

# JAZZ PLATE: LESSON EIGHT

(C) Bass Clef

8E8OP  
 DIATONIC 7THS  
 CHORD FUNCTIONS  
 II V I PROGRESSION  
 SECONDARY DOMINANTS/II V  
 IMPROVISATION

DIATONIC 7TH CHORDS (C MAJOR)

Cmaj7   Dm7   Em7   Fmaj7   G7   Am7   Bm7(b5)

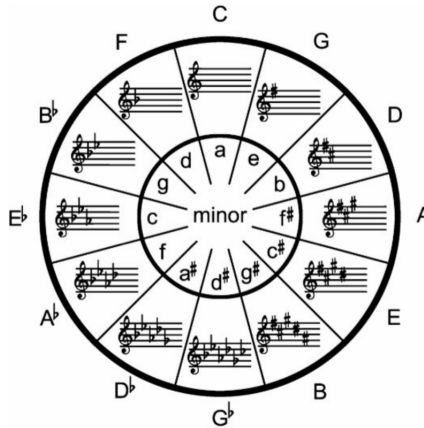
I MAJ7   II -7   III -7   IV MAJ7   V 7   VI -7   VII -7 (FLAT 5)

WARMUP: MAJOR SCALES (2 MAJOR TETRA CHORDS)  
 (3:15)

F MAJOR SCALE

B FLAT MAJOR SCALE

KEY SIGNATURE CLOCK



DIATONIC 7THS PATTERNS:  
 FIND YOUR STARTING NOTE (TONIC OF THE KEY)  
 IDENTIFY YOUR KEY SIGNATURE  
 ASCEND CHORD, DESCEND SCALE

OPT. OCTAVE HIGHER IF REQUIRED

KEY OF C MAJOR

SCALE DOWN

CHORD UP

KEY OF D MAJOR

SCALE DOWN

CHORD UP

2 FUNCTIONS OF DIATONIC 7TH CHORDS

HORIZONTALLY (MELODICALLY) UNSTABLE: THE 4TH NOTE OF THE KEY SUGGESTS DIRECTION

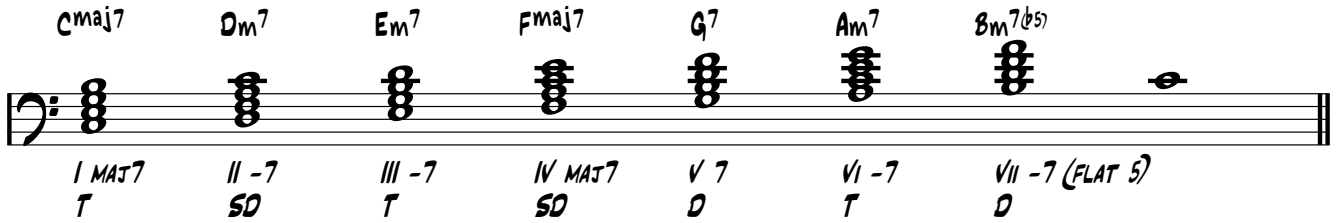
VERTICALLY (CHORD) UNSTABLE: TRITONE (BETWEEN 4TH AND 7TH OF THE KEY)

TONIC FUNCTION (T): HORIZONTALLY AND VERTICALLY STABLE (SITS)

SUBDOMINANT (SD): HORIZONTALLY UNSTABLE, VERTICALLY STABLE (DIRECTION)

DOMINANT (D): HORIZONTALLY AND VERTICALLY UNSTABLE (MOVEMENT)

Chord symbols: Cmaj7, Dm7, Em7, Fmaj7, G7, Am7, Bm7(b5)



I MAJ7 T    II -7 SD    III -7 T    IV MAJ7 SD    V 7 D    VI -7 T    VII -7 (FLAT 5) D

II V I PROGRESSION

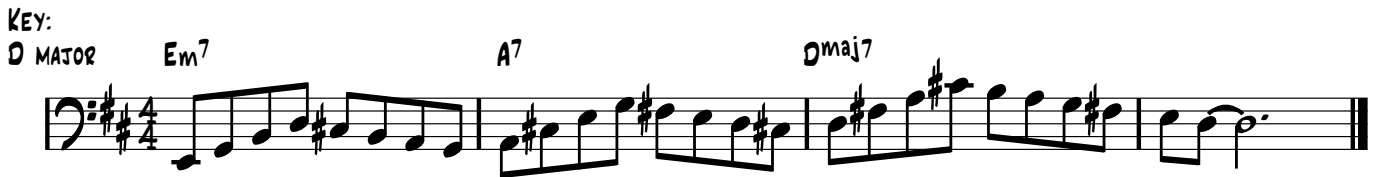
(SD) (D) (T)  
II -7 V 7 I MAJ7




KEY: C MAJOR



KEY: D MAJOR



KEY: F MAJOR



IMPROVISING OVER II V I PHRASES

II-7 (DORIAN) V7 (MIXOLYDIAN) IMAJ7 (IONIAN/MAJOR), BUT ALL LINK TO THE MAJOR SCALE AS PART OF II V I PROGRESSION

PHRASE STRUCTURES (DETERMINED BY LONG NOTES OR RESTS)

8TH/QUAVER NOTES REFLECT THE KEY (SCALE) AND LONG NOTES REFLECT THE CHORD TONES

4 BAR PHRASE Dm7 G7 Cmaj7 7TH



4 (2 + 2) Dm7 G7 ROOT Cmaj7 7TH



4 (1+1 + 2) Dm7 5TH G7 ROOT Cmaj7 7TH



IMPROVISATION EXERCISE: II-7 V7 IMAJ7 (13:00)

REPEAT EACH LINE: I PLAY FIRST TIME, YOU PLAY ON REPEAT (OPTION TO USE MY PHRASE STRUCTURE HEARD)

HINT: LONG NOTES HEARD VERTICALLY (USE CHORD TONES), QUICK NOTES HEARD HORIZONTALLY (USE SCALE NOTES)

(17:30)

1. Cm7 F7 Bbmaj7

2. Fm7 Bb7 Ebmaj7

3. Bbm7 Eb7 Abmaj7

4. Ebm7 Ab7 Dbmaj7

5. G#m7 C#7 F#maj7

6. C#m7 F#7 Bmaj7

7. F#m7 B7 Emaj7

8. Bm7 E7 Amaj7

9. Em7 A7 Dmaj7

10. Am7 D7 Gmaj7

11. Dm7 G7 Cmaj7

12. Gm7 C7 Fmaj7

4 BUILDING DIATONIC CHORDS AND CHORD SCALES  
AVOIDANCE NOTES (x)

C MAJOR  
DIATONIC 7TH  
CHORD SCALES

Diagram showing the first three diatonic 7th chords in C Major: I Maj 7 (Ionian), II -7 (Dorian), and III -7 (Phygian). The notes are shown on a bass clef staff with accidentals. Avoidance notes are marked with an 'x' above them: F# in the Dorian scale and Bb in the Phygian scale.

Fmaj7

G7

Am7

Bm7(b5)

Diagram showing the last four diatonic 7th chords in C Major: IV Maj 7 (Lydian), V 7 (Mixolydian), VI -7 (Aeolian), and VII -7 Flat 5 (Locrian). Avoidance notes are marked with an 'x': C# in Lydian, F# in Mixolydian, and Bb in Locrian.

D MAJOR  
DIATONIC 7TH  
CHORD SCALES

Diagram showing the first three diatonic 7th chords in D Major: I Maj 7 (Ionian), II -7 (Dorian), and III -7 (Phygian). Avoidance notes are marked with an 'x': F# in Dorian and Bb in Phygian.

Diagram showing the last four diatonic 7th chords in D Major: IV Maj 7 (Lydian), V 7 (Mixolydian), VI -7 (Aeolian), and VII -7 Flat 5 (Locrian). Avoidance notes are marked with an 'x': C# in Lydian, F# in Mixolydian, and Bb in Locrian.

SECONDARY DOMINANT CHORDS

A DIATONIC CHORD CAN BE PRECEDED BY ITS DOMINANT 7TH CHORD  
MIXOLYDIAN SCALE

A7

DIATONIC CHORDS OF C MAJOR

Diagram illustrating a secondary dominant chord. The A7 chord is shown as the dominant 7th chord of the Dm7 chord. The Dm7, G7, and Cmaj7 chords are shown as diatonic chords of C Major. The A7 chord is marked as V 7 (of D) A Mixolydian Scale.

SECONDARY II-7 V7 CHORDS

DIATONIC CHORDS CAN BE PRECEDE BY THEIR II-7 AND V7 CHORDS  
DORIAN AND MIXOLYDIAN SCALES

DIATONIC TO D MAJOR

DIATONIC CHORDS OF C MAJOR

Diagram illustrating secondary II-7 and V7 chords. The Em7 chord is shown as the II-7 chord of the Dm7 chord in the Dorian scale. The Dm7, G7, and Cmaj7 chords are shown as diatonic chords of C Major. The Em7 chord is marked as II -7 (of D) Dorian, and the A7 chord is marked as V 7 (of D) Mixolydian.

EXTENDED SECONDARY DOMINANTS AND II-7 V7 CHORDS

DIATONIC TO A MAJOR

DIATONIC CHORDS OF C MAJOR

Diagram illustrating extended secondary dominants. The Bm7 chord is shown as the II-7 chord of the Dm7 chord in the Dorian scale. The Dm7, G7, and Cmaj7 chords are shown as diatonic chords of C Major. The Bm7 chord is marked as II -7 (of A) Dorian, the E7 chord as V 7 (of A) Mixolydian, and the A7 chord as V 7 (of D) A Mixolydian.

IMPROVISATION (24:30)

RHYTHM CHANGES (SLIGHTLY ALTERED)

PLAY 3X

DEMO (23:00)

Chords:  $Bb\text{maj}7$ ,  $Cm7$ ,  $F7$ ,  $Dm7$ ,  $G7$ ,  $Cm7$ ,  $F7$   
 Roman Numerals: I MAJ7, II -7, V 7, II -7, V 7  
 Key signature: C MAJOR

Chords:  $Fm7$ ,  $Bb7$ ,  $Ebmaj7$ ,  $Dm7$ ,  $G7$ ,  $Cm7$ ,  $F7$ ,  $Cm7$ ,  $F7$ ,  $Bbmaj7$   
 Roman Numerals: IV MAJ7, II -7, V 7, II -7, V 7, I MAJ7  
 Key signature: E FLAT MAJOR

BRIDGE (EXTENDED SECONDARY DOMINANTS)

Chords:  $D7$ ,  $G7$   
 Rhythmic notation:  $V7/V/V/V/V$

Chords:  $C7$ ,  $F7$   
 Rhythmic notation:  $V7/V$ ,  $V7$

Chords:  $Bb\text{maj}7$ ,  $Cm7$ ,  $F7$ ,  $Dm7$ ,  $G7$ ,  $Cm7$ ,  $F7$   
 Roman Numerals: I MAJ7, II -7, V 7, II -7, V 7  
 Key signature: C MAJOR

Chords:  $Fm7$ ,  $Bb7$ ,  $Ebmaj7$ ,  $Cm7$ ,  $F7$ ,  $Bbmaj7$   
 Roman Numerals: IV MAJ7, II -7, V 7, I MAJ7  
 Key signature: E FLAT MAJOR