

Jazz Theory

For the Rest of Us

Concepts and Practical Applications
for Directors and Students

Dean Sorenson

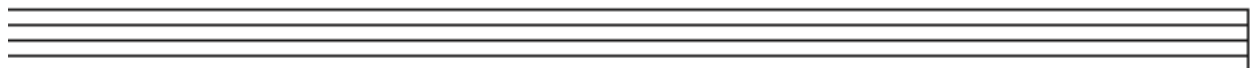
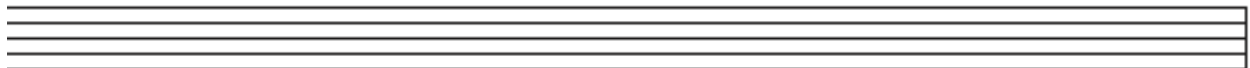
Director of Jazz Studies - University of Minnesota
Neil A. Kjos Music Company
Yamaha Performing Artist

Chords and Chord Symbols

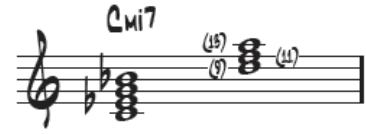
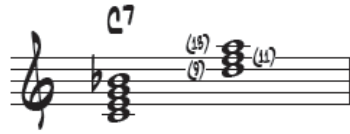
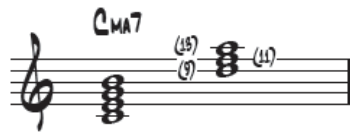
| Seventh Chords—Group 1 | | | |
|------------------------|--------------------------------------|---|-------------------|
| Symbol | Name (pronunciation) | Construction | Alternate Symbols |
| CMA7 | C major seven | major triad with major seventh above root | Cmaj7, CM7, CΔ7 |
| C7 | C seven (C dominant seven) | major triad with minor seventh above root | (none) |
| Cmi7 | C minor seven | minor triad with minor seventh above root | Cm7, C-7, Cmin7 |

| Seventh Chords—Group 2 | | | |
|------------------------|---|---|----------------------|
| Symbol | Name (pronunciation) | Construction | Alternate Symbols |
| Cmi7(b5) | C half-diminished or C minor seven flat five | diminished triad with minor seventh above root | Cm7(b5), C-7(b5), Cø |
| C° | C diminished or C diminished seven | diminished triad with diminished seventh above root | C°7 |
| C7sus4 | C seven sus four or C seven sus | suspended triad with minor seventh above root | C7sus |
| Cmi(MA7) | C minor major seven | minor triad with major seventh above root | Cmi(Δ7), C-Δ |

| Sixth Chords | | | |
|--------------|----------------------|---|-------------------|
| Symbol | Name (pronunciation) | Construction | Alternate Symbols |
| C6 | C six | major triad with major sixth above root | CMA6 |
| Cmi6 | C minor six | minor triad with major sixth above root | Cm6, C-6, Cmin6 |



EXTENSIONS - EXTEND 7th chord in thirds



NINTH (9) - Common on all Group 1 Seventh Chords

ELEVENTH (11) - Only used on chords with minor third

THIRTEENTH (13) - Most common on dominant seventh chords

ALTERATIONS - ALTER extensions or 5ths by half step

#5 and/or b5 - Most common on dominant 7th chords

mi7b5 is technically "altered" but is VERY common

#9 and/or b9 - Most common on dominant 7th chords

#11 - Used on chords with major third (MA7 and 7)

b13 - Sometimes used to mean #5

SAXOPHONES

BRASS

BASS

TRUMPETS

TROMBONES

| Chord Construction Guide | | | CMA7 | C7 | Cmi7 |
|----------------------------|------------|------------------|----------------|--------------------|-------------------------|
| Extensions and Alterations | Thirteenth | #13 | | | |
| | | 13 | (A) CMA13 | (A) C13 | (A) Cmi13 |
| | | b13 | | (Ab) C7(b13) | |
| | Eleventh | #11 | (F#) CMA7(#11) | (F#) C7(#11) | |
| | | 11 | | | (F) Cmi11 |
| | Ninth | #9 | | (D#) C7(#9) | |
| 9 | | (D) CMA9 or C6/9 | (D) C9 | (D) Cmi9 or Cmi6/9 | |
| b9 | | | (Db) C7(b9) | | |
| Sixth or Seventh | Seventh | major 7 | (B) CMA7 | | (B) Cmi(MA7) |
| | | minor 7 | | (Bb) C7 | (Bb) Cmi7 |
| | dim 7 | | | (Bbb) C7dim | |
| Triad | Fifth | major 6 | (A) C6 | | (A) Cmi6 |
| | | #5 | (Gb) CMA7(#5) | (Gb) C7(#5) | |
| | | 5 | (G) CMA7 | (G) C7 | (G) Cmi7 |
| Triad | Fourth | b5 | (Gb) CMA7(b5) | (Gb) C7(b5) | (Gb) Cmi7(b5) or C7(b9) |
| | | perfect 4 | | (F) C7sus | |
| | Third | major 3 | (E) CMA7 | (E) C7 | (E) Cmi7 |
| | | minor 3 | | | (Eb) Cmi7 |
| Root | | (C) CMA7 | (C) C7 | (C) Cmi7 | |

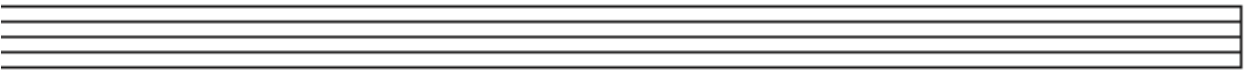
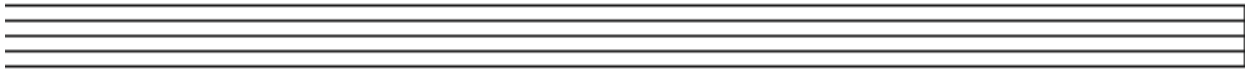
Jazz Scales

Most commonly used modes of the major scale:

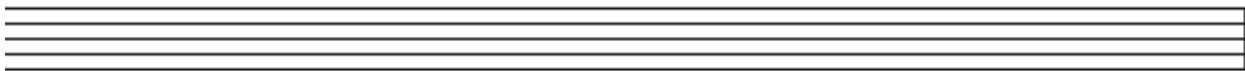
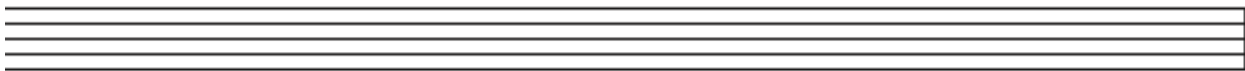
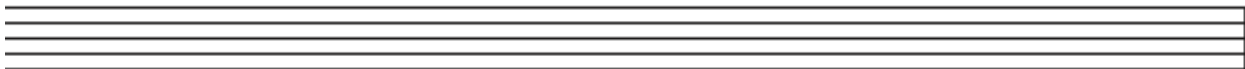
Major | Dorian | Mixolydian | Aeolian | Lydian

Relative Scales - Same notes, different roots

Parallel Scales - Same roots, different notes



| Group 1 Seventh Chords and Associated Scales | | | |
|--|-------------------------------|--------------|------------------------|
| Symbol | Chord Name | Common Scale | Other Scale Options |
| CMA7 | C major seven | C major | C Lydian, C pentatonic |
| C7 | C seven (C dominant seven) | C Mixolydian | (none) |
| Cmi7 | C minor seven | C Dorian | C Aeolian |

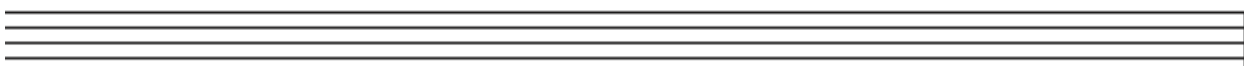
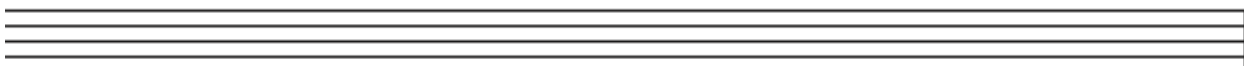
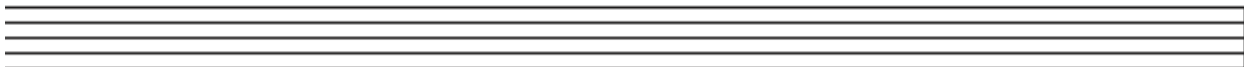


Group 2 Seventh Chords and Associated Scales

| Symbol | Chord Name | Common Scale | Other Scale Options |
|----------------|---|---------------------------|---------------------|
| Cmi7(b5) | C half-diminished or C minor seven flat five | C Locrian | C Locrian #2 |
| C ^o | C diminished or C diminished seven | C whole/half diminished | (none) |
| C7sus4 | C seven sus four or C seven sus | B ^b pentatonic | (none) |
| Cmi(MA7) | C minor major seven | C jazz minor | (none) |

Altered Seventh Chords - Scale Choices

| Symbol | Name | Common Scale | Other Possibilities |
|---------|-----------------------------------|-------------------|-------------------------|
| CMA7#11 | C major seven sharp eleven | C Lydian | (none) |
| C7#11 | C seven sharp eleven | C Lydian Dominant | (none) |
| C7alt. | C seven alt | C altered | C half/whole diminished |



Applications

Ex. 6.05
Rhythm Changes

The musical notation for Ex. 6.05 Rhythm Changes is presented in several systems:

- System 1 (Measures 1-4):** Chords: Bb6, Gmi7, Cmi7, F7, Bb6, Gmi7, Cmi7, F7. Labels: Turnaround (measures 2-3), Turnaround (measures 4-5).
- System 2 (Measures 5-8):** Chords: Bb7, Eb7, Bb6, Gmi7, Cmi7, F7, Cmi7, F7, Bb6. Labels: Motion to IV (measures 5-6), Turnaround (measures 7-8), Resolution to Tonic (I) (measures 9-10).
- System 3 (Measures 11-14):** Chords: D7, G7. Label: Seventh chords moving through cycle of 5ths.
- System 4 (Measures 15-18):** Chords: C7, F7. Label: Bridge ends on V.
- System 5 (Measures 19-22):** Chords: Bb6, Gmi7, Cmi7, F7, Bb6, Gmi7, Cmi7, F7. Labels: Turnaround (measures 20-21), Turnaround (measures 22-23).
- System 6 (Measures 23-26):** Chords: Bb7, Eb7, Cmi7, F7, Bb6. Labels: Motion to IV (measures 23-24), Resolution to Tonic (I) (measures 25-26).

IMPROVISATION TOOLS

Chord/Scale Relationships - Micro

Bb6 _____ Gmi7 _____ Cmi7 _____

F7 _____ Bb7 _____ Eb7 _____

D7 _____ G7 _____ C7 _____

Chord/Scale Relationships - Macro. Identify common tones and chromatic notes.

COMMON TONES: Bb major or pentatonic scale

Four staves of musical notation in Bb major (two flats) and 4/4 time. The first staff shows a sequence of chords: Bb6, Gmi7, Cmi7, F7, Bb6, Gmi7, Cmi7, F7. The second staff shows Bb7, Eb7, followed by a first ending (1) with Bb6, Gmi7, Cmi7, F7, and a second ending (2) with Cmi7, F7, Bb6. The third staff shows D7 and G7. The fourth staff shows C7 and F7. Slanted lines in the first three staves indicate rhythmic patterns.

COMPING VOICINGS

A diagram showing four C7 chord voicings on a piano keyboard. The first voicing is a standard C7. The second voicing is labeled 'MOVE 3 AND 7 DOWN'. The third voicing is labeled 'RETAIN 2 AND 5'. The fourth voicing is labeled 'SUBSTITUTE 13 FOR 5 AND/OR 9 FOR 1'.

Ex. 7.17
Comping Voicings—Embellished Blues Progression

Three staves of musical notation for an embellished blues progression. The first staff shows C7, F7 (with circled 1), C7, Gmi7, and C7 (with circled 2). The second staff shows F7, F#o7 (with circled 3), C7, and A7 (with circled 4). The third staff shows Dmi7 (with circled 5), G7, C7, Ami7 (with circled 6), Dmi7, and G7 (with circled 7). A dashed line connects the circled 7 to the end of the progression.

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