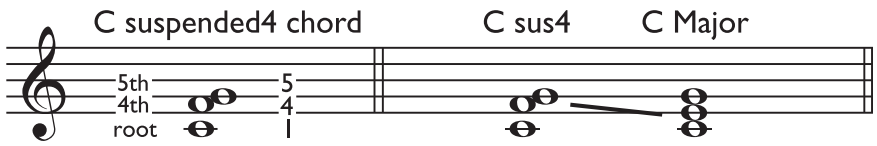
Another type of triad you might encounter is the suspended triad. This is an honorary member of the triad family, not typically mentioned in the same breath as the "big four." The suspended triad has a perfect 4th and a perfect 5th, but no 3rd. The typical use of this chord is for the 4th to resolve to the 3rd of a major triad with the same root, although this chord is sometimes found by itself.



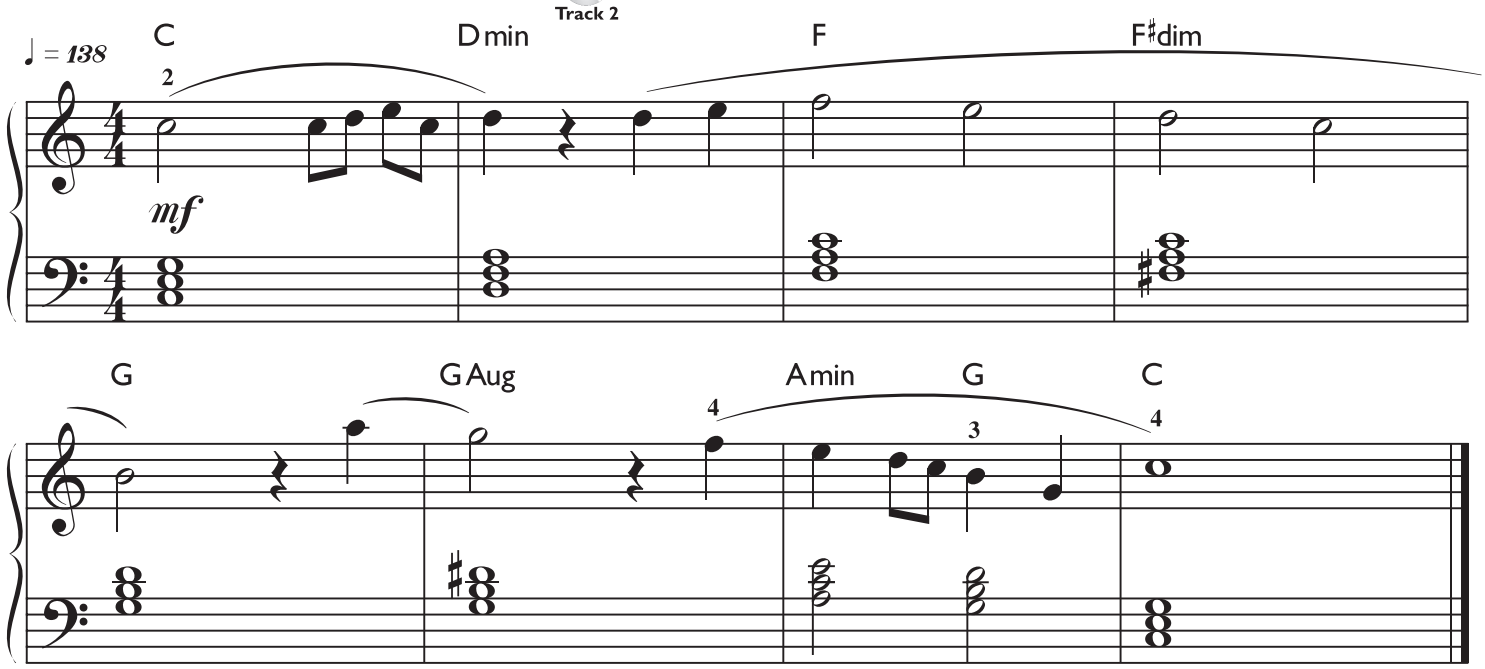
This chart shows the abbreviated symbols which are used to notate each type of chord. In each case, the first symbol listed is the one that will be used in this series. Chord symbols are a shorthand way of indicating what chord is to be played.

Chord	Possible Symbols	Formula
C Major	C, CMaj, CM, C△	1, 3, 5
C minor	Cmin, Cmi, Cm, C-	1, ♭3, 5
C Augmented	CAug, C+	1, 3, ♯5
C diminished	Cdim, C°	1, ♭3, ♭5
C Suspended4	Csus4, Csus	1, 4, 5

In Harmony will give you a chance to play some triads. Practice the chords first and then add the melody. Look at the chord symbols and notice what chords you are playing.

IN HARMONY

Track 2



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RHYTHM CHANGES

Rhythm Changes are the second most common set of chord changes in jazz, second only to the blues. They get their name from the tune that introduced them, George Gershwin's *I Got Rhythm*. Classic jazz tunes that use these changes include Lester Young's *Lester Leaps In*, Charlie Parker's *Anthropology*, Sonny Rollins' *Oleo*, Miles Davis's *The Theme* and Thelonious Monk's *Rhythm-A-Ning*, just to name a few.

It is a 32 bar AABA form and it revolves around I-vi-ii-V-I's. The bridge shows some visionary hipness by using dominant substitution on the iii-vi-ii-V cycle. Practice these changes thoroughly before you move on to the next few pages. In addition to being a common and important chord progression, Rhythm Changes are often used as the basis for substitution. If you're already comfortable with the basic changes, you will be better able to absorb the substitution techniques used in *Golden Silver* (page 153), *Pac-Man* (page 154) and *Sample Rhythm Changes Solo* (page 155).

RHYTHM CHANGES

Track 37

A

B♭: **I** **vi** **ii** **V** **I** **vi** **ii** **V**
|| B♭Maj7 Gmin7 | Cmin7 F7 | B♭Maj7 Gmin7 | Cmin7 F7 |

E♭: **ii** **V** **I** **B♭:** **ii** **V** **| 1. I V || 2. I**
| Fmin7 B♭7 | E♭Maj7 | Cmin7 F7 | B♭Maj7 F7 :|| B♭Maj7 ||

B

III 7 **VI7**
| D7 | (D7) | G7 | (G7) |

II 7 **V7**
| C7 | (C7) | F7 | (F7) ||
D.C. al 2nd ending

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CHAPTER 4

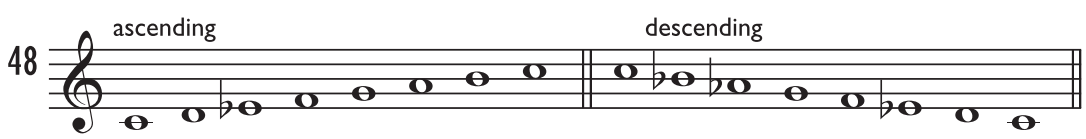
New Scales

One way that a jazz musician can broaden his or her palate of colors is by using different scales. So far, most of the scales we've used have been in one way or another derived from the major scale, such as the modes and the pentatonic scales. In this chapter, we're going to look at some scales that are not derived from the major scale. This will give us new and exciting sounds, some of which match with chords for which we've never had totally compatible scales.

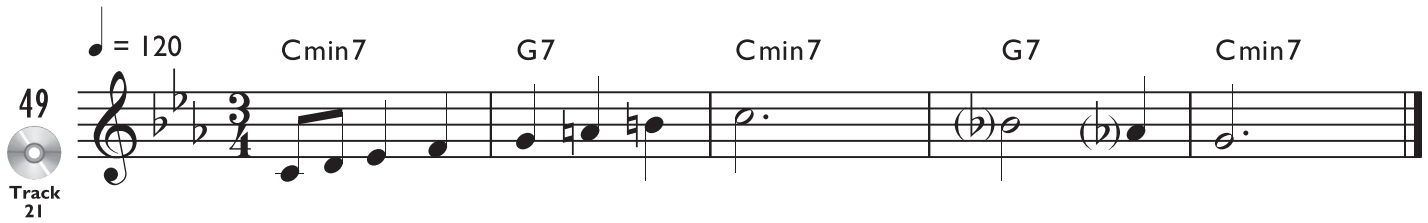
THE JAZZ MELODIC MINOR SCALE

The *melodic minor scale* is common in classical music. Most classical pianists practice this scale that goes up as a natural minor scale with a raised 6th and 7th (or a major scale with a lowered 3rd) and comes back down as an ordinary natural minor scale.

C Melodic Minor

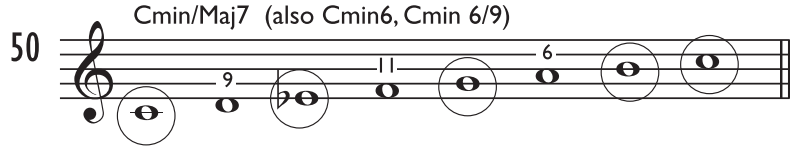


This is because the raised 6th and 7th pull upward toward the tonic, whereas the normal ♭6th and ♭7th (of the natural minor) pull downward to the 5th. The scale reflects this gravity.



In jazz, we can use the ascending form (the version with the raised 6th and 7th) going up and down, giving us one consistent scale to work with. We sometimes call it the *jazz melodic minor scale.*

C (Jazz) Melodic Minor



The jazz melodic minor is a wonderful scale to use on tonic minor chords like min/Maj7, min6 and min6/9. Not only that, but by starting this scale from different notes, we can derive modes in the same way that we did with the major scale. The modes of the melodic minor are among the most useful scales in the jazz musician's vocabulary.

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