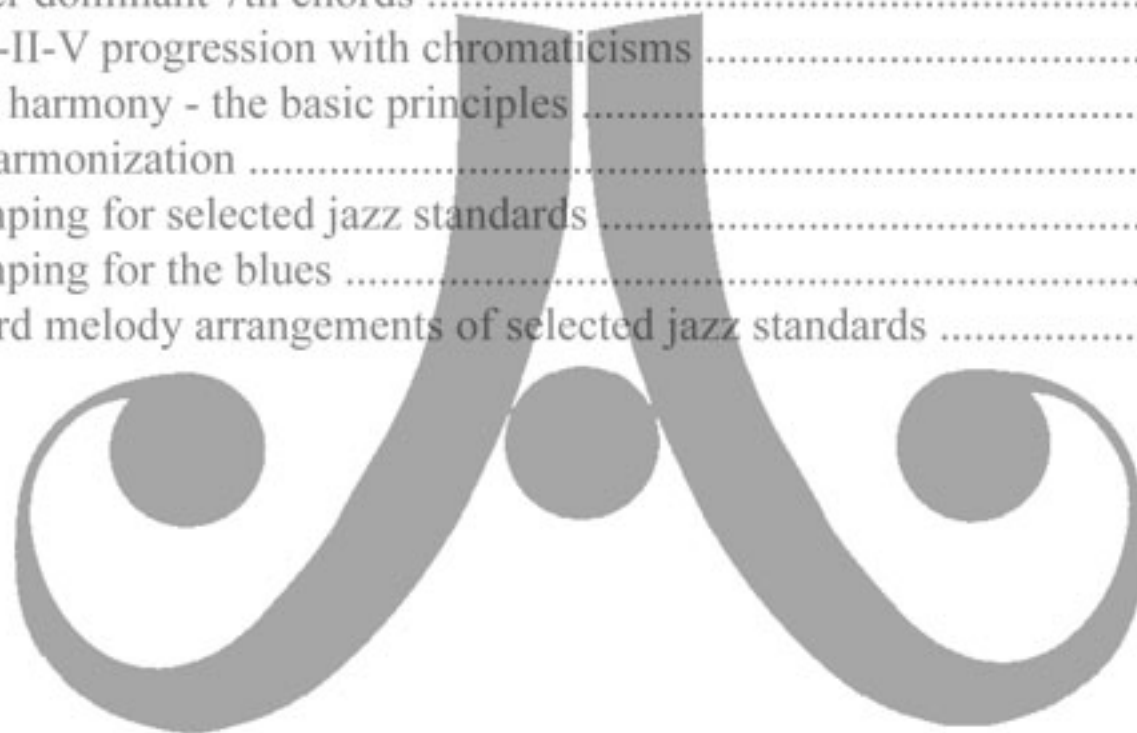


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Example 4 (continued)

Chord diagrams and fret numbers for Example 4 (continued):

- Cmaj9 (5fr.)
- C6 (5fr.)
- Cmaj9 (5fr.)
- C6 (7fr.)
- Cmaj7 (10fr.)
- C6 (7fr.)
- Cmaj9 (8fr.)
- Cmaj9 (5fr.)
- C6 (7fr.)
- C6 (5fr.)
- Cmaj9
- Cmaj7 (3fr.)
- C⁶9
- Cmaj9
- Cmaj7 (3fr.)

4. Figure out and play a chord melody from the notated single-line melody

• CD1, track 5: C major chords from Example 5; guitar, bass and drums

• CD1, track 4: C major chords from Example 5; bass and drums only

Let's harmonize a melody without given voicings. Suppose that we are playing over a tune with an extended Cmaj7 chord. We need to find good melodies using the C major scale (minus the note "F"), then apply the corresponding voicings. Play the following chords using Example 4 as a model. This time, only the top notes are given. Figure out the rest - each voicing is the first notated chord for each top note in Example 2. Practice this with both audio tracks provided: With track 5, match the recorded guitar; with track 4, you are on your own with the rhythm section.

Example 5: Construct a chord melody from the notated single-line melody (Cmaj) - CD1, tracks 4, 5

5. Make your own chord melodies

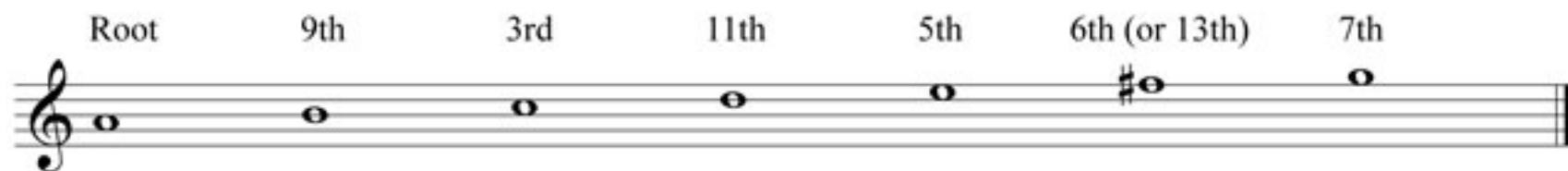
• CD1, track 4: C major; bass and drums only

I suggest that you don't start with actual chords; this can easily lead into playing only a few comfortable shapes that you've known before. Instead, start by playing a short **single-line melody** (2-4 notes) in C major (avoid the note "F"), ranging between the written B4 (open 2nd string) through approximately the written G6 (first string, 15th fret).

Chapter 6: Minor chords (as tonic)

Tonic minor chords are most often minor 6th or minor 7th chords; the two are interchangeable, unless there is a conflict with the melody. A minor 6th chord contains the root, minor 3rd, perfect 5th, and major 6th. A minor 7th chord contains the root, minor 3rd, perfect 5th, and minor 7th. Minor 6th and 7th used in succession imply the Dorian mode. Other chord extensions are the same as outlined in Chapter 2.

Example 41: Scale degrees as chord tones, Am as tonic chord



All the melodic possibilities are presented in the next example, but not all the possible voicings. By now, you have enough information to experiment with additional voicings on your own. I moved the melody to the first string starting with “G” (7th on top). You will notice many similarities with previously explored minor voicings.

Example 42: A minor chords as tonic, all melodic possibilities

Example 42 displays various voicings for A minor chords as tonic, arranged in three rows. Each voicing is shown as a guitar fretboard diagram with a corresponding musical staff notation. The voicings and their scale degrees are:

- Row 1: Am7 (no fr.), Am11 (3fr.), Am7 (5fr.), Am6 (4fr.), Am6 (5fr.), Am9 (no fr.)
- Row 2: Am7 (5fr.), Am6 (4fr.), Am9 (5fr.), Am9⁶ (4fr.), Am7 (7fr.), Am6 (7fr.)
- Row 3: Am11 (8fr.), Am13 (10fr.), Am9 (10fr.), Am9⁶ (10fr.)

Exercises:

1. Play a notated chord melody

CD1, track 44: A minor chords from Example 43; guitar, bass and drums

CD1, track 45: A minor chords from Example 43; bass and drums only

The exercises in chapters 6, 7 and 8 will be shorter because of the similarities with chord voicings you've already learned. Play with track 44 to match the chord melody from Example 43. With track 45 you are on your own with bass and drums.

Chapter 11: I-VI-II-V progression with chromaticisms

Along with II-V-I, I-VI-II-V is another very common chord progression in jazz. In the key of C major, the chords are Cmaj7 - Am7 - Dm7 - G7. Very commonly, the diatonic VI chord (Am7) will be substituted with V/II (A7). This is called a secondary dominant; we will explain it theoretically in Chapter 12. Since dominant 7th chords offer more coloristic variations, we will use the V/II in this chapter. Note that the likely alterations of a dominant 7th chord are determined by its intended resolution. Using the key of C major as an example, extensions from any dominant scale will work over G7 going into Cmaj7. On the other hand, since A7 resolves into Dm7, the more likely extensions will belong to D harmonic minor with an added "C" as natural 7th (see Chapter 8), or A altered or diminished scales (see Chapter 10).

Exercises:

1. Play I-VI-II-V with chromaticisms in C major; melody note is held

CD1, track 59: I-VI-II-V in C major; guitar, bass and drums

CD1, track 60: I-VI-II-V in C major; bass and drums only

To get started with the use of chromaticisms, let's first hold the melody note over a I-VI-II-V progression. In a major key, that can be done with scale degrees 1, 3, 5, and 6.

Example 63: I-VI-II-V with chromaticisms in C major; melody note is held - CD1, tracks 59, 60

The example shows four variations of the I-VI-II-V progression in C major, each with a held melody note. The variations are:

- Row 1:** Cmaj7 (3fr), A7(b9) (3fr), Dm9 (3fr), G13 (3fr), Cmaj7 (3fr). Melody note: C4.
- Row 2:** Cmaj9, A7(b9), Dm11, G7(b13), Cmaj9. Melody note: G4.
- Row 3:** C⁶9 (5fr), A7(b13) (5fr), Dm9 (3fr), G9(#5) (3fr), C⁶9 (5fr). Melody note: E4.
- Row 4:** C6 (7fr), A7#9(b13) (5fr), Dm9 (6fr), G9sus (8fr), C6 (7fr). Melody note: F4.

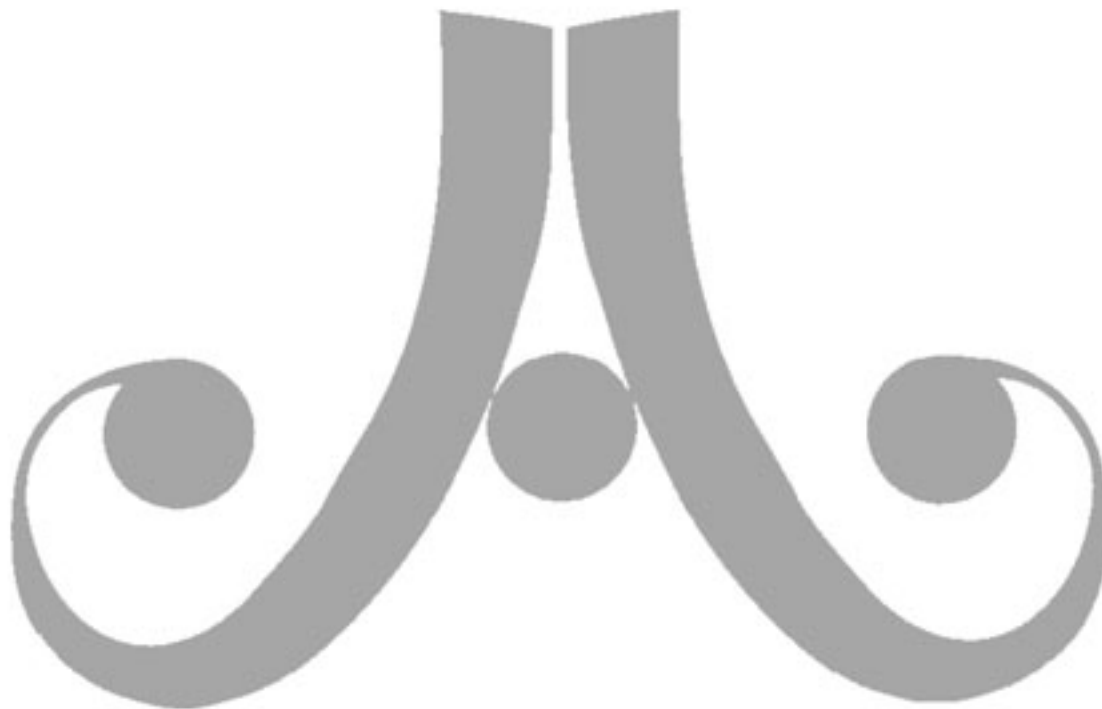
Each variation concludes with a whole rest on the staff, labeled (G7).

Example 97: Beginning of Dear Old Stockholm (In Dm), passing diminished chords

Dm7 C#°7 Dm7 C#°7 Dm7

Basic
changes: Dm7

Dm7



Dear Old Stockholm - Lead Sheet, p.2

25 Em7(b5) A7 Dm7 Gm7/C

29 Gm7/C Bbmaj7 Am7

33 Gm7 Em7(b5) A7 Dm7 Em7(b5) A7

Fine

Detailed description: This is a lead sheet for the second page of 'Dear Old Stockholm'. It consists of three staves of music in G minor, 4/4 time. The first staff (measures 25-28) contains notes and rests with chords Em7(b5), A7, Dm7, and Gm7/C. The second staff (measures 29-32) contains notes and rests with chords Gm7/C, Bbmaj7, and Am7. The third staff (measures 33-36) contains notes and rests with chords Gm7, Em7(b5), A7, Dm7, Em7(b5), and A7. The piece ends with a double bar line and the word 'Fine'.

Dear Old Stockholm - Basic Arrangement (Traditional, arranged by Zvonimir Tot)

Medium Swing

Dm9 3fr.

Dm7 3fr. Dm7 5fr. Dm11 Dm9 3fr. Dm7 10fr. Gm13 8fr. Gm9 8fr. C13 8fr. C9 5fr. Fmaj7 3fr.

5 Em11(b5) 2fr. Em7(b5) 3fr. D#m7(b5) 3fr. Em7(b5) 3fr. A7(b9) 5fr. A7 5fr. Dm7 5fr. Bb7(#11) 5fr. A7 5fr.

9 Dm9 3fr.

13

Detailed description: This is a basic arrangement for 'Dear Old Stockholm' in G minor, 4/4 time, with a medium swing feel. It features a guitar accompaniment with various chords and fret positions. The first staff (measures 1-4) has a Dm9 chord (3fr). The second staff (measures 5-8) has chords Dm7 (3fr), Dm7 (5fr), Dm11 Dm9 (3fr), Dm7 (10fr), Gm13 (8fr), Gm9 (8fr), C13 (8fr), C9 (5fr), and Fmaj7 (3fr). The third staff (measures 9-12) has chords Em11(b5) (2fr), Em7(b5) (3fr), D#m7(b5) (3fr), Em7(b5) (3fr), A7(b9) (5fr), A7 (5fr), Dm7 (5fr), Bb7(#11) (5fr), and A7 (5fr). The fourth staff (measures 13-16) has a Dm9 chord (3fr). The piece ends with a double bar line.

Dear Old Stockholm - Variation, p.3

The musical score consists of four staves of music in a key signature of one flat (B-flat major/D minor). Each staff includes guitar chord diagrams with fret numbers (fr.) and measure numbers (33, 37, 40, 43). The chords are as follows:

- Staff 1 (Measures 33-36): Bbmaj7/D (3fr.), D7(b13) (10fr.), Gm13 (8fr.), Gm9 (8fr.), C13 (8fr.), C7(b9) (5fr.), Fmaj7 (3fr.).
- Staff 2 (Measures 37-39): Em11(b5) (2fr.), Em7(b5), D#m7(b5), Em7(b5), A7(b9) (5fr.), A7 (5fr.), Dm11, Dm7, Gm7/C (6fr.), Gm7/C.
- Staff 3 (Measures 40-42): Gm9/C (3fr.), Gm7/C (6fr.), Gm7/C, Gm9/C (3fr.), Gm11/C (6fr.), Gm9/C (3fr.).
- Staff 4 (Measures 43-45): Gm7/C (6fr.), Gm7/C, Bbmaj9 (3fr.), Am7 (5fr.), Gm7 (3fr.), Em7(b5), A7(b9) (3fr.), Dm7.

The score concludes with the word "Fine" at the end of the fourth staff.

3. Chord melody for Rose Room

- 🎵 CD2, track 21: Chord melody for Rose Room - basic arrangement; guitar, bass and drums
- 🎵 CD2, track 22: Chord melody for Rose Room - variation; guitar, bass and drums
- 🎵 CD2, track 23: Comping for Rose Room; bass and drums only

Comments on Variation: Pickup measure: Passing Eo7 between F7 and Bb9. M.3: Layered reharmonization - I becomes I-II-V-I. Then, II and I are tonicized by tritone subs. M. 4: Go7 provides neighbor motion between Ab6 and Ebm11. M. 7: Ab7 on the 2nd beat connects two Dbmaj7 chords (I becomes I-V-I). Similar situation happens over the 3rd and 4th beat, with the addition of tritone sub A9 which tonicizes Ab9. MM. 8-9: Passing diminished chords tonicize Db major and minor, respectively. M. 11: Abo7 is the common-tone diminished, allowing for a chromatic lower neighbor in the melody (C-B-C). Passing Bbm and Bo7 lead into Cm7(b5). M. 12: Cm7(b5) delays the F7 (V/II becomes II/II-V/II). Before the Cm7(b5) resolves, F7 is further tonicized by tritone sub Gb9. M. 13: Chromatic lower neighbor A7. M. 15: Passing Ao7 tonicizing Bbm; also E13 is a tritone sub tonicizing Eb13. M. 17: Melodic variations with #11 over Bb7 and Bb7#9(b13). M. 19: Diatonic passing motion in the melody over the tonic chord. MM. 20-21: Bluesy tonicizations. MM. 22-23: Melodic sequence with tritone subs. M. 24: Similar to M. 20. M. 25: Gb13 is tonicized by tritone sub G13. M. 27: Dbm6 (minor IV borrowed from Ab minor) serves as upper neighbor to the surrounding tonic chords.

Indiana - Variation

(composed by James F. Hanley, arranged by Zvonimir Tot)

Medium-up Swing

A \flat maj9 10fr. G \flat 13 9fr. F 7(#9) 7fr. F 7(\flat 9) 10fr. F 7(\flat 9) 10fr. B dim7 9fr. E dim7 8fr. F 7(\flat 9) 7fr.

B \flat 13 6fr. B \flat 9 5fr. B \flat 9 3fr. B \flat 9 3fr. B \flat m9 6fr. B \flat m6 6fr. B \flat m7 6fr. E \flat 13sus 6fr. E9 6fr. E \flat 9 5fr. E \flat 7#9(\flat 5) 5fr.

A \flat 6 3fr. A \flat 4fr. G 3fr. E \flat m11 G dim7 A \flat 9 D \flat maj7 4fr. D \flat 6 8fr. A \flat 9 10fr. G9 9fr. G \flat 9 8fr.

G \flat 13 9fr. G \flat 9 8fr. G \flat 7 3fr. A \flat 6 3fr. G dim7 3fr. A \flat 6 5fr. G dim7 A \flat 6 3fr. G dim7 5fr. A \flat 6 6fr. F 7(\flat 9) 7fr. F 7(\flat 9)(#5) 7fr.

B \flat 7 8fr. B \flat 13 6fr. B \flat 9 5fr. A9 4fr. B \flat 9 5fr. F9 7fr. B \flat m7 6fr.

B \flat m11 9fr. B \flat m9 6fr. B \flat m7 6fr. B \flat m7 6fr. E \flat 13 4fr. E \flat 7sus 4fr. E \flat 13sus 8fr.