

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 **Ab** 6

B 4 **Eb** 5

Bb 2 **Cb**

A 7 **C#** 5

Gb 3 **D** 2

Ab 7 **B**

D 4 **D#** 2

Cb 6 **F**

A 3 **Gb** 7

F# 4 **D#**

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

Ab 1 4 3 7 6 5 3 4 1 2

Bb 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_b 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_b 6 5 2 7 1 4 3 2 6 5

G_b 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 ⌈7 -6 Δ3

A handwritten musical staff in treble clef. It contains two notes: a C4 note with a circled 8 below it, and a G4 note with a circled 0 above it. Above the staff, the intervals P4, P5, -7, Δ2, +2, ⌈7, -6, and Δ3 are written.

05 +4 -7 Δ2 P5 P4 Δ7 -2

A handwritten musical staff in treble clef. It contains two notes: a C4 note with a circled 8 below it, and a G4 note with a circled 0 above it. Above the staff, the intervals 05, +4, -7, Δ2, P5, P4, Δ7, and -2 are written.

Δ3 -6 +4 b05 Δ3 b-6 -6 Δ3

A handwritten musical staff in bass clef. It contains two notes: a C2 note with a circled 8 above it, and a G2 note with a circled 0 above it. Above the staff, the intervals Δ3, -6, +4, b05, Δ3, b-6, -6, and Δ3 are written.

04 +5 07 +2 -6 Δ3 -6 Δ3

A handwritten musical staff in treble clef. It contains two notes: a C4 note with a circled 8 below it, and a G4 note with a circled 0 above it. Above the staff, the intervals 04, +5, 07, +2, -6, Δ3, -6, and Δ3 are written.

06 +3 +2 07 Δ6 -3 +5 04

A handwritten musical staff in treble clef. It contains two notes: a C4 note with a circled 8 below it, and a G4 note with a circled 0 above it. Above the staff, the intervals 06, +3, +2, 07, Δ6, -3, +5, and 04 are written.

-3 Δ6 06 +3 +6 03 +3 06

A handwritten musical staff in treble clef. It contains two notes: a C4 note with a circled 8 below it, and a G4 note with a circled 0 above it. Above the staff, the intervals -3, Δ6, 06, +3, +6, 03, +3, and 06 are written.

+7 02 P4 P5 -6 Δ3 +3 06

A handwritten musical staff in treble clef. It contains two notes: a C4 note with a circled 8 below it, and a G4 note with a circled 0 above it. Above the staff, the intervals +7, 02, P4, P5, -6, Δ3, +3, and 06 are written.

+5 04 -7 Δ2 05 +4 +6 03

A handwritten musical staff in treble clef. It contains two notes: a C4 note with a circled 8 below it, and a G4 note with a circled 0 above it. Above the staff, the intervals +5, 04, -7, Δ2, 05, +4, +6, and 03 are written.

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.

\uparrow
-3

\downarrow
P4

\downarrow
 $\Delta 6$

\uparrow
o5

\uparrow
-7

Chapter 2

Watch the
accidentals when
transposing
between keys.

Transposing Melodies in Keys

When transposing musical passages to a different key, all **diatonic** notes remain diatonic and all **chromatic** notes will remain chromatic relative to the new key signature. Chromatic notes will always require *some* type of **accidental** for notation. That does *not* mean a flat will always transpose to a flat or a sharp to a sharp.

Analyze the melody using numbers. Transpose to the new key and notate using the same numbers. Review Chapter 1 for a more details.

Original Melody

2 #4 5 4 b3 2 #5 6 #6 7 b6 5 #2 3 b7 6 #4 5 b2 1

Transposed up by Major 3rd

2 #4 5 4 b3 2 #5 6 #6 7 b6 5 #2 3 b7 6 #4 5 b2 1

Exercise - Transpose the previous melody to the following keys.

Chapter 3

Exercise - Name these triads.

C- A B° F G#- Eb-

D G- G° Bb+ E- Ab-

F#° B+ C# A- D+ F°

F- Bb° E Gb F#- Db°

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

A- E° D#- Eb- Db+

D Eb- G+ E+ E°

Eb° A- C# F# B°

Db+ E° D G+ Bb-

C# Bb- B° D#- Ab

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

Handwritten musical staff showing various chords with their names written below them:

- FΔ7
- D#07
- Bb7
- F#-7b5
- C#-7
- F-7
- A-6
- E6
- Ab6
- C#07
- Db-7
- A07
- F#Δ7
- B7
- Gb-7
- Bbb6
- A6 = ok
- F#-7
- Ab-7
- D7
- Bb-7
- C-7b5
- G#-7
- A6
- Cb6
- #8
- Db6
- Eb-6
- B6
- F7
- G-7b5
- B-7b5
- Bb-7
- F#-7b5
- Db7
- Bb-6
- D-6
- Db6
- A-6

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)

Handwritten musical staff showing a progression from C to F to D- to G in root position with voices skipping:

- C
- F
- D-
- G

Same progression with voiceleading (voices move by step)

Handwritten musical staff showing the same progression with voiceleading where voices move by step:

- C
- F
- D-
- G

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.

The staff shows the movement of four voices (V1, V2, V3, V4) through five chords: E-7, A7, DΔ7, CΔ7, and F7. The notes are shown as open circles on the staff.

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 - Same as above, but use 4 voices.

(4) BΔ7 G#-7 C#-7 F#7 G7 CΔ7

(5) Bb7 EΔ7 →^{OK}_{UP DOWN} → D-7b5 G7 C-7 F-7

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

C-7 F-7 E-7 A7 D7 EΔ7

Chapter 4

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

$I\Delta 7$ $IV\Delta 7$ roman numerals above the chord symbol.

$D\Delta 7$ $G\Delta 7$ $F\#-7$ $B-7$ $G\Delta 7$ $D\Delta 7$ $C\#-7b5$ $F\#-7$ $E-7$ $A-7$ $D\Delta 7$

$I\Delta 7$ $VII-7b5$ $III-7$ $VI-7$ $II-7$ $IV-7$ $bVII-7$ $I\Delta 7$

$Bb\Delta 7$ $A-7b5$ $D7$ $G-7$ $C7$ $C-7$ $Eb-7$ $Ab-7$ $Bb\Delta 7$

$III-7$ $VII-7$ $II-7$ $V-7$ $I-7$ $IV\Delta 7$ $IV-7$ $III-7$ $VI-7$ $II-7$ $V-7$ $I\Delta 7$

$C-7$ $F7$ $Bb-7$ $Eb-7$ $Ab-7$ $D\Delta 7$ $D\Delta 7$ $C-7$ $F7$ $Bb-7$ $Eb-7$ $Ab\Delta 7$

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

$IV\Delta 7$

$D\Delta 7$

$III-7$

$C\#-7$

$VI7$

$F\#7$

$II-7$

$B-7$

$V7$

$E7$

$IV-7$

$Eb-7$

$bVII7$

$Ab-7$

$VI-7$

$G-7$

$II-7$

$C-7$

$V7$

$F7$

$bVI\Delta 7$

$bII\Delta 7$

$II-7$

$G-7$

$\#II07$

$G\#07$

$III-7$

$A-7$

$VI7$

$D7$

$IV7$

$Bb-7$

$I\Delta 7$

$B\Delta 7$

$bVII7$

$A7$

$VI-7$

$G\#-7$

$II-7$

$C\#-7$

$V7$

$F\#7$

$bVI7$

$C7$

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 chordscales.

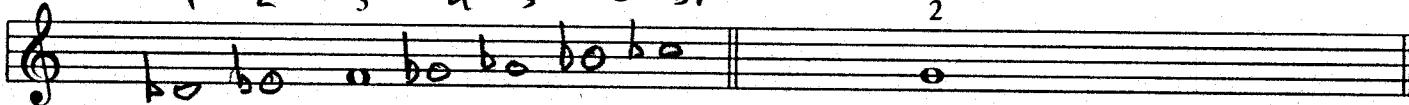
D_b

Mixolydian

1 2 3 n 5 6 b7

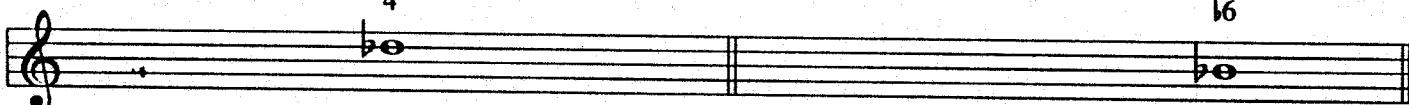
Lydian

2



Ionian

4



Phrygian

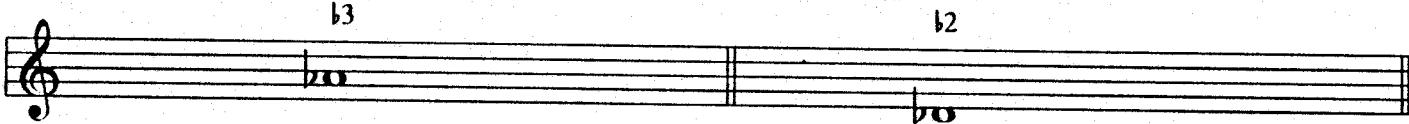
b6

Dorian

b3

Locrian

b2

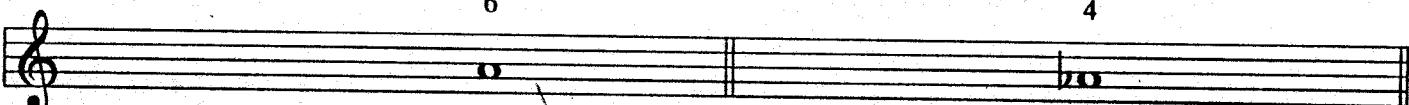


Mixolydian

6

Dorian

4

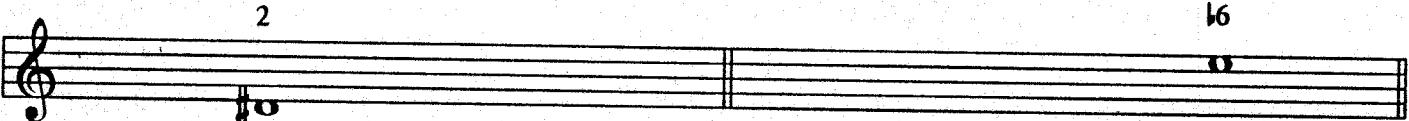


Aeolian

2

Phrygian

b6

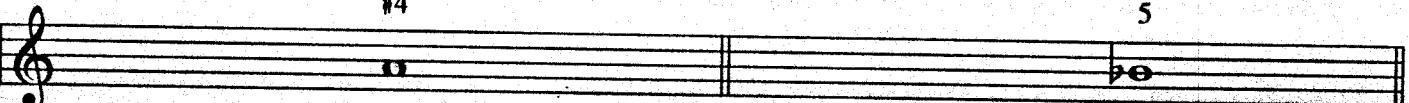


Lydian

#4

Meodic Minor

5

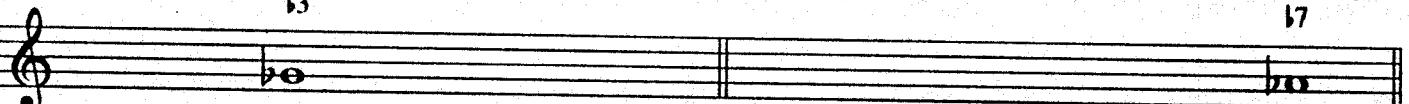


Aeolian

b3

Dorian

b7

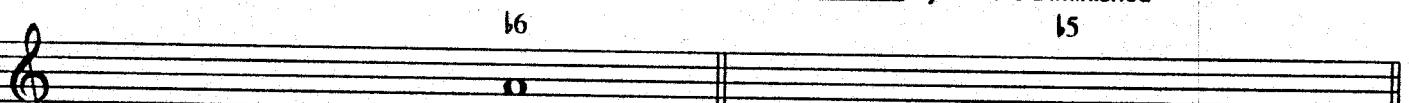


Locrian

b6

Symmetric Diminished

b5

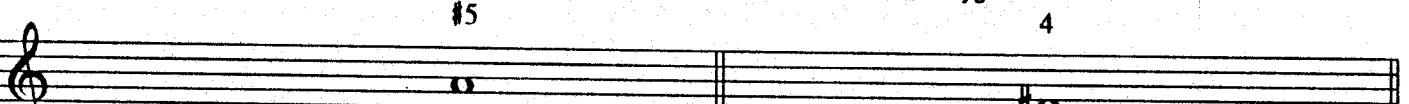


Wholitone

b5

Phrygian

4



CHORDSCALE EXERCISE

Student Name (print) ANSWERS 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 chordscales.

D_b MixolydianF Lydian

3

A_b IonianD Phrygian

4

F DorianC Locrian

b3

C MixolydianE_b Dorian

6

C[#] AeolianG[#] Phrygian

2

E_b LydianE_b Melodic Minor

#4

E_b AeolianB_b Dorian

b3

C[#] LocrianB Symmetric Diminished

b6

D_b WholitoneC[#] Phrygian

5