

#1. Major 7 Chords

SEVENTH CHORDS: THE BUILDING BLOCKS OF JAZZ

The harmony used in jazz is based on the MAJOR SCALE:

The C MAJOR SCALE:

SCALE DEGREES: 1 2 3 4 5 6 7

An interval is the difference in pitch between two tones. Intervals are measured in terms of scale degrees, measured from the lowest tone used.

If we play every ODD NOTE of the C scale (starting on C and playing every other white key) we will have intervals known as 1, 3, 5 and 7:

FINGERING: 1 2 3 5

INTERVAL NAME: 1 3 5 7

If we play 1, 3, 5 and 7 at the same time, we have a SEVENTH CHORD: (This is not the same as the left hand C7 on the accordion, which contains B \flat instead of B \sharp .)

A seventh chord may be played on each degree of the scale by playing every other white key:

Cmaj7 Dm7 Em7 Fmaj7 G7 Am7 Bm7b5

Each seventh chord may be played in FOUR POSITIONS:

	SAME NOTES, C ON TOP:	SAME NOTES, E ON TOP:	SAME NOTES, G ON TOP:
C E G B			

ROOT POSITION 1st INVERSION 2nd INVERSION 3rd INVERSION

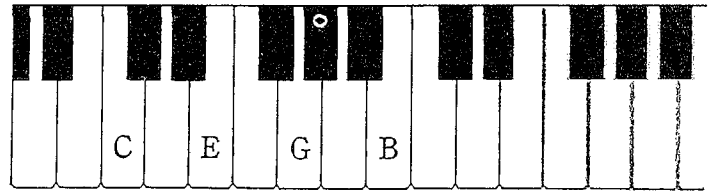
SEVENTH CHORDS ARE EASY

ROOT POSITION SEVENTHS

APPEARANCE ON STAFF:
Notes stacked on top of one another.



KEYBOARD ARRANGEMENT:
Every other white key.



FINGERING: 1 2 3 5

PLAY:

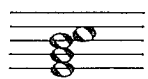
17

(Same fingering for each chord.)

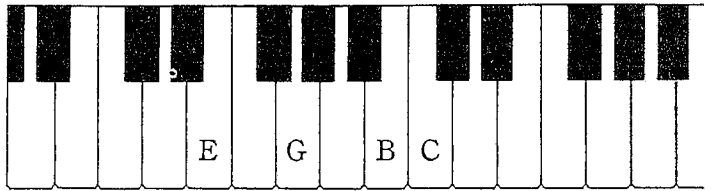
BASSOON

1st INVERSION SEVENTHS

APPEARANCE ON STAFF:
Two top notes have "staggered" appearance.



KEYBOARD ARRANGEMENT:
3rd and 4th fingers play neighboring white keys.



FINGERING: 1 2 3 4

PLAY:

22

(Same fingering for each chord.)

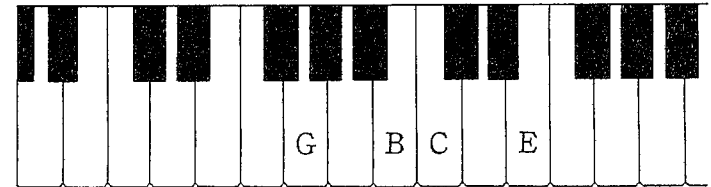
BAS.

2nd INVERSION SEVENTHS

APPEARANCE ON STAFF:
Two middle notes "staggered"



KEYBOARD ARRANGEMENT:
2nd and 3rd fingers play neighboring white keys.



FINGERING: 1 2 3 5

PLAY:

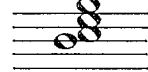
27

(Same fingering for each chord.)

BAS.

3rd INVERSION SEVENTHS

APPEARANCE ON STAFF:
Two lower notes "staggered"



KEYBOARD ARRANGEMENT:
Thumb and 2nd finger play neighboring white keys.



FINGERING: 1 2 3 5

PLAY:

32

(Same fingering for each chord.)

BAS.

REVIEW OF SEVENTHS IN ROOT POSITION

PLAY: etc.

BASSOON

BROKEN CHORDS

BROKEN CHORDS are used in jazz to give added motion to slow passages, to embellish (decorate) a slow melody line, or to fill in measures that do not contain many notes.

The simplest way to play a broken chord is to play each note one at a time, starting from the lower note.

PRACTICE THIS UNTIL YOU CAN PLAY IT WITH VERY LITTLE EFFORT:

BASSOON

Chords may be broken in the opposite direction, starting from the top note.

PRACTICE:

BASSOON

Chords may be broken in any manner, as long as all four notes are played. Here is one example:

etc.

Often a broken chord is used with two or more of the notes still played together, as in the following examples:

etc. OR etc.