

Instructions for using the answers provided for the first homework questions of the Jazzmaster Cookbook

These are the answers for the pages 11, 12, 17, 19, 20, 26, 27, 28, 32.

Also included: A chordscale exercise for Chap. 5 and its answer sheet.

Big Tip:

You are trying to gain a skill with spelling theory with these exercises. After you have completed the exercise, check to see if you have the correct answer. If you do not have the correct answer, just check off your answer as wrong. Later, redo the exercise. **DO NOT WRITE IN THE CORRECT ANSWER!** If you do, you will not learn how to get the right answer on your own. After all you are trying to learn the concepts presented...not get correct answers...right?

Enjoy!

Jim Grantham

Exercise - Name the major scale the given note is found in.
 Spell the rest of the scale using the correct accidentals.

G 3 A^b 6

B 4 E^b 5

B^b 2 C^b 4

A 7 C[#] 5

G^b 3 D 2

A^b 7 B 6

D 4 D^b 2

C^b 6 F 4

A 3 G^b 7

F[#] 4 D^b 4

Chapter 1

Exercise - Determine which major scale the following melodies are in.
Give all the notes numbers relative to that scale.

E 4 3 5 6 5 7 1 6 5 4 3 2 5 3

A \flat 1 4 3 7 6 5 3 4 1 2

B \flat 2 3 2 1 7 4 3 2 4 5

E 1 2 4 3 2 1 7 6 6 5 4

F 6 3 5 4 3 2 7 2 3

D \flat 2 1 2 7 6 5 6 3 4 2 3 1 7 5

D 4 2 3 6 7 5 4 3 2 3 2 7 5

E \flat 6 5 2 7 1 4 3 2 6 5

G \flat 7 6 5 1 3 4 5 6 7 3 2 1 7

B 7 5 6 4 5 3 4 2 3

Exercise - Identify the given interval. Invert and identify the inversion.

P4 P5 -7 Δ2 +2 07 -6 Δ3

05 +4 -7 Δ2 P5 P4 Δ7 -2

Δ3 -6 +4 05 Δ3 -6 -6 Δ3

04 +5 07 +2 -6 Δ3 -6 Δ3

06 +3 +2 07 Δ6 -3 +5 04

-3 Δ6 06 +3 +6 03 +3 06

+7 02 P4 P5 -6 Δ3 +3 06

+5 04 -7 Δ2 05 +4 +6 03

Exercise - Transpose the notes on the top line to the bottom line. Determine the interval of transposition by comparing the 1st note on the top line to the note given on the bottom line. Once the correct interval of transposition and direction (up or down) is determined, transpose each note in turn by that interval. Use correct spellings. There is no key signature so each note is independent. Watch out for clefs. Double check work by analyzing the intervals horizontally. The resulting bottom line should have the same shape as the top line.

↗
-3

↘
P4

↘
Δ6

↗
°5

↗
-7

Chapter 3

Exercise - Name these triads.

Handwritten triad names above musical staves:

- Row 1: C- A B^o F G#- Eb-
- Row 2: D G- G^o Bb+ E- Ab-
- Row 3: F#^o B+ C# A- D+ F^o
- Row 4: F- B^bo E Gb F#- Db^o

Exercise - Spell the indicated triad. Use the correct notation for the given key.

Handwritten triad names above musical staves:

- Row 1: A- E^o D#- Eb- Db+
- Row 2: D Eb- G+ E+ E^o
- Row 3: Eb^o A- C# F# B^o
- Row 4: Db+ E^o D G+ Bb-
- Row 5: C# Bb- B^o D#- Ab

Exercise - Name these chords. (Some chords will have two names.)

Voiceleading

A voicing, as we have mentioned, is the actual arrangement of notes used to play the chord. Each note in a voicing is called a voice. Voiceleading is concerned with the movement of each individual voice of a voicing as it moves from one chord to the next. The objective is to create smooth voiceleading by having the individual notes move to the next chord tones with a minimum of vertical motion. This important concept creates the smooth motion we associate with good music of all styles.

Voiceleading creates smooth musical motion.

Example progression in root position (voices skip)

Same progression with voiceleading (voices move by step)

To voicelead, look for common tones and minimal vertical motion.

How to Voicelead

To get good voiceleading in a progression of chords, we look for repeated pitches from one chord to the next. If we find them, we keep them in the *same* voice. The other voices then move to the nearest available chord tones. In the event that there are no common tones, we must try to move all the voices with the least amount of motion. The objective is to keep the individual voices as linear as possible and to avoid skipping around.

A musical staff in treble clef showing voiceleading for a progression of chords: E-7, A7, DΔ7, CΔ7, and F7. Four voices are labeled V1, V2, V3, and V4. Lines connect notes between adjacent chords to show voice movement. For example, the G4 in E-7 moves to G4 in A7, and the E4 in E-7 moves to E4 in A7.

Exercise - The given note is the lead of a 3-note voicing in close position. Determine the first voicing, then voicelead the three voices through the following chords. Use the correct accidentals for the given key signatures.

(1) D A B- E C#- F#-

(2) G- A- D G C A-

(3) C- F Bb- Eb Ab Db

Exercise 1: Key signature of two sharps (F# and C#). Chords: D, A, B-, E, C#-, F#-.
 Exercise 2: Key signature of one flat (Bb). Chords: G-, A-, D, G, C, A-.
 Exercise 3: Key signature of two flats (Bb and Eb). Chords: C-, F, Bb-, Eb, Ab, Db.

Exercise - Same as above, but use 4 voices.

(4) BΔ7 G#-7 C#-7 F#7 G7 CΔ7

(5) Bb7 Eb7 → ^{OK} → _{UP or DOWN} D-7b5 G7 C-7 F-7

(6) C7 → ^{OK} → _{UP or DOWN} B-7b5 E7 AΔ7 D-7 G7 Continues on next line

C-7 F-7 E-7 A7 D7 EbΔ7

Exercise 4: Key signature of three sharps (F#, C#, G#). Chords: BΔ7, G#-7, C#-7, F#7, G7, CΔ7.
 Exercise 5: Key signature of two flats (Bb, Eb). Chords: Bb7, Eb7, D-7b5, G7, C-7, F-7. Handwritten note: "OK UP or DOWN" with arrows pointing to the transition from Eb7 to D-7b5.
 Exercise 6: Key signature of one sharp (F#). Chords: C7, B-7b5, E7, AΔ7, D-7, G7. Handwritten note: "OK UP or DOWN" with arrows pointing to the transition from C7 to B-7b5. A curved arrow on the right indicates the progression continues on the next line.

Chapter 4

Exercise - Write the chord symbol above chord. Analyze and label the chord using roman numerals above the chord symbol.

$I\Delta 7$ $IV\Delta 7$ $III-7$ $VI-7$ $IV\Delta 7$ $I\Delta 7$ $VII-7b5$ $III-7$ $II-7$ $VI7$ $I\Delta 7$
 $D\Delta 7$ $G\Delta 7$ $F\#-7$ $B-7$ $G\Delta 7$ $D\Delta 7$ $C\#-7b5$ $F\#-7$ $E-7$ $A7$ $D\Delta 7$

$I\Delta 7$ $VII-7b5$ $III7$ $VI-7$ $II7$ $II-7$ $IV-7$ $bVII7$ $I\Delta 7$
 $Bb\Delta 7$ $A-7b5$ $D7$ $G-7$ $C7$ $C-7$ $Eb-7$ $Ab7$ $Bb\Delta 7$

$III-7$ $VI7$ $II-7$ $V-7$ $I7$ $IV\Delta 7$ $IV-7$ $III-7$ $VI7$ $II-7$ $VI7$ $I\Delta 7$
 $C-7$ $F7$ $Bb-7$ $Eb-7$ $A\Delta 7$ $Dba7$ $Db-7$ $C-7$ $F7$ $Bb-7$ $Eb7$ $A\Delta 7$

Exercise - Name the chord. Fill in the chord tones in close position. Given note is the the lead of the first voicing. Voicelead the progression. Watch out for the key signature.

$IV\Delta 7$ $III-7$ $VI7$ $II-7$ $V7$ $I\Delta 7$
 $D\Delta 7$ $C\#-7$ $F\#7$ $B-7$ $E7$ $A\Delta 7$

$IV-7$ $bVII7$ $VI-7$ $II7$ $II-7$ $V7$ $bVI\Delta 7$ $bIII\Delta 7$
 $Eb-7$ $Ab7$ $G-7$ $C7$ $C-7$ $F7$ $Gb\Delta 7$ $Cb\Delta 7$

$II-7$ $\#II\circ 7$ $III-7$ $VI7$ $\#IV-7b5$ $IV7$
 $G-7$ $G\#\circ 7$ $A-7$ $D7$ $B-7b5$ $Bb7$

$I\Delta 7$ $bVII7$ $VI-7$ $II7$ $II-7$ $bVI7$ $V7$ $bIII7$
 $B\Delta 7$ $A7$ $G\#-7$ $C\#7$ $C\#-7$ $G7$ $F\#7$ $C7$

CHORDSCALE EXERCISE

Student Name (print) _____ Date: _____

Name the root and notate the chordscale implied by the given note and corresponding modal degree number. Do not use key signatures—spell out the chordscapes.

Db Mixolydian Lydian

1 2 3 4 5 6 b7 2

Ionian Phrygian

4 b6

Dorian Locrian

b3 b2

Mixolydian Dorian

6 4

Aeolian Phrygian

2 b6

Lydian Melodic Minor

#4 5

Aeolian Dorian

b3 b7

Locrian Symmetric Diminished

b6 b5

Wholetone Phrygian

#5 4

CHORDSCALE EXERCISE

ANSWERS

Student Name (print) _____

Date: _____

Name the root and notate the chordscale implied by the given note and corresponding modal degree number. Do not use key signatures—spell out the chordscapes.

Db Mixolydian

F Lydian

3 2

Ab Ionian

D Phrygian

4 b6

F Dorian

C Locrian

b3 b2

C Mixolydian

Eb Dorian

6 4

C# Aeolian

G# Phrygian

2 b6

Eb Lydian

Eb Melodic Minor

#4 5

Eb Aeolian

Bb Dorian

b3 b7

C# Locrian

B Symmetric Diminished

b6 b5

Db Wholetone

C# Phrygian

#5 4