


Scales -2-

Lesson 2

1 

Lydian, or major a fifth above

2 

Jazz Minor

3 

Dorian, or major a tone below

4 

Locrian, or major a semi tone above

5 

Jazz minor a fifth above

6 

Diminished

7 

Altered, or jazz minor a semi tone above

II-V-I -2-

1 D_{m9} G^7 C^Δ

2 G_{m9} C^7 F^Δ

3 C_{m9} F^7 B_b^Δ

4 F_{m9} B_b^7 E_b^Δ

5 B_{bm9} E_b^7 A_b^Δ

6 $D_{\#m9}$ $G_{\#}^7$ $C_{\#}^\Delta$

7 $G_{\#m9}$ $C_{\#}^7$ $F_{\#}^\Delta$

8 $C_{\#m9}$ $F_{\#}^7$ B^Δ

9 $F_{\#m9}$ B^7 E^Δ

10 B_{m9} E^7 A^Δ

11 E_{m9} A^7 D^Δ

12 A_{m9} D^7 G^Δ

Dots -2-

This musical score is titled "Dots -2-" and consists of 12 numbered staves of music. Each staff begins with a treble clef and a common time signature (C). The notes are written in a sequence of eighth and quarter notes. The key signature changes across the staves: Staff 1 is in G major; Staffs 2-5 are in E major; Staff 6 is in C major; Staff 7 is in D major; Staff 8 is in G major; Staff 9 is in E major; Staff 10 is in C major; Staff 11 is in G major; and Staff 12 is in E major. The score concludes with a final double bar line on the 12th staff.

Choral -2- (transposed)

The musical score consists of the following parts:

- alto 1
- alto 2
- ten. 1
- ten. 2
- bari
- tpt 1
- tpt 2
- tpt 3
- tpt 4
- FH
- tb 1
- tb 2
- tb 3
- tb 4
- tb 5
- chords
- bass

The score is written in 4/4 time. The key signature has one flat (Bb). The tempo is marked as *Drummer, play time on drums set throughout*. The piece concludes with a double bar line.

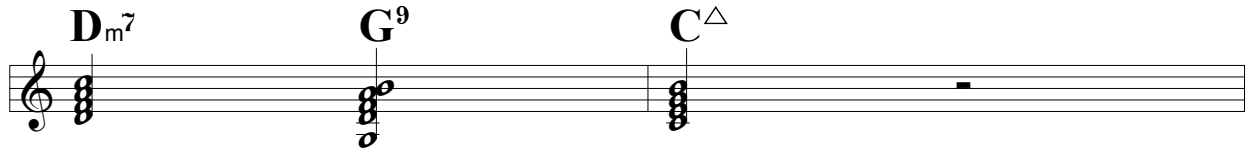
This is a call & response exercise.

B_b^{Δ}
 $G^{\tilde{7}alt}$
 C_{m9}
 F^{13}
 $D^{\tilde{7}alt}$
 $G^{13}_{(b9)}$
 $C^{\#o}$
 $F^{\tilde{7}alt}$
 B^{Δ}

Drummer, play time on drums set throughout

Theory: Harmonic Movement

The basic harmonic movement most prevalent in tonal jazz is **II-V-I**. This stems from the most basic form of this: **V-I**. Up a fourth, or down a fifth. You can stretch this all the way to: **VII-III-VI-II-V-I**. In all cases, The defining motion is **V-I**, and the strongest form of it is the dominant chord to a major or minor chord.



This works because there is a very strong force that pushes the **V** to resolve into the **I**.

What makes the **V** want to go to **I**? The tritone between the third and seventh of the chord. In the above example, between the **F** and the **B** in the **G9**.

There are two things you should notice in the above example:

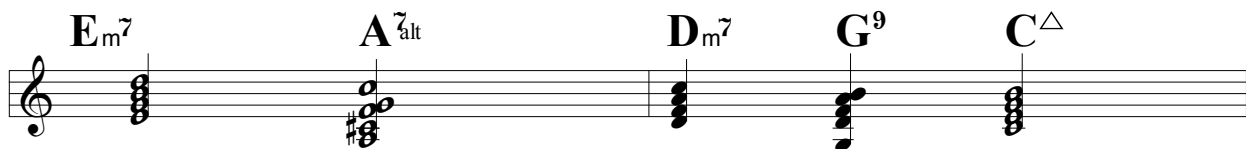
- 1-We are in the key of **C** for the entire example.
- 2-There is very little movement between the Dm7 and the G9, in what would be the right hand voicing, the only thing moving is the C going to the B (or the 7th of **II** going to the third of **V**).

We can therefore infer:

- 1-If you know the **m7** is the **II** chord, you can find the **I** easily, and the **I** is your key.
- 2-If you have a dominant chord, you know it is a **V**, therefore you can find the **I** (a fifth below the **V**)



The above is a purely diatonic **III-VI-II-V-I**, meaning we are in the key of C throughout.



The above is not a purely diatonic movement. Here we have tonicized the **II**, using a **A7alt**, in effect making the first portion of the example a **II-V-I** in **Dm**, which in turn becomes the **II** in C major. We have therefore modulated from **D** minor to C major, reducing the example to a suite of **II-V**'s.