

Theory Jazz Preparation Pack

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**Congratulations on your successful audition to study Jazz at Leeds Conservatoire.
We are very much looking forward to welcoming you to our community!**

The exercises in this 'Preparation Pack' will help equip you with the necessary tools for your course and should be incorporated into your daily practice and studies prior to starting your studies in Jazz, as well as throughout your time on the course. It has been structured mainly into three sections: Melody, Harmony and Rhythm.

These are the three core elements to making any kind of great quality of music.

Most of the great musicians (particularly in Jazz) would agree that if any of these elements are lacking, the music will suffer. These elements are likely to be familiar to you in one way or another, but it will be extremely helpful to you as a studying musician to use these exercises to broaden your sense of understanding and improve in your ability as an overall musician. These exercises will assist you in: composition, analysing how a tune is structured, interpretation of music, reading music, improvisation, transcription and many other areas of your musical development.

Jazz can be hard to define, but many of the masters of the Jazz world have described it as a 'language'. Much like when learning the dialect of a new language to give you the tools to communicate better, similarly; furthering your understanding of these three important elements can help you become a more effective and expressive musician, particularly in an improvised context.

The exercises in this 'offer pack' will equip you with many of the necessary tools for your course and should be incorporated into your regular practice routine prior to starting your studies in Jazz, as well as throughout your time on the course.

Melody

Topics covered in this section will include: 'AABA', 'Repeat and Add' and useful 'Melodic Devices' to practice.

A key part of understanding melody is to analyse great melodies in the history of Jazz. The staple reference area for any well structured jazz melody are from the 'American Songbook'. Many musicians today refer to these as 'Jazz Standards' but these are popular tunes predominantly from the early 20th century and are played by most musicians all over the world today. As Jazz musicians we are encouraged to learn as many of these as possible.

One of the most popular and most played standards is 'All The Things You Are' by Jerome Kern and Oscar Hammerstein. This is an exceptional melody to study for numerous reasons.

All the Things You Are

1 Fm⁷ Bbm⁷ Eb⁷ Ab^Δ

5 Db^Δ G⁷ C^Δ

9 Cm⁷ Fm⁷ Bb⁷ Eb^Δ

13 Ab^Δ D⁷ G^Δ

17 Am⁷ D⁷ G^Δ G^b

21 F^b B⁷ E^Δ C⁷alt.
orig. CHORD: Ab⁺

25 Fm⁷ Bbm⁷ Eb⁷alt. Ab^Δ

29 Db^Δ Dbm⁷ Gb⁷ Cm⁷ B^o
orig. CHORDS: Bb^o Ab/Eb B^o/Eb

33 Bbm⁷ Eb⁷ Ab^Δ G^o C⁷
Eb⁷SUS4

AABA

The structure of this tune in simple terms is AABA (or A1A2BA3) .

There are many different ways a tune can be structured such as AABC, ABC, ABABC and many others you will come to discover.

This is a common structure of most great songs not just in Jazz but most popular music played today. The first A is the first 8 Bars, the second A is bar 8 to 16, B is Bar 17 to 24 and the final A is bar 25 to 36.

Look at the first 2 A's. The melody is almost identical in both sections. The only differing factors is the modulation (down a fourth) and the slight variation in bar 14. Modulating the melody in this way is extremely effective and can create the illusion of a completely new melody, when in fact it has only modulated down a fourth with the same melody starting from Gm7 but this time from Dm7.

It does exactly the same in the B section (the bridge).

The slight variation in bar 14 is a new addition to the the melody as is in the Last A in bar 30 onwards. This effective use of melody structure can be translated into many other areas of music particularly in an improvised context. This is known as 'Repeat and Add'.

Repeat and Add

You will have probably heard this device being played by many of the great Jazz musicians but probably have not been able to identify it or understand why it sounds so good!

Repetition is a great tool to use in improvisation but any idea can get stale if you repeat it over and over again for a long period of time. Repeat and add allows the soloist to continue this idea of repetition but develop the solo at the same time keeping the idea fresh and avoiding it from becoming overplayed.

The blues or any melody relating to the blues is a great example of how effective this concept can be. Some would call this 'call and response' rather than 'repeat and add, but in essence they are both the same thing.

Listen to 'Work Song' by Cannonball Adderley which is a direct reference to the black slave labour and how they used to sing the blues together in a 'call and response' type manner to escape from the labour of the gruelling slave work (hence the name 'work song'). This is where the origins of the blues first began, surely that gives you an indication of how effective repeat and add can be.

Another great example would be John Coltrane's solo on 'So What' from the Miles Davis album 'Kind Of Blue' (one of the most important albums in Jazz).

On the next page is an example of a few initial ideas of a phrase. The first one is developed as an example.

Try completing the others.

1) INITIAL IDEA
IDEA REPEATED
EXTENSION OF IDEA

2) 5 C7

3) 9 C7

4) 13

5) 17

Other useful melodic devices to practice

There are many useful melodic devices to practice, repeat and add is just one of them.

Work on some of these in your improvised solos:

Pivoting around one note or referring back to the same note.

Leaving space
(play four, rest four, play three rest three, etc.)

Playing with limited range,
staying in one octave or in a certain range

Singing melodies,
then try playing them on your instrument

Pointillistic or short staccato improvising

Dynamic practice, p, mp, mf, f, ff, etc.
Start ff and end pp. Try it the other way around

Playing Legato

Quoting the melody or a melody from a different song.

Contrasting Melodies e.g. transitioning between pointillistic (short, staccato) and legato

Harmony

Topics covered in this section will include: 'Intervals', 'Cycle/Circle of Fifths', 'Modes' and 'Harmonic Devices'

Intervals

All music with harmony is made up of different intervals:

Perfect Unison Minor 2nd Major 2nd Augmented 2nd Minor 3rd Major 3rd Perfect 4th Augmented 4th

Diminished 5th Perfect 5th Augmented 5th Minor 6th Major 6th Augmented 6th Minor 7th Major 7th Perfect octave

It's extremely important in Jazz to improve your harmonic awareness and listening skills. Being able to sing all the intervals is the foundation for this. Using a piano test yourself using C as a root.

Observe how different songs use particular intervals. Look at the strong intervallic shape of 'All The Things You Are'. It starts by moving a perfect 4th up and down then moves a semitone down and does the same thing. Use references to songs to describe an interval. The beginning of 'All The Things You Are' could be your reference to a perfect 4th, the same could be said for the 'Bridal Chorus', otherwise known as 'Here Comes The bride'. Find your own. This will become second nature the more you practice it and will also help you to transcribe melodies with ease. Find a lick or a melody you want to transcribe, listen to each note, sing each one in isolation and work out the intervals between them.

The same importance should be taken with chords. To the right is a list of important chords. Play each chord, sing the notes and notice the intervals between them.

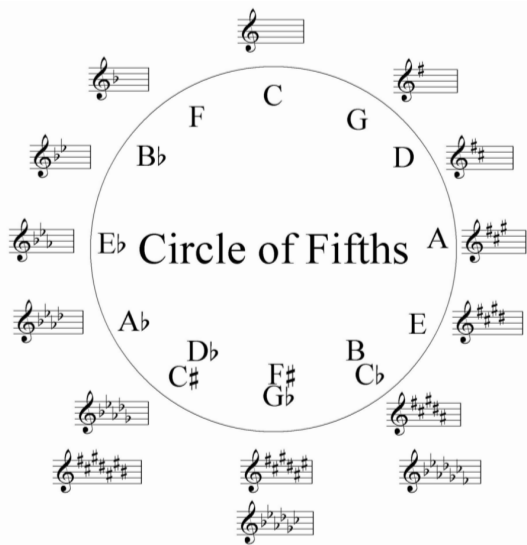
Table 2.5 Popular chord sequences

Keys →	← Chord	Keys →	← Chord
C-E _b -G-A	C MN 6	C-E _b -G-A-D	MN 6/9
C-E _b -G-D	C MN AG9	C-E _b -G-B _b	C MN 7
C-E _b -G-B _b -F	C MN 7 AG11	C-E _b -G-B _b -A	C MN 7 AG13
C-E _b -G-B _b -D	C MN 9	C-E _b -G-B _b -D-F	C MN 11
C-E _b -G-B _b -D-F-A	C MN 13	C-E _b -G-B	C MN MR
C-E _b -G-B-D	C MN 9 MR	C-E _b -F _b -B _b	C MN 7 _b 5
C-E _b -F _b -B _b -D	C MN 9 _b 5	C-E _b -F _b -B _b -D-F	C MN 11 _b 5
C-E _b -F _b	C DM	C-E _b -F _b -A	C DM 7
C-E _b -F _b -A-B	C DM7 AG MR	C-E-F _b -B	C MR _b 5
C-E-G _b -B	C MR 5	C-E-G-B-F _b	C MR 11
C-E-G-B	C MR	C-E-G-B-A	C MR
C-E-G _b	C AG	C-F-G-B _b -C _b	C7sus _b 9
C-F-G-B _b -C _b -A	C13sus _b 9	C-F-F _b -B	Csus _b 5
C-F-G	Csus	C-F-G-B _b	C7sus
C-F-G-B _b -D	C9sus	C-F-G-B _b -D-A	C13sus
C-E-G-B-D	Cmj9	C-E-G-B-D-A	Cmj13
C-E-G-B-D-F _b	Cmj9 _b 11	C-E-G-B-D-F _b -A	Cmj13 _b 11
C-E-F _b -B _b	C7 _b 5	C-E-F _b -B _b -D	C9 _b 5
C-E-G _b -B _b	C7 _b 5	C-E-G _b -B _b -D	C9 _b 5
C-E-G-B _b -C	C7 _b 9	C-E-G-B _b -E _b	C7 _b 9
C-E-F _b -B _b -C _b	C7 _b 5 _b 9	C-E-A _b -B _b -E _b	C7 _b 5 _b 9
C-E-G _b -B _b -C _b	C7 _b 5 _b 9	C-E-G-B _b -F _b	C7 _b 11
C-E-G-B _b -D-F _b	C9 _b 11	C-E-G-B _b -C _b -F _b	C7 _b 9 _b 11
C-E-G-B _b -E _b -F _b	C7 _b 9 _b 11	C-E-F _b -B _b -D-A	C13 _b 5
C-E-G-B _b -C _b -A	C13 _b 9	C-E-G-B _b -D-F _b -A	C13 _b 11
C-E-G-A	C6	C-E-G-D-A	C6/9
C-E-G-D	C AG 9	C-E-G-B _b	C7
C-E-G-B _b -D	C9	C-E-G-B _b -D-A	C13

Key: MN, minor; MR, major seventh; AG, augmented; DM, diminished.

Cycle / Circle of Fifths

Another key component of understanding harmony is the 'Circle/Cycle of Fifths':



Notice how clockwise from C the cycle progresses in fifths and anti clockwise it progresses in fourths.

For fourths you can see how the keys include more flats each time and for fifths how it includes more sharps each time.

C is the only scale without any sharps or flats.

The cycle of fifths is a very effective tool in jazz when transposing melodies to different keys as well as being useful for many other reasons, which you will come to understand further in this pack and throughout your studies.

Modes

Another key component and arguably the most important area for increasing your understanding of harmony in Jazz are the 'Modes', particularly the modes of the major scale.

The example to the right relates to the C major scale.

There are seven modes for each note of the major scale and each of the modes relate to a chord.

For example the 2nd degree of the C major scale starts on D and is called Dorian.

The scale of each of these are below and the chord is made up of four notes: The 1st, 3rd, 5th and 7th of the dorian scale to form a D minor seventh (Dm7).

There are different ways to practice the modes.

There are a couple of useful suggestions on the following pages.

I	II	III	IV	V	VI	VII	VIII	MODES OF C MAJOR SCALE	MODE NAME and relative 7th chord
C	D	E	F	G	A	B	C		Ionian Cmaj7
D	E	F	G	A	B	C	D		Dorian Dm7
E	F	G	A	B	C	D	E		Phrygian Em7
F	G	A	B	C	D	E	F		Lydian Fmaj7
G	A	B	C	D	E	F	G		Mixolydian G7
A	B	C	D	E	F	G	A		Aeolian Am7
B	C	D	E	F	G	A	B		Locrian Bm7b5

Suggestion #1

Work on these modes diatonically (within one key).

Play them all in one key up and down slowly and in time and say out loud what the scale is. For example: Play the C Ionian scale up and down and say the chord and the scale it relates to: "C major 7th, C Ionian scale".

Do the same method for the others: Play the D dorian scale up and down and say the related chord: "D minor 7th" and the related scale: "D dorian scale". Continue round the circle of fifths until you get back to C.

Suggestion #2

Do the same as above but instead of moving up to D dorian which would be the same scale as C Ionian, stay on the same note, so it would be C dorian. You would play this scale up and down and say: "C minor 7, C dorian scale".

This is now relating to a different major scale which would be Bb major and continue this process through all the modes with phrygian being C minor 7th (with a b2nd also named b9, b3rd, b6 also named b13 and b7th) and Lydian being Cmajor 7th (with a #4 also named #11).

Continue round the cycle of fifths doing the same for the modes of G major.

Both of these suggestions are effective and in time you may find your own way of learning these modes. As has been pointed out earlier, practice these very slowly and in time with a metronome.

In addition to practicing these suggestions on your instrument, It's also helpful to practice these at a piano as you can also visualise to modes as well as hear them.

Knowing your modes helps you understand chord progressions more effectively. By far, the most common chord progression in Jazz is the 11 V 1 (2,5,1 but chord progressions in jazz are normally written out in roman numerals when speaking numerically). Look at the first four bars of 'All The Things You Are'. This show an example of a where a 11 V 1 is used and clearly shows you how useful it is to understanding the modes of the major scale as all the chords are derived from one scale: The modes of Ab major.

The image shows a musical score for the first four bars of 'All The Things You Are'. The score is written for piano, with a treble clef and a key signature of one flat (Bb major). The melody is written in the treble clef, and the piano accompaniment is written in the bass clef. The first four bars are labeled with Roman numerals and chord names: VI (CHORD 6) Fm7, II (CHORD 2) Bbm7, V (CHORD 5) Eb7, and I (CHORD 1) Abmaj7. Below the piano part, the corresponding modes are listed: F Aeolian Scale, Bb Flat Dorian Scale, Eb Flat Mixolydian Scale, and Ab Flat Ionian Scale. The number '5' is written above the first bar, and a small 'o' is written below the first bar.

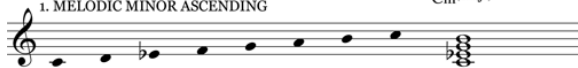
The major modes to the most part, are the most common modes you'll hear in Jazz, however there are many others including the 'melodic minor' and the 'harmonic minor'.

Try and avoid overwhelming yourself with memorising all the modes from the other scales such as the harmonic minor and melodic minor.


These modes will become more familiar throughout your studies as you come across them in different types of music, but it is greatly encouraged that you start investigating these sounds now.

(Continued next page)


1. MELODIC MINOR ASCENDING Cm(maj7)




2. DORIAN b9 Dm7 Dm7(b9)




3. LYDIAN AUGMENTED Eb(maj7(#5))




4. LYDIAN DOMINANT F7 F7(#11)




5. MIXOLYDIAN b6 G7 G7(#5)



6. LOCRIAN #2 Am7(b5)




7. ALTERED (SUPER LOCRIAN) Bm7(b5) B7alt.




HARMONIC MINOR MODES


Harmonic Minor Scale




Locrian #6




Ionian #5




Dorian #4




Phrygian Dominant



Lydian #2



Superlocrian bb7



HARMONIC MINOR

I	II	III	IV	V	VI	VII
Cm ma7	Dø7	E ^b ma7+	Fm7	G7	A ^b ma7	Bø

MELODIC MINOR

I	II	III	IV	V	VI	VII
Cm ma7	Dm7	E ^b ma7+	F7	G7	Aø7	Bø7

Other useful melodic devices to practice

Similar to the melodic devices, here are some harmonic devices for you to practice in your improvised solos:

Guide tones (3rd's and 7th's only) outlining and voice leading to them.

Chord tones (1st, 3rd's, 5th's and 7th's only) outlining and voice leading to them

Inserting a diminished line

Inserting a harmonic minor line

Inserting a melodic minor line

Inserting the augmented scale

Inserting the whole tone scale

Extensions

Common tones between chords

Changing tones between chords

Rhythm

Topics covered in this section will look at: 'Rhythmic Independence', 'Subdividing', 'Metronome Practice', 'Transcribing', 'Time Feel'.

Rhythmic Independence, metronome practice and subdividing

Rhythmic Independence can refer to a few different aspects of music but in simple terms it usually refers to being able to hold a rhythm or a pulse by yourself without the assistance of a drummer or accompanying musician. This is why it's extremely important to practice with a metronome.

This is most likely a concept you're already familiar with, but there are a few ways of using the metronome which you might not be familiar with such as: Practicing with the metronome on 2 and 4. This is a very useful way to use the metronome as it emphasises the strong accents (2 and 4) of a swing rhythm, or the majority of any groove based rhythm. It often becomes obvious when an ill-informed audience member at a concert claps on 1 and 3 for example.

You can also take this even further by practicing with the metronome on just beat 2 of the bar or just beat 4. This means the gap becomes longer between the metronome clicks forcing you to hold a strong internal pulse. Further challenging metronome practice could also include: the click on the end of 2. The 'and' being the 'off beat' of the pulse if you're subdividing in semi-quavers. For example: "1 e and a 2 e and a 3 e and a 4 e and a". Subdividing the pulse into smaller like this is very important when holding a strong internal pulse, especially when trying to lock in two or more rhythmic figures together. Try practicing with the metronome and in this way with a tune or a phrase you're currently working. Notice how much easier the passage can feel when you subdivide the beat.

It's the duty of all musicians (not just drummers) to have good time keeping or a strong internal pulse. Rhythmic independence exercises are a great way to achieve this and can be practiced away from your instrument. Below is an Iconic calypso rhythm that gives a clear example of how to practice in this way using your voice, hands and feet the same time.

Keeping in mind what we've already discussed about subdivision, try the following exercises below. Practice each part slowly and separately before putting them together.

The diagram shows a rhythmic exercise with three staves. The top staff is labeled 'MOUTH' and contains a sequence of eighth notes: quarter, eighth, eighth, quarter, eighth, eighth, quarter, eighth, eighth, quarter. The middle staff is labeled 'FEET' and contains a sequence of crotchets: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The bottom staff is empty. Vertical bar lines separate the four measures of the exercise.

Try singing the top rhythm whilst stamping the second rhythm (crotchets) with your feet.

When you feel ready, practice adding the rhythms shown on the following page with your hands (clapping).

HANDS

The image shows a set of three staves of handwritten musical notation for hands. The notation consists of rhythmic patterns using stems and flags, with some notes marked with 'x'. The patterns are organized into two systems of four measures each. The first system is numbered 1, 2, 3, and 4. The second system is numbered 5, 6, 7, and 8. The third system is numbered 9, 10, 11, and 12. The fourth system is numbered 13 and 14. The notation is simple and focuses on rhythm and articulation.

You can incorporate similar rhythms into standard Jazz tunes. You should start by using simple tune that you can sing such as 'C Jam Blues'. Look at the example below of 'C Jam blues' with the dotted crotchet rhythm throughout. Dotted crotchets are used as an example but there are numerous rhythms you can use as clapped rhythms whilst singing the melody to a tune. Experiment with different rhythms.

2 26 **'C JAM BLUES'** C⁷

MOUTH

HANDS

30 F⁷ C⁷ A⁷

34 Dm⁷ G⁷ C⁷ A⁷ Dm⁷ G⁷

The image shows a musical score for 'C Jam Blues'. It consists of three systems of notation. The first system is for measures 26-29, with a C⁷ chord. The second system is for measures 30-33, with chords F⁷, C⁷, and A⁷. The third system is for measures 34-37, with chords Dm⁷, G⁷, C⁷, A⁷, Dm⁷, and G⁷. The 'MOUTH' part is written in treble clef and features a melody of dotted crotchets. The 'HANDS' part is written in bass clef and features a rhythmic accompaniment of eighth notes and dotted crotchets.

Time Feel and Transcribing

One of the best ways to obtain a great time feel is to listen to the masters of Jazz and transcribe their music. If you analyse the swing feel of someone such as Oladiscar Peterson and compare that to someone like Dexter Gordon, you'll probably hear that one of them has a really laid back swing feel and one of them plays their quavers right on the beat (also known as 'in the pocket'). However both of these players swing very hard despite their different feels. When transcribing don't just write out what they play, It's important to play along with these musicians as they solo so you can experience what it feels like. Transcribing is not only useful for time feel but for: sound, harmony, melody, rhythmic language, phrasing, articulation, pacing and endless other characteristics. Find a musician you would want to sound more like and transcribe some of their solos or even just some of there phrases and really absorb these characteristics. After a while, with focused practice and patience, these characteristics will start to come out in your own playing. This is a stepping stone into discovering your own sound/style of playing. Also if you're not sure musically what is going on when listening to something, make it a habit to play it back and analyse what's happening. Slow it down if you need to and transcribe one section at a time.

Kickstart into your studies

There is a lot of material to work on here, some of which you may already know or perhaps you've never come across them before. However, the aim of these materials is not to overwhelm you, but to equip you with the necessary skills to start your studies and give you insight into your overall musical development. It is important to practice these exercises slowly until it becomes comfortable before progressing to the next stage. In fact it is recommended that all of your practice on and off your instrument should be conducted in this manner.

Below is a list of suggested practice/study material that will give you further insight into the topics covered:

'The Jazz Piano Book'

Mark Levine

'Developing A Jazz Language': Vol. 6.'

Jerry Bergonzi

'Melodic Rhythms: Vol. 4.'

Jerry Bergonzi

'Creative Rhythmic Concepts For Jazz Improvisation'

Ronan Guilfoyle

'Effortless Mastery'

Kenny Werner

'Charlie Parker Omnibook: For E-Flat Instruments'

Charlie Parker

'The New Real Book Volume 1'

Sher Music Co.

'The New Real Book Volume 2'

Sher Music Co.

'The New Real Book Volume 3'

Sher Music Co.

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