

Workshop

“Classic Jazz”

Monte Grotto Terme 2024

Handout: Jazz Theory, Part 3
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Diatonic cycle of fifth

- Full cadence including all steps of major scale:

I ^{maj7} C ^{maj7}	IV ^{maj7} F ^{maj7}	VII ^{m7b5} B ^{m7b5}	III ^{m7} E ^{m7}
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Musical notation for the first four chords of the diatonic cycle of fifth. The notation is in 4/4 time, showing the root notes in the bass clef and the triads in the treble clef.

VI ^{m7} A ^{m7}	II ^{m7} D ^{m7}	V ⁷ G ⁷	I ^{maj7} C ^{maj7}
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Musical notation for the last four chords of the diatonic cycle of fifth. The notation is in 4/4 time, showing the root notes in the bass clef and the triads in the treble clef.

Secondary Dominants

- We will now leave the diatonic space
- Moving forward to include other notes
- -> augmented full cadence by including secondary dominants:

Secondary Dominants

- Dominant 7 chord as pre-stage towards each degree (chord) of the diatonic scale:

Diagram illustrating the secondary dominants for the first six degrees of the C major scale. The notation shows the diatonic chord and its corresponding secondary dominant 7th chord (V7) above it.

Degree	Diatonic Chord	Secondary Dominant (V7)
I	Imaj7 (CMaj7)	I7 (C7)
II	IIImaj7 (FMaj7)	II7 (F7)
III	IIIIm7 (Em7)	III7 (E7)
IV	IVm7b5 (Bm7b5)	IV7 (B7)
V	VIm7 (Am7)	V7 (A7)
VI	VIIm7 (Dm7)	VI7 (D7)

Diagram illustrating the secondary dominants for the last three degrees of the C major scale. The notation shows the diatonic chord and its corresponding secondary dominant 7th chord (V7) above it.

Degree	Diatonic Chord	Secondary Dominant (V7)
VII	VIIIm7 (Gm7)	VII7 (G7)
VIII	VIIIImaj7 (CMaj7)	VIII7 (C7)

Substitute Dominants

- Think about a tritone substitution in the bass for a dominant 7 chord:
- ... the chords 3 and 7 stay the same 😊
- -> leads to a swap of 3 and 7:
- -> leads to a swap of (normal) dominant 7 chord to a substitute dominant 7 chord:

The image shows a musical score with two staves: a treble clef staff and a bass clef staff. The treble staff contains six chords: C7, Gb7, FMaj7, G7, Db7, and CMaj7. The bass staff shows the bass line for each chord. The first two chords, C7 and Gb7, are connected by a tritone substitution. In the bass line, the notes for C7 (F1 and C2) and Gb7 (Fb1 and C2) are swapped, with F1 moving to the bass line and Fb1 moving to the treble line. This swap is highlighted with blue numbers 1 and 3. The other chords (FMaj7, G7, Db7, CMaj7) are shown in their standard forms with their respective bass notes (F1, Gb1, Fb1, and C2) also highlighted with blue numbers 1 and 3.

Songs with secondary dominants:

- often: use a „turn around“ at the end of a part of song:

Lady be good

The image displays three staves of musical notation for the song "Lady be good". Each staff begins with a treble clef and a key signature of one flat (B-flat). The first staff shows a progression of chords: Gm7, C7, F, and F. The second staff shows: Gm7, C7, F, and C7. The third staff shows: Gm7, C7, A7, D7, G7, and C7. The notation includes quarter notes, eighth notes, and dotted notes, with some notes connected by dashed lines. Each staff ends with a double bar line and repeat dots.

All Of Me

Simons/Marks

medium

(Bb-Dur

The musical score is written in 4/4 time and B-flat major. It consists of six systems of piano accompaniment. The first system includes a 'Lead in' section. Chords are indicated above the staves, and some notes are marked with double bar lines (||) and slurs. The score concludes with the key signature '(Bb-Dur)'.

Chord progression (System 1):
I Bb6, Bb6, V7/VI D7, D7

Chord progression (System 2):
G7, V7/II G7, Cm7, Cm7

Chord progression (System 3):
V7/VI D7, D7, VI Gm7, Gm7

Chord progression (System 4):
V7/IV C7, C7, Cm7, F7

Chord progression (System 5):
I Bb6, Bb6, V7/VI D7, D7

Chord progression (System 6):
G7, G7, Cm7, Cm7

Chord progression (System 7):
IV Eb6, (|| Ebm6, (|| Ab7, VI Bb6, (|| Dm7, V7 G7, ||

Chord progression (System 8):
Cm7, F7, Bb6, F7 (Bb-Dur)

Girl from Ipanema

- First 8 bars:

Chord symbols for the first 8 bars:

- Bar 1: (F-Dur / F-Dur)
- Bar 2: Imaj7 / FMaj7
- Bar 3: II7 / V7/V / G7
- Bar 4: Imaj7 / FMaj7
- Bar 5: IIm7 / Gm7
- Bar 6: bII7 / tV7/I / Gb7
- Bar 7: Imaj7 / FMaj7
- Bar 8: bII7 / tV7/I / Gb7

Desafinado

- First 8 bars:

The image shows the first 8 bars of the jazz standard "Desafinado" in 4/4 time. The music is written on two staves in the key of F major. The first staff begins with a lead-in (LeadIn) and is followed by four measures of music. The second staff continues with four more measures. Chord symbols are placed above and below the notes to indicate the harmonic structure.

Staff 1 (Top):

- LeadIn
- (F-Dur) (F-Dur)
- I maj7 | FMaj7
- FMaj7
- II7 V7/V | G7#11
- G7#11

Staff 2 (Bottom):

- II m7 | Gm7
- V7 | C7
- F-Dur } (F-Dur) { II m7b5 | Am7b5
- V7b9 | D7b9
- G-Moll | G-Moll

Substitute Dominants

- Augmented cycle of fifth, now using substitute dominants:

The image displays two systems of musical notation in 4/4 time, illustrating an augmented cycle of fifth using substitute dominants. Each system consists of a treble and bass staff with chord symbols and their substitute dominants written above.

System 1:

- Chord 1: I_{maj7} (CMaj7)
- Chord 2: $bV7$ (tV7/IV) (Gb7)
- Chord 3: IV_{maj7} (FMaj7)
- Chord 4: VII_{m7b5} (Bm7b5)
- Chord 5: $IV7$ (tV7/III) (F7)
- Chord 6: III_{m7} (Em7)
- Chord 7: $bVII7$ (tV7/VI) (Bb7)

System 2:

- Chord 1: VI_{m7} (Am7)
- Chord 2: $bIII7$ (tV7/II) (Eb7)
- Chord 3: II_{m7} (Dm7)
- Chord 4: $bVI7$ (tV7/V) (Ab7)
- Chord 5: $V7$ (G7)
- Chord 6: $bII7$ (tV5/I) (Db7)
- Chord 7: I_{maj7} (CMaj7)

Songs with Substitute Dominants

- Use a „chromatic turn around“ at the end of a part of a song:

Lady be good

The image shows two staves of musical notation for the song 'Lady be good'. Both staves begin with a treble clef and a key signature of one flat (B-flat major). The first staff shows a chord progression: Gm7, C7, A7, D7, G7, C7. The second staff shows a similar progression: Gm7, C7, Eb7, Ab7, B7, Gb7. The notes on the staves correspond to the chords above them, with a chromatic turn around at the end of each phrase.

Combination of both:

A7 Ab7 G7 Gb7

One Note Samba

- First 8 bars:

The image shows the first 8 bars of the piece 'One Note Samba' in 4/4 time. The first staff begins with a lead-in bar (marked 'Leadin') followed by seven bars of music. The second staff continues with another seven bars of music. Chord diagrams are provided above the notes for each bar.

Staff 1 Chords:

- Bar 1: C-Dur, C-Dur
- Bar 2: II, Dm7
- Bar 3: tV7, Db7
- Bar 4: (Bb-Dur, Bb-Dur)
- Bar 5: II, Cm7
- Bar 6: tV7, B7
- Bar 7: (bII7)

Staff 2 Chords:

- Bar 1: II, Dm7
- Bar 2: C-Dur, C-Dur
- Bar 3: tV7, Db7
- Bar 4: (II, Cm7)
- Bar 5: Bb-Dur, Bb-Dur
- Bar 6: tV7, B7
- Bar 7: (bII7)

One Note Samba

- Bar 9 to bar 16:

Musical notation for bars 9 to 16 of 'One Note Samba'. The notation is presented in two staves, both in the key of B-flat major (two flats). The first staff contains a melodic line with notes and rests, and the second staff contains a bass line with notes and rests. Above the staves, chord symbols are provided for each bar, along with Roman numeral and functional labels.

Chord symbols and Roman numerals for the first staff (top):

- Bar 9: II (Fm7), Eb-Dur (Eb-Dur)
- Bar 10: V (Bb7), V7 (Bb7)
- Bar 11: I (EbMaj7), Imaj7 (EbMaj7)
- Bar 12: tV7/III (Ab7), IV7 (Ab7)

Chord symbols and Roman numerals for the second staff (bottom):

- Bar 9: II (Dm7), C-Dur (C-Dur)
- Bar 10: tV7 (Db7), bII7 (Db7)
- Bar 11: II (Cm7), tV7 (B7)
- Bar 12: I (Bb6), I6 (Bb6)
- Bar 13: Bb-Dur (Bb-Dur)
- Bar 14: Bb-Dur (Bb-Dur)

Harmonic analysis of songs

- Helps to answer the following questions:
- What is currently the tonal center
- Which scale is the basis for my improvisation in each bar?

Body And Soul

- A-part (bar 1 to bar 8)
- Form is: AABA

The image displays two staves of musical notation for the piece 'Body And Soul'. The first staff contains the first eight bars of the A-part. The second staff continues the notation, including a triplet in the second bar and ending with an ellipsis. Chord annotations are provided above the notes in various colors (blue and black).

Staff 1 (Bars 1-8):

- Bar 1: Ebm7 (blue)
- Bar 2: Bb7b9 (black)
- Bar 3: Ebm7 (black)
- Bar 4: Ab^{7#9#11/9} (black)
- Bar 5: DbMaj7 (black)
- Bar 6: Gb7 (black)
- Bar 7: Fm7 (black)
- Bar 8: Edim (black)

Staff 2 (Bars 9-14):

- Bar 9: Eb-Moll I Ebm7 (black)
- Bar 10:) (Bb-Moll II Cm7b5 (black)
- Bar 11: V F7b9 (black)
- Bar 12: I Bb^{m7} (black)
- Bar 13: IV) (II Eb7 (black)
- Bar 14: V Eb^{m7} (black)
- Bar 15: I Db-Dur Db (black)
- Bar 16: V7/II Bb7b9 (black)
- Bar 17: ... (black)

Body and Soul

- B-Part (bar 17 to bar 24):

(D-Dur I II V I) (F-Dur II V) (E-Dur II V) (D-Dur II V I) (D-Moll II
 DMaj7 Em7 A7/E D/F# Gm7 C7 F#^{tr} B7 Em7 A7 DMaj7 A7b9

I) (II C-Dur V I tV7/II II C-Dur V) (Db-Moll V7/III tV7/VI V7/II ...
 Dm7 G7 CMaj7 Ebdim Dm7 G7 C7 B7 Bb7

Georgia On My Mind

- A-Part: (bar 1 to bar 8)
- Form is: AABA

The image displays the musical notation for the A-part of the song "Georgia On My Mind". It is written in F major (one flat) and 4/4 time. The notation consists of two staves. The first staff begins with a "Lead in" and contains the first four measures of the A-part. The second staff contains the remaining four measures. Roman numerals and chord symbols are provided above the notes to indicate the harmonic structure.

Chord symbols and Roman numerals for the first staff (measures 1-4):
Measure 1: (F-Dur I) FMaj7
Measure 2: (D-Moll II) E7b5
Measure 3: V A7b9
Measure 4: I Dm

Chord symbols and Roman numerals for the second staff (measures 5-8):
Measure 5: I FMaj7
Measure 6: V7/II D7
Measure 7: II Gm7
Measure 8: V C7

Chord symbols and Roman numerals for the continuation (measures 9-12):
Measure 9: III Am7
Measure 10: V7/II D7
Measure 11: II Gm7
Measure 12: V C7 F-Dur ...

Georgia On My Mind

- B-Part (bar 17 to bar 24):

(I D-Moll IV I VI I IV I IV7
Dm7 Gm6 Dm7 Bb7 Dm7 Gm6 Dm7 G7

I IV I) ((II ->)V7/III III F-Dur tV7/II II V F-Dur ...
Dm7 Gm6 Dm7 Bm7 E7 Am7 Ab7 Gm7 C7

Out Of Nowhere

- A-Part (bar 1 to 16)
- Form is AB, but first 8 bars of A and B are identical

The image displays a musical score for the piece "Out Of Nowhere" in G major, 4/4 time. The score is divided into four staves, each with chord annotations above the notes. The first staff begins with a "LeadIn" and contains the first four bars. The second staff contains bars 5-8. The third staff contains bars 9-12. The fourth staff contains bars 13-16. The chord annotations are as follows:

- Staff 1: (I G-Dur) (I GMaj7) (II Bbm7) (V Ab-Dur)
- Staff 2: (I GMaj7) (I GMaj7) (II Bm7) (V A-Moll E7b9)
- Staff 3: (I A-Moll Am7) (V E7b9) (I Am7) (I A-Moll Am7)
- Staff 4: (tV7/V Eb7) (G-Dur) (tV7/V Eb7) (V D7) (V D7) (G-Dur ...)

Out Of Nowhere

- Last 8 bars of B-Part (bar 25 to bar 32)

The image shows the musical notation for the last 8 bars of the B-Part of the piece 'Out of Nowhere'. The notation is written on two staves in treble clef with a key signature of one sharp (F#). The first staff contains bars 25 to 28, and the second staff contains bars 29 to 32. The notes are as follows:

- Bar 25: A4, B4, C5 (triplets), D5 (accented), E5 (accented)
- Bar 26: A4, B4, C5 (triplets), D5 (accented), E5 (accented)
- Bar 27: A4, B4, C5 (triplets), D5 (accented), E5 (accented)
- Bar 28: A4, B4, C5 (triplets), D5 (accented), E5 (accented)
- Bar 29: A4, B4, C5 (triplets), D5 (accented), E5 (accented)
- Bar 30: A4, B4, C5 (triplets), D5 (accented), E5 (accented)
- Bar 31: A4, B4, C5 (triplets), D5 (accented), E5 (accented)
- Bar 32: A4, B4, C5 (triplets), D5 (accented), E5 (accented)

The chord progressions are indicated above and below the notes:

- Bar 25: I Am7 (A-Moll)
- Bar 26: V E7b9
- Bar 27: I Am7
- Bar 28: I Cm6 (A-Moll)
- Bar 29: (II ->) Bm7 (II ->) tV7/V Bbdim
- Bar 30: II Am7 V D7
- Bar 31: I GMaj7 (G-Dur) II Am7 V D7
- Bar 32: III D7 (3x)

Roseroom

- A-Part (bar 1 to bar 16)
- Form is AB

The image displays a musical score for the piece 'Roseroom', specifically the A-Part (bars 1 to 16). The score is written in 4/4 time and consists of four staves of music. The key signature is one flat (B-flat major). The first staff begins with a 'Leadin' and is annotated with chords: F-Dur, V7/V (G7), V (C7), I (F6), I (F6), and F-Dur. The second staff is annotated with: V (F7), Bb-Dur, V (F7), I (Bb6), I (Bb6), and Bb-Dur. The third staff is annotated with: (II -> Bbm7), II -> ((bVII7)) (Bbm7), F-Dur (FMaj7), and V7/II (D7). The fourth staff is annotated with: V7/V (G7), F-Dur, V7/V (G7), V (C7), V (C7), and F-Dur ...

Stardust

- A-Part (bar 1 to bar 16)
- Form is AB

The musical score for the A-Part of "Stardust" (bars 1 to 16) is presented in four staves. The key signature is C major (C-Dur) and the time signature is 4/4. The first staff begins with a "Lead in" and contains the following chord annotations: C-Dur, IV FMaj7, IV FMaj7, IV FMaj7, and bVII7 Bb9. The second staff contains: I CMaj7, II Dm7,) (II D-Moll Em7, V A7, I Dm7, V A7b9, I Dm7, and D-Moll. The third staff contains: (V C-Dur G7, ??? Gdim, V G7, I CMaj7, IV7 F7, III Em7, and VI Am7. The fourth staff contains: V7/V D9, C-Dur, V7/V D9, V G7, V G7, and V7/IV C+ ...

Stardust

- Last 8 bars of B-Part (bar 25 to bar 32):

Two staves of musical notation in C major, showing the last 8 bars of the B-Part (bars 25 to 32). The notation includes chord symbols and Roman numeral analysis above the notes.

Staff 1 (Bars 25-32):

- Bar 25: (IV C-Dur) FMaj7
- Bar 26: (II ->) Fm7
- Bar 27: bVII7 Bb9
- Bar 28: I CMaj7
- Bar 29: tV7/III F7
- Bar 30: III (II->) Em7
- Bar 31: V7/II A9
- Bar 32: (II->)((bVII7)) CMaj7

Staff 2 (Bars 25-32):

- Bar 25: II C-Dur Dm7
- Bar 26: V G7
- Bar 27: I CMaj7
- Bar 28: (II->)((bVII7)) Fm6
- Bar 29: I CMaj7
- Bar 30: C-Dur ...
- Bar 31: 3x
- Bar 32: 3x

