

JAZZ PLATE: LESSON EIGHT

(C)

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

DIATONIC 7TH CHORDS (C MAJOR)

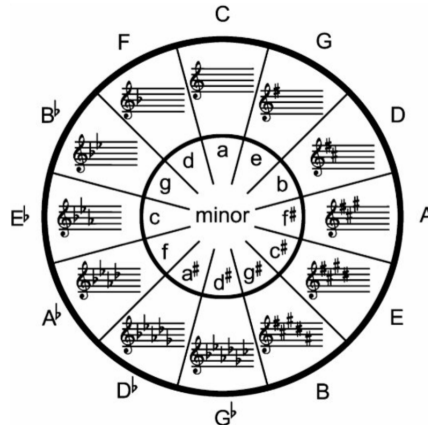
Cmaj7 Dm7 Em7 Fmaj7 G7 Am7 Bm7(b5)

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)

B FLAT MAJOR SCALE ST F MAJOR SCALE ST

KEY SIGNATURE CLOCK



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

OPT. OCTAVE LOWER 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)

II V I PROGRESSION

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

I MAJ 7 (IONIAN) II -7 (DORIAN) III -7 (PHYGIAN)

IV MAJ 7 (LYDIAN) V 7 (MIXOLYDIAN) VI -7 (AEOLIAN) VII -7 FLAT 5 (LOCRIAN)

D MAJOR
DIATONIC 7TH
CHORD SCALES

I MAJ 7 (IONIAN) II -7 (DORIAN) III -7 (PHYGIAN)

IV MAJ 7 (LYDIAN) V 7 (MIXOLYDIAN) VI -7 (AEOLIAN) VII -7 FLAT 5 (LOCRIAN)

SECONDARY DOMINANT CHORDS

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

A7 (V 7 (OF D) A MIXOLYDIAN SCALE) DIATONIC CHORDS OF C MAJOR: Dm7 (II -7), G7 (V 7), Cmaj7 (I MAJ7)

SECONDARY II-7 V7 CHORDS

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

Em7 (II -7 (OF D) DORIAN) A7 (V 7 (OF D) MIXOLYDIAN) DIATONIC CHORDS OF C MAJOR: Dm7 (II -7), G7 (V 7), Cmaj7 (I MAJ7)

EXTENDED SECONDARY DOMINANTS AND II-7 V7 CHORDS

Bm7 (II -7 (OF A) DORIAN) E7 (V 7 (OF A) MIXOLYDIAN) A7 (V 7 (OF D) A MIXOLYDIAN) DIATONIC CHORDS OF C MAJOR: Dm7 (II -7), G7 (V 7), Cmaj7 (I MAJ7)

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: $I\text{ MAJ}7$, $II-7$, $V7$, $II-7$, $V7$
 Annotations: **C MAJOR** (bracketed over $Dm7$ and $G7$)

Chords: $Fm7$, $Bb7$, $Ebmaj7$, $Dm7$, $G7$, $Cm7$, $F7$, $Cm7$, $F7$, $Bbmaj7$
 Roman Numerals: $IV\text{ MAJ}7$, $II-7$, $V7$, $II-7$, $V7$, $I\text{ MAJ}7$
 Annotations: **E FLAT MAJOR** (bracketed over $Fm7$ and $Bb7$), **C MAJOR** (bracketed over $Dm7$ and $G7$)

BRIDGE (EXTENDED SECONDARY DOMINANTS)

Chords: $D7$, $G7$
 Roman Numerals: $V7/V/V/V$, $V7/V/V$

Chords: $C7$, $F7$
 Roman Numerals: $V7/V$, $V7$

Chords: $Bb\text{maj}7$, $Cm7$, $F7$, $Dm7$, $G7$, $Cm7$, $F7$
 Roman Numerals: $I\text{ MAJ}7$, $II-7$, $V7$, $II-7$, $V7$
 Annotations: **C MAJOR** (bracketed over $Dm7$ and $G7$)

Chords: $Fm7$, $Bb7$, $Ebmaj7$, $Cm7$, $F7$, $Bbmaj7$
 Roman Numerals: $IV\text{ MAJ}7$, $II-7$, $V7$, $I\text{ MAJ}7$
 Annotations: **E FLAT MAJOR** (bracketed over $Fm7$ and $Bb7$)