

# Jazz Hanon

by Leo Alfassy

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# 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.

Diagram illustrating intervals on a treble clef staff. The intervals are shown as pairs of notes with lines connecting them, and their names are written below. The number of tones between the root and the highest note is indicated above each interval:

- unison (1 tone)
- second (2 tones)
- third (3 tones)
- fourth (4 tones)
- fifth (5 tones)
- sixth (6 tones)
- seventh (7 tones)
- octave (8 tones)
- ninth (9 tones)

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

Diagram illustrating a triad structure on a treble clef staff. The root note is indicated by an arrow labeled "root". The two notes above it are each indicated by an arrow labeled "third", showing two superposed thirds.

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

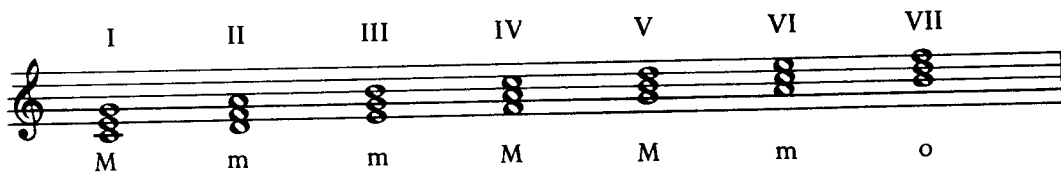
Diagram illustrating triads on the seven degrees of a scale. The scale degrees are labeled I through VII above the staff. The root of the first triad (I) is indicated by an arrow labeled "root".

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.

Diagram illustrating four types of triads on a treble clef staff:

- major
- minor
- diminished
- augmented

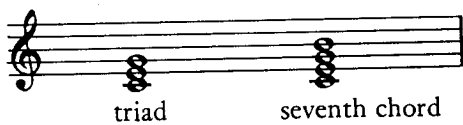
The triads on the "tonal" degrees (I, IV, and V) in a major scale, are always major (M); the triads on the II, III, and VI degrees are minor (m). Only the triad on the VII degree is diminished (°) because it consists of two superposed minor thirds.



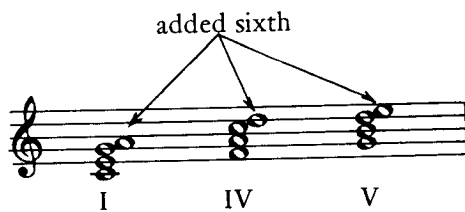
## Sevenths

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).

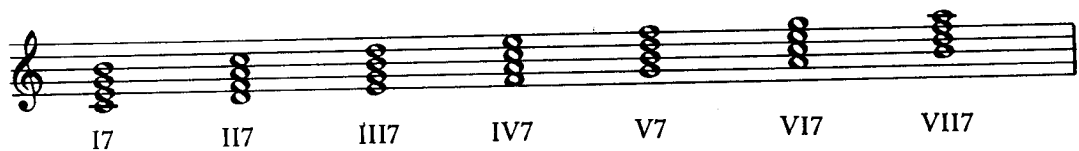
Seventh chords are triads with still another third superposed.



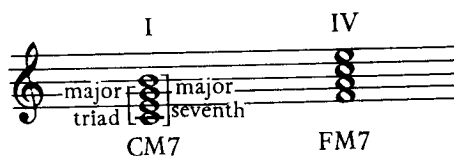
The most common triad with an added note in jazz is the triad with an added sixth.



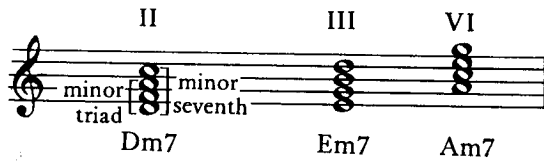
Each of the seven degrees of the major and minor scales can be the root of a seventh chord. Here are the scale-tone seventh chords in C major.



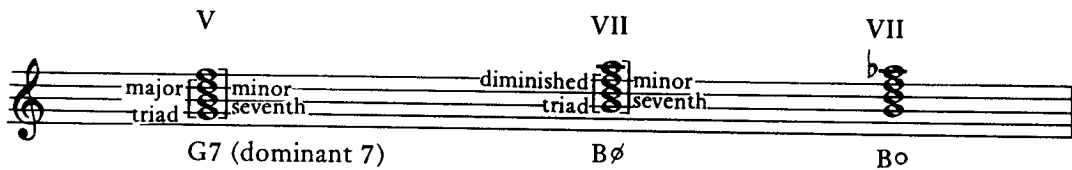
The seventh chords built on the I and IV degrees are *major seventh chords* (M7) because they consist of a major triad and a major seventh (the major seventh is located a half step below the octave).



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).



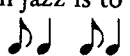



The seventh chord on V is called the *dominant seventh chord* (7) because the V degree of the scale is the "dominant." It consists of a major triad and a minor seventh. The seventh chord on VII is a *half-diminished seventh chord* ( $\phi$ ) because it consists of a diminished triad and a minor seventh. 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 eighth note or the eighth-note triplet rhythm as  or the . The strongly syncopated figure  what softened by interpreting it as .

Triads and Seventh Chords

**1** I II III IV V VI VII I

CM7 Dm7 Em7 FM7 G7 Am7 Bø C6

I VII VI V IV III II I I III

CM7 Bø Am7 G7 FM7 Em7 Dm7 CM7 CM7 Em7

II IV III V IV VI V VII VI I

Dm7 FM7 Em7 G7 FM7 Am7 G7 Bø Am7 CM7

VII II I III I II VII I VI

Bø Dm7 CM7 Em7 CM7 Dm7 Bø CM7 Am7

VII V VI IV V III IV II I

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

The first system of the exercise consists of two staves. The treble staff contains eighth-note and eighth-note triplet arpeggios. The bass staff contains chordal accompaniment. The chords are labeled as CM7, Dm7, and Em7.

The second system of the exercise consists of two staves. The treble staff contains eighth-note and eighth-note triplet arpeggios. The bass staff contains chordal accompaniment. The chords are labeled as FM7, G7, and FM7.

The third system of the exercise consists of two staves. The treble staff contains eighth-note and eighth-note triplet arpeggios. The bass staff contains chordal accompaniment. The chords are labeled as Em7, Dm7, CM7, and FM7.

The fourth system of the exercise consists of two staves. The treble staff contains eighth-note and eighth-note triplet arpeggios. The bass staff contains chordal accompaniment. The chords are labeled as Dm7, G7, Em7, Am7, FM7, and Bø.

The fifth system of the exercise consists of two staves. The treble staff contains eighth-note and eighth-note triplet arpeggios. The bass staff contains chordal accompaniment. The chords are labeled as Em7, Am, Dm7, G, CM7, and F.

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

CM7 Dm7 Em7 FM7

The first system of music consists of four measures. The treble clef staff contains a continuous eighth-note melody. The bass clef staff shows chords for each measure: CM7, Dm7, Em7, and FM7.

G7 Am7 Bø C6 Am7

The second system of music consists of five measures. The treble clef staff continues the eighth-note melody. The bass clef staff shows chords for each measure: G7, Am7, Bø, C6, and Am7.

Dm7 G7 Em7

The third system of music consists of three measures. The treble clef staff continues the eighth-note melody. The bass clef staff shows chords for each measure: Dm7, G7, and Em7.

Am7 FM7 Bø

The fourth system of music consists of three measures. The treble clef staff continues the eighth-note melody. The bass clef staff shows chords for each measure: Am7, FM7, and Bø.

System 1: G7, C6, FM7  
 System 2: B $\emptyset$ , Em7, Am7  
 System 3: Dm7, G7, C6

## Simplified Seventh Chords

Modern pianists create interesting sonorities by selecting and rearranging certain notes of a chord and omitting others. This device, called *voicing*, originated in the 1940s, when the famous pianist Bud Powell replaced the old fashioned "oom-pah" left-hand accompaniment with half-note seventh chords consisting of the root and the seventh only. It is essential that the right-hand improvisations contain these missing notes, because the interval of a seventh can only "suggest" the quality of a complete seventh chord. As you can see from the next example, the seventh C-B $\flat$  can stand for either a dominant, minor, or half-diminished seventh chord.

C7                      or                      C7 $\flat$

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 labels 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 labels 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 labels 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 labels 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 labels are: Ab, G, FM7, F6.



Gm7 Gm6 Am7 F BbM7 Bb6 C7

C<sup>o</sup> B<sup>o</sup> B<sup>o</sup> CM7

Am7 FM7 Dm7 G7

G#<sup>o</sup> Am7 A#<sup>o</sup> B<sup>o</sup> E7

Am7 D7 Dm7 G7 CM7

7

Musical notation for system 1, measures 7-12. The system consists of a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The bass staff includes chord symbols: Dm7, G7, CM7, FM7, Bø, and Em7.

Musical notation for system 2, measures 13-18. The system consists of a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The bass staff includes chord symbols: Am7, Dm7, Gm7, C7, FM7, and Em7.

Musical notation for system 3, measures 19-24. The system consists of a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The bass staff includes chord symbols: AM7, Bm7, C#m7, DM7, Em7, and Am7. There are triplet markings (3) over the notes in measures 21 and 22.

Musical notation for system 4, measures 25-30. The system consists of a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The bass staff includes chord symbols: Dm7, G7, CM7, Am7, FM7, Dm7, and G7.

Musical notation for system 5, measures 31-36. The system consists of a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The bass staff includes chord symbols: Cm7, Dm7, Em7, FM7, G7, Am7, Bø, Dm7, EbM7, and Cm7. There are triplet markings (3) over the notes in measures 31 and 32.

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

G7 C C7 A° Fm C Ab7 G7 (b5)

C6 F7 C6

C7 F7

C G7

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

E7 Am7 D7 F#°

G C Am7 D7 G6

## Inversions

The preceding exercises dealt mainly with triads and seventh chords in root position. Any chord is said to be in *root position* as long as the root remains the lowest note, regardless of the position of the other notes.

root C C C7 C7 C7

If we move the root one octave higher so that the third (in this example the E) lies in the bass, then the chord is said to be in *first inversion*.

C C C7 C7 C7

If the fifth (the G in a C major chord) is in the bass, the chord is in *second inversion*. If the seventh of a seventh chord is in the bass, it is in *third inversion*.

2nd inversion 3rd inversion

C C C C7 C7 C7 C7



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

Treble staff: 3-measure rest, then a melodic line starting with a flat.
 Bass staff: Chords C7, F, Bø, E7, Am7, D7.

Treble staff: Melodic line with various intervals and accidentals.
 Bass staff: Chords Bb, C7, FM7, C°, B°, G7, C7, F7.

Treble staff: Melodic line with a 3-measure rest and a triplet.
 Bass staff: Chords G#°, G7, C, Am7, Dm, G7.

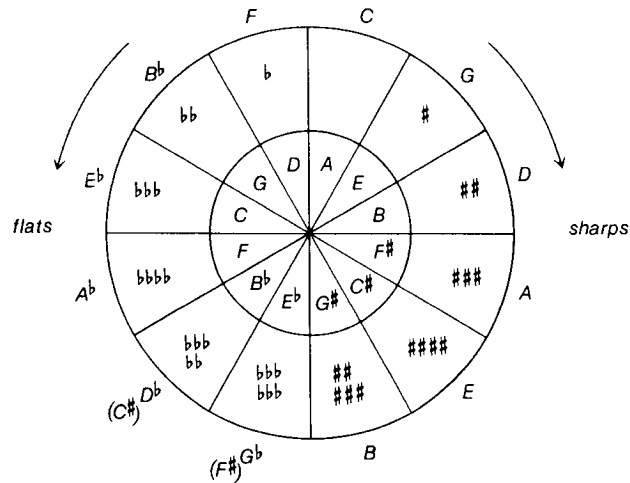
Treble staff: Melodic line with a 3-measure rest and a triplet.
 Bass staff: Chords C7, A°, G#°, A7, D7, Bø.

Treble staff: Melodic line with various intervals and accidentals.
 Bass staff: Chords CM7, C7, F6, Fm6, G7, Bb°, 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.

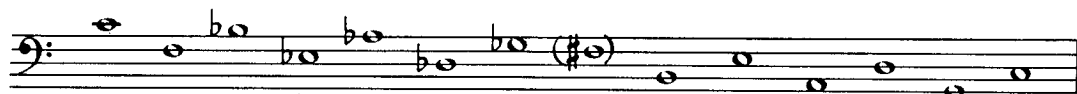
The circle of fifths is a circular arrangement of the twelve keys in such a way that the number of sharps in the key signature increases clockwise, and the number of flats counterclockwise. After twelve steps the initial key is reached again. The same principle is valid for the minor keys, but the starting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



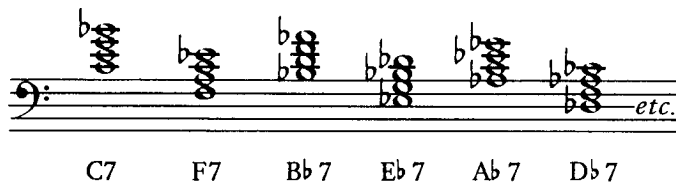
Every musical composition consists of harmonic progressions arranged in a certain way. Jazz uses primarily patterns based on the circle of fifths in a counterclockwise direction. In other words, the C chord is followed by the F chord situated a fifth lower (or a fourth higher), followed by B $\flat$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

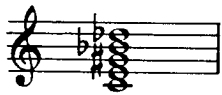
## Chromatic Alterations

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( $\sharp 5$ )

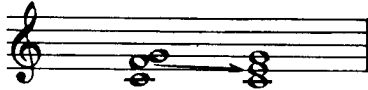


The augmented fifth ( #5) is often indicated by a plus sign (+). If two or more notes of a chord are altered, then each note is preceded by a sharp or flat. A ninth chord with an augmented fifth and a flat ninth is indicated this way.



C#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    #II 7    II 7    or    VII ø    bVII 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

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

Instead of . . . play

Instead of . . . play

### 13

C7 C#o Dm7 G7 CM7 FM7

Bø Bb7 Bbm7 Eb7 AbM7 Ab6

G7 C7 F7 Bb7 Eb7 Ab7

Db7 Gb7 CM7 F

BbM7 Eb6 Ab7 Ab6 Ab G7 G6 G

B7 E7 A7 D7 G7 C7

FM7 D7 B7

G7(b5) Gm7 G o FM7 D7

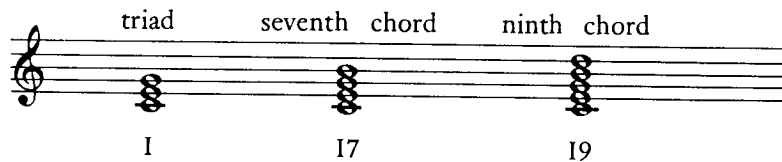
Gm7 BbM7 Bb 6 Gm7 G o Bb m7 Bb m6 G o F# o Am7 Am6 F# o

Db7 F o Db7 CM7 Dm7 Em7 Dm7 CM7

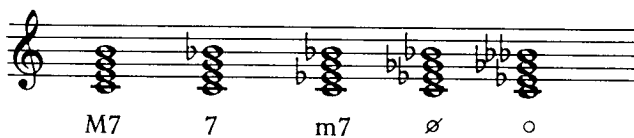
# Derivations of the Seventh Chord

## 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.

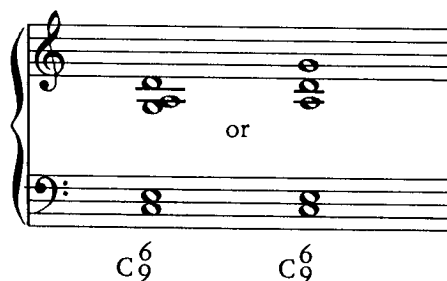


By adding the major or minor (flat) ninth to the root of these seventh chords, we can obtain the following ninth chords.



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* (9<sup>6</sup>) 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 a sharp sign and a '9th' above it, identified as C(#9). The second measure is labeled 'appoggiatura' and contains a chord with a flat sign and a '9th' above it, identified as C(b9). An arrow points from the C(b9) chord to the first measure. The third measure is labeled 'resolution' and contains a chord with a flat sign, identified as F.

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 shows a chord with a sharp sign and a '9th' above it. The second measure is labeled 'root omitted' and shows a chord with a flat sign and a '9th' above it. The third measure is labeled 'root and 5th omitted' and shows a chord with a flat sign and a '9th' above it.

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, each containing a different inversion of the augmented ninth chord. The first measure is labeled '1st inversion', the second '2nd inversion', the third '3rd inversion', and the fourth '4th inversion'. Arrows indicate the movement of the notes from one inversion to the next, showing how each constituent is moved an octave higher consecutively.

14

Musical staff 1: Treble clef with chords, bass clef with eighth-note line. Chords: G9, Gm9.

Musical staff 2: Treble clef with chords, bass clef with eighth-note line. Chords: C9, Gm6, F9.

Musical staff 3: Treble clef with chords, bass clef with eighth-note line. Chords: F(b9), Eb9, Db9.

Musical staff 4: Treble clef with chords, bass clef with eighth-note line. Chords: D(#9), Gm9, Gø9.

Musical staff 5: Treble clef with chords, bass clef with eighth-note line. 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                                  C<sup>6</sup><sub>9</sub>                                  G9

FM9                                  E9                                  A9                                  Aø9                                  D9                                  D(b9)

Gm9                                  G°                                  Gm9                                  Gb9                                  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)    C9<sup>6</sup>

## 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 ( $F\sharp$ ) 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

F<sub>6</sub><sub>9</sub> 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      C9

## 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                      Aø                      A°

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

Musical notation for C major, first system. Treble and bass clefs. Four measures of music with chords indicated below.

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

Musical notation for C major, second system. Treble and bass clefs. Four measures of music with chords indicated below.

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

C minor

Musical notation for C minor, first system. Treble and bass clefs. Three measures of music with chords indicated below.

D $\emptyset$  G(b9) Cm6 D $\emptyset$  G(b13) Cm6 D $\emptyset$  G(b13) Cm6<sub>9</sub>

17

Musical notation for the first system (measures 1-3). The treble clef contains a melodic line with eighth and sixteenth notes. The bass clef contains a harmonic accompaniment with chords and moving bass lines. Chord symbols are placed below the bass staff.

Gm7 C9 FM7 Bb M7 E ø A(b9)

Musical notation for the second system (measures 4-6). The treble clef contains a melodic line with eighth and sixteenth notes. The bass clef contains a harmonic accompaniment with chords and moving bass lines. Chord symbols are placed below the bass staff.

DM7 Bb 9 Bb m7 Eb (b9)13 Ab M7 Db (#11)

Musical notation for the third system (measures 7-9). The treble clef contains a melodic line with eighth and sixteenth notes. The bass clef contains a harmonic accompaniment with chords and moving bass lines. Chord symbols are placed below the bass staff.

Gm7 Gb7 FM7 Cm7

Musical notation for the fourth system (measures 10-12). The treble clef contains a melodic line with eighth and sixteenth notes. The bass clef contains a harmonic accompaniment with chords and moving bass lines. Chord symbols are placed below the bass staff.

F7 Bb Cm7 B7 Bb 6 Bb M7

Musical notation for the fifth system (measures 13-15). The treble clef contains a melodic line with eighth and sixteenth notes. The bass clef contains a harmonic accompaniment with chords and moving bass lines. Chord symbols are placed below the bass staff.

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

The first system of exercise 18 consists of four measures. The right hand plays a melodic line with eighth and quarter notes, including a triplet of eighth notes in the second measure. The left hand provides a harmonic accompaniment with chords: C (measure 1), Dm7 (measure 2), Em7 (measure 3), and FM7 (measure 4).

C Dm7 Em7 FM7

The second system of exercise 18 consists of six measures. The right hand continues the melodic line with eighth and quarter notes, including a triplet of eighth notes in the sixth measure. The left hand provides a harmonic accompaniment with chords: F#9 (measure 1), G9 (measure 2), Em7 (measure 3), Eb m7 (measure 4), Dm7 (measure 5), and Db 7 (measure 6).

F#9 G9 Em7 Eb m7 Dm7 Db 7

The third system of exercise 18 consists of eight measures. The right hand continues the melodic line with eighth and quarter notes. The left hand provides a harmonic accompaniment with chords: C6 (measure 1), Cm7 (measure 2), Fm7 (measure 3), E7 (measure 4), Eb m7 (measure 5), D7 (measure 6), C#m7 (measure 7), and C7 (measure 8).

C6 Cm7 Fm7 E7 Eb m7 D7 C#m7 C7

3

F6 FM7 Cm7 D+(#11)

Ebm7 F+(#11) E7 Eb7

D7 Db7 C7 sus4 C7 F6 B°

Bb6 Bbo A6 Ao Ab6 Abo

G6 G9 C Dm7 Ebm7

The first system of piano accompaniment consists of two staves. The right staff has a treble clef and a key signature of one flat (Bb). The left staff has a bass clef. The chords indicated below the staves are Em7, Am7, D7, GM7, and G(b9)b13. The melody in the right hand features eighth-note patterns and a triplet of eighth notes in the final measure.

The second system of piano accompaniment also consists of two staves with the same clefs and key signature. The chords indicated below are C, Bø, Am7, Ab7, C, Db(#11), and C6. The melody in the right hand includes a triplet of eighth notes and various eighth-note and quarter-note patterns.

## 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.

The notation shows two augmented triads, C(#5) and D(#5), in the first two measures. The notes of these triads are then arranged in a stepwise sequence in the third measure, illustrating the whole-tone scale: C, D, E, F#, G, A.

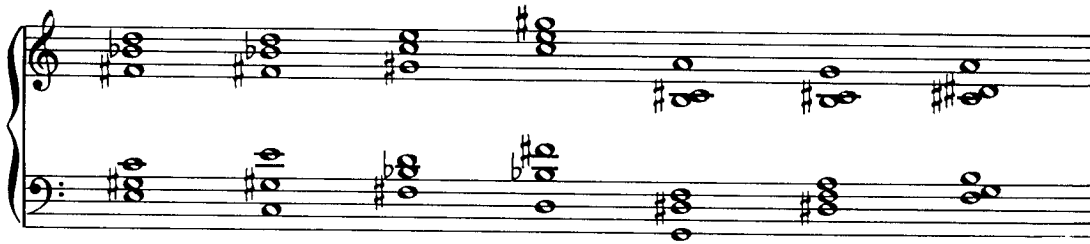
This scale can also be derived from an augmented dominant eleventh chord with augmented fifth, whose constituents succeed each other in stepwise motion.

The notation shows an augmented dominant eleventh chord, C+(#11), in the first measure. The notes of this chord are then arranged in a stepwise sequence in the second measure, illustrating the whole-tone scale: C, D, E, F#, G, A.

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



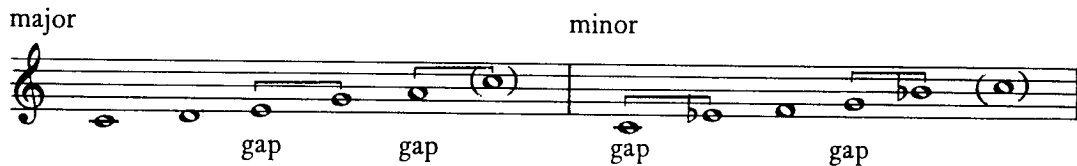
Because of the lack of semitones, any one of its notes can be considered the tonic of a new scale. The notes can be arranged vertically in different ways, thus creating interesting harmonies.



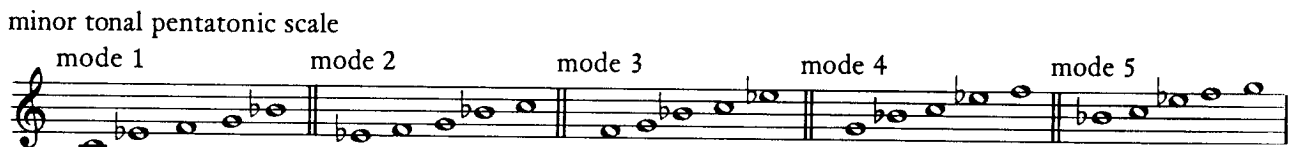
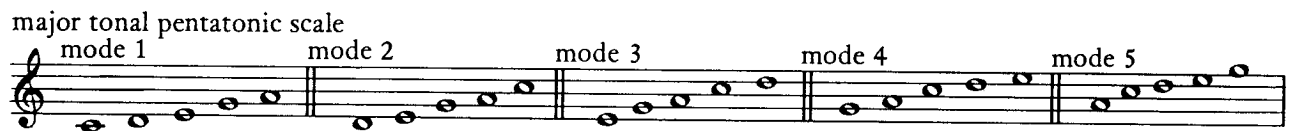
These evanescent harmonies convey the atmosphere of vagueness, enchantment, haziness, but their prolonged use can also create monotony.

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.

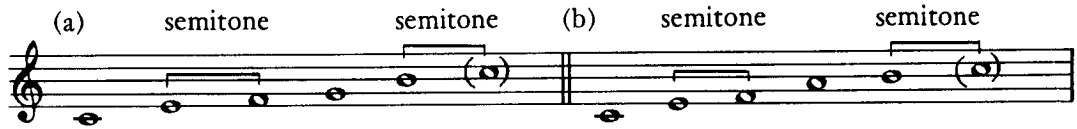
There are two basic pentatonic scales: with or without semitones. The scale which does not contain semitones is called *tonal pentatonic scale*. We can derive two varieties from this type of scale: one built on the major, the other built on the minor scale.



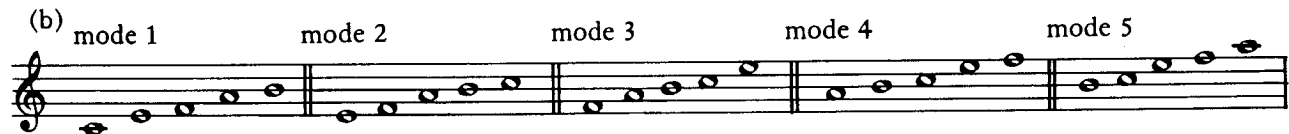
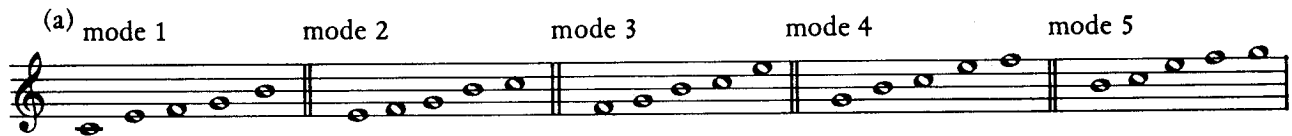
By starting each time from a different note on the scale we obtain the following five modes.



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

First system of musical notation. The treble staff contains a melodic line with a triplet of eighth notes. The bass staff features a rhythmic accompaniment with a triplet of eighth notes. A **D7** chord is indicated below the bass staff.

Second system of musical notation. The treble staff contains a melodic line with triplets of eighth notes. The bass staff features a rhythmic accompaniment with a triplet of eighth notes. An **A7** chord is indicated below the bass staff.

Third system of musical notation. The treble staff contains a melodic line with triplets of eighth notes. The bass staff features a rhythmic accompaniment with a triplet of eighth notes. A **pentatonic** scale is indicated above the treble staff. Chords **Bm**, **E7**, **D7**, **A**, and **Bm** are indicated below the bass staff.

Fourth system of musical notation. The treble staff contains a melodic line with triplets of eighth notes. The bass staff features a rhythmic accompaniment with a triplet of eighth notes. Chords **C#m7**, **DM7**, **E7**, and **A6** are indicated below the bass staff.

Fifth system of musical notation. The treble staff contains a melodic line with triplets of eighth notes. The bass staff features a rhythmic accompaniment with a triplet of eighth notes. Chords **Aø**, **E<sup>b</sup>7**, **Eø**, and **B<sup>b</sup>7** are indicated below the bass staff.

AM7      F#m7      Bm7      E7

pentatonic

A6      D7      C7      Bb7

AM7      A6      D7      Bb7      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#<sup>o</sup>   Dm7   D#<sup>o</sup>   E7   F6   F7   Fm7

B<sup>b</sup>7 sus4   B<sup>b</sup>7   E<sup>b</sup>6   E<sup>b</sup>7   A<sup>b</sup>9   D<sup>b</sup>6   A9   A<sup>m</sup>7

D<sup>M</sup>7   D6   B7   E<sup>M</sup>7   E6   C#7

F#7   F#6   G(b13)   G7   C<sup>m</sup>7   C<sup>m</sup>6   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 motion.

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 single 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, B, A, A, G, G, F, F, E, and D.

## 21

The image shows four lines of musical notation in bass clef, each with a sequence of notes and chords. The chords 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 D $\emptyset$

G B $\emptyset$  E7 Am A7 Dm6 A7 Dm

Gm7 C7 F F C7 Eb $\emptyset$  G7 C6 Dm D $\sharp\emptyset$  C7 C $\emptyset$

F6 Fm6 C6 G7 C6 F6 C6 G7 C

22

C6 C $\sharp\emptyset$  Dm Em7 Am7

Dm7 G7 C6 Dm6 C6 F G7 C $\overset{6}{9}$

G7      Fb7      Dm7      (b5)      Gm      C7

Gm      C7      F6      C7      F6      F7

Bbm      Eb11      D9      Db7(#5)      C7      C#11

E7 sus4      E7      Am      G#ø      Am7      D7

Am      E7      Am      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 also consists of a treble clef staff and a bass clef staff. The bass line features six chords: F, G7, C6, Ab7, Db7, and C9. The melodic line continues with triplet markings and various rhythmic patterns.

## 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.

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F+(#9) F(b9)b5 E(#9) C(#9) B9 Bb<sup>6</sup>

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

Eb13      Db7(b5)      Cm9      F9      Bb m7      Eb7

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

E(#9)      C(#9)      B9      Bb9<sup>6</sup>      C(#11)      Gb11      F(b9)b5

Eb7      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

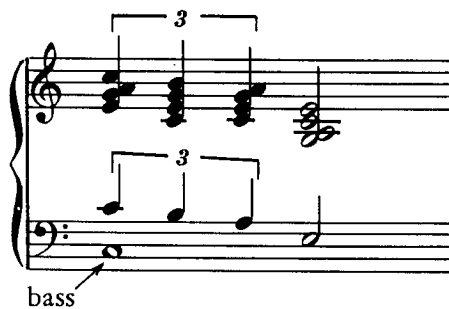


would be played in five-note chords, the right hand playing the top voice and the three inner voices, the left hand playing the bottom octave note of the melody.



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.



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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 a treble and bass staff with various chords and melodic lines. Chord labels are placed below the bass staff.

C6 CM7 C6 Dm7 Db9 C6 C°

Musical notation for the second system, measures 8-14. The notation includes a treble and bass staff with various chords and melodic lines. Chord labels are placed below the bass staff.

C6 Bb9 A9 A° A9 Ab9 G9

Musical notation for the third system, measures 15-17. The notation includes a treble and bass staff with various chords and melodic lines. Chord labels are placed below the bass staff.

Dm7 Db7 C6

Musical notation for the fourth system, measures 18-23. The notation includes a treble and bass staff with various chords and melodic lines, including triplets. Chord labels are placed below the bass staff.

Bb9 Bb9 Bb(b9) E7 Eb6 Ab9

Musical notation for the fifth system, measures 24-29. The notation includes a treble and bass staff with various chords and melodic lines, including triplets. Chord labels are placed below the bass staff.

D13 D9 Db9 C B7

Musical notation for the first system. The treble clef contains chords and melodic lines. The bass clef contains a bass line. Chords are labeled below the staff: E7, A9, and Am7.

Musical notation for the second system. The treble clef contains chords and melodic lines. The bass clef contains a bass line. Chords are labeled below the staff: D9, Ab9, GM7, and Gm6.

Musical notation for the third system. The treble clef contains chords and melodic lines with triplet markings (indicated by a '3' above the notes). The bass clef contains a bass line. Chords are labeled below the staff: C11, C9, Cm7, F11, and F9.

Musical notation for the fourth system. The treble clef contains chords and melodic lines with triplet markings. The bass clef contains a bass line. Chords are labeled below the staff: Bb11, Bb9, Ab11, Ab9, G7, Ab7, and G7.

Musical notation for the fifth system. The treble clef contains chords and melodic lines. The bass clef contains a bass line. Chords are labeled below the staff: Cm6, F9, CM7, C6, Cm7, and 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.

G7                      instead of                      G7

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

C                      C6                      C6                      C6                      CM7(9)                      CM7(9)

C6                      CM7(9)                      C6                      CM7                      CM7                      C6

Cm6                      Cm(M7)9                      Cm6                      Cm7(9)                      Cm7(9)                      Cm6                      Cm6



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 <sub>9</sub> <sup>6</sup>
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 <sup>♭</sup> , or Cm7(♭ 5)
C diminished seventh	C <sup>°</sup> , 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