

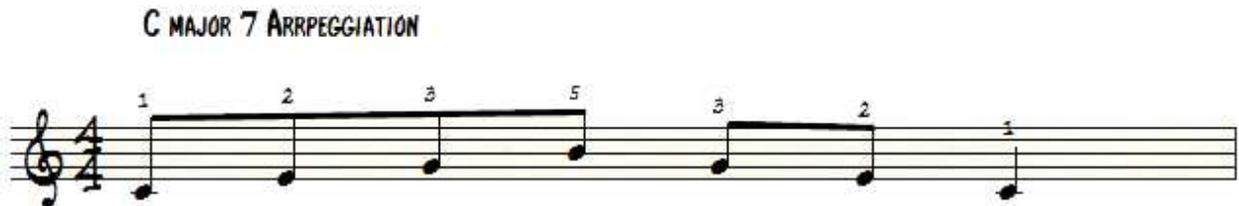
# Jazz Lesson 6

## Technique

### 1. Swing 7<sup>th</sup> Chord Arpeggiation

- a. We have learned what an arpeggiation is in the previous lesson, and practiced arpeggiating triads. We are now going to apply this concept to our 7<sup>th</sup> chords and make your fingers work a little harder. This exercise will be very beneficial to your improvising as we start to incorporate the chord tones into our solos (It will also help improve your swing feel!).

Figure 6.1



## Harmony & Theory

### 1. Dominant 7<sup>th</sup> Chords

- a. Dominant 7<sup>th</sup> chords are fun! Dominant chords open up a lot of possibilities for voicings, extensions and creating interesting chord progressions. Dominant chords are similar to major 7<sup>th</sup> chords since they start with a major triad.

Let's build a C dominant 7<sup>th</sup> chord. We have our C major triad, with the notes, C, E, and G, now all we have to do is add our 7<sup>th</sup>. Notice how in a dominant 7<sup>th</sup> chord we are no longer saying major 7<sup>th</sup>. A dominant 7<sup>th</sup> actually uses a flat 7<sup>th</sup> on top of our major triad (instead of a major 7<sup>th</sup>).

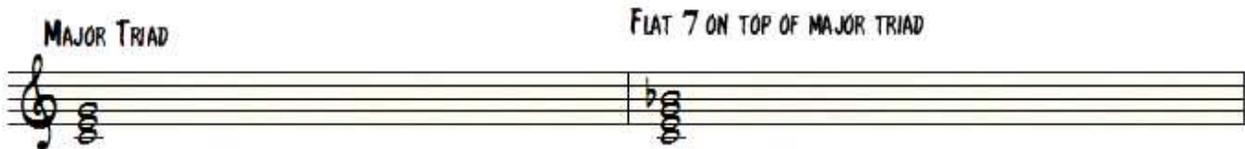
The easiest way to find the “dominant 7<sup>th</sup>” is to find the major 7<sup>th</sup> and lower it. What I mean by this is we will find our major 7<sup>th</sup> degree of our major scale, in this case it happens to be the note B natural. Now that we have our major 7<sup>th</sup> we are simply going to flat this note. If we do this to the note B natural we now have the note Bb, (see figure 6.2).

Figure 6.2



Let's put the note Bb on top of our major triad, (see figure 6.3).

Figure 6.3



Now we have constructed a C dominant 7<sup>th</sup> chord (written as C7). When we use the flat 7 in chords, it is noted as just “7” without any major sign. This applies to any chord that has a lowered seventh (such as any dominant chord, or a minor chord that has a lowered 7<sup>th</sup>).

## 2. Intervals Within Dominant 7<sup>th</sup> chords.

- a. Intervals within a dominant 7<sup>th</sup> chord are similar to major 7<sup>th</sup> chords because we start off with a major triad. (*Review the intervals within a major 7<sup>th</sup> chord if you need a refresher*). The distance from the root to the flat 7<sup>th</sup> will be a new interval for us. If you refer back to the interval section, you will discover that this interval is called a minor 7<sup>th</sup>. Even though interval is defined as minor, we do not identify any part of the chord as being minor. Be sure to not get these mixed up!

*Tip: I like to think about the 7<sup>th</sup> on top as a flat 7. This way I do not confuse my minor from my major chords!*

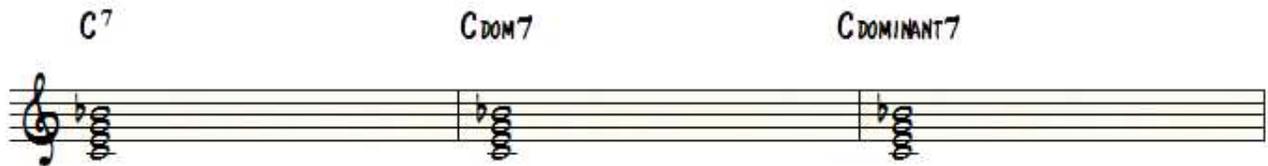
Figure 6.4



### 3. How Dominant Chords are written charts.

- a. You will see dominant chords simply stated as C7, or Cdom7, or even C dominant7, (very rarely though), (see figure 6.5).

Figure 6.5

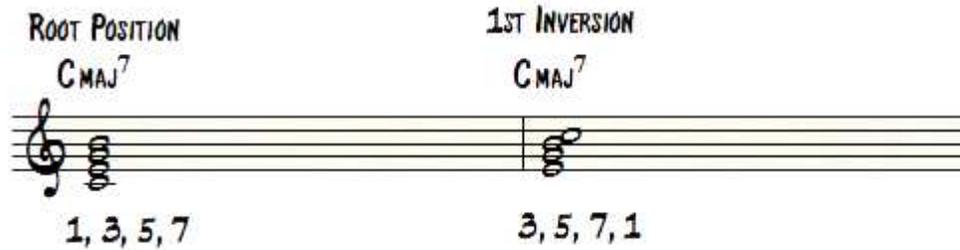


### 4. Inversions of Major 7<sup>th</sup> Chords

- a. We learned about inversions last week and applied this concept to our triads. This week we will learn the inversions of our major 7<sup>th</sup> chord.

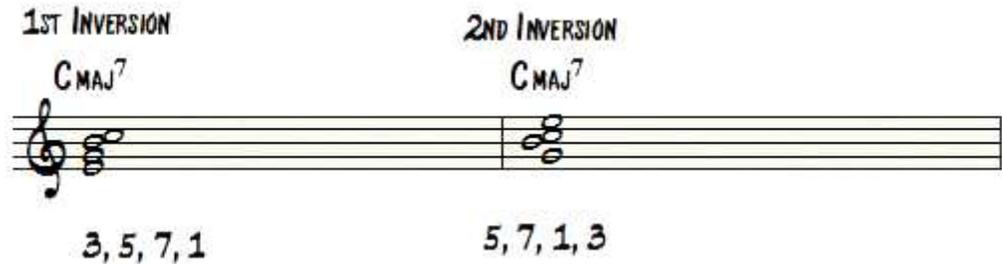
An inversion of a major 7<sup>th</sup> chord works exactly the same way as it did with our triad except now we have four notes. To create our 1<sup>st</sup> inversion from our C Triad we took the root, (note C) and moved it on top of the 5<sup>th</sup>, (note G). We will still move the root on top of the chord but since there are 4 notes now we must move the root on top of the 7<sup>th</sup>, (note B). This creates our 1<sup>st</sup> inversion with four notes being the 3<sup>rd</sup>, 5<sup>th</sup>, 7<sup>th</sup> and root on top. Or by notes we have E, G, B, C, (See figure 6.6)

Figure 6.6



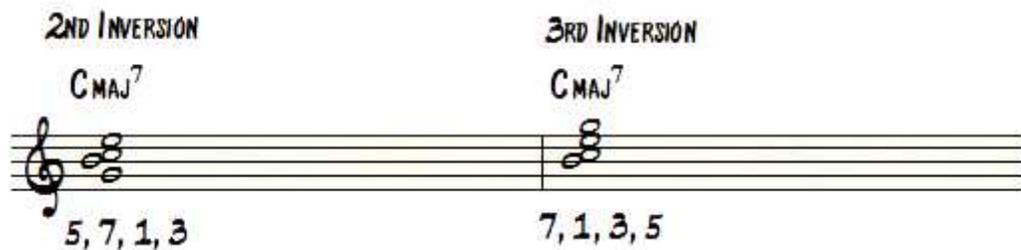
We follow the same steps to create our 2<sup>nd</sup> inversion. We take our new bottom note which is the 3<sup>rd</sup>, (note E), and move it to the top. From bottom to top we now have the 5<sup>th</sup>, 7<sup>th</sup>, root, and the 3<sup>rd</sup>. Or by notes we have, G, B, C, E, (see figure 6.7).

Figure 6.7



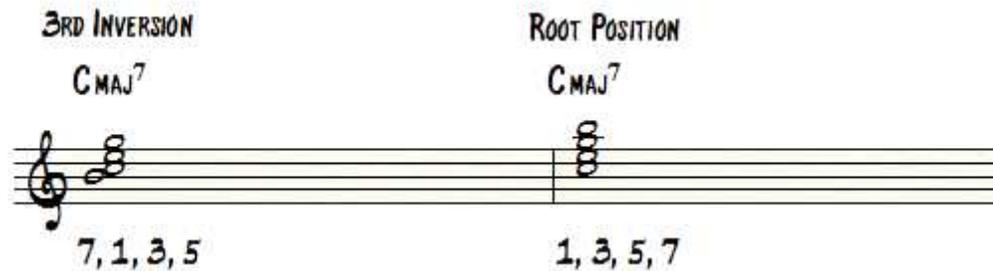
Since we have four notes now to work with we will have one last inversion before coming around to root position again. This will be third inversion. I'm guessing you know what to do by now, but if not let me tell you. We take our current bottom note, the 5<sup>th</sup>, (note G), and move it to the top. From bottom to top we now have, the 7<sup>th</sup>, root, 3<sup>rd</sup>, and 5<sup>th</sup>, or by notes we have, B, C, E, G, (see figure 6.8).

Figure 6.8



Now if we are to take our 7<sup>th</sup>, (note B), and move it to the top we end up back at root position once again, (see figure 6.9).

Figure 6.9



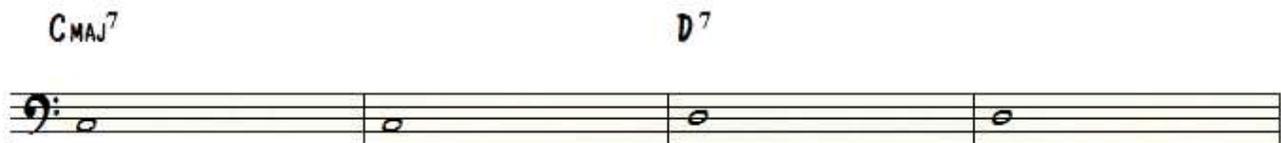
These inversions will be very helpful when we start learning voicings for LH as well as when we start soloing with chord tones.

## Repertoire

### 1. LH Bass Notes to Take The “A” train. (Step 2)

- a) Play the bass notes and listen for the root motion. Playing the bass notes alone will give you a great sense of the structure of any piece. Try to hear the melody over top as you play the bass notes, (see figure 6.10)

Figure 6.10



### 2. Dominant chords in Blues

- a. Dominant chords are the primary chords used in the blues. See if you can hear the difference between the major 7<sup>th</sup> chords in the suggested standards and the dominant

chords, (flat 7 on top) in the provided blues track called “Blue Monk”. It’ll be hard at first to hear but they are quite distinguishable as your ear starts to improve.

Figure 6.11

### BLUE MONK

The image displays three staves of musical notation for the blues track "Blue Monk". Each staff contains four measures of music, represented by a treble clef, a 4/4 time signature, and a staff with diagonal lines indicating a rhythmic pattern. The chord progressions are as follows:

- Staff 1:  $B^{\flat 7}$ ,  $E^{\flat 7}$ ,  $B^{\flat 7}$ ,  $B^{\flat 7}$
- Staff 2:  $E^{\flat 7}$ ,  $E^{\flat 7}$ ,  $B^{\flat 7}$ ,  $B^{\flat 7}$
- Staff 3:  $F^7$ ,  $E^{\flat 7}$ ,  $B^{\flat 7}$ ,  $F^7$

There are small numbers '5' and '9' written below the first and third staves, respectively, likely indicating fingerings or specific notes.