



# Chop-Monster 2

## JAZZ LANGUAGE TUTOR

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## Welcome

With Chop-Monster 2, you will deepen your understanding of the language of jazz improvisation, while you become more and more comfortable with expressing powerful emotions and ideas through music. You will learn to control the natural elements of tension and release in music, and . . . it will be fun!

Trusting your ear and imitating the Chop Monster 2 Compact Disc, you'll learn to play harmony over the full range of your instrument and make the simple connections between the chords, so that your melodies will "make sense" and be memorable. As your jazz vocabulary grows, so will your excitement to be a soloist in your ensemble. The more you practice, the easier and more fun it will be. In the end, you'll be the Chop Monster!

*Have fun!*



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# Establishing Keys with V<sup>7</sup> to I Cadences

You're now ready to delve into some exciting musical concepts that will expand your jazz vocabulary and bring you closer to "monster" status! Let's start with a quick review. In *Chop Monster 1* you learned that a chord can be built over any note of a scale simply by using *every other note*. For example, the "Tonic" or "One" chord (I), uses notes 1, 3, 5, and 7 of the scale. The "ii" chord is built on notes 2, 4, 6, and 8 and so on.

Shown below is the concert B<sup>b</sup> major scale and all the chords of that scale. These are called the **diatonic** chords in the key of concert B<sup>b</sup> major. Diatonic means *of the scale*.

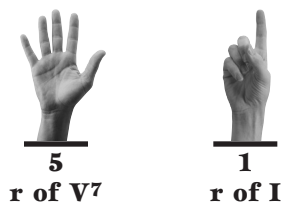


In most music that you've heard, keys are established by using the chords **V<sup>7</sup> to I**. In other words, if a song is in the key of B<sup>b</sup> major, it *sounds* like the key when the V<sup>7</sup> chord goes to I. This progression is called a **cadence** and you'll find it in all music from Bach to rock.

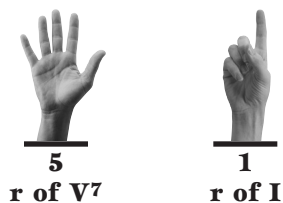
## 1 PLAY

Follow your teacher's hand signs and **play** the roots of V<sup>7</sup> and I in the major keys of concert B<sup>b</sup>, E<sup>b</sup>, and F. These are the three major keys used throughout *Chop-Monster 2*, but it's important to know that there are 12 major keys in all.

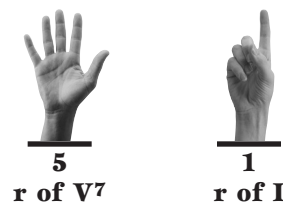
Key: Concert B<sup>b</sup>



Key: Concert E<sup>b</sup>

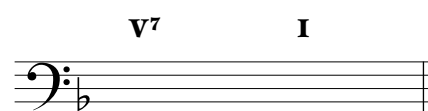
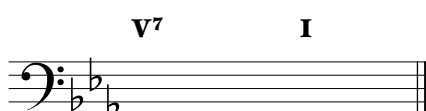
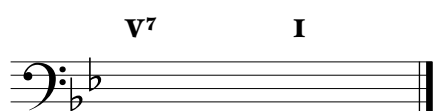


Key: Concert F




## 2 TRANSCRIBE

Now **write down** the roots you played in the three major keys.



# Taking the “Jazz Turns”

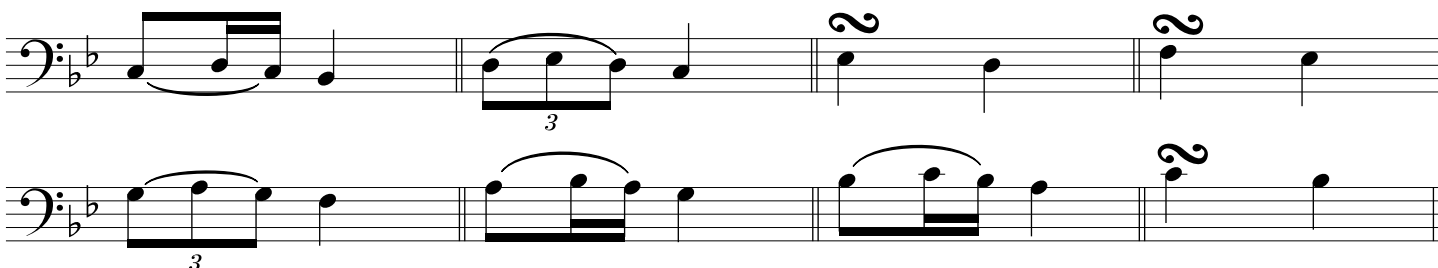
There is a jazz embellishing figure called a **mordent** or **jazz turn** that monster improvisers love to play and play often. The jazz turn is a quick figure that is used between a note and the next note below. To play a turn, you simply go up a step from the first note and then back down the scale to the note below. Sometimes you'll see the entire jazz turn written out, while other times you'll see a symbol for it which looks like this (“”). Below you see the mordent symbol and two ways that jazz improvisers play it.



Since playing the 4-3 resolution (from the 7th of V<sup>7</sup> to the 3rd of IMA<sup>7</sup>) involves two notes a step apart, this is a great time to use a jazz turn. Jazz turns are very easy to play while improvising, and they really help to create the sound of the jazz language.

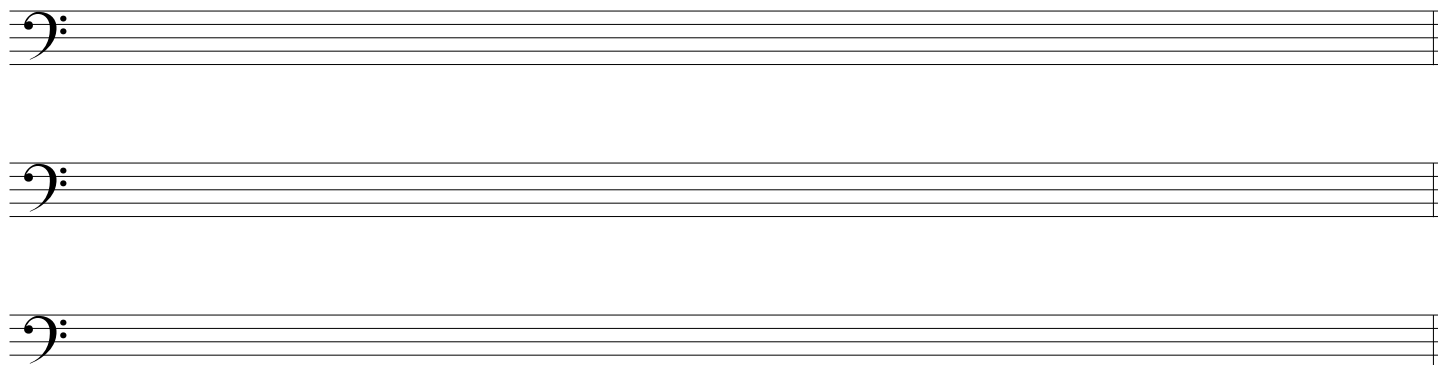
## 1 PLAY

**Play** the jazz turn starting from each note of the concert B<sup>b</sup>, E<sup>b</sup>, and F major scales. The pattern below gets you started for concert B<sup>b</sup>. Once you've mastered the mordent for every note of this scale, you should learn, by ear, to do the same for the other two scales.



## 2 TRANSCRIBE

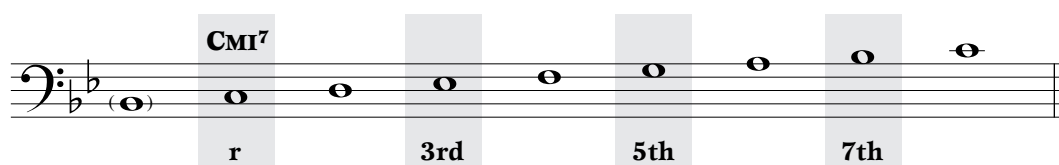
In practicing the turns above, you've already played the mordents around the 4-3 resolution (for the V<sup>7</sup>-IMA<sup>7</sup> cadence). On the staff below, **write down** the jazz turn for each of the three 4-3 resolutions. Be sure to write the chord symbols above the staff.



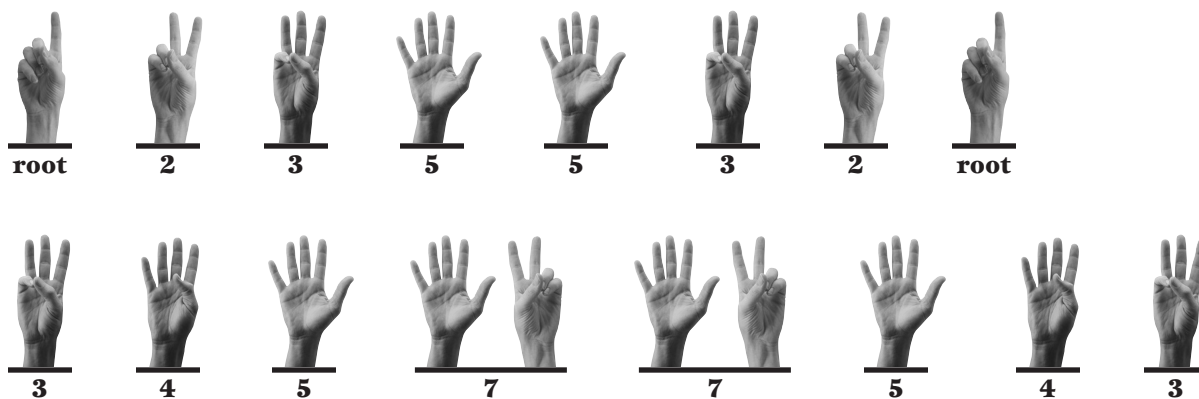
**SUGGESTION:** *As you practice these scales for iim<sup>7</sup> chords, it's a good idea to play a few notes downward from the lower root, and a few notes upward from the upper root. Learning scales in an increased range is another step towards becoming a monster improviser.*



**A Review** on your own the scales for the  $\text{iiMI}^7$  chords in concert  $\text{B}^\flat$ ,  $\text{E}^\flat$ , and F major. As you practice the scales, think of them as going from 1-1 (root to root) of the chord, rather than from 2-2 of the key. That way notes 1, 3, 5, and 7 of the scale will be the root, 3rd, 5th, and 7th of the  $\text{iiMI}^7$  chord. The diagram below displays this concept for concert  $\text{CMI}^7$ , which as you know is  $\text{iiMI}^7$  in the concert key of  $\text{B}^\flat$  major.



**B** Follow your teachers hand signs to learn two different scale/arpeggio patterns for iim<sup>b</sup>7 in the 3 keys—concert B<sup>b</sup>, E<sup>b</sup>, and F.



Ⓐ **Write down** the scales for  $\text{iiMI}^7$  in concert  $\text{E}^\flat$  and F major. **Circle** the chord tones, and then write the stacked chord at the end.

