

Jazz musicians use the terms "scale" and "mode" interchangeably, and I will do the same. I make a distinction when the mode is in direct reference to its parent scale, as in "the D Dorian mode of the C major scale."

All the examples in this book are written in concert key. B $\flat$  and E $\flat$  instruments, if you are playing along with the original recording, don't forget to transpose accordingly. Examples originally played by bass clef instruments (trombone and bass) are shown in the bass clef. A few piano examples have been transposed down an octave so you don't have to read too many ledger lines.

## CHORD TYPES

THE TRIAD: A TRIAD IS A THREE-NOTE CHORD, CONSISTING OF THE ROOT (FIRST SCALE DEGREE), 3<sup>rd</sup>, AND 5<sup>th</sup> OF ANY GIVEN SCALE. THERE ARE FOUR BASIC TRIAD TYPES, DIFFERENTIATED BY THEIR 3<sup>rd</sup>S AND 5<sup>th</sup>S.

MAJOR: 1, 3, 5 (eg. C E G WOULD MAKE A C MAJOR TRIAD)

MINOR: 1,  $\flat$ 3, 5 (eg. C E $\flat$  G WOULD MAKE A C MINOR TRIAD)

DIMINISHED: 1,  $\flat$ 3,  $\flat$ 5 (eg. C E $\flat$  G $\flat$  WOULD MAKE A C DIMINISHED TRIAD)

AUGMENTED: 1, 3,  $\sharp$ 5 (eg. C E G $\sharp$  WOULD MAKE A C AUGMENTED TRIAD)

\* ALL OF THESE TRIADS ARE RELATED TO THE C MAJOR SCALE.

7<sup>th</sup> CHORDS: A 7<sup>th</sup> CHORD IS A FOUR (OR GREATER THAN FOUR) - NOTE CHORD, CONSISTING OF ONE OF THE ABOVE TRIADS, PLUS THE 7<sup>th</sup> NOTE OF THE GIVEN SCALE. THERE ARE MANY DIFFERENT TYPES OF 7<sup>th</sup> CHORDS.

\* EXCEPTION: THE "SUS", OR SUSPENDED, CHORD DOES NOT CONTAIN A STANDARD TRIAD. IT REPLACES THE 3<sup>rd</sup> SCALE DEGREE WITH THE 4<sup>th</sup>.

USE THE FOLLOWING FORMULAE TO CREATE CHORDS FOR IMPROVISATION BY APPLYING THE FORMULAE TO ANY MAJOR SCALE:

MAJOR 7 (eg. C $\Delta$ , C $\Delta$ 7)	1, 3, 5, 7	AUGMENTED DOMINANT (eg. C+7, C7 $\sharp$ 5)	1, 3, $\sharp$ 5, b7
MINOR 7 (eg. C-7, C $\text{min}$ 7)	1, $\flat$ 3, 5, b7	MINOR-MAJOR 7 (eg. C-7 $\Delta$ , C $\text{min}$ ( $\Delta$ 7))	1, $\flat$ 3, 5, 7
DOMINANT 7 (eg. C7)	1, 3, 5, $\flat$ 7	DOMINANT SUS 4 (eg. C7SUS4)	1, 4, 5, b7
HALF-DIMINISHED 7 (eg. C $\flat$ , C $\text{min}$ 7 $\flat$ 5)	1, $\flat$ 3, $\flat$ 5, b7		
DIMINISHED 7 (eg. C $\circ$ )	1, $\flat$ 3, $\flat$ 5, $\flat$ b7		

eg. A "G $\Delta$ " CHORD: A G $\Delta$  CHORD IS A DOMINANT 7<sup>th</sup> CHORD, CONTAINING 1, 3, 5, AND b7 FROM G MAJOR. 1 IS G, 3 IS B, AND 5 IS D. b7 MEANS LOWER THE 7<sup>th</sup>

## The Major Scales

*(cycle of 4ths)*

	1	2	3	4	5	6	7	8
C major:	C	D	E	F	G	A	B	C
F major:	F	G	A	Bb	C	D	E	F
Bb major:	Bb	C	D	Eb	F	G	A	Bb
Eb major:	Eb	F	G	Ab	Bb	C	D	Eb
Ab major:	Ab	Bb	C	Db	Eb	F	G	Ab
Db/ major:	Db	Eb	F	Gb	Ab	Bb	C	Db
C#	C#	D#	E#	F#	G#	A#	B#	C#
F# major:	F#	G#	A#	B	C#	D#	E#	F#
B major:	B	C#	D#	E	F#	G#	A#	B
E major:	E	F#	G#	A	B	C#	D#	E
A major:	A	B	C#	D	E	F#	G#	A
D major:	D	E	F#	G	A	B	C#	D
G major:	G	A	B	C	D	E	F#	G

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## A Note on Terminology and Chord Symbols

**M**

ost working jazz musicians prefer easy-to-read shorthand symbols. Both G7alt and

( $\flat$ 13)

( $\sharp$ 11)

( $\sharp$ 9)

G7( $\flat$ 9)

mean the same thing. Which would you rather read?

For the beginner, jazz presents a bewildering array of chord symbols. You will soon find out that they are just different ways of writing the same few chords. There is no one single set of standard chord symbols. The lack of a universally agreed-upon set of symbols is not a bad thing at all. Jazz is a living, breathing, growing, constantly evolving art, and its changing terminology reflects this.

A C major 7th chord can be notated as Cmaj7, CM7, C6, C $\frac{9}{8}$ , or C $\Delta$ , and they all mean pretty much the same thing. Many jazz musicians just write C. In this book I'll write C major 7th as C $\Delta$ .

A D minor 7th chord can be notated as D-7, Dm7, or Dmi7. I like to use the minus sign, as in D-7.

The plus (+) symbol (C7+11) and the sharp ( $\sharp$ ) symbol (C7 $\sharp$ 11) both mean the same thing: Raise a note (the 11th, in this case) a half-step. I'll use the  $\sharp$  symbol in this book.

The flat ( $\flat$ ) symbol (C7 $\flat$ 9) and the minus (-) sign (C7-9) both mean the same thing: Lower a note (the 9th, in this case) a half-step. I prefer the flat symbol.

The 4th and 11th are the same note in a chord. I like to use 4 on major and sus chords (C $\Delta$  $\sharp$ 4, Csus4), and 11 on dominant and minor chords (C7 $\sharp$ 11, C-11).

The 6th and 13th are the same note within a chord. Standard practice is to use 6 on major and minor chords (C6, C-6), and 13 on dominant chords (C7 $\flat$ 13).

Many piano and guitar voicings for major 7th chords don't include the major 7th. You'll see an occasional "C $\Delta$ " chord in this book with no major 7th in the voicing shown.

I use abbreviated numbers—such as "3rd," "5th," "7th," and so on—when referring to *intervals and notes in a specific chord*, such as "the 5th of the G7 chord." I spell out the number as a word—such as "third," "fifth," "seventh"—when referring to anything else, such as "the fourth mode of C major," "the cycle of fifths," "the seventh note of the scale," and so on.