

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-

1

2

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11

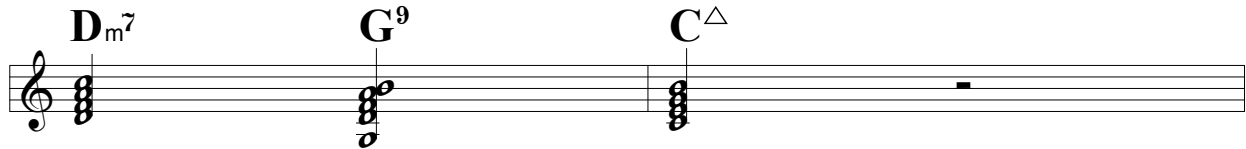
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Choral -2- (transposed)

The musical score consists of 15 staves. The first 14 staves are for vocal and instrumental parts: alto 1, alto 2, tenor 1, tenor 2, baritone, trumpet 1, trumpet 2, trumpet 3, trumpet 4, French Horn (FH), tuba 1, tuba 2, tuba 3, and tuba 4. The 15th staff is for chords, with chord symbols written above the notes: B_b^Δ, G⁷_{alt}, C_m⁹, F¹³, D⁷_{alt}, G¹³_(b9), C[∅], F⁷_{alt}, and B^Δ. The 16th staff is for the bass line. The music is written in 4/4 time with a key signature of one flat (B-flat major). The notes are half notes, and the score ends with a double bar line.

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:

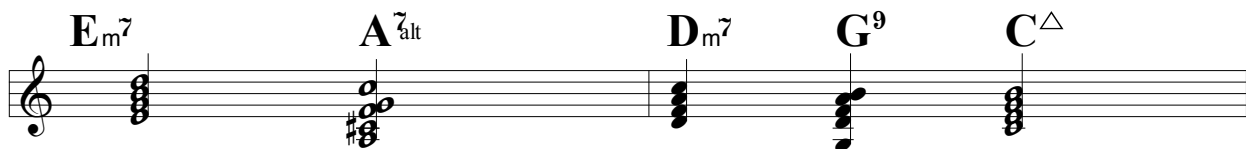
- 1-We are in the key of **C** for the entire example.
- 2-There is very little movement between the Dm7 and the G9, in what would be the right hand voicing, the only thing moving is the C going to the B (or the 7th of **II** going to the third of **V**).

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.