# Workshop
# “Classic Jazz“

## Monte Grotto Terme 2024

Handout: Jazz Theory, Part 3

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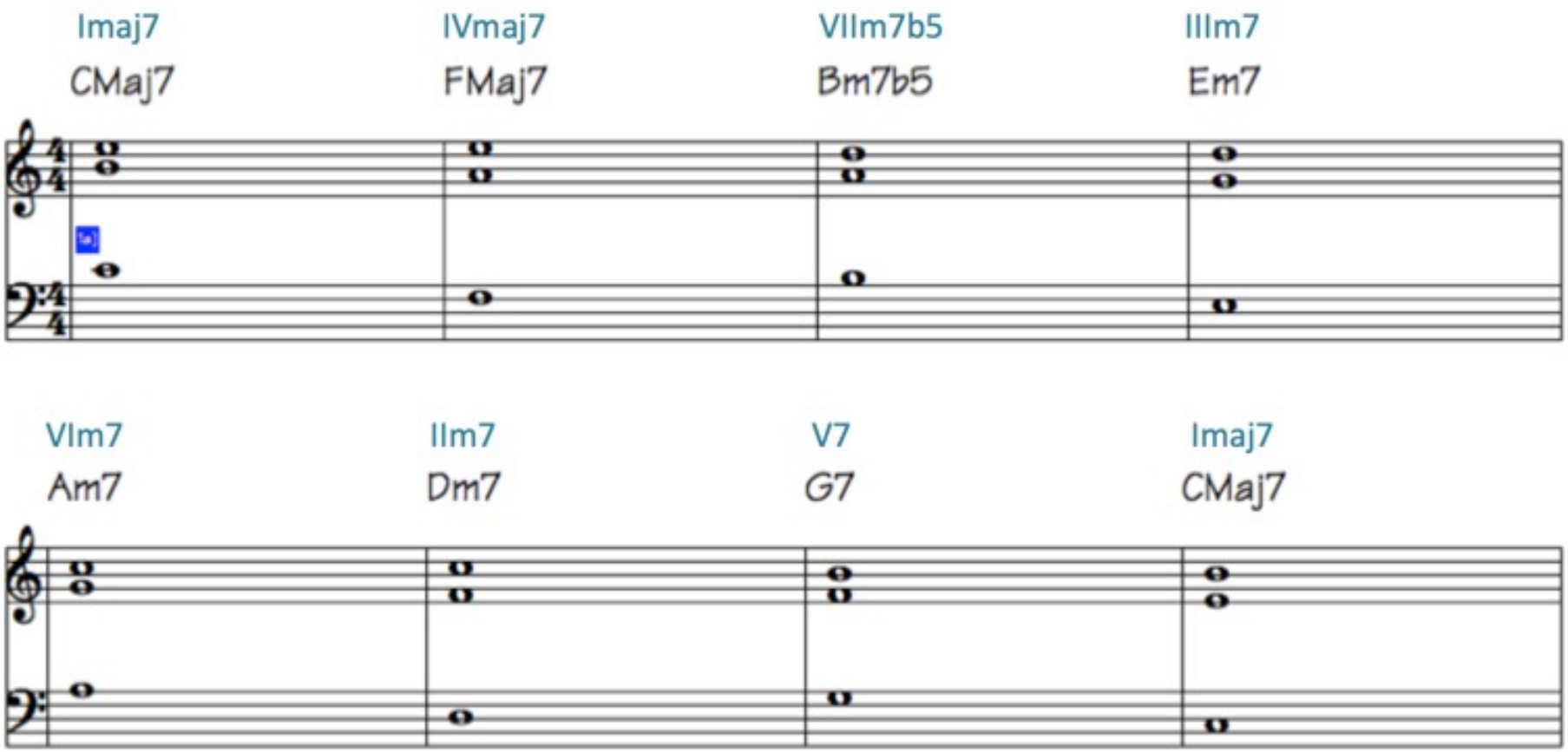
# Diatonic cycle of fifth

- Full cadence including all steps of major scale:

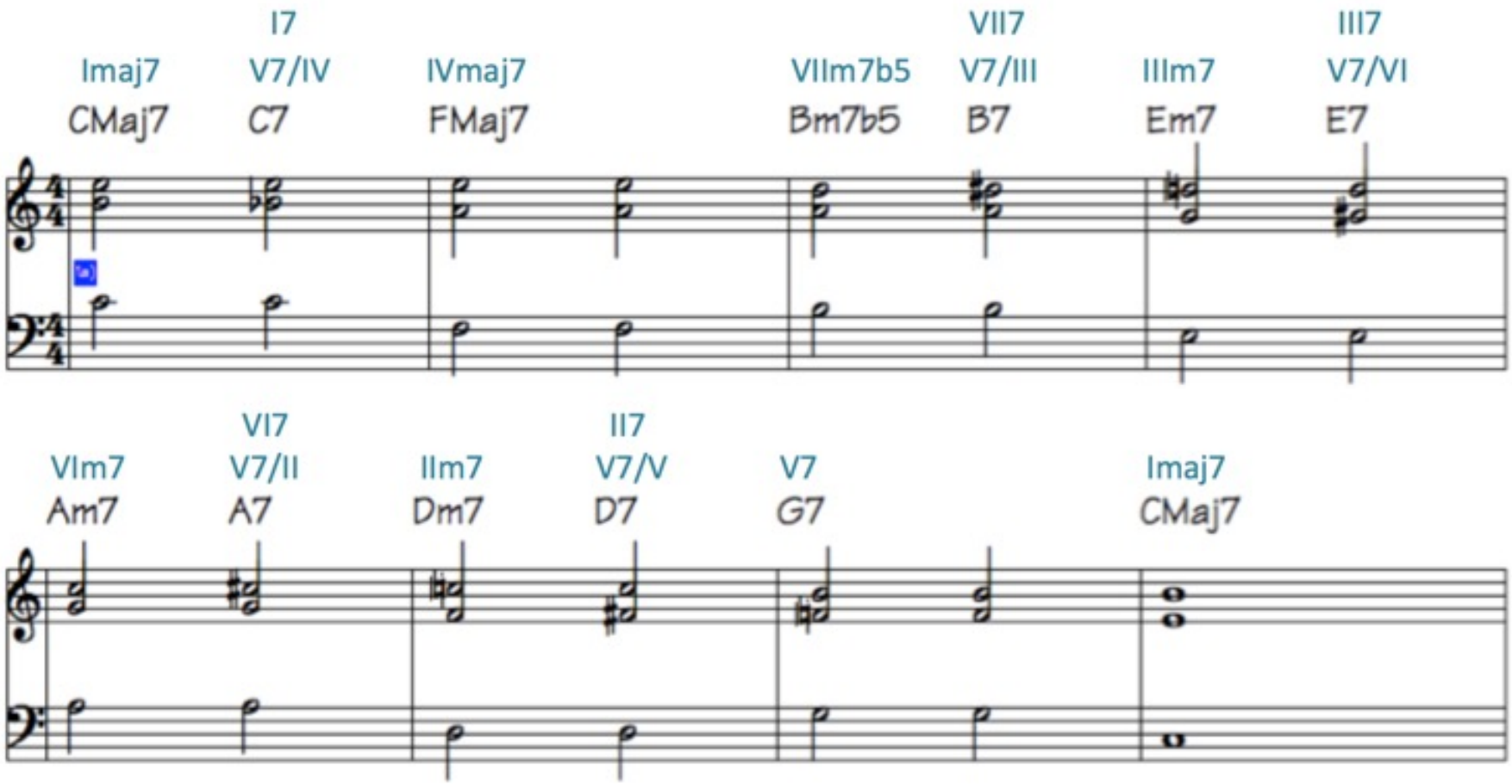


# Secondary Dominants

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

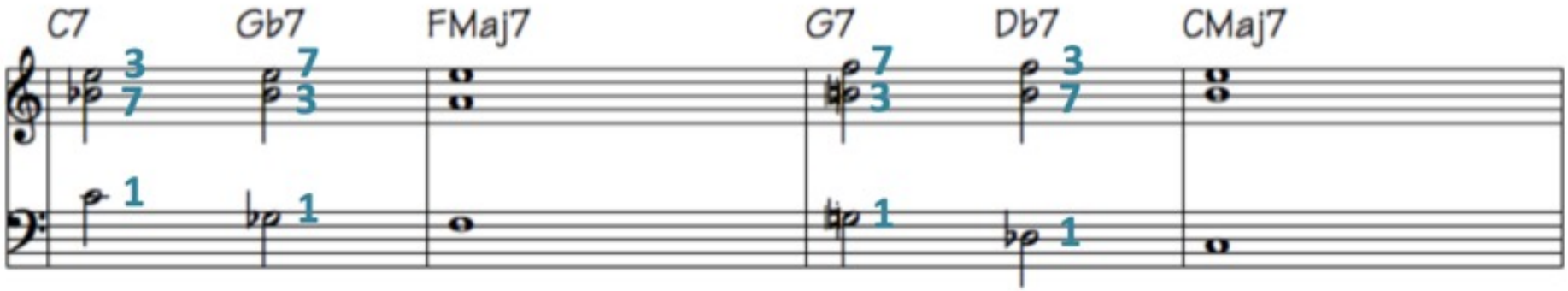
# Secondary Dominants

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



# Substitute Dominants

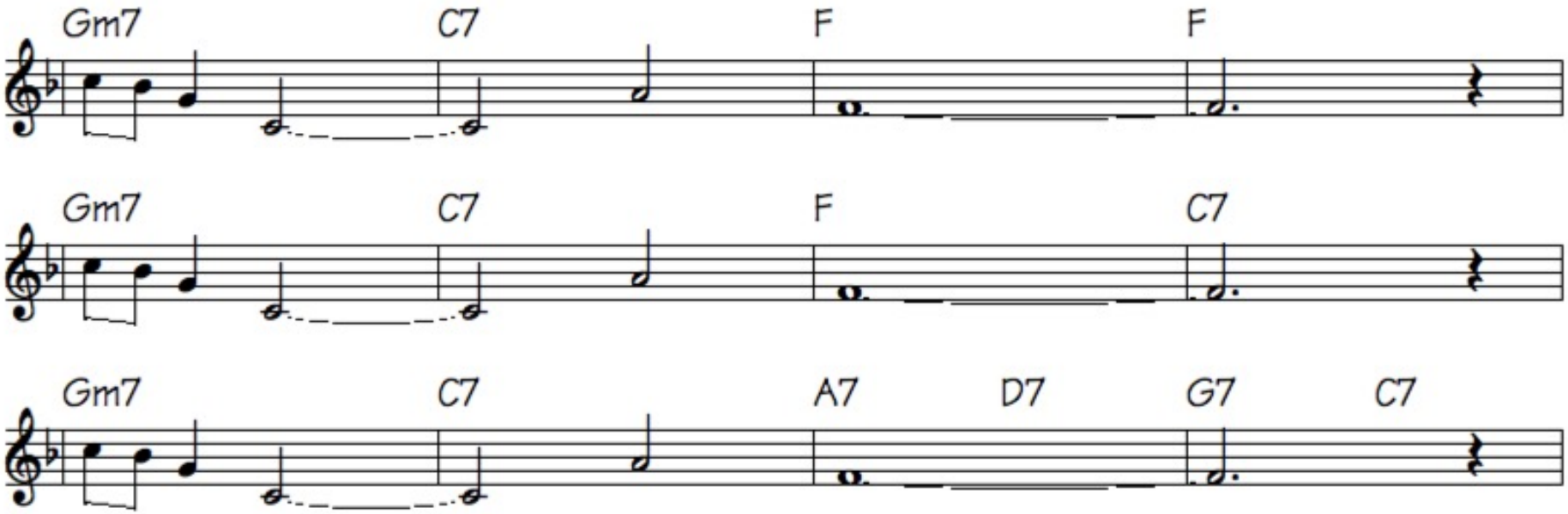
- Think about a tritonus substitution in the bass for a dominant 7 chord:
- … the chords 3 and 7 stay the same ☺
- -> leads to a swap of 3 and 7:
- -> leads to a swap of (normal) dominant 7 chord to a substitute dominant 7 chord:



# Songs with secondary dominants:

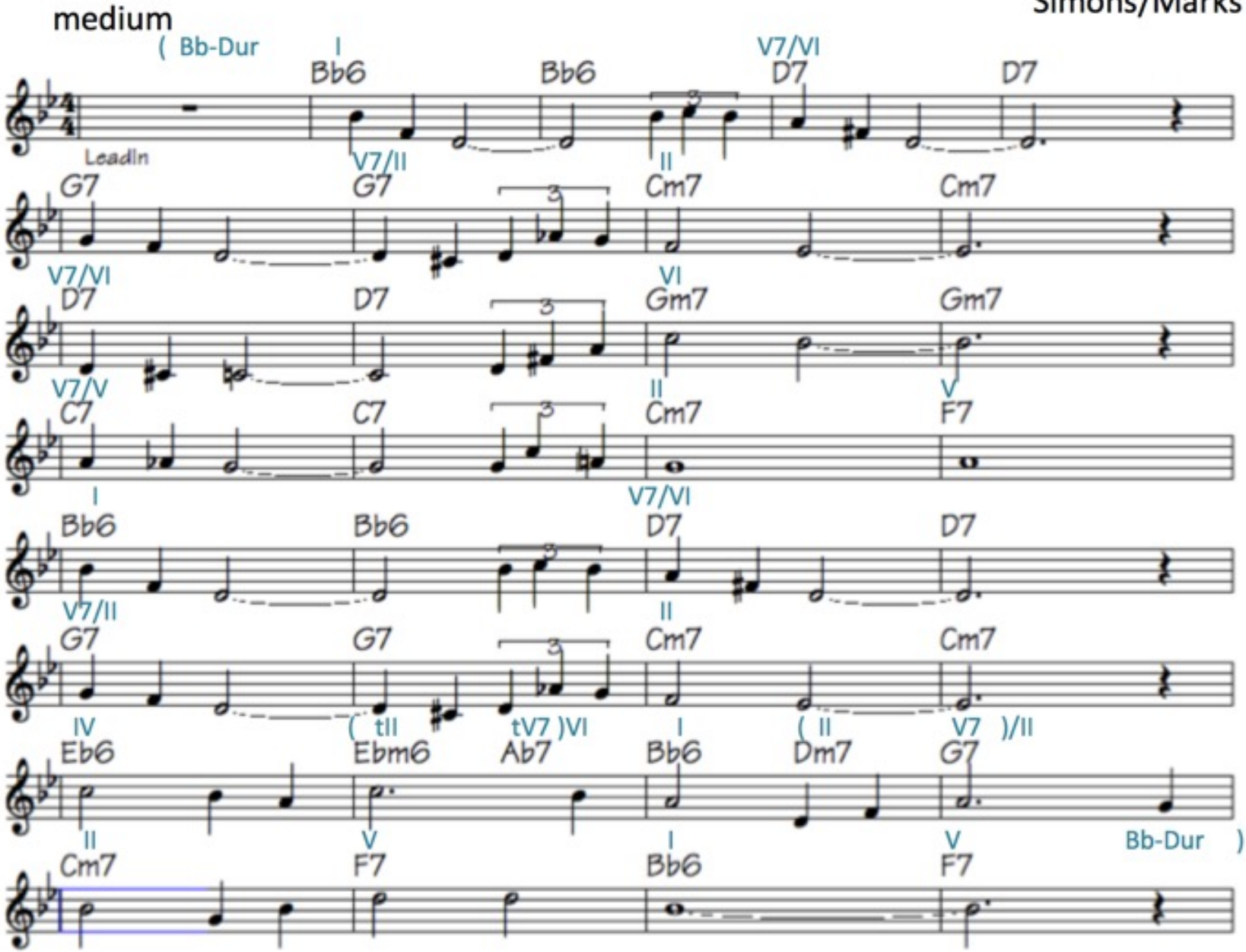
- often: use a „turn around“ at the end of a part of song:

Lady be good



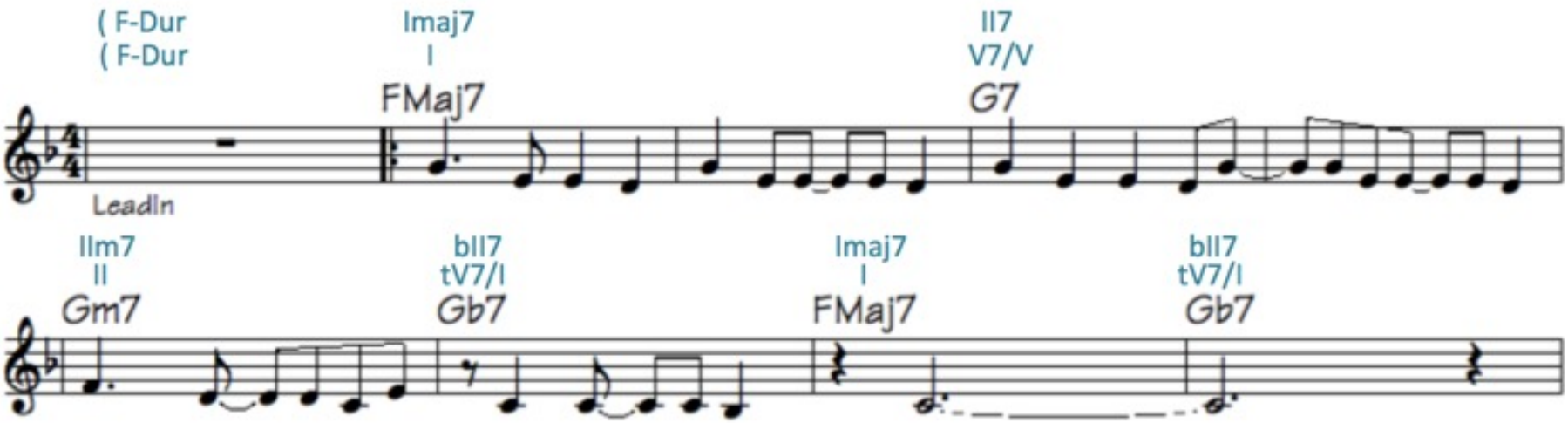
# All Of Me

Simons/Marks



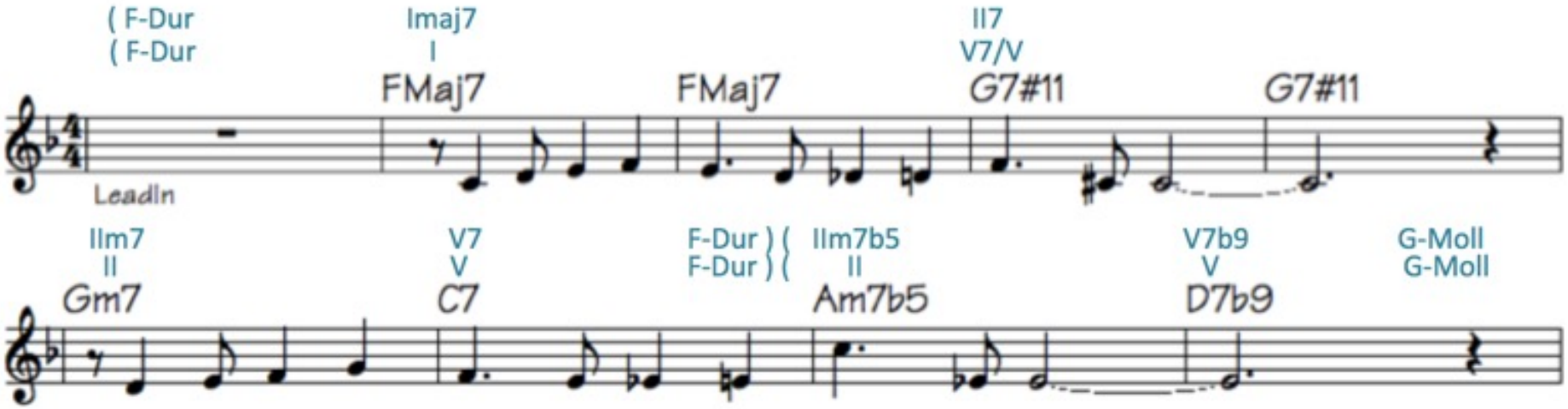
# Girl from Ipanema

- First 8 bars:



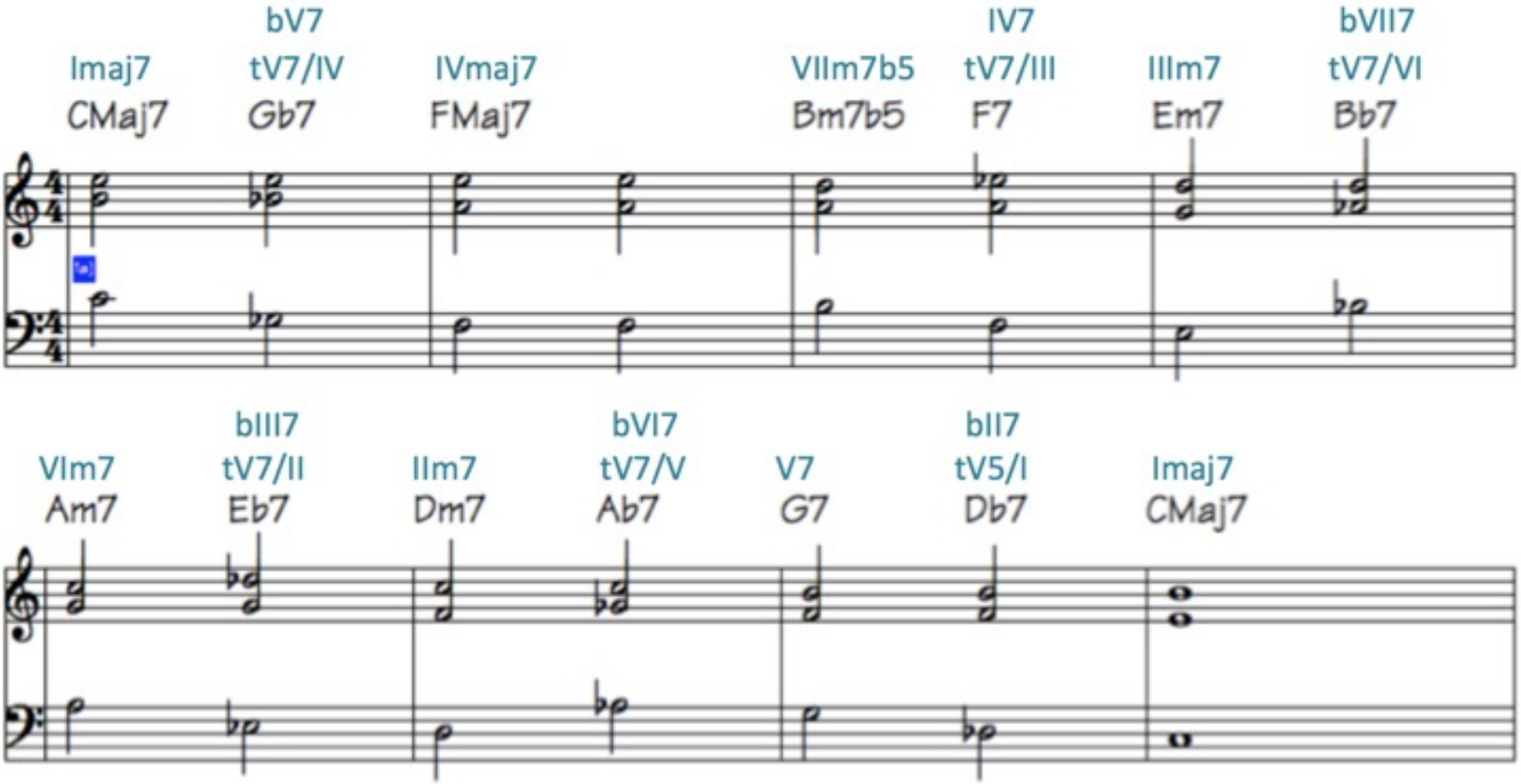
# Desafinado

- First 8 bars:



# Substitute Dominants

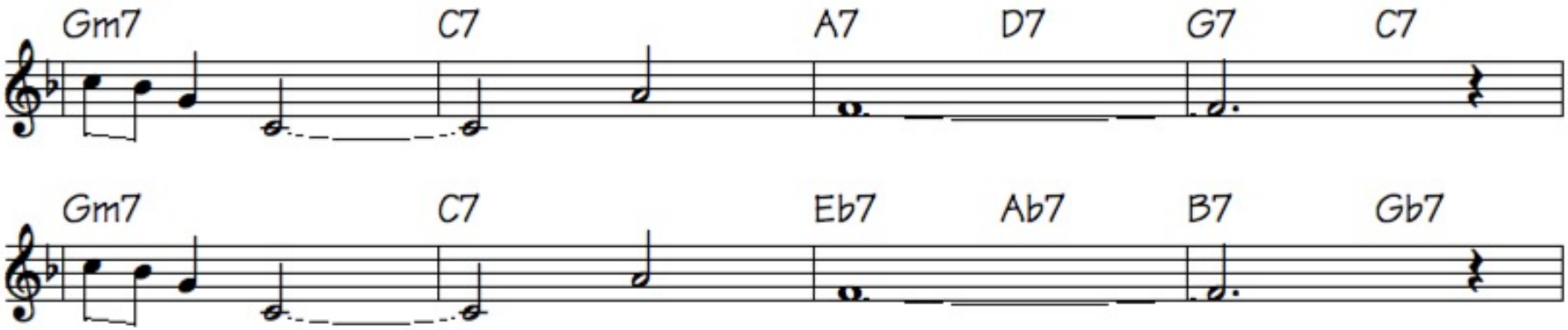
- Augmented cycle of fifth, now using substitute dominants:



# Songs with Substitute Dominants

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

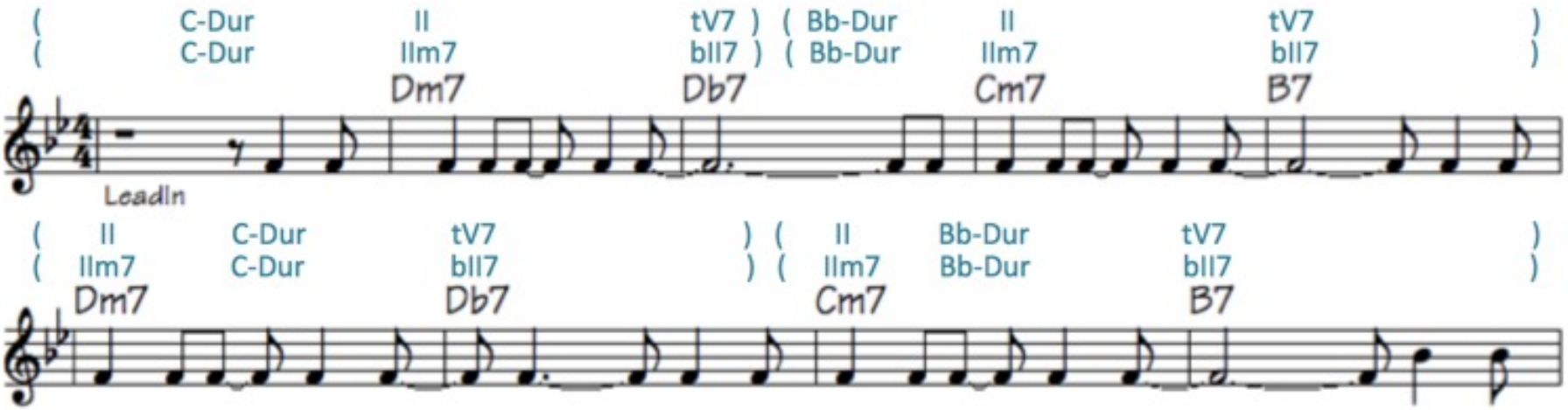
Lady be good




Combination of both: A7 Ab7 G7 Gb7

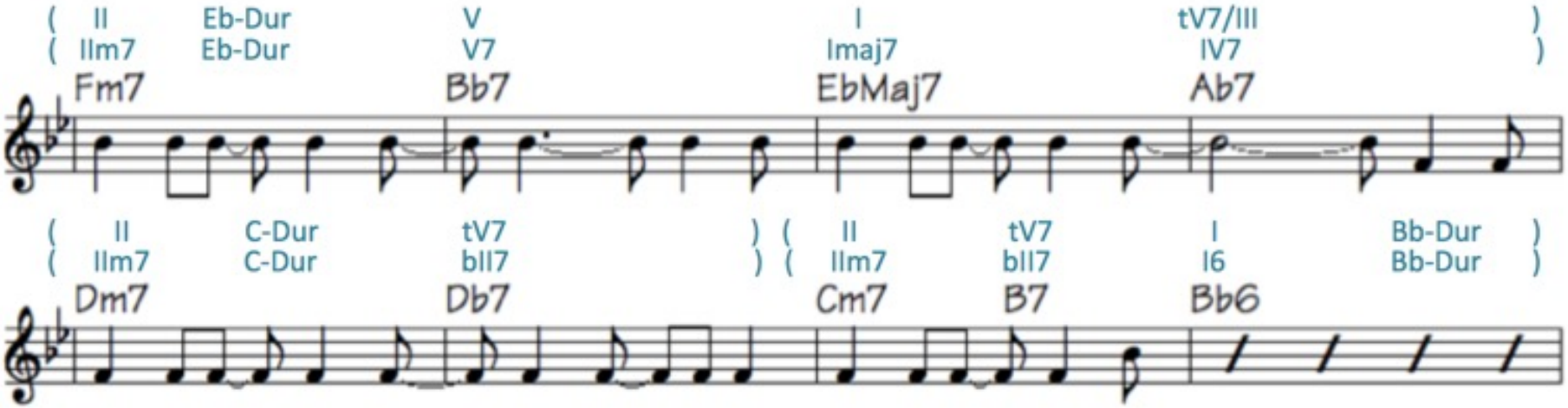
# One Note Samba

- First 8 bars:



# One Note Samba

- Bar 9 to bar 16:

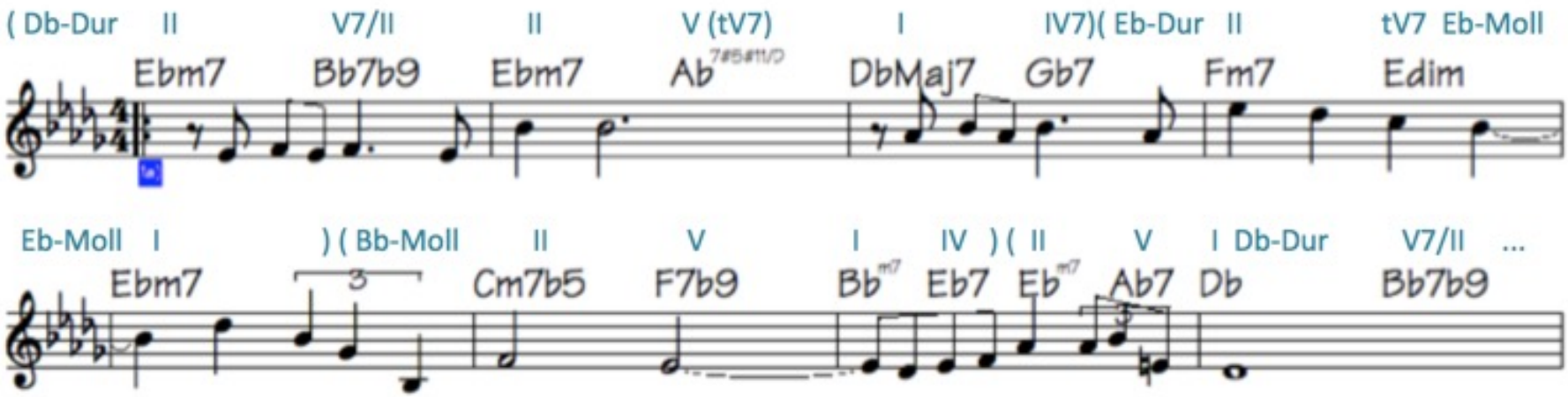


# Harmonic analysis of songs

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

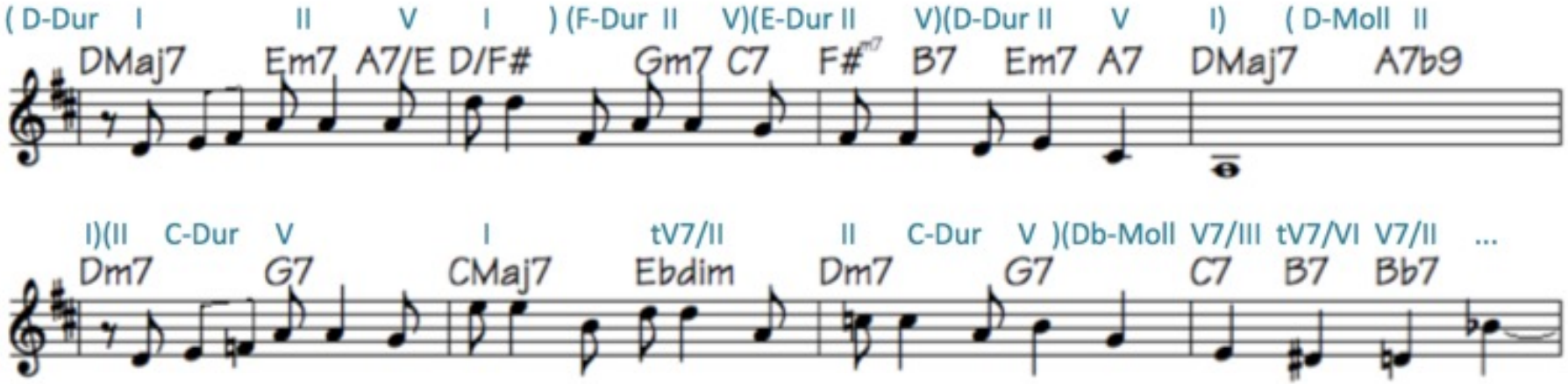
# Body And Soul

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



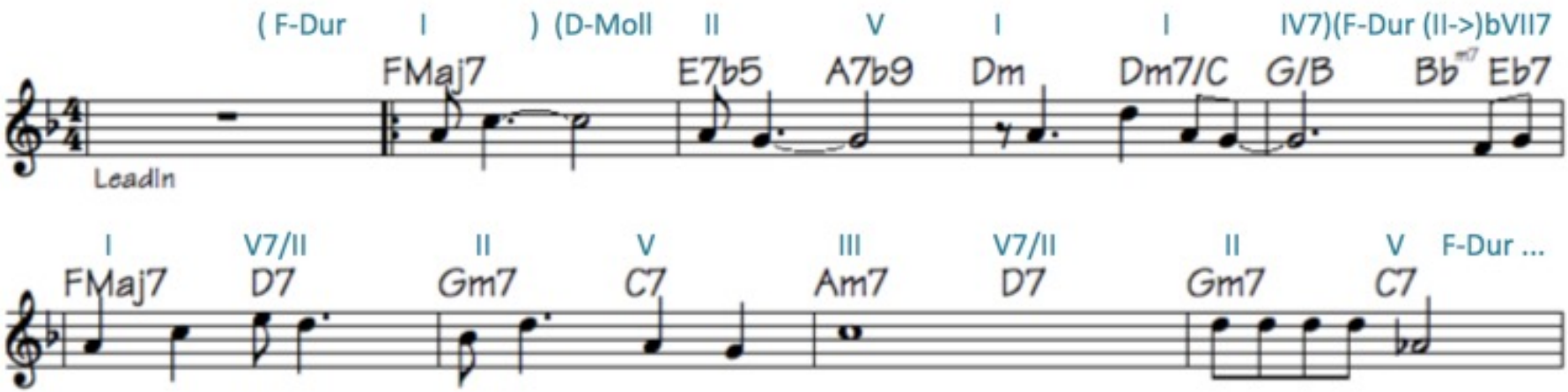
# Body and Soul

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



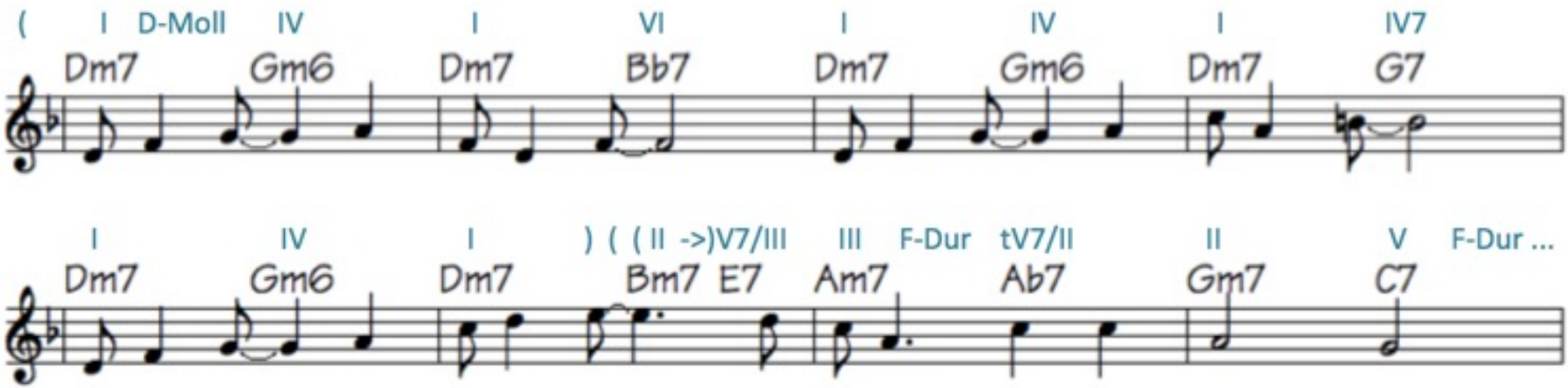
# Georgia On My Mind

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



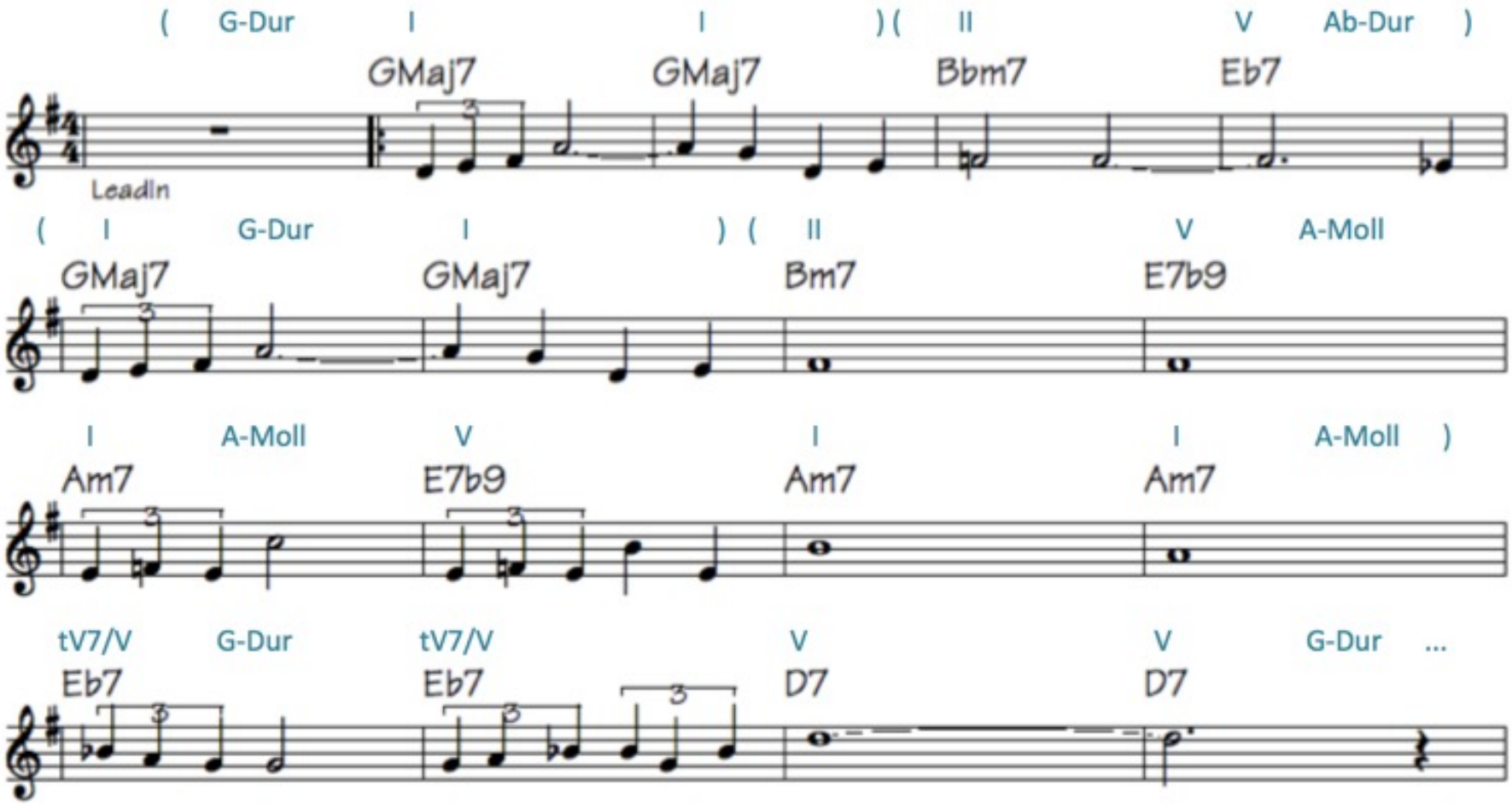
# Georgia On My Mind

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



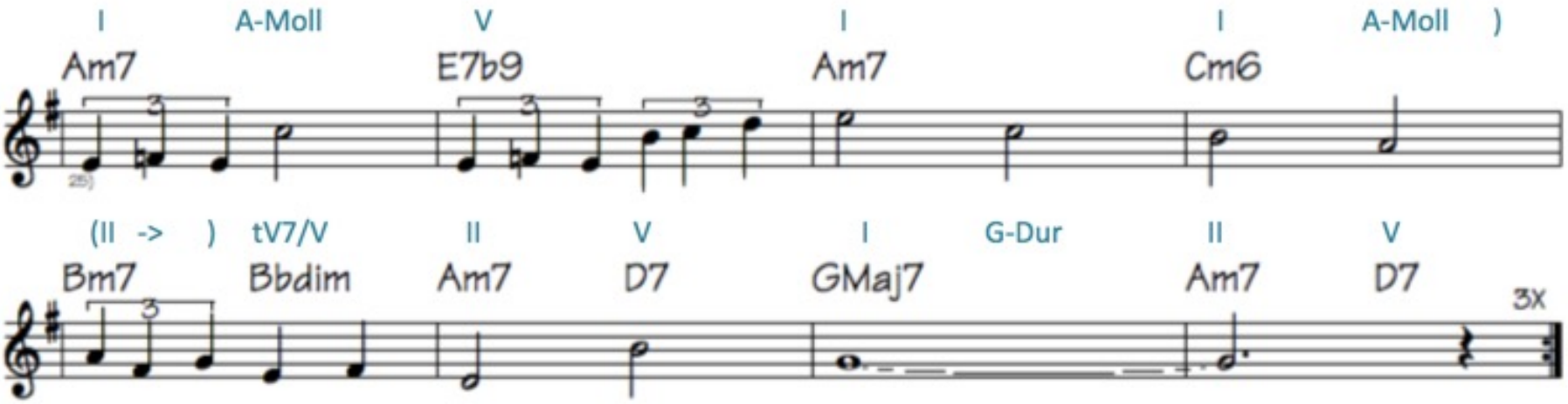
# Out Of Nowhere

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



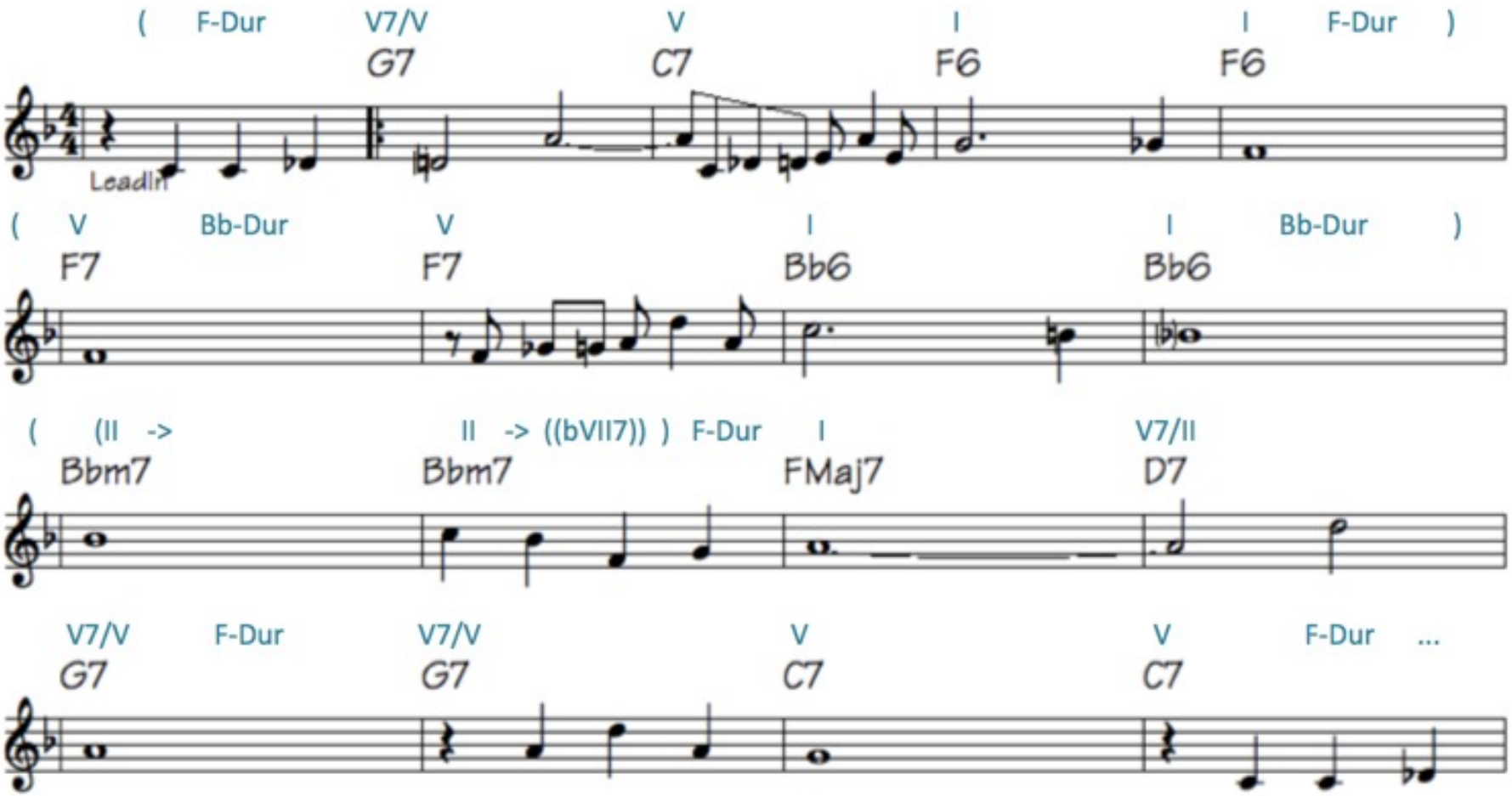
# Out Of Nowhere

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



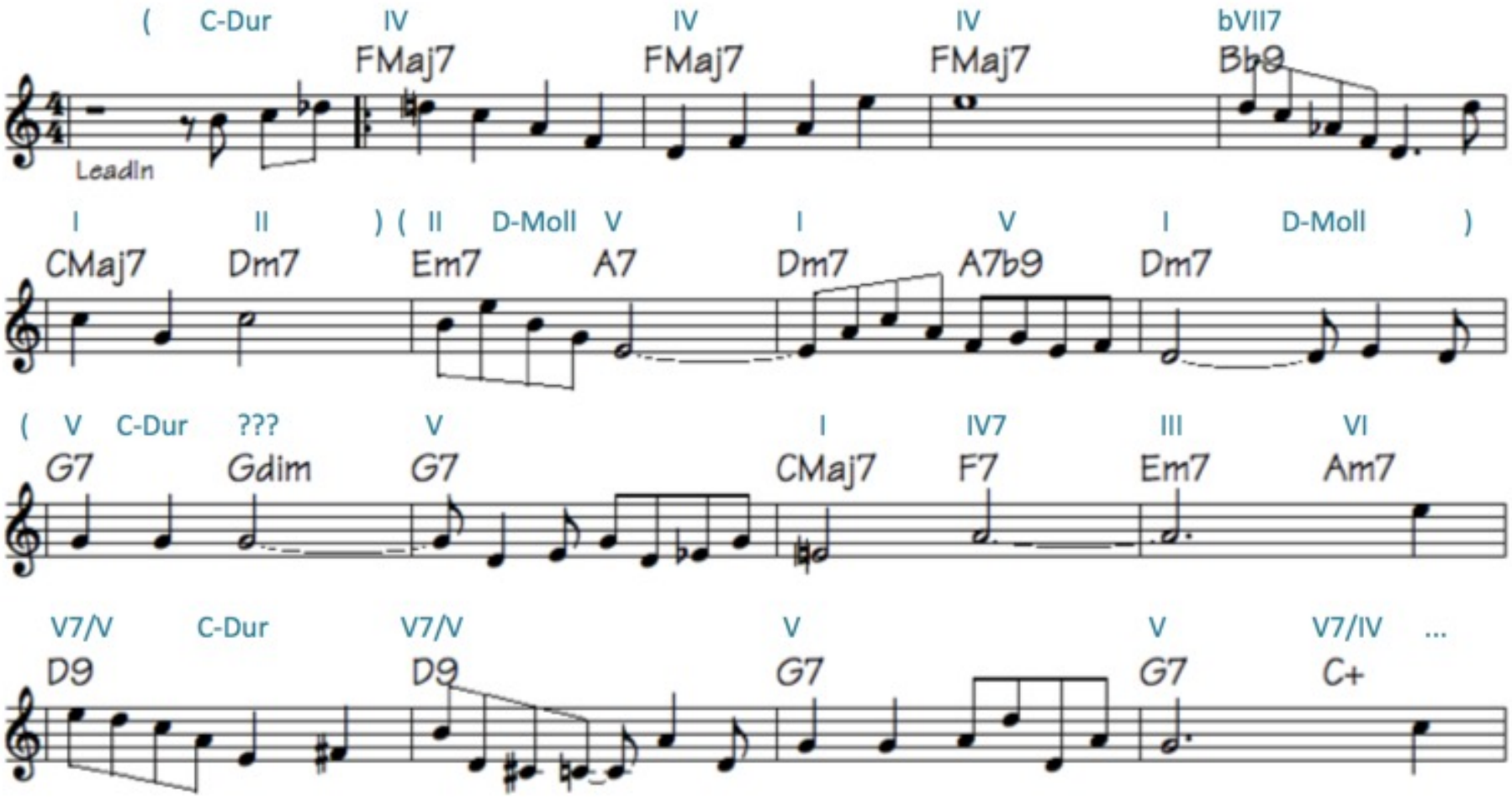
# Roseroom

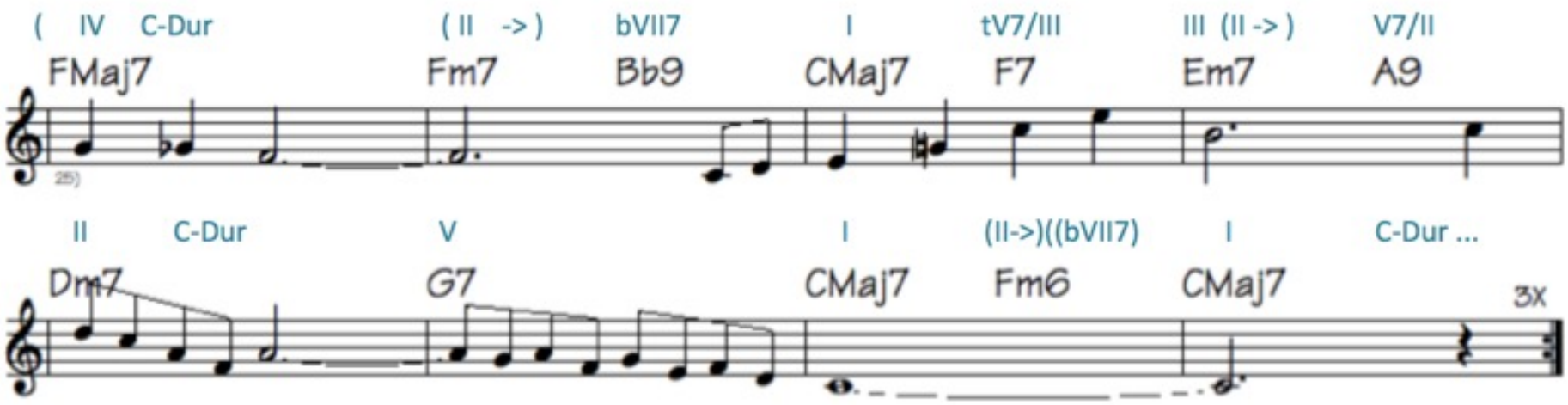
- A-Part (bar 1 to bar 16)
- Form is AB



# Stardust

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



# Stardust

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