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Minor Intervals

one half step smaller than a major interval

EXAMPLE

To find a minor seventh above F#, think of the F# major scale, count up to the seventh scale tone, THEN lower the seventh by one half step.

Diminished Intervals

one half step smaller than a minor or perfect interval

EXAMPLES

To find a diminished fifth above B^b, think of the B^b major scale, count up to the fifth scale tone, THEN lower the fifth by one half step. The 5th in the scale is a Perfect 5th, so lowering the note by 1/2 step creates a diminished 5th.

EXERCISE 1.2

Write the designated interval above the given note. Think of the major scale from the given note as a reference.

Exercise 1.2 consists of six staves of music, each with a note and a label below it. The notes and labels are as follows:

- Staff 1 (Treble clef): G4 (M3), B4 (P5), A4 (A5), Bb4 (m3), G4 (d7), B4 (P8)
- Staff 2 (Bass clef): Bb3 (m3), G3 (m2), A3 (A8), B3 (P4), G3 (d5), F3 (m6)
- Staff 3 (Treble clef): G4 (m2), B4 (M7), Ab4 (d3), G4 (m6), Ab4 (m7), B4 (A4)
- Staff 4 (Treble clef): Gb3 (M3), G3 (m6), A3 (M3), B3 (P5), G3 (m2), Ab3 (A2)

EXERCISE 1.3

Identify and label the following intervals. Think of a major scale from the bottom note for reference.

Exercise 1.3 consists of four staves of music, each with a chord and a blank line below it for labeling. The chords are as follows:

- Staff 1 (Treble clef): D4-F#4 (D-F#), G4-B4 (G-B), A4-C#5 (A-C#), B4-D5 (B-D), C5-E5 (C-E), F#5 (F#)
- Staff 2 (Bass clef): Bb3-D4 (Bb-D), G3-B3 (G-B), Ab3-C4 (Ab-C), Bb3-D4 (Bb-D), G3-B3 (G-B), Ab3-C4 (Ab-C)
- Staff 3 (Treble clef): D4-F#4 (D-F#), G4-B4 (G-B), A4-C#5 (A-C#), B4-D5 (B-D), C5-E5 (C-E), F#5 (F#)
- Staff 4 (Bass clef): G3-B3 (G-B), Ab3-C4 (Ab-C), Bb3-D4 (Bb-D), G3-B3 (G-B), Ab3-C4 (Ab-C), Bb3-D4 (Bb-D)

Playing Exercises

1. Play the major scales in twelve keys using the following interval cycles for root motion:

- A. Cycle of 5ths
- B. Chromatic (ascending and descending)
- C. Whole steps (ascending and descending)
- D. Minor 3rds (ascending and descending)
- E. Major 3rds (ascending and descending)

Use the two measure scale pattern shown below.

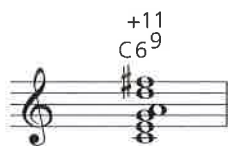


2. Play arpeggios of major, minor, augmented and diminished triads using the same interval cycles as before.

Use the one measure arpeggio pattern shown below.

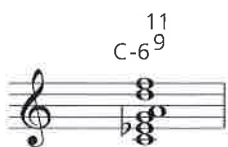


Construction Of Extended Chords



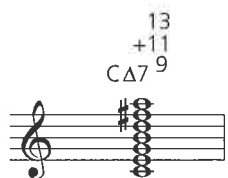
1, 3, 5, 6, 9, #11 of a major scale

Usual Function: Tonic



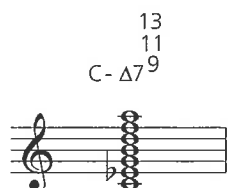
1, b3, 5, 6, 9, 11 of a major scale

Usual Function: Tonic (minor)



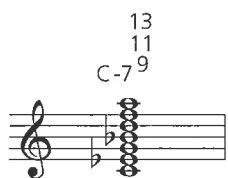
1, 3, 5, 7, 9, #11, 13 of a major scale

Usual Function: Tonic



1, b3, 5, 7, 9, 11, 13 of a major scale

Usual Function: Tonic (minor)



1, b3, 5, b7, 9, 11, 13 of a major scale

Usual Function: Sub-dominant



1, b3, b5, b7, 9, 11, b13 of a major scale

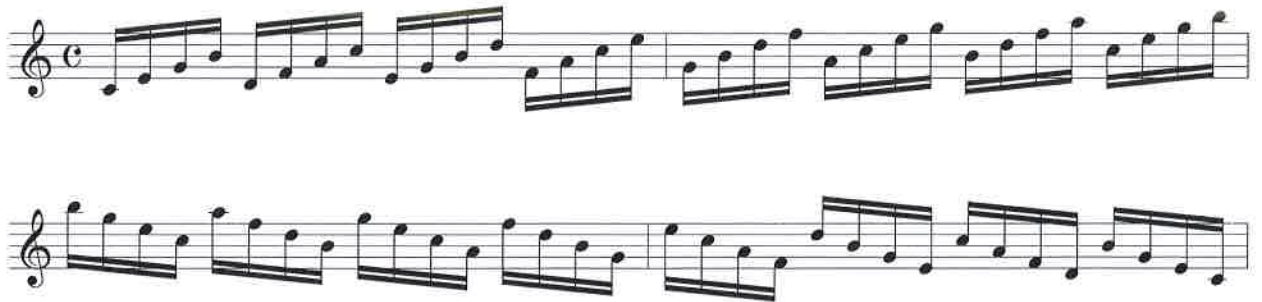
Usual Function: Sub-dominant

Playing Exercises

1. Play major key diatonic triads in 12 keys using the pattern shown below:



2. Play major key diatonic 7th chords using the pattern shown below:



3. Play arpeggios of the 7th chords and extended 7th chords in the written exercises for this chapter (Exercises 2.1, 2.2 and 2.3) When playing arpeggios of extended chords, do not play the root, 3rd, and 5th in the upper octave. Use the pattern below as a model.

