CHAPTER ONE

INTERVALS AND THREE-PART CHORDS

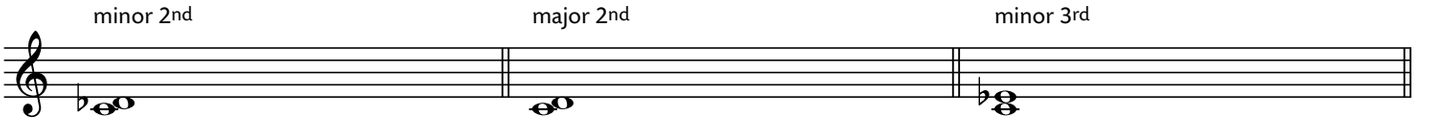
Intervals

This book presumes that the student already has a grasp on basic intervals and triads. One should be able to recognize intervals when played harmonically (both notes played simultaneously) and melodically (the notes played in succession – up or down).

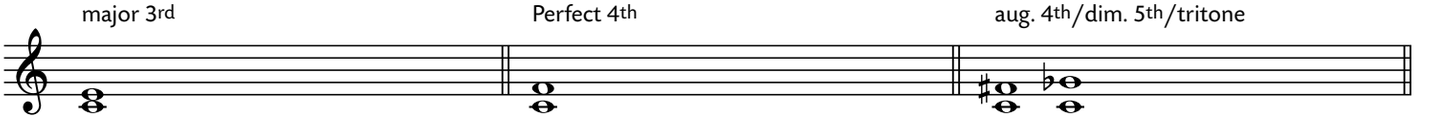
It may be helpful to associate these intervals with jazz standards or other compositions that you are familiar with (see example 1).

Example 1

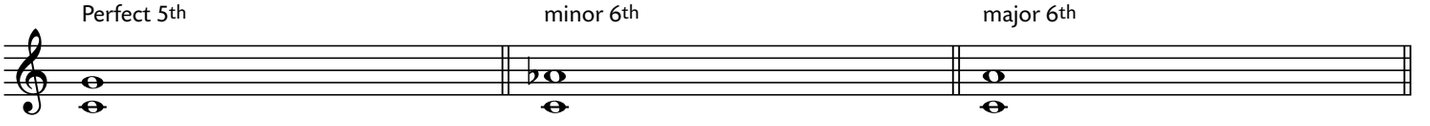
Ascending:	"Invitation"	"There Will Never Be Another You"	"Alone Together"
Descending:	"Stella by Starlight"	"Don't Get Around Much Anymore"	"Girl from Ipanema"



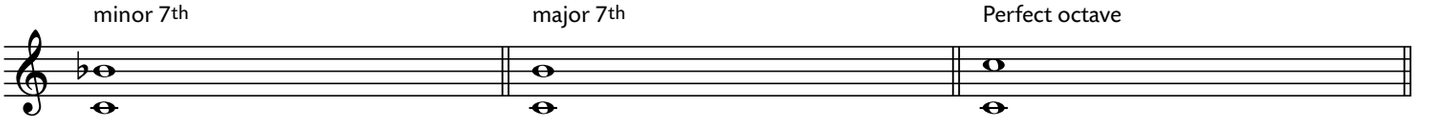
Ascending:	"I Loves You Porgy"	"The Nearness of You"	"Isotope"
Descending:	"If I Were a Bell"	"Three Little Words"	"Blue Seven"



Ascending:	"Everything Happens to Me"	"Manha de Carnaval"	"Days of Wine and Roses"
Descending:	"Softly As in a Morning Sunrise" (bridge)	"No More Blues"	"Take the 'A' Train" (2nd interval)

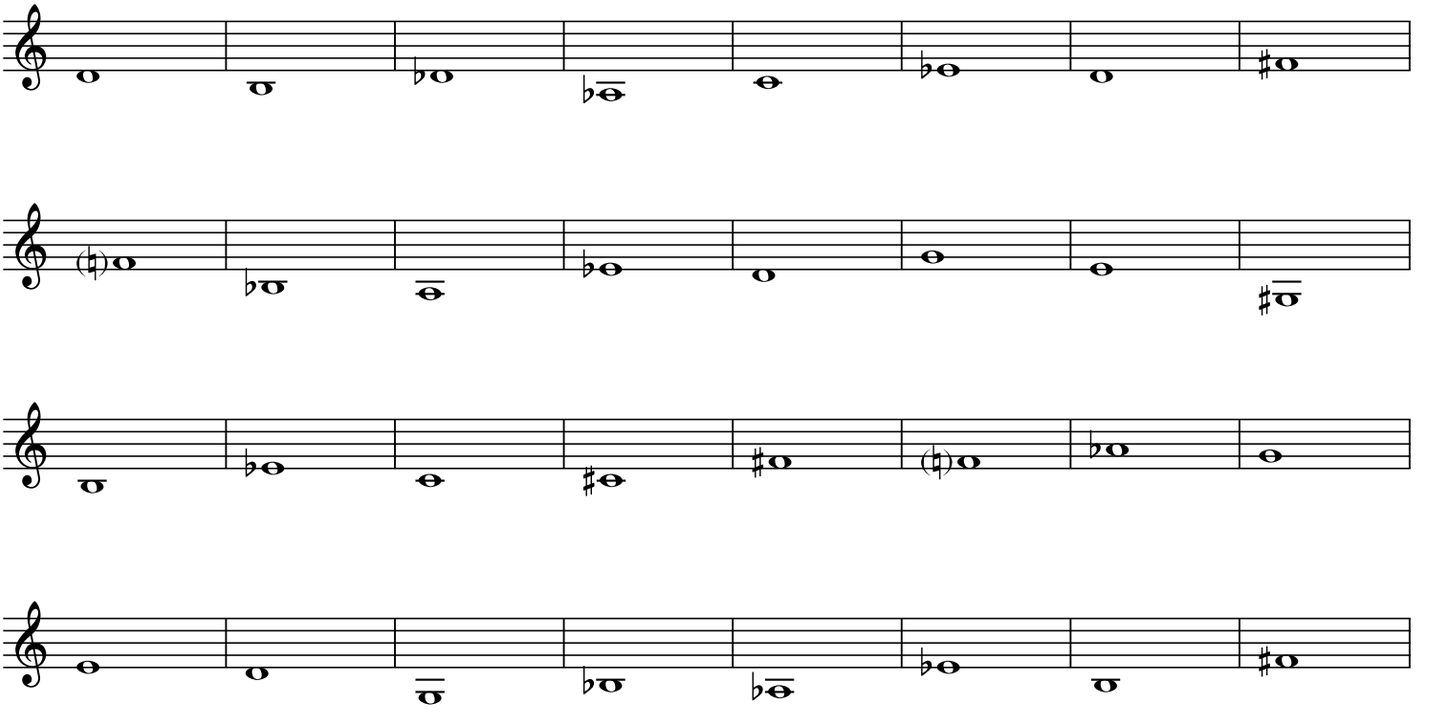


Ascending:	"I'll Close My Eyes"	"Ceora"	"Blue Bossa"
Descending:	"Watermelon Man"	"I Love You"	"Willow Weep for Me"



Try to come up with your own "reference tunes" for each ascending and descending interval.

Example 2: Practice Grid for Intervals and Three-Part Chords

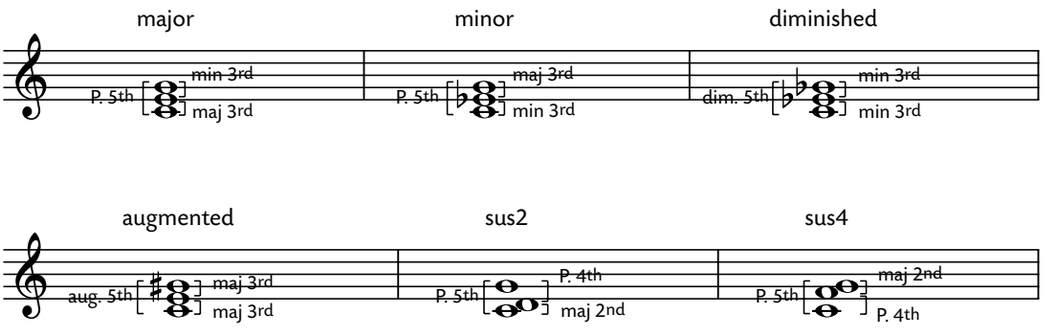


Try singing each interval within an octave above and below each note in the *Interval Practice Grid*. Adjust the octave as needed.

Disc 1, Track 1 contains fifty random intervals within an octave. Each interval is played solid, ascending, and descending. After a brief pause, the answer is given. Test yourself! Start the track at different points to avoid memorizing the order of intervals.

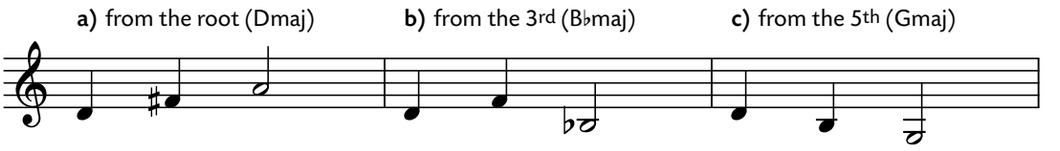
Three-Part Chords

You should be familiar with each of the following types of three-part chords (triads):



Practice each type of triad, using the "Practice Grid" in each of the following ways:

E. g. Using the first note of the "Practice Grid" for a major triad:



Disc 1, Track 2 contains thirty random three-part chords. They are played solid, then arpeggiated up and down, then after a brief pause, the answer is given.

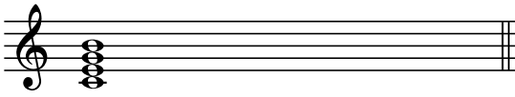
CHAPTER TWO

FOUR-PART CHORDS, DIATONIC MELODY

Once you can sing and hear each type of triad, you are ready to begin working on mastering the same skills using four-part chords. Try to hear the triad that is the foundation of each four-part chord. Arpeggiate each chord on your instrument in every key. Practice singing up and down each four-note chord using the "Practice Grid" on the next page.

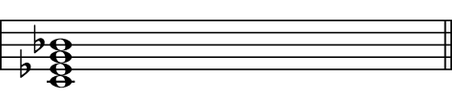
Here are the nine four-part chords commonly used by jazz musicians:

major 7 (Cmaj7, CΔ, CΔ7, CM7, etc.)



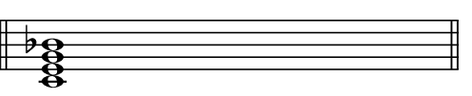
major triad with major 7th

minor 7 (Cmin7, C–7, Cm7, etc.)



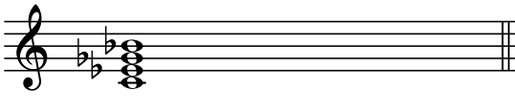
minor triad with minor 7th

dominant 7 (C7)



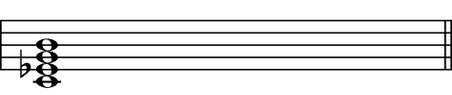
major triad with minor 7th

minor 7 ♭5 (Cmin7(♭5), Cø, Cm7-5, etc.)



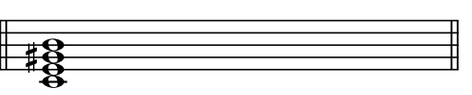
diminished triad with minor 7th

minor major 7 (Cmin(ma7), C–Δ7, etc.)



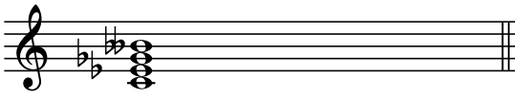
minor triad with major 7th

major 7 ♯5 (Cmaj7(♯5), CΔ7♯5, CM7+5, etc.)



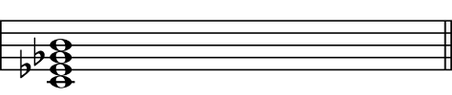
augmented triad with major 7th

diminished 7 (C°7)



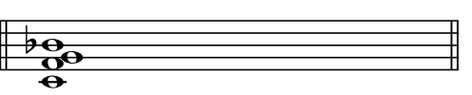
diminished triad with diminished 7th

dim major 7 (C°maj7, C°Δ7, C°M7, etc.)



diminished triad with major 7th

dominant 7 sus 4 (C7sus)



sus4 triad with minor 7th

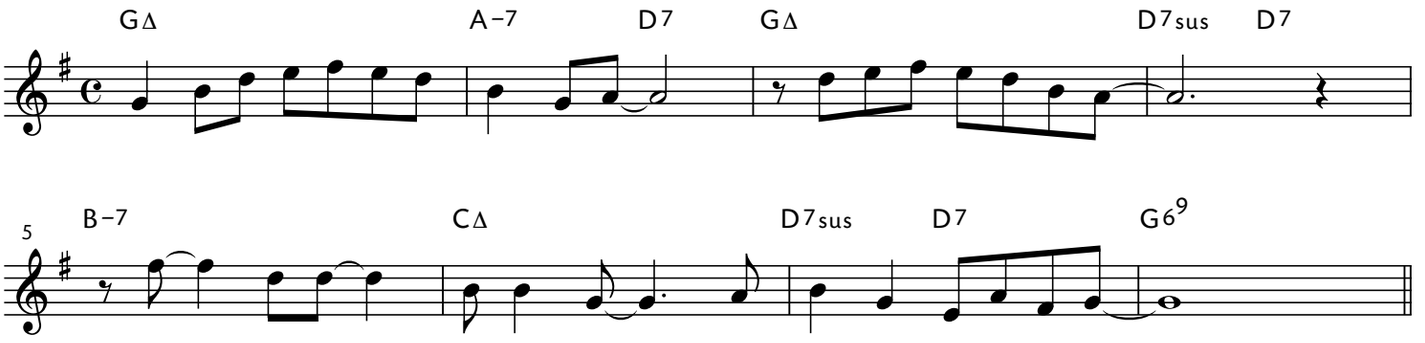
The chord symbols given with each chord are those most commonly found in jazz literature. From this point on, however, we will adhere to a consistent spelling.

Disc 1, Track 3 is comprised of 50 random four-part chords. They are played solid, then arpeggiated. After a brief pause, the answer is given. Again, try starting the track at different points to avoid memorizing the order.

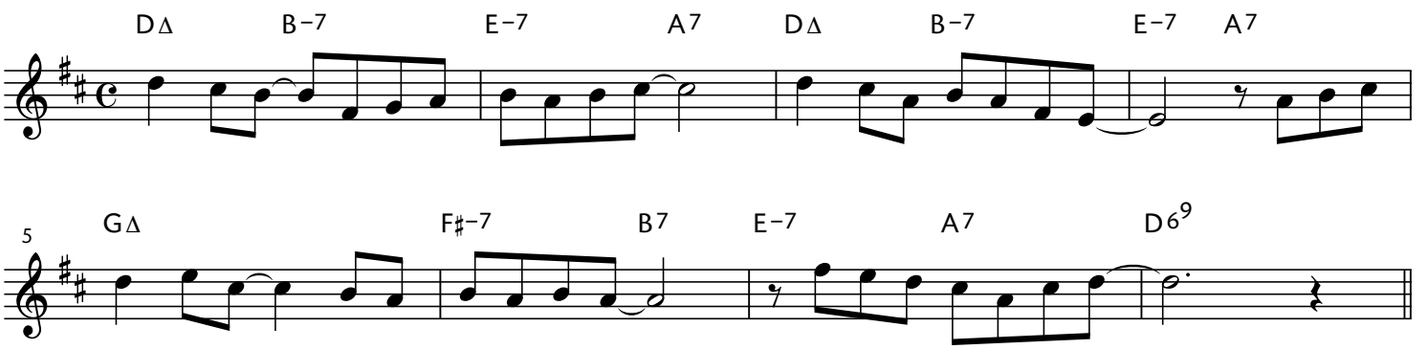
Try making your own practice recording.

Sight-Singing One (diatonic major)

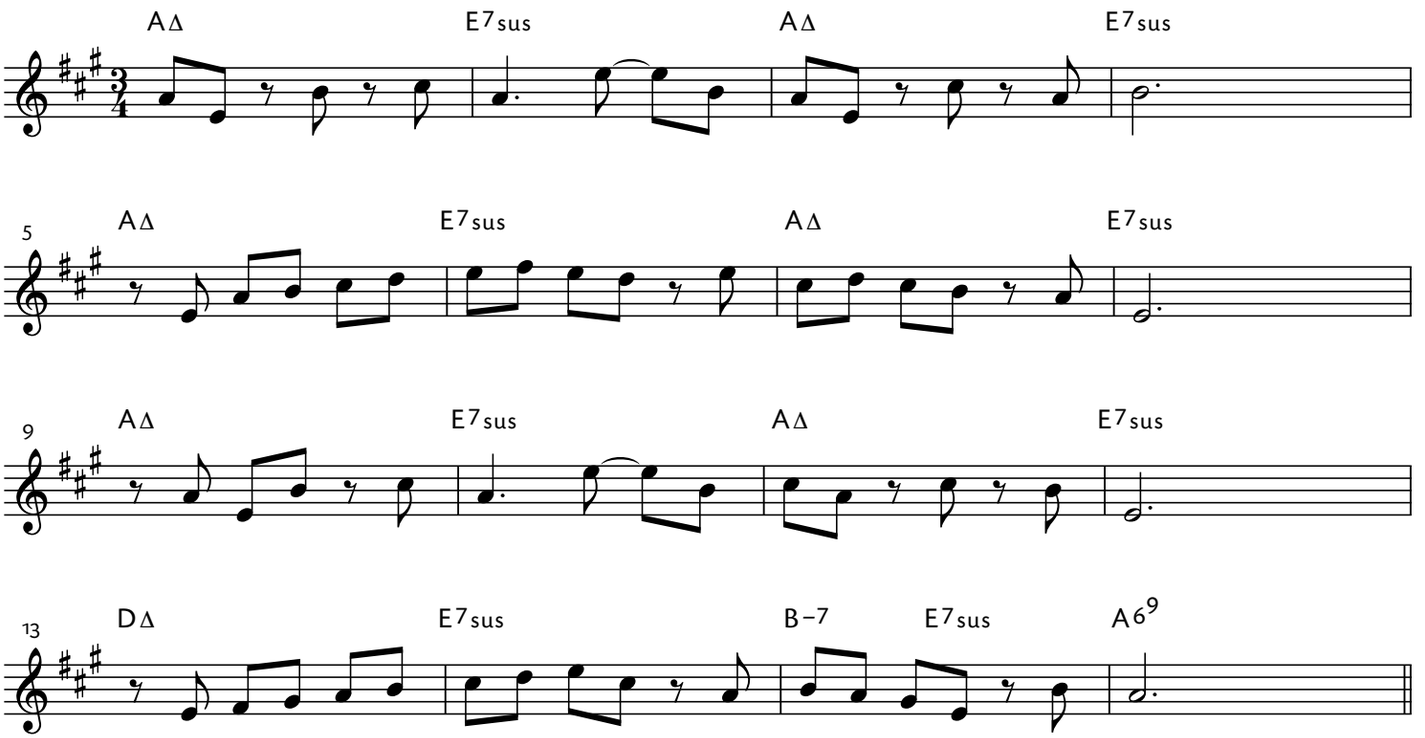
1 | Medium Swing



2 | Medium Latin

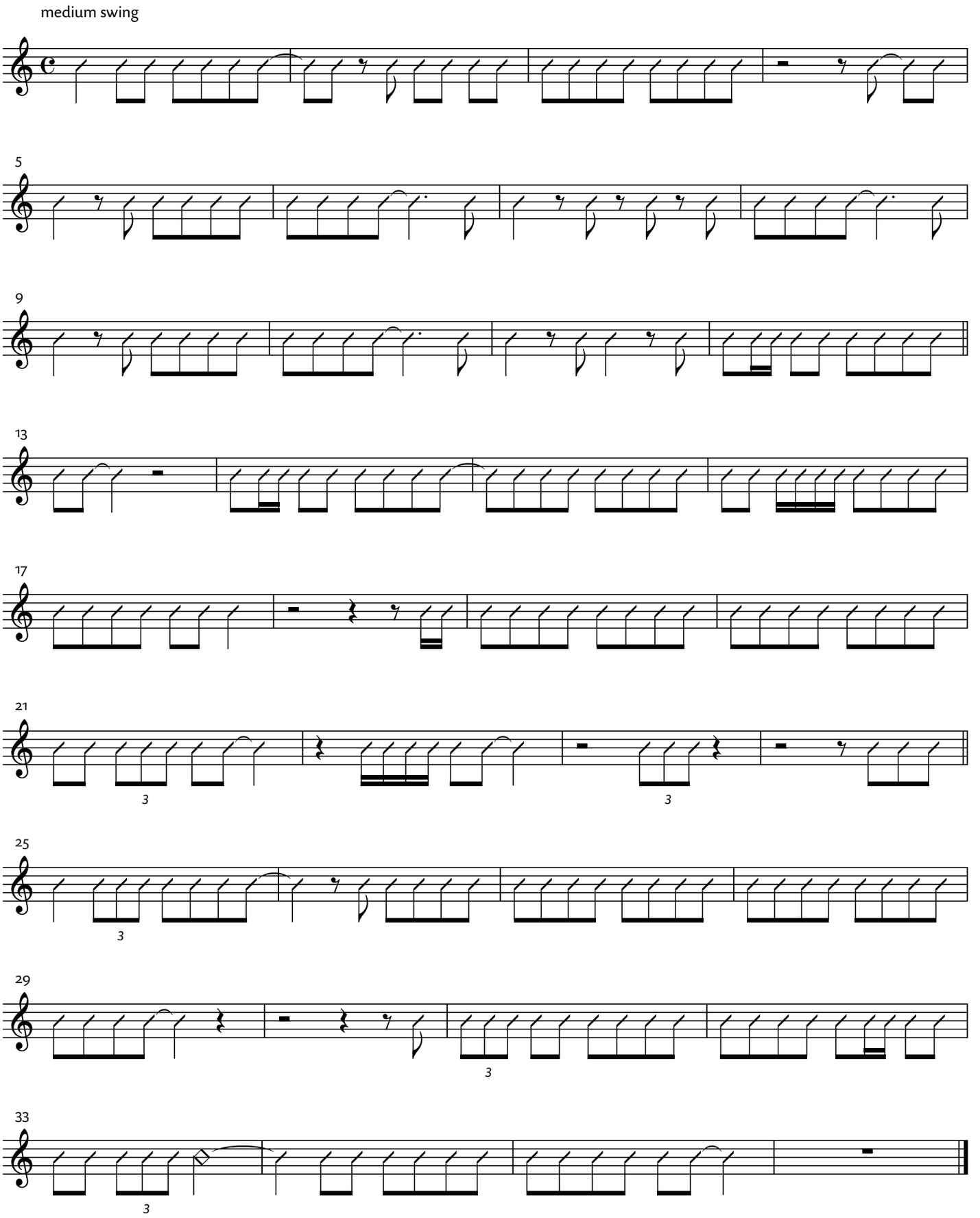


3 | Jazz Waltz

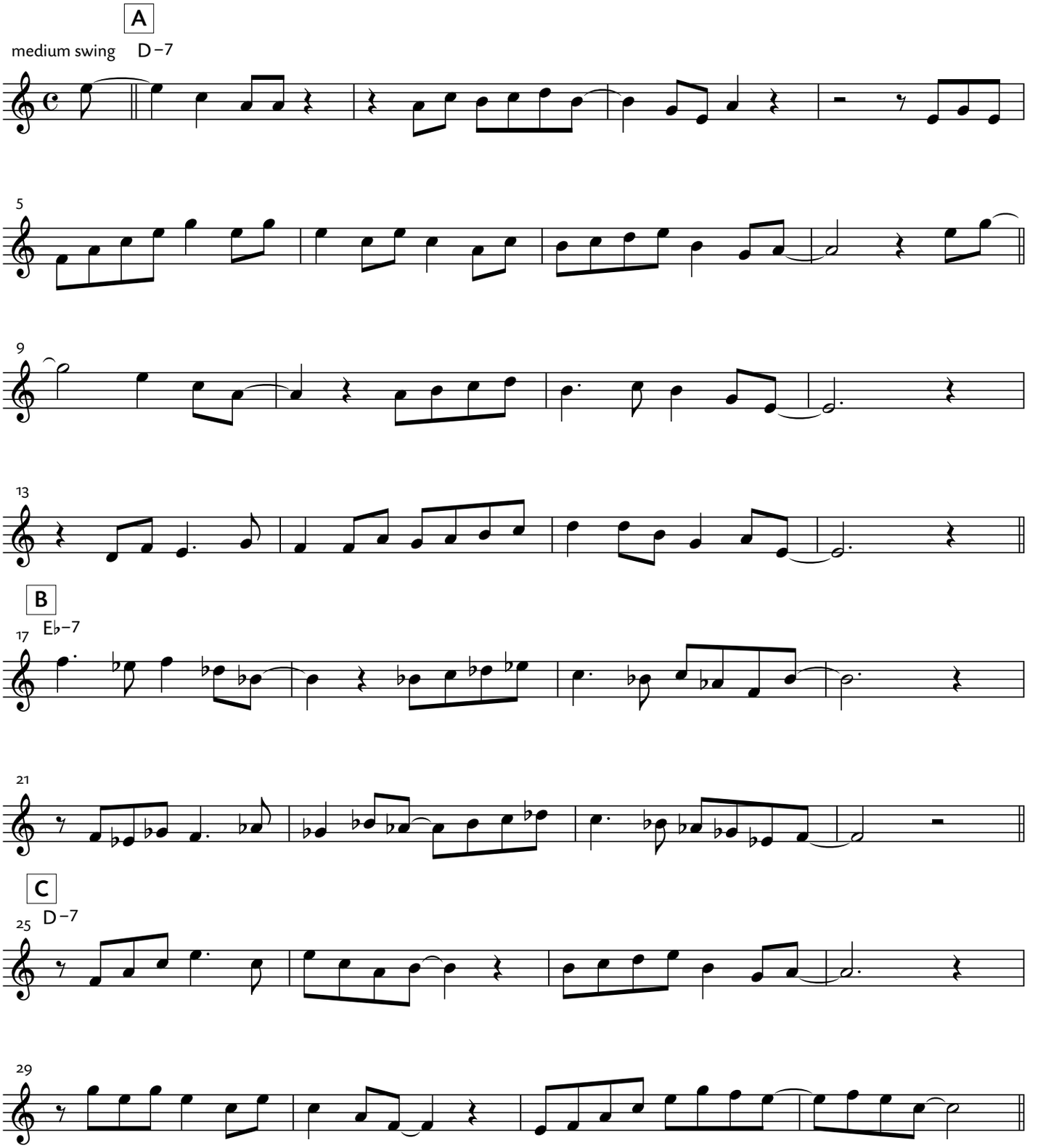


Rhythm One

This rhythm is based on Charlie Parker's "Perhaps" (head and two choruses).

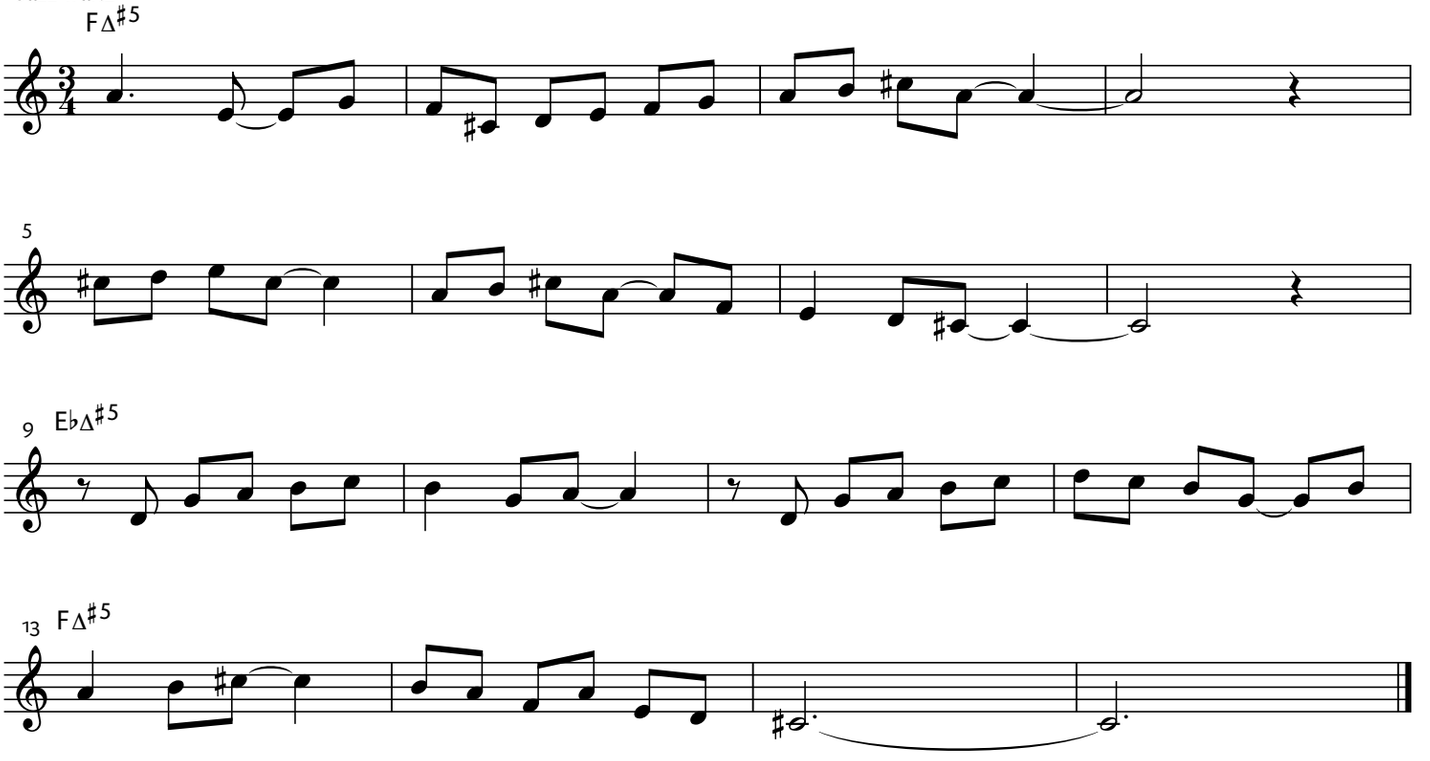


4 | Modal Solo, D and E♭ Dorian



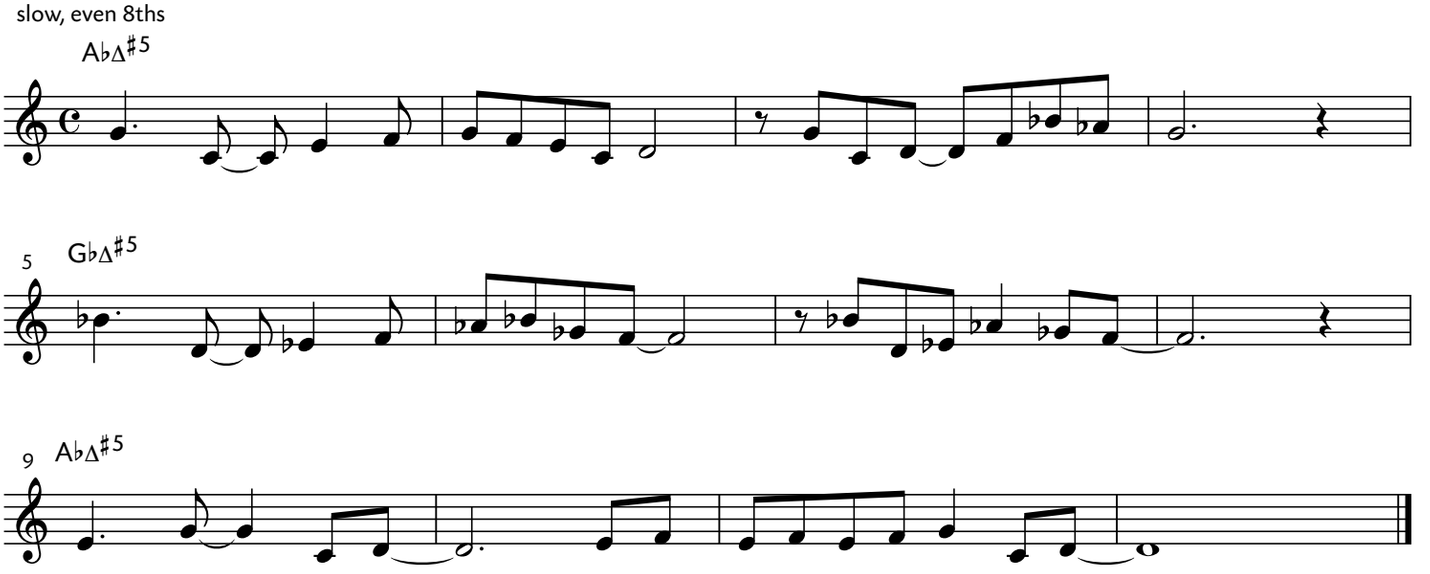
3 | F and E♭ Lydian Augmented

Jazz waltz



4 | A♭ and G♭ Lydian Augmented

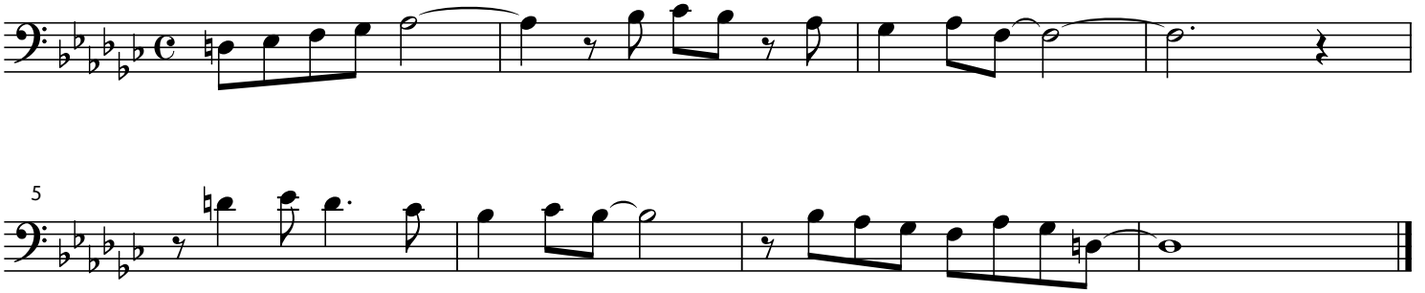
slow, even 8ths



3 | E♭ Harmonic Minor

medium swing

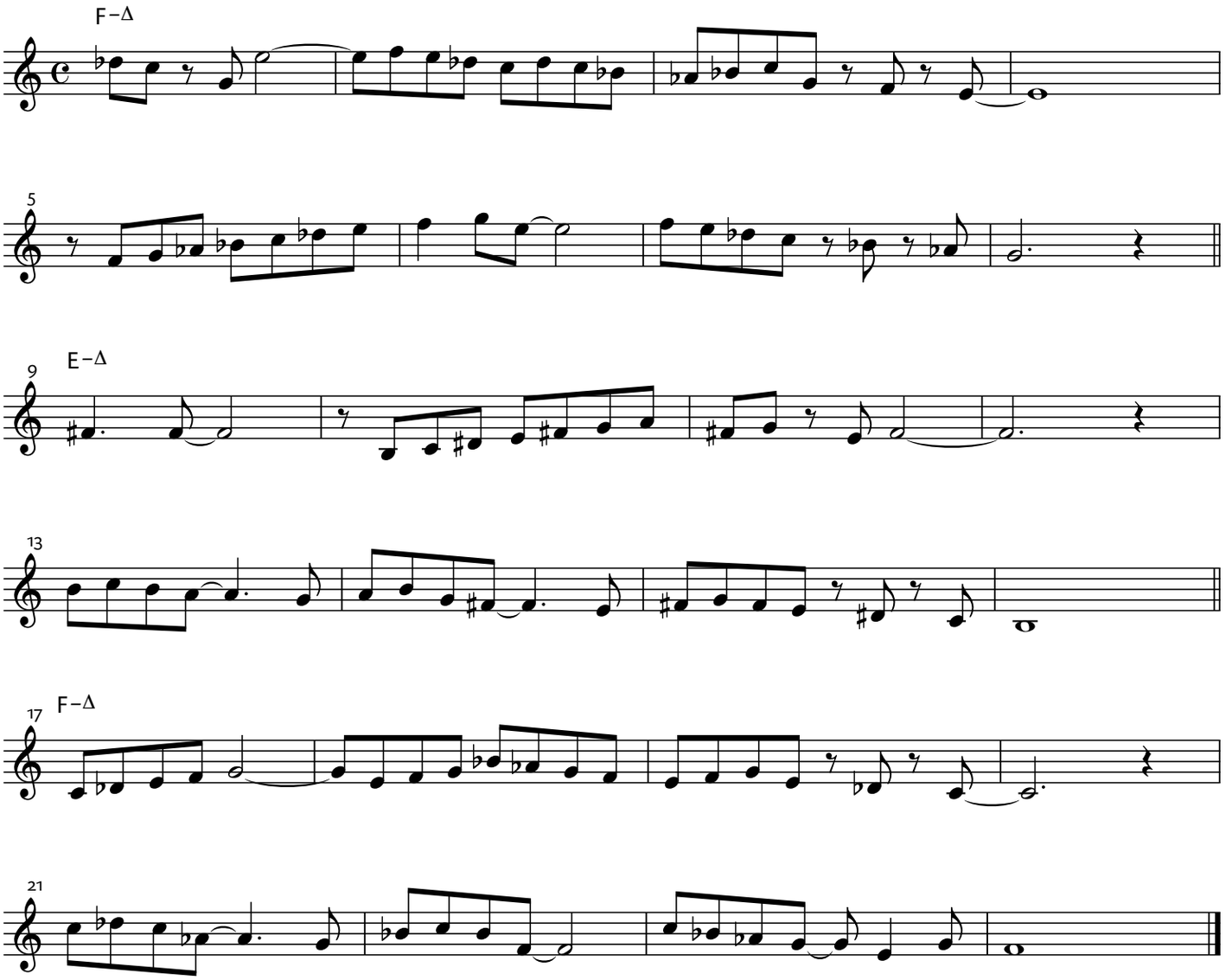
E♭–Δ



4 | F and E Harmonic Minor

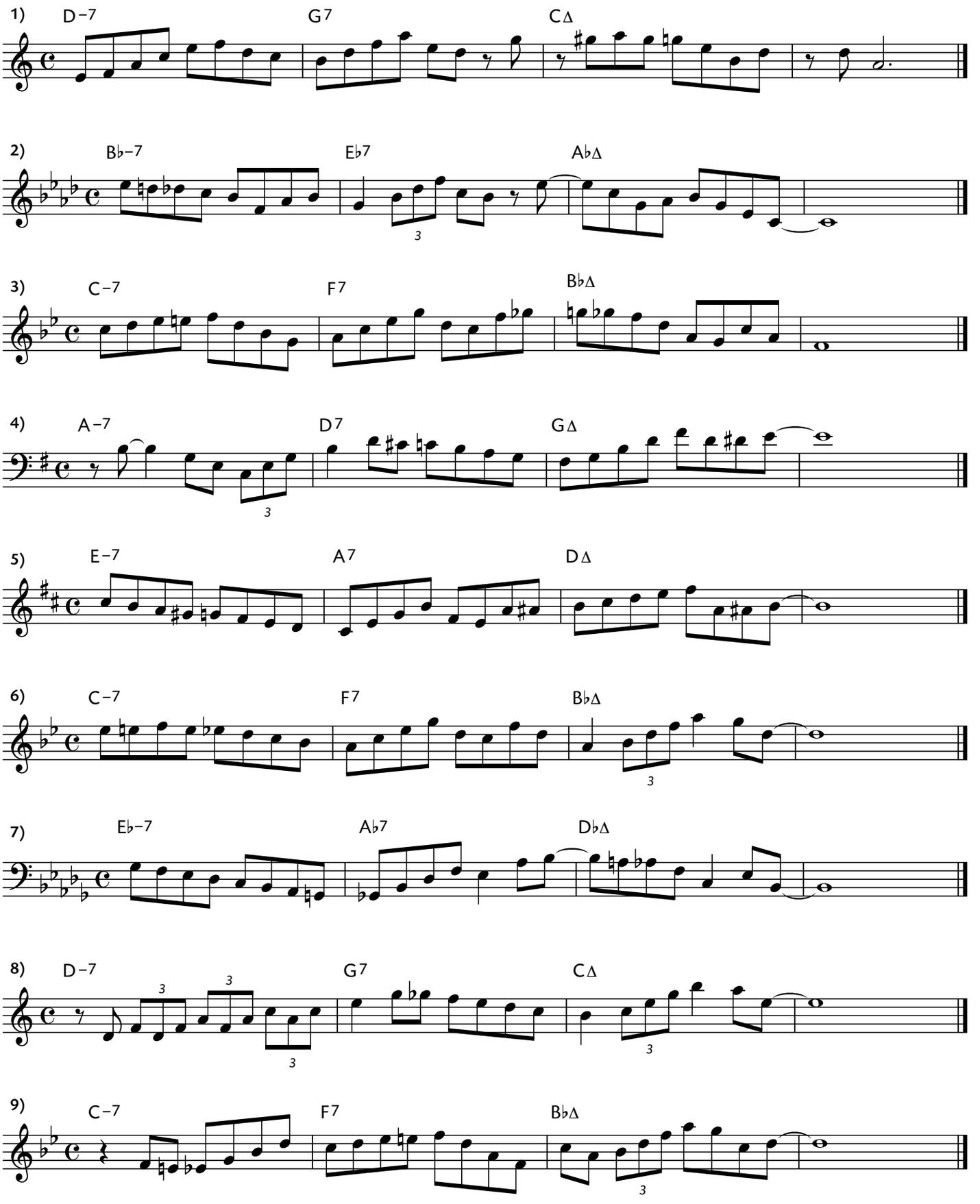
medium Latin

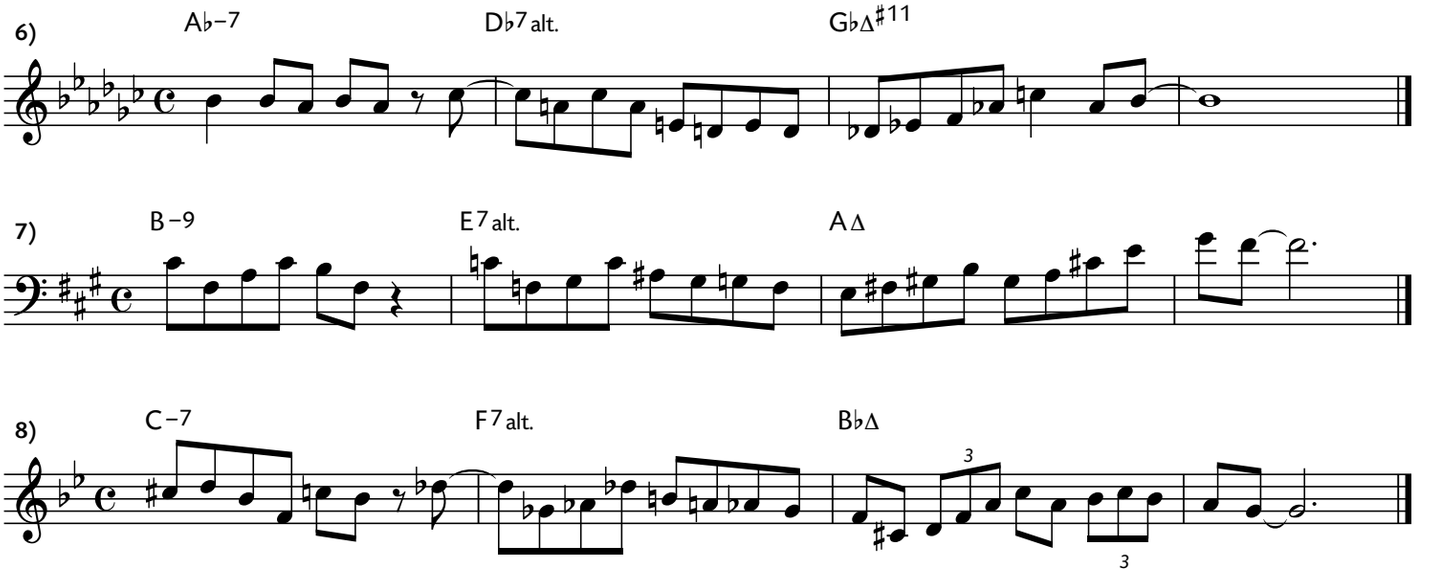
F–Δ



MAJOR II V I EXAMPLES

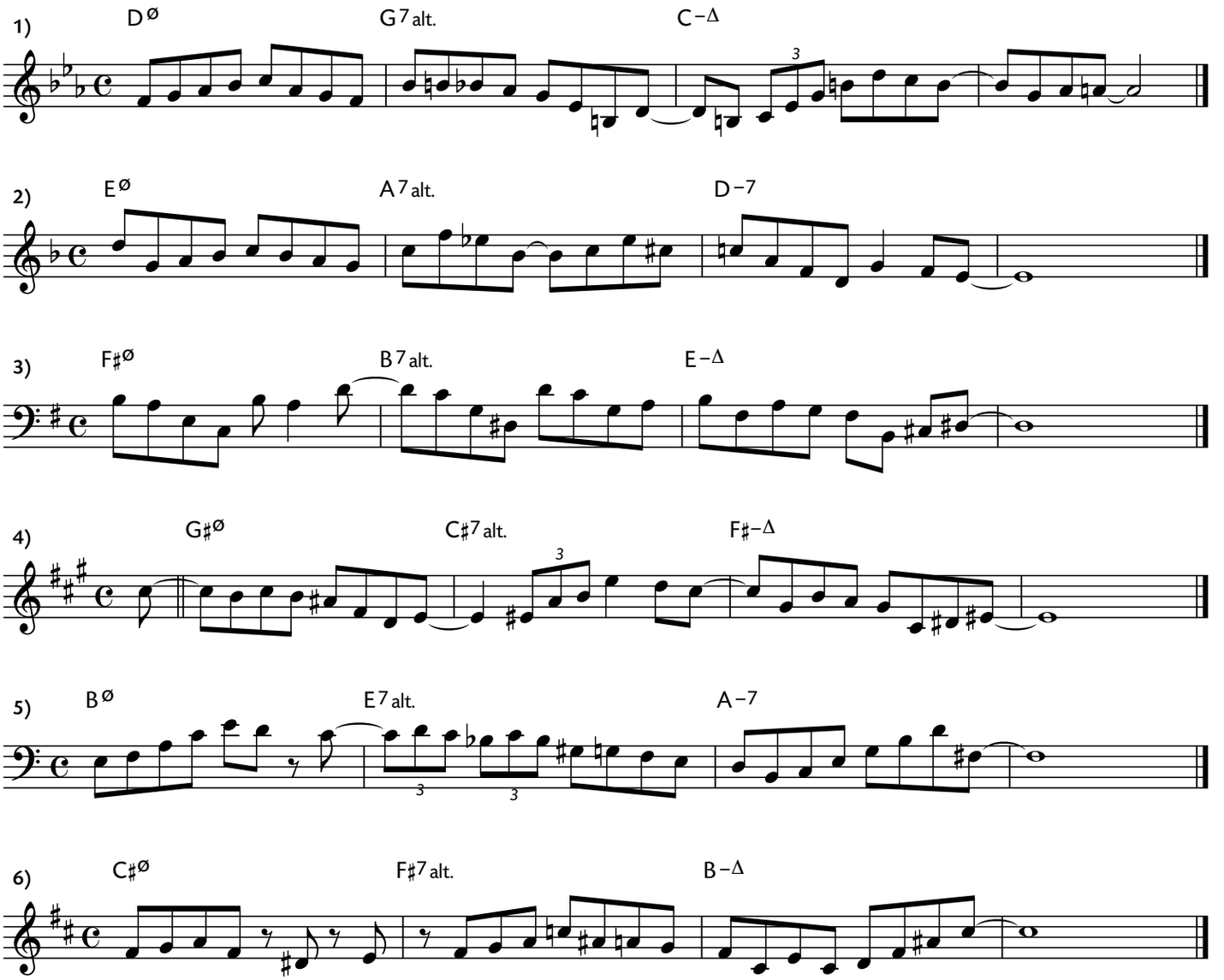
medium swing



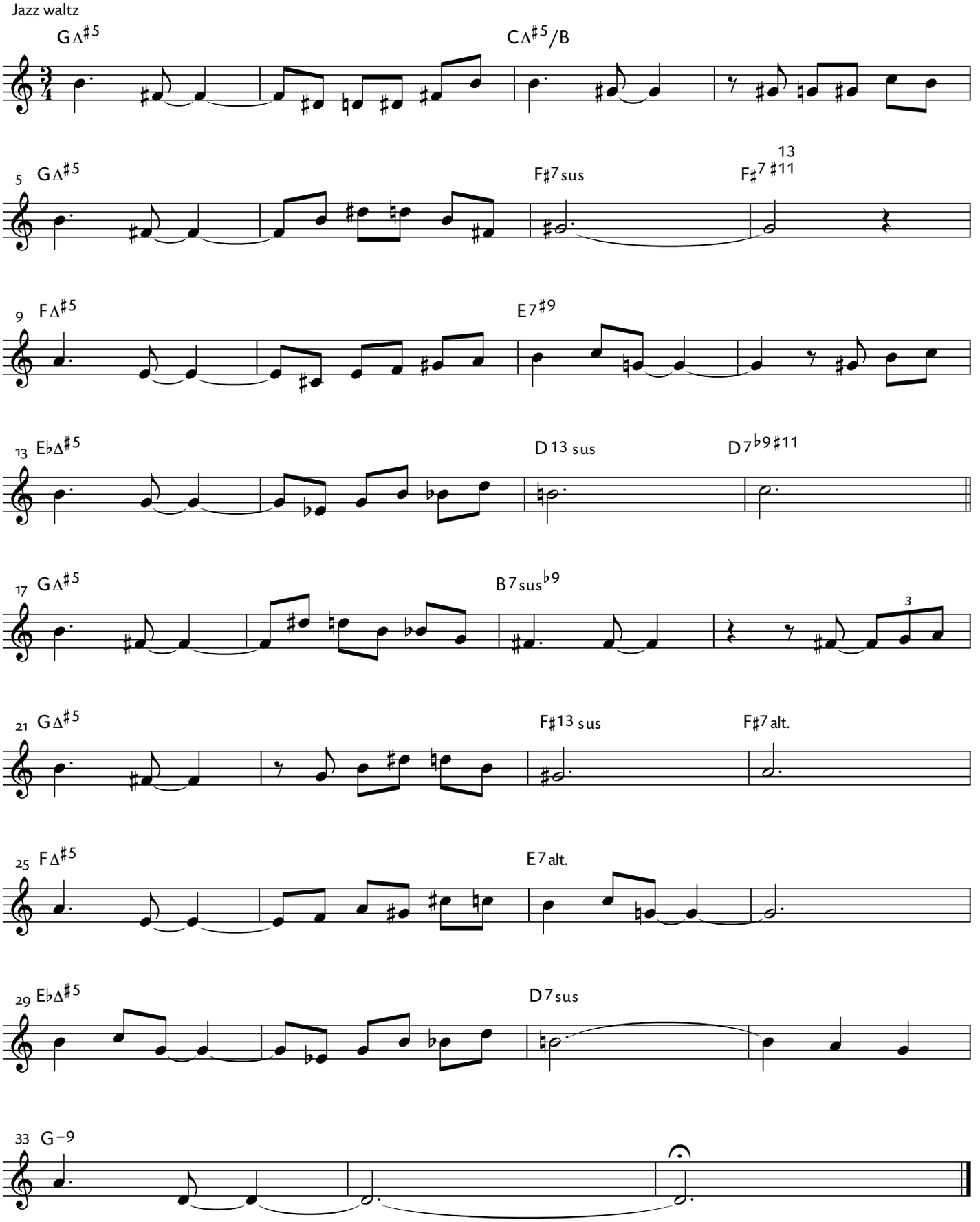


Minor II V I Diminished Whole-Tone Scale Examples

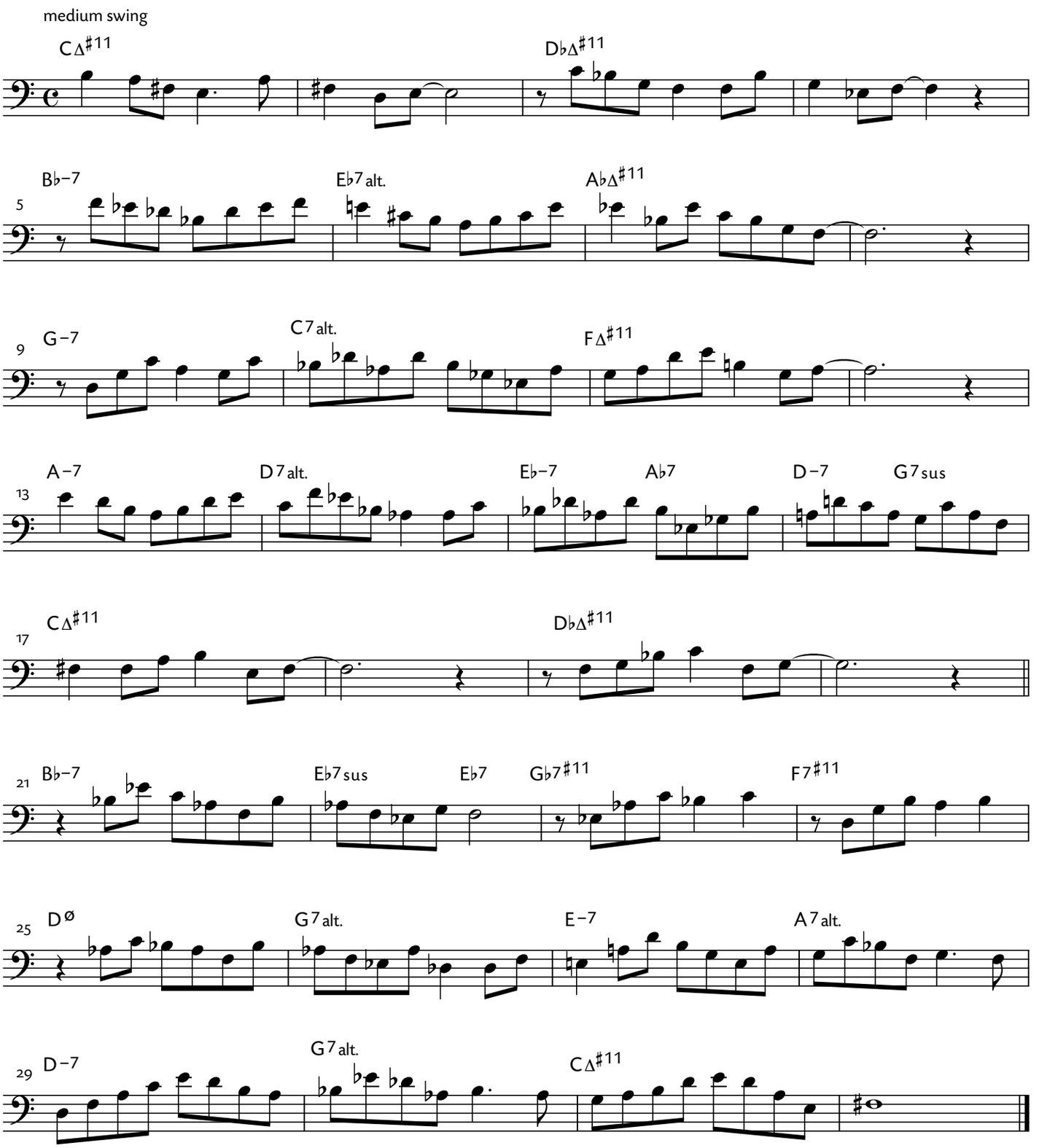
medium swing



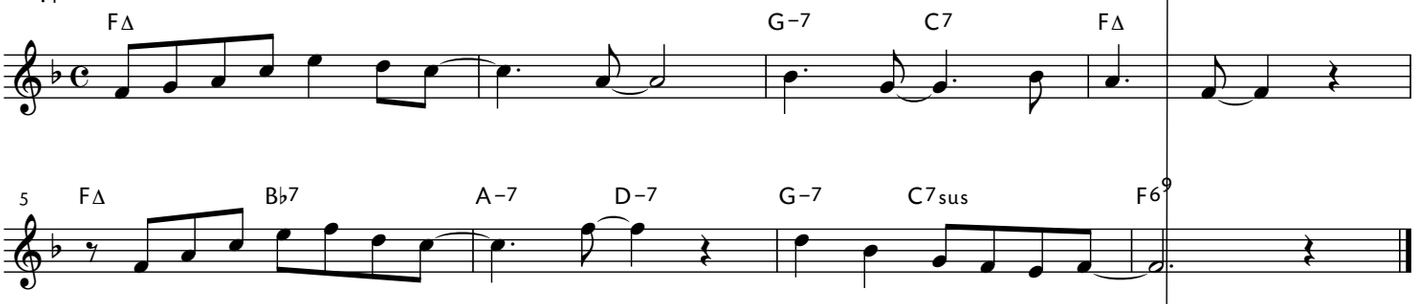
Augmented Example Two



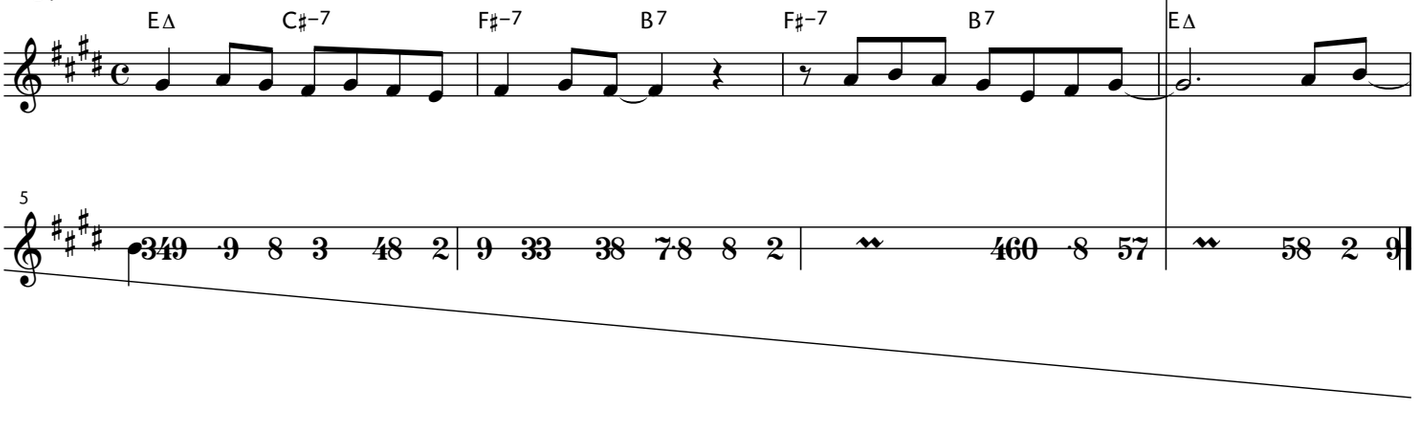
Pentatonic Example Six



1-4 | Medium Swing



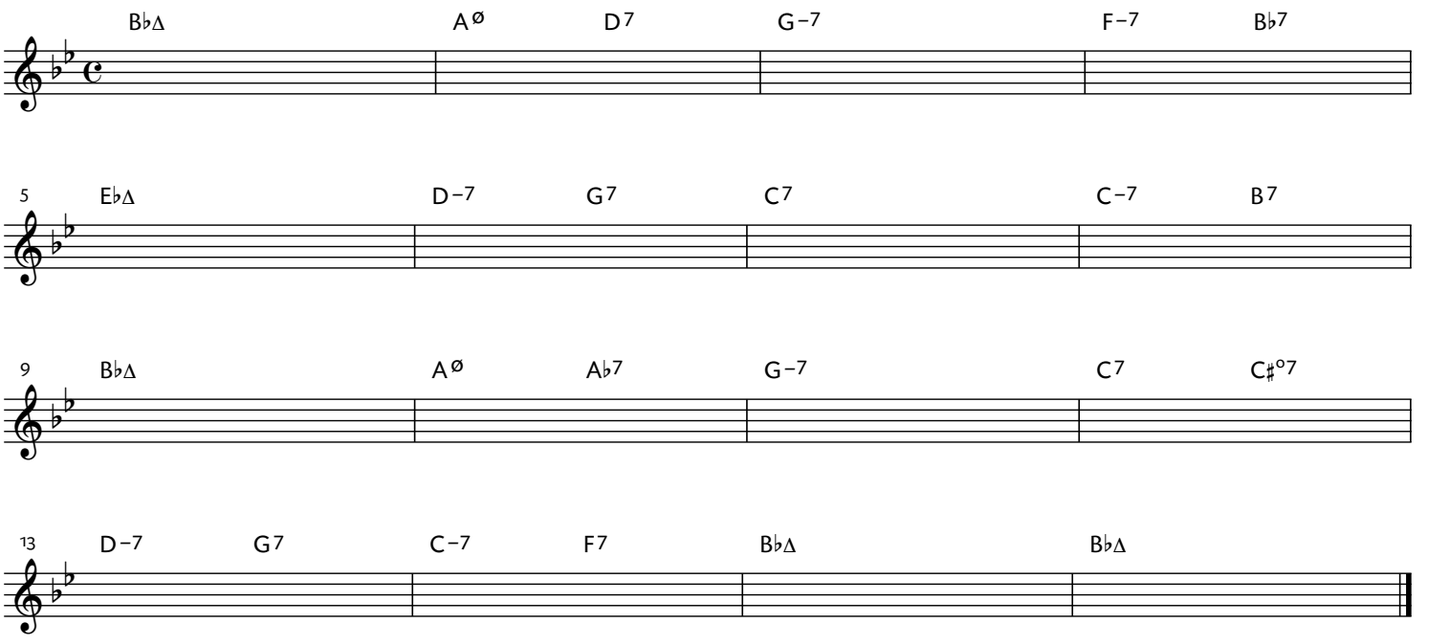
1-5 | Medium Swing



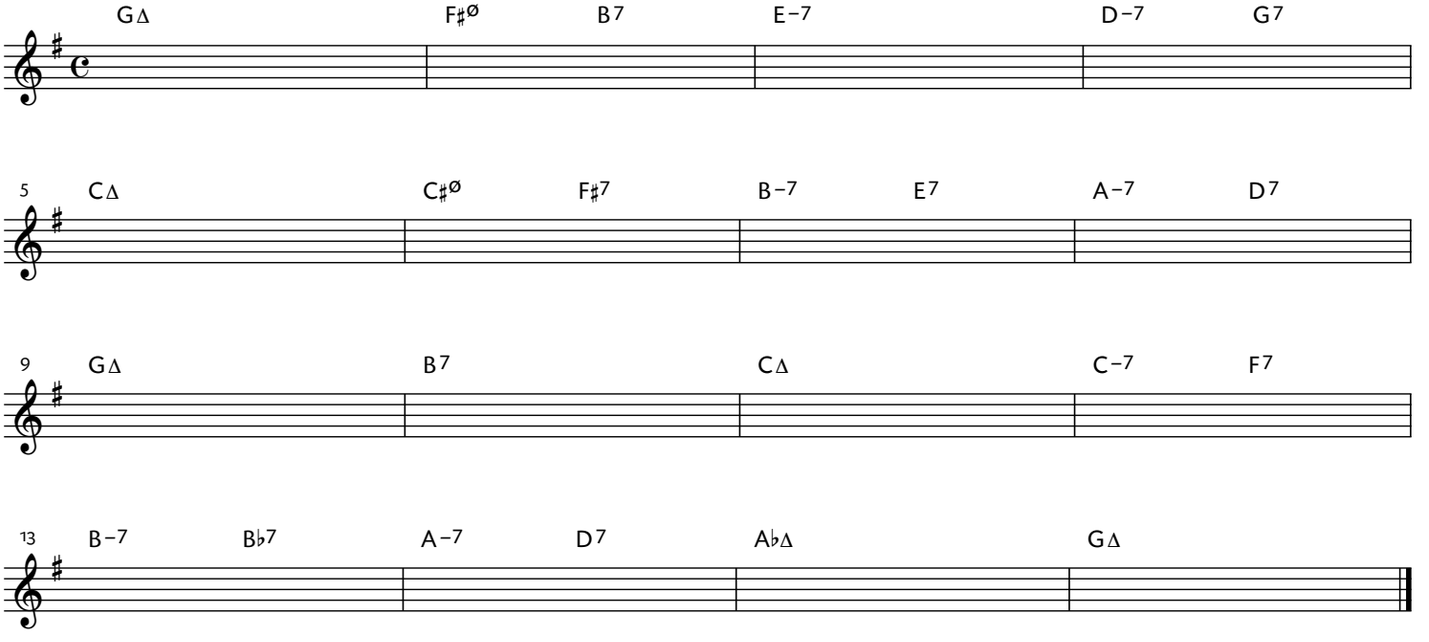
CHORD PROGRESSION ONE

Disc 2, Track 25

Uses a II V to the relative minor and a passing diminished chord.



CHORD PROGRESSION TWO

Disc 2, Track 26

Uses a II V to III minor and introduces ♭IIΔ7.