



JAZZ GLOSSARY

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WELCOME

The Jazz Glossary is a comprehensive, quick-reference guide for common chords, scales, and terms used in jazz. Learn which scales can be played over which chords, the meaning of chord symbols, common chord voicings, and the definition of common terms like “comping”, and “two-feel”.

With concise and clear video explanations that feature our Living Notation and a corresponding pdf workbook, you’ll absorb the crucial building blocks of the jazz language and gain the confidence to make good musical choices when you improvise.

MEET THE ARTIST

ABOUT **ADAM MANESS**



Adam Maness is a versatile multi-instrumentalist, songwriter, composer, and arranger. Born in Saint Louis, Missouri, Maness has performed around the globe with award-winning artists from a plethora of musical genres. Shortly after beginning his studies in jazz piano as a young man, he began performing in clubs around Saint Louis. In 2001, Maness moved to New York City to attend the acclaimed Jazz and Contemporary Music program at The New School University and was soon deeply immersed in the city's jazz scene. In 2003, he moved home to Saint Louis and began playing with renowned vocalist Erin Bode.

In ten years, Maness recorded six albums and traveled across America, Europe, Japan, and South Africa as Bode's pianist, guitarist, and songwriting partner. In 2011, along with St. Louis Symphony musicians Bjorn Raneheim and Shawn Weil as well as bassist Syd Rodway, he helped found the acclaimed, genre-bending quartet, The 442s, for which Maness is the primary composer. In the summer of 2014, Maness was commissioned to write an orchestral piece titled *Divides that Bind* for a unity concert in Ferguson, Missouri. In February 2015, the piece was reprised by the St. Louis Symphony Orchestra and IN UNISON Chorus, under the direction of Kevin Mcbeth, for their Black History Month concert at Powell Hall. The St. Louis Symphony Orchestra, the Colorado Symphony Orchestra, the Metropolitan Orchestra of St. Louis, Peter Martin, Erin Bode, Dianne Reeves, David Halen, Peter Henderson, Karin Bliznik, The Trombones of the St. Louis Symphony, Brian Owens, and Chamber Project St. Louis have performed his compositions and arrangements. Maness frequently performs regularly as "The Adam Maness Trio" featuring bassist Bob DeBoo and drummer Montez Coleman.

NOTES

SCALE GLOSSARY

1. Major/Ionian Scales

The image displays twelve major scales in treble clef, arranged in three rows of four. Each scale is labeled with its key signature above the staff. The scales are: C major, F major, B \flat major, E \flat major, A \flat major, D \flat major, G \flat major, B major, E major, A major, D major, and G major. Each scale is written as a sequence of eighth notes ascending and then descending.

The Ionian scale, or more commonly the major scale, is a fundamental scale in jazz. The scale is made up of the following pattern of whole-steps (W) and half-steps (H): W-W-H-W-W-W-H. The major scale is commonly used in jazz as a reference point to create other scales. For example, the dominant scale (or Mixolydian scale) can be thought of as a major scale with a flatted 7th scale degree. For this reason, the major scale is an important scale to master in all twelve keys. In addition, the major scale is commonly used in jazz over the following chords: the major triad (X), the major 7th chord (Xmaj7), and the major 6th chord (X \flat 6). Examples of these chords in the key of C:

The image shows three chords in the key of C on a single staff in treble clef. The first chord is the C major triad (C-E-G), the second is the C major 7th chord (C-E-G-B \flat), and the third is the C major 6th chord (C-E-G-A \flat). Each chord is represented by a cluster of notes on the staff.

2. Dorian Scales

The Dorian scale is the most commonly used minor scale in jazz. The Dorian scale is the second mode of the major scale. This is to say, it is constructed using the same pitches of its corresponding major scale starting on the second scale degree. For example, D Dorian is composed of all the same pitches as a C Major/Ionian Scale. The scale follows a pattern of W-H-W-W-W-H-W. The Dorian scale can also be thought of as major scale with a flat 3rd and flat 7th. It is commonly used in jazz over the following chords: the minor 7th chord (Xm7), the minor 9th chord (Xm9), the minor 11th chord (Xm11), minor 13th chord (Xm13). With C as the root, these chords are:

In context, the Dorian scale is used commonly on the ii-chord of a ii-V-I progression. For example, in the key of C, D Dorian is used over the Dmin7 in a Dmin7-G7-Cmaj7 progression. It is also used in modal tunes such as Miles Davis' "So What" and John Coltrane's "Impressions."

3. Dominant/Mixolydian Scales

The image displays twelve dominant (Mixolydian) scales on a single treble clef staff, arranged in three rows of four. Each scale is represented by a sequence of eight notes. The scales are: C (C4-D4-E4-F4-G4-A4-Bb4), F (F4-G4-A4-Bb4-C5-D5-Eb5), Bb (Bb4-C5-D5-Eb5-F6-G6-Ab6), Eb (Eb4-F4-G4-Ab4-Bb4-C5-D5), Ab (Ab4-Bb4-C5-D5-Eb5-F6-G6), Db (Db4-Eb4-F4-G4-Ab4-Bb4), F# (F#4-G#4-A#4-B#4-C#5-D#5-E#5), B (B4-C5-D5-E5-F#5-G#5), E (E4-F#4-G#4-A#4-B#4-C#5), A (A4-B#4-C#4-D#4-E#4-F#5), D (D4-E4-F#4-G#4-A#4-B#4), and G (G4-A4-B4-C4-D4-E4-F#4).

The dominant or Mixolydian scale is composed of the pattern W-W-H-W-W-H-W. The scale is the fifth mode of the major scale. Like the Dorian scale, it is constructed using the same pitches of its corresponding major scale, except this time, starting on the fifth scale degree. For instance, the G dominant scale is composed of all the same pitches as a C major scale. The dominant scale can also be thought of as a major scale with a flat 7th. The dominant scale and its sound are pervasive within jazz music. Much like the major scale, many scales (that will be explored later) are built upon alterations to the dominant scale. The dominant scale is associated with unaltered dominant chords, i.e: the dominant 7th chord (X7), the dominant 9th chord (X9), and the dominant 13th chord (X13). With C as the root, these chords are:

The image shows three dominant chords in C major on a single treble clef staff. From left to right: C7 (C4-E4-G4-Bb4), C9 (C4-E4-G4-Bb4-F#4), and C13 (C4-E4-G4-Bb4-F#4-A#4). Each chord is represented by a vertical stack of notes on the staff.

The dominant scale is used commonly on the V-chord of a ii-V-I progression. The dominant scale is also a primary scale of the blues because the tonic chord in a blues is often dominant.

4. Lydian Scale

The image shows three staves of musical notation for the Lydian scale in various keys. The first staff contains C, F, B \flat , and E \flat . The second staff contains A \flat , D \flat , G \flat , and B. The third staff contains E, A, D, and G. Each key is represented by a four-measure phrase of eighth notes, with the key signature indicated by a sharp or flat symbol above the staff.

The Lydian scale is the fourth mode of the major scale. Like the other modes of the major scale, it is constructed using the same pitches of its corresponding major scale. For instance, the C Lydian scale is composed of all the same pitches as a G major scale. The Lydian scale follows the pattern of W-W-W-H-W-W-H, or it can be thought of as a major scale with a raised 4th scale degree. The Lydian scale is associated with major #11 chords, specifically: the major 7th #11 chord, major 9th #11 chord, and major 13th #11. In the key of C:

The image shows three chord diagrams for major #11 chords in the key of C. The first chord is Cmaj7(#11), the second is Cmaj9(#11), and the third is Cmaj13(#11). Each chord is represented by a treble clef staff with a key signature of one sharp (F#) and a chord symbol above it. The notes are shown as circles on the staff lines.

In context, the Lydian scale is used most commonly over the IV-chord of a progression. It can also be used on a I-chord as a sub for a major scale—try it, it's hip!

5. Phrygian Scales

The image displays twelve Phrygian scales on a single treble clef staff, arranged in three rows of four. Each scale is shown in its ascending and descending forms. The scales are: C, F, B \flat , E \flat (top row); G \sharp , C \sharp , F \sharp , B (middle row); and E, A, D, G (bottom row). The notes are written with appropriate accidentals to indicate the correct pitch for each scale.

The Phrygian scale is made up of the pattern H-W-W-W-H-W-W. It is the third mode of the major scale, and it is constructed using the same pitches of the corresponding major scale starting on the third scale degree. To illustrate, the G \sharp Phrygian scale is composed of the same pitches as a E major scale. The Phrygian scale is used most often over a minor 7th chord (Xm7). With C as the root:

The image shows the Cm7 chord in a treble clef. The chord symbol "Cm7" is written above the staff. The notes are C \flat (B), E \flat (D), G \flat (F), and B \flat (A), all written as whole notes in the bass register.

In jazz music, the Phrygian scale is most often found in a very specific context, as a iii-chord in a iii-VI-ii-V turnaround. For the most part, the Dorian scale is preferred for minor 7 chords outside of this specific context.

6. Melodic Minor Scale

The image displays the melodic minor scale in 12 keys, organized into three rows of four measures each. The first row contains C, F, B \flat , and E \flat . The second row contains A \flat , D \flat , F \sharp , and B. The third row contains E, A, D, and G. Each measure shows the ascending half of the scale, with notes written on a treble clef staff.

Unlike in classical music, jazz musicians think of the melodic minor scale as consisting of only the ascending half of the melodic minor scale, notes are not altered when descending. With this in mind, the easiest way to think about the melodic minor scale is a major scale with a flattened 3rd scale degree. In C, this would be a C major scale with an E \flat instead of an E. Like the major scale, jazz musicians use different modes of the melodic minor scale to construct different scales to fit other contexts (don't worry, we will go over them later). Because of this, it is useful to master this scale in all keys in order to easily recall it. This said, the melodic minor scale is most often used over minor 6th chords, X m 6, and minor major 7th chords, X m (Maj7). Examples of these chords corresponding with C as a tonic are listed below:

The image shows two chord voicings on a treble clef staff. The first chord is labeled Cm⁶ and consists of the notes C, E \flat , and A. The second chord is labeled Cm(maj7) and consists of the notes C, E \flat , and G.

In context, the melodic minor scale is often the tonic scale of a key, as in "Softly in a Morning Sunrise."

7. Altered Scale

The image displays the altered scale for twelve different chords, arranged in three rows of four. Each chord is labeled above its corresponding scale. The scales are written in treble clef with a key signature of one flat (Bb). The chords and their corresponding altered scales are: C, F, Bb, Eb, Ab, Db, F#, B, E, A, D, and G.

The altered scale is the seventh mode of the melodic minor scale. Like the modes of a major scale, the altered scale consists of all of the same pitches as a melodic minor scale constructed from the seventh scale degree. For example, the B altered scale contains the same pitches as a C melodic minor scale. Thus, an easy way to think of the altered scale is a melodic minor scale a half-step above. The altered scale is used over dominant altered chords (X7alt.), chords that contain any or all of the dominant alterations ($\flat 9$, $\sharp 9$, $\sharp 11/\flat 5$, $\sharp 5/\flat 13$). Like our other scales that can be used over dominant chords, the altered scale can be used in any V-I/i resolution. Below are examples of altered chords to accompany the C altered scale as well as the altered scale used in a minor ii-V-i progression:

The image shows five chord voicings in treble clef. From left to right: C7($\flat 5$), C7($\flat 9$ $\sharp 9$), G \emptyset 7, C7alt., and Fm 6 . The C7alt. chord is accompanied by a melodic line in the altered scale.

8. Lydian Dominant Scale

The Lydian dominant scale is the fourth mode of the melodic minor scale. This is to say, the Lydian dominant scale consists of all of the same pitches as a melodic minor scale constructed from the fourth scale degree. For example, the B Lydian dominant scale contains the same pitches as a F# melodic minor scale. Another way to think of the Lydian dominant scale is simply a dominant scale (flat 7th) with a raised 4th scale degree (Lydian). The scale is generally reserved for use over dominant 7 #11 chords (X7#11):

Like the other dominant scales, the Lydian dominant can be used in a traditional V-I/i context. However, the scale is used most often over secondary dominants or chain-dominants, such as the bridge to a rhythm changes.

9. Bebop Scale

The image displays twelve musical staves, each representing a different key signature for the bebop scale. Each staff is divided into two measures. The first measure shows the scale ascending, and the second measure shows it descending. The keys are: C, F, B \flat , E \flat , A \flat , D \flat , G \flat , B, E, A, D, and G. The notation uses eighth notes for the scale and quarter notes for the final notes of each measure.

The bebop scale is an eight note scale that consists of a standard dominant scale with an added passing tone between the dominant seventh and tonic scale degrees. For example, the C bebop scale is a C dominant scale that contains a B \natural passing tone. Bebop musicians added this chromatic passing tone into their eighth-note scalar phrases in order to align the downbeats of a measure with the chord tones of a dominant seven chord, as seen above. For this reason, Bebop scales should be practiced not just up and down from the root, but ascending and descending from all of the the chord tones of the dominant seven chord. Often, the bebop scale is used over dominant seventh chords resolving in a V-I motion. For instance, below we have the E bebop scale resolving to A $\text{maj}7$:

The image shows a single musical staff illustrating a V-I resolution. The first measure is labeled 'E7' and contains the E bebop scale (E, F#, G, A, B, B \natural , C, D) in eighth notes. The second measure is labeled 'A maj7' and contains the A major 7 chord (A, C#, E, G) in a block chord. The B \natural note of the scale in the first measure resolves to the C# note of the chord in the second measure.

10. Major Bebop Scale

The image displays twelve musical staves, each representing a different key signature for the Major Bebop Scale. Each staff is divided into two measures. The first measure shows the ascending scale, and the second measure shows the descending scale. The keys are: C, F, B \flat , E \flat , A \flat , D \flat , G \flat , B, E, A, D, and G. The chromatic passing tone is clearly visible between the fifth and sixth degrees of each scale.

The major bebop scale is an eight note scale that consists of a major scale with an added chromatic passing tone between the fifth and sixth scale degrees. For example, the C major bebop scale is a C major scale that contains an $A\flat/G\sharp$ passing tone. Like the dominant bebop scale, the addition of this chromatic passing tone aligns the downbeats of a measure with the chord tones of a major chord. The major bebop scale is most often used over major seven ($Xmaj7$) and major six ($X6$) chords, as seen below in the key of E:

This musical notation shows the Major Bebop Scale in the key of E (E major) applied over three different chords: E major, E major 7 (E maj7), and E major 6 (E 6). The scale is played in a single measure, demonstrating how the chromatic passing tone (D \flat /C \sharp) aligns with the downbeat of the measure, which corresponds to the chord tones of the underlying chord.

11. Minor Bebop Scale

The image displays the Minor Bebop Scale in twelve different keys, arranged in six rows. Each row contains two measures of music. The first measure shows the ascending scale, and the second measure shows the descending scale. The keys are: C, F, B \flat , E \flat , A \flat , D \flat , F \sharp , B, E, A, D, and G. The scales are written in treble clef with a 2/4 time signature. The ascending scale consists of eight notes: the natural minor scale with a chromatic passing tone between the fifth and sixth degrees. The descending scale is the reverse of the ascending scale.

The minor bebop scale is an eight note scale that consists of a melodic minor scale with an added chromatic passing tone between the fifth and sixth scale degrees. An easy way to think of the minor bebop scale is to think of it as a major bebop scale with a flatted 3rd. Like the other bebop scales, jazz musicians added this passing tone to align downbeats with the important chord tones of a minor chord. The minor bebop scale is most often used over a minor major-7 chord or a minor 6 chord. Examples of these chords in E-minor are seen below:

The image shows the Minor Bebop Scale in E-minor (F \sharp key) over two chords: E m (maj7) and E m ⁶. The scale is written in treble clef with a 2/4 time signature. The first measure shows the ascending scale over the E m (maj7) chord, and the second measure shows the descending scale over the E m ⁶ chord. The chords are represented by block chords with their respective notes.

12. The Pentatonic Scale

The image displays three staves of musical notation. The first staff shows the C major pentatonic scale (C, D, E, G, A) over four chords: C, F, B \flat , and E \flat . The second staff shows the A minor pentatonic scale (A, B, C, E, F) over four chords: A \flat , D \flat , F \sharp , and B. The third staff shows the A minor pentatonic scale over four chords: E, A, D, and G.

The pentatonic scale, or major pentatonic, is a five note scale comprised of the first, second, third, fifth, and sixth degrees of a major scale. It is an extremely versatile tool for improvising because 1) it simplifies melodic content to the most harmonious notes of the major scale, 2) it can be used over many different chord changes, and 3) it can be used in a variety of contexts. Every pentatonic scale also has its relative minor pentatonic scale, obtained by starting the scale on the sixth scale degree, or a minor third down (relative minor). Listed below are many options for chords to play a C pentatonic scale over, as well as its relative minor pentatonic (A-minor):

The image shows a single staff of musical notation. It begins with five chords: Cmaj7, Fmaj7, B \flat maj7(#11), and Dm7. A double bar line follows, then the A-minor pentatonic scale (A, B, C, E, F) is written over a G chord.

13. The Minor 6 Pentatonic

The image shows the Minor 6 Pentatonic scale for 12 different chords, arranged in three rows of four. Each chord is labeled above its corresponding scale. The scales are written in treble clef with a key signature of one flat (Bb). The notes for each scale are: C (C, D, Eb, G, A), F (F, G, Ab, C, D), Bb (Bb, C, Db, F, G), Eb (Eb, F, G, Ab, Bb), Ab (Ab, Bb, C, Eb, F), Db (Db, Eb, F, G, Ab), F# (F#, G#, A#, C#, D#), B (B, C, D, E, F#), E (E, F#, G#, A, B), A (A, B, C, D, E), D (D, E, F, G, A), and G (G, A, B, C, D).

The minor 6 pentatonic scale is a five note scale that contains the same notes as a major pentatonic scale, except the major 3rd is flatted. For example, the pitches of the C minor 6 pentatonic would be C, D, Eb, G, and A. This pentatonic scale is used mainly over minor 6 chords or minor major-7 chords and min7b5 chords built off the 6th degree. Another interesting use for the scale is the major seven sharp-11 chord built from the flatted 3rd, i.e. an Ebmaj7 #11 for the C minor 6 pentatonic. Chord examples below:

The image shows four chords in treble clef with a key signature of one flat (Bb). The chords are: Cm6 (C, Eb, G, A, Bb), Cm(maj7) (C, Eb, G, Bb), Aø7 (A, Bb, C, D, Eb), and Ebmaj7(#11) (Eb, G, Bb, D, F#).

14. Half-Whole Diminished Scale

The image shows two staves of musical notation. The first staff is labeled 'C' and shows the C half-whole diminished scale: C, Bb, Ab, G, F, E, D, C#. The second staff is labeled 'C#' and shows the C# half-whole diminished scale: C#, B, Ab, G, F, E, D, C#. The third staff is labeled 'D' and shows the D half-whole diminished scale: D, Eb, Db, C, B, A, G, F#.

The half-whole diminished, or dominant diminished, scale is an eight note symmetrical scale that consists of a pattern that alternates half step then whole step. Because of this symmetry, there are only three half-whole diminished scales--C, C#, and D--after which their patterns repeat. This is to say, the C half-whole diminished scale is also the Eb, Gb/F#, and A half-diminished scale. In jazz, the scale is most often used over dominant 7th chords. Generally, the sound of the scale is best suited for dominant 7th chords with altered ninths ($\flat 9$, $\sharp 9$) and fives ($\sharp 11$, $\flat 5$), but natural thirteenths (because the $\natural 13$ is in the scale). Examples of some chords that work well with the C half-whole scale are:

The image shows four chords written on a single staff in treble clef. From left to right: C13($\sharp 9$) with notes C, E, G, Bb, D, F, Ab, C; C13($\sharp 11$, $\flat 9$) with notes C, Eb, G, Bb, D, F, Ab, C; F#7($\flat 9$) with notes F#, A, C, Eb, G, Bb, D, F#; and A13($\flat 9$, $\flat 5$) with notes A, C, Eb, G, Bb, D, F, A.

In context, the half-whole diminished scale is used over the dominant chord in a ii-V-I/i progression. Even when no dominant alteration is notated, jazz musicians will use this scale to create "color" notes and further tension before resolution.

15. Whole-Half Diminished Scale

The image shows two musical staves. The first staff is labeled 'C' and shows the C whole-half diminished scale: C, C#, D, D#, E, E#, F, F#. The second staff is labeled 'D' and shows the D whole-half diminished scale: D, D#, E, E#, F, F#, G, G#.

The whole-half diminished scale is an eight note symmetrical scale that consists of a pattern that alternates whole step then half step. Like the other diminished scale, there are only three forms of the whole-half diminished scale—C, C#, and D. To illustrate, the C whole-half diminished scale is also the E \flat , G \flat /F \sharp , and A whole-half diminished scale. In jazz, the scale is usually reserved for fully diminished chords (X $^{\circ}7$). The C whole-half diminished scale works well over the following fully diminished chords:

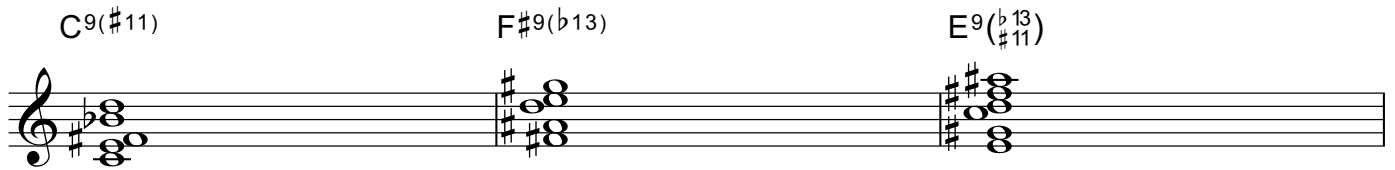
The image shows four fully diminished chords on a single staff: C $^{\circ}7$, E $\flat^{\circ}7$, F $\sharp^{\circ}7$, and A $^{\circ}7$.

In context, the whole-half diminished scale is often used when a diminished chord is used to replace a dominant or tonic chord.

16. Whole Tone



The whole tone scale is a six note symmetrical scale that follows a pattern of repeating whole steps. Because of this pattern, there are only two scales! In jazz, the whole tone sound is most often used on dominant 7 chords, specifically dominant 7 chords with a flat 5th, raised 11th, or flat 13th but unaltered 9th. Examples of chords to accompany the C whole tone scale are:



The whole tone scale is one of the many options available for creating tension on dominant chords in a standard V-I/i resolution.

17. Chromatic Scale



The chromatic scale is a scale consisting of all 12 notes in traditional western harmony. The chromatic scale is not associated with any particular context or chord change. Instead the chromatic scale, and chromaticism broadly, is a tool used to link one idea or sound to another.

C⁶/₉

Musical notation for the C⁶/₉ chord. The treble clef shows a triad of C4, E4, and G4 with a 6th (A4) and 9th (B4) extension. The bass clef shows a whole note C3.

Voicings

Voicings for the C⁶/₉ chord. The bass clef shows a whole note C3. The treble clef shows three voicings: a triad (C4, E4, G4), a triad with 6th (C4, E4, G4, A4), and a triad with 9th (C4, E4, G4, B4).

Cmaj7(#11) Cmaj9(#11) Cmaj13(#11)

Musical notation for three C major chords with extensions and alterations. The treble clef shows three chords: Cmaj7(#11) (C4, E4, G4, Bb4), Cmaj9(#11) (C4, E4, G4, Bb4, D5), and Cmaj13(#11) (C4, E4, G4, Bb4, D5, F#5). The bass clef shows whole notes for C3, E3, and G3.

Voicings

Voicings for the three C major chords. The bass clef shows whole notes for C3, E3, and G3. The treble clef shows three voicings corresponding to the chords above, with the 11th and 13th alterations clearly marked.

The Minor Chord and Extensions

Cm

1st inv.

2nd inv.

Musical notation for the Cm chord and its first and second inversions in the treble clef. Cm is shown as a triad (C3, Eb3, G3). The first inversion is (Eb3, G3, C4) and the second inversion is (G3, C4, Eb4).

Cm⁷

1st inv.

2nd inv.

3rd inv.

Musical notation for the Cm⁷ chord and its first, second, and third inversions. The treble clef shows four chords: Cm⁷ (C3, Eb3, G3, Bb3), 1st inv. (Eb3, G3, Bb3, C4), 2nd inv. (G3, Bb3, C4, Eb4), and 3rd inv. (Bb3, C4, Eb4, G4). The bass clef shows whole notes for C3, Eb3, G3, and Bb3.

Voicings

Voicings for the Cm⁷ chord. The bass clef shows whole notes for C3, Eb3, G3, and Bb3. The treble clef shows four voicings corresponding to the chords above, with the 7th alteration clearly marked.

Cm⁹

Voicings

Cm¹¹

Voicings

Cm¹³

Voicings

Cm⁶ Cm^{6/9} Cm(maj7) Cm(maj9)

Voicings

The Dominant Seventh and Alterations

C7

Voicings

C9

Voicings

C13

Voicings

C9(#11)

C13(#11)

Voicings

C13(_b9, #11)

Voicings

C⁷alt.

Musical notation for the C⁷alt chord. The treble clef shows a triad of F^b, A^b, and C. The bass clef shows a triad of C, E^b, and G.

Voicings

Musical notation showing three different voicings of the C⁷alt chord. Each voicing is shown in both treble and bass clefs. The first voicing has F^b and A^b in the treble and C and E^b in the bass. The second voicing has F^b and C in the treble and E^b and G in the bass. The third voicing has A^b and C in the treble and E^b and G in the bass.

The Augmented Triad

C⁺ 1st inv. & E⁺ 2nd inv. & G[#]+

Musical notation for augmented triads in the treble clef. The first chord is C⁺ (C, E, G[#]). The second chord is the first inversion (E, G[#], C). The third chord is the second inversion (G[#], C, E).

The Diminished Chords

C^o 1st inv. 2nd inv. 3rd inv.

Musical notation for diminished chords in the treble clef. The first chord is C^o (C, E^b, G^b). The second chord is the first inversion (E^b, G^b, C). The third chord is the second inversion (G^b, C, E^b). The fourth chord is the third inversion (C, E^b, G^b).

C^{o7} C W/H Diminished Scale

Musical notation for the C^{o7} chord and the C W/H Diminished Scale. The C^{o7} chord is shown in the treble clef. The C W/H Diminished Scale is shown in the treble clef, starting on C and moving up: C, D^b, E^b, F, G^b, A^b, B^b, C.

Voicings w/ added notes from the C W/H Diminished Scale

Musical notation showing voicings of the C⁷alt chord with added notes from the C W/H Diminished Scale. The notes added are D^b, E^b, F, and G^b. The voicings are shown in both treble and bass clefs.

The Half-Diminished Chord

C^ø7 C Locrian Scale

Musical notation for the C^ø7 chord and the C Locrian Scale. The C^ø7 chord is shown in the first measure of the treble clef staff, with a bass line of two whole rests. The C Locrian Scale is shown in the second measure of the treble clef staff, with a bass line of two whole rests.

Voicings implying C Locrian Scale

Musical notation for three voicings that imply the C Locrian Scale. The first measure shows a C^ø7 chord in the treble clef and a whole rest in the bass clef. The second measure shows a C^ø7 chord in the treble clef and a whole note C in the bass clef. The third measure shows a C^ø7 chord in the treble clef and a whole note C in the bass clef.

C Locrian #2 Scale

Musical notation for the C Locrian #2 Scale. The scale is shown in the treble clef staff, with a bass line of two whole rests.

Voicings implying C Locrian #2 Scale

Musical notation for four voicings that imply the C Locrian #2 Scale. The first measure shows a C^ø7 chord in the treble clef and a whole rest in the bass clef. The second measure shows a C^ø7 chord in the treble clef and a whole note C in the bass clef. The third measure shows a C^ø7 chord in the treble clef and a whole note C in the bass clef. The fourth measure shows a C^ø7 chord in the treble clef and a whole note C in the bass clef.

TERM GLOSSARY

Comping: an abbreviation of accompanying. It refers to the rhythmic pattern of chords that a pianist or guitarist uses to accompany a soloist, singer, or other members of the band.

Changes: the abbreviated term jazz musicians use to refer to the chord changes of a song.

Groove: is the rhythmic pulse that underlies a song. In jazz, different styles have different grooves. For example, there is “swing” groove which is defined by the rhythmic repetition of both the ride cymbal and the walking bass line. It is important to point out that groove is easier “felt” than defined.

Head: a term jazz musicians use to describe the main theme of a tune. Often times in performance, jazz musicians use the standard form of head-in, improvised solos over the chord changes of the head, then head-out.

Outside or Out: Playing “out” or “outside” is a term jazz musicians use for playing melodic material that does not “fit” into the traditional harmony of a chord change.

Syncopation: a term jazz musicians use to describe the interruption of the established rhythmic flow of a phrase. Often times in jazz, this accomplished by anticipating or delaying a rhythm by an eighth note. However, as Peter Martin points out, “syncopation is all about resolution.” This is to say, in order to achieve syncopation, the offbeat pattern

of one's comping or melodic phrases has to "resolve" to a downbeat.

Standards: refers to the collective common repertoire of jazz music. Jazz is an aurally passed art form. Standards are tunes, generally lifted from popular music of the time, that have been passed down from generation to generation and are still played today. "When The Saints Go Marching In," "Autumn Leaves," and Stevie Wonder's "I Wish" are all considered standards today.

Trade 2's/4's/8's: a method of group improvisation where two or more musicians take turns improvising for two, four, or eight measures, respectively.

Two-Feel: is a groove established by a half-note pulse. The bass player generally plays a note on beats one and three while the drummer accents beats two and four. Two-feels are used for a laid-back feel and are opposed to a driving four-feel or walking feel.

NOTES

COURSE CATALOGUE

BASS



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DRUMS



Finding Your Beat



Hutchology
Fundamentals of Jazz Drumming



Brazilian Jazz Drumming

TRUMPET



Jazz Trumpet Fundamentals Vol. 1
Jazz Trumpet Fundamentals Vol. 2

MULTI-INSTRUMENT



Improvisation for All



Rhythm Section Fundamentals



Brazilian Rhythm Section

PIANO



Keez to Jazz Piano
Advanced Jazz Piano Concepts



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Elements of Jazz Piano
The Jazz Piano Method



Brazilian Jazz Piano

GUITAR



Great Guitar Covers
Jazz Guitar Foundations



Lubambo Method
Brazilian Jazz Guitar
Brazilian Jazz Guitar (em Português)

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