# Table of Contents

## Unit 1
- Lesson 1: Basic Elements (Melody, Harmony, Rhythm, Texture, Form) ..... 3
- Lesson 2: Swing Feel & Swing Eighth Notes .......................... 4
- Lesson 3: Swing Groove ............................................. 5
- Lesson 4: Jazz Melody & Improvisation—Syncopation, Bebop Style 6
- Lesson 5: Jazz Melody & Improvisation—Lick, Line and Melodic Soloing 7
- Ear Training for Lessons 1–5 ........................................ 8
- Review of Lessons 1–5 .................................................. 9

## Unit 2
- Lesson 6: Major Triad, Major Scale, Consonance .......................... 10
- Lesson 7: Major Seventh Chords (M7), Chord Changes ............... 11
- Lesson 8: Tonic Function, Scalar Melody, Passing & Neighboring Tones 12
- Lesson 9: Dissonant 4th and Resolution .................................. 13
- Ear Training for Lessons 6–9 .......................................... 14
- Review of Lessons 6–9 .................................................. 15

## Unit 3
- Lesson 10: Subdominant Major Seventh Chords (I VMA7) .............. 16
- Lesson 11: Voice Leading Tonic & Subdominant Major Seventh Chords 17
- Lesson 12: Modes, Lydian Scale ........................................... 18
- Lesson 13: Hierarchy of 3rds and 7ths .................................... 19
- Ear Training for Lessons 10–13 ........................................ 20
- Review of Lessons 10–13 ............................................... 21

## Unit 4
- Lesson 14: Major 9th Chords (MA9) ....................................... 22
- Lesson 15: Major 99 Chords (99) ......................................... 23
- Lesson 16: Major Pentatonic Scale (Pentatonic) ......................... 24
- Lesson 17: Jazz Language—Grace Notes, Scoops & Turns .......... 25
- Ear Training for Lessons 14–17 ......................................... 26
- Review of Lessons 14–17 ................................................ 27

## Unit 5
- Lesson 18: Dominant 7th and 9th Chords (7, 9) ......................... 28
- Lesson 19: Dominant Function ............................................ 29
- Lesson 20: Resolution of V7 Chords, Tendency Tones and Tritone 30
- Lesson 21: V7–IM7 Common Tones and Voice Leading ............... 31
- Lesson 22: Dominant Scale (Mixolydian), Bebop Dominant Scale 32
- Ear Training for Lessons 18–22 ........................................ 33
- Review of Lessons 18–22 ................................................ 34

## Unit 6
- Lesson 23: “Bluesy” Dominant Chords .................................... 35
- Lesson 24: Blue Notes ...................................................... 36
- Lesson 25: 12-Bar Blues Progression, Blues Scale ................... 37
- Ear Training for Lessons 23–25 ........................................ 38
- Review of Lessons 23–25 ................................................ 39

## Appendix
- Glossary & Index of Terms & Symbols .................................. 40
Lesson 1

UNIT 1

3

Review of Basic Music Elements

Music is an intermingling of primary elements that include MELODY, HARMONY, and RHYTHM, and can be said to exist with the singular presence of any of the three. There are also secondary elements, chief among which are TEXTURE and FORM.

MELODY is that musical element that we sing alone. It is a succession of pitches, made memorable by contour and repetition. Melody is a linear (horizontal) musical element.

HARMONY results when two or more pitches (musical notes) are sounded simultaneously. Harmony is a vertical musical element, although it can be implied by melodic construction. The music explored in this jazz text concerns harmonies organized into CHORDS, which are consonant (pleasing) combinations of notes.

RHYTHM refers to the placement of notes in time, and their relationship to a beat (pulse). Rhythm is a linear element and is the propulsive engine of melody and harmony.

While melody, harmony and rhythm combine to give music its linear and vertical dimensions, it is TEXTURE that provides an aural dimension of “depth.” Texture refers to how musical voices are combined into melodic and accompaniment components.

Among textures there is COUNTERPOINT, which is the simultaneous occurrence of two or more melodic voices. In jazz music, there typically exists a counterpoint between melody and bass.

FORM is the organization of musical statements and themes. Form is the “roadmap” of music, and it allows the listener to follow the journey.

Exercises

1. Listen to the three excerpts of CD Track 1 and describe the rhythm for each:
   - a. Repeated / Varied
   - b. Driving / Calm
   - c. Syncopated (jerky) / Even

2. This excerpt has a form consisting of four musical statements. The first statement (phrase) is labeled “A” and the second is labeled “B.” Label the third and fourth statements, using either the letter “A” or “C” for each.

   A
   B