

JAZZ PLATE: LESSON EIGHT

(C)

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

DIATONIC 7TH CHORDS (C MAJOR)

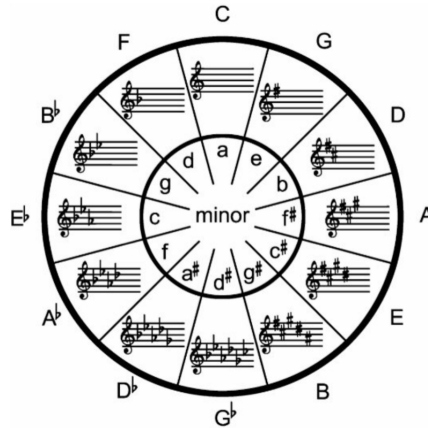
Cmaj7 Dm7 Em7 Fmaj7 G7 Am7 Bm7(b5)

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 F 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 LOWER IF REQUIRED

KEY OF C MAJOR

SCALE DOWN

CHORD UP

KEY OF D MAJOR

SCALE DOWN

CHORD UP

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)

Cmaj7
Dm7
Em7
Fmaj7
G7
Am7
Bm7(b5)

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

T
SD
T
SD
D
T
D

II V I PROGRESSION

(SD)
(D)
(T)

II -7
V 7
I MAJ7

KEY: C MAJOR

Dm7
G7
Cmaj7

KEY: D MAJOR

Em7
A7
Dmaj7

KEY: F MAJOR

Gm7
C7
Fmaj7

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 ROOT

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

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

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: KNOW YOUR CHORD TONES (SHOWN ON EACH BAR) AND THE MAJOR SCALE (OUTLINED ON THE LAST BAR)

(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 Gmaj7

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 DIATONIC CHORDS OF C MAJOR
V 7 (OF D) A MIXOLYDIAN SCALE II -7 V 7 I MAJ7

SECONDARY II-7 V7 CHORDS

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

Em7 A7 DIATONIC CHORDS OF C MAJOR
II -7 (OF D) DORIAN V 7 (OF D) MIXOLYDIAN II -7 V 7 I MAJ7

EXTENDED SECONDARY DOMINANTS AND II-7 V7 CHORDS

Bm7 E7 DIATONIC CHORDS OF C MAJOR
II -7 (OF A) DORIAN V 7 (OF A) MIXOLYDIAN V 7 (OF D) A MIXOLYDIAN II -7 V 7 I MAJ7

IMPROVISATION (24:30)

RHYTHM CHANGES (SLIGHTLY ALTERED)

PLAY 3X

DEMO (23:00)

Chord progression for the first system:

$Bb\text{maj}7$ | $Cm7$ $F7$ | $Dm7$ $G7$ | $Cm7$ $F7$

Functional analysis: I MAJ7 | II -7 V 7 | C MAJOR | II -7 V 7

Chord progression for the second system:

$Fm7$ $Bb7$ | $Ebmaj7$ | $Dm7$ $G7$ | $Cm7$ $F7$ | $Cm7$ $F7$ | $Bb\text{maj}7$

Functional analysis: IV MAJ7 | C MAJOR | II -7 V 7 | II -7 V 7 | I MAJ7

First ending: $Dm7$ $G7$ | $Cm7$ $F7$

Second ending: $Cm7$ $F7$ | $Bb\text{maj}7$

BRIDGE (EXTENDED SECONDARY DOMINANTS)

Melodic line for the first part of the bridge:

$D7$ | $G7$

Rhythm: $V 7 / V / V / V$ | $V 7 / V / V$

Melodic line for the second part of the bridge:

$C7$ | $F7$

Rhythm: $V 7 / V$ | $V 7$

Chord progression for the third system:

$Bb\text{maj}7$ | $Cm7$ $F7$ | $Dm7$ $G7$ | $Cm7$ $F7$

Functional analysis: I MAJ7 | II -7 V 7 | C MAJOR | II -7 V 7

Chord progression for the fourth system:

$Fm7$ $Bb7$ | $Ebmaj7$ | $Cm7$ $F7$ | $Bb\text{maj}7$

Functional analysis: IV MAJ7 | II -7 V 7 | I MAJ7