

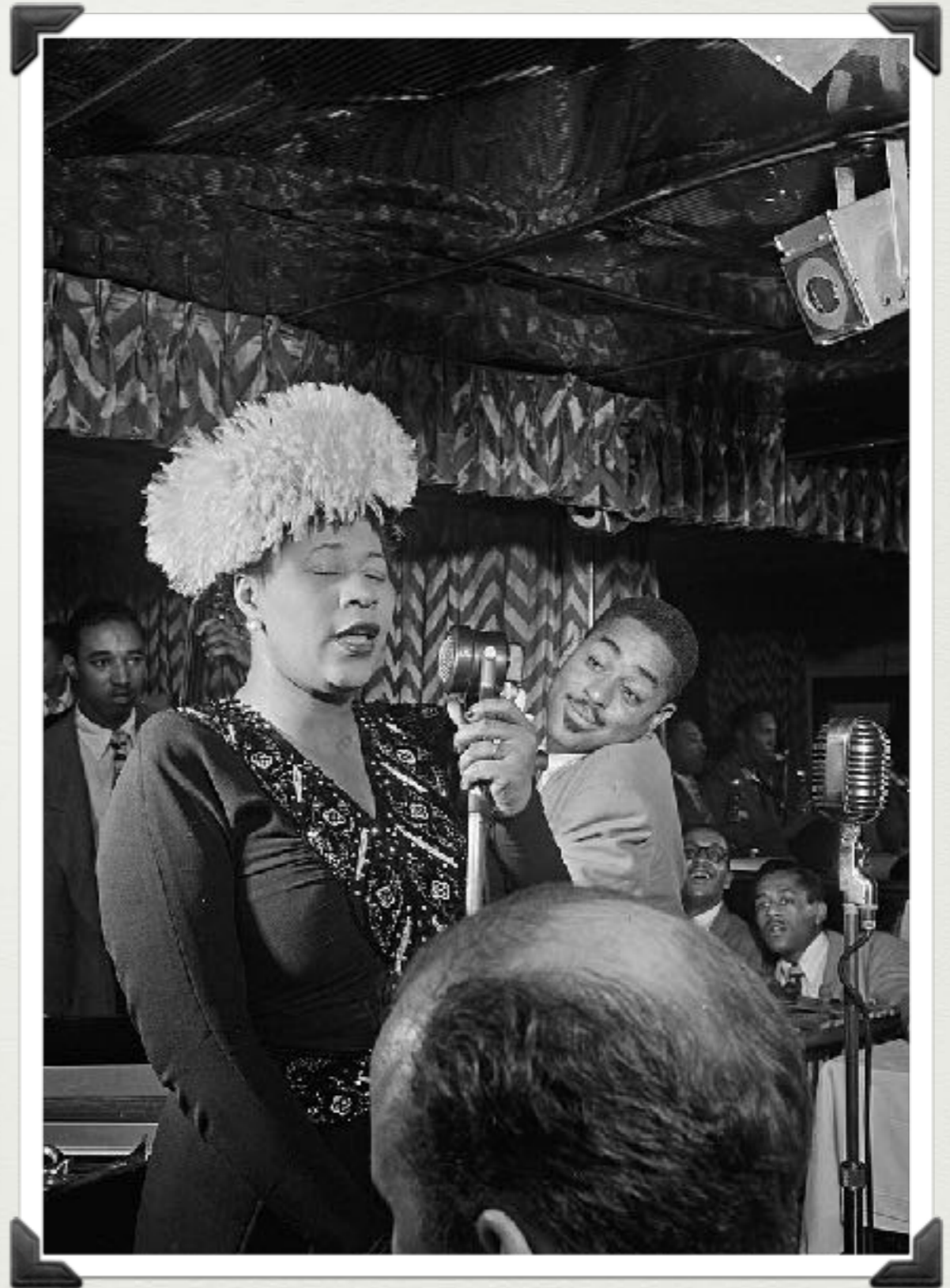
JAZZ HARMONY AND RHYTHM
FOR CHOIR NERDS:
A CRASH COURSE

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THE
NEXT
SESSION



FUNDAMENTAL HARMONIC LANGUAGE

SEVENTY ~~NINETY~~ WORDS

FIVE SEVENTH CHORDS

- MAJOR SEVENTH CHORD
- DOMINANT SEVENTH CHORD
- MINOR SEVENTH CHORD
- HALF-DIMINISHED SEVENTH CHORD = m17(b5)
- DIMINISHED SEVENTH CHORD = 7(b9)

ii-V-I

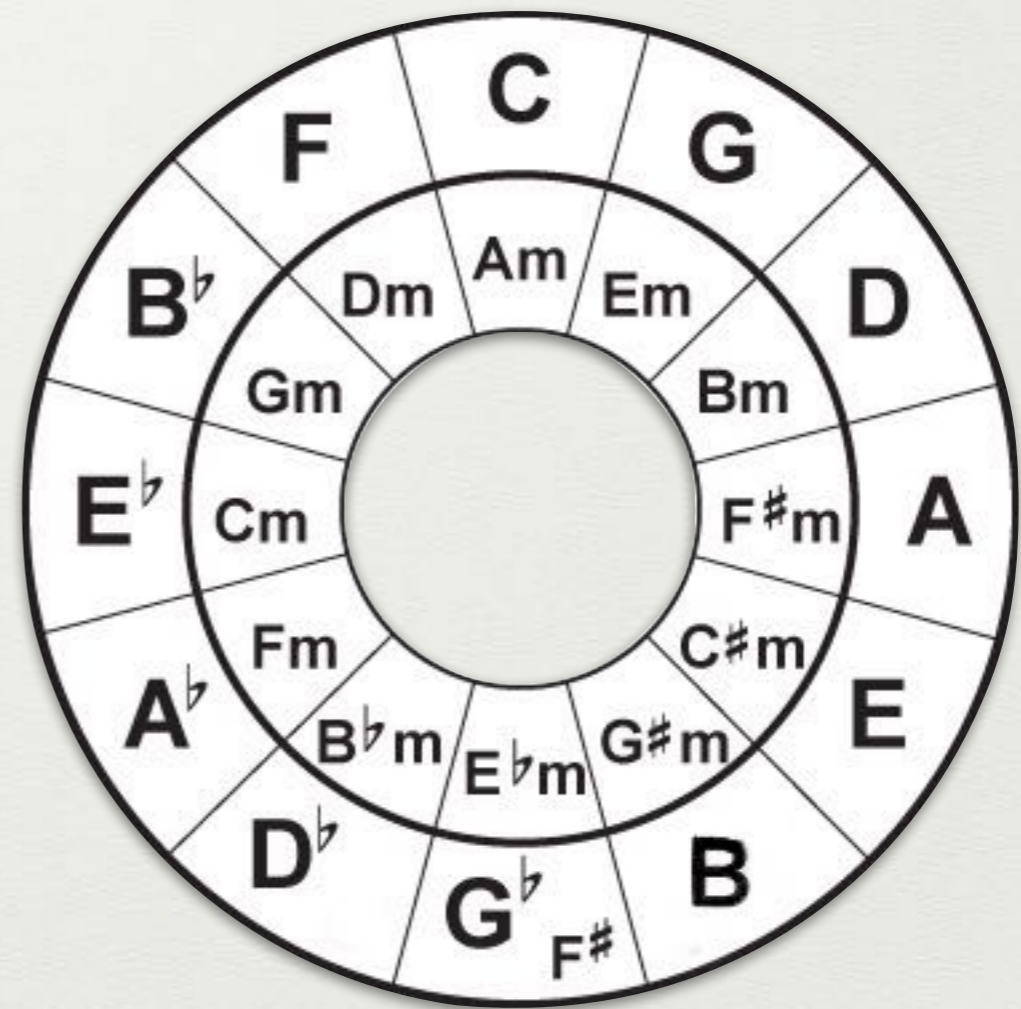
MINOR SEVENTH



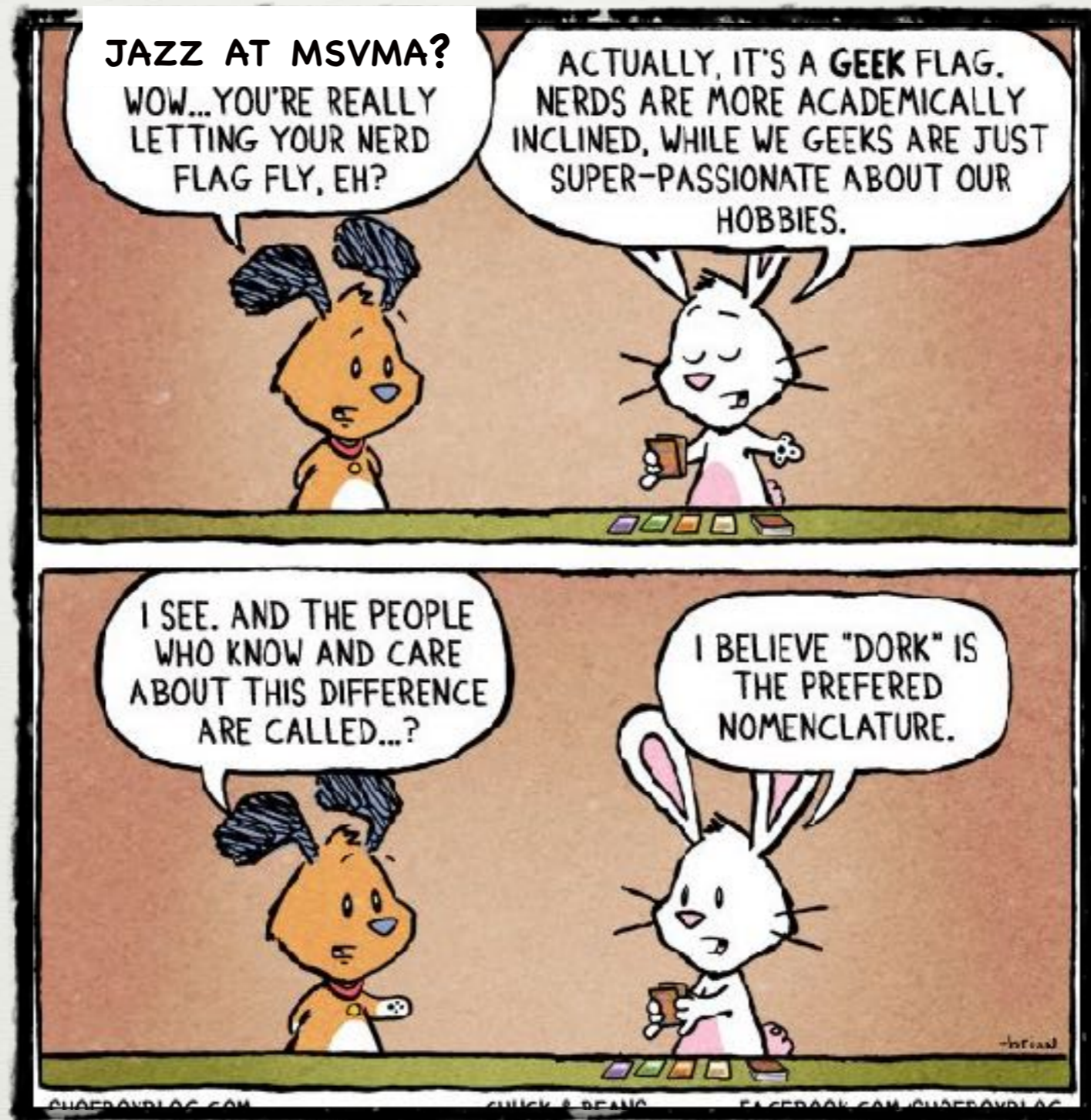
DOMINANT SEVENTH



MAJOR SEVENTH



NOMENCLATURE



NOMENCLATURE

| CHORD TYPE | ACCEPTABLE | PREFERRED | UNACCEPTABLE |
|------------|------------|-----------|--------------|
| MINOR | MIN7, -7 | m17 | M7, 7 |
| DOMINANT | | 7 | MM7 |
| MAJOR | MA7, Δ7 | MA7 | M7 |

EXTENSIONS

- NUMBERS BELOW SEVEN = STRUCTURAL
- NUMBERS ABOVE SEVEN = COLOR

EXTENSIONS - DOMINANT

| CHORD TYPE | ALTERATIONS OF THE ROOT | ALTERATIONS OF THE FIFTH | OTHER |
|------------|-------------------------|--------------------------|-------|
| DIATONIC | G9 | G13 | |
| CHROMATIC | G7(b9) G7(#9) | G7(b13) G7(#11) | G7ALT |

EXTENSIONS - DOMINANT

NUMBERS IMPLY ALL LOWER DIATONIC

CHORD TONES AND EXTENSIONS

- **G₁₃ IMPLIES A₉**
- **G₉ DOES NOT IMPLY A₁₃**

EXTENSIONS - DOMINANT

USE HIGHEST UNALTERED EXTENSION AS NUMBER FOR CHORD

- G⁹(b13)
- G¹³(#11)
- G¹³(b9)

EXTENSIONS - DOMINANT

EXTENSIONS CAN BE COMBINED FOR MAXIMUM FUN!

- G9(b13)
- G13(#11)
- G13(b9)
- G7 (^{#9}_{b9})
- G7ALT (b9, #9, #11, b13)

DOMINANT - TRITONE SUBSTITUTION

- FUNCTIONAL NOTES: 3RD AND SEVENTH
- ROOT: 2 POSSIBLE
- TRITONE SUB: C00000L
- ALT CHORD = DIATONIC TRITONE SUB

EXTENSIONS - MINOR

| CHORD TYPE | ALTERATIONS OF THE ROOT | ALTERATIONS OF THE FIFTH | OTHER |
|------------|-------------------------|--------------------------|----------------------|
| DIATONIC | DM19 | DM113 | DM16 DM111 |
| CHROMATIC | | | DM17(b5) DM1(MA7) |

EXTENSIONS - MAJOR

| CHORD TYPE | ALTERATIONS OF THE ROOT | ALTERATIONS OF THE FIFTH | OTHER |
|------------|-------------------------|--------------------------|---------|
| DIATONIC | CMA9 | CMA13 | C6 (!!) |
| CHROMATIC | | CMA7(#11) | |

QUICKLY

SUS CHORDS

G7(SUS4), CMA7 (SUS4)

SLASH CHORDS

G7/B, CMA7/E, F/G

ii-V-I PART 2

HARMONIC CENTERS

SATIN DOLL

DUKE ELLINGTON &

BILLY STRAYORN (1953)

(MED.) **SATIN DOLL** 2/4
-DUKE ELLINGTON/
JOHNNY MERCER/
BILLY STRAYORN

Sis-a-rette hold - er which wigs me, o - ver her about - der.
Ba-by, shall we go out skip-pin'? Care-ful, a - ni - go,
she digg me. Out cat - tin', that set - in doll..
you're flip - pin'. Speaks Lat - in, that set - in doll..
She's
no-bod-y's fool, so I'm play - ing it cool, as can be. FINE
give it a whirl, but I ain't for no girl catch - ing me. Switch - er - co - ney.
tel - ephone num - bers well you know, do - ing my rhus - bas with u - no,
and that 's'. my set - in doll. FINE

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(MED.)

SATIN DOLL

2/4
-DUKE ELLINGTON/
JOHNNY MERCER/
BILLY STRAYHORN

Handwritten musical score for SATIN DOLL in 4/4 time. The score consists of three staves of music with lyrics underneath. Chords are written above the notes.

Staff 1: D-7 G7 D-7 G7 E-7 A7
 Cig-a-rette hold - er which wigs me, o - ver her shoul-der,
 Ba-by, shall we_ go out skip-pin'? Care-ful, a - mi - go,

Staff 2: E-7 A7 A-7 D7 Ab-7 Db7
 she digs me. Out cat - tin', that sat - in doll...
 you're flip - pin'. Speaks Lat - in, that sat - in doll...

Staff 3: 1. Cmaj7 D-7 E-7 A7 2. Cmaj7
 (First ending: Cmaj7 D-7 E-7 A7) (Second ending: Cmaj7)

1: II⁷ V⁷ I⁷ MC⁷

2: II⁷ V⁷ I⁷ MC⁷

3: II⁷ V⁷ I⁷ V⁷ I⁷

4: II⁷ V⁷ I⁷ V⁷ I⁷

5: II⁷ V⁷ I⁷ V⁷ I⁷

6: II⁷ V⁷ I⁷ V⁷ I⁷ V⁷ I⁷

7: I⁷ MC⁷ a⁷ - ii⁷

8: II⁷ V⁷ I⁷ V⁷ I⁷

(RETURN TO MEASURE 1)

HOW HIGH THE MOON

MORGAN LEWIS &

NANCY HAMILTON (1940)

117
- MORGAN LEWIS/
NANCY HAMILTON

(VAD)

Some-where there's mu - sic, how faint the tune! Some-where there's
heav - en, how high the moon! There is no
moon a - love when love is far - a-way too, 'til it comes
true that you love me as I love you. Some-where there's
mu - sic, it's where you are. Some-where there's
heav - en, how near, how far! The dark - est
night would shine if you would come to me soon. On - til you
will, how still my heart, how high the moon! FINE (Some-where there's)

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Handwritten musical score for guitar in G major, 4/4 time. The score consists of four staves of music with lyrics underneath. Chord symbols are written above the notes.

Staff 1: *Gmaj7* *G-7* *C7*
 Some-where there's mu - sic, how faint the tune! Some-where there's

Staff 2: *Fmaj7* *F-7* *Bb7*
 heav - en, how high the moon! There is no

Staff 3: *Ebmaj7* *A-7b5* *D7* *G-7* *A-7b5* *D7*
 moon a - bove when love is far - a-way too, 'til it comes

Staff 4: *Gmaj7* *A-7* *D7* *B-7* *Bb7* *A-7* *D7*
 true that you love me as I love you. Some-where there's

1: I ING

2: I ING

3: II INF

4: V INF

5: I INF

6: I INF

7: II IN E-FLAT

8: V IN E-FLAT

9: I IN E-FLAT

10: II - V ING MINOR

11: I ING MINOR

12: II - V ING MINOR

13: I ING (!)

14: II - V ING

15: II - V IN A

16: II - V ING

JAZZ PIANO IN ONE SLIDE

1. LH ROOT, 2-NOTE RH
2. LH ROOT, 4-NOTE RH
3. ROOT/FIFTH BASS LINE
4. STEPWISE BASS LINE

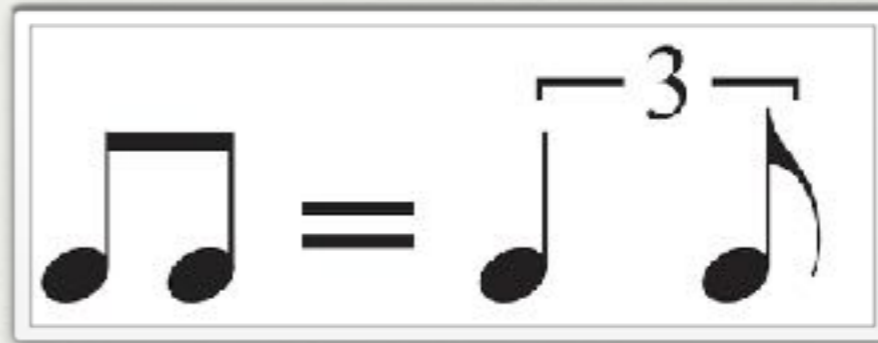
The musical score is divided into four numbered exercises, each with a circled number above the first measure. The exercises are as follows:

- Exercise 1:** Chords: Dmi7, G7, Cma7. The right hand plays a 2-note chord in each measure, and the left hand plays the root note.
- Exercise 2:** Chords: Dmi9, G13, Cma9. The right hand plays a 4-note chord in each measure, and the left hand plays the root note.
- Exercise 3:** Chords: Dmi7, G7, Cma7. The right hand plays a 2-note chord in each measure, and the left hand plays the root and fifth notes.
- Exercise 4:** Chords: Dmi7, G7, Cma7. The right hand plays a 2-note chord in each measure, and the left hand plays a stepwise bass line.

SWING RHYTHM - THE 3 U'S

- UPBEAT ACCENT (MACRO)

- UNEVEN 8THS



- UPBEAT ACCENT (MICRO)

PERFORMANCE PRACTICE

- ARTICULATIONS
- SOLO VS ENSEMBLE
- RELATIVE FREEDOM FROM SCORE
- AURAL TRADITION

RESOURCES

- JAZZ ARRANGING TECHNIQUES (GARY LINDSAY)
WWW.LINDSDAYJAZZ.COM
- DARCY JAMES ARGUE'S CHORD SYMBOL GUIDELINES
WWW.JEDSCOTT.COM/ARGUECHORDS/
- JAZZ PIANO HANDBOOK (MICHELE WEIR)
WWW.MICHMUSIC.COM
- THE JAZZ HARMONY RETREAT (JEREMY FOX)
WWW.THEJAZZHARMONYRETREAT.COM

THANK YOU!

YOU'RE OFFICIALLY NOW A VOCAL JAZZ NERD.

QUESTIONS?

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