

Workshop

“Classic Jazz”

MonteGrotto 2024

Handout: Jazz Theory, Part 2
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Die Moll-Skalen (the minor scales): natural, harmonic, melodic



Es gibt drei Mollskalen:

I	II	III	IV	V	IV	VII	I	
								natürlich Moll
1	2	b3	4	5	b6	7	8 = 1	
								harmonisch Moll
1	2	b3	4	5	b6	maj7	8 = 1	
								melodisch Moll
1	2	b3	4	5	6	maj7	8 = 1	

GT: Ganztonschritt (whole step), HT: Halbtonschritt (half step), b: Basso (flat), #: Dur (sharp), maj7: Dominante Septime (major 7th)

II-V-I in Moll (minor)

- IIm7b5 deutet auf eine Stufe II in Moll hin (-> indicates minor)
- V7 : muss Dur sein (needs to be major), wegen Weiterleitungs- und Auflösungstendenz (because of tendency to closure): auch oft als V7b9
- Im : ist oft (also possible:) Im6 (oder moderner (modern style): ImMaj7)

Dm7b5 G7b9 CmMaj7

aktiv passiv
passiv aktiv

The diagram shows a II-V-I progression in C minor. The first measure is Dm7b5 (D-F-A-C-Eb-Gb) with 'aktiv' above and 'passiv' below. The second measure is G7b9 (G-B-D-F-A-Cb) with 'passiv' above and 'aktiv' below. The third measure is CmMaj7 (C-Eb-G-Bb). The bass line consists of D, G, and C notes.

Dm7b5 G7b9 Cm6

aktiv aktiv
passiv aktiv

The diagram shows a II-V-I progression in C minor. The first measure is Dm7b5 (D-F-A-C-Eb-Gb) with 'aktiv' above and 'passiv' below. The second measure is G7b9 (G-B-D-F-A-Cb) with 'aktiv' above and 'aktiv' below. The third measure is Cm6 (C-Eb-G-A). The bass line consists of D, G, and C notes.

Piano voicings

- II-V-I minor:

$D\emptyset7$	$G7(\flat13)$	$C-6$

$D\emptyset7$	$G7(\flat13)$	$C-6$

Steps, chords, scales in Minor (Stufen ...)

- komplexer als in Dur: jede Stufe in II, V, I hat ihre eigene **Skala**
- IIm7b5: **natürlich Moll** (beinhaltet b3, b5, 7)
- V7: **harmonisch Moll** (wegen maj3)
- Imaj7: **melodisch Moll** (Skala jetzt ohne übermäßiges Intervall und hat dennoch: maj7)

The image displays four musical staves, each representing a different mode. Each staff shows a sequence of eight chords corresponding to the steps of the scale. The chords are labeled below each staff.

Dur

I maj7 II m7 III m7 IV maj7 V7 VI m7 VII m7b5 I maj7

natürlich Moll

I m7 II m7b5 III maj7 IV m7 V m7 VI maj7 VII7 I m7

harmonisch Moll

I m-maj7 II m7b5 III maj7#5 IV m7 V7 VI maj7 VII dim I m-maj7

melodisch Moll

I m-maj7 II m7 III maj7#5 IV7 V7 VI7b5 VII dim I m-maj7

Steps, chords, scales in minor

- Minor: More complex than major II-V-I: each step (or chord) needs a different **scale**!
- IIm7b5: -> **natural minor scale** (includes b3, b5, 7)
- V7: -> **harmonic minor scale** (because of maj3)
- Imaj7: **melodic minor** (no more augmented interval within the scale, but still includes maj7)

The image displays four musical staves, each representing a different minor scale and its associated chord progression. The chords are shown as vertical lines on a five-line staff, with their names written below them.

Dur

I maj7 II m7 III m7 IV maj7 V7 VI m7 VII m7b5 I maj7

natürlich Moll

I m7 II m7b5 III maj7 IV m7 V m7 VI maj7 VII7 I m7

harmonisch Moll

I m-maj7 II m7b5 III maj7#5 IV m7 V7 VI maj7 VII dim I m-maj7

melodisch Moll

I m-maj7 II m7 III maj7#5 IV7 V7 VI7b5 VII dim I m-maj7

scales

The image displays eight staves of musical notation for guitar scales in D minor. Each staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The scales are written in a sequence of eighth notes, with some staves including slurs and ties. Above each staff, three chord diagrams are provided, corresponding to the chords Dm7b5, G7b9, and Cm6/9. The chord diagrams are placed over the first three measures of each staff. The eighth staff concludes with a double bar line and the notation '2X', indicating a repeat of the scale.

Skalenteile
und
Akkord-
brechungen

Dm7b5 G7b9 Cm69

Dm7b5 G7b9 Cm69

Parts of
scales and
parts of
chords

Dm7b5 G7b9 Cm69

2X

Weitere Übungen

- IIm7b5 V7b9(b13) | Im69 (oder Im7)
- Pattern 1: Relative Intervalle denken:

1-b3-b5-7-3-2-1-7- | 3-4-5-4-3

Am7b5 D^{7b9b13} Gm69

Exercise (II7b5-V7b9-Im69) half bar

1a) Microphone

Bm7b5 E^{7b9b13} Am69 Am7b5 D^{7b9b13} Gm69

Gm7b5 C7b9b13 Fm69 Fm7b5 Bb^{7b9b13} Ebm69

D#m7b5 G#^{7b9b13} C#m69 C#m7b5 F#^{7b9b13} Bm69

Basic chords in Jazz

- I maj7, II-7, V7 (major, minor, dominant seven)
- which occurs in major II-V-I progressions
- In addition:
 - Diminished chord: e.g.: B^{o7} or B^{dim7}: b-d-f-ab
 - Minor 6 chord; e.g.: A⁻⁶: a-c-e-f#; D-7: d-f-a-b
 - Half diminished; e.g.: B^{ø7} or B^{-7(b5)}: b-d-f-a
- Half dim (minor7flat5) and min6 occur in minor II-V-I progressions

Chord extensions: 9, 13

- Chord extensions are the rest of the scale (above octave):
 - Example: C^{maj7} : c-e-g-b-d-f-a (9=d; 13=a) -> C^{maj9} , C^{maj13}
(red color: avoid these extensions)
 - D^{-7} : d-f-a-c-e-g-b (9=e) -> D^{-9}
 - G^7 : g-b-d-f-a-c-e (9=a, 13=e) -> $G^{9,13}$ occurs in major II-V-I chord progression
 - $G^{7(b9,b13)}$: (b9=ab, b13=eb) -> occurs in minor II-V-I chord progressions -> called: **altered extensions**

Chord extensions: 9, 13

- Chord extensions are the rest of the scale (above octave):
 - $C\#^{\dim}$, $C\#^{\dim7}$: c#-e-g-a# (extensions of this chord: later)
 - $C-6$: c-eb-g-a ; used in minor II-V-I; (extensions can be used; need not); can be replaced by $C-^{\text{maj}7}$
 - $D-7(b5)$ (half dim): occurs in minor II-V-I progressions; (extensions: later)

Übung Moll-II-V-I

- H-7b5 | E-7b9(b13) | A-6 | % |
- denke die IV (Subdominante) anstelle der II in moll-II-V-I -> D-7 | E7 | A-6
- spiele dann über D-7 und A-6 einfach D-dorisch
- spiele über Dominante E7 ebenfalls einfach d-dorisch, ergänzt durch die Terz der Dominante (-> g# in E7)

Exercise (II7b5-V7b9-Im7) half bar

Bm7b5 E^{7b9b13} Am7 Am7b5 D^{7b9b13} Gm7

1a) Vibraphone

Gm7b5 C7b9b13 Fm7 Fm7b5 Bb^{7b9b13} Ebm7

D#m7b5 G#^{7b9b13} C#m7 C#m7b5 F#^{7b9b13} Bm7

Exercise (II7b5-V7b9-Im7) half bar

Bm7b5 E^{7b9b13} Am7 Am7b5 D^{7b9b13} Gm7

Blue Bossa

Bossa

Dorham

The image displays a musical score for the piece "Blue Bossa" in 4/4 time. It consists of four systems, each with a chord progression above a melodic line. The key signature is C minor (three flats).

- System 1:** Chords: I (Cm6), IV (Fm7). Key signature: C-Moll. The melodic line starts with a "LeadIn" and ends with a double bar line.
- System 2:** Chords: II (Dm7b5), V (G7), I (Cm6). Key signature: C-Moll. The melodic line continues from the previous system.
- System 3:** Chords: II (Ebm7), V (Ab7), I (DbMaj7). Key signature: Db-Dur. The melodic line continues.
- System 4:** Chords: II (Dm7b5), V (G7), I (Cm6), II (Dm7b5), V (G7). Key signature: C-Moll. The melodic line ends with a double bar line and a "BX" marking.

Black Orpheus

Bossa

Bonfa

Am Bm7b5 E7b9 Am A-Moll Bm7b5 E7b9 A-Moll
Am C-Dur Dm7 G7 CMaj7 C-Dur D-Moll Dbdim A7b9 D-Moll
Dm7 C-Dur G7 C6 FMaj7 C-Dur
Bm7b5 A-Moll E7b9 Am Bm7b5 E7b9 A-Moll
Am Bm7b5 E7b9 Am Bm7b5 E7b9 A-Moll
Em7b5 D-Moll A7b9 Dm D-Moll
Dm7 D-Moll Dm7/C Bm7b5 A-Moll E7b9 Am Am7/G FMaj7 A-Moll
Bm7b5 E7b9 Am Bm7b5 E7b9 A-Moll 3x

Special case: Minor-II-V-I ending on Im7

- For example: If the cm7 is the basis for changing the tonal center of the song to Bb

Diagram illustrating a Minor-II-V-I progression in C minor. The progression consists of three chords: Dm7b5, G7, and Cm7. The notation shows the active (aktiv) and passive (passiv) notes for each chord in both the treble and bass staves. The bass line consists of a single note for each chord: Bb, F, and C. The treble line shows the active notes for each chord: Dm7b5 (F, Ab, Bb, C), G7 (Bb, C, D, F), and Cm7 (Bb, C, D, F). The active notes are highlighted with blue lines and labeled 'aktiv', while the passive notes are labeled 'passiv'.

Diagram illustrating a Minor-II-V-I progression in Bb minor. The progression consists of three chords: Dm7b5, G7b9, and Cm7. The notation shows the active (aktiv) and passive (passiv) notes for each chord in both the treble and bass staves. The bass line consists of a single note for each chord: Bb, F, and C. The treble line shows the active notes for each chord: Dm7b5 (F, Ab, Bb, C), G7b9 (Bb, C, D, F), and Cm7 (Bb, C, D, F). The active notes are highlighted with blue lines and labeled 'aktiv', while the passive notes are labeled 'passiv'.

330.

HAMERSTEIN -
ROMBERG

SOFTLY AS A MORNING SUNRISE

Chord symbols for the first ending:

- 1. Cmi⁷ D ϕ ⁷ G⁷ Cmi⁷ Fmi⁷
- 1. D ϕ ⁷ G⁷

Chord symbols for the second ending:

- 2. Fmi⁷ B \flat ⁷ E \flat Maj⁷ Fmi⁷ C⁷(b9)
- 2. Fmi⁷ C⁷(b9)

Chord symbols for the final section:

- Fmi⁷ Cmi⁷ D ϕ ⁷ G⁷ Cmi⁷
- Fmi⁷ Cmi⁷ D⁷(b5) G⁷(b9) Cmi⁷

Softly, As In A Morning Sunrise

(Medium Swing)

Sigmund Romberg

A

4/4

C ₋₇	D _{ø7} G _{7b9}	C ₋₇	D _{ø7} G _{7b9}
C ₋₇	D _{ø7} G _{7b9}	C ₋₇	D _{ø7} G _{7b9}
		C ₋₇	F ₋₇ B _{7^b}

B

E _{Δ7^b}	∴	C _{7b9}	∴
F ₋₇	F _{ø7[#]}	D _{ø7}	G _{7b9}

A

C ₋₇	D _{ø7} G _{7b9}	C ₋₇	D _{ø7} G _{7b9}
C ₋₇	D _{ø7} G _{7b9}	C ₋₇	D _{ø7} G _{7b9}

Normal case: Piano voicings

- II-V-I minor:

$D\emptyset7$
 $G7(\flat13)$
 $C-6$

Chord	Treble Clef Notes	Bass Clef Notes
$D\emptyset7$	b5, 1	7, 3
$G7(\flat13)$	b9, b13	3, 7
$C-6$	5, 9	6, b3

$D\emptyset7$
 $G7(\flat13)$
 $C-6$

Chord	Treble Clef Notes	Bass Clef Notes
$D\emptyset7$	1, b5	3, 7
$G7(\flat13)$	b13, b9	7, 3
$C-6$	9, 5	b3, 6

Skalen über Moll-II-V-I

- komplexer als in Dur: jede Stufe (II, V, I) hat ihre eigene Skala!
- IIm7b5: natürlich Moll (beinhaltet b3, b5, 7)
- V7: harmonisch Moll (wegen maj3)
- Im7: dorische Skala

The image displays four musical staves, each representing a different mood or scale system for a II-V-I progression. The chords are shown as vertical lines on a staff, with their corresponding scale names written below them.

Dur

Imaj7 IIm7 IIIIm7 IVmaj7 V7 VIIm7 VIIIm7b5 Imaj7

natürlich Moll

Im7 IIm7b5 IIIImaj7 IVm7 Vm7 VIImaj7 VII7 Im7

harmonisch Moll

Im-maj7 IIm7b5 IIIImaj7#5 IVm7 V7 VIImaj7 VIIIdim Im-maj7

melodisch Moll

Im-maj7 IIm7 IIIImaj7#5 IV7 V7 VI7b5 VIIIdim Im-maj7

Scales on minor II-V-I

- More complex than major II-V-I: each step (chord) needs its own scale!
- IIm7b5: natural minor (includes b3, b5, 7)
- V7: harmonic minor (because of maj3)
- Im7: dorian scale

The image displays four musical staves, each representing a different mode for a minor II-V-I progression. Each staff shows a sequence of eight chords with their corresponding scale names written below them.

Dur

I maj7 II m7 III m7 IV maj7 V7 VI m7 VII m7b5 I maj7

natürlich Moll

I m7 II m7b5 III maj7 IV m7 V m7 VI maj7 VII7 I m7

harmonisch Moll

I m-maj7 II m7b5 III maj7#5 IV m7 V7 VI maj7 VII dim I m-maj7

melodisch Moll

I m-maj7 II m7 III maj7#5 IV7 V7 VI7b5 VII dim I m-maj7

Skalen

The image displays eight staves of musical notation for guitar scales in D minor. Each staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The scales are written in a sequence of eighth notes, with some staves including slurs and ties. Above the notes, chord diagrams and labels are provided for each measure: Dm7b5, G7b9, and Cm7. The first staff includes a blue square with the letter 'a' in the first measure. The eighth staff concludes with a double bar line and the number '2X' in the top right corner.

Skalenteile
und
Akkord-
brechungen

Dm7b5 G7b9 Cm7

Dm7b5 G7b9 Cm7

Parts of
scales and
parts of
chords

Dm7b5 G7b9 Cm7

Yours is my heart alone

- All minor major II-V-I you ever wanted to play
😊

Most used scales in Jazz

- Major scale, dominant scale, dorian scale -> as used in major II-V-I
- Further important scales: melodic minor and diminished scale
- Major c-d-e-f-g-a-b-c
- Dominant g-a-b-c-d-e-f-g c-d-e-f-g-a-bb-c
- Dorian (minor) d-e-f-g-a-b-c-d c-d-eb-f-g-ab-bb-c
- Melodic minor a-b-c-d-e-f#-g#-a c-d-eb-f-g-a-h-c
- Diminished c-d-eb-f-gb-ab-a-b-c

Most used scales in Jazz

- **Melodic minor** a-b-c-d-e-f#-g#-a c-d-eb-f-g-a-h-c
- Used on minor chords in I-position (example: Corcovado first chord: Am = Im) -> A-melodic-minor-scale

Most used scales in Jazz

- Further scale: **major bebop scale**: 8 notes -> makes it easier to develop scale lines
- Major bebop c-d-e-f-g-g#-a-b-c
- The important (chord) tones stay on accented places and the others become ghost notes (unstressed positions)
- Same holds for the diminished scale!

Most used scales in Jazz

- Further scale: **dominant bebop scale**: 8 notes -> makes it easier to develop scale lines
- Dominant bebop g-a-b-c-d-e-f-f#-g
- The important (chord) tones stay on accented places and the others become ghost notes (unstressed positions)
- The added tone in bebop scales is a “wrong” or “passing” note

Most used scales in Jazz

- Further scale: **diminished half/whole**: used in Dominant substitutions: G7(b9) to Bdim7
- g-ab-bb-b-c#-d-e-f-g
- Equals B diminished (whole/half)
- Can be used functionally in dominant positions
- Example song: quiet nights second chord: ... (-> dominant substituts) (the dim-h/w-scale gives a darker, transition-like sound)

(Bossa Nova)

Corcovado ()

Antonio-Carlos Jobim

A

4/4

A₋₆

∕

A^b_{o7}

∕

Abdim7 substitutes
D7(b9) ->
Improv: use
D-dim-scale or
Ab-dim(h/w)-scale

G₋₇

C₇

F_{o7}

F_{Δ7}

F_{Δ7}

B

F₋₇

B^b₇

E₋₇

A_{7b13}

D₇

∕

D₋₇

G₇

A

A₋₆

∕

A^b_{o7}

∕

G₋₇

C₇

F_{o7}

F_{Δ7}

F_{Δ7}

C

F₋₇

B^b₇

E₋₇

A₋₇

D₋₇

G₇

E₋₇

A₇

⊕

⊕

D₋₇

G₇

C₆

(BOSSA)

CORCOVADO - ("QUIET NIGHTS...") - JOBIM

(INTRO - SLOWLY)

Handwritten musical score for "CORCOVADO" by Jobim. The score is written on ten staves with guitar chords and musical notation. The key signature has one flat (F major/D minor) and the time signature is 4/4. The piece is marked "BOSSA" and "INTRO - SLOWLY". The chords are: A-7, Fmaj7, Bb7, A-7, A-7/G, D/F#, F#7 (with a note correction), G-7, C7, A-7, A-7/G, D/F#, F#7, G-7, C7, F#7, Fmaj7, Fmaj7, F-7, Bb7, E-7, A7 (bis), D7, D-7, A-7, D7, D7/A, A-7, G-7, C7, F#7, Fmaj7, Fmaj7, F-7, F-6, E-7, A-7, D-7, G7, E-7, A7, D-7, G7, and a final C chord with the instruction "(LAST X ONLY)". There are also some handwritten notes like "with bossa" and "3".

Most used scales in Jazz

- Further scale: **lydian dominant scale**:
- On D7(#11): d-e-f#-g#-a-b-c-d (half whole tone, half dominant scale)
- Important notes: #4 and dominant7
- used in secondary dominants like D7(#11) example: bridge of Oleo ... -> play the first 3 dominant chords in the bridge all with #4
- -> gives the chromatic (secondary dominant) character
- -> D7(#11), G7(#11), C7(#11), F7: F7 is not a secondary dominant!

OLEO

SONNY ROLLINS

Oleo:
melody

The musical score for 'Oleo' is presented in a 4/4 time signature with a key signature of two flats (Bb and Eb). The score is divided into two systems, each containing three staves. The first staff of each system contains the melody, while the second and third staves contain the accompaniment. The melody is characterized by its rhythmic complexity, featuring eighth and sixteenth notes, and rests. The accompaniment consists of chords and rhythmic patterns that support the melody. The score includes various chord symbols such as Bbmaj7, G7, Cm7, F7, Ebmaj7, Ebm6, D7, C7, and F7. The first system ends with a double bar line, and the second system begins with a first ending bracket over the final two measures, which then leads to a second ending bracket over the final two measures of the piece.

Chord symbols for the first system: Bbmaj7, G7, Cm7, F7, Bbmaj7, G7, Cm7, F7.

Chord symbols for the second system: Bb, Bb7, Ebmaj7, Ebm6, Bbmaj7, G7, Cmaj7, F7.

Chord symbols for the third system: Bbmaj7, D7, G7.

Chord symbols for the fourth system: C7, F7.

Chord symbols for the fifth system: Bbmaj7, G7, Cm7, F7, Bbmaj7, G7.

Chord symbols for the sixth system: Cm7, F7, Bb, Bb7, Ebmaj7, Ebm6, Bbmaj7, G7.

Chord symbols for the seventh system: Cm7, F7, Bbmaj7.

Oleo:
scales

MAJOR BEBOP
B \flat Δ 7

CHROMATIC NOTE BETWEEN 5TH AND 6TH

DOMINANT BEBOP
F7

CHROMATIC NOTE BETWEEN 7TH AND OCTAVE

G7(b9) G HALF/WHOLE (B DIMINISHED)
OR
B \flat 7

LYDIAN DOMINANT
D7(#11) G7(#11)

C7(#11)

B \flat BLUES SCALE

Improvisation using blues scales

- Example: Oleo: (augmented) blues scale can be used for the whole A-Part, which is a:
- III-VI-II-V-I progression (see below on blues)
- Our major scales and/or Bebop scales can be used alternatively

Improvisation using bebop scales

- Including diminished scales
- In comparison to normal major and minor scales: It Makes improvisation easier
- -> we directly get unstressed followed by stressed notes in the 8th feeling
- And: It automatically introduces more chromatism

More example songs:

- Black Orpheus
- Autumn leaves
- ...

Black Orpheus

Bossa

Bonfa

Am Bm7b5 E7b9 Am A-Moll Bm7b5 E7b9 A-Moll
Am C-Dur Dm7 G7 CMaj7 C-Dur D-Moll Dbdim A7b9 D-Moll
Dm7 C-Dur G7 C6 FMaj7 C-Dur
Bm7b5 A-Moll E7b9 Am Bm7b5 E7b9 A-Moll
Am Bm7b5 E7b9 Am Bm7b5 E7b9 A-Moll
Em7b5 D-Moll A7b9 Dm D-Moll
Dm7 D-Moll Dm7/C Bm7b5 A-Moll E7b9 Am Am7/G FMaj7 A-Moll
Bm7b5 E7b9 Am Bm7b5 E7b9 A-Moll 3x

Autumn Leaves

medium

Mercer

The musical score for "Autumn Leaves" by Mercer is presented in ten staves. The key signature is G major (one sharp). The score includes various chord annotations and key signatures for different sections:

- Staff 1: Am7, D7, GMaj7, CMaj7 (C-Dur)
- Staff 2: F#m7b5, B7, Em, Em (E-Moll)
- Staff 3: Am7, D7, GMaj7, CMaj7 (C-Dur)
- Staff 4: F#m7b5, B7, Em, Em (E-Moll)
- Staff 5: F#m7b5, B7b9, Em, Em (E-Moll)
- Staff 6: Am7, D7, GMaj7, GMaj7 (G-Dur)
- Staff 7: F#m7b5, B7b9 (E-Moll), Em7, Ebm7 (D-Moll), Dm7, Db7 (C-Dur)
- Staff 8: CMaj7, B7b9, Em, Em (E-Moll)

Additional annotations include "LeadIn" on the second staff and "3X" at the end of the eighth staff.

II-V-I von Dur <-> Moll

II-V-I swapping between major <-> minor

- Auf der Dominante wird auch gerne die **alterierte Skala** gespielt (sonst aber auch!)
- Here: on dominant sept chord: use the altered scale! (also possible in simple minor major II-V-I-progressions)

G7alt

1 HT b9 GT #9 HT 3 GT #11 (b5) b13 GT (b)7 GT 8 = 1

Skalen

The image displays eight staves of musical notation for guitar scales. Each staff is in 4/4 time and features a specific chord progression: Dm, G7alt, and CMaj7. The scales are written in treble clef. A blue box highlights the first measure of the first staff. The word "Skalen" is written vertically on the left side. A "2X" mark is located at the end of the eighth staff.

Chord labels for each staff:

- Staff 1: Dm, G7alt, CMaj7
- Staff 2: Dm7, G7alt, CMaj7
- Staff 3: Dm7, G7alt, CMaj7
- Staff 4: Dm, G7alt, CMaj7
- Staff 5: Dm7, G7alt, CMaj7
- Staff 6: Dm7, G7alt, CMaj7
- Staff 7: Dm7, G7alt, CMaj7
- Staff 8: Dm7, G7alt, CMaj7

Skalenteile
und
Akkord-
brechungen

Dm G7alt CMaj7

Parts of scales
and parts of
chords

Dm7 G7alt CMaj7

Dm7 G7alt CMaj7

Dm7 G7alt CMaj7

Dm G7alt CMaj7

Dm7 G7alt CMaj7

Dm7 G7alt CMaj7

Dm7 G7alt CMaj7

2X

Stücke-Beispiel (sample song):

Melodie und Akkordfolge (melody and chords of) der ersten 8 Takte (A-Teil) von „What is this thing called love“ (Ballad, Cole Porter)
plus Interpretation der Akkordfolge als Akkordstufen zu bestimmten tonalen Zentren (blau) -> ergibt die Improvisationsskalen!
(plus interpretation of chords and degrees in relation to tonal centers -> scales to play!)

The image shows two staves of music in 4/4 time. The top staff contains the melody, and the bottom staff contains the chord progression. Blue annotations above and below the staves indicate tonal centers and chord degrees.

Top Staff (Melody):

- Measure 1: Rest
- Measure 2: G4 (quarter), A4 (quarter), B4 (quarter)
- Measure 3: B4 (quarter), A4 (quarter), G4 (quarter)
- Measure 4: G4 (quarter), F4 (quarter), E4 (quarter)
- Measure 5: E4 (quarter), D4 (quarter), C4 (quarter)
- Measure 6: C4 (quarter), D4 (quarter), E4 (quarter)
- Measure 7: E4 (quarter), F4 (quarter), G4 (quarter)
- Measure 8: G4 (quarter), A4 (quarter), B4 (quarter)

Bottom Staff (Chords):

- Measure 1: Dm7b5
- Measure 2: C-Moll
- Measure 3: G7alt
- Measure 4: CMaj7
- Measure 5: C-Dur
- Measure 6: CMaj7
- Measure 7: CMaj7
- Measure 8: C-Dur

Annotations:

- Top staff: ((Gm7b5 (C7 (Fm (Fm (F-Moll)
- Bottom staff: ((LeadIn (C-Moll (G7alt (CMaj7 (C-Dur (CMaj7 (C-Dur)

WHAT IS THIS THING CALLED LOVE

- COLE PORTER

(BALLAD)

Chord annotations for the first staff: G-7 b5, C7, F-, =.

Chord annotations for the second staff: D-7 b5, G7 alt., Cmaj7, - - - D7

Chord annotations for the third staff: G-7 b5, C7, F-, =.

Chord annotations for the fourth staff: D-7 b5, G7 alt., Cmaj7, C-

Chord annotations for the fifth staff: C-7, F7, Bb maj7, =.

Chord annotations for the sixth staff: Ab7, =, D-7, G7

Chord annotations for the seventh staff: G-7 b5, C7, F-, =.

Chord annotations for the eighth staff: Db7, G+7, C6, D7

Stücke-Beispiel (sample song):

Melodie und Akkordfolge der ersten 8 Takte (A-Teil) von „You and the night and the music“ (medium swing, Dietz/Schwartz)

The image shows a musical score for the first 8 measures of the song "You and the night and the music". The score is written in 4/4 time and consists of two staves. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. The key signature is C minor (two flats). The melody is written in treble clef. Above the notes, Roman numerals and chord symbols are provided for each measure. The first staff has a blue square marker under the first measure. The second staff has a blue square marker under the first measure.

(I C-Moll) (II V) (II V I F-Moll)
Cm69 Dm7b5 G7 Gm7b5 C7b9 Fm6

(II C-Moll V C-Dur I II V C-Moll)
Dm7b5 G7b9 CMaj7 Dm7b5 G7

YOU AND THE NIGHT AND THE MUSIC

HOWARD DIETZ
ARTHUR SCHWARTZ

349

Medium Swing

Musical score for 'You and the Night and the Music' in E-flat major, 4/4 time, Medium Swing. The score consists of eight staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff contains a first ending bracket. The third staff contains a first ending bracket. The fourth staff contains a first ending bracket. The fifth staff contains a first ending bracket. The sixth staff contains a first ending bracket. The seventh staff contains a first ending bracket. The eighth staff contains a first ending bracket. The score includes various chords and triplets.

Chords: $C m_9^6$, $D m_7^b5$, $G 7$, $G m_7^b5$, $C 7^b9$, $F m^6$, $D m_7^b5$, $G 7^b9$, $C \Delta 7$, $1. D m_7^b5$, $G 7$, $2. C 7$, $A b 7$, $A m_7^b5$, $D 7^b9$, $G 7$, $A b 7$, $A m_7^b5$, $D 7^b9$, $G 7$, $A b 7$, $G 7$, $D b 7^{\#11}$, $C m_9^6$, $D m_7^b5$, $G 7$, $G m_7^b5$, $C 7^b9$, $F m^6$, $D m_7^b5$, $G 7^b9$, $C m_7$, $A m_7^b5$, $A b 7$, $G 7$, $C m_9^6$.

Stücke-Beispiel (sample song):

Melodie und Akkordfolge der ersten 8 Takte (A-Teil) von „Flamingo“
(Anderson/Grouya) in F-Dur/Moll

The image shows a musical score for the first 8 measures of the A-section of 'Flamingo'. The score is written in 4/4 time and consists of two staves. The first staff is labeled 'Leadin' and the second staff is labeled 'F-Moll VI DbMaj7'. The chord progression is as follows:

Measure	Chord	Scale
1	F	F-Dur I
2	Dm7	F-Dur VI
3	Gm7	F-Dur II
4	C7	F-Dur V
5	Fm7	F-Moll I
6	Bb7	F-Moll IV
7	F	F-Dur I
8	C7	F-Dur V

The melody in the first staff starts with a whole rest in measure 1, followed by a quarter note G4 in measure 2, a dotted quarter note A4 in measure 3, an eighth note B4 in measure 4, a quarter note C5 in measure 5, a quarter note B4 in measure 6, a quarter note A4 in measure 7, and a quarter note G4 in measure 8. The second staff starts with a quarter note F3 in measure 1, a quarter note E3 in measure 2, a quarter note D3 in measure 3, a quarter note C3 in measure 4, a quarter note B2 in measure 5, a quarter note A2 in measure 6, a quarter note G2 in measure 7, and a quarter note F2 in measure 8. There are triplets over the C7 chords in measures 4 and 7.

122.

ANDERSON/ GROUYA

FLAMINGO

Handwritten musical notation for the first staff of 'FLAMINGO'. The staff is in treble clef with a key signature of one flat (Bb). The melody consists of quarter and eighth notes. Above the staff, the following chords are written: F, D-7, G-7, C7 (with a '3' and a line underneath), F-7, and Bb7.

Handwritten musical notation for the second staff of 'FLAMINGO'. The staff continues the melody with quarter and eighth notes. Above the staff, the following chords are written: Db7, G-7, C7 (with a '3' and a line underneath), F, D-7, G-7, C7, and F.

Handwritten musical notation for the third staff of 'FLAMINGO'. The staff continues the melody with quarter and eighth notes. Above the staff, the following chords are written: Bb-7, Eb7, Ab, b, F-7, and a '3' with a line underneath.

Handwritten musical notation for the fourth staff of 'FLAMINGO'. The staff continues the melody with quarter and eighth notes. Above the staff, the following chords are written: Bb-7, Eb7 (with a '3' and a line underneath), G-7, C7, and D.C. + 2.

The Blues

- 12 bars (Takte):
 - 4 bars: question (the problem) Bb7 | Bb7 | Bb7 | Bb7 |
 - 4 bars: repetition of question Eb7 | Eb7 | Bb7 | Bb7 |
 - 4 bars: answer (solution) F7 | F7 | Bb7 | Bb7 |
- Use only the blues scale of Bb here!
- Zur Improvisation reicht nur eine Skala, die Blues Skala:

The Blues scales

- Simple (official) Blues Scale

F7 Einfache Blues-Skala

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

- Augmented Blues Scale (focus on $b3 < -3$, $5 < -b5$)

F7 Erweiterte Blues-Skala

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

The Blues scales

- Blues scales do not change during whole (simple) blues scheme! (Even Dominant scale = simple or augmented blues scale)
- But: you can use the dominant7 scale on each chord! -> see earlier in this script! (-> for augmented blues scheme)
- 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 |
- Minor blues: mainly simple blues scale

More blues scales:

- Alternate blues scale (including 9 and 13 beside the two thirds; no 7, no 4!);
- -> used in normal tunes as well

F7 alternative Blues-Skala

1 GT 2 HT b3 HT M3 5 GT 6 GT+ 8 = 1

9 13

Blues scales on other tunes

- Mainly alternate blues scale on all III-VI-II-V-I progressions
- -> on parts of the tune with the same tonal center
- Sample: How high the moon:
- on initial Gmaj7: G-Blues scale
- On next Fmaj7: F-Blues scale
- Line 4: III-VI-II-V progression: Blues scale of tonal center = G-Blues scale

Rec example: That's the way it is (1969):
Milt Jackson, Ray Brown; Song: Frankie and Johnny (G)

Oscar Peterson (1964): We get requests
Winton & Ellis Marsalis (1995): Joe Cool's Blues

Workshop01

(Medium Swing)

How High The Moon (modified)

Morgan Lewis

A	4/4	G Δ 7		%		G $-$ 7		C7	
		F Δ 7		%		F $-$ 7		B \flat 7	
B									
		E \flat Δ 7		A \emptyset 7 D $7\flat$ 9		G $-$ 7		A \emptyset 7 D $7\flat$ 9	
		B $-$ 7		E $-$ 7		A $-$ 7		D7	
A									
		G Δ 7		%		G $-$ 7		C7	
		F Δ 7		%		F $-$ 7		B \flat 7	
C									
		E \flat Δ 7		A \emptyset 7 D $7\flat$ 9		G Δ 7		A $-$ 7 D7	
		B $-$ 7 E7		A $-$ 7 D7		B $-$ 7 E7		A $-$ 7 D7	

HOW HIGH THE MOON

Chords: Gmaj7, Gm7, C7, Fmaj7

8 Chords: Fm7, Bb7, Ebmaj7, Am7, D7, Gm7

13 Chords: Am7(b5), D7(b9), Gmaj7, Am7, D7, Bm7, Bb7, Am7, D7

18 Chords: Gmaj7, Gm7, C7, Fmaj7, Fm7

25 Chords: Bb7, Ebmaj7, Am7, D7, Gmaj7

29 Chords: Am7, D7(b9), Bm7, Bb7, Am7, D7, G6, A-7, D7

Improvisation

- Take a specific rhythm pattern
- Fill this pattern with notes (scales, chords);
 - important tones of the scales in the full time (stressed notes)
 - Other tones -> “ghost notes” or non stressed
- Some patterns:
 - | 4-4-8-8-8-8 | -... <- fourth and eights
 - | 4-4-(8-8-8)-(8-8-8) | -... <- triplets
 - 8 | (8-8-8)-(8-8-8)-4-p |
 - Developing from simple to complex: (on Blues:)
| 4-4-p | 4-4-p- 8 | 4-4-p 8 | 4-4-p- (8-8-8) | 4-4 p

Improvisation

- II-V-I-progressions: mainly on half bar:
- Break chords, play parts of scales, use triplets
- II Dm7 G7 I Cmaj7 :||
- II d - f - a - c - b - g - f - d | e - c :||
- II d - f - a - c - b - a - g - f | e - c :||
- II (d-f-a)-(f-a-c)-(b-a-g)-(a-g-f) | e - c :||
- II f - g - a - c - (combine parts of scales)
- Accent important notes; “wrong” notes as ghost notes

Improvisation

- I-7 or other chords: use chromatics as pre-note (ghost note) on the unstressed positions:
- II C-7 | :II
- II f# g - d eb - b c - | :II
- Accent important notes; chromatic pre-tones can be un-accented or sometimes accented as well

Improvisation

- Build phrases and pauses; breathe;
- Play only what you can sing internally (develop your phrases)
- Don't let play your hands alone (not too much technique)
- Reduce automatism (automatic phrases)
- Start with few notes; develop to a maximum near end of a chorus (or solo)
- Improvise near melody of the song
- Think about rhythm pattern and fill them with notes

Improvisation: “Chromatic enclosure”

- Include **chromatism** in a simple way: surround your starting note beginning on a stressed time (here C) by two chromatically surrounding notes (as 8th in the preceding unstressed position) :
 - | c - eb - g - b | -> db - b | c - eb - g - b... |
 - Alternatively: full step / half step:
 - | c - eb - g - b | -> d - b | c - eb - g - b... |

My Funny Valentine

Chord progression for the first staff: Cm Cm(maj7) C-7 Cm^b Ab^Δ7 Fm

Chord progression for the second staff: D^ø7 G7(b9) Cm Cm(maj7) C-7 Cm^b

Chord progression for the third staff: Ab^Δ7 A-7 D7 G-7 C7 F#-7 B7 F-7 Bb7 Eb^Δ7 F-7 G-7 F-7

Chord progression for the fourth staff: Eb^Δ7 F-7 G-7 F-7 Eb^Δ7 G7 C-7 Bb-7 A7 Ab^Δ7 D^ø7 G7(b9)

Chord progression for the fifth staff: Cm Cm(maj7) C-7 Cm^b Ab^Δ7 D^ø7 G7(b9)

Chord progression for the sixth staff: Cm Bb-7 A7(b11) Ab^Δ7 F-7 Bb7(b9) Eb^b D^ø7 G7(b9)

Bebop Tunes as examples

- Bebop delivers the material for chords and scales even for Mainstream swing
- Swing chord progressions are adapted or near
 - Oleo (I got rhythm) -> see above
 - Cherokee
 - How High the moon
 - Donna Lee (Back home again in Indiana)
 - Billie's bounce (augmented blues)

