

Scales -2-

Lesson 2

1 

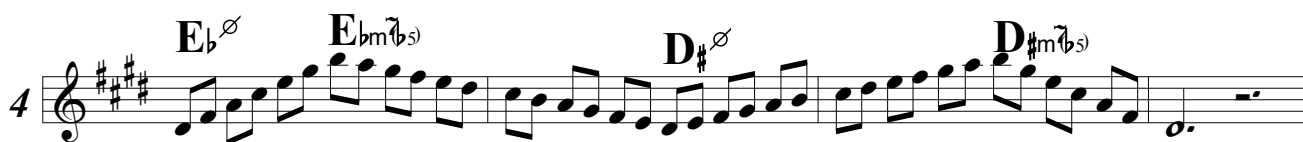
Lydian, or major a fifth above

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 C_{m9} F^7 B_b^Δ
2 F_{m9} B_b^7 E_b^Δ
3 B_{bm9} E_b^7 A_b^Δ
4 E_{bm9} A_b^7 D_b^Δ
5 A_{bm9} D_b^7 G_b^Δ
6 $C_{\#m9}$ $F_{\#}^7$ B^Δ
7 $F_{\#m9}$ B^7 E^Δ
8 B_{m9} E^7 A^Δ
9 E_{m9} A^7 D^Δ
10 A_{m9} D^7 G^Δ
11 D_{m9} G^7 C^Δ
12 G_{m9} C^7 F^Δ

Dots -2-

The image displays 12 staves of musical notation, numbered 1 through 12. Each staff contains a sequence of notes, primarily quarter notes, with various accidentals (sharps, flats, naturals) and some notes underlined. The notation is presented in a single melodic line across all staves.

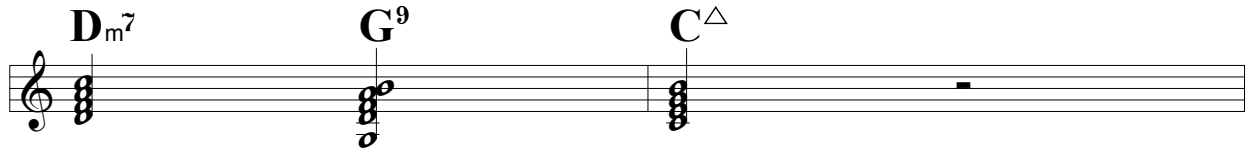
- Staff 1: Starts with a flat (b) on the first note, followed by a sequence of notes with various accidentals.
- Staff 2: Continues the sequence with a flat (b) on the first note.
- Staff 3: Continues with a flat (b) on the first note.
- Staff 4: Continues with a flat (b) on the first note.
- Staff 5: Continues with a flat (b) on the first note.
- Staff 6: Continues with a flat (b) on the first note.
- Staff 7: Continues with a flat (b) on the first note.
- Staff 8: Continues with a flat (b) on the first note.
- Staff 9: Continues with a flat (b) on the first note.
- Staff 10: Continues with a flat (b) on the first note.
- Staff 11: Continues with a flat (b) on the first note.
- Staff 12: Continues with a flat (b) on the first note and ends with a double bar line.

Choral -2- (transposed)

The musical score consists of 15 staves. The first 14 staves are for various instruments: alto 1, alto 2, tenor 1, tenor 2, bari, fl 1, fl 2, fl 3, fl 4, alto fl, tb 1, tb 2, tb 3, bs fl, and cbs fl. The 15th staff is for chords, with the following chord symbols: B \flat Δ , G $\tilde{7}$ alt, C m^9 , F 13 , D $\tilde{7}$ alt, G 13 (\flat), C $\#$ \emptyset , F $\tilde{7}$ alt, and B Δ . The 16th staff is for the bass line. The music is written in treble clef for most parts and bass clef for the bass line and tubas. The key signature has two flats (B \flat and E \flat), and the time signature is 4/4. The score is a transposed version of a choral piece.

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:

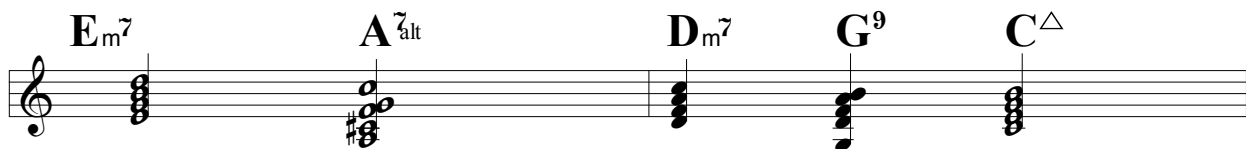
- 1-We are in the key of **C** for the entire example.
- 2-There is very little movement between the **Dm7** and the **G9**, in what would be the right hand voicing, the only thing moving is the **C** going to the **B** (or the **7th** of **II** going to the third of **V**).

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.