



JAZZ FUNDAMENTALS
Jazz Piano, Theory, and More

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JB Dyas, PhD

Dr. JB Dyas has been a leader in jazz education for the past two decades. Formerly the Executive Director of the Brubeck Institute, Dyas currently serves as Vice President for Education and Curriculum Development for the Thelonious Monk Institute of Jazz at UCLA in Los Angeles. He oversees the Institute's education and outreach programs including *Jazz In America: The National Jazz Curriculum* (www.jazzinamerica.org), one of the most significant and wide-reaching jazz education programs in the world. Throughout his career, he has performed across the country, taught students at every level, directed large and small ensembles, developed and implemented new jazz curricula, and written for national music publications. He has served on the Smithsonian Institution's Task Force for Jazz Education in America and has presented numerous jazz workshops, teacher-training seminars, and jazz "informances" around the globe with such renowned artists as Dave Brubeck and Herbie Hancock. A professional bassist, Dyas has appeared with Jamey Aebersold, David Baker, Jerry Bergonzi, Red Rodney, Ira Sullivan, and Bobby Watson, among others. He received his Master's degree in Jazz Pedagogy from the University of Miami and PhD in Music Education from Indiana University, and is a recipient of the prestigious *DownBeat* Achievement Award for Jazz Education.

Jazz Fundamentals



Text: Aebersold Play-Along Volume 54 (*Maiden Voyage*)
Also Recommended: *Jazz Piano Voicings for the Non-Pianist* and *Pocket Changes*

I. Chromatic Scale (all half steps)

C C# D D# E F F# G G# A A# B C
 C Db D Eb E F Gb G Ab A Bb B C

Whole Tone Scale (all whole steps)

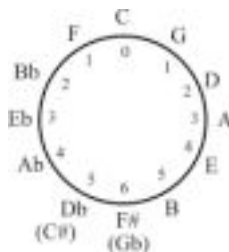
C D E F# G# A# C
 Db Eb F G A B Db

II. The Major Scale (all whole steps except between the 3rd & 4th and 7th & 8th notes)

1 W 2 W 3 H 4 W 5 W 6 W 7 H 8
 C D E F G A B C (C major scale)
 A B C# D E F# G# A (A major scale)
 Eb F G Ab Bb C D Eb (Eb major scale)

note: all major scales go in alphabetical order; the first and last note are always the same (one octave apart)

III. Key Signatures



C no sharps or flats

(Order of Flats: B E A D G C F)

Mnemonic: “**BEAD** Greatest Common **F**actor”

KEY

F 1 flat (Bb)
Bb 2 flats (Bb, Eb)
Eb 3 flats (Bb, Eb, Ab)
Ab 4 flats (Bb, Eb, Ab, Db)
Db 5 flats (Bb, Eb, Ab, Db, Gb)
Gb 6 flats (Bb, Eb, Ab, Db, Gb, Cb)
~~**Cb** 7 flats (Bb, Eb, Ab, Db, Gb, Cb, Fb)~~

(Order of Sharps: F C G D A E B)

Mnemonic: “**Fat Cats Go Down Alleys Eating Bananas**”

KEY

G 1 sharp (F#)
D 2 sharps (F# C#)
A 3 sharps (F# C# G#)
E 4 sharps (F# C# G# D#)
B 5 sharps (F# C# G# D# A#)
F# 6 sharps (F# C# G# D# A# E#)
~~**C#** 7 sharps (F# C# G# D# A# E# B#)~~

IV. Major Scale Piano Fingerings (right hand)

“C” Fingering (1 2 3 1 2 3 4 5) -- Keys: C, G, D, A, E, B (right side of circle)

“Two-Black/Three-Black” Fingering -- Keys: F, Bb, Eb, Ab, Db, Gb (left side of circle)

note: The Key of B represents both fingerings.

V. The Five Main Chord Qualities

<u>Chord</u>	<u>Chord Symbol</u>	<u>Formula</u>	<u>Notes in C</u>	<u>Notes in A</u>	<u>Notes in Eb</u>
Major 7	CΔ	1 3 5 7	C E G B	A C# E G#	Eb G Bb D
Dominant 7	C7	1 3 5 b7	C E G Bb	A C# E G	Eb G Bb Db
Minor 7	C-	1 b3 5 b7	C Eb G Bb	A C E G	Eb Gb Bb Db
Half Diminished	CØ	1 b3 b5 b7	C Eb Gb Bb	A C Eb G	Eb Gb A* Db
Diminished	Co	1 b3 b5 6	C Eb Gb A	A C Eb Gb	Eb Gb A* C

* technically, the b5th in the key of Eb is Bbb (B double flat)

Left Hand Chord Fingering: 5 3 2 1

Right Hand Chord Fingering: 1 2 3 5

VI. The Ten Most Common Chord/Scale Relationships

<u>Chord</u>	<u>Scale Name</u>	<u>Formula</u>	<u>Scale Beginning On C*</u>
CΔ	Major	major scale	C D E (F) G A B C
C7	Mixolydian	major scale with a b7	C D E (F) G A Bb C
C-	Dorian	major scale with a b3 and b7	C D Eb F G A Bb C
CØ	Locrian	notes from major scale ½ step higher	C (Db) Eb F Gb Ab Bb C
Co	Diminished (W/H)	W H W H W H W H	C D Eb F Gb Ab A B C
C-Δ	Melodic Minor	major scale with a b3	C D Eb F G A B C
C7alt	Super Locrian	notes from melodic minor scale ½ step higher	C Db Eb Fb Gb Ab Bb C
C7b9	Diminished (H/W)	H W H W H W H W	C Db Eb E F# G A Bb C
C7#5	Whole Tone	all whole steps	C D E F# G# Bb C
C7 or C-	Blues Scale	1 b3 4 b5 5 b7 1	C Eb F Gb G Bb C

* Three of these scales have “avoid tones” (indicated in parenthesis above), meaning they should not be included in the related chord. That is, as a general rule, don’t include a 4th in a major 7 chord, don’t include a 4th in a dominant 7 chord (unless it’s a sus chord in which the 4th replaces the 3rd), and don’t include a b2nd in a half diminished chord.

Common Piano Voicings

Basic chord symbols are merely abbreviations for particular scales (the general horizontal sounds of the symbols) from which the player may select notes to construct chords and/or improvise. These scales are by no means the only ones that can be used for improvisation, however, they are the symbols' most representative sounds. The most common basic symbols are C, C7, C-, CØ, Co, C7b9, and C7alt, representing the general sounds of major, dominant, dorian minor, half-diminished, diminished, dominant 7 flat 9, and dominant 7 altered, respectively.

The 3rd and 7th are the most representative notes of any chord or scale and “should” be included in every voicing (except for a “sus” chord where the 4th is substituted for the 3rd). Common voicings usually contain at least one other chord tone, extension, and/or alteration as well. Moreover, any or all notes from the related scale (except for *avoid tones**) may be used in the pianist's chord voicing, depending on the player and the musical situation. A typical C7 piano voicing, for instance, might be constructed Bb E A D G (b7 3 6 9 5) if the player is looking for a relatively evenly spread two-handed chord or, perhaps, E A Bb D (3 6 b7 9) if looking for a left-handed close voicing. Notice that all these notes come from C mixolydian, C7's related chord scale. Also notice that the root is not included. As the root is primarily the bassist's responsibility, pianists and guitarists often omit the root when comping to avoid redundancy. For unaccompanied solo piano playing, however, the root is included much more often and generally voiced as the lowest note of the chord.

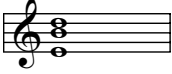


“Alt,” short for altered, refers to the raised and/or lowered 5th and 9th. In other words, the dominant 7 altered chord contains no regular 5th and no regular 9th, but instead, a flat and/or sharp 5th and a flat and/or sharp 9th. The difference between the dominant 7 flat 9 sound and the dominant 7 altered sound is that the former includes the natural 5th and 6th while the latter does not. Thus, the related scale for C7b9 (half-whole diminished) is comprised of the root, b9, #9, 3 #4, 5, 6, and b7: C Db D# E F# G A Bb C; the related scale for C7alt (super-locrian) is comprised of the root, b9, #9, 3 #4, #5, and b7: C Db D# E F# G# Bb C (this scale is often enharmonically spelled C Db Eb Fb Gb Ab Bb C, using the note names from its parent scale, Db melodic minor, of which C super-locrian is the seventh mode). A C7b9 might be voiced Bb E G Db (b7 3 5 b9) while its C7alt counterpart would be voiced Bb E G# Db (b7 3 #5 b9). Again, exactly which notes to use from these scales when constructing the chord is left up to the player.

* Certain scales have “avoid tones,” meaning they should not be included in the related chord. For example, as a general rule, don't include a 4th in a major 7 chord, don't include a 4th in a dominant 7 chord (unless it's a sus chord in which the 4th replaces the 3rd), and don't include a b2nd in a half diminished chord.

I. One-Handed Jazz Voicings for Major 7, Dominant 7, and Minor 7 Chords



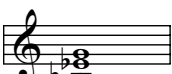
A. Category A (3rd in the lowest voice)

Chord Quality Voicing Voicing in C Mnemonic

CA	3 7 9		Look at <i>root</i> at the top and “spread out” (up a whole, down a half); 3rd in lowest voice
C7	3 b7 9		Look at <i>root</i> at the top and “spread out” (up a whole, down a whole); 3rd in lowest voice
C-	b3 b7 9		Look at <i>root</i> at the top and “spread out” (up a whole, down a whole); b3rd in lowest voice

B. Category B (7th in the lowest voice)

Chord Quality Voicing Voicing in C Mnemonic

CA	7 3 5		Look at <i>triad</i> and lower root a half step
C7	b7 3 6		Look at <i>triad</i> and “spread out” outer voices a whole step
C-	b7 b3 5		Look at <i>minor triad</i> and lower root a whole step

Common LH Chord Fingering: 5 2 1

Common RH Chord Fingering: 1 3 5

(exception -- category B dominant 7 voicing: 1 2 5)

II. II V I Progression in Major

A. Chord Qualities

1. II chord is minor 7 (II-)
2. V chord is dominant 7 (V7)
3. I chord is major 7 (IΔ)

B. Example in the key of C

1. C major scale: 

2. II V I in the Key of C: **D- G7 CA**

note: any 3 chords in a row progressing counterclockwise around the circle is a II V I in the key of the 3rd chord, e.g., C- F7 BbΔ is a II V I in Bb; F- Bb7 EbΔ is a II V I in Eb; etc.

C. Good voice-leading: 3rd to 7th and 7th to 3rd

1. the 7th moves down a half step to become the 3rd of the next chord
2. the 3rd stays on the same note to become the 7th of the next chord

Note that to progress from a II- to a V7: only one note moves (the 7th of the II- moves down a half step to become the 3rd of the V7); the other two notes remain the same

Example 1: Category A to B to A

II-		V7		IA
9		6	<i>W</i>	9
b7	<i>H</i>	3		7
b3		b7	<i>H</i>	3

KEY OF C

D- G7 CΔ

II-		V7		IA
9		6	<i>W</i>	9
b7	<i>H</i>	3		7
b3		b7	<i>H</i>	3

KEY OF F

G- C7 FΔ

II-		V7		IA
9		6	<i>W</i>	9
b7	<i>H</i>	3		7
b3		b7	<i>H</i>	3

KEY OF Bb

C- F7 BbΔ

Example 2: Category B to A to B

II-		V7		IA
5		9	<i>W</i>	5
b3		b7	<i>H</i>	3
b7	<i>H</i>	3		7

KEY OF C

D- G7 CΔ

II-		V7		IA
5		9	<i>W</i>	5
b3		b7	<i>H</i>	3
b7	<i>H</i>	3		7

KEY OF F

G- C7 FΔ


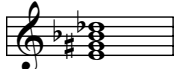
II-		V7		IA
5		9	<i>W</i>	5
b3		b7	<i>H</i>	3
b7	<i>H</i>	3		7

KEY OF Bb



C- F7 BbΔ

IV. One-Handed Jazz Voicings for *Half Diminished* and *Dominant 7 Altered* Chords

A. Category A (3rd in the lowest voice)

<u>Chord Quality</u>	<u>Voicing</u>	<u>Voicing in C</u>	<u>Mnemonic</u>
CØ	b3 b5 b7 R		m7b5 chord in first inversion (b3 on bottom, root on top)
C7alt	3 #5 b7 b9		think category A dominant 7 voicing, lower 9th (and add #5 which is a whole step below the b7)

B. Category B (7th in the lowest voice)

<u>Chord Quality</u>	<u>Voicing</u>	<u>Voicing in C</u>	<u>Mnemonic</u>
CØ	b7 R b3 b5		m7b5 chord in third inversion (b7 on bottom, “point” to root)
C7alt	b7 b9 3 #5		think category B dominant 7 voicing, lower 6th (and add b9 which is a half step above the root)

Common LH Chord Fingering: 5 3 2 1

note: for Category B half diminished chord, use **5 4 2 1**

Common RH Chord Fingering: 1 2 3 5

V. II V I Progression in Minor

A. Chord Qualities

1. II chord is half diminished (IIØ)
2. V chord is dominant 7 altered (V7alt)
3. I chord is minor (I-)

B. Example in the key of C minor: **DØ G7alt C-**

C. Good voice-leading: *3rd to 7th* and *7th to 3rd*

1. from the **IIØ**, find the whole step interval in your voicing and “spread out,” i.e., the *higher note moves up a half step* and the *lower note moves down a half step* (the other two notes remain the same), then you’re automatically on the V7 alt chord
2. from the **V7alt**, the *b7 moves down a whole step; all other voices move down a half step*

Example 1: Category A to B to A

II\emptyset		V7alt		I-
R	<i>H</i>	b5	<i>H</i>	9
b7	<i>H</i>	3	<i>H</i>	b7
b5		b9	<i>H</i>	5
b3		b7	<i>W</i>	b3

KEY OF C MINOR

Musical notation for Example 1 in C minor. The first measure shows a Dø chord with fingerings H and H. The second measure shows a G7alt chord with fingerings H and H. The third measure shows a C- chord with fingerings H, H, and W.

II\emptyset		V7alt		I-
R	<i>H</i>	b5	<i>H</i>	9
b7	<i>H</i>	3	<i>H</i>	b7
b5		b9	<i>H</i>	5
b3		b7	<i>W</i>	b3

KEY OF G MINOR

Musical notation for Example 1 in G minor. The first measure shows an Aø chord with fingerings H and H. The second measure shows a D7alt chord with fingerings H and H. The third measure shows a G- chord with fingerings H, H, and W.

Example 2: Category B to A to B

II\emptyset		V7alt		I-
b5		b9	<i>H</i>	5
b3		b7	<i>W</i>	b3
R	<i>H</i>	#5	<i>H</i>	9
b7	<i>H</i>	3	<i>H</i>	b7

KEY OF C MINOR

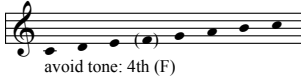
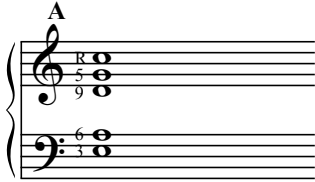
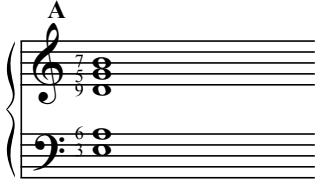
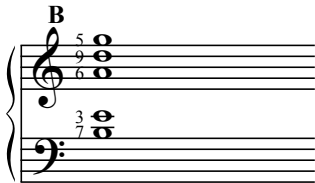
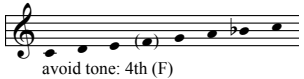

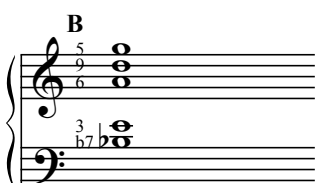

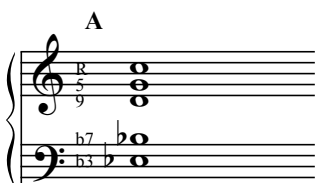
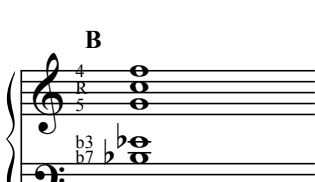
Musical notation for Example 2 in C minor. The first measure shows a Dø chord with fingerings H and H. The second measure shows a G7alt chord with fingerings H and H. The third measure shows a C- chord with fingerings H, H, and W.

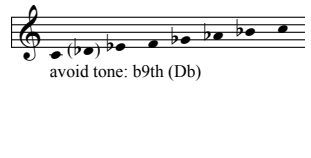
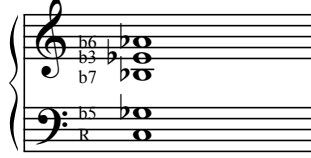


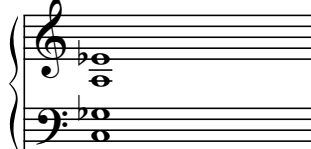
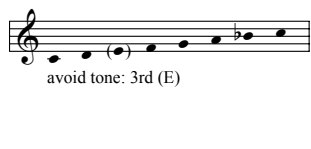
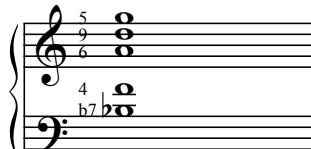




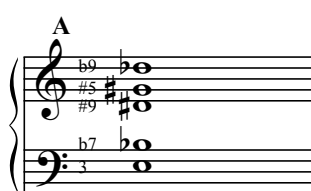
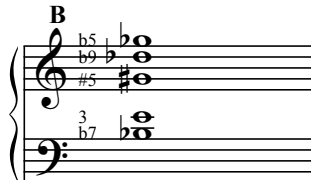
II\emptyset		V7alt		I-
b5		b9	<i>H</i>	5
b3		b7	<i>W</i>	b3
R	<i>H</i>	#5	<i>H</i>	9
b7	<i>H</i>	3	<i>H</i>	b7

KEY OF G MINOR

Musical notation for Example 2 in G minor. The first measure shows an Aø chord with fingerings H and H. The second measure shows a D7alt chord with fingerings H and H. The third measure shows a G- chord with fingerings H, H, and W.

Common Two-Handed Piano Voicings (two notes in the LH, three notes in the RH)**

<u>Symbol</u>	<u>Scale Name</u>	<u>Scale</u>	<u>Two-Hand Voicings*</u>	<u>Mnemonic</u>
C	Major		<p style="text-align: center;">A</p> 	RH pinky on the root, come down in 4ths in both hands
			<p style="text-align: center;">A</p> 	same as above - just lower top note 1/2 step
			<p style="text-align: center;">B</p> 	RH pinky on the 5th, come down in 4ths in both hands
C ⁷	Mixolydian 5th mode of maj		<p style="text-align: center;">A</p> 	RH pinky on the root, come down in 4ths in RH; 3 & b7 in LH
			<p style="text-align: center;">B</p> 	RH pinky on the 5th, come down in 4ths in RH; b7 & 3 in LH
C-	Dorian 2nd mode of maj		<p style="text-align: center;">A</p> 	RH pinky on the root, come down in 4ths in RH ; b3 & b7 in LH
			<p style="text-align: center;">B</p> 	“point” to R in RH and go up a 4th and down a 4th; b7 & b3 in LH

<p>C^o</p>	<p>Locrian 7th mode of maj</p>	 <p>avoid tone: b9th (Db)</p>		<p>think A voicing of dominant 7 chord up a raised 5th (C^o = Ab7)</p>
				<p>think B voicing of dominant 7 chord up a raised 5th (C^o = Ab7)</p>
<p>C^o</p>	<p>Diminished (whole-half)</p>	 <p>avoid tone: 3rd (E)</p>		<p>start on any chord tone on the bottom; play a tritone above it, then skip a minor 3rd between hands; then play a tritone in the RH</p>
<p>C7sus4</p>	<p>Mixolydian 5th mode of maj</p>	 <p>avoid tone: 3rd (E)</p>		<p>think A voicing of minor 7 chord up a 5th (C7sus4 = G-)</p>
				<p>think B voicing of minor 7 chord up a 5th (C7sus4 = G-)</p>
<p>C7b9</p>	<p>Diminished (half-whole)</p>	 <p>avoid tone: 3rd (E)</p>		<p>start on any chord tone but the root (i.e., 3, 5, b7, or b9); play a tritone above it, then skip a minor 3rd between hands; then play a tritone in the RH</p>
<p>C7alt</p>	<p>Super Locrian 7th mode of mel min</p>	 <p>avoid tone: 3rd (E)</p>	<p>A</p> 	<p>think A voicing of dominant 7 chord and raise RH up 1/2 step</p>
			<p>B</p> 	<p>think B voicing of dominant 7 chord and lower RH down 1/2 step</p>

Note: In the Jamey Aebersold books and in *Pocket Changes*, C7+9 = C7alt

* “**Category A**” chords have the 3rd in the lowest voice; “**Category B**” chords have the 7th in the lowest voice.
 ** All voicings have five notes with the exception of the diminished and dominant 7b9 voicings which have four (two notes in each hand)

Jazz Piano Pedagogy Voicings Teaching/Learning Sequence*

- I. Major
 - A. One-Hand Voicings
 - 1. Category A: LH root / RH chord
 - 2. Category B: LH root / RH chord
 - 3. Alternate A-B beginning with A: LH root / RH chord
 - 4. Alternate B-A beginning with B: LH root / RH chord
 - 5. All of the above: chord in LH (RH tacit)
 - B. Two-Hand Voicings
 - 1. Category A
 - 2. Category B
 - 3. Alternate A-B beginning with A
 - 4. Alternate B-A beginning with B
- II. Dominant 7
 - A. Repeat I with dominant chords
 - B. Play *Bb Blues* (first alone, then with play-along recording)
 - 1. LH root / RH chord (start with both A and B; use best voice leading)
 - 2. Chords in LH (RH tacit)
 - 3. Chords in LH / head in RH
 - 4. Two-Handed Voicings (start with both A and B; use best voice leading)
 - 5. Chords in LH / related chord scales in RH (not in tempo)
 - 6. Chords in LH / improvise in RH
 - C. Play *Watermelon Man*: follow steps II B 1-6 above
- III. Minor
 - A. Repeat I with minor chords
 - B. Play *Song for My Father*: follow steps II B 1-6 above
 - C. Play *Impressions*: follow steps II B 1-6 above (also learn “So What” voicing)
 - D. Play *Maiden Voyage*: follow steps II B 1-6 above
 - E. Play *Cantaloupe Island*: follow steps II B 1-6 above (also learn two-handed “Cantaloupe Island” accompaniment figure)
- IV. II V I in Major (II- V7 I)
 - A. Alternate A-B-A beginning with A: LH root / RH chord
 - B. Alternate B-A-B beginning with B: LH root / RH chord
 - C. A and B above: chord in LH (RH tacit)
 - D. A and B above: two-handed voicings
 - E. Play *Satin Doll*: follow steps II B 1-6 above
- V. Half-Diminished - Repeat I with half-diminished chords
- VI. Dominant 7 Altered - Repeat I with dominant 7 altered chords
- VII. II V I in Minor (II \emptyset V7alt I-)
 - A. repeat IV A-D with minor II V I
 - B. Play *Blue Bossa*: follow steps II B 1-6 above
 - C. Play *Summertime*: follow steps II B 1-6 above
 - D. Play *Footprints*: follow steps II B 1-6 above
 - E. Play *Autumn Leaves*: follow steps II B 1-6 above
- VIII. Diminished
 - A. Repeat I with diminished chords
 - B. Play *Doxy*: follow steps II B 1-6 above
- IX. Dominant 7b9
 - A. Repeat I with dominant 7b9 chords
 - B. Repeat VII A, substituting V7b9 for V7alt (II \emptyset V7b9 I-)
- C. Play *F Blues*: follow steps II B 1-6 above

* All tunes above can be found in Jamey Aebersold’s Play-Along Volume 54: “Maiden Voyage” and can be ordered from www.jazzbooks.com

60 Contemporary Voicings for the Jazz Combo Guitarist

by Mike DiLiddo

The chord forms presented here provide a variety of voicings throughout the fretboard. Although introduced from a root of C they are moveable and can be transposed for use from any root (see **Transposition** on back). All forms are placed on the top four strings (E-1, B-2, G-3, D-4) so as not to enter the range of the bassist. These voicings are modern, easily implemented, and can offer harmonic interest to one's playing.

Application: When encountering a basic chord symbol (typically found on lead sheets such as those in the Jamey Aebersold play-a-long books) the guitarist may use any of the contemporary voicings presented here to the right of the basic chord symbol. For example, if the chord symbol is C- any of the six corresponding chord forms may be played.

Basic Chords (Symbol)

Minor 7 (C-)

C Dorian Scale (2nd mode of major)



Rt 2 b3 4 5 6 b7
(9) (11) (13)

Dominant 7 (C7)

C Mixolydian Scale (5th mode of major)



Rt 2 3 4 5 6 b7
(9) (11) (13)

Major 7 (CΔ)

C Major Scale



Rt 2 3 4 5 6 7
(9) (11) (13)

Half Diminished (Cø)

C Locrian Scale (7th mode of major)



Rt b2 b3 4 b5 b6 b7
(b9) (11) (b13)

Altered Dominant (C7Alt or C7+9)

C Super Locrian (7th mode of mel. min)



Rt b2 #2 3 #4 b6 b7
(b9)(#9) (b5)(#5)
(#11)(b13)

Contemporary Voicings

<p>Cm11</p> <p>I</p> <p>Rt b3 b7 9 11</p>	<p>Cm9</p> <p>I</p> <p>Rt b3 b7 9 5</p>	<p>Cm11</p> <p>III</p> <p>Rt 11 b7 b3 5</p>	<p>Cm11</p> <p>III</p> <p>Rt 5 Rt 11 b7</p>	<p>Cm9</p> <p>VII</p> <p>Rt b7 b3 5 9</p>	<p>Cm11</p> <p>X</p> <p>Rt 11 b7 b3</p>
<p>C9</p> <p>II</p> <p>Rt 3 b7 9 5</p>	<p>C13</p> <p>V</p> <p>Rt b7 9 3 13</p>	<p>C9</p> <p>V</p> <p>Rt 5 9 3 b7</p>	<p>C13</p> <p>VIII</p> <p>Rt b7 3 13 Rt</p>	<p>C9</p> <p>VII</p> <p>Rt b7 3 5 9</p>	<p>C9</p> <p>X</p> <p>9 5 b7 3</p>
<p>C6/9</p> <p>I</p> <p>Rt 3 6 9 5</p>	<p>Cma9</p> <p>V</p> <p>Rt 5 9 3 7</p>	<p>C6/9no3</p> <p>VII</p> <p>Rt 6 9 5 Rt</p>	<p>Cma9</p> <p>VII</p> <p>Rt 7 3 5 9</p>	<p>Cma13</p> <p>VII</p> <p>Rt 7 3 13 9</p>	<p>Cma9</p> <p>XII</p> <p>Rt 9 5 7 3</p>
<p>Cm7b5no3</p> <p>I</p> <p>Rt b5 b7 Rt 11</p>	<p>Cm7b5</p> <p>I</p> <p>Rt b3 b7 Rt b5</p>	<p>Cm7b5</p> <p>III</p> <p>Rt b5 Rt b3 b7</p>	<p>Cm7b5</p> <p>VII</p> <p>Rt b7 b3 b5 Rt</p>	<p>Cm7b5</p> <p>X</p> <p>Rt b5 b7 b3</p>	<p>Cm1b5no3</p> <p>X</p> <p>Rt b5 b7 11</p>
<p>C7(b9#5)</p> <p>II</p> <p>Rt 3 b7 b9 #5</p>	<p>C7(b9#5)</p> <p>III</p> <p>Rt #5 b9 3 b7</p>	<p>C7(b9#5)</p> <p>VII</p> <p>Rt b7 3 #5 b9</p>	<p>C7(b9#5)</p> <p>VII</p> <p>Rt b7 3 #5 #9</p>	<p>C7(b9#5)</p> <p>XI</p> <p>Rt 3 #5 b7 #9</p>	<p>C7(b9#5)</p> <p>XI</p> <p>Rt b9 #5 b7 3</p>

Major 7#11 (CΔ+4)

C Lydian Scale (4th mode of major)

Rt 2 3 #4 5 6 7
(9) (#11) (13)

C6/9(#11) Rt 3 6 9#11	Cma9(#11) Rt 3 7 9#11	Cma13(#11) Rt #11 7 3 13	Cma7(#11)no3 Rt 5 Rt #11 7	Cma7(#11) Rt Rt 3 #11 7	Cma7(#11) Rt #11 7 3
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Dominant 7b9 (C7b9)

C Diminished Scale (half-whole)

Rt b2 #2 3 #4 5 6 b7
(b9)(#9) (#11) (13)

C7b9(#11) Rt 3 b7 b9#11	C7b9(#11) Rt 5 b7 b9#11	C7b9 Rt 3 b7 b9 5	C7#9 Rt 3 b7#9 5	C13b9 Rt 3 b7 b9 13	C13#9 Rt 3 b7#9 13
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Additional Dominant 7b9 chords can be found by moving any of these forms up by intervals of a minor 3rd (by simply moving the chord formation every three frets). For example, C7b9(#11) in the II position (first of the two above) becomes C13b9 in the V position, C7 in the VIII position, and C7#9b9 in the XI position.

Diminished 7 (C°)

C Diminished Scale (whole-half)

Rt 2 b3 4 b5 b6 6 7
(9) (11) (b13)

C°(add11) Rt b3 5 Rt 11	C°(add11) Rt b5 5 Rt 11	C° Rt b3 6 Rt b5	C°9 Rt b3 6 9 b5	C°(addb13) Rt b3 6 Rt b13	C°9(addb13) Rt b3 6 9 b13
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Additional diminished chords can be found by moving any of these forms up by intervals of a minor 3rd (simply moving every three frets). For example, C°(add11) in the I position becomes C°(add b13) in the IV position, C°(add ma7) in the VII position, and C°9 in the X position.

Augmented 7 (C7+5)

C Whole Tone Scale

Rt 2 3 #4 #5 b7
(9) (#11)

C7#11 Rt 3 b7 Rt #11	C9#11(no3) Rt 3 b7 9#11	C9#5 Rt 3 b7 9 #5	C9#11(no3) Rt #11 b7 9#11	C9#5(#11no3) Rt #11 b7 9 #5	C7#5(#11) Rt #11 b7 3 #5
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Additional augmented chords can be found by moving any of these forms up by intervals of a major 2nd (simply moving every two frets). For example, C7(#11) in the I position becomes C9#5(#11) in the III position, C9#5 in the V position, C7(#11) in the VII position, etc.

Dominant 7#11 (C7+4)

C Lydian Dom. (4th mode of mel. min.)

Rt 2 3 #4 5 6 b7
(9) (#11) (13)

C9#11 Rt 3 b7 9#11	C13#11no3 Rt #11 b7 9 13	C13#11 Rt b7 9 #11 13	C7#11 Rt b7 3 #11 Rt	C9#11 Rt b7 3 #11 9	C7#11 Rt #11 b7 3
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Transposition: All chord forms presented are moveable and can be played from any root. To transpose a voicing, pick a new root and position the form accordingly. For example, Cm11 in the I position can be repositioned to become Fm11 in the VI position or Am11 in the X position.

Purpose of the Scales: Below each basic chord symbol is the scale from which the chord is constructed (C Dorian for C-; C Mixolydian for C7; etc.). These scales are important because they contain the notes that were used to construct the contemporary voicings. By observing the analysis of both the scales and the chords you will know what tones you are playing and the scale they come from.

Tune Learning Order of Events

(Do in the following order for each new tune)

1. listen to the definitive recording numerous times
2. memorize the form
3. memorize root movement, play roots with definitive or play-along recording
4. memorize chord qualities, play chords (arpeggios in quarter notes) with play-along recording as follows:
 - 1 3 5 7 9 for chords lasting two bars (have the 9th sustain for the second bar)
 - 1 3 5 7 for chords lasting one bar
 - 1 3 for chords lasting two beats

for II V I's in major, play*

for II V I's in minor, play*

5. play related scales in eighth notes (for chords lasting two bars, have the 9th sustain for the second bar; for chords lasting two beats, just play 1 2 3 4)
6. memorize head, play with play-along recording
7. improvise with play-along recording
8. transcribe phrases from definitive recording
9. improvise with play-along recording, incorporating phrases transcribed from definitive recording

* You may also have the final 7th in the penultimate measure resolve to the 6th in the last measure (i.e., practice ending the line on both the 9th and 6th)

Elements of Jazz

1. **Syncopation** the accenting of beats that are **not** naturally accented; the accenting of "upbeats"
2. **Jazz Sounds**
 1. "jazz" instruments
 2. the **way** each instrument is played
3. **Improvisation** spontaneous composition; composing the music **as** you are playing; extemporaneous soloing; "musical conversing"
4. **Rhythm** steady beat; swing
5. **Form** the repeated and contrasting sections in the design of a composition; the tune's harmonic (chordal) "blueprint"

12-Bar Blues

Bb7	Eb7	Bb7		
Eb7		Bb7	G7alt	
C-	F7	Bb7 G7alt	C- F7	

"Song for My Father"

Form: A A B (24-Bar Tune)

A: F-		Eb7		Db7	C7sus	F-		
A: F-		Eb7		Db7	C7sus	F-		
B: Eb7		F-		Eb7 Db7	C7sus	F-		

Other Terms:

1. **Chord** two or more notes played at the same time; the music that accompanies the melody, setting the mood (AKA "change," i.e., the "changes" of a song are the chords that accompany the song)
2. **Head** the (written) melody
3. **Chorus** one time through the chords of a song; one time through the song's form
4. **Intro** optional introductory music that comes before the first chorus
5. **Coda** optional ending music that comes after the last chorus
6. **Vamp** one chord (or a brief chord progression) which is played over and over

Thelonious Monk Institute of Jazz

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Common Forms

A A B A

e.g., *Take the A Train*

A: | C | | D7#5 | | D- | G7 | C | D- G7 |
A: | C | | D7#5 | | D- | G7 | C | G- C7 |
B: | F | | | | D7 | | D- | G7 |
A: | C | | D7#5 | | D- | G7 | C | D- G7 |

A B A C

e.g., *On Green Dolphin Street*

A: | Eb | | Eb- | | F | E | Eb | Eb C7alt |
B: | F- | Bb7 | Eb | Bb- Eb7 | Ab- | Db7 | Gb | F- Bb7 |
A: | Eb | | Eb- | | F | E | Eb | Eb C7alt |
C: | F- F-/Eb | Dø G7alt | C- C-/Bb | Aø D7alt | G- C7alt | F- Bb7 | Eb | (F- Bb7) |

16-Bar Tune

e.g., *Blue Bossa*

| C- | | F- | | Dø | G7alt | C- | |
 | Eb- | Ab7 | Db | | Dø | G7alt | C- | Dø G7alt |

12-Bar Blues

e.g., *Billie's Bounce*, *Now's the Time*, *Straight No Chaser*, etc.

F7	Bb7	F7	C- F7
Bb7	(Bo)	F7	(D7alt)
G-	C7	F7 D7alt	G- C7

Uncommon Forms

Song for My Father

Form: **A A B** (24-Bar Tune)

A: | F- | | Eb7 | | Db7 | C7sus | F- | | |
A: | F- | | Eb7 | | Db7 | C7sus | F- | | |
B: | Eb7 | | F- | | Eb7 Db7 | C7sus | F- | | |

Peace

Form: **10-Bar Tune**

| A[∅] D7^{b9} | G- C7 | B C[∅]F7^{b9} | Bb | B- E7 | A F#- | Eb[∅] Ab7^{b9} | Db |
 | C7alt B7^{#4} | Bb |

Stablemates

Form: **A B A** (14 bars--8 bars--14 bars)

A: | E- A7 | Eb- Ab7 | Db | C7alt | Ab- | Db7 | Gb | G[∅] C7alt |
 | F- | Bb7 | Eb- | Ab7b9 | Db | | ||
B: | F- | Gb7 | G7alt | C7 | B7 | Bb7 | A7 | Ab7 | |
A: | E- A7 | Eb- Ab7 | Db | C7alt | Ab- | Db7 | Gb | G[∅] C7alt |
 | F- | Bb7 | Eb- | Ab7b9 | Db | | ||

Moments Notice

Form: **A B A B'** (6 bars) **8-bar Vamp**

A: | E- A7 | F- Bb7 | Eb | Ab- Db7 | D- G7 | Eb- Ab7 | Db | D[∅] G7b9 |
B: | C- | Bb- Eb7 | Ab | Db7 | G- | Ab- Db7 | Gb | F- Bb7 |
A: | E- A7 | F- Bb7 | Eb | Ab- Db7 | D- G7 | Eb- Ab7 | Db | D[∅] G7b9 |
B': | C- | Bb- Eb7 | Ab | Db7 | G- C7 | F- Bb7 ||
V: | Eb | F- | G- | F- | Eb F- | G- F- | Eb | | |

Bb Pedal-----

Jazz History – Evolution of Styles

Style	Dates*	Basic Performance Practices	Representative Figures
Ragtime	1896-1917	solo piano style, steady left hand/syncopated right hand	Scott Joplin, piano
Early Jazz	1900-1928	collective improvisation, use of banjo and tuba	Louis Armstrong, trumpet; Jelly Roll Morton, piano
Swing	1930-1945	big band, written arrangements, dance music	Count Basie, piano; Duke Ellington, piano, Benny Goodman, clarinet; Coleman Hawkins, tenor sax; Lester Young, tenor sax
Bebop	1940-1955	virtuosic, complex, rangy, jazz as art, small group, focus on the soloist	Dizzy Gillespie, trumpet; JJ Johnson, trombone Thelonious Monk, piano; Charlie Parker, alto sax; Bud Powell, piano;
Cool	1949-1955	relaxed feel, soft, incorporation of classical music elements	Chet Baker, trumpet; Dave Brubeck, piano, Miles Davis, trumpet; Paul Desmond, alto sax; Gerry Mulligan, baritone sax
Hard Bop	1951-1958	return to Afro-centric elements, complex and simple sub-styles	Art Blakey, drums; John Coltrane, tenor sax; Miles Davis, trumpet; Sonny Rollins, tenor sax; Horace Silver, piano
Free Jazz	1959-1970	avant-garde, no pre-determined chord progressions, atonal	Ornette Coleman, sax; Cecil Taylor, piano
Fusion	1969-1990	blending of jazz and rock elements, electronic instruments	Chick Corea, keyboards; Miles Davis, trumpet; Herbie Hancock, keyboards; John McLaughlin, guitar; “Weather Report”
Smooth Jazz	1980-Today	simpler, more commercial and accessible style of Fusion	Chris Botti, trumpet; Kenny G, soprano sax; Dave Koz, saxophones; Najee, saxophones; David Sanborn, alto sax
Contemporary	Today	blending of jazz with classical and world musics, hard bop sensibilities, and various pop and folk musics	Ambrose Akinmusire, trumpet; Brian Blade, drums; Dave Douglas, trumpet; Kenny Garrett, alto sax; Robert Glasper, piano/keyboards; Roy Hargrove, trumpet; Dave Holland, bass; Keith Jarrett, piano; Branford Marsalis, tenor sax; Christian McBride, bass; Brad Mehldau, piano; Pat Metheny, guitar; Jason Moran, piano; Chris Potter, tenor sax; Joshua Redman, tenor sax; Kurt Rosenwinkel, guitar

* all styles of jazz from Early Jazz to Contemporary are still being performed and recorded today; all style dates given are approximations of when each respective style came to the forefront of jazz and experienced its most concentrated development; of course, styles and dates overlap

For a complete course in Jazz History and further information on the elements and evolution of jazz styles, log onto the Jazz in America website at

www.jazzinamerica.org

FIFTY-TWO ESSENTIAL JAZZ RECORDINGS

<u>ARTIST(S)</u>	<u>ALBUM</u>	<u>LABEL/NUMBER</u>	<u>DATE</u>
Various	<i>Jazz – The Smithsonian Anthology (6 CD Set)</i>	Smithsonian/Folkways SI-146-2011	1899-2003
Various	<i>Ken Burns Jazz: Story of America's Music (5 CD Set)</i>	Legacy/61432	1917-99
Various	<i>Jazz Classics 3 CD Set for Jazz Styles: History and Analysis</i>	ISBN-13: 978-0-13-600561-2	1917-2000
Louis Armstrong	<i>The Complete Hot Fives & Hot Sevens (4 CD Set)</i>	Sony 63527	1925-29
Bix Beiderbecke	<i>Vol. 1: Singing the Blues</i>	Columbia/CK 45450	1927-28
Sidney Bechet	<i>The Legendary Sidney Bechet</i>	RCA Bluebird/6590-2-RB	1932-41
Billie Holiday	<i>Strange Fruit: 1937-39</i>	Jazztory/102423	1937-39
Count Basie	<i>The Complete Decca Recordings (3 CD Set)</i>	Decca Jazz-GRP/GRD3-611	1937-39
Benny Goodman	<i>Live at Carnegie Hall - 1938 Complete (2 CD Set)</i>	Columbia/Legacy 65143	1938
Duke Ellington	<i>The Blanton-Webster Band (3 CD Set)</i>	RCA Bluebird/ 5691-2-RB	1940-42
Coleman Hawkins	<i>Body and Soul</i>	Victor Jazz/09026-68515-2	1939-56
Roy Eldridge	<i>Little Jazz</i>	Columbia/CK 45275	1935-40
Dizzy Gillespie	<i>The Complete RCA Victor Recordings (2 CD Set)</i>	RCA Bluebird/07863-66528-2	1937-49
Charlie Parker	<i>The Complete Savoy & Dial Master Takes (3 CD Set)</i>	Savoy Jazz/17149	1945-54
Bud Powell	<i>Jazz Giant</i>	Verve/829 937-2	1949-50
Thelonious Monk	<i>The Best of Thelonious Monk: The Blue Note Years</i>	Blue Note/95636	1947-51
Woody Herman	<i>Thundering Herds 1945-1947</i>	Sony 44108	1945-47
Miles Davis	<i>The Complete Birth of the Cool</i>	Capitol/94550	1948-50
Lee Konitz	<i>Subconscious Lee</i>	Fantasy/OJCCD-186-2	1949
Stan Getz	<i>The Roost Quartets</i>	Roulette/96052	1950-51
Stan Kenton	<i>New Concepts of Artistry in Rhythm</i>	Capitol/92865	1952
Charlie Parker	<i>Jazz at Massey Hall</i>	OJC/044	1953
Dave Brubeck	<i>The Essential Dave Brubeck (2 CD Set)</i>	Columbia/Legacy C2K 86993	1949-2002
Jay Jay Johnson	<i>The Eminent Jay Jay Johnson Vols. 1 & 2 (2 CDs)</i>	Blue Note/81505 & 81506	1953-55
Art Blakey	<i>A Night at Birdland Vols. 1 & 2 (2 CDs)</i>	Blue Note/46519/46520	1954
Miles Davis	<i>Round About Midnight</i>	Columbia/40610	1956
Sonny Rollins	<i>Saxophone Colossus</i>	Prestige OJCCD-291-2	1956
Ella Fitzgerald	<i>The Complete Ella in Berlin: Mack the Knife</i>	Verve/519 564	1960
Horace Silver	<i>The Best of Horace Silver Vols 1 & 2 (2 CDs)</i>	Blue Note/91143 & 93206	1964-72
John Coltrane	<i>Blue Train</i>	Blue Note/46095	1957
Miles Davis	<i>Milestones</i>	Columbia/40837	1958
Charles Mingus	<i>Mingus Ah Um</i>	Columbia/CK 40648	1959
Ornette Coleman	<i>The Shape of Jazz to Come</i>	Atlantic/1317-2	1959
Miles Davis	<i>Kind of Blue</i>	Columbia/CK 64935	1959
John Coltrane	<i>Giant Steps</i>	Atlantic/1311-2	1959
Wes Montgomery	<i>Incredible Jazz Guitar</i>	OJC/036	1960
Bill Evans	<i>Sunday at the Village Vanguard</i>	Fantasy/OJCCD-140-2	1961
John Coltrane	<i>Live at Birdland</i>	Impulse!-GRP/GRD-198	1963
Wayne Shorter	<i>The Best of Wayne Shorter: The Blue Note Years</i>	Blue Note/91141	1964-69
Herbie Hancock	<i>The Best of Herbie Hancock: The Blue Note Years</i>	Blue Note/91142	1962-68
Miles Davis	<i>Miles Smiles</i>	Columbia/CK 48849	1966
Miles Davis	<i>Bitches Brew (4 CD Set)</i>	Columbia/C4K 65570	1969-70
Chick Corea	<i>Now He Sings, Now He Sobs</i>	Blue Note/90055	1968
Cecil Taylor	<i>Silent Tongues</i>	Freedom/FCD-741005	1974
Keith Jarrett	<i>Staircase (2 CD Set)</i>	ECM/78118-21090-2	1976
Weather Report	<i>Heavy Weather</i>	Columbia/CK 65108	1977
Pat Metheny	<i>Bright Size Life</i>	ECM 1073	1975
Michael Brecker	<i>Michael Brecker</i>	MCA-Impulse MCAD-5980	1987
Kenny Garrett	<i>Songbook</i>	Warner Bros. 46551	1997
Brad Mehldau	<i>Art of the Trio Volume 4 – Back at the Vanguard</i>	Warner Bros. 47463	1999
Maria Schneider	<i>Allegresse</i>	Enja ENJ 9393/2	2000
Wayne Shorter	<i>Footprints Live</i>	Verve 314 589 679-2	2002
Vijay Iyer	<i>Accelerando</i>	Act Music & Vision 9524-2	2012

Intro Optional introductory music that comes before the first chorus (intros are either written by the tune's composer or decided upon and inserted by the performers)

Jazz Waltz Medium to up tempo swing groove in 3/4 time, i.e., a feeling of three beats to the bar (please note that a tune does not necessarily have to be written in 3/4 to be played as a jazz waltz; for example, *Footprints* is written in 6/4 but is generally played with a jazz waltz feel, i.e., each 6/4 bar feels like two bars of 3/4); tunes in the jazz repertoire usually played as a jazz waltz include *All Blues*, *Black Narcissus*, *Bluesette*, *A Child is Born*, *Emily*, *Footprints*, *How My Heart Sings*, *My Favorite Things*, *Someday My Prince Will Come*, *Up Jumped Spring*, *Valse Hot*, *West Coast Blues*, and *Windows*

Latin Catchall term used by jazz musicians denoting any straight-eighth groove that incorporates bossa and/or samba rhythms (or other Latin dance rhythms including Afro-Cuban, baion, beguine, calypso, cha-cha, conga, guaguanco, mambo, merengue, paso doble, rumba, salsa, and songó)

Lead Sheet Sheet of music indicating the basic melody and chord symbols (i.e., head and changes) of an entire tune (e.g., the way each tune is written in the Aebersold play-along books - or any fakebook - is considered a lead sheet)

Modal Tune Type of tune that is harmonically based on a small number of modes (scales), each lasting a long time (four or more bars) rather than a progression of rapidly changing chords; examples of modal tunes include *Impressions*, *Maiden Voyage*, and *Cantaloupe Island*

Real Book Fakebook (see *Fakebook*)

Rhythm Changes The chord progression (i.e., the "changes") that accompanies the tune *I Got Rhythm* by George Gershwin; the chords (including their many substitutions and variations) that accompany the tune *I Got Rhythm* and its many contrafacts

Shuffle Medium tempo swing groove incorporating a repeated pattern of dotted eighth/sixteenth notes on every beat (in jazz, the dotted eighth/sixteenth note rhythm is interpreted with more of a triplet feel, i.e., a repeated pattern of triplet quarter note /triplet eighth note on every beat)

Specific Chord Symbol Symbol indicating the specific notes to be included in a chord, e.g., Cmaj9 indicates that the chord contains C E G B D, Cm11 indicates C Eb G Bb D F, etc. (although a specific chord symbol is able to indicate the notes that should be included in a particular chord, it does not indicate any particular voicing)

Straight-ahead Term used by jazz musicians to denote the style of jazz that is mainstream, i.e., bebop, hard bop, and cool jazz; tonal, acoustic jazz with a repertoire of standards and jazz classics; (an example of one of the greatest straight-ahead jazz groups of all time is the Miles Davis Quintet of the mid-1950s)

Straight-eighth Groove in which the underlying beat is comprised of non-swung eighth notes, i.e., eighth notes are even in length (eighth notes played on downbeats or upbeats each receive exactly 1/2 of the beat), e.g., *Cantaloupe Island*, *Maiden Voyage*, *Solar Flair/Blue Bossa*, *Song for My Father*, *Watermelon Man*

Swung-eighth Interpretation of eighth notes in which notes played on downbeats and upbeats receive 2/3 and 1/3 of the beat, respectively, providing a rhythmic lilt (swing) to the music

Syncopation The accenting of beats that are not naturally accented; the accenting of "upbeats"

Tag Type of ending in which a III- VI7 II- V7 progression (or variation thereof) is substituted for the last chorus' final I chord, elongating or repeating the last phrase before culminating on the ultimate I chord

Tune Any song or composition that is part of the jazz repertoire

Turnaround A short melodic or harmonic passage usually comprised of a I VI II V progression (or variation thereof) that returns ("turns around") to the beginning of a section or top of the form (e.g., last two bars of *Tootsie*)

Vamp One chord (or a brief chord progression) which is played over and over (e.g., ending of *Cantaloupe Island*, *Song for My Father*, and *Summertime*); a numerously repeated section of music, usually two or four bars in length (e.g., Track 15 of Aebersold Play Along Volume 54)

Voicing The particular order of notes in a chord (e.g., E Bb D G is a 3 b7 9 5 voicing of a C7 chord)