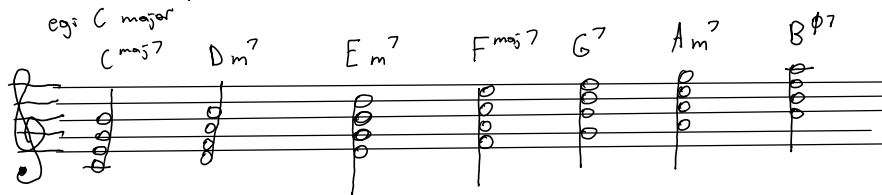


Functional Diatonic Harmony

Major

I^{maj7}, ii^{m7}, iii^{m7}, IV^{maj7}, V⁷, vi^{m7}, VII^{ø7}

eg: C major



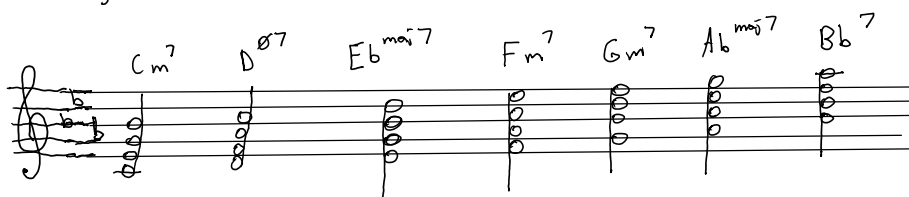
Natural Minor

- Aeolian mode of the major scale \Rightarrow diatonically equivalent, shifted by 6 degrees

- Used more often in melodies

i^{m7}, II^{ø7}, III^{maj7}, iv^{m7}, v^{m7}, VI^{maj7}, VII⁷

eg: C minor (Eb major) \Rightarrow relative minor/major

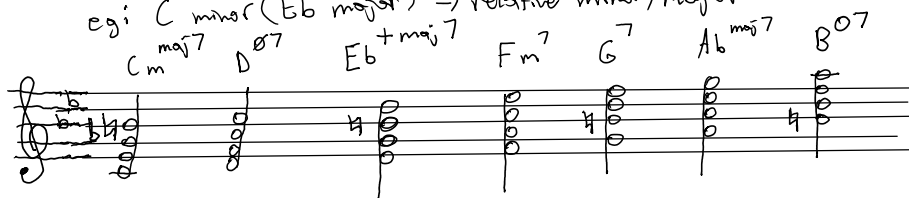


Harmonic Minor (raised 7th from natural minor)

- Used more often in harmony

i^{maj7}, II^{ø7}, III^{+maj7}, iv^{m7}, V⁷, VI^{maj7}, VII^{ø7}

eg: C minor (Eb major) \Rightarrow relative minor/major



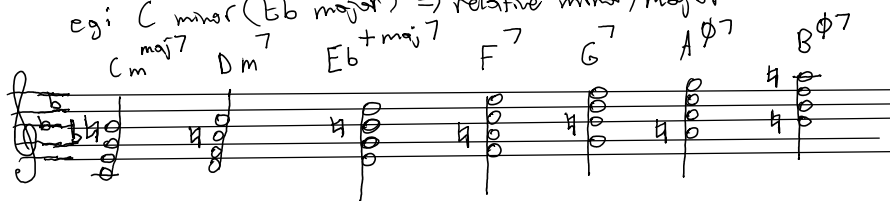
- Used more often, because it allows for a more conventional V⁷ - I cadence rather than V⁷ - I

Melodic Minor (raised 6th and raised 7th from natural minor)

- Used ascending and descending in jazz

i^{maj7}, ii^{m7}, III^{+maj7}, IV⁷, V⁷, VI^{ø7}, VII^{ø7}

eg: C minor (Eb major) \Rightarrow relative minor/major



Summary

- Tonal, diatonic minor harmony can be substituted with modes: aeolian for natural/harmonic, dorian for melodic

Symbols

o = diminished

ø = half-diminished (m7b5)

+ = augmented

Δ = major

/ = slash chord

eg C⁶ / A^m
 played in upper register / played in lower register

- Diatonic tonal harmony progressions:

- Major: $I^{\Delta 7}, ii^7, iii^7, IV^{\Delta 7}, V^7, vi^7, VII^{\Delta 7}$
 - Natural minor: $i^7, II^{\Delta 7}, III^{\Delta 7}, iv^7, v^7, VI^{\Delta 7}, VII^7$
 - Harmonic minor: $i^{\Delta 7}, II^{\Delta 7}, III^{+\Delta 7}, iv^7, V^7, VI^{\Delta 7}, VII^{\Delta 7}$
 - Melodic minor: $i^{\Delta 7}, ii^7, III^{+\Delta 7}, IV^7, V^7, VI^{\Delta 7}, VII^{\Delta 7}$

ii-V-I Progression

- Diatonic major progression

eg: C major

$Dm^7 \quad G^7 \quad C^{\Delta 7}$

- Can be extended to an 8-bar progression for variation (voice the chords in interesting ways too for added variation)

$Dm^7 \quad G^7 \quad C^{\Delta 7} \quad C^6/Am^7 \quad Dm^7 \quad G^7(b9) \quad C^{\Delta 7} \quad C^6$

(sub V^7/bII^7)

- Can substitute the V^7 for a bII^7 (tritone substitution) or bII^{+6}

eg: G^7 for a $C^{\#7}$ or a $C^{\#+6}$

Tips

- Read Jamey Aebersold's Jazz Handbook
- Look up Annee Nolte's "Jazz Bible"