

**nmag**

nirvana music academy gitanjali india

NMAG INDIA | SYLLABUS FOR SPECIALIZATION COURSE

# GRADE THREE JAZZ

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# SYLLABUS

## FIRST SEMESTER

### CHAPTER ONE : BASIC THEORY

- INTERVALS
- INVERTING INTERVALS
- TRIADS

### CHAPTER TWO :THE MAJOR SCALE AND II-V-I PROGRESSION

- MODES OF THE MAJOR SCALE
- IONIAN MODE AND MAJOR SEVENTH CHORD
- DORIAN MODE AND MINOR 7TH CHORD
- MIXOLYDIAN MODE AND THE DOMINANT SEVENTH CHORD
- THE II-V-I PROGRESSION
- VOICE LEADING
- THE CYCLE OF FIFTHS
- OTHER COMMON CHORD PROGRESSIONS  
V OF V  
I-VI-II-V  
III-VI-II-V  
I-II-III-IV AND THE LYDIAN MODE  
I-IV
- THE LOCRIAN MODE AND THE HALF DIMINISHED CHORD
- MODAL JAZZ

### CHAPTER THREE : CHORD SCALE THEORY

- WHY SCALES
- MAJOR SCALE HARMONY
- 1. IONIAN MODE AND THE MAJOR SEVENTH CHORD
- 2. DORIAN MODE AND THE MINOR SEVENTH CHORD
- 3. MIXOLYDIAN MODE AND THE DOMINANT 7TH CHORD
- 4. "AVOID" NOTES
- 5. THE LYDIAN MODE AND THE MAJ7#4 CHORD

- MAJOR SCALE HARMONY
  1. MIXOLYDIAN MODE AND THE SUS CHORD
  2. PHRYGIAN MODE AND THE SUS FLAT 9 CHORD
  3. AEOLIAN MODE
  4. LOCRIAN MODE AND THE HALF DIMINISHED CHORD
  5. MASTERING THE II-V-I PROGRESSION
  
- MELODIC MINOR SCALE HARMONY
  1. MINOR-MAJOR CHORD
  2. SUS FLAT NINE CHORD
  3. LYDIAN AUGMENTED CHORD
  4. LYDIAN DOMINANT CHORD
  5. FIFTH MODE OF THE MELODIC MINOR SCALE
  6. HALF DIMINISHED CHORD
  7. ALTERED DOMINANT CHORD
  8. INTERCHANGEABILITY OF MELODIC MINOR CHORDS
  9. PIANO IS COLOR CODED INSTRUMENT
  10. MINOR II-V-I AND II-V PROGRESSION
  11. "CHARACTERISITC" NOTES OF THE MELODIC MINOR SCALE
  
- DIMINISHED SCALE HARMONY
  1. WHAT IS DIMINISHED SCALE?
  2. THE HALF-STEP/WHOLE-STEP DIMINISHED SCALE AND THE V7 FLAT NINE CHORD
  3. THE WHOLE-STEP/HALF-STEP DIMINISHED SCALE AND THE DIMINISHED CHORD
  4. SOME PRACTICE TIPS
- WHOLE TONE SCALE HARMONY

## **CHAPTER FOUR : HOW TO PRACTICE SCALES**

## **CHAPTER FIVE : SLASH CHORDS**

- WHAT ARE SLASH CHORDS
  1. SLASH CHORDS AND SCALES

## SECOND SEMESTER

### CHAPTER ONE : FROM SCALES TO MUSIC

- SEQUENCES
- THE CONTINUOUS SCALE EXERCISE
- MASTERS OF THE SEQUENCE
  1. JOE HENDERSON
  2. HERBIE HANCOCK
  3. FREDDIE HUBBARD
  4. JOHN COLTRANE
  5. GEORGE COLEMAN
  6. LEE MORGAN
  7. WAYNE SHORTER
- TRIADIC IMPROVISATION
- 7TH CHORD SEQUENCES
- COMMON TONES
- STRECHIN' THE CHANGES

### CHAPTER TWO : THE BEBOP SCALES

- THE BEBOP DOMINANT SCALE
- THE BEBOP DORIAN SCALE
- THE BEBOP MAJOR SCALE
- THE BEBOP MELODIC MINOR SCALE
- BEBOP SCALE LICKS
- PIANO AND ARRANGING STUFF

### CHAPTER THREE : PLAYING "OUTSIDE"

- SEQUENCES
- PLAYING A HALF STEP AWAY
- PLAYING A TRITONE AWAY
- PLAYING SCALES TO GET OUTSIDE
- SOME PIANO STUFF
- THE CHROMATIC SCALE
- BE BRAVE, GO AHEAD AND PLAY OUTSIDE

## **CHAPTER FOUR : PENTATONIC SCALES**

- THE PENTATONIC SCALE
- THE MODES AND THE MINOR PENTATONIC SCALE
- THE I, IV, AND V PENTATONIC SCALES ON II-V-I CHORDS
- PLAYING PENTATONIC SCALES ON "GIANT STEPS"
- PENTATONIC SCALES AND "AVOID NOTES"
- THE II PENTATONIC SCALE OVER MAJOR 7TH CHORDS
- THE IV PENTATONIC SCALE OVER MELODIC MINOR CHORDS
- THE IN-SEN AND OTHER FIVE-NOTE SCALES
- THE MINOR PENTATONIC AND THE BLUES SCALE
- PRACTICING PENTATONIC SCALES

## **CHAPTER FIVE : THE BLUES**

- BLUES CHANGES
- SPECIAL KIND OF BLUES
- THE BLUES SCALE
- THE MINOR PENTATONIC SCALE
- PENTATONIC, MINOR PENTATONIC AND BLUES SCALE EQUIVALENTS

## THIRD SEMESTER

### CHAPTER ONE : BASIC REHARMONIZATION

- REHARMONIZING V AS II-V
- TRITONE SUBSTITUTION
- REHARMONIZING MINOR CHORDS
  1. DESCENDING AND ASCENDING LINES ON MINOR CHORDS
  2. HALF DIMINISHED CHORDS
  3. REHARMONIZING II CHORDS AS SLASH CHORDS
  4. CHANGING II-V TO V OF V
- REHARMONIZING V CHORDS
  1. V7b9, V7alt and V7#11
  2. Other Common V Chord Resolutions
  3. V7#5 Chords
  4. V7#9 Chords
  5. Reharmonizing VI Chords as V Chords
- REHARMONIZING I CHORDS
  6. Lydian (M7#4) Chords
  7. Lydian Augmented Chords
  8. Moving a I chord up a Half Step
  9. Slash chords as I Chords
- REHARMONIZATION DURING SOLOS
- REHARMONIZING " I HEAR A RHAPSODY"

### CHAPTER TWO : ADVANCED REHARMONIZATION

- CONTRARY MOTION
- PARALLELISM
- SLASH CHORDS
- ASCENDING AND DESCENDING BASS LINES
- BUILD A CHORD ON ANY ROOT
- SUS AND SUS FLAT NINE CHORDS
- DECEPTIVE CADENCES
- ANTICIPATING A CHORD WITH ITS V CHORD
- USING THE DIMINISHED CHORD
- CHANGE THE MELODY
- CHANGE THE CHORD

- COMMON TONES
- PEDAL POINTS
- COMBINING TECHNIQUES

## **CHAPTER THREE : COLTRANE CHANGES**

- "GIANT STEPS" CHANGES
- A HISTORY LESSON
- "COUNTDOWN" AND "TUNE UP"
- COLTRANE CHANGES PLAYED ON STANDARDS
- TONAL CENTRES MOVING BY MINOR THIRDS
- MCCOY TYNER'S LOCRIAN V CHORD

- AUTUMN LEAVES
- HAVE YOU MET NISS JONES?
- IN A MELLOW TUNE
- BLACK ORPHEUS
- A FOGGY DAY
- STOLEN MOMENTS
- CORCOVADO
- SPAIN
- BODY AND SOUL
- ON GREEN DOLPHIN STREET
- MY FOOLISH HEART