

Scales -2-

Lesson 2

1 E_b E_b^6 E_b^{69} E_b^{Δ}



Lydian, or major a fifth above

2 E_{bm} E_{bm}^6 $E_{bm}^6_9$ E_{bmin}^{Δ}




Jazz Minor

3 E_{bm}^7 E_{bm}^9 E_{bm}^{11}



Dorian, or major a tone below

4 E_b° $E_{bm}^7(b_5)$ D° $D^{\#7}(b_5)$



Locrian, or major a semi tone above

5 E_b^7 E_b^9 E_b^{13} $E_b^{(11)7}$ $E_b^{13}_{(11)}$



Jazz minor a fifth above

6 $E_b^7(b_9)$ $E_b^{13}(b_9)$



Diminished

7 E_b^{7alt} $E_b^{7(b_9)(+5)}$ $E_b^{7(+9)}$



Altered, or jazz minor a semi tone above

II-V-I -2-

1 C_m^9 F^7 B_b^Δ

2 F_m^9 B_b^7 E_b^Δ

3 B_{bm}^9 E_b^7 A_b^Δ

4 E_{bm}^9 A_b^7 D_b^Δ

5 A_{bm}^9 D_b^7 G_b^Δ

6 $C_{\#m}^9$ $F_{\#}^7$ B^Δ

7 $F_{\#m}^9$ B^7 E^Δ

8 B_m^9 E^7 A^Δ

9 E_m^9 A^7 D^Δ

10 A_m^9 D^7 G^Δ

11 D_m^9 G^7 C^Δ

12 G_m^9 C^7 F^Δ

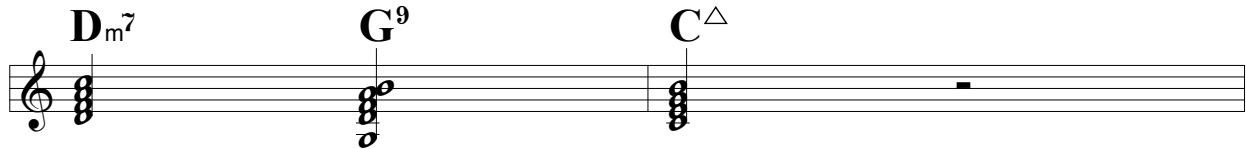
Choral -2- (transposed)

The musical score consists of 15 staves. The first 10 staves are for vocal parts: alto 1, alto 2, tenor 1, tenor 2, bari, fl 1, fl 2, fl 3, fl 4, and FH. The next 3 staves are for string parts: Vla 1, Vla 2, Vla 3, and tb 4. The 11th staff is for tb 5. The 12th staff is for chords, with chord symbols written above diamond-shaped notes. The 13th staff is for the bass line.

Chords: B_b^Δ G^7_{alt} C_{m9} F^{13} D^7_{alt} $G^{13}_{(\emptyset)}$ $C^\#_{\emptyset}$ F^7_{alt} B^Δ

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:

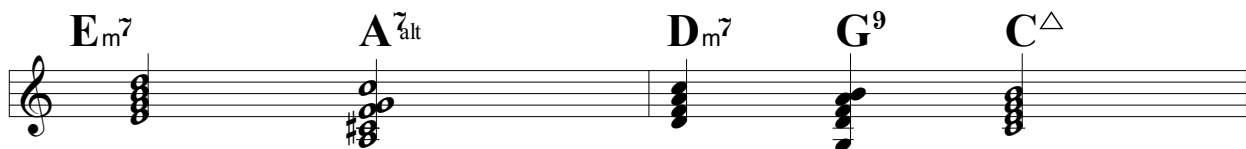
- 1-We are in the key of **C** for the entire example.
- 2-There is very little movement between the **Dm7** and the **G9**, in what would be the right hand voicing, the only thing moving is the **C** going to the **B** (or the **7th** of **II** going to the third of **V**).

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.