

Jazz Hanon

by Leo Alfassy

Contents

Preface	7
Introduction	8
Elements of Jazz Harmony	9
Intervals and Triads	9
Sevenths	10
Seventh Chords	11
Simplified Seventh Chords	19
Walking Bass	24
Inversions	28
Circles of Fifths	32
Chromatic Alterations	36
Derivations of the Seventh Chord	41
The Ninth Chord	41
Eleventh and Thirteenth Chords	46
Substitution Chords	49
II-V-I Progressions	52
Harmonic Patterns	56
Scales and Modes	58
Swing Piano Style	63
Bass Tenth System	65
Bebop Piano Style	70
Block Chords Piano Style	73
Modern Voicing	76
Chord Symbol Appendix	78

Preface

Although there are many jazz piano books already available, the author feels that there is a pressing need for a manual which covers both the theoretical and the practical aspects of jazz piano in one comprehensive volume. Many young aspiring pianists, aware of the importance of basic theory for acquiring a good technique of improvisation, seek the essential information in theoretical books, but are soon turned off by the way the material is presented. Likewise, studies devoted exclusively to the development of a keyboard dexterity tend to be boring and discouraging.

This book does not pretend to cover all aspects which are necessary for a creative musical performance exhaustively. But each chapter deals with a specific technical problem thoroughly, followed by special exercises devoted to this problem. In addition, the idiomatic language and the stylistic features of the different schools of thought, from the end of ragtime to the beginning of “progressive” jazz, are discussed here.

The author hopes to enhance the awareness of the student that a rewarding musical experience depends greatly on the mastering of both the theoretical part and the basic techniques of playing jazz piano.

Introduction

Jazz is the most important contribution made by the American black to the art of music. It is a dynamic art form which has never remained stagnant—its history reveals a continuing process of evolution in which its personality has been steadily changing. At a very fast pace, in less than a hundred years, jazz underwent a similar evolution as music of the western world in about a thousand years—from the monophonic primitivism of Dixieland, to the homophonic texture of the big band era, and finally to the atonal and twelve-tone technique of the *avant-garde*. And in the same way, jazz is built on the four basic elements: melody, harmony, rhythm, and color. The basic difference between the so-called “serious” music and jazz lies in the two most characteristic features of jazz:

1. Unlike western concert music, it is not an exact reproduction of a written score; the performer plays melodic variations on a given harmonic sequence, thus becoming a composer in his own right. In other words, there is no clear distinction between composer and interpreter.
2. Jazz owes its idiosyncratic nature to the subtleties of its performing practices—the attack, the rhythmic pulse, the inflection, the vibrato, and all other expressive devices.

The history of jazz is intrinsically connected with a process of continuous harmonic exploration. Basically, its harmony is built on the same major and minor tonal system established during the baroque period (1600-1750). It is absolutely essential for every jazz musician to familiarize himself with the rudiments of traditional harmony in order to be able to accompany a singer or another musician, to harmonize a melody, or to improvise.

Elements of Jazz Harmony

Intervals and Triads

Melody and harmony are two aspects of the same building material, the *interval*. Intervals represent the distance in pitch between two tones. A melody is a horizontal succession of intervals, while harmony is a vertical superposition of intervals. The name of each interval indicates the total number of tones between the lowest note (the root) and the highest note.

1 1 1 2 1 3 1 4 1 5
unison second third fourth fifth

1 6 1 7 1 8 1 9
sixth seventh octave ninth

The simplest chords are the triads built of two superposed thirds.

third
root third

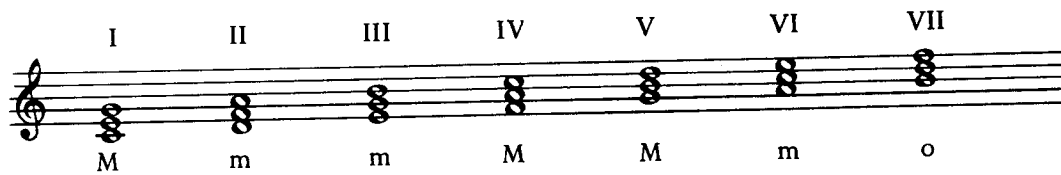
Each of the seven degrees of the major and minor scales can be the root of a triad.

scale degrees
I II III IV V VI VII
root

The triads on the I, IV, and V degrees, the “tonal” degrees, are the most important in each scale and occur more frequently than the other four degrees (II, III, VI, VII). Any tone of any chord can be sharpened or flatted, *i.e.* it can be raised or lowered by a half step (semitone). Thus, a major triad can be transformed into a minor one by flattening the third, or vice versa. If we also flat the fifth, the minor chord becomes a diminished triad. If the fifth of a major chord is raised it becomes an augmented triad.

major minor diminished augmented

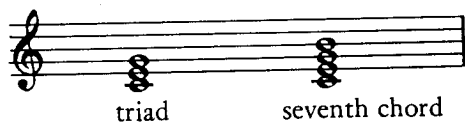
The triads on the “tonal” degrees (I, IV, and V) in a major scale, are always major (M); the triads on the II, III, and VI degrees are minor (m). Only the triad on the VII degree is diminished (°) because it consists of two superposed minor thirds.



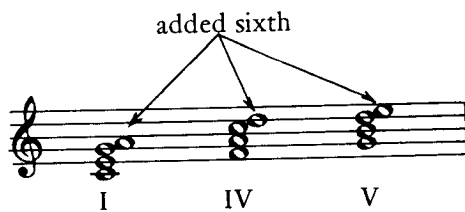
Sevenths

Simple triads are used sparingly in jazz. To add color and excitement to the music, more complicated chordal structures are utilized, such as seventh chords and triads with added note(s).

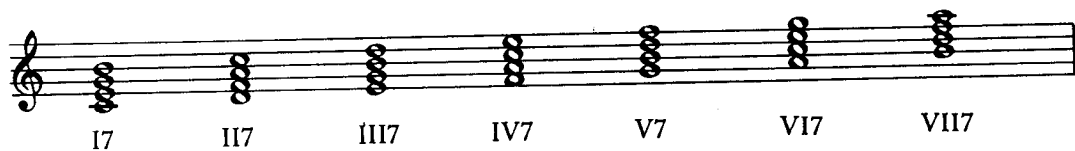
Seventh chords are triads with still another third superposed.



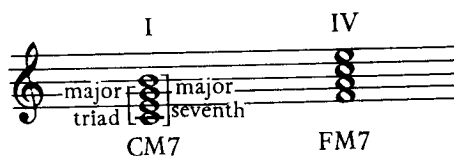
The most common triad with an added note in jazz is the triad with an added sixth.



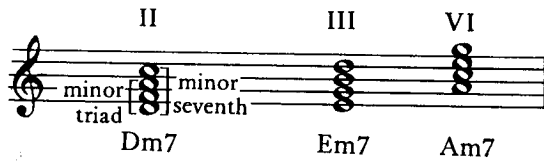
Each of the seven degrees of the major and minor scales can be the root of a seventh chord. Here are the scale-tone seventh chords in C major.



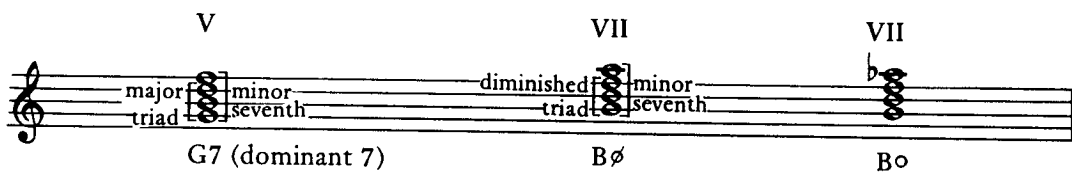
The seventh chords built on the I and IV degrees are *major seventh chords* (M7) because they consist of a major triad and a major seventh (the major seventh is located a half step below the octave).



The seventh chords built on the II, III, and VI degrees are *minor seventh chords* (m7) because they consist of a minor triad and a minor seventh (the minor seventh is located a whole step below the octave).


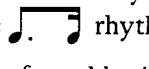

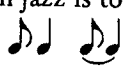



The seventh chord on V is called the *dominant seventh chord* (7) because the V degree of the scale is the "dominant." It consists of a major triad and a minor seventh. The seventh chord on VII is a *half-diminished seventh chord* (ϕ) because it consists of a diminished triad and a minor seventh. By lowering the seventh of a half-diminished chord (in this case from A to $A\flat$) we obtain a *diminished seventh chord* (\circ), which consists of three superposed minor thirds.



Seventh Chords

The first exercises explore seventh chords and triads with added sixth in both hands; in the left hand they are arranged vertically (harmonic), in the right hand horizontally (melodic). As you will notice, the first exercise is provided with chord symbols below the staff and figured bass above it. The *figured bass*, one of the major contributions of the baroque period to the development of our musical language, is by far more precise than chord letters. It is regrettable that it is still not adopted by jazz musicians and music publishers, although some jazz theorists made an attempt to popularize it some twenty years ago. For that reason, this book will utilize chord symbols.

These first exercises also introduce the student to the three basic rhythmic units in jazz: the eighth note, the eighth-note triplet, and the sixteenth note. When playing the exercises carefully note that the common performance practice in jazz is to play the  or the  rhythm as . The strongly syncopated figure  what softened by interpreting it as .

Triads and Seventh Chords

1

Chord progression (from left to right):

CM7, Dm7, Em7, FM7, G7, Am7, Bø, C6

CM7, Bø, Am7, G7, FM7, Em7, Dm7, CM7, CM7, Em7

Dm7, FM7, Em7, G7, FM7, Am7, G7, Bø, Am7, CM7

Bø, Dm7, CM7, Em7, CM7, Dm7, Bø, CM7, Am7

Bø, G7, Am7, FM7, G7, Em7, FM7, Dm7, CM7

2

CM7 Dm7 Em7 FM7 Bø Em

Am7 FM7 Dm7 Bø Em7 Am7

FM7 Em7 Dm7 Bø C6 CM7 Em7 C6 CM7 Dm7

Em7 FM7 Em7 Am7 Dm7 G7

C6 FM7 Bø CM7 F6 Dm7 Bø CM7

Thirds and Arpeggios

3

CM7 Bø Dm7 G7

CM7 F Bø Em Am7 Bø CM7 Dm7

Em7 FM7 G7 FM7 Dm7 F6

Dm7 C6 Bø CM7

Em7 F Dm7 Em CM7 Dm

G7 Am7 Bø CM7 Dm7 Em7

FM7 G7 Am7 FM7 G7 Em7

FM7 Dm7 Em7 Dm7 CM7

Dm7 Em7 FM7

G7 C6 Bø C6

Eighth-Note and Eighth-Note-Triplet Arpeggios

4

CM7 Dm7 Em7

FM7 G7 FM7

Em7 Dm7 CM7

Dm7 G7 Em7

Am Dm7 G

B \emptyset G7 Am7 B \emptyset FM7 G Dm7 Em B \emptyset C

FM7 Am7 G7 B \emptyset Am7 CM7 B \emptyset Dm7

FM7 Em7 Dm7

CM7 Dm7 Em7 FM7

B \emptyset Em7 Dm7 CM7

5

Musical notation for the first system, measures 1-4. The treble clef contains a melodic line with eighth notes. The bass clef contains a bass line with chords. The chords are labeled: CM7, Dm7, Em7, and FM7.

Musical notation for the second system, measures 5-9. The treble clef contains a melodic line with eighth notes. The bass clef contains a bass line with chords. The chords are labeled: G7, Am7, Bø, C6, and Am7.

Musical notation for the third system, measures 10-12. The treble clef contains a melodic line with eighth notes. The bass clef contains a bass line with chords. The chords are labeled: Dm7, G7, and Em7.

Musical notation for the fourth system, measures 13-15. The treble clef contains a melodic line with eighth notes. The bass clef contains a bass line with chords. The chords are labeled: Am7, FM7, and Bø.

6

Musical notation for the first system, measures 1-3. The treble clef contains a melodic line with triplet markings. The bass clef contains a harmonic accompaniment. Chord symbols are: Dm7, G7, CM7, FM7, Bø, Em7.

Musical notation for the second system, measures 4-6. The treble clef contains a melodic line. The bass clef contains a harmonic accompaniment. Chord symbols are: Am7, Dm7, G7, C7.

Musical notation for the third system, measures 7-9. The treble clef contains a melodic line. The bass clef contains a harmonic accompaniment. Chord symbols are: F7, Bb 7, Eb 7.

Musical notation for the fourth system, measures 10-12. The treble clef contains a melodic line. The bass clef contains a harmonic accompaniment. Chord symbols are: Ab7, C, Bb.

Musical notation for the fifth system, measures 13-15. The treble clef contains a melodic line. The bass clef contains a harmonic accompaniment. Chord symbols are: Ab, G, FM7, F6.

Gm7 Gm6 Am7 F Bb M7 Bb 6 C7

C^o B^o B^o CM7

Am7 FM7 Dm7 G7

G#^o Am7 A#^o B^o E7

Am7 D7 Dm7 G7 CM7

7

Musical notation for the first system, measures 7-12. The treble clef contains a melodic line with eighth and sixteenth notes. The bass clef contains a bass line with chords. Chord labels are: Dm7, G7, CM7, FM7, Bø, Em7.

Musical notation for the second system, measures 13-18. The treble clef contains a melodic line with eighth and sixteenth notes. The bass clef contains a bass line with chords. Chord labels are: Am7, Dm7, Gm7, C7, FM7, Em7.

Musical notation for the third system, measures 19-24. The treble clef contains a melodic line with eighth and sixteenth notes, including triplets. The bass clef contains a bass line with chords. Chord labels are: AM7, Bm7, C#m7, DM7, Em7, Am7.

Musical notation for the fourth system, measures 25-30. The treble clef contains a melodic line with eighth and sixteenth notes. The bass clef contains a bass line with chords. Chord labels are: Dm7, G7, CM7, Am7, FM7, Dm7, G7.

Musical notation for the fifth system, measures 31-36. The treble clef contains a melodic line with eighth and sixteenth notes, including triplets. The bass clef contains a bass line with chords. Chord labels are: Cm7, Dm7, Em7, FM7, G7, Am7, Bø, Dm7, EbM7, Cm7.

22

Ab M7 Fm7 Bb M7 Cm7 Dø G7


CM7 Dm7 Em7 FM7

G7 C Dm7 Db 7 Gb M7 Bb 7

Eb M7 G7 CM7 FM7 Bø Em7

Am7 Dm7 G7 FM7 Em7 Dm7 CM7

Walking Bass

One of the oldest bass patterns in jazz piano is the walking bass. This is a bass line that “walks” up and down a scale or in broken chords. This left-hand pattern was taken over from the bass player whose assignment in the band is to sustain the basic metric unit in jazz—the quarter note. The monotony of the walking bass can be avoided by replacing some quarter notes with the  figure—a device commonly used by modern bass players. This figure falls mostly on the second and the fourth beats of the measure.

The bass line in the next two exercises consist entirely of walking basses. The melodic lines explore all kinds of durations and rhythmic figures.

8

C6 F7 C

C7 F7

C6 G7

Chords: G7, C, C7, A^o, Fm, C, Ab7, G7, (b5)

Chords: C6, F7, C6

Chords: C7, F7

Chords: C, G7

Chords: F7, C, C7, F, Ab7, C, Db7, C7

G Eb 7 D7 G6

E7 Am7 D7 D#°

Em B7 Em7

C#° F#7 Bm Bm7 E7

A AM7 DM7 GM7 CM7

FM7 B7 Em7 A7 DM7 D7

G G#° D Eb

D D#° D#° Em7 A7 Am7 D7

G6 Eb7 D7 G6

Jazz music is dominated mostly by chords in root position, but inversions are used increasingly by modern pianists.

10

C CM7 C7 FM7

D#° F#° A° C° G7

*C6 (or Am7) Dm6 (or Bø) Dm7 (or F6)

Em7 (or G6) Am6

CM7 F6 (or Dm7)

Dm7 (or F6) Dm6 (or Bø) G7

C6 C7 F6 Fm6 C F6 CM7

*Notice that this chord can be interpreted as a C6 or as the first inversion of an Am7 chord.

Rule: Any triad with an added sixth is the same as the first inversion of a seventh chord with the root a minor third below.

C6 = first inversion of Am7

Dm6 = first inversion of B \flat

G6 = first inversion of Em7, etc.

Only the diminished seventh chord is said to be always in root position because it consists of three superposed thirds which divide the octave into four equal intervals. Thus, each member of a diminished seventh chord can become the root.

equal intervals:
minor third

11

CM7 Am7 Dm7 G7 Em7 Am7

FM7 B \emptyset E7 Am6 Dm7 D \circ

Em7 CM7 B \emptyset E7 Am7 Dm

G7 C6 Cm6 G7 CM7 C7

FM7 B \emptyset Em7 Am7 Dm7 G7

C7 F B \emptyset E7 Am7 D7

B \flat C7 FM7 C \circ B \circ G7 C7 F7

G \sharp \circ G7 C Am7 Dm G7

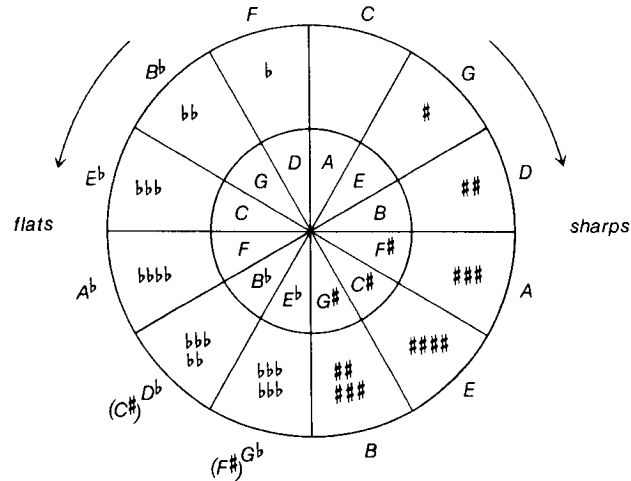
C7 A \circ G \sharp \circ A7 D7 B \emptyset

CM7 C7 F6 Fm6 G7 B \flat \circ D7 G7 C6

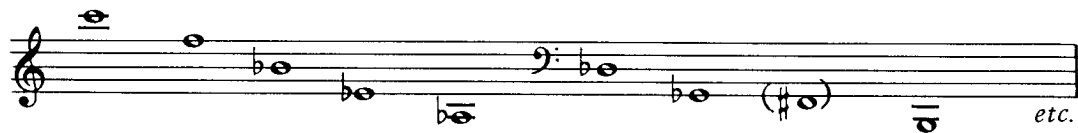
Circle of Fifths

The circle of fifths always has played a preponderant role in jazz harmony. This design is not new; it was first described in 1728 in a German theoretical book, but had already been applied in seventeenth-century compositions.

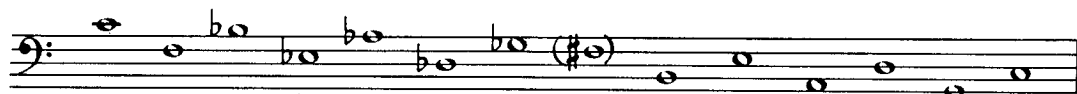
The circle of fifths is a circular arrangement of the twelve keys in such a way that the number of sharps in the key signature increases clockwise, and the number of flats counterclockwise. After twelve steps the initial key is reached again. The same principle is valid for the minor keys, but the starting point is from A instead of from C.



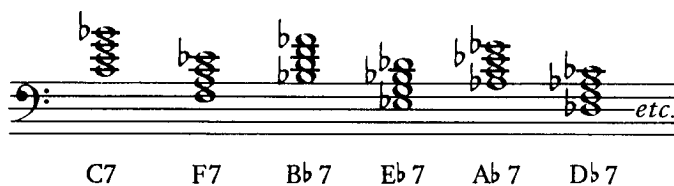
Every musical composition consists of harmonic progressions arranged in a certain way. Jazz uses primarily patterns based on the circle of fifths in a counterclockwise direction. In other words, the C chord is followed by the F chord situated a fifth lower (or a fourth higher), followed by B \flat , etc. The next example shows this design.



The same design can be arranged in a more practical way, *i.e.* moving from the C a fifth down to F, then a fourth up to B \flat , then down again, etc.



In this way the design is squeezed within a narrow area of the keyboard easily reached by the left hand. But it becomes almost impossible to play when chords are added to each root. Parallel dominant seventh chords built on the circle of fifths look like this.



By playing alternately the root and the seventh of one chord and the root and the third of the following chord this progression is simplified. Beginning with the minor seventh on C7, the circle of fifths can be played this way.

C7 F7 Bb7 Eb7 Ab7 Db7 Gb7 B7 E7 A7 D7 G7

If we begin with a third instead of a seventh, then we arrive at the following design.

C7 F7 Bb7 Eb7 Ab7 Db7 Gb7 B7 E7 A7 D7 G7

Note that in both examples the top voice moves downward chromatically, *i.e.* by half steps.

It is of the utmost importance to memorize these patterns which appear frequently in jazz tunes.

12

C7 F7 C7 F7 Bb7 Eb7

Ab7 Db7 G7 C7 FM7 D7

Ab7 Db7 F B7 Bø E7

Dm7 G7 CM7 Dm7 Em7 Eb7 Dm7 G7 C7 F7

Bb7 Eb7 Ab7 Db7 Gb7 B7 E7 A7

D7 G7 CM7 C6

Chromatic Alterations

Each scale tone can be altered chromatically by raising or lowering it by a semitone (half step). A note preceded by a sharp or a flat is an indication that this particular note has been altered. For instance, the symbol ($\flat 5$) under a chord means that the fifth of the chord has been flattened; the symbol ($\sharp 5$) means that the fifth has been sharpened.

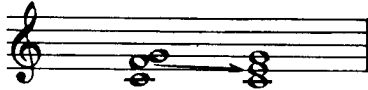
C C($\flat 5$) C($\sharp 5$)

The augmented fifth ($\sharp 5$) is often indicated by a plus sign (+). If two or more notes of a chord are altered, then each note is preceded by a sharp or flat. A ninth chord with an augmented fifth and a flat ninth is indicated this way.



C $\sharp 5$ (b9) or C+(b9)

Sometimes a note is momentarily *suspended* or replaced by another note. The 4-3 suspension is the one most frequently found in scores; it is marked as "sus 4."



C sus 4 C

By sharpening or flattening one or more notes of a chord we obtain altered chords. The most common altered chords are those built on the II, IV, V, and VI degrees of the scale. Thus, through various alterations of one or more constituents, we obtain the following chords built on these degrees.

II m7 II 7 II 7(b5) II 7(#5) II M7 II ø

IV M7 IV m(M7) IV 7 IV m7 IV ø IV 7(b5)

V 7 V 7(b5) V 7+ V m7 V ø V M7

VI m7 VI 7 VI ø VI(b5) VI(+5) VI M7

The altered dominant seventh chord and its derivations (the ninth, eleventh, and thirteenth chords discussed in the next chapter) are most commonly used in jazz.

Sometimes all the notes of a chord are raised or lowered chromatically, so that the whole chord is virtually transposed a semitone higher or lower.

II 7 \sharp II 7 II 7 or VII ø \flat VII ø

Chromatic notes are not only essential in creating interesting harmonic support; they can also enrich the melodic invention considerably. It is obvious that the monotony of a melody moving up and down the scale or in broken chords can be avoided by the use of chromatic tones. Here is the simplest way of doing it:

Before playing the notes of a triad or a seventh chord, first substitute these notes with their neighboring note below or above, and *then* play the essential notes. For instance, the essential notes of the C major triad are C E G. Before playing the E (or the E and the G), we can play the notes immediately below or above.

Instead of . . .



play



etc.




Chromatic notes can also be used to fill in the space between two notes:

Instead of . . .



play




Instead of . . .




play



13



Dm G7 CM7 FM7



Bø Em7 Am7 Dm7 G7 Bø

C7 C#o Dm7 G7 CM7 FM7

B ø Bb 7 Bb m7 Eb 7 Ab M7 Ab 6

G7 C7 F7 Bb 7 Eb 7 Ab 7

Db 7 Gb 7 CM7 F

BbM7 Eb 6 Ab 7 Ab 6 Ab G7 G6 G

B7 E7 A7 D7 G7 C7

FM7 D7 B7

G7(b5) Gm7 G o FM7 D7

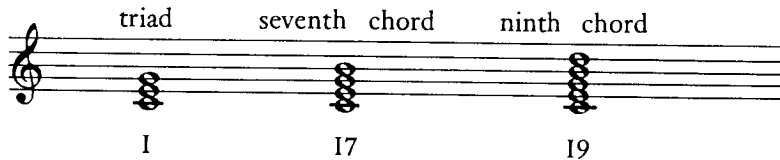
Gm7 Bbm7 Bb6 Gm7 G o Bbm7 Bbm6 G o F# o Am7 Am6 F# o

Db7 F o Db7 CM7 Dm7 Em7 Dm7 CM7

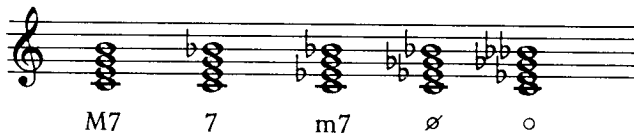
Derivations of the Seventh Chord

The Ninth Chord

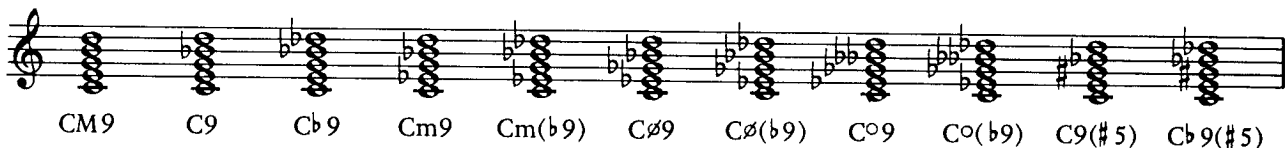
In the preceding chapters we explored the fundamental harmonic system of western music, namely the so-called tertian harmony. In this system, chords are built by superposition of thirds: a triad consists of two superposed thirds, a seventh chord consists of three. To achieve more variety and color, more complicated harmonies can be created by superposing additional thirds on the seventh chord. A chord that consists of a third, fifth, seventh, and ninth above the root is called a ninth chord (9).



The ninth can be superposed on the five types of seventh chords we already know: the major, the dominant, the minor, the half-diminished, and the diminished seventh chords.

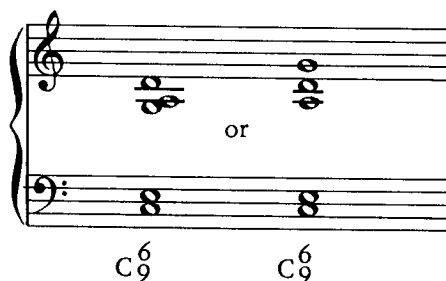


By adding the major or minor (flat) ninth to the root of these seventh chords, we can obtain the following ninth chords.



The most frequently-used ninth chords are those built on the dominant seventh chord, *i.e.* the *dominant ninth* and the *dominant flat ninth chord*.

A chord often found in sheet music is the major triad with *added sixth and ninth* (9⁶) which sounds best in the following two positions.



Another chord used frequently in jazz since the 1920s is the so-called *augmented ninth chord*. This chord gives the illusion of containing a major and a minor third simultaneously. Actually, the augmented ninth can be interpreted as an unresolved appoggiatura of a flat ninth chord.

augmented appoggiatura resolution

9th

C(#9) C(b9) F

The diagram shows three measures of music on a single staff. The first measure is labeled 'augmented' and contains a chord with notes C, E, G, and B# (labeled '9th'). The second measure is labeled 'appoggiatura' and contains a chord with notes C, E, G, and Bb, with a downward-pointing arrow above the Bb note. The third measure is labeled 'resolution' and contains a chord with notes F, A, and C.

This chord is always used in root position and without the fifth, G.

It is extremely difficult to play a complete ninth chord with one hand. For that reason, one or two of its constituents are omitted, usually the root and/or the fifth.

5th omitted root omitted root and 5th omitted

The diagram shows three measures of music on a single staff. The first measure is labeled '5th omitted' and contains a chord with notes C, E, G, and B. The second measure is labeled 'root omitted' and contains a chord with notes E, G, and Bb. The third measure is labeled 'root and 5th omitted' and contains a chord with notes E, G, and Bb.

Note that the ninth with the root omitted sounds exactly like a half-diminished seventh chord. It can be interpreted as the seventh chord of the seventh degree of the scale (VII \flat).

In traditional harmony, the ninth chord was used sparingly and only in root position—the ninth had to be in the upper voice, and the two upper voices were not allowed to form a second. Jazz musicians are not preoccupied with these outdated rules. On the contrary, the history of jazz is intrinsically connected with the search for a richer harmonic vocabulary. The *avant-garde* musicians of today went beyond the realm of tertian harmony, exploring quartal harmony, atonality, and dodecaphonism.

Inversions of the ninth chord are obtained in the same way as triads and seventh chords—by moving each constituent an octave higher consecutively.

1st inversion 2nd inversion 3rd inversion 4th inversion

The diagram shows four measures of music on a single staff, illustrating the inversions of the ninth chord. The first measure is labeled '1st inversion' and contains a chord with notes C, E, G, and B. The second measure is labeled '2nd inversion' and contains a chord with notes E, G, and Bb. The third measure is labeled '3rd inversion' and contains a chord with notes G, Bb, and C. The fourth measure is labeled '4th inversion' and contains a chord with notes Bb, C, and E. Arrows indicate the movement of the notes from one measure to the next.

14

Chords: G9, Gm9, Gm9, Gm9

Chords: C9, Gm6, F9

Chords: F(b9), Eb9, Db9

Chords: D(#9), Gm9, Gø9

Chords: Bb9, D9, E9

E(b9) A9 C9

C(b9) Eb(b9) D9

B9 Ab9 C(#9)

F9 DM9 Dø9

Do9 Db(#9) Eb(b9)

Dm9 G9 C⁶₉ G9

FM9 E9 A9 Aø9 D9 D(b9)

Gm9 G^ø Gm9 G^b9 FM9 F(b9)

Bb9 Bb(b9) Eb9 Ab9 Ab(b9) DM9

EM9 AM9 Aø9 Ab9 Db9

CM9 D9 Bm9 Bø9 Bb9 A(#9) G9 G(b9)

Gb9 C9 Fm9 F(b9) Bb9 Eb9

E9 Em9 Eb(#9) Dm9 Dø9

G9 Bb9 C9 Bb9 Ab9 G(b9) C9⁶

Eleventh and Thirteenth Chords

By superposing another minor or major third on the ninth chord we obtain the *eleventh* and the *augmented eleventh* chord.

I 11 I(#11)

The augmented eleventh ($F\#$) is actually a diminished fifth ($C-G\flat$). Many eleventh chord combinations are possible, but some of them are avoided because of their dissonant quality. Furthermore, many are cumbersome and require the omission of one or more constituents.

CM(#11) C11 Cm11 Cø11 C◦11

Thirteenth chords are created by the superposition of another major or minor third on the eleventh chord.

I 13 I(b13)

It is obvious that the more notes we add to a chord structure, the more cumbersome and unplayable it becomes. The inversions become also more and more dissonant because of the closeness of major and minor seconds. For that reason and in order to gain clarity, the unessential notes of the chord are often omitted.

The next example shows various types of eleventh and thirteenth chords with omitted notes.

C11 C(#11) C11 C(#11) C13 C(b13) C13 C13 C(b9)13 C(b9)b13 C(b13) C13

15

C9 F13 Bb9 Bb13

G13 Cm9 Cø9

F(b13) G11 C(#9) C13

F₆₉ Fm11 E9(b5) A(b9)b13 D(b13) G(#9) C(#11)

A13 D(#9) G13 Db(b13) C9 Cm9

F13 F(b13) Fm9 E(b13) Eb6 Db(b9)

C7 B(b9) F#13 F13

Bb 11 Am11 Db 9 C13 F(#11)

Gb(#11) G(#11) Gb(#11) F(#11) E(#11) Eb(#11)

D13 CM(#11) Am11 F(#11) Dm11 Db 9 C⁶₉

Substitution Chords

Every triad containing two notes in common with another triad can be used as its substitution.

substitute substitute

C Em C Am

As we can see from the above example, the root of the substitution chord lies a third above or below that of the original chord. The same rule can be applied to seventh chords, in which case the two chords must have three notes in common.

substitute substitute substitute

CM7 Em7 CM7 Am7 Am7 FM7

Actually, the substitution chord with the root a third above the original chord can be interpreted as a ninth chord without a root (Em7=CM9 without root).

A frequently-used substitution chord for any dominant seventh chord is another dominant seventh chord whose root lies an augmented fourth (or diminished fifth) below. Thus, D \flat 7 can be substituted for G7, although in their unaltered form they have only two notes in common.

G7 D \flat 7

If we flat the fifth of both chords, then we obtain two identical chords, although with different spellings.

G7(\flat 5) D \flat 7(\flat 5)

16

GM7 Em7 CM7

Am7 A \emptyset A \circ

D7(b5) GM7 Aø D7

G7 B7(b5) E7 Eø Eb7

D6 DM7 Bm7 Bø CM7 Dm7

Em7 Dm7 Db7 CM7 C6 Esus4 E Am7 D7

Dm7 G7 C7 A7 Am9 F(#11)

D(b9)13 B(b9)13 B \emptyset G7

C CM7 C6 B \emptyset E7 A7

Ab9 Db13 E7(b5) Eb7 D7 Ab7 GM7 G6

II-V-I Progressions

All compositions contain certain harmonic progressions called *cadences* which occur at the end of a section or a phrase. A cadence conveys more or less the impression of momentary conclusion, depending on the kind of cadence and where it occurs. Before 1600, the most common cadential formula in music, especially in Gregorian chant, was the descending motion II-I, which was then replaced after the seventeenth century by the II-V-I progression.

The frequent use of this formula in classical and in popular music is due to the fact that the roots of these chords are a fifth apart, which results in very strong harmonic progressions. (See the chapter on the circle of fifths.) Jazz musicians achieved an amplification and embellishment of this simple design by introducing all kinds of ninth, eleventh, and thirteenth chords in the II-V-I progression.

The examples below show first the simplest II-V-I progressions followed by more complicated harmonic structures. Play the examples as written, then transpose them into the remaining eleven keys.

C major

Dm7 G7 C Dm7 G7 C D \emptyset G7 CM7 Dm7 G(b9) CM7

Dm9 G13 CM7 Dm9 G13 CM7 Dm9 G(b9)13 CM7 Dm9 G13 CM7(9)

C minor

D \emptyset G(b9) Cm6 D \emptyset G(b13) Cm6 D \emptyset G(b13) Cm6₉

17

Musical notation for the first system of exercise 17, measures 1-3. The system consists of a treble and bass staff. The bass staff has a key signature of one flat and a common time signature. The notes are: Gm7, C9, FM7, Bb M7, E ø, A(b9).

Musical notation for the second system of exercise 17, measures 4-6. The system consists of a treble and bass staff. The notes are: DM7, Bb 9, Bb m7, Eb (b9)13, Ab M7, Db (#11).

Musical notation for the third system of exercise 17, measures 7-9. The system consists of a treble and bass staff. The notes are: Gm7, Gb7, FM7, Cm7. A triplet of eighth notes is marked with a '3' in the treble staff in measure 9.

Musical notation for the fourth system of exercise 17, measures 10-12. The system consists of a treble and bass staff. The notes are: F7, Bb, Cm7, B7, Bb 6, Bb M7. A triplet of eighth notes is marked with a '3' in the treble staff in measure 11.

Musical notation for the fifth system of exercise 17, measures 13-15. The system consists of a treble and bass staff. The notes are: Bb m7, Eb 7, Ab M7, Db (#11), Gm7, C7.

FM7 Bb(#11) E(#9) Eb(#9) D(#9) G9 C(b9)

F9 Bb(b9) Eb A7 D Ab7

Ab m7 Db7 F#m7 B7 Em7 A7 Dm7 G7 Gm7

C9 C(b9) F F/C C7 F7(b5)

Eb Aø D7 (b5) Gm Eb Gm6 Gm7 C9 Gb7 F6 FM7

Harmonic Patterns

We have already discovered that the progressions following the circle of fifths counter-clockwise are the strongest. Thus, the harmonic progressions from one chord to another whose root is a fifth lower is a strong one and one which is most commonly used in classical and jazz music. Next strongest is the progression to a chord with root a third lower. Jazz musicians also often use another harmonic pattern—descending or ascending scale progressions. The pattern I-II-III-IV is a diatonic ascending pattern because the roots of these chords succeed each other on the scale. If the chords move up or down by half steps, then we obtain a chromatic pattern. Frequently-used chromatic patterns are:

III- \flat III-II- \flat II-I
 II- \flat II-I
 I- \sharp I-II- \sharp II-III

A diatonic pattern can sometimes be interrupted by a chromatic progression, resulting in a mixed pattern.

I-II- \flat III-III or
 III-II- \flat II-I

18

C Dm7 Em7 FM7

F#9 G9 Em7 Eb m7 Dm7 Db 7

C6 Cm7 Fm7 E7 Eb m7 D7 C#m7 C7

3

F6 FM7 Cm7 D+(#11)

Eb m7 F+(#11) E7 Eb 7

D7 Db7 C7 sus4 C7 F6 B°

Bb 6 Bbo A6 Ao Ab 6 Abo

G6 G9 C Dm7 Eb m7

Em7 Am7 D7 GM7 G(b9)b13

C Bø Am7 Ab7 C Db(#11) C6

Scales and Modes

Modern jazz musicians try more and more to expand their harmonic vocabulary by exploring unusual scales and modes. This chapter deals with three of them: the whole tone, pentatonic, and blues scales.

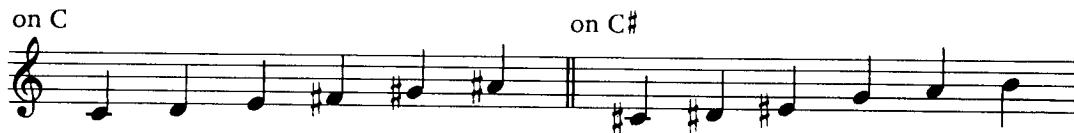
The *whole-tone scale* consists of six whole tones equally spaced. It can be derived in the following way: by superposing an augmented triad over another augmented triad with the root a whole step above, we create a tone cluster containing the six notes of the whole-tone scale.

C(#5) D(#5)

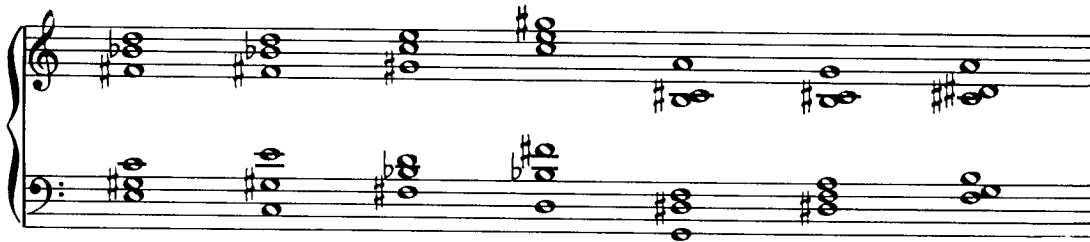
This scale can also be derived from an augmented dominant eleventh chord with augmented fifth, whose constituents succeed each other in stepwise motion.

C+(#11)

There are only two whole-tone scales, built on C and on C \sharp ; the others are only transpositions of these two scales.



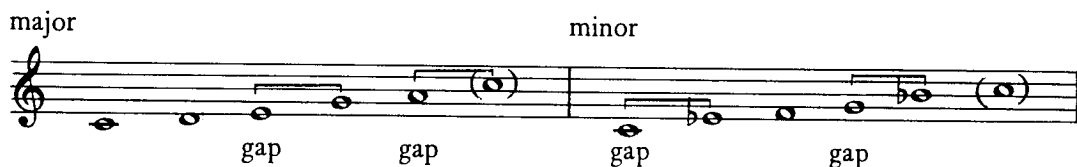
Because of the lack of semitones, any one of its notes can be considered the tonic of a new scale. The notes can be arranged vertically in different ways, thus creating interesting harmonies.



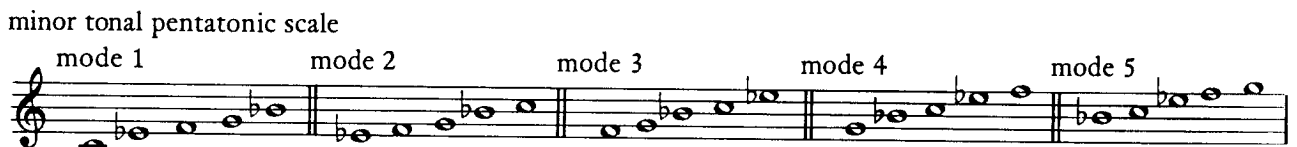
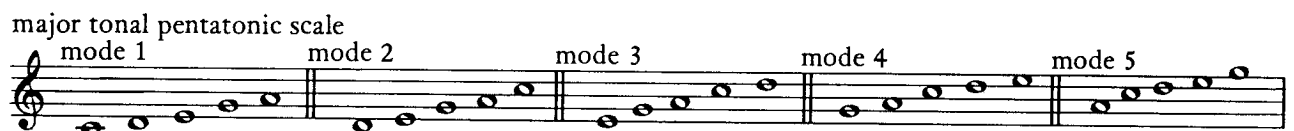
These evanescent harmonies convey the atmosphere of vagueness, enchantment, haziness, but their prolonged use can also create monotony.

The *pentatonic scale* is another scale used both in modern music and in jazz, although a considerable number of Gregorian chants are pentatonic, as well as many melodies of ancient cultures (China, Japan, Africa, etc.). The pentatonic scale is sometimes called a "gapped" scale because it contains only five tones to the octave, creating gaps in the scale.

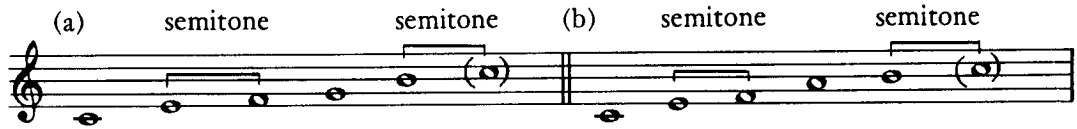
There are two basic pentatonic scales: with or without semitones. The scale which does not contain semitones is called *tonal pentatonic scale*. We can derive two varieties from this type of scale: one built on the major, the other built on the minor scale.



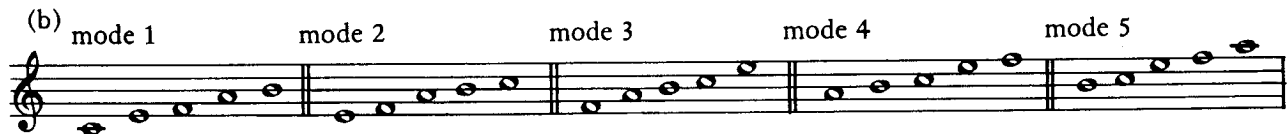
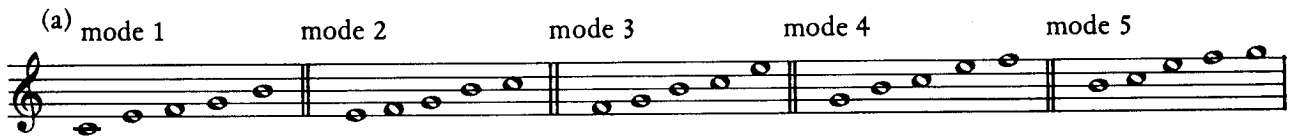
By starting each time from a different note on the scale we obtain the following five modes.



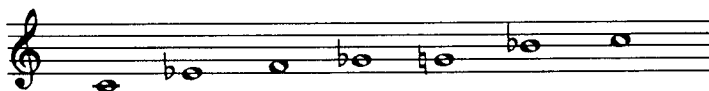
The *semitonal pentatonic scale* contains semitones by omitting the second and the sixth (a), or the second and the fifth degrees of the scale (b).



Five modes can be derived from these two scales in the same way as from the tonal pentatonic scale.



The blues contains a very characteristic feature, namely the so-called “blue” notes. These are notes (particularly the third, fifth, and seventh degrees of the scale) whose intonation lies between the major and the minor pitches. Our notational system is not apt to notate correctly these subtle intonations; in the score they are indicated by flattening the respective pitches. Thus, in the key of C, the E, G, and B would be replaced by E \flat , G \flat , and B \flat . Sometimes the E \natural and the blue note (E \flat) are struck simultaneously on the piano, creating the characteristic sound of blues. From the combination of blue notes and the scale notes of C major an artificial *blues scale* can be created.



By omitting one note of this scale, we derive a second version of the blues scale.



This scale consists of six notes and has only one more note (G \flat) than the minor tonal pentatonic scale. It is frequently used in blues performances, especially in descending from the high C to the low C.

The next exercise deals with these special scales: the whole tone, the pentatonic, and the blues scales.

19

Slowly

whole-tone

pentatonic

A6

Aø

B7(b5)

C7(b5)

Db7(b5)

D7

Eb7

D7

C7

G7

C7

G

F7

E7

A

Musical notation for the first system, featuring a treble and bass staff. The bass staff includes a **D7** chord. A slur with a '3' indicates a triplet in the treble staff.

Musical notation for the second system, featuring a treble and bass staff. The bass staff includes an **A7** chord. Slurs with '5' and '6' indicate triplets in the treble staff.

Musical notation for the third system, featuring a treble and bass staff. The bass staff includes chords **Bm**, **E7**, **D7**, **A**, and **Bm**. A slur with '3' indicates a triplet in the treble staff. The word **pentatonic** is written above the treble staff.

Musical notation for the fourth system, featuring a treble and bass staff. The bass staff includes chords **C#m7**, **DM7**, **E7**, and **A6**. Slurs with '3' indicate triplets in the treble staff.

Musical notation for the fifth system, featuring a treble and bass staff. The bass staff includes chords **Aø**, **E_b7**, **Eø**, and **B_b7**. Slurs with '3' indicate triplets in the treble staff.

The image displays three systems of piano sheet music for Swing Piano Style. Each system consists of a treble and bass staff. The first system has chords AM7, F#m7, Bm7, and E7. The second system is labeled 'pentatonic' and has chords A6, D7, C7, and Bb7. The third system has chords AM7, A6, D7, Bb7, and AM7.

Swing Piano Style

The swing era of the 30s and 40s is considered by many as the golden age of jazz pianism. It grew from the ashes of the dying ragtime of the 20s and faded out in the late 40s with the dawn of the modern bebop movement. Among the hundreds of piano soloists of the swing era we must mention the names of the great innovators who forged the style of jazz piano: Teddy Wilson, Art Tatum, “Fats” Waller, Earl Hines, Bud Powell, and George Shearing.

The left-hand technique of the so-called “stride” piano consists of a deep bass single note struck with the fifth finger, and a chord situated around the middle C of the piano, played with four fingers. The following two exercises are devoted to this left-hand technique exclusively. In the first exercise, the fifth finger strikes a single note on the first and third beats of the measure; in the second exercise this single note is replaced by a tenth or a chord. The second and fourth beats (the afterbeats) consist of chords. Inversions of chords are preferable to root positions. It is recommended to place the third or the fifth of the chord on the top. The latter voicing is especially suitable for minor sevenths and half-diminished seventh chords. The diminished chord can be used in any inversion.

C6 Cm6 C7 Cm7 Cø C° C°

The same chord on the afterbeats can be used with different bass notes played with the fifth finger on the first and third beats of the measure.

same chord

C6 different bass note

The above rules are not absolute. The student should use his judgment in determining which inversion is the most suitable and sounds best in the given context.

20

C6 C#° Dm7 D#° E7 F6 F7 Fm7

Bb7 sus4 Bb7 Eb6 Eb7 Ab9 Db6 A9 Am7

DM7 D6 B7 EM7 E6 C#7

F#7 F#6 G(b13) G7 Cm7 Cm6 F9

The monotony of an “oom-pah” accompaniment could be avoided by replacing some of the chords on the second and fourth beats with tenths, thus creating a more interesting and varied bass line. Here are some consecutive tenths, moving in a diatonic, chromatic, or mixed motion.

The image shows three musical phrases in bass clef, each consisting of a sequence of ten notes. The first phrase is labeled 'diatonic' and shows a sequence of notes moving up and then down in a natural scale. The second phrase is labeled 'chromatic' and shows notes moving up and then down in a chromatic scale. The third phrase is labeled 'mixed' and shows a sequence of notes that combines diatonic and chromatic movements.

The left-hand swing system can be enriched by the addition of whole chords. Many of these chords will be beyond the reach of the student, but the use of only a few will considerably vary the bass line. To create even more diversity, the tenths and seventh chords could alternate with simple triads and short melodic phrases.

The image shows a sequence of twelve whole chords in bass clef, each with a note below it. The chords are: C7, C7, Cm7, C°, D∅, D°, C7, C7, D7, D7, D9, and D(b9). The notes below the chords are: C, C, B, C, D, D, C, C, D, D, E, and D.

21

The image shows four lines of musical notation for exercise 21, each with a sequence of chords and tenths in bass clef. The chords and tenths are: C6, Dm, D#°, C7, C∅, F6, Fm6, C6, G7; C, Dm7, D#°, C, F, C, Eb°, G7, C6, Bb6, A7; Dm, C7, Fm, D7, Gm, B∅, E7, Am, E7, Am, E7; Am, Em, F, A7, Dm, C7, F6, E°, D#°, G7.

Cm6 F9 Bb F Bb Dø

G Bø E7 Am A7 Dm6 A7 Dm

Gm7 C7 F F C7 Ebø G7 C6 Dm D#ø C7 Cø

F6 Fm6 C6 G7 C6 F6 C6 G7 C

22

C6 C#ø Dm Em7 Am7

Dm7 G7 C6 Dm6 C6 F G7 C⁶₉

Musical notation for the first system. The treble staff contains a melody with a triplet of eighth notes in the first measure. The bass staff contains chords: G7, Fb7, Dm7, (b5), Gm, and C7.

Musical notation for the second system. The treble staff continues the melody with various rhythmic patterns. The bass staff contains chords: Gm, C7, F6, C7, F6, and F7.

Musical notation for the third system. The treble staff features a triplet of eighth notes in the first measure. The bass staff contains chords: Bbm, Eb11, D9, Db7(#5), C7, and C#11.

Musical notation for the fourth system. The treble staff includes a triplet of eighth notes in the first measure. The bass staff contains chords: E7 sus4, E7, Am, G#ø, Am7, and D7.

Musical notation for the fifth system. The treble staff contains a triplet of eighth notes in the first measure. The bass staff contains chords: Am, E7, Am, and B7.

Em7 A7 D7 G G#0

A7 D7 C7 Bb7 Ab7

G7 C7(b5) F6 C7

F7 Bb6 F C7 F G7

C6 G7 C6 F6 E7 A7

The image displays two systems of musical notation for piano. The first system consists of a treble clef staff with a melodic line and a bass clef staff with a bass line. The bass line features four chords: D7, G7, CM7, and C6. The melodic line includes triplet markings. The second system continues the piece with six chords: F, G7, C6, Ab7, Db7, and C9. The melodic line continues with triplet markings and chromatic movement.

Bebop Piano Style

The mid-forties can be considered a turning point in the history of jazz, one which has had a profound influence on all succeeding generations of jazz musicians. Four great innovators can be credited for this new revolutionary movement: Charlie Parker, Dizzy Gillespie, Miles Davis, and Art Tatum.

The name bebop is probably derived from the nonsensical syllables “rebop” and “bebop” which were sometimes sung over short rhythmical phrases. The new music contained so many harmonic, melodic, and rhythmic innovations that it created enormous breaches not only among musicians themselves, but also between the musicians and their audiences.

It is not within the scope of this book to analyze in detail all the features of bebop. Suffice it to mention some of its prominent characteristics, the most important of which is the harmonic language. Whereas the harmony of traditional jazz is diatonic, much of the new vocabulary was based on chromaticism. Bebop made extensive use of altered notes (especially the flatted fifth), passing notes, substitute chords, eleventh and thirteenth chords, modal and whole-tone scales, etc.

The main rhythmic innovation consisted of the replacing of the steady four-beats-to-the-bar with rhythmic punctuations and syncopations occurring at irregular time intervals, on any subdivision of the meter. The feeling of rhythmic security was further disturbed by the increased use of double time, in which irregular accents on eighth and sixteenth notes gave the impression of twice as many bars as actually played.

Jazz composers before the bebop era usually strove for smooth lines built of regular 2- and 4-bar phrases, which created the sensation of predictability and inevitability. The bop melodic line is irregular, consisting of snatches of phrases, discontinued melodies, large skips, and unusual intervals. This lack of tunefulness, as well as the dissonant harmonies and the rhythmic complexity, created the gap between the bop musician and his listener, which was further widened by the protagonists of “progressive” jazz.

23

F+(#9) F(b9)b5 E(#9) C(#9) B9 Bb⁶

C(#11) Gb11 F(b9)b5 Eb7 D7 sus4

G(#9)13 C(#9) B(#9) Bb M7 Cm7 F7 EbM7

Fm7 Bb9 A9 Ab9 G9 Gb(#11)

F9 C(b9)b5 Gb(#9) F9 E(#9) Eb7

Dm9 G9 Fm9 Bb9 Bb m(M7) Bb m7

Eb 13 Db7(b5) Cm9 F9 Bb m7 Eb 7

Ab M7 Ab 6 G7 Gb9 F+(#9) F(b9)b5

E(#9) C(#9) B9 Bb9⁶ C(#11) Gb11 F(b9)b5

Eb 7 D7 sus4 G(#9)13 B(b13) Bb13

Block Chord Piano Style

This piano style is intrinsically connected with the name of George Shearing, who developed it toward the end of the 1940s. As the name implies, the melodic line does not consist of single notes but of block chords similar to the woodwind section of Glenn Miller's band. The technique of this style is simple: the melody moves in parallel octaves, the space between the octave notes being filled with three inner voices. For instance, the motive

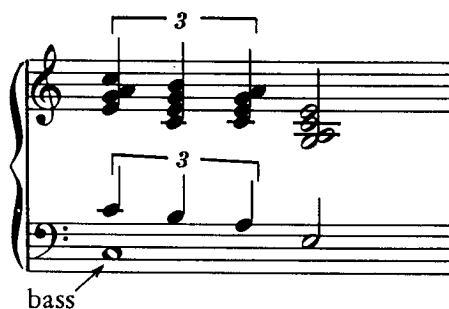


would be played in five-note chords, the right hand playing the top voice and the three inner voices, the left hand playing the bottom octave note of the melody.



As you can see from the above example, the essential notes of the C-major triad (C E G) are present in each chord, plus the added sixth or seventh. It is important to remember that the essential quality of each chord should be retained, *i.e.* the notes which determine the quality of the chord should appear in the block chords.

It is also possible to add a bass note to the block chords, playing it with the fifth finger of the left hand.



24

Musical notation for the first system, measures 1-7. The key signature has one flat (Bb). The time signature is common time (C). The notation includes treble and bass staves with chords and melodic lines. Chord labels are: C6, CM7, C6, Dm7, Db9, C6, C°.

Musical notation for the second system, measures 8-14. The notation includes treble and bass staves with chords and melodic lines. Chord labels are: C6, Bb9, A9, A°, A9, Ab9, G9.

Musical notation for the third system, measures 15-17. The notation includes treble and bass staves with chords and melodic lines. Chord labels are: Dm7, Db7, C6.

Musical notation for the fourth system, measures 18-23. The notation includes treble and bass staves with chords and melodic lines, featuring triplets. Chord labels are: Bb9, Bb9, Bb(b9), E7, Eb6, Ab9.

Musical notation for the fifth system, measures 24-27. The notation includes treble and bass staves with chords and melodic lines, featuring triplets. Chord labels are: D13, D9, Db9, C, B7.

First system of musical notation. The treble clef contains chords and melodic lines, while the bass clef contains a bass line. The chords are E7, A9, and Am7.

E7

A9

Am7

Second system of musical notation. The treble clef contains chords and melodic lines, while the bass clef contains a bass line. The chords are D9, Ab9, GM7, and Gm6.

D9

Ab9

GM7

Gm6

Third system of musical notation. The treble clef contains chords and melodic lines with triplet markings (3), while the bass clef contains a bass line. The chords are C11, C9, Cm7, F11, and F9.

C11

C9

Cm7

F11

F9

Fourth system of musical notation. The treble clef contains chords and melodic lines with triplet markings (3), while the bass clef contains a bass line. The chords are Bb11, Bb9, Ab11, Ab9, G7, Ab7, and G7.

Bb11

Bb9

Ab11

Ab9

G7

Ab7

G7

Fifth system of musical notation. The treble clef contains chords and melodic lines, while the bass clef contains a bass line. The chords are Cm6, F9, CM7, C6, Cm7, and C6/9.

Cm6

F9

CM7

C6

Cm7

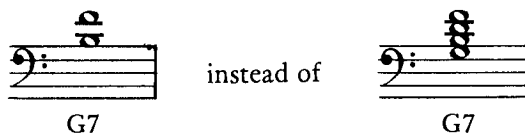
C6/9

Modern Voicing

“Voicing” means an arrangement of the notes of a chord in a special way so as to create an unusual sound. This is achieved by omitting certain chord components (usually the root) and emphasizing other chord members.

There are no simple rules for doing this. The student is advised to experiment with the unlimited possibilities of chord inversions and alterations. It is obvious that the essential notes should not be omitted. For instance, the seventh in a seventh chord should always be present as well as the third, which determines if the chord is major or minor. As explained before, the missing notes can be supplied by the right hand for a fuller voicing. When accompanying a singer (“comping”) or another musician, the chords can be played with both hands. Modern pianists avoid playing them *on* the beat; a syncopated chordal accompaniment is essential for creating the unusual contemporary sound heard in recent jazz and rock recordings.

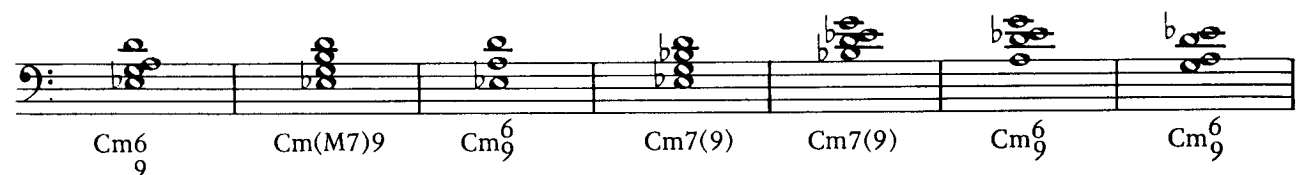
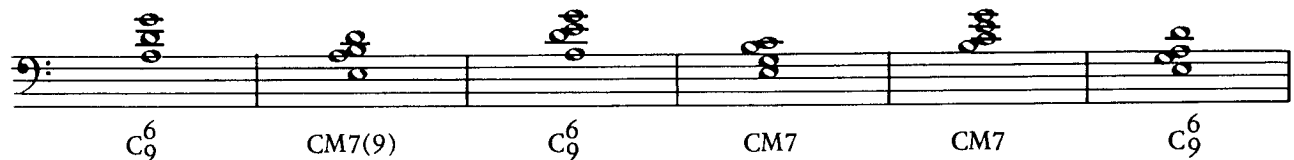
A left-hand voicing can consist of only two notes and still give the impression of a full chord. Playing only the F and B can suggest the dominant seventh chord of C major.



More complicated chord structures require more notes, but here also good taste and the melodic line will determine the voicing.

We have familiarized ourselves with the most common progression in music, the II-V-I progression. A great number of voicings can be applied to this progression because it contains all kinds of seventh chords, especially the dominant seventh chord with its numerous alterations and substitutions. Here are some voicings for the I, II, and V chords in C major and minor.

I chords



II chords

Dm7 Dø Dø Dm9 Dm7 sus4 Dm7 sus4

Dm9 Dm9 Dm13 Dø Dø Dø13 Dø13

Dø9 Dø(b9) Dø9 Dø9

V chords

G7 G7 G7(b5) G7 G7 G7(b5)

G7(b5) G7(#5) G9 G9 G(b9) G(b9) G(b9) G(#9)

G9 G9 G(b9) G(b9) G13 G(b13) G13 G(b13) G9(b5)

G(b9)13 G(b9) G(b9)13 G(b9)b13 G9(#5) G9(b5) G9(#5) G9(13) G9(13)

Chord Symbol Appendix

C major with added sixth	C6
C major seventh	CM7, or Cmaj 7, or C Δ
C major with added sixth and ninth	C ₉ [♯]
C minor	Cm
C minor seventh	Cm7
C minor with added sixth	Cm6
C minor with added major seventh	Cm(M7)
C dominant seventh	C7
C dominant ninth	C9
C dominant flat ninth	C(♭ 9)
C eleventh	C11
C augmented eleventh	C(♯ 11)
C thirteenth	C13
C flat thirteenth	C(♭ 13)
C half-diminished seventh	C [♭] , or Cm7(♭ 5)
C diminished seventh	C [◦] , or Cdim, or Cdim7
C augmented triad	C+, or C+5, or C ♯ 5
C dominant seventh with flat fifth	C7(♭ 5)
C dominant seventh with augmented fifth	C+7, or C7(♯ 5)
C suspended fourth	Csus, or C(sus4)
C major with F bass	C/F
C ninth without the third	C9 omit3