

- **Part 1: Overview.** A description of all the material to be covered in the first 3 years of undergraduate study
- **Part 2: A 4 Year Course Outline** with specific requirements for each semester of Performance Lab courses. This includes the Performance Lab Milestones and details of technical work, transcriptions and repertoire to be performed during Practical Exams.

N.B. In year 4 it is expected that each student will design a similarly rigorous technical syllabus to match their particular musical focus. Submit this syllabus for endorsement to either Alister Spence or Sandy Evans by Week 3 of Semester 1.

An exciting aspect of the Music Program at UNSW is that there are different degrees to which students engage with jazz and improvised music and a broad range of musical interests across the student cohort. Students are encouraged to complete the 4 year Jazz Syllabus where possible. Students who aren't specialising in jazz and wish to complete part of the Syllabus only, are encouraged to do so in discussion with their teachers. In this instance, students may start the Syllabus at whatever level their teacher considers to be appropriate.

PART 1: OVERVIEW

OBJECTIVES

1. To develop foundational technical skills for jazz and improvised music

Key areas:

- Tone production and intonation
- Rhythm, groove and phrasing
- Harmonic knowledge including chords and related scales
- Agility and fluency
- Posture

2. To develop improvisatory skills and knowledge of repertoire and key artists in a range of jazz and related improvised music genres

Key areas:

- Imagination and creativity
- Aural, memorisation and transposition skills
- Group interaction
- Melodic development
- Rhythmic approaches
- Harmonic approaches
- Repertoire
- Focused listening to influential jazz and improvising musicians

TECHNICAL WORK

From memory in all 12 keys.

Scales and Modes

Major, harmonic minor, ascending melodic minor, diminished (both half/whole and whole half), whole tone, altered, phrygian dominant, major pentatonic, minor pentatonic, blues, bebop

Modes of the major scale:

Ionian, dorian, phrygian, lydian, mixolydian, aeolian, locrian

Advanced level:

Lydian dominant, lydian augmented, locrian #2

Arpeggios

Triads - major, minor, diminished, augmented

Four note chords – major 7th, minor 7th, diminished 7th, dominant 7th, half-diminished (minor 7th flat 5), minor major 7th

Five note chords – major 9th, minor 9th, dominant 7th flat 9, dominant 7th sharp 9

Altered dominant 7th chords up to 13ths, major 7th sharp 5, major 7th flat 5

Play the scales and arpeggios with a swing feel using articulation appropriate to the instrument. The ranges, speed, dynamics and other modes of execution (legato, staccato, double tonguing etc.) should be those prescribed in the A.M.E.B classical syllabus for the specific instrument at grade 8 level. Students should also sing the scales and arpeggios (one octave) and may be asked to demonstrate this during the exam.

MELODIC PHRASES

Learn a series of II – V – I phrases from memory in all 12 keys.

Phrasing and tempo: crotchet = 120 bpm

- legato in even quavers
- swing with jazz articulation

Pianists play Left Hand accompanying chords under the II – V – I phrases. Guitarists play the phrase followed by an appropriate harmony that could accompany the phrase. Play this at the same tempo. Vocalists may play the bass notes or chords on piano while they sing the phrase.

Cellular Patterns

Learn a series of 'cellular' patterns such as passing notes enclosing chord tones and four note patterns such as '1235'. Specific requirements are outlined in part 2, but students are also encouraged to invent their own permutations. Transpose these through the modes/scales and harmony of repertoire pieces.

For Drummers

(The specific texts used can be varied at the discretion of the private teacher.)

Rudiments

To be able to play fluently all 26 of the Standard American Drum Rudiments snare drum patterns as set out in Alan Dawson 'The Drummers Complete Vocabulary' Manhattan Publications. To develop rudimentary flexibility and imagination by practising solo exercises from Charley Wilcoxon 'The All American Drummer.'

Level 1: Rudiments 1-10 and Wilcoxon exercises 1-50

Level 2: Rudiments 11-18 and Wilcoxon exercises 51-100

Level 3: Rudiments 19-26 and Wilcoxon exercises 101-150

It is expected that all rudiments will be mastered and at least half the Wilcoxon exercises from each level played with fluency.

Independence

To be able to play fluently many of the syncopation exercises from Ted Reed 'Progressive Steps to Syncopation For The Modern Drummer' on the snare drum while maintaining effective jazz swing (2 and 4 beat) and even eighths feels across the rest of the kit (hi-hat, ride cymbal and bass drum).

In addition each exercise should be adapted to the drum kit in the following ways:

- Play 2 and 4 on the hi-hat with the bass drum lightly on all 4 beats, RH plays the traditional jazz ride pattern and LH plays the Ted Reed syncopation exercise on the snare.
- Do the same in a Latin Style even 8ths with LH playing Ted Reed pattern on the rim.
- Play the long notes of the TR exercise on the bass drum and the short notes on the snare.
- Fill out the TR pattern with constant triplet notes while articulating the TR pattern on various parts of the kit.
- Play in a rock style with the TR pattern articulated on the bass drum (snare/hi-hat/ ride)

Level 1: Ted Reed pages 1-20

Level 2: Ted Reed pages 21-40

Level 3: Ted Reed pages 41-60

TRANSCRIPTION

During their degree, each student is required to complete at least three transcriptions of performances by key jazz artists. One must be on the student's instrument. The transcription must be the student's own work (with their private teacher's help as needed). The student will perform the transcription along with the original recording - with notation in the first assignment and from memory in the second and third assignments. Provide a notated copy of the transcription, aiming for published quality notation (this can be handwritten if preferred, but must be legible) with chord symbols, performer and composer credits, and recording date. Drummers are to follow the same instructions for transcriptions.

REPERTOIRE

A cross section of repertoire including songs from the following categories:

Compulsory

- Blues
- Rhythm changes
- Standards
- Bebop
- Modal
- Complex improvisatory forms

Optional

- Latin
- Traditional and dixieland
- Jazz and improvised music traditions outside America
- Free jazz
- Third stream
- Experimental music
- Fusion
- Intercultural music

Wherever possible, students should include some Australian compositions in their repertoire. The Australian Jazz Real Book is a useful resource for Australian jazz compositions.

It is the examinee's responsibility to ensure that ensemble items are well organised, rehearsed and presented. Scores must be provided for the examiner(s).

It is expected that students will learn the repertoire from memory by listening to a variety of recordings and live versions (in conjunction with lead sheet if desired).

- Learn the melody and lyrics
- Learn the chord sequence including bass notes, guide tones and arpeggios
- Learn to play these songs with other musicians in an ensemble in a coherent and creative manner.
- Play improvised solos that are a clearly articulated creative development of the piece
- Demonstrate effective rhythmic flow and feel in the style of the piece
- Demonstrate knowledge of the harmonic form by:
 - playing guide tones starting on both the 3rd and 7th of the first chord through the chord sequence, following the harmonic rhythm of the song
 - playing the arpeggios of the chord sequence in time from the root note while following the harmonic rhythm of the song.

Guide Tone Examples

Blues in Bb

1. Guide tones starting on 3rd

Bb ⁷	Eb ⁷	Bb ⁷	
3 Bb ⁷	7 Eb ⁷	3 Bb ⁷	3
3 Eb ⁷	7	3 Bb ⁷	3 G ⁷
7 Eb ⁷	7	3 Bb ⁷	7 G ⁷
7	7	3	7
Cm ⁷	F ⁷	Bb ⁷	Gm ⁷
3 Cm ⁷	7 F ⁷	3 Bb ⁷	7 Gm ⁷
3 Cm ⁷	7 F ⁷	3 Bb ⁷	7 Gm ⁷
3	7	3	7

2. Guide tones starting on 7th

Bb ⁷	Eb ⁷	Bb ⁷	
7 Bb ⁷	3 Eb ⁷	7 Bb ⁷	7
7	3	7	7
3 Eb ⁷	3	7 Bb ⁷	3 G ⁷
3 Eb ⁷	3	7 Bb ⁷	3 G ⁷
3 Cm ⁷	3 F ⁷	7 Bb ⁷	3 Gm ⁷
7 Cm ⁷	3 F ⁷	7 Bb ⁷	3 Gm ⁷
7 Cm ⁷	3 F ⁷	7 Bb ⁷	3 Gm ⁷
7	3	7	3

Arpeggiation example Blues in Bb

The musical score for 'Blues in Bb' is presented in three systems, each containing four measures. The key signature is Bb major. The first system (measures 1-4) features Bb7 chords. The second system (measures 5-8) features Eb7, Bb7, and G7 chords. The third system (measures 9-12) features Cm7, F7, Bb7, Gm7, and Cm7 chords. Fingerings are indicated by numbers 1-5 and flats for accidentals.

For drummers

- Choose a variety of styles with particular attention to swing (2 and 4 beat and jazz waltz).
- Learn to play these songs with other musicians in an ensemble in a coherent and creative manner.
- Demonstrate consistent effective groove in the appropriate style of the piece including suitable fills to delineate and embellish the form.
- Play the rhythm of the melody fluently, adapting and embellishing it imaginatively on the drum kit.
- Play improvised solos that are a clearly articulated creative development of the piece and display independence of hands and feet.
- Demonstrate knowledge of the harmonic form by playing the root note of each chord on the piano or guitar while following the harmonic rhythm of the song.

Harmonic skills

Fundamental keyboard or guitar skills are a requirement for all jazz and improvised music students, particularly to develop knowledge of voicings for jazz and related music styles. All students will be asked to demonstrate simple chord sequences on either piano or guitar.

Repertoire examples

The following list gives samples of compositions in each category. These songs are not necessarily the ones that have to be played. The student should make that choice in consultation with their private teacher.

Compulsory

- Blues - Straight No Chaser (Monk), Vierd Blues (Miles), Tenor Madness (Rollins), Billie's Bounce (Parker), Blues on the Prairie (Swanton), When Monk Met Picasso (Bailey)
- Rhythm Changes - Oleo (Rollins), Moose the Mooche (Parker), Lester Leaps In (Lester Young)
- Standards - I Love You (Cole Porter), All the Things You Are (Hammerstein/Kern), Alone Together (Dietz Schwartz), Spirit Song (McGann)
- Bop - Donna Lee (Parker), Four (Miles Davis), Groovin' High (Dizzy Gillespie)
- Modal – Impressions (Coltrane), So What (Davis), Maiden Voyage (Hancock), Floating On An Emerald Green Sea (Evans), Twenty Ten (Keller)
- Complex improvisatory forms – Repertoire exploring advanced harmonic, rhythmic and/or melodic approaches such as odd time signatures, metric modulation, chord substitutions, polychords, Coltrane changes, microtonality, extended techniques - The Sorcerer (Hancock), Albermarle (Vinson), Giant Steps (Coltrane), Chords (Rosenwinkel), ESP (Shorter), Silverland (Grabowsky)

Optional

- Latin – Blue Bossa (Kenny Dorham), Wave (Jobim), Favela -Somewhere in the Hills (Jobim), Samba Nova (Spence)
- Traditional and dixieland – Basin Street Blues (Williams), Struttin' with Some Barbecue (Armstrong)
- Jazz and improvised music traditions outside America e.g. musicians such as John Taylor, Jan Garbarek, Tomas Stanko, John Surman, Hiromi
- Free jazz – e.g. musicians such as Ornette Coleman, Lester Bowie, Sun Ra, Coltrane, Satoko Fujii, Cecil Taylor, Myra Melford
- Third stream – crossover with Western classical music, e.g. Gunther Schuller, Paul Cutlan 'Across The Top'
- Experimental music – free improvisation, game pieces such as Cobra (Zorn, Christian Wolff), conduction (Butch Morris) electro-acoustic improvisation
- Fusion – funk, hip-hop, rock, reggae, techno with jazz influence
- Intercultural music –e.g. collaboration with tabla, oud, West African drums, taiko

PART 2: 4 YEAR COURSE OUTLINE

As students progress through this Syllabus, fluency with technical work from previous semesters should be maintained. E.g. You may be asked to demonstrate 1st year scales in a 3rd year exam.

FIRST YEAR

Performance Laboratory (MCP) : Milestone

Level One: Strength in foundational technical skills including intonation, posture, agility, fluency, rhythm and tone production to build skills in skills in artistic expression

First year, first semester

Practical Exam (15 mins)

Technical Work

Scales and Modes: Major, dorian, mixolydian and mixolydian bebop in all 12 Keys
Arpeggios: Triads - major, minor, diminished, augmented in all 12 Keys

Drummers: Rudiments and independence Level 1

Melodic Phrase

Play this II – V – I phrase from memory in all 12 major keys



Performance: 2 pieces

1. Blues with jazz chord changes e.g. 11 V 1 chord sequence in Bars 8 to 11
2. Free choice from one of the other categories

It is the examinee's responsibility to ensure that ensemble items are well organised, rehearsed and presented. Scores must be provided for the examiner(s).

Harmonic skills

- Arpeggiate the blues chord sequence
- Play guide tones from the 3rd and 7th through the chord sequence of the blues chord sequence
- Fundamental keyboard or guitar skills: all students to play a II – V – I chord sequence on piano or guitar in C and Eb as per voicings in Appendix 1

Sight-reading

Sight-read a written melody (with appropriate harmony from chord symbols for guitar and piano).

First year, second semester

Practical Exam (15 mins)

Technical Work

Scales and Modes:

Blues, major, dorian, mixolydian and the major bebop scale in all 12 keys.

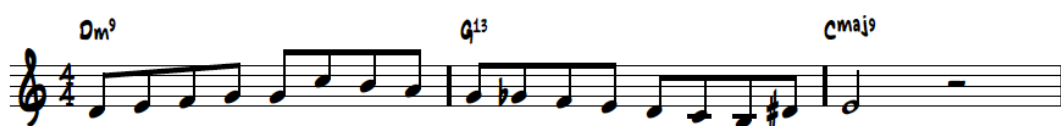
Half/whole diminished scale (aka diminished dominant or diminished blues scale) in C, C# and D.

Arpeggios: major seventh, minor seventh, diminished seventh, dominant seventh in all 12 Keys

Drummers: Rudiments and independence Level 1

Melodic Phrase

Play this II – V – I phrase from memory in all 12 keys



Performance: 2 pieces

1. Bebop piece
2. Free choice from one of the other categories

It is the examinee's responsibility to ensure that ensemble items are well organised, rehearsed and presented. Scores must be provided for the examiner(s).

Harmonic skills

- Arpeggiate chord sequence of the bebop composition
- Play guide tones from the 3rd and 7th through the chord sequence of the bebop composition
- Fundamental keyboard or guitar skills: All students to play a II – V – I chord sequence with alterations to the 9th of the dominant chord on piano or guitar in D and F

Sight-reading

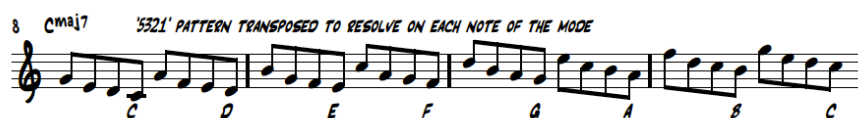
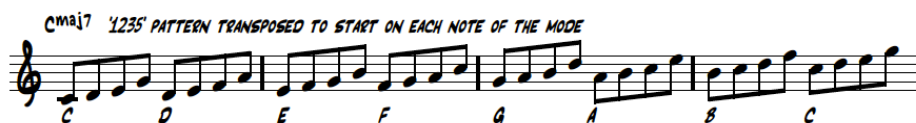
Sight-read a written melody (with appropriate harmony from chord symbols for guitar and piano).

Transcription

Perform your transcription of one chorus of an improvised solo played by an influential jazz musician on your instrument. Play along with the recording. A notated version must also be provided. (Refer to Part 1 of Syllabus for more details)

Cellular Patterns

1. Play these 1235 and 5321 patterns fluently through the chord sequence of your modal piece.



2. Transpose a 3-note enclosure cell through the harmony of the bridge of Rhythm Changes. For this exercise, each cell consists of the note a semitone below a chord tone, followed by the note one scale tone above the chord tone, followed by the chord tone. The scale is the appropriate mode for the chord: in this case all are Mixolydian modes.



Performance: 3 pieces

1. Rhythm changes
2. Modal
3. Free choice from one of the other categories

Apply the cellular patterns and enclosures in your improvisations.

It is the examinee's responsibility to ensure that ensemble items are well organised, rehearsed and presented. Scores must be provided for the examiner.

Harmonic skills

- Arpeggiate the chord sequence of Rhythm Changes
- Play guide tones from the 3rd and 7th through the chord sequence of Rhythm Changes

Transcription

Perform your transcription of an improvised solo of 2 choruses played by an influential jazz musician on your instrument. Play from memory along with the recording. A notated version must also be provided. (Refer to Part 1 of Syllabus for more details.)

THIRD YEAR

Performance Laboratory (MCP): Milestone

Level Three: The capability to formulate artistic objectives and realise them in a wide range of styles

Practical Exam (25 mins) At the end of second semester (No exam in first semester)

Technical Work

Lydian dominant, lydian augmented, locrian #2 and all modes of the major scale (Ionian, dorian, phrygian, lydian, mixolydian, aeolian, locrian) in all 12 keys.

Arpeggios:

Five note chords – major 9th, minor 9th, dominant 7th flat 9, dominant 7th sharp 9

Drummers: Rudiments and independence Level 3

Melodic Phrase

Play a II – V – I phrase from one of your own transcriptions from memory in all 12 keys

Cellular Patterns

Play a cellular pattern (based on 1235 shape and/or enclosure) of your choice through chord changes of all performed repertoire.

Performance: 4 pieces

1. Complex improvisatory form
2. Jazz standard
3. Free choice from one of the other categories
4. Free choice from one of the other categories

It is the examinee's responsibility to ensure that ensemble items are well organised, rehearsed and presented. Scores must be provided for the examiner.

Harmonic skills

All students to play the chord sequence of one piece from their repertoire on piano or guitar.

Transcription

Perform your transcription of an improvised solo of 2 choruses played by an influential improvising musician. Play from memory along with the recording. A notated version must also be provided. (Refer to Part 1 of Syllabus for more details.)

FOURTH YEAR

Performance Laboratory (MCP): Milestone

Level Four: The capability to fashion and realise personal artistic ideas with the necessary technical, musical and presentation skills to express them with conviction in a public performance.

In year 4 it is expected that each student will design a similarly rigorous technical syllabus to match their particular musical focus. Submit this syllabus for endorsement to either Alister Spence or Sandy Evans by Week 3 of Semester 1.

Repertoire to be confirmed with your private teacher, and Performance Lab Lecturer as per course outline.

It is the examinee's responsibility to ensure that ensemble items are well organised, rehearsed and presented. Scores must be provided for the examiners.

SELECTED RESOURCES

- Aebersold, J. (1978). *Charlie Parker Omnibook*. U. S. A.: Atlantic Music Corp.
- Bailey, D. (1980). *Improvisation*. New York: Da Capo Press.
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- Nicholson, S. (2005). *Is jazz dead? (Or has it moved to a new address)*. New York and London: Routledge.
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- Shand, J. (2009). *Jazz: the Australiana accent*. Sydney: University of New South Wales Press.
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- Weiss, J. (2006). *Steve Lacy: Conversations*. Durham: Duke University Press.
- Werner, K. (1996). *Effortless mastery: Liberating the master musician within*. Jamey Aebersold Jazz, Inc.
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- Whyton, T. (2011). *Jazz*. Ashgate.
- Wilcoxon C, and Sakal, R. (1979). *The all-American drummer*. Boca Raton, FL: Ludwig Maters Publications.
- Zolin, M. (2008). *Extempore*. Melbourne: Extempore Pty Ltd.

The Sher Music Co. (Petaluma) “Real Book” publications, including:

- (a) “The New Real Book” (C, Eb, Bb versions)
- (b) “The New Real Book” Vol 2 (C, Eb, Bb versions)
- (c) “The Latin Real Book” (C, Eb, Bb versions)
- (d) “The New Real Book” Vol 3 (C, Eb, Bb, bass clef versions)

Website for play-along tracks:
www.learnjazzstandards.com

Key of C

Jazz Scales/Arpeggios

SCALES

Major Harmonic Minor Melodic Minor

Musical notation for Major, Harmonic Minor, and Melodic Minor scales in both treble and bass clefs. The Major scale is shown in both clefs. The Harmonic Minor scale is shown in both clefs. The Melodic Minor scale is shown in both clefs.

5 Diminished (whole half)

Diminished (half whole)
(diminished blues)

Musical notation for Diminished (whole half) and Diminished (half whole) scales in both treble and bass clefs. The Diminished (whole half) scale is shown in both clefs. The Diminished (half whole) scale is shown in both clefs. The Diminished (half whole) scale is also labeled as (diminished blues).

Diminished (whole half)

Diminished (half whole)
(diminished blues)

9 Whole Tone

Altered (seventh mode mel minor)

Musical notation for Whole Tone and Altered (seventh mode mel minor) scales in both treble and bass clefs. The Whole Tone scale is shown in both clefs. The Altered (seventh mode mel minor) scale is shown in both clefs.

Whole Tone

Altered (seventh mode mel minor)

11 Phrygian Dominant

Major Pentatonic

Minor Pentatonic

Blues Scale

Musical notation for Phrygian Dominant, Major Pentatonic, Minor Pentatonic, and Blues Scale in both treble and bass clefs. The Phrygian Dominant scale is shown in both clefs. The Major Pentatonic scale is shown in both clefs. The Minor Pentatonic scale is shown in both clefs. The Blues Scale is shown in both clefs.

Phrygian Dominant

Major Pentatonic

Minor Pentatonic

Blues Scale

15 Lydian Dominant

Lydian Augmented

Locrian #2

Musical notation for Lydian Dominant, Lydian Augmented, and Locrian #2 scales in both treble and bass clefs. The Lydian Dominant scale is shown in both clefs. The Lydian Augmented scale is shown in both clefs. The Locrian #2 scale is shown in both clefs.

Lydian Dominant

Lydian Augmented

Locrian #2

18 Major Bebop

Dominant Bebop

Minor Bebop

Musical notation for Major Bebop, Dominant Bebop, and Minor Bebop scales in both treble and bass clefs. The Major Bebop scale is shown in both clefs. The Dominant Bebop scale is shown in both clefs. The Minor Bebop scale is shown in both clefs.

Major Bebop

Dominant Bebop

Minor Bebop

MODES

24 Ionian

Dorian

Phrygian

Lydian

Musical notation for Ionian, Dorian, Phrygian, and Lydian modes in both treble and bass clefs. The Ionian mode is shown in both clefs. The Dorian mode is shown in both clefs. The Phrygian mode is shown in both clefs. The Lydian mode is shown in both clefs.

Ionian

Dorian

Phrygian

Lydian

28 Mixolydian Aeolian Locrian

Mixolydian Aeolian Locrian

31 **ARPEGGIOS** Major Minor Diminished Augmented

Major Minor Diminished Augmented

39 Major 7th Minor 7th Minor (maj 7th) Diminished 7th

Major 7th Minor 7th Minor (maj 7th) Diminished 7th

46 Half diminished (Minor 7 b5) Major 9 Minor 9

Half diminished (Minor 7 b5) Major 9 Minor 9

53 Dominant 7th b9 Dominant 7th #9

Dominant 7th b9 Dominant 7th #9

57 Altered Scale as arpeggio Major 7 #5 Major 7 b5

Altered Scale as arpeggio Major 7 #5 Major 7 b5

Piano

Diatonic Jazz Piano Voicings

Up the scale: parallel 7th chords, 7th on top, root follows the scale

Imaj⁷ IImi⁷ IIImi⁷ IVmaj⁷ V⁷ VI mi⁷ VII mi^{7b5} Imaj⁷

Up the scale: parallel 7th chords, 3rd on top, root follows the scale (5th omitted)

Imaj⁷ IImi⁷ IIImi⁷ IVmaj⁷ V⁷ VI mi⁷ VII mi^{7b5} Imaj⁷

Diatonic Cycle of 5ths: chords moving in parallel

Imaj⁷ IVmaj⁷ VII mi^{7b5} IIImi⁷ VI mi⁷ IImi⁷ V⁷ Imaj⁷

Diatonic Cycle of 5ths: chords alternating, 7th on top then 3rd (good voice leading). 5th omitted

Imaj⁷ IVmaj⁷ VII mi^{7b5} IIImi⁷ VI mi⁷ IImi⁷ V⁷ Imaj⁷

II V I in a major key: adding an extra note in the right hand

IImi⁷ V⁹ Imaj¹³ IImi⁹ V¹³ Imaj⁹

Left Hand can be I+3, I+5, I+7, depending on register and good voiceleading

II V I in a minor key (using harmonic minor scale): extra note in right hand

IImi^{7b5} V^{7(b9)} I mi(maj⁷) IImi^{7b5} V^{7(b13)} I mi^{9(maj7)}