JAZZ HARMONY AND RHYTHM FOR CHOIR NERDS:

A CRASH COURSE

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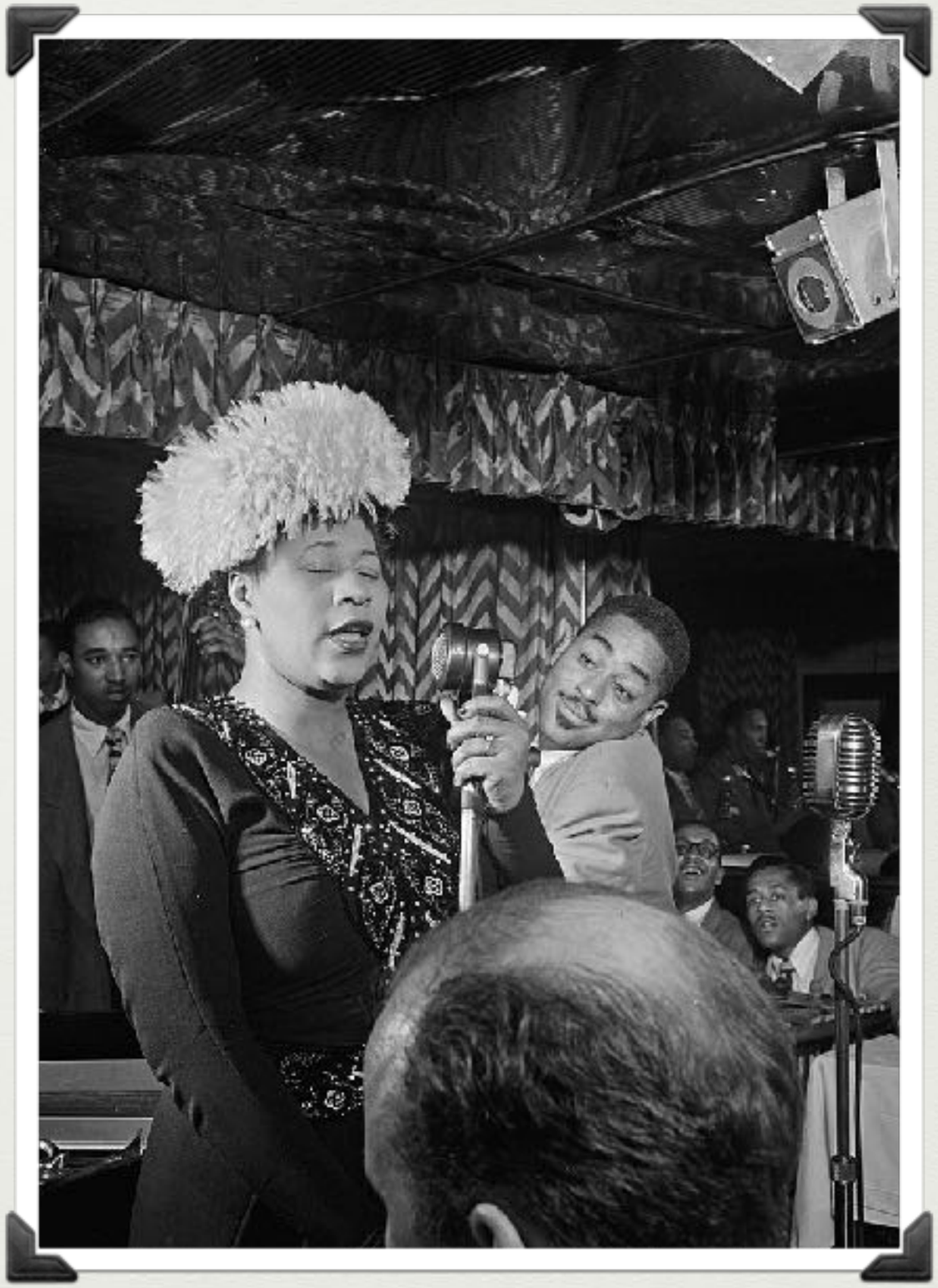
The Next session



Fundamental Harmonic Language

Seventh Chords

Five Seventh Chords

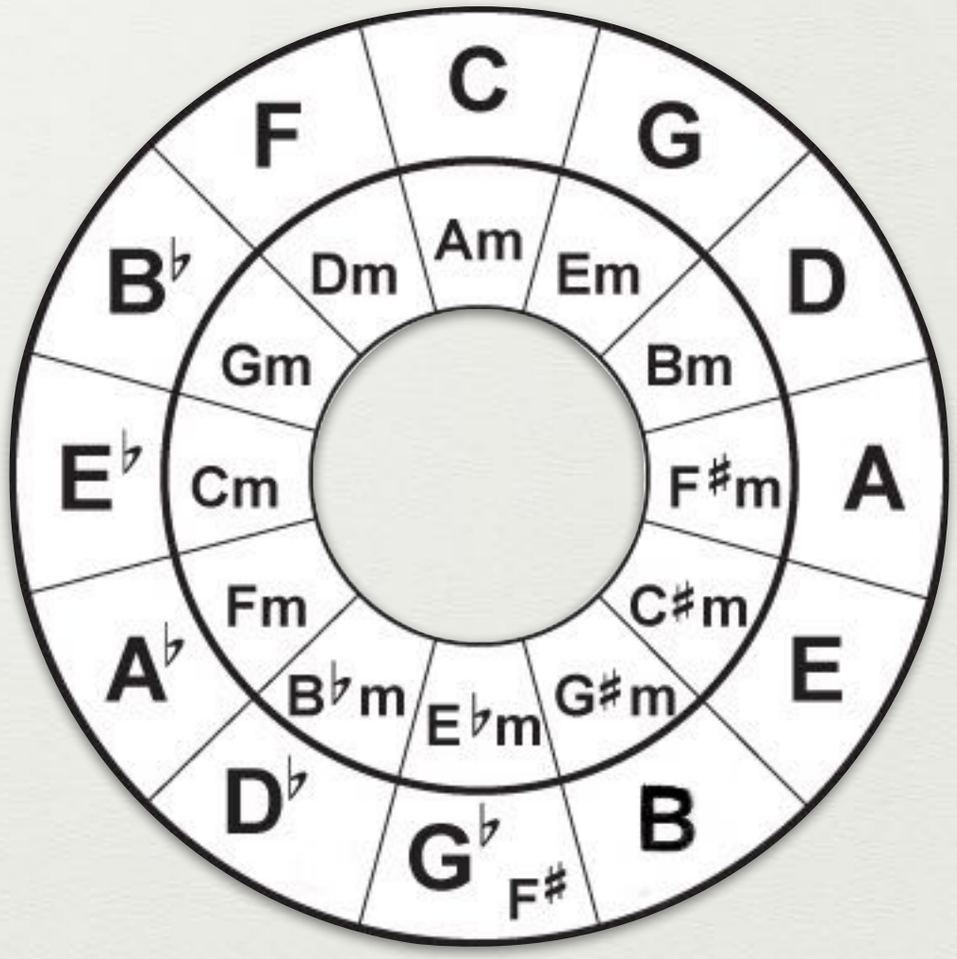
- Major Seventh Chord
- Dominant Seventh Chord
- Minor Seventh Chord
- Half-Diminished Seventh Chord = m17(b5)
- Diminished Seventh Chord = 7(b9)

ii-V-I

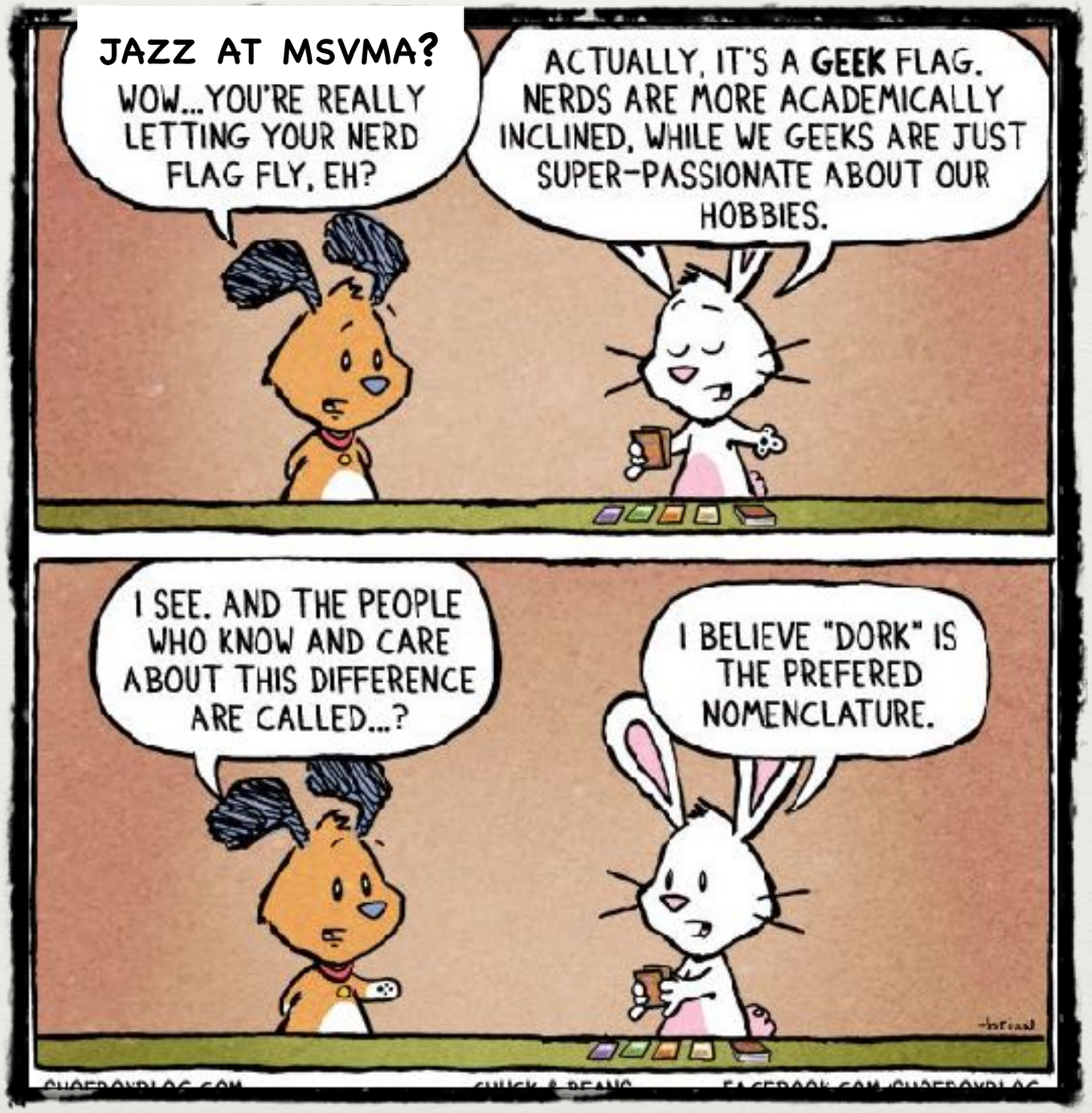
MINOR SEVENTH

DOMINANT SEVENTH

MAJOR SEVENTH



Nomenclature



Nomenclature

chord type	acceptable	Preferred	unacceptable
minor	min7, -7	mi7	m7, 7
dominant		7	Mm7
major	maj7, 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(♭9) G7(♯9)	G7(♭13) G7(♯11)	G7alt

Extensions - Dominant

Numbers imply all lower diatonic

chord tones and extensions

- G13 implies a 9
- G9 does not imply a 13

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 $\binom{\#9}{b9}$
- G7alt (b9, #9, #11, b13)

Dominant - tritone substitution

- functional notes: 3rd and seventh
- root: 2 possible
- Tritone sub: cooooool
- Alt chord = diatonic tritone sub

Extensions - Minor

chord type	Alterations of the ROOT	Alterations of the FIFTH	Other
Diatonic	Dm9	Dm13	Dm6 Dm11
Chromatic			Dm7(b5) Dm(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

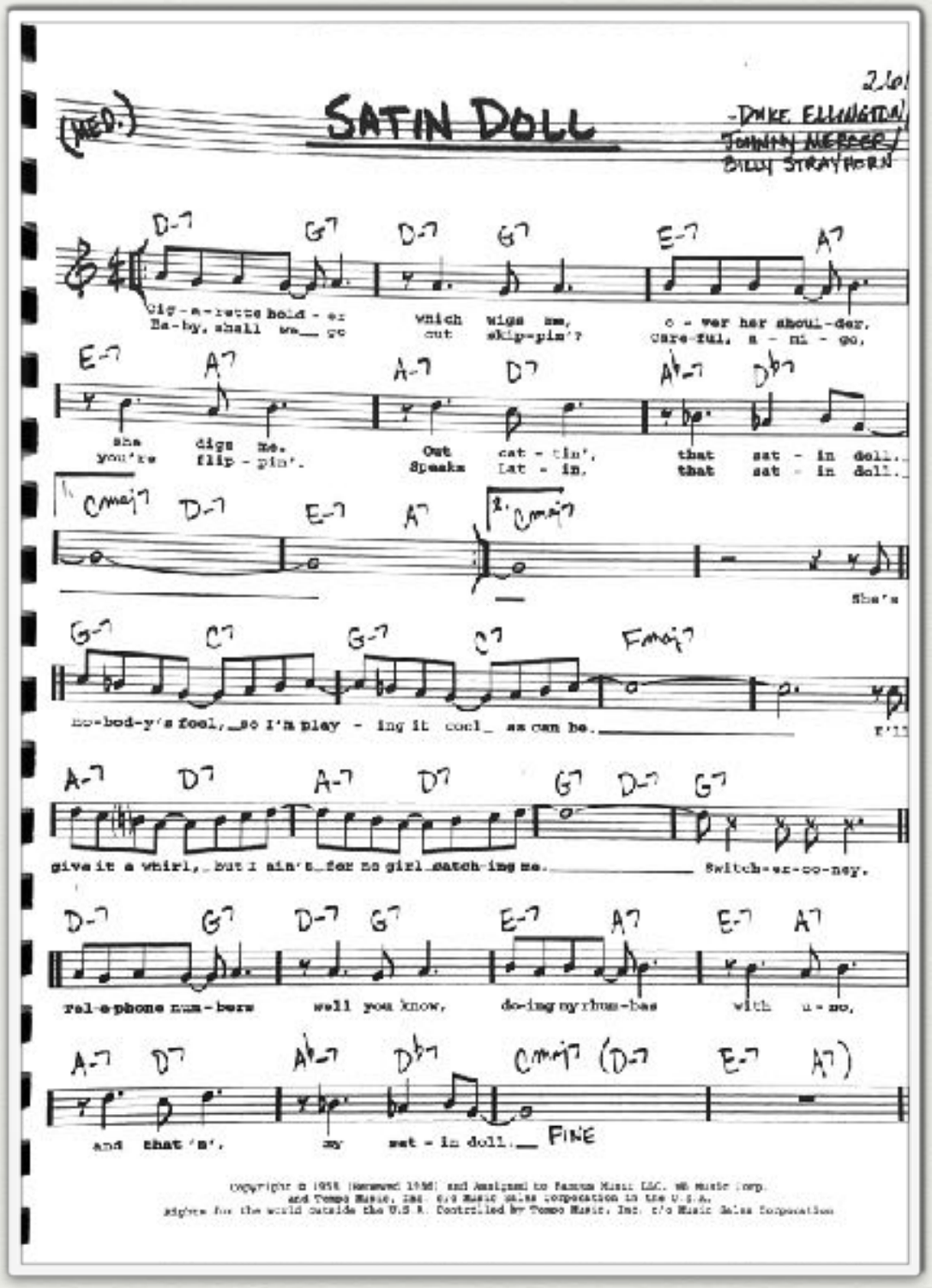
ii-V-I Part 2

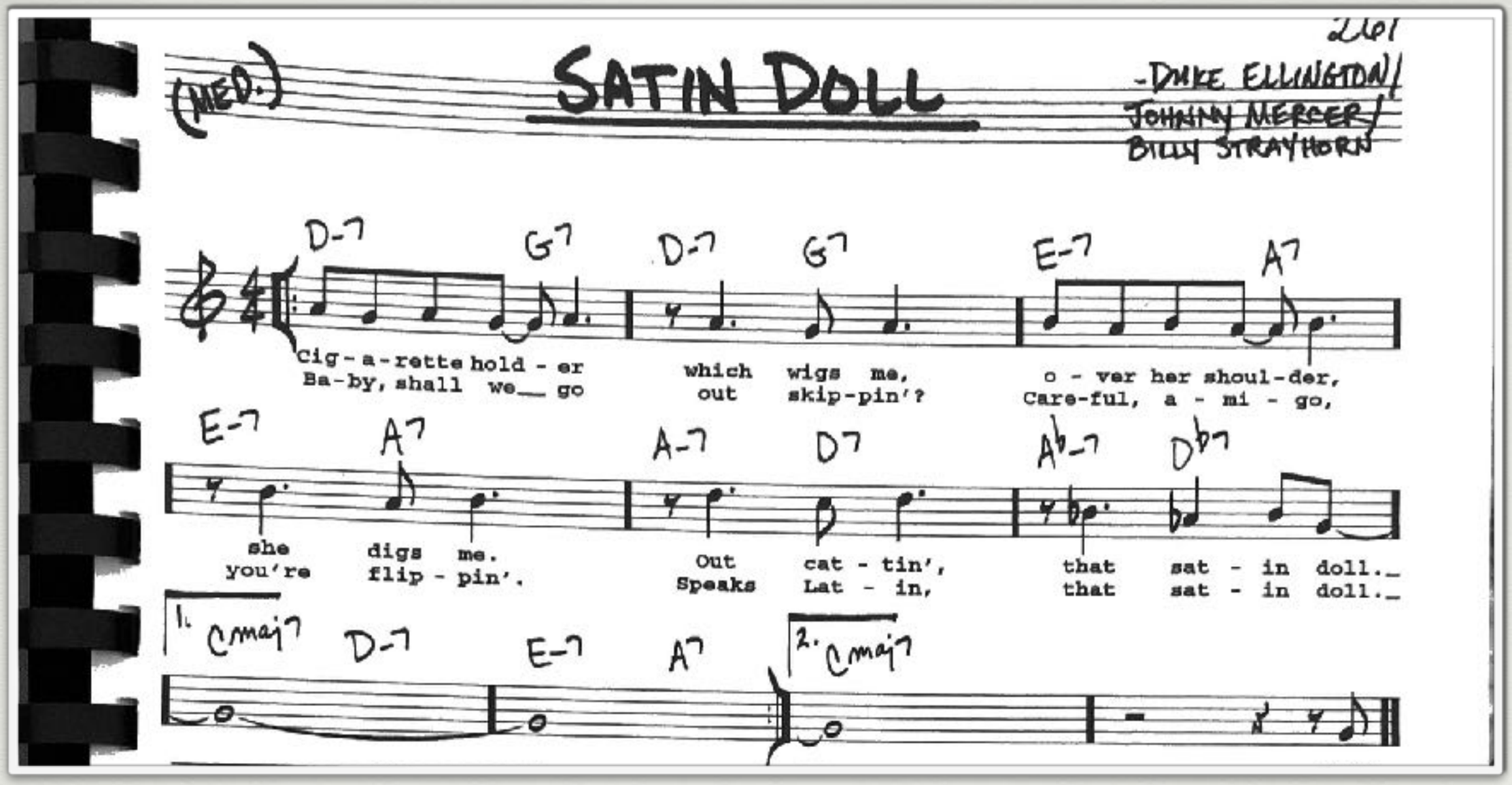
Harmonic Centers

Satin Doll

Duke Ellington &

Billy Strayorn (1953)



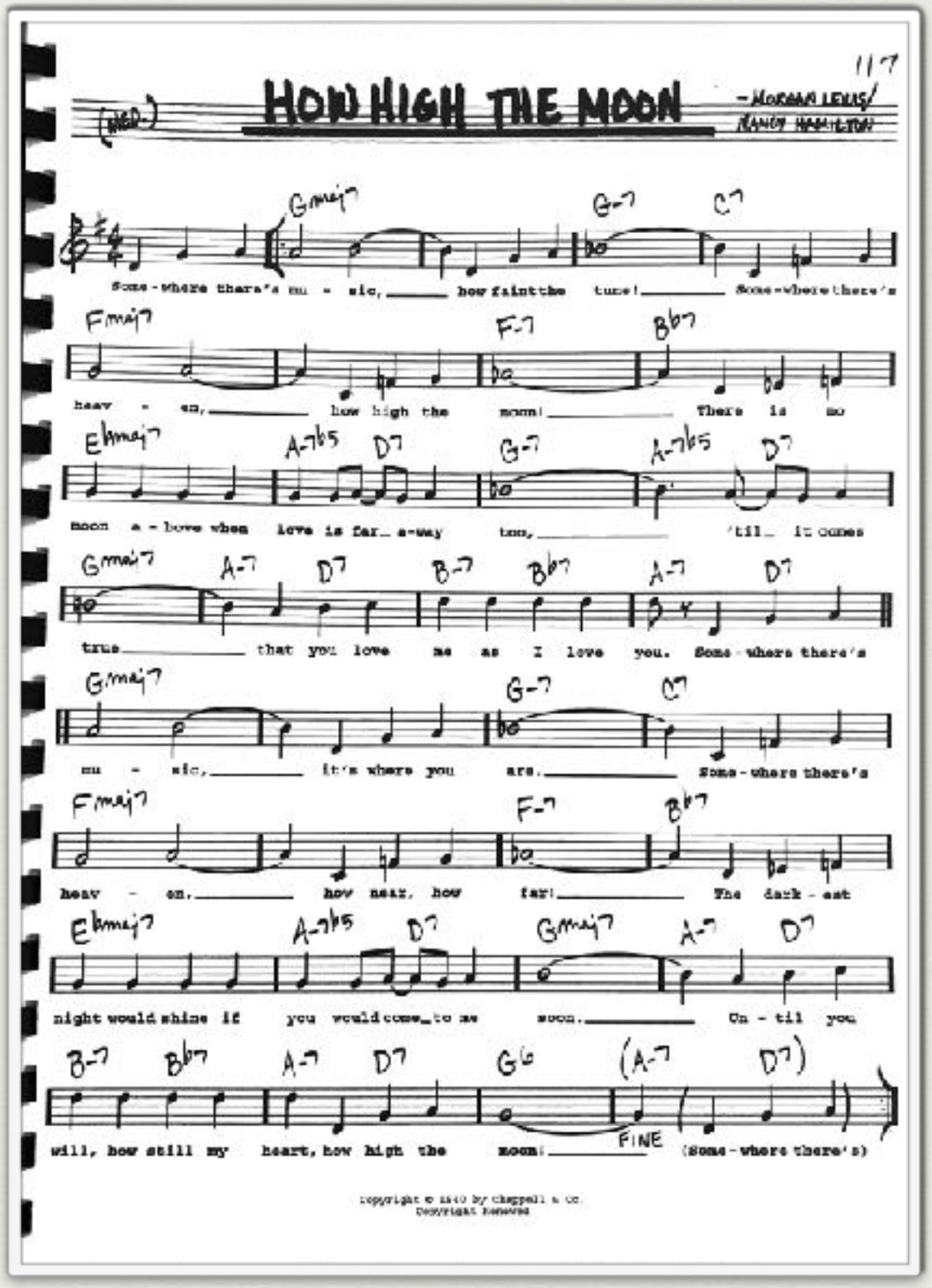


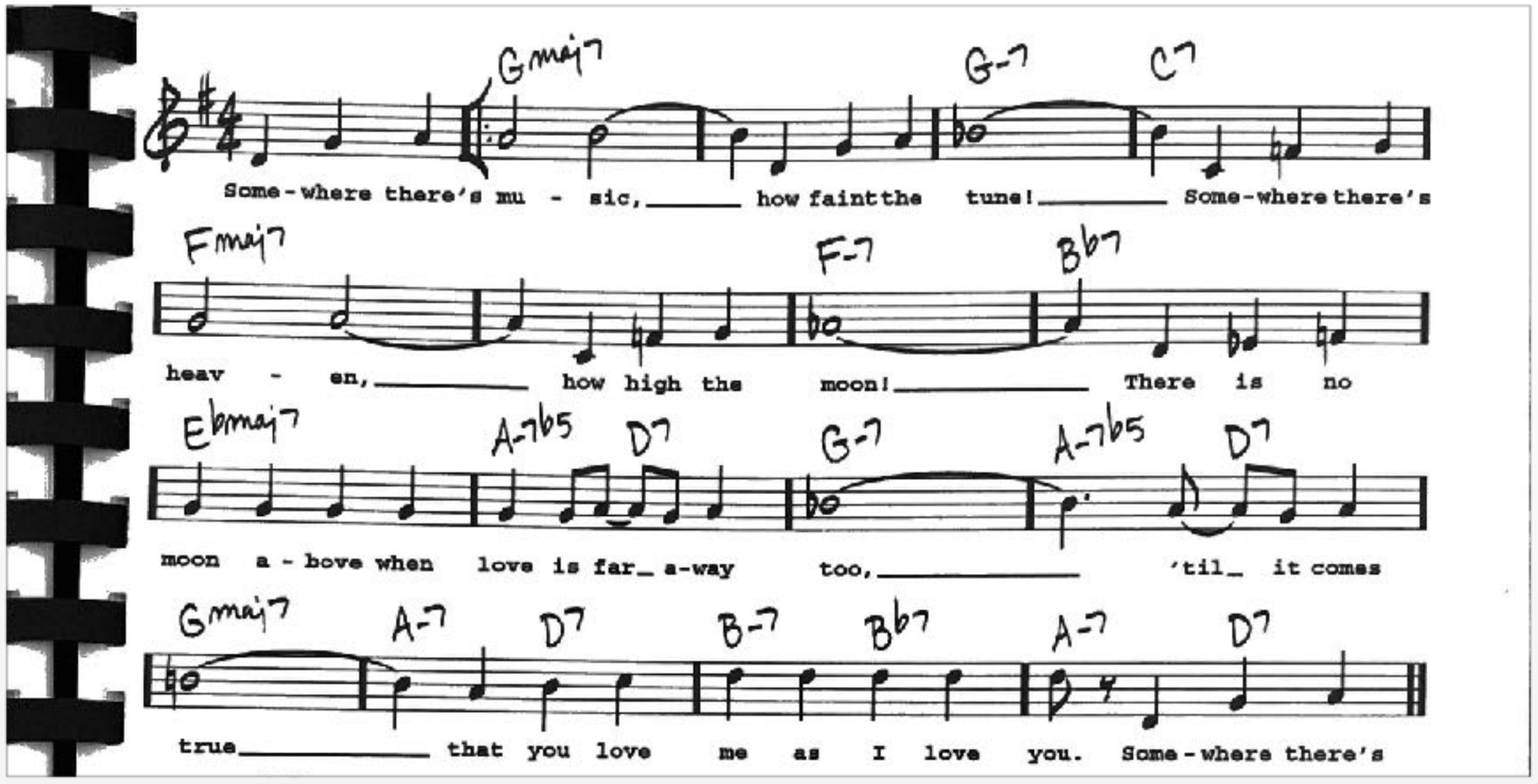
1: ii7 - V7	2: ii7 - V7	3: iii7 - VI7
4: iii7 - VI7	5: vi7 - II7	6: vi7 - II7
7: Ima7 - ii7	8: iii7 - VI7	(return to measure 1)

How High The Moon

Morgan Lewis &

Nancy Hamilton (1940)

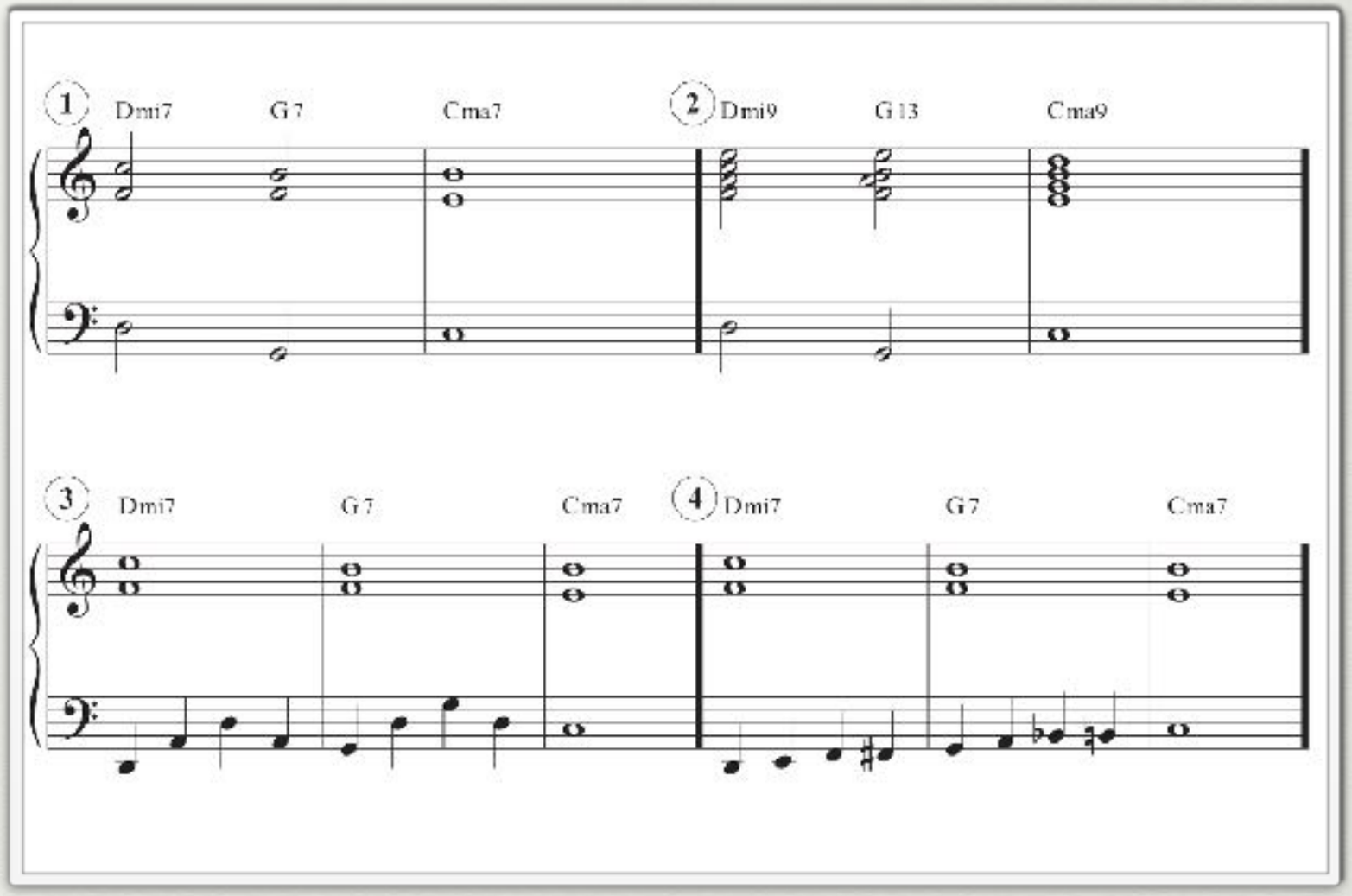




1: I IN G	2: I IN G	3: II IN F	4: V IN F
5: I IN F	6: I IN F	7: II IN E-FLAT	8: V IN E-FLAT
9: I IN E-FLAT	10: II-V IN G MINOR	11: I IN G MINOR	12: II-V IN G MINOR
13: I IN G (!)	14: II-V IN G	15: II-V IN A	16: II-V IN G

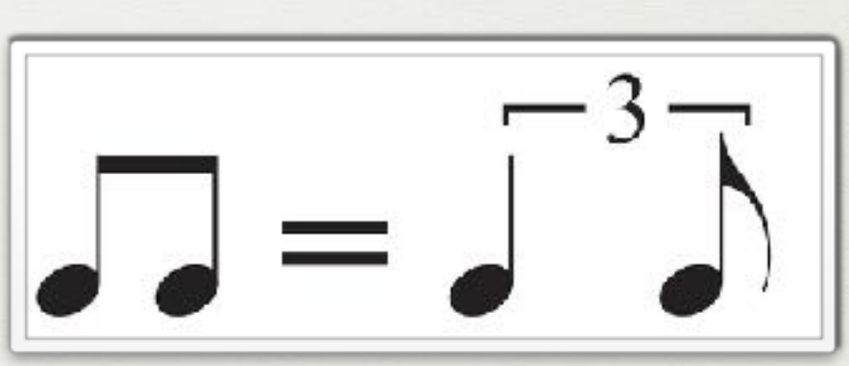
Jazz Piano in One Slide

1. LH root, 2-note RH
2. LH root, 4-note RH
3. Root/fifth bass line
4. Stepwise bass line



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.lindsayjazz.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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