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\*First page number is for your Rhythm Supplement; second page number is for Lesson with entire ensemble.

# LESSON 1

## PIANO SUPPLEMENT

### CHORD VOICINGS

Chord members of the dominant seventh chords used to play the blues have been reorganized below into traditional root position chord voicings. Each chord remains in the root position as it is moved through the harmonic cycle back to the tonic chord. Find and play this four-chord sequence until you can move easily through this simple cycle.

$B^{\flat}7$        $E^{\flat}7$        $F7$        $B^{\flat}7$

$I^7$        $IV^7$        $V^7$        $I^7$

### BLUES FORM

The dominant voicings above are placed in the traditional blues form below. You will need to be able to play this sequence from memory before you begin playing the blues form with the RHYTHM TRACK or the rhythm section.

$B^{\flat}7$        $E^{\flat}7$        $B^{\flat}7$        $B^{\flat}7$

$E^{\flat}7$        $E^{\flat}7$        $B^{\flat}7$        $B^{\flat}7$

$F7$        $E^{\flat}7$        $B^{\flat}7$        $F7$        $B^{\flat}7$

### JAZZ RHYTHM SECTION START-UP TRACK #1

Play the first blues chorus now with JAZZ RHYTHM SECTION START-UP TRACK #1 using LESSON 1 piano voicings. Do this with whole notes in each measure of the blues form. Next, play the blues form with half notes and finally, play a chord on each beat of the measure in the third chorus.

# UNIT II

## IN A MINOR MODE

JAZZ vocabulary in UNIT I is formed from the five note minor pentatonic blues scale and the six note blues scale with the flatted fifth ( $\flat 5$ ). We will use these same scales in UNIT II to form vocabulary for the **DORIAN MINOR MODE**. Most minor harmonies in jazz music (II-7) are based on the Dorian scale.

### THE DORIAN MODE

There are seven different notes or pitches in each major scale. Each note of a major scale can be the fundamental tone of a different mode. The Dorian scale is called a second degree scale or a scale starting on the second scale step of a major scale. The example below shows this relationship.

**E $\flat$  MAJOR SCALE (Numbers on top)**

**F DORIAN MINOR SCALE (Numbers on bottom)**

### THE DORIAN MINOR TONIC I-7 CHORD

The tonic harmony (I-7) of the Dorian mode is formed on the root, third, fifth and seventh scale steps of the Dorian minor scale. This relationship is shown below.

**F DORIAN MINOR SCALE**

**CHORD SYMBOL F-7/Fm7/I-7**

**REMEMBER: EVERY OTHER NOTE OF A SCALE IS USED TO FORM A CHORD.**

### THE DORIAN MODE AND THE BLUES SCALE

A natural five note minor pentatonic blues scale may be formed on the root of a Dorian minor scale. The flatted fifth ( $\flat 5$ ) scale step may also be used in patterning vocabulary for the Dorian minor harmonies.

**F DORIAN MINOR SCALE +  $\flat 5$  = F BLUES SCALE**

**6 1 2 3 5 6**

**1  $\flat 3$  4  $\flat 5$  5  $\flat 7$  1**