

JAZZ PLATE: LESSON EIGHT

(Eb)

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)

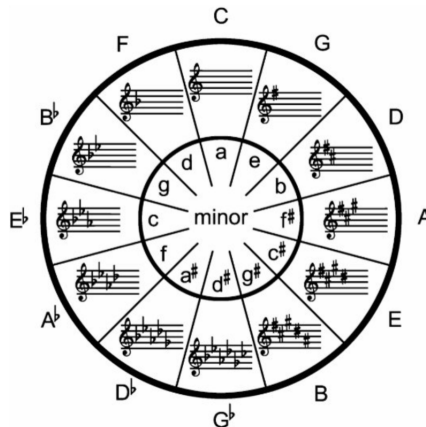
(3:15)

D MAJOR SCALE

G 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

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)

<i>C</i> maj7	<i>D</i> m7	<i>E</i> m7	<i>F</i> maj7	<i>G</i> 7	<i>A</i> m7	<i>B</i> m7 (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

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 *D* m7 *G* 7 *C* maj7 ROOT

4 (2 + 2) *D* m7 *G* 7 7TH *C* maj7 ROOT

4 (1+1 + 2) *D* m7 5TH *G* 7 7TH *C* maj7 ROOT

IMPROVISATION EXERCISE: II-7 V7 IMA7 (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. Am7 D7 Gmaj7

2. Dm7 G7 Cmaj7

3. Gm7 C7 Fmaj7

4. Cm7 F7 Bbmaj7

5. Fm7 Bb7 Ebmaj7

6. Bbm7 Eb7 Abmaj7

7. Ebm7 Ab7 Dbmaj7

8. G#m7 C#7 F#maj7

9. C#m7 F#7 Gmaj7

10. F#m7 B7 Emaj7

11. Bm7 E7 Amaj7

12. Em7 A7 Dmaj7

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 MAJ 7)

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

EXTENDED SECONDARY DOMINANTS AND II-7 V7 CHORDS

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

IMPROVISATION (24:30)

RHYTHM CHANGES (SLIGHTLY ALTERED)

PLAY 3X

DEMO (23:00)

G MAJOR

Am⁷ D⁷ A MAJOR Bm⁷ E⁷ Am⁷ D⁷

I MAJ7 II -7 V 7 II -7 V 7

C MAJOR

Dm⁷ G⁷ Cmaj⁷ A MAJOR Bm⁷ E⁷ Am⁷ D⁷ Am⁷ D⁷ Gmaj⁷

IV MAJ7 II -7 V 7 II -7 V 7 I MAJ7

BRIDGE (EXTENDED SECONDARY DOMINANTS)

B⁷ E⁷

V 7 / V / V / V V 7 / V / V

A⁷ D⁷

V 7 / V V 7

G MAJOR

Am⁷ D⁷ A MAJOR Bm⁷ E⁷ Am⁷ D⁷

I MAJ7 II -7 V 7 II -7 V 7

C MAJOR

Dm⁷ G⁷ Cmaj⁷ Am⁷ D⁷ Gmaj⁷

IV MAJ7 II -7 V 7 I MAJ7