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!

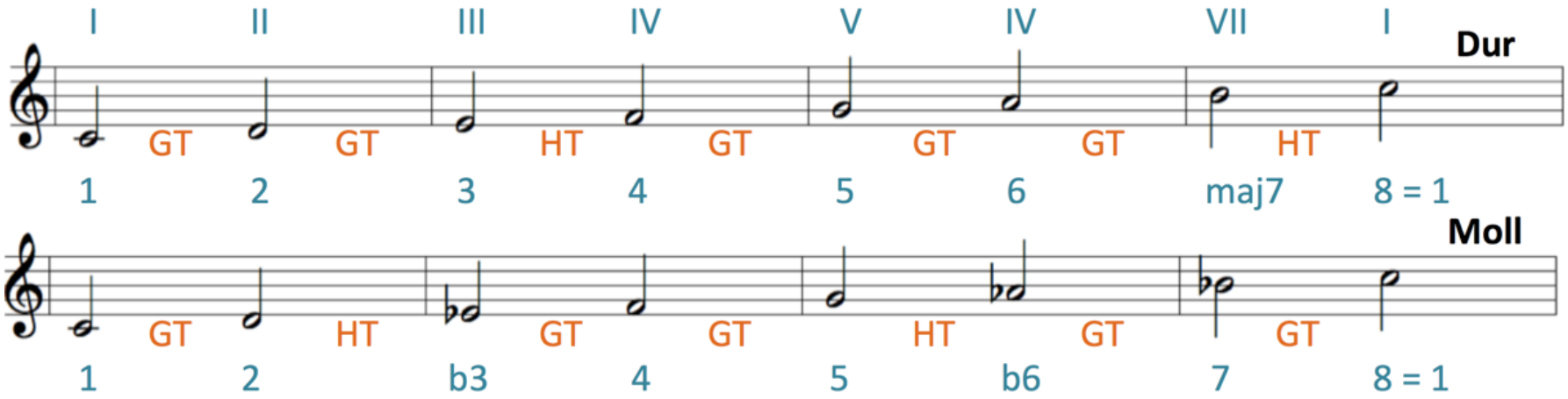
- Listen to scales and chords! EAR TRAINING
- You need not to name (or to read) notes!
- But memorize the intervals (steps) of a type of scale and of a type of chord! -> „intuitively“
  - Intervals
  - Scales
  - chords

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)

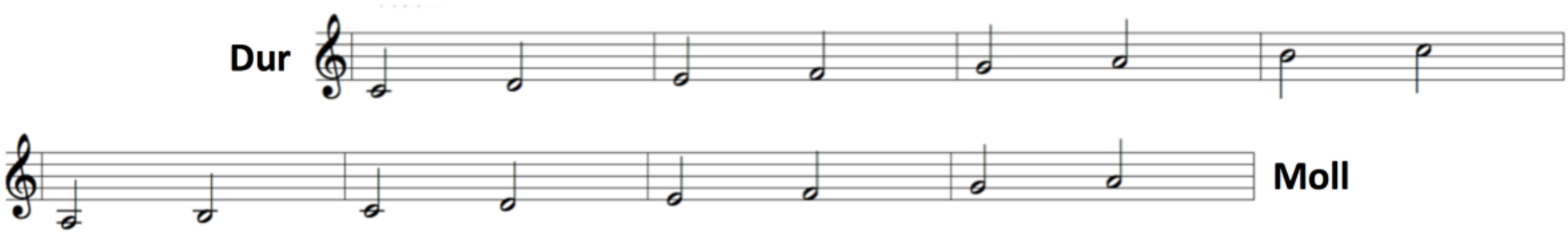
- Scale = 7 notes (Noten); 7 grades, levels (Stufen)
- 2 half- and 5 whole-tone intervals (HT, GT)



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

Major and Minor: Scales (Dur / Moll)

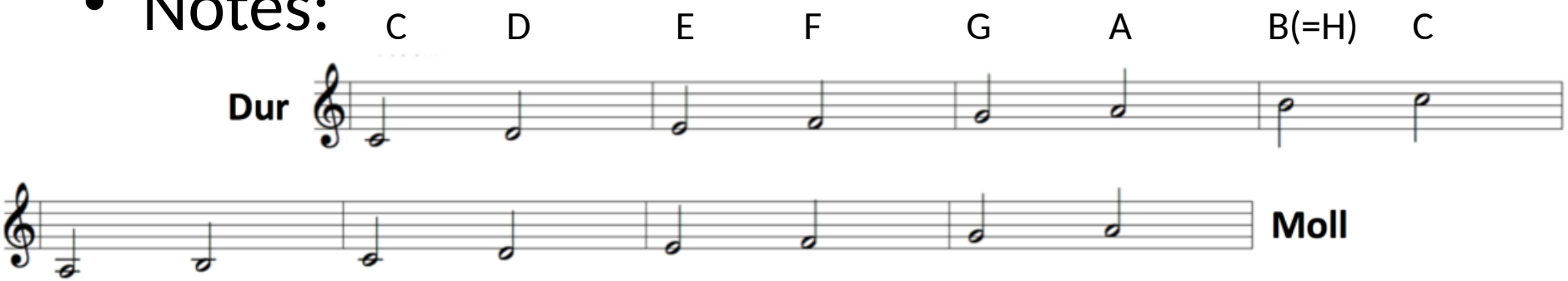
- Minor scale (natural) = Major scale, starting on step VI (a minor third lower)



Starting: minor third lower

Notes, grades and intervals

- Notes:



- Enharmonic equivalents
- Enharmonische Verwechselung
- 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:

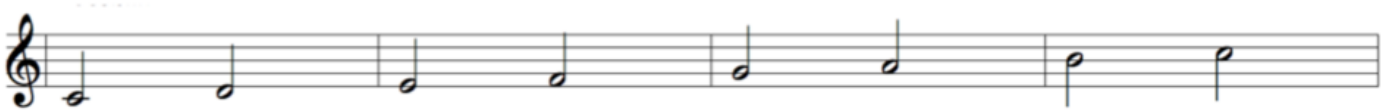
minor third
major third

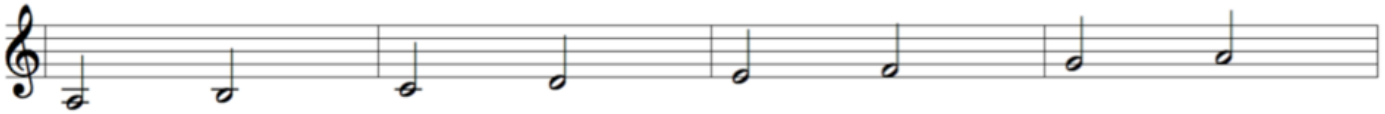
diminished fifth
perfect fifth (fourth, octave)
augmented fifth

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

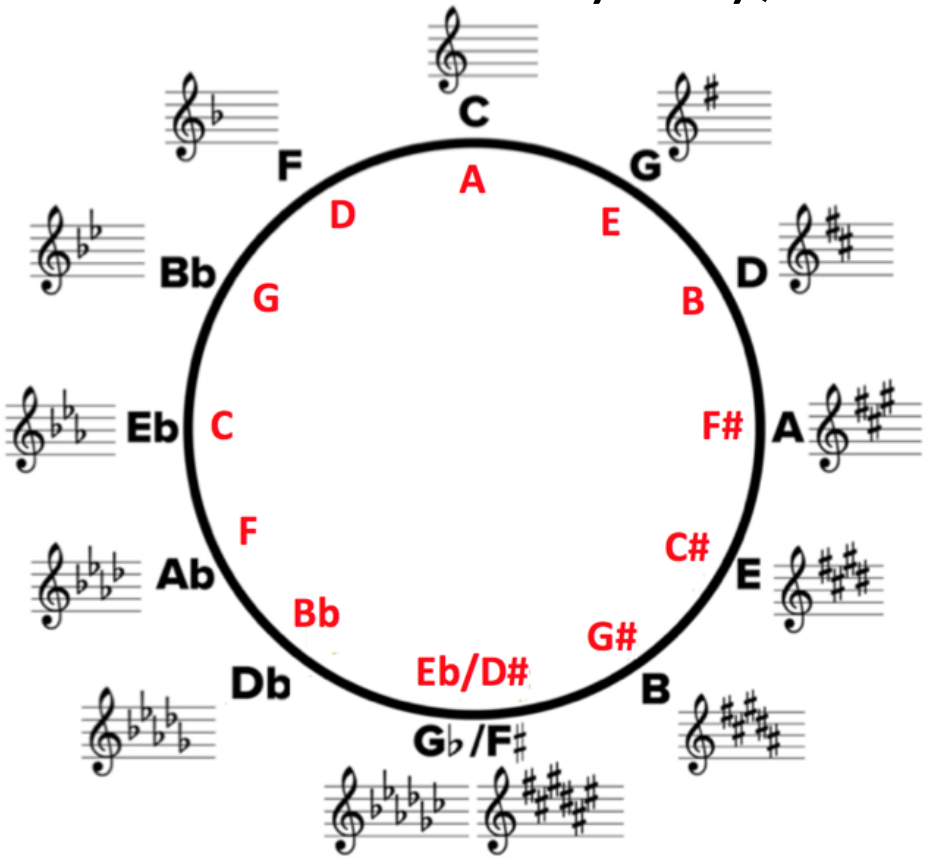
Notes, grades and intervals

- 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)

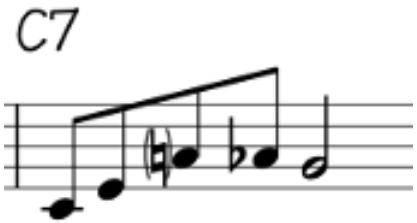
Quintenzirkel (cycle of fifth)

- 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



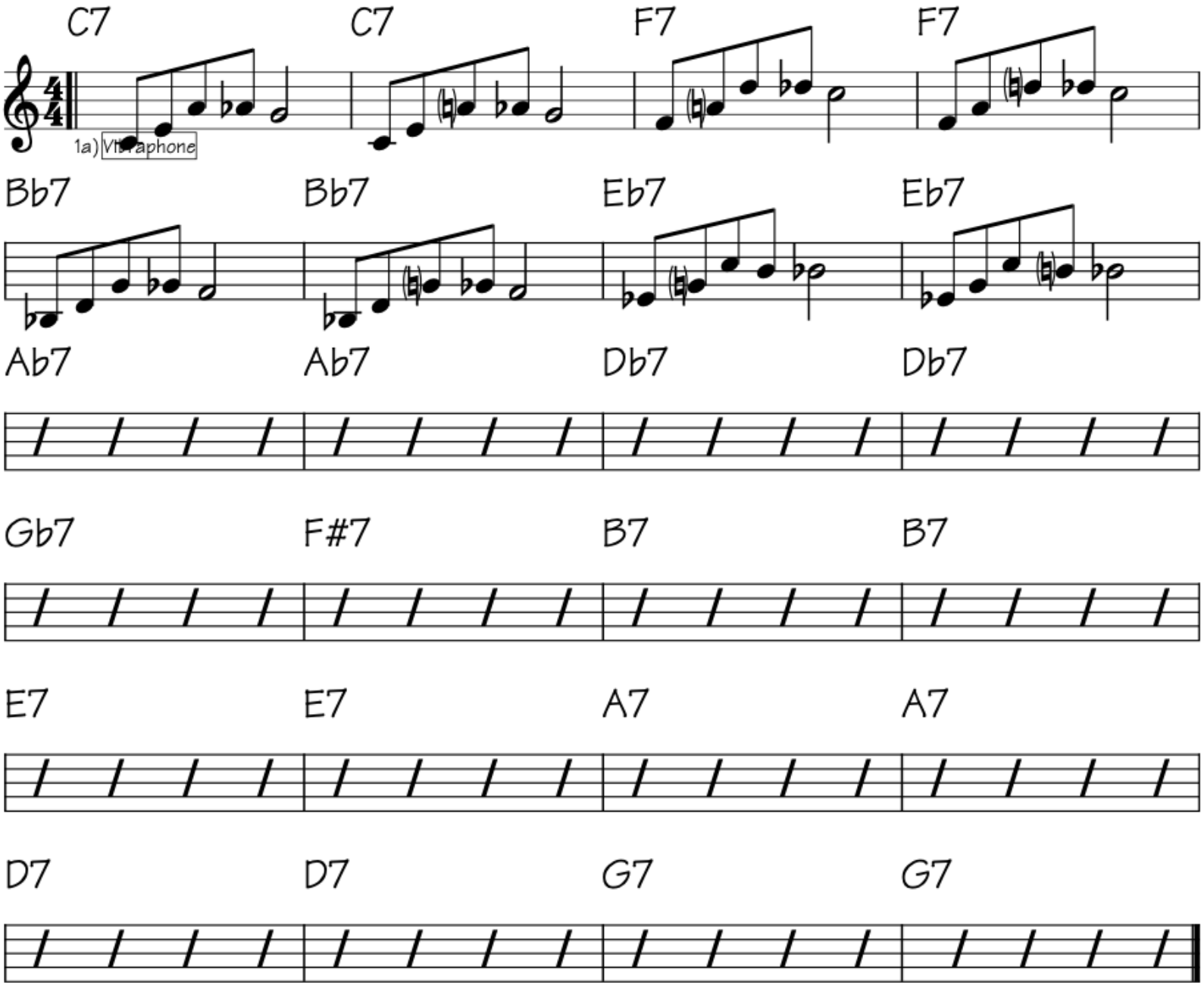
iRealPro:
Exercise (V) full bar 2x
Exercise (V) full bar 1x

- (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 -> …

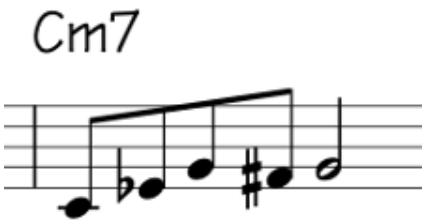
- -> passt zu maj7-Akkord in II-V-I und (b)7-Akkord im Blues
- (diese Chromatik ist Teil der major bebob scale! -> b6)

Plus: (from mobile! -> Bluetooth coupling to PA)
Jazz Drum Brushes Play along – slow swing 92 BPM
https://www.youtube.com/watch?v=9YjHS0qguNQ

Exercise (V) full bar 2x



Übung 2 zu II-V-I



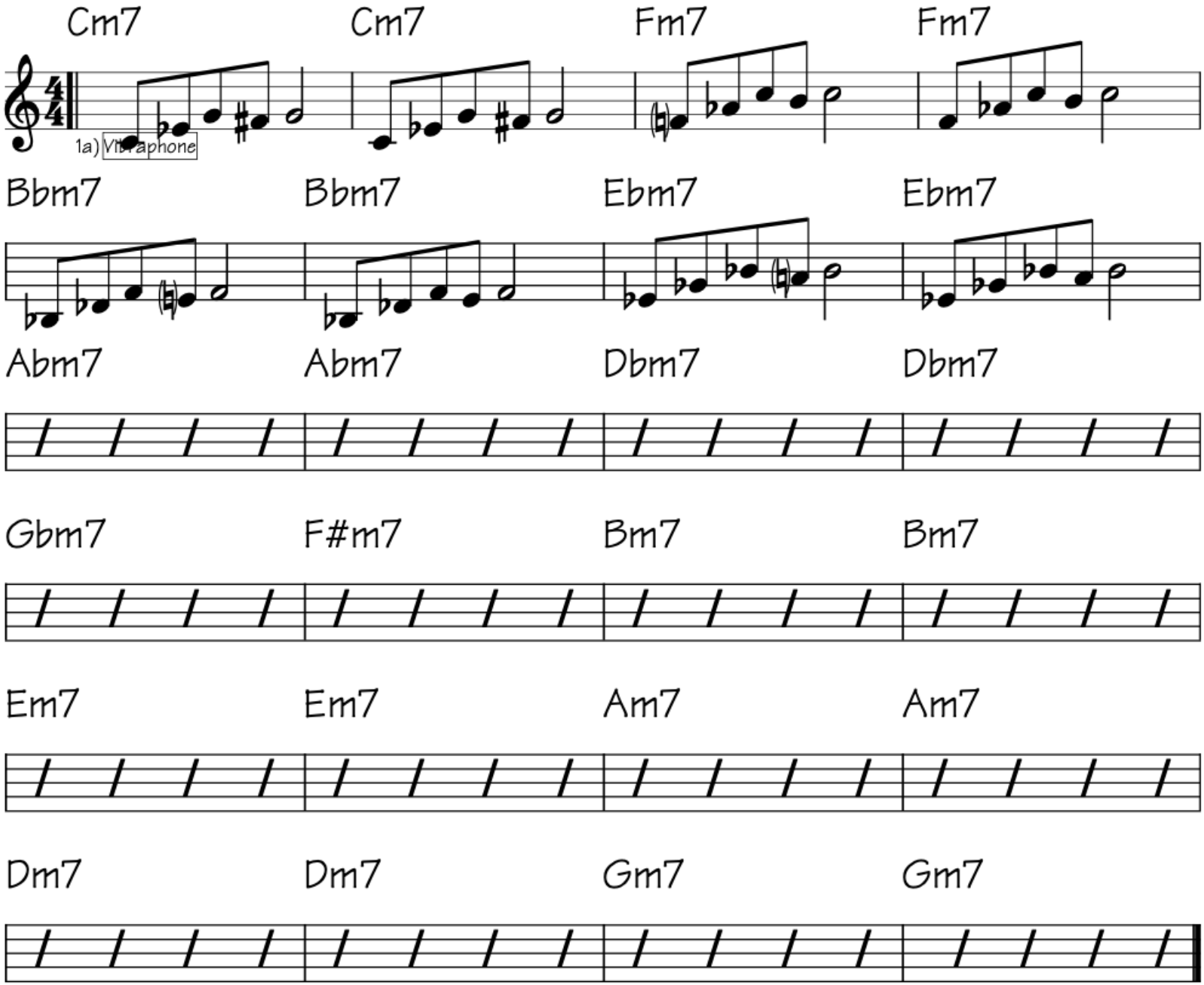
iRealPro:
Exercise (II) full bar 2x
Exercise (II) full bar 1x

- (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)

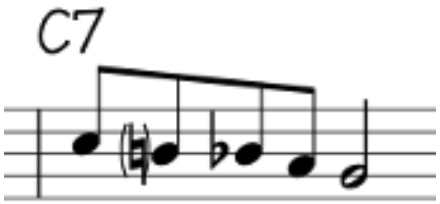
Plus: (from mobile! -> Bluetooth coupling to PA)
Jazz Drum Brushes Play along – slow swing 92 BPM
https://www.youtube.com/watch?v=9YjHS0qguNQ

Exercise (II) full bar 2x



Übung 3 zu II-V-I

iRealPro:
Exercise (V) full bar 2x
Exercise (V) full bar 1x

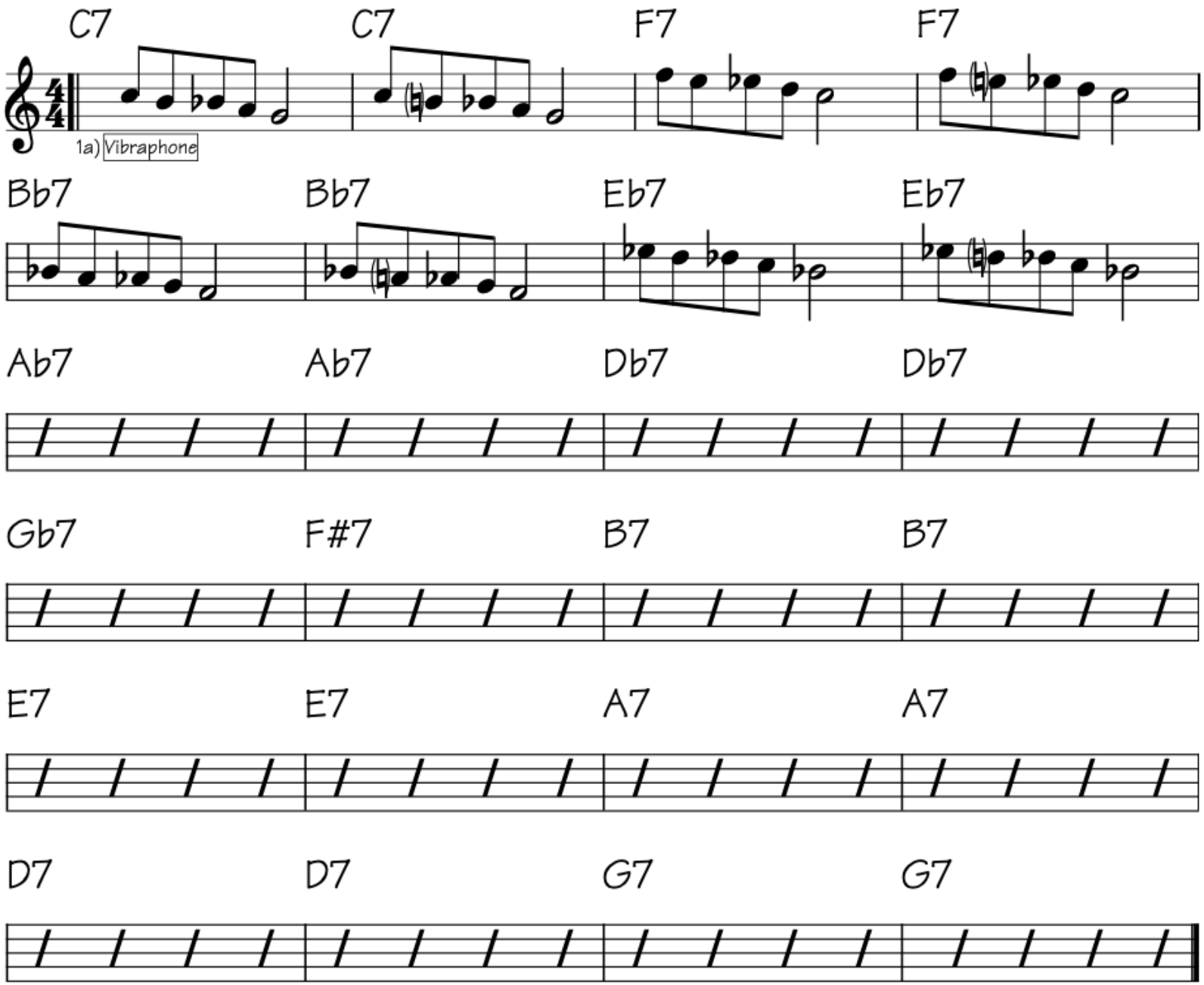


- (Start C-Instr.) c-h-bb-a-g -> f-e-eb-d-c -> bb-a-ab-g-f -> eb-d-db-c-bb -> ab-g-gb-f-eb -> db-c-h-bb-ab -> gb-f-e-eb-db -> h-bb-a-g#-f# -> e-eb-d-db-h -> a-ab-g-gb-e -> d-db-c-h-a -> g-gb-f-e-d -> ...

- -> passt auf V7-Akkorde in II-V-I-Verbindungen
- (Chromatik ist Teil der dominant bebob scale! -> #7)

Plus: (from mobile! -> Bluetooth coupling to PA)
Jazz Drum Brushes Play along – slow swing 92 BPM
https://www.youtube.com/watch?v=9YjHS0qguNQ

Exercise (V) full bar 2x

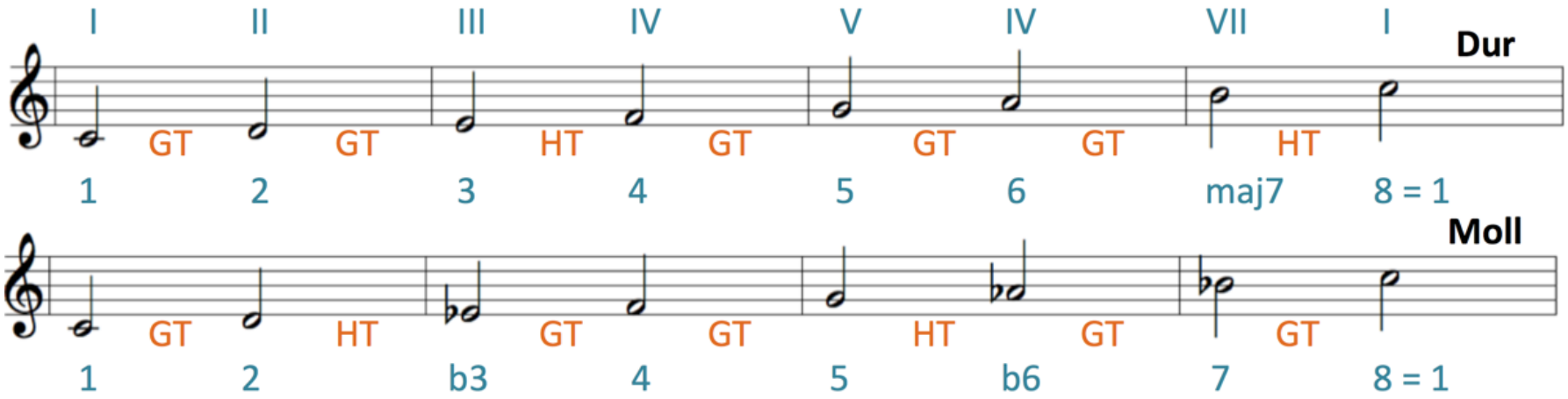


Weitere Übungen zum Quintenzirkel:

- Tonleitern/scales : major and minor:
- Nicht an TÖNE (notes) denken, sondern an INTERVALLE (intervals): (siehe nächste Folie)
- C – F – Bb – Eb – Ab – Db – Gb (– H – E – A)
- C – G – D – A – E – H – F# (– Db – Ab – Eb)

Major and Minor: Scales (Tonleiter)

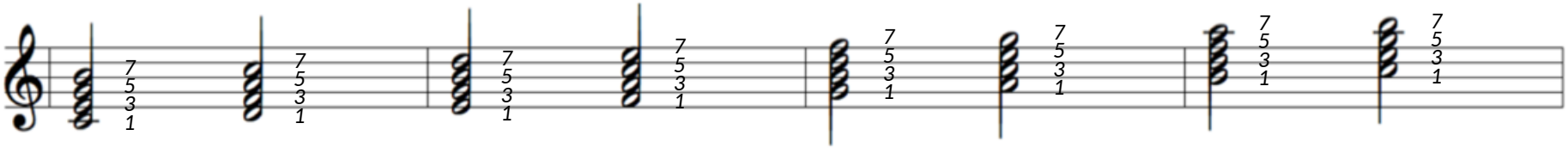
- Scale = 7 notes (Noten); 7 grades, levels (Stufen)
- 2 half- and 5 whole-tone intervals (HT, GT)



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

Chords, based on the major scale
Akkorde, aufbauend auf der Dur-Skala

- Drei- und Vierklänge (3-note, 4-note chords) (arabic numbers)
- Akkorde der diatonischen Tonleiter (diatonic scale) (roman numbers)



Imaj7	IIm7	IIIm7	IVmaj7	V7	VIm7	VIIm7b5	Imaj7
Cmaj7	Dm7	Em7	Fmaj7	G7	Am	Bm7b5	Cmaj7
Tonika root			Subdominante IV	Dominante V			← Kadenz ← chord progression

Imaj7 IIm7 V7 ← II-V-I-Progression

major seven chord,
minor seven chord,
dominant seven chord (major 3, minor 7 chord)
diminished chord, half diminished chord

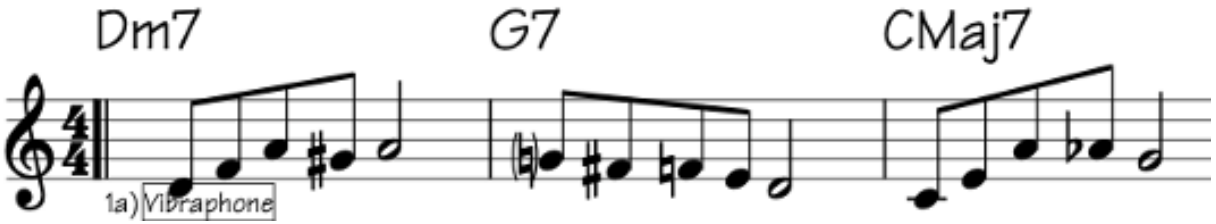
Arabic versus roman numbers

- 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: Imaj7=Gmaj7; II-7=A-7; V7=D7
  - Key=f: Imaj7=Fmaj7; II-7=G-7; V7=C7

Basic chords in Jazz

- Imaj7 major (seven) chord
- II-7 (IIm7) 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



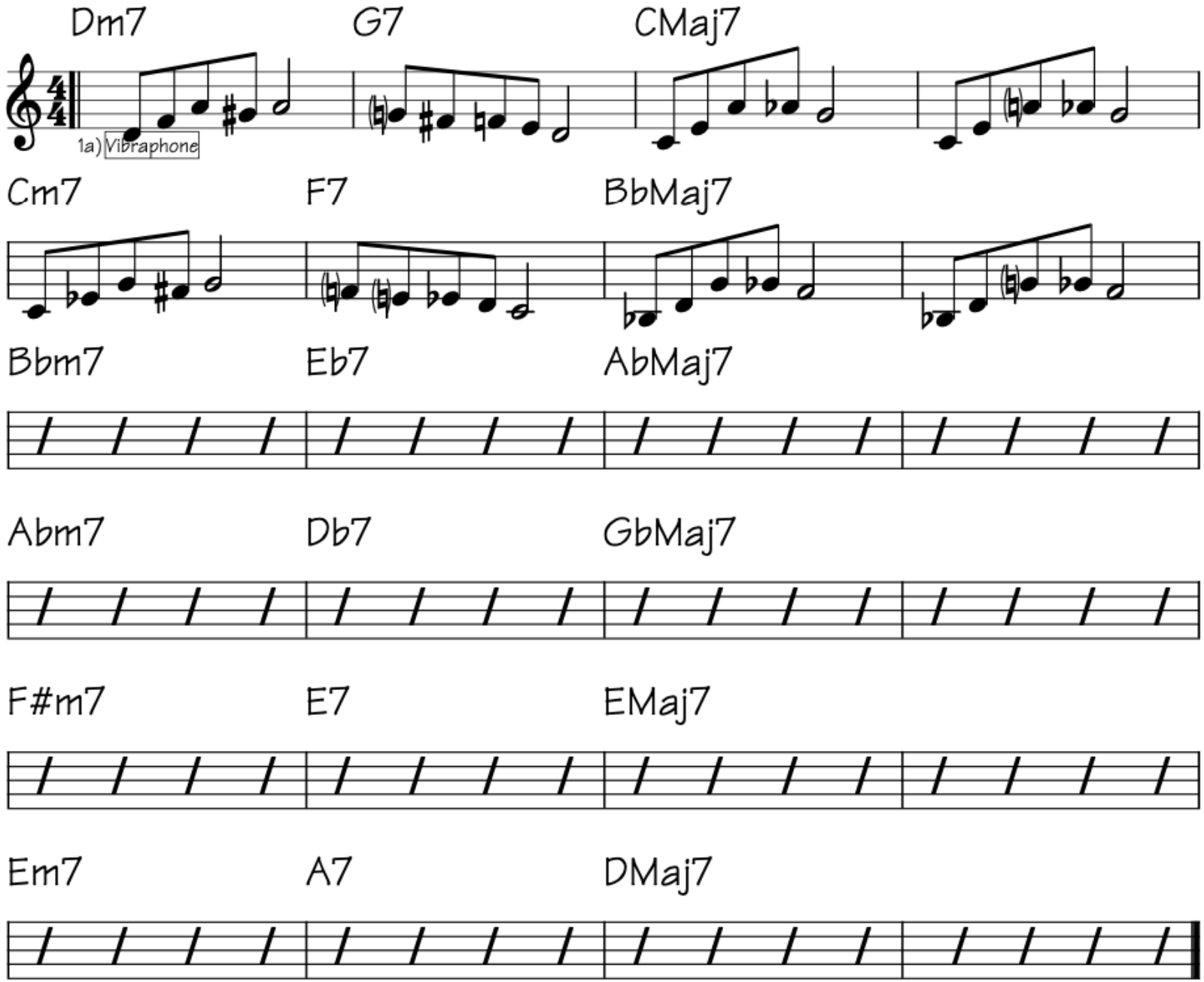
iRealPro:
Exercise (II-V-I) full bar 2x
Exercise (II-V-I) full bar 1x

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

- D-7 I G7 I Cmaj7 I % I ->
- C-7 I F7 I Bbmaj7 I % I ->
- Bb-7 I Eb7 I Abmaj7 I % I ->
- Ab-7 I Db7 I Gbmaj7 I % I ->
- F#-7 I H7 I Emaj7 I % I ->
- E-7 I A7 I Dmaj7 I % I ->
- Back home ☺

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

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

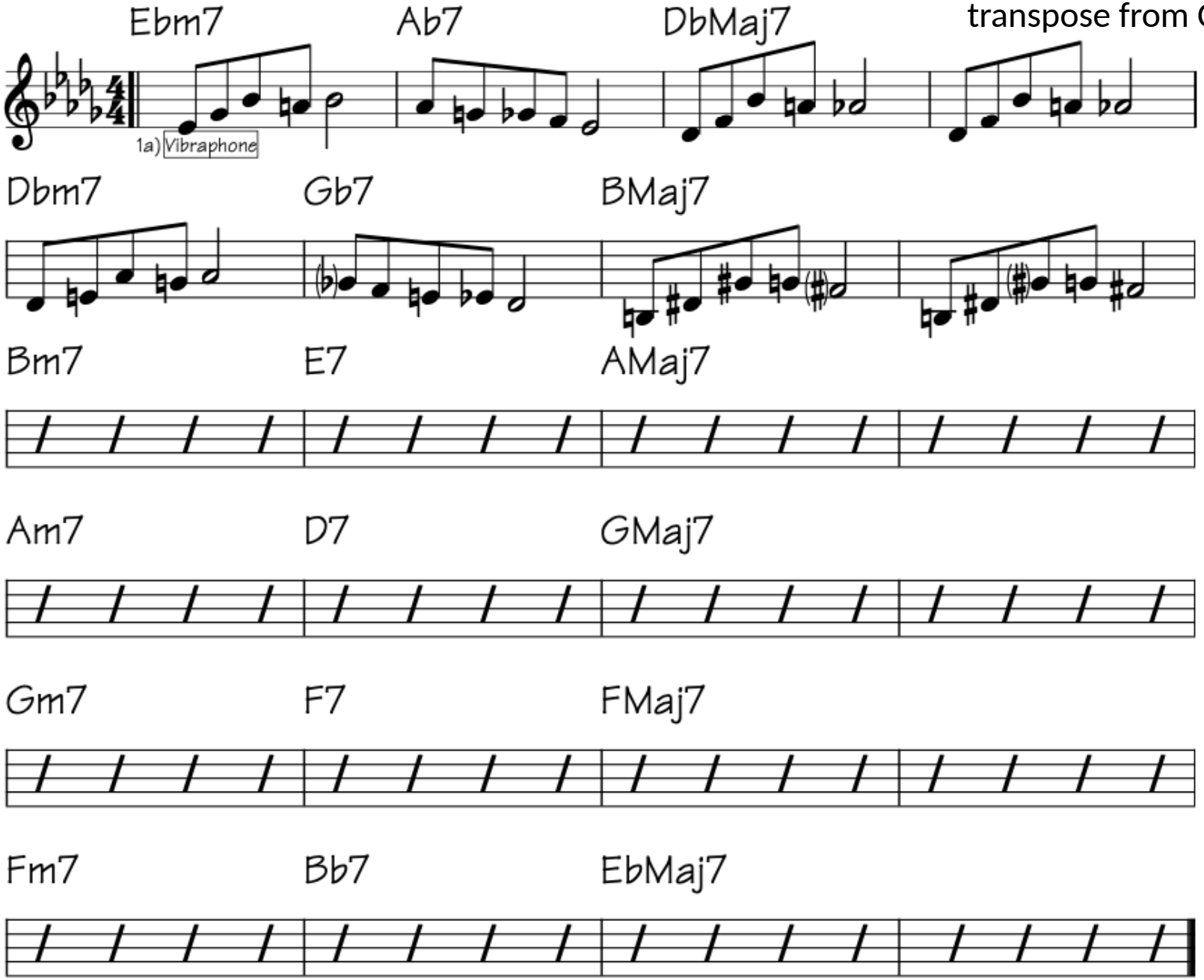


Halbton höher (semitone up):

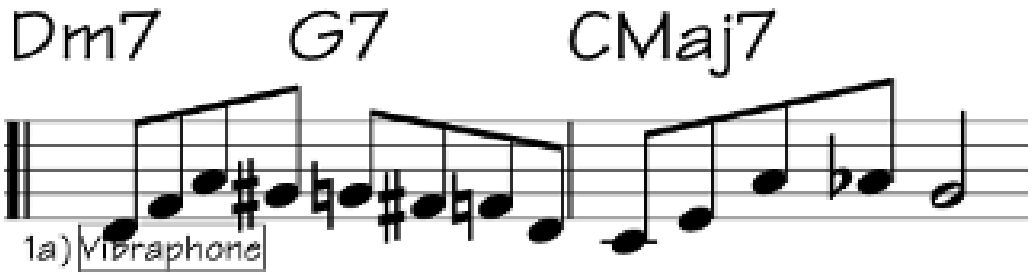
- Eb-7 I Ab7 I Dbmaj7 I % I ->
- Db-7 I Gb7 I Hmaj7 I % I ->
- H-7 I E7 I Amaj7 I % I ->
- A-7 I D7 I Gmaj7 I % I ->
- G-7 I C7 I Fmaj7 I % I ->
- F-7 I Bb7 I Ebmaj7 I % I ->
- Back home ☺

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

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



Übung 5: II-V-I (major) half bar



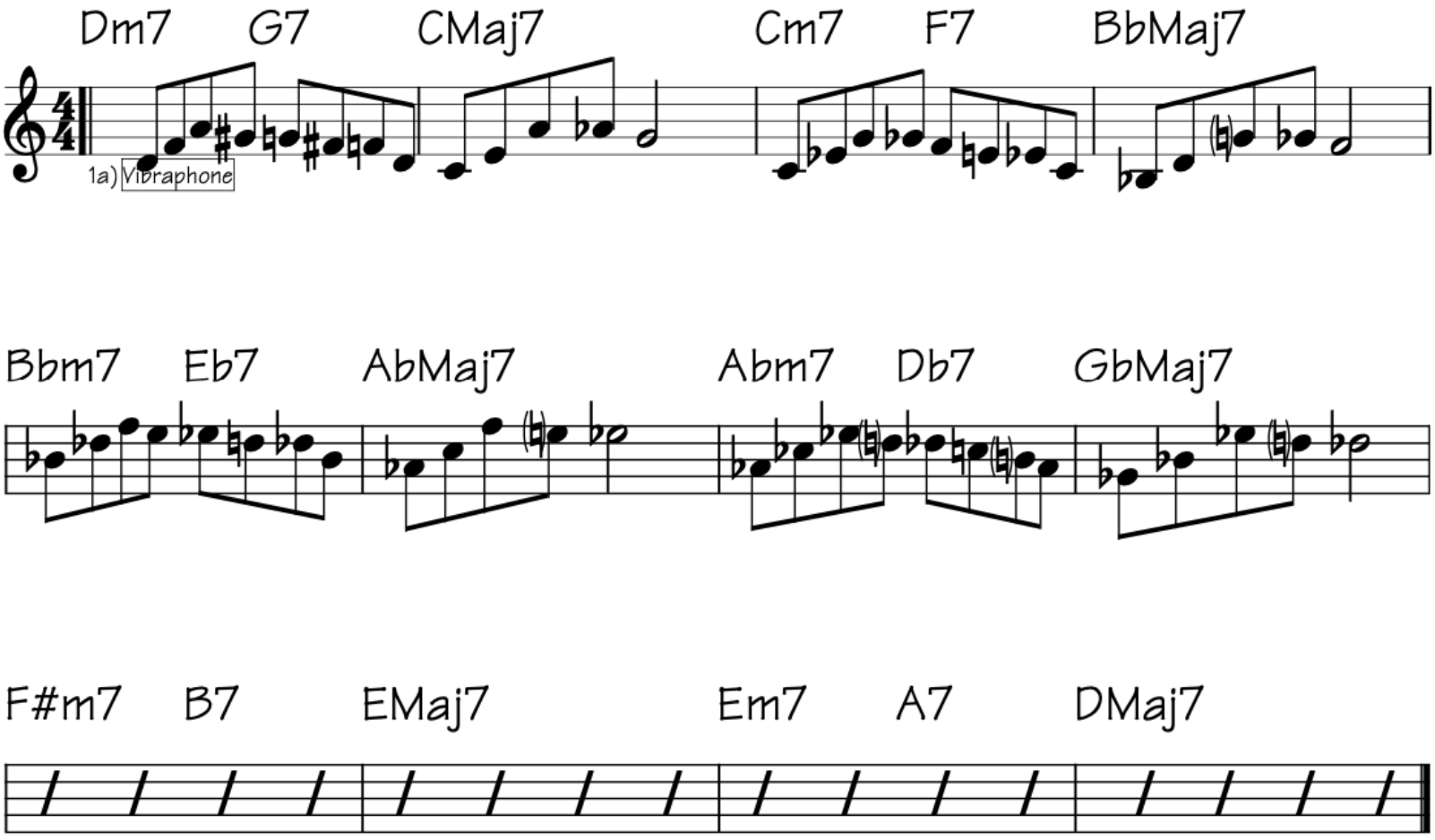
iRealPro:
Exercise (II-V-I) half bar 2x
Exercise (II-V-I) half bar 1x

- d-f-a-ab-g-f#-f-d-h I c-e-a-ab-g. (halbe Takte)

- D-7 G7 I Cmaj7 I C-7 F7 I Bbmaj7 I ->
- Bb-7 Eb7 I Abmaj7 I Ab-7 Db7 I Gbmaj7 I ->
- F#-7 H7 I Emaj7 I E-7 A7 I Dmaj7 I ->
- Eb-7 Ab7 I Dbmaj7 I Db-7 Gb7 I Hmaj7 I ->
- H-7 E7 I Amaj7 I A-7 E7 I Gmaj7 I ->
- G-7 C7 I Fmaj7 I F-7 Bb7 I Ebmaj7 I ->

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

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

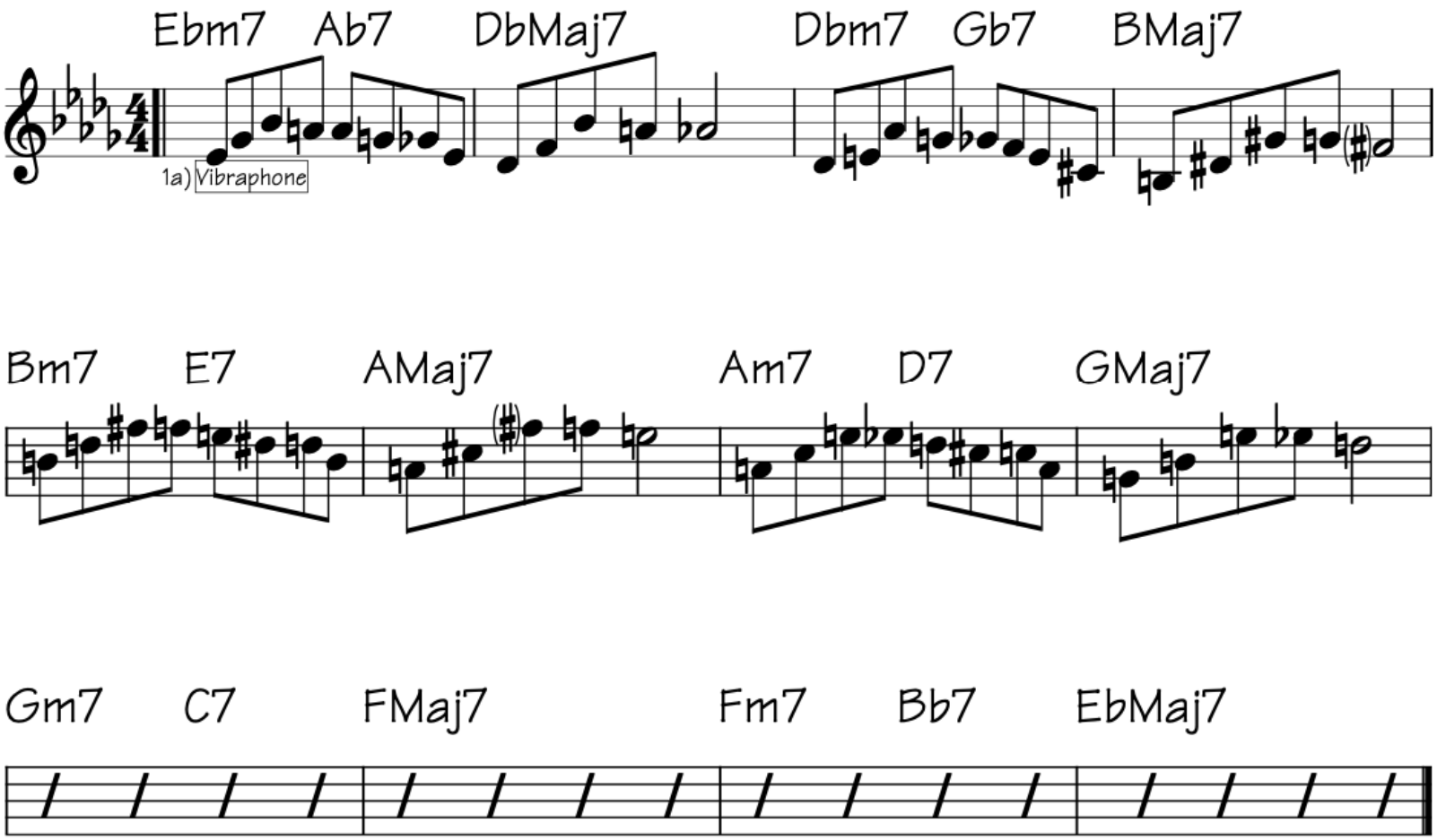


- Eb-7 Ab7 I Dbmaj7 I
- eb-gb-bb-a-ab-g-gb-eb I db-f-bb-a-ab.
- Db-7 Gb7 I Hmaj7 I
- db-e-ab-g-gb-f-e-db I h-eb-ab-g-gb.
- H-7 E7 I Amaj7 I
- h-d-f#-f-e-eb-d-h I a-c#-f#-f-e.
- A-7 D7 I Gmaj7 I
- a-c-e-eb-d-c#-c-a I g-h-e-eb-d.
- G-7 C7 I Fmaj7 I
- g-h-d-db-c-h-bb-g I f-a-d-db-c.
- F-7 Bb7 I Ebmaj7 I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

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

or:

Exercise (II-V-I) half bar 1x (long)
second half part



Drei typische Varianten des Blues

- Einfache Bluesform:

Bb7 I Bb7 I Bb7 I Bb7 I
Eb7 I Eb7 I Bb7 I Bb7 I
F7 I F7 I Bb7 I Bb7 I

- Einfache Bluesform:
  (Quick change)

Bb7 I Eb7 I Bb7 I Bb7 I
Eb7 I Eb7 I Bb7 I Bb7 I
G7 I F7 I Bb7 I F7 I

- erweiterte-Bluesform:
  (bebob)

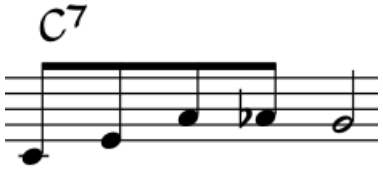
Bb7 I Eb7 I Bb7 I Bb7 I
Eb7 I Eb7 I Bb7 I G7 I
Cm7I F7 IBb7 G7ICm7 F7I

Three patterns on blues simple

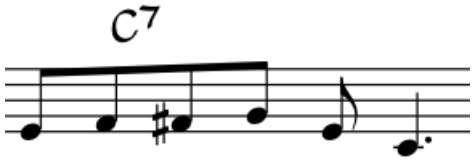
- Einfache Bluesform:

Bb7 I Bb7 I Bb7 I Bb7 I
Eb7 I Eb7 I Bb7 I Bb7 I
F7 I F7 I Bb7 I Bb7 I

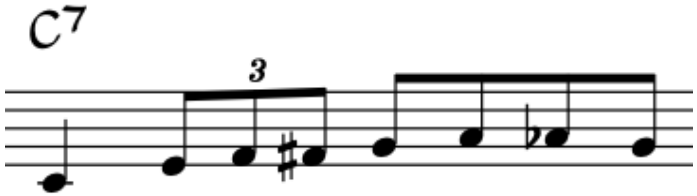
- Jeder Takt: 1-3-6-b6-5.



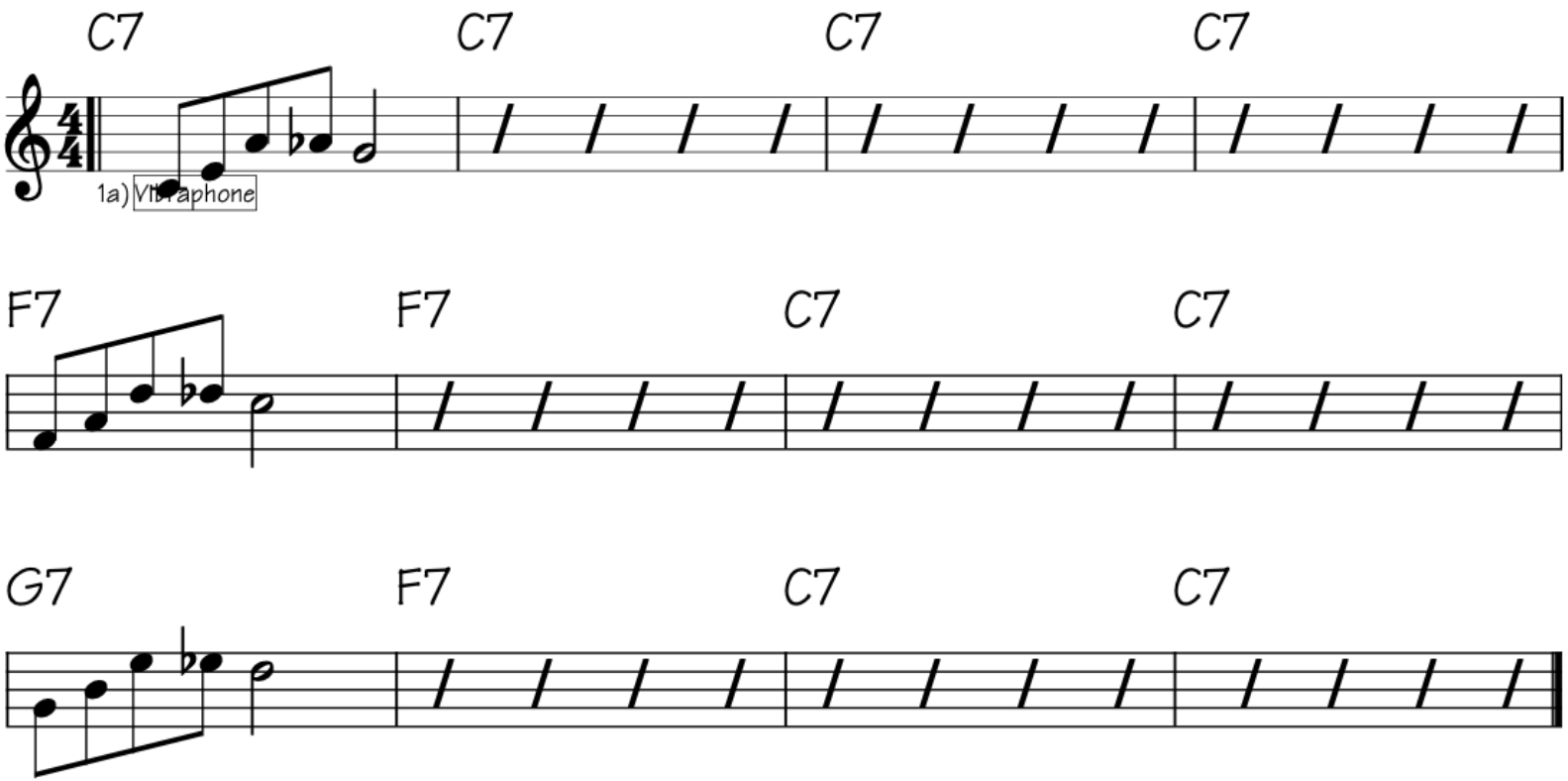
- Jeder Takt: 3-4-b5-5-3-1.



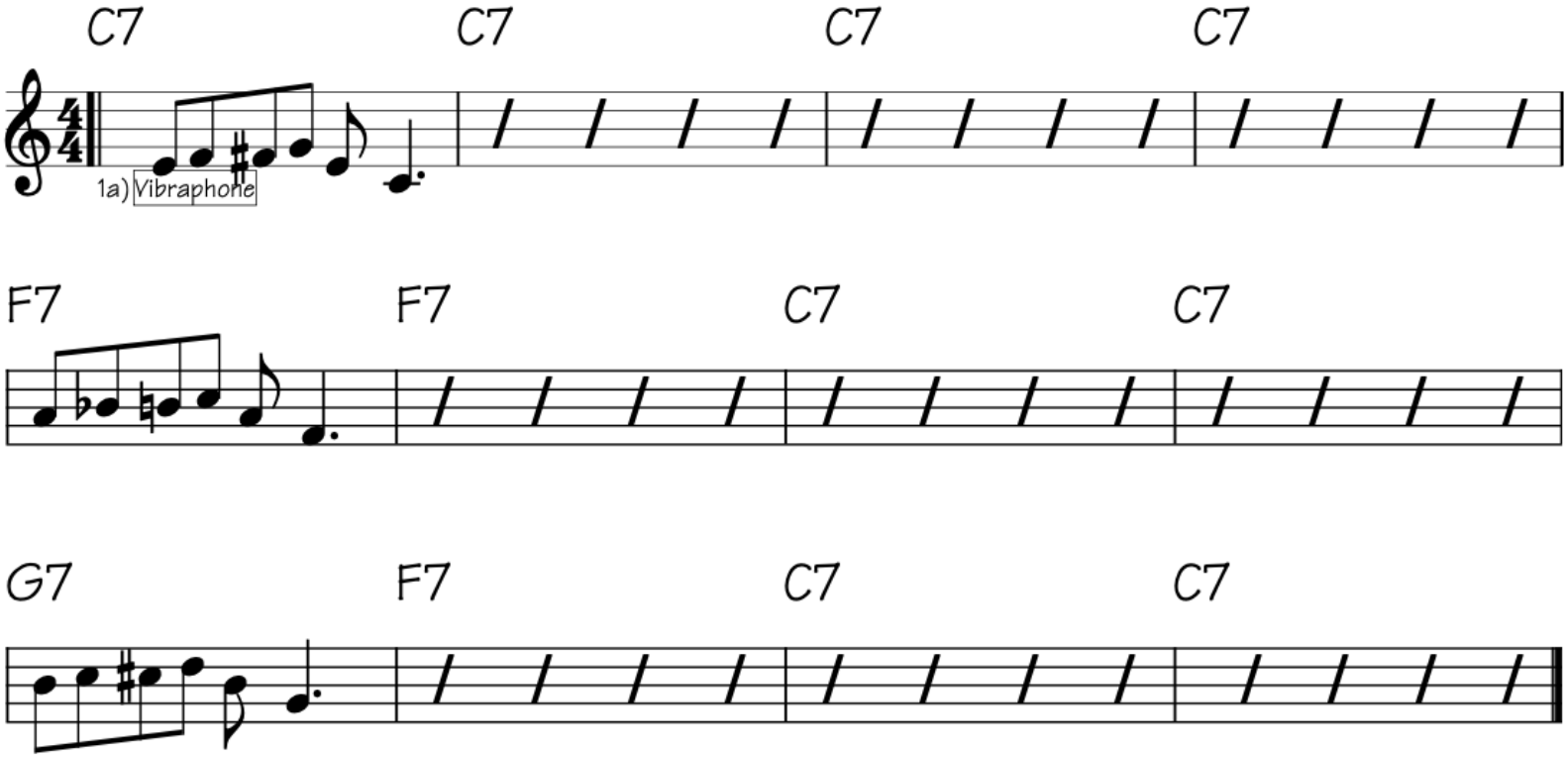
- Jeder Takt: 1--3-4-b5--5-6-b6-5. (bebop-phrase)



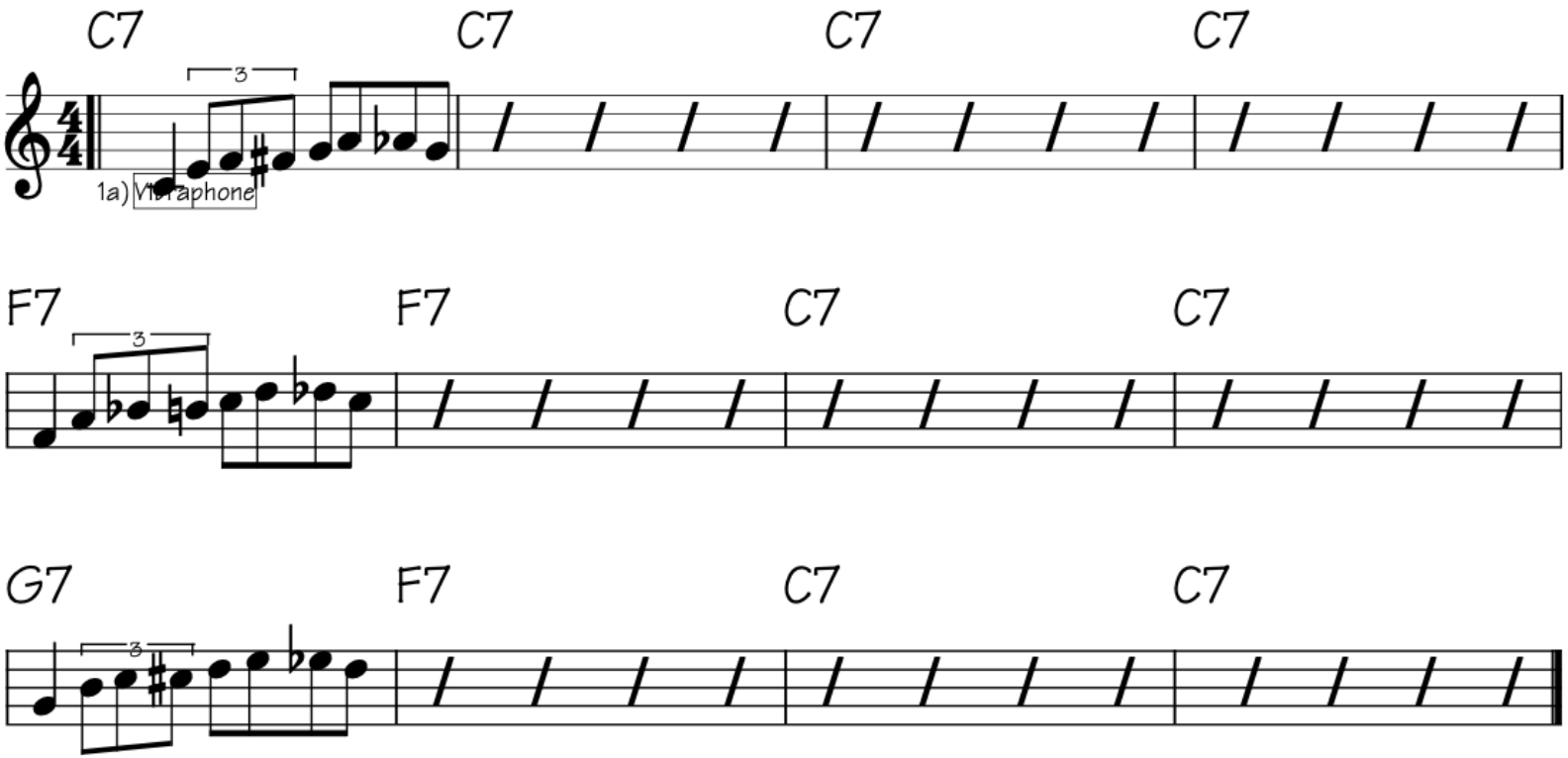
Blues simple



Blues simple



Blues simple

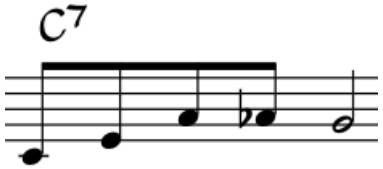


Three patterns on quick change blues

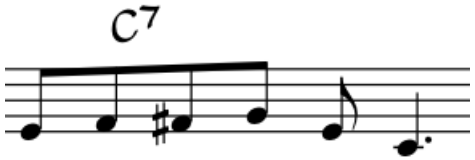
- Einfache Bluesform:
  (quick change):

Bb7 I Eb7 I Bb7 I Bb7 I
Eb7 I Eb7 I Bb7 I Bb7 I
G7 I F7 I Bb7 I F7 I

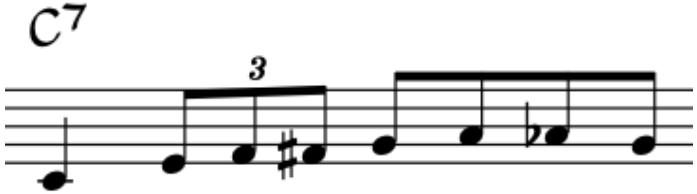
- Jeder Takt: 1-3-6-b6-5.



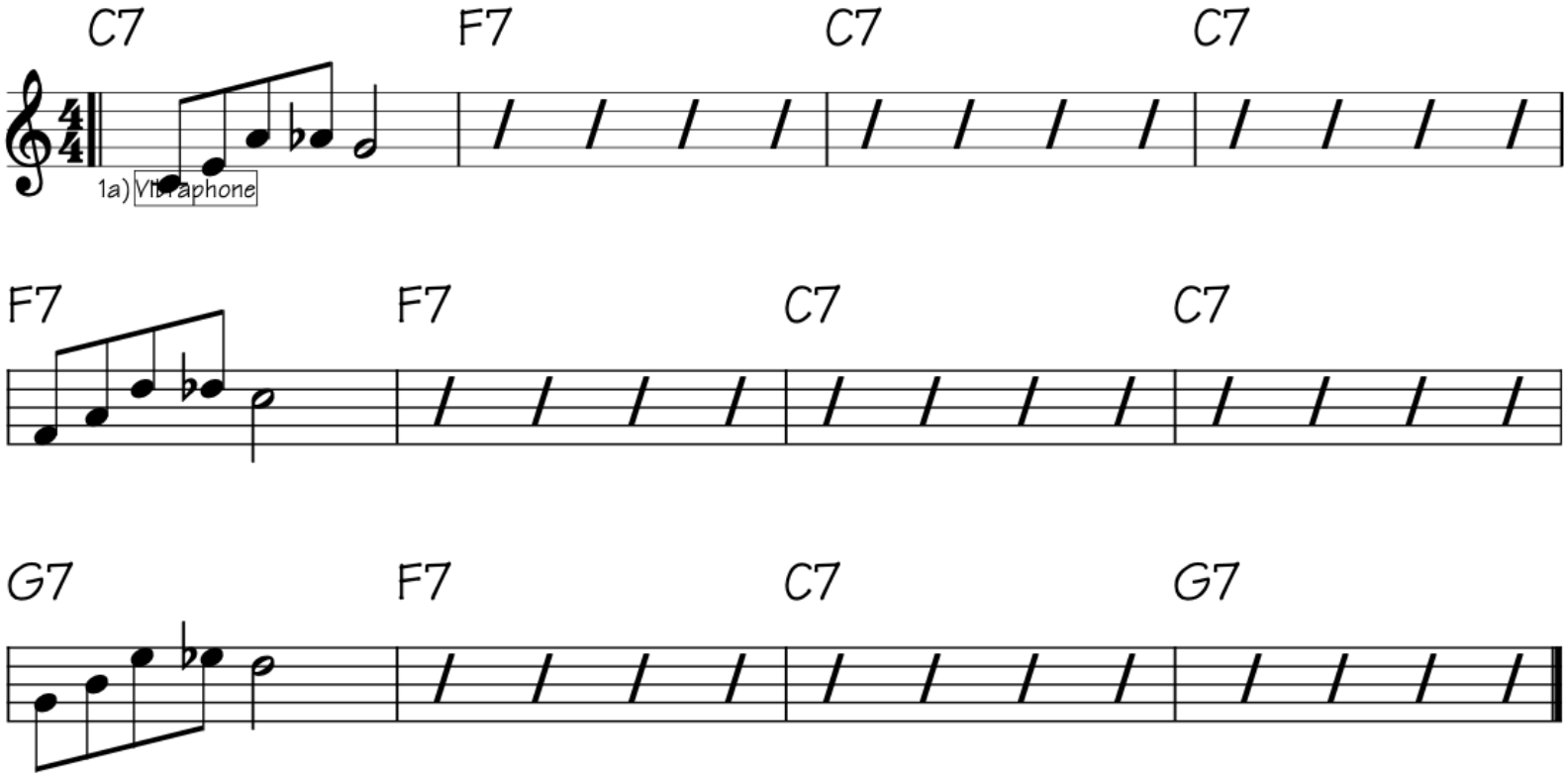
- Jeder Takt: 3-4-b5-5-3-1.



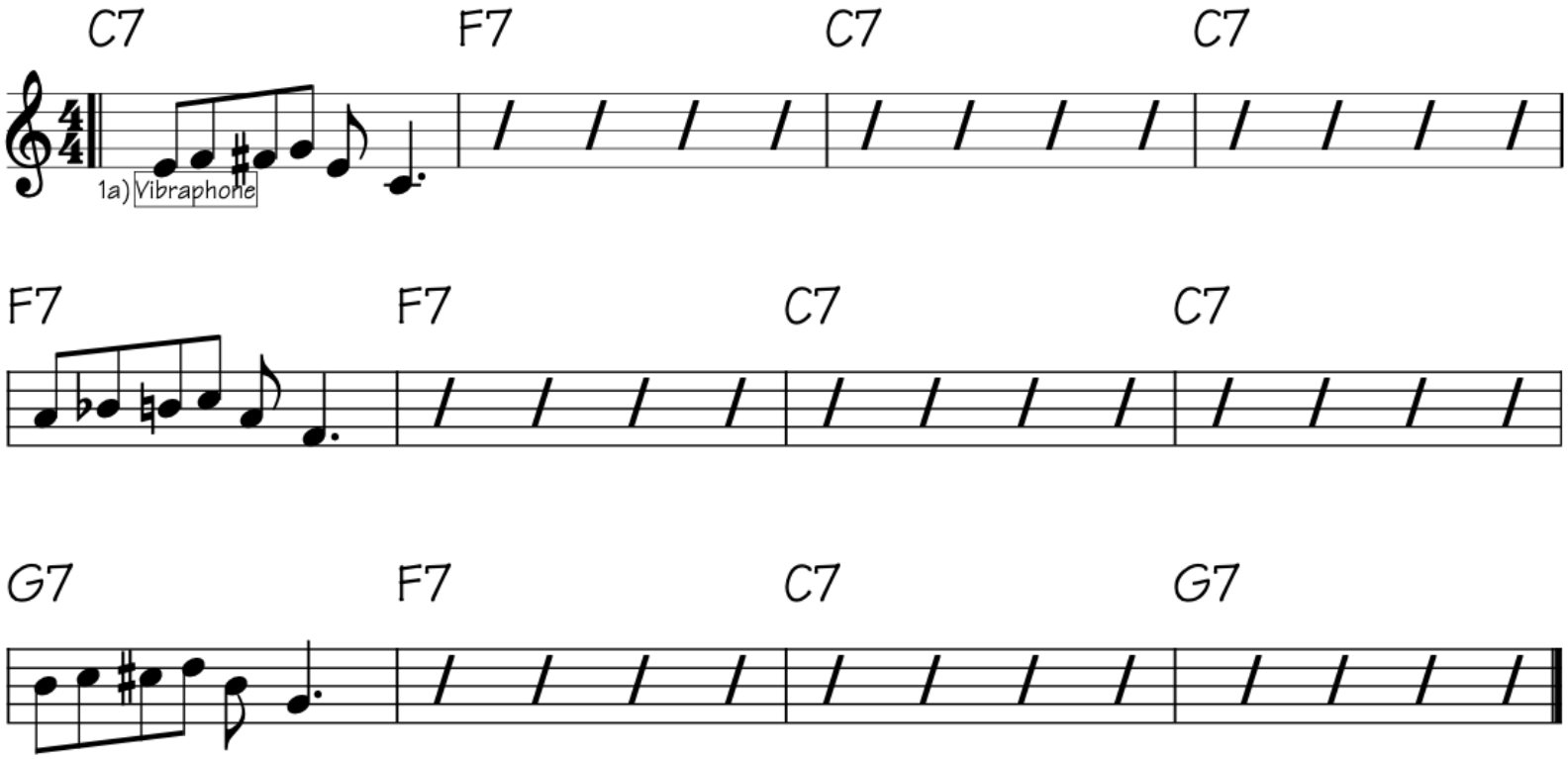
- Jeder Takt: 1--3-4-b5--5-6-b6-5. (bebop-phrase)



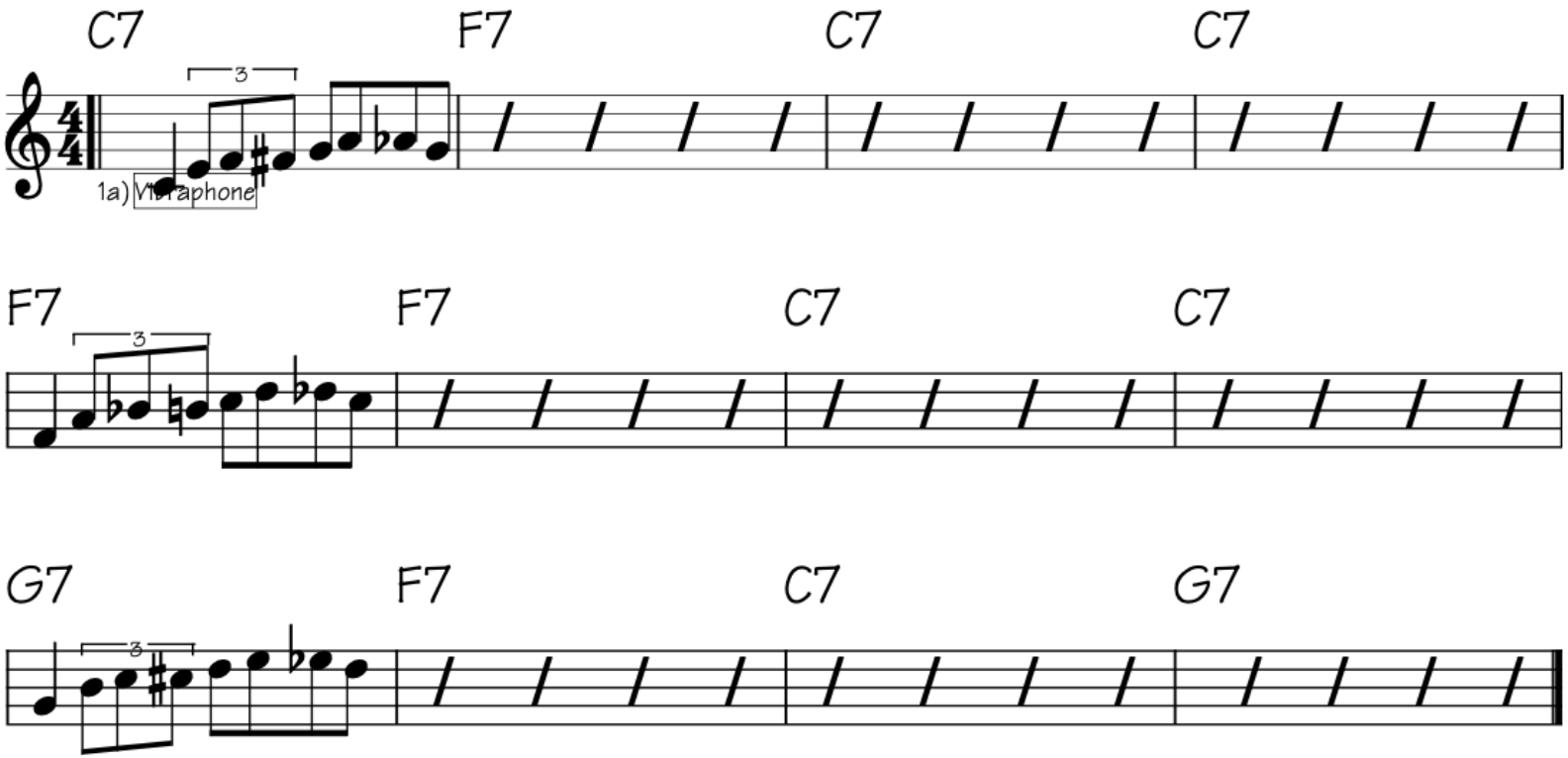
Blues quick change



Blues quick change



Blues quick change

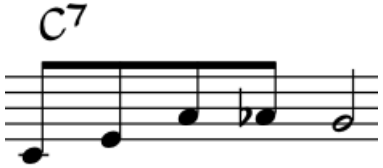


Three patterns on bebob blues

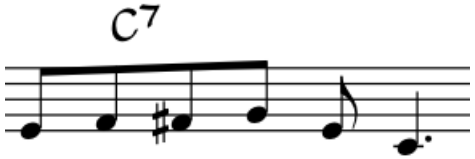
- Erweiterte Bluesform:
  (bebob)

Bb7 I Eb7 I Bb7 I Bb7 I
Eb7 I Eb7 I Bb7 I G7 I
Cm7I F7 IBb7 G7ICm7 F7I

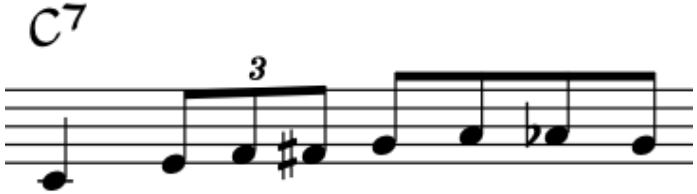
- Jeder Takt: 1-3-6-b6-5.



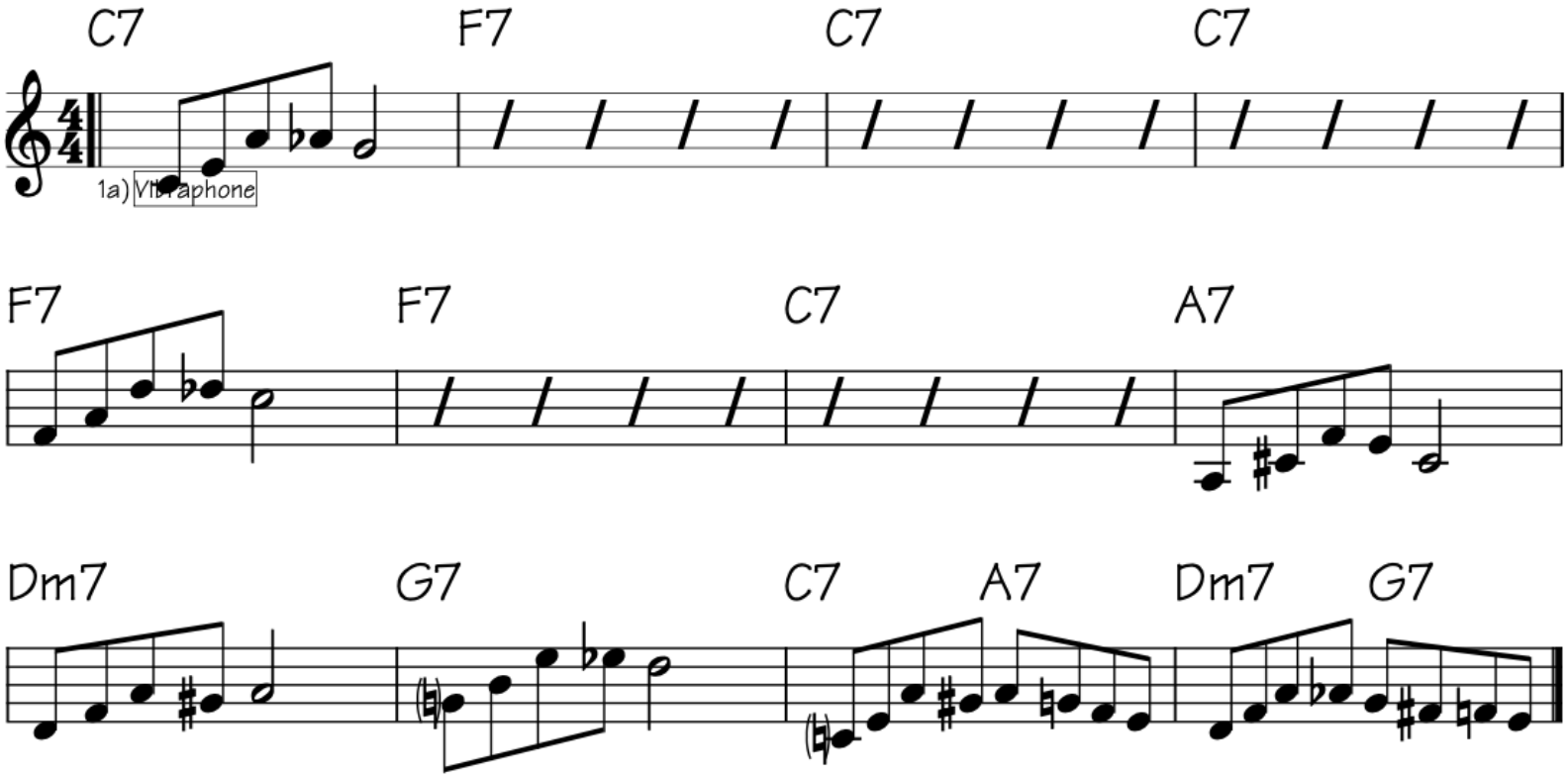
- Jeder Takt: 3-4-b5-5-3-1.



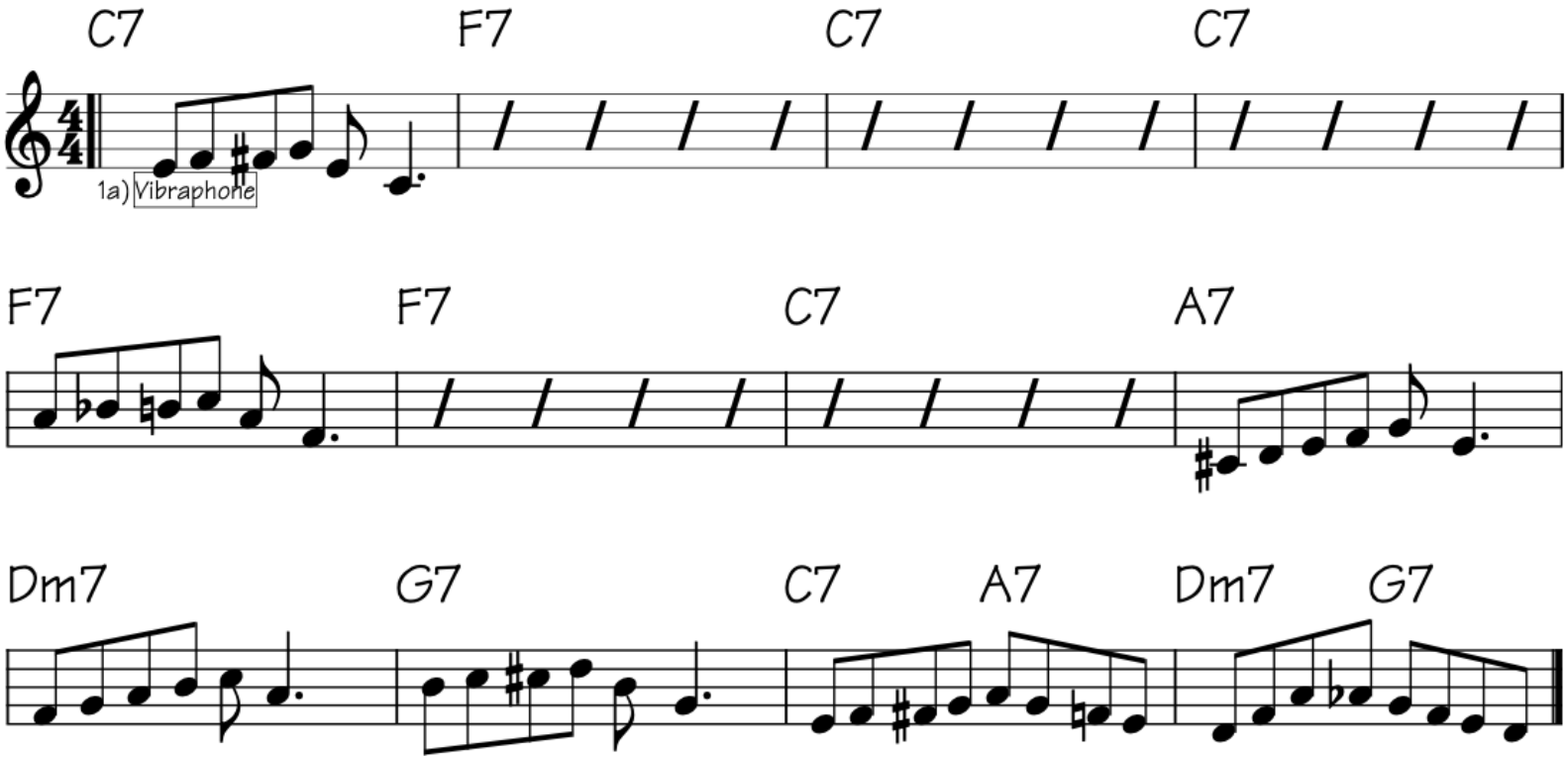
- Jeder Takt: 1--3-4-b5--5-6-b6-5. (bebop-phrase)



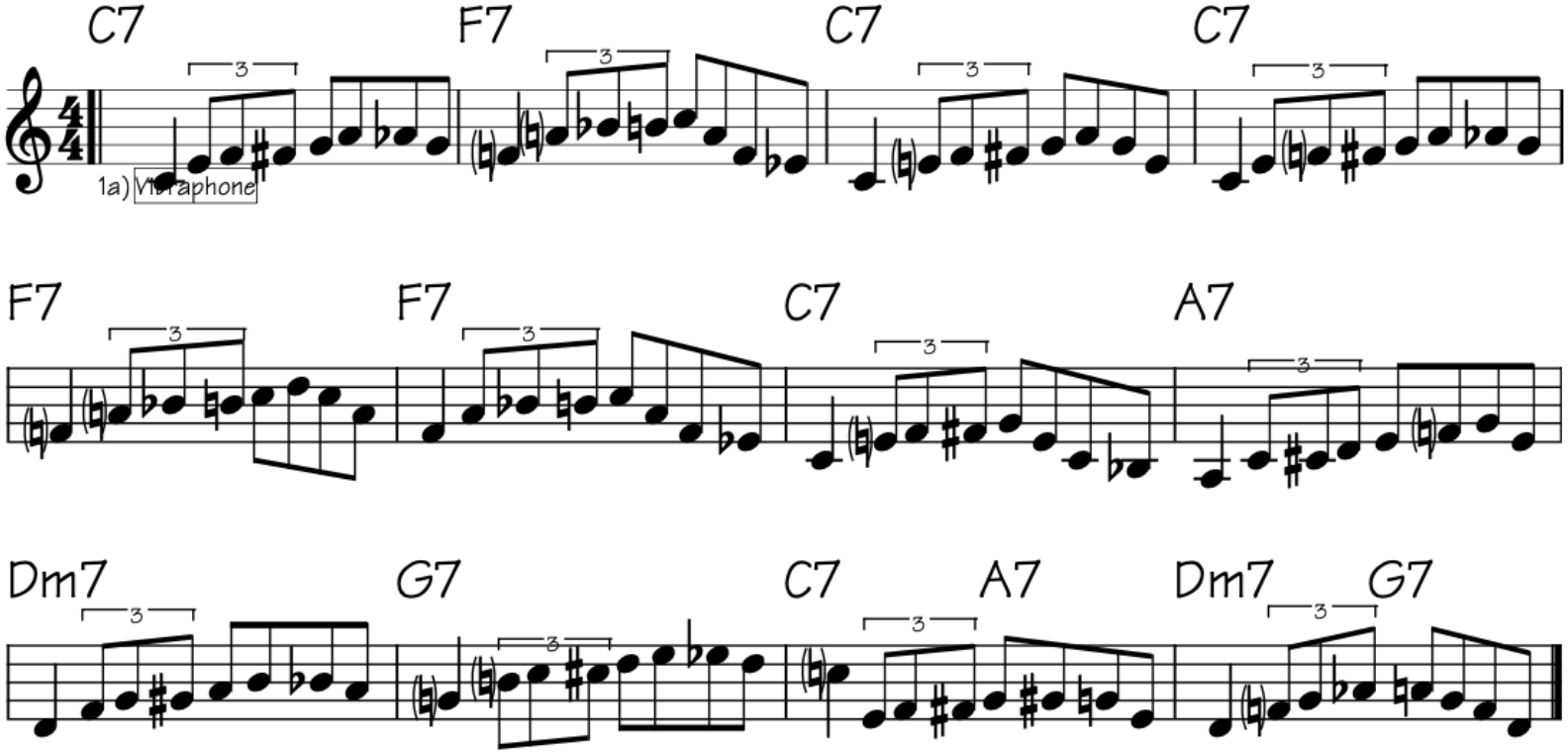
Blues bebob



Blues bebob

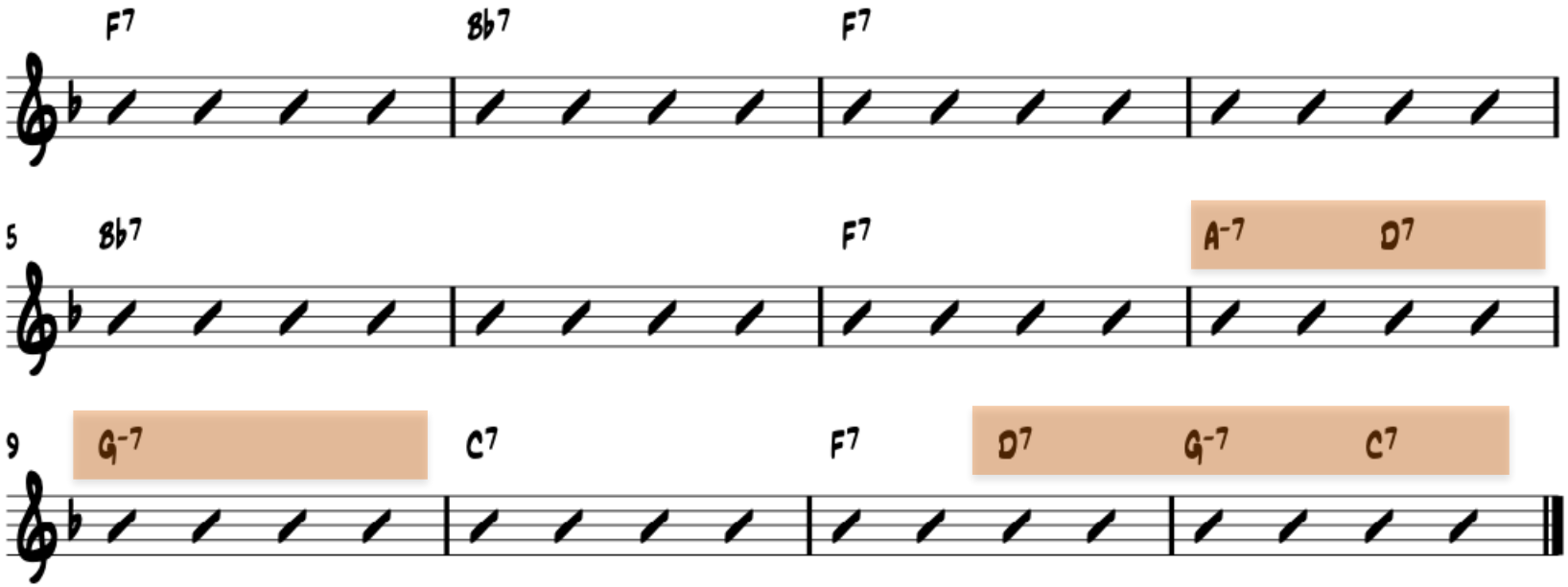


Blues bebob



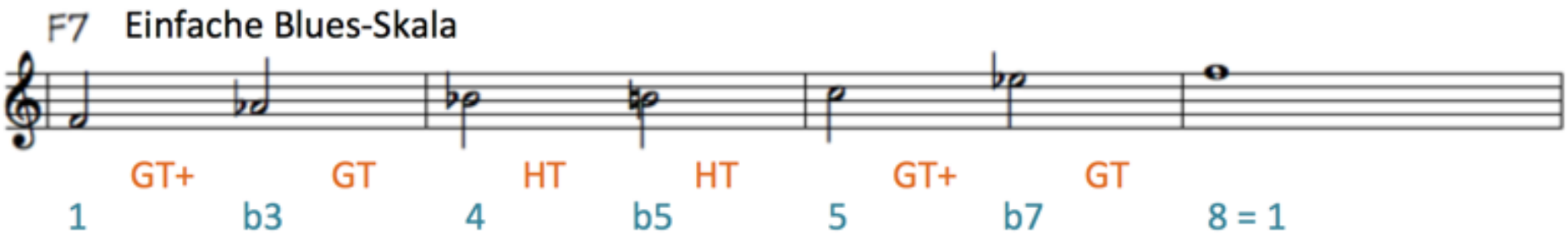
Improvisation on Blues

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

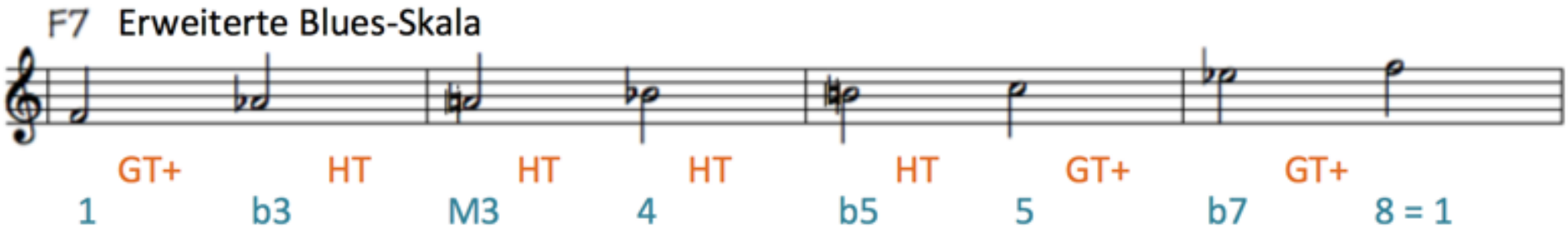


The Blues scales

- Simple (official) Blues Scale

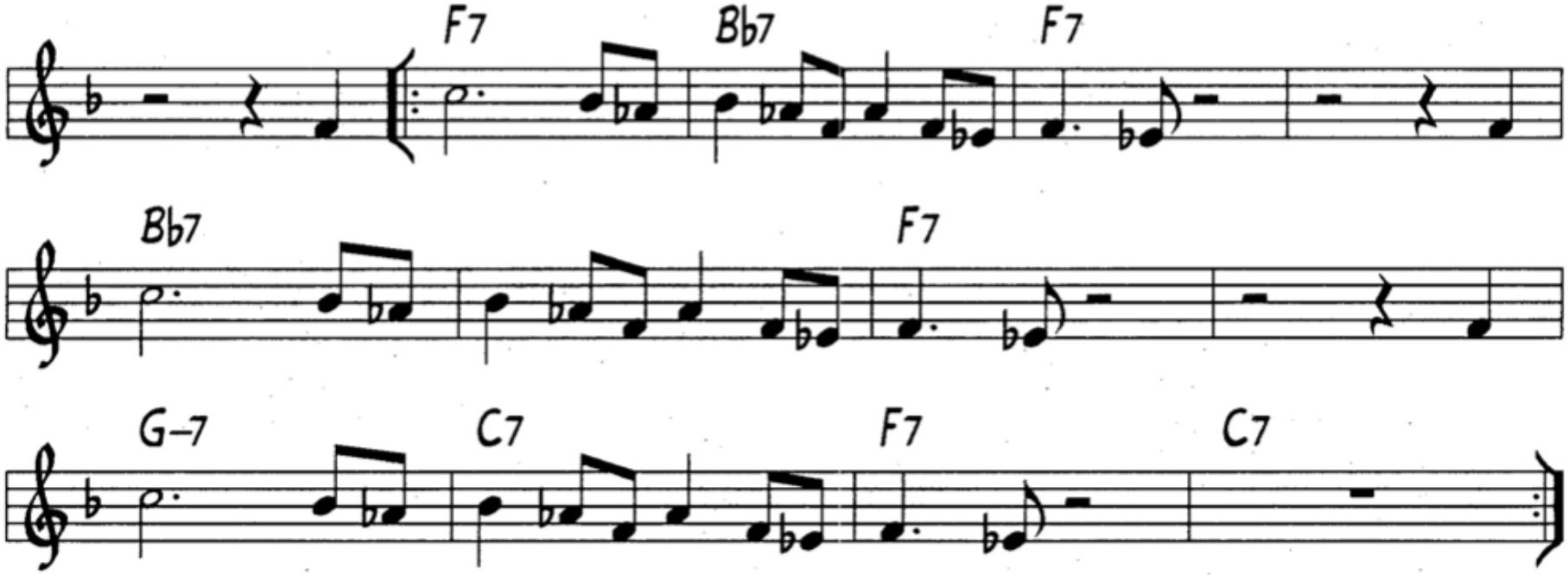


- Augmented Blues Scale (b3 + 3, b5 + 5)



BAGS GROOVE

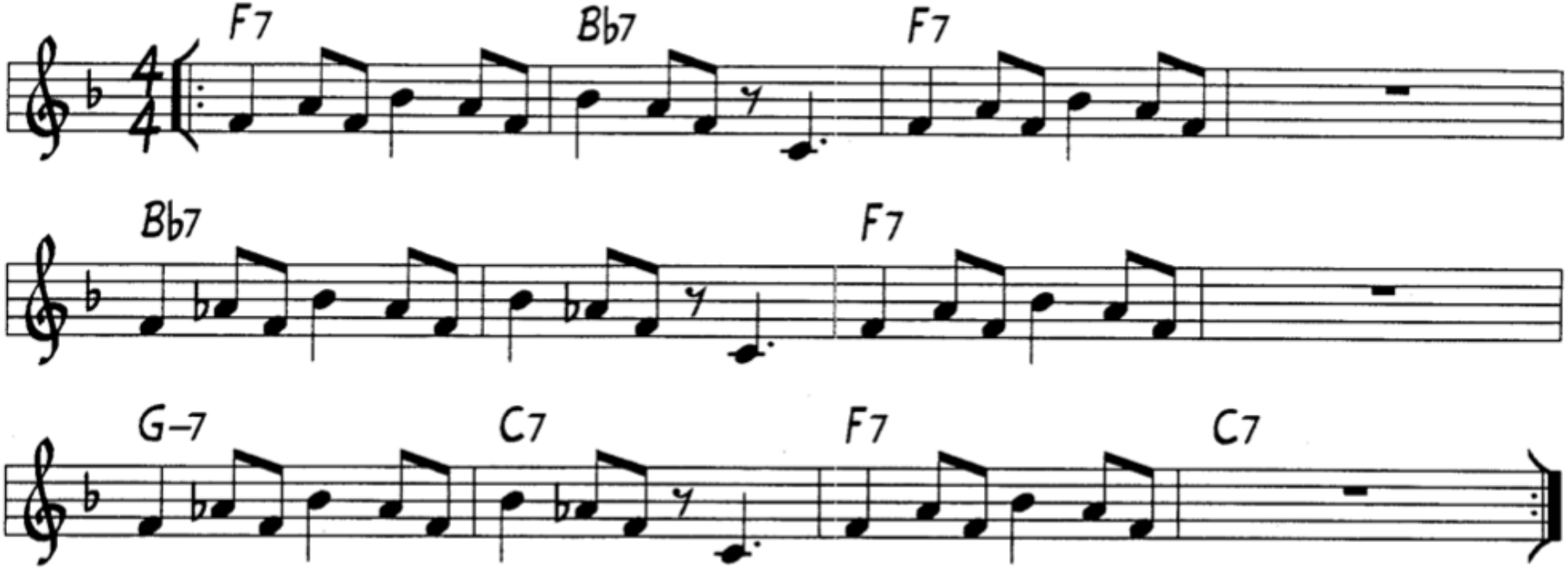
MILT JACKSON



BLUES IN A CLOSET

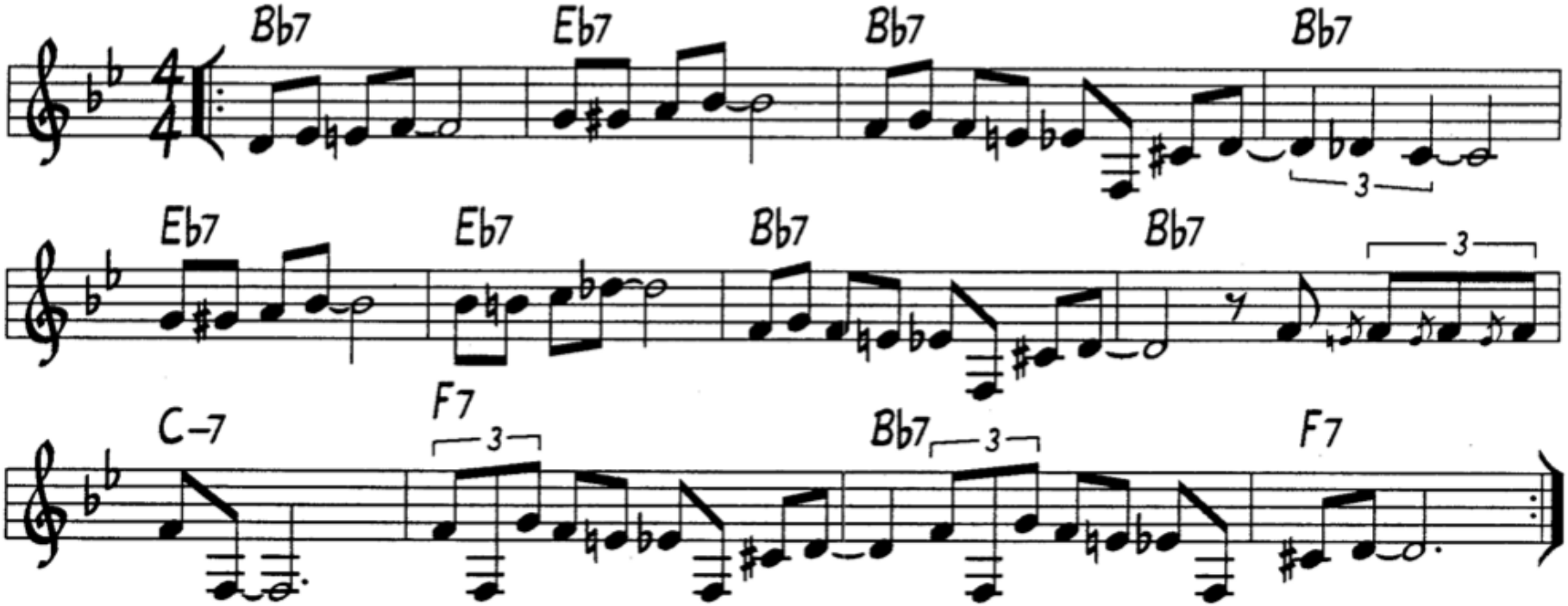
(COLLARD GREENS AND BLACK EYED PEAS)

OSCAR PETTIFORD

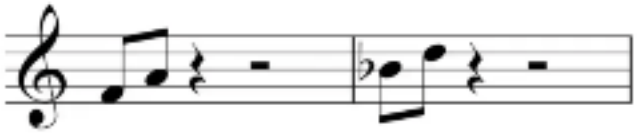
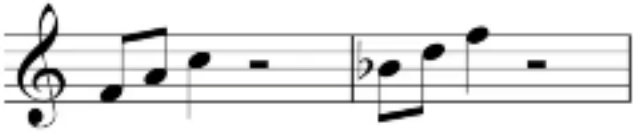
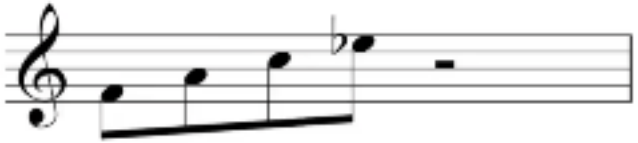
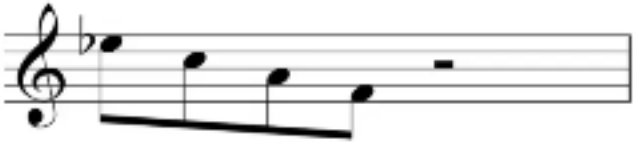


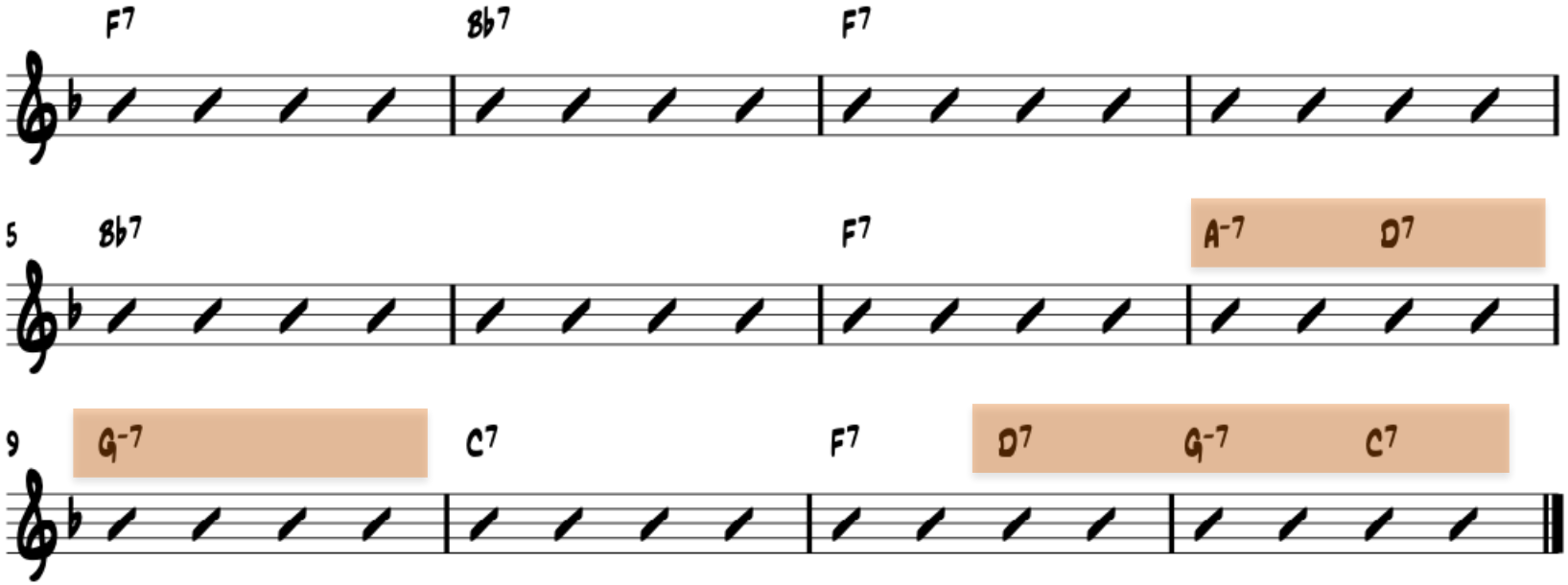
BLUE MONK

THELONIUS MONK



Improvisation on Blues

- Start: Chord notes 1, 3, 5, 7 as eights:
- 1) 
2) 
- 3) 
4) 



Blues: simple and augmented

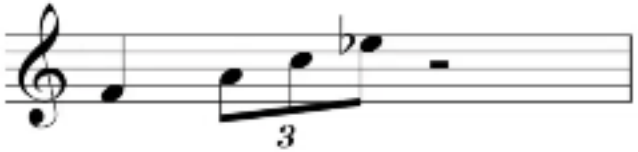
- Simple:

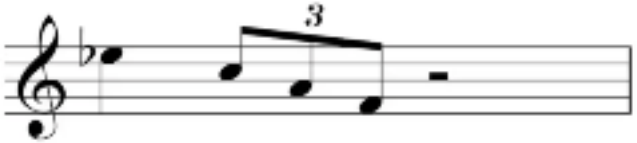
Bb7 I Bb7 I Bb7 I Bb7 I
Eb7 I Eb7 I Bb7 I Bb7 I
F7 I F7 I Bb7 I Bb7 I

- augmented:

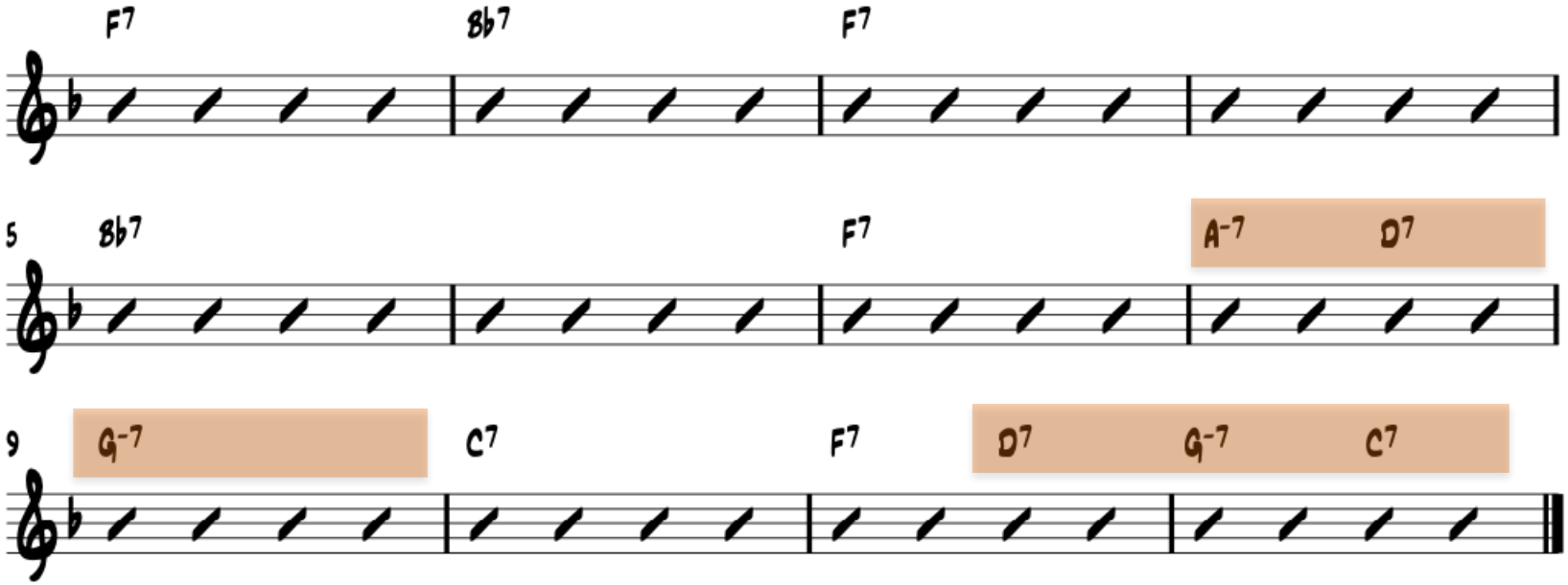
Bb7 I Eb7 I Bb7 I Bb7 I
Eb7 I Eb7 I Bb7 I G7 I
Cm7I F7 I Bb7 I F7 I

Improvisation on Blues

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

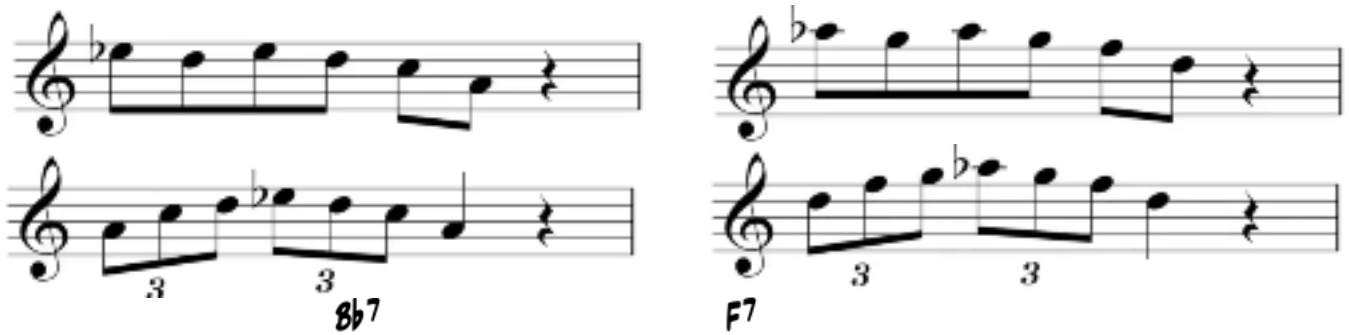
2) 

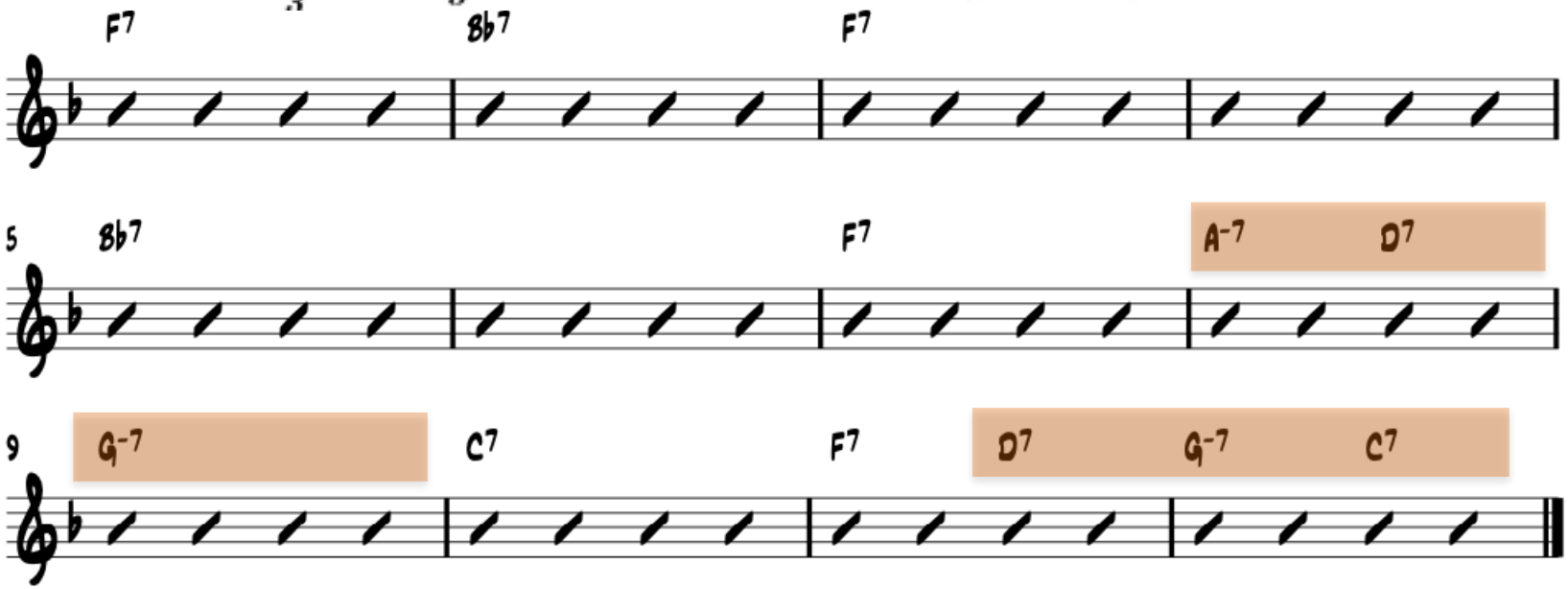
- 3) ....



Improvisation on Blues

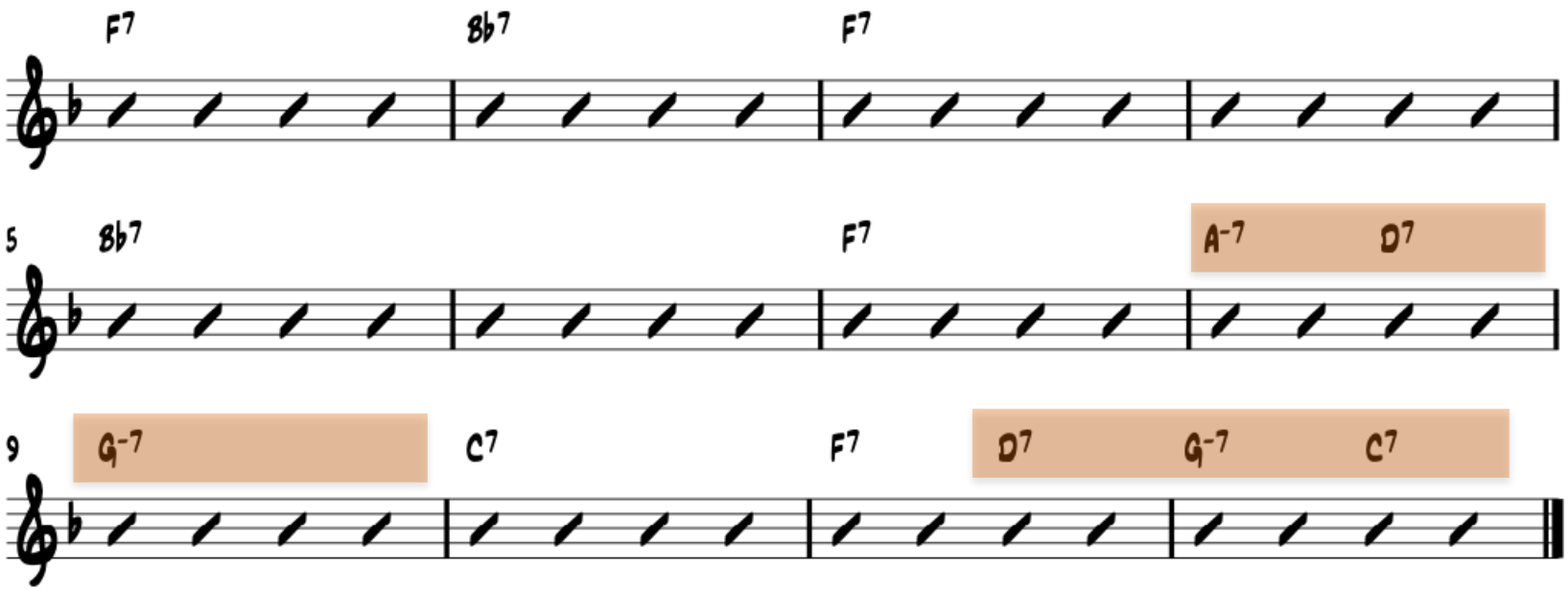
- Scale notes 1, 2, 3, 4, 5, 6, b7; start on 6=13 or on b7:
- Blues: always dominant 7 scale:
- f, g, a, bb, c, d, es, f (important: 3, 5, 6, b7)
- 1)
- 2)





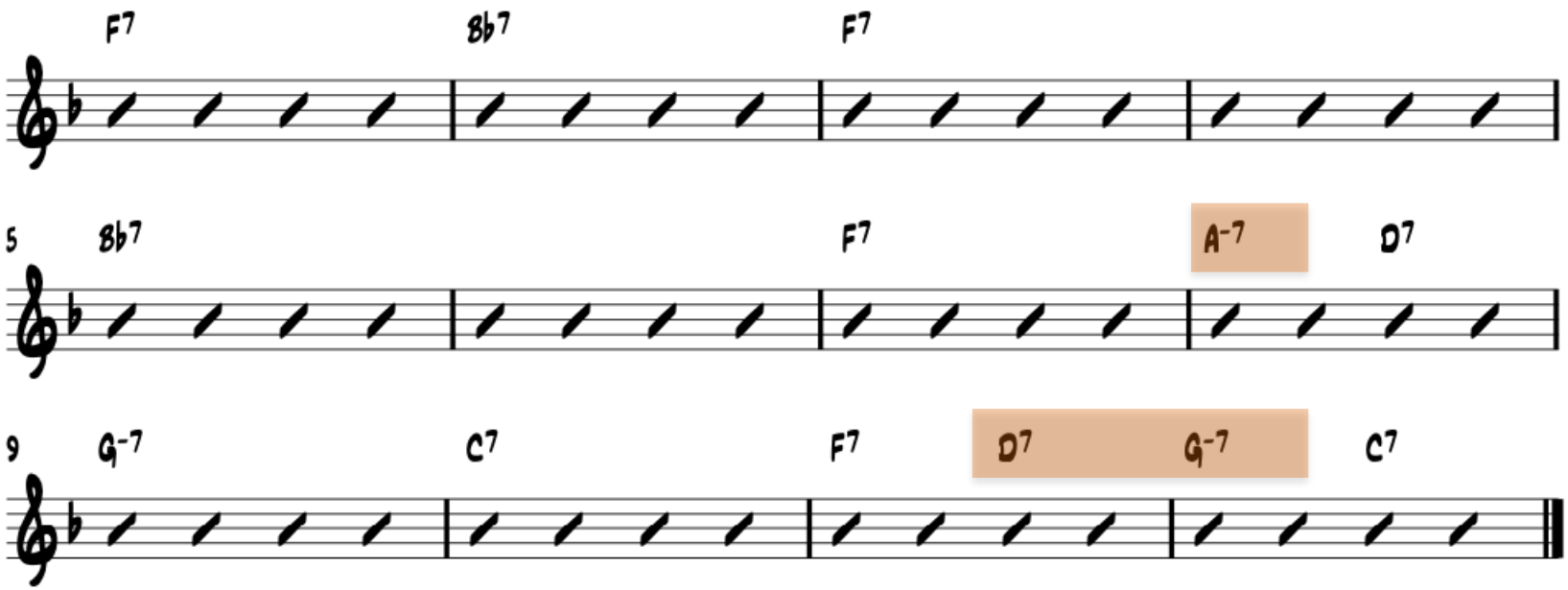
Improvisation on Blues

- 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!



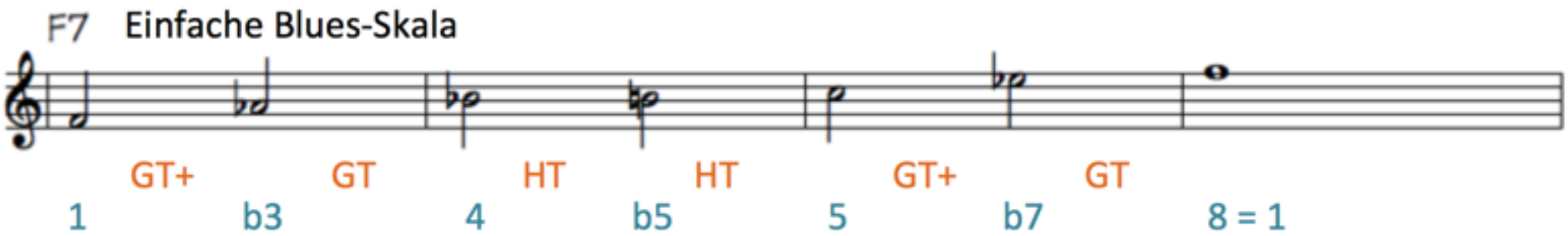
Improvisation on Blues

- <u>Extended blues changes</u>:
- 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 ☺

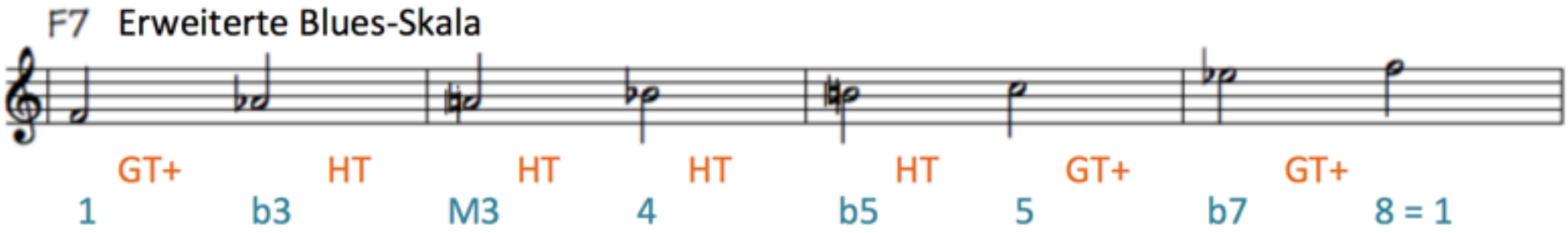


The Blues scales

- Simple (official) Blues Scale

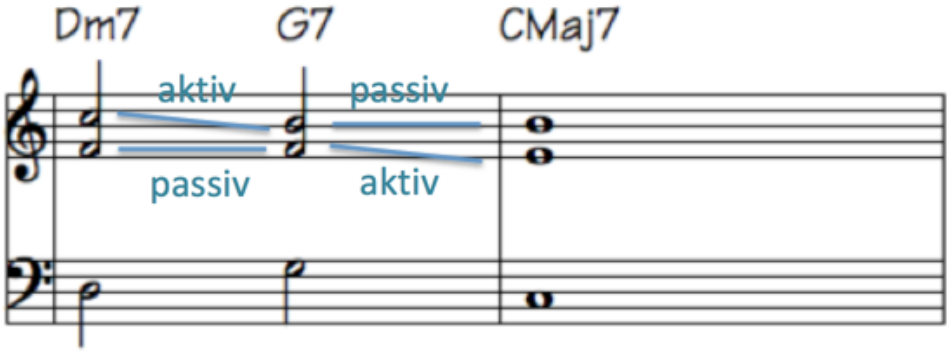


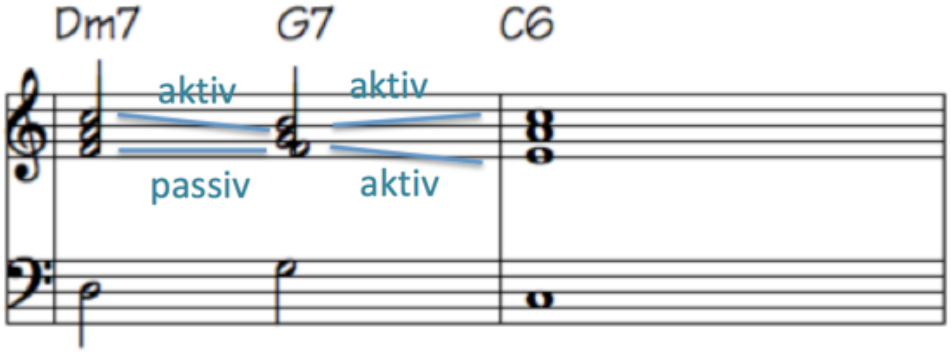
- Augmented Blues Scale (b3 + 3, b5 + 5)



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

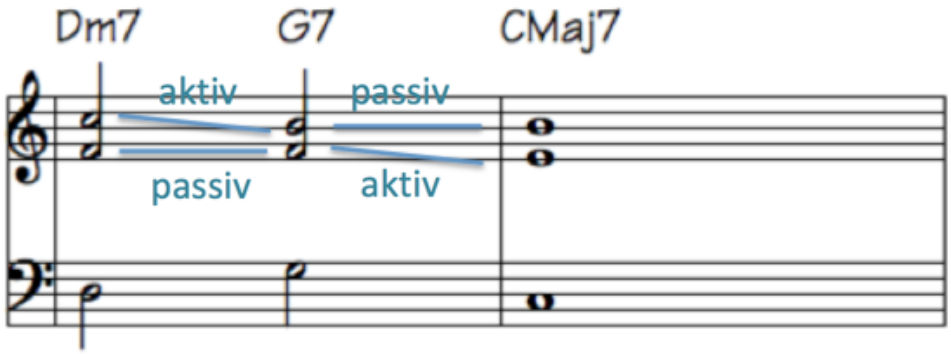
- Wichtig: Terz und Septime als aktive und passive Leittöne:
- Important: 3 and 7 as active or passive leading-tone (before resolution)





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



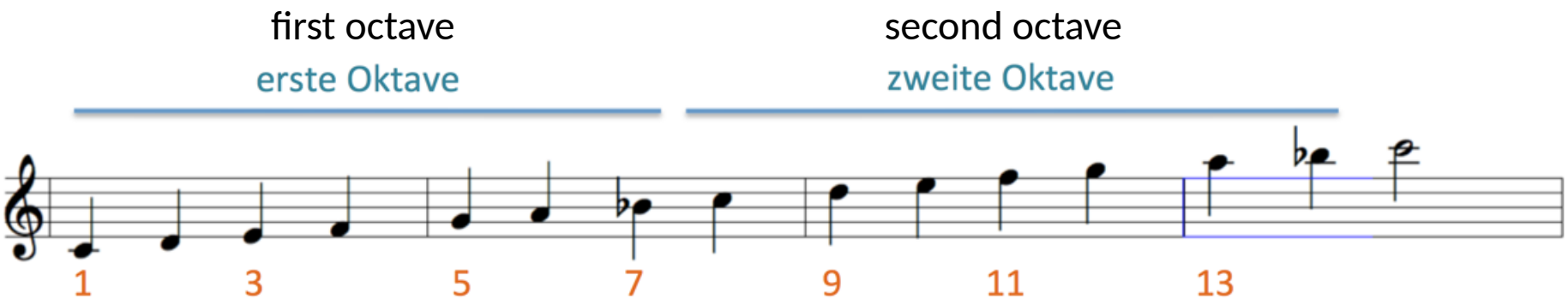
Blues:

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“



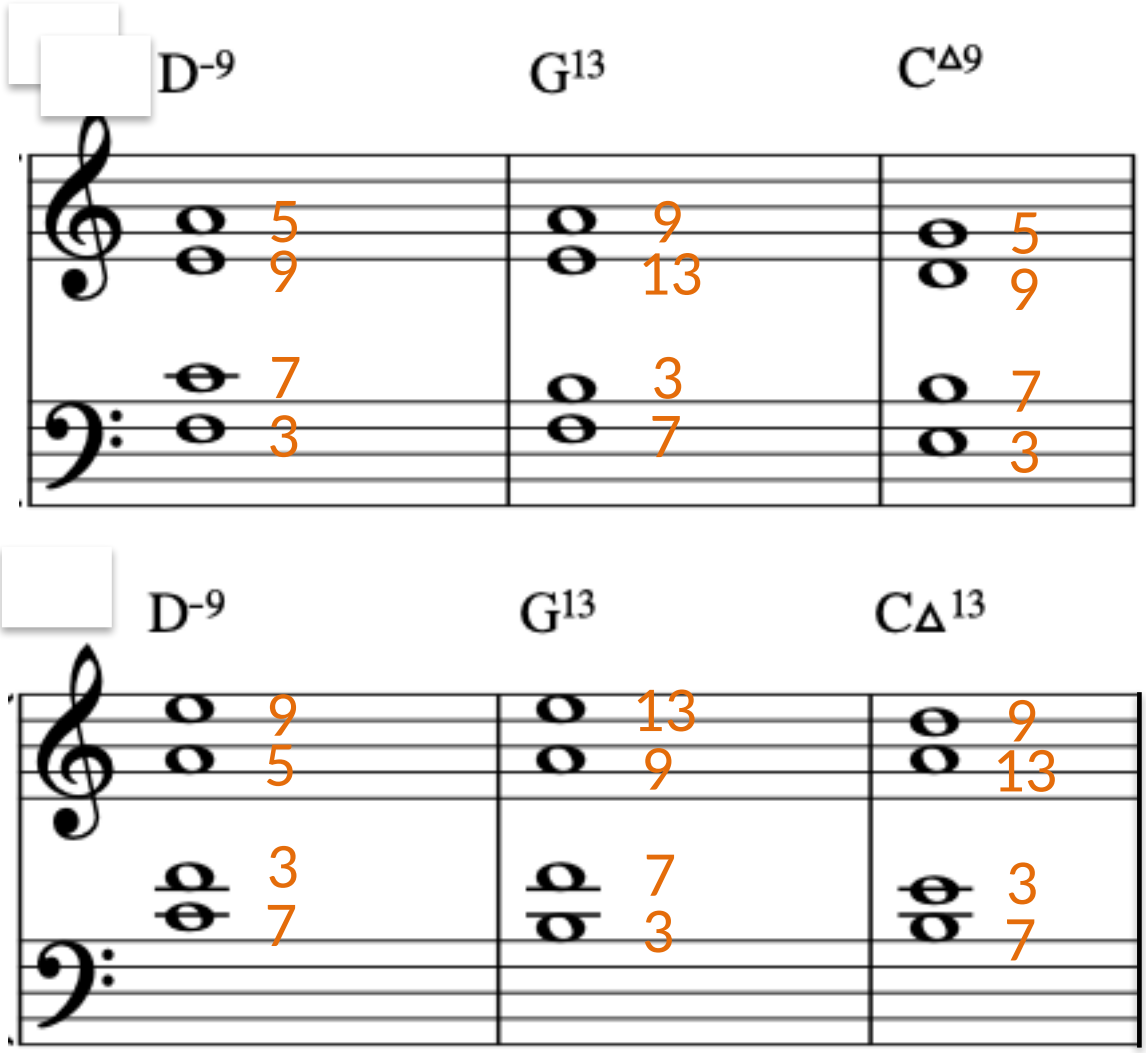
Piano voicings

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

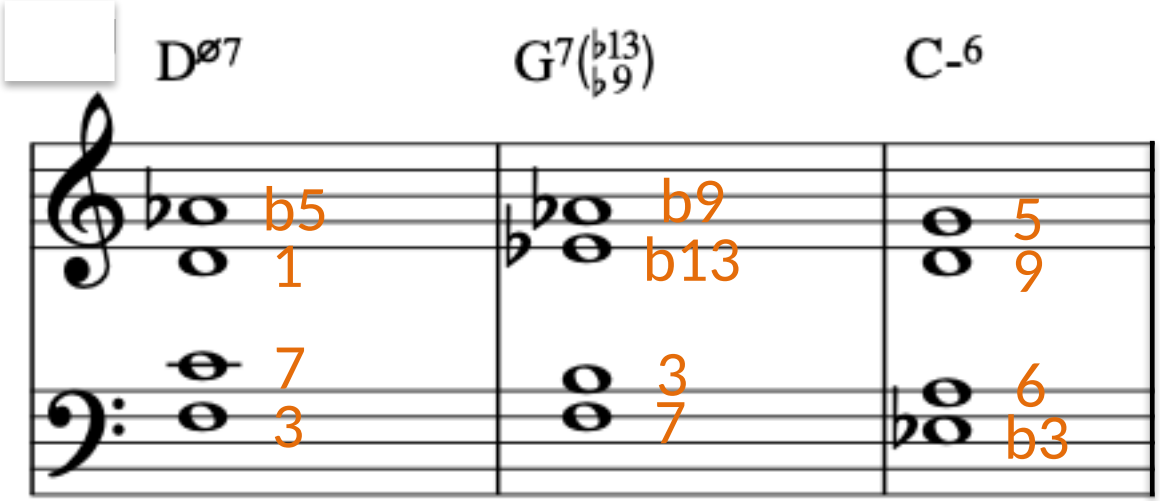
Piano voicings

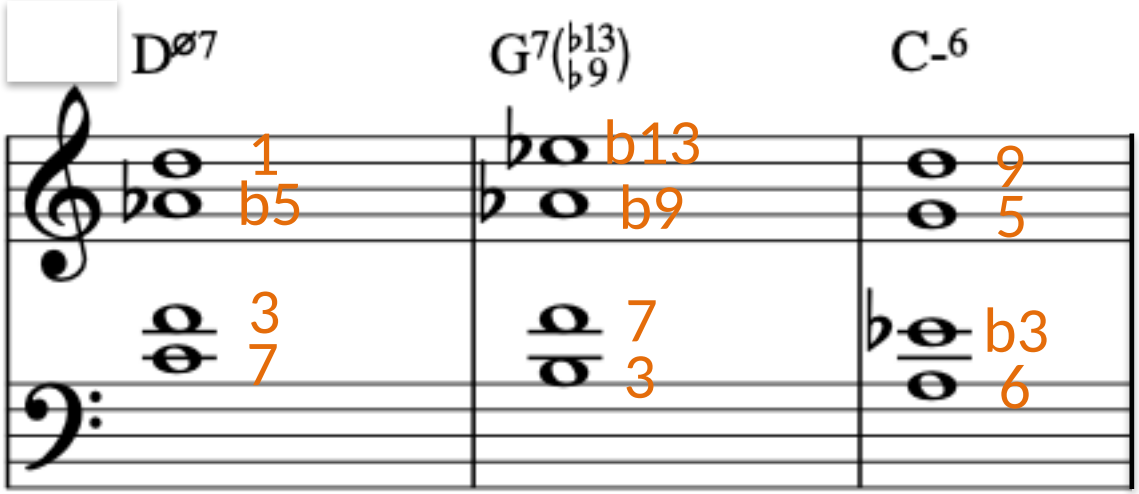
- II-V-I major:



Piano voicings

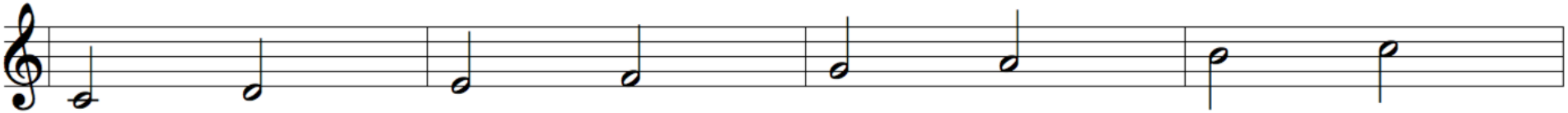
- II-V-I minor:





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)

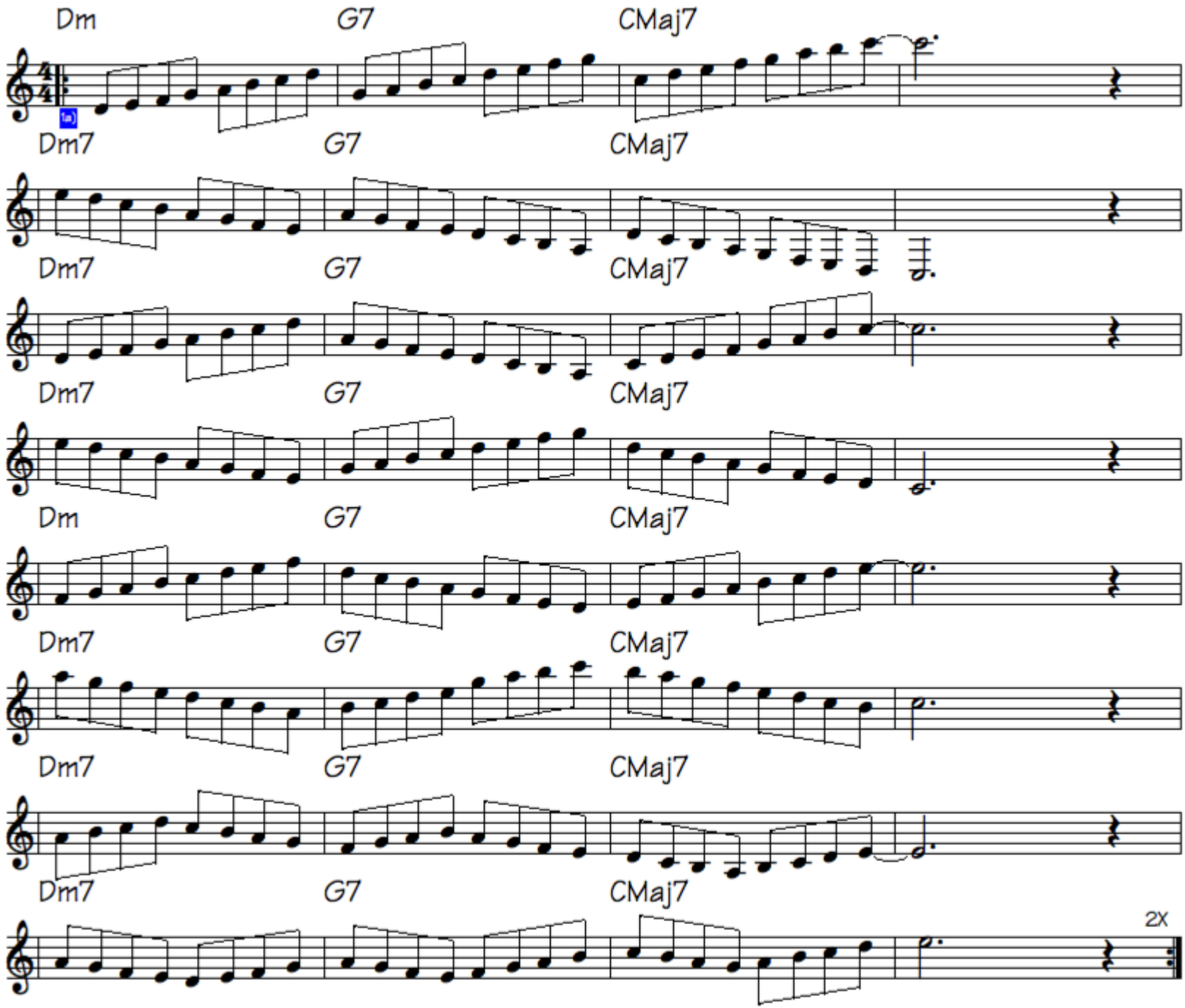
mixolydisch (mixolydian) or: dominant7-scale

äolisch (aeolian)

lokrisch (locrian)

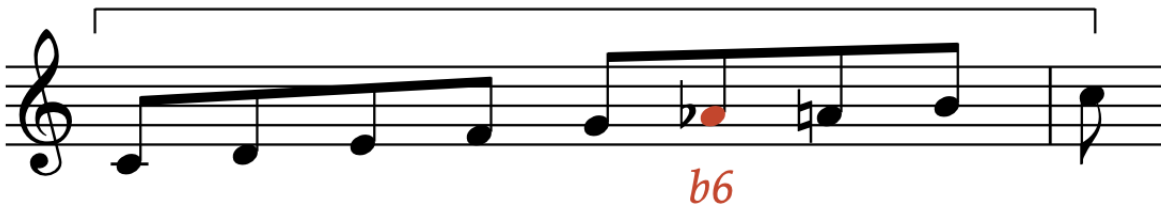
Kirchentonarten (gregorian scales / gregorian modes)

Scales

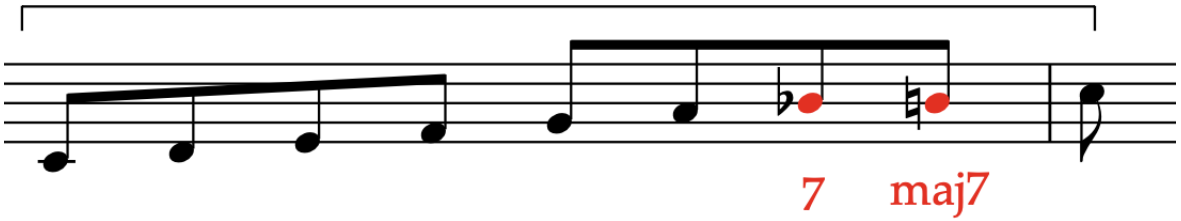

Dm G7 CMaj7
Dm7 G7 CMaj7
Dm7 G7 CMaj7
Dm7 G7 CMaj7
Dm G7 CMaj7
Dm7 G7 CMaj7
Dm7 G7 CMaj7
Dm7 G7 CMaj7
2X

Einschub: Chromatik durch bebob scales:

- Major bebob scale -> plus b6
- Cmaj7



- Dominant bebob 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

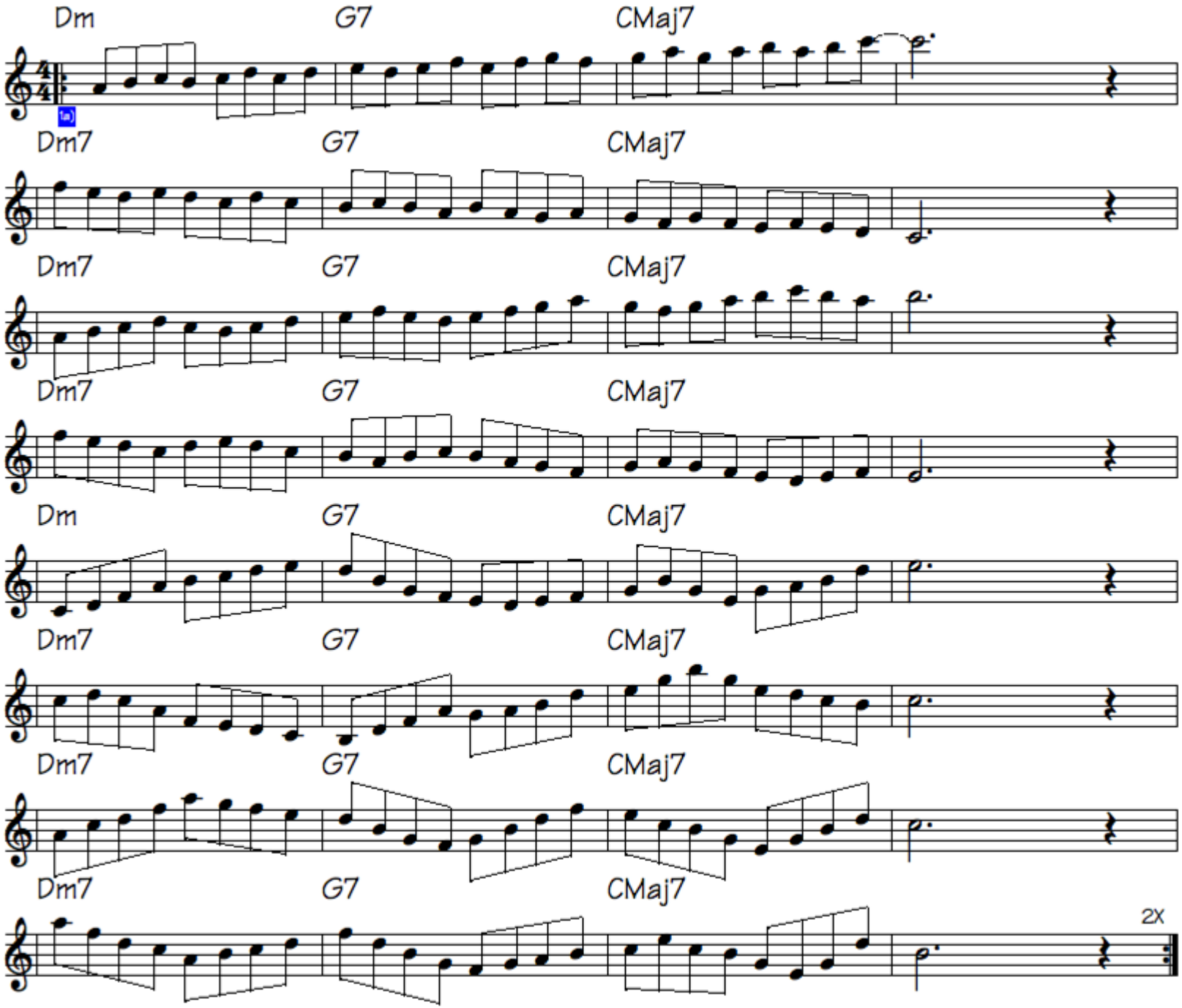
Reward on a rehearsal or gig:
→ saving learned phrases

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



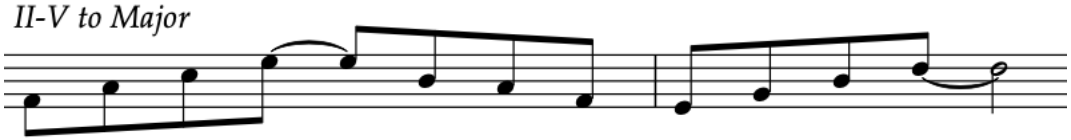
Learning scales: Variations

- 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

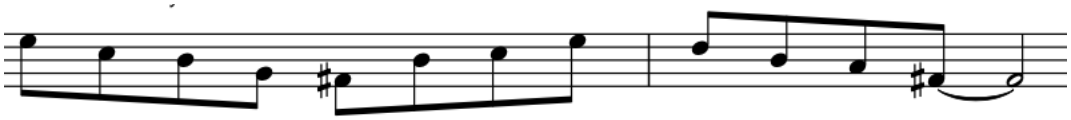
- Pattern 1: 3-5-7- 9=6-3-2-7- I 3-5-7-9-9

  Dm7-G7-Cmaj7:



- Pattern 2: 5-3-2-7- 3-6-7-9- I 5-3-2-7-7

  Am7-D7-Gmaj7

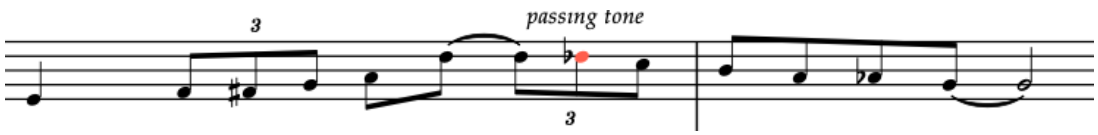


Improvisation on major II-V-I

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

  9 13 9 - -13-9 -13-

  Dm7-G7-Cmaj7:



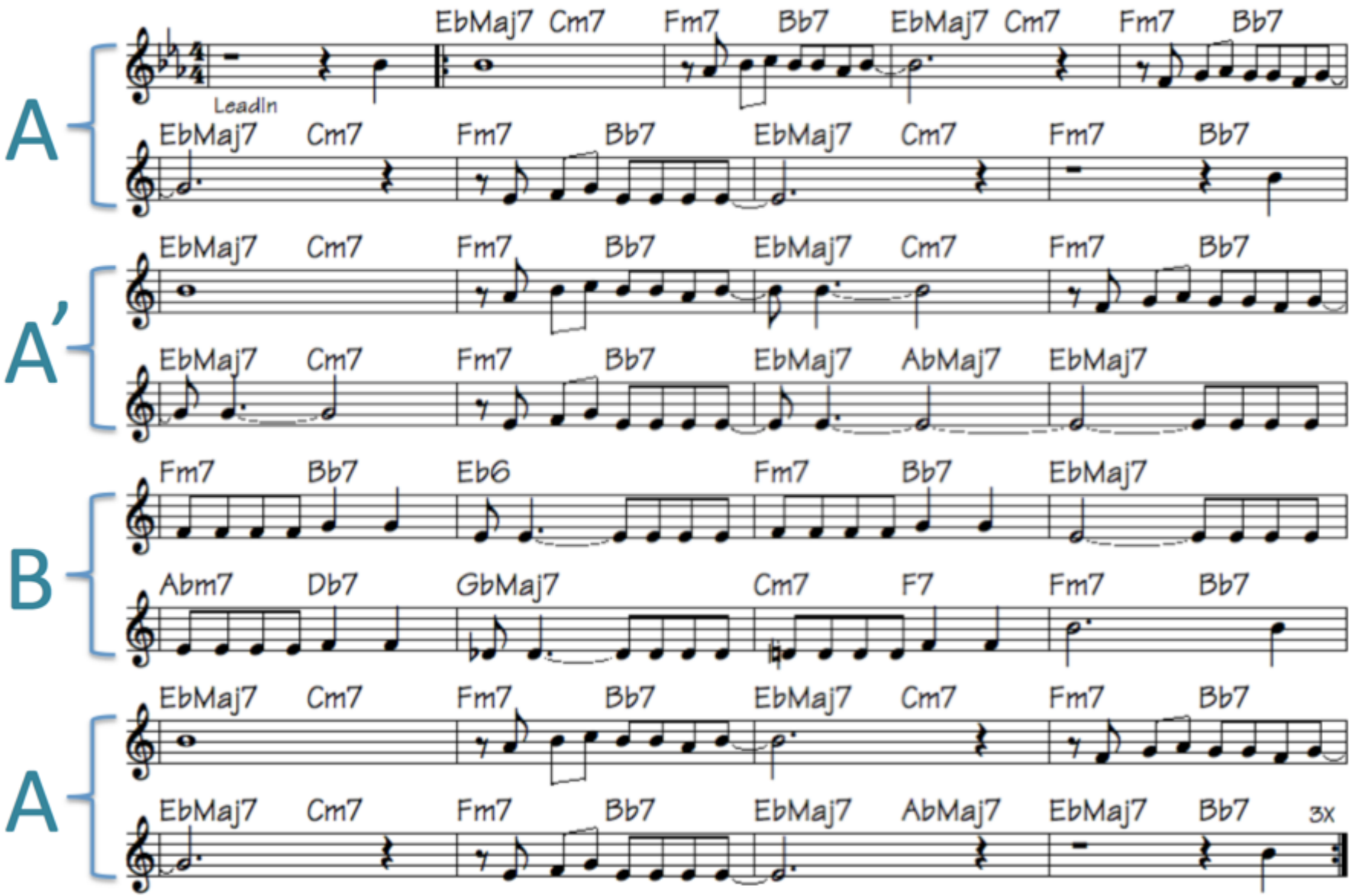
- this pattern 3 includes IIm7 9 and V7 9 13

Structure of songs:
„where am I now ?“

Blue Moon

Rodgers/Hart

medium

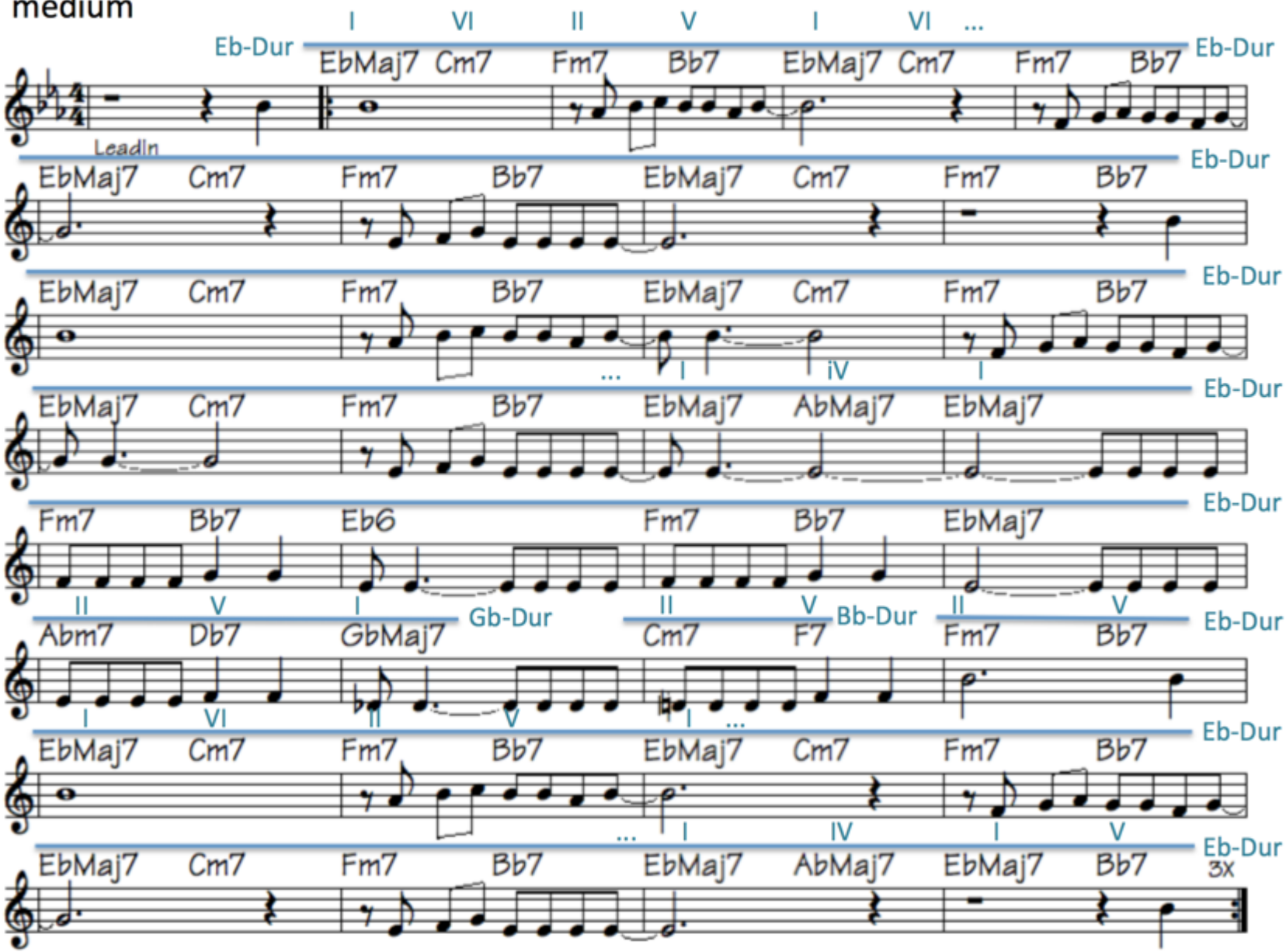


scales to use
tonal centers

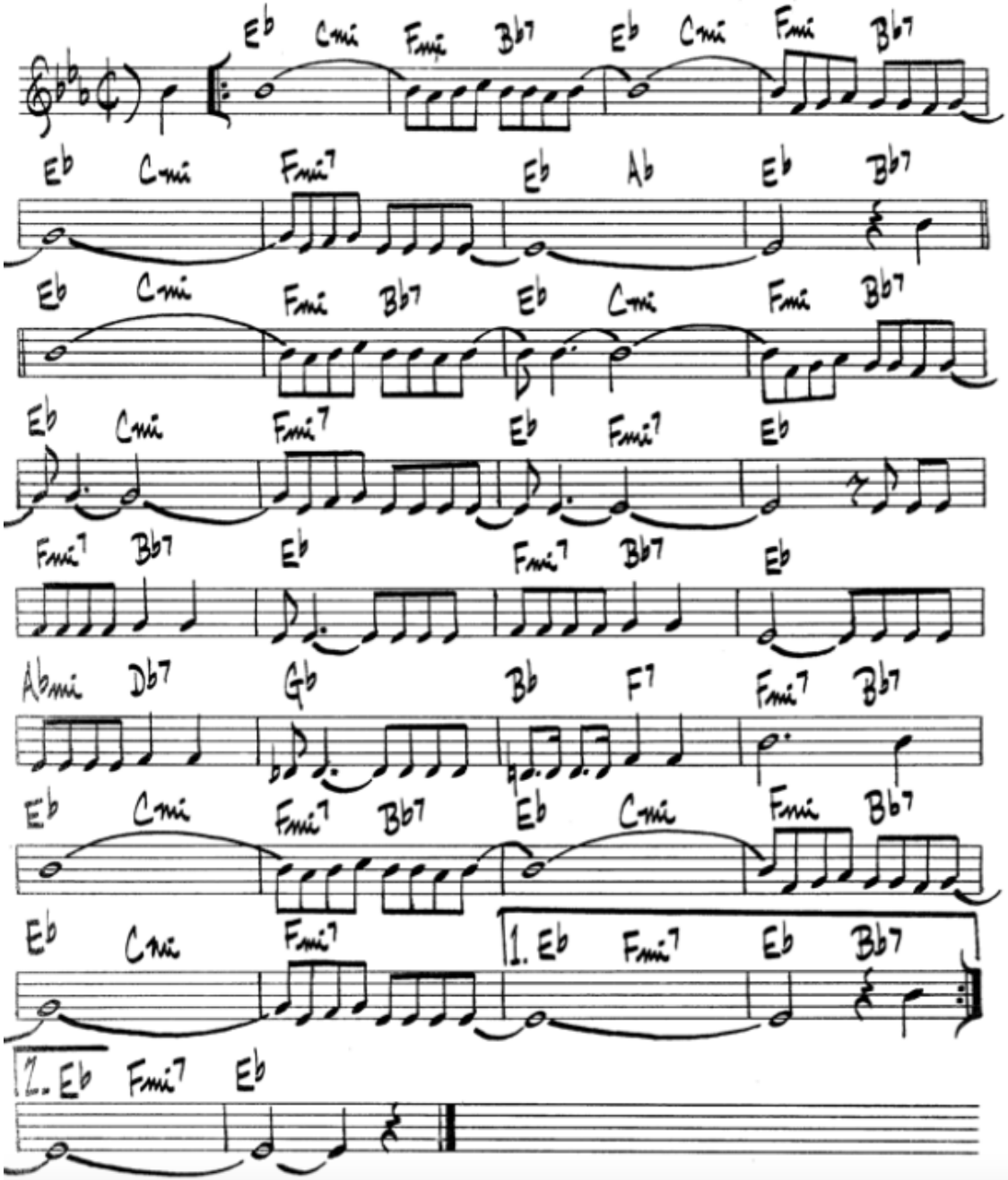
Blue Moon

Rodgers/Hart

medium



BLUE MOON

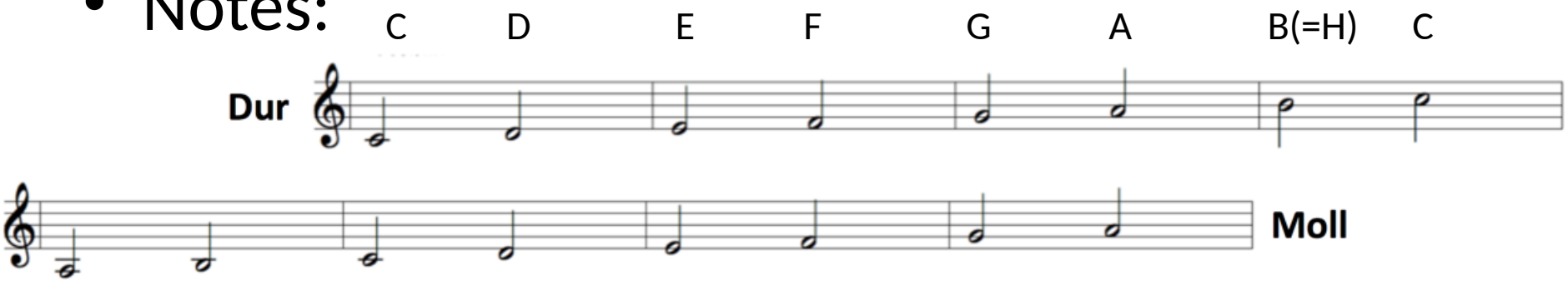

Eb Cmi Fmi Bb7 Eb Cmi Fmi Bb7
Eb Cmi Fmi7 Eb Ab Eb Bb7
Eb Cmi Fmi Bb7 Eb Cmi Fmi Bb7
Eb Cmi Fmi7 Eb Fmi7 Eb
Fmi7 Bb7 Eb Fmi7 Bb7 Eb
Abmi Db7 Gb Bb F7 Fmi7 Bb7
Eb Cmi Fmi7 Bb7 Eb Cmi Fmi Bb7
Eb Cmi Fmi7 1. Eb Fmi7 Eb Bb7
2. Eb Fmi7 Eb

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:



- Enharmonic equivalents
- Enharmonische Verwechselung
- 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