

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

The practice grid consists of four staves of music, each with eight measures. The notes and accidentals are as follows:

- Staff 1:** C4, D4, E4, F4, G4, A4, B4, C5
- Staff 2:** C4, D4, E4, F4, G4, A4, B4, C5
- Staff 3:** C4, D4, E4, F4, G4, A4, B4, C5
- Staff 4:** C4, D4, E4, F4, G4, A4, B4, C5

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):

The image displays six types of triads on a treble clef staff, each with interval labels and chord symbols:

- major:** P. 5th, min 3rd, maj 3rd
- minor:** P. 5th, maj 3rd, min 3rd
- diminished:** dim. 5th, min 3rd, min 3rd
- augmented:** aug. 5th, maj 3rd, maj 3rd
- sus2:** P. 5th, P. 4th, maj 2nd
- sus4:** P. 5th, maj 2nd, P. 4th

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:

The image shows three examples of triads starting from different notes:

- a) from the root (Dmaj):** D, F#, A
- b) from the 3rd (Bbmaj):** Bb, D, F
- c) from the 5th (Gmaj):** G, B, D



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), C°, 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

Chord progression for Medium Swing:

1 | GΔ A-7 D7 GΔ D7sus D7

5 | B-7 CΔ D7sus D7 G6⁹

2 | MEDIUM LATIN

Chord progression for Medium Latin:

1 | DΔ B-7 E-7 A7 DΔ B-7 E-7 A7

5 | GΔ F#-7 B7 E-7 A7 D6⁹

3 | JAZZ WALTZ

Chord progression for Jazz Waltz:

1 | AΔ E7sus AΔ E7sus

5 | AΔ E7sus AΔ E7sus

9 | AΔ E7sus AΔ E7sus

13 | DΔ E7sus B-7 E7sus A6⁹

RHYTHM ONE

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

medium swing

The musical score consists of ten staves of music in treble clef, 4/4 time, with a 'medium swing' feel. The notation includes various rhythmic patterns such as eighth notes, quarter notes, and dotted notes. Measure numbers 5, 9, 13, 17, 21, 25, 29, and 33 are indicated at the start of their respective staves. Triplet markings (the number '3') are placed below the notes in measures 21, 25, 29, and 33. The piece concludes with a double bar line at the end of the tenth staff.

3 | F AND Eb LYDIAN AUGMENTED

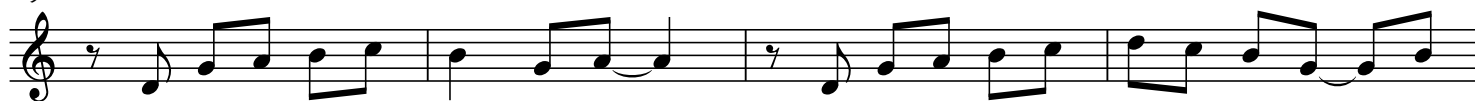
Jazz waltz
FΔ#5



5



9 EbΔ#5



13 FΔ#5



4 | Ab AND Gb LYDIAN AUGMENTED

slow, even 8ths
AbΔ#5



5 GbΔ#5



9 AbΔ#5



3 | E \flat HARMONIC MINOR

medium swing
E \flat - Δ

Musical notation for E \flat Harmonic Minor, measures 1-4 and 5-8. The notation is in bass clef with a key signature of three flats (B \flat , E \flat , A \flat) and a common time signature. The first line contains measures 1-4, and the second line contains measures 5-8. The melody features eighth and sixteenth notes with various rests and ties.

4 | F AND E HARMONIC MINOR

medium Latin
F- Δ

Musical notation for F and E Harmonic Minor, measures 1-4, 5-8, 9-12, 13-16, 17-20, and 21-24. The notation is in treble clef with a key signature of one flat (B \flat) and a common time signature. The first line contains measures 1-4, the second line contains measures 5-8, the third line contains measures 9-12, the fourth line contains measures 13-16, the fifth line contains measures 17-20, and the sixth line contains measures 21-24. The melody is more rhythmic, featuring eighth and sixteenth notes with ties and rests.

MAJOR II V I EXAMPLES

medium swing

1) D-7 G7 CΔ

2) Bb-7 Eb7 AbΔ

3) C-7 F7 BbΔ

4) A-7 D7 GΔ

5) E-7 A7 DΔ

6) C-7 F7 BbΔ

7) Eb-7 Ab7 DbΔ

8) D-7 G7 CΔ

9) C-7 F7 BbΔ

6) $A\flat-7$ $D\flat 7\text{alt.}$ $G\flat\Delta\#11$

7) $B-9$ $E7\text{alt.}$ $A\Delta$

8) $C-7$ $F7\text{alt.}$ $B\flat\Delta$

MINOR II V I DIMINISHED WHOLE-TONE SCALE EXAMPLES

medium swing

1) $D\emptyset$ $G7\text{alt.}$ $C-\Delta$

2) $E\emptyset$ $A7\text{alt.}$ $D-7$

3) $F\#\emptyset$ $B7\text{alt.}$ $E-\Delta$

4) $G\#\emptyset$ $C\#7\text{alt.}$ $F\#\Delta$

5) $B\emptyset$ $E7\text{alt.}$ $A-7$

6) $C\#\emptyset$ $F\#7\text{alt.}$ $B-\Delta$

AUGMENTED EXAMPLE TWO

Jazz waltz

The musical score consists of nine staves of music in 3/4 time. The melody is written in treble clef. Chord changes are indicated by text above the staff at specific measures. The chords are: GΔ#5 (measures 1-4), CΔ#5/B (measures 5-8), GΔ#5 (measures 9-12), F#7sus (measures 13-16), F#7#11 (measures 17-20), FΔ#5 (measures 21-24), E7#9 (measures 25-28), EbΔ#5 (measures 29-32), D13sus (measures 33-36), D7b9#11 (measures 37-40), GΔ#5 (measures 41-44), B7susb9 (measures 45-48), GΔ#5 (measures 49-52), F#13sus (measures 53-56), F#7alt. (measures 57-60), FΔ#5 (measures 61-64), E7alt. (measures 65-68), EbΔ#5 (measures 69-72), D7sus (measures 73-76), G-9 (measures 77-80). A triplet of eighth notes is marked with a '3' above it in measure 48. The final measure (80) contains a G-9 chord with a fermata over the note.

PENTATONIC EXAMPLE SIX

medium swing

The musical score consists of eight staves of music in bass clef, 4/4 time, with a medium swing feel. The key signature has one sharp (F#). The notes are primarily eighth and quarter notes, often beamed together in groups of five, representing pentatonic patterns. Chord voicings are indicated above the staff at various points.

Chord voicings and measure markers:

- Staff 1: $C\Delta\#11$ (measures 1-4), $D\flat\Delta\#11$ (measures 5-8)
- Staff 2: $B\flat-7$ (measures 9-12), $E\flat7\text{ alt.}$ (measures 13-16), $A\flat\Delta\#11$ (measures 17-20)
- Staff 3: $G-7$ (measures 21-24), $C7\text{ alt.}$ (measures 25-28), $F\Delta\#11$ (measures 29-32)
- Staff 4: $A-7$ (measures 33-36), $D7\text{ alt.}$ (measures 37-40), $E\flat-7$ (measures 41-44), $A\flat7$ (measures 45-48), $D-7$ (measures 49-52), $G7\text{ sus}$ (measures 53-56)
- Staff 5: $C\Delta\#11$ (measures 57-60), $D\flat\Delta\#11$ (measures 61-64)
- Staff 6: $B\flat-7$ (measures 65-68), $E\flat7\text{ sus}$ (measures 69-72), $E\flat7$ (measures 73-76), $G\flat7\#11$ (measures 77-80), $F7\#11$ (measures 81-84)
- Staff 7: $D\emptyset$ (measures 85-88), $G7\text{ alt.}$ (measures 89-92), $E-7$ (measures 93-96), $A7\text{ alt.}$ (measures 97-100)
- Staff 8: $D-7$ (measures 101-104), $G7\text{ alt.}$ (measures 105-108), $C\Delta\#11$ (measures 109-112)

1-4 | MEDIUM SWING

F Δ G-7 C7 F Δ



5 F Δ B \flat 7 A-7 D-7 G-7 C7sus F6⁹

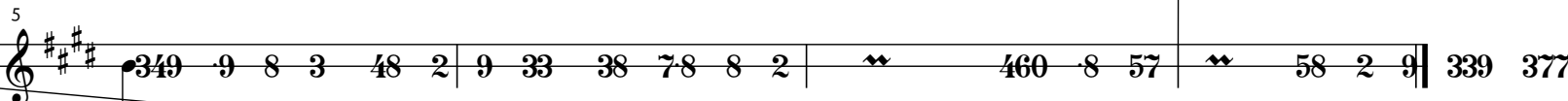


1-5 | MEDIUM SWING

E Δ C \sharp -7 F \sharp -7 B7 F \sharp -7 B7 E Δ



5



CHORD PROGRESSION ONE

DISC 2, TRACK 25

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

B \flat Δ A \emptyset D7 G-7 F-7 B \flat 7
 5 E \flat Δ D-7 G7 C7 C-7 B7
 9 B \flat Δ A \emptyset A \flat 7 G-7 C7 C \sharp $^{\circ}$ 7
 13 D-7 G7 C-7 F7 B \flat Δ B \flat Δ

CHORD PROGRESSION TWO

DISC 2, TRACK 26

Uses a II V to III minor and introduces \flat II Δ 7.

G Δ F \sharp \emptyset B7 E-7 D-7 G7
 5 C Δ C \sharp \emptyset F \sharp 7 B-7 E7 A-7 D7
 9 G Δ B7 C Δ C-7 F7
 13 B-7 B \flat 7 A-7 D7 A \flat Δ G Δ