

JazzWorkshop **“Classic Jazz and** **Bossa Nova”**

MonteGrotto Terme
Monday 9.3.- Saturday 14.3. 2026

Handout: Jazz Theory, Part 1
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Preliminary remark

- Welcome :)
- This script is a little theoretical and complex.
Thus:
- You will be able to follow all workshop lessons even without focussing too much on it.
- This script is not the basis for the workshop but perhaps a helpful add-on for your reflections following the workshop.

Vorbemerkung

- Willkommen :)
- Dieses Skript ist etwas theoretisch und komplex.
Daher:
- Sie können allen Workshop-Lektionen folgen, auch ohne sich zu sehr darauf zu konzentrieren.
- Dieses Skript ist nicht die Grundlage für den Workshop, sondern eher gedacht als hilfreiche Ergänzung für Ihre Reflexionen im Anschluss an den Workshop.

Why music theory (chords, scales, ...)?

- Speech:
 - Read (poems) vs. freely spoken (spontaneous)
- Music:
 - Notated vs. Improvised

Deep knowledge needed?
No need to have knowledge like a
composer!!!

- **Needs grammar:** types of chord progressions (II-V-I), scales, ...
- **Needs topics:** melody (theme), chord scheme of a tune

genius: music is your „mother tongue“ -> you „know“ this „intuitively“

normal: music is your „second language“ (L2) -> you need to learn the grammar explicitly

Digital Real Books (buy??)

- Melodies and chords: -> RealBooks
- or: RealSheets www.realsheet.net
- Chords: iRealPro-App

Songs and exercises for iRealPro:

- Workshop01 (training songs)
- Workshop02 (training exercises)
- Workshop03 (singers most favorites)
- ...
- Workshop04 (traditional-to-mainstream)
- Workshop05 (mainstream)

Theory and Ear Training!

- Listen to scales and chords! **EAR TRAINING**
- You need not to name (or to read) notes!
- But memorize the intervals (steps) of a type of scale and of a type of chord! -> „intuitively“
 - Intervals
 - Scales
 - chords

Theorie und Gehörbildung!

- JazzTheorie ist auch Gehörbildung: **EAR TRAINING**
- Höre und lerne die Tonleitern und die Akkorde!
- Noten-Namen muss man nicht wissen (auch Notenlesen ist nicht unbedingt nötig)
- Merke Dir die Intervall-Folge einer Skala (z.B. Dur oder Moll) und eines Akkordes (z.B. C7 oder Cmaj7)
 - Intervalle
 - Skalen
 - Akkorde

Major and Minor: Scales (Tonleiter)

- Scale = 7 notes (Noten); 7 grades, levels (Stufen)
- 2 half- and 5 whole-tone intervals (HT, GT)

The image displays two musical staves in treble clef. The top staff is labeled 'Dur' (Major) and the bottom staff is labeled 'Moll' (Minor). Both staves show the notes of the scale with their respective degrees (1-8) and the intervals between them. The Major scale intervals are GT, GT, HT, GT, GT, GT, HT. The Minor scale intervals are GT, HT, GT, GT, HT, GT, GT. The 7th degree of the minor scale is marked with a flat (b7).

Scale	Grade	Interval
Dur (Major)	I	
	II	GT
	III	GT
	IV	HT
	V	GT
	VI	GT
	VII	HT
Moll (Minor)	I	
	II	GT
	III	HT
	IV	GT
	V	GT
	VI	HT
	VII	GT

Learn all grades in major scale and in minor scale! -> maj3 min3, maj7, min7,

Major and Minor: Scales (Dur / Moll)

- Minor scale (natural) = Major scale, starting on step VI (a minor third lower)

The image shows two musical staves on a single line. The top staff is labeled 'Dur' and contains a major scale starting on C4 (middle C). The notes are C, D, E, F, G, A, B, and C. The bottom staff is labeled 'Moll' and contains a natural minor scale starting on B3. The notes are B, A, G, F, E, D, C, and B. This illustrates that the natural minor scale starts on the sixth degree of the major scale, which is a minor third lower.

Starting: minor third lower

Notes, grades and intervals

- Notes:

C D E F G A B(=H) C



- Enharmonic equivalents
- Enharmonische Verwechslung
- Enharmonics is a compromise

sharp flat

C# = Db

D# = Eb

E = Fb

E# = F natural

F# = Gb

G# = Ab

A# = Bb

natural **B = Cb**

B# = C

Töne immer klein schreiben;

Akkorde und Tonarten immer groß schreiben

Intervals (eartraining 😊)

- Major and minor scale:

minor third
major third

diminished fifth
perfect fifth (fourth, octave)
augmented fifth

unison fifth nine
second sixth eleven
third seventh thirteen
fourth octave
fifth

Dur		Moll	
Grundton	root	Grundton	
2	(groß)	2	(groß)
3	(groß)	b3	(klein)
4	(rein)	4	(rein)
5	(rein)	5	(rein)
6	(groß)	b6	(klein)
maj7	(groß)	7	(klein)
8	(rein)	8	(rein)
9	(groß = 2)	9	(groß = 2)
10	(groß = 3)	b10	(klein = b3)
11	(rein = 4)	11	(rein = 4)
12	(rein = 5)	12	(rein = 5)
13	(groß = 6)	b13	(klein = b6)

major Dur

Moll minor

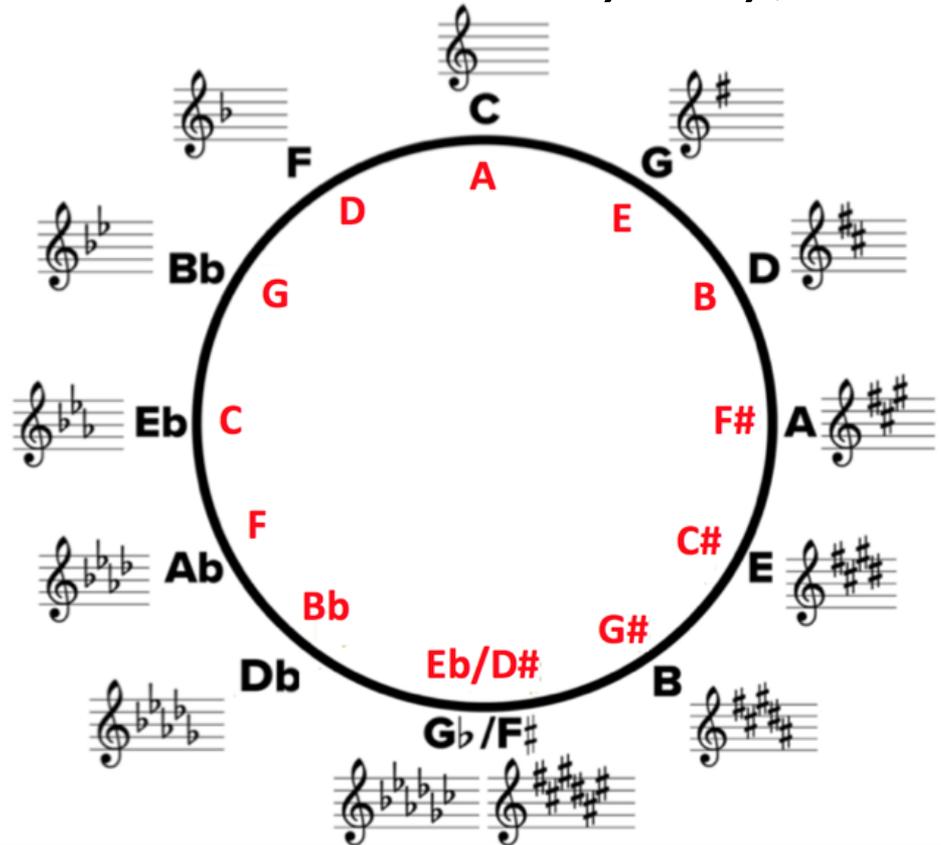
Notes, grades and intervals

- Grades (→ roman letters) represent **chord levels** within the key of a tune:
 - Example I - IV - I - V - IV - I (simple blues)
 - Example II - V - I progression (functional jazz harmonics)
- **Notes within a chord** (→ arabic letters)
 - Example (each jazz chord: 1-3-5-7-...)
- **Example:** Hank Mobley: „Soul Station“ (key: Eb):
 - Grades: I - IV - V (Eb7 - Ab7 - Bb7)
 - Notes of melody: 8-7-5-4-3 (on level I and on level IV), ... , 8-7-5-3-1 (on level V)

Quintenzirkel (cycle of fifth)

- Stücke können in verschiedenen **Tonarten** gespielt werden (all songs can be played in different keys)
- Innerhalb eines Stückes kann das „**tonale Zentrum**“ wechseln (within a song the tonal center may vary)

II-V-I-Verbindungen in allen
Tonarten üben!



Übung 1 zum Quintenzirkel



iRealPro:

Exercise (V) full bar 2x

Exercise (V) full bar 1x

- (Start C-Instr.) c-e- a-ab-g -> f-a-d-db-c -> bb-d-g-gb-f ->
eb-g-c-h-bb -> ab-c-f-e-eb -> (h=b)
db-f-bb-a-ab -> gb-h-eb-d-db ->
h-d#-g#-g-f# -> e-g#-c#-c-h ->
(Lese-Start Eb-Instrumente) a-c#-f#-f-e ->
(Lese-Start Bb-Instrumente) d-f#-h-bb-a -> g-h-e-eb-d -> ...
- -> passt zu maj7-Akkord in II-V-I und (b)7-Akkord im Blues
- (diese Chromatik ist Teil der major bebop scale! -> b6)

Exercise (V) full bar 2x

C7 C7 F7 F7

1a) Vib. maphone

Bb7 Bb7 Eb7 Eb7

Ab7 Ab7 Db7 Db7

Gb7 F#7 B7 B7

E7 E7 A7 A7

D7 D7 G7 G7

Übung 2 zu II-V-I

Cm7



iRealPro:

Exercise (II) full bar 2x

Exercise (II) full bar 1x

- (Lese-Start C-Instr.) c-eb-g-gb-g -> f-ab-c-h-c -> bb-dd-f-e-f -> eb-gb-bb-a-bb -> ab-h-eb-d-eb -> db-e-ab-g-ab -> gb-bb-db-c-db -> h-d-f#-f-f# -> e-g-h-bb-h -> (Lese-Start Eb-Instrumente) a-c-e-eb-e-> (Lese-Start Bb-Instrumente) d-f-a-ab-a -> g-bb-d-db-d -> ...
- -> passt auf IIm7-Akkorde in II-V-I-Verbindungen
- (auch auf halbtaktig: II-7 V7)

Exercise (II) full bar 2x

Cm7 Cm7 Fm7 Fm7

1a) Vib. aphone

Bbm7 Bbm7 Ebm7 Ebm7

Abm7 Abm7 Dbm7 Dbm7

Gbm7 F#m7 Bm7 Bm7

Em7 Em7 Am7 Am7

Dm7 Dm7 Gm7 Gm7

Exercise (V) full bar 2x

C7 C7 F7 F7

1a) Vibraphone

Bb7 Bb7 Eb7 Eb7

Ab7 Ab7 Db7 Db7

Gb7 F#7 B7 B7

E7 E7 A7 A7

D7 D7 G7 G7

Weitere Übungen zum Quintenzirkel:

- Tonleitern/scales : major and minor:
- Nicht an TÖNE (notes) denken, sondern an INTERVALLE (intervals): (siehe nächste Folie)
- C – F – B \flat – E \flat – A \flat – D \flat – G \flat (– H – E – A)
- C – G – D – A – E – H – F \sharp (– D \flat – A \flat – E \flat)

Major and Minor: Scales (Tonleiter)

- Scale = 7 notes (Noten); 7 grades, levels (Stufen)
- 2 half- and 5 whole-tone intervals (HT, GT)

The image displays two musical staves in treble clef. The top staff is labeled 'Dur' (Major) and the bottom staff is labeled 'Moll' (Minor). Both staves show the notes of the scale and the intervals between them. The intervals are labeled as 'GT' (Whole tone) or 'HT' (Half tone). The notes are numbered 1 through 8, with 8 = 1. The Roman numerals I through VII are placed above the notes. The 7th note of the major scale is labeled 'maj7' and the 7th note of the minor scale is labeled '7'.

Grade	Interval	Major Scale Note	Minor Scale Note
I		1	1
II	GT	2	2
III	HT	3	b3
IV	GT	4	4
V	GT	5	5
VI	GT	6	b6
VII	HT	maj7	7
I		8 = 1	8 = 1

Learn all grades in major scale and in minor scale! -> maj3 min3, maj7, min7,

Arabic versus roman numbers

- **Arabic** numbers: positions of notes in a **chord**
 - G7: 1=g, 3=b, 5=d, 7=f
 - F-7: 1 = f, 3=ab, 5=c, 7=eb
- **Roman** numbers: = grades: position of the root of a chord in a chord progression in a specific **key (or tonal center)**:
 - key=g: I maj7=Gmaj7; II-7=A-7; V7=D7
 - Key=f: I maj7=Fmaj7; II-7=G-7; V7=C7

Basic chords in Jazz

- I maj7 major (seven) chord
- II-7 (II m7) minor seven chord
- V7 dominant (seven) chord
- All three used in II-V-I-progressions
 - Blue moon
 - Nearly each tune: ...
- Blues: mainly uses dominant seven chord

Übung 4: II-V-I (major) full bar

Dm7 G7 CMaj7

1a) Vibraphone

iRealPro:

Exercise (II-V-I) full bar 2x

Exercise (II-V-I) full bar 1x

• d-f-a-g#-a. | g-f#-f-d-h. | c-e-a-ab-g. (ganze Takte)

• D-7 | G7 | Cmaj7 | % | ->

• C-7 | F7 | Bbmaj7 | % | ->

• Bb-7 | Eb7 | Abmaj7 | % | ->

• Ab-7 | Db7 | Gbmaj7 | % | ->

• F#-7 | H7 | Emaj7 | % | ->

• E-7 | A7 | Dmaj7 | % | ->

• Back home 😊

- D-7 | G7 | Cmaj7 | % |
- d-f-a-ab-a. | g-f#-f-e-d. | c-e-a-ab-g.
- C-7 | F7 | Bbmaj7 | % |
- c-eb-g-gb-g. | f-e-eb-d-c. | bb-d-g-gb-f.
- Bb-7 | Eb7 | Abmaj7 | % |
- bb-db-f-e-f. | eb-d-db-c-bb. | ab-c-f-e-eb.
- Ab-7 | Db7 | Gbmaj7 | % |
- ab-h-eb-d-eb. | db-c-h-bb-ab. | gb-bb-eb-d-db.
- F#-7 | H7 | Emaj7 | % |
- F#-a-c#-c-#c. | h-bb-a-g#-f#. | e-g#-c#-c-h.
- E-7 | A7 | Dmaj7 | % |
- e-g-h-bb-h. | a-g#-g-f#-e. | d-f#-h-bb-a.

Exercise (II-V-I) full bar 1x

Dm7 G7 CMaj7

1a) Vibraphone

Cm7 F7 BbMaj7

Bbm7 Eb7 AbMaj7

Abm7 Db7 GbMaj7

F#m7 E7 EMaj7

Em7 A7 DMaj7

Halbton höher (semitone up):

- Eb-7 | Ab7 | Dbmaj7 | % | ->
- Db-7 | Gb7 | Hmaj7 | % | ->
- H-7 | E7 | Amaj7 | % | ->
- A-7 | D7 | Gmaj7 | % | ->
- G-7 | C7 | Fmaj7 | % | ->
- F-7 | Bb7 | Ebmaj7 | % | ->
- Back home 😊

- Eb-7 | Ab7 | Dbmaj7 | % |
- eb-gb-bb-a-bb. | ab-g-gb-eb-c. | db-f-bb-a-ab.
- Db-7 | Gb7 | Hmaj7 | % |
- db-e-ab-g-ab. | gb-f-e-db-bb. | h-eb-ab-g-gb.
- H-7 | E7 | Amaj7 | % |
- h-d-f#-f-f#. | e-eb-d-h-g#. | a-c#-f#-f-e.
- A-7 | D7 | Gmaj7 | % |
- a-c-e-eb-e. | d-c#-c-a-f#. | g-h-e-eb-d.
- G-7 | C7 | Fmaj7 | % |
- g-h-d-db-d. | c-h-bb-g-e. | f-a-d-db-c.
- F-7 | Bb7 | Ebmaj7 | % |
- f-a-c-h-c. | bb-a-ab-f-d. | eb-g-c-h-bb.

Exercise (II-V-I) full bar 1x
transpose from C to Db

Ebm7 Ab7 DbMaj7



1a) Vibraphone

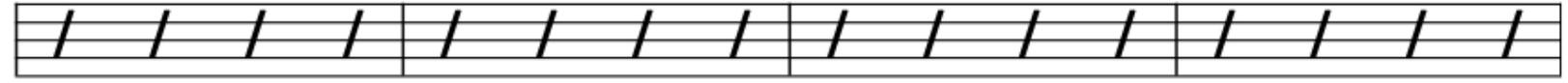
Detailed description: This block shows the first staff of music. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 4/4 time signature. The first measure contains a double bar line and the label '1a) Vibraphone'. The staff contains a sequence of notes: G4, A4, Bb4, C5, D5, Eb5, F5, G5, A5, Bb5, C6, D6, Eb6, F6, G6, A6, Bb6, C7, D7, Eb7, F7, G7, Ab7, Bb7, C8. The notes are grouped into four measures, each with a chord label above it: Ebm7, Ab7, DbMaj7, and DbMaj7.

Dbm7 Gb7 BMaj7



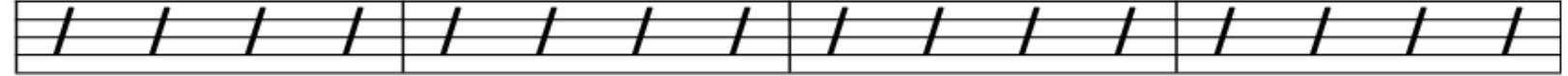
Detailed description: This block shows the second staff of music. It contains a sequence of notes: G4, A4, Bb4, C5, D5, Eb5, F5, G5, A5, Bb5, C6, D6, Eb6, F6, G6, Ab6, Bb6, C7, D7, Eb7, F7, G7, Ab7, Bb7, C8. The notes are grouped into four measures, each with a chord label above it: Dbm7, Gb7, BMaj7, and BMaj7.

Bm7 E7 AMaj7



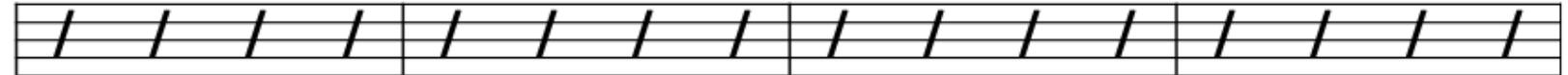
Detailed description: This block shows the third staff of music. It contains a sequence of notes: G4, A4, Bb4, C5, D5, Eb5, F5, G5, A5, Bb5, C6, D6, Eb6, F6, G6, Ab6, Bb6, C7, D7, Eb7, F7, G7, Ab7, Bb7, C8. The notes are grouped into four measures, each with a chord label above it: Bm7, E7, AMaj7, and AMaj7. Below the notes is an empty musical staff with four measures, each containing a diagonal slash.

Am7 D7 GMaj7



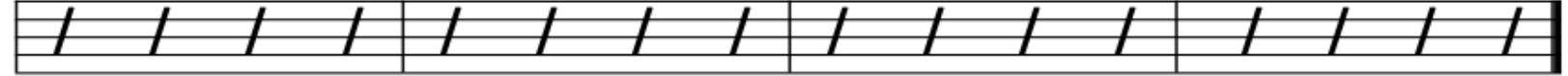
Detailed description: This block shows the fourth staff of music. It contains a sequence of notes: G4, A4, Bb4, C5, D5, Eb5, F5, G5, A5, Bb5, C6, D6, Eb6, F6, G6, Ab6, Bb6, C7, D7, Eb7, F7, G7, Ab7, Bb7, C8. The notes are grouped into four measures, each with a chord label above it: Am7, D7, GMaj7, and GMaj7. Below the notes is an empty musical staff with four measures, each containing a diagonal slash.

Gm7 F7 FMaj7



Detailed description: This block shows the fifth staff of music. It contains a sequence of notes: G4, A4, Bb4, C5, D5, Eb5, F5, G5, A5, Bb5, C6, D6, Eb6, F6, G6, Ab6, Bb6, C7, D7, Eb7, F7, G7, Ab7, Bb7, C8. The notes are grouped into four measures, each with a chord label above it: Gm7, F7, FMaj7, and FMaj7. Below the notes is an empty musical staff with four measures, each containing a diagonal slash.

Fm7 Bb7 EbMaj7



Detailed description: This block shows the sixth staff of music. It contains a sequence of notes: G4, A4, Bb4, C5, D5, Eb5, F5, G5, A5, Bb5, C6, D6, Eb6, F6, G6, Ab6, Bb6, C7, D7, Eb7, F7, G7, Ab7, Bb7, C8. The notes are grouped into four measures, each with a chord label above it: Fm7, Bb7, EbMaj7, and EbMaj7. Below the notes is an empty musical staff with four measures, each containing a diagonal slash.

Übung 5: II-V-I (major) half bar

Dm7 G7 CMaj7

1a) Vibraphone

iRealPro:

Exercise (II-V-I) half bar 2x

Exercise (II-V-I) half bar 1x

- d-f-a-ab-g-f#-f-d-h | c-e-a-ab-g. (halbe Takte)
- D-7 G7 | Cmaj7 | C-7 F7 | Bbmaj7 | ->
- Bb-7 Eb7 | Abmaj7 | Ab-7 Db7 | Gbmaj7 | ->
- F#-7 H7 | Emaj7 | E-7 A7 | Dmaj7 | ->
- Eb-7 Ab7 | Dbmaj7 | Db-7 Gb7 | Hmaj7 | ->
- H-7 E7 | Amaj7 | A-7 E7 | Gmaj7 | ->
- G-7 C7 | Fmaj7 | F-7 Bb7 | Ebmaj7 | ->

- D-7 G7 | Cmaj7 |
- d-f-a-ab-g-f#-f-e | c-e-a-ab-g.
- C-7 F7 | Bbmaj7 |
- c-eb-g-gb-f-e-eb-d | bb-d-g-gb-f.
- Bb-7 Eb7 | Abmaj7 |
- bb-db-f-e-eb-d-db-c | ab-c-f-e-eb.
- Ab-7 Db7 | Gbmaj7 |
- ab-h-eb-d-db-c-h-bb | gb-bb-eb-d-db.
- F#-7 H7 | Emaj7 |
- F#-a-c#c-h-bb-a-g# | e-g#c#c-h.
- E-7 A7 | Dmaj7 |
- e-g-h-bb-a-g#-g-f# | d-f#-h-bb-a.

Exercise (II-V-I) half bar 1x

Dm7 G7 CMaj7 Cm7 F7 BbMaj7

1a) Vibraphone

Bbm7 Eb7 AbMaj7 Abm7 Db7 GbMaj7

F#m7 B7 EMaj7 Em7 A7 DMaj7

- Eb-7 Ab7 | Dbmaj7 |
- eb-gb-bb-a-ab-g-gb-eb | db-f-bb-a-ab.
- Db-7 Gb7 | Hmaj7 |
- db-e-ab-g-gb-f-e-db | h-eb-ab-g-gb.
- H-7 E7 | Amaj7 |
- h-d-f#-f-e-eb-d-h | a-c#-f#-f-e.
- A-7 D7 | Gmaj7 |
- a-c-e-eb-d-c#-c-a | g-h-e-eb-d.
- G-7 C7 | Fmaj7 |
- g-h-d-db-c-h-bb-g | f-a-d-db-c.
- F-7 Bb7 | Ebmaj7 |
- f-a-c-h-bb-a-ab-f | eb-g-c-h-bb.

Drei typische Varianten des Blues

- Einfache Bluesform:
Bb7 | Bb7 | Bb7 | Bb7 |
Eb7 | Eb7 | Bb7 | Bb7 |
F7 | F7 | Bb7 | Bb7 |
- Einfache Bluesform:
(Quick change)
Bb7 | Eb7 | Bb7 | Bb7 |
Eb7 | Eb7 | Bb7 | Bb7 |
G7 | F7 | Bb7 | F7 |
- erweiterte-Bluesform:
(bebop)
Bb7 | Eb7 | Bb7 | Bb7 |
Eb7 | Eb7 | Bb7 | G7 |
Cm7 | F7 | Bb7 | G7 | Cm7 | F7 |

Three patterns on blues simple

- Einfache Bluesform:

Bb7 | Bb7 | Bb7 | Bb7 |
Eb7 | Eb7 | Bb7 | Bb7 |
F7 | F7 | Bb7 | Bb7 |

- Jeder Takt: 1-3-6-b6-5.



- Jeder Takt: 3-4-b5-5-3-1.



- Jeder Takt: 1--3-4-b5--5-6-b6-5. (bebop-phrase)



Blues simple

C7 C7 C7 C7

1a) Vibraphone

F7 F7 C7 C7

G7 F7 C7 C7

Blues simple

C7 C7 C7 C7

1a) Vibraphone

F7 F7 C7 C7

G7 F7 C7 C7

Blues simple

C7 C7 C7 C7

1a) Vibraphone

F7 F7 C7 C7

G7 F7 C7 C7

Three patterns on quick change blues

- Einfache Bluesform:
(quick change):

Bb7 | Eb7 | Bb7 | Bb7 |
Eb7 | Eb7 | Bb7 | Bb7 |
G7 | F7 | Bb7 | F7 |

- Jeder Takt: 1-3-6-b6-5.



- Jeder Takt: 3-4-b5-5-3-1.



- Jeder Takt: 1--3-4-b5--5-6-b6-5. (bebop-phrase)



Blues quick change

C7 F7 C7 C7

1a) Vibraphone

F7 F7 C7 C7

G7 F7 C7 G7

Blues quick change

C7 F7 C7 C7

1a) Vibraphone

F7 F7 C7 C7

G7 F7 C7 G7

Blues quick change

1a) Microphone

Chord progressions for each staff:

- Staff 1: C7, F7, C7, C7
- Staff 2: F7, F7, C7, C7
- Staff 3: G7, F7, C7, G7

Three patterns on bebop blues

- Erweiterte Bluesform:
(bebop)

Bb7 | Eb7 | Bb7 | Bb7 |
Eb7 | Eb7 | Bb7 | G7 |
Cm7 | F7 | Bb7 G7 | Cm7 F7 |

- Jeder Takt: 1-3-6-b6-5.



- Jeder Takt: 3-4-b5-5-3-1.



- Jeder Takt: 1--3-4-b5--5-6-b6-5. (bebop-phrase)



Blues bebop

C7 F7 C7 C7

1a) Vibraphone

F7 F7 C7 A7

Dm7 G7 C7 A7 Dm7 G7

Blues bebop

C7 F7 C7 C7

1a) Vibraphone

F7 F7 C7 A7

Dm7 G7 C7 A7 Dm7 G7

Blues bebop

The musical score is written in 4/4 time and consists of three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The first measure is marked with a C7 chord and contains a triplet of eighth notes: B-flat, C, and D. The second measure is marked with an F7 chord and contains a triplet of eighth notes: G, A, and B-flat. The third measure is marked with a C7 chord and contains a triplet of eighth notes: B-flat, C, and D. The fourth measure is marked with a C7 chord and contains a triplet of eighth notes: E, F, and G. The second staff begins with an F7 chord and contains a triplet of eighth notes: G, A, and B-flat. The second measure is marked with an F7 chord and contains a triplet of eighth notes: G, A, and B-flat. The third measure is marked with a C7 chord and contains a triplet of eighth notes: B-flat, C, and D. The fourth measure is marked with an A7 chord and contains a triplet of eighth notes: B, C, and D. The third staff begins with a Dm7 chord and contains a triplet of eighth notes: E, F, and G. The second measure is marked with a G7 chord and contains a triplet of eighth notes: A, B, and C. The third measure is marked with a C7 chord and contains a triplet of eighth notes: B-flat, C, and D. The fourth measure is marked with an A7 chord and contains a triplet of eighth notes: B, C, and D. The fifth measure is marked with a Dm7 chord and contains a triplet of eighth notes: E, F, and G. The sixth measure is marked with a G7 chord and contains a triplet of eighth notes: A, B, and C. The score concludes with a double bar line.

1a) Trombone

Improvisation on Blues

- Start: Chord notes 1, 3, 5, 7 as eights,
- Chord notes as Triplets,
- Parts of scales -> start on 6 or 13 ...

The image shows a musical score for a blues improvisation exercise in F major, consisting of three staves of music. Each staff contains four measures of eighth notes, with various chords indicated above the notes. The first staff has chords F7, Bb7, and F7. The second staff has chords Bb7, F7, A-7, and D7. The third staff has chords G-7, C7, F7, D7, G-7, and C7. The notes are represented by diagonal slashes on a treble clef staff with a key signature of one flat.

The Blues scales

- Simple (official) Blues Scale

F7 Einfache Blues-Skala

1 GT+ b3 4 HT b5 5 GT+ b7 GT 8 = 1

- Augmented Blues Scale ($b3 + 3$, $b5 + 5$)

F7 Erweiterte Blues-Skala

1 GT+ b3 HT M3 4 HT b5 HT 5 GT+ b7 GT+ 8 = 1

BLUES IN A CLOSET

(COLLARD GREENS AND BLACK EYED PEAS)

OSCAR PETTIFORD

The musical score is written for a single melodic line in 4/4 time, featuring a bluesy feel. The key signature has one flat (B-flat). The melody is divided into four measures, with a repeat sign at the beginning. The chords are indicated above the notes:

- Measure 1: F7
- Measure 2: Bb7
- Measure 3: F7
- Measure 4: F7

The second staff continues the melody with the following chords:

- Measure 1: Bb7
- Measure 2: Bb7
- Measure 3: F7
- Measure 4: F7

The third staff continues the melody with the following chords:

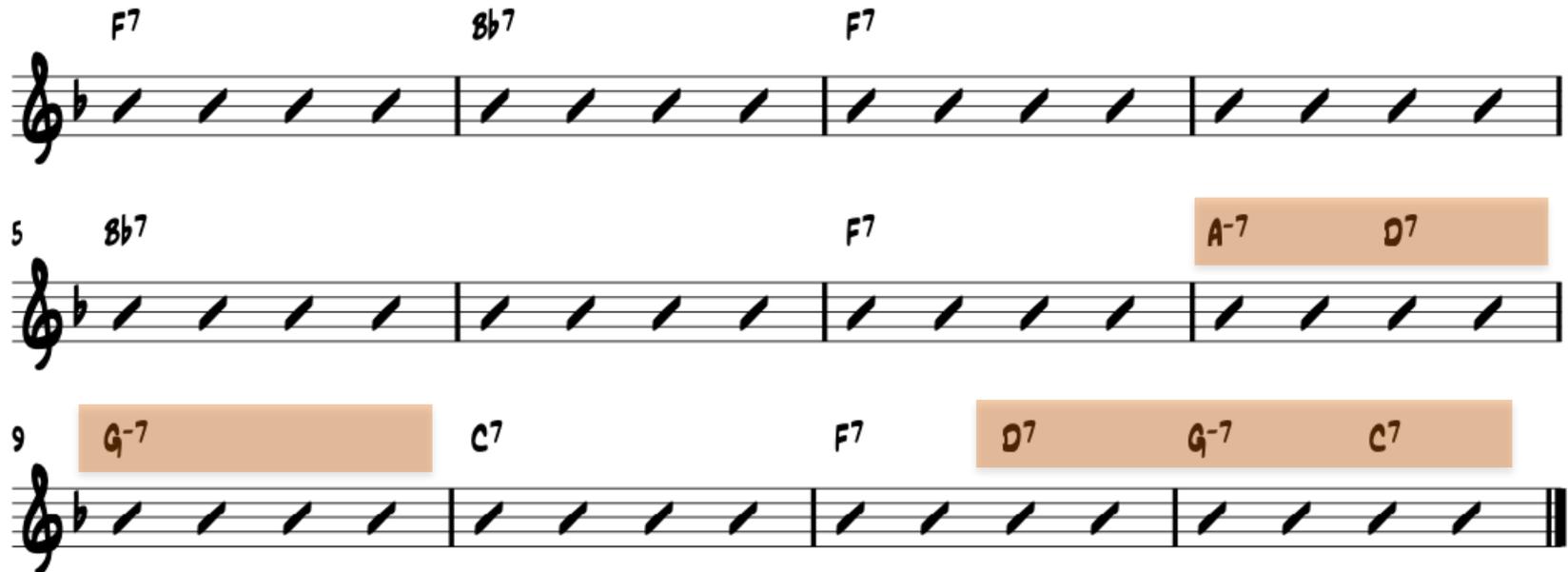
- Measure 1: G-7
- Measure 2: C7
- Measure 3: F7
- Measure 4: C7

The score concludes with a double bar line and repeat dots.

Improvisation on Blues

- Start: Chord notes 1, 3, 5, 7 as eights:

- 1) 
- 2) 
- 3) 
- 4) 



12-measure blues progression in F major (one flat):

Measures 1-4: F7

Measures 5-8: B \flat 7

Measures 9-10: F7

Measures 11-12: A $^{-}$ 7, D7

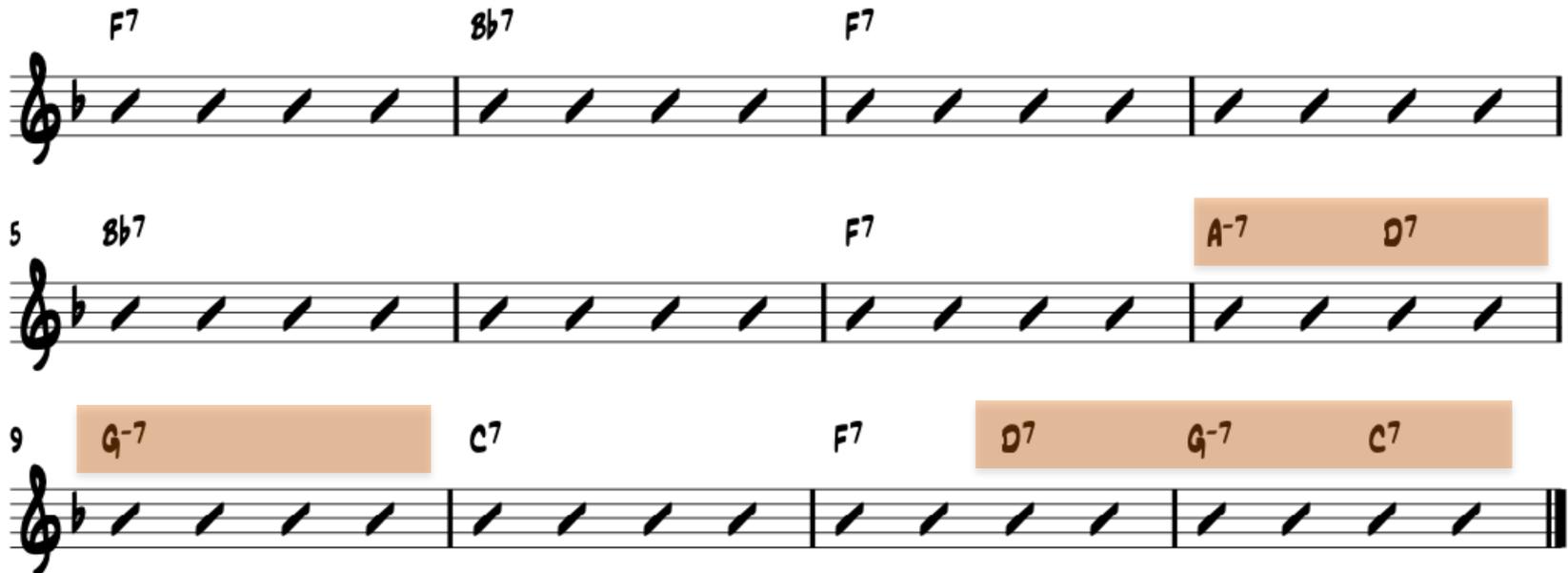
Blues: simple and augmented

- Simple:
Bb7 | Bb7 | Bb7 | Bb7 |
Eb7 | Eb7 | Bb7 | Bb7 |
F7 | F7 | Bb7 | Bb7 |
- augmented:
Bb7 | Eb7 | Bb7 | Bb7 |
Eb7 | Eb7 | Bb7 | G7 |
Cm7 | F7 | Bb7 | F7 |

Improvisation on Blues

- Chord notes 1, 3, 5, 7 as triplets:

- 1)  2) 
- 3)



Chord progression for a 12-measure blues:

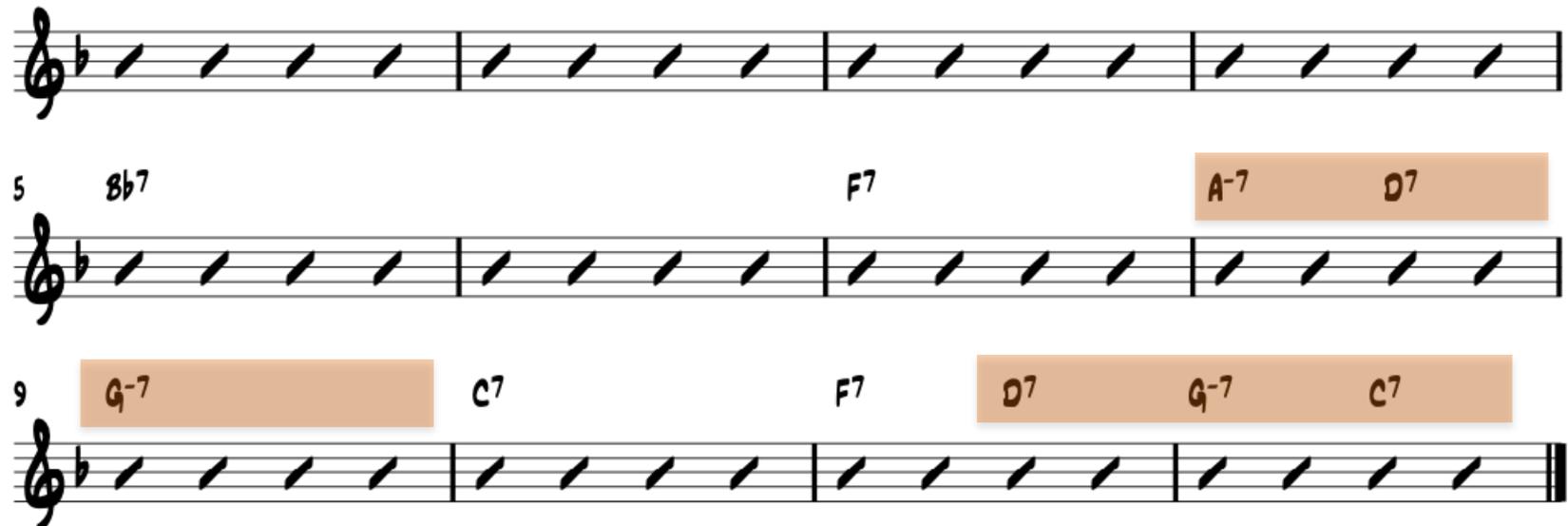
- Measures 1-2: F7
- Measures 3-4: Bb7
- Measures 5-6: F7
- Measures 7-8: Bb7
- Measures 9-10: F7
- Measures 11-12: A-7 D7

Improvisation on Blues

- Scale notes 1, 2, 3, 4, 5, 6, b7; start on 6=13 or on b7:
- Blues: always dominant 7 scale:
- f, g, a, bb, c, d, **es**, f (important: 3, 5, 6, b7)

- 1) 
- 2) 

- 1) 
- 2) 



5 **Bb7** **F7** **A-7** **D7**

9 **G-7** **C7** **F7** **D7** **G-7** **C7**

Improvisation on Blues

- Now: mix the learned phrases ; add more phrases,
- Stay on F, stay on Bb , stay on C for several bars, ...
- then: try the blues scheme
- Basic suggestion: always omit the root!

The image shows a musical score for a blues improvisation exercise in F major, consisting of three staves of music. Each staff contains four measures of music, with a treble clef and a key signature of one flat (F major). The notes in each measure are represented by diagonal slashes, indicating improvisation. Chord symbols are placed above the staves to indicate the harmonic structure.

Staff 1 (Measures 1-4):
Measure 1: F7
Measure 2: Bb7
Measure 3: F7
Measure 4: F7

Staff 2 (Measures 5-8):
Measure 5: Bb7
Measure 6: Bb7
Measure 7: F7
Measure 8: A-7 and D7 (highlighted in a light brown box)

Staff 3 (Measures 9-12):
Measure 9: G-7 (highlighted in a light brown box)
Measure 10: C7
Measure 11: F7
Measure 12: D7, G-7, and C7 (highlighted in a light brown box)

Improvisation on Blues

- Extended blues changes:
- Now include: dorian scale (step II: G-7): g, a, bb, c, d, e, f, g
- And include: dominant scale (step V: D7): d, e, f#, g, a, h, c, d
- -> all exercises on blues again from the beginning 😊

The image shows three staves of musical notation for blues improvisation exercises. Each staff contains four measures of music, with slash marks indicating improvisation. Chord changes are indicated above the staves.

Staff 1: F7, Bb7, F7, F7

Staff 2: 5 Bb7, F7, A-7, D7

Staff 3: 9 G-7, C7, F7, D7, G-7, C7

The Blues scales

- Simple (official) Blues Scale

F7 Einfache Blues-Skala

1 GT+ b3 4 HT b5 5 GT+ b7 GT 8 = 1

- Augmented Blues Scale ($b3 + 3$, $b5 + 5$)

F7 Erweiterte Blues-Skala

1 GT+ b3 HT M3 4 HT b5 HT 5 GT+ b7 GT+ 8 = 1

Die Akkorde der (chords of a) II-V-I-Progression (cadence)

- Wichtig: **Terz** und **Septime** als aktive und passive **Leittöne**:
- Important: 3 and 7 as active or passive leading-tone (before resolution)

Diagram illustrating the II-V-I cadence with CMaj7. The progression is Dm7, G7, CMaj7. The active and passive leading tones are indicated by blue lines and labels:

- Dm7: 3rd (aktiv), 7th (passiv)
- G7: 3rd (passiv), 7th (aktiv)
- CMaj7: 3rd (aktiv), 7th (passiv)

Diagram illustrating the II-V-I cadence with C6. The progression is Dm7, G7, C6. The active and passive leading tones are indicated by blue lines and labels:

- Dm7: 3rd (aktiv), 7th (passiv)
- G7: 3rd (aktiv), 7th (aktiv)
- C6: 3rd (aktiv), 7th (aktiv)

Improvisation über Akkorde: II-V-I-Progression (cadence)

- Start with 1, 3, 5, 7, and vice versa in 8th
- do: (2,) 3 ,5 ,6 ,7 in 8th
- Look @ openStudioJazz.com -> building blocks of improvisation

The image shows a musical score for a II-V-I progression in C major. The top staff is in treble clef and the bottom staff is in bass clef. The progression consists of three measures: Dm7, G7, and CMaj7. In the Dm7 measure, the notes D, F, and A are marked as 'aktiv' (active) and the notes E and G are marked as 'passiv' (passive). In the G7 measure, the notes G, B, and D are marked as 'aktiv' and the notes A and C are marked as 'passiv'. The CMaj7 measure contains the notes C, E, G, and B. The bass line consists of single notes: D in the first measure, G in the second measure, and C in the third measure.

Blues:

F7 Bb7 F7 F7
Bb7 Bb7 F7 D7
Gm7 C7 F7

- Please allow us to publish fotos on www.jazzcats.de
- Please send us your fotos

Back to the **diatonic scales**: Notes in chords above the octave:

- Within: notes 1, 3, 5, 7
- Above: 9, (11,) 13 ← „tensions“

The image shows a musical staff in treble clef with a diatonic scale. The notes are labeled with numbers 1 through 13 below them. The first octave (firste Oktave) is labeled 'first octave' and 'erste Oktave' above the staff, and the second octave (zweite Oktave) is labeled 'second octave' and 'zweite Oktave' above the staff. The notes are: 1 (C), 2 (D), 3 (E), 4 (F), 5 (G), 6 (A), 7 (B), 8 (C), 9 (D), 10 (E), 11 (F), 12 (G), 13 (A). The notes 9, 11, and 13 are marked with a blue horizontal line above them, indicating they are tensions. The note 11 is a flat (Bb), and the note 13 is a natural (A).

Piano voicings

4-note rootless chords: basic rules:

- Left hand (low): 3 / 7 or 7 / 3 -> basic cord
- Right hand (above): 9 / 13 -> tensions
 - 6 in step I of II-V-I minor
 - if 9 or 13 is too “much”: -> 5 / 1

Piano voicings

- II-V-I major:

Diagram illustrating the II-V-I major voicing for D-9, G13, and CΔ9 chords. The notation shows the treble and bass clefs with fingerings (5, 9, 7, 3) for each chord.

Chord	Treble Clef	Bass Clef
D-9	5, 9	7, 3
G13	9, 13	3, 7
CΔ9	5, 9	7, 3

Diagram illustrating the II-V-I major voicing for D-9, G13, and CΔ13 chords. The notation shows the treble and bass clefs with fingerings (9, 5, 3, 7) for each chord.

Chord	Treble Clef	Bass Clef
D-9	9, 5	3, 7
G13	13, 9	7, 3
CΔ13	9, 13	3, 7

Piano voicings

- II-V-I minor:

□ D \emptyset 7 G7(\flat 13/ \flat 9) C-6

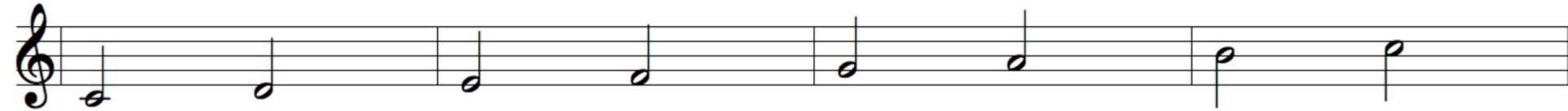
Treble clef: \flat 5, 1, \flat 9, \flat 13, 5, 9
 Bass clef: 7, 3, 3, 7, 6, \flat 3

□ D \emptyset 7 G7(\flat 13/ \flat 9) C-6

Treble clef: 1, \flat 5, \flat 13, \flat 9, 9, 5
 Bass clef: 3, 7, 7, 3, \flat 3, 6

Die **Skalen** der II-V-I-Verbindung the scales to use over a II-V-I-progression

- Simply: use the major scale for a major-II-V-I-progression)
- Scale, starting on the specific step (Skala, beginnend auf der jeweiligen Stufe):



Ionisch (ionian) or: **major-scale**

dorisch (dorian) or: **minor7-scale**

phrygisch (phrygian)

lydisch (lydian)

mixolydisch (mixolydian) or: **dominant7-scale**

äolisch (aeolian)

lokrisch (locrian)

Kirchentonarten (gregorian scales / gregorian modes)

Scales

The image displays eight staves of guitar scales in 4/4 time, each featuring a sequence of chords: Dm, G7, and CMaj7. The scales are written in treble clef with various rhythmic patterns and slurs. A blue box highlights the first measure of the first staff. The final staff is marked with '2X'.

Staff 1: Dm, G7, CMaj7

Staff 2: Dm7, G7, CMaj7

Staff 3: Dm7, G7, CMaj7

Staff 4: Dm, G7, CMaj7

Staff 5: Dm7, G7, CMaj7

Staff 6: Dm7, G7, CMaj7

Staff 7: Dm7, G7, CMaj7

Staff 8: Dm7, G7, CMaj7, 2X

Einschub: Chromatik durch bebop scales:

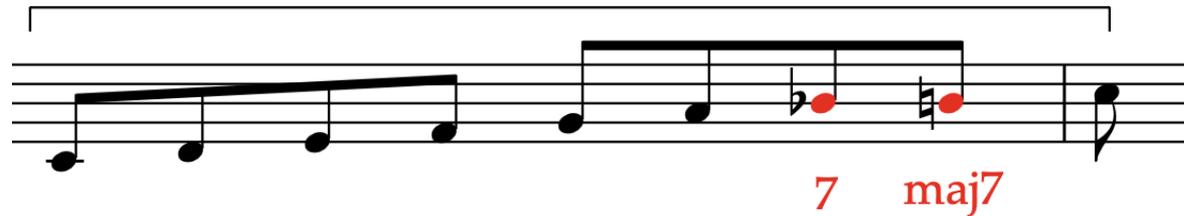
- Major bebop scale -> plus b6

- Cmaj7



- Dominant bebop scale -> plus #7

- C7



How to learn Jazz?

- **Intellectual learning**: understanding of theory (GRAMMAR)
- **Listening** to chords, progressions and scales → auditory comprehension
- **Playing**: training fingers, lips, ... → motor learning + tactile and proprioceptive comprehension

important:
action-
perception-loop

deep learning
automatization

Reward on a rehearsal or gig:
→ **saving** learned phrases

How to learn jazz

- Close your eyes and play: don't look at notes or at the fingers on the piano
- -> you get a better combination of **audio** and tactile-proprioceptive (= **motor**) domains
- (the visual domain is not needed in Jazz!!! 😊)

Skalenteile
und
Akkord-
brechungen

Parts of
scales and
parts of
chords

The image displays a musical score for guitar, consisting of ten staves. The time signature is 4/4. The chords used are Dm, G7, and CMaj7. The notation includes various rhythmic patterns and chord voicings, with some notes beamed together. A blue square marker is present on the first staff. The score concludes with a double bar line and a '2x' repeat sign.

Learning scales: Variations

- Try steps in thirds
- Cmaj7: up: c-e-d-f-e-g-f-a-g-b-a-c-b-d-c
- And down: c-a-b-g-a-f-g-e-f-d-e-c-d-b-c
- ...

Improvisation on major II-V-I

- Pattern 1: 3-5-7- 9=6-3-2-7- | 3-5-7-9-9
II-V to Major
Dm7-G7-Cmaj7: 

- Pattern 2: 5-3-2-7- 3-6-7-9- | 5-3-2-7-7
Am7-D7-Gmaj7 

Improvisation on major II-V-I

- Pattern 3: 2 - 3-#3-4- 2-5- 5-b5-4- | 7-6-b6- 5-5

9 13

9 -

-13-9

-13-

Dm7-G7-Cmaj7:



- this pattern 3 includes IIm7 9 and V7 9 13

Structure of songs:
„where am I now ?“

Blue Moon

Rodgers/Hart

medium

The image displays a musical score for the song "Blue Moon" by Rodgers/Hart, set in a medium tempo. The score is written in 4/4 time and features a key signature of two flats (B-flat major). The music is organized into three main sections: A, A', and B. Section A is marked with a "LeadIn" and consists of two staves of music. Section A' also consists of two staves. Section B is the longest section, consisting of three staves. The score includes various chord progressions such as EbMaj7, Cm7, Fm7, Bb7, AbMaj7, Eb6, Abm7, Db7, GbMaj7, F7, and Bb7. The notation includes treble clefs, a key signature of two flats, and a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The score concludes with a double bar line and a repeat sign.

A

LeadIn

A'

B

A

3x

scales to use
tonal centers

Blue Moon

Rodgers/Hart

medium

The musical score for "Blue Moon" is presented in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked "medium". The score consists of ten staves of music, each with a corresponding line of chord diagrams and Roman numerals above it. The chords are primarily triads and dyads, with some seventh chords. Roman numerals are used to indicate the scale degrees of the chords. The piece begins with a "Lead in" section. The chord progression is as follows:

- Staff 1: Eb-Dur, EbMaj7, Cm7, Fm7, Bb7, EbMaj7, Cm7, Fm7, Bb7, Eb-Dur
- Staff 2: EbMaj7, Cm7, Fm7, Bb7, EbMaj7, Cm7, Fm7, Bb7, Eb-Dur
- Staff 3: EbMaj7, Cm7, Fm7, Bb7, EbMaj7, Cm7, Fm7, Bb7, Eb-Dur
- Staff 4: EbMaj7, Cm7, Fm7, Bb7, EbMaj7, AbMaj7, EbMaj7, Eb-Dur
- Staff 5: Fm7, Bb7, Eb6, Fm7, Bb7, EbMaj7, Eb-Dur
- Staff 6: Abm7, Db7, GbMaj7, Gb-Dur, Cm7, F7, Bb-Dur, Fm7, Bb7, Eb-Dur
- Staff 7: EbMaj7, Cm7, Fm7, Bb7, EbMaj7, Cm7, Fm7, Bb7, Eb-Dur
- Staff 8: EbMaj7, Cm7, Fm7, Bb7, EbMaj7, AbMaj7, EbMaj7, Bb7, Eb-Dur 3X

BLUE MOON

Handwritten musical score for "Blue Moon" in E-flat major, 4/4 time. The score consists of ten staves of music with various chords and melodic lines.

Chords and notes across the staves:

- Staff 1: Eb Cm7 Fmi7 Bb7 Eb Cm7 Fmi7 Bb7
- Staff 2: Eb Cm7 Fmi7 Eb Ab Eb Bb7
- Staff 3: Eb Cm7 Fmi7 Bb7 Eb Cm7 Fmi7 Bb7
- Staff 4: Eb Cm7 Fmi7 Eb Fmi7 Eb
- Staff 5: Fmi7 Bb7 Eb Fmi7 Bb7 Eb
- Staff 6: Abmi Db7 Gb Bb F7 Fmi7 Bb7
- Staff 7: Eb Cm7 Fmi7 Bb7 Eb Cm7 Fmi7 Bb7
- Staff 8: Eb Cm7 Fmi7 1. Eb Fmi7 Eb Bb7
- Staff 9: 2. Eb Fmi7 Eb

Pentatonics

- What could be the key for starting to improvise?
- Use the pentatonic scales: major, minor
 - C, D, E, G, A <- part of maj-scale
 - C, Eb, F, G, Bb <- part of minor-scale natural (= pentatonic scale, starting on step VI: A, C, D, E, G)
- When to use?
- Major -> Blue moon IV-II-V-I ?
- Minor: Next slides 😊

Notes, grades and intervals

- Notes:

C D E F G A B(=H) C



- Enharmonic equivalents
- Enharmonische Verwechslung
- Enharmonics is a compromise

sharp flat

C# = Db

D# = Eb

E = Fb

E# = F natural

F# = Gb

G# = Ab

A# = Bb

natural **B = Cb**

B# = C

Töne immer klein schreiben;

Akkorde und Tonarten immer groß schreiben