

JAZZ THEORY WORKBOOK

from basic to advanced study

Dariusz Terefenko



Jazz Theory Workbook

Jazz Theory Workbook accompanies the second edition of the successful *Jazz Theory—From Basic to Advanced Study* textbook, designed for undergraduate and graduate students studying jazz. The overall pedagogy bridges theory and practice, combining theory, aural skills, keyboard skills, and improvisation into a comprehensive whole. While the Companion Website for the textbook features aural and play-along exercises, along with some written exercises and the answer key, this workbook contains brand-new written exercises, as well as four appendices: (1) Rhythmic Exercises, (2) Common-Practice Harmony at the Keyboard, (3) Jazz Harmony at the Keyboard, and (4) Patterns for Jazz Improvisation. *Jazz Theory Workbook* works in tandem with its associated textbook in the same format as the 27-chapter book, yet is also designed to be used on its own, providing students and readers with quick access to all relevant exercises without the need to download or print pages that inevitably must be written out. The workbook is sold both on its own as well as discounted in a package with the textbook. *Jazz Theory Workbook* particularly serves the ever-increasing population of classical students interested in jazz theory or improvisation.

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Jazz Theory Workbook

From Basic to Advanced Study

Dariusz Terefenko

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Preface

In the era of computers, smartphones, iPads, and other electronic gadgets, a return to old-fashioned musical activities such as (1) writing music on paper with a pencil; (2) transcribing solos; (3) performing rhythm with your hands; (4) learning music theory at the keyboard; (5) transposing to all keys; (6) composing on paper; and many others might not be as thrilling as using the latest computer apps or browsing through digital media, but they can still be quite effective as valuable pedagogical strategies. Just as in the past when these types of activities were the norm, they can still prove indispensable to the learning process to internalize and retain theoretical/practical concepts, whether from common-practice or jazz traditions.

This workbook is designed to accompany my *Jazz Theory—From Basic to Advanced Study* (2nd ed., Routledge 2018). The overall organization of the workbook is similar to the textbook: Parts I, II, and III contain 27 chapters (just like the textbook), followed by four free-standing appendices. The workbook contains a number of written and practical assignments that are presented in a pedagogically convincing way, which makes the study of jazz theory more palatable and attractive to various demographics of readers. The material presented in this workbook is just as suitable for college students as it is for music professionals and pedagogues. In fact, the content of the four appendices might appeal even more to the latter demographics of readers, as it features a comprehensive yet condensed overview of four subjects: (1) rhythm; (2) common-practice harmony; (3) jazz harmony; and (4) jazz improvisation. Each subject is presented from a practical perspective devoid of extraneous theoretical explanations and covers a broad spectrum of interrelated topics.

Each chapter in the first part of the workbook has two or three sections. In Chapters 1–10, the first section is entitled “Master the Fundamentals”; in Chapters 11–19, “Fundamentals to Mastery”; and in Chapters 20–27, “Mastery to Excellence.” These sections contain a selection of comprehensive questions and topics for discussion that thoroughly cover the material from the corresponding chapters in the textbook. The second and third sections are entitled “Test Your Knowledge,” “Explore the Possibilities,” “Play and Sing,” “Musical Analysis,” “Transcription,” or “Test Your Knowledge” and are more practical, with a series of written exercises, analytical assignments, composition tasks, and others. Together with the first section, they offer valuable pedagogical resources to fully internalize the content of each chapter. Unlike the first half of the workbook, which neatly parallels the content of the textbook, the appendices contain more comprehensive material, which takes much longer to study and could not be presented in a pedagogically sound manner within the boundaries of the textbook chapters. Such organization allows the reader to work on the content of individual appendices independently from the textbook. The compilation of all necessary resources on rhythm, common-practice harmony, jazz harmony, and jazz improvisation within individual appendices allows the reader easy access, which in turn expedites the learning

process and eliminates the need to look for snippets of that material elsewhere. For instance, the concept of voice leading is discussed throughout the textbook with few practical illustrations demonstrating its fundamental claims. In the workbook, on the other hand, that concept is shown in the form of various chord progressions with (1) different harmonic settings; (2) different tonal/functional contexts; (3) keyboard and chorale textures; and (4) necessary exceptions to the voice-leading norms, so that the reader can experience that concept more fully.

Appendix A, “Rhythmic Exercises,” contains 180 exercises to be performed with a metronome. Just as with the content of other appendices, the exercises in Appendix A are organized progressively from simple to difficult (with tripartite division into “Master the Fundamentals,” “Fundamentals to Mastery,” and “Mastery to Excellence” sections). Each exercise has a range of specified tempi at which that exercise should be performed (either by tapping your hands or playing on an instrument: i.e. single or two notes). It is advisable to start each exercise at a comfortable tempo and gradually increase the speed until the maximum tempo is reached. Since the majority of exercises are rather short, it is suggested to loop each exercise to the point of performing it comfortably with all performance-related details (articulation, accents, feel, etc.) and eventually memorizing it. Notice that there are no written instructions regarding the interpretation of swing as opposed to straight 8th notes, nor are there guidelines explaining how to play on “two and four” as opposed to “one and three.” These guidelines can be easily found in the textbook, as specified by the corresponding endnotes. Since rhythm is considered to be one of the most important components in jazz (see Chapter 2 in the textbook), it is essential to master it and explore its vast possibilities. Once the reader reaches Unit 6 (“4/4 Meter—Swing Rhythms”) and Unit 7 (“3/4 Meter—Swing Rhythms”), the study of jazz rhythm commences in earnest as each eight-bar phrase features an idiomatic rhythmic design, which can be added to your rhythmic vocabulary and eventually implemented in jazz improvisation. It cannot be stressed enough the importance of practicing rhythm with a metronome and employing minute tempo variations as you tap or play the rhythms on your instrument.

At first glance, the content of Appendix B, “Common-Practice Harmony at the Keyboard,” might raise some eyebrows from jazz purists given that the workbook is supposed to be a compendium for a jazz theory textbook. I strongly believe that the knowledge of common-practice harmony not only goes hand in hand with jazz harmony but also constitutes a prerequisite stepping stone for further exploration of the jazz harmonic syntax. In addition, common-practice harmony offers many valuable lessons that contemporary jazz musicians can take advantage of. Indeed, while the idea of interdisciplinary crossovers between common-practice and jazz traditions is one of the leading leitmotifs unfolding in the textbook, it is in the workbook that it becomes manifest even more strongly. Appendix B, then, has two major objectives: (1) it prepares the reader for the content of Appendix C, “Jazz Harmony at the Keyboard,” and (2) it offers a complete overview of essential topics in common-practice harmony conveniently compiled in one place. The latter objective might prove quite valuable to music pedagogues searching for new harmonic drills to complement their teaching.

It was actually a student at the Eastman School of Music who encouraged me to compile the materials for Appendix B. That student was interested in applying for the Advanced Certificate in the Art of Improvisation and inquired about materials to prepare for the keyboard exam. I suggested a number of fine books and quickly realized that while very instructive, none of them included material that was easily perusable and diverse enough that someone with an adequate knowledge of music theory (as my student was) could quickly access and use to get ready for the exam. I hope that Appendix B fills that void and offers a useful compendium of practical resources for students, teachers, and those who want to hone their keyboard skills. Appendix B has 22 units, with such diverse topics as (1) lead-sheet, Roman numerals,

and figured-bass realization; (2) cadential gestures; (3) partimenti (selected from the many available collections by Handel, Tritto, Fenaroli, Sala, Paisiello, Durante, Pasquini, Pogliettis, Furno, and others); (4) galant schematas (courtesy of Robert Gjerdingen’s seminal treatise); (5) historical evolution of the Rule of the Octave; (6) chromaticism; (7) keyboard and chorale realization; (8) melody harmonization; (9) stylized harmony; and others. By carefully studying each unit, the reader will learn about (1) the rules of voice leading; (2) the dissonance treatment; (3) the functional distribution of chords in harmonic progression; (4) the tonal potential of advanced harmonic formations; and (5) harmonic trademarks of Richard Wagner, Gabriel Fauré, Claude Debussy, Alexander Scriabin, Max Reger, and Olivier Messiaen, among many other topics. As you will notice, the emphasis is on (1) playing in keyboard and/or chorale texture (thoroughly explained in *Jazz Theory—From Basic to Advanced Study*); (2) transposition to different keys; and (3) music analysis.

Topics presented in Appendix B (as well as in other appendices) are devoid of extensive theoretical discussions. I quickly realized that by adding even a couple of paragraphs on each topic, the length of the appendix would greatly exceed the length of the entire workbook, which might be problematic for the publisher. If some of the topics seem unfamiliar to the reader, they can be easily found elsewhere, as indicated by the endnotes. Remember that the objectives of Appendix B are (1) to develop functional keyboard skills; (2) to offer a brief synopsis of various harmonic topics; and (3) to foster muscle memory in the fingers. When theoretical curiosity arises, one can easily fulfill that desire by consulting many reliable sources. Just as is the case with rhythmic drills in Appendix A, each harmonic exercise in Appendix B (364 in total) should be played from beginning to end without stopping and at a comfortable tempo. Even though the guidelines for each exercise specify playing in additional keys, for best results, perform all exercises in all keys.

In a way, Appendix C, “Jazz Harmony at the Keyboard,” is a continuation of Appendix B. In fact, the final unit of Appendix B—“Stylized Harmony”—includes a number of keyboard drills analyzed with jazz chord symbols, which demonstrate just how inventive and powerful the harmonic languages of various composers truly are and how they can be rediscovered by jazz musicians. With a total of 12 units and 281 exercises, Appendix C complements the content of *Jazz Theory—From Basic to Advanced Study* in a fairly logical way. For instance, the keyboard drills from Unit 1 (“Four-Part Chords”), Unit 2 (“Five-Part Chords”), and Unit 3 (“Six-Part Chords”) offer an exhaustive supplement to the content of Chapters 4, 5, and 11 in the textbook. These drills serve purely utilitarian objectives: they familiarize the reader with a multitude of harmonic choices and prepare for every conceivable scenario one might encounter while realizing harmonic progressions. Just as in Appendix B, the emphasis is on playing in various keyboard and chorale textures, and on transposition to all keys. The additional objective of Appendix C—maybe even a fundamental one—is to develop a set of functional keyboard skills that would allow the reader to comfortably realize any jazz progression.

The ability to play a keyboard instrument in a functional way (i.e. accompanying instrumentalists/vocalist or playing with a rhythm section) is an indispensable skill that every musician should possess. The content of Units 9 through 12 is specifically designed to achieve that important objective. The exercises presented in these units are written with the intent of being playable by everyone regardless of one’s keyboard proficiency. For instance, various blues progressions (discussed in Chapters 9 and 15 in the textbook) are realized with (1) a simple keyboard texture; (2) a more advanced walking bass texture; and (3) stylized stride accompaniments. Similarly, the chord progression from the A section of “Take the A Train” receives half a dozen stylistic treatments, as do various two- and four-bar turnaround progressions. It is recommended these exercises be performed with a metronome and in transposition to all keys. As you familiarize yourself with different methods of keyboard and chorale style playing, try experimenting with these stylistic paradigms with chord progressions from different standard tunes and jazz instrumentals.

Appendix D, “Patterns for Jazz Improvisation,” is organized in a fairly straightforward manner. It includes eight units with 135 ideas for jazz improvisation. These ideas are in the form of 4-bar patterns, 8-bar phrases, complete choruses, and rhythmic solos to be melodically realized. For instance, Units 1 and 2 contain a total of 75 patterns for major and minor versions of the II—V—I progression, and Units 4 through 6 demonstrate various approaches to practicing jazz improvisation based on different blues progressions (basic blues, minor blues, “Billie’s Bounce,” “Blues for Alice,” and the “Dance of the Infidels”) and “Confirmation” and rhythm changes. The majority of the melodic ideas in Appendix D can be practiced with audio clips (recorded by the author with a live rhythm section); these can be found at www.routledge.com/cw/terefenko2e and www.routledgetextbooks.com/textbooks/9780415537612/AppendixC.pdf—*Play Along Sessions*, Tracks: 1–35.

In conclusion, this workbook for *Jazz Theory—From Basic to Advanced Study* (2nd ed., Routledge 2018) offers a broad spectrum of written assignments, practical drills, and didactic materials that can be used in tandem with my textbook or separately by someone with ample knowledge of music theory. The overall design—27 chapters and four independent appendices—makes it attractive to four types of musicians: (1) jazz aficionados; (2) classical musicians willing to sharpen their practical skills; (3) jazz and classical college students; and (4) professors searching for new teaching resources. It is my hope that this workbook fulfills the stated objectives and provides a wealth of pedagogical resources for years to come.



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PART ONE

Basics



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CHAPTER 1

Music Fundamentals

MASTER THE FUNDAMENTALS

1. Explain the difference between octave equivalence and enharmonic equivalence.
2. List all major sharp keys with their relative partners in the order they appear in the circle of fifths.
3. List all major flat keys with their relative partners in the order they appear in the circle of fifths.
4. Provide a definition of musical meter. What rhythmic elements are necessary to establish a musical meter?
5. Discuss the different types of meter occurring in music.
6. What is the difference between the downbeat and the upbeat?
7. How many semitones does the major scale have? Where do they occur in the scale?
8. How many semitones does the minor scale have (natural, harmonic, and melodic), and between which scale degrees do they occur?
9. Describe different methods of labeling intervals.
10. Name all diatonic and chromatic intervals within the octave.
11. How many semitones does each interval within the octave have?
12. Explain the difference between:
 - a. Melodic and harmonic intervals
 - b. Diatonic and chromatic intervals
 - c. Simple and compound intervals
13. Describe the pitch and intervallic content of four basic triadic formations.
14. Name the lowest pitch of the following triads:
 - a. Am in second inversion
 - b. EM in first inversion
 - c. Fdim in second inversion

- d. B \flat m in first inversion
- e. A \flat aug in second inversion
- f. C \sharp sus in first inversion
- g. GM in second inversion

15. Discuss the unique characteristics of the augmented triad.

16. How is the suspended triad different from other types of triadic formations?

TEST YOUR KNOWLEDGE

1. Write the following pitches in the score.

(1) (2) (3) (4) (5) (6) (7) (8) (9)
 A \flat 4 F6 D \flat 5 B \flat 3 F \sharp 4 C \sharp 6 F6 G \sharp 5 B3
 (10) (11) (12) (13) (14) (15) (16) (17) (18)
 F5 A3 C5 F \flat 5 A \sharp 3 E \sharp 6 F \sharp 3 G \flat 5 C \flat 6
 (1) (2) (3) (4) (5) (6) (7) (8) (9)
 A \flat 2 F3 D \flat 2 B \flat 1 F \sharp 4 C \sharp 3 F2 G \sharp 3 B3
 (10) (11) (12) (13) (14) (15) (16) (17) (18)
 F2 A3 C4 F \flat 4 A \sharp 3 E \sharp 2 F \sharp 3 G \flat 4 C \flat 3

2. Label each note on the staff with two different letter names along with their octave designation.

3. Write the following scales using accidentals.

(1) B \flat major ascending



(2) F \sharp major ascending



(3) G major descending



(4) B major descending



(5) D harmonic minor ascending



(6) G \sharp melodic minor descending



(7) B harmonic minor descending



(8) E \flat major ascending



(9) E melodic minor descending



(10) A \flat major ascending



4. Write the following scales using key signatures.

(1) B \flat harmonic minor ascending



(2) F \sharp melodic minor descending



(3) D major descending



(4) C \sharp major descending



(5) B harmonic minor ascending



(6) D \sharp melodic minor ascending



(7) F harmonic minor descending



(8) D \flat major ascending



(9) G melodic minor descending



(10) B major ascending



5. Identify the following major keys.

Exercise 5 consists of two rows of musical notation on a single treble clef staff. Each row contains seven measures, each with a circled number above it. The notes in each measure represent the key signature for a specific major key: (1) B-flat major, (2) D major, (3) E-flat major, (4) C major, (5) F major, (6) A-flat major, and (7) G major. The second row contains: (8) A-flat major, (9) D major, (10) B-flat major, (11) B major, (12) D major, (13) E major, and (14) A-flat major.

6. Identify the following minor keys.

Exercise 6 consists of two rows of musical notation on a single treble clef staff. Each row contains seven measures, each with a circled number above it. The notes in each measure represent the key signature for a specific minor key: (1) D major (D minor), (2) B-flat major (B-flat minor), (3) B-flat major (B-flat minor), (4) D major (D minor), (5) B-flat major (B-flat minor), (6) B-flat major (B-flat minor), and (7) D major (D minor). The second row contains: (8) A-flat major (A-flat minor), (9) D major (D minor), (10) B-flat major (B-flat minor), (11) D major (D minor), (12) B-flat major (B-flat minor), (13) D major (D minor), and (14) D major (D minor).

7. Identify the following melodic and harmonic intervals.

Exercise 7 consists of two rows of musical notation on a single treble clef staff. Each row contains seven measures, each with a circled number above it. The notes in each measure represent a specific interval: (1) G4 to Bb4 (minor second), (2) G4 to Bb4 (minor second), (3) G4 to A4 (major second), (4) G4 to Bb4 (minor second), (5) G4 to Bb4 (minor second), (6) G4 to Bb4 (minor second), and (7) G4 to Bb4 (minor second). The second row contains: (8) G4 to Bb4 (minor second), (9) G4 to Bb4 (minor second), (10) G4 to Bb4 (minor second), (11) G4 to Bb4 (minor second), (12) G4 to Bb4 (minor second), (13) G4 to Bb4 (minor second), and (14) G4 to Bb4 (minor second).

8. Realize the following chord symbols on the staff below.

Exercise 8 consists of two rows of musical notation on a single treble clef staff. Each row contains seven measures, each with a circled number above it. The notes in each measure represent a specific chord: (1) D major, (2) E-flat major, (3) G diminished, (4) A major, (5) G minor, (6) B augmented, and (7) A sus. The second row contains: (8) B-flat major, (9) F# minor, (10) F minor, (11) B-flat sus, (12) G# diminished, (13) F# augmented, and (14) E sus.

CHAPTER 2

Jazz Rhythms

MASTER THE FUNDAMENTALS

1. What is swing? Provide two alternative definitions.
2. What musical elements are necessary to convey a “swing feel”?
3. Discuss the role of rhythm in jazz.
4. What are the main differences between rhythm in jazz and rhythm in common-practice music?
5. Name at least three idiomatic rhythmic and metric events that occur in jazz and explain their *modus operandi*.
6. What is the relationship between written “swing 8ths” and their musical interpretation?
7. On your instrument, demonstrate the different kinds of swing 8th notes.
8. What is the relationship between the tempo of musical performance and the location of swing 8ths within the beat and measure?
9. Compare the distribution of metrical accents in jazz as opposed to music from South America.
10. Describe the rhythmic organization of music from three different South American countries.
11. Provide a definition for the following terms associated with South American music:
 - a. Samba
 - b. Clave
 - c. Partido alto
 - d. Cáscara
 - e. Bossa nova

CHAPTER 3

Harmonic Function

MASTER THE FUNDAMENTALS

1. What is functional tonality?
2. What types of tonal functions exist in common-practice music? What are their main characteristics?
3. Provide the name for each scale degree in major and minor keys.
4. Explain the difference between primary and secondary chords.
5. Assign functional status to secondary triads in major.
6. Establish a network of functional relationships between primary and secondary triads in major.
7. Assign functional status to secondary triads in minor.
8. Establish a network of functional relationships between primary and secondary triads in minor.
9. Discuss the strengths and weaknesses of lead-sheet notation.
10. Discuss the strengths and weaknesses of Roman numeral notation.
11. Discuss the strengths and weaknesses of functional notation.
12. What is the difference between musical events occurring at the structural versus surface level? Provide an example.
13. What is a pivot chord?
14. What role does a pivot chord play in harmonic progressions? Provide an example.
15. What is a cadence?
16. What types of cadential formulas occur in common-practice music?
17. Describe the unfolding of harmonic function in five different cadential formulas.
18. What kind of musical event is a prolongation? Provide an example.
19. In what ways does musical context determine a chord's function?

20. What are the most fundamental rules of voice leading?
21. Explain the main differences between the rules of voice leading in jazz versus common-practice music.
22. Draw parallels between voice leading in jazz and common-practice music.
23. What types of melodic motions occur in music? Describe their main attributes.
24. What type of melodic motion is the most desirable in harmonic progressions and why?
25. What are the main characteristics of keyboard style texture?
26. What are the main characteristics of chorale style texture?
27. Demonstrate the “rule of the nearest way” when connecting chords related by (1) descending/ascending fifths; (2) descending/ascending seconds; and (3) descending/ascending thirds.
28. Provide a definition of outer-voice counterpoint. What is its role while realizing harmonic progressions?

TEST YOUR KNOWLEDGE

1. Using lead-sheet notation, label the following triads.

14 triads are shown on a grand staff, each labeled with a number in parentheses above it. The triads are: (1) C major, (2) D minor, (3) E major, (4) F major, (5) G minor, (6) A major, (7) B major, (8) C major, (9) D major, (10) E minor, (11) F major, (12) G minor, (13) A major, (14) B major.

2. Using the “rule of the nearest way,” realize the following progressions in keyboard style.

Three sets of keyboard style realization exercises are provided, each with a grand staff and a sequence of chords below it:

- Exercise 1:** I V vi iii IV I V ..⁶ I
- Exercise 2:** I IV ii V iii vi IV V I
- Exercise 3:** I ..⁶ V vi IV ii V⁶ I IV V I

MUSICAL ANALYSIS

3. Analyze the following chord progressions using (1) Roman numerals, (2) lead-sheet notation, (3) functional symbols, and (4) scale degrees for the soprano voice.

1

C G

I V
T D

2

G C

I IV
T PD

3

F F/A

I ..⁶
T

4

Gm Cm/E_b

i iv⁶
T

CHAPTER 4

Four-Part Chords

MASTER THE FUNDAMENTALS

1. How does the harmonic syntax in jazz differ from that of common-practice music?
2. Explain the status of a major 6th and a major 7th within the chord's structure.
3. List all four-part chords belonging to the major category of chords. Describe their pitch content, functional tendencies, and practical applications.
4. List all four-part chords belonging to the minor category of chords. Describe their pitch content, functional tendencies, and practical applications.
5. List all four-part chords belonging to the dominant category of chords. Describe their pitch content, functional tendencies, and practical applications.
6. List all four-part chords belonging to the intermediary category of chords. Describe their pitch content, functional tendencies, and practical applications.
7. What is the difference between the regular dominant 7th and the suspended dominant 7th?
8. Which notes within a chord are referred to as the essential chord tones?
9. What is the difference between the $m7(b5)$ and $\emptyset 7$ chord? Explain each chord's functional behavior and specify a context in which they are likely to occur. Provide an example.
10. Discuss the strengths and weaknesses of figured-bass notation.
11. Explain the notation of non-harmonic tones using figured-bass symbols.
12. Provide figured-bass symbols for the following four-part chords in:
 - a. Root position
 - b. First inversion
 - c. Second inversion
 - d. Third inversion
13. Discuss the potential of inversive equivalence of chords in jazz harmony.

14. What does the term “voicing” refer to?
15. What is the difference between open and close voicings?
16. Describe the process of generating “drop 2” voicings. Provide an example.
17. Which member of a chord determines its position?
18. How many positions does any four-part chord have?

TEST YOUR KNOWLEDGE

1. Notate the following four-part chords in close position.

14 four-part chords in close position, numbered 1 through 14, are shown on a single treble clef staff. The chords are: (1) Gm6, (2) BΔ7, (3) Bb7sus, (4) Cm(Δ7), (5) A∅7, (6) EbΔ7(b5), (7) F∅7, (8) Eb7(b5), (9) DΔ7(#5), (10) Ab7(b5), (11) Db6, (12) Em7, (13) G∅(Δ7), and (14) A7sus.

2. Provide lead-sheet symbols for the following four-part chords.

14 four-part chords are shown on a single treble clef staff, numbered 1 through 14. The first chord is labeled Em7. The chords are: (1) Em7, (2) Eb7(b5), (3) DΔ7(#5), (4) Ab7(b5), (5) Db6, (6) Em7, (7) G∅(Δ7), (8) Eb7(b5), (9) DΔ7(#5), (10) Ab7(b5), (11) Db6, (12) Em7, (13) G∅(Δ7), and (14) A7sus.

3. Analyze the following chords using figured-bass notation.

14 four-part chords are shown on a single treble clef staff, numbered 1 through 14. The first two chords are labeled with figured-bass notation: (1) 6/5 and (2) 6. The chords are: (1) 6/5, (2) 6, (3) Eb7(b5), (4) DΔ7(#5), (5) Ab7(b5), (6) Db6, (7) Em7, (8) G∅(Δ7), (9) A7sus, (10) Bb7sus, (11) Cm(Δ7), (12) A∅7, (13) BΔ7, and (14) Gm6.

4. Using the setting of DM7 as a model, realize the following four-part chords as “drop 2” voicings.

(1) $E\flat\Delta 7(b5)$ (2) $B\flat m7$ (3) $F7(\#5)$

(4) $Cm6$ (5) $A m7(b5)$ (6) $E7sus$

(7) $G\flat m(\Delta 7)$ (8) $B\circ 7$ (9) $E\flat\Delta 7(\#5)$

(10) $G\circ(\Delta 7)$ (11) $F\sharp m7$ (12) $G\flat 6$

PLAY AND SING

5. While playing the content of the two bottom staves on a keyboard, sing the assigned chord members.

M7 M7 M7 M7 M7 M7 M7 M7 M7 M7 M7

Sing—M7

Sing—b7

Sing—6

Play

C E D F# B Eb Db F Ab Bb G

M7 M7 M7 M7 M7 M7 M7 M7 M7 M7 M7

Sing—M7

Sing—b7

Sing—6

Play

Cm Em Dm F#m Bm Ebm Dbm Fm Abm Bbm Gm

#5 #5 #5 #5 #5 #5 #5 #5 #5 #5 #5

Sing—#5

Sing—b5

Play

CΔ7 EΔ7 DΔ7 F#Δ7 BΔ7 EbΔ7 DbΔ7 FΔ7 AbΔ7 BbΔ7 GΔ7

Sing - b5

Play

Chords: Cm7(b5) Em7(b5) Dm7(b5) F#m7(b5) Bm7(b5) Ebm7(b5) Dbm7(b5) Fm7(b5) Abm7(b5) Bbm7(b5) Gm7(b5)

Sing - #5

Sing - b5

Play

Chords: C7 E7 D7 F#7 B7 Eb7 Db7 F7 Ab7 Bb7 G7

Sing - 4

Sing - 3

Play

Chords: C7 E7 D7 F#7 B7 Eb7 Db7 F7 Ab7 Bb7 G7

CHAPTER 5

Five-Part Chords

MASTER THE FUNDAMENTALS

1. Which chord members are known as chordal extensions?
2. Explain the difference between an essential chord tone and a chordal extension.
3. Discuss the relationship between chordal extensions and harmonic partials in the overtone series.
4. What types of chordal extensions are admissible in the context of:
 - a. Major chords
 - b. Minor chords
 - c. Dominant chords
 - d. Dominant suspended chords
 - e. Diminished chords
 - f. Half-diminished chords
5. Explain the difference between a 6th functioning as the essential chord member and a 13th functioning as the chordal extension.
6. Discuss the impact of diatonic versus chromatic extensions on the overall sound of harmonic formations. Provide an example.
7. What specific issues are involved in the concept of “dissonance treatment”?
8. Explain the difference between a pitch alteration and a chordal extension.
9. List all five-part chords belonging to the major category. Describe their pitch content, functional behaviors, and practical applications.
10. List all five-part chords belonging to the minor category. Describe their pitch content, functional behaviors, and practical applications.
11. List all five-part chords belonging to the dominant category. Describe their pitch content, functional behaviors, and practical applications.

12. List all five-part chords belonging to the suspended dominant category. Describe their pitch content, functional behaviors, and practical applications.
13. List all five-part chords belonging to the intermediary category. Describe their pitch content, functional behaviors, and practical applications.
14. Explain the process of generating “drop 2” five-part voicings.
15. What is the intervallic content of the L.H. in a “drop 2” (1) first position voicing; (2) second position voicing; (3) third position voicing; and (4) fourth position voicing?

TEST YOUR KNOWLEDGE

1. Notate the following five-part chords in close position.

Musical notation for 14 five-part chords in close position, numbered 1 through 14. The chords are: (1) G7(b9), (2) Bbm9(b6), (3) D6/9, (4) A13(#9)sus, (5) Eb7(#9/5), (6) Cm9(b5), (7) EbΔ9, (8) Fm(Δ9), (9) C9sus, (10) GΔ9(#5), (11) Db7(b9), (12) A°9, (13) C#m9(b5), (14) Bb7(#9/5).

2. Provide lead-sheet symbols for the following five-part chords.

Musical notation for 14 five-part chords in close position, numbered 1 through 14. The first chord is labeled F#9sus. The chords are: (1) F#9sus, (2), (3), (4), (5), (6), (7), (8), (9), (10), (11), (12), (13), (14).