

Hip to Jazz



Improvisation Lesson and Play-Along CD



Hip to Jazz

Introduction

The San Jose Jazz Society welcomes you to its new high-school jazz education program, **Hip to Jazz**. This program is designed to introduce participants to the fundamentals of jazz performance. The key concept explored in **Hip to Jazz** is improvisation, one of the fundamental elements of jazz.

Up to this point your musical training has likely prepared you to read, memorize, and perform music "as written." This kind of work is demanding and time-consuming, requiring the development of many skills. Now it is time for you to take the next step. Improvisation will allow you to draw on your very own personal expression of music.

This will be your introduction to some of the most sophisticated yet intuitive ideas in all of music. You will learn to listen to other performers, and to have them listen to you. You will learn how jazz encourages your own voice to emerge through your instrument.

How to Use This Lesson Guide

The material in this booklet follows the lesson plan of the **Hip to Jazz** education program and is intended to be used as an outline and a study guide to the program. The **Hip to Jazz** program, along with this guide, introduces the art of improvisation in a straightforward manner, starting with lessons that explore the harmonic structure of "Take the 'A' train," a jazz standard made famous by Duke Ellington and written by Billy Strayhorn. Later lessons use this composition to explore the relationship between the harmonic structure and improvisation. For further study, the CD and the guide include additional lead sheets and performances of a few well known jazz standards.

Learning to improvise is a challenging, but rewarding endeavor. We believe that if students follow the examples and listen carefully to the accompanying CD tracks, he or she will be ready to play music as it is felt and will be able to communicate those feelings to others who are listening.

About the San Jose Jazz Society

The San Jose Jazz Society is committed to celebrating jazz through education and performance. Throughout the year we sponsor performances of top caliber jazz musicians and educate elementary, middle and high school students through a number of diverse programs. **Hip to Jazz** is a new program that is oriented towards high school students who have mastered the fundamentals of their instrument and who have the desire to communicate with their own voice

Keep the Music Alive

One of the important messages that the San Jose Jazz Society brings to its education programs is that smoking is harmful to everyone, especially musicians. **The Healthy Neighborhoods Venture Fund** has been a strong supporter of the San Jose Jazz Society's education and outreach programs, and we are proud to take part in their effort to reduce smoking among young people. Throughout this lesson you will notice healthy messages and anti-tobacco statements. We want all young musicians to remain a vital force in the continued development of jazz music, so steer clear of cigarettes and keep the music alive!

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Hip to Jazz Play-Along CD

1. Take the "A" Train (Head)
2. Major Seventh Vamp
3. Call & Response-Major
4. Rhythmic Improvisation
5. Major-Minor
6. Minor Seventh Vamp
7. Call & Response-Minor
8. Major Seventh-Minor Seventh Vamp
9. Major-Minor-Dominant
10. Call & Response-Dominant
11. Dominant Seventh Vamp
12. Musical Conversation
13. ii-V-I Root Movement
14. ii-V-I Vamp
15. ii-V-I, 2 Key Areas
16. ii-V-I, All Keys
17. Take the "A" Train
18. Samba De Orpheus
19. Bluesette
20. My Little Suede Shoes
21. Don't Bet Your Life on a Cigarette

Hip to Jazz^{CD}

Nate Pruitt- Voice
Kris Strom- Saxophone
Dave Gregoric- Trombone
Rob Roman- Piano
Tim Volpicella- Guitar
Scott Sorkin- Guitar
John Shifflett- Bass
Wally Schnalle- Drums

I. Listen & Review

This lesson will use the **jazz standard**^{*}, *Take the "A" Train*, as a platform to teach jazz theory and improvisation. The lesson requires that you know the structure of both the major scale and major and minor chords. If you are not fully comfortable with these prerequisites, you might want to review them before you begin this lesson.

Let's begin by listening to *Take the "A" Train*.



Here are some characteristics to keep in mind while you listen:

- Is the song in a major or minor key?
- What is the time signature of the song?
- In what style is the song performed?
- What is the **form** of the song?

Listen to the melody or the **head** several times until you can sing along with the recording.

Once you are comfortable singing the melody of the song, play it on your instrument.

- Do the musicians play the melody exactly as it is written in the **leadsheet**?
- Do you recognize the chord symbols on the leadsheet (e.g., CMa⁷)?
- If you have never used a leadsheet before, read the brief description in the "Tips & Thoughts" section on the opposite page.

In the next few pages you will explore each of the chords contained in this song. As you learn about each type of chord, you will learn how it relates to a major scale. It is extremely important that you know all of the major scales. As you learn from the examples in this packet, you should practice the exercises in all keys.

^{*}Throughout this lesson, words appearing in bold type are defined in the vocabulary section.

Review

Half steps and whole steps are the building blocks of western music.

1.1 A half step is the next closest note up or down (based on chromatic intervals).

This is easy to see on a piano keyboard.

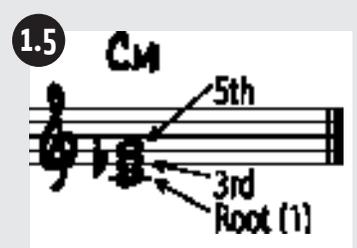
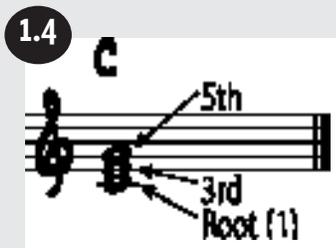
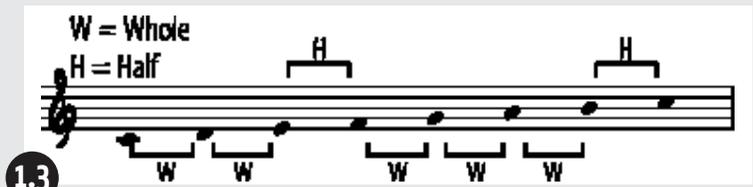
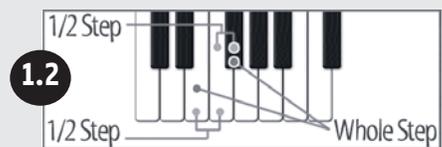
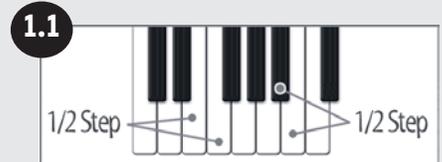
1.2 A whole step consists of two half steps.

1.3 A major scale is made from half steps and whole steps.

If you learn this formula you can make a major scale from any **root**. Here is a C major scale. Notice the half step between E & F and B & C.

1.4 A major chord consists of the root (1st), 3rd and 5th notes of the major scale. When these notes are played together they form a chord. Three note chords are called **triads**.

1.5 To create a minor chord, just lower the third by a half step.



CONCERT**TAKE THE 'A' TRAIN**MUSIC - BILLY STRAYHORN
LYRIC - LEE GAINES**MEDIUM SWING**

• Part of getting to know a tune is identifying its structure or form. In this tune, the first section (A) is presented, then restated at (A¹). The contrasting, or different section (B) occurs only once. Section A is then restated again. We call this "song" form or "AABA."

Nate's Corner**Get to know the tune...**

Take the "A" Train is one of the most famous and recognizable tunes in jazz history. It was the signature tune of the Duke Ellington Orchestra, and was written by Ellington's musical partner, Billy Strayhorn. The song's title refers to the route by which New Yorkers of the 1920s and 1930s would reach the jazz clubs and hot nightspots in Harlem. Duke Ellington's partnership with Billy Strayhorn produced some of the most significant jazz of the 1930s, 1940s, and 1950s.

Tips & Thoughts

Do you know how to read a leadsheet?

A leadsheet is a composition written in its simplest form. It supplies the melody and basic harmony.

A leadsheet is a guide for the performer and is not meant to be played exactly as written.

Jazz musicians are encouraged to create variations in the rhythms, melody and harmony.

How does a leadsheet differ from an arrangement you might play with your band?

Vocabulary

form – The basic structure of a composition.

head – The written melody of a composition, usually played at the beginning and end of a jazz performance piece.

jazz standard – A composition that has found a permanent place in the jazz repertoire.

leadsheet – A simplified representation of a composition containing the melody, the basic chord progression and lyrics.

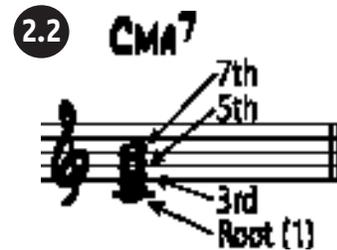
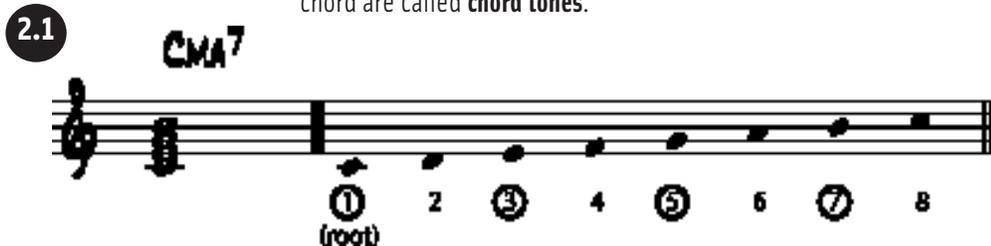
root – The tone name used to identify a chord or scale.

triad – A three-note chord.

II. Learning the Major Seventh Chord

Now that you have learned the melody to *Take the "A" Train*, take a closer look at the harmony or **chord changes**. The first chord in this progression is C **major seventh**. It is notated CMa⁷. The chord is named from its root and is constructed by combining selected notes of the C major scale. These notes are the root, 3rd, 5th and seventh.

Each note of the chord is named according to the distance or **interval** it is from the root. Notes contained in the chord are called **chord tones**.



Tips & Thoughts

Learn to practice "smart."

The way we practice jazz improvisation is different than how we would practice other types of music. When we practice improvisation, we are building our skill at creating music.

A good way to practice is to set a goal to accomplish. If you are practicing major seventh chords, you might practice improvising using only chord tones (e.g., starting on the seventh, starting on the third).

Setting parameters to practice within allows you to better evaluate your progress. This will help you organize your time and lead to more productive practice.

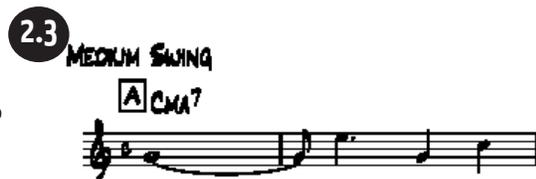
A good practice routine should include:

- learning scales & chords
- learning jazz etudes
- melodic variation exercises
- learning tunes
- transcribing
- active listening

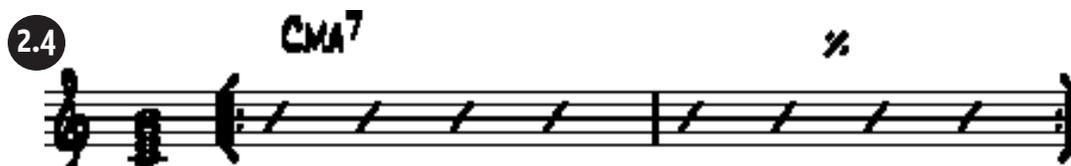
Practice playing notes 1, 3, 5, & 7 of the C major scale. When you play these notes up and down, you are arpeggiating the chord or playing an **arpeggio**.

Now look at the melody of the first two bars of *Take the "A" Train*.

- Which notes of the melody are chord tones?



Listen to track 2 on your CD. This is a **vamp** on a CMa⁷ chord.



Play along with track 2 and practice arpeggiating the CMa⁷ chord.



- Play each chord tone in whole notes.
- Listen carefully to the sound of each chord tone.
- Can you sing each of the chord tones?

Now practice playing the whole scale.

- Try changing direction.
- Can you combine the scale with an arpeggio?
- Can you develop simple melodies?

Notice that some of the notes of the scale sound **consonant** and some sound **dissonant**.

- Do the chord tones sound consonant or dissonant?
- Are there varying degrees of consonant and dissonant?



Call-and-Response Track 3*



*One of the important elements of jazz is the concept of **call-and-response**. In call and response a leader performs certain melodies or ideas that are repeated, sometimes with variation, by a soloist or group. This technique is similar to how we learn to speak.

2.5

CMA⁷ %

Listen to the melodies played over the CMA⁷ vamp in track 3.

On which note does the melody begin: 1, 3, 5, or 7?

- Imitate the melody exactly as it is played.
- Practice singing, and then playing with this track several times.

Use track 2 and improvise on your own.



- Use only chord tones at first.
- Remember to begin your melodies on different chord tones.

Can you find another major seventh chord in *Take the "A" Train*?

- From what major scale is this chord derived? _____
- Can you spell the notes of this chord? _ _ _ _ _

Test Yourself

Once you learn the C major seventh chord, it is important to learn them all. Just as you learned all of the major scales you must practice arpeggiating all 12 major seventh chords. Use this check list to make sure you have learned them all.

<input type="checkbox"/> C	<input type="checkbox"/> Gb
<input type="checkbox"/> F	<input type="checkbox"/> B
<input type="checkbox"/> Bb	<input type="checkbox"/> E
<input type="checkbox"/> Eb	<input type="checkbox"/> A
<input type="checkbox"/> Ab	<input type="checkbox"/> D
<input type="checkbox"/> Db	<input type="checkbox"/> G

Nate's Corner

Fascinating Rhythm...



One of the most important elements to music is rhythm. Sometimes when we are beginning to learn to improvise, we concentrate so much on chords and scales that we forget about rhythm. A fun way to work on rhythm is to do a rhythmic improvisation. Listen to Nate do a rhythmic improvisation in track 4 on your CD.

Try your own rhythmic improvisation with Nate. Remember to use just one note and play many different rhythms. As you find different rhythms that you like, write them down.

Vocabulary

arpeggio – The notes of a chord played sequentially, either ascending or descending.

call and response – A musical device composed of a statement made by a soloist and answered with a compatible statement.

chord tones – The individual notes that make up a chord.

chord changes – A successive series of chords.

consonant – Less harmonic friction between tones.

dissonant – More harmonic friction between tones.

interval – The distance between two tones.

major seventh – A chord comprised of the root, 3rd, 5th and 7th of a major scale.

vamp – A repeated open section of a composition.

III Learning the Minor Seventh Chord

Another type of chord in the progression of *Take the "A" Train* is the minor seventh chord. It is notated DMi^7 . This **minor seventh** chord is also derived from the key of C major. If we use the key signature of C major to build a scale with D as the root, we create what is called a D **dorian scale**. Remember, it is only a C major scale starting on D.

3.1 **D DORIAN SCALE**

Scale Degrees: 1 2 3 4 5 6 7 8

(C MINOR SCALE)

The D minor seventh chord is constructed by combining the root, 3rd, 5th, and 7th degrees of the D dorian scale.

3.2 DM^7

Chord Tones: ① 2 ③ 4 ⑤ 6 ⑦ ⑧

3.3 DM^7

7th
5th
3rd Root (1)

You can also mechanically construct the minor seventh chord and dorian scale. Start with the major scale and major seventh chord you already know. Simply lower the 3rd and 7th by a half step each.

3.4 DM^7

7th
5th
3rd Root (1)

3.5 DM^7

7th
5th
3rd Root (1)

Listen to Track 5 on your CD. You will first hear the major seventh chord we studied in the previous unit. The next chord you will hear is the minor seventh chord.



- Describe the sound of the minor seventh chord.
- How does it differ from the sound of the major seventh chord?
- Listen to track 5 again. As you listen, can you identify which chords are major sevenths and which are minor sevenths?

Now look at the melody in bar five of *Take the "A" Train*.

3.6

DM^7 G?

- What scale degree of D dorian does the melody use?

Listen to Track 6 on your CD. This is a vamp on a DMi^7 chord.



3.7 DM^7

⌘

Play along with track 6 and practice arpeggiating the DMi^7 chord.

- Play each chord tone in whole notes.
- Listen carefully to the sound of each chord tone.
- Can you sing each of the chord tones?

Now practice playing the whole D dorian scale.

- Try changing direction.
- Can you combine the scale with an arpeggio?
- Can you develop simple melodies?

Tips & Thoughts

To find the major key related to a given dorian scale, start on the root of the dorian scale and count down one whole step.

If you are improvising over a Gmi^7 chord, the scale you would use is G dorian. The major scale associated with G dorian is one whole step down (F). G dorian shares the same key signature as F major.

Call-and-Response Track 7

Listen to the melodies played over the Dmi⁷ vamp in track 7.



3.8 **Dmi⁷** $\frac{3}{4}$

On which note does the melody begin: 1, 3, 5, or 7?

- Imitate the melody exactly as it is played.
- Practice singing, and then playing with this track several times.

Use track 6 and improvise on your own.



- Use only chord tones at first.
- Remember to begin your melodies on different chord tones.

Now let's combine the Cma⁷ with the Dmi⁷ and play along with track 8.

- Practice arpeggiating the chords until you are comfortable with the progression.



3.9 **Cma⁷ Dmi⁷ Cma⁷** $\frac{3}{4}$ **Dmi⁷** $\frac{3}{4}$

Can you find another minor seventh chord in *Take the "A" Train*?

- What dorian scale is the basis for this chord? _____
- From what major scale is this chord derived? _____
- Can you spell the notes of this chord? _ _ _ _ _

Test Yourself

What is the formula to create a dorian scale?

Major Scale Pattern

W - W - H - W - W - W - H

Dorian Scale Pattern

W - ? - ? - ? - ? - ? - ?

Remember that a dorian scale starts on the second degree of a major scale.

What major scale shares its key signature with E dorian? _____

Can you spell the C dorian scale?

_____ .

Vocabulary

dorian scale - A scale created by lowering the 3rd and 7th degrees of a major scale.

minor seventh - A chord built using the root, 3rd, 5th and 7th degrees of the dorian scale.

IV. Learning the Dominant Seventh Chord

So far you have studied two types of chords - the major seventh (Ma⁷) and the minor seventh (Mi⁷). Another very important chord type used in jazz is the **dominant seventh chord**. We learned in the previous unit how the minor seventh chord and the dorian scale can be derived from a major key. The dominant seventh chord can also be derived from a major key. Play the C major scale from G to G. This scale is called **G mixolydian** or the **G dominant scale**.

4.1

G MIXOLYDIAN SCALE

Scale Degrees: 1 2 3 4 5 6 7 8

(C MAJOR SCALE)

4.2

G⁷

The dominant seventh chord is constructed by combining the root, 3rd, 5th, and 7th degrees of the mixolydian scale.

You can also mechanically construct the dominant seventh chord and mixolydian scale. Start with the major scale and major seventh chord you already know. Simply lower the 7th by a half step.

4.3

GMA⁷ **G⁷ (DOMINANT)**

4.4 **G MAJOR SCALE**

G DOMINANT (MIXOLYDIAN) SCALE
7TH IS LOWERED

Tips & Thoughts

Practice with a friend

First practice some of the call and response tracks provided on your CD (track 3 or 7).

Select one of the vamp tracks from the CD (track 2 or 6).

Choose who will be the leader first.

Play a short phrase for your friend to repeat.

Remember to try short phrases that start on chord tones first.

Trade roles and let your friend be the leader.

Listen to Track 9 on your CD. You will first hear the major and minor seventh chords we studied in the previous units. The third chord you will hear is the dominant seventh chord. The dominant seventh chord sounds more dissonant than the major or minor chord. It also sounds like it should lead to another chord. When chords sound like they should lead somewhere, we say they want to **resolve**.



- Describe the sound of the dominant seventh chord.
- How does it differ from the sound of the major and minor seventh chord?
- Would you end a song with the sound of the dominant seventh chord?

Now look at the melody in bar six of *Take the "A" Train*.

4.5

Dm⁷ **G⁷**

- How many chord tones can you find in the melody?

Play the G dominant scale on your instrument.

- Listen to how it sounds.
- Now arpeggiate the notes of a G dominant seventh chord.
- Notice how it complements the sound of the G dominant scale.

Practice constructing some dominant seventh chords. Remember to start with a major seventh chord, then lower the seventh by a half step.

Build dominant seventh chords from these roots.

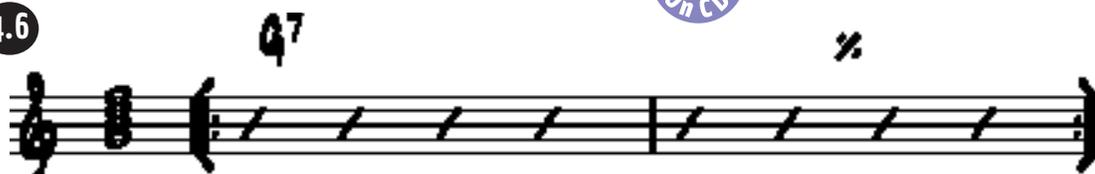
G	—	—	—
C	—	—	—
F	—	—	—
Bb	—	—	—
Eb	—	—	—

Call-and-Response Track 10

Listen to the melodies played over the G⁷ vamp in track 10.



4.6



On which note does the melody begin: 1, 3, 5, or 7?

- Imitate the melody exactly as it is played.
- Practice singing, and then playing with this track several times.

Use track 11 and improvise on your own.



- Use only chord tones at first.
- Remember to begin your melodies on different chord tones.
- Some notes used in this example are not chord tones. Can you identify them?

Can you find other dominant seventh chords in *Take the "A" Train*?

- What mixolydian scales are the basis for these chords? 1. _____ 2. _____
- From what major scales are these chords derived? 1. _____ 2. _____
- Can you spell the notes of these chords? 1. _ _ _ _ 2. _ _ _ _

Vocabulary

dominant scale - Alternate name of the mixolydian scale.

dominant seventh chord- A chord built using the root, 3rd, 5th and 7th degrees of the mixolydian scale.

mixolydian- A scale created by lowering the 7th degree of a major scale by a half step.

resolution -The process of passing from a dissonant to a consonant chord or tone.



Improvising is like having a conversation. . .

There are many jazz improvisation can be compared to having a conversation. In fact, jazz musicians regularly refer to the act of performing as "having a musical conversation." The Thelonius Monk Institute of Jazz has a very useful worksheet that you can download from their website comparing ways in which the two are similar. You can find it at www.jazzinamerica.org. Here are a few comparisons:

CONVERSATION

People decide which words they are going to use as they talk -- they don't decide ahead of time.

Speaking is learned by talking, listening to others talk, and the study of their language.

People who are good conversationalists have a command of their voice, their vocabulary, and their language. They do not have to consciously think of every word they say.

JAZZ IMPROVISATION

Musicians improvise notes freely during their solos -- the solos are not composed on the page.

Musicians learn to improvise by playing their instruments, listening to others play, and studying music.

Good jazz musicians have a command of their instrument, and musical vocabulary. They do not have to consciously think of each note they play.

Listen to Nate having a musical conversation with the saxophone in track 12.

Tips & Thoughts

One of the most important activities is listening. As you build your jazz vocabulary, your listening skills will increase. A great way to develop your ear is through listening and transcribing.

Find a recording of Take the "A" Train by one of your favorite artists.

Listen to a solo and transcribe a portion that you especially like.

Sing the improvised melodies until memorized.

Play the section until you sounds like the recording.

Concentrate on a small section at a time.

V. Major, Minor, Dominant Review

In the previous units, you have learned two ways to construct major, minor, and dominant seventh chords and their related scales. Both methods use your knowledge of the major scale but in different ways. Let's take a moment and review both of these methods.

A. Derived Harmonically

When you borrow the key signature of a major scale and build a new scale from a different root, you are deriving the new scale harmonically.

The C major scale below is a major seventh chord built from the root, 3rd, 5th & 7th from the major scale.

5.1

C MAJOR SCALE

CMA⁷

The dorian scale uses the same major scale but starts on the second scale degree. A minor seventh chord is built from the root, 3rd, 5th & 7th of its related dorian scale.

5.2

D DORIAN SCALE

Scale Degrees: 1 2 3 4 5 6 7 8

Dm⁷

The mixolydian scale uses the same major scale but starts on the 5th scale degree. A dominant seventh chord is built from the root, 3rd, 5th & 7th of its related mixolydian scale.

5.3

G MIXOLYDIAN SCALE

Scale Degrees: 1 2 3 4 5 6 7 8

G⁷

Now let's look at the three types of chords and scales all using C as the root.

5.4

Key of C major

CMA⁷

Key of Bb major

Cm⁷

Key of F major

C⁷

Test Yourself

Can you play a major, dorian, and mixolydian scale from each root?

Can you arpeggiate a major seventh, minor seventh and dominant seventh chord from each root?

- | | |
|-----------------------------|-----------------------------|
| <input type="checkbox"/> C | <input type="checkbox"/> Gb |
| <input type="checkbox"/> F | <input type="checkbox"/> B |
| <input type="checkbox"/> Bb | <input type="checkbox"/> E |
| <input type="checkbox"/> Eb | <input type="checkbox"/> A |
| <input type="checkbox"/> Ab | <input type="checkbox"/> D |
| <input type="checkbox"/> Db | <input type="checkbox"/> G |

B. Derived Mechanically

When you start with a major scale or chord and raise or lower some of the notes to create a new scale, you are deriving that scale mechanically.

Since all of the notes occur naturally in C major, just use the root, 3rd, 5th and 7th.

5.5

C MAJOR SCALE

CM^{A7}

Notice that both methods require that you know the major scale.

To mechanically build a Dmi⁷ chord and its related dorian scale, start with D major and lower the 3rd and 7th scale degrees by a half step each.

5.6

D MAJOR SCALE

DMA⁷

D DORIAN SCALE

DM⁷

Notice that we have arrived at the same chord and scale for the Dmi⁷ and D dorian scale as we did on the previous page.

To mechanically build a G⁷ chord its related mixolydian scale, start with a major scale and lower the 7th scale degree by a half step.

5.7

G MAJOR SCALE

GMA⁷

G MIXOLYDIAN SCALE

G⁷

Notice that we have arrived at the same chord and scale for the G⁷ and G mixolydian scale as we did on the previous page.

Now let's look at the three types of chords and scales all using C as the root.

5.8

C MAJOR SCALE

CM^{A7}

C DORIAN SCALE

CM⁷

C DOMINANT SCALE

C⁷

All the notes in the C major seventh chord occur naturally in the key of C.

Mechanically find CMi⁷ by lowering the 3rd and 7th by a half step each. What major scale shares this key signature?

Mechanically find C⁷ by lowering the seventh scale degree by a half step. What major scale shares this key signature?

VI. The ii-V-I progression

We have established that all of the notes used to build the DMi^7 , G^7 and CMa^7 chords and scales are derived from the key of C major. Another way to say this is that all of the notes are **diatonic** to C.

6.1

We can assign roman numerals to the chords derived from each degree of the major scale. The tonal quality or **tonality** of each of the chords is as follows: the ii chord is a minor seventh, the V chord is a dominant seventh and the I chord is a major seventh. Notice that minor chords are designated with lower case roman numerals, while major chords are designated with upper case.

When these chords are used together they can be described as a ii-V-I progression. The ii-V-I progression is one of the most important building blocks of jazz. Since all of the chords and scales share the key signature of C major, the group of chords together can be thought of as a **key center**.

6.2

Scale Degree	Tonality	Notated	Formula
ii	Minor	m^7 , $m7$, -7	1,b3,5,b7
V	Dominant	7	1,3,5,b7
I	Major	Maj^7 , Ma^7 , Δ^7	1,3,5,7

Look at the ii-V-I progression in bars 5-7 of *Take the "A" Train*.

6.3

Can you label the ii-V-I in this progression?

6.4

NOW SING THE ROOT MOVEMENT OF EACH CHORD:

6.5

Practice singing and playing the root movement of the ii-V-I progression with track 13.



Tips & Thoughts

Variations on a melody

Learning to improvise is much more than memorizing chords, scales and patterns. It is learning to spontaneously create new melodies. One way to begin this process is to use a written melody as a basis for your improvisation.

Select a melody to work with.

Once you have internalized the melody change it slightly. Start by making small changes in the rhythm and the notes.

As you become more comfortable, get more adventurous.

Improvising variations on a melody is a great exercise that will help you increase your skill as an improviser.

Play along with track 14

Once you are comfortable singing the root movement practice arpeggiating each of the chords in the ii-V-I vamp.



6.6



Practice creating melodies using chord tones.

- Here are a few ideas to get you started.

6.7



Use track 14 and improvise on your own.

- Use only chord tones at first.
- Remember to begin your melodies on different chord tones.



Can you find another ii-V-I progression in *Take the "A" Train*?

- What chord is the I? _____
- What chords are ii and V? _____
- What key area do all these chords share? _____

Slow it Down...

Nate's Corner

Some people say that composing is improvising s-l-o-w-e-d d-o-w-n. This is a good thing to keep in mind when you practice improvisation. In this exercise, you will write your own solo over the ii-V-I progression used in Track 16. Start by listening closely to the chord changes. Try to hear and sing what you would like to play. Remember that there are many possibilities from which to choose, so take the time to explore those possibilities. When you can play your melody exactly as you sang it, try to revise it or create variations of it. Write down the version that you like the most. Try this exercise several times. Your creative thought and emotion are what brings the music to life. What feelings or emotions has your composition conveyed?

Vocabulary

diatonic - The notes that make up a given scale.

key center - A group of chords all relating to the same key signature.

tonality - The key of a composition.

Keep the Music Alive

One of the most important things for a musician is to stay healthy. Tobacco is as addictive as heroin and kills more than 400,000 Americans yearly, more deaths than from AIDS, alcohol, car accidents, murders, suicides, drugs and fires, **combined**.

VII. ii-V-I Continued

Tips & Thoughts

Creating interest in your solo

Listen to the trombone solo in Don't Bet Your Life on a Cigarette (track 21 on your CD). Can you identify any techniques used to create added interest? Below we have listed just a few:

- Use of rests
 - Restating an idea
 - Long and short tones
 - Solo has an overall shape
 - Different rhythms
 - Articulation
 - Dynamics
- Listen to a solo by one of your favorite artists.
 - Isolate a section you especially like.
 - Identify several elements of the solo that you find interesting.
 - Sing those sections with the recording until you have internalized them.
 - Practice incorporating one of these elements into one of your original improvisations.



Vocabulary

sequence - The repetition of a musical figure at different pitches.

Let's look at a vamp containing more than one ii-V-I progression. Notice that measures 1-4 contain the ii-V-I progression from the previous example. Measures 5-8 contain another ii-V-I progression in the key of F major. As you become more familiar with ii-V-I's, they will become easier to see and hear. As you listen to the example notice how the ii & V naturally resolve to I.

Can you label the ii-V-I progressions?

Can you label the key centers?

Play-along with track 15.



- Practice singing the root movement.
- Practice arpeggiating the chord tones.
- Practice playing the C and F major scales.

Once you are comfortable, practice improvising over the vamp.

Remember that: The vamp contains two ii-V-I progressions
 Measures 1-4 are in the key center of C Major.
 Measures 5-8 are in the key center of F Major.

Since the ii-V-I progression is one of the most important building blocks in jazz, it is important to become familiar with this progression in every key. Many jazz songs will travel through several different key centers. Practicing the ii-V-I in all keys will greatly increase your skill as an improviser.

Once you are comfortable improvising over the ii-V-I progression, practice playing one idea through all 12 keys. This is a great exercise that will help develop your ear and facility. Playing the same idea in different keys is called a **sequence**. Below are a few ideas to get you started.

Track 16 contains a vamp of ii-V-I's in all keys. Play along with this track until you are comfortable improvising in all keys.



7.3

ii-V-I CHORD PROGRESSION THROUGH THE CYCLE OF 4ths

D^{M7}	G⁷	C^{M7}	X
G^{M7}	C⁷	F^{M7}	X
C^{M7}	F⁷	B^bM⁷	X
F^{M7}	B^b7	E^bM⁷	X
B^bM⁷	E^b7	A^bM⁷	X
E^bM⁷	A^b7	D^bM⁷	X
A^bM⁷	D^b7	G^bM⁷	X
C^bM⁷	F^b7	B^{M7}	X
F^bM⁷	B⁷	E^{M7}	X
B^{M7}	E⁷	A^{M7}	X
E^{M7}	A⁷	D^{M7}	X
A^{M7}	D⁷	G^{M7}	X

VIII. Available Tensions & Altered Dominants

When we added the seventh to the major and minor chords we have studied, the **tension** or color of that chord was enhanced. Just as we added the seventh (major or minor) we also can add a 9th, 11th or 13th. These notes are found in the same way we determined the seventh- by counting from the root. Adding these notes to chords and using them as chord tones in your improvisation will add color. These additions are called available tensions or **extensions**. Lets look at some available possible for the three types of chords we have learned about.

Available tensions on a major seventh chord.

8.1 CMA⁷

Musical notation for CMA⁷ chord. The staff shows the notes C, E, G, B. Above the staff, the tensions 7, 9, 11, and 13 are indicated with arrows pointing to the corresponding notes on the staff: 7 (F), 9 (D), 11 (A), and 13 (E).

Available tensions on a minor seventh chord.

8.2 DM⁷

Musical notation for DM⁷ chord. The staff shows the notes D, F, A, C. Above the staff, the tensions 7, 9, 11, and 13 are indicated with arrows pointing to the corresponding notes on the staff: 7 (C), 9 (E), 11 (B), and 13 (F).

Available tensions on a dominant seventh chord.

8.3

Musical notation for G⁷ chord. The staff shows the notes G, B, D, F. Above the staff, the tensions 7, 9, 11, and 13 are indicated with arrows pointing to the corresponding notes on the staff: 7 (F), 9 (D), 11 (C), and 13 (G). Below the staff, the altered versions of these tensions are shown with asterisks: 7* (F#), 9* (D#), 11* (C#), and 13* (G#).

Dominant seventh chords have the most possibilities of these chord types.

You will see many of these combinations in jazz music. Many times the notation in jazz arrangements is more specific than in lead sheets. Keep in mind that whatever alterations are made to a chord symbol, it can be simplified to one of the three chord types we have studied in this booklet.

* These tensions are created by raising or lowering diatonic extensions. They are commonly referred to as **altered tones**.

Vocabulary

AABA – A composition form where the first section (A) is presented, then restated at (A1). The contrasting, or different section (B) occurs only once. Section A is then restated again.

altered dominant – A chord containing one or more altered tones.

altered tones – Scale tones that are raised or lowered by a half step to create more tension.

bridge – The 'B' section of an AABA or ABA composition form.

extensions – Colorful notes that can be added to a chord.

lydian dominant – A dominant scale with its fourth scale degree raised by a half step.

tension – a note that adds dissonance.

subdominant – The fourth degree of a scale.

Let's review what we have learned by analyzing *Take the "A" Train*. The song is in the key of C Major and uses the **AABA** form.

Look at the first A section. The song is in the key of C. Can you find and label any ii-V-I's? You have probably identified measures 1-2 as I, meas. 5-7 as ii-V-I in C and meas. 8 as a single bar of ii-V. Notice the D⁹(#11) in bar 3 (dominant with added tensions), often called an **altered dominant**. Let's take a closer look at how to handle this altered dominant chord.

8.4 **A** CMA⁷ D⁹(#11)

First, simplify the chord to a dominant seventh. As you know, the scale for D dominant seventh is D mixolydian which can be found by using a D major scale and lowering the seventh scale degree by a half step. Now let's add the #11. Count the notes up the D mixolydian scale until you reach the 11th note. You should have counted up to G. When you add the sharp, you raise the G to G#. Now substitute the G# in place of G in your scale. The new scale you have created is called D **lydian dominant**. Notice that the melody in that measure uses a G#.

8.5 DM⁷ D⁷ D⁷(#11) #11

Now take a look at the B section. Notice the ii-V-I progression starting one measure before letter B. This section moves to the key center of F major. It is common for tunes to use the key of the fourth or **subdominant** scale degree at the **bridge**. The song returns to the key area of C in meas. 23 with a ii-V resolving to I at the beginning of the last A section in meas. 25.

8.6 13 DM⁷ Q⁷ CMA⁷ Qm⁷ C⁷ 17 **B** FMA⁷ 21 D⁷ DM⁷ Q⁷ 23 **A** CMA⁷ D⁹(#11)

Learn the play-along songs provided in the following pages. Remember to learn the melody and the chord changes. Practice singing the melody and the root movement of the chord changes. An analysis of the first two songs is provided. If you have trouble negotiating any of the changes, refer to the previous pages. Remember that improvising is an art that requires a great amount of knowledge and skill. If you have trouble at first, don't get frustrated. Progress at your own pace. The more you listen and practice, the better you will become.

Keep the Music Alive

Musicians are like athletes - they have to stay in shape. Smoking decreases your lung power, making it hard to play wind instruments. Smoking also decreases circulation making it hard to play the piano or drums. Smoking truly sucks the life out of jazz.

CONCERT



TAKE THE 'A' TRAIN

MUSIC - BILLY STRAYHORN
LYRIC - LEE GAINES

MEDIUM SWING

1 **A** CMA7 D9(b11)

5 Dm7 G7 CMA7 Dm7 G7

9 **A'** CMA7 D9(b11)

13 Dm7 G7 CMA7 Gm7 C7

17 **B** FMA7

21 D7 Dm7 G7

25 **A''** CMA7 D9(b11)

29 Dm7 G7 CMA7 (Dm7 G7)

SAMBA DE ORPHEUS

SAMBA

A CMA7

6 CMA7 EMI7 A7(b9) DMI7 G7 DMI

11 DMI(CMA7)/C# DMI7/C G7/B DMI7 ^{1.} G7

16 E7 A7(b9) D7 G7 | ^{2.} G7 CMA7

21 **B** GMI7 C7 FMA7 FMI7

26 Bb7 EbMA7 G7 **C** CMA7

31 CMA7 EMI7 A7(b9) DMI7

36 G7 DMI DMI(CMA7)/C# DMI7/C G7/B

41 DMI7 G7 CMA7 (DMI7 G7)

CONCERT

TAKE THE 'A' TRAIN (Solo Version)

Music - BILLY STRAYHORN
Lyrics - LEXA GIBBS

MEDIUM SWING

KEY CENTER: $\text{C}\flat$

A $\text{CM}\flat 7$ $\text{D}\flat 7(\text{F}\flat)$

$\text{D}\flat 7$ $\text{G}\flat 7$ $\text{CM}\flat 7$ $\text{D}\flat 7$ $\text{G}\flat 7$

A' $\text{CM}\flat 7$ $\text{D}\flat 7(\text{F}\flat)$

$\text{D}\flat 7$ $\text{G}\flat 7$ $\text{CM}\flat 7$ $\text{F}\flat 7$ $\text{C}\flat 7$

B $\text{F}\flat 7$

①

②

A

③

SIMPLE CHORD VERSION

CMAT7 D7(b9) DM7 G7 DM7 C7 FMA7 D7

SIMPLE BASS LINE

A

B

CONCERT

SAMBA DE ORPHEUS

(ANALYSIS)

LUIZ BONFA

SAMBA

KEY CENTER: $\text{C}\flat$

5 CMA^7

I

6 CMA^7 $\text{E}^{\flat}\text{M}^{\flat}\text{I}^{\flat}7$ $\text{A}^{\flat}7(\text{b}9)$ $\text{D}^{\flat}\text{M}^{\flat}\text{I}^{\flat}7$ $\text{G}^{\flat}7$

I iii VI ii V

10 $\text{D}^{\flat}\text{M}^{\flat}\text{I}^{\flat}7$ $\text{D}^{\flat}\text{M}^{\flat}(\text{Maj}^{\flat}7)/\text{C}\sharp$ $\text{D}^{\flat}\text{M}^{\flat}7/\text{C}$ $\text{G}^{\flat}7/\text{B}$

ii ii(Maj7) ii V

14 $\text{D}^{\flat}\text{M}^{\flat}\text{I}^{\flat}7$ $\text{G}^{\flat}7$ $\text{E}^{\flat}\text{M}^{\flat}\text{I}^{\flat}7$ $\text{A}^{\flat}7(\text{b}5)^*$

ii V iii VI

17 $\text{D}^{\flat}\text{M}^{\flat}\text{I}^{\flat}7$ $\text{G}^{\flat}7$ $\text{G}^{\flat}7$ CMA^7

ii V V I

21 B°

$G_{MI}7$ $C7$ $FMA7$

ii V I

25 E^{\flat} C

$FMI7$ $B^{\flat}7$ $E^{\flat}MA7$ $G7$

ii V I V

29 C

$CMA7$ $CMA7$

I I

34

$EMI7$ $A7(\flat 9)$ $D_{MI}7$ $G7$ D_{MI}

iii VI ii V ii

38

$D_{MI}(MA7)/C^{\sharp}$ $D_{MI}7/C$ $G7/B$

ii(Maj7) ii V

41

$D_{MI}7$ $G7$ $CMA7$

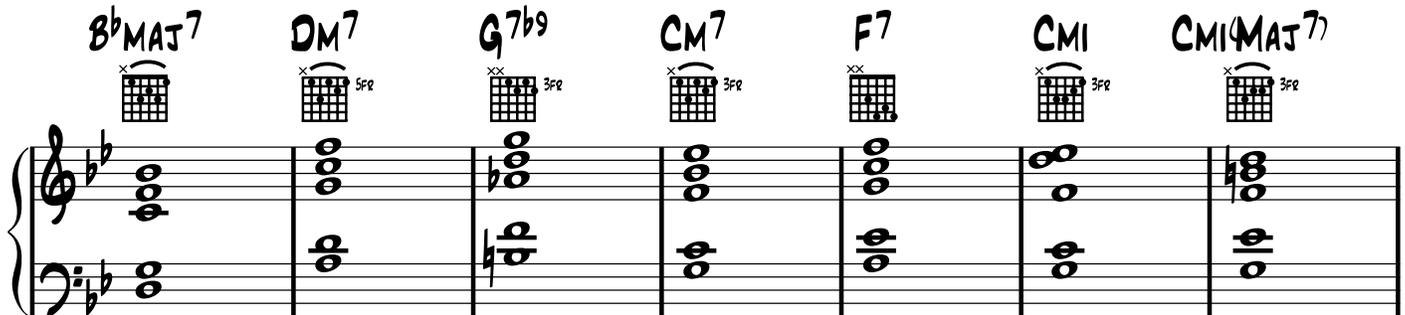
ii V I

SAMBA DE ORPHEUS

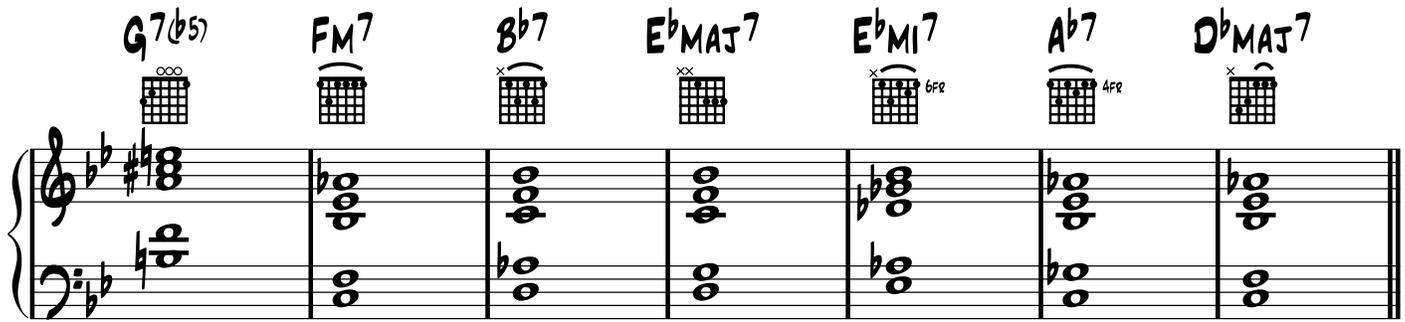
(ANALYSIS)

SAMPLE CHORD VOICINGS

B^bMAJ7 **DM7** **G7b9** **CM7** **F7** **CM** **CM(MAJ7)**



G7(b5) **FM7** **Bb7** **E^bMAJ7** **E^bMI7** **A^b7** **D^bMAJ7**



SAMPLE BASS LINE

A **B^bMA7**



CONCERT



MY LITTLE SUEDE SHOES

CHARLIE PARKER

CALYPSO

F Mi^7 B \flat^7 E \flat M A^7 F Mi^7 B \flat^7 E \flat M A^7

6 F Mi^7 B \flat^7 G Mi^7 C 7 F Mi^7 B \flat^7 ^{1.} E \flat M A^7

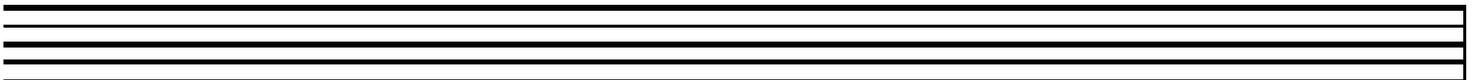
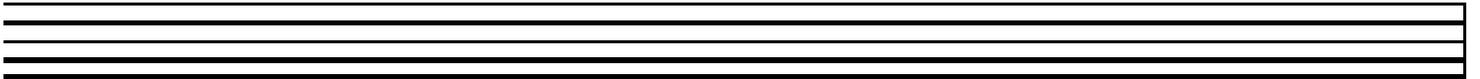
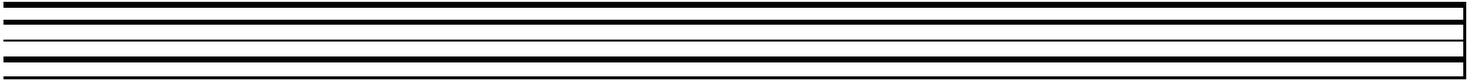
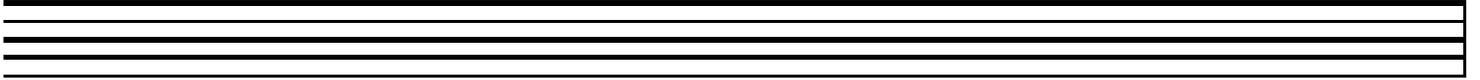
10 ^{2.} E \flat M A^7 A \flat M A^7 G Mi^7 F Mi^7

14 E \flat M A^7 A \flat M A^7 G Mi^7 F Mi^7 B \flat^7

18 E \flat M A^7 F Mi^7 B \flat^7 E \flat M A^7 F Mi^7 B \flat^7

22 E \flat M A^7 F Mi^7 B \flat^7 G Mi^7 C 7 F Mi^7 B \flat^7 E \flat M A^7

Notes



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By becoming a member of the San Jose Jazz Society, you're making an incredible impact on the community- you're giving free instruments to kids who can't afford them, giving a local emerging artist the chance to perform, teaching children who have never heard jazz before how to count out a latin jazz rhythm, keeping the largest free jazz festival in the world right here in Silicon Valley, and so much more! Your support keeps jazz alive- for the entertainment and education of your community.

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Apprentice (Student)	\$25	👉	👉	-	-	-	-	-	-	-	-
Buff (Single)	\$50	👉	👉	-	-	-	-	-	-	-	-
Fan (couple)	\$75	👉	👉	-	-	-	-	-	-	-	-
Aficionado	\$150	👉	👉	👉	1	1	-	-	-	-	-
Composer	\$350	👉	👉	👉	2	2	2	2	2	-	-
Conductor	\$500	👉	👉	👉	4	4	4	4	4	4	-
Impresario	\$1000	👉	👉	👉	4	4	4	4	4	4	👉
Maestro	\$2,500	👉	👉	👉	6	6	6	6	6	6	👉
Connoisseur	\$5,000	👉	👉	👉	8	8	8	8	8	8	👉
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