Jazz Clinic Review Session IV.
Analyzing Tunes

In analyzing tunes, we use the roman numeral system for each chord in the key that the tune is in. In C, I = Cmaj7; II = Dm7; III = Em7 etc. A complete harmonized scale chart is attached. Instead of using the chart as a reference, you should intimately get to them by playing exercises forward and backward such as in examples 1 and 2. Make sure you do them in every key; they might be easy in C but are they easy for you in B? This will enable you to instantly detect diatonic passages (those pertaining to a particular key) and cadences (ex: II V I) in a new tune you might be working or one that is called at a jam session. It will also be extremely useful if you play I VI II V patterns or II V I VI patterns in 12 keys as in examples 3 and 4.

When chords are diatonic they are easily spotted plus they give you the option to play vertically (i.e. address each chord) or horizontally (i.e. just address the key only and play patterns, scales, fast runs, etc. all within that key with the confidence that they will work over the whole diatonic sequence).

If any chord is non-diatonic , we use the symbols according to example 5. There is also "figured bass" notation for inversions, but that is beyond the scope of the clinic. For more information go to John Mehegan's Tonal & Rhythmic Principles.

When analyzing a tune, always take the path of least resistance, i.e. the simplest and most direct way to understand it and remember it. For example if you are in the key of C but the tune goes | Fm7 | Bb7 | Ebmaj7 | (ex: Green Dolphin Street) it is certainly not incorrect to call it | IVm | bVIIx | bIII maj7 | but you might find it simpler to label it "bIII becomes new I": II V I). Also sometimes a chord has a dual function so you could analyze two different ways. See example 6 for the bridge to "Satin Doll," where the 7th bar has "pivot chords" that could belong to the key they're in, but probably better to call them by where you're going.

That brings up an important point in analyzing. You always have to look at the chords as to how they serve the function of providing motion. The key words are "function" and "motion." Sometimes you might even have to start from the last chord and go backwards.

Examples 7 and 8 are How High the Moon & All the Things You Are analyzed. Keep on practicing this system with new tunes. Good luck & have fun.

Harmonized Major Scale in 12 Keys

I maj7	ii m7	iii m7	IV maj7	V 7	vi m7	vii m7b5
Cmaj7	Dm7	Em7	Fmaj7	G7	Am7	Bm7b5
Fmaj7	Gm7	Am7	Bbmaj7	C7	Dm7	Em7b5
Bbmaj7	Cm7	Dm7	Ebmaj7	F7	Gm7	Am7b5
Ebmaj7	Fm7	Gm7	Abmaj7	Bb7	Cm7	Dm7b5
Abmaj7	Bbm7	Cm7	Dbmaj7	Eb7	Fm7	Gm7b5
Dbmaj7	Ebm7	Fm7	Gbmaj7	Ab7	Bbm7	Cm7b5
Gbmaj7	Abm7	Bbm7	Cbmaj7	Db7	Ebm7	Fm7b5
Bmaj7	C#m7	D#m7	Emaj7	F#7	G#m7	A#m7b5
Emaj7	F#m7	G#m7	Amaj7	B7	C#m7	D#m7b5
Amaj7	Bm7	C#m7	Dmaj7	E7	F#m7	G#m7b5
Dmaj7	Em7	F#m7	Gmaj7	A7	Bm7	C#m7b5
Gmaj7	Am7	Bm7	Cmaj7	D7	Em7	F#m7b5

Clinic = Analyzing tunes

① (staff with notes) etc.

② (staff with notes) etc.

③ (staff with notes)

④ (staff with notes)

⑤ Cᴬ7   Bb-7   Ab7   Cᴬ7 / Gₘ⁷ᵇ⁵ C⁷   Fᴬ7
(C) I   bVII-7   bVIx   I / Vφ Ix   IV

F#dim⁷
#IV⁰

Major = Δ   7th = x
minor = -   ♮7b5 = φ   dim = 0

⑥ G- C7 ╱. Fᴬ7 ╱. A- D7 ╱. D-⁷ G7
IV=new I: II V   II V   I   III   VIx   VI   IIx
                                         orig. I: II V

E-7 A7
III   VI

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How High Moon

⑦ I ⅞ II V I ⅞ II V
(down whole step = I)   (down whole = I)

I 1. IIø V I II V I #V III VIX II V
(orig I, minor)   (I major)

2. II V I II V III VIX II V I (II V)
(orig. I)

⑧ All the Things UR

VI II V I IV II V I ⅞
(III = new I)

VI II V I IV II V I ⅞
(V of orig. key = new I)   (III of current key = new I)

II V I ⅞ II V I III x aug
(VI of current key = new I)   (orig. key)

VI II V I IV IV III bIII° II
(bVII x)

V I (VII III x)

ARCHIVES
LL10S-10 Stave