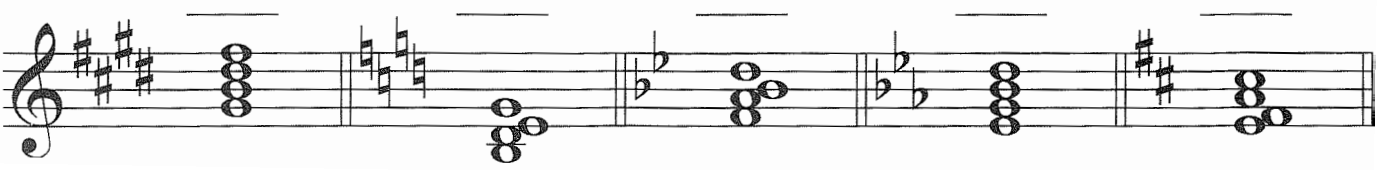
1 Construct the indicated dominant 7th chords in root position and the three inversions.



2 Construct the indicated dominant 9th chords in four rootless inversions.

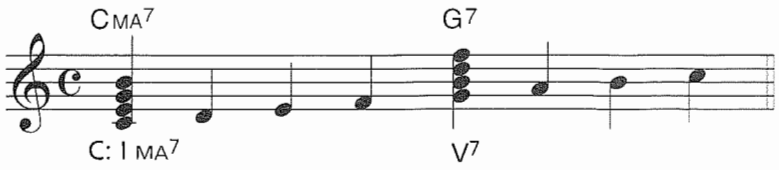


3 These MA7 and MA9 chords are in various inversions. For each, alter the chord so that it is a dominant 7th or 9th chord, and write in each chord symbol.

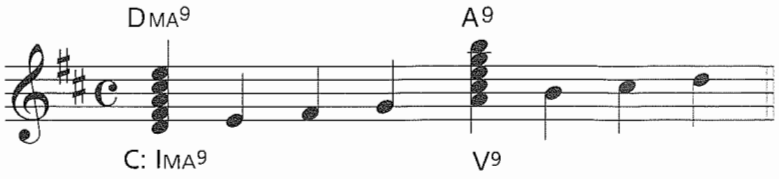


Dominant Function

The fifth degree of a major scale is called the DOMINANT PITCH, and a dominant 7th chord naturally results over that note. So, in major keys, we know the *quality* of the V7 chord will always be dominant 7th . . .



. . . and it is understood that the V9 chord in any major key is always a dominant 9th chord.



Notice that the V7 chord contains major scale tones 5, 7, 2, and 4, consecutively (although we still refer to these tones as root, 3rd, 5th, and 7th of the chord).

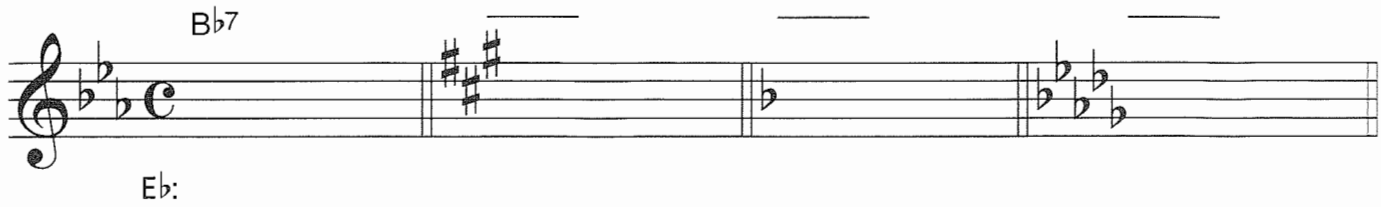
DOMINANT FUNCTION: In music of the past several hundred years, V7 chords have had a crucial role, because they don't merely progress, but rather "resolve" to tonic chords. The sound of V7 feels like a musical tension, with a strong "tendency" to resolve to I.

Track 50
Dig it!—CD Track 50 alternates V7 and IMA7 chords in the key of B♭ major. Can you feel a *pull* between these chords?

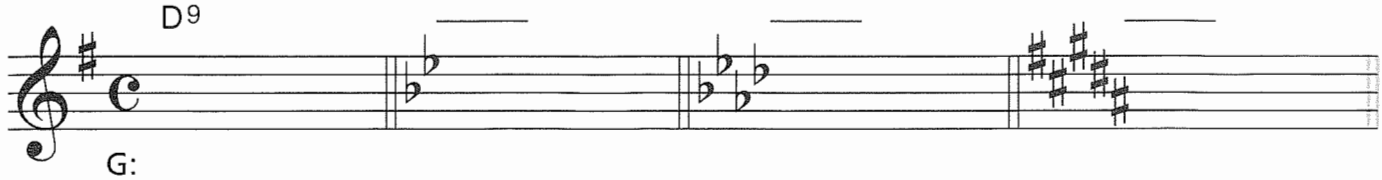
The resolution of V7 to I is called a CADENCE (authentic cadence in classical music), and the cadence is how virtually all jazz standards (and classical pieces, for that matter) end. Listening to CD Track 50, you notice how "final" it sounds each time V7 progresses to the tonic chord.

Exercises

1 For each major key below, construct the V7 chord in root position and all three inversions, and indicate the chord symbol.



2 For each major key below, construct the V9 chord in all four rootless positions, and indicate the chord symbol.



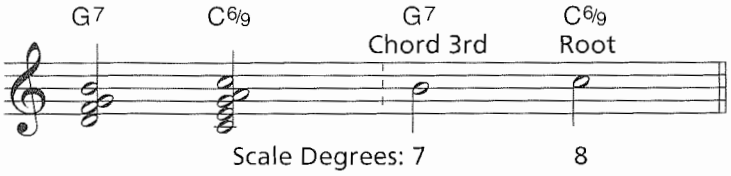
3 For each major key, indicate the chord symbols for the V7 to IMA7 cadence.

D♭: V7 _____ IMA7 _____ E♭: V7 _____ IMA7 _____ F♯: V7 _____ IMA7 _____ A♭: V7 _____ IMA7 _____

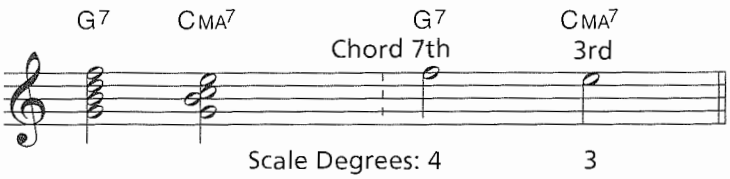
UNIT 5 Lesson 20

Resolution of V7 chords, Tendency Tones and Tritone

As mentioned in Lesson 18, the 3rd of the V7 chord, which is the seventh scale degree, pulls towards the root of the tonic chord (7–8).



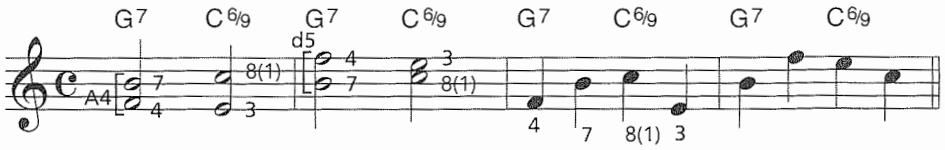
Also, the chord 7th, (which is the fourth scale degree) has a strong tendency to resolve down by diatonic step into the 3rd of the tonic chord (4-3).



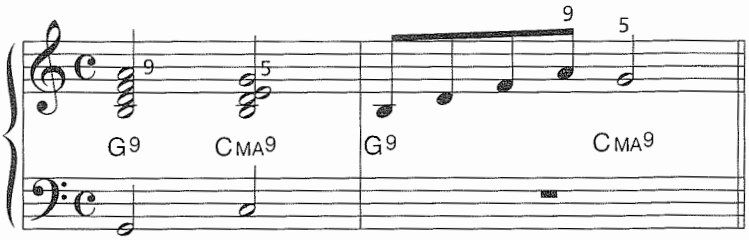
Track 51

The 3rd and 7th of V7 chords are called TENDENCY TONES, because of their need to resolve. CD Track 51 performs the tendency tone resolutions (7-8, 4-3) over the V7-IMA7 progression. Listening to the track, you feel the satisfaction of tension and release with the tendency tones.

Dig It!—The interval between the 3rd and 7th of a dominant chord is a tritone (in other words A4 or d5). The tritone interval resolves either inward or outward, depending on which note is placed on top.



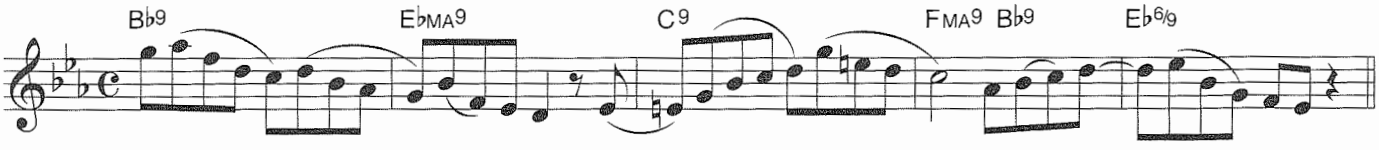
The 9th of a V9 chord is also a tendency tone, which resolves down by step into the 5th of the tonic chord.



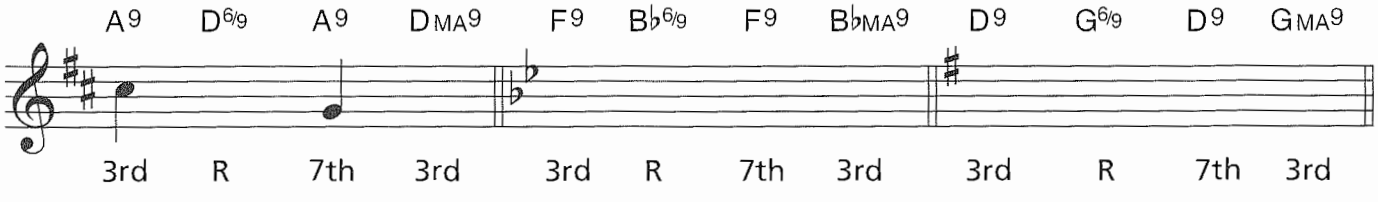
Exercises

Track 52

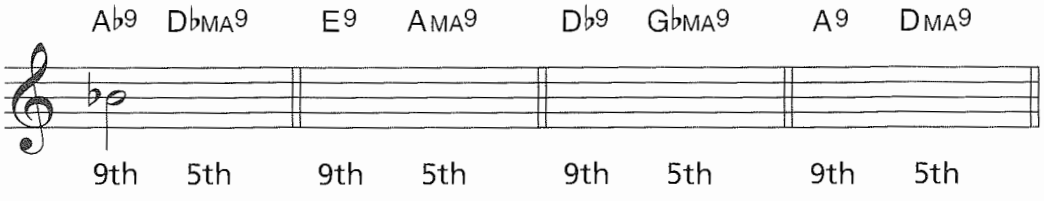
1 Listen to this melody to hear the tendency-tone resolutions of V7–I. Find each tendency tone and draw an arrow from it to the resolving note. Write the chord-tone names of both notes.



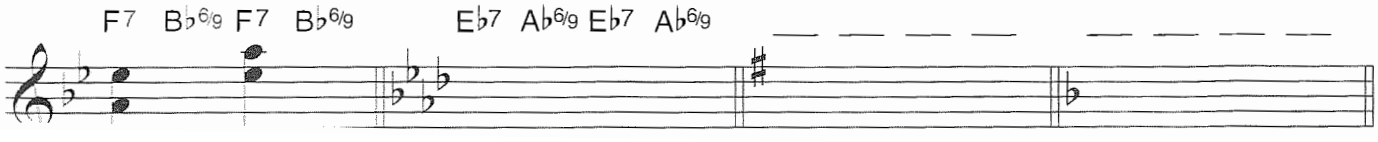
2 For each V7–I progression, write and resolve the tendency tones, chord 3rd and chord 7th.



3 Notate and resolve the 9ths of the V9 chords.

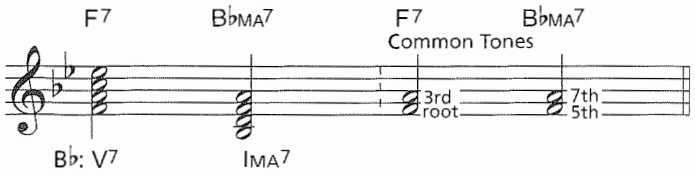


4 For each major key, notate and resolve the tritone from V7–I.

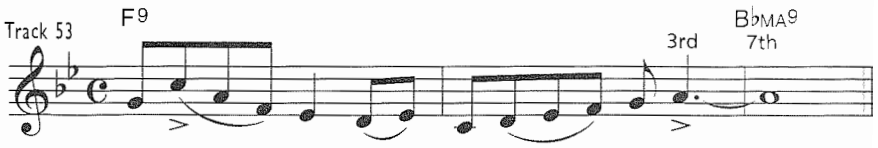


V^7– IMA^7 Common Tones and Voice Leading

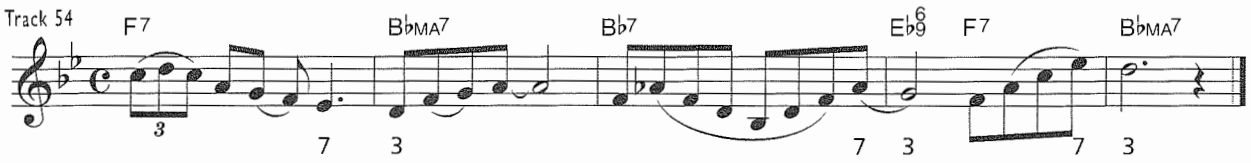
There are two common tones between the V^7 and IMA^7 chords. Most significantly, the 3rd of V^7 is the same note as the 7th of IMA^7!



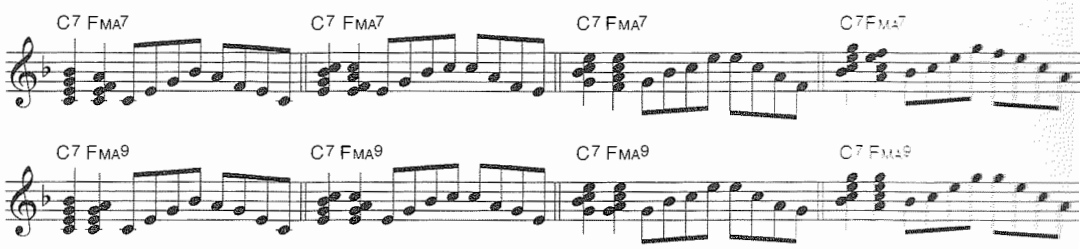
In jazz, the 7th of a tonic chord is consonant. So rather than resolving the chord 3rd of V^7, jazz musicians often hold it as a common tone to the most expressive note of the IMA^7 chord.



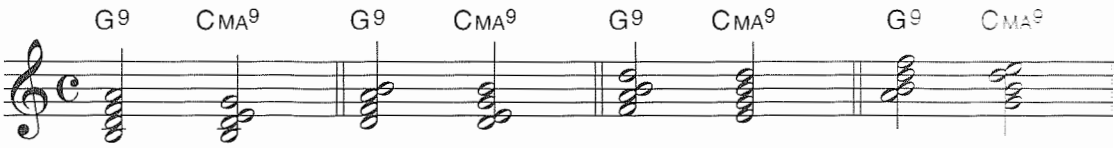
Still, the resolution of the 7th of the V^7 chord into the 3rd of the IMA^7 chord is more significant.



In creating both melodies and harmonic accompaniments, jazz musicians use inversions for smooth voice leading between the V^7 and IMA^7 chords.



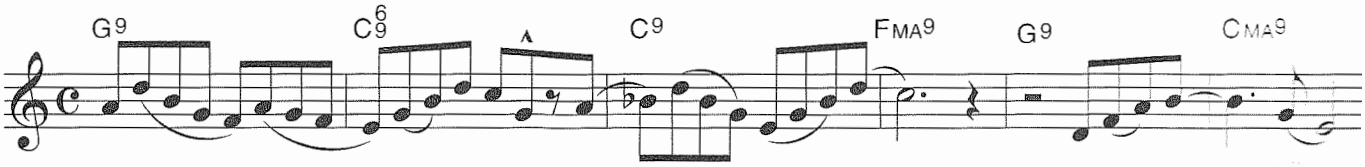
Rootless inversions of the V^9 chord also smoothly connect to IMA^9.



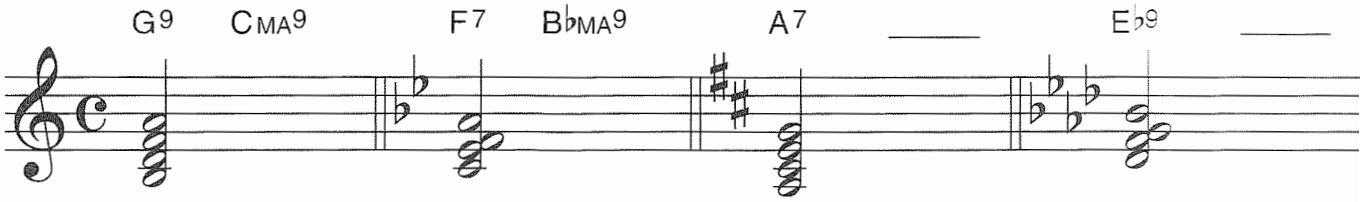
Exercises

Track 55

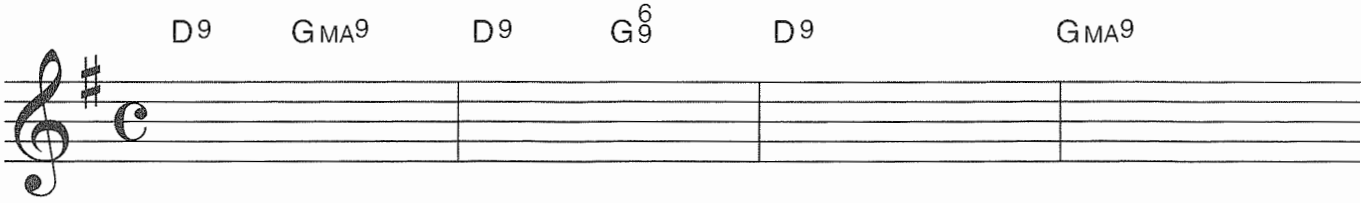
1 *Dig It!*—This melody "makes the changes," with common tones, resolution, and voice leading. Notice the compelling sense of tension-and-release and musical emphasis. Label the tendency tones and the notes they resolve to, and draw straight lines to show the common tone connection from V^7 to IMA^7.



2 For each V^7 and V^9 chord, notate the closest inversion of a rootless IMA^9. Draw straight lines between the common tones.



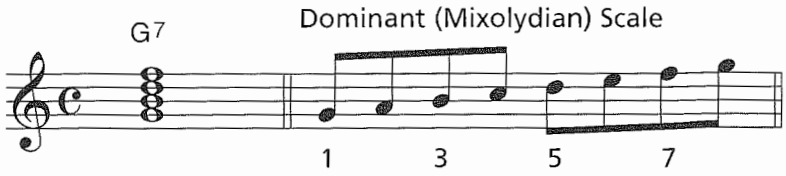
3 Compose a melody featuring tendency tones, resolution, common tone, and proper voice leading.



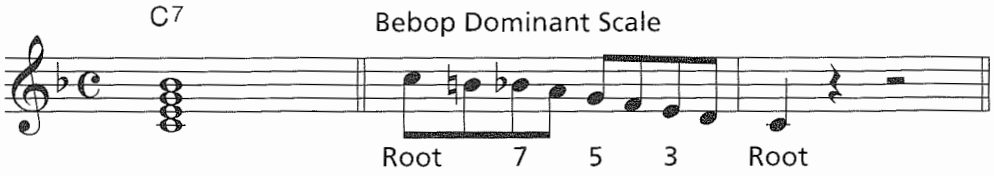
UNIT 5 **Lesson 22**

Dominant Scale (Mixolydian), Bebop Dominant Scale

As mentioned in Unit 3, all diatonic chords can use the scale from the tonic as a means for having other melody notes between the chord tones. So a G7 chord, functioning as V7 in C major, uses a C major scale from G to G. The major scale, when played in the fifth mode, sounds like a normal major scale, only with the seventh note flatted, and its church mode name is MIXOLYDIAN. When played in eighth notes, the ascending major scale from 5–5 (mixolydian) places chord tones of the V7 on each beat, thus "making the change."

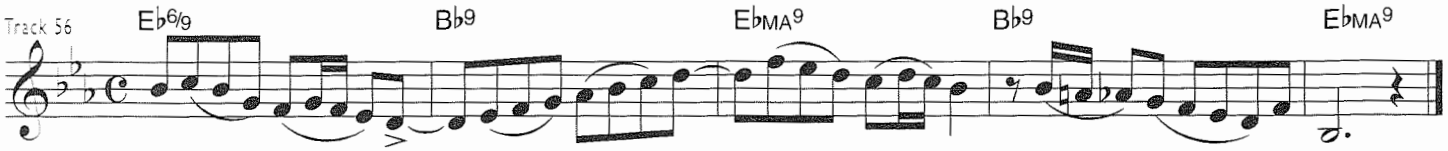


Jazz composers and soloists love the BEBOP DOMINANT SCALE, which is a descending major scale with *both* the major seventh and the flatted seventh. This scale, played in eighth notes, also places all the chord tones of the dominant seventh chord on the beats.



WHAT IS A SCALE? In jazz, a scale can be defined as "chord tones and notes in between." This is why both the major scale and major with raised 4 (Lydian) sound great for MA7 chords, and both the Mixolydian and bebop dominant scales are effective for dominant chords.

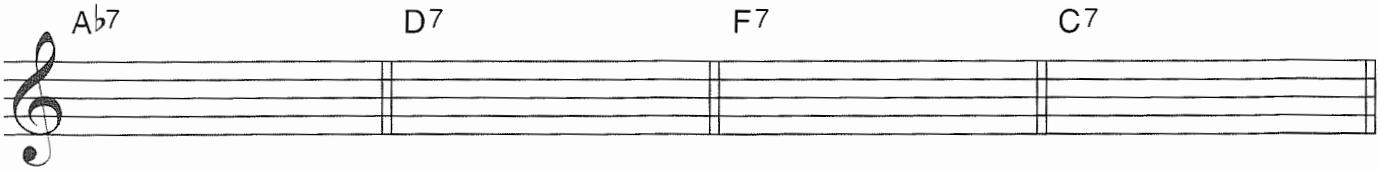
Here is a melody that makes the changes using both the Mixolydian and bebop dominant scales .



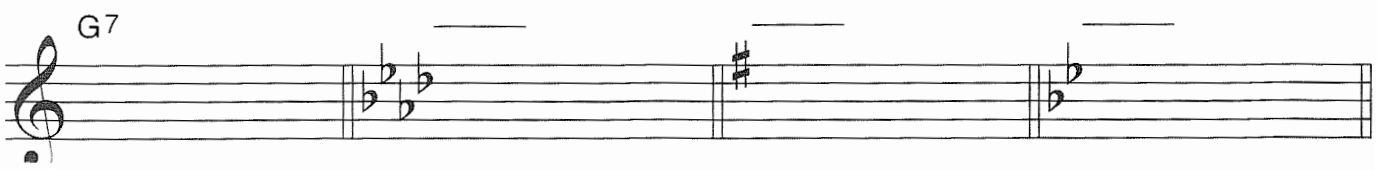
Exercises

1 For the jazz melody above, circle and label usage of the dominant and bebop dominant scales (note: the entire scale might not be used).

2 For each chord, write the dominant (Mixolydian) scale.



3 In each major key, write the bebop dominant scale for the V7 chord, and write the chord symbol above the staff.



Track 57

1 Listen to the MA^7 chord and the dominant 7th chord.
Indicate whether each chord is MA^7 or dominant 7th (V^7).

a. MA^7 / V7 **b.** MA^7 / V7

c. MA^7 / V7 **d.** MA^7 / V7

Track 58

2 Listen to V^9 and IMA^9. Write whether each progression is V^9-IMA^9, or IMA^9-V^9.

a. _____ **b.** _____

c. _____ **d.** _____

Track 59

3 Listen to the tendency tone resolution of V^7-IMA^7; 7th (to 3rd) and the common tone (3rd to 7th). Indicate which connection each melody uses.

a. 7–3 / 3–7 **b.** 7–3 / 3–7

c. 7–3 / 3–7 **d.** 7–3 / 3–7

Track 60

4 Listen to 7th resolving to 3rd and 9th resolving to 5th as V^7 progresses to IMA^7.
Indicate which resolution you hear.

a. 7–3 / 9–5 **b.** 7–3 / 9–5

c. 7–3 / 9–5 **d.** 7–3 / 9–5

Track 61

5 Listen to the major scale and the dominant (Mixolydian) scale.
Indicate whether each melody uses major or Mixolydian.

a. major / Mixolydian **b.** major / Mixolydian

c. major / Mixolydian **d.** major / Mixolydian

Track 62

6 Listen to the descending dominant and bebop dominant scales.
Indicate whether each melody uses dominant (Mixolydian) or bebop dominant.

a. Mixolydian / bebop **b.** Mixolydian / bebop

c. Mixolydian / bebop **d.** Mixolydian / bebop

UNIT 5 REVIEW OF LESSONS 18–22

1 A dominant 7th chord is like MA7 with the _____ note flatted, and naturally occurs over the _____ note of the major scale.

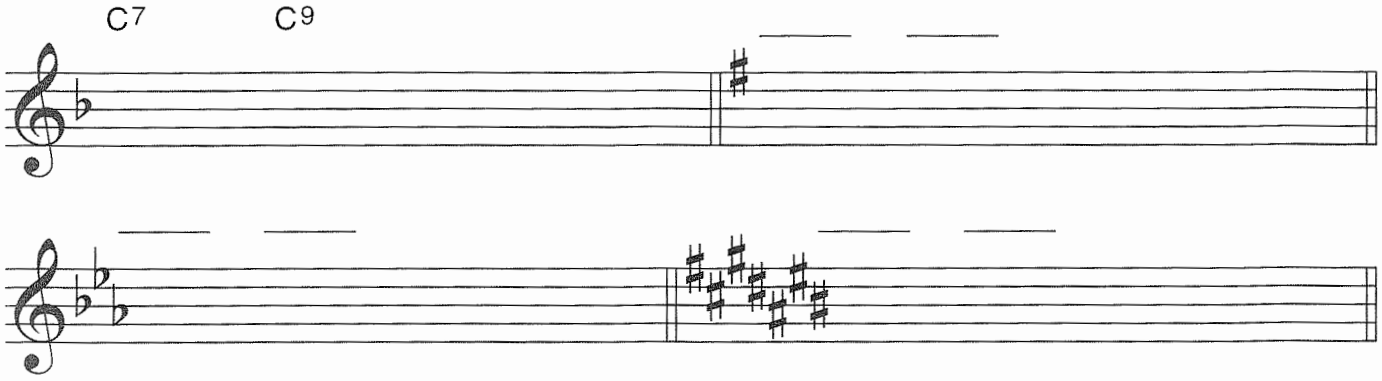
2 The V7-I progression is called a _____ .

3 Notes which require resolutions are called _____ _____ .

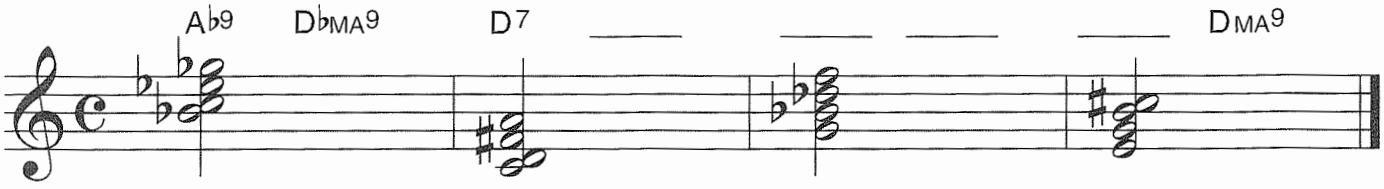
4 The fifth mode of the major scale is called _____.

5 Bebop dominant is a descending major scale with two _____ .

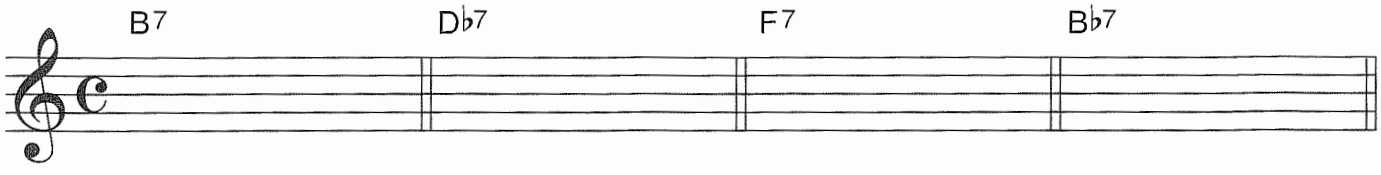
6 For each major key, write a V7 chord, a V9 arpeggio (rootless) and the dominant scale.



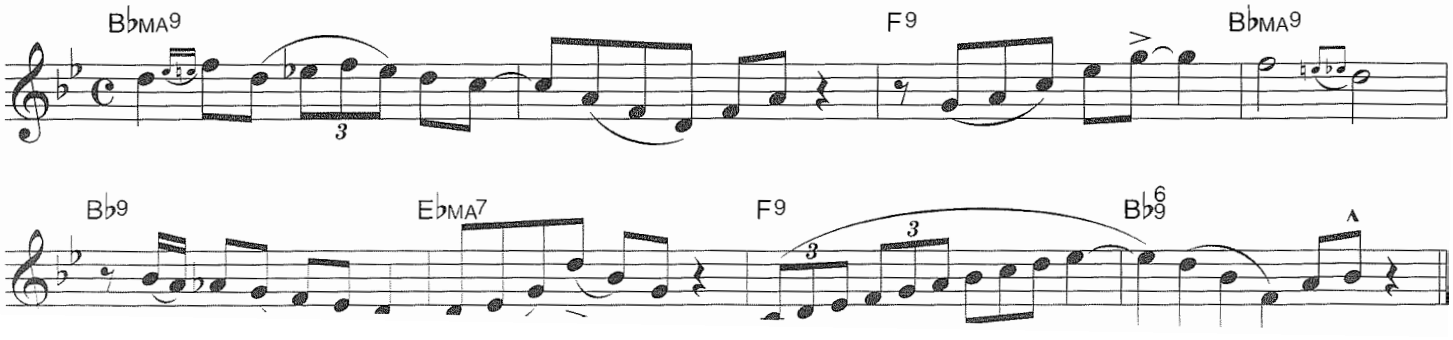
7 For each V7 or V9 chord, write the best inversion of (rootless) IMA9 for smooth voice leading.



8 For each chord, write the bebop dominant scale.

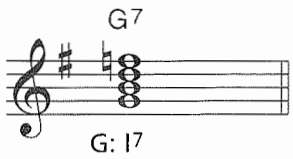


9 Analyze the melody, indicating scales, arpeggios, resolution, common tone, non-harmonic tones and other characteristic jazz devices.

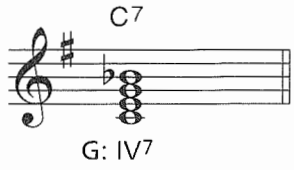


"Bluesy" Dominant Chords

Blues music presents a true departure from the harmonies of classical music, because in a blues context dominant 7th chords can be stable. For instance, flatting the seventh of the IMA7 chord results in a dominant 7th chord which is a "bluesy" tonic (I7 instead of IMA7).

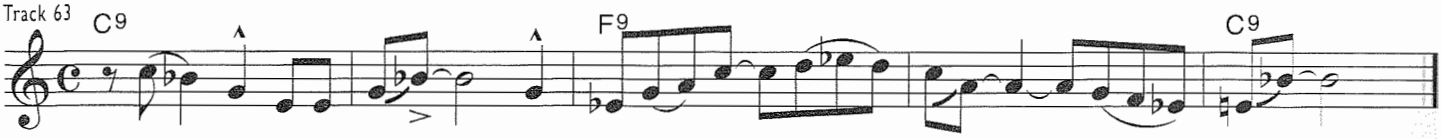


Bluesy subdominant chords with a dominant quality are also found in jazz.



Here is a melody to the dominant I9 and IV9 chords (interchangeable with dominant 7th chords).

Track 63



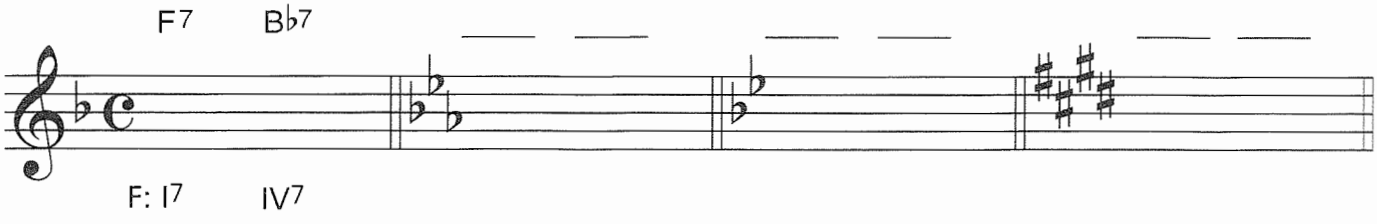
Track 64

How do you know whether a dominant 7th chord is functioning as V7 or as a bluesy tonic? You can tell by what happens next, because V7 chords are associated with the tonics they resolve to. For instance, a G7 chord progressing to CMA7 definitely is functioning as V7! CD Track 64 has the progression I7 – IV7 – V7 – IMA7, with each chord lasting two measures. You can hear the difference between the "bluesy" I7 and IV7 chords and the tension-and-release of V7 resolving to IMA7.

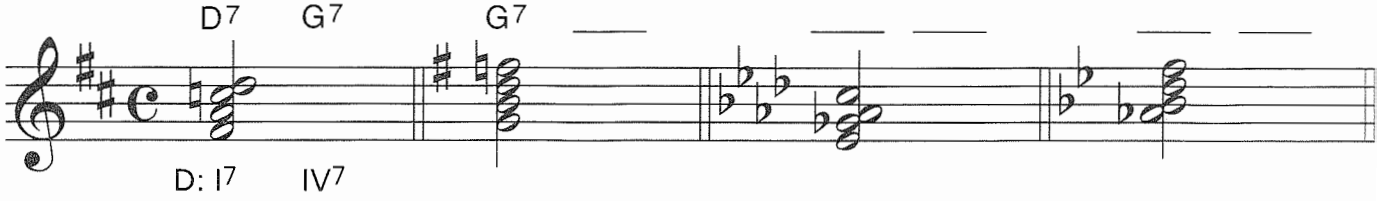
Exercises

1 *Dig It!*—Play the melody above. You should notice that the 7ths of the dominant I and IV chords don't feel like tendency tones, but rather as stable, bluesy sounds.

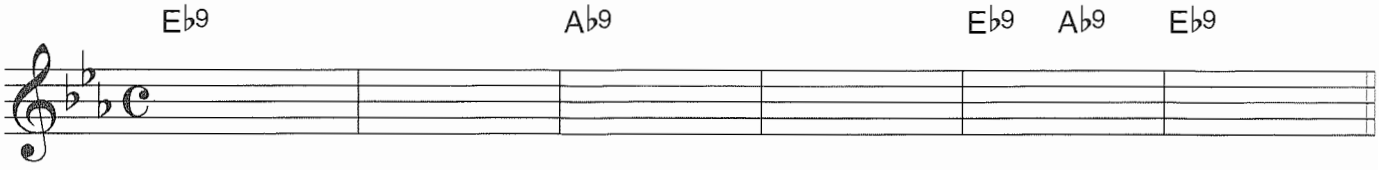
2 For each major key, notate the I7 and IV7 chords.



3 For each I7 chord, write the IV7 chord using inversion (if necessary) to create smooth voice leading.



4 Compose a melody to this progression, using a lick to unify the I7 and IV7 chords.

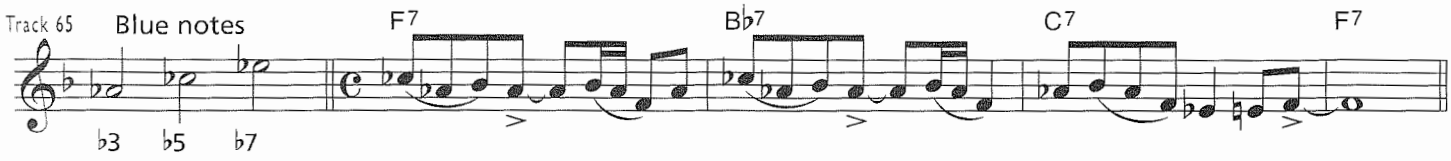


Lesson 24

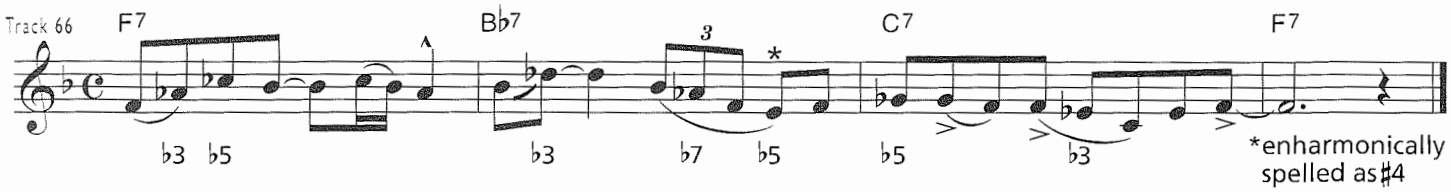
Blue Notes

Blue notes are a unique and important feature in the language of jazz. They are pitches that can be played in a key without "making the changes," creating a profound tension that must be resolved into chord tones.

The blue notes are the flatted 3rd, 5th, and 7th pitches of a key **or** chord, and are typically used over dominant 7th harmonies. Here are the blue notes in the key of F, and their usage over the I7, IV7 and V7 chords.



Next, blue notes are separately constructed over bluesy tonic and subdominant chords. The subdominant chord seems more like a tonic when it has its own blue notes.



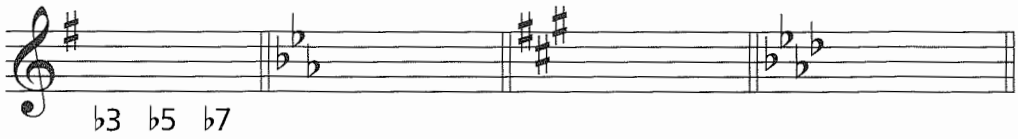
In our musical system the blue notes cannot be precisely notated, because they fall somewhere in the "cracks" between the actual pitches. Genuine performance of blue notes is predicated on an intensity of feeling in the "gut" of the performer.

Blue notes are ideal for usage in repeated licks, creating and escalating tension, followed by a release into a strong chord tone.

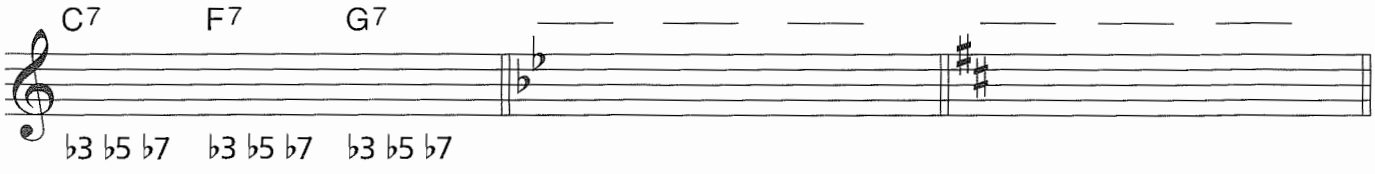
Exercises

1 *Dig It!*—As you listen to and play the excerpt above, concentrate on the intense feeling of the blue notes and also the feeling of resolution into the diatonic 3rd (tension/release).

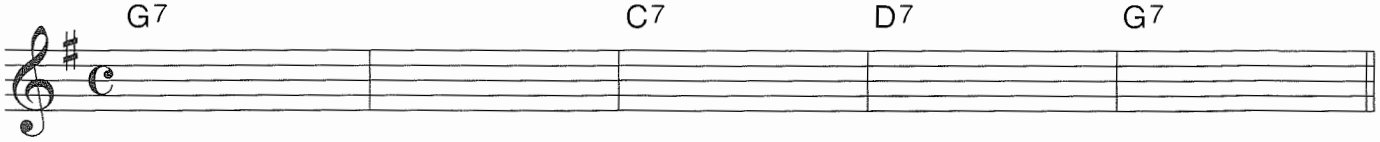
2 For each major key, write the 3 blue notes.



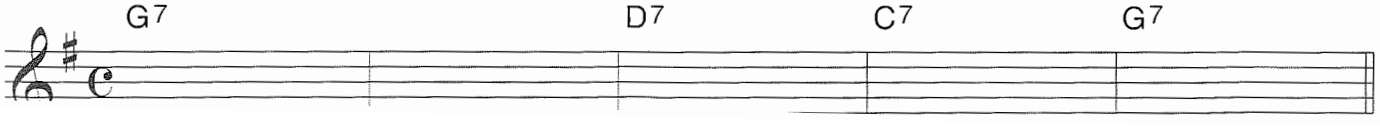
3 For each major key, write the blue notes to the I7, IV7 and V7 chords.



4 Compose a lick-based melody to the progression, using the blue notes of the key.

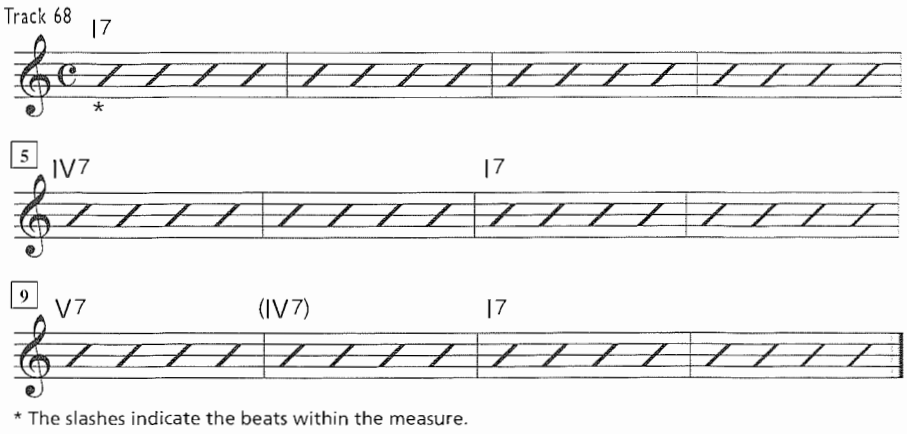


5 Compose a lick-based melody to the progression, using separate blue notes for each chord.



12-Bar Blues Progression, Blues Scale

The 12-BAR BLUES is the most often played chord progression in jazz. There are thousands of 12-bar blues tunes. Blues has its roots in "field hollers" from American slavery. The basic 12-bar blues contains the I^7, IV^7 and V^7 chords, in three, 4-bar phrases.

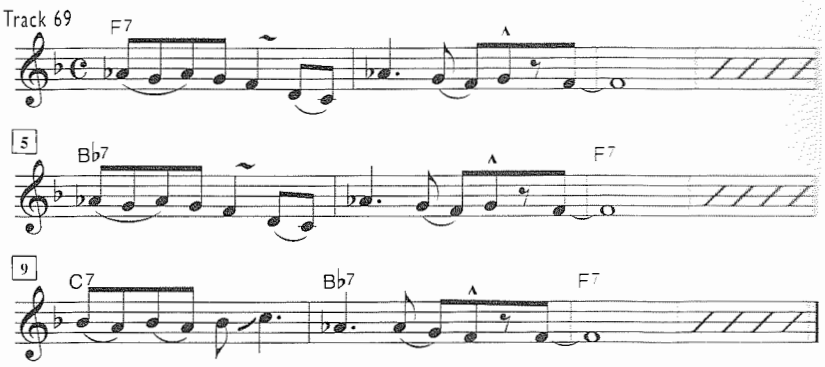


* The slashes indicate the beats within the measure.

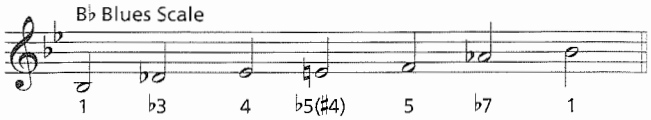
The first phrase of the blues (measures 1-4) establishes tonic. The second (mm. 4-8) uses IV^7 as a secondary area and then returns to tonic. The final phrase (mm. 9–12) is a cadence.

Without the parenthetical IV^7 chord in measure 10 above, there is a V^7-I authentic cadence. The IV^7–I progression is called a PLAGAL CADENCE, which is the church ("amen") cadence.

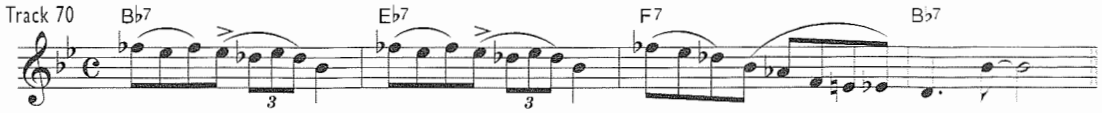
Blues melodies can be in CALL-AND-RESPONSE form, also reminiscent of field hollers. The first phrase (call), is mimicked in the second (response). The third phrase is a summation. Once through a progression is called a CHORUS, so this is a one-chorus melody.



Jazz musicians have developed a BLUES SCALE which contains the 3 blue notes of the key, and also scale degrees 4 and 5.

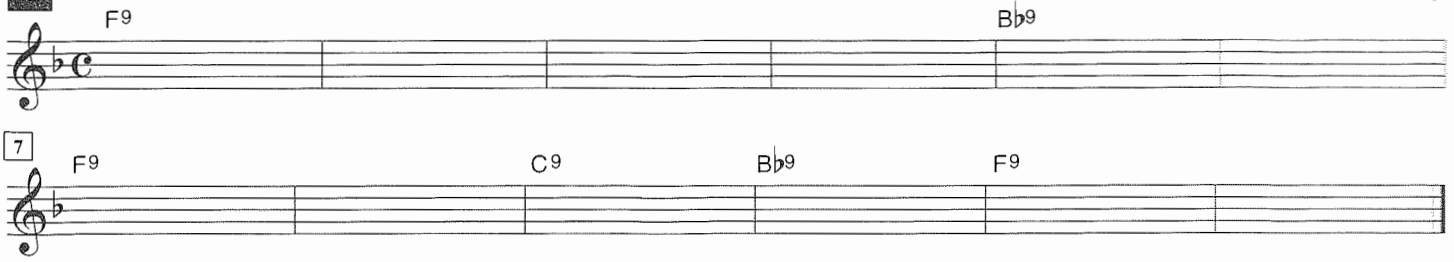


The blues scale is played in simple, repetitive licks, using a few of the tones in order. Because blue notes are dissonant, it is effective to resolve blues scale licks into chord tones.

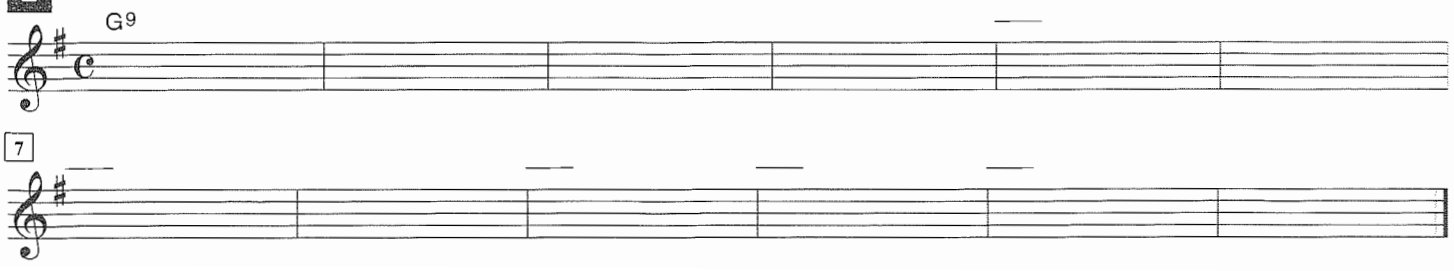


Exercises

1 Compose a chorus to the 12-bar blues, based on a lick and using call-and-response form.



2 Compose a chorus to the 12-bar blues, using few or no blue notes, and clearly "making the changes."



UNIT 6 EAR TRAINING FOR LESSONS 23–25

Track 71

1 Listen to the I^7 and IV^7 chords. Indicate whether each chord is I^7 or IV^7.

a. I^7 / IV^7 **b.** I^7 / IV^7

c. I^7 / IV^7 **d.** I^7 / IV^7

Track 72

2 Listen to the blue notes ♭3, ♭5, ♭7. Indicate which blue note you are hearing.

a. ♭3 / ♭5 / ♭7 **b.** ♭3 / ♭5 / ♭7

c. ♭3 / ♭5 / ♭7 **d.** ♭3 / ♭5 / ♭7

Track 73

3 For each melody, indicate whether the blue notes are in the key, or of each chord.

a. in the key / each chord **b.** in the key / each chord

c. in the key / each chord **d.** in the key / each chord

Track 74

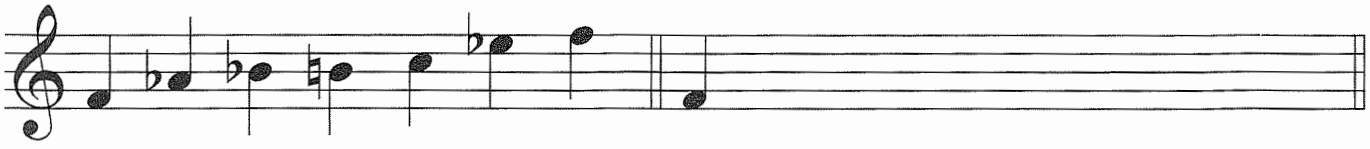
4 Listen to the I^7, IV^7, and V^7 chords.
Write down the progression you hear (each chord lasts 2 bars).

____ ____ ____ ____ ____ ____ ____ .

Track 75

5 Listen to the F blues scale. Write down the notes in the order you hear them.

F Blues Scale



Track 76

6 Listen to the V^7-I^7 authentic cadence and IV^7-I^7 plagal cadence.
Write whether each cadence is authentic or plagal.

a. authentic / plagal **b.** authentic / plagal

c. authentic / plagal **d.** authentic / plagal

Track 77

7 Listen to a blues lick which resolves to the 3rd of the chord.
Write whether each phrase resolves into the chord 3rd.

a. yes / no **b.** yes / no

c. yes / no **d.** yes / no

REVIEW OF LESSONS 23–25

1 When the 7th of IMA7 is flatted, the resulting chord is a _____ .

This same alteration is also typical for the _____ chord in a key.

2 Dominant-quality I7 and IV chords are unstable. True / False.

3 The blue notes are the flatted _____, _____ and _____ of a chord or _____ .

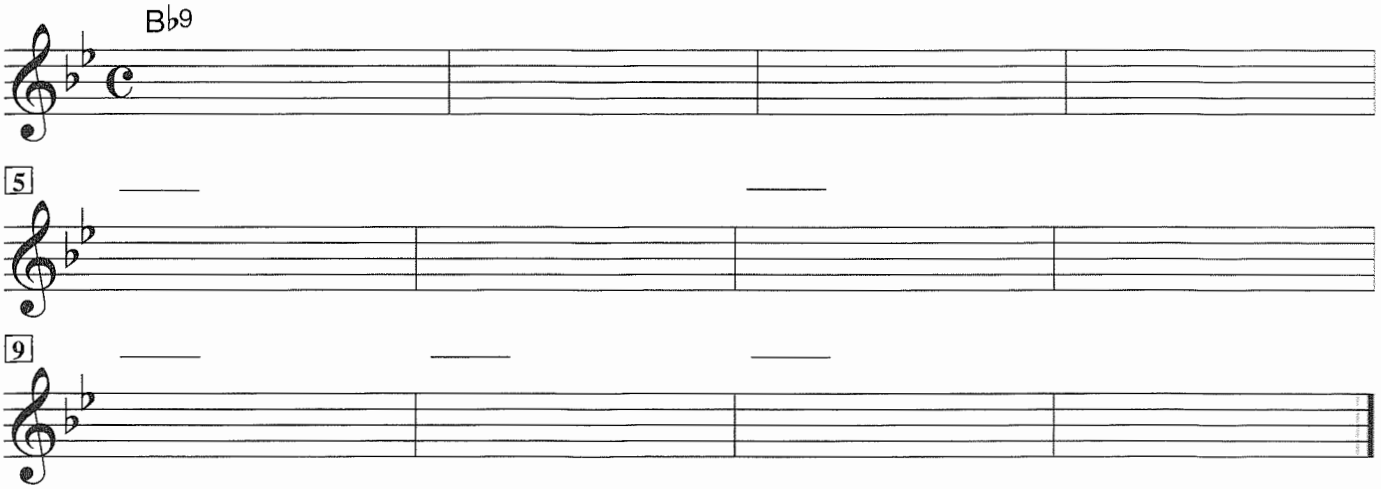
4 Blue notes and the blues scale are best suited for lick / line / melody (circle one).

5 The 12-bar blues is based on the ____, ____ , and ____, chords, and is organized into _____ phrases.

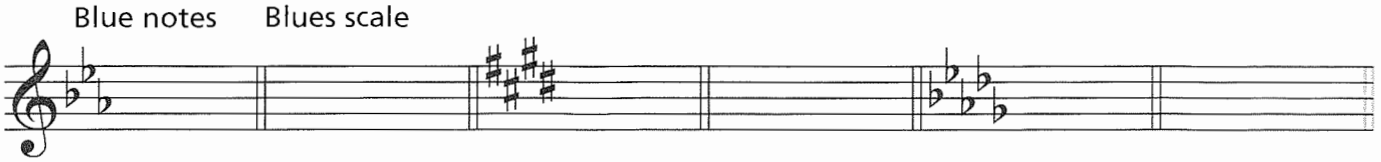
6 Blues melodies are often in a _____-and-_____ form.

7 Blue notes "make the changes." True / False.

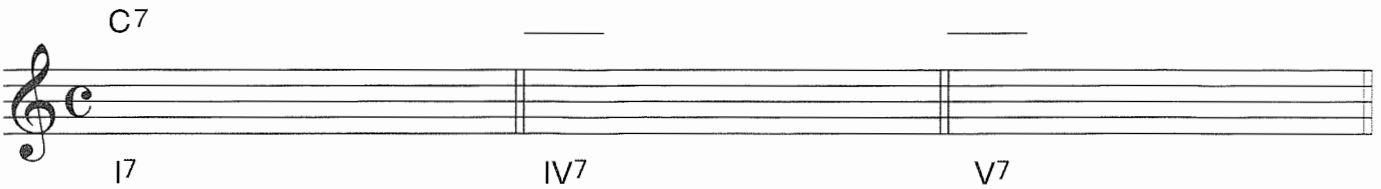
8 Above the staves, write out the basic 12-bar blues progression in the key of B♭.
Next, notate the rootless dominant ninth chords, using inversions for smooth voice leading.



9 Write out the blue notes for each key, followed by the blues scale.



10 Write a bluesy lick for the I7 chord, and transpose or alter it for IV7 and V7.



Glossary & Index of Terms & Symbols

Includes all the terms and symbols used in Book 1 and the page on which they are first introduced.

APPOGGIATURA: a dissonant note on a strong beat that resolves, usually downward, by stepwise motion into a chord tone (p. 13).

BEBOP: a virtuosic jazz style with unpredictable melodic phrase lengths and accentuation, with sudden skips and changes of direction (p. 6).

BEBOP DOMINANT SCALE: a major scale with an added flatted seventh; see also Mixolydian (p. 32).

BLUE NOTES: ♭3, ♭5 and ♭7 of a key or chord typically used over dominant harmonies (p. 36).

BLUES: expressive style that evolved from the "field hollers" from American slavery (p. 37).

BLUES PROGRESSION: the 12-bar blues contains the I7, IV7 and V7 chords arranged in three, 4-bar phrases (p. 37).

BLUES SCALE: contains the 3 blue notes of the key and scale degrees 4 and 5; best suited for simple and repetitive licks (p. 37).

BLUESY: playing with an intensity in the "gut" (p. 36).

BLUESY DOMINANT 7TH CHORDS: dominant chords that are built on the tonic (I7) or subdominant (IV7), and are considered stable in jazz (p. 35).

CADENCE: resolution of V7 to I (authentic cadence in classical music) (p. 29).

CHANGES: chords of the song; each new chord is called a "change" (p. 11).

CHORD(S): consonant combinations of notes (p. 3).

CHORD EXTENSIONS: 3rds that extend beyond a triad, such as 7th, 9th, 11th, 13th and so on (p. 11).

CHORD PROGRESSION: A set of chord changes (p. 16).

CHORUS: one time through a chord progression (p. 37).

COMMON TONES: shared notes between two chords (p. 17).

CONSONANCE: pleasing-sounding notes in a chord or melody (p. 10).

CONSONANT: pleasing sounding (p. 3).

COUNTERPOINT: simultaneous occurrence of two or more melodic voices. In jazz, it typically exists between melody and bass (p. 3).

DIATONIC: of the scale (p. 16).

DISSONANT: non-pleasing (p. 13).

DISSONANT 4TH: non-pleasing P4 above any major chord, unless resolved into the 3rd of a major chord, as in an appoggiatura (p. 13).

DOMINANT FUNCTION: the sound of V7 feels like a musical tension, with a strong "tendency" to resolve to I (p. 29).

DOMINANT SEVENTH CHORD: contains a major triad and the interval of a minor 7th from root to 7th (p. 28).

DOMINANT NINTH CHORD: a dominant 7th chord with an added major ninth above the root (p. 28).

FORM: organization of musical statements and themes; the "roadmap" of music (p. 3).

FORWARD MOTION: underlying stress of beats 2 & 4 (p. 5).

GRACE NOTE: emphatic diatonic or chromatic melodic embellishment (p. 25).

GROOVE: Constant energy funneled into subdivision (p. 5).

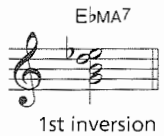
HARMONY: results when two or more pitches are sounded simultaneously (p. 3).

IMPROVISATION: spontaneous composition (p. 6).

IMPROVISE: to create spontaneously (p. 6).

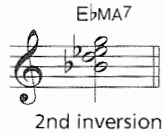
INVERSION: The notes of a chord are rearranged and a tone other than the root is the bottom note of the chord (p. 10).

1ST INVERSION: The notes of a chord are rearranged so the 3rd is the bottom note (p. 10).



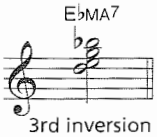
1st inversion

2ND INVERSION: The notes of a chord are rearranged so the 5th is the bottom note (p. 10).



2nd inversion

3RD INVERSION: The notes of a seventh chord are rearranged so the 7th is the bottom note of the chord (p. 11).



3rd inversion

LICK: a brief melodic cell (motive), made memorable by repetition (p. 7).

LINE: a melody of one measure or longer, moving in eighth-notes or faster values (p. 7).

LYDIAN: church mode name for the 4th mode; in jazz, the tonic scale played from the 4th note to the 4th note (p. 18).

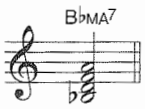
LYDIAN FOURTH: raised 4th note of the Lydian mode (p. 18).

MAJOR NINTH: scale degree 2 of a major scale, one octave higher (p. 22).

MAJOR NINTH CHORD: a major seventh chord with an added major ninth interval above the root (p. 22).

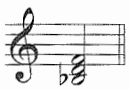
MAJOR SEVENTH: the interval between the root and the seventh degree of a major scale (p. 11).

MAJOR SEVENTH CHORD: a 4-note chord consisting of a root, Major 3rd, perfect 5th and Major 7th (p. 11).



MAJOR 6/9 CHORD: similar to the MA9 chord, only with the chord 7th replaced by the 6th note of the scale (a M6 above the root) (p. 23).

MAJOR TRIAD: Triad consisting of a root, major 3rd and perfect 5th (p. 10).



MELODIC SOLOING: playing a phrase, or phrases that sound like a new song, rather than a solo; spontaneous composition (p. 7).

MELODY: a linear succession of pitches, made memorable by contour and repetition (p. 3).

MIXOLYDIAN: a major scale played in the fifth mode (p. 32).

MODE: a way of playing the major scale, starting and ending on one particular note of the scale. There are 7 modes of the major scale: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian (p. 18).

MORDENT: see Turn (p. 25).

NEIGHBORING TONE: when a melody goes up (or down) by step from a chord tone and then returns to the original note, the middle note is called a neighboring tone (p. 12).

NON-HARMONIC TONE: a melody note that is not part of the chord (p. 12).

ORGANIC: building on small ideas (p. 7).

PASSING TONES: Scale notes placed between chord tones in a melody (p. 12).

PENTATONIC: five notes (p. 24).

PENTATONIC MAJOR SCALE: scale degrees 1, 2, 3, 5, and 6 of the major scale (p. 24).

PENTATONIC MODES: four-note groupings from the pentatonic major scale, used as melodic cells (p. 24).

PITCH: a musical note (p. 3).

PLAGAL CADENCE: resolution of IV7 to I (p. 37).

RAGGING: syncopating the rhythms of a melody (p. 6).

RHYTHM: the placement of notes in time, and their relationship to a beat; the propulsive engine of melody and harmony (p. 3).

ROOT: first note of a scale or chord (p. 10).

ROOT POSITION: a chord is in root position when the root is on the bottom (p. 10).

ROOTLESS ARPEGGIOS: arpeggiation of chords with the root omitted, since in jazz, the bass typically plays the root (p. 22).

SCALAR MELODY: follows the scale and emphasizes chord tones (p. 12).

SCALE DEGREE: a note of a scale (p. 16).

SCOOP: beginning a note slightly flat and sliding up to the pitch (p. 25).

SOLO: improvisation (p. 7).

STANDARDS: songs composed for Broadway and motion pictures between the 1920s and the 1960s (p. 12).

SUBDOMINANT: the 4th scale degree (p. 16).

SUBDOMINANT MAJOR SEVENTH CHORD: a 4-note chord naturally occurring over the 4th degree of a major scale (p. 16).

SWING: an interpretation of eighth notes with a triplet subdivision in which the first eighth-note of each beat receives 2/3 of that beat's value and the second eighth-note, although only occupying 1/3 of the beat, is more often accentuated and articulated (p. 4).

SYNCOPATION: off-beat accentuation by placing a quarter note off the beat or skipping into an off-beat note (p. 6).

TENDENCY TONES: notes requiring resolution, for instance, 3rd and 7th chord tones of a V7 chord (p. 30).

TENSION AND RELEASE: a dissonant note that resolves into a consonant note (such as an appoggiatura), or a repeated lick that builds tension and releases into a melodic line (p. 7).

TEXTURE: aural depth that results when musical voices are combined into melodic and accompaniment components (p. 3).

THROUGH-COMPOSED: never repeating an idea (p. 7).

TONIC: naming note of a key (p. 10).

TONIC FUNCTION: "home" or root chord of a key (p.12).

TONIC SCALE: the major scale of any major key (p. 12).

TRIAD: a 3-note chord (p. 10).

TRITONE: interval between the 3rd and 7th of a dominant chord (an augmented 4th/diminished 5th) (p. 30).

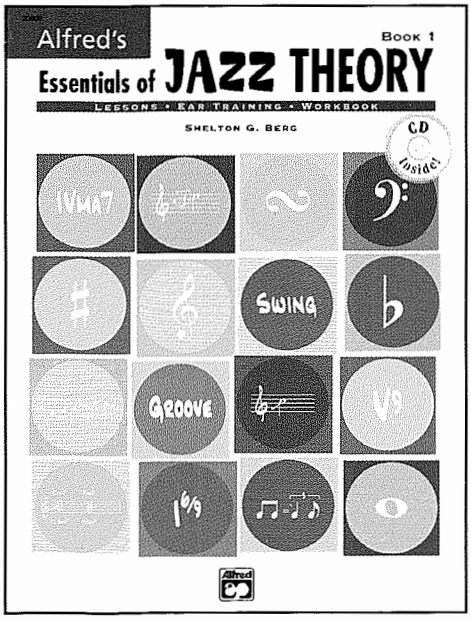
TURN: (mordent) an embellishing melodic device involving a tone quickly going to its neighbor (usually above) and back (p. 25).

2 & 4: emphasis of beats 2 & 4 gives swing music its infectious sense of forward momentum (p. 5).

VOICE LEADING: achieved by placing one of two chords in inversion, so that each note of the first chord moves little or not at all into the next. The smoothest connection retains the common tones between the two chords (p. 17).

Alfred's Essentials of JAZZ THEORY

SHELTON G. BERG



Alfred's Essentials of Jazz Theory is designed for jazz enthusiasts and musicians who want to have a better understanding of the language of jazz. To successfully navigate this all-in-one jazz theory course, you should be versed in basic music theory concepts, such as those taught in Books 1 and 2 of *Alfred's Essentials of Music Theory*. With this book, you will: learn the essentials of jazz music through concise lessons; practice your jazz music reading and writing skills in the exercises; improve your listening and ear training skills with the CDs; and test your knowledge with a review that completes each unit. You are encouraged to play and/or sing the musical examples throughout, at first along with the enclosed recording, and then on your own.

Book 1 with CD Lessons 1–25

- Basic Elements (Melody, Harmony, Rhythm, Texture, Form)
- Swing Feel, Swing Eighth Notes, Swing Groove
- Syncopation, Bebop Style, Lick, Line & Melodic Soloing
- Major Triad, Major Scale, Consonance
- Major Seventh Chords, Chord Changes
- Tonic Function, Scalar Melody, Passing & Neighboring Tones
- Dissonant 4th and Resolution
- Subdominant Major Seventh Chords
- Voice Leading for Tonic & Subdominant Major Seventh Chords
- Modes, Lydian Scale
- Hierarchy of 3rd and 7th
- Major 9th Chords, Major 6/9 Chords, Major Pentatonic Scale
- Grace Notes, Scoops & Turns
- Dominant 7th and 9th Chords, Dominant Function
- Resolution of V^7 Chords, Tendency Tones and Tritone
- V^7–$I_{MA}7$ Common Tones and Voice Leading
- Dominant Scale (Mixolydian), Bebop Dominant Scale
- "Bluesy" Dominant Chords , Blue Notes, 12-Bar Blues Progression, Blues Scale
- Glossary & Index of Terms & Symbols

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