

Fig. 1.* The Sixty Chord System.

CM Cx Cm Cø Co

D \flat M D \flat x C \sharp m C \sharp ø C \sharp o

DM Dx Dm Dø Do

E \flat M E \flat x E \flat m D \sharp ø D \sharp o

EM Ex Em Eø Eo

FM Fx Fm Fø Fo

F \sharp M F \sharp x F \sharp m F \sharp ø F \sharp o

G \flat M G \flat x F \sharp m F \sharp ø F \sharp o

GM Gx Gm Gø Go

A \flat M A \flat x A \flat m G \sharp ø G \sharp o

AM Ax Am Aø Ao

B \flat M B \flat x B \flat m A \sharp ø A \sharp o

BM Bx Bm Bø Bo

DRILL: Practice the five qualities on twelve tones with both hands. These series should be played without constant reference to the printed page. The student must develop automatic knowledge of the keyboard on three levels: 1. Muscular (hands); 2. Visual (eyes); 3. Auditory (ears).

Jazz playing must be done without reference to written music; learning the sixty chords automatically is the first step in this development.

NOTE*: Transferring to sharps on m, ø and o is for ease in "spelling" these chords. Also, C \sharp m belongs to B, A and E — all sharp keys; C \sharp ø belongs to D — a sharp key; C \sharp o belongs to no key but is most easily spelled in this way.