

Alfred's

Book 3

# Essentials of JAZZ THEORY

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.



# TABLE OF CONTENTS

## UNIT 13

Lesson 51: Jazz Language—Melodic Soloing & Melodic Sequence . . . . .	83
Lesson 52: Afro-Cuban Jazz: Clavé & Tumbau . . . . .	84
Lesson 53: Afro-Cuban Jazz: Cascara & Montuno . . . . .	85
Lesson 54: Drop-Two Voicings . . . . .	86
Lesson 55: Minor 11th Chords (mi <sup>11</sup> ) & Sus Chords (sus <sup>7</sup> ) . . . . .	87
Ear Training for Lessons 51–55 . . . . .	88
Review of Lessons 51–55 . . . . .	89

## UNIT 14

Lesson 56: Minor Tonic Chord (imi (MA <sup>7</sup> ), imi <sup>6/9</sup> ), Jazz Minor Scale . . . . .	90
Lesson 57: Minor ii–V Turnaround, Half-Diminished Chord (o <sup>7</sup> ) & V <sup>7(b9)</sup> Chord . . . . .	91
Lesson 58: Resolutions and Voice Leading . . . . .	92
Lesson 59: Jazz Language—Scales for the Half-Diminished Chord (o <sup>7</sup> ) . . . . .	93
Lesson 60: Jazz Language—Harmonic-Minor Scale & Lick for V <sup>7(b9)</sup> . . . . .	94
Ear Training for Lessons 56–60 . . . . .	95
Review of Lessons 56–60 . . . . .	96

## UNIT 15

Lesson 61: Turnaround to iv in Minor Keys . . . . .	97
Lesson 62: Minor Turnback, VI <sup>7</sup> –V <sup>7(b9)</sup> –i Cadence . . . . .	98
Lesson 63: Blues Scale in Minor Keys, Minor Pentatonic & Pentatonic/Blues Scales . . . . .	99
Ear Training for Lessons 61–63 . . . . .	100
Review of Lessons 61–63 . . . . .	101

## UNIT 16

Lesson 64: Turnarounds to III, VI and VII in Minor Keys . . . . .	102
Lesson 65: Minor 12-Bar Blues Progression . . . . .	103
Lesson 66: Minor Turnarounds in Major Keys—to ii and vi . . . . .	104
Lesson 67: Minor Turnaround in Major Keys—to iii, Deceptive Cadence (Backdoor Cadence) . . . . .	105
Ear Training for Lessons 64–67 . . . . .	106
Review of Lessons 64–67 . . . . .	107

## UNIT 17

Lesson 68: Altered Dominant Chords (V <sup>ALT</sup> ) . . . . .	108
Lesson 69: Jazz Language—Diminished Scale for Dominant Chords & Altered Dominant Cell . . . . .	109
Lesson 70: Jazz Language—Altered Dominant Lick and Scale . . . . .	110
Lesson 71: Step-Down Progression . . . . .	111
Ear Training for Lessons 68–71 . . . . .	112
Review of Lessons 68–71 . . . . .	113

## UNIT 18

Lesson 72: IV–I (Plagal) Progressions, Backdoor Progressions . . . . .	114
Lesson 73: I–VI Progressions . . . . .	115
Lesson 74: ABAC Standard Song Form . . . . .	116
Lesson 75: Slash Chords . . . . .	117
Ear Training for Lessons 72–75 . . . . .	118
Review of Lessons 72–75 . . . . .	119

## APPENDIX

Glossary & Index of Terms & Symbols . . . . .	120
---	-----

## Jazz Language—Melodic Soloing & Melodic Sequence

If music is compared to painting, then melody represents the finest and most detailed brush strokes, and melodic devices are the paint colors. As introduced in Book 1, Lesson 5, MELODIC SOLOING (MOTIVIC SOLOING) is basing musical phrases on simple ideas, which are repeated and varied. It is actually composing a new melody to the chord structure. Using this device, a soloist may think of the original motive as a thought or emotion: repetition deepens or intensifies the emotion, while variation expands on it. Because the ideas are simple in melodic soloing, individual notes take on heightened significance. The example below demonstrates melodic soloing to the beginning of the “Take the ‘A’ Train” chord progression. Notice how the repetition is not exact, but altered to reflect the new color of the second chord.

Track 1

C<sup>6</sup>/<sub>9</sub>                      D13(#11)                      DMI<sup>9</sup>                      G13                      C<sup>6</sup>/<sub>9</sub>

Playing is said to be “organic” when the variation of a motive becomes the seed for the next variation.

Track 2

F MA<sup>7</sup>                      F<sup>6</sup>                      F MA<sup>7</sup>

MELODIC SEQUENCE is the repetition of an idea transposed by some interval. An idea may be sequenced once, or several consecutive times. An ascending sequence can be successively more soaring or thrilling...

DMI<sup>9</sup>                      G<sup>9</sup>                      CMA<sup>9</sup>

...while a descending sequence can make a melody more somber or introspective. Track 3 demonstrates both an ascending and descending melodic sequence.

Track 3

CMI<sup>9</sup>(MA<sup>7</sup>)

## Exercises

- 1** Continue the melody in the motivic style, using repetition and variation.

FMI<sup>9</sup>                      B<sup>b</sup>13                      FMI<sup>9</sup>                      B<sup>b</sup>13                      E<sup>b</sup>MA<sup>9</sup>

- 2** Continue the melody using sequence.

CMA<sup>9</sup>